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THE HUMAN PRESENCE IN ROBERT HENRYSON'S *FABLES* AND
WILLIAM CAXTON'S *THE HISTORY OF REYNARD THE FOX*

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Submitted for the degree of Ph.D.

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ABSTRACT

This study is a comparison of the human presence in the text of Robert Henryson's *Fables*¹, and that of William Caxton's 1481 edition of *The History of Reynard the Fox* (Blake:1970). The individual examples of Henryson's *Fables* looked at are those that may be called the 'Reynardian' fables (Mann:2009); these are *The Cock and the Fox*; *The Fox and the Wolf*; *The Trial of the Fox*; *The Fox, the Wolf, and the Cadger*, and *The Fox, the Wolf, and the Husbandman*.² These fables were selected to provide a parallel focus, through the main protagonists and sources, with the text of *The History of Reynard the Fox*. The reason for the choice of these two texts, in a study originally envisaged as an examination of the human presence of Henryson's *Fables*, is that Caxton's text, although a translation, is precisely contemporary with the *Fables*, providing a specifically contemporary comparison to Henryson, as well as being a text that is worthwhile of such research in its own right.³ What may be gained from such a study is that the comparison of the contemporary texts, from Scotland and England, with parallel or similar main protagonists, may serve to sharpen the focus on each.

The aspect of the human presence to be examined may be seen in the research question.

1. What are the functions of the different strands of human presence in the two texts?

¹ I shall use this title, which is that used by Fox (1981), rather than any other title that may have been appended by other editors or publishers. There is no contemporary print of Henryson's *Fables*, with Fox's titles being based on a number of witnesses, none of which provide any conclusive evidence of Henryson's actual titles.

² The titles are those of Fox (1981).

³ Although research on the French and Northern European aspects of the Reynard tradition, with the British and European iconography, is widely available, there has been very little published research on Caxton's *The History of Reynard the Fox*, apart from Schlusemann, R. 1991.

The principal method used is the gathering of specific instances of human presence in the two texts, and the categorising or coding of such instances, with the aid of the qualitative-data computer program QSR N6.⁴ The human presence was thus categorised under the separate aspects of i) The tangible human presence (actual human characters who are actors within the narrative). ii) The human as social context, present in the social situations and behaviour of the animal protagonists. iii) The human presence as narrator, both within and outside of the narrative. iv) The human presence in the transmission and reception of the two texts. The resulting categories of human presence were used to generate a theory concerning the functions of the human presence within the texts.

The findings for the research question are as follows:

The human presence in the text serves a far more explicit moral function in the *Fables* than in *Reynard*, where it serves a primarily entertaining and satirical function. The less explicit moral function of the human presence in *Reynard* is found beyond the text, in the reader reception.

⁴ The 'N' of N6 is a shortened acronym for Non-numerical Unstructured Data Indexing Searching and Theorizing, formerly NUDIST.

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B2 Books and articles relating to computer and technical features of the study

APPENDICES

Data: Codes/Categories and Memos

ABBREVIATIONS

Texts referred to: i) Henryson's *Fables*⁵

P *The Prologue*

CF *The Cock and the Fox*

⁵ The titles are those used in Fox:1981

<i>FW</i>	<i>The Fox and the Wolf</i>
<i>TF</i>	<i>The Trial of the Fox</i>
<i>SD</i>	<i>The Sheep and the Dog</i>
<i>LM</i>	<i>The Lion and the Mouse</i>
<i>PS</i>	<i>The Preaching of the Swallow</i>
<i>FWC</i>	<i>The Fox, the Wolf, and the Cadger</i>
<i>FWH</i>	<i>The Fox, the Wolf, and the Husbandman</i>
<i>WW</i>	<i>The Wolf and the Wether</i>
<i>WL</i>	<i>The Wolf and the Lamb</i>
<i>PM</i>	<i>The Paddock and the Mouse</i>

ii) Caxton

<i>Reynard</i>	<i>The History of Reynard the Fox</i>
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INTRODUCTION: AESOPIC FABLE, BEAST FABLE, AND BEAST EPIC.

METHODOLOGY AND THESIS STRUCTURE

1.1 Aesopic fable; development and definition

Although there is no record of Aesop as a historical person, he is placed in the 6th century BC, with Aristophanes speaking of fables ‘as having been narrated by Aesop or as events in which Aesop intervened, which is sufficient to define the genre’ (Adrados:1999:14). In the post La Fontaine modern concept, fables are an animalistic genre, although in ancient collections anecdote, story, joke and maxim all appeared with animal fables, as seen in Demetrius Phalerus, a source of later Greek and Latin fables at the end of the 4th century BC. Aristotle viewed the fable as an exemplum, a mainly animalistic instrument of persuasion (*ibid*:22). A summary of the moral of a fable, and/or applying the fable to reality, the promythium, may occur at the beginning of a fable, or the epimythium may appear at the end; some fables have a promythium, some have an epimythium, some both (*ibid*: 29). Some later fables had neither. The fable tends to be of a short structure, more closed and clearly defined than myth, with elements or themes such as nature, satire, criticism. Fables may be aetiological, presenting the origin of a phenomenon or event and ending with a closing statement of what they tell us, or more commonly agonal, with confrontation in words or action leading to a conclusion. They may attempt to influence behaviour by depicting how things are or should be, or to advise against certain behaviour by showing how they are

or should be not. Positive advice or exhortation is less common. The fable itself may consist of certain stages, such as: Situation – Action – Conclusion or Epilogue.

1.2 Aesop and the Greek fable

Aesop, most likely a mythical, not historical, person from the sixth century BC, appears as a narrator of fables in passages by ancient authors such as Aristophanes, Plato, Aristotle and in a collection by Phaedrus; proverbs and jokes were sometimes also attributed to Aesop (Adrados: 1999: 272). The term ‘Aesopic’ may be understood as applying to a fable with the elements outlined above in 1.0. A legend concerning Aesop as a slave on the island of Samos in the age of Sappho existed from the fifth century BC, with a written account of his life by the 1st. century AD. Some legendary details placed Aesop as an adviser to Croesus, his death by being thrown off a cliff by the Delphians, and of the resurrection of Aesop (Adrados:1999:274-275). There are many other legends concerning his life which are most probably just that, legendary, although Adrados does not rule out the possibility of a historical core, ‘an Aesop who was a narrator of fables on Samos’ saying that this may not be confirmed ‘although it is likely’ (*ibid*: 274). Whether Aesop was a legendary or an historical person, there was a real diffusion of the fable in Greece from the seventh century BC, with the genre increasingly attributed to Aesop, among other sources.

The Aesopic fable continued to flourish throughout the Classical ages and the Middle Ages to the Renaissance; by the time of Henryson and Caxton, there was of course Caxton’s edition of Aesop, printed in 1483, his own translation of the French translation of Steinhöwel’s fables, including a life of Aesop (Lenaghan:1967:4).

1.3 The fable from the Roman Empire to the Middle Ages

The principal ancient collections of fables were those of Babrius and Phaedrus. The latter composed Latin verse fables towards the middle of the first century AD, writing in a 'situation of political and moral criticism' (Adrados:2000:167). Phaedrus called his fables 'Aesopic' claiming that he refined material from Aesop, writing on politically related themes such as the abuse of power, resuscitating the ancient function of fable as popular expression against the dominant classes and abuses of all orders in society. His fables contain elements of satirical and moral intention against the powerful (Adrados:2000:173).

Babrius, a hellenized Roman writing in Greek at the end of the first century AD, who has 143 fables attributed to him (Adrados:2000:211), composed extended literary fables, expanding the narrative character of the fable and virtually eliminated human anecdotes, writing more situational type fables rather than longer episodic, agonal or aetiological. Such situations were extended into medium length episodic texts portraying social conflict and including the themes of power, greed, foolishness and wickedness.

Another collection of fables was that of Avianus, a Latin fabulist of the fifth century who knew the work of both Babrius and Phaedrus; he wrote forty-two fables preceded by a prologue. Avianus gave unity to his fables through his rhetorical style, expansions and alterations of earlier fables including some from Babrius, some from pseudo-Babrius, along with his own creations. According to Adrados, both Avianus and Phaedrus 'performed an essential function in the transmission of the fable...(the fable) 'crossed over from Greece to the Western Middle Ages...these collections were added

to with new material of various origins' (2000:273). Phaedrus was paraphrased in prose in the collection known as Romulus, a total of about eighty fables that may date from 350-500 A.D. (Gray:1979:43). According to Fox, Gualterus Anglicus, who may have been Walter, chaplain to Henry II, in about 1175 versified fifty eight fables from the Romulus; of Henryson's principal sources, Fox says, 'there can be little doubt that in his references to the Latin poet Aesop, he is in fact referring to Gualterus' (Fox:1981:xliv).

The earliest extant vernacular collection of fables was that of Marie de France, who wrote c.1160-90 (Speigel:1994:3). Her fables, directed to a courtly audience, reflected contemporary social and political issues in a social commentary that demonstrated in addition a concern with the feminine point of view. The first forty of her fables were based on Romulus. In her collection, Marie de France provided a commentary on contemporary life, on questions of justice, and the obligation of a ruler towards his people. There is a strong sympathy for the poor and powerless, and her beasts are 'all too human, yet intensely felt as animals' (*ibid*:10). Marie de France, like Henryson later, extended the narratives of the fables, and considered that the moral was an important element.

According to Gray (1979:46), Henryson probably knew the fables and parables of Odo of Cherinton, an English monk who wrote a collection of fables about 1219-1221 AD (Adrados:2000:653). Odo's parables, which were used as *exempla* in his sermons, were 'partly fables proper, partly various anecdotes' (*ibid*:653). He was well known for his large collection of fables, which were situated 'in a strongly Christian context...with allegorical sermons which occasionally go on longer than the stories themselves' (Gibbs:2002:xxviii). Henryson's *moralitates* are similarly far longer than the traditional

brief moral at the end of the Aesopic fable. In the next section I will move to discussing fables as a genre.

1.4 Fables as a Genre

According to Van Dyk (1997:113), ‘one could define a fable in just three words as a *fictitious metaphorical narrative*’. He goes on to state that its functions and character may not be restricted, the length is variable, the promythium and epimythium are optional, with the protagonists, time and place as unspecified. The functions of the fable may be persuasive, satirical, illustrative, explanatory, entertaining, or a combination of these elements (*ibid*:377-8). This rather broad and vague conception of the fable is found also in Adrados, who presents ancient perceptions of the form as a unitary genre, animalistic/non-animalistic, an exemplum or instrument of persuasion to correct human error through a veiled criticism, forced by tyranny to disguise itself (Adrados:1999:24). Perry gives a definition of fable as ‘a fictitious story picturing a truth’ (1965:xx), going on to state: ‘this is a perfect and complete definition provided we understand the range of what is included under the terms...story and ...truth’ (*ibid*:xx). The story may be a short sentence, or longer, containing dialogue, but should refer to an event in the past, a particular action that took place once, picturing a metaphorical truth.

If one accepts the above, rather flexible definitions of the fable, then what is the difference between the beast fable and the beast epic? Varty sees a reciprocity between the two genres ‘The beast epic, it seems to me, is the result of one of those...rapid mutations which occurred around the year 1150 and arose chiefly out of the Aesopian fable tradition’ (Varty:1991:8).

1.5 The development of the Beast Epic.

According to Mann, the beast-epic discards the closing moral of the beast fable, with the underlying ethic being that of pure self-interest, seen in the amorality of the fox. She states that the *Ysengrimus* differs from the beast fable 'not only in its length and elaboration, but in its strongly satiric motivation...to attack the figure of the monk-bishop in general and two real-life representatives of this type in particular' (Mann: 2009:18). The first extant beast-epic is the *Ecbasis Captivi*, of the eleventh century, consisting of about 1,000 lines concerning a calf made captive by the wolf, and the latter's antagonism against the fox. This is followed by the *Ysengrimus*, c1150, with the antagonism of the wolf and fox as the principal narrative drive. This epic fused many Aesopic fables with parody of epics and romances, and 'a unique blend of realistic observation, comic fantasy, and didactic purpose' (Varty:1991:8-9). In both texts the wolf-monk is a protagonist, and in both may be found the episode of the sick lion. In the *Ysengrimus* this episode ends not with a moral as it does in the fable, but with a comic punch line referring to the fact that the remaining hair on the head of the wolf resembles a bishop's mitre. As well as the satirical intention, there is a comic element in the beast-epic, seen in *Ecbasis Captivi*, *Ysengrimus*, and also in the third Latin beast-epic, the *Speculum stultorum*, c1190, which differs from the fox-wolf model, telling the tale of Burnellus the ass looking for a longer tail. The beast fable, on the other hand, has a serious intent rather than comic, to impart wisdom. The *Ysengrimus* was also the first to give names to the animal protagonists, which names were used in the following beast-epics, although Odo of Cheriton also adopted some of the names in his fables.

From the *Ysengrimus* arose the first vernacular form of the beast-epic, the *Roman de Renart*, the first French Reynardian episodes being imitated from the Latin epic around 1175 (Varty:1991:9). The *Roman de Renart* was not a single text, but a collection of episodes, now known as branches, written by diverse authors, with the antagonism of the fox and the wolf as the central starting point, and a majority of the *Ysengrimus* episodes reappearing in the *Roman de Renart*, starting by that written by Pierre de St.Cloud in c1175, with sixteen branches being composed between 1175 and 1205 (Blake:1970:xviii), and a further ten branches completed by the middle of the thirteenth century (Owen:1994:xi). The *Roman de Renart*, unlike the Latin beast-epics, has a focus on the secular court of the lion, despite the influence of the *Ysengrimus* as a source. Although a satirical intent remains in the *Roman* and the subsequent beast-epics concerning the fox and the wolf, this is not so pointed as in the *Ysengrimus*, against identifiable individuals, but is a more generalised satire against institutions such as the court and the church, a ‘burlesquing of the general system’ (Owen:1994:xii). The *Roman* was the source for the German *Reinhart Fuchs* c.1180, a more organised, unified work than the *Roman*, based on the first six branches. In addition there were two Middle Dutch texts written in verse, known as *Reinaert I* (R1), and *Reinaert II* (RII), the first R1 being from the thirteenth century, and the second, RII, a continuation written in the latter part of the fourteenth century (Blake:1970:xix). A prose version of RII was printed by Gerard Leeu at Gouda in 1479, which was the edition used by Caxton for his translation *The History of Reynard the Fox* (Blake:1970:xx).

In the beast-epics, with their specific or more general satiric intent and burlesque elements of their portrayal of social institutions differentiating them from the fable,

another difference may be seen in the linguistic dominance of the fox, it is his words that bring him triumph, not physical reality; in the fable words are often exposed as empty by a physical event. In the beast epic it is the words of the fox that bring him his success and power over others, 'the remorseless flood of rhetoric that pours from the fox...are not toppled – as they would be in the classic beast fable' (Mann:2009:47). When, in *Reynard*, Tibert the Cat is caught by the trap which is tightening around his neck in the priest's barn, causing him to yowl, this physical event is not used as the basis for a moral comment on the cat's greed for mice, rather it is the occasion for the fox to mock the cat 'Tybert ye singe and eten / is that the guyse of the court' (1970:22:7-8). It is the fox's words that led Tibert into the trap and his peril, and the fox's words that then turn the situation into a punch-line. If there is any morality here, it is the reader or listener who must bring it, in their own perception of the events of the text.

If the fable leads towards a direct moral statement based on the events of the narrative, then does the beast-epic also carry some kind of direct moral statement in the text, or an indirect one in the events of the narrative? Although in *Reynard*, in the final chapter there is a warning against those men who 'lerne reynardis crafte...(who) tredeth in the foxes path. and seketh his hole' (1970:110:34-6), such comments are only found in a few lines at the very beginning and the very end of the narrative of over 40,000 words. The final narrative event is of the unconditional triumph of the fox and his friends, which vivid picture may be what the reader takes away, rather than the thin moral comments around this event. Similarly in the *Ysengrimus*, the final narrative event is the destruction of the wolf, devoured by the sow Salaura and her sixty five related pigs; the death of the nominated central character of the text is a triumph for the

fox. It is this protracted and again, vivid - not to say gruesomely comic - final narrative scene (along with Salaura's comic perception of the event), that is likely to be one of the main impressions taken away by the reader. Once again physical reality, the wolf being eaten by pigs, is overtaken by a comic linguistic reality, when the sow Salaura announces that the pigs are offering Ysengrimus hospitality in their stomachs, likened to being placed in a reliquary on account of his, the wolf's, sanctity; 'you are already worthy to enter a reliquary' (Mann:1987:539:1). The text ends on a (typically verbose) satirical/comic speech from the fox on the sin of cutting pennies into halfpennies,⁶ and claiming that the pope's hoarding of money is to 'save the flock entrusted to his charge' (*ibid*:553:30) from committing the sin of desecrating the Christian symbol. There is no moral, direct or indirect here, only a further comic linguistic construction of reality from the fox.

If the beast-epics do not contain the direct moral statements typically found in the fable, then could they be said to have any moral function at all, along with their comic/satirical/burlesque elements? If the beast-epic is amoral, could this be seen as a carnivalesque amorality, one that may allow the reader to view the prevailing official culture through a satirical/comic focus, thus providing a moral presence not in the text (as found in the narrator/moralitas in fables), but in the reader reception of the text? Certainly with the vivid, comic episodic nature of the narrative of beast-epics, the reader may take away some moral view of their society as flawed, although this does seem to be a reader's⁷ choice, they may simply take away the comic episodes without too much

⁶ Silver pennies (or their Flemish equivalent) in the twelfth century typically had a cross quartering the reverse (see Skingley: 2009:139), so that cutting one in half defaced the symbol of the cross.

⁷ By 'reader' here is meant principally the contemporary reader of the time of the text's dissemination, rather than the modern reader or critic.

thought or application to events around themselves in society. So whereas the moral function of fables is evident in the text itself, in the beast-epic it is not so direct or evident in the text, being a matter of (contemporary) reader interpretation or choice. The more courtly, or literate readers may take away something different from the less or non-literate who listen to the text being read aloud, an issue that will be dealt with in Chapter Seven of this thesis.

As for the carnivalesque element that may be found in the beast epic, Bakhtin states that there was a 'culture of folk carnival humour' (1984:4) in the Middle Ages that was oral or written, in Latin or the Vernacular, creating a second world or life that existed beyond officialdom and the official culture. In the beast-epic that second life might be found in the 'autonomous beast-world capable of...independent life' Mann:1987:2) seen in the *Ysengrimus*. In a society where official feasts sanctioned the existing order of things, carnival celebrated liberation from such established order (although this was not necessarily done deliberately), through parodies and travesties with an idiomatic 'inside-out' logic (Bakhtin:1984:11) in the literature, reminiscent of the '*luditur illusor*' (the trickster tricked), 'world-upside-down' (Mann:1987:20-21) of the *Ysengrimus* and other beast-epics. According to Bakhtin the grotesque negation of the accepted social order found in the carnivalesque may serve the function of suggesting or pointing to the possibility of something better; laughter was an essential form of truth, a way of seeing the world anew more profoundly than from a serious viewpoint (Bakhtin:1984:66). From this then, it could be proposed that the beast-epic carries an underlying moral function of providing a possible way of thinking or seeing things that undermines the official, unified culture. Such function may not be found in the text itself, as a

deliberately planned effect, but rather in the reader reception of the text, so that the human presence here is not one that is in the narrative itself, in one form or another, but rather in the perception of the text by the reader or listener.

As for Caxton's translation of *Reynard*, there has been very little published directly on this text in the literature concerning beast-epics. There is Schlusemann (1991) who compares Caxton's text with the prose version published by Gerard Leeu at Gouda in 1479, examining their purpose and strategy, and their reception within the current literary culture.⁸ Blake (1970), discussing Caxton's view of *Reynard* and why he translated and published it, states that he may have seen the text as a potentially moral fable similar to those of Aesop (as well as publishable and profitable) rather than as primarily parody or satire (*ibid*:1). Blake suggests that Caxton regarded the purpose of the book as the improvement of the reader, with its prologue and epilogue providing moral advice to the reader on how to avoid the wickedness portrayed by some of the text's protagonists (*ibid*:li). If Blake is suggesting that reader reception of the text is one that may be guided by the moral exhortations of prologue and epilogue to see the comic episodes of the narrative as warnings away from such sin and as a guide for reader self-improvement (or protection), then the moral content of the narrative is, again, that found in reader perception rather than in the actual text. Blake, in his review of Schlusemann 1991, also asks whether such elements of the text as the chapter divisions, the emphasis on piquancy and the portrayal of emotions, may suggest a certain moral interpretation (1993:248).

⁸ I have only been able to read Blake's (1993) review of this work, since it is not available in an English translation.

Discussing the Latin epics, the *Ecbasis*, *Ysengrimus*, and *Speculum Stultorum*, Adrados sees them as deriving from the fables of the Phaedrus-Romulus and Avianus tradition, stating that these epics, and including the *Roman de Renart* ‘fundamentally came from the Aesopic tradition’ (2000:578), they are not of a German folkloric derivation. He suggests some oriental influence on the epics, such as the naming of the protagonists (for the first time in the *Ysengrimus*) and such devices as the fable-within-a-fable framing, first found in the *Ecbasis*. The court of the lion, the use of a skin of an animal as a cure, and the wolf-monk, are all elements of the oriental tradition rather than in the Aesopic fable tradition. Adrados also proposes that the *Ysengrimus* and the *Roman de Renart* may also derive from the chansons de geste, of which the later epics were a satirical counterweight, including elements of parody (2000:582). However, such characteristics of satire and parody are secondary, the essential aspect of the Latin epics being their ‘criticism of corrupt clergy’ (*ibid*:696), so that the *Ysengrimus* may be seen as classical Medieval satire in an ecclesiastical environment. Such criticism of the ecclesiastical elements of society lends a moral focus to the Latin epics as well as their satirical, comic, entertaining and carnivalesque properties.

1.6 The Fable and the Epic

If the fable is a ‘fictitious story picturing a truth’ (Perry:1965:xx), referring to a specific action in the past that demonstrates a metaphorical truth, from the tradition of which the beast-epic grew, how does the latter differ from the former? Clearly length is a determiner, with the *Ysengrimus* at approximately 6,500 lines and *Reynard* containing over 40,000 words. The longer fables, such as those by Marie de France and Robert

Henryson come nowhere near this, with the latter's *The Lion and The Mouse*, for example, with its *Prologue*, *The Fable*, and *Moralitas*, at 289 lines. Further, the beast epic does not contain the clearly stated moral found in the fable; there may be moral elements to be found in the epic, but they are not directly in the text, rather the reader must infer or even add them through their own perception or reception of the text. The beast epic also has a strongly satirical content, relating to social or political institutions such as the ecclesiastical or the court of the king. In their satirising of the social system, the epics may present, through the vivid comic episodes, a moral suggestion that society is flawed, although again this is not directly stated in the text. The beast fable has a more serious intent, to impart wisdom rather than to be, in the first instance, entertaining or comic. In the beast epic, the protagonists are named, with names that sometimes reflect their natures, such as Noble the Lion, or Kywart (coward) the Hare.⁹ In the fable, the animals are not named. Finally, in the beast epic there is a linguistic power or dominance through words, given principally to the fox, who can use words to manipulate reality and other beasts, to bring him triumph or power. Although in the fable, words are used as persuasion for gain, they are also exposed as false by a physical reality, seen for example when the crow loses his cheese through the flattery of the fox. The fox's words are empty. In the beast epic the fox's words are his power.

In summary then, although both beast fable and beast epic could be described as fictitious stories illustrating a metaphorical truth, perhaps it is in the nature of that truth and the way that it is expressed that the difference between the beast fable and the beast-epic may be found. The truth of the fable, with its short narratives, unnamed

⁹ The names from the German folkore tradition, such as Ysengrimus or Reynard, tend not to reflect the nature of the protagonist.

protagonists, physical events as prime, and directly stated morals, conventionally found in a promythium or epimythium section, may be one that can be applicable to a wide spectrum of human situation or event. Such a truth may be likened to that of a proverb - 'a short pithy saying that embodies a general truth' – (Cuddon:1999:706), although the truth of the fable may have an additional visual quality; one only needs to see a simple line drawing of a fox gazing up at a bunch of grapes to recall the fable of The Fox and the Grapes, and its linguistic equivalent 'sour grapes' encapsulating this truth. The truth of the beast-epic, with its long episodic, vivid, comic, often satirical narrative, named protagonists, linguistic dominance, social burlesque, and lack of a directly stated moral, may be less generally applied to a range of single events or situations, or individual acts, and more to a wider concept of social groups or institutions, within which certain individuals or groups may have dominance or power, corrupt or otherwise, over other members of those social groups or institutions. The truth of the beast-epic is of a more social or political nature, rather than individual. Even when the satire of the beast-epic may be seen as directed at a particular individual or position, for example Anselm of Tournai or the pope in the *Ysengrimus* (Mann:2009:51), they are part of some social institution, such as the church. Although a fable may be allegorised to represent a truth about a certain type of person as class or an institution (for example the wolf in The Wolf and the Lamb from Romulus I (Lenaghan:1967:75) could be understood as referring to the class of powerful and greedy landlords who exploit their tenants), this is not in the text, the moral simply referring to 'the euylle man retcheth not by what maner he may robbe & destroye the good & innocent man' (*ibid*:75:16-18).

1.7 Henryson's Fables

Given the above distinctions between the form and the function of the fable and the beast-epic, how may Henryson's *Fables* be categorised? They are far longer than the conventional fable; protagonists are sometimes named (*CF*, *FW*, *TF*, *FWC*, *FWH*¹⁰); each fable contains a narrative of several related, sometimes comic episodes. In each fable there is a satirical/political content that may be related to Henryson's contemporary Scotland; in the fables *FWC* and *FWH*, it is the fox's linguistic dominance that brings him to triumph. Further, although each fable has its *moralitas*, this is not the simple and direct one or two lines associated with the Aesopian fable, with Henryson's *moralitates* ranging from three stanzas in *FW* to ten in *WL*; the nine stanza *moralitas* in *SD* includes a speech from one of the protagonists, the sheep, overheard by the narrator of the fable. These *moralitates* are not simple or direct, as found in traditional fables. The question here is then: (how) can they be considered to be fables at all, or are they a type of mini- beast-epic with what some critics have seen as a detached, virtually dispensable moral epilogue (Gray:1979:118)? Three of the *Fables*, *CF*, *FW*, and *TF*, have narrative links, leading to a claim that Henryson regarded these three fables 'as forming a continuous narrative unit, a miniature beast-epic in three branches' (MacQueen:2006:197).

¹⁰ This only occurs in those fables with the fox, or the fox and the wolf, as main protagonists, although their names are not those found in the beast-epic; the fox has the more Scottish 'Lowrence/Lourence 1.429, 1.469, 1.554, or 'Lowrie 1.945, 1.952, 1.994. The wolf is named as 'Freir Volff Waitaskaith' 1.667. The cock and the hens are also named in *CF*.

Mann (2009) states Henryson combines the Aesopic and Reynardian sources into a new kind of fable, what she has called the ‘epicized fable’ (Mann:2009:262). Of the five Reynardian fables, Mann aligns the following features with the beast-epic:

1. The prominence of the trickster fox and his antagonism with the wolf (except in *CF*).
2. The fox has a personal name.
3. *CF*, *FW*, and *TF* are linked in a narrative sequence similar to the *Roman de Reynard*.
4. The comic exuberance (also shared by the non-Reynardian fables).

Henryson’s fables also have the distinctive presence of the narrator (*ibid*:269) unlike in other fables, and although they include a moral element, this is greatly expanded and may end with appeals to social justice. What Henryson has done, according to Mann, is to shape a new form of fable (*ibid*:275), an epic returned to fable (*ibid*:287). If one accepts Van Dyke’s definition of the fable as a fictitious metaphorical narrative, with functions, character and length that may not be restricted (1997:113), and considers the development of the beast-fable from its traditional Aesopic form, to the longer fables by Marie de France, with later fables such as those by La Fontaine and, in the 20th. century by Thurber, then Henryson’s *Fables*, seen as modified by Mann’s definition of them as epicized fables, are fables none the less (although some may be seen as more fable or epic than others).

1.8 The Age of Henryson and Caxton

The age of Henryson was, from a retrospective view, 'both a time of barbarism and of humanist learning' in which, it has been suggested, the duty of scholars was to use their knowledge to help society (Jack and Rozendaal 1997:83). In *The Cock and the Jasp*, the cock is criticised for casting away the power and the knowledge symbolised by the Jasp (*ibid*:83) instead of making good use of the knowledge for the benefit of society. Despite the growing pessimism found in the *Fables* (in the order of their telling as proposed by Fox:1981, Greentree:1993, Baird:1996, Gray:1979, McDiarmid:1981), from there being no threat in *The Cock and the Jasp*, to a fright in *The Two Mice* and *The Cock and the Fox*, to the guilty being slain in *The Fox and the Wolf*, to both innocent and guilty being slain together for a slender meal in *The Paddock and the Mouse*, the theme of criticism of the powerful, condemnation of pride, and speaking for the weak, is constant. As Jack claims (1988:64) Henryson speaks as the representative of 'ordinary people who suffer under the conduct of their superiors'. At the heart of Henryson's concerns is a moral idea of Christian living (in which social equality is one of its features, not its driving force), not one determined by popular priorities. Jack (*ibid*:64) sees the *Fables* written not as courtly poetry but for a professional audience who had an interest in the state of contemporary Scottish society.

Fifteenth-century Scotland was part of Europe culturally but seen as a rather wild place, remote and backward, marked by poverty, violence and turbulence (Gray:4-5:1979). There was educational expansion, burghs became more numerous and more important as trading centres, and there were periods of comparative peace and

prosperity. In the late fifteenth century Christianity was a powerful force, with faith in the church being, if not actually widespread, part of an expected social cohesive behaviour. However, aspects of faith, such as fear of sudden death without confession, would have been strong. Such violence, prosperity and religious faith and fears are all mirrored in the *Fables*, for example in the sudden death of the fox in *FW*¹¹, the description of the town mouse's comforts in *TM*, and the mouse's cries for a priest in *PM*. As Gray (1979) comments, the world of the *Fables* is a grim place. Death is often present; half of the *Fables* end in death and another four include the threat of death. However these are fables with an integral *moralitas*. *Moralitas* and fable complement one another. The *moralitas* directs our sympathies and judgement, gives a suggested moral message for the narrative, one possible significance that may be taken from it. The story becomes a figurative vehicle for the moral, although in all cases, the narrative could stand independently of the *moralitas*, simply as an entertaining narrative. In *TM*, Henryson warns against presumption and greed: 'the cat cummis and to the mouse hes ee' (l.1384), which serves as a powerful visual warning against presumption, pride or greed to those in power or in (temporary?) good fortune.

In contrast, the explicit moral section of Caxton's translation of *The History of Reynard the Fox*,¹² found at the end of the final chapter, XLIIJ, 'How the Kyng forgaf the foxe alle thyngis and made him souerayn and grettest ouer al his landes' (Blake 1970:108-112) has little unity with the narrative such as found in the *Fables*, or the visual or social power to be found in Henryson. In Caxton's *Reynard* the moral

¹¹ Titles of individual fables will, from here on, be given as initials of their titles as found in Fox 1981, so *FW* is *The Fox and the Wolf*, *TF* is *The Trial of the Fox*, and so on.

¹² Henceforth *Reynard*.

statement occupies nine lines at the very end of the narrative (*ibid*:112:4-12),¹³ and a few lines in the prologue section. There is no singling out of the guilty or accused, as Henryson does with wealthy men or men of law or temporal power, for criticism. Likewise, no specific class or type of person, such as the ‘pure pepill’ of Henryson, is identified as needing protection. The few lines found in the prologue section concerning ‘good wysedom and lernynges’ (*ibid*:1.8) seem almost a formality or a required convention, reminding people that here is not only a comic tale but something that may lead the reader to ‘vertue and worship’ (1.9), if the reader cares to find or take this from the narrative. Compared with the lengthy discussion to be found in Henryson’s *Prologue*, and in some of his *moralitates*, concerning the moral, and the truth to be found in the *Fables*, this ‘moral’ of Caxton’s *Reynard* seems very thin; it may be there as a convention, or as a reader choice, rather than to right actual social ills as seems to be the case in the *Fables*. Blake (1970) comments that it was widespread practice in the Middle Ages to use humorous stories to teach a serious moral point. However, it seems that in Caxton’s *Reynard* the moral is there as an afterthought, to justify the comic tale, but the narrative actually takes precedence over the moral. This reflects the genre of the two texts, with Henryson’s as fable, and Caxton’s as epic. In Chaucer’s *The Nun’s Priest’s Tale* (Mann (ed.) 2005), we find, near the end:

But ye that holden this tale a folye
As of a fox, or of a cok and hen
Taketh the moralitee, goode men. (ll .3438-40)

Here it seems again that the moral is simply something added at the end, not quite an

¹³ All references to the text of *Reynard* will be to that of Blake’s 1970 edition, giving first the page number, followed by the line number, hence (112:4-12).

afterthought, but more from convention than conviction of social injustice that needs to be amended, which again is commensurate with Chaucer's tale as a mini-beast epic rather than a traditional fable. Looking at Henryson's *moralitates*, in comparison with similar (but very brief) statements following the narratives from Caxton and Chaucer, there would appear to be a more genuine moral concern on the part of Henryson. This may be the effect of Henryson's own preoccupation with reading as a potentially moral act, or with fiction as something that may have some particular social effects, whereas Caxton, as a businessman, would have seen fiction in a more entrepreneurial light.

1.9 Methodology

This thesis is data-based work, taking as its starting point the computer-aided coding towards categorisation of the texts, so that the material and the thinking or analysis of such is described categorically. For example, in chapters two, three, and four, in which the aspects of human presence are coded by starting, in chapter two for example, from that of 'tangible human presence' and searching the texts for examples which are then sorted into different categories, presenting my material as a reflection of the steps of the analysis. Firstly the relevant extracts of the text are identified, then the second step is to name or categorise the actions of the human, with the third as describing the functions of the tangible human presence within the text. From this third step, then, the different occurrences and functions of tangible human presence in the two texts may be discussed, compared and contrasted. In chapters two, three and four, the presentation

follows this order of analysis of the texts. In chapters five and six a slightly different approach was taken, since the subjects of those two chapters, namely the narrator functions in chapter five and the functions of literality and aural/orality in chapter six, have been widely written about in relation to medieval literature. In these chapters a model was built from the reading of relevant literature, of the possible types and functions of the narrator and literality/aurality, and then the texts were read for occurrences, with an open mind being kept for occurrences not suggested by the model. Such occurrences were then analysed and discussed, although the order of their generation from the text was not as explicitly presented as in the earlier chapters. Thus, although the approach may differ from the early chapters of text > categories > discussion, to the later chapters of categories > text > discussion, the presentation of the thesis mirrors the steps of categorisation through the analysis and discussion of the occurrences of human presence in the two texts.

1.10 Thesis Structure

Chapter two looks at the tangible human presence in the two texts, chapters three and four the social context with reference to church and religion, and to crime and the law. Chapter five looks at the narrator presence, and chapter six looks at elements of literality and aural/orality with reference to the transmission and reception of the two texts. The conclusion, along with a final discussion of the functions of the human presence, and limitations of the study and suggestions towards further research, are to be found in

chapter seven. The appendices start with a presentation of how the QSR N6 program was used in the analysis, storage and retrieval of data (Appendix A), and continue with the data categorisation or coding of the two texts (Appendix B).

CHAPTER 2: LITERATURE REVIEW

2.1 The Reynardian background to the *Fables* and *Reynard*

Caxton's *Reynard* was printed in 1481, in a second edition in 1490, and in a later edition with woodblock prints by Wynkyn de Worde which became very popular, with many subsequent versions (Blake:1970). Even the woodblock illustrations of Wynkyn de Worde were used again and again, until they were replaced by, usually, poor imitations, down to the eighteenth century (Varty 1999). The only extant versions in print, in English, of Reynard or fox stories before 1481 are found in 'The Fox and the Wolf' a poem in which the animals are named as 'Renuard' the fox, and 'Sigrim' the wolf. Also, in the fourteenth century *Sir Gawain and the Green Knight* has a fox called Reynarde, and Chaucer's *The Nun's Priest's Tale* from the late fourteenth century seems very likely to have been a major source for Henryson's *CF* (Baird:1996), although McDiarmid (1981) notes that Henryson makes a more serious moral point with his version than does Chaucer. However, despite the paucity of surviving literary versions of Reynard stories before Caxton, there is iconographic evidence of the popularity of such stories in the innumerable pictures and carvings of identifiable

versions of Reynard tales in English manuscripts and churches (Varty:1967, 1999). The lack of such iconographic evidence in Scottish churches may be due, Varty suggests (1999), to the effect the Scottish Reformation had on subsequent generations of Protestants, who were active in removing such images from churches.

The beast epic *Ecbasis Captivi* (escape of a captive), was written between 1043 and 1046 by a Cistercian monk (Blake:1970). It is a story about a calf who breaks free from a farm, is captured by a wolf, and subsequently freed by other animals. It includes the story of the sick lion cured by a wolf's skin, found in earlier fable forms, and elements of the antagonism of the fox and the wolf, later a starting point for *Ysengrimus*, the *Roman de Renart*, and Flemish versions of the Reynard tales. (Blake:1970). *Ysengrimus*, a Latin beast epic of 6500 lines was written by Nivardus, a Flemish monk in the mid-twelfth century, probably in Ghent. It describes an 'autonomous beast world capable of the same kind of independent life as the realm of Arthurian romance' (Mann:1987:2). It is a full-scale epic in which the antagonism of the fox and the wolf (named for the first time) is the driving force taking the story through various episodes. Unlike later *Roman de Renart* narratives, it is the wolf who is the central character, although it has a grim conclusion in which the wolf is devoured by the great sow Salaura and other pigs. The poem follows a clear trajectory of the wolf's progressive humiliation, torture, mutilation and eventual death at the hands of animals he plans to make his victims.¹⁴ The wolf's dominating characteristic is greed, he is always ready to eat, with enormous jaws and stomach. The satiric target is monks in general, although Anselm, Bishop of Tournai is named in the text by the fox. The principle of the 'biter bit' or the 'trickster tricked' underlies all the narratives of the poem; in every case the

¹⁴ Mann, 'The Satiric Fiction of the *Ysengrimus*', in Varty: 2000:..1-15.

predator is outwitted by his victim.

The majority of *Ysengrimus* episodes appear in *Roman de Renart* and later in Caxton's *Reynard*. *Ysengrimus* and the *Roman de Renart* are closely related, although how much the *Roman de Renart* may owe to oral/folklore tradition and how much to written sources is not clear. The Germanic roots of animal names suggest an oral beast epic in primitive Germanic culture (Blake:1970).

After *Ysengrimus* there were a number of French epics from the second half of the twelfth century to the fourteenth century. In these the fox moves from his secondary role in *Ysengrimus* to the central role. Pierre de St. Cloud wrote a version c.1175 which was much modelled on *Ysengrimus* (Varty:1967); the enmity of the fox and the wolf remains central. St. Cloud's poem left the quarrel between the two unresolved; further authors told of more encounters between them, or with other enemies such as Tibert the Cat. The *Roman de Renart* grew out of loosely connected stories called branches which are numbered according to their order in surviving MSS rather than to an exact chronology of writing, so that St.Cloud's poem is split into two, known as branches II and Va. The *Roman* can be seen more as a genre than as a text with a single author; unity is due to the anthropomorphism with the main animal protagonists receiving human characteristics (Lodge and Varty:2001). The beasts are representations of human types, rather than individuals. *Reynard* became a 'familiar and prominent, if not highly respected, member of medieval society' (Owen:1994:16).

There are 26 known branches of the *Roman de Renart*, dating from c.1175 to c.1250. Primarily they involve beasts, although branch XV allocates the major roles to humans. Unusually branch XII includes the actual names of places and people; here *Reynard* and

Tibert enter the church, Tibert donning clerical robes and ringing the bell, but he is caught and beaten, the butt of the satire being ill-qualified priests and empty scholastic debate. Branch VII, an obscene satire against the clerical world, is also localised in a region north of Paris. 1205 -1250 saw the decline of the Reynard stories in this form, with Reynard absent from branches XVIII, XIX, and XX (Owen:1994). Branch XXVI tells the story of Reynard, Tibert and the chitterlings, and after this there are no more branches.

Apart from the *Roman*, there were numerous works in the thirteenth century in which Reynard or other characters from the *Roman* took part. In Rutebeuf's *Reynard le Bestourne* (c.1260-70), the fox is little more than a symbol of religious hypocrisy (Varty:1967), representing the mendicant orders. The *Couronnement de Renard* (c.1263-70), a long narrative poem, recounts how Reynard succeeds Noble the lion as king to a reign of injustice, pride and envy. Circa 1288/9 came *Renard le Nouvel*, describing the unsuccessful war of Noble against Reynard. In the early fourteenth century *Reynard le Contrefait* was written, a savage criticism of political and religious organisations. Minor French poems and fables continued to appear in the fourteenth, fifteenth and sixteenth centuries. A prime motif to be found is what Mann has called 'the world upside-down' (Mann:1987: 21). That clerics should be shepherds to their flocks instead of preying on them, appears to be a major theme from *Ysengrimus* to Henryson, through the *Roman* and other German and Flemish versions. In *Ysengrimus* a sheep terrifies the wolf by presenting him with a wolf's head as a meal, and later four sheep reduce the wolf to a pulp. In Henryson's *WW*, in another inversion, the sheep so terrifies the wolf that the latter defecates three times as he flees.

Other versions of the Reynard narrative include the Alsatian-German *Reinhart Fuchs* from the late twelfth century, the Franco-Italian *Rainaldo e Lesengrino* from the thirteenth century, and two Dutch versions, one approximately thirteenth century *Van den Vos Reynarde*, (Bouwman and Besamusca: 2009), and *Reynaerts Historie*, (c.fourteenth century),¹⁵ a modified form of which Caxton translated for his English *Historye of Reynart the Fox* (1481). The same Dutch version was translated into Danish, Swedish, Luxembourgish, and low German, eventually becoming the principal source of Goethe's *Reineke Fuchs* (Lodge and Varty:2001). The late medieval Dutch version seems to have played a pivotal role in the spread of Reynard across Northern Europe. In 1479 in Gouda, the first prose rendering of a Reynard narrative, *Die hystorie van Reynaert die Vos* was printed by Gerard Leeu, also the first printing of any version of the vernacular (Sands:1960:6). The Gouda edition divided the story into forty-five chapters, with the addition of clauses at chapter breaks, summarising the story. *Reynard* was the only non-romance work of fiction published by Caxton.

It has been suggested that Henryson may have drawn some influence from Caxton's *Reynard* as well as Caxton's *Fables of Aesop* (1484)¹⁶ when writing the *Fables*. If this were so it might be possible to put a proposed date on some of the fables depending on Caxton's publication dates. According to Fox, however, 'there is no good proof that Henryson had any knowledge of Caxton's *History of Reynard the Fox* or *Fables of Aesop*. (Fox:1968:568). As Fox says, both Reynard stories and Aesopic fables were widespread in Europe; Varty's iconographic evidence includes both Reynardian and Aesopic tales (Varty:1967; 1999; 2000). Fox finds parallels similar to those with Caxton

¹⁵ Referred to by Blake as RI and RII respectively (1970:xix-xx).

¹⁶ See Lenaghan, 1967.

in other sources such as Odo of Cheriton, and Steinhöwel's collection of fables (Fox:1968:589-90). Summarising, Fox finds 'no good evidence' (*ibid*:1968:591) that Henryson knew Caxton's *Reynard* and 'very little evidence' that he knew Caxton's Aesop (*ibid*:1968:592).

There were many other Aesopic and Reynardian narratives preserved by Odo of Cheriton (Jacobs:1985), Nicole Bozou and John Bromyard, who were all preachers. Such stories (many now lost) may have existed in hundreds of versions and thousands of sermons. Such material, taken to serve the purpose of an *exemplum* or short narrative used to illustrate a moral, would perhaps have its original function of a general moral observation or satiric intent modified to suit a more Christian purpose.

As regards Caxton, Fox suggests that a direct link between Henryson and Caxton is at best not proven. In this study I am not intending to demonstrate any direct influence from Caxton on Henryson. My aim is to look at both writers through Henryson's *Fables* and Caxton's *Reynard*, in order to determine the functions of the human presence in both texts. I intend to focus on Henryson's five Reynardian fables, *The Cock and the Fox*; *The Fox and the Wolf*; *The Trial of the Fox*; *The Fox, the Wolf, and The Cadger*, and *The Fox, the Wolf, and the Husbandman*. This is primarily for a greater sense of focus on the roles of the fox and wolf protagonists, as well known figures through literary, oral and iconographical elements of the prevailing culture of their time.

2.2 The Aesopic background to the *Fables* and *Reynard*

Fables proliferated in the Middle Ages in a variety of collections, usually attributed to Aesop, which was more of a legendary association or identification than strictly biographical or literary; his name was a kind of generic label. 'It is more accurate to speak of the Aesopic fables...than of Aesop's fables' (Lenaghan:1967:3). Apart from written versions, fables would have been common in medieval times in sermons, in oral traditions, and inside the schoolroom the Latin Aesop was part of the elementary curriculum (Gray:1979); they were probably not seen as 'childrens' literature' or tales as this concept may have been an anachronism in the Middle Ages. As a schoolmaster Henryson would have been familiar with the Aesopic fables through teaching them. The chief ancient collections of such fables were, in the first century, those of Babrius and Phaedrus. A prose re-working of Phaedrus's fables known as *Romulus* was accepted as Aesop's by Steinhöwel whose collection was printed several times in Augsburg in the 1470s in both German text and a bilingual text with Latin, and many woodcut illustrations. A French translation was made by Julian Macho, a monk of Lyons (Lenaghan:1967). In 1483 Caxton began to print his translation of the French version of Steinhöwel's *Fables*. Caxton's *Aesop* contained 167 fables plus a 'Life of Aesop'; Caxton printed only one edition but two more editions were produced by a London printer in 1497 and 1500. Another collection of fables that was popular through the middle ages was that of Gualterus Anglicus, 'Walter the Englishman', based on the first-century Phaedrus collection. Walter, the Chaplain to Henry II, composed his fables in 1177. This was translated into French verse, including the *Isopet de Lyons*.

MacQueen (1967) suggests that Henryson may have used a French version of Gualterus, possibly the *Isopet de Lyons*, as a source.

Blake (1970) suggests that the *Roman de Renart* is also ultimately descended from Aesop, or the Aesopic tradition. In Aesop's fable of the Sick Lion, with the fox and the wolf, the animals are not named. How much the *Roman de Renart* owes to the Aesopic tradition, and how much to other oral/folklore traditions is unclear (Blake:1970).

In the Middle Ages fables were held in far higher esteem than merely as a form of tales for children, as they are often seen today. They were perceived as an important branch of literature from the time of Socrates onwards, close to the Bible as a form of wisdom literature (Fox 1981). Fables were used in schools at many levels including the teaching of Latin and Rhetoric; they were used by Henryson as moral, rhetorical vehicles. The wisdom literature with which fables were linked dealt with questions of suffering and justice. In earlier Buddhist fables, known as 'Jatakas' animal fables both carry spiritual meaning, and teach everyday morality (Gray:1979:37). Animals in fables were seen as religious, moral, psychological, and social symbols; they reflected the animal in man's nature. Fables were both learned and popular, written for kings but known to the young and more humble as vehicles of wisdom and morality and as entertainments. Henryson's collection is the earliest known vernacular collection in Scotland; the title emphasises that these are 'Morall' fables, although this word may not have been Henryson's choice, and is likely to have been added by a later editor. There is no such moral pointer in Caxton's title for *Reynard*. Such prologue/epilogue moral statements that are found in *Reynard* may appear to wrap the narrative with a moral concern, but they are not a significant part of the narrative itself. Sands (1960)

comments that in *Reynard* the narrative always takes precedence over satire or allegory; Reynard himself ‘in no way represents the little man ...(he is) inappropriate as a political symbol’.(*ibid*:3). Those of Henryson’s Reynardian fables which are linked to the fable tradition are *TF* (found as an addition to the collection by Odo of Cheriton), and *FWH*, which appears in Steinhöwel and in Caxton’s *Aesop*, although Fox suggests that Henryson may have seen a version by Petrus Alfonsi, (Fox 1981). Additionally, *CJ*, *LM*, *TM*, *SD*, *WL*, *PW*, *WW*, *WL,PM* are all found in Gualterus and some in earlier collections such as Phaedrus or Babrius. The three fables not found in any Aesopic versions are *CF*, *FW*, and *FWC*. Of *CF*, Fox (1981) says that, although the fable survives in a number of medieval versions, there are no classical texts. Compared to *FW*, the fox makes numerous confessions in the *Roman de Renart*, and there is one fable by Odo of Cheriton in which the wolf hears the confession of a fox and an ass. *FWC* has a version in branch XIV of the *Roman de Renart*.¹⁷ The Aesopic fables as a generic model have made a notable contribution to the *Roman de Renart* and the Reynard tradition including earlier forms such as *Ecbasis Captivi* and *Ysengrimus*; they are a major, though by no means the sole, source of Henryson’s Fables.

2.3 The Human presence in the *Fables* and *Reynard*

In the Aesopic tradition, the link between the beasts and humans depicted in the narrative was that the animals in the fables act like humans but remain animals, a source

¹⁷ There is a very similar tale, c.twelfth century, in the Japanese ‘rakugo’ story-telling tradition, of a fox who played dead in order to steal fish from a fisherman (Seki:1963 in Bathgate:2004:13).

of tension, incongruity and wit. The animals themselves, both in Caxton and Henryson are organised in an analogous way to human society. In Caxton's *Reynard* the lion Noble holds a royal court with animals who are barons and lords. In Henryson the animals live in a parody of human society, such as the wolf who is both a friar and confessor in *FW*. However, as in the *Ysengrimus*, this is a world presented as upside down, not only is the friar and confessor a wolf, the confession he gives is totally spurious (and ultimately valueless and even dangerous since it seems to lead directly to the fox's death). The choice of animal protagonists in literature could be used as an implied judgement of human nature and behaviour, with the animal world as a mirror to that of humans. The animals have the supreme human characteristic of speech; they dispute and argue, persuade and cajole, but yet retain recognisable and observable characteristics of their own animal kind. In *TF* the lion is enthroned and yet we are reminded that 'in that throne thair sat ane wild lyoun' (1.878). In Caxton's *Reynard* the fox, although a baron with a castle, may be reduced to pure greed and slaughterous intent by the sight of a flock of hens.

However this human-animal balance is not the only human presence in the *Fables/Reynard*. There is also actual human presence, for example in *Reynard* there is the priest and his family who attack Tibert the cat, and the villagers who beat Bruin the bear. In the *Fables* too, there is the goatherd, the cadger, the husbandman. The narrator is also a human presence, sometimes describing, sometimes commenting, sometimes physically present in the narrative or fable, as in *FW* when he tells us 'Quhen this I saw, I drew an lytill by' (1.694) so that he should not overhear the fox's confession (although he goes on to report every detail of it). Human presence is also in the *moralitas* of each

fable, in the sense that the *moralitas* is the human voice of the narrator, providing a guide and commentary on what the action of each fable represents, how they are to be understood as moral tales, not simply as entertainment. In Henryson the *moralitas* provides not only an interpretation, but a guide to action, by the more powerful, that may benefit the weaker or less powerful in society, as will be detailed below. Henryson alternates in the *Fables* between groups of Aesopic sourced fables, and groups of fables with a more Reynardian source. In the final two (Aesopic) fables, *WL* and *PM*, there is no tangible human presence at all and the innocent (the lamb and the mouse) are slain along with the guilty (the paddok).¹⁸ It may be suggested that human presence, or human social processes such as a trial, bring death only to the guilty or the imprudent. Where there is no human presence there is no reason and no morality, and the innocent and the guilty both suffer death. Caxton's *Reynard* in contrast lacks this element of overt morality. This lack of emphasis on the moral aspect of the narrative may also be seen in the *Roman de Renard*. At the start of Branch IV the narrator states 'I now have something to tell you that should make you laugh...I know well that you have no wish for a sermon or the lives of the saints...what you want is...something to amuse you' (Owen:1994: 81).

Human traits are also seen in the physical actions of the animals that bely human characteristics; Bellyn the ram in *Reynard* appears to have hands since 'he hinge on the foxes neck/a male couerd with the skynne of Bruin the bear' (Blake:1970:45/6-7). In the *Fables*, in *FW*, the fox 'on kneis fell' (l.671) and in *FWH*, the fox and the wolf 'hand in hand they held unto ane hill' (l.2371,) when they go to seek the cheese. The human animal tension here adds to the comic effect, taking these fables from a mere animal tale

¹⁸ Innocence and guilt are human concepts of course.

to one that relates directly to the human world, through the human perception and additionally in the guide provided by the *moralitas*.

In the *Fables* the entry of man brings not only conflict with the animals but the threat of, or actual, death. In *CF* the fox is chased by the widow's dogs, a threat of death or danger to the fox. This threat is carried out in the following fable when the fox, the same fox as in *CF*, says after eating the kid he has slain: 'Upon this wame set wer ane bolt full meit' (l.760) and is immediately slain by the goatherd with an arrow through the stomach. In the subsequent fable, *TF*, the son of the slain fox is also killed, on the gallows. In the beast epics of the Reynard tradition the fox never dies, he is always triumphant; even in branch XVII of the Roman, 'Reynard's Death and Funeral Procession' the death is feigned 'making it easy for later story tellers to resurrect the fox' (Varty:1999:25). In Henryson, in the earlier fables at least, the fox meets justice, once meted out by man, once by fellow beasts in a parody of a human medieval court. The human presence moves from threat, to chase, to the killing or execution of the guilty.

In Caxton's *Reynard*, the human presence brings conflict, usually accompanied by a thorough beating, although such beatings are manipulated by Reynard himself against other animals such as Bruin, Tibert and Isegrym, so the humans in this case appear to be the tools of the fox. The animal society and human society live in parallel but separate worlds not found to such a strong extent in the *Fables*. Mostly in the *Fables*, with the exception of *TF*, we meet individual animals who appear to live lives unregulated by any higher organisation such as Noble's court found in *Reynard*. Here there is a strong element of social organisation as the fox is called several times to appear before the

king, and is subjected to penance such as undertaking a pilgrimage to Rome, which he never finishes, although he does feign to set out on such. *Reynard*, like the Roman de Renart, is much more a parody of courtly life than are the *Fables*. There is a different animal-human relation in the genre of Reynardian stories, making Henryson's reworking of such Reynardian material more distinctive. Such humans who do enter the narrative of *Reynard* are generally peasants or local priests, certainly they do not have the courtly status of the animals themselves in Noble's court. Such animal-human encounters tend to be brought about by Reynard himself as part of a vicious scheme to bring danger and humiliation to animals representing fellow nobles or barons at the lion's court. The main protagonists of the *Fables* however are not nobles, they are more representative of peasants, rural folk and local priests or travelling friars.

An example of Reynard's trickery in Caxton may be found in his encounter with Bruin the bear. When Bruin arrives to escort Reynard to answer for crimes at Noble's court, Reynard tricks him into believing that there is honey in a split log, causing the bear to be trapped and receive a severe beating from the peasants of the village. Lantfert the carpenter and his neighbours attack the bear, who only escapes by pulling his head out of the log, leaving behind 'alle the skyyne and both his eeris' (Blake:1970:16/25) after which the peasants continue to beat him until he finally escapes. Subsequently he is taunted by Reynard asking if he has become an abbot because of his 'red hood'. The human presence here is purely that of violence against the bear, although instigated by Reynard. Men in Caxton's *Reynard* bring definite conflict, the threat of death and a severe beating (Reynard plays a similar trick on Tibert the Cat). In the narrative such violence comes about directly through some plan of Reynard's. Reynard may be a

‘trickster’ who fights against the social order represented by the lion’s court, but he only schemes for his own benefit, as a baron of that court. Where some of Henryson’s protagonists in the *Fables* represent the weak and the poor, *Reynard*, in the person of the fox, in no way represents, or cares about, the poor or weak of society. Although Henryson does have concern for the ‘little man’, the focus may be as much moral as social, in addressing the more powerful to treat the weaker more fairly and without oppression.

The Human is also to be found in the actions and behaviour of the animals themselves in the *Fables* and *Reynard*. In *FW*, when the fox looks up at the stars he ‘kest his hand upon his ee on hicht’ (l.626), instancing a hovering physical relationship between the animal and the human. A few lines later this fox is portrayed as a learned teacher, for the narrator comments that his knowledge of astronomy was ‘as lowrence lernit me’ (l.634). In *TF*, the fox is again the teacher as he provides the rich description and naming of all the animals taking part in the King’s court. Despite such a learned, pedagogic image, we also see the fox ‘Ryifand his hair’ (l.954) in the same tale, when he arrives unwillingly at court; a very human image. Drawing on elements of attacking the hypocrisy of the religious orders going back to *Ysengrimus* and the slightly earlier *Ecbasis Captivi*, probably written in the mid-eleventh century (Zeydel:1966), we find the wolf as Friar and confessor in *FW*. The Wolf has ‘beidis in hand, sayand his Pater Noster’ (l.669) before whom the fox ‘on kneis fell’ (l.671). There follows a parody of a confession with the wolf asking the conventional questions such as ‘Art thow contrite and sorie in thy spreit?/For thy trespas?’ (ll.698-9). The fox later shows some, perhaps folk, knowledge of the Bible when, in *FWC*, he uses the phrase ‘In Principio’ (l.2154),

from the gospel of St. John, a phrase widely regarded as powerful or magical in virtue. Earlier in this fable we are presented with a portrait of the wolf as 'Ane reuand wolf that leuit upon purches/ On bestiall' (ll.1953-54); he lives purely on animal instincts. Later in a dispute between the fox and the wolf, the fox complains that since it is 'Lentrig' (l.2000) and a long time until 'Pasche' (l.2004) then he must go hungry; again we have the dual animal-human nature, the fox trying to comply with Lent, while the wolf slaughters domestic animals to eat.

In *Reynard* there is also animal-human tension; Reynard is a courtier who owns a castle and offers to go on pilgrimage, but he is still a fox who kills fowl and preys on smaller animals such as Kywart the Hare. The beast epic was one in which a fantastic animal world aped the human world with the fox, the wolf, and others as instruments of comedy and satire (Lodge and Varty:2001). We do not see the close parody of human actions such as the fox tearing his hair out, as found in the Fables. Still, the animals in Caxton do behave like humans; when the King holds a feast we see that the animals 'daunsed manerly the houedance with shalmouse trompettis and alle maner of menestralsye' (Blake 1970:51/25-26). At this feast there were 'playes and esbatemens' (*ibid*:51/34). However, directly after this scene of courtly dancing and music comes Lapreel the Cony's description of Reynard's attack on him in which he says 'I loste myne one ere/ and I had foure grete holes in my heed...the blood sprange out' (*ibid*:52/13-14). The human-animal dichotomy is not expressed so much through facial expressions and bodily actions, as through behaviour and events, so that a stately feast is followed by an account of Reynard's brutality.

In chapter five, 'How the Cocke complayned on reynart', we see how Chauntecleer

‘smote pyteously his handes and his fetheris’ (*ibid*:10/25-6), a combination of human hands and bird feathers in one sentence. The animal-human contrast is maintained when we are told that the two chickens accompanying the funeral bier of Coppen ‘were two the fayrest hennes that were bytwene holland and arderne’ (*ibid*:10/25-6). Furthermore the hens ‘kakled so heuyly and wepte so loud’ (*ibid*:10/30), a combination of animal noise and the sound of human sorrow, maintaining the humour of sorrowful hens in a funeral procession. In *Reynard* the animals do have many human characteristics, notably the power of speech and persuasion¹⁹ (without which Reynard would be lost) and the social organisation of the King’s court and society. Such characteristics, however, are expressed through contrast, such as a feast followed by physical violence, or a cock that has both hands and feathers. In the *Fables*, with animals falling to their knees, tearing their hair, human and animal traits seem to have become unified instead of separated. Henryson is arguably reminding us that the human and the animal are closer than we would like to think; a warning against the brute beast in man’s nature. That such close human-animal unity is not achieved in *Reynard* may be a function to suggest that this is a narrative more for amusement or diversion, something to make us laugh or be entertained. So the hens, separately, cackle and weep, but never cast their brows down.

¹⁹ The power of speech and reason was seen at the time as a property of humans, in distinction to beasts. (Fudge: 2002., Thomas:1983).

2.4 The Human Presence as Narrator

Another aspect of the human presence is the narrator, and how the telling of the tale is controlled by that presence. Greentree (1993) divides the role of the narrator in the *Fables* into three; Reader, Teller, and Teacher. As reader and teller the narrator links the audience to the world of the tales, the teacher demonstrates the truth contained in each fable and arranges for the moral lesson to be learned (Greentree:1993:1). In the *Fables* the narrator has a distinctive voice and presence through whom Henryson controls the pace and mood, the ‘turns and climaxes’ of the story (Gray:1979: 85). The narrator tells the tales in a way that suggests a speaking narrator telling the tale before an audience, whose purpose is to instruct and entertain, while assuring of the authenticity of the tales. Sometimes the narrator is involved in the tale, as a witness of the fox’s confession in *FW*, for example.

The major way of presenting the ‘truth’ to be found in the *Fables* is through the *moralitas* given at the end of each. Some twentieth century critics have seen the *moralitas* as dull, unnecessary, unpleasing and confusing (Greentree:1993:37). According to Fox however, the *moralitas* is never an arbitrary appendage, it makes a unified whole with the fable itself (Fox:1962:328 in Greentree:1993:37). The Narrator may control the reader’s response to the fable through the *moralitas*. These are ‘morall’ fables, a fact of which we are reminded when Henryson meets Aesop in the dream-prologue to *LM* and asks him for a pretty fable concluding with a good moral. As Gray says, the fable is a ‘figurative vehicle for morality’ (Gray:1979:120). In the Prologue to the *Fables* the narrator uses imagery of the nut with shell and kernel. It seems that the

narrator manipulates the audience's response to the fables through the morals presented (Gray:1979:38). In *FW* there is a didactic style that singles out one message from among several possible, that of imperfect penitence. We are warned against death without confession, an 'unprovisit end' (l.775). Provision is necessary if we wish, in the afterlife to go to 'blis withoutin end' (l.795). The narrator makes the connection of the fables to the moral clear in *FWC*, saying in the first line of the *moralitas* 'This taill is myngit with moralitie' (l.2203), going on to remind all men, including the wealthy and mighty, that 'Deith cummis behind and nippis thame be the nek' (l.2223), a warning redolent of that in *TM*: 'The cat cummis, and to the mouse hes ee' (l.384). A major function of the narrator as a human presence or voice is to guide the audience through the tale, as a mediator between the audience's world and the fantastic world of the fables, to lead to the moral that is such an integral part of each fable. As well as being a guiding voice, the narrator also appears in the collection, as in *FW* when he eavesdrops on the fox's confession, and in the non-Reynardian fable, *LM*, he appears in the prologue and meets Aesop himself in a dream.²⁰ Such appearances of both narrator and fabulist in the narratives would add credibility to the worth of the fables and the *moralitas* each one carries. The appearance of the narrator, although he adds nothing to the events of the tale, would help give a contemporary feel, to add to the truth value of the story as one actually witnessed by the teller, and the appearance of the fabulist himself would clearly signal the importance of that specific narrative, especially since it is the middle one of the collection, and, unlike all the other fables, has its own prologue.

The apparent function of Caxton's *Reynard* is to divert, entertain or amuse, with a

²⁰ Interestingly Aesop is described as 'The fairest man that euer befoir I saw' (l.1348), where traditionally, as seen in Caxton's *Aesop* (Lenaghan:1967:26), Aesop was very ugly, perhaps a hunchback.

brief moral framework that the reader may choose to apply or not to the narrative. Henryson's *Fables*, although each may stand as an entertainment in its own right, without its *moralitas*, go further in that they use that entertainment value to point to and emphasise the moral. If there is no moral to be guided to, then what may be the function of such a narrator in *Reynard*? Is there a narrator and what function is served by such? The fox's confession in *FW* is a criticism of friars who gave easy confession, and one in a series of events that led to his fate of being killed by the goatherd, thus part of the moral structure. However, in *Reynard* the fox's confession at the gallows in chapter XVI, far from being a vehicle towards urging proper confession or provision before death as in the *Fables*, turns into a plea to escape Hell and an accusation that brings other animals into mortal danger from King Noble. Confession is used to carry the narrative forward, not to make a moral point.²¹ There is a narrator's presence here, who draws the reader's attention to the confession with 'Now herkene how the fox began. In the beginning he appeled grymbert his dere cosyn. Which euer had helpen him in his need/he dyde so by cause his wordes sholde be better beleued' (35:16-18). This seems to be sympathetic to Reynard (who may indeed be the narrator). In the next sentence we are told that he used Grimbert so that he might better 'lye on his enemyes' (1.19). Later Reynard is presented by the narrator as 'this false pylgrym' (43:33). The narrator does remind the audience of the trickery of the fox, but it is a trickery that appears to focus on the fox's cleverness, especially given that the narrative ends with the triumphal return of the fox to his castle; the moral purpose, if there is one, is challenged and undermined, to say the least.

²¹ There may be an actual moral point here, showing how the weakness or greed of those with power may be misused, but the audience/reader may simply enjoy the tale while ignoring any implicit moral.

2.5 Critical review of Henryson's *Fables*

2.5.1 Henryson's *Fables* in Scottish Literature

In 1832 the Maitland Club of Edinburgh published a complete edition of the *Fables*, a reprint of Andrew Hart's 1621 edition, for a limited audience (Stewart (ed). 1832). The preface states that Henryson merits a conspicuous place amongst the late fifteenth-century Scottish poets, his compositions are of an 'elegant simplicity' and that *The Fables* are his principal work (1832:iii). However it also states that brevity is a desirable quality of literature, and that some of Henryson's fables 'extend to too great a length' (ibid:iv). It was only in 1865 that David Laing published a complete edition of Henryson's works which was 'the means of introducing Henryson to a wider public' (Fox:1981:xxvii). This was superseded by G. Gregory Smith's three volume edition (1906-14) for the Scottish Text Society, which gives Henryson a 'high place as an original poet' (1914:xviii) and describes him as 'one of the most individual ...of the Makars' (1914: xxviii). On the other hand Smith agrees with a critic he names as Henley²² that Henryson's 'dialect' is 'distressingly quaint and crabbed' (1914:xiii). He also states that the poet is 'somewhat tedious in his moralizations' although he does not mix them with the narrative, which would lead to a 'dulling of the whole' (*ibid*: xvi). Smith (1914) also says that Henryson has qualities 'suggestive of Chaucer himself'

²² Named in a footnote (Smith:1914)only as 'W.E.Henley', no further bibliographical information given.

(*ibid*:xxviii). According to Metcalfe (1917) Henryson is ‘wanting in the brilliancy’ of Dunbar, although the former’s poetry displays ‘virtues and classics of his own’(1917:xxviii), and he is ‘one of the best poets Scotland has produced’ (*ibid*:xxviii). Wood (1958) says that Henryson is more original than Dunbar, whose originality ‘is in a more technical way’ (*ibid*:xv), and that Henryson is, ‘without equal, the greatest of the Scots makars’ (*ibid*:xiv), although he does add that ‘the moralising, which is admittedly dull, is confined to the postscript’ (*ibid*:xv). Stearns (1949) claimed that Henryson was mostly known for *Robene and Makyne* and that his genius was seen as ‘derivative’, which ‘misconceptions’ (*ibid*:vii) his study was intended to correct, and that Henryson’s reputation was still in the process of being established in 1949. Stearns describes the *Fables* as both derivative and original, successful in blending fantasy with fact, between animals and men (*ibid*:7). He was also one of the first critics to look in detail at the political and socio-economic background of the *Fables*, presenting the poet as a ‘humanitarian’ who championed the poor and the peasants, and criticised the more powerful, and aspects of the church (*ibid*: 122-24). Although Henryson ‘speaks out boldly for the poor’ (Stearns 1949: 129), he sees prayer as the only avenue of appeal open to them, and does not advocate any direct action to change a world created by God. Muir (1949) also sees Henryson as embodying a humanity and a seriousness (*ibid*:19), but showing a sense of subtle and pervasive humour in the *Fables* with a ‘liveliness of ...detail that makes them delightful’ (*ibid*:14). He also claims that it is Henryson’s irony and sincerity in the *moralitates* that ‘is far from dullness’ (*ibid*:19).

Wittig (1958) sees Henryson as ‘perhaps the greatest poet of Scottish Literature’ (*ibid*:52), whose philosophy was conspicuously ‘humanitarian, democratic and

independent' (*ibid*:49), but who still had a firm faith in the divine order of God's creation. However, all of Henryson's tales were given a specific Scottish setting, with some details so accurate that they provide a picture of contemporary social conditions (*ibid*: 41). He states that there is sharp social and religious satire in the *Fables*, with a conventional *moralitas* at the end of each narrative, which sometimes comes as a surprise, such as that of *CJ*, although some of the *moralitates*, such as those of *SD* and *WL*, are more closely integrated with the tale. Although Elliot (1963) does distinguish between the more 'Scottish' writers such as Barbour, Wyntoun and Blind Hary, and those who showed some direct influence from Chaucer such as James I, Holland, Henryson and Dunbar (*ibid*:vii), he does state that the genealogy of the *Fables* has no place for Chaucer through the dichotomy of the narrative and the *moralitas* (*ibid*:x). In Henryson the paths of right and wrong are towards bliss or bale, and the 'sentence' of the *moralitas*, with temporal values subordinated by the eternal, have no counterpart in Chaucer (*ibid*:xi). MacQueen (1967) offers a detailed presentation of Henryson's 'milieu' (*ibid*:1-23), including the socio-economic-political background to his work as well as the literary influences. He also discusses each of the fables individually, paying attention to the relationship of the narrative to its *moralitas*, finding, for example in *CJ* that the virtue of the complete poem is in 'the satisfactory resolution of the apparent conflict between the two' (*ibid*:110). The *moralitas* is seen as part of the whole poem, not as a kind of dull postscript. MacDiarmid (1973) sees a consensus of judgement that regards Henryson as 'the greatest of our great Scots makars' (*ibid*:13) and he writes of the slogan he wrote for the movement that became the Scottish Literary Renaissance, that he should have made it 'Not Burns-Henryson!' instead of 'Not Burns-Dunbar!'

Henryson, he writes, was more concerned with the nation and humanity than Dunbar was.

After McQueen (1967), the next major works to deal with Henryson were Gray's *Robert Henryson* (1979), and Kindrick's *Robert Henryson* (1979), followed by Fox's edition of the poems (1981) and Powell's *Fabula Docet* (1983), which was concerned solely with the *Fables*. Gray (1979) claims that from antiquity to La Fontaine, 'the most original, ambitious and successful fables are those of Henryson' (*ibid*: 31), and goes on to examine the Aesopic and Reynardian sources, among others, of the *Fables*, as well as their social and economic background in fifteenth-century Scotland, and also looks at the relationship of 'game' and 'earnest' (*ibid*:71) in the poems. Finally, he considers the *moralitates* and the moral themes of the work. He says that Henryson has a consummate skill in narrative, through shifts in perspective and a combination of the static and the dynamic. Although dialogue is used sparingly in traditional fables, Henryson, according to Gray, uses dialogue to good effect to show both the character and personalities of his creatures, as is also seen in the Reynard literature. Although some of the *moralitates* are clearly linked to the narrative, Gray says that some are 'dark', containing a more 'hidden' truth (*ibid*:123) requiring a change of perspective on the part of the reader, and more thought than the simpler Aesopic morals. Gray sees in the *Fables* a belief in the possibility of individual change, rather than social change. They have an impressive imaginative harmony, he says, rather like a miniature of Chaucer's *Canterbury Tales*. Kindrick (1979) sees the opposition between reason and passion as a unifying ethic in Henryson's *Fables*, with all the tales being closely linked to their *moralitas* as necessary to convey the complete meaning of the poem. A further unifying principle of the *Fables*

is prudence, both human and divine (*ibid*:95-6). Kindrick also argues that there are specifically Scottish social, legal and political references in the *Fables*.

Fox (1981) remains the only thorough modern scholarly edition of Henryson's poems, discussing Henryson's life, reputation, the texts and the witnesses, and giving a detailed commentary on the sources and other aspects of the poems. He discusses the themes of prudence and persuasion that, he says, run through all the fables (*ibid*:lxxix), as well as common themes such as justice and greed. He places the *moralitates* as a necessary part of the 'serious moral purpose' (*ibid*:xliv) of the *Fables*, and states that to see them as mechanical additions to the narrative is to misunderstand the fable it is part of (*ibid*:187). Fox also defends the traditional order of the *Fables* (see below 1.6.2) as 'a highly symmetrical and carefully planned work' (*ibid*:lxxviii). Powell (1983) discusses the differences between the Aesopic and the Reynardian tales, and looks at the philosophy and the unity of the *Fables*. The larger part of the *moralitates*, she states, refers to an aspect of Christian morality, the conflict between reason and sensuality, contributing to the unity of the *Fables* (*ibid*:205), and transforming the pagan Aesopic and amoral Reynardian tales into a thoroughly Christian work (*ibid*: 206).

Gopen (1987) sees the *Fables* as a unified literary work, with a scope that allows Henryson's animals to develop and interact leading to a more complex moral interpretation, through utilisation of both humour and seriousness. Appetite and blindness (both figurative and moral) reappear throughout the *Fables*, their repeated images providing a unity to the work (*ibid*:17). Gopen suggests that there is a concentric symmetry to the structure of the *Fables*, with *LM* as the central point around which are opposing pairs of fables concerning the presence or lack of justice and reason, creating

the *Fables* as a unified whole with *moralitates* of a complex interpretation that require the reader to return to the narrative with the *moralitas* in mind (*ibid*:30). Bawcutt and Riddy (1992) see Henryson as one of Scotland's finest poets, as a Scot standing outside diverse English literary traditions, using them freely and eclectically unlike his Southern contemporaries, so that the description of Henryson as 'Chaucerian' is inappropriate. Henryson, they say, justified his poetry by making it serve explicit moral purposes, and the poet's sympathies were with the foolish, the simple and the outwitted (*ibid*:xi-xii).

Baird (1996) sees the *Fables* as having symmetrical order, with groups of Aesopic fables alternating with the Reynardian ones, and *LM* marked out as central, with two hundred stanzas occurring before it, and two hundred after it, in a carefully organised whole (*ibid*:25). He sees a steadily darkening moral world as the *Fables* progresses, with the outcomes of the tales going from no suffering in *CJ* to innocent and guilty alike being killed in *PM*. Baird sees Henryson as a social conservative, proposing through the *Fables* no radical re-ordering of society, rather the better conduct of individuals within it (*ibid*:62).

MacQueen (2006) sees a process of degeneracy in the *Fables*, particularly so in the sequence of *CF*, *FW*, and *TF*, which he claims Henryson intended as a continuous narrative entitled *The Talking of the Tod*, rather like a 'miniature beast-epic in three branches' (*ibid*:197). The degeneracy is found, MacQueen says, in the correspondence of the 'positive, comparative, and superlative degrees of the adjective *euill*' (*ibid*:225) which may be related to the three stages leading to the destruction of the Greek hero. The world of *The Talking of the Tod* is bleak, with almost all of its characters sinners, and the death of the two foxes having no parallel in the Reynard literature. MacQueen

states that the poem as a whole is a ‘monument’ to the strengths and weaknesses of Catholicism in late medieval Scotland (*ibid*:246). He also presents a detailed case for the significance of numbers in the three poems (as he does throughout the book with Henryson’s narrative works), for example citing stanza 11 (ll.470-73) of *CF* which not only gives an example of the fox’s transgression, but the number 11 itself is often associated with transgression. MacQueen sees justice and retribution, prudence and imprudence, and the presence of the afterlife as themes often to be found in the *Fables*, although *FWC* and *FWH* are rather apart, with the fox villain triumphant, the instigator of sin rather than the actual sinner. The events of these two fables, as with the other fables, have a subtle and dynamic relationship with the *moralitas*, says McQueen, leading the narratives themselves to vivify the *moralitates* (*ibid*:277).²³

2.5.2 The order of the *Fables*

McDiarmid (1981) sees the *Fables* as a ‘collection of tales and not an organically developed work’ (*ibid*:63), a view echoed by MacQueen (2006), who states that the order accepted by most critics may have been imposed by a printer in the second half of the sixteenth century. He proposes that only three sequences may be attributed to Henryson with certainty, that of the *Prologue* with *CJ*, that of *PS* before *LM*, and that *CF*, *FW*, and *TF* are a linked group, *The Talking of the Tod*, not intended as part of an Aesopic collection (2006:289). He also says that the final lines of *The Talking of the Tod*, and *PS*, indicate that neither were intended as part of a collection; this may also

²³ For Mann’s discussion of Henryson’s *Fables* see Chapter 1, section 1.6.

apply to *CJ*, *WW*, and *FWC*, he suggests (*ibid*:289). Elliot (1963) also states that there is no evidence that Henryson had decided on an order for the complete set of the *Fables* (*ibid*:190).

The 'traditional' (Fox 1981:lxxv-lxxxix) order accepted by the majority of critics is: *P*, *CJ*, *TM*, *CF*, *FW*, *TF*, *SD*, *LM*, *PS*, *FWC*, *FWH*, *WW*, *WL*, *PM* (Fox:1981:x). Fox (1981) asks which is the 'right' order of the *Fables*, and whether there is such an order; are the *Fables* a unified whole, or a unified work intended but not completed? (*ibid*:lxxv). There is internal evidence that *CJ* is intended to follow *P*, and that *CF*, *FW*, *TF*, belong together, he says. Fox sees the *Fables*, in their traditionally accepted order as a 'highly symmetrical and carefully planned work' (Fox:1981:lxxvii), with *LM* central, and seven fables from Gualterus, *CJ* + *TM*, *SD*+*LM*+*PS*, and *WL*+*PM* (nos. 1+2, 6+7+8, and 12+13). There are two other blocks of fables, from the Fox and Wolf, or Reynard, traditions, *CF*+*FW*+*TF* (3+4+5), and *FWC*+*FWH* +*WW* (9+10+11). With *LM* as central, each half of the *Fables* has one from Gualterus about birds, one about mice and one about sheep, and Fox states that *LM* and *PS* are linked since in *LM* reason prevails whereas in *PS* it does not. Further, the two fables have opposing images of nets, with the mice biting apart the net to free the lion in *LM*, and the birds caught in the net in *PS*; both fables are linked by prudence and foresight (*ibid*: lxviii). The themes of prudence and persuasion run through the *Fables*, with thematic unity and structure also seen in the progression from no threat in *CJ*, to danger escaped in *TM* and *CF*, to retribution for the guilty in *FW* and *TF*, to the innocent protagonist killed in *WL* but the guilty escaping, to both innocent and guilty killed in *PM*. Fox comments that the *Fables*, through this order, is a 'neatly organised and comprehensive portrayal of a very

fallen world' (*ibid*:lxxxix). Greentree (1993) also sees a development, in this order of the *Fables*, of the symbolism of the wolf, from the comic, harmless confessor in *FW*, to the unjustified killer of *WL*, a movement from a more innocent world to a far darker one. Others who also see the *Fables* as having a symmetrical or unified structure reflected in the traditional order include Gopen (1987), Baird (1996), Powell (1983), Gray (1979), and Roerecke (1969, in Greentree 1993). Such traditional order is also found in published editions of the *Fables* such as the Maitland club edition (Henryson 1832), Smith (1906), Metcalfe (1917), Wood (1958), Elliot (1963), Fox (1981), Gopen (1987), and Bawcutt and Riddy (partial selection, 1992).

2.5.3 Conclusion to Critical Review.

If the *Fables* were seen as worthy of publication and criticism, but still occasionally over-long, with dull *moralitates* by some of the early commentators, this is no longer the case. Not only is Henryson seen now as one of the finest poets or makars of Scotland, or 'among poets in any language' (Bawcutt and Riddy:1992:ix), with the *Fables* seen as a unified, symmetrical work with a sometimes complex yet illuminating relationship between the narratives and the *moralitates*, Henryson is now commonly taught in schools in Scotland, which may indeed have been one of Henryson's original intentions in writing the *Fables*: to use them as vehicles for teaching in his own schoolroom, as a schoolmaster. Finally, another poet, Seamus Heaney, describes Henryson as having a mastery of the art of poetry with a 'narrative brio and vernacular

edge in dialogue' (Heaney 2004:8), and as bringing about 'a significant flowering of the literary life of Scotland in late medieval times' (*ibid*:5).

2.6 Research Question

What are the functions of the different strands of the human presence in the *Fables* and *Reynard*?

2.7 Thesis Structure

This thesis is data-based work, taking as its starting point the computer-aided coding towards categorisation of the texts, so that the material and the thinking or analysis of such is described categorically. For example, in chapters two, three, and four, in which the aspects of human presence are coded by starting, in chapter two for example, from that of 'tangible human presence' and searching the texts for examples which are then sorted into different categories, presenting my material as a reflection of the steps of the analysis. Firstly the relevant extracts of the text are identified, then the second step is to name or categorise the actions of the human, with the third as describing the functions of the tangible human presence within the text. From this third step, then, the different occurrences and functions of tangible human presence in the two texts may be discussed, compared and contrasted. In chapters two, three and four, the presentation

follows this order of analysis of the texts. In chapters five and six a slightly different approach was taken, since the subjects of those two chapters, namely the narrator functions in chapter five and the functions of literality and aural/orality in chapter six, have been widely written about in relation to medieval literature. In these chapters a model was built from the reading of relevant literature, of the possible types and functions of the narrator and literality/aurality, and then the texts were read for occurrences, with an open mind being kept for occurrences not suggested by the model. Such occurrences were then analysed and discussed, although the order of their generation from the text was not as explicitly presented as in the earlier chapters. Thus, although the approach may differ from the early chapters of text > categories > discussion, to the later chapters of categories > text > discussion, the presentation of the thesis mirrors the steps of categorisation through the analysis and discussion of the occurrences of human presence in the two texts.

Chapter two looks at the tangible human presence in the two texts, chapters three and four the social context with reference to church and religion, and to crime and the law. Chapter five looks at the narrator presence, and chapter six looks at elements of literality and aural/orality with reference to the transmission and reception of the two texts. The conclusion, along with a final discussion of the functions of the human presence, and limitations of the study and suggestions towards further research, are to be found in chapter seven. The appendices start with a presentation of how the QSR N6 program was used in the analysis, storage and retrieval of data (Appendix A), and continue with the data categorisation or coding of the two texts (Appendix B).

CHAPTER 3: TANGIBLE HUMAN PRESENCE IN THE *FABLES* AND *REYNARD*

3.1 Tangible human presence in the texts

In this chapter I will look at the aspect of explicit human presence in the narrative, in the sense that humans have a tangible, physical appearance in the tale itself, but are distinct from the narrator presence/voice, as well as from reader presence through narrator address, both of which will be looked at in later chapters. For an explanation of such terms as ‘coding’ and ‘memoing’ as used in the computer aided analysis, storage and retrieval of data, see Appendix A.

3.2 Henryson’s *Prologue*: Caxton’s *Hyer begynneth*

Firstly, Henryson’s *Prologue* and Caxton’s section ‘Hyer begynneth thystorye of Reynard the foxe’ (serving the function of a prologue) both contain references to man, and even to specific individual men, but there is no human presence in the sense of being part of, or present witness to, a narrative event. In both the human was present as the narrator, and in Henryson moreover in references to ‘clerkis’ (l.19), Henryson’s ‘maisteris’ (l.29), and ‘Esope’ (l.57). In Caxton there are references to ‘men’ (6:3), and

‘lordes and prelates gostly and worldly and also emonge marchantes and other comone peple’ (6:5-6) and other references to men and to the reader, who are beyond the narrative, not tangibly within it.

3.3 Henryson’s *Fables*.

Those Reynardian fables which have tangible human presence are *CF*, *FW*, *FWC*, *FWH*. Then, each section of the text in which human presence witnessed, or had an effect on, the tale, was selected and removed to create a new document labeled ‘Tangible Human Presence in the Fables’.²⁴ Initially all such references/descriptions in the *Fables* to human presence were placed in one document, in which finding specific references was very rapid, so that fast comparisons/contrasts of different fables or parts of the text could be made. Next a memo was created, attached to this document, entitled ‘Actual human presence in the Fables’. Below I will give summarised memos for the Reynardian fables, demonstrating the process of analysis and the part that memoing plays in it, as an integral part of the thesis.

3.4 Summarised memos for four of Henryson’s Reynardian fables

1. *CF*

²⁴ A document in the N6 Program may have other named documents attached to it, as branches of a tree diagram, and visually displayed for reference.

The widow as threat, since she causes the chase by the dogs; no harm done, but fox is defeated and loses his prey.

As owner of the cock, her house provides safe haven when the cock escapes from the fox. Benign/Safety.

2. *FW*

The widow as glad at cock's escape. Benign.

Narrator as witness, confirming what happened.

The goatherd brings death after the fox's crime. Vengeance. Fate. Death.

3. *FWC*

The cadger is the instrument and opportunity for the fox to take vengeance on his old rival the wolf, against the wolf's (attempted) power over the fox. Threat results in beating for wolf, not fox. Cadger as death (or the threat of it).

4. *FWH*

The man is not an actual threat to the fox and the wolf, but is used by the fox as an instrument/opportunity for mischief against the wolf (and the man himself). The wolf may be caused actual harm. Man as vengeance/instrument/opportunity.

Man as focus for temptation of wolf. Benign.

The above process constitutes the first level of analysis, which is the selection of extracts from the text which reflect the notion of tangible human presence, with the

memos as the initial insights from the extracts.

3.5 Second level analysis for human presence

The categories chosen here are on the basis of the role the human plays within the narrative, rather than on other potential categories such as the status or gender of the humans, since this would be to introduce a further variable such as status/gender difference in the human role²⁵, which is not present in the research questions given.

1. Witness/Human Focus/Validation.

FW. Narrator as witness to event.

2. Threat, not carried out/avoided.

CF. Widow causes chase, fox not caught. Avoided.

3. Benign presence/safety/neutral.

CF. Widow provides safety for cock.

FW. Widow glad at cock's escape. Benign.

4. Providing opportunity for mischief/vengeance.

FWC. Fox steals herring, gets wolf beaten by cadger.

FWH. Gives fox opportunity for mischief against both man and wolf.

²⁵ This would make an interesting study in itself, but is beyond the limits of the present PhD.

5. Potential threat, outcome unstated..

FWH. Wolf left in well, may be beaten.

6. Bringing death/punishment.

FW. Fox killed by goatherd in vengeance. Guilt of fox.

3.6 Third level analysis for human presence in the *Fables*

Functions of the human presence; from Benign to bringing Death.

1. Human as interested in the welfare, or guarantee of, safety for animals. *CF*
2. Human as witness to elements of the story. *FW*
3. Human as opportunistic source of mischief or harm, but not death. *FWC, FWH*
4. Human as source of threat avoided or not stated. *CF, FW*
5. Human brings death/punishment. *FW*

In this case the six categories of the second level are reduced to five in the third level, the reduction helping to give a concise picture of what are the functions of the tangible human presence in the *Fables*, which may be compared to *Reynard*.

3.7 Memoing and coding, *Reynard*: first level coding

Instances of Human Presence in *Reynard*

The major part of the narrative of *Reynard* is concerned with the actions of and events related to, the animals themselves, principally Reynard the Fox. The court of Noble the Lion is self-contained and seemingly self-sufficient largely without contact with the human world. Such contact as there is²⁶ often brings negative results, such as a severe beating for the animal/s concerned (typically as a result of mischief on the part of Reynard, who always escapes punishment).

The following are the episodes of tangible human presence in the narrative of *Reynard*:

When Reynard fools Bruin into becoming trapped in a log in search of honey, the carpenter Lantfert discovers the bear and alarms the whole village to its presence, and the villagers come in a mob, well armed with rustic weapons:

the worde anone sprange oueral in the Thorpe / ther ne bleef nether man ne wyf / but alle ran theder as fast as they coude / eueryche with his wepen / some wyth a staf / some with a rake / some wyth a brome / some wyth a stake of the hegghe and some with a fleyel / and the preest of the chirche had the staf of thecrosse / and the clerk brought a vane The prestis wyf Iulok cam with her dystaf / she sat tho and spanne / ther am olde wymen that for age had not one toeth in her heed (16:14- 21)

Here we have a gang of peasants carrying the tools of their rural pursuits, and even the priest carrying the staff of the cross, and his wife carrying her distaff so that she can

²⁶ Such contact as there is is never with the court itself as an institution, only with individual members of the court, beyond the court itself.

sit and spin while enjoying the beating of the bear. This mob bristling with their weapons recalls Chaucer's description of the chase in *The Nun's Priest's Tale* as the fox is chased by a group carrying staves and 'Malkin with a distaf in hire hand;' (Chaucer, ed.Mann:2005: 618: 3384). They proceed to give the bear a severe beating from which he can only escape by pulling his trapped head and paws out of the log at the expense of leaving his skin behind. He runs to the river 'emonge an heep of wyuis that he threwe a deel of hem in the ryuer whiche was wyde and depe / ther was the persons wyf one of them' (17:18-19). When humans are harmed by animals it is usually of a roughly comic or 'bawdy' nature, such as here when the heap of wives are thrown into the water, or later when Thiberd bites off the priest's testicle. The sufferings of the humans are seen as comic, as the butt of humour rather than something to evoke real sympathy. The humans are always rustic peasants, village priests and carpenters, or bucket makers such as Lantfert's father; they do not have the noble status of the animals at the court of King Noble the Lion.

2.

Another episode that brings the animal-nobles into contact with the rustic humans is that described in chapter 33, 'How Ysegrym the wulf complayned agayn on the foxe.' (89:1). Here the wolf describes how Reynard persuades Erswynde, the wolf's wife, that she will catch many fish for them to eat (the greed motif again) if she dangles her tail into the icy water of a river; her tail freezes in the water so that she is trapped.²⁷

²⁷ This motif, of an animal trapped by its frozen tail, also occurs in the *Speculum Stultorem* of Nigellus Wireker c.1180 (Regenos:1959), in which two cows are similarly trapped, one of which escapes only by losing her tail. The narrative is referred to as 'Daun Burnel the Asse' in Chaucer's *The Nun's Priest's Tale* (Mann (ed.):2005: 616:3312).

Reynard promptly rapes her, and escapes when Ysegrym arrives; the wolf and his wife make so much noise in their efforts to release her from the ice (leaving part of her tail behind), that they attract the attention of some nearby villagers who (in the wolf's words)

cam out with stauys and byllis / wyth flaylis and pykforkes / And the wyuis wyth
 theyr distauis / and cryed dyspytously sle / sle / and smyte doun right / I was
 neuer in my lyf so a ferde / For vnnethe we escaped / we ran so fast that we swette
 ther wa a vylayne that stake on vs wyth a pyke / whiche hurted vs sore he was
 stronge and swyfte a fote / hadde it not be nyght / Certaynly we had ben slayn /
 The fowle olde quenes wold fayn haue beten vs / they saide that we had byten
 theyr sheep / They cursed vs with many a curse /
 (89:29-37)

Here again the humans are presented as a mob bristling with rural weapons such as flails, pikes, and pitchforks, and again the wives come with their distaffs, although here they seem to be intended as weapons in the beating as well as the men's tools. Here the humans suffer no harm, although they have to give up the chase when night falls, with Ysegrym and Erswynde hiding in a thicket.

3.

Other instances of tangible human presence include:

- i) Thibert the cat getting beaten by the priest and his family after having been tricked by Reynard into entering the priest's barn.
- ii) Reynard persuades Isegrym to enter the priest's pantry where the wolf eats so much that his belly becomes too swollen to allow him to get out. Reynard runs to the village, and leads the people to where the wolf is trapped, with

the result that the wolf gets a severe beating. Humans do not suffer, except that the priest has lost some food, including a fat capon that Reynard grabs from the priest's table just as he is sitting down to dine. (26:9-28)

- iii) In another incident shortly after the above, Reynard takes Isegrym to a building in which a cock and many hens are roosting and persuades him to enter to steal the birds; Isegrym does so but falls and wakens the household. The wolf is discovered by the household who proceed to 'smeton beten and wounded hym to the deth'²⁸ (27:23).
- iv) At another time, when Reynard and Isegrym both become monks, the fox binds the wolf's feet to the bell-rope in the church, making the bells ring so loudly that the villagers run to discover what was on the bells. On finding Isegrym, they attack him and he is 'beten almost to the deth' (26:8).
- v) There is one part of the history where the human does seem to be benign towards an animal, in the events told concerning a farmer and a serpent (70:33-73:15). In the chapter-title this is presented as 'A parable of a man that delyuered a serpent fro peryl of deth' (70:33), although it is told by the fox as an actual event that had occurred a couple of years previously. In the story of the farmer and the serpent, a farmer releases a serpent who has been caught by a snare, trusting the serpent's oath that he will not harm the man. Later however the serpent, suffering from hunger, attacks the man, who protests that the serpent has broken his oath. The serpent itself does not seem to be a member of the lion's court, merely one of the background animals, like the domestic cattle and fowl that sometimes appear in the story. This

²⁸ i.e. close to death. An animal-baron is never actually killed by a human in this text.

parable-like story has biblical echoes in that it concerns an issue of a man trusting the word of a serpent (whose word is no more trustworthy, it transpires, than that of Reynard himself).

The above is the first level of coding, which is the selection and storing in a new document of the extracts relevant to the tangible human presence.

3.8 Second level analysis of tangible human presence in Reynard

A. Threat, Punishment, Benign Treatment of animals

1. As source of threat, actually carried out, resulting in physical harm, often severe, but not actually causing death.

Bruin and Lantfert/villagers.

Thiberd and the priest/villagers.

Isengrym and the priest/villagers.

Isengrym and the householders.

Ersewynde and Isengrym and the villagers.

The beatings are usually carried out in a group with a leader and villagers or peasants. Reynard is the instigator of these incidents but he is never harmed himself.

2. Benign treatment.

Initially the farmer releases the serpent, but later (implied) condemns it.

Men as source of food; that food is never actually given the animal-nobles, it always has to be stolen. Sometimes, as in the case of the honey in Lantfert's tree (and the mice in the priest's barn) the food is an imaginary lure used by Reynard.

B. Humans as focus of attack by animals.

3. The priest is attacked by Thiberd and loses his testicle.
4. The wives are thrown into the river by Bruin.

C. As a contrast/contrasting society to that of the animal nobles of the lion's court.

5. All the humans are peasants, villagers, village priests. Contrasting social position to the nobles of the lion's court.
6. Usually they attack as a group or mob, unlike individual animals. Sometimes there is an identified leader, such as the priest or Lantfert, sometimes not.
7. The humans may own domestic animals, such as the priest's hens in the barn. Such animals seem to be beyond the lion's court in the sense that they may be killed and eaten by the humans, or by noble animals such as Reynard or Isegrym, without punishment from the lion. Domestic animals are not named.
8. The humans sit down to eat at a table, they have buildings, convents, barns, churches with bells, human attributes which the animal-nobles do not have.

3.9 Third level analysis of tangible human presence in *Reynard*.

First Stage:

1. Men are of low social position or influence; as rustics, easier source of comic focus.
2. They cause harm, often serious, but not death, to the animals of the court.
3. The harm/punishment they cause is usually unjustified, instigated by Reynard.
4. They mostly work in groups or mobs.
5. They are often an initial source/opportunity for mischief for Reynard.
6. They are attacked or hurt by animals only in self defence by Thiberd or Bruin.
7. Their social organization has concrete features such as churches, buildings, or behaviours such as eating at a table.
8. They are a real or imaginary source of food which must be stolen, potentially leading to punishment or beating.
9. They are easily duped, directly or indirectly, by Reynard's schemes.
10. Their hurts are, or may be seen as bawdy/comic.

These ten categories may then be further reduced to six, as below.

1. Non-benign; no altruistic interest in animal-noble's well-being.
2. Provide food indirectly through the animal's theft, with threat of beating for such.

3. Source of severe beating, but not death, in groups/mobs.
4. Provide easy opportunity for the fox's mischief which often results in harm for another animal- noble.
- 5 Suffer harm from animals, when animals are threatened.
6. Low (comic) social status compared to animal-nobles, but greater social infrastructure, compared to the animal-nobles' rigid hierarchy.

3.10 A comparison of the tangible human presence in *The Fables* and *Reynard*

i) Humans as Benign

Only in the *Fables*, never in *Reynard* (the farmer only releases the serpent in return for a promise) only as some sort of threat, even if only in punishment for stealing food; no personal attachment to animals as with the widow in *CF*.

ii) Humans as witness to, or framing, the story

Only in *FW* in the Reynardian fables. In *Reynard* they are an active part of the story, but not in the sense of a human narrator as witness.

iii) Humans provide focus on human-animal contrast.

In the Reynardian fables, humans do not provide a focus on human-animal contrast. In *Reynard* the human-animal contrast is partially that the animals have the status of barons and lords in the lion's court. Humans are always in a low social position, that of

peasant or villager, or village priest. There is no benign contact between the animal protagonists of *Reynard* and the actual humans in the story, not even of pragmatic use, such as the widow with Chantecler in *CF*. The animal-barons and the humans are always enemies; contact means conflict (instigated by Reynard) ending badly for the animals concerned, except Reynard himself. Animals actually belonging to humans in *Reynard*, such as the hens that the convent keeps, are not seen in the same way as the animal-barons; they are for domestic purposes, and may be killed and eaten, even by Reynard, with no punishment from the lion and his court. This is in contrast to Reynard's slaying of Kywart the Hare, and the hen from the family of Chauntecler²⁹, both of which are named, and bring a threatened punishment from the lion's court. In *Reynard*, none of the animal protagonists have any connection with humans, unlike in the *Romance de Reynard* (Owen:1994) in Branch Va for example, where Roenart the Hound (a named character, unlike the anonymous domestic animals) belongs to a villager, as do other dogs in the tale.

iv) Humans as a source of opportunity.

In *FWC*, human gullibility/greed is exploited at first, resulting in the fox being flung into the cart, from where he steals the fish. The fox escapes after an exchange of insults with the cadger, who threatens the fox with the nekhering. The fox uses the idea of the nekhering to fool the wolf into repeating the playing-dead trick. This time the cadger is not fooled, so the wolf receives a severe beating (the wolf, unlike the man, does not seem to learn). Here the human is a source of punishment for the wolf, while being

²⁹ In each case the spelling of the cock's name is taken from, respectively, Henryson (Chantecler), and Caxton (Chauntecler).

manipulated by the fox. The gains are all the fox's, he has manipulated man and wolf against each other. In *Reynard*, Reynard exploits the greed of his fellow animal-barons, so that they receive a beating from the humans, but the fox has no material gain. The humans are not so much fooled as used, as an elemental force. There is no co-operation between animals and humans, such as may be found in *FWH*. In *FWH* the oath made by the husbandman is seen as a source of opportunity by the fox. Again the fox is the beneficiary, with the wolf being trapped at the bottom of the well; in the *Romance de Renard* (Owen:1994), this results in yet another severe beating for the wolf, at the hands of the monks. In *FWH*, the husbandman has lost the hens that he must pay to the fox for his services, so the fox has gained the hens as well as some revenge on his traditional foe, the wolf. The fox is the first to see the possibilities for mischief arising out of the husbandman's oath, he then manipulates both wolf and man for his own benefit. Wolf and man are both duped, the man serving as the vehicle of opportunity for the fox. The man is necessary for the success of the fox's scheming.

v) Humans as a source of threat avoided, escaped, or not stated.

In the *Fables* (*CF*, *FWC*), humans often represent a threat, but it is seldom carried out. The fox escapes from the pursuing dogs set on him by the widow in *CF*. There may be fright for the fox, but no physical violence or lasting harm. In *CF*, the threat of pursuit results in the fox releasing the cock to address his pursuers, and he learns a lesson regarding vanity. In *FWC*, the fox avoids the punishment meted out to the wolf, and sees his traditional rival beaten and cheated of the fish.

In *Reynard*, when humans appear, there is always violence against the animals,

instigated against his rivals/enemies by the fox. The fox sets the humans against the animal-nobles, but he himself is never beaten or punished; the fox would be beaten if he were caught, or even killed, but he is always careful to observe the beatings of the others from some place of concealment. There seems to be a stronger division between the animals and the humans in *Reynard*; as commented above, contact inevitably leads to conflict. In the *Fables*, there seems to be more contact/co-operation between animals and humans, through human presence; the humans may have something to gain from such contact. In *Reynard* the humans seem to gain nothing from the animal-barons, the main protagonist, Reynard, is never beaten, but the fox is presented in a way that makes him more like the humans than his fellow animal-nobles. We see his thoughts and feelings where the other animals are not given so many layers of thought and personality, they are far less human than Reynard, and they are the ones to be beaten by the humans, who themselves seem more animal-like than wholly human. In Henryson the animals are also, like Reynard, almost more human than the humans, and here their contact with humans relies partly, in *FWC* and *FWH*, on speech, that human element that was seen at the time to be one of the main differences between humans and beasts.

vi) Human presence brings beating or death.

In *FW* human presence brings death directly, there is a moral point being made (in contrast perhaps to the more social point made in *Reynard*); there is both retribution for the misdeeds of the fox, and an element of fate involved as the fox not only foresees but almost seems to ask for death at one point. The fox's death at the hands of the goatherd may be morally justified. Death has a point to make.

In *Reynard*, human presence causes severe beating, but never actual death. The humans themselves, often appearing in a mob or unruly group, are always well armed to administer a beating with various domestic and farming implements; even Thiberd is beaten with a stout staff belonging to the priest. As commented on above, the fox, who may be the most deserving case in *Reynard* for punishment, always escapes such treatment. In *Reynard*, the animals-as-barons humans-as-peasants distinction perhaps would not allow a human to kill one of the noble animal-barons. Only the noble-animals may do that, for example when Reynard kills Kywart, or Noble the Lion slays Bellyn the Ram for bringing Kywart's head to him. A peasant may not kill a baron. Humans in *Reynard* seem to be a violent (but also comic in a rough or bawdy way) group. Would the medieval reader derive any pleasure from seeing such nobles as Thiberd or Bruin well beaten by the peasants? Comic elements may be present if Bruin, for example, is seen as some hated lord or baron. The readers of *Reynard* would be likely to be the educated classes, not peasants or villagers who would be unlikely to be able to read, or to obtain a copy of, such books as *Reynard*. In *Reynard* the status quo is upheld, the peasants have no real power,³⁰ while the barons cheat, attack, and murder each other. The social order is not challenged through the portrayal of the human presence, nor is it ever suggested, through explicit human presence, that the more powerful in society should change their ways.

vii) Humans as a source of food.

In *Reynard*, some food is stolen from humans, such as bacon, beef, and a capon from

³⁰ They never actually kill an animal-baron, as does Reynard; their beatings are instigated by the fox's trickery, left to themselves they may not be so dangerous. Reynard uses them.

the priest, a fat hen from Lantfert, another hen from the priest's barn, and Thiberd steals a pudding from a miller's house. In the *Fables*, food is stolen in *FWC*, attempted to be stolen in *CF*, and in *FW* a kid is killed and eaten. Such theft leads to trouble for the thief, usually from the human owner of the food stolen. In *Reynard* Thiberd and Isegrym are beaten for stealing from the priest, although Reynard is the real thief in these cases. In *FWC* the wolf is punished, not the fox. In *FW* the perpetrator is directly punished. In *Reynard* the actual perpetrator, the fox, is not punished, although he often causes another animal, guilty of nothing but being tricked by the fox, to receive a beating. In the *Fables*, the thief is punished, or has to actively avoid punishment, more often than in *Reynard*.

In *Reynard*, food belonging to or associated with humans is often used by Reynard as a source or focus of mischief that brings punishment on another (innocent?) animal. In the *Fables*, food is more of a necessary source of sustenance to the animals concerned, although they may be punished for taking it. In *Reynard* food becomes more than simply sustenance, it is part of manipulation, confrontation and (unjust) punishment.

viii) Humans suffer hurt from animals.

In the *Fables*, humans do not suffer actual physical hurt or danger from the animals. They may suffer loss of food, or be shocked and devastated as is the widow by the loss of her cock in *CF*, or suffer loss of possessions such as the goatherd who loses the kid in *FW*, but they have no physical hurt or danger. In *Reynard*, animals may hurt or attack humans in self-defence. This is not something that occurs in the *Fables* where, if

animals are hurt or killed by humans, there is always a clear moral purpose for this, at least from the human point of view.

3.11 Conclusion to comparison of tangible human presence in *Reynard* and the *Fables*

In the *Fables* humans are generally seen as more benign towards animals, so that even in the cases where they do kill animals, such as in *FW*, there is a moral purpose behind the act, they do not beat or kill animals for no reason. There are also instances of human behaviour that may be used as an opportunity by the fox, such as *FWC* and *FWH*, where the animal, or at least the fox, benefits from manipulating the human in some way. There is an instance of apparent positive co-operation between animals and human in *FWH* when the fox, the wolf and the husbandman swear an oath together, although the fact that it is sworn on the fox's tail makes it rather less positive. In *Reynard* there are no such instances of even apparent co-operation between animal and human, although there is manipulation by Reynard, for example when he persuades Bruin to look for the honey in the log, knowing that Lantfert and the villagers will come and beat the trapped bear. There is no human focus or witness to the activities of the animal-barons of the lion's court, their world is entirely hidden from human perception. Humans are never benign to animals or give them food. There appears to be nothing but enmity between humans and the animal protagonists; the mere presence or sighting of one of the animal-barons is enough to bring forth a severe beating at the hands of an unruly rabble. There may be pragmatic purpose behind this as the animal is seen as a thief or a danger, but it serves

no moral purpose in the text as does that seen in the slaying of the fox in *FW*.

In the *Fables* Henryson creates a link between animals and humans through the instances of human presence that does not exist in *Reynard*; this may serve the purpose in using animals to point to the weaknesses and injustices in human society. As the human-animal relationship portrayed by Henryson is more benign and meaningful than the virtually unthinking violence seen in this same relationship in *Reynard*, this may serve to guide the reader towards making the connection between animal and human behaviour in order to appreciate the moral purpose behind the *Fables*. The animosity of humans and the animal barons in *Reynard* may serve to emphasise the point that the nobility and the peasantry are constantly opposed, thus reflecting society rather than making any real attempt to change attitudes or behaviour of the time through a linking of the moral points of the text to a social theme. *Reynard* does include short passages, at the beginning and at the end of the narrative, directing the reader to take the moral points of the tale, but there is no further mention or implication of moral meanings, nor any (sometimes conflicting) *moralitates* throughout the varied adventures and chapters that make the history. It is possible these moral sections are there due to convention rather than actually directing the reader to the moral purpose of the story. There are no detailed *moralitates* following each part of the narrative as with the separate fables in Henryson. This may suggest that *Reynard* is written more with the aim of diversion or amusement rather than to bring about any change in the behaviour of the more influential in society, such as landlords, as suggested in some of the *moralitates* of the *Fables*, although actual changes in society are not proposed by the *Fables*, only that the powerful should treat the less powerful in a more Christian way; the *Fables* are not

socially radical.

In the following chapters, the process of the categorisation will not be so explicitly laid out as it is here, where the purpose, partially at least, is to make clear how the N6 was used to arrive at categories and conclusions concerning human presence in the two texts.

CHAPTER 4: SOCIAL CONTEXT IN THE *FABLES* AND *THE HISTORY OF REYNARD THE FOX* 1: CHURCH AND RELIGION

4.1 Introduction

The main categories relating to human presence found in both *Reynard* and in all five of Henryson's Reynardian *Fables* are:

1. Church and Religion.
2. Crime and the Law.
3. Human status, the poor, the rich, material greed.
4. Animal nature.
5. Human emotion, expressions, laughter.
6. Proverbs, wisdom, and colloquial speech.

In this chapter and the next I will look at the first two categories given here, Church and Religion, and Crime and the law. Related to these two categories, social context may be drawn from direct, surviving historical sources such as records and written accounts, as well as references from other contemporary texts. Next, I will describe the social context of Church and Religion in Scotland and England in the late fifteenth century, in order to determine the relation between this category as instanced in *Reynard* and *The Fables* and how the contemporary reader may have read these texts.

4.2 The Scottish church and religion in the fifteenth century

In this period the right of the Pope to fill church positions and benefices was challenged by the Crown, with royal influence over appointments increasing. In 1428 legislation was introduced to forbid 'barratry', the use of underhand means to obtain a benefice which properly belonged to someone else (Barrell:2000). The Crown was determined to gain as much influence as possible over patronage for church appointments, and to retain control over an institution with vast wealth, which in the fifteenth century had the ability to pay two fifths of the nation's taxation (Nicholson:1974). In 1472 James III intervened over the heads of the monks in the appointment of the Abbot of Dunfermline, giving it to Henry Crichton, which may have been an action that was part of James's challenge to papal authority following the parliament of 1471, although it was later confirmed by papal Bull (Stearns:1949). In 1472 Pope Sixtus IV issued a bull promoting the bishopric of St. Andrews to an archbishopric, so that the current bishop, Patrick Graham, who was attending the papal court at the time, became Archbishop, with authority over the bishops of Glasgow, Aberdeen, Dunkeld, and many others. James saw this as a challenge to his own authority over the Scottish church, and consequently did not recognise Graham's archbishopric. Graham, who suffered a mental breakdown, was excommunicated in 1475, and James was able to appoint William Scheves, a well educated humanist scholar and administrator (Nicholson:1974).

At the parish level, there were, at least in the remote areas, few new churches being built in Scotland in this period, and some others were decaying, resulting in parishioners

facing a long journey over open country to attend service, with mountains cutting them off, so that the Church sometimes organised bridge building to help (Brown:1977). In some more populous areas however, local landowners who desired their own church promoted church-building activity. Parish priests were often recruited from local tenants and small freeholders and tended to be poorly educated and poorly paid. Attendance at a normal Sunday Mass was far from regular, with most taking communion only at the Easter Mass (Whyte:1995). The church was the only provider of education, mainly through local song schools and grammar schools. The church could also offer legal expertise, and the ecclesiastical courts covered matrimony, annulment, disputes over dowries and legitimacy, oaths, benefices and feus (Brown:1977).

Some orders of friars were established, including the Carthusians in 1429, introduced by James I, and the Observantine in 1462-3. Pilgrimage remained popular with many in society, with destinations such as Rome and the Holy Land, but also Scottish shrines such as Glasgow and St. Andrews, along with many smaller, more local, shrines. There appears to have been little heresy at this time in Scotland, although Wycliffe's influence did spread briefly into south-west Scotland, where there was a group, later dubbed by Knox as the Lollards of Kyle (Wormald:1981). Another difference between Scotland and England at this time was that pardoners, who sold indulgences and other spiritual services, were few in Scotland, where confession was an important part of the services provided by the church, as were the sacraments of birth and death (Barrell:2000:253).

4.3 The English church and religion in the fifteenth century

Although membership of the church was compulsory and church-wardens were often employed to check that nobody was in the ale-house when they should be attending divine service, Lander (1980) has suggested that the church was not the monolithic institution that is often assumed in this period. The Pope had largely lost power to appoint and give benefices, and Rome was seen as a distant court, although one that some would still make pilgrimages to. The soul, in its progress through purgatory, could be helped by 'merchandising with God' (Lander:1980:109), such as providing money for good works, charity, and the founding of a chantry for the souls of the dead. What may be the earliest surviving piece of printing in England is an indulgence issued by the Abbott of Abingdon to a Henry Langley and his wife, dated 13 December 1476, printed by Caxton (Blake:1976:33).

Throughout the fifteenth century the priesthood was increasingly seen as a career rather than a vocation, with the proportion of graduate priests rising from 10% in 1400 to 30% in 1500 (Lander:1980:131). The local parish clergy had many duties including mass, confession, communion, baptism, burial and the celebration of major feasts, often along with the collection of tithes and farming the church land. Friars as well as priests could take confession, although they were commonly seen as giving too easy an absolution, as in Henryson's *FW*. A confession given without contrition was known as a 'confessio Reynardi' in the clerical literature (Friedman:1967). A low opinion of friars seems to have been common in both Scotland and in England, as seen in Chaucer's *The*

Summoner's Tale in which friars and devils are seen as alike, with its comic portrait of a hypocritical and greedy friar (Mann (ed.) 2005:270). Pilgrimage, as in Scotland, was popular in England, not only as a religious exercise, but also as a custom, escape or holiday, entertainment, or an act of profound faith, a combination of the social and the religious that could be undertaken from King to peasant. Certain places were believed to be favoured by God, or contained relics, so that a pilgrimage to them may shorten the time the soul spent in Purgatory after death. The nearness of the end of the world, and the reality of the Devil and Hell, were part of daily thinking (Hall:1967).

An aspect of church iconography from the fifteenth century and before may be found in wooden carvings on the misericords, pulpits, and other places in churches, as well as in some stained glass windows. Often depicted is the fox (less often the wolf) as a preacher, mendicant, or monk who is preaching or talking to a small congregation of ducks or geese, before making off with one of them to eat. Sometimes the fox-preacher is shown standing in a pulpit and preaching to ducks, while there is already in his cowl a dead duck for later eating (Varty:1967; Evans:1896; Wood:1999). Of other scenes depicted on misericords in churches, some have clear relation to the Beast-Epic, such as those depicting events from Reynard's trial in Bristol Cathedral c.1520, and those showing the fox carrying a cock pursued by a woman with a distaff, found in Roman de Renart, *Renart Le Contrefait*, and the Nun's Priest's Tale (Block,E. & Varty, K. 2000: 127-34). Other scenes on misericords have a much less clear, or no relation to the Beast-Epic, such as *The Fox Preacher*, *The Fox Monk and Fox Prior*, *the Hunting Fox with Prey*, *the Hunted Fox*, *the Fox's Execution and Funeral*, and *the Fox Musician* (ibid: 140-161). Some misericords show scenes from fables which pre-date the Beast-Epic,

such as The Sick Lion, Fox and Stork, and Fox and Eagle. The fact that such misericord carvings are all found in churches gives them a 'moral, didactic, religious purpose' (ibid: 162), so that even scenes from written Beast-Epics that have no direct moral purpose are given such religious, didactic purpose through their physical context in a church. Poets in the fifteenth century wrote about the materialism, inefficiency and immorality of the church and the clergy, with little to be found of the anti papal literature of the fourteenth century (Scattergood:1971). Bishops were often absent from their diocese. In the monastic sphere, monks allowed themselves an easier mode of life than previously, with larger quantities of food, more sumptuous living and even some personal property³¹. So although Clegg (2003) writes that the medieval world was divided into two spheres, the ecclesiastical and the secular (with the church itself divided into the secular and the regular), with the ecclesiastical seen as the more important, the church as the gateway to redemption in the afterlife, those clergy and other members of the church who carried out its various functions were no more immune from criticism or satire than are the politicians of today.

4.4 The Scottish and the English church in the fifteenth century

The influence of Wycliffe, and Lollardy, was less pervasive in Scotland than in England, as was the incidence of pardoners in the fifteenth century, which may indicate that Scottish people were less inclined to challenge the teachings of the church, or the

³¹ In the twelfth century *Ysengrimus* (Mann:1987) the wolf is not only portrayed as a monk driven by the urgings of his belly to blind greed, but sometimes he is specifically referred to as an abbot or a bishop.

way it went about that teaching. Criticism of the church however, or at least its functionaries, was found in both countries, especially in the years leading up to the Reformation. Although the church was a major part of life, it may have had less direct influence on day to day life in Scotland for a section of the laity, due to the geographical remoteness of some parish churches. Another factor was that in the Highlands, clan membership may have taken the place of social functions/identity that otherwise the church would have provided.

4.5 The perception of the church and religion through Henryson's *Fables*

4.5.1. *The Cock and the Fox, The Fox and the Wolf, The Trial of the Fox.*

These three fables have internal links that place them together as a unit, in that the fox of the first two is the father of the fox in the third. A very unusual element is that in the second and third fables, the fox meets his death from either divine or human retribution, an event which is found almost nowhere else in a written account, and only rarely in the iconographical (Varty:2000). According to MacQueen (2006:199), a theme of degeneracy is present, which may be seen in the progression from the sins of flattery and vanity in the first fable, to the almost casual, incidental slaughter of the lamb in the third.³²

³² Whether this link is progressive, so that vanity leads to casual murder, is interesting but beyond the constraints of this study.

4.5.2 Categories found in the three fables

There are four main categories that may be found in relation to the church and religion.

1. The nature of sin and its result.
2. The Church as a social institution, its customs, personnel and speech.
3. Beyond the Church: the power of God and the Devil.
4. Christian states, grace, holiness and contrition.

1. Sin and its result.

Sin, in the form of pride and lechery in *CF*, is something that Chantecleir takes pleasure in and that, according to Coppok, leads to the cock's 'schamefull end and to yone suddand deid.' (1.540), although as we later see, it has resulted in nothing but a fright for Chantecleir. In the next two fables however, where the sin is murder, it really does lead to death, in the *FW* as divine retribution or a fate that the fox has called down on himself, and in *TF* as part of a due legal process.

2. The Church as a social institution.

In *CF* the church is present through religious oaths, familiarity with ritual such as the fox's claim to have said the 'Dirigie' for the cock's father (1.449), and the 'blissit sacrament' (1.455), and custom such as Sprutok's intention to put on 'haly-dayis clais' (1.513). In *FW* the church is seen through the presentation of the wolf as friar, as

Ane worthie doctour of divinitie,
 Freir Volff Waitskaith, in science wonder sle,
 To prieche and pray was new cum fra the closter,
 With beidis in hand, sayand his Pater Noster. (ll.666 – 669).

The wolf's name, Waitskaith means 'do-harm'³³ (Fox:1981:227) and the ease with which he shrives the fox, despite the fox missing all three points necessary for confession, gives a contemporary perception of friars as regular clergy. The later parody of baptism when the fox literally drowns the kid, saying 'Ga doun, schir Kid, cum vp, schir Salmond, agane' (l.751), may suggest how worthless the Friar's confession has been for the fox, as well as misuse of sacraments for gain by the clergy. The Eucharist is also suggested, since the kid is transformed into a salmon, similar to the Host's transformation. In *TF* the mare who kicks the wolf may be seen as representing the religious orders who keep their vows even in opposition to the King's court, and the secular church itself (MacQueen:2006: 234). It is the wolf, who is often seen as naïve and foolish in the beast epics (Mann:1987), on whom the mare confers, with her kick, the red bonnet of the 'new-maid doctour off divinitie/ With his reid cap' (l.1952-53), being made into a laughing stock by the fox.

3. Beyond the Church, the power of God and the Devil.

In *CF*, the fox is seen as vengeance from heaven, or the hand of God (l.531, 542), to punish the cock, although we are earlier told that Chanteclair 'comptit not for Goddis fauour nor feid' (l.538). In the event, he escaped with a light punishment. In *FW* the fox

³³ Also found in *The History of Reynard the Fox* (66:15) as 'wayte scathe' a friend of 'mertyne (the ape) the bisshops clerke.'

swears on the Devil's name that he had better stay at home than to go fishing; although this may be a formulaic saying, it would have been better for him if he had stayed at home. In *TF*, the fox directly thanks God for his father's death, although he then 'to the Deuill he gaif his banis to keip' (1.830). The lion later greets God as part of his opening speech to his subjects. It seems that both God and the Devil are never far away from human affairs.

4. Christian states, grace, holiness and contrition.

Such states as grace, penitence, contrition, spiritual, repentance, and holiness all occur in *FW*, usually in an ironical or negative (i.e. by their absence or perversion) sense. The wolf is described, by the fox, as having 'perfite haliness' (1.681), enough to guide the fox to grace. It emerges that the fox simply is not capable of contrition or penitence, nor can he promise to accept the penance of giving up meat, unless it were a very light one. Although the fox has claimed to have a 'conscience, that prikkis me sa sair' it becomes clear that his conscience is also very light upon him, for he later says that need may have no law, a concept of which the wolf says 'that text weill I know' (1.732).

4.5.3 *The Fox the Wolf and the Cadger, and The Fox, The Wolf and the Husbandman*

As with other fables, appropriate references to human presence in the *Moralitas* will be dealt with in a chapter on the Narrator, to follow. There are four main categories of human presence in these two fables.

1. The Religious Calendar and its Restrictions.
2. God and the Devil.
3. The Soul and the Afterlife.
4. Religious Oaths and Arguments.

1. The Religious Calendar and its Restrictions.

In *FWC*, Lent plays a large part in the fox's arguments, he says that he is not capable of fishing, even though it were Lent (ll.2000-2001), since he does not like to get his feet wet, but they need some fish against Lent. He further tells the wolf that the nekhering in the cadger's basket 'wald be fisch to vs thir fourtie dayis' (l.2120), and so will last them through Lent, until Easter, after which men may 'pultrie eit / As kiddis, lambis, or caponis in to ply' (ll.2004 -5). Although the fox's reasoning or persuasion centres on Lent, when abstinence is required, the protagonists display much avarice: the Cadger for the fox's skin, the wolf for the nekhering, and the fox for the herring (Powell:1983: 177).

2. God and the Devil.

In *FWC*, the cadger sees the fox as the Devil when he finds him apparently dead: "Heir lyis the Deuyll", quod he 'deid in ane dyke' (l.2063), which may be Henryson's

reference to the proverb ‘Seldom lies the Devil dead in a ditch’ (Fox:1981:293). Country people of the time who will have been familiar with the natural fox, could have seen the animal as a manifestation of the Devil, for the mischief caused to their flocks of hens and other poultry. The cadger’s exclamation could reflect the Devil’s perceived ubiquity in daily life. In *FWH* the fox, referring to the night, ‘For God is gane to sleip, as for this nycht; / Sic small thingis as not sene in to his sicht’ (ll.2332-33), implies he has both a freedom to commit theft and a freedom from punishment. References to a sleeping God were found elsewhere, either from the righteous or the wicked (Fox:1981:262). The Devil appears to be closer, as a threat, to the common folk than is God.

3. The Soul and the Afterlife.

Along with a consciousness of the nearness of the Devil, there is an awareness of one’s soul and the afterlife that must be prepared for. The formulaic saying ‘be my saull’ occurs four times (l.2263, l.2340, l.2359, l.2367) in *FWH*. In addition the fox asks of the wolf ‘Schir, trow ye not I haue ane saull to keip?’, (l.2363), as an affirmation or false protestation of his innocence in his dealings with the wolf. The soul, and its nurture, is something people must keep in mind in their daily lives and dealings. Here we are dealing with the concept of the fox, an animal, possessing a soul that needs to be nurtured towards an afterlife or immortality. That he perceives, or presents himself, as possessing such a soul is made clear, in Reynard, in his appeal to the king to be allowed confession before his hanging in cap.xv., when he asks ‘er I departe fro this worlde I pray you of a bone. that I may to fore you alle make my confession openly...that my

sowle be not a / combred' (33:6-8). Reynard's true intent here is to escape hanging, but in his request he acknowledges the concept of having an immortal soul. In the fifteenth century, the position of the church followed the historic Christian tradition, reflected by St. Thomas Aquinas in his *Summa Theologiae* that man alone has a substantive immortal soul, animals do not (Badham, P. in Linzey, A. and Yamamoto, D:1998:181). However, the Latin word 'anima' means 'soul', so animals are defined as creatures with souls, but these were mortal, sentient souls rather than the rational immortal souls of man (ibid:181). The rational soul of man was understood to survive the death of the body, whereas the sense soul of the body died with the animal. The soul of the animate being apart from man was seen as the vital, animating principle, and even plants had a vegetative soul (ibid:181-82). However, according to Willey & Willey (in Linzey, A. and Yamamoto, D:1998:190), for Jesus the Kingdom of God meant 'a time when God would rule all creation – heaven and earth, man and beast'; thus redemption was seen, in the biblical tradition, as 'inclusive of animals'(ibid:190). It is difficult to say how aware the readers/listeners of the late 15th century were of these arguments, or what position they may have taken. Certainly, the granting of the fox at least (if no other animal) an immortal, rational soul, brings him a human quality or element, that may lead the reader into a closer identification or sympathy with the fox. On the other hand, if his claim to have a soul is seen as ironical or simply manipulative, it may position the Christian reader against him. There appears to be an element of reader choice in the response to this element of Reynard. In the *Fables*, the fox refers to his 'selie saull' in l.722, and to his soul in other instances as noted above, although these may be ironical, or formulaic, expressions.

4. Religious Oaths and Arguments.

In *FWC*, the fox twice uses the religious oath ‘God wait’ (i.e. God knows), the first time when he tells the wolf (untruthfully) that he does not intend to trick him (1.2011), and again to affirm a wish (1.2124). In both cases it is used to strengthen his persuasion of the wolf. The fox also uses the phrase ‘*In principio*’ (1.2154), the first words of the Gospel of St. John, often used as a charm to ward off evil, and also to assure the listener of the truth of what was to be said. Here it is used to promise that the wolf ‘sall de na suddand deith this day.’ (1.2157). The wolf does not die, but he ‘wes neir weill dungin to the deid’ (1.2196) by the cadger; he was nearly beaten to death. In *FWH*, the husbandman uses the phrase ‘God forbid’ (1.2276), to underline his argument that his oath to the devil was not to be taken literally.

4.6 The perception of church and religion through Caxton’s *The History of Reynard the Fox*

In Caxton’s *Reynard*, the fox is never defeated, never punished. Even when he stands on the gallows itself, with Tybert the cat holding the rope around his neck, he manages to turn the event to his advantage through his ‘confession’ to the King, concerning the supposed treason of the wolf, the bear and Reynard’s own father, and the hidden treasure at Krekenpyt (33 – 40). Ultimately Reynard returns to his own castle in triumph, secure in the king’s favour and all his enemies defeated.³⁴ The fox

³⁴ In an edition of Goethe’s *Reineke Fuchs* (Goethe:1854: 195) the engraving depicting Reynard’s triumph by the graphic artist Kaulbach, shows Reynard with two tails, a detail I can find no reference to

often uses church practices such as confession, shriving, and the guise of a holy hermit, to attain his own ends. The church and religion become tools to be applied to his own purposes.

4.6.1 The main categories

A. The church as a social institution.

i.) Public Christian practice.

1. Holy oaths.
2. Religious calendar and festival.
3. Living by church/priest's counsel.
4. Doing penance for sins.
5. Fasting and praying.
6. Going on a pilgrimage.
7. Church power.
8. Church hypocrisy.
9. Church architecture.

ii.) Church teachings, ritual, liturgy.

1. Teaching the Credo. Using example from Gospel. The afterlife.

elsewhere, in text or iconography. Possibly the concept of a fox with two tails implies triumph or pride, or the cloven foot, the sign of the devil.

2. Funeral rites.
3. Confession and shriving.
4. Excommunication.
5. Prayer before battle.

iii.) Church/monastic lifestyles.

1. Hermits and recluses.
2. The priest's tonsure.
3. Monastic diet.
4. Ecclesiastical song.

B. Religious emotions and beliefs.

1. Fault and guilt.
2. Loss of faith.
3. Belief in evil.
4. Repentance, remembering one's soul.
5. The existence of God and the devil.

4.6.2 The church as a social institution, public Christian practice

The narrative opens with a reference to the time of year in which the King called his court, which was ‘penthecoste or whytsonyde’ (6:22), a familiar holiday, or holy day, a time for feasting in the contemporary social calendar, and a traditional time for the holding of royal courts. Going on a pilgrimage would also have served social and holiday functions as well as religious. The wives of Grymbert and Reynard are on a pilgrimage ‘vpon an heth’ (36:8), on a heath, when they exchange secrets. This may have been a pilgrimage to a local shrine. Reynard mentions a far grander pilgrimage when he says he will ‘take my waye to rome for to be assoyled and take pardon and fro rome I will ouer the see in to the/holy/lande’ (41:30-32). He claims to have been excommunicated by the Pope as a purpose for the pilgrimage, but it is actually an excuse not to accompany the King to retrieve the supposed treasure at Krekenpyt. The King approves of Reynard’s intention and gives him material aid for his purpose; it would usually have been only the well-off and leisured sections of society who could undertake such an endeavour. However, the fox later says that he considers his proposed pilgrimage to be useless in its main purpose of a gaining absolution, since ‘it shold not auaylle me a cattes tayl’ (48: 2-3). Reynard also uses the promise of pilgrimage as a bribe to distract the wolf in their fight at court, ‘I wyl goo for you to the holy graue/and shal gete pardon and wynnyng for your cloister/of alle the chyrches that ben in the holy lande’ (102:5-7). Reynard’s perception of pilgrimage, far from gaining absolution, indulgence or a blessing, is pilgrimage as an excuse, something useless, a bribe.

Reynard is often presented as doing penance for his sins, not eating meat on certain days and fasting before holy days. He presents himself to Chauntecler, in the cock’s

words, as one who ‘wolde receyue grete penance for his synnes/ he shewd me his...heren sherte ther vnder’ (11:20-22). He often thus presents himself as following the church’s requirements for a devout life. He confesses to Grymbert and is shrived by him, on their way to the King’s court, and he promises to read his bible, attend church, and leave his sinful life. Immediately after this, as they pass a black nun’s convent, Reynard catches a young fowl intending to slay and eat it. The fowl escapes but the fox is told by grymbert ‘wille ye for one of thise poletes falle agayn in alle your synnes of whiche ye haue shryuen yow’ (28:20-21). Reynard’s confessions, it seems, are worthless (Friedman:1967).

Hypocrisy is not limited to lay members of the church however. When Tybert is lured by Reynard into the priest’s trap in the barn, we see that the priest has a large barn which is full, according to the fox, of fat mice. Such a barn would hardly be empty, and its owner would be well off, living in considerable comfort compared to his parishioners. That the priest is married and sexually active is clear when we are told that, when Tybert has pulled out the priest’s testicle with his claws and teeth, the priest’s wife complains ‘he is but a loste man to me and also shal neuer conne doo that swete playe and game’ (22:33-34). Reynard displays a knowledge of the workings of church architecture here when he likens the injured priest to ‘a chapel/in whiche is rongen but one belle’(23:3-4).

Reynard likens himself to ‘these prelates and curates preche and saye al other wyse than they thynke and doo’ (60:34-35), and later we are told that the power of prayer is always improved by the gift of money, ‘with money alleyway the right goth forth.’ (66:17-18). Even in the Pope’s realm in Rome, one may climb high through ‘lyes/ wyth

flateryng/ wyth symonye/ with money' (110:24-25). In Rome one may find a cardinal of pure gold who has power and who has a concubine 'whom he moche loueth' (67:2-3). Throughout the church, from local priests and curates, to cardinals at the Pope's court then, we may find much hypocrisy.

4.6.3 The church as a social institution. ii) Church teachings, ritual, and liturgy

Reynard is presented as a teacher, one with the authority or learning to teach the church's beliefs when he promises to teach Kywart the hare his church creed, saying that this will make him a good chaplain of the church. He makes the hare sit between his legs for the lesson, but soon, as witnessed by Panther³⁵ he 'bygan to playe his olde playe/ For he had caught kywaert by the throte' (6:17-18). This event makes up one of a list of complaints against Reynard presented by various animals to the King at his court. Even those who teach the church's creed may not be trusted, for they may kill.

During this court of the king, Coppen, the dead hen, is buried with much ritual, with a vigil and singing of *Placebo domino*, she is placed in a pit with a large polished marble stone. Of her death the stone simply records that Reynard 'hath byten' her (12:20), although the text twice refers to the event as a great murder. Despite such ceremony and ritual, and the description of the crime as serious, Reynard (who has committed the crime in the guise of a hermit or cloisterer) is never punished for it.

4.6.4 The church as a social institution, church and monastic lifestyles

³⁵ According to Blake (1970) this is the name of the boar; Stallybrass (1924) takes him to be a beaver. Kaulbach (Goethe:1854:6; Stallybrass:1924:5) depicts him as an actual panther.

Reynard as a hermit or cloistered monk is seen when he uses such identity in order to persuade Chauntecler that he no longer presents a threat to the cock and his family. The fox displays his pilgrim's garments and hair shirt, and says that henceforward he has renounced the eating of flesh, and makes clear his new way of life, stating that he must leave in order 'to saye my sextet/none/and myn euesonge to god' (111:25-26), and he goes, saying his creed. All this display of piety is simply to fool the cock into a sense of safety so that Reynard may later seize and kill Coppen, the cock's daughter.

Although such austerity as the fox pretends to would have been part of certain monastic orders, Mann (1987:10) has pointed out that there was also a common perception that monks led a life of some ease and even gluttony. Complaints about clergy in the fifteenth century included negligence of duties and incontinence, including excesses of eating and drinking (Lander:1980:139). When Isegrym the wolf enters a monastery, we are told that he did this 'in the deuels name' (41:23), implying that his reason for entering the religious life may have been a hypocritical one, perhaps that of being able to partake of the monks' generous diet. (In *Ysengrimus* Reynard persuades the wolf to enter a monastery on account of the limitless, delicious diet the monks have there (Mann:1987:441). In *Reynard* the wolf discovers that, even though he has the 'prouende of sixe monkes' (41:24-25) it is not enough for him, causing him to sorely howl and wail from hunger. The greed of monks is paralleled by the greed of wolves.

When Bruin the bear loses the skin from his head as a result of being trapped in the tree trunk, Reynard likens his shorn, bleeding head to that of a priest's tonsure or the hood of a monk, asking him 'In to what ordre wille ye goo. That were this newe

hode/...he that shoef your crowne/hath nyped of your eeris' (18:26-27). This is a very rough humour, in which the fox uses images of the hairstyle and apparel of the clergy in order to further torment the bear.³⁶

4.6.5 Religious emotions and beliefs

The Devil is seen as not only present in daily life, but able to assist those who wish to commit crimes, for Reynard says that it was with 'the deuels helpe and craft' (35:32) that a group of supposed conspirators planned to commit treason. The devil has also been suggested as being behind Isegrym's decision to enter a monastery (above). That the power of the Devil, and the fear of Hell are acceptable concepts is also apparent when Reynard claims that he will not endanger his soul by giving false testimony to the King's court, 'I wil not Ieoparde my sowle/ and yf I so dyde I shold goo therefore in to the payne of helle' (34:29-30).

God is also present in daily life, as one who watches over travellers, as Reynard says to Kywart the hare and Bellyn the ram, that 'god will accompanye me ferther' (46:3), when they leave together on the first stage of the fox's pilgrimage. God is also presented as one from whom 'nothyng may be hyd/ and aboue alle thing is myghty' (62:29-30). Reynard goes on to say that he wishes that God could make it so that every man's misdeeds and crimes would be written on their foreheads, something that would clearly disadvantage the fox if it actually came about.

³⁶ As noted above, in Henryson's *TF* the fox similarly likens the wolf's bleeding head, where he has been kicked by the mare, to the hood of a doctor of divinity.

Fault and guilt are both elements in Reynard's thinking and self-perception, for we are told that the fox 'knewe hym self fawty and gylyt in many thynges ayenst many beestis' (6:31-32). However, this is not a motivation to improve his faults or expiate his guilt, but simply a reason to avoid attending the King's court. He sees guilt in a legal sense, as something that may bring punishment, rather than something that one should feel in oneself, or should be atoned for. Reynard's (and others') actions are taken for personal expediency or convenience rather than any higher moral purpose; faith may be exploited or cheated.

4.7 Discussion: the presentation of church and religion in the two texts

i) Sin and its Result.

In *FW* and *TF*, the fox's slaying of the kid, and his son's slaying of the lamb, leads to immediate justice, in the first case meted out by fate, and in the second by the legal process. In *Reynard* however, both the murder of Coppen, and the murder of Kywart the hare go unpunished. In *FWC* and *FWH* there is theft and cheating (lesser sins than murder), but the instigator, the fox, is not punished, although in both cases the gullible wolf suffers, as well as the cadger and the husbandman suffering losses, of fish and poultry respectively. In *Reynard* the fox often lies and bribes, and uses people for his own gain, and is frequently violent or is the cause of violence and punishment to others,

even where he does not kill, and ultimately gains high status and praise from the King. The sins or faults of the clergy such as hypocrisy and greed also seem to be rewarded rather than punished, as in the case of the cardinal of pure gold, who is wealthy and spends much time with his mistress.

ii) The Church as a social institution

In *Reynard* penance for sins for the fox, takes the public form of a pilgrimage, and he is given a large send-off by the King and the court, supplied with all his needs even to the extent that the skin of the feet of Isegrim and his wife is provided to make 'shoes' for the new pilgrim, and Kywart and Bellyyn are appointed as his companions, at least for the first part of the journey to Rome. Reynard later not only scorns the usefulness of such a pilgrimage, he even uses it as an opportunity for sin, when he kills and eats Kywart. So penance provides the opening for murder. In this turn of the narrative, Reynard has the (human) freedom of choice between human reason and animal appetite; he chooses the animal appetite. In *FW* the confession and penance of the fox is more private, although clearly of no value since the fox is not contrite and lacks the intention not to sin further. In both texts the penance is false, but only in Henryson does it lead to punishment.

Although the church has been said to have played a central part in people's lives in the fifteenth century, perhaps more so in England due to geographical reasons, the Christian calendar and festivals do not play a part in *Reynard*, except for the brief

mention at the very beginning where we are told that the King's court was held at Pentecost. In the *FWC*, however, the approach of Lent plays a large part in the fox's reasoning. Even though it is part of his arguments for fooling the wolf, Lent is recognised as a legitimate concern, for he says that he cannot fish, even for Lent, and further mentions that the nekhering will give them enough to eat to cover the forty days of Lent.

The two portraits of clergy, Friar Waitskaith in *FW*, and Reynard as a hermit in *Reynard*, share a common technique in the portrayal, that of relying on the knowledge the reader brings to the text, for in the former contemporary understanding would be alerted to the friar's falseness by the fact he is a wolf, and in the latter, by the simple fact that the hermit is Reynard, who will be expected to be false and deceitful. In both cases there is criticism of such orders, although in Henryson it is more pointed since a specific practise is selected, that of giving easy absolutions and penances in confession. The church's methods of eliciting the divine in man are in question here. The final death of the fox, also, is a stark warning of the dangers of such lax practice for the laity who may take part. The death of Coppen, on the other hand, can only be blamed on the falseness of the fox, not of the orders (and their practices) he uses for a disguise.

iii) God and the Devil.

In *CF* the fox is seen as the hand of God to punish the cock for his pride and vanity. In *TF* the fox thanks God for his father's death (and then consigns his father's bones to the

Devil), and later the Lion greets God in his opening speech. In *FWC* the fox, a pest, is seen as the Devil, and in *FWH* it is said that God has gone to sleep. God has power to arrange or affect things, and when we think He is not watching, then there is opportunity for dishonesty. God has power, to both punish and protect, and this power's perceived lack (when humans lose or do not use their powers of reason to make the right decisions) provides opportunity for mischief. The Devil is wholly a negative force, a pest and a keeper of bones, but, provided we use reason, he seems to have little power. In *Reynard* the Devil seems to have a more specific force, since he assists those who wish to commit treason, and Hell is seen as a punishment for giving false testimony; not an ever present force perhaps, but one that may be used or seen as a threat. God, although occasionally mentioned in a negative way (i.e. he does not expose the misdeeds of men), is not a force to be reckoned with in Reynard's world. In a speech to Grymbert on their way to court, Reynard does admit to quiet moments when his conscience pricks him to 'to loue god aboute all thyng. And myn euen crysten as my self. As is to god wel acceptable. And according to his lawe' (60:19-21). Here the fox is the most human of all the animals, for he has the dual ability to sin as well as to meditate on it or to feel conscience. However, he says that soon after such moments, the world will come back to him and he will 'synge pype/lawhe/playe/and alle myrthe' (60:33-34). For Reynard, worldly concerns and pleasures are more powerful than God.

4.8 The Church and Religion in the two texts: conclusion

In Henryson (unusually in fox literature, as has been observed), the fox protagonist is killed twice, each time as a direct result of sin, each time at the hand of the human, once by the goat-herd and once through the human process of law. In *CF*, vanity and pride are punished by the fox himself, seen by the hens, in a religious interpretation, as the hand of God, a very human perception. In *FWC* and *FWH*, the wolf, less guilty than the fox who is the instigator of mischief, is the one punished. In the first, the wolf is beaten by the cadger, and in the latter, he is trapped in a man-made structure, the well. Even though the punishment may be seen as inappropriate since the main culprit goes free, there is still the human moral structure of misdeeds (the wolf's) leading to punishment.

In *Reynard* there is no such human or Christian morality. Those killed are the innocent, even meek characters such as Kywart (coward) the hare, Coppen, and Bellyn the ram, wrongfully executed for Kywart's death. Other punishments, such as the skinning of the wolf and his wife, and the bear, are as the result of Reynard's machinations, not for anything those animals have actually done. The sufferings of the bear and the cat also are brought about by Reynard, not as a result of their own actions (apart from being gullible, which may have signalled a moral lack at the time). Human moral structure in Henryson's Reynardian fables may sometimes be questionable, but it is still there.³⁷

Henryson singles out a specific practice of some clergy, that of easy confessions and penances, for his criticism, not the entire church. God is a force, whose absence (in itself an absence of human or moral presence) is to be taken advantage of. In *Reynard*, God seems to have no or little power or presence in the face of the world, and the

³⁷ Human presence as a moral presence implying reason may also be seen in the reader of the texts; the human presence of the reader is dealt with in Chapter Seven.

church itself seems to give rise to murdering hermits, cardinals of gold, and pilgrimages which are an opportunity for murder.

CHAPTER 5: SOCIAL CONTEXT II CRIME AND THE LAW.

Crime, the law and government in the fifteenth Century

Although 'Crime and the Law' is a code that occurs in both *The Fables* and *Reynard*, it is difficult to isolate this category from two others, namely one that occurs in *Reynard* entitled 'Treason and Power', and another that occurs in *The Fables*, 'The King's Court', which occurs only in *TF*. In both countries in the fifteenth century, one of the main functions, if not the main function, of the king, was to ensure the administration of justice for his subjects. Indeed, '...the King had a responsibility to do justice to his subjects even when the law did not provide a remedy for them.' (Thomson:1983:297-8). In England, Henry VI was seen as a weak King, resulting in much lawlessness in the country. In contrast, Edward IV, who took power from Henry, was more interested in justice, often travelling with his judges when they were on the circuit for the assizes. This interest was sporadic however, so there were periods of lawlessness under Edward also. That a king may be concerned in a practical sense with the administration of justice is seen in *Reynard*, at the very beginning when we are told that the King held a court to which all his subjects were summoned, and where they would have an opportunity to seek justice, in this case concerning the crimes of Reynard himself against them, for 'of alle the beestis had assembled alle his court / ther was none of them alle / but that he had complained sore on Reynart the foxe' (7:2-3). In fact Reynard the fox is the only animal who does not attend court, since he knew himself to be guilty of the charges. Here the King's court is not only for knowing what is happening in the realm and for communication between the King and his subjects, but clearly for the administration of justice, overseen by the King. Similarly, in Henryson's *TF*, all the animals, subjects of the King, are summoned to a parliament or royal court. The fox does attend, but knowing himself to be guilty of crimes, he tries to hide himself

‘playit bukhude behind, fra beist to beist’ (1.970). Here the lion king, ‘an wild lyuon, / In rob royall, with sceptour, swerd, and croun ’ (1.878-9), is the final judge, for it is he who decides, on the evidence, that the fox has lied, and that he is guilty of murder, theft, and treason. It is also the lion who pronounces sentence and has it immediately carried out. Unusually, in Henryson the fox is hanged, although in the moral world of this fable, this is as it should be, since the fox is guilty. In *Reynard* he always escapes such charges, with profit to himself and trouble for his accusers. The king and court, the administration of justice and the government of the king cannot be separated, so elements of treason and power, and the king’s court, may be seen as relevant to the category of Crime and the Law.

5.2 Crime, law and government in fifteenth-century Scotland

In 1425 James I introduced a measure in Scottish law that was five hundred years in advance of English legal practice, ensuring that there was provision of free legal counsel for the poor. The same law stated that judges should do justice for rich and poor without favour; the intention was to rid the legal system of corruption, so that courts were fair and impartial (Nicholson 1974). However, by the reign of James III there was much overlapping of jurisdictions in the practice of the law, and there was still much bribery, and oppression of the poor (Rowlands:1961-2). The legal system included both civil and ecclesiastical courts. The civil jurisdiction was controlled by the sheriffs, bailies and constables, and the King’s Justiciar, sometimes accompanied by the King was supposed

to make a circuit of the chief burghs twice a year, to oversee civil justice. Such circuit courts could only take place when the county was experiencing some measure of peace. Henryson's *TF* gives a vivid portrayal of one of these circuit courts with all its pomp.

Civil courts tried cases concerning land, assault and property. Ecclesiastical courts, or the consistory courts, were concerned with matters of status and legitimacy, bastards, divorce, the affairs of widows and orphans, slander, disputes between churchmen, wills and testaments (Rowlands:1961-2). Sometimes, civil cases were taken before the consistory court, since the judges were seen as more educated and learned, lawyers could be hired to fight a case, and sentences for the loser of a case were generally lighter. Such courts could impose excommunication, but they had no power to give the death sentence. However, that there were still irregularities and corruption in these courts is suggested in the account of one in Henryson's *SD*, with its portrayal of bribery and dishonesty among the court officials. Injustice in the law courts was common.

Justice was a mixture of royal justice assisted by professional expertise, and local justice, which was mainly amateur. Royal justice tended to be haphazard, since the King's council may only turn to judicial business when a backlog of cases had built up. A movement towards a more professional justice system rather than the amateur local justice, the exclusion of royal influence and the emergence of a lay legal profession (such as already existed in England), all started before 1500. One aspect of Scottish justice was the emphasis laid on restitution and compensation, or 'kinship justice'. In England such a principle could not be admitted as crimes were seen as public, not private affairs. Throughout the reign of James III, great problems with lawlessness and disorder persisted, with the king only intermittently zealous in the execution of justice;

by the end of his reign, treason was also becoming a prominent concern (Nicholson:1974:430).

5.3 Crime,law, and government in fifteenth-century England

In 1472 King Edward IV's speech opening parliament promoted the main two functions of the king, that of defending England's borders or realm, and that of securing internal peace through the provision of justice. There was seen to be a link between violence abroad and peace at home, in that the more unruly sections of society may have been attracted by the action, and wages, in the service of the king abroad. In such a monarchical form of government, the king was perceived as the protector of property, inheritance, and the law. Justice was thought to be the foundation of prosperity, with the king as the provider of peace for the realm. The government of the king was to defend the realm internally by protecting the rights existing under law, so that the rich could live without fear, and the poor live without oppression. However, in the absence of a police force, powers were limited. In criminal law, there were juries but they were often reluctant to convict offenders who may have been known to them as neighbours, so although habitual offenders such as highwaymen may have been convicted, the amount of convictions generally was only a small proportion of those accused of crimes, even if they could be brought to trial. In 1467 Roger Kinaston, accused of wrongfully holding land, refused to obey a command to appear before a royal council, and nearly beat to death the king's messenger bearing the summons (Lander:1980). In *Reynard*, the fox

does not beat the king's messengers bearing the summons to court himself, but he does cause both Bruin the bear and Thiberd the cat to receive very severe beatings from humans. In the fifteenth century the powerful, and those maintained by them, could often twist the law to their own ends. William Paston advised a client to drop a law suit as his opponent was a friend of the Duke of Norfolk (Scattergood:1971). Sometimes disputes could be settled by single combat or pitched battle of retainers, between opponents, as in 1470 when Thomas Talbot challenged Lord Berkely over the ownership of property. In *Reynard* the long standing dispute between the wolf and the fox is finally (in this text) settled by their single combat before the king and his court.

In the final years of Henry VI, deposed by Edward IV in 1461, a state of lawlessness and anarchy was prevalent, some of the rougher elements of the aristocracy were getting out of control, with some, such as the Dukes of Suffolk and Norfolk, ruling their lands like petty tyrants. Lord Berkely, when summoned to appear before royal judges, 'forced the herald to eat the summons – wax seal, parchment and all' (Hindley:1979:55-6). Under Henry VI, royal pardons for murder and rape increased to between twenty and thirty a year, a practice that Edward IV continued.

In both England and Scotland, kings were seen as having divine sanction to rule, although the Scottish kings had less of a religious aura than the English (Griffiths:2003). Both countries had a system of professional lawyers to assist the king in the administration of justice, however England in the fifteenth century had a more established and structured system. There was legal training in the Inns of Chancery and the Inns of Court, with promotion by royal authority. Legal works were printed and

published, including year books and records of cases in the courts. A man could rise socially through practice of the law, and it often went together with landowning.

5.4 Crime, the law and government in Scotland and in England in the fifteenth century

In both countries, the poor were to be protected from oppression by the more powerful, but in Scotland, after 1425, the poor were to receive, in theory at least, free legal counsel. The King in both Scotland and England was seen as the source of peace and security for his realm, as well as the protector of the borders. In both countries there were times of widespread lawlessness however, with, especially in England, the powerful often able to twist the law or live as tyrants over their estates. In Scotland, due the geography of the country, there were areas that were, for practical purposes, largely beyond the reach of law. Neither country had any sort of police force to enforce the law or its punishments, which was often left to local nobles or gentry. In England the king had the power to pardon even serious crimes such as rape and murder, and often did so. In Scotland, the law of kinship guaranteed some sort of restitution or compensation for the victims of crime, a system not existing in England at the time. Common in both countries were crimes concerning the ownership of property, assaults on the person, and theft. In Scotland, although there were moves towards the establishment of legal training in the fifteenth century, this did not happen until well into the sixteenth century. Scottish students mostly went to France or Italy to receive the required training, which

may have left Scottish students less insular and more in touch with Roman law. In England such a structured system of training was already established through the Inns of Court and the Inns of Chancery.

5.5 The perception of crime, the law and government in Henryson's *Fables*

The categories concerning Crime and the Law in the three fables, *The Cock and the Fox*, *The Fox and the Wolf*, *The Trial of the Fox*.

1. Crimes committed or planned. *CF FW TF*
2. Redress for Crimes. *CF FW*
3. Familiarity with Crime. *FW*
4. Punishment of Crime. *FW TF*
5. Court Process. *TF*
6. Legal Personnel. *TF*
7. Legal Status. *TF.*
8. Legal Power. *TF*
9. Court Function. *TF*

It can be seen that the treatment of crime here is divided into two main elements, the nature of crime and those who commit it, and how crime is dealt with. The punishment for crime may come from a human agency, such as the King's court in *TF* or fate, in the person of the Goatherd in *FW*, or the hand of God in the form of the fox in *CF*. It

could be argued that neither fate nor the hand of God can be seen as human agency, but since both are very human perceptions of the cause of death or punishment, as well as reflecting strong social beliefs in the fifteenth century, I include them as human, since they are the product of social thought, similar to social processes such as the legal system.

5.6 Crimes and the life of crime

In the first fable, *CF*, the crime is attempted but not successful, and the fox escapes. The cock is punished for vanity, but this is not a crime, although he is accused of adultery by the hens (1.536), for which he is not punished except by their lack of care that he appears to have been successfully taken by the fox. Indeed their assumption that he is slain by the fox is so immediate and complete, with Sprutok proclaiming ‘ “Als gude lufe cummis as gais.”’ (1.512), and planning to don holiday clothes, that it seems to reflect a very real desire on their part to be rid of Chanteclair. Adultery may have been seen by the contemporary reader as more of a moral crime to be dealt with by the ecclesiastical courts than a secular crime. The cock’s punishment may come from a higher authority than the courts, since Coppok pronounces his supposed death ‘ane verray vengeance from the heuin’ (1.531). It is the cock’s ‘crimes’ that are punished in this fable, with the fox not being punished until the following fable in the sequence, *FW*. In this fable the crime is murder, although here there seems to be an element of planning or what would be called today in law, ‘premeditation’, since first the fox hides in a

ravine before taking the kid, and then he takes the kid to the sea shore before he murders it by drowning. In *TF* the crime is also murder, but it appears almost casual or incidental, the fox is on his way to fetch water for the wolf when he meets the lambs and kills and eats his fill almost as an aside to the rest of the action of the narrative. The crime is only brought home to the reader when, in the midst of the court's laughter at the wolf's discomfiture of his 'reid cap' (l.1062), we see 'Swa come the yow, the mother of the lam.' (l.1068), thus personalising the fox's impromptu meal. In *FW*, we see the crime through the eyes of the goatherd, who skins the fox for a material recompense; in *TF*, the crime is presented more emotionally through the eyes of the mother of the slain lamb, who gives details of the gory evidence still sticking to the teeth of the fox.

What we see in the first fable is that the cock is punished, however lightly, for being vain, proud, and adulterous (more sinful than criminal perhaps) whereas the fox escapes punishment even though he is a known murderer and thief. In the second and third fables the crime is murder, both planned, and casual. Crime, even murder, it seems, is common, sometimes casual and brutal, but here it is punished.

5.6.1 The life of crime

In *FW*, the fox laments that his life is cursed and full of injury, he always steals and is always poor, living in dread and shame until his reward is to be shamefully hanged (ll. 656-62). He is familiar with robbery and theft: 'Off reif and stouth, schir I can tell

aneuch' (1.686). He claims that need causes him to steal and that he cannot work or beg since 'I fane pretend to gentill stait' (1.711). This is the same fox that in *CF* has stolen and killed many of the poor widow's hens. How would contemporary readers have seen or constructed this fox? In the Reynard³⁸ literature (unlike in Henryson who places the fox in society depending on its animal reputation as seen by humans), the fox is often a baron, a powerful member of the king's court. In such a reading then, the fox's robbery and violence is that directed against the poor by one of the more powerful members of society, who ultimately does not suffer the shameful hanging he anticipates (a punishment meted out by human/societal justice), but is shot by the goatherd, the instrument of fate, or as may have been understood by the contemporary reader, the hand of God. The 'schamefull end' predicted for himself by the fox (1.653), echoes that ascribed to Chantecleir in the former fable by Coppok 'To schamefull end' (1.541). Neither of them meet such an end, but it seems that justice, even divine justice, is swift.

5.6.2 Redress and punishment for crime

In *CF*, the widow loses many hens to the fox's poaching, but cannot be revenged on him for this, there is no restitution or compensation for her, despite the Scottish law of kinship. In *FW* however, the goatherd skins the fox and so 'maid ane recompence.' (1.774). In *TF*, the mother of the slain lamb does not receive any kind of compensation

³⁸ In Henryson, if the fox has a name, he is Lowrence/Lowry and never Reynard (see note to 1.429: Fox: 1981: 213).

for her child's murder, but she does receive what she asks for when she cries 'For Goddis lufe, my lord, gif me the law / Off this lurker!' (1.1074-75). She does receive swift justice from the lion and his court.

In *CF* the only punishment is that of the severe fright the cock receives when captured by the fox, and the fox's loss of his meal. In the subsequent fable the punishment is the death of the fox, in direct retribution for his killing and eating of the kid. Twice before the killing the fox states his nature's need of flesh to eat, in 'Neid causis me to steill' (1.709), and when, in response to the wolf's 'neid may haif na law.' (1.731), the fox declares 'that text weill I knaw' (1.732). The fox may be following the law of nature, so that his punishment comes not from the law of man, but that of fate, or nature itself. In *TF* however, punishment is very clearly from the law of society, of men. Does this in any way reflect the nature of the crime? If the former fable shows that the kid was killed to satisfy a natural need, here the lamb's death seems entirely gratuitous, simply because it was there, it was available, vulnerable to the more powerful fox. Would the very pointlessness or incidental nature of the crime make it appear closer to 'human' motives and actions than the 'natural' motivation behind the slaying of the kid? It could be argued that the action of the fox was entirely within his animal nature, yet the qualities ascribed to animals in fables often reflected some human quality too, in order to teach its point. If the contemporary reader saw the casual nature of the murder as reflecting the lawlessness and violence of society at that time, in other words as human, then the punishment had to be in human terms too, as indeed it is, through the elaborate, but just, court of the lion.

There is a clear legal process here, for as part of the opening ceremony of the king's parliament or court, the King's Peace is declared within twenty miles of the King's presence, and it is even expressly commanded that 'The tod Lowrie luke not to the lam' (l.945). Despite this, that very 'Tod Lowrie' (l.952), does kill the lamb. Later, in the middle of jesting 'in garray and in gam,' (l.1068), the ewe, the mother of the lamb, enters and accuses the fox, contrary to the declared King's Peace, of the murder. The accusation is followed by the appeal for legal help 'gif me the law' (l.1074), available to the poor under Scottish law of the time. The claim of the ewe is examined by the lion to see if there is a case, and the fox is allowed to give his defence, in which he claims 'My purpois wes with him for to haif plaid' (l.1079), causing the lamb to accidentally break his neck. The fox actually asks for mercy before claiming his innocence, however. The fox's defence is challenged by the ewe, who gives her evidence as 'Thy gorrie gumis and thy bludie snout; / The woll, the flesche, yit stikkis on thy teith' (l.1084-85). The evidence is examined and accepted, the fox is found guilty, shriven by the wolf and summarily hanged. The legal process has been followed.

5.6.3 Crime and justice in the three fables, *CF*, *FW*, *TF*

In the first fable, the cock is punished, not severely, for vanity, although the fox who is guilty of far worse crimes, escapes any punishment. In the second, the same fox is

punished, but seemingly through a natural or divine law rather than through the social and legal process; the instrument is human, the goatherd, but the cause behind the punishment may not be. In the third fable, there is an elaborate court and an apparently correct legal process leading to judicial execution.

In James I's law of 1425, free legal counsel for the poor is provided, as is given to the sheep in *TF* when the legal process is used to look at the evidence against the fox, and to condemn him. The law also stipulated that judges should do justice for both the rich and the poor, and this appears to be the case in this fable. Lawlessness and disorder were common in the reign of James III, and this is reflected in the fables, through the abduction of the cock and the murder of the kid and the lamb. However, the king was only intermittently zealous in the execution of justice, and it was more likely that it was the poor who were oppressed or suffering as a result of this, as those who represent the weaker elements of society, the cock, the kid and the lamb, are the ones who suffer most in these fables. Society's legal processes, as represented by the court in *TF*, may look elaborate and impressive, but a doubt is left as to their actual effectiveness; they did not prevent the slaying of the lamb in the first place.

5.6.4 Categories concerning government in *The Trial of the Fox*

Aspects of this fable touch on the nature of the king's administration of justice and of the court itself, as well as the individual crimes of the fox (murder) and of the mare (refusal to obey the king's summons). Here the processes and functions of the court, as a reflection of the king's power will be looked at, including the episode with the mare, but not the murder of the lamb, which has already been dealt with, above. Thus the main, or third level codes, are:

1. Heraldic, symbolic elements.
2. The power of the lion.
3. The nature of the court, compulsion.
4. The court's function, to administer justice, and to punish.

These codes all reflect in one way or another to the power of the lion, the king, as seen as the one responsible for the administration of justice. A further way to divide them could be into two, the power of the king as display or ceremony, and the actual power of the king as wielded over, or responded to by, his subjects. So code one could relate to the display of power, and codes two, three and four to the actual or perceived power of the king.

5.6.5 The display of power

This starts with the unicorn's summons to court, which even the fox dare not ignore, although he knows himself to be guilty of crimes, so here the court ceremony does carry

actual compulsion behind it. There follows the procession of animals and the opening speech of the lion, as well as the three (English?) leopards who set up the throne for the 'wild lyoun...' (1.878), a contrast to the kingly 'rob royall, with sceptour, swerd, and croun' (1.879). The whole is certainly an elaborate and rather glorious display of power, especially with the English leopards supporting the canopy of the Scottish king, with his sceptre, sword and crown, reminiscent of that to be found in representations of the English king, for example in the gold double-florin of Edward III, which shows the 'King enthroned beneath canopy; crowned leopards head each side' (Skingley, P.:2009:157).

5.6.6 The actual power of the king

At the opening of the court, following the parade of real, heraldic and fantastical beasts, the king proclaims his power, but only after he has startled the animals with a sudden movement so that they all fall flat at his feet, 'He gaif ane braid... / Than flatlingis to his feit thay fell all down;' (1.923-24). Only then does he look sweetly at them and command them to stand up, but with the warning that with his 'celsitude and my hie maiestie' (1.936), he has the power to rise any up, or throw any down, that are there. Here is a king who takes pleasure in the display of his power, but how much power does he really have? He deals a swift justice for the murder of the lamb. The other actual exercise of his power is the summons to the mare, who claims to have a written permission to be absent from the court. The fox and the wolf are the king's appointed messengers, however unwilling, and yet the mare tricks them, or at least tricks the wolf,

into trying to read the privilege she claims to have hidden under her hoof. At this point the contemporary reader may have known, or had a strong expectation, of what was to happen next, for the story of the mare's kick exists in several different forms from the medieval period. In *Reynard* the mare claims that the price of her foal, which the fox and the wolf wish to purchase in order to eat it, is written on the bottom of her hoof. The result is the same for the unfortunate wolf. In the episode by Henryson, the king's command for the mare to attend the court is ignored, as the fox later ignores the king's peace when he murders the lamb. As Powell comments, 'No fifteenth century Scottish reader could miss the reference here to the repeated but largely ineffectual attempts on the part of James III to ensure justice' (Powell:1983:155 fn).

5.6.7 Categories related to crime and the law in *The Fox, the Wolf and the Cadger*, and *The Fox, the Wolf, and the Husbandman*

- | | |
|-----------------------------------------------|------------|
| 1. Crime and attempted crime, theft. | <i>FWC</i> |
| 2. Punishment, beating, hanging. | <i>FWC</i> |
| 3. Legal claim and counter claim. | <i>FWH</i> |
| 4. Legal process, witness and evidence. | <i>FWH</i> |
| 5. Legal process, presentation and judgement. | <i>FWH</i> |
| 6. Bribery and gifts. | <i>FWH</i> |
| 7. The world upside down. | <i>FWH</i> |

In the first fable, *FWC*, there is the crime of the theft of the herrings by the fox, and the later beating of the wolf, which is both in revenge for the earlier crime of the fox, and as punishment for the attempted crime of the wolf, the severity of the beating however does seem more as a result of the cadger's anger with the fox, than affront at the wolf's attempt. The wolf is guilty of other crimes however, since he lives well by stealing domestic cattle 'vpon purches / On bestiall' (ll.1953-4). The fox may also be guilty of other crimes, since, according to the cadger, the fox has been cursed for 'pultrie pyking' (l.2069). The victim of the crime here is the cadger, and the one punished for it is the wolf. A cadger, according to Fox, is 'an itinerant dealer in fish, etc' (Fox:1981:521 glossary), so while not a rich merchant, certainly he would not be seen as poor since he owns a horse and cart which would give some status in fifteenth-century Scotland. The fox and the wolf however, in their society, are at least gentry, if not noble. The cadger addresses the fox as 'Schir Foxe', who in turn makes a bow to the wolf when they meet, before the wolf engages him as his 'stewart' (l.1966). The fox also addresses the wolf as 'Schir' (l.1969; l.1976; l.1981 etc). In this fable, as in *Reynard*, the animals, in their own world, have a higher status than the humans who are from the lower strata of (human) society. This fable raises questions of crime, who benefits from it, who suffers from it, and who is punished for it. The next fable, *FWH* however, looks at the legal process itself, and how it may be twisted for the benefit of one and the loss of another. The beneficiary is the fox who (presumably) gains his 'fee' of hens from the husbandman, who loses them. The other loser is the wolf, who is left trapped at the bottom of the well without his cheese. The wolf is addressed as 'Schir' (l.2263; l.2273; l.2279, etc) by the

husbandman, whom the wolf addresses as ‘Carll’ (1.2266. 1.2280). The fox also addresses the wolf as ‘Schir’ (1.2385).³⁹ The fox, who would be seen as the most deceitful character in the fable, is made a judge, at which he laughs; the laughter would alert the reader that trickery was coming, most likely to the detriment of the cadger and the wolf. The fox as a judge belongs to the world upside down theme common in medieval literature. This fable raises questions of who may be the victims, and who may be the beneficiaries, of the legal process. The social status or position of such victims and beneficiaries is also raised.

A further way of organising the codes could therefore be:

- 1a. Crime, perpetrators and beneficiaries in society.
- 1b. Crime, victims and the punished in society.
- 2a. The legal process, controllers and beneficiaries in society.
- 2b. The legal process, victims and losers in society.

5.6.8 Crime, perpetrators, and beneficiaries in society

In *FWC*, both the fox and the wolf commit crimes, the wolf by stealing domestic cattle, and the fox by stealing poultry. The difference in size or worth of their prey may reflect their social status and power as well as their actual physical size, so that the more powerful in society commits the greater crimes. This differing social status is also reflected in the fox’s planning for the crime of stealing the herring, for he asks the wolf to give a little help, while the fox will ‘work als besie as ane be’ (1.2046). Both fox and

³⁹ Priests were also called ‘schir’, or in Latin, Dominus.

wolf help in the committing of the crime, and the wolf tries to repeat the fox's performance through greed for the 'nekhering' which he imagines to be a very large fish, on the fox's word. However it is the fox who is the sole beneficiary since after the wolf's beating, 'With all the fische thus Lowrence tuke his leif.' (1.2195). The fox may not have the status of the wolf, but he has a higher place than the cadger, who he addresses as 'carll' (1.2094) as in peasant or rustic, when he curses him.

5.6.9 Crime, victims and the punished in society

In *FWC*, when the wolf accuses the fox of trying to trick him, the fox replies that if that were his intention then the wolf may 'In ane rude raip had tyit me till ane tre.' (1.2013). Ultimately the fox does trick the wolf, but it is not the fox who is punished, as the fifteenth-century reader would no doubt anticipate. The principal victim of the crime in this fable is the cadger who loses his fish, and who later beats the wolf for the crime that was instigated, organised and mainly carried out by the fox, with some help from the wolf. The fox goes unpunished. The fox is made the steward to the wolf, after claiming that he can do no physical work to gain food, on one excuse or another, and it is he, socially above the cadger and below the wolf, who gains from the crime.

In *FWH*, the crime is the fox's fraud, of the wolf by promising him a non-existent cheese, and of the husbandman by claiming he can settle the dispute 'but grit coist and expence.' (1.2321), implying that the wolf has a sound legal claim on the man's oxen,

which is questionable since the fox turns out to be both judge, and witness for the wolf in the case. The fox is also the initial instigator of the case since it is his words to the wolf ‘ “To tak yone bud” quod he “it wer na skeith” ’ (1.2249), that set up the case for the fox to exploit. The victim is the husbandman who loses his hens as the fox’s ‘fee’, and the wolf, who is trapped at the bottom of the well with no apparent means of escape. In Branch IV of the *Roman de Renart* Isengrin the wolf, trapped in a well by the fox’s tricks, is discovered there by monks who nearly beat him to death with spiked clubs and sticks, a fate that the reader of the fable may know. The husbandman and the wolf are victims of the fox, punished by their own greed or cupidity. Both the fox and the husbandman address the wolf as ‘schir’ (1.2272, 1.2264, 1.2287, 1.2301), while the wolf addresses the husbandman as ‘carll’ (1.2280), and the fox also describes him as ‘carll’ (1.2350). The husbandman also addresses the fox as ‘schir’ (1.2326) once the fox has been made ‘judge’. It is the hard-working husbandman, socially lower than wolf and fox, who loses the hens.

5.7 The legal process, controllers and beneficiaries in society

The fox is in control throughout, not only seeing his chance for deceit in the husbandman’s original cursing of the oxen, but in getting himself set up as judge, a position where he can play the wolf against the husbandman, to his sole benefit. He is also a witness, and it is his appearance, unexpected as such, that causes the man to believe that there may be a case against him: ‘The man leuch na thing quhen he saw that sicht’ (1.2295). It is the fox himself who proposes himself as judge and arbitrator, and

the agreement of the other two that give an appearance of legality. It is their swearing to stand by the fox's judgement, on his tail, that emphasises the element of the absurd and fantastical in the fox's proposal: 'The volff braid furth his fute, the man his hand, / And on the toddis taill sworne thay ar to stand' (ll.2313-14). The fox laughs at his situation, an action he takes when he is planning mischief, as the reader would know. Although the husbandman challenges the wolf's initial claim on his oxen 'haue ye witness or writ for to schau?' (l.2278), he has, by this appeal to the legal process, opened himself up to the fox's twisting of that process, and once the fox has put the legal process into position with himself as arbiter, no one subsequently challenges his decisions. The fox is in control, he gets his hens,⁴⁰ tricking both wolf and man. Since a judge would be expected to be a clerk or an educated person in fifteenth-century Scotland, this is the class that here benefits over the husbandman, and over the wolf, who here is willing to use the law, or the fox's manipulation of it, to gain from the poor farmer.

5.7.1 The legal process, victims and losers in society.

It is the poor farmer who loses materially in this fable, offering 'sex or seuin / Richt off the fattest hennis off all the floik' (ll.2326-27), as a fee, or bribe, to the fox. As a poor farmer, this may represent a not insignificant part of his everyday working capital, providing eggs and chicks towards his subsistence, but it is better than losing his oxen. The more powerful, or socially superior, wolf does not lose materially, although he is

⁴⁰ 'The hennis ar warkis that fra ferme faith proceidis' (l.2437, *moralitas*), the hens as works of faith, has been proposed as a later Protestantizing revision by Fox, not in Henryson's original text. (1981:308).

left in an unpleasant situation which may lead to a beating, or some other form of unpleasantness before he can escape from the well.

5.7.2 Crime and the law in Henryson's *Fables*.

The 'World upside down' element here, found for example in *FWH* when the fox declares 'I am ane iuge,' (1.2329), is an element of medieval literature where roles are often reversed, so that 'predator becomes victim, and pursuer becomes pursued' (Mann:1987:22), only here the fox predator has become a supposedly impartial judge in a dispute. The wolf, another predator, seen as a symbol of the 'ravager, the aggressor' (Mann 1987:30), becomes the loser, the victim of the smaller and physically weaker fox. In the *Ysengrimus* (Mann:1987), the wolf is often beaten or skinned, and ultimately bites his own foot off before being eaten alive by the sow Salaura. In the Reynardian *Fables* the wolf is kicked by the mare, beaten by the cadger, and trapped in a well. In *FW* the wolf does not suffer any loss or punishment, but the portrayal of such a predator as 'Ane worthie doctour of diuinitie' (1.666), also suggests a world that is upside down. According to MacQueen (2006:232) the line number here (in Fox:1981), 666 is 'the Number of the Beast in *Revelation* 13:18', so there may be suggestion that the wolf is the Devil.

The wolf is a victim of his own greed or gullibility; the actual victims of crime (including the twisting of the legal process) in the *Fables* are the poor, the weak, and those low in social status, such as the widow, the kid and the goatherd, the lamb and its mother, the cadger and the husbandman. Only in *TF* is the fox punished through the

legal process. The legal process of Scotland in the fifteenth century did not protect all of the poor or the weak from oppression, nor did it punish those who committed crimes against them. The beneficiaries of such a system may not have been the poor, or even the powerful rich, but those in a position to exploit both poor and rich, such as the stewards of the estates and the educated class, which would include the clerics, who could use their knowledge of the law to their own advantage; both church and state mechanisms are under discussion.

5.8 Crime and the law in Caxton's *The History of Reynard the Fox*.

Reynard the fox is never defeated, never punished, in this text, and even escapes from the gallows itself when the rope is already round his neck. Whenever any of the other animals, including the lion, try to make him subject to the law, he always talks his way out of it. Such talk does not convince all of the animals of the lion/king's court, but it does persuade the king (or his wife, who always champions Reynard to the king),⁴¹ who holds the ultimate power in legal decisions and matters of punishment, including execution. When the king punishes Belllyn the ram for his supposed part in the murder of Kywart the hare there is no apparent trial or legal process of any kind, the king simply gives the wolf and his descendents the right to 'deuoure and ete bellyns lignage where that they may fynde them' (51:14-15). The sole rationale for this punishment is Belllyn's 'confession', 'that he gaf counseyl and consentyd to kywarts deth' (50:26-7)

⁴¹ There may be an additional gender/sexual issue here, of the *Female* human presence, beyond the scope of this particular study.

which in fact was no confession at all. Even when the king acknowledges that injustice has occurred, in the imprisonment of Bruin and Ysegrym on false premises, his anger seems more directed to the fact that ‘this goth ayenst my worship’ (50:18), so that the damage to the king’s reputation is seen as more important than any harm suffered by the bear and the wolf. The king even goes on to blame his wife ‘my wyf is cause therof / she prayed me so moche’ (50:20-21) for their wrongful punishment.⁴² Despite the contemporary system of justice with its legal training and the complex of local administration of the law, the king at the time of the publication of Caxton’s book, 1481, still had power over the legal system, for example in the granting of pardons that became widespread under Henry VI and Edward IV.⁴³ Such a king as the lion, who could order executions, and imprison even his nobles on the whim of his wife, may not have seemed so strange a figure to contemporary readers, who would have been aware of local nobles taking the law into their own hands, especially when the king was seen as weak or ineffective. There are no episodes in *Reynard* concerning the consistory or ecclesiastical courts, under the jurisdiction of the Church, that did exist in England as well as in Scotland at this time (Gray:1979:146), nor are there any references to local courts; in the text justice is related only to the King’s court.

⁴² There are human elements in the relationship of the king with his wife, as well as Isegrym and Ersewynde, and Reynard and Ermelyne, that suggest a gender focused approach to the human presence, beyond the constraints of this study.

⁴³ In Scotland, James III was criticized for giving grants of remission and respite concerning such crimes as slaughter, treason and robbery. (Nicholson:1974:431). Also, in Scotland, the consistory courts were a separate court under the Church’s jurisdiction.

5.8.1 Categories related to crime, the law, and treason in *The History of Reynard the Fox*.

The main categories related to crime and the law are:

1. Vengeance through the law.
2. Breaking the King's Peace.
3. Justice must be done.
4. Punishment, forms of.
5. King takes legal advice.
6. The King's pardon.
7. Petitions against Reynard.
8. Types of Crime.
9. Summons to answer for crimes.

Other categories include:

10. Law/Court linked to Christianity.
11. Guilt of crime.
12. Challenge to legal claim.
13. Sexual crime.
14. Interpreting the law.
15. People's outcry causes arrest.
16. Confession to crimes.
17. Legal symbol.
18. Witness.

19. Pilgrimage as atonement for crime.

20. King accepts pledges.

Main categories related to treason and power.

21. Group plotting against the king.

22. Crown as symbol.

23. Reynard accused of treason.

24. Isegrim and accomplices accused of treason.

5.8.2 Themes and discussion emerging from the categories.

These twenty four categories could be arranged into four broader themes in order to see how they may relate to crime, the law, or treason, and to each other. The four themes are:

1. The king as source of the law or alternative to it. 2, 5, 6, 20 ,22.
2. The law and legal systems. 1, 3, 4, 9, 10, 12, 14, 17, 18.
3. Crimes and the criminal. 8, 11, 13, 16, 19, 23, 24.
4. The People. 7, 15, 21.

5.8.3 The king as the source of the law or an alternative to it.

King Edward IV's speech at the opening of parliament in 1472 stressed that one of the main responsibilities of the king was to protect the system of justice and provide peace in his realm, so the king was ultimately responsible for seeing that justice was done. Reynard is very early on presented as a murderer, a thief, a robber, who has broken the King's Peace with an attack on Kywart the hare, in short one who must not go unpunished, for justice must be done and be seen to be done (8:5-26). It is clear that this is typical behaviour on Reynard's part for we are told that in his first attack on the hare he 'bygan to playe his old playe' (8:17). The king is told that he and his family would suffer shame if the fox goes unpunished, and Isegrym adds that justice must be done for the sake of those 'that wolde fayn lyue in peas' (8:26). It would appear that Reynard is a clear case to suffer the punishment of the law that is guaranteed by the king, in order that his other subjects may live in the peace supposedly provided by the king. The attack on the hare seems the more shocking since it occurs while the fox has taken on the role of a church teacher, to instruct the hare in his 'Credo' (Creed) in order to make him a good chaplain. However, as pointed out, the fox is never punished in this text, so it is possible that for the contemporary reader the pleasure of the reading would come in anticipating how Reynard would escape from these charges, since he may be expected to do so. As presented here, Reynard is no merry prankster, discomfiting the rich and powerful for the entertainment or benefit of the poor and weak, rather he is murderous, thieving, dishonest, one could say, a thorough bastard who you would do best to avoid. The fact that the contemporary reader may have taken pleasure in seeing how the fox

outwits the king and the system of justice would suggest that the king and such justice as he provided were held in low esteem. It is not possible to say how many copies of this text were published and distributed by Caxton, although one book dealer seems to have had sixty copies of this text.⁴⁴ Caxton's publication certainly seems to have found a resonance with the reading public, who may have found the system of justice presented to mirror their own perceptions of it. Of course, the government and bureaucracy being found wanting is not limited to the fifteenth century, but the perceived weaknesses of kings such as Henry VI and Edward IV may have given the text an extra resonance with its contemporary readers.

Shortly after the accusation against Reynard, Grymbert the badger defends his uncle the fox, saying that ever since the King's Peace was declared, Reynard has tried to live by it to the extent of becoming almost a religious hermit. However Chantecler goes on to bemoan the King's Peace since Reynard used it to give false assurances of his own sincerity. The cock is commanded to 'holde your mouth' (29:28) by the king, who says he will deal with Reynard. However, the fox, even after further crimes of murder, uses all his subtlety and flattery to 'gate agayn his pees of the kyng' (75:32). Indeed, by the end of the history, the fox is so much back in the King's grace that he can help his friends and hinder his enemies, and do whatever he pleases, 'he was so grete with the kyng that he might helpe and further his frendes / and hyndre his enemyes / and also to doo/ what he wolde.' (111:19 – 21). Reynard's main tool is his tongue, he talks his way out of trouble, and throughout the text there is far more speech than direct action (speech is also an element of the human presence since it is specific to Man, not to any

⁴⁴ Baker, 'The Books of the Common Law', in *The Cambridge History of the Book in Britain, Vol. III 1400-1557*, eds. Hellinga, L. and J.B. Trapp (Cambridge: University of Cambridge Press: 1999), pp. 411-432.

animals). Some episodes are described as they happen but much of the text is based around speech, spoken description and dialogue. Grymbert defends Reynard through argument and discussion. The animals often describe Reynard's crimes to the king, so his actions are presented as through another's description or interpretation of the event. This use of speech and dialogue to present events does give the story a strong feel of a court room drama (which of course it largely is, since much of the speech takes place in and around the king's court), perhaps, with arguments for and against the defendant, going backwards and forwards all the time, to an extent leaving the reader to decide who to believe. Although the king listens to his counsellors in this 'court', he can and does later reverse judgements on his own authority by granting a pardon to the fox.

Beyond the skill used by the animals to present their cases, the king's wife also has influence on him, one that he sometimes regrets. He does have counsellors and he consults them, for advice on how to use the law to bring Reynard to court. The counsellors also contribute to the sentence of hanging for the fox: 'They / gafe sentence and Iuged that the foxe sholde be dede and hanged / by the necke' (30:31-33). Later however, after the fox has described the 'treasure' in Krekenpyt, 'The kynge and the queen hoped to wynne the tresour and with / oute counceyl toke to them renart and prayed hym that he wold / do so wel as to telle them were this tresour was' (38:31-33). After a further argument from Reynard 'The kynge toke vp a stra fro the ground/And pardoned and forgaf the / foxe' (39:21-23). The king then can give a pardon without consulting any of his counsel, such a pardon being given even after many animals have testified against Reynard various crimes of violence, murder and theft. The king's (and the queen's) greed for the treasure overrules them all. Reynard himself later takes the

role of adviser to the king, telling him that he should not let Isegrim and Bruin, who have been arrested as murderers on Reynard's word, escape, since they may harm the king.

Although the king can pardon without taking counsel, he can also act beyond the law to condemn, when later Firapeel the leopard advises the king that Reynard be hanged without law or judgement, the king assents 'I wil do it gladly' (50:34). Although the king does have counsellors (with even Reynard able to give advice) and does consult them, he can also act without them and without the law, when he decides to do so.

5.8.4 The law and legal systems

The legal process would start with a complaint against a person, as is seen at the king's court where of all the animals 'ther / was none of them alle/but that he had complayned sore on Reynart the foxe.'(7:2-3). These complaints range from the theft of a 'puddyng' (7:30), a kind of sausage, to rape and murder. The only animal to defend Reynard is Grymbert the badger, who is the fox's nephew. Such complaints clearly have to be defended and proved, and if they are found to be false, then the complainant may suffer, for if Reynard is quit of the accusations then all his accusers 'shal abyde in the / shame' (24:18-19). After the complaints Reynard is summoned by the king to attend the court in order to learn what judgement would be made concerning the crimes. After two

failures of the fox to obey the summons, the third is taken by Grymbert, which, as the third, Reynard has to obey under pain of death.

The law seems to allow for vengeance on the part of the victim, but one that must be granted by the king and his court, for both Isegrym and Bruin ask for vengeance for the crimes Reynard has committed against them, the wolf for the rape of his wife and the bear for the beating he received from Lantfert while trapped in the log. Vengeance may take apparently extreme forms for, as Reynard says to the king ‘ye may siede me/or roste/hange. Or make me / blynde...hit were a small vengeance’ (30:7-10). This statement that it would be a small vengeance if the king were to boil, roast, hang or blind him, appears to be hyperbole on the part of the fox, but it does suggest some rather grisly forms of vengeance may have been possible. ‘Small vengeance’ could also suggest that it would be petty of the king to punish him so.

Punishments available under the law are, for a thief, to be hanged by the neck from a tree for the one who has most trespassed against the other, in cases of dispute over property. Not only the perpetrator of a crime but also his family and descending generations may be punished, as seen in the case of Bellyn the ram, whose lineage is given to the wolf to devour. Reynard is also told that if he ignores the third summons from the king, then the king will besiege his house and build a gallows and a rack from which ‘ye shal not thenne escape neyther with wyf ne with / chylde/ The kynge shal take alle your liuys fro yow’ (24:1-14). When the king pardons Reynard in order to gain the treasure at Krekenpyt, he then takes all Reynard’s crimes and misdeeds upon himself, but warns the fox that if he afterwards commits more crimes, then he shall pay for it ‘and alle his lignage vnto the .ix. degree’ (39:19). Such punishing of family and

descendents does not seem to have remained in the fifteenth century English law, although the families of the powerful who were executed or otherwise lost the favour of the king, would have suffered indirectly. Prison was used since at one point the wolf and the bear are imprisoned for the charge of treason, but later released by Firapeel when the king realises his mistake. Reynard also speaks of having 'escaped out of pryson' (47:19). There is no description of the prison given, although Firapeel is described as having gone to the prison to have the wolf and bear released, so it does appear to have been an actual place, for the purpose of keeping criminals in. When Isegrym and his wife have the skin of their feet removed to provide 'shoes' for Reynard's pilgrimage, this also appears to be as a form of punishment for their supposed treason. As Isegrym states, in a different context of their complaints against Reynard, 'hit were good that right and Iustyse were don' (8:25), the justice here would seem harsh to modern readers, although the contemporary reader may not have seen it as so, since even theft could lead to execution. That it was the king's responsibility to see that justice was done for the more serious crimes of theft and murder is stated by Reynard 'And also it is your part / to doo Iustyse on thefte and murdre' (88:20-21). This is said just after Reynard has again escaped that very justice, through his own and other's pleading of his case. Witnesses were used since Kywart the hare is called upon to witness that he himself has seen Krekenpyt. Later it is seen that witnesses are essential to the legal process since the king says to the fox, regarding the murder of Kywart, 'therof I lete yow / goo quyte. For I haue no wytnes therof' (87:29-30). The fox is allowed to defend himself against the charges, which he does so with often long speeches, and there are also speeches from Grymbert in his defence. Dame Rukenawe,

the ape's wife and Reynard's cousin, also speaks for him, asking the king to have pity on the fox, and reminding the king of his duties as a judge, quoting from the gospels 'who of yow alle is withoute synne/ late hym caste the first stone' (69:27-28). She also accuses those who have complained against Reynard as being 'false shrewes / flaterers and deceyuours' (70:6-7), a description that many at the court may feel more appropriate for Reynard himself.

There is a clear legal process here from complaints to summons, witnesses, to defence against the charges, leading to a judgement and possible prison or other punishment. The only animals actually punished however are Reynard's accusers such as Isegrym, Ersewynde, and Bruin (Thiberd, although beaten by the priest, seems to escape being flayed or imprisoned). When finally the king sets up a combat between Reynard and Isegrym to settle their disputes, it is the wolf who is beaten in the fight, through techniques on the fox's part that are hardly those of courtly combat, such as crushing Isegrym's testicles in his hand, and whipping his urine soaked tail across the wolf's eyes. The process of the law is adhered to, apparently, but Reynard always manages to avoid such process. Reynard may represent an aspect of humanity that needs policing but seeks to, and does, escape it; his animal state seems to represent humanity before or beyond acculturation to the church and the law.

5.8.5 Crimes and the criminal.

Crimes found in the text include theft, murder, treason, trespass, forgery, rape, and assault. Isegrym's accusation that Reynard raped Erseynde his wife is open to some doubt since, although the wolf describes occasions when he has witnessed what he claims as rape, Erseynde herself never accuses the fox of rape (this may reflect the fact that rape was seen as a crime against the husband, not the wife). The two crimes not concerning the fox are forgery and treason. Kywart the hare mentions 'Pater symonet the friese was woned to make there false money' (41:6-7),⁴⁵ as a detail to support his (untrue) knowledge of the location of Krekenpyt. Of treason, Reynard tells a convincing and detailed story about the hidden treasure that was to be used to pay for the uprising against the king, organised by Bruin, Isegrym, Thiberd, and Reynard's father. The four are said to have sworn on Isegrym's 'crowne'(35:35). Blake glosses 'crowne' (1970:147) as the 'top of the head', which would recall *FWH* characters swearing on the fox's tail. That there is a double meaning is clear, but the exact connotation may be lost. Because of the history of the text, this probably does not refer to a specific attempt to depose the king, but the situation would have been familiar to contemporary readers in the late fifteenth century, given the sometimes fragile hold on power of the throne during the previous century, including the reigns of Edward II, Henry VI, and Edward IV. Only ten years before the publication of Caxton's text, Henry VI, deposed by Edward IV, was briefly restored from October 1470 to April 1471, and then replaced again by Edward IV. Reynard's account of the treason is full of convincing detail,

⁴⁵ Forgery was more common in the reign of Edward III (1327-77), partly as a result of a shortage of official coinage of smaller denominations; it was less common by the time of Edward IV (1461-83).

including that of the death of his own father by suicide on the discovery that his treasure was gone, supposedly hidden by Reynard himself and his wife in order to defeat the plot against the king that the treasure was to have paid for. Reynard finishes his account with ‘And I poure reynart haue no thanke ne / reward/I haue buryed myn owen fader by cause the kynge sholde / haue his lyf’ (38:27-29). Of course this is a convincing defence, it has to be, since it is made as Reynard has the noose around his neck with Thiberd ready to give it a final tug. The existence of treason, of failed attempts at it and the subsequent questions over guilt, may have been familiar to contemporary readers, for whom there was the possibility of assigning genuine identities or events to the fictitious account.

Of the crimes that Reynard is accused of, those of rape, murder, theft, and trespass, he is never convicted, always pardoned by the king, as a result of his own clever speech and the greed of the king and queen. These crimes are often presented as first-hand events to the reader, not as second-hand accounts, so in the constructed world of the text, Reynard is seen to be guilty. There is detailed action, as in the murder of Kywart, when we see that the fox bites the hare’s throat in two, followed by the scene of Reynard and Ermelyn the fox’s wife, ‘ete the flesh and / dranke the blood’ (46:35-36). The reader witnesses the crime, but because there is no witness in the narrative (apart from his wife and children, who may not have been eligible as witnesses), Reynard cannot be convicted, even though Bellyn the ram is executed for having, allegedly, assisted him in the murder.

As mentioned above, in one of Isegrym’s accusations of Reynard’s raping Ersewynde, the wolf describes how his wife’s tail was frozen in the river after the fox

has told her to hold it in the freezing river in order to catch some fish. When Ersewynde was so trapped in the ice, ‘Alas there rauysshyd he and forcyd my wyf so knauisshly / that I am ashamed to telle it. She coude not defende her self’ (89:15-16). However, when Ersewynde is questioned on this matter, what she says is ‘Ach felle reynart / noman can kepe hym self fro the/ thou canst so wel vttre thy wordes’ (91:8-9), which seems less an accusation of rape than an excuse for seduction. Reynard himself says he was merely trying to help Ersewynde escape from the ice. Grymbert, in Reynard’s defence, says that the fox did seduce Erswynde, but that it was years before she was married to Isegrym, and he says ‘yf reynart / for loue and curtosye dyde with. her his wille/what was that/’ (9:19-20). Although Isegrym several times complains of the shame and dishonour *he* has suffered from the supposed rapes, Ersewynde neither mentions this nor directly accuses the fox of rape. The fox escapes the charge, and in the text the crime does not seem to be taken seriously, for as Grymbert says, even if the fox ‘dyde with. her his wille/what was that/ She was sone heled therof’ (9:20-21), going on to say that Isegrym’s accusations only dishonour himself and slander his wife.

Reynard is called a thief by Chantecler, describing how the fox steals chickens from the enclosure, although thief here seems rather a mild term, since the theft also includes that of murdering the children of the cock. The fox is not the only one committing crimes for we see, in his own description that goes unchallenged by the wolf, how Reynard and Isegrym used to ‘wandre to gyder/he stal the grete thynges / and I the smalle’ (33:35-36), including calves, rams and sheep. It is not said who they were stolen from, and there is no accusation, or discussion of these thefts in the king’s court. If they were stolen from humans, as we see in another episode when the pair go to steal

flitches of bacon from a priest, then it would appear that such thefts, from humans, were not seen as a crime in the king's court.

Even though Reynard at one point declares that, of Kywart's fate, 'mudre abydeth not hyd' (84:16), a proverb to be found in Chaucer and other writings, the source of which Jente (1947:no.516) gives as Matthew 10:26, Reynard successfully hides his murder of the hare. Reynard goes on to say that he shall know who the murderer is, even if he has to look through the whole world to find him, and suggests 'peraventure he is in this companye, though he telleth it not' (84:17-18), an astonishing piece of bravado, given what the reader knows and other animals present may guess at. Reynard says that he had rather given his own life than that Bellyn and Kywart should have been killed, saying that they were two of his best friends. Reynard not only gets away with his genuine crimes, he does it with such an effrontery that it is difficult to know what reaction the contemporary reader may have felt, admiration or shock? Such a reader's response may have varied, based on political considerations, according to whether it was being read at a time of strong, or weak, kingship.

Reynard may be making statements about humanity in the political realm where Henryson is more interested in the ethical issues of human presence. After the death of Edward IV in 1483, the short reign of Edward V, and the seizure of power by Richard III who was killed at Bosworth in 1485, there was far greater stability under the House of Tudor (1485 – 1603), starting with Henry VII (1485 – 1509), and Henry VIII (1509 – 47). It is interesting to note that the real crimes that we see, or hear of, Reynard committing, go unpunished, while the apparently fabricated, by Reynard, crime of treason, is harshly punished with imprisonment and flaying. The punishment of Bellyn

and his family, is for a crime that the ram is wholly innocent of, having been duped by Reynard to say that he, Bellyn, was largely responsible for the ‘letters’ that turn out to be Kywart’s head. In this text, punishment is given not only to the innocent, but given for non-existent crimes fabricated by the fox. The penultimate scene in the text, the single combat between Reynard and Isegrym, is ordered by the king to settle their ‘dispute’, which consists of the wolf accusing Reynard of raping his wife, an accusation that is never actually confirmed by Erswynde,⁴⁶ so again there is some doubt, however small, about whether a crime has actually been committed or not. However, in the combat the wolf is beaten to the point of death, for his temerity in accusing the fox of the rape of his wife. Crimes that are punished are not real, while real crimes such as murder go unpunished, and crimes against those of low status such as humans seem not to be considered crimes at all and are not worth pursuing or punishing. In the *Fables*, in the first group of *CF*, *FW*, *TF*, crimes are punished, although in the second group, *FWC*, *FWH*, where the crimes are against humans, the instigator of crime, the fox, escapes where the wolf, his dupe, is defeated in both fables.

5.8.6 The people and the law

The people in this text are not the common, weak, low status or poor, as may be found in Henryson’s *Fables*, but those, usually individually named animals, who attend the

⁴⁶ Would her name suggest she does not speak the truth, to a fifteenth-century reader? ‘As true as one’s arse makes music’. (Whiting 1968:14: A195) or associated with the Devil’s nether regions.

court of the king. Actual humans, who often appear as a violent rabble, or their domesticated animals such as the fowl belonging to the cloister of the black nuns and the calves and sheep that Isegrym and Reynard steal, are not given any individual or inherent worth in the text. As seen above, it is not the common people or their representatives that (according to Reynard) plot treason against the king, but those more powerful animals close to the king such as Isegrym, Thiberd, Bruin, Grymbert and Reynard's father. It could be that these animals are named by Reynard simply from his own personal malice against them, but still his account of the treason has to have a resonance of truth or possibility about it, so it is likely that these would have been the types to plot against the king, rather than the poor or weak. There is no trace of any altruistic motivation behind the plot such as to rid the land of a despotic king, it is presented as an adventure for personal gain and power, and even those animals that will support or fight for it, those 'of ysegryms lignage by name withoute the beres/the foxes/the cattes and the dassen' (38:15-16) will do so only when they have been paid a month in advance, 'yf they had their wages a moneth to fore' (38:18). It seems the treason is not supported by the people at large, but only by mercenaries who are careful to see that they receive their pay in advance. It was not unusual in the fourteenth and fifteenth centuries that soldiers went unpaid, even those the king had mustered in a time of crisis (most kings did not keep a regular army), who would often have to impose a new tax or find another way to pay for their armies abroad.

Those people who present petitions or complaints against Reynard include Isegrym, Chantecler, Thiberd, Lapreel the cony and Corbant the rook. Usually the complaints are of violence or murder, such as the rook's accusation that Reynard caught and killed his

wife, Sharpebek by pretending to be dead, or Lapreel's complaint that the fox attacked him for no reason, ending with a description of his wounds 'I loste myn one ere/and I had foure grete holes in my heed of his sharpe nayles / that the blood sprange out' (52:12-14). After the complaints of Lapreel and Corbant the king is so angry that 'his eyen glymmerd as fyre/he brayed as / lowed as a bulle...he sayde crying...I shal so awreke and auenge this trespaces/that it shal be longe spoken of after'(53:23-27). The animals gathered at the court hope that at last they may be avenged on Reynard, but after the queen speaks in his favour, and Reynard defends himself, he is again pardoned, despite the king's promise.

Although all animals 'grete and smale cam to courte'(6:30-31), the king's court, which is held in part that the king himself should decide on matters of justice, does not seem to function in dispensing justice for all, even those as represented by the groups of powerful animals who complain against Reynard. As mentioned above the court does not contain all animals, only those who have names, and apparently have some status in that they can address the king directly. The court is described 'Here vpon was a parlament'(30:21), although this may be more in the sense of a discussion or debate rather than in the modern sense of the word 'parliament' as a meeting of all the representatives of all of the people. In England, from the fourteenth century, there were meetings of the representatives of the shires and boroughs with the king, which were, from 1370 ' the principal point of communication between the king and his subjects' (Thomson, J:1983:3), although due to the extremely restricted franchise the views of most of the king's subjects would have been excluded. 'Knights of the shire, citizens, and burgesses' (Griffiths,R:2003:200) were those most usually summoned to a

parliament, so the description of all the animals being commanded to attend the king's court, may have been read in the fifteenth century as meaning 'all animals who were eligible to attend'. So although petitions and complaints against Reynard are presented, and his execution demanded by the whole group, the court would have been seen as representing only the landed interests of the more powerful, status holders, of society, rather than as representing the grievances of all the people.

5.8.7 Crime and the law in Caxton's *Reynard*, conclusion

In *Reynard* the king is very aware of his position, status and reputation as the upholder of the law, as seen when he flies into rages when Reynard disobeys him or defies the king's peace. However, his anger does seem more due to the affront to his own person as representative of the law, rather than to any damage or hurt done to the victims of crime. Although the king several times promises to execute or punish the fox and the succeeding generations of his family, this never actually happens, and Reynard always escapes from such threats with more honours than he had before.

Where punishment does occur, it is for crimes that do not exist, that have been fabricated by Reynard maliciously against his enemies, as in the case of Bellyn the ram, or Isegrym and Bruin. Always the fox, one of the king's powerful barons, is the centre of the accusations and counter accusations, with his victims being fellow members of the king's court, although probably weaker than he in their standing with the king, such

as Kywart the hare, who can hardly bring himself even to look at or address the king. Beyond the king and his court, there are others, those of no status, such as domestic animals and the humans who own them, against whom crimes may be committed with no punishment or redress. Crime only seems to be accountable if it is committed against those of a certain high status. The poor and the weak are not protected by justice, and the more powerful may twist the system to their own benefit in this text; the weak are given no sympathetic portrayal here, mostly they are simply disregarded.

5.9 Discussion: crime and the law in Henryson and Caxton

In Henryson, the victims of crime are seen and personalised. Chanteclair and his hens are described in detail, and we know that the fox has killed many of their like, stolen from the widow. The kid's death causes the goatherd sorrow, and the lamb has a mother to seek vengeance for his death. The husbandman and the cadger are both from the lower status, poorer sections of society. In Caxton, Kywart the hare could be seen as representing the weak in society, were it not that there are other levels of life or society that do surround the king's court, such as the humans and their domestic animals. If Kywart is weak, he is weak in relation to the court, he is still close to the king, even though such closeness causes him actual nervous illness at times. Chantecler makes a strong accusation against Reynard as the murderer of his daughter Coppen, but nothing is said about the capons or the fitches of bacon (the corpses of nameless domestic

animals) stolen from the priest. In Caxton, the victims of crimes are the members of the king's court, hardly the weak or the poor in society.

In Caxton, real crimes go unpunished, and often the legal process gives the fox an opportunity or a platform by which he may not only escape unpunished, but gain benefits for himself and to see that his accusers or enemies themselves suffer punishment, often some form of violence or imprisonment, or both. Language is a tool of persuasiveness here, not of truth or justice. In Henryson the legal process, when applied, leads to punishment, as seen in *TF*. In *FWH* the law is twisted by the fox for his own ends, to the detriment of both husbandman and wolf. There may be a lack of justice in both Caxton and Henryson, but in the latter such a lack is seen in its negative effect on the poor and the weak, which seems to be of no concern in Caxton. If the triumph of the fox at the end of *Reynard* has any unpleasant consequences for the weaker in society, readers are left to infer them for themselves.

To sum up, we see real crimes in Henryson, often against the weak, with a system of justice, where such is presented, as flawed and open to manipulation by the powerful for their own ends. Justice is present, but not working as it should, to ensure that all in society may live in equality and safety, there is a criticism of the legal system. In Caxton the legal system apparently exists only for the benefit of such as the fox, one of the king's barons, who always triumphs and sees his enemies suffer, so justice is presented more as a tool for the arguments and disputes of the powerful, with no suggestion that it may exist to protect other elements of society at all. In fact such elements as the poor or the weak are, while not wholly absent in Caxton's text, at the very least wholly disregarded.

5.9.1 Conclusion: church and religion, and crime and the law, in Henryson's *Fables* and Caxton's *Reynard*

In the *Fables* there is criticism of practices such as the giving of easy confessions and penances, and an implied hypocrisy of the friars, as represented by the wolf. There is a moral structure in that murder and other sins are sometimes punished, for example in the slaying of the fox by the goatherd in *FW*, or the fright given to Chantecler in *CF*. However, such morality may be seen as weak or shaky in that sin does not always lead to retribution. In *Reynard* there seems to be no morality, even a weak or shaky system, since it is the meek or the innocent, such as Kywart, Coppen, and Bellyn who are killed, and the instigator of their deaths, Reynard, suffers no punishment, human or divine, and no guilt either. The church appears only to exist for the benefit of comfortably off clergy, wealthy cardinals, and those who use the institution of the pilgrimage for their own ends.

In *Crime and the Law*, there is a parallel case perhaps with Church and Religion, in that in the *Fables* there is a legal process, which is seen at the work in *TF*, and which gives or appears to give a swift justice for the murder of the lamb. We see the process again in *FWH*, although here there is an 'Up Side Down' perspective when the fox becomes the judge and uses his position for his own gain and the loss of the husbandman and the wolf. As with the church and morality aspects, it exists but it is flawed, to the detriment of the poor and the weak, as well as the more powerful but gullible such as the wolf. The need for reform is clear. In *Reynard* the legal process,

like the church, is something for the powerful to use for their own ends, with no hint of any possibility that the law may be applied to help the less powerful and the poor to gain equality or a peaceful life. The human presence, here represented by the social contexts of the Church and the Law, results in a different reading from each text. In the *Fables* both Church and Law are seen as being weak and needing reform for the benefit of the less powerful and the poor. In *Reynard* these aspects are seen as irrelevant to the poor and weak, so that reform is not even suggested or necessary. In the following chapter I will examine the role of the narrator as a human presence, and how this may contribute to the understanding of the human in the *Fables* and in *Reynard* as a whole.

CHAPTER 6: THE NARRATOR AND HUMAN PRESENCE IN THE *FABLES* AND
IN *THE HISTORY OF REYNARD THE FOX*.⁴⁷

6.1 Building a model of the narrator⁴⁸ for analysis of the text

According to Greentree (1993) the narrator of the *Fables* is an essential part of the story, conspicuous or invisible as the author desires, but the narrator is not the author. She describes the narrator as reader, teller, or teacher, with a variety of functions: to provide authority for the tale; to establish a link between the animal world and the human; to provide first hand witnessing of the events and knowledge of the characters in Henryson's fables; to comment on the action in asides and digressions; to engage and advise the audience or reader in order to guide their response to, or interpretation of, the text.⁴⁹ This aids the reader in establishing their own 'human presence within the text. The narrator may be in the text but not in the tale, in an implicit 'I' as in 'As now I set to hald na argument' (l.116), or a more explicit presence as someone who knows one of the characters, in 'thay wer ilk ane, as Lowrence leirnit me' (l.634), or as a direct witness to the action of the fable: 'Quhen I this saw, I drew ane lytill by,' (l.694).⁵⁰ The

⁴⁷ This chapter is more of an 'assembling' chapter, deferring more sustained analysis of the assembled material to the next chapter.

⁴⁸ Specifically, the narrator of the *Fables* and of *Reynard*.

⁴⁹ 'Text' here may mean a written text that is read, silently or aloud, to oneself privately, or a written text that is read aloud and listened to by one or more others, usually as a social event. See Chapter 6 for a further discussion of this distinction.

⁵⁰ There is also the narrator in the Prologue to *LM*, not dealt with here, as it is not one of the Reynardian fables.

narrator may also identify with the audience,⁵¹ allying himself with them, in such statements as ‘Off his murther quhat sall we say, allace?’ (l. 2704).

In the Reynardian fables of Henryson the narrator does not become directly involved in the action of the tale; witnessing and commenting on the characters and events, and providing a moral is the closest the narrator gets. In the more explicit narrator presence such as the ‘I’ or ‘me’ or ‘we’, the narrator is never what Bal (1985) calls a ‘character narrator’, one who is identified with a character involved in the action. In *Reynard* there is evidence to suggest that the narrator may be Reynard the fox himself. Bal states that the narrator may be an external narrator who ‘never refers explicitly to itself as a character’ (1985:22), but ‘as soon as there is language, there is a speaker who utters it’ (*ibid*:22), suggesting that there is always a narrator of some sort.

There are no character narrators in either text, that is, a narrator who may be explicitly identified with a character in the narrative. However, in both texts we may find ‘focalisers’. A focaliser presents a certain point of view from which elements of the story may be presented to, or interpreted by, the audience. This function may be performed either by a narrator (external or internal) or by a character in the story who is not a narrator. For example, in *Reynard*, following many complaints about the fox’s crimes, his nephew Grimbert the Badger states: ‘Myn Eme is a gentil and a trewe man...he wolde be fayn with god’ (10:3-16).

Here we are given an alternative view of Reynard, in contrast with all the negative things said about him by the other animals. Grimbert and the other animals are character focalisers, in the sense that they are what Bal (1985:26) calls character-bound, they are characters directly involved in the story who give us a way of seeing Reynard and other

⁵¹ ‘Audience’ in this chapter may be understood as both individual, private reader, and as listener[s].

characters and events of the narrative. The focaliser is the subject of focalisation, 'the point from which the elements are viewed' (*ibid*:146) which may be a character, or outside the character, an external focaliser.

Immediately after Grimbert's presentation of the fox as pious and non meat-eating, we see Coppen, the hen killed by the fox, giving the audience another focus on Reynard's nature. This is what Bal names the external narrator focaliser, or ENF (1985). The focaliser also carries out a function otherwise held by the narrator, that of guiding the audience response to or opinion of certain characters or events in the text. In the case above, when a character focaliser gives one view of things, for example when Panther describes Reynard as 'a very murderer, a rouer, and a thief' (8:7), which is contradicted by Grimbert but confirmed by the description of the dead hen, the reader may be left uncertain which to accept and which to disregard, creating what Gray (1984:135) has called a 'tricky relationship' between the narrator (focaliser) and the reader. So here perhaps not only the narrator is present in the text, in one form or another, but the audience also, since it is they who receive and interpret the text, and decide which of the narrators is more reliable. They may decide that Grimbert is not reliable since he is Reynard's nephew, or they may decide otherwise on the basis of the knowledge of Reynard they bring from other texts. The different narrator or focaliser viewpoints present the audience with a choice of readings of the text. Since all narrators are by definition focalisers, the two terms may be collapsed and both referred to as 'focalisers', with a distinction being made in the case of focalisers who are characters but not narrators, who may be called 'character focalisers.'

What Bal has called the external narrator is parallel to the ‘omniscient’ narrator, since they have no identity within the story and are capable of seeing all the events of a story, as well as into the thoughts of the characters. Wackers (1994)⁵² discusses the discrepancy between words (and thoughts), and deeds in the animal epic. Such discrepancy also guides the audience response as in the case of Grimbert’s description of Reynard, and his murder of the hen. The narrator can also reveal the animals’ thoughts, motives and feelings, which creates a tension between intention and action, such as that between the fox’s intentions in *CF*, and the way he behaves towards the cock at first:

Lowrence this saw and in his mynd he kest
 The ieperdies, the wayis, and the wyle,
 Be quhat menis he micht this cok begyle. (l.429-31)

This warns the audience that his immediate falling to his knees and offering service to the cock is not to be believed as sincere, as well as making it clear that trickery from the fox is on its way. Similarly, in *Reynard* the external narrator often lets the audience see into the mind of the fox, as when Bruin first visits Reynard: ‘tho thought reynart in hym self how he might best brynge the beere in charge and nede...In this thoughte reynart cam out’ (13:29-30). So the narrator makes clear the distinction between the fox’s thoughts on the one hand and his words and deeds on the other. In this passage also the audience learns of Reynard’s dwelling place, the castle Malerperduys: ‘malerperduys was ful of holes, hier one hool and there an other and yonder an other

⁵² Wackers, P. ‘Words and Deeds in the Middle Dutch Reynaert Stories’, in *Medieval Dutch Literature in its European Context*, ed. by Kooper, E. (Cambridge: Cambridge University Press, 1994), pp. 131-147.

narowe. Croked and longe with many weyes to goo out'(13:23), which description seems a fit match to the devious twists of Reynard's mind and thoughts.

A distinction between words and deeds is seen in *FWH* when the fox assures the wolf that he has made an arrangement with the husbandman for the wolf to be given a cheese in return for quitting his claims on the oxen. The audience knows this to be untrue, for they have just learned that the fox has arranged for the farmer to pay him a fee/bribe of hens for a favourable judgement. The external focaliser allows the audience to see the deception of the fox, although he does not state it explicitly.⁵³ As Wackers (1994) comments, words are often used in beast literature to disguise or to justify undesirable behaviour, or to manipulate others to one's advantage. The discrepancy between words/thoughts and deeds guides the audience to conclusions concerning the animal's characters and motives. In both the *Fables* and *Reynard* there is often a distinction or a tension between verbal reality (what the animals say or think) and narrative reality (what the animals do or what happens), which may guide the audience interpretation of the text. It is the external focaliser who makes the verbal/narrative discrepancy clear.

According to Mehl (1986) the narrator in Chaucer has a distinctly personal and immediate voice, which may have reflected the sociable nature of the reading of poetry and the telling of stories at the time. In *The Book of the Duchess*, for example, the narrator is sympathetic to courtly love, but has little experience of it. The narrator of *The Canterbury Tales* displays modesty with keen observation, but does not claim any moral superiority, he does not judge, he observes. In the *Fables* the narrator does show

⁵³ This seems to internalize a narrator in the reader, internalizing the reader in the text, utilizing descriptive and narrative details without explicit narrator commentary. The audience/reader becomes an internalized narrator, another kind of human presence, both within and outside of the text.

distinct signs of personality, as in *TF*, commenting on the fox's behaviour in a stern disapproving tone: 'Fy, couetice, vnkynd and venomous!' (l.817). The narrator appears to be someone who observes propriety, for he informs us that he drew back from the fox's confession to the wolf since one must neither listen to nor reveal the contents of a confession; then he promptly does both. (ll.694-97). He is someone who wishes to be seen as proper, but will not shrink from passing on some interesting piece of information, even if it breaks the bounds of propriety.⁵⁴ The narrator does give moral advice to the audience, as seen in the final line of the *moralitas* of *CF* when he informs and warns his audience: 'Thir twa sinnis, flatterie and vaneglore/Are venomous:gude folk, fle thame therefoir!' (ll.612-13).

Such moral warnings also occur in the body of the fables as well as in the *moralitas*, as in *TF* when the audience is told: 'And fle the filth of falset, I the reid / Quhairthrow thair fallowis syn and schamefull deid' (ll.983-984). In *Reynard*, however, the narrator is almost entirely an external focaliser, and there is little sense of any personal or immediate narrator voice.⁵⁵ Throughout *Reynard*, in the main text, there is no moral comment from either an internal or an external focaliser to guide the audience to a moral interpretation of the events and dialogue. Both the prologue and the epilogue contain moral exhortations and advice as to how to understand the story, but such are not found in the main body of the tale. Blake says that Caxton saw *Reynard* 'as primarily a moral fable, not as a parody or gentle satire' (1970:lii), with the purpose of

⁵⁴ This type of garrulous, even voyeuristic narrator is a way in which the author can make the narrator embody the reader.

⁵⁵ Although it may be Reynard himself who is the narrator.

improving the reader.⁵⁶ However, according to Crotch (1928:cxiv) the prologue may be Caxton's justification for reading a work of fiction for pleasure, rather than that a moral may be drawn from it.

Vitz (1989) says that in general the narrator in medieval literature interprets and explains the story as well as tells it, the reasons why the story is being told, for what purpose and to what audience are crucial elements in making sense of the text. The narrator may also engage the reader by providing a sense of being connected with the action, through use of immediacy and intensity. There is a comic vitality in the scene of *TF* when the fox pulls his hood down, closes an eye and develops a sudden limp: 'He playit bukhude behind, fra beist to beist' (l.970) which not only draws the reader in with its vivid picture, but with which a good prelector,⁵⁷ reading aloud, could produce laughter from the audience, to contrast the sudden switch to stern interpretation in the immediately following line: 'O fylit spreit, and cankerit consience!' (l.971) There is a further direct shift back to comedy after serious matter, after some moralising comments and an account of the King's majesty and his command to the fox to take a message to the mare, when the fox cries: 'Aa, schir, mercie! Lo, I have bot ane ee / Hurt in the hoche, and cruikit as ye may se' (ll.995 – 996).

Goossens (2000)⁵⁸ states that the narrative may reflect the current morality or thought of the times in which it was written, for example Grimbert's defence of Reynard's attack on Kywart the Hare while teaching him his credo, saying: 'yf scolders

⁵⁶ Caxton was also an astute businessman however, so that the entertainment elements of *Reynard*, as much as its moral qualities, may have been behind his decision to publish it as a commercial venture.

⁵⁷ One who reads aloud from a printed text, not a minstrel reading from memory (Coleman:1996).

⁵⁸ Goossens, J. 'The Ill-Fated Consequences of the Tom-Cat's Jump and its Illustration', in *Reynard the Fox Social Engagement and Cultural Metamorphoses in the Beast Epic from the Middle Ages to the Present*, ed. by K. Varty (Berghahn Books:New York, 2000), pp. 113-124.

were not beten ne smyten and reprised of their truantrye, they shold neuer lerne' (9:26-7). It was accepted in medieval times that such chastisement of children, even beating, was necessary (Blake:1970:114). The external narrator here is reflecting the views of society regarding an issue such as the upbringing of children.

According to Phillips (1997),⁵⁹ use of the first person, singular or plural, in the text may have originated in the time of oral/aural⁶⁰ performance of poetry. For example, in *FW* the internal narrator twice uses 'I' in 'I yow assure/' (l.614) and 'I can tell' (l.615), but in the next lines uses 'speik we' (l.616), drawing the audience, along with the narrator, into the story itself. The use of the narrator pronoun may not only place the narrator in the story, or combine the writer and the audience by taking the audience into the story, it may also establish the authority of the narrator. In *CF*, the narrator states: 'I purpose for to wryte / Ane cais I fand quhilk fell this ather yeir / Betwix ane fox and gentill Chanteclair' (l.408-10). This focuses on the narrator as the writer of the tale, based on a recent event discovered by the narrator rather than a more traditional source. The authority is based on the teller's personal knowledge or hearsay, which may make it more immediate for the audience.

A clear difference between the *Fables* and *Reynard* is that the former are written explicitly for moral instruction, as well as for pleasure in the tale itself. Powell (1983) states that both the Bassandyne in 1571 and the Charteris prints in 1570 give the title as *The Morall Fabillis of Esope the Phrygian*, although whether this is Henryson's original title cannot be known with certainty. The *moralitates* themselves establish the moral

⁵⁹ Phillips, 'Frames and Narrators in Chaucerian Poetry', in *The Long Fifteenth Century*, eds. Cooper and Mapstone (Oxford University Press: Oxford: 1997), pp. 71-98.

⁶⁰ Oral was performing aloud to an audience from memory, from a text that may never have been written down; aural was reading aloud from a written text, composed as writing (Coleman:1996:28).

intention of the *Fables*, providing a moral framework for each individual fable, giving explicit interpretations, which Caxton's prologue and epilogue to *Reynard* do not.

Although Caxton's prologue does urge that the reader: 'must ofte and many tymes rede in thys boke and earnestly and diligently marke wel that he redeth...not ones to rede it...but oftymes to rede it' (6:14-17), there is no more moral interpretation or guidance between the prologue and the epilogue. Coleman (1996) comments:

In piling on the "reads", in urging multiple, studious perusals of the text, this stutteringly pro-"literacy" passage wilfully communicates the exact opposite of what it says. Who needs all this scholarly head-butting to understand a story about a fox and a lion? *Reynard* is a narrative meant to amuse its audience...
1996: pp217-218

Throughout *Reynard*, the lack of narrator guidance on the moral interpretation or meaning of the narrative is striking when compared to the *moralitates*, and the comments within the narrative of the fable itself in Henryson's the *Fables*.

For example, in *TF* the narrator moves away from the action of the fox disposing of his father's, body, straight into:

O fulische man! Plungit in wardlynes
To conqueis wrangwis guides. Gold and rent
To put thy saull in pane or heuines (ll.831-33).

Although *Reynard* introduces characters such as the 'cardynal of pure gold' (67:1) the intent is satirical rather than moral, the narrator does not explicitly guide the audience to a moral interpretation of the text, although such an implicit understanding of the text may be brought to it by the audience.⁶¹

⁶¹ The narrator appears to have no awareness of an audience to be guided, unlike *The Fables*.

Gray (1979), states that a fable is a moral and didactic form of literature, with the *moralitas* as an integral part of its form, and that the *Prologue* of Henryson's fables shows how seriously he took such a moral aspect. Although the *moralitas* follows the fable, it may sometimes carry a surprise, as in *CJ*, in which the apparent practicality of the Cock, rejecting the jewel, is presented as foolishness in the *moralitas*. Gray also says that there is a suggestion of tentativeness in some of the *moralitates*, which may be narrator humility. Also, according to Gray, the voice of the moralist is discernibly the voice of the narrator who has told the fable, so that the narrator's 'I' and the *moralitas* 'I' may be linked. The narrator's moral comments are sometimes in asides, such as in *FWH*, when we are told that the fox 'lufit neuer licht' (1.2294), a suggestion that the fox is linked to evil, which also shuns light. Sometimes the *moralitas* contains comments that are hard to link with the actual fable itself, such as *FWH*, in which the husbandman's hens are: 'warkis that fra ferme faith proceidis' (1.2437). Gray (1979) further states that the *moralitas* provides a closure to the fable, by providing a linked moral interpretation of the narrative. *Reynard* does not provide this. At the end of the story, Reynard is triumphant, all his offices and powers are restored to him and he has the highest position in the King's court. According to Varty (2000) this ending to the tale did not change until an edition was published by Edward Brewster in 1684, in which Reynard is executed by the King for his misdeeds.⁶²

6.1.2 The model

⁶² However, in a later edition, also by Brewster, Reynard's adventures were carried on by his son Reynardine, such was public taste for his escapades (Varty:2000).

From the readings discussed above, I prepared a summary of how the narrator is presented or functions within the text, and from that I made an initial list of twenty one categories or codes (see below: *Table 1.1 A Model for Narrator Coding*) . These codes were for guidance only, so I did not seek to find all of them in either the *Fables* or in *Reynard*, nor did I ignore the possibility that codes beyond the list would be found in narrator functions. I simply used them as a starting point in seeing what narrator functions were actually there.

Table 1.1 a). A model for Narrator coding.

	Narrator does/makes/has
--	--------------------------------

1. Greentree. Reader, teacher, teller, adviser, authority, pronoun, witness, orator, discoverer.	Engages, asides, digressions, proverbs, interprets, influences, warns, manipulates, animal>human perspective, personal knowledge, reads aloud, anticipates criticism, activates schema.
2. Bal. External narrator, character narrator, implicit 'I'	Utters language>story. Refers +/- to self. Focalises character.
3. Mehl. Distinct personality.	Personal, immediate voice; sociable nature of poetry reading/story telling.
4. Wackers. Teller of narrative and verbal reality.	Reveals animals' thoughts/intentions, desires, motives, words><behaviour. Dialogues show fresh honey//sick. Shows distinctions words/deeds.
5. Blake. Framer, justifier, through epilogues, prologues.	Presents <i>Reynard</i> as moral tale. The fox's words.
6. Crotch. Justifier through prologue.	Describes, justifies, sells, the book.
7. Varty. Focaliser.	Unsatisfactory closure of <i>Reynard</i> .
8. Goossens. Moral reflector.	Depicts scenes, i.e. Tibert attacking the priest, within the morality of the time.
9. Vitz. Interpreter, explainer, evaluator, engager.	Assumes same values as author.
10. Gray. Moraliser, guide, controller, observer.	Asides, digressions, proverbs, provides closure through <i>Moralitas</i> , suggests dark <i>Moralitates</i> .

Table 1.1 b). Possible categories for QSR N6

1. External narrator/focaliser

2. Character focaliser/narrator
3. Implicit 'I'
4. Distinct personality
5. Pronoun
6. Reader-Orator
7. Reader to self
8. Teacher
9. Witness
10. Authority-Adviser
11. Narrative-verbal-reality
12. Prologue, frame justify
13. Epilogue, frame, justify
14. Moral reflector
15. Engager
16. Evaluator, interpreter
17. Moraliser
18. Hidden meaning, exegesis
19. Proverbs

6.2 Narrator Functions in *The History of Reynard the Fox* and in the *Fables*

The following narrator functions were found in *Reynard* and the *Fables*.

Table 1.2 Narrator Functions in *Reynard* and the *Fables*.

<i>Reynard</i> *	Prologue	CF	FW	TF	FWC	FWH
EN Focaliser		Yes	Yes	Yes	Yes	Yes
CN Focaliser			Yes	Yes	Yes	Yes

Implicit 'I'						
Distinct Personality		Yes	Yes	Yes		
Pronoun	Yes		Yes	Yes	Yes	Yes
Reader-Orator	Oral-Aurality	Yes				
Witness			Yes.	Yes		
Authority -Adviser	Yes					
Narrative-Verbal Reality		Yes	Yes	Yes	Yes	Yes
Prologue/Epilogue Justifier	Yes					
Moral Reflector						
Engager			Yes	Yes	Yes	Yes
Moraliser	Yes	Yes	Yes	Yes	Yes	Yes
Reading to Oneself						
Proverb Use	Yes	Yes	Yes	Yes	Yes	Yes
	Teacher-Teller	Yes			Yes	
	Direct Address		Yes.			
	Hidden Meaning					
	Authority	Yes				
	Rhetoric					
	Literality	Writing Literality				
	Human, extrinsic to text					
	Guides reader	Yes				Yes
		Text Extrinsic Knowledge				
			Narrator warning			
				Aside	Yes	Yes
IN Focaliser					Yes	Yes

In Table 1.2 [above] EN = External Focaliser: CN = Character Focaliser: IN = Internal focaliser.

* The categories given in the first column are those found in *Reynard*, the categories given in the second column beginning with 'Teacher-teller' are those found in Henryson's *Prologue*, with indications given by 'Yes' when they occur in one of the fables. Those given in other columns belong solely to the individual fable under which they are listed.

6.3 Discussion: narrator functions related to human presence in *Reynard*

6.3.1 External focaliser

Although this is a beast epic, human presence or focus is established in the very first line of the main text that follows the prologue section with the external focaliser's time reference to Pentecost and Whitsun. These distinctly human references place the audience within a human perspective of the story; it is not going to be told from an animal's point of view.⁶³ As Bal (1997) has said, wherever there is language there is a narrator who utters it, so it could be argued that the mere presence of language (implying a narrator) as a medium humanises the narrative, despite what the language refers to. Here however, language not only humanises by implication, it additionally socialises the narrative, placing it within the culture of a particular society at a particular time. The narrator not only enables the reader to identify with elements of the text, but creates a specific human identity located within a culture, of the reader.

The human presence here is not only in the way that the external focaliser presents the narrative in human terms, from a detached human perspective, but also in the way that the narrative presents not just one perception of the fox, but several. Isegrym the Wolf, Courtoys the Hound and Tibert the Cat all put their complaints about Reynard to the King, with only Grimbert defending the fox and his actions. The audience is presented with differing pictures of Reynard's actions, and explanations for them. The action takes place within the King's Court, is structured by the external focaliser as a

⁶³ The fox's behaviour is also humanised, focussing on his perception of events.

court case. The audience, given such different views of Reynard, has the opportunity to become a judge or jury, to decide Reynard's guilt, or innocence. The audience has become an extension of the human presence in the fable, participating through interpretation, making the audience an implicit moral presence in the text.

Although Reynard is subject and title of the book, the audience does not meet him until page seven. Bruin the Bear is sent by the King as a messenger to bring the fox to court, his journey to Malerperduys described as through a dark wood in a forest and over a high mountain; Reynard lives in a wilderness that would have been understood by the contemporary audience as a place beyond society and its morality and courts. It is very different to the wood of sweet flowers and birdsong where the King holds his court.

Reynard is sunning himself when Bruin arrives, but as soon as he hears the bear's voice he runs inside his castle, a place of many holes and narrow, crooked tunnels with many exits for escape from those who sought him for 'hys mysdedes and trespaces' (13:26). Before he will emerge and speak to the bear he forms a plan to discredit and make trouble for Bruin. The external focaliser builds up a picture of an environment beyond the laws of society. The audience is made fully aware that Reynard is outside that society, dishonest, untrustworthy. What is not shown by the external narrator throughout *Reynard* is the minds of the other characters, who may be judged only by what they say, not by what they think. We may sometimes know their expressed feelings, such as greed, anger or grief, but not their thinking. The central story of *Reynard* revolves around his appearances in the King's court, and he is the only fully described character in the book, which allows the audience to identify with him. His

major traits, as presented, although they are not positive, such as deceit, dishonesty, lying, treachery and trickery, are essentially human characteristics. Such humanity (even if bad humanity) carries the audience along with him. The murder and consumption of Kywart the Hare are shocking, as is the fox's framing of Bellyng the Ram for the deed, but those characters remain more animal than human. It is the external narrator's letting us see into the mind of the fox that makes him human for the audience. This allows the audience to sympathise with the fox, as the only 'human' in the court of animals.

It is also by Reynard's actions, as well as his thoughts, that the external narrator shows us the nature of the fox. When Grimbert and Reynard are on their way to the court, the fox says that he feels great fear, for his life is in jeopardy, and he wishes to clear his soul through confession. Reynard confesses to Grimbert, does penance, and promises to renounce 'theft and...treson' (p.28). However, the fox quickly forgets his promise when they pass some flocks of fowl belonging to a cloister, and he catches one of the fowl which escapes. He is rebuked by the badger, 'wille ye for one of these poletes falle again in your synnes' (28:20), to which the fox replies that he had forgotten and prays to God to forgive him. He promises to pray for all the souls of the chickens and geese he has killed, but even as he speaks 'the foxe had euer his eye toward the polayl' (28:34). The audience need not see into the fox's mind to see his deceit, for even as he says one thing, he is doing the contrary. Here there is a discrepancy between the fox's words and his intentions revealing, as Wackers (1994) has said, the true nature of the fox in his deceit or verbal dishonesty, yet this truth is not entirely or explicitly seen in this disparity of word and behaviour, for it is the reader

who brings the interpretation of the fox's eyeing of the fowl as a longing to kill and eat them, it is not explicit. Such an interpretation is based on the audience's culturally based knowledge of the fox at that time.

It is through the fox's words that his nature is made clear to the audience, when he claims that his two children have learned from his example: 'where they hate they loke friendly and meryly, For ther by they brynge them vnder their feet, And byte the throte asondre, This is the nature of the foxe' (57:22). The external focaliser has characterised Reynard as deceitful.

The most common function of the external focaliser is to give the audience a view of Reynard, either directly or through another character's comment on him, and to describe Reynard's actions to give insight into his thinking. A view of Reynard is also given through events of the narrative. The environment or animal behaviour is described in human terms. The functions of the external narrator focaliser, derived from the database, may be summed up as:

1. View of Reynard.
2. View of Reynard's actions.
3. Reynard seen through narrative events.
4. Human view of environment.
5. Animal behaviour as human.
6. Ironic description.

6.3.2. Narrator as character focaliser

The narrator as character focaliser is seen where an animal not only *describes* another's actions, such as Grimbert's account of Reynard's supposed piety, but gives an opinion based on them, as Tibert's calling Cortouys dishonest over the theft of the sausage (8:1). We first see Reynard only through the descriptions, accounts and opinions of the other animals; he is the main subject of the character focalisations. The majority, twenty, are negative, with only five positive opinions expressed. Panther describes Reynard as a murderer, robber, thief and disloyal to the King, immediately after the complaints of Tibert and Courtoys, and Isegrym, who adds 'he is not lyuyng that coude telle alle that I now leue vntolde' (7:21-2), referring to the great extent of the fox's crimes against him. The external focaliser has the animals describe Reynard's many crimes against them, of theft and rape and violence. Others complain of the fox's dishonesty, viciousness, deceitfulness, knavishness, adulterousness and trickery, and the bear says he is cunning, ribald, scurrilous and 'felle', meaning evil or wicked. Toward the end of the narrative, just before the combat of the fox and the wolf, they slander each other when they swear the purpose of their combat:

the rulers and kepars of the felde was the lupaert and the losse, they
brought forth the booke, on whiche sware the wulf that the foxe
was a traytour and a morderar, and none might be falser than he was,
...Reynart the foxe sware that he lyed as a false knaue and a cursyd
theef. (98:18-23)

Swearing of such accusations before combat was probably formulaic, but it places a strong emphasis on the characterisation of the fox by the other members of the King's court.

Positive views of Reynard are given by Grimbert, the fox's nephew, Dame Rukenawe the wife of Reynard's uncle, Martin the Ape, and by Reynard himself. We see enough of Reynard's thinking to know that he is fully aware of his faults; do Rukenawe and Grimbert believe what they say about the fox? For example, Grimbert says to Reynard: 'whate nede haue ye to shryue you, you shulde your self by right be the preest, And let me and other sheep come to you for to be shryuen' (62:10-11). In the context of the passage this may be ironical, but in other episodes the badger praises the fox's piety and faultless life to the other animals. This may be an example of what Greentree (1993), in the context of Henryson's Fables, has called engaging the reader, yet not in the sense of providing an attractive or interesting narrative that the reader wishes to follow to the outcome, so much as stating an idea so contrary to common contemporary thought, i.e. that the fox is the one who should be the priest and carry out priest's duties, that the audience may be almost shocked into paying close attention to the playing out of such an idea. The veracity of the other animals' positive characterisation of Reynard is questionable. Even when Reynard portrays himself in a good light, saying 'I haue buried myn owen fader by cause the kynge sholde haue his lyf' (38:28-9), the event he describes - the supposed suicide of his father over the imaginary loss of a non-existent treasure that foils an imaginary act of treason - is totally fictional, as are Reynard's good intentions. The positive characterisations of the fox seem, in fact, to have little basis. This is also an example of the engaging of the reader through a statement that is blatantly untrue, perhaps drawing the reader to a certain sympathy or (wished for) identification with a character who can get away with such effrontery.

Reynard himself also provides instances of negative self-characterisation. Before he is shriven by Grimbert he clearly confesses his guilt concerning his trespasses against Bruin, Isengrym, and Chantecleer. He gives a comic account of his advice to the wolf to use deceit to persuade the She-Ape to give him some food: 'yf ye wyl spare the truth and lye grete lesynges, ye shal haue there al your desire, But and ye saye trouth, ye shal take harme' (94:12-13). This is a clear summing up of how the fox works, from the fox himself; and yet still, at the end of the narrative/court case, the fox triumphs.

Although the character focaliser gives a negative view of other animals, this occurs on far fewer occasions than with Reynard. Indirectly, the ease with which most of the animals at the court believe Reynard's tales makes them appear gullible, especially the King and Queen who on one occasion after another believe his stories of hidden or lost treasure (greed also comes into it). Reynard often describes the wolf in negative terms, and also he calls the bear a villain and a foul, stinking thief, all in the course of his defence to the King; it is left to the audience to judge the truth of such words.

The main functions of the character focaliser are to give:

1. A negative or positive view of Reynard.
2. A negative view of other animals.
3. Self characterisation, negative or positive, of Reynard.

Interestingly, what is missing from this list, is a positive view of any of the other animals. Reynard is the only animal to get any positive characterisation, even if it only comes from himself or his relatives. Even if cynical, such characterisations help to humanise Reynard for the audience; cynicism is a human condition.

6.3.3 Focaliser construction of words and deeds: animal thought and speech, narrative events

A principal means of guiding audience response to the narrative and Reynard's place within it is achieved through the external focaliser showing the thinking of the fox, in contrast to what he actually says and does, constructing a tension or a discrepancy between his words and deeds, and also between his thoughts and spoken words. Other animals' perceptions and motivations are shown, but more through their speech and response to events rather than allowing the audience to see directly into their minds. Although many events are seen through the characters' description or their own perception of these events, other events are shown directly as they happen. There are also descriptions of places, such as the fox's castle, the symbol of Reynard's devious mind (Wackers:1994). The use of laughter also seems to indicate an aspect of the fox's thinking, since laughter usually precedes misfortune for his adversary, brought about by Reynard, even when it is the adversary's own laughter.

6.3.4 Reynard's thoughts and self-knowledge

After being told that the fox knew himself 'fawty and gylty' of many crimes (6:28-29), we see his falseness the first time we meet him. He tells Bruin that he was slow in opening the door because he was at evensong, whereas the focaliser has just described

him sunning himself. The whole process of Reynard's deception, from conception to implementation, is laid out clearly for the audience.

6.3.5 Other animals' perceptions and motivations, through speech and response

Although the wolf is always the loser, he is alone in having insight into the way the fox thinks and behaves, even before the fox's deeds have exposed his words as false, so that the wolf's understanding of the treacherous nature of the fox is more than the hindsight of other animals only after the fox has caused them harm. All the other animals are taken in by the fox's speech, it is only the wolf who states, towards the end of their combat: 'Alle that thou hast here said is but lesyngis and fayned falseness' (103-26-7). Yet despite the wolf's clarity of judgement in this, the audience is never admitted into his thought processes and so can make no decision concerning the wolf's character, as may be done with Reynard through seeing into his mind. Blake (1970) presents Reynard as a moral tale, so that surely from a moral standpoint the wolf may be seen as a good, moral character, for he always stands against Reynard, denouncing him, seeing through him and ultimately challenging him to a duel, in which he himself, the wolf, is defeated. Would the audience have any sympathy for the wolf, or positive feelings towards him? In the contemporary tales of the fox and the wolf, the wolf is usually the dupe who is defeated, as happens in Reynard. From this aspect, the audience may have to work hard at seeing the moral intent of the narrative.

The external focaliser does not take us directly into the minds of the other animals, but we can see their motivation and perceptions through their speech. We can see the King's motives through his response to Reynard's claim that he knows of a treasure of gold and silver so great that seven carts could not carry it; the King: 'brenned in the desyre and couetyse therof' (34:12-13). His response is purely emotional. It is clear that Reynard's plan is working; he knows how to manipulate others through his words. Another aspect of the King, his weakness or ineffectiveness, is shown when more crimes of Reynard come to light and the King vows: 'I shal so awreke and auenge this trespaces, that it shal be longe spoken of after:' (53:26-7). However, Reynard once more plays on the King's greed with yet another tale of treasure and once again the King gives him a full pardon. The power of the King's words followed by his powerlessness in the face of the fox, make clear his weakness and greed. The fox, his thoughts, motivations and thinking are central to the narrative; the actions of the other animals are purely in response to Reynard.

6.3.6 Spoken, verbal reality, for and against Reynard

What the animals say, both for and against Reynard, gives the audience another means of judging events through descriptions relating to events that either support Reynard or

are against him. These may be given by the fox or by other animals. Support comes from Reynard, Grimbert, Dame Rukenawe, and Kywart the Hare, for example, when he affirms the existence of Krekenpyt to the King. Those against the fox come not only from his direct accusers who provide descriptions (detailed and convincingly vivid) of their allegations, but also from Reynard himself in confession to, and conversation with, Grimbert.

That Grimbert and Dame Rukenawe support Reynard is unsurprising, for they are relatives, leaving the audience a possibility of discounting their statements as self-interest. Why Kywart the Hare should affirm the reality of Krekenpyt and Husterlo to the King is more puzzling, for the day before Panther saw Reynard attack Kywart. However, Kywart's apparent terror before the King may also be terror of the powerful fox, so rapidly and fully does he give an account of Krekenpyt (41:3-5). There is no completely independent support of Reynard.

Descriptions of events as accusations against the fox include those of Corbant the rook, who describes how Reynard played dead in order to catch Sharpebek, his wife: 'hys eyen stared and his tonge henge longe out of his mouth, lyke an hounde had ben deed' (52:28-9), so that the crow's wife goes to put her ear against the fox's mouth to see if he is breathing, and is caught and eaten by Reynard, leaving nothing but a feather, which the crow brings as evidence of the murder.

Reynard confesses to this, not to the court, but to Grimbert. To the court he claims that Sharpebek ate so many worms from a dead hare that the worms bit her throat in two.

Reynard's defence is weak; could worms actually bite the rook in two? As for how he caught her, the audience may know, either from observation of nature, or literary

precedent,⁶⁴ of the method he used. Perhaps for the audience, the fox's defences are perceived as play, partly by the fox within the narrative to see how far he can go in deceiving the court, for his own pleasure or scorn, and partly from the external narrator to please the audience.

5.3.7 Laughter

There is laughter both from the fox and the bear; laughter from the fox indicates trouble for his adversaries, he never laughs from pure pleasure. When Bruin asks whether Reynard can arrange for the bear to have his belly full of honey, the fox laughs openly. As Mann has commented (1987) eating is often analogous to beating; the fox laughs since he knows that the bear will soon have his 'bely ful' (1970:14) of beating, as quickly happens.

6.3.8 Narrator functions through animal thought, verbal descriptions and laughter

In *Reynard* the narrator gives different versions of reality through the contrast of what the animals think and what they say or do; principally, we see the fox's thoughts in

⁶⁴ For example, from Henryson's *The Fox, the Wolf and the Cadger* and possibly others; there is also iconographic evidence of foxes playing dead to catch prey, see Varty (1967) illustrations 147-53.

contrast with his words and speech. The fox is shown to be cunning and calculating. The other animals' perceptions and responses are directly matched by their actions, so that the wolf's anger intensifies his attack on the fox; they do not have the duplicity of the fox. Even the fox's laughter does not signify pleasure, but forthcoming violence. The variance between the fox's versions of events and those of the other animals may further distance him from them in that the fox shows an ability to dissemble and lie rapidly.

6.3.9 Narrator pronoun and the implicit 'I'

The narrator 'I' occurs very seldom in the narrative, and with no strong narrator presence, for in the first instance it is used to shorten the description of the King's 'parlament' and get directly to the business concerning Reynard as in 'I shal shorte the mater and telle yow forth of the foxe' (30:28-9). It is used again to shorten descriptions on two more occasions, and once to intensify a description with 'I wolde I might see suche a bataylle' (100:21). If focalisation is seen as: 'A point of view... a certain way of seeing things, a certain angle' (Bal:1997:142), then perhaps the focalisation process here is aimed not at a character but at the audience through the process of narration. The shortening or intensifying of description may help to engage and to hold the audience attention.

The narrator 'I' occurs twice more, for example in a list of the animals attending the King's Court for Reynard's trial: 'Tho cam forth many a beest anon... the martron...The oter and pantecroet his wyf whom I had almoste forgotten' (74:31-6),

giving the sense of the narrator as a witness to an event, which he struggles to remember.

The only other sense of the narrator 'I' as an individual comes in the comments in the final page, in the sections of the chapter that are outside of the narrative itself, belonging rather to the 'Morality' or 'Epilogue' parts. The chapter opens with a description of the fox's leave-taking of the King, then passes to a passage reflecting on the narrative, beginning, after a colophon: 'Now who that coude sette hym in reynardis crafte / and coude behaue hym in flater yng and lyeng as he dyde, he sholde I trowe be herde bothe wyth the lordes spyrytuel and temporel' (110:3-6). The narrator speculates on what the world would be like if many people learned to be like Reynard the Fox, stating: 'I wote not what ende shal come to vs' (110:37-8), and almost, it seems, regretting that he has written of Reynard's deeds for people to emulate: 'For what haue I to wryte of thise mysdedis, I haue ynowh to doo with myn owne self' (111:7-9). He seems to have moved from narrator to (apparent) author here (or at least translator), wryly commenting on his own weaknesses. Does he really regret having written the text because others may use it as a model to emulate bad behaviour? Or is this tongue in cheek? Coleman writes: 'Reynard is a narrative meant to amuse its audience' (1996:218), and suggests that the over-serious prologue section of Caxton's translation is in fact no more than parody of a fashion that demanded a serious moral purpose to reading. Given the lack of clear narrator-guidance in the narrative to a moral reading, it may be that the moral exhortations and speculations of the prologue section and the final chapter are there either because convention demanded them or as Caxton's comment on such conventions. Within the main narrative, there is no explicit narrator

guidance, and what narrator comment there is on the morality of the text, in the prologue section and in the final chapter, may not be meant to be taken seriously.

After such speculation on the moral purpose, chapter 43 continues with another, brief narrative section, describing how Reynard and his friends took leave of each other at the gates of Malerperduys, followed by another passage advising on the ‘good wysedome and lernynges...vertue and worship’ (112:8-9) to be found in the narrative. Finally, in a move that distances himself from any part of the text that may displease the reader, the narrator/translator states: ‘blame not me, but the foxe, for they be his wordes and not myne’ (112:15-16). Is he suggesting that it is the fox who is the narrator of the text? Given the glimpses into the fox’s mind and motivations present in the narrative, he could well be the narrator in the sense that it would be possible, and then no external/omniscient narrator would be necessary or present, except for the character narrator of the fox. Additionally, the morally unsatisfying ending, the triumph of the fox over all adversity and adversaries, would be turned into an appropriate ending. The title is, after all, *The History of Reynard the Fox*. If the fox were the narrator, what would be his purpose? Not moral instruction, certainly. If it were a delight not only in his triumphs, but in his own cleverness in achieving those triumphs, then that is well demonstrated in the text. There is, however, a precedent to be found in *The Nun’s Priest’s Tale* when the narrator, to distance himself from any displeasure caused by his comments concerning women’s wisdom, states: ‘Thise been the cokkes wordes, and nat mine’(Mann: 2005: 614:1.3265). Certainly the fox makes a good teller of his own history, as Greentree (1993) has suggested a narrator may function, engaging the reader towards a sympathy or empathy for the fox, but what would his function as a teacher

be? Perhaps it may be to demonstrate or teach the reader what he calls 'the nature of the fox' (57:23) that is, to behave with dissimulation and cunning to achieve one's end.

There is also a more implicit, but still evident, narrator presence found in comments and exclamations on the events of the text, in requests for the audience to listen, and in a question to the audience. Comments on events include an exclamation of sorrow or distress at the plight of Ermelyn, Reynard's wife, after he has departed with Grimbert to attend the King's court, leaving his wife and children behind in his castle, Malerperduys: 'A gods how sorouful a bode ermelyn wyth her smale whelpis. For the vytayller and he that sorowed for malperduys was goon his way, And the hows not pourrueyed nor vitaylled' (25:9-10). This comment portrays a strong feeling of sympathy for the wife and children left behind in the empty castle, suggesting that the narrator is closely involved with the scene.

Another comment in an aside to the audience is found when Reynard departs from the court to go on his pilgrimage, and the narrator says: 'yf ye had seen reynart how personably he wente wyth hys male and psalter on his sholder and the shoes on his feet / ye shold haue laughed' (45:22-24). It actually sounds rather a grim picture, given that the fox's shoes and his bag are made from the skin just ripped off the wolf and the bear, but the narrator here presents it as a humorous, jaunty sight. Even if the laughter suggested is sarcastic, the fox would probably be the first to join in the sarcasm. The fox is also described as laughing inwardly 'in his herte' (45:24) at the foolishness of the animals and the King. Even the description of the fox as: 'a pylgrym of deux aas' (45:28-9) - a pilgrim of the lowest worth - is not a criticism of Reynard, for he knows

how worthless his professed desire for the pilgrimage is, but rather a further criticism of the gullibility of the King and his court. The implicit narrator seems to be very much on the side of the fox.

There are several instances of an implicit narrator when the audience is asked to pay particular attention to an episode, usually with the request 'now here/herke/herken', to listen closely. When the audience is asked to listen, usually there is a description of one of the fox's exploits against the other animals. Otherwise the audience are asked to listen to what the fox did after the attack on the bear: how he flattered the King and Queen: how he made his accusation of treason: and how he caused the bear and the wolf to be punished. In each case, extra audience attention is only requested for the fox's actions and achievements, never for those of any of his opponents. There is an implicit narrator presence in the request to listen, but it seems to be a narrator who favours the fox and his exploits.

To return to Caxton's statement that the narrative is the fox's and not his own, the implicit 'I' of the narrator seems to be very much on the side of the fox, if not actually the fox himself. The audience is reminded that if they should hear anything about the fox that is either more, or less, than that they have heard or read of from the text then 'I holde it for lesynge' (111:37). The narrator is defending his version, strongly focussed on the fox's point of view, against other opinions. If, as suggested above, the fox is the one animal in the lion's court who comes close to being human, then the narrator may also be seen as an identifiably human presence, or at the very least as a fox with strongly human elements in its way of thinking. Events from the text mentioned in the

above four paragraphs, and others, with the final scene in which Reynard is triumphant, and 'grete with the kyng' (111:19) having been made 'souerayn and grettest ouer al his landes' (108:15), thus framing the final impresson that the audience takes away, that of Reynard's unequivocal triumph. This helps to suggest that perhaps the narrator is the fox himself.

6.4 Functions of the narrator 'I'

There are very few occurrences of the narrator 'I', only six in the text itself, either to hasten or intensify a description, rather than to state an opinion, or to imply, in the description of animals at the King's Court, that there is too much for the narrator to remember every detail. The narrator 'I' has no strong personal presence in the text. There is such an 'I' in the comments in an epilogue section at the end of the text, but here they seem to be taking the part of an author/translator distancing himself from the text rather than one who seeks to give a focus to audience perception of the narrative. The implicit 'I' of the narrator is either one who is accommodating of the fox, or is the fox himself.

6.4.1 Narrator as Reader/Orator

Since Caxton's translation was made explicitly for an edition that was to be printed and bound, and sold, in book form, the narrator could be intended to address an audience in the form of a solitary, private reader who may have been reading silently, although at this date some still found it necessary to pronounce each word aloud as they followed the text, in order to better receive the meaning (Coleman:1996). However, at the end of the fifteenth century, narratives were still, and often, read aloud as part of a social event rather than read silently in private, and this practice persisted into the sixteenth century. The introduction of the printed book, and changes in the architecture of houses to provide more private, individual space, hastened the practice of reading as solitary and silent in this period, although there were still many who preferred reading as a social activity. The text that Caxton translated was one printed and published⁶⁵ by Gerard Leeu in Gouda in 1479, perhaps also intended for private readers. However there are elements that point toward an oral delivery by a prelector, for reception by one or more listeners, in Caxton's text. Whether these are there intentionally with the potential for either public or private reading kept in mind, or whether they are oversights from an earlier version more appropriate for public reading, it is now impossible to say. However, the episodes that imply the narrative is intended more for a public than a private audience do suggest a further kind of human presence in the interaction between the prelector and the audience who are listening to the tale. Such interaction may be suggested in the ways in which the written text provides guidance, implicit or explicit, for the prelector to present the narrative.⁶⁶

⁶⁵ 'Published' here means simply the first time a text entered any public domain, in manuscript or in print or through the first public reading of it, rather than more modern implications.

⁶⁶ The reception/interaction between the text and the reader/audience will be addressed in more detail in the following chapter.

6.4.2 The audience as listeners

There are occasions where the audience as listeners are suggested, such as in the prologue section which states that the book is ‘is maad for nede and prouffyte of alle god folke / As fer as they in redynge or heeryng of it shal mowre vnderstande’ (6:8), acknowledging that the text may be read privately or in public. The audience’s attention is sometimes called for by use of such expressions ‘Now herke’ and ‘Now here’ – to give ear to or to listen. These are discourse markers to structure the narrative, doing so by calling for aural attention to a detail. This may also function as a text discourse marker for the silent reader, calling for extra attention to the ensuing detail from such a reader. This occurs again with ‘now herkene’ (34:22). In each case it is the narrator, in the sense of a prelector (either real or imagined in the case of the silent reader), rather than a textual external narrator, requesting the audience to listen to something, either that the fox did, or to a description of an event that is a direct result of the fox’s actions, such as Isegrym’s recovery after the combat (109). Here there is direct interaction between a narrator/prelector and a listening or reading audience, bringing a sense not only of a listening audience into the text, but perhaps also an expectant or a knowing one. Requests such as ‘now herkene’ bring a situated audience into focus, one familiar with Reynard the Fox, his typical behaviour and its consequences for others. Such an audience may be real in the sense of participants in a public reading, their listening made more active, rather than passive, by such a request. Or they could be an unseen,

imagined audience with the private reader, present as sharers of common assumptions the solitary reader may make about the fox, constructed out of a social consensus of the period, i.e. that foxes are cunning and clever and their adversaries usually suffer physical harm. It seems that the requests to listen serve both as discourse markers to hold attention in an actual public reading of the narrative, but also to suggest a kind of consensual presence for the private, solitary reader. It may have been, at the end of the fifteenth century, when solitary and silent reading was only just starting to become the accepted, major perception of what 'reading' was, that the solitary reader needed the imaginary presence or company of such an 'audience' that 'now listen' suggests.

6.4.3 The functions of the narrator as orator

In calling for the audience to listen the narrator gives discourse markers and elicits the audience's anticipation of a typical behaviour of the fox, increasing the pleasure of the audience in satisfying those anticipations. As a group of actual listeners, or as invisible companions to a solitary, silent reader, the sense of audience participation in the telling of the tale that the narrator so creates, through the selection of specific events for such an audience focus, maintains an audience identification with, and sympathy for, the fox.

The vividness of descriptions and in the speech of the animals also maintains the pace of the narrative, as well as provides potential for an engaging oral presentation. Not only the visual elements of the text, but the aural too, offer opportunity for a skilful orator, words such as the fox's 'Puf...Jangle clatre' (56:12-16). 'Puf' is glossed by

Blake as ‘pooh’, an expression of contempt. Even if read silently, the inner voice of the reader may supply a vivid force to this expression.

6.4.4 The narrator as moraliser

Apart from the conventional and formulaic moral warnings to be found in the prologue and epilogue sections of the text, there is an almost total absence of any form of explicit moralising or moral teaching in the narrative itself. Where found, the narrator as moraliser seems to be serving two functions, one as a moral reflector of the times, and one as a commentator on events in the narrative. It could be suggested that the entire narrative is intended as a moral reflector in portraying the fox, who we see as deceitful, dishonest and murderous, as attaining the most powerful offices in the land, were it not for the sense of sympathy for, and delight in, his actions that comes across from the text, discussed above. There is no distaste for the fox in this history.

As a moral reflector, the external narrator shows Grimbert’s comments on the accusation that Reynard has attacked Kywart the Hare while the fox is apparently teaching him the Credo ‘yf the scolers were not beten ne smyten and reprised of their truantrye, they shold neuer lerne’ (9:26-7). It seems acceptable that children are beaten for not learning their lesson, a reflection of the morality of the times. Strong self-interest seems another element in the King’s Court which is evident throughout the narrative, but not directly commented upon.⁶⁷ Even in the final combat between the fox and the

⁶⁷ The fact that such self-interest in Bruin and Tibert is punished by the fox may be seen as moral comment, although it principally serves the fox’s interest, and creates comic scenes.

wolf, which decides their ultimate fate in this text, the dispute arises from Reynard's supposed rape of Ersewynde, the wolf's wife, nothing to do with the breaking of the King's Peace, or any of Reynard's other crimes against the animals (who are of lesser status than the powerful wolf), or making a fool of the king. The combat is solely to settle a personal score between two of the most powerful barons at the Court. This reflects the total disregard that the powerful had for the rest of society, and although the fox wins by underhand means, these are presented in a roughly comic, scatological way, with the fox whipping his urine soaked tail in the wolf's eyes, and squeezing his testicles so hard 'the sore wryngyng that the foxe dowed and wronge of his genytours, that he spytte blood, And for grete payne he byshote hym self' (104:16-17). This is no combat for a noble cause, and certainly no noble losers retiring with honour from the field; the cuckolded wolf shits himself from pain.

The external narrator gives the fox an implicitly moralising role in his fabricated descriptions of the treasures intended for the King and Queen that have been supposedly lost or hidden by Bellyn the Ram. There is a mirror of magic powers, the design of which includes the story of the ass that was jealous of the dog. The tales give a good example of the fox's skill in creating a story to suit his own purposes and manipulating others, and an element of irony to be enjoyed by an audience is present in the moralising comments made by the fox at the end of each tale. Of the jealous ass he says 'ther ben many that labooure to hurte other. and they them seluen ben hurt and rewarded with the same' (81:6-8). The fox further comments, after his version of how the sick lion was cured by eating the wolf's liver (this story occurs in varying forms in most of the Reynard narratives): 'O how many couetous men ben now in lordes courtes. they flatre

and smeke, and plese the prynce for theyr synguler auayl' (85:31-2). In all these moral comments the fox could be referring to himself and his own actions in the court. Why does the fox introduce such morals into his long-winded account of the 'missing' treasure and its virtues, and the following tales? If, as Greentree (1993) suggests, the narrator is teacher as well as teller, with the possibility that the narrator is the fox himself, then what is being taught here? The ironic humour of the fox telling tales that have a moral aimed against himself and his own actions may emphasise the moral statements against self-interest by giving them a comic vividness in the narration. According to Blake (1970) Caxton's translation of Leeu's text, apart from minor errors on the level of single words, and the leaving in of Dutch words, is an accurate and close version, so these moralisings were not added by Caxton himself. Through his moral comments the fox is reinforcing perhaps the value of the treasure not only in monetary terms but in moral terms, their fitness to belong only to a King, a just ruler. In this way the magic mirror becomes a true 'Mirror of (or for) Princes'. Of course he is also playing a game at the expense of the gullible King and Queen, who do not realise the fox's double meaning as referring to himself, the fox, and also at the rest of the Court, such as Isegrym and Bruin, who may understand the import of the fox's words, but are powerless to intervene, which would expose their Monarch's foolishness and greed. Through this apparent moralising, the fox is having fun, and so are the audience.

6.4.5 The functions of the narrator as moraliser

The overt function of the narrator as 'moraliser' seems to be that of humanising the fox through letting the audience see how he plays games with the rest of the Court (and with the reader) at their expense. None of the other animal-characters have the wit, or the effrontery, to do this. The fox has a consciousness of self which is more human than animal, and unshared by others in the text.

6.4.6 Narrator functions in Reynard

The narrator functions in relation to the presentation of Reynard in the text appear to humanise the fox in a way not done with other animals. This is achieved through a human focus on the fox and his actions, sometimes through his thoughts and speech in contrast to his actions, showing duplicity and cunning as well as a cynicism not present in other characters. There are both positive and negative characterisations of Reynard, but only negative characterisations of other animals. The narrator is often very sympathetic to the fox's concerns, and could well be Reynard himself, seen in the manner of eliciting audience anticipation and identity with the fox, which shows the fox to have a very human wit and sense of self-consciousness and irony that he alone possesses. Sympathy with and delight in the fox, and his actions, result from the narrator presentation of him in contrast to the other animals. These are shown to react to their feelings, especially ones of anger, pride and greed, but no account of their thoughts or intentions is given, we are only shown their immediate reactions to events directly

around them. No sense of sympathy for their misfortunes at Reynard's hands, or direct moralising about such, is shown by the narrator.

6.5 Discussion: narrator functions related to human presence in Henryson's *Fables*

6.5.1 A comparison with *Reynard*.

The main narrator roles in *Reynard* dealt with above are:

1. External narrator/focaliser
2. Character focaliser
3. Narrator reality through animal thought, speech, and events
4. Narrator pronoun and implicit 'I'
5. Narrator as reader/orator
7. Narrator as moraliser

The narrator roles in the *Fables* include not only quite different categories, such as 'Teacher/Teller' and 'Guides Reader', but even where the same categories are to be found they may vary in quantity. For example there are very few occasions where the narrator pronoun 'I' is related to an audience 'you' in *Reynard*, whereas the same category in the *Fables*, addressing or including the audience, such as 'you' or 'we', providing a link between the narrator and the audience, an interaction, is more common. The existence of a distinct, titled *Prologue* in the *Fables*, as well as that of a similarly

distinct *Moralitas* for each fable, also gives a far stronger narrator presence, linked to the audience, than in *Reynard*.

The main narrator roles in the *Fables* are:

1. Guides reader/Moraliser
2. Reader – Orator.
3. Narrator/audience pronoun
4. Authority/Teacher-teller
5. Distinct personality/narrator aside
6. Narrator reality through animal thought, speech and events
7. External narrator/focaliser/framer
8. Character focaliser
9. Witness

6.5.2 Narrator as guide/moraliser in the *Fables*

I have combined the roles of guide and moraliser since the role of guide seems to be to lead the reader through the meanings in the fables towards the *moralitas*. For example, likening an animal to a proud or a wicked man is not a moral in itself, and has functions beyond the moral, such as humour, but it helps the audience to appreciate the *moralitas* that follows by pointing response in a particular direction.

In the *Prologue* the narrator makes clear the link between beasts and man, in that Aesop's animals could speak and understand and argue like men, and beasts and man

shared ‘carnall and foull delyte...lust and appetyte’ (1.51-53). In the *Moralitas* of *CF* a direct link is made, ‘this cok weill may we call / Nyse proud men’ (1.590-591), reminding the audience that the beasts are a mirror to human society, that their world is described as a parallel to that of men in order to explicitly comment upon humanity, not as a self-contained world where the escapades of the animals solely provide engaging entertainment. Other use of the animal characters as moral indicators include, in *FWH*, ‘The foxe, the Feind I call into this cais’ (1.2431). The audience is reminded that the beasts are not simply actors in a tale, but also there to offer the audience a means of reflection, of linking the fable to their own lives.

The parallels suggested above are all from the *moralitates*. Gray has proposed (1979) that the tone or ideas of some *moralitates* are so at odds with the fables they accompany that they may have been added, or altered, after the original composition, perhaps by improving post-Reformation hands. For example, in *FWH*, ‘The hennis ar warkis that fra ferme faith proceidis:’ (1.2437). Recent scholarship does see the *Moralitas* of each fable as from Henryson’s pen, so might they, like Caxton’s prologue and epilogue sections in *Reynard*, be formulaic, a conventional accompaniment to narratives? To answer this question, we need to look at the narratives of the fables, to see whether they, like *Reynard*, are lacking in moral guidance.

In *CF* there is very little comment in the narrative on the moral implications. In 1.568 is the proverb ‘For falset failyeis ay at the latter end’ and in 1.571 an address to the audience ‘now iuge ye all quhairat schir Lowrence lewch.’. There are comments on the attributes of the fox and the cock, for instance that Chantecleir at dawn was ‘werie for nicht’ (1.428) due to his (or the hens’) sexual appetite, and ‘This fenyeit foxe, fals and

dissimulate' (1.460). These seem to be details to help the story along, to engage the audience. The fox's own comment that his thief's life will end when 'our hyre ar hangit be the hals' (1.662), serves to anticipate as much as to judge. The narrative has much comic vitality, both in the speech of the animals (as in *Reynard*), and in its events, with explicit moral considerations largely kept for the *Moralitas*.

In *TF* the narrator twice steps back from the narrative to provide moral comment related to the fox's behaviour. For example, the narrator, referring to the 'fylit spreit, and cankerit conscience' (1.971), urges the audience to 'fle the filth of falset...Quhairthrow thair fallowis syn and schamefull deid' (11.983-4). These comments come between two instances of strong comedy, one visual, that of the fox limping and pretending to be half blind, and the other aural, when the fox protests 'Aa schir, mercie! Lo, I haue bot ane ee' (1.995). The moral contrasts such visual/aural comic elements.

In *FWC* as in the other Reynardian fable narratives, there is very little moral comment from the narrator, although there is the proverbial 'Falset will failye ay at the latter end' (1.1997). This also is found in *CF* (1.568), as a narrator comment on the fox, whereas in *FWC* the wolf uses the proverb to persuade the fox to be his steward. The proverb is appropriate, although it is the wolf's falseness that fails whereas the fox's succeeds. The sole direct moral comment in the narrative of *FWC* is the proverbial 'He that of ressoun can not be content, / Bot couetis all, is abill all to tyne.'⁶⁸ Although this proverbial saying may be applied to the wolf who wants the 'nekhering' as well as the herrings they have already stolen, the fox is an exception to the proverb's prediction of losing all, as he gains all the herring following the beating of the wolf.

⁶⁸ See Caxton's *Reynard* 'who that wold haue all, leseth alle' (90:13), spoken by Reynard, of Ersewynde.

In *FWH* there is no direct moral guidance from the narrator, although in the final two lines of the narrative the audience is told that ‘men may find ane gude moralitie / In this sentence, thocht it ane fabill be’ (ll.2425-26). But why is Henryson reminding the audience that there is a moral ‘thocht it ane fabill be’? Were not fables seen as vehicles for teaching morality? Henryson’s *Fables* have been given the title *The Morall fables of Esope the Phrygian* (Stewart:1832), although as stated above it cannot be known whether Henryson himself intended such a title.⁶⁹ It seems that Henryson saw it as necessary to remind the audience that *FWH* carries a moral meaning, despite its strong comic properties and potential, especially perhaps in a public reading where a shared enjoyment of the narrative may lead the audience to overlook the moral element.

In the narratives of the Reynardian *Fables*, there are few occasions where the narrator steps back to moralise. However, each fable has its distinctive *moralitas* providing clear links to the characters and events of the preceding tale, with guidance on interpretation. Additionally, the *Prologue* suggests a reading of the narratives as fables intended ‘to repreif the of thi misleuing,’ (l.6), through such ‘morall sweet sentence’(l.12) as may be found by the diligent reader within the ‘merie sport’ (l.20), of the *Fables*. Some of the individual narratives of the *Fables*, especially the ‘Reynardian’ ones, carry strong comic elements, although it is difficult to detect the ‘merie sport’ in some of the non-Reyardian fables such as *The Preaching of the Swallow* or *The Wolf and the Lamb*. However, the individual fables are not stand-alone narratives, for the audience reading of them is directed by both *Prologue* and *Moralitates*.

In the epilogue section of *Reynard*, although there are references to ‘reynardis crafte’ and ‘reynardis nette’ (110:4/12), comments on the love of money over God, and advice

⁶⁹ Fox simply uses the title ‘The Fables’. (1981).

to the reader that the book ‘though it be of iapes and bourdes, yet he may fynde therin many a good wysedom and lernynges’ (112:8), all such guidance is general with no reference to specific events or characters in the narrative. Even the ‘reynard’ of ‘reynardis crafte’ we are told, is a name that has come to be applied to any who are dishonest and cunning (in much the same way as a false confession came to be known as a ‘Reynard’s Confession’). In the moralitas of the *Fables* however, there are clear references to specific characters and events of the narrative.

In *CF* such negative elements as ‘vaneglorious...presumptuous..puft vp ...pryde (ll.591-93) may all be related to Chanteclair, as may also ‘feinyeit...fals and mynd maist toxicate’ (ll.600-602), be related to the fox. In *TF* it is the characters, as in *CF*, who are used for moral comment, with the lion being likened to the world’s greed, the wolf to sensuality, and the fox to temptation. The hoof of the mare, providing the wolf with his ‘reid cap’ (l.1062), is likened to the thought of death, that may prevent man from sinning. The Moralitates, whether of such an arcane type or not however, are an integral part of the fable being told, both in the traditional sense of a fable carrying a moral and as a necessary guide provided by the narrator to bring the audience to consideration of the moral applications of the entertaining narrative to their own lives. Even the dark Moralitates are necessary to transform the narrative from an entertaining tale into a fable with a moral purpose. Such unity of moral element with narrative brings the human presence in the *Fables* a further dimension, that of the reader who interprets the narrative accordingly from their individual perspective in response to the guidance of the moralitas; such audience construction of meaning will be dealt with in detail in Chapter Six.

Powell (1983) argues that the relationship of the *moralitas* and the narrative of *TF* is oblique, with the *moralitas* imposing the morality upon the narrative. The narrator however, in the *moralitas*, says that the moral is to be found within the tale, although perhaps not easily, as it must be extracted in the manner of minerals, 'Fair gold with fyre may fra the leid weill wyn' (l.1098). The *moralitas* does have a clear link to the narrative through its use of specific character and event, even though the interpretation of those elements is oblique.

In the last stanza of the *moralitas* of *TF*, the narrator appeals to Mary to help 'ws synnaris' (l.1141) to enter Heaven, linking narrator and the audience with its further use of 'ws', in 'Vs' (l.1142), 'vs' and 'we' (l.1143, 1144). MacQueen has suggested that this is proof that 'Henryson's outlook was not altogether hopeless' (MacQueen 2006:246), since sinners may still hope to enter Heaven. The *moralitas* here offers hope for the audience and the narrator, but none for the fox, with its final line 'And thus endis the talking of the tod' (l.1145), reminding the audience again of the first fox's end in *FW*, and of his son's hanging in *TF*. In Henryson we find the only surviving literary accounts of the death of the fox in medieval literature. Henryson may have intended the end of writers' accounts of the fox's escapades in 'thus endis the talking', or the end of the fox's clever and cunning speeches. In going against the popular view of the fox as always successful, never defeated, Henryson was making a strong point. It is as if, realising that the fox may turn the purpose of any serious moral fable upside down, Henryson disposes of him, using his unexpected end to emphasise the moral.

Despite this apparent lack in the literary tradition of the death or real punishment of the fox, such a theme is found in the iconographical and plastic arts of the time,

particularly in England, in which the fox ‘may be seen hung, dead, carried in funeral procession, and even buried’ (Block and Varty:2000, in Houwen:2006:103⁷⁰). This is exemplified in misericord carvings depicting the death of the fox, such as a sequence in Beverley Minster showing the fox hunting geese, then hung by geese, then the ape removing the noose from the dead fox’s neck (Houwen:2006:103). Although such an event is not found in the extant Reynard literature, such depictions suggest a ‘Reynardian’ framework, as it is only within this context that the story ‘makes any narrative sense’ (Houwen:2006:fn 103). Houwen (2006) suggests that there may have been an independent visual tradition of the death of the fox, not necessarily having literary or oral sources of inspiration, yet which may have added variants to the literary or oral tradition, later to be incorporated by, for example, Marie de France or Chaucer. If the death of the fox were a part of the culture through a visual rather than a literary/oral tradition, then Henryson’s killing the fox may have had less impact, unless the reader were approaching Henryson from a purely literary perception (so the non-literate may have been less shocked).

The fox returns, in the order of the fables given by Fox (1981) in two more fables, *FWC* and *FWH*, where he is triumphant. The *moralitas* to *FWC* is arcane in its interpretations of the fox as the world, the wolf as man, and the cadger as death. There is an abrupt shift in tone of the narrator, between the last line of the narrative with its vivid physicality ‘The vtheris blude wes rynnand ouer his heillis’ (l.2202), to the first line of the *moralitas* with its reminder of the moral element of the fable, as if the

⁷⁰ Houwen, L. ‘Every Picture tells a Story: The Importance of Images in the Wider Dissemination and Reception of Texts’ in Johnston, A.J. *et al* (eds.) 2006.

audience must be sharply brought back from enjoyment of the comic and dramatic narrative to the real purpose of the tale. The herring of the tale are likened to gold, which causes war. The cadger is paralleled with death, and the narrator later reminds the audience that ‘Deith cummis behind and nippis thame be the nek’ (l.2223), if they are tempted by worldly things. However, it is the wolf that the cadger punishes, for the transgressions of the fox, with the cadger admitting that he is punishing one for the crimes of another, ‘That euill bat it sall licht Vpon thy banis / He suld haue had, that he hes done me the skaith’ (ll.2177-78). The wolf is more foolish than sinful and may not deserve the beating that he gets, whereas the fox escapes his deserved punishment. What does this suggest about Death? If the cadger is Death, then in the narrative Death has become foolish, gullible, vindictive, and not to be taken seriously? If the fox is the world, then the world has triumphed over Death? The fox here seems to be doing just what Henryson appears to have avoided by killing him off in *FW*, and *TF*, that is, making game of the *moralitas* through the possibility of an alternative reading. Perhaps through such apparent discontinuities between narrative and *moralitas*, Henryson may have been hoping that the audience would give the *Fables* more thought rather than simply enjoying the tale and nodding at an inevitable and expected moral interpretation. His aim may be to leave the audience with a puzzling question in their minds, rather than an easy answer or statement.

6.5.3 Functions of the narrator as guide/moraliser in the Reynardian fables

The narrator as guide/moraliser is far more apparent in the *moralitas* than in the narrative, although there are some clear moral comments in the narrative, unlike Caxton's *Reynard*. In each *moralitas* clear links are made with the specific characters and events of the tale, which complement the more general guidance of the narrator in the *Prologue*. The reminder of the sudden death of the fox, in the *moralitas* of *FW* and *TF*, and the arcane interpretations offered by the narrator for all but the first of the Reynardian fable narratives, serve to bring the audience to a reconsideration of both tale and *moralitas*. The narratives, in all of the Reynardian fables, are well written, with fine comic and dramatic elements utilising both visual aspects and the speech of the animals, and would work well as comic/dramatic tales, but are given a further depth of meaning through the narrator guidance, largely through the *moralitas* and the *Prologue*, but through some elements in the narrative itself.

6.5.4 Narrator reality through Animal thought, speech and events

In *CF* we see, through the fox's thoughts, that the fox's intentions are bad, for after Chantecleir appears:

Lowrence this saw and in his mynd he kest
 The ieperdies, the wayis, and the wyle,
 Be quhat menis he micht this cok begyle. (ll.429-31)

Because the audience knows the fox's thoughts, the meaning behind the fox's offer of service, to treat the cock as he has his forbears, and the nature of the 'drinkis warme' he gave to the cock's father, are clear; he has killed and eaten them all. The fox's thinking is clear in: 'Vnto the cok in mynd he said, 'God sen / That I and thow wer fairlie in my den' (ll.556-57), which prompts the cock's suggestion that the fox turn and address his pursuers. The cock can think in a crisis where, unusually, the fox's sharp mind deserts him and he takes up the cock's suggestion, and loses his prey. The cock has outwitted the fox. Such defeat of the fox is highly unusual,⁷¹ but may prepare the audience for the much more shocking death of the fox in the following fable.

In *FW* the fox reads his fate in the stars and decides to 'schryiff me clene of all sinnis to this hour' (l.655). How genuine is this decision? This may be shown by his choosing the wolf, a familiar figure of religious satire, as his confessor,⁷² and by the spurious confession and penance that follow, with his sorrow that he has killed so few hens and lambs. There is honesty in the fox's words: 'Neid causis me to steill' (l.709) leading to the wolf's 'neid may haif na law.' (l.731). Clearly the fox has no intention of mending his mis-living in anything but superficial appearance. When the fox in *FW* says, even in game, 'Vpon this wame set wer ane bolt full meit' (l.760), this is striking, since he does not elsewhere admit that he should be punished. He confesses elsewhere

⁷¹ There is only one episode at the beginning of *Ysengrimus*, where this also occurs; sometimes in *Roman de Renart* the fox is down on his luck, but never completely defeated by another animal.

⁷² In *Reynard* he chooses Grimberd, who is not a priest, to shrive him; the shriving includes comic details such as Reynard leaping three times over a twig without bending his legs. Immediately afterwards Reynard transgresses once more in capturing a pullet.

to transgressions, but he never invites punishment, even in fun. Such decisions of the fox, seen either through his thought or his actions, leading up to his near-invitation of punishment as he strokes his warm belly, are unusual in fox literature, which may be the narrator's warning that the fate of the fox will be unusual, building anticipation. The fox's end is brutal : 'The foxe he prikkit fast vnto the eird' (1.767). The fox is skewered, through his full stomach, into the ground, and has enough seconds of consciousness left to complain about the irony of his end. He is then flayed by the goatherd which may be a further appropriate punishment, for his taking on the role of a cleric in the transformation of the kid into a salmon.⁷³

In *FW*, the fox's decision to seek a confessor, his awareness of his 'cankerit conscience' (1.663), and his confession, penance, and baptism of the kid, questionable as all these actions are, are presented by the narrator as a result of his thoughts concerning what the stars have revealed to him. Such a concern with his 'spiritual' state is unusual, as are his resulting actions, however superficial.⁷⁴ With the fox's half-hearted attempts at repentance, the narrator complements the fox's defeat in *CF*, with the fox's seeming acceptance of his faults in *FW*. If these three poems, *CF*, *FW*, and *TF*, are seen as making a unit, like a branch of the *Roman de Renart*, then the fox's thoughts and behaviour as presented by the narrator, and the results of his behaviour, diverge from what a fifteenth-century audience may expect from a traditional Reynard story. With his defeat in *CF*, and his death and flaying in *FW*, it is as if Reynard has taken on the role

⁷³ The flaying removes his skin or robe of office; in medieval Latin the word for both skin and robe was the same (Ziolkowski:1993)

⁷⁴ There is a very brief, similar concern that occurs once only in *Reynard*, when the fox claims that he hates 'alle thyng that is not good' (60:25), but it passes quickly.

more commonly taken by Isegrym the wolf, in his defeats, flaying and death in other literary texts.

In *TF*, after the fox's despair and realisation that he cannot escape the judgement of the court, the external narrator tells the audience 'Perplexit thus in his hart can he mene / Throw falsset how he micht him self defend' (ll.964-65). The fox's thoughts are on trickery, which the audience would expect to succeed. The fox's disguise fails him however and he is sent off with the wolf to fetch the mare. Here the fox's tricks succeed for it is the wolf who receives the mare's kick and is the subject of the fox's humour on their return to Court. The fox seems to have returned to his traditional self. His 'wyles' have apparently been forgotten however, for when he is accused of the lamb's murder, the audience only hear his spoken defence, which fails. The narrator does not reveal the fox's thinking, suggesting that for once the fox's cunning has failed him, so he falls back on the rather weak 'My purposis wes with him for to haif plaid' (l.1079). In *CF* the fox was outwitted by a cock, in *FW* by a goatherd (perhaps seen as having less social status as he is unnamed, and lacks the 'gentill' adjective of Chanteclair), in *TF* it is a sheep who outwits the fox. The fox's thinking is deteriorating, especially if he can be defeated by a sheep.⁷⁵ Finally the fox is hanged. Does the narrator's presentation of the change in the fox's cunning prepare the audience for this? Not completely, for the description of the hanging scene, with the fox fast bound, deprived of his clothes, the shriving, the ladder, all recall other hanging scenes in *Reynard* and *Roman de Renart*, from which the fox escapes. In *TF* there is no escape, and the speed of the fox's end mirrors that of his father in *FW*, adding to the shock.

⁷⁵ Even Joseph the Sheep, in *Ysengrimus*, who is formidable, at one point pulverising the wolf, never defeats the fox.

In *TF* the narrator shows us little of the fox's thinking or cunning, these skills have deteriorated, leading to his hanging. In *FWC* and *FWH*, the narrator shows more of 'Lowrence's' thinking and cleverness, leading to the fox's triumph and the wolf's, cadger's, and husbandman's defeat. In *FWC* and *FWH* the fox's trickery, which has largely deserted him in *CF*, *FW*, and *TF*, has returned. The external narrator shows the fox's thinking in *FWC* as the fox '...fenyeit to be schent,' (l.1960). When the cadger appears, the fox says that he will use his 'craft to bleir yone carlis ee' (l.2041) a proverbial reference to deceit (Whiting:1968:E217), then in both fables in the difference between the speech and actions of the fox, and his true intentions. Here as Wackers (1994) has suggested, there is a difference between the verbal reality of what the fox says, and the narrative reality of what he does, or a further reality that the reader may bring to the text, that of how the fox's words are understood in the context of what is known or understood concerning the fox's speech from a wider cultural knowledge of the fox, which may come from literary, oral, or even visual sources.

The deceit of the fox is shown through his actions, he 'fenyeit' (l.2051) to be dead, he is 'fraudfull'(l.2078), not responding even when the cadger violently swings him into the cart. There is deceit in his speech too, for he swears to the wolf that 'Be Iuppiter...I sall be true to you quhill I be deid' (ll.2026-27), and yet he later betrays him. The fox's deceit is further shown when he turns the cadger's threat of a 'nekhering' which Fox (1981: 295) suggests is a blow on the neck, into the offer of a huge fish. In order for the wolf to gain the nekhering, the fox says he must play dead, and not move even if the cadger is wielding a staff. It is very likely that the fox knows that the cadger has cut himself a heavy staff, even that the cadger's action has prompted the fox's treachery, for

first the cadger cuts a staff 'that heuie wes and off the holyne grene. / With that the foxe vnto the volff could wend' (ll.2104-5). The cutting of the staff and the fox's return are linked. Through the fox's observation of the cadger making his 'staff or sting yone rucker for to stryke' (l.2101), and his twisting of the word 'nekhering', his deception of the wolf is clear.

In *FWC* the fox's use of the 'nekhering' deceives the wolf into a beating, after the fox has seen the cadger cutting a heavy staff. In *CF*, *FW*, and *TF* narrator insights into the thinking of the fox are few, rather there is a contrast between words and action. In the first group the fox, unusually, is defeated, and then, even more unusually, he is shot, and then his son is hanged. In the second group, his deceit and powers of trickery have returned, and he is triumphant. Did Henryson have any intention in giving two such different presentations, through the narrator, of the fox?

In the accepted order of the *Fables*, *CF*, *FW*, *TF*, come first, followed later by *FWC* and *FWH*; first the fox is defeated and killed, and then the fox returns, triumphant once more. In the first group, deceit fails, in the second it succeeds. There is a deterioration in both divine and secular justice. Perhaps in the second group, with its traditional, less shocking endings, Henryson was emphasising how widespread and accepted such injustices were in late fifteenth century Scotland? The shocking ending of the fox in *FW* and *TF* may have underlined how unusual such appropriate justice was.

6.5.5 The functions of the narrator through the animals' thought, speech and actions

In the first group, *CF*, *FW*, and *TF*, the audience knows the fox's intentions through what the narrator reveals of his thinking and learns of the fox's falsity in how his thinking contrasts with his speech and actions. There seems to be a deterioration in his thinking, since towards the end of *TF*, his defence against the charges of the ewe is weak. The deterioration in his thought leads to deterioration in his fate, he is hanged. In *FWC* and *FWH* we do not see the fox's intentions through his thought but through his speech, his deceit is made clear in what he says, in contrast with what he actually does. Sometimes his words are close to thought as he appears to be speaking to himself. However in these two fables the fox has returned to his trickery and successful ways, and he triumphs over his adversaries. In both groups the narrator makes clear the fox's deceit, showing how his intentions contrast with his speech or actions.

6.5.6 The external narrator as focaliser

In *CF*, firstly the external narrator places the narrative within the present time, also placing the following *FW* and *TF* within a contemporary time frame. The tale is 'An case I fand quhilk fell this ather yeir' (l.409), 'ather yeir' as in 'a year or two ago'. The detail of the widow, Chantecleir's owner, making a living from spinning her 'rok'

(1.412) or distaff,⁷⁶ would also have been familiar from life, although the addition of ‘as the fabill sayis’⁷⁷ (1.413) lends some authority. There are no surviving versions of this tale utilising the Cock and the Fox from antiquity, and only in Chaucer are the details about the widow found.

The external narrator often describes the negative qualities of the beasts. In *CF* the cock is vain and conceited (1.474) and the fox is false and wanton (1.565); in *FW* the fox is a traitor (1.670) with a ‘cankerit conscience’ (1.663), and in *TF* the narrator rebukes the fox ‘Fy, couetice, vnkynd and venomous!’ (1.817). In *FWC* the wolf is described as a plunderer and thief (1.1953) and the fox as one who practices deceit, both on the cadger and the wolf. However the EN also tells the audience that the fox has been to school (1.648), is learned and has taught the narrator about the zodiac: ‘as Lowrence leirnit me.’ (1.633). The son of this fox is also learned for he has taught the narrator about the animals in the court procession in *TF*: ‘as Lowrence leird,’ (1.884). The fox’s learning is perhaps implied, in the fact that he can read Latin from a scroll in *TF*, and in *FWH* through his use of legal sounding language in ‘To stand at my decreit perpetuall’ (1.2304). The description of the fox as ‘fyne’(1.2193) or cunning, implies a cleverness that is not completely negative, that could perhaps be admired. The external narrator guides the audience perception of the fox as one whose learning and cleverness is put to negative use, through murder, theft and deceit, as well as inciting violence against the wolf, in *FWC* by setting up his beating by the cadger, and in *FWH* by trapping him in the well. Violence is not the preserve of the fox and the wolf however, for it is the

⁷⁶ In the majority of the iconographic representations of this tale, with its chase of the cock, the widow’s rok is a clear component (Varty:1967; Sisam:1927). See also Chaucer’s *The Nun’s Priest’s Tale*, 1.3384 (Chaucer (ed.).Mann:2005).

⁷⁷ Which does not fit with the placing of the fable in contemporary time.

cadger in *FWC* who both plans and carries out the severe beating of the wolf, even though he knows it is unjustified. In *FWH* the husbandman has a violent temper, for he ‘...woxe angrie as ane hair,’ (l.2242), throws his paddle and large stones at the oxen, and it is his curse, giving the oxen to the wolf, that provides the fox with his opportunity for trouble making. The cadger and the husbandman are not merely symbolic ‘innocent’ figures for the fox to defeat, the narrator gives them a more human reality, helping the audience to identify with them, to see that the fox’s successes in deceit do harm people like themselves.

Does the fox have any consciousness of good or the possibility of good? The narrator in *FW* and again in *TF* gives the fox a cankered conscience. In *FWC* the fox has some concern about observing the fasting days (l.2034), something the fox deals with adroitly in *FW* with the sham Eucharist. In *TF* the fox thanks God for his father’s death (l.814), but only because he may, illegally, take over his father’s hunting boundaries. ‘Good’ in the fox is always cankered, defiled, something to be circumvented, or to be hypocritically thankful for.

6.5.7 Functions of the external narrator as focaliser

The narrator as external focaliser places the first group of three fables in the present time, bringing the events closer to the lives of the audience. Also the narrator as focaliser guides the audience perception of both animals and humans in the fables, so

that the animals are mostly seen to have negative qualities, whereas the humans, although showing anger and weakness, are portrayed more sympathetically.

6.5.8 Narrator as distinct personality

In the *Prologue* the narrator is rather pedantic, with a distinct teaching style, as in ‘For as we se,’ (l.22), ‘with your leif’ (l.29), ‘I pray your reuerence’ (l.39), he is someone used to speaking publicly, using discourse markers. He is at pains to minimise his own voice in the *Fables*, saying that he did not make his ‘maner of translatioun’ (l.32) for ‘vane presumptioun’ (l.33) and that he wrote in ‘hamelie language and in termes rude’ (l.36). As for his fables being mere translations, one only has to compare the descriptive and narrative skills of Henryson’s *WW*, with one of his possible sources in Caxton’s *Aesop* (Lenaghan:1967:160-61), to see how much Henryson expanded upon the original.⁷⁸ Some of Henryson’s own words such as ‘translatioun’ and ‘presumptioun’ are of a more aureate or formal style than ‘hamelie language.’

The narrator says he draws back from eavesdropping on the fox’s confession in *FW* as it is improper, but this does not stop him reporting that confession in great detail; he may be strict concerning the proprieties, but only when it suits him. In *TF* his morality is seen in his comments on the fox’s treatment of his father’s corpse, ‘Fy couetice, vnkynd and venomous!’ (l.817). After the comic and dramatic elements of the fable, the narrator’s tone switches from the fast paced details of the narrative to the slower, awkward pace and rhythm of the *moralitas* in lines as ‘Fair gold with fyre may fra the

⁷⁸ See Fox:1981:309. He states that Henryson may have had other sources.

leid weill wyn,' (l.1098) a sentence that surely brings the audience to a sharp halt, needing thought to unravel.

Although pedantic, the narrator can tell an engaging tale. He is learned, with some unconventional sources (the fox has taught him some of the things he knows, such as astrology, see *FW* 1.634), with a rather strict morality that may at times be flexible. There is a balance: Pedantic<>Engaging, Learned<>Fox-Taught, Strict<>Flexible. It is as though he is trying to present himself, and his fables, as pedantic, learned, strict, and yet his more fallible human nature keeps breaking through. The narrator manages 'With sad materis sum merines to ming' (l.26), as the *Prologue* advises that fables should do.

6.5.9 Functions of the narrator as distinct personality

The narrator is a personality of contrasts; he tells a story in a lively and entertaining way, but follows it with a serious moral in which he is very sure of his moral prescriptions. He aspires to a strict code of behaviour, but is not above listening to a confession (and reporting it). He is learned, but some of his learning has come to him unconventionally, since he has learned about astrology from the fox. His personality matches what he wishes to achieve in the fables, to mix merriness with seriousness.

6.6 Narrator as witness

The narrator is very occasionally a witness or connected to the characters in the tales, although he has no influence on events. In *FW* he says that it was the fox who taught him astronomy. The narrator as a hidden witness to the fox's confession, may give the audience themselves the impression of being eavesdroppers, involving them in the tale. In *TF* the narrator either witnessed the procession of animals, or was given a very detailed description by the fox, a personal contact.

In *FW* and *TF* the narrator involvement with the tale seems principally to be his relationship with the fox, who teaches him. This helps to draw the audience closer to the narrative events in the sense that it adds a dimension to the fox, he is not just a player in a fable, but has an identity beyond the fable through his connection with the narrator.

6.6.1 Functions of the narrator as witness

The narrator as witness or as a contact of the fox, a character in the fables, gives the audience a sense of contact with the fable or story, bringing it closer to their own lives. This only occurs in the first group of *CF*, *FW*, and *TF* however; there are no instances of narrator as witness/contact in *FWC* or *FWH*.

6.6.2 Narrator pronoun/pronoun use

There are numerous narrator uses of pronouns, referring to himself and the audience. In many cases the pronoun draws the narrator and audience together, in ‘For as we se’ (l.22) as a teaching device, or to link *CF* and *FW* and move the story forward in ‘Leif we this vedow glaid’ which also links narrator and audience. There is also a reference to ‘he wrate’ (l.61), referring to Aesop, through which the narrator claims authority and distances himself from criticism.

In *TF* the narrator positions himself between Lowrence, the character in the narrative, and the audience who are receiving the story, as if physically turning from one to the other, from ‘Thy worschip’ in line 981, addressing the fox, to ‘Luke to this tod...’ in line 982, addressing the audience, bringing fox and audience together. There is a similar shift in focus in the *moralitas*, from the *I/we/Our/our* of:

This volf I likkin to sensualitie,
As quhen lyke brutal beitis we accord
Our mynd to all this warldis vanitie;
Lyking to tak and loif him as our lord (ll.1118-21)

to the thow/thy of ‘Fle fast thairfra, gif thow will remord....And for thy saull thair is na better thing.’ (ll.1122-24). This also links audience and narrator in a view of the world, giving the credibility of shared perceptions to the advice that follows. In the following stanza the ‘Hir hufe I likkin’(l.1125) is followed by the pronouns thow/thow/thow/the/thow/thy/thow/thy/thow in the remaining six lines. Here the narrator and the audience are no longer brought together, rather separated by pronoun

use, as the narrator points an accusing ‘thow’. Later, in the appeal to Mary, the narrator, relenting or humble, has become one with the audience again, or perhaps one with sinful mankind:

For vs synnaris his celsitude besik
Vs to defend fra pane and perrillis all,
And help vs vp vnto that heuinlie hall,
In gloir quhair we may se the face of God! (ll.1141-44)

In *FWC* and *FWH* the narrator pronoun is much less evident. In *FWC* after ‘myne authour’ (l.1952),⁷⁹ there is ‘I le’ (l.2193), emphasising the fox’s cunning in bringing trouble for the wolf. In *FWH* there is no pronoun use until after describing the farmer guarding his house, the narrator says ‘Now will we turne vnto the vther tway’ (l. 2375). The ‘we’ takes the audience away from the security of the farmer’s house through ‘woddis waist’ (l.2376) ‘neir midnycht’ (l.2377), symbolising lawlessness and evil, to the wicked beasts. The narrator ‘I’ comes once at the end of the narrative, when he says ‘Quha haillit him out, I wait not, off the well.’ (l.2423). The two probable sources of Henryson, Petrus Alfonsi and Caxton’s *Aesop* (Fox:1981:299), do not mention the wolf being hauled from the well, although this does occur in *Roman de Renart*. The narrator goes on to say ‘Heir endis the text;’ (l.2424), so his knowledge of the story ends with the written text.

Both *FWC* and *FWH* are linked to Aesop (l.1952, 2231), whereas *CF*, *FW*, and *TF* occur in a time contemporary with the audience. The first group of three are linked in real time to the narrator and audience, the second group of two are distanced as from

⁷⁹ There is no surviving Aesopian source; Fox states that as a folk-tale it is common (Fox:1981:289).

Aesop (even though they are not, actually, ‘Aesopian’). The narrator use of pronoun emphasises this separation, between the ‘real’ and the ‘unreal’, between the fox punished, and the fox triumphant (although still guilty). The narrator is part of the real, but not of the unreal. *FWC* and *FWH* are the last fables to have any comic element, in the accepted order; *WW*, *WL*, and *PM*, have no comic episodes, although some elements may be seen as absurd or whimsical. Perhaps Henryson is attempting ‘sum merines to ming’ (1.26), with *FWC* and *FWH*, before introducing the ‘sad materis’ (1.26) of the final three fables. The lack of pronoun use by the narrator is also found in the moralitas of *FWC* and *FWH*, or rather it is more distant. In *FWC*, the final stanza utilises ‘thair’ (1.2225), ‘thay’ (1.2226), ‘thame’ (1.2227), rather than an accusing ‘thow’ or ‘thy’. Such pronoun use and comic elements may serve to distance the final two Reynardian fables from the audience, they are entertaining and carry a moral, but they are not an explicit criticism of the audience. Rather they criticise, for example, those who manipulate the law, or others, for their own ends; this may be a wider social criticism rather than the more personal and direct one from the first group of fables.

6.6.3 Functions of narrator use of pronouns

The narrator use of pronouns in the first group of fables not only draws the narrator and the audience together, it also links the audience to the fox, bringing the narratives closer to their lives. Sometimes there is a clear distinction between the narrator ‘I’ and the

audience ‘thow’, strengthening and particularising the moral advice given. In *FWC* and *FWH* however, there is more distance between the narrator with his narrative, and the audience, through less use of the narrator/audience pronoun, which gives the moral a more general application.

6.6.4 Narrator as authority, teacher-teller

In the *Fables*, the *Prologue* links the poems to ‘ald poetre’ (1.1) suggesting the authority of tradition or age, stating that the fables contain ‘ane doctrine wyse’ (1.17), a wise doctrine, also associated with tradition and the knowledge of ‘clerkis’ (1.19) or scholars. ‘Esope’ (1.27) is also named for a quote in Latin, a language of education and status. The authority of Aesop is twice more claimed in ‘My author’ (1.43), and ‘This nobill clerk, Esope’ (1.57), making it clear that the fables have the guarantee of age and tradition. It was not uncommon for a prologue to cite some ancient authority for the work, or even to name an influential patron of the manuscript/book, in order to persuade the reader that it was worth buying.⁸⁰

The authority of Aesop is not claimed for *CF*, *FW*, and *TF*, and Henryson places the narrative in recent time. There are no surviving classical versions of *CF*, although it seems to have been a popular story in medieval times, as there are versions from Chaucer, *Roman de Renart*, in French and Latin literature and numerous iconographic representations. In the following two linked fables, *FW* and *TF*, there is no mention of Aesop or traditional authority; ‘thay dayis’ (1.411) may also be a reference to ‘now’. In

⁸⁰ The existence of bookshops as early as 1340 may be inferred from manuscripts.(Blake: 1976:158)

FWC and *FWH*, Aesop's authority is briefly invoked in the first stanza, but no further mention of authority or tradition follows. Perhaps such mention of a 'fabill' and 'Esope' were devices to affirm worth.

The narrator as teacher or teller may be seen when the tale is not only told, but advice is given concerning the right understanding, and the method to arrive at such understanding is explained, along with examples and explanations of the moral significance of elements of the story. The distinction between teller and teacher may be seen in the *Prologue* (l.1-7), where the audience are told that fables may be both pleasing and a means of moral instruction, followed in lines 8-21 by an explication of the nature of fables, that they contain 'morall sweit sentence' (l.12) which will be seen after the audience has 'labourit with grit diligence' (l.9) to appreciate the wisdom. In the narratives the teller-teacher distinction is different to the *Prologue*; the teller function is more that of moving the story forward and engaging/holding the audience's attention and pleasure, and the teacher function is seen in questions, asides, proverbs, warnings and digressions in the narrative, along with interpretations in the *moralitas*.

In *CF* the teller as engager may be seen in the picture of the hens, eager to mourn Chantecleer with Pertok's 'teiris grit attour hir cheikis fell,' (l.496), followed by a disputation that combines references to Aurora (l.500), Saint John (l.511) and God (l.534: 537: 543) with an evaluation of the cock's sexual performance. This comic balance of the hen's human-beast elements follows a description of the widow virtually losing her own human quality of reason, 'Ryuand hir hair, vpon hir breist can beit...half in ane extasy...swoning and in sweit' (ll.489-491). The human widow has become beast-like in her distress, while the hens display a human-like reason in their dispute.

In *CF* the teaching functions in the narrative are seen in the use of proverbs such as ‘For falset failyeis ay at the latter end ’ (l.568), a moral warning that comes just before the fox, unusually, fails in his plan to devour Chantecleer, and a question to the audience ‘Now iuge ye all quhairat schir Lowrence lewch’ (l.571). As Greentree (1993) has suggested, these are teaching functions, yet which make their impact by subverting the usual context of the Reynard beast-epic tradition. The contemporary reader would not expect the fox to fail, nor would an ironical comment concerning the fox’s laughter at the expense of the fox be expected; here the narrator is both engaging and teaching.

In the *moralitas*, the narrator begins with a ‘Now worthie folk,’ (l.586) to signal a move away from the tale and to the moral. The narrator as teacher gives the moral purpose of the cock and the fox, the former as pride and vanity, and the latter as flattery. The teacher also warns, of the dangers of pride and of believing lies, finishing with the strong statement, ‘flatterie and vaneglore / Ar venomous: gude folk, fle thame thairfore!’ (ll.612-13).

In *FWC* the narrator largely tells the tale, with few asides or interjections, and even the proverb, ‘Falset will failye ay at the latter end’ (l.1997), reflecting line 568 in *CF* (which is a narrator-comment), comes from the mouth of the wolf as part of his persuasion of the fox to enter his service, rather than from the narrator as a moral observation. In this case, the wolf is wrong, for the fox’s falseness serves him well. The narrator engages the audience with much comic dialogue between the fox and the wolf, the fox and the cadger, giving scope, through the different voices, for a public reading. Another proverb is used in an aside, a moral comment on the greediness of the wolf and his subsequent beating: ‘He that of resson can not be content, / Bot couetis all, is abill

all to tyne' (ll.2189-90). However, this criticism of the wolf is immediately followed by lines concluding: 'With all the fische Lowrence⁸¹ tuke huis leif' (l.2195). The fox, through his scheming has coveted all the herrings and indeed has won them all, which appears to disprove the proverb, as well as to emphasise the wolf's loss. Although the final two lines of the tale are not a direct moral comment from the narrator, the description of the emptied creels, and the wolf's flowing blood, leave a vivid image of the results of the fox's trickery. The dramatic and sensual account of the wolf's beating is followed by the *moralitas*, with a more serious tone. In both *FWC* and *FWH* Gray comments that the likenesses suggested for the protagonists, for example the fox as the world and the cadger as death in *FWC*, are 'selective and arbitrary.' (Gray:1979:124). However, MacQueen claims that the *moralitas* of *FWC* 'may come as a shock, but it convinces' (2006: 194). The narrator is clearly a teacher in this *moralitas*, giving the fox as the world, the wolf as man, the cadger as death, and the herring as gold, but are these interpretations arbitrary, virtually forcing a moral on to a tale that could stand on its literary merit, without a *moralitas*? The comic and vivid delight of the tale may be contrasted with the dark *moralitas*, but an audience would expect a fable to have a moral. A more well-read or literate audience may better see the links between the *moralitas* and the tale that are suggested by MacQueen (2006), for example the cadger as death, riding on his pony, as a parody of the fourth horseman of the Apocalypse, but even the less literate of the time may have been able to make some links through their listening to sermons. In the teacher function, as well as in the teller function, the narrator can provide engaging images.

⁸¹ The fox has changed his name from 'Russell' (l.962) to 'Lowrence' here, although both are generic names for the fox.

6.6.5 Functions of the narrator as authority, teacher-teller

The narrator cites authority to link the fables with tradition and wisdom, with learned knowledge, and sometimes to suggest that they are Aesop's writings; such a claim also assures the potential reader of the respectability and worth of the fables. The teller-teacher function in the *Prologue* and the *moralitates* seems to be making a statement, telling something, and then giving examples and explications. In the narratives, the teller function helps to move the story forward and provides vivid and engaging details not only to hold the audience's attention, but perhaps to aid later recollection and reflection. The teacher function, through devices such as questions, asides, proverbs and digressions reminds the audience of possible applications and implications of the narratives, as well as interpretations of the tale.

6.6.6 Narrator functions in the *Fables*

The narrator often appears to emphasise a binary perception or understanding of the events and characters in the *Fables*. For example, there is the contrast between the fox's thoughts and intentions on the one hand, and his behaviour on the other, found in the first group, *CF*, *FW*, and *TF*, and the contrast between his speech and his behaviour

found in the second group, *FWC* and *FWH*.⁸² Another opposition is between the engaging, vivid and often comic narrator style of the narratives, and the more sober, sometimes arcane style of the *moralitas* that follows. This may be reflected in the narrator personality, contrasting for example, between one who claims to draw aside so as not to eavesdrop on a confession, and one who takes and expresses delight in reporting that same confession publicly. The teller-teacher role also contrasts the skill in presenting and moving a story forward, and an aptitude for providing comments and explication of elements of the narrative, within the narrative itself. Another contrast is the narrator as a learned, pedantic person on the one hand, who has yet gained some valuable knowledge from the fox's teaching, on the other. Also, the use of pronouns sometimes draws the audience and the narrator together in 'we', and sometimes makes a distinction between the authority/advice of the narrator 'I', and the 'thow' of the audience that such advice is directed at. The narrator as a guide and moraliser reminds the audience that the fables have a moral purpose as well as being for entertainment, so that the narrator as external focaliser directs the audience perception of character and event towards both these functions. Through such binary oppositions within the *Fables*, the narrator does indeed 'Amangis ernist...ming an merie sport' (1.20).

⁸² Another opposition between these two groups is that the fox is defeated (highly unusually) in all of the first group fables, but is traditionally triumphant in the second group.

6.7 Conclusion

The narrator in the *Fables* is concerned that the individual fables are understood as having a moralising purpose, but he draws in and guides the audience towards that purpose by means of a vivid, engaging and entertaining narrative that often carries hints within it of the moral to come, and containing strong comic elements such as the description of 'Freir Volff Waitskaith' (1.667) in *FW* that yet contain a moral meaning. Elements of the narratives, such as the defeat or the death of the fox in the first group, and the rather arcane morals in the second group, may both provide an unexpected element that could lead the audience to reflect further on the story or the moral as well as to enjoy it as a momentary pleasure. The moral sense of the *Fables* is kept before the audience. The moralities here could be seen as providing a human element in the fables by engaging or bringing the reader in(to) the text in the sense that Fish (1980) has suggested of the interaction/interdependence of reader and text. A question that could be considered is how such an element of human presence in the text would be different if there were no moralities? Without the moralities the human element would still be present, but perhaps providing a more passive, proverbial understanding, rather than as an active, reflective presence exploring further meanings. The moralities create a more active human presence in the text. In creating a more active human presence, another function suggested by Greentree (1993) may be seen, that of establishing a link between the animal world of the fables and the human world of the reader or audience in that a reflective reader needs to consider further the relation between the animals' words and their deeds, and what meaning or moral is thus created.

Such a moral reading of the text is not explicit in *Reynard*, it is mentioned briefly in both prologue and epilogue sections, but is absent from the main narrative, and there are no narrator hints or guidance towards it. A major narrator function here is to humanise the fox and elicit sympathy and identification for him from the audience, which is not done for the other animals. The fox is given some positive characteristics, where the other animals only have negative. We understand the fox's thinking and intentions, but with the other characters we only see their reactions to events which are beyond their control and initiated by the fox. There is such empathy in the manner of presenting the fox's thoughts and actions, that the narrator might be the fox himself, giving the story from his own perspective, and not using it for any further moral purpose. An audience could draw implicit moral conclusions from the story, but there is nothing in the narrative to suggest or guide them to this. In the next chapter I will discuss the audience construction of meaning in relation to the transmission and reception of the texts.

CHAPTER 7 LITERALITY AND AURALITY IN THE TEXTS OF THE *FABLES*
AND *THE HISTORY OF REYNARD THE FOX*; AUDIENCE CONSTRUCTION OF
MEANING RELATED TO TRANSMISSION AND RECEPTION OF THE TEXTS.

7.1 Introduction

Building on the thesis of Joyce Coleman (1996) that aurality, the reading aloud of written texts to an audience, as a social event, survived as a mode of reception of texts until the end of the fifteenth century and beyond, the main focus of this chapter will be the analysis of Henryson's *Fables* and William Caxton's *Reynard* to look at how the meaning constructed by a listening audience as a social event may differ from the meaning constructed by the private, silent reader. Such an audience and reader may be seen as a human presence generated by the text, as well as a human presence generating the text (Fish:1980). Thus this thesis may be seen as moving from the tangible human presence in the text, to the more abstract or institutional social elements of the human in the text such as the church and the law, to the narrator as a human presence both within and beyond the text, to the audience who both generate and are generated by the text while also remaining wholly beyond it.

7.1.2 Definition of aurality and literacy

I shall use the term aurality to refer to the reading aloud of a written text to an audience of one or more. This differs from the concept of 'orality' which refers to non-literate text composed in speech or song, recited from memory to an audience who would not see it or interiorise it as written words. Aurality then, refers to the properties of a text composed (or later transcribed) in writing, read aloud by the author/scribe or another, to at least one other person, as a social event or reception (Coleman:1996:27-32; Green:1994: ch.7. 169-202). The spoken text may be interiorised visually as separate words by a literate audience, or as a series of pictures or images making up the larger narrative by a non-literate audience (a non-literate audience may also interiorise separate words, but aurally rather than visually).

Literality refers to the reading of a text in private, possibly in silence, although some readers may speak or mouth the words to aid understanding. It is a text composed in writing in private, and read in private. Usually a written text has an identified author and/or sources (Minnis:1984). It is interiorised by the reader as written, separate words. Aurality and literacy are concerned with both the composition and the reception of the written narrative. Although in both cases the reception of meaning is a process which is either more visible in the case of aurality (in the vocal elements, context, interaction of reader and audience response) or less visible in the case of literacy (the cognitive processes of the silent reader), this is a process of which we have no recordings or almost no records of from the fifteenth century. What we have to work with is simply

the internal evidence of surviving texts themselves, from which, as Green (1994) says, we may assess their possible, anticipated reception (1994:57). We rely on the properties, the state, of the texts in order to infer a process.

In medieval literature, there were four major modes of reception (Coleman:1996:35-7)

1. Oral-formulaic; texts composed in performance, with the help of standard formulas and themes.
2. Memorial; vernacular texts composed in writing but delivered from memory, in a minstrel performance, or recitation of poetry, oratory.
3. Prelectate, or publicly read from a text. Literature experienced through public readings, a social, shared, experience. Prelector: one who reads aloud in a social (not necessarily academic) setting.
4. Privately read, voiced or silent; experience of texts as stored in writing. 'Dividual' in the sense of divided from shared experience. Non-social, encourages critical thinking.

7.2 The models for the analysis

Below are the two models which were prepared for the gathering of examples of respectively, aural and literal features of the texts. Following the models, it will be explained how they were generated.

7.2.1 Model 1. Features of texts that imply auralness (may also be features of oral texts).

1. **Formulaic.** Formulaic, recurring themes, phrases, story patterns, episodic, amalgamated, first half framed by second half. Series of pictures, closure, epic.
2. **Reception-transmission statements.** Statements made that imply an aural transmission or reception.
3. **Common peoples' life.** Vernacular, familiar, colloquial style; low, illiterate, women, laity, heretical, hedge priests, mendicant clerics, carnal, drinking, satire, gambling, emotional, minstrel style, immediate, earthy, interactional speech.
4. **Visuality.** Text as images of a larger narrative. Vivid, concrete arrangement.

5. **Heavy characters, deeds, exterior.** Unchanging character, non-developmental, monumental deeds.
6. **Text as sound.** Stream of syllables, words, physically present voice; written with eye and ear to oral performance. Arrangement as vivid, doublets, tags, repetitions, proverbs highly patterned for recall. Recitation, prayer, chanting.
7. **Additive.** Additive structures rather than subordinate. Repetition of additive sound, rhythm.
8. **Wisdom.** Sapiential, carries [folk?] wisdom, knowing-telling/teaching, proverbs that direct emotional response, condemn actions and characters, wisdom as traditional.
9. **Sources, Authority.** No stated and/or identified author/authority. Internal to text, teller 'I yow tell' 'I do not lie'.
10. **Flexibility.** Flexibility for interpretation during oral performance.
11. **Agonistic.** Violence depicted verbally or visually. Bragging and expressions of self-prowess. Verbal combat.

7.2.2 Model 2. Features of the text that imply Literality

1. **Status, Hierarchy.** Latin, high, men, orthodox, literate, situated in pre-existing authored hierarchy, sourced.
2. **Complex syntax.** Subordinate, complex structures, 'if' clauses.
3. **Reception and transmission statements.** Towards literal transmission, reception.
4. **Rhetoric.** Proverbs as literate >characterisation, >rhetorical tool. Extra-narrative remarks as literary device, a fiction of public reading.
5. **Characterisation.** Rounded, complex characters, interiorized, development. Interior events.
6. **Artifact, lasting.** Canonical text as artifact, not to be re-written, not performance, for target readers, bookness.

7. **Linear.** Linear plot, climactic, Freytag's pyramid ⁸³.
8. **Romance.** May have romance form rather than epic.
9. **Moral.** Organisation, structure towards moral, objective, significance.

7.2.3 Generating the aural/oral model

Below I shall provide an account of how the features of the first, aural/oral model were generated.

7.2.4 Model 1. Aural features

1 Formulaic.

This includes elements that were found in oral texts composed in pre-literate cultures which may have been to aid composition and recall on the part of the poet/composer. They would also have contributed to the performance of the text by presenting the narrative in a patterned, episodic manner that would impact on a listening audience in a dramatic, memorable form, helping to carry the story forward. Included would be recurring themes, phrases and story patterns; an episodic structure in which the first half

⁸³ From Freytag's analysis of the structure of a play moving from introduction to inciting moment to climax, falling action and catastrophe, a structure also found in some works of fiction (Cuddon:1999).

of the narrative may be framed by the second half; the use of lists; a series of pictures or strongly visual elements; an epic form, with closure. (Ong:2002; Lord:1960; Goody:1987; Foley:1988; Amodio:2005; Bradbury:1998; Reece:2005;⁸⁴).

2 Reception-transmission statements

These are statements suggesting an aural reception of the texts, including such words as ‘heeryng’ or ‘herken’, implying a physically present, listening audience. It could be argued that this is a residual aurality (Ong:2002), left over or surviving from an earlier era when prelection or public reading of texts was more common, yet at the date of Caxton’s translation, 1481, it is likely that aural reception was still current (Coleman:1996). Aural reception did not end coincidentally with the advent of print and print culture. Cavallo and Chartier note that ‘the sort of reading implicit in many texts was oralised (as was their actual reading)’ until at least the seventeenth century (1999:4). (Coleman:1990, 1996; Crosby:1938; Bowden:1987; Ziolkowski:1993).

⁸⁴ Reece, ‘Homer’s *Iliad* and *Odyssey*: From Oral Performance to Written Text’ in *New Directions in Oral Theory*, ed. by Amodio: 2005:43-89.

3 Common people's life

These elements of oral/aural texts include vernacular, familiar and colloquial language; themes including monks out of the cloister, itinerant preachers known as hedge priests and wandering scholars such as the Goliards, mendicant clerics, heretical ideas; spoken and sung works (including the original *Carmina Burana* songs) celebrating drinking, carnality, feasting, gambling, love and the coming of spring; Goliardic works on the Wheel of Fortune, the corruption of the church, and other satirical themes; a minstrel style that is emotional, immediate, earthy, that tends to be interactional with the audience. Details of the violence, brutality, and other crimes found in daily life, as well as the legal system in place to cope with such things, are also found in oral/aural texts. (Walsh:1993;Whicher:1949;Fox:2000;Machan:2005⁸⁵; Ziolkowski:2005⁸⁶; Niles:1999; Bradbury:1998; Howard:1976; Kroeber:1992).

4 Visuality

An aural/oral text may have very visual elements, providing a series of set-pieces or tableaux that together provide a linear collection of images of the larger narrative (Kolve:1984). The pictures suggested by the text are vivid and concrete, and may be interiorised by a listening audience. Such interiorising of narrative images is what Coleman (1990, 1996) has called the visuality of the text. This is related to what Fox

⁸⁵T.W. Machan, 'Writing the Failure of Speech in *Pearl*', in *New Directions in Oral Theory*, ed. by Amodio: 2005, pp. 279-305.

⁸⁶J. Ziolkowski, 'Oral-Formulaic Tradition and the Composition of Latin Poetry from Antiquity through the Twelfth Century', in *New Directions in Oral Theory*, ed. by Amodio: 2005, pp. 125-149.

(2000) has called visual literacy, such as the ability to appreciate the narrative contained in the stained glass windows in a church.

5 Heavy characters, deeds, exterior

Texts relate exterior, physical, social experiences and events rather than interior, psychological events, thoughts and considerations. Characters are unchanging and monumental, not developing or benefiting in any way from the events of the narrative. Deeds may be dramatic or heroic (or mock-heroic) as well as repetitive or thematic/episodic, which helps to aid the audience anticipation, appreciation or recollection of the narrative (Ong:2002; Lord:1960; Foley:1988).

6. Text as sound

A text may generate an unknown number of readings aloud, performances which bring the human voice to the narrative, which addresses the audience directly. The story becomes a stream of syllables forming words with a physically present voice. Some structures may be highly patterned with doublets, tags, repetitions aiding recall; some structures are those of prayer or chanting. The text may be written or composed with an ear for oral performance. Some narratives are told aloud by their tellers such as the pilgrims in the Canterbury Tales, giving an oral context. This gives a social dimension

to the narrative which moves it away from the physical, precious object of the book itself (Howard:1976; Bradbury:1998; Niles:1999; Kroeber:1992).

7 Additive structures

Oral texts tend to have additive structures rather than subordinate, which Ong (2002) has called the 'additive oral style' (2002:37). Thus the reiteration of the word 'and' provides a repetitive rhythm to a text spoken aloud. Written texts develop a more sophisticated subordinate style which may express more complex meanings or relationships. An example of oral residue of additive structures may be seen in *Genesis 1:2-31* where a total of 30 verses, one after the other, begin with the word 'And'. (according to Ong, this keeps close to the original additive Hebrew text mediated through Latin), a format which was produced in a culture where the oral style was still strong (Ong:2002:37).

8 Proverbial wisdom

Proverbs in texts often carry folk or traditional wisdom, sanctioning or condemning certain actions and characters. Proverbs may be highly patterned phonetically, i.e. through alliteration or rhythm, for easy recall. A proverb or proverbial type saying may be spoken by a character in the narrative in response to some event, or they may be a

narrator comment on some aspect of the tale, directing the audience response. A narrative can be sapiential in the sense that it carries traditional wisdom or morality imparted by the knowing and telling of it, so it is a vehicle of teaching as well as entertainment. (Niles:1999; Garner:2005;⁸⁷ Bradbury:1998).

9 Sources and authority

Oral/Aural texts do not usually have a stated author or authority, although they may be given a certain status by placing the narrative far away in time, or in a timeless place (Minnis:1984). Events may also be situated in a specific, close time period, or related to a particular, familiar historical event or person in contemporary time.

In the telling of the tale, the narrator/character may assure the audience of the veracity of the narrative with such statements as 'I do not lie' or 'I yow tell', which could be given extra emphasis or effectiveness in an oral performance. This can also be an example of oral residue, or could be placed deliberately in a written text to give the private reader an impression of being spoken to directly by the narrator. (Niles:1999; Bradbury:1998).

⁸⁷ Garner, 'The Role of Proverbs in Middle English Narrative', in *New Directions in Oral Theory* ed. by Amodio:2005, pp. 255-277.

10 Flexibility

During an oral performance, the teller, through voice, gesture, or expression may suggest a certain flexibility in the way a sentence or statement may be interpreted; irony or a double meaning, or doubt can be suggested by a simple shaking of the head, or a questioning tone, when describing an event. Chaucer's account of the Prioress's brooch with its saying '*Amor vincit omnia*' (Chaucer: ed.Mann: 2005:8, 1.162) may be made suggestive of physical love as well as spiritual, through tone of voice or facial expression. (Bowden:1987).

11 Agonistic features

In oral or residually oral cultures, texts may have elements of both verbal, and actual physical, violence. Verbal combat can be in the form of an exchange of proverbs or proverbial-type sayings, or more abusive as in the 'flyting' known in Scottish culture. Bragging and expressions of self-prowess would also be seen as agonistic, as would depictions of real physical violence, sometimes quite brutal (Ong:2002).

7.3 Discussion: aural features of the two texts

In the aural/oral-residue features of the two texts presented below, none of them alone would constitute evidence that the text was intended for aural transmission; however taken together, their existence in a text may suggest aural transmission. Further, they may be compared with the presence of literal elements in the same texts, enabling a judgment to be made on the potential for aural transmission and reception. What the intention of the author/translator was, cannot be known, so that any conclusion has to be based on the text alone.

Next I shall provide the findings from the application of the model for features of the texts that may imply aural transmission (see 6.2.1).

7.3.1 The use of formulaic patterns in the two texts

The ideas expressed through the use of oral-formulaic patterns may firstly be seen in the way the characters of the animals are presented. In *Reynard* the occurrence of formulaic patterns to describe the fox may present him either as wicked and immoral, or as clever, manipulative and wily; the latter outweigh the former by about two to one. There are frequent occurrences of the word 'felle' meaning wicked, vicious, combined with 'foxe' or 'reynart' and often with the word 'theef' as well to provide a formulaic phrase describing the fox as immoral. Even within a few pages there are five such references

(Blake:1970: 12:30; 19:12; 21:2; 23:29; 29:30). There is also however, a recurrent or episodic story pattern in the way Reynard manipulates the desires and greed of other animals for his own ends, for example in the way he uses the lion queen's affection for him as a way to manipulate the king, through the persuasion of the queen.

As for the other animals in *Reynard*, formulaic conventions are also used to describe their characters, but this is always negative, they are invariably weak, greedy, proud or stupid. The first half of *Reynard* is framed or mirrored in the second half, where once again the king and queen's greed is manipulated by the fox to escape punishment (*ibid*:76:20-21). One of the wolf's weaknesses, his typically insatiable hunger, is episodically portrayed, together with the misfortune it brings to the wolf, as in the episode of the fox and the wolf in the well (Blake:1970: 91:11-31).

Of all the other court animals, the wolf is the only one to have any positive attributes ascribed to him, in his insight into the true nature of the fox, seen in the formulaic antagonism between the wolf himself and the fox, and expressed in the wolf's warnings to other animals such as his words to the king of Reynard; 'he is in murdre and treson al be wrapped / and he mocketh you to fore your visage' (*ibid*: 88/33-34).

The lion is described as 'noble', and 'kyng of all beestis' (*ibid*: p6:22,26) on several occasions, yet the 'noble' seems to be a stock phrase applied only because it would always go with a king, since the qualities it implies are soon belied by the fox's exposure of the king's weakness, greed and pride in numerous episodes.

In the *Fables* descriptions of the fox's character as immoral are far more numerous than those depicting him as clever or using manipulation for his own ends. This occurs in all five of the Reynardian fables. In *CF* he is 'Fenyeit, craftie and cawtelows' (l.402),

‘craftie and cautelous’ (1.420), ‘wylie tod’ (1.425), ‘fenyeit...fals and dissimulate (1.460). ‘fals and friulus’ (1.565), and ‘fenyeit’ (1.600). Although such description could be interpreted as clever or wily in the sense found in *Reynard*, in the context of the fable they have a far more negative implication, for example in the fact that the fox used these qualities to do ‘this wedow...gret violence’ (1.422).

Another formulaic element present in the *Fables* is the list of animals, the exotic and the commonplace, in procession on their way to the king’s court in *TF*. Listing is often present in the oral-formulaic style, such as the list of the enemy’s ships in Homer’s *The Iliad* (Jones:2003). Listing may be a repetitive mnemonic device, and would also give the audience the sense of an impressive spectacle, in the case of the fable adding to the aura of the lion’s power and the importance of his court. This provides a contrast to the actual ineffectualness of the king and his court, seen in the fact that the fox can so casually and brutally slay the lamb, within the area of the King’s Peace or protection.

Through the use of the oral-formulaic style in both texts, it is emphasised that the fox is more clever and manipulative, and less immoral, in *Reynard* than is the case in the *Fables*, where he is presented as a-moral or evil, rather than clever. Foley (1988) makes the point that although all oral poetry is formulaic, it does not necessarily follow that all formulaic forms in a poem or prose indicate an oral intention or use. The same could be said of aural elements in *Reynard* and the *Fables*. Even the silent reader has an internal voice in which they ‘hear’ the narrative, adding to their imaginative interpretation of the text, so such formulaic elements of auralness could also emphasise story elements to the silent reader in a similar manner to their effect on the listening audience. The internal voice has a physical basis in tiny muscular movements made by the tongue and other

speech organs which replicate those movements made in speech (Brian Tomlinson, lecture on applied linguistics, Essex University October 2004). Thus the physical stream of syllables that the audience hears (Niles:1999) would be replicated, perhaps in a weaker form, in the imagination of the silent reader.

7.3.2 Reception and transmission statements in the two texts

There are few reception or transmission statements in either of the texts, yet there is a marked difference in how such statements are used in *Reynard* and in the *Fables*.

In the prologue section of *Reynard* the audience is advised that ‘in redyng or heeryng of it’ (6:8) they will profit from learning of the deceit in the world of men. This appears to imply both a silent, private reading of the text, as well as listening to it in a social situation. There is a further reference to ‘redyng’ in the prologue section that appears to imply rigorous private reading of the text, with the multiple mentions of ‘rede...redeth...redyng...rede...redyng...rede’ six times in five lines (6:13-17). The reader is advised to read the text many times in order to gain the appropriate moral benefits therein, yet Coleman (1996:218) suggests that this is ironical, so that this passage, far from emphasising the literal qualities of the text, may expressly point to an intention to be humorous when read aloud in an aural context. However, according to Blake (1983) Caxton was interested in the publishing of books that exploited the didactic and moralistic aspects of animal narratives; he also printed Aesop’s *Fables*, *Churl and Bird*, and *Horse, Sheep and Goose*. All three were popular works reprinted by

Caxton. Blake suggests that animal literature with a moralised content was popular in England, and that English readers were familiar with reading moral lessons into animal fables and narratives (1983:74). Thus the words indicating a moral reading of Reynard “represent how Caxton and most English readers...would have understood the text” (Blake:1983:74). A point that may be raised here is whether both silent, literate readers of the text on the page (who may have knowledge of the literary tradition of moralising in animal texts) and (perhaps) non-literate aural audiences would both be aware of the traditional moral purpose of such texts? The listening audience may bring with them an expectation of moralising gained from the iconographic tradition of animal narratives with moral purpose, found in misericords and other elements in churches for example.

Throughout the text, there are occurrences of listening transmission/ reception statements. For example ‘Now herke how the fox dyde / er he cam fro lantferts hows’ (18:1); ‘Now here how the foxe forth dyde’ (43:10); ‘now here how he dyde’ (43:14). In these and in other examples in the text, this device is carrying the narrative forward and claiming audience attention. As all these ‘herkenes’ appear in a printed text, they are oral residue, but a residue that may be intentionally there either to create the atmosphere of an aural event for the private reader, or to be actually used in such an event. At the end of the text the translator, Caxton, states:

Now who that said to yow of the Foxe more or less than ye haue herd or red
 / I holde it for lesynge / but this that ye haue herd or red / that may ye byleue wel/
 (111:35-38).

This suggests that the text may be heard by an audience or read in private. Caxton goes on to provide the expected disclaimer of author/translator responsibility for the

contents of the text with the statement ‘blame not me / but the foxe / for they be his wordes and not myne’ (112:15-16). This could of course refer to the written words of the fox, and yet throughout the narrative there are so many occasions when the fox uses his ‘words’ in speeches to gain benefit for himself, that the ‘wordes’ seem to suggest the fox speaking his history directly and orally.

In the *Fables*, there are fewer listening transmission/reception statements. At the end of the *Prologue* the author states that the audience ‘sall heir anone’ (l.63) the first fable. In *CF* the narrator says, in moving to the *Moralitas*, ‘Now worthie folk, suppose this be ane fabill’ (l.586). Although this is not a direct listening statement, it does imply an address to a live audience, rather than to a private reader. At the beginning of the next fable, *FW*, the narrator moves on from one fable to the next, saying ‘Leif we this vedow glaid...And speik we off the fatal auenture’ (ll.614-616). This again may imply a speaking transmission with a listening audience. In the *moralitas* of this fable the narrator warns, ‘Be war, gude folke,’ (l.789), again giving the impression of a live audience.

Apart from these examples, there are no other occurrences of transmission or reception statements suggesting auralty in the *Fables*. In this text, in all cases the listening reception statements serve to move the text on from one part to another, prologue to fable, fable to *moralitas*, to the main point of the *moralitas*; the function of the statements seem to be as a discourse marker, signalling the move from one section of the narrative/*moralitas* to another. In *Reynard* however the listening reception statements appear mostly to serve the function to claim the audience’s attention to a move forward in the narrative, principally concerned with practical matters, i.e. ‘what

the fox did next', although in two cases they do tell of actions taken by other animals in response to something the fox has done. In *Reynard* the listening reception statements seem to have an aural purpose in claiming or keeping an audience's attention by moving the story forward swiftly, whereas in the *Fables* the function could be seen as a more literate one of marking a shift from one section of the text to another. However, this function may be present in both a written text and spoken one, so the two functions could overlap.

7.3.3 Details of common life in the two texts

The most frequent elements of common life that occur in *Reynard* are concerned with greed and food; religious aspects; violence; legal matters, and to a lesser extent carnality; kingship; learning. References to religion are mostly satirical, such as the scene when the priest offers easy indulgences for any who rescue his 'wife'⁸⁸ from the river, where Sir Bruin has thrown her (17:20-25).

That money will procure a swift answer to prayer, and the love of churchmen for such bribes is seen in the 'cardinal of pure gold' (67:1) who at Rome has all the power at the court of the pope (and a concubine besides). There are several references to pilgrimages, both local and to Rome, including descriptions of the preparation for such. Pilgrimages to Rome were not common but were undertaken by some, as seen in the account by Margery Kempe (Triggs:1995).

⁸⁸ As a priest he would have been expected to be celibate, although the word 'wife' had a different range of meanings from our own.

Details of food, of excess and feasting especially are found, as in the description of the priest's larder (suggesting his greed and love of comfort) with all its tubs of beef, flitches of bacon and fat capons for his table (26:11-20). What may be considered very special food is suggested in Tibert's statement that 'myes sauoure better than veneson / ye than flawnes or pasteyes' (21:8). Such details would be vivid in the minds of an audience who may seldom have had a chance to eat venison or pasties, if ever. Greed, or hunger, as an element of life is suggested in that Reynard plays on the greed of Erswynde for fish when he tricks her into putting her tail in the freezing river in order to catch them (90:3-15); once she is trapped by her tail being frozen into the water, Reynard then rapes her, an incident of carnality that goes unpunished.

Violence is common in *Reynard*, both gratuitous and legalised. The gratuitous is found when Sir Bruin is trapped in the log, losing the skin from his crown, ears and paws, followed by a beating from the villagers. Such incidents are instigated by the fox. Legal violence is seen when the fox details the kind of punishments that the king has the power to give him: 'ye may... roste / hang. Or make me blynde. I may not escape yow' (30:7-8). The brutality of daily life is reflected in the legal system.

Much of the narrative of *Reynard* occurs in the king's court, indeed it is virtually presented as a legal court case, with the episodes of the fox's life as evidence for or against him before the king's final judgement. Details are given of the place and procedures of a hanging; the kinds of punishment including imprisonment and mutilation; of the king's peace; and of the times, physical settings, and workings of the king's court. At one point Reynard proposes to his wife Ermelyne that they escape the law by hiding themselves away in 'somme other foreste...there that we may lyue vij

yere' (47:8-9); literally they will become outlaws, as in greenwood outlaw poems such as *Gamelyn* (Bradbury 1998).

Through such details of common or everyday life, of greed and carnality, love of money, the corruption of the church, and violence, the text gives a strong portrayal of some of the preoccupations and perceptions concerning both the powerful and the ordinary folk of the time. Crime was punished, but the punishment could be as violent, or more so, than the offence itself, and wrongdoers often went unpunished; rather they benefited from their misdeeds.

In the Reynardian *Fables* generally, elements of common life include the religious, the carnal, food, violence, and legal matters. Generally the picture of life that emerges is more reasoned, less brutal; violence and killing do occur, but killing, at least in the Reynardian fables, is punished.

The religious element is seen in the mendicant wolf-friar of *FW*, and how the fox manipulates him into giving a light penance. The satire works at the level of individual, somewhat independent members of the clergy such as friars, rather than at the level of high corruption and widespread indulgences. Individual members of the Church are the focus, rather than the Church itself. The three points of penance of the fox's spurious confession would have been familiar to the audience, as would the wolf-friar's light penance, in forbidding the fox to eat meat, and yet allowing him 'To eit puddingis, or laip ane lytill blude, / Or heid, or feit, or paynchis' (ll.727-28). There is much leeway granted here, given that what the fox is allowed to eat would normally be all that remains after the rest of the slain animal has been consumed anyway.

Apart from this confession, food is less mentioned in the *Fables* than in *Reynard*, and it is mostly of plain, unadorned food, such as a cock seeking food at the end of the Prologue,⁸⁹ and Chanteclair breaking bread for the hens in *CF*. The wolf is tempted by herring in *FWC*, and by a ‘somer cheis, baith fresche and fair:’ (1.2355), in *FWH*. This is all plain (if not common) food, without the extravagances and delicacies portrayed in *Reynard*. In both texts, hunger or greed lead to a downfall. It is only in the *Fables* however, that this includes death, for the slaying of the kid and the lamb respectively.

The food of the fables may be plain, but it can lead to a moral downfall and death none the less. Perhaps the reason behind the animals’ killing and stealing in the *Fables* is a purely animal hunger,⁹⁰ whereas in the monumental appetites and excesses of *Reynard* there is more greed.

Carnality in these fables is restricted to *CF*, and *TF*. In the former, Henryson tells us that the cock was ‘werie for nicht’ (1.428), suggesting a night-long sexual activity, that may have led to the cock being off-guard when confronted by the fox’s dissimulation. His hens too describe him as ‘lous and lecherous’ (1.532), although one also says he was ‘Waistit’ (1.519), or of weak performance. The hens themselves however are also lecherous, in immediately seeking a new male following the supposed death of the cock, and one that, as Pertok says, ‘sud better claw oure breik’ (1.529). Like the carnality of the fox in *Reynard*, this carnality of the hens goes unpunished, and even the cock receives no more than a bad fright from the fox. Carnality is only lightly punished in the *Fables*, in *Reynard* not at all.

⁸⁹ This is the same cock who, in the following fable, rejects the jasp in favour of such food as ‘small wormis, or snaillis,’ (1.94).

⁹⁰ The nekhering, according to the fox, will supply them with forty day’s food; this seems to be for survival rather than feasting.

Violence is present in the *Fables*, some of it natural in the case of the fox slaying the kid and the lamb for food, although there are also cases of violence as the result of a legal process, or as calculated revenge. It is seen that after the killing of the kid, the fox 'eit anewch' (1.753). Foxes are known to kill prey and leave it uneaten (Macdonald:1987);⁹¹ this is not the case here. The violence has a natural hunger as its basis.

The legal violence found in the *Fables*, as well as the calculated revenge of the goatherd on the fox, are both shocking in that these cases end with the death of the fox. However, in both cases the death is swift and justified. This violence, be it legal or revenge, is not as brutal as that found in *Reynard*, where wrongdoers such as the fox are threatened with being boiled, roasted or blinded, and Bruin, Isegrim and Ersewynde are falsely imprisoned by the king after having the skin ripped off their feet or back. Punishment in the *Fables* may be swift and shocking, but it is not brutal or gratuitous. The world of the Reynardian fables is more reasoned, working towards a moral or an observation on society. In the world of *Reynard* there is less reason, with the system depending on the individual whims of a weak king; it may reflect society but it leaves the audience to arrive at their own judgment (if they wish to that is, they may simply enjoy *Reynard* as a good tale). If there is any reason to be found here it is not systemic, but the highly individual and self-focussed reason of the fox.

To sum up, within the details of common life there is a religious theme in *Reynard*, which is focussed mainly on the corruption and greed of the Church as a system, rather than on the faults of individuals within it, as found in the *Fables*. Punishment, violence

⁹¹ Such knowledge of fox habits would probably have been known to rural dwellers in the fifteenth century.

and even death in the Reynardian *Fables* are based on reason, whereas in *Reynard* there is more brutality and gratuitous violence. In these *Fables* we see a more natural hunger for food rather than the greed and excess of *Reynard*. Both texts have numerous details of common life, with the *Fables* using such detail towards presenting a moral, interpretive view of society, whereas *Reynard* does not intentionally aim to moralise or comment, but simply to reflect society.

7.3.4 Visuality, the text as a visual narrative

By far the most common strongly visual elements of *Reynard* are those of violence brought about by the fox, and images of the fox's cunning and deviousness. Other such visual elements include the status of the king, church corruption and the domestic details of the fox's home life. In the *Fables* there are images of violence brought about by the fox, but there are also images of violence against the fox, and deviousness or cunning is not only possessed by the fox but, unusually, by the wolf as well. There are also images of natural settings, the king's power, and of fate/fortune.

Strong visual images of violence brought about by the fox in *Reynard* include the image of the fox sexually assaulting Ersewynde, described by the wolf who saw the incident from above 'I sawe hym bynethe vpon my wyf shouying and stekyng as men doo' (89:19-20). The perspective, the event seen from above, with the added sound elements, contribute a strong visual image. Fox (2000) suggests that such mental images as the audience may form from the text may be more powerful than immediate visual

images, as may be seen in carvings or church windows. Would the members of a listening audience, as a group, form different images mentally than those formed by a solitary reader? The social context and the physical presence and gestures, expression of the prelector of the text, may produce a mental picture that is intensified by the extra-aural elements provided by such a reader; a combination of mental and aural stimulus, along with a shared group response may emphasize the image formed so that it becomes stronger, and more memorable, than both the solitary image in the mind of the silent reader, and the immediate visual image of the page, carving or window. There are many other vivid images of violence instigated by the fox against Isegrim, Ersewynde, Bruin, Tibert, Kywart, Sharpebek the rook, Lapreel the cony, and Bellyn the ram. Strong images of the fox's violence recur throughout *Reynard*; such episodic images may remain in the audience's mind after other details of the story have faded.

In *Reynard* the fox's violence is against named courtiers of the king, in the *Fables* in one case his violence is against a named animal, Chantecleer, who is unsuccessfully attacked. Violence is seen also in the slaying of the lamb in *The Trial of the Fox*, in which alliteration swiftly leads the 'fattest' of the 'flock' of dancing lambs (a strong image of life) to be 'fellit' in order to 'fill' or swell the fox's stomach (ll.1046-7). In a moment, the vital lamb has become digested fodder in the fox's vitals. The beating that the wolf receives from the cadger in *FWC*, instigated by the fox, is less sudden, for we (and the fox) see the cadger cutting down a heavy staff in order to punish the thief of his herring; he is prepared for violence. In the beating, we see the staff lifted high, the wolf being hit on the head three times; we are given the strongly visual result of the wolf's blood 'rynnand ouer his heilis.' (l.2202).

Present in the *Fables*, but not in *Reynard*, are the two instances of violence against the fox, in his killing. This is especially vivid in *FW* when we see him ‘prikkit fast vnto the eird’ (1.767) through his stomach. In each fable that shows the fox killing an animal, even though it is for food, he is swiftly punished, killed for it, in a scene that may remain vivid in the audience’s recall of the pictures of the narrative.

It is in the final two of the Reynardian fables, when the moral certainties of the earlier fables are beginning to crumble, that the fox’s cunning fully returns and is properly rewarded. In *FWH* there are multiple images of the deviousness and cunning of the fox, leading ultimately to his triumph and the wolf’s (virtually literal) downfall. We see the skulking fox who hates the light, ‘Lowrence come lourand, for he lufit neuer licht’ (1.2294) drawing on both real foxes’ nocturnal habits, and suggesting a dislike of truth or exposure.⁹² There is the comic image of the three protagonists swearing on hand, paw and tail, manipulated by the fox. There are images of the moon, suggesting darkness and trickery, even witchcraft, followed by the powerful image in the well as ‘The tod come hailland vp, the volf yeid down.’ (1.2413). The fable has a series of strong, often comic, images of the fox’s cunning and triumph, which may be the visual narrative recalled by the audience. The main sense of the fable in these images seems to be that of the triumph of cunning and wickedness over the strength of the wolf and the wholeness of the husbandman. The hens representing ‘warkis that fra ferme faith proceidis’ (1.2437), would leave a rather weak and contrived image, if any, in the mind of the audience. Such hens may have a stronger effect on a private, silent reader who would have time to puzzle over the meaning of those somewhat awkward birds, but a

⁹² Such a dislike of truth may suggest the fox’s attitude to truth in his story-telling.

listening audience may not remember them at all, against the vivid visual narrative of the tale itself.

In *Reynard*, the frequent use of strong images of the fox's violence and cunning, creates a thorough and consistent visual narrative of Reynard's cleverness, power, and freedom from moral restraint. In the first half of the *Fables* however, there are powerful visual images of the death of the fox as clear punishment for his slaying of the kid and lamb. In the second half of the *Fables*, as the world disintegrates from the ideal to a reflection of the real, there are frequent images of the fox's cunning and the violence he instigates, but no punishment for him. The visual narrative of these Reynardian *Fables* is powerful, sometimes shocking. That there is also a strong comic element in the images that an audience may take away with them, suggests that the moral purpose, of moving from a world of law to a world of lawlessness, may be more implicit than explicit in this series of images.

7.3.5 The text as sound

In a text that is transmitted and received in an aural mode there is the physically present human voice, lending a more social element than a silent, private reading; the voice, a stream of sound, may suggest complementary or contrasting interpretations to those suggested by the visual narrative. When the narrative is conveyed through the direct speech of the characters involved, there is an extra element in that the spoken voice may

be given various emphases, through stress or intonation for example, by the prelector of the tale, colouring the audience interpretation or perception of both the narrative and of the character who is speaking.

Much of the narrative in *Reynard* is conveyed through such speech, the voices of the animals describing events. The framework of the text is the king's court, called to pass judgment on the fox, with various speakers either for or against the fox. Their speeches carry weight, for on them the final judgment may be based.

The voice of the fox as deceitful, mocking, scornful, and insincere (none of which are necessarily negative within the context) is the most frequent in the text. There are only a few instances where the fox speaks truthfully, or with reason. For example the fox speaks without duplicity is when he is with Ermelyne his wife, at home in his castle, Malerperduys. On his departure to face trial at the king's court, his words intended to reassure his wife about why he must leave seem out of character:

thauenture of the world is wonderly it goth otherwhyle by wenyng /
 Many one weneth to haue a thing which he muste forgoo. (58:5-6.)

Read with a tone of calm and reassurance, it would emphasise the scenes of Reynard and Ermelyne that show a more domestic, caring side to the fox, certainly one that is never seen outside Malerperduys. The idea of forgoing anything that one wants seems so at odds with Reynard's usual behaviour, the statement adds to the impression of the fox trying hard to be confident or reassuring to Ermelyne. It is not duplicitous in the sense of the fox using his words to fool or harm someone, he is sincere in trying to calm Ermelyn's fears. If as Kroeber (1992) says, meaning is produced or constructed by the

audience, revealed experientially (Fish: 1980) in the telling in a temporal linear sequence, then the context of the telling, the when and where and who, of the audience, will of course affect the meaning that may be revealed or built as a group (or individual) response to events of the narrative. Here the interaction between prelector and listener that creates meaning via the third element of the text itself, may yet be partially determined by the actual writer (or translator) of the text, who may have a strong mental image of the typical audience to be expected, within their contemporary society. Thus although meaning is generated by the interaction between context of telling and the text, such social generation of meaning still may have an element of writer/translator intention or control, at least in a situation contemporary with the writer. The meaning of the text is generated partly as a result of shared codes between author and audience (Eco:1979). When the social context of the meaning moves beyond the knowing of the writer, then the audience (or private reader) creation of meaning will change, giving the audience or reader a greater contribution to meaning.

The voices of other animals are heard in *Reynard*, although to a lesser extent than the fox. Most commonly this involves the voices of the other animals at court, or the king himself, and in a very few instances, a human voice. The king both menaces the fox and praises him, on different occasions. Noble the king is made so angry by Reynard's attacks on his subjects that

he brayed as lowed as a bulle...
 cryeng / by my crowne and by the trouthe that
 I owe to my wyf I shal so awreke and auenge this trespaces / that
 It shal be longe spoken of after / that my saufconduyt and my
 commandement is thus broken. (53:23-28)

This is a proud and angry speech, which along with his braying could be performed aloud to strong effect. There is pride in the aspect of the speech that dwells on the affront to himself as king, to his crown and safe-conduct, rather than on the fact that his subjects have been killed by the fox. This, and other speeches where we hear the king's rage against Reynard all come to nothing however, and by the end of the narrative the fox is restored to all his old positions of power and given ascendancy over all other of the king's subjects. The king no longer brays like a bull, speaking of wreaking revenge, but three times mentions the 'counseyl' of the fox, along with his wit, might and power. Here the king is virtually flattering the fox, almost fawning on him, and it could be read in such a way, possibly gaining a resonance with an audience in the time of a real king who was weak in domestic governance.

In the Reynardian *Fables* much of the narrative is also conveyed through the voice of the animals, principally through dialogue, although here the detached narrator, commenting on moral aspects of the tale plays a far greater part than in *Reynard*. In the *moralitas* of each fable, too, the narrator's voice presents a view that is removed from the narrative itself. In *Reynard* the narrator's voice, in its bias towards the fox's point of view, could be that of the fox himself, it does not present a detached interpretation of events.

In the *Fables* the narrator's voice in *The Prologue* provides a mixture of common everyday images, such as 'a bustious eird' (l.8), 'the flouris and the corne' (l.10) and 'The nuttis schell' (l.15). These are contrasted with the more courtly language of words such as 'translatioun...presumptioun' (l.32-3) and a complete Latin tag (l.28). The

overall effect, in an aural performance of the common, the courtly and the Latin would be to give an impression of both learning and everyday experience. In the *Fables* the narrator's moral comments and interjections are something entirely lacking in *Reynard*. In *TF* his angry exclamations such as "O fulische man! Plungit in wardlynes" (l.831), may be read aloud with great vehemence, reminding the audience that these fables are to teach as well as to entertain.

The sober voice of the narrator in the moralitas of each fable, coming after the vivid and comic scenes of the narrative, reminds the audience of the moral element of the tale. The tone of voice changes from that of a lively tale told through images of action and movement, such as the scene in the well at the end of *FWH*, to that of sober warning and explication, in 'This wolf I likkin to ane wickit man / Quhilk dois the pure oppress in euerie place,' (ll.2427-28). Alliteration, such as in 'wolf' and 'wickit' would emphasise the connection. This voice of the narrator, interjecting, commenting and moralising, always guiding the audience back to the moral purpose of the tale, is not found in *Reynard*. Such devices that Henryson uses to make this return to moral purpose are so intricate as to require the text to be read silently. Additionally, the alliterative style of describing what the wolf does in 'pure...(o)ppress...place' strengthens the fable's social dimension that takes up the case of the poor and the weak in society, something else not found in *Reynard*.

The voice of the fox in these fables is one of duplicity and deceit, but this changes first to irony and self knowing in *FW*, and then to desperation, in *TF*. There is much comic irony in the dialogue between the fox and the wolf that makes up the fox's confession in *FW*. This 'Confessio Reynardi' follows the three point question and

answer form of the common confessional that the audience would be familiar with, and its back-and-forth, question-and-answer structure suggests a lively aural dialogue. The fox is not being duplicitous, his answers are honest, in his desire for fresh meat and his lack of repentance:

Me think that hennis ar sa honie sweit
 And lambes flesche that new ar lettin bluid,
 For to repent my mynd can not conclud,
 Bot off this thing, that I haif slane sa few'. (ll.700-703)

The fox's 'confession' is simply a litany of his sins and weaknesses, with the wolf automatically granting him each point of penance, even though the fox shows no repentance or willingness to accept 'pane for thy transgressioun' (l.715). This ironic dialogue or duet of two rogues, each knowing of, and winking at, the other's faults, ends in the wolf's summarising '...neid may haif na law.' To which the fox replies 'God yield yow schir, for that text weill I knaw.' (ll.731-2). The rhyme, and being read aloud with the appropriate tone and stress, would make this a memorable climax to a highly comic aural scene of the fable. This scene would also be remarkable in the minds of the audience for the complete accord evident between the fox and the wolf in the rapid to-and-fro of their dialogue; accord between these two traditional enemies would be an unusual element adding to the power of the confession scene.

More unusual for this genre of fox literature however, is the fear of the fox evident in his voice in the following fable, *TF*. Accused of the slaughter of the lamb, all his usual cunning and wit, his words, have deserted him and there is desperation in the tone of his defence:

‘Aa, souerane lord, saif your mercie!’ quod he.
 ‘My purpois wes with him for to haif plaid.
 Causles he fled as he had bene effraid;
 For dreid of deith, he duschit ouer ane dyke
 And brak his nek.’ (ll.1078-61)

Of the reasoned speeches and fabricated excuses the audience may expect from the fox, there are none. This is a very weak defence and the fox knows it. All he can do is beg for mercy and offer an account that sounds like the first thing to trip off his tongue. The unexpected ineffectualness of his defence could be emphasised by the prelector’s tone and expression, lending a powerful aural impression to the lines. A good prelector could also convey a detached shock at such words from the usually clever fox, further guiding the audience response. The voice of the fox has moved from the duplicitous threat in his speech to Chantecleer, to the weakness and fear of his response to the mother of the lamb. In this group of three fables this element of sound in the fox’s voice charts his movement through a moral landscape to an ideal situation where human law deals swiftly with the fox’s killing of the lamb.

In this one element of the text as sound, the voice of the animals is used to emphasise, in aural performance, insight into their thinking, their strengths and their weaknesses, which may help to guide the audience to a judgment on the morality and the moral consequences of their actions.

7.3.6 Proverbial wisdom in the two texts

Proverbial wisdom here includes proverbs recorded in *Proverbia Communia* (a collection of fifteenth century Dutch proverbs: Jente:1947); in *Proverbs, Sentences and Proverbial Phrases* (Whiting:1968); and *The Oxford Dictionary of English Proverbs* (Smith:1948). There are some proverbial statements which are unrecorded, or are only recorded in either *Reynard* or *The Fables*. A proverb or proverbial saying may be defined as ‘A short pithy saying which embodies a general truth’ (Cuddon 1999:706).

In *Reynard* the majority of the proverbs and proverbial statements found, both recorded and unrecorded, concern apparent judgements and warnings concerning the actions or motivation of the animals. For example, the fox is judged to be worthless as a pilgrim: ‘he was a pylgrym of deux aas.’ (45:28-9) when we see him setting off on his spurious pilgrimage to Rome. Here an ‘aas’ or ace is something worthless, a card of the lowest value (Whiting A27). A judgment is made by Reynard when he states that there are many who ‘teche men see thurgh their fynGRES’ (61:34) – to connive at some wrong or to deceive (Whiting F158), in order to gain money. A judgment is made on contemporary social justice or the workings of the law in that the powerful, such as Isengrim and Bruin who:

...huylen and blasen⁹³ stele and robbe / and ete fatte
 morsellis and fylle theyr belyes / And thenne Iuge they for right
 and lawe that smale theuis that stele hennys and chekyns shold be
 hanged / But they hem self that stelen kyen oxen and horses / they
 shal goo quyte and be lordes (73:22-26)

⁹³ ‘huylen and blasen’ to howl and puff.

This recalls the medieval proverb ‘Little thieves are hanged, the big ones let go’ (Jente 274, also Whiting T68 ‘The great thieves punish the less’; ODEP p 375).

There are also many instances of warnings in proverbs or proverbial forms in *Reynard*, including that against murder in ‘For murdre abydeþ not hyd’ (84:16). This proverb is found in many sources including Caxton’s *The History of Jason* (1477), Chaucer, Skelton, and *Cursor Mundi* (1325; see Whiting 806; also Jente 516; ODEP p439). However, given the context of *Reynard*, including the possibility that it is Reynard himself who is the narrator, the use of such apparently ‘moral’ sayings is highly likely to be ironical; in this case it is the murderer himself who tells us that murder will out.

In the *Fables* proverbs and proverbial forms serve the function of advice in the form of warnings, judgments, and observations. In the *Prologue* we are told that hard things may conceal or contain sweetness, that a nut’s shell ‘Haldis the kirnell, sueit and delectabill;’ (1.16), a form of proverbial folk wisdom or advice. Further advice follows:

And clerkis sayis, it is richt profitabill
 Amangis ernist to ming ane merie sport,
 To blyth the spreit and gar the tyme be schort. (ll.19-21)

This advice, that teaching or learning is best achieved by mixing it with pleasure (in this case of listening to the narratives of the fables), is followed up and emphasised with the image of a bow that is always bent: ‘Worthis vnsmart and dullis on the string;’(1.23). This image is recorded in Jente:104, see also Whiting B478 and ODEP p59. Advice of a different kind, intended to guide or to warn, is found in *TF* in the Latin ‘*Felix quem faciunt aliena pericula cautum*’ (1.1033) –‘Happy are they who learn from the

misfortunes of others.’ This is a common proverb, found in Whiting C161, M170, W391, also in Jente:681, and ODEP p43.

Advice given in proverbs in the second half of the *Fables* seems to be more focussed on material benefits to the individual, such as found in *FWC*, in ‘Ane wicht man wantit neuer, and he wer wyis;’ (l.2108), suggesting that a combination of strength and wit will dispel want (Whiting M327; ODEP p708). However in *FWH* the advice is that one can gain what one wants through cunning and bribery:

Seis thou not buddis beiris bernis throw
And giftis garris crukit materis hald full euin? (ll.2322-23)

This is the voice of the fox advising the husbandman to bribe him, the fox, with the hens in order to keep his oxen from the wolf. The advice of the first half of the *Fables* appears to have deteriorated in the second half to that of self-interest and bribery.

Proverbs are also used for warnings and judgments in the *Fables*, for example in the statement in the *Prologue* that man ‘be lyke ane beist, / Quhilk lufis ay carnall and foull delyte’ (l.50-1), a piece of folk wisdom couched in a proverbial form

There are warnings against sudden death, sin, covetousness and deception throughout the *Fables*, both in proverbial and non-proverbial form. However, in the Reynardian fables of the second half, the tone of such warnings often jars with the more comic and dramatic elements in the narrative of the fable itself. In *FWC* we find:

He that of ressoun can not be content,
Bot couetis all, is abill all to tyne. (ll.2189-90)

This occurs just before the fox safely makes off with all the stolen herring, gained by his own cunning and deception of the wolf, who is left suffering from the cadger's beating.

As in *Reynard*, wisdom is found in both proverbial and non-proverbial form throughout the *Fables*, carrying warnings and judgments, but unlike *Reynard* also giving advice about the living of a more moral life, and of making provision for the afterlife. The satirical or ironical tone of such advice in the second half of Henryson's text may reflect the movement from the ideal to the real throughout the *Fables*. The fact that it is the fox himself who provides such wisdom in the final two Reynardian fables provides a comic counterpoint between his words and his actions that may enforce Henryson's point of moral decline in the text. Whereas in *Reynard* proverbial wisdom becomes a tool of comic satire, in the *Fables* it is used to chart the development of moral decline.

7.3.7 Heavy characters, monumental deeds, exterior actions in the two texts

In *Reynard* the fox is most commonly characterised as deceitful, leading to his own gain, and a lesser extent to violence, and the use of lies to escape the consequences of his actions. In the case of using deceit for one's ends, he says to the wolf 'yf ye wyl spare the trowth and lye grete lesynges / ye shal haue there al your desire' (94:11-12). The fox's use of dissimulation and lies is commonly found in the text, and is most often referred to as Reynard being in his 'wordes' (57:2), or he 'began his wordes' (62:26).

At the fox's second trial, Ersewynde comments of him 'thou canst so wel vttre thy wordes and thy falseness and treson sette forth' (91:9-10).

The king and the queen are often characterised as greedy or weak (including the queen's personal, emotional – possibly sexual - weakness for Reynard). When Reynard speaks of (an imaginary) treasure, the king 'brenned in the desire and couetyse therof' (34:12-13). The king forgives the fox the crimes of murder and theft for which he was on the point of being hanged, and promises his grace and friendship to Reynard.

In the *Fables*, the fox is also often characterised as deceitful, leading to violence or gain, for example in *CF*, he is described as 'Fenyeit, craftie and cautelous' (1.425), 'wylie' (1.460), 'fals and dissimulate' (1.565), leading up to his assault on the Cock. As in *Reynard*, the fox uses his words, through lies and his powers of persuasion, to achieve his aims. In *FWC* he persuades the wolf of the reality of the 'nekhering' (1.2089) that the cadger has threatened him with as 'ane side off salmond' (1.2126) that is large and delicious.

In both texts, common characteristics of the fox and the wolf, which do not change or develop, are the deceit of the fox, the animosity of the two animals, and the stupidity and greed of the wolf. In *Reynard* such qualities are often seen as part of the fox's cleverness, whereas in the *Fables* they may show the fox as clever but also bring about his death, or are used as part of a moral message. Although Ong states that heavy characters, implying strength and consistency, who behave in predictable ways (2002:69) may be more memorable in an oral (or aural) context, this may in fact work in an opposing fashion; when the fox is outwitted by the cock in *CF* for example, or by the

mother of the lamb in TF, it is these very examples of the fox's loss of his characteristic cleverness that may remain in the audience's memory.

7.3.8 Additive structures in the two texts

In *Reynard*, there are occasional occurrences of multiple 'Ands' in a sentence initial position (in this case coming after the punctuation sign of '/' and with a capital letter as 'And'). In the description of the punishment of Bellyng the Ram, this occurs four times over eleven lines: 'And also amendes...And also the kyng...And the kyng...And that coste...' (51:2-12). This is not a commonly found feature of the text however.

In the *Fables*, the occurrence of a sentence initial 'And' is more common, occurring in the *Prologue* and all but one of the fox fables. In *FW* this is found three times in two consecutive lines (l. 616-7: l. 692-3: l. 748-9). Once it is found in three consecutive lines (l. 636-8).

The occurrence of such introductory, sentence initial 'Ands' rather than subordinate forms that are more characteristic of writing and printing (Ong:2002:37), appears to place the *Fables* more towards the oral than the literal position.

7.3.9 Sources and authority in the two texts

In *Reynard*, no source, either oral or written is given in the prologue section or in the main body of the text. There are a number of episodes in the text which may be well known orally from other sources to the audience, which may lend authority to the text indirectly. Only in the epilogue section are two sources given, one written and one oral. As translator, Caxton states that he has ‘folowed as nyghe as I can my copye whiche was in dutche’ (112:18-19). There is no further identification of the Dutch source in the text, although Blake states that it is copy P of the Dutch *Die Hystorie van Reynaert die Vos* ‘printed by Gerard Leeu at Gouda in 1479 which C most closely resembles’ (Blake:1970: xlvi). ‘C’ is Caxton’s first edition.

Preceding this reference to his Dutch source, Caxton states that if anyone should find anything displeasing in his edition, then ‘blame not me / but the foxe / for they be his wordes and not myne’ (112:15-16). This recalls the narrator’s disclaimer in Chaucer’s *The Nun’s Priest’s Tale* concerning the cock’s words about women, ‘Thise be the cokkes wordes and nat mine’ (Chaucer, ed. Mann:2005: 614:3265). Thus the standard author-disclaimer also provides a (rather tongue-in-cheek) authority for the history, that of the fox himself.

Although early printed copies of Henryson’s *Fables*, as a collection, were entitled *The Morall Fabillis of Esope the Phrygian*, these versions ‘come from a long time after the work was written’ (Gray:1979:32); there is no evidence that such a title was ever intended by Henryson. After a reference to ‘Esope’ (l.27), Henryson goes on to claim that ‘Of this poete’ he will ‘mak ane maner of translatioun’ (l. 29/32). There are other

references to Aesop as Henryson's source in stanzas seven and nine of the *Prologue*, and in *FWC* (1.1952) and in *FWH* (1.2231). Although there are some elements of the tales taken from Aesopian sources, none of the fox fables however, as a whole, are from Aesop. The direct references to Aesop in the text may give the *Fables* the authority of age and an identified author or source, although in *CF* the narrator states that his source is 'Ane cais I fand quhilk fell this ather yeir' (1.409), giving the fable a contemporary source (and, through direct textual links, the following two fables).

Although sources in *Reynard* in the text are virtually absent, such sources that are directly given in the *Fables*, relating to the Aesopian tradition, may not be altogether convincing for either a literate reading audience or a non-literate listening one, either of whom may have knowledge of other versions, or elements, from other sources, or of Aesopian versions, such as those found in Caxton's *Aesop* (Lenaghan:1967), which are very different from Henryson's 'translatioun' (1.32).

7.4. Flexibility in the two texts

Flexibility here refers to the potential for more than one interpretation of meaning for statements made either by characters within the narrative, or by the narrator. Such flexibility may create an external duplicity of meaning, apparent to the reader/audience, or an internal duplicity which is apparent to the characters as well as the audience.

The external duplicity in *Reynard* comes from the instances where the narrator appears to be the fox himself. The description of Reynard as a pilgrim is humorous until

one recalls that Reynard's male (pilgrim's bag) is made of a square foot of skin ripped from Bruin's back, and his shoes are from the skin from Isegrim's and Ersewynde's feet. Internally, Reynard's statement to Grimbert before his shricing, that he 'taughte tybert the catte to catche myes' (25:25-26), referring to the fox's manipulation of the cat's being caught in a trap and beaten, gives Reynard's humorous/ironical perception of what Grimbert would know was a very nasty deed.

. In the *Fables*, the duplicity of the fox is external, clear to an audience but not to the other characters in the tale. In *CF*, there are many instances of double meanings in the fox's speech to the cock, for instance when he claims 'Your father oft fulfillit hes my wame' (1.441). He says that the cock's father has often sent him food, but what he means is that he has eaten many of the cock's siblings. Chauntecleer, as in *Reynard*, is completely taken in by the fox.

There are far more instances of the fox using double meanings and duplicitous speech, both as narrator and as character in the text, in *Reynard*, than there are in the *Fables*. In the former text in addition we do see the fox's thinking more explicitly than in the *Fables*, so much so that the fox may be the narrator, sharing his wiles with the reader. Perhaps such a close identification of fox and narrator is not so possible in the *Fables*, where the narrator may then be more free to moralise about the fox, and twice to describe the fox's death.

7.4.1 Agonistic features in the two texts

There is much real physical violence in *Reynard*, as well as verbal violence and bragging. The physical violence depicted is often extreme, such as the slaying of Kywart the Hare, whom the fox ‘caught hym by the necke’ and soon ‘byten his throte a two’ following which the fox family ‘ete the flesh and dranke the blood’ (46: 30-36).

In the Reynardian *Fables*, although there is violence depicted against some animals, such as the kid in *FW*, and the lamb in *TF*, they do not contain vivid details. The ducking of the kid is described almost comically, and the lamb’s death is passed over very quickly. It is the death of the fox that is depicted far more brutally in *FW* when we see that the goatherd’s arrow has pierced his full stomach and the fox is ‘prikkit fast vnto the eird’ (1.767). In the fox’s hanging in *TF*, the brutality is in the very speed and thoroughness of his dispatch. In *FW* and *TF*, the violence depicted most vividly is that against the fox himself, his death. In *Reynard*, however, it is always the fox himself who metes out the violence.

7.5 Literal features of the two texts, the *Fables*, and *The History of Reynard Fox: generating the model*

Below I shall give an account of how the features of the Literal Model were produced.

7.5.1 Status and hierarchy

Ziolkowski (2005:9:fn6) states that although written texts were associated with literacy, status, the Latin language, the male, the clergy and orthodoxy, whereas oral texts were associated with illiteracy, low status, the vernacular, women, the laity and heretical thought, the opposition between the oral and the literate existed as a spectrum from one to the other, rather than as two divided poles. There was oral composition in Latin as well as the vernacular, as there was a gradual move from the Roman world in which Latin was the practical, everyday form of Latin, to the Medieval world in which the spoken vernacular languages of daily life co-existed alongside the older, mostly written, scriptural language of Latin that was used in religion, education and formal communication. The written language, initially in Latin but slowly moving to written forms of the vernacular, came to play a central role in education, religion, and law. Elements of status, religion, orthodoxy, Latin, of male dominance or activity, may then indicate a literate text for private reading or study, although such a text could also be used for aural reception, giving it what Green (1994) has called the intermediate mode of reception, between the purely oral and the wholly literate.

Another aspect of the status of a (written) text was the presence of an identified author or pre-existing literate source, which would help to give authority or truth to a work. Texts which could be attributed to a named authority were deemed more worthy of study and for commitment to memory (Minnis:1984:9). The Bible was perhaps the ultimate work of authority and truth since its author was God. Although fables could

have been seen as at the further end of the spectrum, since specific fables usually had no identified author or source and they were not ‘true’ (*ibid*:1984:11), the attribution of fables generally to ‘Aesop’, may signal that fables were considered to have some sort of authority.

7.5.2 Subordinate structures and complex syntax

Ong (2002) proposes that a written culture, and the later one of the printed text, tends to use more subordinate structures than found in oral texts, so that writing is characterised by various use of and/when/then/thus/while, rather than the tendency to use repeated ‘ands’ found in oral texts or written texts with elements of auralness. Additionally, written texts tend to have more compound sentences and complex, fixed grammar than oral/aural texts intended for the listener.

6.5.3 Reception and transmission statements

These are statements that imply the reception or transmission of the text is literal rather than aural, so use of ‘read’ ‘study’ ‘understand’ or references to the page, may imply literalness. A history of written transmission may be suggested in the text, as in the *Prologue* to Henryson’s *Fables*, where it is suggested that the work is a ‘translatioun’

(1.32), that the author 'neidis wryte' (1.37), based on Aesop who 'Be figure wrait his buke' (1.59).

7.5.4 Rhetoric and proverbial style

Rhetoric may be seen as 'the art of speaking (and writing) effectively so as to persuade an audience' (Gray:1984:174). Although often used in reference to formal public speaking, rhetorical structures in argument and persuasion may also be found in written texts, and literary language, in comparison with oral texts, seen as learned, academic and rhetorical. Rhetoric, although often concerned with oral presentation, was 'like other arts, the product of writing' (Ong:2002:108). According to Foster (2008) the art of rhetoric, in order to persuade, would use the devices of Invention, Arrangement, Style, Memory and Delivery, often through the agent of the narrator in order to create a certain position or stance of opinion, to elicit a specific audience response. Such use may be more commonly found in written forms rather than the oral. One of the elements of such rhetoric may be the use of proverbs or proverbial sayings, for example in *Reynard*, to make a point or take a position on the character or morality (or lack of it) of the protagonists, such proverbial statements often coming from one of the characters themselves. Proverbs may be used to reinforce points in the narrative or to direct audience response.

7.5.5 Characterisation

In literate texts, characters may be more rounded rather than the flat characters of oral texts. They may be more unpredictable and/or ambiguous in their actions, although such unpredictability may be consistent with their characters or motivation. Such characters may be interiorised in that we can see into their thinking and feeling, rather than simply the narrative of their actions and responses to events. These characters may develop and change over time, such change, linked to an earlier event in the narrative, often being the principle theme of the story (Ong:2002; Foley:1988; Bal 1997). As Bal has noted such distinction between ‘flat’ (oral) and ‘rounded’ (literate) characters may be only applicable to a limited corpus (Bal:1997:118), although for the purpose of looking for possible oral/literate elements of a text in the late fifteenth century, this distinction may be used.

7.5.6 The text as a lasting artifact

‘Artifact’ here implies both the text as a physical object, and the text as something fixed, not to be changed. Howard (1976) proposes a distinction between ‘voiceness’ and ‘paperiness’ in texts. Although a narrative may exist as a written text, it may generate ‘voiceness’ in that it leads to untold readings aloud and performances, in which the human voice and a human audience are brought to the book. On the other hand, ‘paperiness’ suggested that the reader may read and re-read, stop and think, make notes in the margin, or skip parts of the text. The physical text, the book, may be an old and

valued artifact, something seen as precious by the reader. References to elements of the text as a physical artifact may be seen in the multiple readings suggested in the prologue section of *Reynard*, and in Henryson's invitation to the reader to correct the text in his *Prologue* (although the suggestion that *FWH* comes from Aesop may imply that such an ancient text, while it may be re-written, should not be changed in essence). Chapter headings in *Reynard* and titles of the *Fables* serve as a discourse marker to predict (sometimes ironically) content. Additionally there are references in *FW* and *TF*, pointing back to events in preceding fables, which the reader may turn back to.

7.5.7 Linear elements

Oral texts tend to have an episodic quality of a series of smaller stories with gaps between, within the larger narrative (Bradbury:1998), whereas literal texts may have a more linear structure where events are more clearly linked, with one event resulting in the following event; literate texts tend to have a clear beginning, middle, end, and closure form (Ong:2002). Such linearity may contribute to a narrative structure similar to what has been called the 'Freytag's Pyramid' found in some five act plays, where the action builds towards a climax followed by downfall and catastrophe (Cuddon:1999). Such a structure may be partially mirrored in narrative texts in which a climax may be followed by a resolution. An aspect of such linearity within a literal text is that the reader has an overview of the complete tale in the ability to go back and forth, to look back and refer forward in the narrative on the page (Kroeber:1992), which a listener to

an aural text would not be able to do, unless they know the tale by heart, in which case anticipation may be a strong element of the pleasure of listening.

7.5.8 Romance form

The genre of romance which developed in the twelfth and thirteenth century (Jackson:1960), initially in France, was a written rather than oral form. The reception of such a text may have been as a private reader, or as part of a social event as seen in Chaucer's *Troilus and Criseyde* when Pandarus finds his niece and two 'othere ladys sete ...and they thre / Herden a mayden reden hem the geste / Of the siege of Thebes' (*TC* 2:78-84).⁹⁴ The romance form may imply either a silent reading mode of reception or the intermediate aural mode. Elements that may be found in texts include the notion of courtly love, courtiers and the courtly world, brave deeds, and a remote mythical world.

⁹⁴ Robinson 1976:402.

7.5.9 Morality

According to Minnis (1984), as stated above, one of the elements of an authoritative text would be a recognised author or source, and perhaps known literary precedents. These would be more commonly found in literal texts since oral texts tended to have no stated author or authority. The basis of medieval education was the study of authoritative, moral, Christian texts, which according to Aristotle's four causes, would include an author/auctore, literary sources, and a justification through moral significance as an ultimate aim (Minnis:1984:28). Moral statements or guidance, either within the narrative, or within a prologue/epilogue as in *Reynard*, or separate from the narrative as in Henryson's *Fables*, may imply an intended literal reception.

7.6 Discussion: the literal features of the two texts

Next I shall provide the findings of the application of the literal model that may imply literality; as stated in 6.3 with reference to auralty, none of the features alone would suggest literality, but taken in combination with other literal features and in comparison with aural features, may imply the literality and/or auralty of the text.

7.6.1 Reception and transmission statements in the two texts

In *Reynard* there are very few reception-transmission statements indicating literacy, with all of them occurring either in the prologue or epilogue sections that address the reader directly on the subject of the moral framework of the narrative in the prologue section, and as part of an author's statement of the verity of the tale in the epilogue section. In the prologue section the statement that the tale contains 'dyuerse poyntes to be merkyd' (6:2) suggests private reading and thought rather than a social, aural reception, with the idea that the text may be marked.⁹⁵ Further the reader is told that, of the text:

As fer as they in redynge or heering of it shal mowe vnderstande
and fele the forsayd subtyl deceytes that dayly ben vsed in the worlde
(6:8-10)

thus implying both reading and listening. Following this comes the advice that they who would understand the text properly must 'ofte and many tymes rede...and earnestly and diligently marke wel that he redeth...and not ones to rede it' (6:13-16), suggesting an intense, private, and repeated reading reception. Although Coleman has suggested that this passage is merely debunking a common practice of seeking moral meanings in vernacular texts (Coleman:1996:218), yet others (Blake:1983: Meier:1979⁹⁶) have seen a moral intention in Caxton that may affirm his sincerity in giving such advice to the reader. Meier suggests that although Caxton was a business man who could identify a

⁹⁵ This may have also implied that the points were worth taking notice of, although the sense seems more literal.

⁹⁶ Meier, H.H. Middle English Styles in Translation: A note on Everyman and Caxton's *Reynard*: in *Ablas, J.B.H and Todd, R.* 1979.

promising market for his books, he was still ‘a businessman with a broad moral purpose’ (1979:27). In the epilogue section there are three transmission-reception statements concerning the truth of the narrative, twice, stating that any different versions of the fox’s story that the reader may have ‘herd or red’ (111:36; 111:37), may be taken as lies. In most cases the transmission-reception statements imply either reading *or* listening.

In the *Fables*, there are almost no transmission-reception statements, with the direct ones concerning silent reading rather than listening. In the *Prologue* the poet submits his ‘translatioun’ (l.32) to the reader’s ‘correctioun’ (l.30), implying that this is a written text that may be changed. Twice there are direct references to a written form in ‘Me neidis wryte’ (l.37) and in *CF* ‘I purpose for to wryte’ (l.408).

In both texts the ‘translation’ is submitted to the reader’s correction, in Henryson’s *Prologue*, and in *Reynard* in Caxton’s (as translator) statement ‘Prayeng alle them that shal see this lytyl treatis / to correcte and amende’ (112:16-17), which implies literacy not only in the concept of amendment but in the ‘see this lytyl treatis’ as a visual reception.

7.6.2 Characterisation in the two texts

Internal characterisation allows the reader to see the thinking and motivation of the protagonists as well as any development and change in the characters. In *Reynard* there seems to be no development of the characters, but we can see directly into the thinking of the fox, which occurs with no other character in the narrative. Such interiorisation of the fox's character alone may lead the reader to see the fox as more 'human' than the other flatter, more one-dimensional portraits of the other characters so that they appear less rational, more 'animal' than the fox. Additionally, giving the narrator an insight into the fox's mind, and only the fox's mind, suggests that it may be the fox who is narrating his own story; the fact that he narrates his own story carries moral implications. Further moral implications may be in the fact that if there is no change in the character of the fox throughout the narrative, then it may be questioned as to whether there is any real moral closure of the plot, especially given that *Reynard* is a printed text; print, according to Ong (2002) 'mechanically as well as psychologically locked words into space, and thereby established a firmer sense of closure than writing could' (145). A moral closure to the narrative would surely need either the fox to be punished for his deeds, or his character to undergo a radical change towards repentance for his actions? The closure to the narrative events in *Reynard* gives no moral satisfaction or resolution: the fox simply continues, his character and actions affirmed. There seems to be no moral significance, such as may be provided by a known author (Minnis:1984) in the closure of this narrative.

There are many instances of the fox's insight into his own behaviour or actions, for example at the very start of the narrative when we are told that the fox does not obey the summons to the king's open court because Reynard 'knewe hym self fawty and gylty in many thynges ayenst many beestis' (6:31-2). Guilt is a very private, human inner emotion (as opposed to shame, which is more public), so from the very beginning we are aware of the fox's inner thinking and feeling, focussing the audience perception on the fox's point of view, rather than that of any other animal in the narrative. Another instance of how the fox thinks and works is seen when Reynard promises to himself that, in order to escape responsibility for the murder of Kywart the Hare, he will 'brynge forth the fairest lesyngis that euer man herde. and brynge my self out of this daunger' (75:28-9).

The narrator's voice in describing Reynard's castle, Malerperduys, after the fox has gone to attend court, is highly sympathetic to the fox's own thinking:

A gods / how sorouful a bode
 ermelyne wyth her small whelpis
 For the vytayller and he that
 sorrowed for malerperduys was goon his way /
 And the hows not pourueyed ne vitaylled. (25: 7-10)

This seems to reflect the fox's own feelings when he leaves his castle and family behind him.

In the *Fables* we seldom see into the fox's mind or thinking. In *CF* we are told that the fox 'in his mynd he kest / The ieperdies, the wayis, and the wyle' (1.429-30), through which he will trick the cock. Later, during the chase, the fox speaks to the cock 'in mynd' (1.556),⁹⁷ that he wishes he had the cock in his den, a wish which the cock

⁹⁷ At this moment the fox literally cannot speak, since he has the cock in his mouth, so the narrator has to step into the fox's character, momentarily.

somehow seems to be aware of, for he replies in speech to the fox ‘with sum gude spirit inspyrit’ (1.558). The cock’s suggestion enables him to defeat the fox and escape; the cock’s wisdom is out of character for the cock, and the defeat is out of character for the fox.

In *FW*, the fox is initially characterised as wise, since he understands the various aspects of the stars and planets and how to read fate in them, yet he is not wise enough, ultimately, to escape the ‘mischief myngit’ (1.651) in that fate. The wolf is presented as clever, ‘in science wonder sle’ (1.667), and devout, ‘With beidis in hand, sayand his Pater Noster’ (1.669), yet his name is given as ‘Freir Volff Waitskaith’ (1.667), meaning ‘Do harm, Do Injury’ (Fox:1981:227). At the end of this fable, the usual attributes of the fox, clever and triumphant, and the wolf, stupid and beaten for it, have been reversed, for the fox was not clever enough to escape his death, while the wolf suffers no adverse consequences of his actions at all.

If the flaws of the fox have, unusually, led to his downfall in *FW*, in *TF* there appear to be almost two separate foxes, so different are his characteristics. In this fable there is the tale-within-the-tale, the story of the mare’s kick within the story of the fox at the king’s court, a combination not found elsewhere. Here perhaps the characterisation of the fox becomes more rounded and complex not by interiorisation but by the presentation of two sides of his character, rather than the heavy, unchanging characterisations more common in the oral/aural mode. The fox’s wiles and verbal subtleties seem to have deserted him in his rather comic, but ineffective excuse against being sent to fetch the mare, that his hock (the middle joint of his back leg) is ‘cruikit as ye may se.’ (ll.995-6). Yet in foxes this joint is naturally crooked. Later, his defence

against killing the lamb: ‘ ‘Aa, souerane lord, saif your mercie!’ quod he. / ‘My purpos wes with him for haif plaid’ ’ (ll.1078-79), is similarly weak. Yet in the tale of the mare’s kick, he not only effectively manipulates the wolf into getting injured, he also succeeds in making an opportune meal of the lamb. Within the one fable, the fox is both comically weak, and murderously effective, his character does not develop, but oscillates between the poles of weak despair and murderous strength.

A more rounded character is shown more through interiorisation of Reynard’s thought in *Reynard*, whereas in the *Fables* it is through the two different sides of Reynard’s character in *TF*. Characters may sometimes act in unexpected ways in the *Fables*, which is not found in *Reynard*.

7.6.3 Linear structure of the narrative in the two texts

In *Reynard*, although the narrative does consist of independent episodes, each of which may stand alone, and many with distinct but unstated sources, each episode could also be seen as part of a gradual building of climax and resolution. At the end of part one, the court is preparing to hang the fox ‘without lawe or Iugement / and ther with all shul be contente/’ (50:29-30), yet by the conclusion of part two the fox is triumphant and all his enemies brought to catastrophe.

In *Reynard*, there is a constant building and resolution of tension within the episodes, sometimes comic as in the incidents with Bruin and Tibert, i.e. how will the fox defeat those king's messengers? Sometimes the tension is emotive such as the slaying of Kywart the Hare, or more prolonged, for example when the fox tells the long tale of conspiracy to depose the king and give Bruin the crown; will the king believe the tale and reprieve the fox? The king pardons and 'forgaf the foxe alle the mysdedes and trespaces of his fader and of hym also' (39:22-3). Throughout both parts one and two, there is a constant rise and fall of tension, related to the fortunes, or even the very life, of the fox, until he is finally triumphant at the end of part two.

If, in *Reynard*, linearity may be seen in the episodes throughout a narrative that is linked by the characters and events within it and moving to the resolution of the triumph of the fox; this is not found in the *Fables*, concerned as they are with different sets of characters in different circumstances (with the exception of the narrative linking of the foxes in *CF*, *FW*, *TF*). In the *Fables* linearity may be suggested in the movement towards a moral resolution or statement that is allegorically linked or related to the events of the narrative. This works on two levels, within each individual fable, and within the *Fables* as a whole, in a certain, traditional order, with *CJ* following the *Prologue*, and ending with *PM*.⁹⁸

This order has been seen as charting a movement from a more innocent, ideal world to a more realistic portrayal of the 'very fallen world' (Fox:1981:lxxxi), which Henryson saw around him. Although Henryson states in the *Prologue* that his fables are translated from 'Esope' (l.27), in fact the fox fables, although some may contain elements from the Aesopic source, are all sourced from episodes within the Reynardian

⁹⁸ See section 2:5.2 The Order of the *Fables*.

tradition. Taken alone, the fox fables do follow this movement from the ideal to the real world, blending in with a parallel movement in the Aesopic fables, which, Mann suggests, prevents the collection 'from becoming fatally incoherent' (Mann, from handout, presentation at *International Reynard Society Conference*, 2009:Utrecht). In the first half of the *Fables*, the traditional world of the Reynardian episodes is subverted, with the fox being defeated by the cock, to his revenge slaying by the goatherd in *FW*, and his son's hanging by the legal process in *TF*. Here the world is as it should be, with transgressors appropriately punished, either by Fate/God or the Law. In part two of the *Fables*, towards the portrayal of the real, fallen world, in *FWC* the fox-transgressor ends in his den with all the herrings while the cadger has lost his fish and the wolf is severely beaten. In *FWH*, the fox transgressor is ultimately 'als blyith as ony bell' (1.2421), where the wolf is trapped in the well and the husbandman may have lost his hens. The moral resolution here is the movement from the ideal world where the fox is punished by death in the first half of the *Fables*, to the real world where the guilty escape the consequences of their deeds, and the innocent or less guilty are punished, reflecting the medieval moral concept of the 'World Up Side Down' in the second half.

A similar movement towards a moral statement, may be seen in individual fables in both halves of the *Fables*, although it may not be so clear in the case of the dark *moralitates*. In *CF* for example, the *moralitas*' exhortation against 'flatterie and vaneglore' (1.612) may easily be linked to the cock's behaviour, whereas in *FWC* likening the 'reuand wolf vnto ane man' (1.2206) may need more thought. The linearity here is in the linking of the narrative to the *moralitas*, so that the two may be seen as a logical whole. The wolf taking the place of a man in *FWC* may be seen as an allegory of

man's greed for possession, the 'gold sa reid' (l.2214) which the fox, representing the temptation of worldly gain, takes advantage of. That this linear link between man's greed and his downfall is not immediately clear, may suggest literality in that the audience/reader would need to go over the narrative and the *moralitas* several times perhaps in order to make sense of the link, something those at an aural reading may not be able to do, although they may have the advantage of being able to discuss the link with their fellow audience.

The linear structure of *Reynard* is related to the narrative events building towards the conclusion of Reynard triumphant in the final episode, whereas in the *Fables* the linearity is more related to a movement towards a moral statement beyond the actual narrative events, but linked allegorically to them. If the narrative linearity of Reynard leads to the triumph of the fox, what of the moral linearity of the text? The moral purpose suggested by Blake (1971:1983) and Meier (1979) is at odds with Coleman's description of Reynard as principally a tale of a fox and a lion, by implication for entertainment only. The moral framing of the text seen in the prologue and epilogue sections suggests close reading in order 'teschewe synne and vyces' (112:5), exemplified in the tale of the fox. Perhaps each episode of the narrative can be read as an exemplum or short narrative leading to a moral, as were often used in medieval sermons, and of which Chaucer's The Nun's Priest's Tale may be seen as an example. In Chaucer's tale the fox is defeated, however, unlike the fox in Reynard. An approach to a moral reading of Reynard may be in seeing the epilogue section as a dark morality as found in some of the moralitates to FWC and FWH, in which the two fables are given as examples of the moral state of contemporary society where a rogue such as the fox

can triumph over godly men like the husbandman or the hard working cadger. In this sense the moral purpose of Caxton could be seen, in exposing how the fox works, to enable the reader to avoid 'reynardis nette' (110;12). The moral purpose is to expose scoundrels so that they may be avoided and defeated. As with the moralitates to the Fables, there is reader choice (for the contemporary reader as well as the later or modern reader) either to accept the moral element, or to simply enjoy the narrative for its own sake.

In the Fables, the widely accepted order proposed by Fox (1981) leads to a moral conclusion regarding the moral state of Henryson's society, although MacQueen suggests that order is one imposed by later printers after Henryson's death (see section 1.6.2). If the Fables were not intended as part of a linked collection (MacDiarmid 1981), the moral intention is still present in the moralitas of course, perhaps linked to a basis of numerical composition that MacQueen proposes, which readers of Henryson's time would have been alert to. There are internal links between the Prologue and CJ, as well as between CF, FW, and TF, with MacQueen (2006) suggesting that PS comes before LM. If the moral linearity proposed by Fox (1981) and others is not that intended by Henryson, but one imposed by later editors or printers who saw the Fables as a literate, printed form, belonging together as a collection on which order must be imposed, then such moral linearity may be that created or constructed by a certain social impulse towards order. If Henryson, as a scholteacher, saw a didactic, moral element to the individual fables, with the Prologue as a guide to interpretation, then each fable does become a 'mini-epic' (Mann:2009), suitable for aural understanding in their individual form (as perhaps they would be used in a schoolroom). The Fables as a collection would

be more suitable as a literate form, for private reasoning over how they may work together, as a group towards an overall moral meaning. Henryson's intention, for the Fables as separate aural forms, or as a more literate collection, (or neither) we cannot know.

7.6.4 Rhetoric and proverbial style in the two texts

Through the agent of narrator devices such as invention, imagery, and narrative contrast, a certain stance or opinion is created, with the additional use of proverbial sayings to make a point about the morality of a character. In *Reynard* points to be made concerning the morality or the action/character of one of the protagonists often come from one of the characters themselves in a proverbial form, whereas in the *Fables*, while proverbial statements are used, moral points may also be made through other rhetorical devices.

In *Reynard*, Grimbert sometimes uses proverbs to defend Reynard, saying of the wolf's accusations against the fox, 'An Enemyes mouth / sayth seeld wel' (8:31; see Jente 766). Reynard himself often uses proverbs or proverbial form to defend or justify himself, or to deflect attention of the other animals away from his own crimes. For example in pretending ignorance of Kywart's death and demanding justice for the killer (himself) he cries 'For murdre abydeh not hyd' (84:16; see Jente:516; ODEP:439; Chaucer, Nun's Priest's Tale:vii/3052). Here, the reader, knowing that it is Reynard himself who has slain the hare,⁹⁹ is given a vivid example of the fox's duplicity in such

⁹⁹ One of the few instances where we have a first hand description of the fox's crime, from what could be the fox's own narration, rather than another animal recounting it in court.

effrontery and ability to lie to look after himself; it is a defiant form of self-defence. In this, and the fox's warnings against the covetousness of those at court (85:24-30, for example), the fox is again deflecting attention away from himself, in this case from his covetousness of the high offices at court that he has lost. The fox makes moral points about others, at the same time involuntarily exposing (through the readers' knowledge of the fox's actions and motives) his own moral failings.

Throughout *Reynard*, there are almost no occasions when the fox's morality or behaviour are commented upon adversely, and even when comments do arise they are neutral observations rather than negative evaluations. In the epilogue section, the fox himself states, 'Alleway the foxe / shal a byde the foxe' (108:7), meaning that you cannot change the nature of the fox. In Whiting 592 there is 'Ay runs the fox as long as he has foot' (also in ODEP 382) of a similar meaning.¹⁰⁰ In this speech the fox uses the proverbial saying to emphasise his own loyalty to the king, although there is irony in the alternative, implied meaning that the bad nature of the fox cannot be changed, for despite his protestations of constant loyalty to the king, there are his own earlier statements regarding the king such as 'I haue sklandred hym and the queen many tymes / that they sal neuer be cleer therof' (25:30-31).

The wolf is the only animal in *Reynard* who consistently sees through and opposes the fox, all the others are taken in by him according to their own weaknesses and greed. Within the narrative itself,¹⁰¹ apart from the wolf's insights, there are no proverbial or rhetorical devices used to make directly and unambiguously negative moral observations or condemnation regarding the fox's character and his actions.

¹⁰⁰ See the *Fables*, *TF* 1.827.

¹⁰¹ The epilogue section will be discussed later.

In the *Fables*, imagery is often used to make a moral point. In *FW* we are not told explicitly that the goatherd has shot the fox through the stomach, but it is implied in the fox's complaint that 'na man may speik ane word in play' (l.770) after his comment that to be shot through his full stomach would be appropriate. Such a death leaves the audience with a shocking and strong image of punishment for those who abuse the sacrament of confession and do not perform their penances. Such moralising from the author, however playful, is an instance of the authorial control of the narrative.

There is also comic imagery such as, in *FWH*, the protagonists swearing to stand by the fox's legal decision on the wolf's foot, the man's hand and the fox's tail; such an image is memorable, partly through the strong amusement it may provoke in a listening group as well as the absurd image itself. It also emphasises the verbal dexterity of such foxes (and some lawyers) in persuading the more gullible into an action that may cause them loss or harm. In the *Fables*, such use of imagery is part of the rhetorical style in presenting an argument.

Henryson's use of invention, as well as making the individual fables memorable, would also have served a moral purpose. For example the procession of exotic and domestic animals in *TF*, including heraldic elements such as 'Thre leopardis come, a croun off massie gold / Beirand' (ll.874-5) may reinforce the idea of the majesty and power of the king,¹⁰² as part of a very colourful procession, but such power may be questioned when the fox, casually and thoughtlessly, against the King's Peace, slays the lamb.

¹⁰² Three leopards were part of the heraldry of the English king, but in *TF* they are serving the Scottish monarch.

Use of traditional proverbs to make a moral point may be seen in the *Fables*, for example when the hens are discussing Chantecler's presumed death, they say 'Let quik to quik, and deid ga to the deid' (l.522: Whiting: Q14; ODEP:376)), and ' "Als gude lufe cummis as gais" ' (l.512: Whiting:L475; ODEP:389). Given the context of their use, these proverbs and their wisdom are perhaps subverted to make a point, not about the living and the dead, or about the loss of love, so much as about the hens themselves. In *FW* the fox reminds himself that 'Deid is reward of sin and schamefull end.' (l.653), recalling Romans 6:23 'For the wages of sin is death.' (The Holy Bible: n.d. London). In *TF*, it is the narrator himself who gives such a proverbial reminder in his advice to the audience, 'And fle the filth of falset, I the reid, / Quhairthrow thair fallowis syn and schamefull deid.' (ll.983-84). Again the warning is reinforced by the fox's death at the end of the narrative. In the *Fables* proverbial warnings, reinforced by narrative events, are given both by the fox himself and by the narrator, something which does not happen in *Reynard*.

In the two final fox fables, such proverbial use serves a different purpose, not the stern moral warnings of the earlier fables, but seemingly giving advice to those who would succeed in dubious business as much as pointing out the propensity for dishonesty in society. For example in *FWH* is the advice 'Seis thou not buddies beiris bernis throw, / And giftis garris crukit materis hald full euin?' (ll.2322-23: Whiting:B580, G68). In *FWC* there is the narrator's statement that he who 'couetis all, is abill all to tyne' (l.2190: Whiting:A91), which does apply to the wolf, yet the fox in his own covetousness, succeeds in taking all the herring for himself. The double edge given to such proverbs is borne out, as in the earlier fables, at the end of the narrative.

In *Reynard*, points to be made concerning the character or actions of the protagonists are often made by the characters themselves through proverbial statements, tending to have the function of justifying their own behaviour, to accuse another of wrongdoing, or to shift blame. In the *Fables* both proverbial forms and other rhetorical devices are used, by the characters and by the narrator, to make some moral points that the audience may apply to their own lives. In the epilogue section of *Reynard* and in the two final fox fables in the *Fables* the moral points made seem to have a double function of warning and of the apparent observation that dishonesty is necessary in order to gain material goods. That material wealth often comes through dishonesty is of course a valid moral observation, although an audience may perceive this as much as advice as a warning; audience reception may subvert author's intention.

7.6.5 The text as a lasting physical artifact in the *Fables* and *Reynard*

Elements of the text as a lasting artifact may be that the reader can negotiate the text, move around in it, read and re-read, correct the text, see the text as having the authority of an older, perhaps stated source, and the presence of such discourse or structural markers as chapter headings, titles, and inter-textual relationships.

In *Reynard* there are forty-three separate chapters each with its own heading, listed under the general title of 'This is the table of the historye of reynart the foxe' (Blake:1970:3). The chapter headings not only guide the reader to the content of the chapter, sometimes ironically in the case of 'How the bere ete the hony' (14:20), they

allow the reader to move back and forth within the text easily, to find specific episodes. Sometimes the chapter heading may refer to or remind the reader of an earlier event, as in xxvij ‘How reynart the foxe cam another tyme to the courte’ (56:20), linking this event in part two to a parallel event in part one, xiiij, ‘How the foxe cam to the court and excused hym to fore the kyng’ (29:1). In this way the reader may be reminded of the similarities and contrasts between the fox’s two visits to the king’s court; both times there are many animals waiting to bring accusations against the fox, yet in the second part he ultimately triumphs. Here the chapter heading points the reader to an earlier event in the narrative, yet elsewhere they may enable the reader to predict or anticipate what will happen, in an ironical fashion through their own prior knowledge of the genre of fox tales. For example, in xv. ‘How the foxe was ledde to the galwes’, the reader would expect to learn how the fox escaped from the gallows (as he does).¹⁰³ Such chapter headings guide the reader’s predictions or expectations, perhaps helping to emphasize the cleverness of the fox. In a written text, as part of the ‘table’ preceding the narrative, the headings would work as a guide to the complete tale, enabling the reader to move around in, and revisit favoured parts of, the narrative.

In two cases the chapter titles refer to the events in the chapter as a ‘parable’, ‘a short and simple story which...points to a moral’ (Cuddon:1979:634). The word parable may suggest the parables of Jesus in the synoptic Gospels; it also appears to place the episode that follows at a certain distance from the contemporary present of the narrative, even though both episodes concern recent events including both the fox himself and the wolf. These are found in chapter xxx. ‘A parable of a man whiche delyuerd a serpent fro

¹⁰³ The fact that this is in Chapter 15, out of 43, with many pages remaining in the physical text, would also lead the reader to expect that this is not the death of the fox, so early in his own ‘history’.

deth' and chapter xxxiiiij, 'A parable of the foxe and the wulf'.¹⁰⁴ Both episodes purport to show the fox's wisdom, with the first including a modified version of the fable of the Dragon and the Churl found in Caxton's *Aesop* (Lenaghan:1967:139-40), and the second of how the fox tries, unsuccessfully, to pass on his cunning to the wolf which, typically for a fox-wolf episode, ends in the wolf getting a severe beating. A parable may be an oral form, traditionally used to teach (as by Jesus) or an aural form, read aloud from the Bible; as used here in these literal chapter titles and in the table, they may serve as a pointer to the reader that what follows needs to be especially marked as belonging to a tradition of established wisdom. In both cases it is the wisdom of the fox which is exemplified, with the word 'parable'¹⁰⁵ suggesting perhaps that here indeed is one of the passages that the reader must, as stated in the prologue section 'ernestly and diligently marke wel' (6/14), in a manner that may not be possible in an aural reception.

That the text is an artifact is suggested by the fact that it may be corrected by the reader, something that Caxton as translator invites the reader to do, 'alle them that shal see this lytyl treatis / to correcte and amende / Where they shal fynde faute' (112:16-17). This may be a standard author/translator disclaimer, yet it emphasises the text as having a physical existence, and one that is connected to the past in the Dutch copy used by Caxton. This source is only identified as his 'cotype whiche was in dutche' (112:18-19) in the text, there is no identified author or authority for the text, which may give a leeway in proposing that it can be corrected. An implication is that it is the translation

¹⁰⁴ These are both the chapter titles from the table, which differ slightly from the chapter titles in the text itself.

¹⁰⁵ Although it could be a sly use by the fox, to briefly raise the tale to what it manifestly is not, a text pointing to a moral.

itself, or Caxton's 'rude and symple englyssh' (112:20) that may be corrected, rather than details of the narrative.

In the fox *Fables*, the suggestion that the text may be corrected occurs twice in the *Prologue*, suggesting that the text exists as a physical artifact that may be improved by the reader. As in *Reynard* it is implied that it is the translation, or the 'hamelie and in termes rude' (1.36) language of Henryson, rather than the content itself that is open to correction by the reader. This suggests a reader who has time to reflect on the language of the fable, and make corrections, rather than a listening audience who would neither have the time nor the opportunity to correct an aural version. In the *Prologue*, 'Esope' is named twice as the source of the fables (1.27: 1.57), and he is also referred to as 'My author' (1.43) and 'This nobill clerk' (1.57). Aesop is referred to twice more in the fox tales, in *FWC* 'As myne authour expreslie can declair;' (1.1952), and in *FWH* with 'In elderis dayis, as Esope can declair' (1.2231). In fact none of the fox *Fables* have a direct Aesopic source, not even *CF*, so this relating them to Aesop may serve the purpose of giving them the authority of age or a revered auctour, placed as they are among the other fables that have a more identifiable Aesopic source. However such authority may also deter the actual making of corrections, at least to the content, of fables with such a venerable source. Both the possibility of correction, and the traditional, identified source however, are more indicative of a literal text rather than an oral/aural text.

Another indication of a literal text/reception is in the possibility of multiple readings, reflection and exegesis of meanings. In the *Prologue* it is suggested that the text needs to be 'labourit with grit diligence' (1.9), to be worked at, read and re-read, not possible in an aural reception (although in an aural reception listeners may discuss together the

possible meanings). Another aspect of multiple readings is found where the *moralitas* may result in the reader returning to the narrative with the conclusions of the *moralitas* in mind. There are also moral interjections condemning the fox from the narrator, within the narrative itself, which may result in the reader at least pausing in their enjoyment of the narrative, to consider alternative understandings. Such direct condemnation of the fox differs from the more indirect allegorical suggestions of the *moralitas*, where the fox is ‘likened’ to temptation. Immediate criticism of the fox, even if the author is being ironic, is so unusual in the fox literature that this itself may give pause for thought, even if the reader does not re-read the relevant section of the narrative.

Apart from requiring the reader to return to the narrative, there are also references to former events in other fables, as in *FW*'s reference to *CF*, ‘Leif we this vedow glaid’ (l.614), and in *TF* ‘This foirsaid foxe that deit...’ (l.796). There is also a future prediction in the ‘fatal auenture / And destenie’ (ll.616-7) in *FW*. Such backward and forward reference may imply a text that the reader can move around in at will. With such a written text, once it has been read through at least one time completely, then the reader, as well as moving around in it to select specific episodes to re-read or reflect upon, also has an overview of the entire text or narrative, leading to a holistic understanding that a listener to separate episodes may not have.¹⁰⁶

In both texts, one (*Reynard*) existing as a literate, printed artifact and the other perhaps not, there may be seen an overall structure leading to a conclusion. In the case of *Reynard*, this is primarily a narrative structure that is episodic, involving the same set of characters moving forward through time in a linear manner, where each episode

¹⁰⁶ In an age of oral/aural transmission and reception however, a listener may have had, in practice, a far greater aural recall than today.

builds on events of former episodes. In the fox *Fables*, such movement, although sometimes involving episodic narratives linked to former episodes, is primarily moral, moving from the depiction of an ideal society where wrongdoing is appropriately punished, to a more realistic world perception where wrongdoers benefit, and the innocent, or at least less guilty, may suffer severely. In the first three of these fables, *CF*, *FW*, and *TF*, which have narrative links through time and character, the fox(es) move(s) from losing their prey in *CF*, to sudden death through the personal vengeance of the goatherd in *FW*, to the justified process of legal death by hanging at the king's court in *TF*. In what Fox has called the 'traditional' order of the *Fables* (Fox:1981:lxxv-lxxxix), the next two fox fables are in the second half of the order, dealing with moral decline. In both *FWC* and *FWH* the fox is the sole beneficiary.

In the *Fables* there is no specific epilogue section as may be identified in *Reynard*, unless it is hinted at in the 'Adew, my freind' (l.2969), of the first line in the last stanza of the *moralitas* of *PM*. If one accepts the traditional order as that intended by Henryson, there is a clear progression from the more ideal of the first fox fables, to the depiction of society as Henryson may have perceived it in the final fox fables of *FWC* and *FWH*. Such an order and progression would most probably be easier for the literate reader of a text to overview, move around in and reflect upon, than for an episodic listener.

In *Reynard*, which is also divided into two parts, although as in the *Fables* there is no direct discourse marker to indicate this, the chapter headings or titles themselves may point to the movement of the narrative from Reynard's initial summons to the king's court, to his ultimate triumph. There are forty three chapters, with twenty-two in the

first part and twenty-one in the second part. Each part begins with the king holding a feast and a court; in Part One to celebrate Whitsun, and in Part Two to celebrate the king's renewed friendship with the wolf and the bear after he had initially had them imprisoned due to Reynard's fabricated story of their treason. The prologue section comes before the description of the feast and court of the first part, and the epilogue section follows directly on, without a break in the text, after the description of Reynard's triumphal homecoming at the end of the second part. There is no allusion in the table of chapters to either prologue or epilogue sections. The first part charts the attempts to bring Reynard to court, his escape and murder of Kywart the Hare, and how Bellyn the Ram was punished for the fox's crime. In the penultimate chapter of this part, Reynard is free, but has been condemned by the king to be hanged 'by the necke without lawe or Iugement' (50:29). This chapter is entitled 'How the fox sente the heed of kywart the hare to the kynge by bellyn the ramme' (48:27-8), thus marking the fox's defiance of the king, but not his threatened punishment. The final chapter of this section is entitled 'How bellyn the ramme and alle his lignage were gyuen in the handes of ysegrym and bruyn and how he was slayn' (50:31-2), referring only to Bellyn's punishment for Reynard's crime. Others are punished for the fox's crime and his defiance of the king; the lack of punishment for the fox removes even the indirect moral response to his crime that punishment would imply.

The second part charts the arguments of the fox and Dame Rukenawe against his accuser, culminating with the combat of the fox and the wolf, not about any of the other animals' accusations but over the fox's supposed rape of Erswynde, the wolf's wife. This is won by the fox by some rather underhand means, such as wringing the wolf's

testicles, yet the king accepts the victory and gives the fox high honours and office. The final account of the fox shows him safely at home with his family, ending with the statement 'And the foxe lyued forthon wyth his wyf and his children in grete Ioye and gladnes' (111:34-5).

The narrative is episodic, although linear in time and concerning the same main characters (with the exception of Dame Rukenawe who appears in the second part), with no overt moral structure or movement as may be seen in the *Fables*. There is only one chapter heading indicating any wrongdoing on the part of the fox, chapter twenty 'How kywart the the hare was slayn by the foxe' (46:11), occurring roughly halfway through the entire text, the chapter itself giving a vivid and direct narrator description of the murder, rather than presenting it as a second-hand account given by another character. In both parts the narrative leads to the fox's triumph against the king, in the first by apparently escaping justice for the murder of Kywart the Hare, and in the second by manipulating the king into granting him high office, such movement to success charted by the chapter headings.

In these elements of each text as an artifact the *Fables*, through the use of Aesop as a stated source, the correction of the text urged at the beginning (rather than at the end), the moral structure given by the *moralitates*, in-narrative moral interjections, the overall movement to the depiction of a contemporary moral decline, and some of the difficult exegesis required by the darker of the *moralitates*, suggests the text is literal rather than aural. In *Reynard*, although it is a printed and bound text, the lack of moral structure or movement within the narrative, the episodic movement towards the triumph of the fox, the suggestion for correction of the text or translation coming only at the end of the

narrative, and the implication that the suggestions for multiple readings and exegesis are making fun of such contemporary practices, appears to place the text more towards the aural end of the spectrum of transmission-reception, rather than the literal.

7.6.6 Moral elements in the two texts

Moral statements or implications within the text, or guidance toward a moral conclusion to be drawn, would point towards literality rather than aurality. In the narrative of Reynard there are few occurrences of any kind of direct moral comment on events or actions of the characters at all. There is indirect moral comment in such events as Tibert being manipulated by the fox into receiving a beating from humans, since the beating could be seen as retribution for Tibert's greed. The king is also punished, for his greed for the treasure, when the fox, released by the king, slays Kywart the Hare (a member of the king's court) and sends the hare's head to the king. The simple moral message in these events may be a warning against greed, yet the audience may derive pleasure from the cleverness of the fox in manipulating the 'punishments', and there are comic elements also in those punishments. Thus, although there are moral implications in such events, audience admiration for the fox, hardly a moral symbol, is also established.

Sometimes the fox himself appears to be giving some moral point, but the point is soon subverted. He says of himself that he is 'oftymes rored / and prycked in my conscience as to loue god aboue alle thynges...And hate alle thynges that is not good'

(60:18-25). But soon he forgets this sentiment as ‘thenne cometh the world...And the flesshe wyl lyue plesantly’ (60:30-1). That the desire for goodness is quickly defeated by the weakness of the flesh is not presented as something that must be fought against, it is simply fact.

Reynard’s story of the sick lion cured by the wolf’s liver (told to the king as a true event concerning the fathers of Reynard and Isegrim), which often occurred in Reynard stories, is also found in Caxton’s *Aesop* (Lenaghan:1967:146-9), and there are versions of it in *Ecbasis Captivi* and *Ysengrimus*. The accepted moral is that harm committed against another may rebound on oneself, although in Reynard the tale also gives advantage to the fox in showing the wolf’s unwillingness to help cure the king, and of course in the subsequent killing of the wolf. The fox often makes statements that appear to be morally motivated, yet also demonstrate his own duplicity, for example in ‘I wolde that god shewde openly euery mans mysdedes / and alle theyr trespaces stoden wretton in theyr forehedes’ (62:33-5). This is said to the king, against the deceit of those who accuse the fox of crimes, to put the fox in a very good, moral light before the king. Yet this is a striking example of the fox’s own powers of deceit or duplicity, for if his wish was granted, his murder of Kywart would immediately become apparent to all. In Reynard, although there are ‘moral’ elements in the narrative, often their function is not to simply promote a moral interpretation, but to promote the fox’s wit and powers of deceit as well.

The moral content or reception of Reynard may also be seen in the light of Caxton’s output, as translator and publisher as a whole. According to Blake (1983) Caxton was interested in literature as a guide to moral behaviour, he saw himself as an educator,

which may be seen in his prologues and epilogues (1983:72). Blake goes on to say that the purpose of the prologue in Reynard was not only to advise people not to be deceived by such as the fox, but also as a guide to the reader's own behaviour. Although the story of Reynard the Fox, as Caxton published it, was new to English readers, it fell into a recognisable genre of animal stories with a moral purpose. Before Reynard, Caxton had published three books exploiting animal tales in a didactic and moralistic manner; Aesop's Fables, Churl and Bird, and Horse Sheep and Goose. The latter two were by John Lydgate, and by the fifteenth century English readers were familiar with reading moral lessons into animal fables and stories (Blake:1983:74). It is likely then, that most literate English readers would have expected, or read into, a moral content in Reynard.

Schlusemann (1991:13) however, states that the fact that a text may be presented (i.e. through the prologue/epilogue framing) as a moralising sermon, may not actually affect the actual reception of the text itself. Caxton himself was a businessman, for whom the prologue and epilogue sections may have acted as sales propaganda as much as a moral guide. Futhermore, the advent of print may have led the contemporary reader to view Reynard in a different light to its(moralizing) fable and beast-epic forerunners. Schlusemann does see Caxton's epilogue as contrasting good and bad (1991:155), but she also suggests that Reynard's opportunism is an amoral response to the arbitrariness of fortune rather than an immoral one (1991:186). These points made by Schlusemann do suggest that the contemporary reader reception may have been one of choice between a moral and an amoral reading of the text.

For a non-literate audience however, it is difficult to say whether they may also have had such expectations of a moral reading of the text, as they may not have been so

aware of the literate moral tradition in animal tales, although of course they may well have encountered such moral content as listeners rather than silent readers. In a social, aural, reading of animal tales however, the entertaining or satirical elements may have been emphasised over the moral, so an aural audience may have had a different perception of the moral content of Reynard to the literate readers. Blake (1993) asks whether an emphasis on piquancy in Reynard may conflict with the moral interpretation; in an aural reception the interpretation may be guided by what the audience expect of a reading as a social event, or by the perceptible response by others in the audience towards either an entertaining or a moral interpretation.

In the *Fables* there are direct moral statements, comments and advice, both within the narratives and in the *moralitates* that are solely concerned with the moral interpretation of the individual fables, and of the collection as a whole. For example, in the *Prologue*, we are told that fables serve the function to ‘repreif the of thi misleuing, / O man, be figure of ane vther thing’ (ll.6-7). Sometimes there is direct moral advice to be found, as in the *moralitas* of *CF*, where the narrator’s conclusion is: ‘Thir twa sinnis, flatterie and vaneglore, / Ar vennemous: gude folk, fle them thairfoir!’ (ll.612-13). Here the *moralitas* is short at four stanzas, having a simple and direct relationship with the tale, and to remind the audience, after the pleasure to be derived from the comic narrative, that sin may lead to ‘hellis hole and to that hideous hous’ (l.598). The tone of the *moralitas* here shifts from the gentle exposition of the first stanza to the more didactic, declamatory warnings of the second. The narrative may be the ‘merie sport’ (l.20), but the audience are sharply reminded of the moral ‘ernist’ (l.20) that is behind it.

The *moralitas* of *TF* is considerably longer than others at seven stanzas, with a less direct relationship with the narrative, unlike the moral comments within the narrative of *TF*. The interpretations offered by this *Moralitas*, with their unclear relation to the narrative, would surely result in the reader going back over the narrative again to ponder over such suggestions that ‘The lyoun is the warld be liklynace’ (l.1104). The ‘world’ as seen in this stanza is something that drives men mad with greed to acquire gold or power. In the narrative the lion dispenses swift and strong justice on the fox, but this is only necessary because the fox has so thoughtlessly broken the King’s Peace and murdered the lamb, so the king may be seen as weak as well.

How then is the lion the world? Henryson suggests both in the *Prologue* and in the *Moralitas* of *TF*, that the meaning is in the text, under the surface, like gold in the ground or germinating seeds in the earth. The reader needs to work at the allegorical exegesis of the narratives, implying literality rather than orality. The reader may similarly puzzle over the final line of the *moralitas*, ‘And thus endis the talking of the tod’ (l.1145). Does this mean the end of the fox himself talking and using his words to influence to others to his own benefit? Or the end, through hanging, of the presence of the immoral fox in these ‘morall’ fables?¹⁰⁷ Or the end of worldly temptation when one may ‘se the face of God!’ (l.1114)? Or is it simply an (aural) discourse marker signalling the end of the reading? This is something else that may give the reader pause for thought and prompt a return to the literal text. There are similar dark *moralitates* in *FWC* and *FWH*.

In Reynard, although there is a conventional moral framing to be found in the prologue and epilogue sections, within the narrative itself there is little moralising, and

¹⁰⁷ He soon returns however, in *FWC* and *FWH*.

where it does occur it tends to be for the duplicitous purposes of the fox. There are no direct narrator comments on moral aspects within the text. In the Fables, the narrative of each fable works as a moral analogy in a way in which Reynard does not. There is some direct moral advice from the narrator, but the moral element is always present both in the events of the tale and in the moralitas that follows, although some allegorical exegesis on the part of the reader may be necessary to see the link between narrative and moralitas.

7.6.7 Status and hierarchy in the two texts

As noted above, status, literacy, Latin, the clergy, the male and orthodoxy were associated with written texts. In *Reynard* such elements may be found in the presence of authority figures with power, high birth and lineage, languages of status such as Latin and French, orthodox religious behaviour, and the use of written texts.

All the main characters in *Reynard* are those of high birth who belong to the king's court; for example Reynard, as Grimbert points out, is 'of hye burthe' (9/34), and Bruin the bear is told by the fox: 'next the kyng ye be the mooste gentyl and / richest of leeuys and / of lande' (14:3-4). The characters not only have high birth, they have titles such as 'Sir Tibert' or 'Sir Bruin' and they have lineage, as seen in the fox's statement

that 'xij.C. of ysengryms lignage by name' were to help the wolf in his conspiracy against the king (38:14-15).

Language of status is used in the text, as seen in the queen's use of both French and Latin in her plea to the king for Reynard: 'Sire pour dieu ne croyes...**Audi alteram partem.**' (54:9-15). Isengrym was a scholar who had studied at Oxford, was licensed in law and 'can wel frenshe, latyn englissh and duche' (59:8-9). Reynard uses a Latin phrase which is part of the liturgy, to emphasise that he is telling the truth to the king: 'In nomine pater .criste. filij. sayd the foxe' (29:34). However, it is possible that such phrases, familiar to all from the church services, may have been in common use outside of the church context.

There are many instances of religious behaviour in *Reynard*, especially those concerning pilgrimage, shriving, and confession. However, these are often subverted by the fox, for example in his appeal to be allowed to confess his sins before he is hanged, which confession he uses to fabricate his story of buried treasure at Krekenpyt. He then untruthfully claims to be obliged to undertake a pilgrimage to Rome, in order not to have to show the king where the treasure is, and on his pretend pilgrimage he takes the opportunity to slaughter Kywart the Hare. Even when the fox is shriven by Grimbert, the details of the penance seem to owe more to paganism than the church, for Reynard has to jump over a branch three times and then to kiss it.

Literacy is familiar and used in the text, as we see in the letter that Reynard gives Chauntecleer to read, telling him that it is the king's declaration of peace between animals. When the fox gives Bellyn the ram the bag containing the head of Kywart the Hare to take to the king, he pretends that it actually contains two important letters for

the lion, which Bellyn accepts, so the idea of writing and reading was nothing exceptional.

In the *Fables*, although the king in *TF* clearly has status and power, the position of the other animals in the narratives is less clear. The fox is an outsider who represents danger in *CF*, and in *FW* both the fox and the wolf appear as itinerant and opportunistic rather than as powerful members of the king's, or any, court. Both have education of some sort, for the wolf is a friar, and the fox is knowledgeable in astrology, although both were seen as dubious kinds of knowledge. In *TF* the king's power is clear when he makes a sudden movement at his court and all the animals 'flatlingis to his feit thay fell all doun' (1.924). There are also the trappings of power in *TF*, such as the unicorn who proclaims the king's court, and the traditionally heraldic elements of the description of the king's pavilion, such as the description of the king 'with sceptour, swerd, and croun' (1.879), a style of representation of the king found on groats and other coins and iconography. In the second half of the *Fables* there are no figures of power or status, and the fox and the wolf again are itinerant and opportunistic; the fox may be steward to the wolf (who he addresses as 'schir') in *FWC*, but the wolf is 'siluer-seik' (1.2036).

There are two liturgical elements in *FW*, the confession of the fox to the wolf, and the Eucharistic (in the sense of transubstantiation or in this case the 'transformation' of the kid into a salmon) 'baptism' of the kid. Although their form may be orthodox, the further content, and the intent of those performing are hardly so. When the fox drowns the kid he declares: 'Ga doun, schir Kid, cum vp, schir Salmond' (1.751), recalling a transformation such as that of the Eucharist. This event has strong, visually comic overtones, as well as verbal wit.

There are some occurrences of Latin in the *Fables*, such as in the *Prologue*, using a Latin quote to justify poetry as containing both seriousness and game (1.28), and Henryson's claim that his fables were translated from 'Latyng', giving them an orthodox status of age and wisdom. In *TF* the fox quotes a Latin proverb from a scroll as a reason not to 'read' the mare's hoof, shortly after he has addressed the wolf as 'Lupus' (1.1025) and the mare as 'contumax' (1.1004). In *FW* the fox also uses the Latin 'In principio' (1.2154), to assure the wolf of the truth of his words, which may have been a Latin tag in common use for this purpose.

There is some use of written texts, apart from the spurious respite from attending court on the mare's hoof. In *TF* the unicorn, announcing the king's court, takes a document 'And red the text withoutin tarying' (1.853), implying both that the pronouncement was read without delay, and perhaps also that the unicorn read it aloud easily and fluently, a facility not had by all. Later in the same fable the fox describes finding a scroll with a pertinent proverb which he read (despite his claim that he could not read), to the mare. These are the only instances of literacy in the fox fables.

It is only in *Reynard* that the king as an authority figure is present throughout the text, in the fox *Fables* he is only present in *TF*. The other animals such as the fox and the wolf only have high status and titles in *Reynard*, this is not explicit in the *Fables*, where the fox and the wolf have more itinerant status, on the periphery of society. The use of Latin is found in both texts, with some French occurring in *Reynard* as well. Literacy is also found in both, although it is not common, and facility in reading and scholarship is marked. Orthodox religious ceremony is used in both, chiefly by the fox, who subverts the liturgy and pilgrimage for his own purposes.

7.6.8 Subordinate structures and complex syntax in the two texts

Literate and print cultures tend to use more connective, subordinate structures than found in oral texts. In *Reynard* there are almost no occurrences of strings of additives alone. In the story of the conspiracy against the king by Sir Bruin and others we find ‘now...whiche...bycause...and...that...thus...and...and...that...for...and...that... For...And...where...’ (35:16-29). Here a combination of additives and connectives is used to carry the narrative forward. In the *Fables* the structures used to carry the narrative forward are also a combination of connectives and additives, such as found in the description of the widow in *CF*: ‘Quhilk...And...Except...And...that...and’ (ll.412-17). In the first stanza of *FWC* there is: ‘Qwhylum...As...and...Wes...And...Bot’ (ll.1951-57).

In both texts complex syntax is used to carry forward both narrative and argument, although in the *Fables* it is more commonly used than in *Reynard* to carry argument, being found in both the *Prologue* and the *Moralitates*. A further use of structure in the *Fables* which is not present in *Reynard* is the rhyme royall, which may also serve to emphasise narrative elements of the text.

7.6.9 Romance form in the two texts

Elements of romance that may be found in a written text include courtly love, courtiers and the courtly world, brave deeds and a remote mythical world. In *Reynard*, while there may be episodes of male-female relationships, they are not those of the type of courtly love in which the woman remained a worshipped ideal, the love never consummated. There is an episode in which Reynard has what can only be described as rough sex with Ersewynde when she is stuck in a burrow. Grimbert says of this relationship ‘yf reynart...dyde with. her his wille / what was that / She was sone heled therof’ (9:18-21). This is hardly the stuff of courtly love.

There are no brave deeds in *Reynard*, all actions appear to be motivated by greed for treasure, or by gluttony and self interest. Reynard plays upon such appetites and interests to manipulate his enemies into beatings and other punishments. He kills chickens and Kywart the Hare, and succeeds in his combat against Isegrym only by the most uncourtly of means. The episodes of the king and his court, revolving around Reynard the Fox, are too basic and brutal to be part of some remote mythic world.

In the *Fables* (as with *Reynard*) the world presented could have elements of the remote or mythical in that there is a society in which animals talk, and behave like humans, yet both their speech and actions bear little resemblance to any romance or accounts of courtly love. In *CF*, the cock is named by the narrator as ‘gentill Chanteclair’(1.410), and is also addressed so by the fox (1.434) and the widow (1.487), and the cock and his hens could be seen as a kind of ‘court’, although not as a court of love. Here love is replaced by lust (of both hens and cock), and the hens’ formal verse

lament on the (supposed) death of the cock soon degenerates into the desire for a new lover to 'better claw oure breik' (1.529).

In *TF*, with the heraldic features of the king in his court and the parade of exotic creatures in attendance, there is a courtly framework, yet there are no brave or heroic deeds here, only the despair of the fox and his opportunistic slaying of the lamb for food, and the weakness of a king who could not enforce his own king's peace. The fox is defeated by a ewe, and the justice that is done is too late for the lamb. The world of these fox fables is not a courtly or romantic world at all, with the fox throwing his father's corpse into a peat-pit and 'to the Deuill he gaif his banis to keip' (1.830). In *FWH* the details of the narrative are of ploughing, oxen, hens, cheese and the well. In both *Reynard* and the *Fables* there is fantasy in the way the animals operate in their world, but there is no romance.

7.7 Conclusion

Here I will answer the question put in section 6.1 of this chapter:

7.7.1 Is the meaning constructed by a listening, social audience different to that constructed by the private, silent reader?

Here what we are looking for is not so much the parallels or comparisons between the opposites of private, silent reading and the social, aural listening, but the difference between them, the relation between the opposites. By looking at the elements that

suggest a text is suitable for aural transmission, we may balance their presence against those which suggest private reading, and perhaps make a decision that a specific text may have worked more powerfully or effectively in aural transmission than in literal, or vice-versa. It is in the elements of aural transmission that the audience may have constructed a different meaning from the text than from a silent private reading. What needs to be kept in mind is the difference in the physical, social, spoken aspects of aural transmission that serve to emphasise the aural reception of the text. The question here is, what may a listener, in a social situation, take from the spoken text that a silent reader, in private, would not? I will first look at the listening, social audience and then at the silent, private reader.

7.7.2 The listening, social audience

In the transmission and reception statements of *Reynard*, the advice to study the text many times with diligence would be simply humorous and satirical to listeners, in its inappropriateness to aural transmission. The statements to hear what Reynard did next could be manipulated by the lector to heighten audience anticipation and hence enjoyment of the fox's actions. In the *Fables* the listening statements serve as a spoken discourse marker, signalling a move from narrative to moralitas.

Spoken formulaic phrases may serve to create or reinforce a group consensus, a common feeling, either appreciative of the fox's cleverness in *Reynard*, or more

condemnatory of his evil in the *Fables*; such condemnation of the fox may emphasise his role opposing the characters who represent a less worldly morality.

In *Reynard* details such as greed, feasting, elements of the church, and violence, may also draw the audience together in a common recognition of the reality of their lives, such a feeling giving authority to its particular focus (intended or not) on the fox and his behaviour as representative of, or leading to, worldly success. In the *Fables*, there are similar details of greed and violence or death, but the audience's common identification with (or enjoyment of) such details may be tempered by the moral observation that follows, which may lead to discussion or consideration of the point among themselves.

A listening audience, even a literate one, may be more inclined to retain visual images of the spoken text, which with *Reynard* would predominantly be of the fox's consistent cunning and violence leading to success in all he does. In the *Fables*, such images of the fox's success would be followed by images of his death, or by images from the *moralitates* in *FWC* and *FWH* which may lead to further thought or consideration of the fox's immorality. Such visual images would not linger during the telling, for they would quickly be succeeded by the next image, but the stronger ones may be retained in the audience's memory of the text, perhaps constituting the main memory.

Such visual images may be linked to the characterisation of the protagonists, with the heavy unchanging characters given in *Reynard*, without the possibility of growth, complementing the image, including that of the fox who, although interiorised, does not change. That the characters sometimes do the unexpected, or have two sides, in the *Fables*, in the listening situation would provide an image that the listener has little or

no time to anticipate, ponder over, or return to consider; in the context of aural reception the image is quickly succeeded by the next. The image taken away is fixed and perhaps inflexible, because the listener has little to modify it. The images taken away then are, to an extent, as fixed as the characters they portray. What the *Fables* do, in contrast to *Reynard*, is to provide a wider and more nuanced range of images of the same protagonist, for moral considerations.

As for the sound element, the fact that in both texts the narrative is largely carried forward by the voices of the protagonists themselves, gives the prelector the opportunity to emphasise meanings by modifying his voice, which may provide a stronger impression than the inner voice of the silent reader. Here the difference between *Reynard* and the *Fables* is that in the latter the narrator takes a far greater, and more intrusive, part than in the former. Such points where the narrator interrupts the tale, perhaps suddenly or unexpectedly, may, through a shared group response, leave a stronger impression than the written form. Additive structures, found to a limited extent in both texts, may have a stronger aural effect in the *Fables* due to their sentence-initial place, giving a rhythmic, repetitive effect, linking together a series of strong images.

In aural reception the use of familiar proverbs or proverbial forms, especially where rhythm or rhyme adds to the aural effect, may aid memory of the point being made, with group recognition and acknowledgement of the truth another factor. In *Reynard* such use justifies the actions of those who use the proverbs, helping to move the story forward, whereas in the *Fables* proverbs serve the moral impact by providing moral points that the audience may apply to their own lives, possibly leading to some discussion of the points raised among the audience.

Sources or authority are virtually absent in *Reynard* except in the prologue or epilogue sections, which may not be included in any possible aural transmissions of the text, as they are not part of the actual narrative or tale. Listeners may recognise some of the episodes as being from diverse, other sources, but sources may not be of as much consideration during an aural presentation as the entertainment or social elements of the event. In the *Fables*, direct reference made to 'Esopé' as the source of even the non-Aesopian fables, may suggest a closer attention to moral implications from the listener is due to this authority, although these may be lost in the engaging qualities of the spoken narratives themselves.

Although there is flexibility of meaning, and duplicity, in the fox's speech in both texts, which may be given a more immediate presence in the spoken voice and expression or body language of the prelector than in words on the page, together with a shared laughter or knowing from the group, in the *Fables* the sound of the narrator's interjecting voice may bring the audience back to the correct moral interpretation more quickly than the written comment, which the reader may stop to puzzle over.

Agonistic elements found in the depiction of violence in *Reynard* tend to be longer and more detailed than in the *Fables*, where the violence is over quickly. In the former, such longer descriptions, in an aural transmission, may build up group engagement and suspense for the outcome (even where the outcome, success for the fox, is known or obvious, the tension may be in how he achieves it), more powerfully than for the silent reader. Violence in the *Fables* comes suddenly, like the goatherd's arrow, perhaps giving the listeners a strong mutual shock, emphasising the moral interpretation that closely follows.

7.7.3 The silent, private reader

Private reading at the end of the fifteenth century may have been silent, or the reader might have silently mouthed, spoken or murmured the words to him/herself, to aid understanding of the printed text. Such voicing of the text is unlikely to have had the full range of expression that an experienced prelector would have given to a public reading however, so it would lack that aural effect.

The advice in *Reynard* to read and study the text diligently many times, may not result in the reader actually doing so, although it would suggest a value to the text of more than a simple, entertaining narrative, so that it may be read with more attention to possible moral implications, where it is not dismissed as satirising such practices. In both *Reynard* and the *Fables* the reader is invited to correct the text, which again may result in closer attention being paid to the text, for possible error.¹⁰⁸

Interiorisation of the fox's character in *Reynard* may be more apparent to the reader than to the listener. Whereas the description of the wild landscape around Malerperduys that Bruin had to travel in order to reach Reynard, may to a listener simply be details of Bruin's difficult journey, to the reader, able to slow the pace of reading or pause, the analogy between the landscape and the fox's character may be clearer. In the *Fables*, unexpected actions or the dual nature of the fox in *TF*, may also have given a pause for consideration, since such details may not be expected in a 'fable' considered as a short

¹⁰⁸ The positioning of the invitation to correct is different however, for in the *Fables* it comes in the *Prologue*, whereas in *Reynard* it only occurs at the very end of the epilogue section.

simple narrative with a clear moral. However, where interior characterisation may lead the reader to identify with the fox in *Reynard*, in the *Fables* they are part of the process that leads to the moral denouement (it is the vicious, strong side of the fox that leads to his hanging in *TF*, not his comic despair and weakness of the earlier part of the fable).

Rhetorical structure and elements of proverbial wisdom in the *Fables* are working towards a moral reflection that the readers may apply to their own life; since the reader of a 'fable' may bring this expectation to their reading, there may be more pauses in which the reader could apply the proverb or event to themselves. This may be further encouraged by interjections from the narrator. Although *Reynard* also uses proverbs and rhetorical structures in the narrative, these are less likely to lead the reader to consider their relevance to themselves, as they tend to be more comments on society as a whole rather than leading to personal reflection by the reader. *Reynard* does not provoke personal reflection on morals in the way that the *Fables* does.

Status and hierarchy is perhaps more overtly present in *Reynard* amongst the characters of the king's court and their relationship to each other and to the king, something only found in *TF* in the *Fables*. Characters of higher status may have been expected in a written text in the fifteenth century, lending more gravitas to a narrative than to one concerned with the actions of more common social types, as the fox and the wolf seem to represent in Henryson's *Fables*. However, the appropriateness of such characters of status for a written text, may have been offset by the lack of overt morality in *Reynard*, something present in the *Moralitates* of the *Fables*. It is difficult to say what a private reader may take away from this; it is probably safe to assume that such readers would have read *Reynard* in Caxton's printed and bound copy, whereas early

readers of the *Fables* would have possessed the text in manuscript or codex form, possibly with other writings included. The form of the written text may have given rise to certain predictions on the reader's part as to the content; in the case of *Reynard* at least, expectations of an overt morality would not have been met.

The lack of overt morality in *Reynard* may initially surprise the private reader, but how would they react to this? Moral implications may certainly be found in the narrative, for example when the king's weakness for treasure, in freeing Reynard, results in the fox slaying the king's courtier, Kywart. The reader's reaction must surely be on a spectrum, from going back over the text in detail, searching for what morality may be found there, to accepting the episode solely as part of an engaging comic narrative making fun of kings and their courts. Similarly, readers of the *Fables* may range from those who perform a careful exegesis of the *moralitas* to match its pronouncements to the narrative, to one who reads the *moralitas* over quickly, or not at all, eager to get on to the next engaging tale. Perhaps the common factor here is that the private reader has the choice of how to respond to the presence, or absence, of the overt morality. Their response is ultimately a purely individual one, whereas that of the listener as part of a social event must be tempered to some extent by group reactions or subsequent discussion.

The sense of the text as an artifact, having a physical existence as words on paper, may be emphasised by invitations to correct the text. This is found in the *Prologue* (1.42) of the *Fables*, and in the epilogue section of *Reynard* (112:16-17). In aural transmission, these sections of the text could be excluded in favour of selected episodes of *Reynard*, or individual selections from the *Fables*. The private reader, however, is

more likely to read all of the text, but would they take such invitations to correct the text at face value, or simply as an authorial convention, similar to claims that the text contains moral value? As a general observation, in surviving manuscripts and incunabula from the late fifteenth century, the custom of annotating texts is evident. Perhaps what such invitations to correction achieve for the private reader, despite their two different positions in the *Fables* and in *Reynard*, is to impress upon the reader the fact that the text, although fixed on the page, is by no means immutable, it may be changed by the reader's input. Here again it seems that the private reader has a choice of creating input to the text, even if only mental, that may not be possible in the conditions of an aural presentation. The construction of meaning is more individual, private; heterodox opinions are more possible. Heterodoxy may be stronger in the case of *Reynard*, with its absence of the controlling *moralitates*.

The presence of complex and connective structures to carry forward or provide discourse markers for an argument towards a moral is seen in the *Fables*, such a use being largely absent in *Reynard*. For the private reader, who may have been more aware of the traditional rhetorical form required of a written text, such structures may add force to the moral argument or point being made. The more educated listeners of the time may also have been aware of the use of such structures, but the effect in an engaging spoken narrative may have less force than on the written page, where the structure of the argument may be considered at more leisure. In this way, the moral argument of the *Fables* impacts more powerfully.

Assuming that aural transmission of both the *Fables* and *Reynard* would be selective, choosing specific fables or episodes as either entertaining or serving some particular

moral purpose, the overall linearity of each text would not be apparent to the listener. For the reader, able to range backwards and forwards in each text, the moral argument behind the order of the *Fables*, or the overall structure of *Reynard* would be far more apparent. In the case of the *Fables*, where the reader had a text with only a few of the fables, perhaps collected with other poems and writings, each fable does contain an introductory stanza, allegorical narrative and a *moralitas*, in that linear order. With the private reader's ability to move around in the text, the moral intention behind the *Fables* would be more explicit than any that may be elicited from the narrative of *Reynard*.

As has been stated above, there are no elements of romance in either the *Fables* or *Reynard*. The private reader may not expect to find such in a collection of animal fables, but a reader coming to *Reynard*, with its full title of *The History of Reynard the Fox*, may have expected to find some of the romance, or at least courtly elements, to be found in other 'histories' such as *The History of Jason*, or *The Recuyell of the Historyes of Troye*, both printed by Caxton. Such a reader may be disappointed, in the many anti-courtly elements, such as the fox's assault on Ersewynde, or the combat of Isegrym and Reynard. The title itself may be a satire on those earlier published works, as may be the contents. It is not possible to say with any certainty whether both private readers and aural listeners to the text would both have had the literate background to appreciate the context of such satirical comment.

CHAPTER 8 FINAL CONSIDERATIONS: THE FUNCTION OF THE HUMAN PRESENCE IN *REYNARD* AND THE *FABLES*

8.1 Introduction

In this chapter I will discuss the findings of the analysis of the two texts, Henryson's *Fables*, and Caxton's *Reynard* in relation to the Research Question.

8.2 Research Question: What are the functions of the different strands of human presence in the two texts?

The human presence in the text may be seen in four ways:

1 Tangible: humans are present as characters or agents in the narrative itself, for example the goatherd in *FW*, or the priest in *Reynard*.

2 Social Context: The human is present in the social situations and behaviour of the animal protagonists in the text, such as the presentation of the wolf as having 'grit practik of the chanceliary' in *TF* (l.1014), or in the king summoning the animals to his court at Pentecost in *Reynard*.

3 The narrator: the narrator is occasionally a tangible human presence in the narrative, for example when he spies on the fox's confession in *FW*, although more often the

narrator is a human presence in controlling the text, commenting on it, and guiding the reader's perception of the narrative and of any moral element within or related to the narrative.

4 The transmission and reception of the texts: the human in this category resides in the way(s) in which actual human individuals participate in the physical manifestations of a text and its contents, whether manuscript or printed, the transmission of the text whether in private reading (sometimes silent), or in an aural reading as a shared social event. In the reception of the text, the human is either the private reader or the social audience, which different presence may affect the perception of the text.

There is a movement within these four categories, from the human present as wholly within the text/narrative in the case of tangible presence, to being partially within the narrative in forming the social context, to being partly within and partly outwith the narrative in the case of the narrator, to being wholly outside the text yet determining its meaning, in the case of the reader/audience. First, I will look at the functions of the tangible human presence in the texts.

8.2.1 The functions of the tangible human presence in the two texts

In the *Fables*, the tangible human presence, where it occurs, plays a part not only in the moral that the audience may take from the narrative itself, but also in some cases in the *moralitates* that follow. For instance, in *CF* the widow instigates the chase that causes the fox to lose his prey, thus (lightly) punishes the fox for vanity and an unusual lack of

clear thinking in a crisis. In *FW* it is the goatherd who brings direct retribution to the fox for his slaying of the kid. In these two fables, the human provides either a threat to the fox, or punishment in the form of death. In *FWC* the cadger's threat to the fox is deflected to the wolf, by the fox's manipulation of the cadger; in the *moralitas* the cadger is three times likened to death. There is no direct mention of the humans in the *moralitates* of *CF* and *FW*. In *FWH* the human is again manipulated by the fox, to the fox's gain of hens, and indirectly contributing to the wolf's (literal) downfall in the well; in the *moralitas* the husbandman is said to be a godly man. In these two fables the fox, far from being threatened or killed by the human, has defeated both the actual humans, and by the analogy of the *moralitates*, Death, and perhaps even God, or at least His purposes, in the godly husbandman, from whom the fox has dishonestly gained the tangible presence of faith, the hens, who supposedly represent good (human) works. In both cases the function of the human is a moral one; in *CF* and *FW* to provide a clear link between the fox's actions and the punishment he receives, and in *FWC* and *FWH* to emphasize the true nature of the fox and what he represents. In *FWC* the fox is the world, and in *FWH* he is the Devil. Both the world and the Devil must be truly evil if they can defeat Death in the form of the cadger, and God in the form of the godly man; one needs to be constantly on guard against them. There is also a sense of the human presence losing power, from its influence over the fate of the fox in *CF* and *FW*, to weakness in the face of the fox's manipulations in *FWC* and *FWH*.

In *Reynard* the humans have no explicit moral function in the narrative, they are never characterised as Death or described as godly. There are no *moralitates* guiding the reader to the moral purpose of human presence in the narrative. Although humans do

harm animals, such as the beatings meted out to Bruin, Thiberd, Ysegrim and Ersewynde, these are always as a result primarily of Reynard's instigation, the fox manipulates them through their greed. The fox himself has no moral purpose in exposing the animals' greed, only to defeat his enemy. Although the humans here could be seen as moral agents in the punishment of greed, such scenes are presented with such rough or comic stamina that their reception may be that of appreciation of the humour or satisfaction at seeing an animal-noble receiving a beating at the hands of rustic peasants, with any moral satisfaction a secondary factor.¹⁰⁹

Humans seem to have more of a social function than a moral one in *Reynard*. Without exception their appearance in the narrative is always as rustics, whether as farm workers, villagers, farmers or as a village priest (a most telling figure as one who should have a very specific 'human presence' but fails to do so) with his wife and family. They are usually seen as a mob, bristling with farmyard implements or other inappropriate weapons such as a distaff or the staff of the Cross with which to attack the animal-nobles. Even the priest who has the fat capon stolen from his very dinner table by the fox, joins the chase after Reynard, crying 'kylle and slee hym' (26:27). Humans in this text are always of a low social position, and whenever they appear it is always because they have caught sight of or captured one of the animal-nobles of Noble the lion's court, which they proceed to give a thorough beating, although they never actually kill an animal-noble. There seems to be no benign contact or contract between the animal-nobles and the rustic humans; even animals belonging to humans are available to be

¹⁰⁹ *The History of Reynard the Fox*, in various English-language editions, was very popular from the publication of Caxton's edition up until the early twentieth century (Good:2008; Blake:1970:v; Varty:2000); such popularity is more likely due to its comic stamina than to any moral purpose it may have had.

killed and eaten by Reynard and his fellow barons without punishment. Humans are the butt of a rough or bawdy humour, with no rights to be protected by King Noble or his court, unlike the animal barons who are the main protagonists of the narrative.

The human may play a social function in the text, perhaps as a reflection of the perceptions of the noble or courtly class in society of their more rustic, peasant counterparts, or of the relationship between the two groups. There appears to be virtually no social contract, or even contact between them, and when it does occur it results in violence. There may be social comment here, but it is not one with a purpose of changing or improving in any way the lot of the labouring peasants and villagers; there is no explicit moral purpose in the human presence in *Reynard*.

8.2.2 Social context: the human as present in the social situations and social behaviour of the protagonists in the two texts

The two major human social situations that frame the protagonists' behaviour in both texts are i) The Church and Religion; ii) Crime and the Law. That the characters are animals is expressed in their greed for food, carnal appetites, and violence; that they are human is expressed in the manner in which their greed, carnality, or violence is controlled, manipulated or responded to by the social situations in which they find themselves.

8.2.3 Functions of the human social context in the church and religion

In the *Fables*, the *moralitates* speak of sins and sinners, of Death and Hell, and the Devil. In *FWC* and *FWH*, where the fox is the ‘winner’ in the narratives, the *moralitates* remind the reader of Death and Hell, that await all men. These are all purely human concepts, with their imposition upon the animals and the animal world providing a strong contrast between the animal and the human. If even animals, with the irrationality ascribed to them in medieval thinking, may serve as models of behaviour that may lead to Hell, then how much more would rational humans need to take heed of warnings against sin and Satan? Relating the animals’ (purely animal) behaviour to the (purely human) sin and damnation, emphasizes both the irrational nature of such behaviour and the rational (according to religious thinking) end that it leads to.

In portraying the wolf as ‘Freir Volff Waitskaith’ (1.667), who gives the fox an easy absolution and penance in confession, Henryson is reflecting a widespread religious practice of the time, that of itinerant friars who were known for their light penances. The function of the wolf and the confession he gives the fox points not so much to a weakness in the Church as an institution, but to weaknesses in the religious practices of individuals; the fox’s dubious confession is linked to his equally dubious Eucharistic transformation of the kid into a salmon, and hence to his death. It is the weaknesses, dishonesty or hypocrisy in individuals’ interpretation or practice of Christianity, rather than Christianity itself, or its institution, the Church, that Henryson criticises through the wolf as friar. In the *Fables*, it is the (irrational) animals’ individual actions that are

at fault, not the Church itself. The human (rational) concepts of Christianity and Church, that may lead the individual 'Efter your deith, to blis withoutin end' (1.795), are matched against individual hypocrisy and weakness that lead to sin and 'vnto the pane of hell' (1.2453). In presenting such behaviour through the medium of animals, Henryson seems to suggest that such behaviour is not only animal/irrational, but that in lacking rational, moral precepts, it also lacks the human, or humanity. In contrast to this lack of humanity, the human presence retains a distinctive moral voice in Henryson, even if the voice exposes moral weakness as in the case of the cadger and the husbandman, in being open to the manipulation of the fox.

In *Reynard* the concept of individual weakness in relation to the institution of the Church leading to downfall seems to have been reversed. Here it is the weakness in the social institution(s) of the Church that can be exploited by individuals, leading to their success and gain rather than downfall. For example, whereas the fox in *FW* does attempt some kind of confession and contrition (however weak and self-serving), in *Reynard*, the fox, faced with his death and the possibility of Hell when he is on the gallows with the rope around his neck, uses the occasion for a spurious confession that includes details of the treason plot against the king and of the imaginary gold buried at Krekenpyt. As a result of this the fox is freed to undertake his pilgrimage to Rome to atone for an imaginary excommunication; it is on the first stage of this pilgrimage that Reynard slays and eats Kywart the Hare. The church and its institutions are simply manipulated by the fox for his own ends. In *Reynard* there is no retribution for this; unlike in *FW* where the fox is punished, here the fox is triumphant.

Even the Pope, the representative of Christ and the personification of His church, is no more than an opportunity for gain. Mertyn the ape tells Reynard that his niece is the concubine of 'the cardinal of pure gold (who) hath the myght of the court...what she desyreth that geteth she anone' (67:1-3). The court referred to is the court of the Pope who 'is so sore old that he is but lytil sette by' (66:38). Throughout *Reynard* the Church, its institutions and representatives, are never mentioned in relation to any kind of spiritual growth, or beneficial moral teaching; its priests have full pantries and barns, loaded tables and sexually active wives, and its pope is the source of gold. Even in the prologue and epilogue sections, morality is seen in relation to one's actions in human society rather than being linked to any spiritual benefit, except for a brief mention in the epilogue which states 'For after this lyf / cometh no tyme that we may occupye to our auantage for to amende vs For thenne shal euey man answey for hym self...' (111:12-14). This sentiment is immediately followed by a detailed and vigorous description of Reynard's triumphal return to his castle with all his friends, so that any impact it may have on the narrative as a whole is mostly lost. Throughout *Reynard* the function of the Church and its institutions, and the human construct of morality, are primarily seen as related to advantage, gain and social position, rather than to any moral or spiritual advancement. In the *Fables* there is posited a human (or extra-human) moral structure that leads to bliss or to Hell; in *Reynard* there is virtually no mention of any moral construct, and the Church is a source of material gain and other earthly benefits.

8.2.4 Functions of the human social context in crime and the law

In the *Fables*, the Law exists; in *Reynard* its very existence as an element of society is dubious. Because of this, it may even be questioned whether there is even any crime in *Reynard*, since the concept of crime may be something that can only exist in relation to, or defined by, the Law. In *FW* and *TF* we see two kinds of law in action through the medium of the human. In *FW* it is fate (which it is unwise to invoke, as the fox does) and/or the moral laws of God, which bring about the end of the fox, through the human agency of the goatherd. His death is not random, it has ethics-based cause(s). Both the goatherd as the agency of fate, and the moral laws of God, are human.¹¹⁰ In *TF* the legal process leading to the hanging of the fox is rapid, but it is a proper process, with evidence, the fox's plea, a judge and assize (jury), a verdict and a sentence, and even the wolf as a doctor of divinity to shrieve the fox. The fox is swiftly led to the gallows and hanged (after taking his leave) by the ape as hangman. The human legal process has appropriately punished the fox for his crime. In *FWH*, although the Law is subverted by the fox for his own ends, the legal process is still adhered to; the fox sets himself up as judge, he listens to petitions from both husbandman and wolf, proverbs are quoted as precedents, a witness is called and an oath is taken. Even when being twisted, the law is still a power to be reckoned with.

¹¹⁰ 'Human' in the sense that such laws are perceived and framed by the human agency.

In the *Fables* the crimes are murder, theft, legal extortion,¹¹¹ and the fox's procuring of a beating for the wolf by the cadger. Apart from the beating of the wolf, these are all crimes, or attempted crimes, against the poor or the weak, such as the widow, the goatherd, the ewe; the cadger and the husbandman may not be poor but they are low in social status. The wolf is also a victim, but as a result of his own greed in *FWC*; his only weakness is gullibility. In *FW* and *TF*, where the fox has committed actual crimes against the poor and weak, he is punished. In *FWC* and *FWH*, both the cadger and the husbandman exhibit anger or ire (the deadly sin), which helps the fox to manipulate them to his own ends. In these two fables the crimes of the fox are not punished, rather they seem to be a vehicle for an exposure of the moral failings of a society in which individuals may commit crimes and subvert the law without fear of retribution. In the *Fables* we see actual crimes committed by individuals which are punished, where the wider crimes and failings of society go unpunished. Henryson's intentions in this could be to reflect his perception of contemporary society, in order to bring the reader to reflect on society's moral weaknesses.

In *Reynard*, where there is punishment, it seems to be either for non-existent crimes such as the treason plot fabricated by the fox on the gallows, for which the bear, the wolf and his wife are severely punished, or for real crimes where the wrong person is punished such as Bellyn the ram who suffers for Reynard's slaying of Kywart the hare (in this case Bellyn's guilt is fabricated by the fox). In *Reynard* real crimes go unpunished, whereas imaginary crimes and criminals meet with severe penalties. The legal system portrayed is flawed, since any formal system of evidence, assizes, and sentencing as seen in the *Fables* is summarily dispensed with when Firapeel the leopard

¹¹¹ The husbandman is persuaded to give his hens rather than to lose his oxen.

tells the king: 'we alle shal goo fecche reynard and we shal areste hym and hange hym by the necke without lawe or Iugement' (50:28-29). This does not happen, Reynard is never punished in the text for his wrongdoing against other members of the king's court. Any actions committed against those beyond the court, such as wild or domestic animals or the miller from whom Thiberd stole a sausage, are disregarded as crimes; the only people against whom a crime may be committed are the nobles of the court. In *Reynard* crime is either imaginary or unpunished, and the legal system, such as it is, may be acknowledged but it can still be ignored. In the society of *Reynard* both crime and the law are relative, subject to the whims and machinations of individuals such as Reynard and the king. There is no moral system here, in this society of nobles where all non-nobles are disregarded. What might be the function of such a view of society? The expected contemporary framework of the beast epic may have been that of a satirical or moral comment on or reflection of society of the time. Would such an understanding be in the reader/audience reception of the text? Perhaps, with the complete lack of any moral comment or guidance within the narrative itself, whether there is any implicit moral content there is a matter of reader choice. As Fish states, the meaning of the text is not on the page but is created by the reader as an 'actively mediating presence' (1980:25), so that the decision as to whether *Reynard* has any implicit moral meaning would be the reader's; such a choice is not available to the reader of the *Fables*, with their *moralitates* and explicit moral comments within the narrative from the narrator. A brief look at the history of *The History of Reynard the Fox* reveals that it was a popular text with general readers from the late fifteenth century until the early twentieth century. Such popularity is unlikely to be based upon any implicit moral message alone; the

perception of the text as entertainment is likely to play a major part in this. In the *Fables* then, the human context of crime and punishment provides a moral perception, a spectrum perhaps from the ideal where individuals are appropriately punished for crime, to the more real, where society allows for criminal activities. In *Reynard* crime and punishment are relative to individual manipulation and expedience; they serve the function of entertainment as much as, or more than, any moral purpose.

8.2.5 The function of the narrator as human presence

In the *Fables* the narrator serves the functions of guide/moraliser; showing the animals' thoughts as well as their speech; as focaliser; as personality; as a witness; as authority, teacher and teller, and as a link to the audience. The narrator has a direct, textualised presence in both the narrative and the *moralitas* of each individual fable; he responds to events in the narrative, sometimes seemingly impetuously as in his outburst 'Fy, couetice, vnkynd and venomous!' (l.817), and he guides the reader's response in the *moralitas*. As a guide/moraliser, both in the *moralitates* where interpretations, sometimes arcane, are given of the tales, and in the narrative through direct comments and through the presentation of protagonists and events, the narrator keeps the moral element of the *Fables* before the audience. Sometimes, where the narrator interpretations in the *moralitates* are arcane, this may lead the audience to reflect upon and re-consider the narrative in a way that would not be done if they were without the *moralitates*. In this way the *moralitates* do not so much provide an easy interpretation

of the fable, as may be found in Caxton's *Aesop* (Lenaghan:1967), but leads the audience into a consideration of the meaning, in which each individual may find a meaning appropriate to themselves.

The functions of the narrator as focaliser, and the practice of showing the animals' thought and speech, shows both human and animal protagonists as largely negative in their thoughts and actions and exposes the fox's use of deceit, although the humans, while expressing weakness and anger, are portrayed in a more sympathetic light. The human protagonists in the narratives do have some animal characteristics, as seen in the cadger's severe beating of the wolf, but there is also rationality since the cadger is not to be fooled twice by the trick of an animal playing dead. The wolf is not rational, since he is easily fooled by the fox into a beating; within this genre the audience would bring the knowledge that the wolf is always fooled by the fox, unlike the cadger he does not learn. Humans may have beast-like characteristics, but they have rationality too, they can learn, and benefit from applying thought to experience.

The narrator personality, and as witness, brings the audience a sense of contact with the narratives, both through his own human fallibility (he cannot resist reporting details of the fox's confession), and his mix of merriness and seriousness in narrative and *moralitates*. Additionally he brings the fox at least closer to the audience through his personal knowledge. The fox is real, and the narrator's interpretations remind the audience of the reality of the threat such foxes represent. The use of narrator-audience pronouns (see section 5:24) also links the audience to the fox, bringing the narratives closer to their own lives. The fables however are also linked with tradition and wisdom

through the narrator as authority and as teacher-teller.¹¹² Through narrator identity the audience are brought closer to the tale, the fox is brought closer to the audience and they are reminded of the serious wisdom inherent in such fables as well as their aspect of game.

Through the narrator functions within the *Fables* the audience is constantly reminded of their binary opposition of both merriness and wisdom. A moral focus is never very far from the vivid tale.

In *Reynard* the external narrator places the narrative in a human framework at the very beginning, with the king's court taking place at 'penthecoste or whytsontyde' (6:22), and describing the sweet smelling herbs and flowers and melodious birdsong, a conventional human perception of Spring. Further, the principal events of the narrative take place within the king's court as various animals give accounts of Reynard's actions from a positive or negative focus, which also brings the audience into the narrative, as a human presence able to judge the fox for themselves, on evidence given. Additionally the external narrator allows the audience to see into the mind of the fox, to follow his thinking which, however much of deceit, dishonesty, treachery and lying there may be, is essentially a human mind, for the former are human characteristics. The fox is 'humanised' where other protagonists are not; he is the only 'human' in a collection of animals.

The narrator as moraliser may be seen as providing a narrative which may reflect certain aspects of society, notably the self-interested actions and behaviour of a group of nobles and their king who are not accountable to the rest of society, and for whom the

¹¹² I.e. in the prologue of the central fable of *LM* in which the narrator takes on Aesop's position as teacher-teller.

rest of society is of no account. There is no direct moralising here, the audience are free to reflect on what moral implications the tale may have, but there is no guidance how to do so. Any implicit or explicit morality in the tale is a matter of audience choice. The external narrator sometimes appears to give the fox a moralising role in Reynard's comments on his own stories and events at court, for example his description of 'couetous men...they flatre and smeke...for theyr synguler auayl' (85:30-32). Such comments are highly ironical, for they apply as much as, or more, to the fox himself than to any of his overt targets. Irony is a human trait, and it is through such humanising of the fox, and only the fox, allowing him to take the audience through his own history as a fellow-human,¹¹³ that suggests the fox himself could be the narrator of the tale. If the fox is the narrator, this would give an entirely different moral focus to the narrative from that of an external narrator, namely the fox's.

The narrator as character focaliser gives both positive and negative views of Reynard, with the negative views often coming from the mouth, or the mind, of the fox himself when we are told that, on the gallows, he considered how he might 'deceyue them / and brynge them to shame ...with lesyngis...And thought...I haue wel deseruid it...And yet shal I neuer do them good' (32:21-27). The audience sees into the fox's mind and his own self-acknowledgement of using lies and deceit. The character narrator also gives positive views of Reynard through such as Grimbert and Dame Rukenawe and the fox himself, but although there are often negative characterisations of the other animal-nobles there are no positive characterisations of any save the fox. Throughout the narration there is no sense of any sympathy let alone empathy for the sufferings of other animals, noble or non-noble, brought about by Reynard; there is anger from the

¹¹³ Or at least with human perceptions and understanding.

king at the slaying of Kywart, but this is due to the affront to the pride or position of the king of this event, rather than to any of Kywart's pain or fear. The function of the narrator places the fox as central, we see, through his mind, his strengths and weaknesses, his thinking and reasoning. We may guess at the thinking of other animals through their speech and actions, but the narrator never takes us into their minds as he does with Reynard.

The narrator functions in *Reynard* largely seem to humanise the fox, presenting him in a way that elicits audience sympathy with or empathy for him, so that it may often appear that the narrator is Reynard himself. Apart from the narrator as a human element in the text, another human element may be that of Caxton's own framing of the narrative as that of the fox; this may be a standard author/translator disclaimer, but if one accepts the premise of Reynard as the narrator of his own history, as may be borne out by the narration itself, then the question that arises is what is then the purpose of the text, of the fox's telling of his own tale? In the fifteenth century literature was seen as having a pragmatic function as well as that of entertainment or being aesthetically pleasing. Beast epics and fables were often justified as serving a teaching/moral purpose as well as to delight the reader. If the fox is understood to be the narrator of the text, then it can hardly have an explicit moral purpose in the usual sense; he would hardly be warning people against his behaviour and amorality/immorality since it led him, by the end of the text, to such success in society. In his one brief, confession to loving God, he says it is soon forgotten in a rush of physical bodily pleasures, needs and desires. He never laments his way of life as does the fox in *FW* before his confession to the wolf. As for the concerns of other animal-nobles and their complaints against him, the fox

dismisses them all with ‘Puf said the foxe...They maye alle faste Iangle clatre¹¹⁴...the courte may not prospere wythoute me and my wyles...’ (56:12-18). Here is no likeable trickster figure discomfiting the powerful to remind them of their responsibilities to the weak. He cares nothing, and does nothing, for anybody except himself and his immediate family; he even puts his ‘nephew’ Grimbert¹¹⁵ at risk in his false confession about the treason against the king. Such is the figure presented by the narrator. The (possible) contemporary expectation brought to the text by the reader that, as a beast epic, there would be some moral element, explicit or implicit, expressed by the narrator in the narrative, does not materialise in the present case.

In the *Fables* the narrator provides a binary model of understanding, of delight evenly balanced by wisdom or morality; in *Reynard* the same elements may be found, of delight and morality, but here there is imbalance. Moral comment is to be found in the prologue and epilogue sections (although the chapter headings in Caxton give no indication of this, being only concerned with the action of the narrative) and although these may be returned to by the private reader for reflection, the main narrative of Reynard’s history has no moral comment or explicit moral content. Any implicit moral may be perceived by a reader as a matter of choice or preference of understanding, there is no guidance towards such a reading. Although not strictly relevant to discussion of this text, it is interesting to note that in many later editions of *Reynard*, while closely following the narrative events of Caxton’s text, the prologue and epilogue moral

¹¹⁴ Jangle/clatter; noisy chatter.

¹¹⁵ Although Grimbert addresses Reynard as ‘eme’, this may not be the precise relationship implied by the more modern ‘uncle’.

sections are simply removed entirely (for example Jacobs:1895; Roscoe:1873; Anon 1844).¹¹⁶

The functions of the narrator then may be seen to be, in both the *Fables* and *Reynard*, the presentation of a binary model of tale and morality, which in the *Fables* provides a clear accord between the narrative elements and the moral interpretation(s) available to be made; in *Reynard* there is a clear imbalance between narrative and moral, with any perceived morality to be drawn as a reader choice rather than an explicit presence in the text.

8.2.6 The Functions of aurality

In the *Fables* the functions of the aural elements of the text are primarily towards the expression of the moral implications to be found in the narrative and to make clear the link between the narrative and the particular moral interpretations in the *moralitates*. For example the use of transmission and reception statements is as discourse markers leading from the narrative to the *moralitas*. Details of greed and death in the tales are followed by a linked moral observation on how such events play a part in one's fate according to a higher moral order, complemented by visual images of the fox's success which are followed by images of the fox's death. The voices of the protagonists are accompanied by that of the narrator who (sometimes intrusively) provides moral comment on the tale; there are also proverbs, often spoken by the protagonists themselves, whose moral observations can be extrapolated by the audience from

¹¹⁶ The moral sections are retained in Ellis:1897, and Stallybrass:1924 however.

relevance to the narrative to relevance in their own lives. In these and the other aural aspects of the *Fables*, the major function seems to be to more effectively bring the audience to a moral perception or interpretation of the narrative part of the fable.

In *Reynard*, the transmission and reception statements have the function of emphasizing the humorous and satirical elements of the text by aiding the reader's anticipation and enjoyment of the narrative; this may be heightened by the group response to this in a reading as a social event. Similarly, the use of formulaic phrases may elicit a (perhaps unspoken) group consensus that is appreciative of the fox's cleverness. The familiarity of details in the text that may be found also in the audience's shared common life, as well as a strong visual imagery of the fox's success that carries no moral aftermath would also give a primarily entertaining impression rather than one with a moral purpose. In a social, listening audience, perceptions of or responses to the text may be partially determined by the listening group's reaction to the text and the way it is read, so that such aspects as the spoken voices of the protagonists, which carry the narrative forward, would depend additionally on how the prelector understands and reads the text (as well as the more unpredictable element of the specific audience-prelector interaction in any given reading), although there are no explicit moral comments in the text to be taken up by the prelector. The printed text of *Reynard*, from the way the aural elements appear to function, may lend itself more to a comic or dramatic reading than one that emphasizes a moral interpretation.

8.2.7 The Functions of literality

In the *Fables* the transmission and reception statements suggest a certain attention to the text for any errors, including those of ‘translatioun’ (1.32) that may need correction. While implying an authorial fallibility that may be taken by the reader as conventional, it further implies that the content of the text, which comes from Aesop, has the value of something that is worth correcting. The characterisation of the protagonists, the dual nature of the fox in *TF*, and unexpected actions such as the insight of the cock in *CF* are part of a process that leads to events providing the moral point of individual fables, helping to make the focus of the fable more memorable for the reader. In concentrating on the morality of each fable, the reader has the choice of a thoughtful exegesis of the *moralitas* in relation to the narrative part of the fable or of simply enjoying the tale and reading over the *moralitas* quickly or even of skipping it entirely. The reader then has a choice of input in how they read the *Fables*, although the linear features of the individual fables do lead towards the *moralitas* and its moral statement; of course moral implications could be taken from the narrative alone, but overall the *Fables*, in their structure and linearity, do contain explicit morality that controls the reader response and choice of reading style.

In *Reynard* the advice to study the text closely given in the reception and transmission statements in the prologue section, may suggest the text has moral worth, although it may also have simply a satirical function. The characterisation of the fox, through landscape and interiorisation, focuses on the fox in such a way that suggests he

may be the narrator of the text, so that the narrative is entirely about the self of the fox and how he achieves his ends with no explicit moral purpose in the tale itself. There are statements about society, usually proverbial, but little that may lead the reader to personal reflection concerning their own individual life and way of living. The few moral statements in the prologue and epilogue sections have a linear link to the narrative in that they are part of the same printed account, but no internal relation to the tale itself. In the text as an artifact, Caxton's printed and bound book, heterodoxy of interpretation as well as annotation of the text in the form of margin comments to the text, is more possible than for an aural audience. The narrative as episodic may result in the reader selecting specific episodes to read and re-read, possibly for their entertainment value rather than for any moral implications in each. The reader may take moral implications from the text as a whole, but there is no explicit morality in *Reynard*.

8.2.8 Conclusion to research question: what are the functions of the different strands of human presence in the text?

In the *Fables*, tangible human presence mainly serves a moral function, providing a link between one's bad actions and the punishment they deserve, while also serving to demonstrate the nature of the world and the Devil. The human social context of church and religion emphasizes the irrational nature of sin and the rationality of faith, whereas with crime and the law, we see a situation where the law is present in society, although, while it may punish individual crimes, the crimes inherent in society such as injustices

are unpunished. The human presence in the shape of the narrator keeps the binary nature of the *Fables* before the audience, reminding them of the morality throughout the pleasure of the tale itself. The aural aspects of the *Fables* have the function of bringing the audience to a moral perception of the narrative, while the literal functions support a focus on explicit morality in both narrative and *moralitas*.

In *Reynard* tangible human presence has no explicit moral function, with any moral implications secondary to one of a social satirical nature. The social functions of the human portray the Church as an institution that is corrupt and open to the manipulation of individuals for gain. Crime and the law in this text are relative, in which real crimes are unpunished but imaginary crimes are severely penalized; the law is an object of satire, and serves no moral purpose. The narrator in *Reynard*, if not actually the fox, does present the narrative very much from the fox's point of view, with a clear quantitative imbalance between tale and morality; there is very little explicit moral purpose presented through the narrator. The aural elements of the text lend themselves more to a comic/dramatic reception of the text than a moral one; the literal elements similarly lead to an entertainment or satirical function, rather than a moral one.

In all, the human presence in the two texts serves a far more explicit moral function in the *Fables* than in *Reynard*, where it serves a primarily entertaining and satirical function.

8.3 Morality in the beast fable and the beast epic: the *Fables* and *Reynard*

At the end of *The Nun's Priest's Tale* Chaucer states 'Taketh the moralitee, goode men' (Chaucer, ed. Mann:2005:620: VII/3440), which, coming at the very end of a tale that may be characterised as 'unadulterated beast fun' (Honegger:1996:239) may be seen as ironical, or as a conventional author/narrator claim for a moral status. Perhaps a choice is being given to the reader, that they may take a moral meaning if they so wish. It seems the reader/audience has a choice here, although there may be a hint in the *Nun's Priest's Prologue* that 'litel heviness / Is right inow to muche folk' (Chaucer, ed.Mann:596:VII/2769-2770), recalling the opening of Branch IV of the *Roman de Renart* in which the author says that the audience desire something 'that should make you laugh...you have no wish for a sermon' (Owen:1994:81). A problem with *NPT* in whether to ascribe a moral purpose or not may be in the question of its genre; is it a beast fable or a beast epic? Certainly there are elements of both in the text, for example that initially the fox is not named, which is an element of the beast fable, or that there is much dialogue and dispute among the protagonists, which is an element of the beast epic. Mann (2009) proposes that whereas beast fables carry a moral purpose, the beast epic, on the other hand is characterised by 'playful amorality' (Mann:2009:243).

Typically, a beast fable is short, no more than a few lines or sentences at most, concerning a single event, followed by a brief one or two sentence summary that presents the moral; the protagonists tend to be unnamed animals, the interest is not in their characters, or history, or development, but solely in their actions. In the traditional beast fable the focus is on the actions not the speech of the animal protagonists, and

although there is no systematic Christian, social or satirical stance (Mann:2009), the ensuing moral is the main purpose behind relating the fable. In the beast-epic the animals are named and characterised, much of the text is taken up by dialogue, so that meaning is established through speech rather than actions. In *Reynard* the fox triumphs through his use of words; he is not exposed or defeated through his words as he would be in the beast-fable (Mann:2009). In *Reynard*, as in other beast-epics such as the *Ysengrimus*, ‘The linguistic maze through which the fox winds his way leads to no moral centre’ (Mann:2009:49). Within the narrative, there is no moral discussion of the actions of the fox, no moral comment on any of the action at all, the focus is on how the weaker fox comically outwits the stronger wolf and lion. Even when Reynard kills those weaker than himself, such as Coppen, Kywart, or Sharpebek, there is a comic element in how it is done or how he defends himself from the charge of murder. Beast-epic texts tend to be extensive and episodic with *Reynard* at approximately 50,000 words and the *Ysengrimus* over 6,500 lines in length, compared to the sparse few lines of the typical beast-fable. Mann concludes that the beast-epic is primarily a comic form, whereas the beast-fable is characteristically serious. Owen (1994:xiv) says of the writers of *The Romance of Reynard the Fox*:¹¹⁷ ‘We may be sure that the poets saw themselves primarily as entertainers’. Bouman & Besamusca however, (2009:14) state that ‘in the beast epic the animals are...meant to provide a moralising representation of human life.’ It has been suggested that one should not ‘too lightly dismiss the moral element found in *The History of Reynard the Fox*’ (Wackers:2009).¹¹⁸ Blake (1970:140) also suggests a moral purpose behind *Reynard*, commenting that ‘It was common in the Middle Ages

¹¹⁷ *The Roman de Renart*.

¹¹⁸ Wackers, P. Personal communication, *International Reynard Society*, Conference, Utrecht, July 2009.

to use humorous stories to inculcate a moral lesson.’ It does seem that if such a moral element is to be found in *Reynard*, it is in the audience reception of the text, in the audience-choice of how to perceive or understand the text, rather than in direct textual evidence. The text itself may be understood independently from the moral framing or intention of the translator.

Finally, if *Reynard* is perceived as beast-epic with a comic rather than a moral focus, how may Henryson’s *Fables* be seen? They certainly do not fit the description of beast-fable as short, focussed on action instead of words, with a short and succinct one or two-line moral. Mann (2009:262) describes Henryson’s work as the ‘Epicized Fable.’ The fox is named, three of the fables, *CF*, *FW*, *TF*, are linked together like episodes in the *Roman de Renart*, and the comic exuberance, wit and linguistic skills of the beast-epic are found in all of the *Fables* (even *PM* has its comic moments). Both narrative and *moralitas* are far more extensive in length than the traditional beast-fable, and the *moralitates* is not a brief statement of a simple moral point clearly linked to the narrative. In the *Fables* Mann sees both ‘Game and Earnest’ (2009:280), with the game of the narrative turning to earnest in the tale’s conclusion, often with the death of one of the protagonists. The *moralitates*, like the endings of some of the narratives, may surprise the reader, with some of their interpretations, the link to the narrative is not simple, and may need to be considered by the audience. Unlike the beast-epic style of *Reynard*, the *Fables* have a clear moral purpose, yet that purpose needs to be worked at, or out, by the reader, as suggested in Henryson’s *Prologue*, giving a certain reader input, or choice, in what the moral is perceived to be, thus effectively inviting a human presence.

8.4 Parameters, limitations and further research

8.4.1 The influence of the computer program QSR N6 in this study

Although the QSR N6 program (hereafter N6) was used throughout this study, the processes of coding and memoing (see Appendix, Ai) are made explicit in chapters two, three and four, concerning respectively tangible human presence, church and religion, crime and the law, in the two texts. The process is explained in Appendix A concerning coding and memoing. In the following sections of chapter two, and chapters three and four, the process leading from the text to the coding or categorisation of the human presence in each fable or extract from *Reynard* is made explicit. In the process itself the reader may follow the intuition and thinking of the researcher, what Miles and Huberman (1994) have called the natural history of the formation of theory; in the making of this process transparent, according to qualitative theory, the validity of the research is enhanced. Additionally, as stated by Richardson,¹¹⁹ the actual process of writing is in itself a further stage of analysis. She states that writing up one's research is not simply the final, hurried stage of the process, but a means of further analysing the data in the selection and presentation of the steps and the result of that process. Thus the writing of the description of the generation of the different levels of coding and their result provides the researcher with a means of clarifying or self-validation of their own findings, as well as giving the reader the opportunity to appraise the process from the

¹¹⁹ Richardson, 'Writing, a Method of Enquiry', in *Collecting and Interpreting Qualitative Materials*, ed. by Denzin and Lincoln (London: Sage. 1998)

text to the conclusions drawn from it.¹²⁰ The influence of N6 here is that the program allows such a process to be clearly recorded as it unfolds in relation to the relevant text extracts, enabling the researcher to store and retrieve the analysis in such a way that it is always efficiently accessible, and it additionally provides a visual overview of the entire process if necessary, which can also aid thinking. Clearly, this information which is stored in the N6 and will typically run to the equivalent of several hundred pages of text, would be too large even for the appendices of a PhD thesis, let alone a publication, but it may be retained by the researcher in the program in case there are requests to view, or a need to use the data and its analysis further.

In chapters five and six a different approach is taken through the construction and presentation of the models, in chapter five the model for narrator coding in the two texts followed by the model for narrator functions, and in chapter six by the model for the listening social audience and the model for literality (see sections 6.2.1., 6.22). The N6 program was still used for the storage, retrieval and display of both text extracts and the memos which traced the progression of the coding. However what was done in chapter five was to design the model of the possible categories or functions that the narrator may perform in the texts, such as teacher, focaliser, interpreter, from readings concerning the narrator, and then to read the texts in search of those narrator functions. In this case the N6 Memo was used as a first step to record the various instances of functions found in the text, leading to the second table which presented a visual overview of all the narrator functions found in both texts. In chapter seven, a model was set up of potential categories or properties of the texts which may suggest literality, or

¹²⁰ As part of a PhD discourse, such a process is more necessary than in an academic article or publication where word length constraints would disallow such explicit descriptions of procedure.

aurality, leading to a search for those elements which were presented in the tables showing aural features found in the texts. In both chapters N6 was used for the recording, coding, and storage and retrieval of the categories found. What is different between, in the first case, chapters three, four and five, and in the second case chapters six and seven, is that in the former chapters a general category such as crime, or the church, was taken and the texts searched for instances which were then coded or categorised, with this process recorded and shown in the writing up of the chapters. In the later chapters the categories were proposed first, through the models, and then the texts were searched for instances of those categories, although an open mind was kept for any occurrence of categories not in the model. The reason for this difference of approach was that 'tangible human presence' 'crime and the law' 'church and religion' are not elements of texts that have been researched and written about in such a wide ranging or general way that there is some sort of common consensus regarding interpretive approaches such as the divide between 'Oral' and 'Literate' texts,¹²¹ leaving the option of starting from a broad category of 'church' and examining the texts to discover what sub-categories were there. With elements of the text such as the narrator, literality and aural/orality however, it was possible to start from a different focus, that of categories already established and search the texts for correspondences. In both cases, either the tracing of the coding and memoing, or the application of the proposed models, N6 was used for recording and retrieval of the processes, and for visual display which aided analysis. The contribution of the N6 is as an efficient kind of electronic filing cabinet, storing and displaying all the data and processes and making them instantly retrievable. N6 does not contribute to the actual analytical process, only the human

¹²¹ Suggesting, in this study, the 'Aurality' and 'Literality' models.

mind can do that. What needs to be kept in mind in using such a program, is that any categorisation or coding, and the recording of it, does not constrain thinking; the categories must not control the analysis, rather the analysis must create the categories.

8.4.2 Limitations of the study

Firstly the fact that only the five 'Reynardian' fables were included in the study may be seen as a limitation, but these fables were chosen as they provided a parallel focus for comparison between the two texts, in the presence of the fox, and in most cases the wolf as well, as well as common sources and types of event in the narrative. The computer program, N6, may also be seen as a constraint in that it stored and displayed the data within a certain categorical system of nodes and tree-nodes, and yet without the computer, extracts and notes related to the analysis of text may have been categorised in similar way, albeit in one less efficient and perhaps stored in a card system in countless shoe-boxes, or another computer database in a similar way.

8.4.3 Further research

Further research could of course be carried out with all of Henryson's *Fables*, in order to look at the functions of the human presence in those texts as well as the Reynardian fables. Another Scottish text that could be included is *The Buke of the Howlat* (c.1450)

by Richard Holland, again to look at the nature of the human presence in a narrative with non-human protagonists. English texts could include the middle-English *The Fox and the Wolf*, as well as Chaucer's *The Nun's Priest's Tale* and Wreker's *The Book of Daun Burnel the Ass*. The geographical context could be widened by the inclusion of the *Roman de Renart*, *Ecbasis Captivi*, *Ysengrimus*, and *Van den Vos Reynaerde*.

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APPENDIX Ai. DATA CATEGORISATION (CODING)

Note: The use of the term code or coding is interchangeable with the term category or categorisation. 'Code' and 'coding' are the standard terms used within the methodology of qualitative data analysis in such disciplines as applied linguistics and sociology, although I have replaced it in the main text of this dissertation with 'category' and 'categorisation' since 'code' may appear as a rather technical (or alienating) term for the actual process of sorting out the ideas present in the texts of the *Fables* and *Reynard*. The appendices below are the original documents which have been copied and pasted from the QSR N6 program, so the term 'code' is retained in them.

Sometimes below there will be comments or headings in italics appended to the various sections; these have been added later for clarity, and are not part of the original document in the QSR program. Otherwise the documents are left exactly as they were in the original computer file.

Page and line numbering in the QSR N6 files.

In the case of the *Fables*, line numbers are given thus; 1.223, referring to Fox (1981).

In the case of *Reynard*, page and line number are given thus: 23: 11, referring to Blake (1970). Sometimes it is given thus; B p6 1.22-27, where the 'B' refers to Blake. In the categorisation of *Reynard* there may be a number such as 1890-97, found before the page and line number, this number refers to the position of the text extract in the computer file itself.

APPENDIX B DATA CATEGORISATION (CODING) CONTENTS.

1. Crime and the Law in the *Fables*
2. Crime and the Law in *Reynard*
3. Religion and the Church in the *Fables*
4. Religion and the Church in *Reynard*
5. Aurality in *Reynard*: Formulaic
6. Aurality in the *Fables*: Formulaic
7. Aurality in *Reynard*: Common People's Life
8. Aurality in the *Fables*: Common People's Life
9. Aurality in *Reynard*: Visual Elements
10. Aurality in the *Fables*: Visual Elements
11. Aurality in *Reynard*: Sound Elements
12. Aurality in the *Fables*: Sound Elements
13. Aurality in *Reynard*: Transmission and Reception
14. Aurality in the *Fables*: transmission and Reception
15. Aurality in *Reynard*: Heavy Character, Outward
16. Aurality in the *Fables*: Heavy Character, Outward
17. Aurality in *Reynard*: Additive
18. Aurality in the *Fables*: Additive
19. Aurality in *Reynard*: Proverbial
20. Aurality in the *Fables*: Proverbial

21. Aurality in *Reynard*: Author, Sources
22. Aurality in the *Fables*: Author, Sources
23. Aurality in *Reynard*: Flexibility in Meaning
24. Aurality in the *Fables*: Flexibility in Meaning
25. Aurality in *Reynard*: Agonistic
26. Aurality in the *Fables*: Agonistic
27. Literality in *Reynard*: Status, Hierarchy
28. Literality in the *Fables*: Status, Hierarchy
29. Literality in *Reynard*: Characterisation, Internal
30. Literality in the *Fables*: Characterisation, Internal
31. Literality in *Reynard*: Linear Elements
32. Literality in the *Fables*: Linear Elements
33. Literality in *Reynard*: Moral
34. Literality in the *Fables*: Moral
35. Literality in *Reynard*: Fox as Narrator
36. Literality in *Reynard*: Complex Syntax
37. Literality in the *Fables*: Complex Syntax
38. Literality in *Reynard*: Reception and Transmission
39. Literality in the *Fables*: Reception and Transmission
40. Literality in *Reynard*: Proverbial, Rhetoric
41. Literality in the *Fables*: Rhetoric
42. Literality in *Reynard*: Artifact, Lasting
43. Literality in the *Fables*: Artifact, Lasting

44. Literality in *Reynard*: Romance

45. Literality in the *Fables*: Romance

SECTION 1. CRIME AND THE LAW, IN THE FABLES AND THE HISTORY OF REYNARD THE FOX

In this section on Crime and the Law ,and in the following section on Religion and the Church, the Second Level Coding refers to the initial categorisation of the text, and the Third Level Coding refers to a further refining of the categories. In some sections there is only second level coding, in some sections both second and third level. In either case, this was what I worked with in the analysis and writing up.

1. CRIME AND THE LAW

HENRYSON'S FABLES

THE COK AND THE FOX.

CRIME AND THE LAW. SECOND LEVEL CODING.

(In Henryson, the line number refers to Fox, 1981).

1.CRIMES.

- i.] The fox was stealing the hens. 1.423.
- ii.] Murder and robbery. 1.486.
- iii.] Adultery.1.536.[secular or ecclesiastical crime?]
- iv.] The fox as thief and murderer. 1.576. 1.583.

2.REDRESS FOR CRIMES.

- i.] The widow could not be revenged on the fox. 1.424.

THE FOX AND THE WOLF. SECOND LEVEL CODING.

CRIME AND THE LAW.

- 1.The fox laments that the life of a thief is cursed, and full of injury;they always steal and are always poor, living in dread and shame until they are hanged. 1.656-62.
- 2.The fox is familiar with robbery and theft. 1.686.
- 3.The fox knows no other life but crime, need causes him to always steal. 1.709.

THIRD LEVEL CODING.

- 1.Punishment: 1.
- 2.The life of a thief: 1;2;3.

THE TRIAL OF THE FOX. SECOND LEVEL CODING.

CRIME AND THE LAW.

- 1.The fox of the former fable had no heirs that may legally succeed him.1.797-8.
- 2.The son-fox has no scruples about leading a similar life to that of his father, of theft and burglary, he takes no heed of the punishment. 1.821-23.
- 3.The lion commands all to attend his tribunal, on pain of punishment for non-attendance. 1.84-65.
- 4.The lion has power to raise up or lower any there.1.936-42.
- 5.The lion declares the King's Peace within 20 miles of his person at the tribunal. 1.944-46.
- 6.The court is called to order and suits called.1.948-49.

7. The fox knows that if he stays or flees the court, either way he will be hanged. l.957-63.
8. The fox may be charged with theft, or treachery. l.978-80.
9. The mare is in contempt of court, for non-attendance. l.1004.
10. The mare asks the fox to stop his lawyer's tricks and games.
11. The fox tells the mare the lion has commanded her presence at court. l.1006-7.
12. The mare claims she has a year's respite, and asks the fox to read it. l.1008-9.
13. The fox offers the wolf as much experienced in legal documents, and says he will stand as witness. l.1013-16.
14. The wolf as brusque lawyer. l.1017.
15. The wolf considers informing the King of his injury from the mare, so that he may seek revenge. l.1036-37.
16. The lion asks the fox where the mare who is in contempt of court is. l.1050.
17. The mother of the lamb claims the fox has eaten her lamb within one mile, contrary to the King's Peace, and asks for legal help. [the law]. l.1069-74.
18. The lion prevents the fox from leaving and says they must examine the ewe's claim for the truth. l.1076-77.
19. The fox asks for mercy from the king. l.1078.
20. The fox gives his defence that he was but playing with the lamb. l.1077-83.
21. The evidence of the fox's bloody gums and teeth. l.1083-6.
22. The evidence is enough to convict the fox of murder, theft and treason at the assize assembled for the purpose. l.1086-9.
23. Sentence is carried out immediately, the fox is stripped and taken straight to the gallows where he takes his leave and is quickly hanged by the ape.
24. The fox and wolf together are sent to fetch the mare to the

court, 1.1000.

THIRD LEVEL CODING.

1.Crimes. Theft and burglary, 2. Non attendance at tribunal [punishable], 3. Theft, treachery,8. Contempt of court, 9, 16. Injury, 15. Murder, 17. Breaking King's peace, 17. Murder, theft, treason, 22.

2.Punishment. Not stated, for non-attendance,3. Loss of status,4. Hanging,7, 23. Revenge for injury, 15.

3.Court/tribunal processes. Animals summoned by the unicorn,1.840. King's peace within 20 miles,4. Court called to order and suits called for,5. The ewe asks for legal help, 17. Claim to be examined, 18. Fox asks for mercy, 19. Fox gives defence, 20. Evidence, 21. Evidence leads to conviction, 22. sentence is carried out immediately, 23. The fox and wolf sent to fetch the mare, 24. The lion has summoned the mare, 11. The mare claims she has legal respite from attendance, 12.The lion asks where the mare is.16.

4. Legal personnel. The lion has ultimate power, as 'judge', 4. Fox as lawyer, 10. The wolf as educated, brusque, lawyer, 13,14. The ape is executionar, 24.

5.Legal status. The fox has no legal status as father's heir, he is a bastard. 1.

THE FOX, THE WOLF AND THE CADGER. SECOND/THIRD LEVEL CODING.

CRIME AND THE LAW.

- 1.The wolf lived by stealing cattle, 1.1953-4.
- 2.The fox says that if he meant to trick the wolf, he should be hanged by a rope tied to a tree. 1.2011-13.
- 3.The fox will steal poultry. 1.2069.

THIRD LEVEL CODING.

1. The crime of theft, attributed to the wolf, the fox. 1.,3.
- 2.Punishment, 2. Hanged by a rope to a tree.

THE FOX, THE WOLF, AND THE HUSBANDMAN. SECOND/THIRD LEVEL CODING.

CRIME AND THE LAW.

SECOND LEVEL CODING.

- 1.The wolf challenges the man's ownership of the oxen. 1.2260.
- 2.The man questions the wolf's challenge, saying he has never wronged the wolf. 1.2263-5.
- 3.The wolf claims they were given to him early in the morning. 1.2266-7.
- 4.The farmer claims he may change his mind, from an oath spoken in anger. 1.2273-5.
- 5.The farmer asks for a witness, advises the wolf to go to law. 1.2277-9.
- 6.The fox is called as a witness, entreated to tell the truth. 1. 2290-93.
- 7.The witness asked to give evidence. 1.2297-2300.

8. The fox says he will not give a hasty judgement, but promises, if they will submit to him, without appeal, both shall benefit. The farmer and the wolf agree. 1.2301-07.
9. They present their cases, and swear compliance to the fox's judgement, on the fox's tail. 1.2308-14.
10. The fox warns the man his claim cannot be won without great cost and expense, promises to help him. 1.2315-2321.
11. The fox explains how bribes/gifts may help to settle matters. 1.2322-3.
12. The fox laughs at being appointed a judge. 1.2329.
13. The fox says if the wolf will quit his claims, he will have a fine cheese. 2350-53.
14. The fox counsels the wolf to accept the cheese, for he cannot win the case. 1.2357-61.
15. The fox advises that all the blame is with the wolf. 1.2363-66.

THIRD LEVEL CODING.

1. Claim, in law, and counter claim. 1,2,3,4,10, 13,
2. Legal Process. Witness, 5.,6.,
3. Legal Process, Evidence. 7,
4. Legal Process, Judgement. 8.
5. Legal Process, Presentation of Case. 9.
6. Bribery and Gifts. 10, 11, 13,14, 15.
7. The world up-side down. 12.

CAXTON'S REYNARD

CRIME AND THE LAW. SECOND LEVEL CODING.

1. The King's Court at Whitsun for all the beasts and their complaints. 6:20+
2. Reynard at fault, guilty. 6:32.
3. Isegrym's petition against Reynard. 7:6.
4. A day is set for Reynard to swear his innocence on the Bible, but he declines to do so and runs away. 7:14+
5. Isegrym wants vengeance and large amends. 7:23+
6. Reynard steals Courtoy's pudding. 7:30.
7. Tybert challenges Courtoys's claim. 8:3.
8. Reynard as murderer, thief, robber, who breaks the King's Peace with Kywart, must not go unpunished, justice must be done. 8:10-25.
9. Punishment for a thief is to be hanged by the neck from a tree; he who has most trespassed against another is the guilty one.
10. Isegrym's misdeals on Reynard. 9:1-16.
11. Reynard trespasses sexually with Isegrym's wife. 9:18+
12. Understanding the law to discern what is right. 9:33-34.
13. Receiving stolen goods. 9:35.
14. Doing justice without leave. 10:1+
15. The King's Peace is proclaimed; Reynard tries to live by it. 10:6+
16. Chantecleere's complaint that Reynard has killed Coppen. 10:14+
17. Reynard as thief, theft. 11:7+
18. The King's Seal, the King's Peace, that animals should not do harm to one another. 11:16+
19. Reynard has stolen (murdered) many of Chantecleere's children. 11:35+
20. Justice will be done to bring Reynard to the Law. 12:13-14.
21. Reynard's murdering and trespass should be punished. 12:23.
22. Bruin asks the king to avenge Reynard's trick on him in Lantfert's yard. 19:10+
23. Reynard is to be sent for, to answer the charges. 19:20.
24. Reynard to be summoned a second time, then given a third, final warning if he does not come. 19:17-31.
25. Tibert tells Reynard that the king has warned that he will be executed if he does not go to the court to answer the charges. 19:30+

26. Tibert says he will go to the barn upon Reynard's 'safe-conduct'. 21:19.
27. The king gather's his counsellors to discuss how to bring the fox to the law. 23:19-20.
28. Grymbert says that Reynard must be judged as a free man, and if he does not respond to the third warning, then he will be considered guilty of all the charges. 23:23-26.
29. The king ask who will risk his ears, his eyes or his life to bring Reynard to court. 23:28-30.
30. Grymbert warns Reynard that if he ignores the third warning, the king will besiege his house and build a gallows and a rack outside to torture and execute Reynard and his wife and children. 24:10-15.
31. Reynard may be able to be quit of all the complaints, and his enemies will have to endure shame. 24:16-19.
32. Chanteclere bemoans the king's peace. 29:27-29.
33. The king accuses Reynard. 29:22+
34. Reynard says that the king may boil, roast or hang him. It were small vengeance, the other animals rise up in noise and cause him to be arrested. 30:5-19.
35. The animals 'parlament' wants Reynard dead, the king and his counsel listen to the charges and sentence Reynard to be hanged. 30:20-25.
36. Reynard is led to the gallows. 31:32-33; 32:10-14.
37. The place where, by custom, felon's are put to death. 32:16.
38. Reynard petitions to be allowed confession, so that no other is blamed for his crimes. 33:6-11.
39. Reynard's confession 33:18 – 36, 34:1-5. Isegrym and Reynard commit crimes together.
40. The queen asks the king to have pity on Reynard and to ask the people to hold their peace and tog ive Reynard audience. The king grants this. 35:5-12.
41. Betraying the king. 37:36+
42. The king and queen, without counsel, take Reynard to them and pardon him, in hope for the treasure. 38:31-34.

43. The king will take all Reynard's crimes upon himself, but says that if Reynard commits more crimes, then Reynard and his lineage will pay for it to the ninth degree (level of descendants). 39:16-19.
44. The king takes up a straw to pardon and forgive the fox. A legal symbol to confirm the handing,over of gifts. 39:22.
45. Reynard proffers the king a straw, to symbolise the treasure. 39:31-35.
46. Kywaert the Hare as a witness, swears to tell the truth to the king. 40:31-38.
47. Pater symonet, forging coins. 41:6-7.
48. The king calls the animals to sit round him in a ring, declares Reynard's pardon, commands them on pain of life to honour the pardon. 42:6-20.
49. Isegrym and Bruin are arrested and bound. 43:5-10.
50. Isegrym and Ersewynde give their 'shoes' to Reynard as punishment. Bruin gives skin to make a pilgrim's bag. 43:15-29.
51. Reynard advises the king not to let the two arrested murderers escape. 45:32-33.
52. Bruin and Isegrym are pledged for Reynard and his pilgrimage. 46:23-25.
53. Reynard claims that the king has given Kywart to them to do with as they wish. 46:25-27.
54. Reynard realises that the king will hang him for killing Kywart. 47:5-7. He advises they live in another forest without fear. 47:8-9.
55. Reynard has escaped from prison. 47:19.
56. Firapel advises that Reynard be arrested and hanged without law or judgment. 50:28-29.
57. Firapel the leopard releases the wolf and the bear from prison, and brings them their pardon, assurances of their lord's love, and promises good appointments for them. 50:33 – 51:2.
58. As amends, they are given Bellyn the Ram and his lineage to freely kill and eat, and that they may freely hunt Reynard and his lineage. For this privilege they must swear fealty and homage to the king. 51:5-11.
59. The king's feast to celebrate the peace between him and the wolf and bear continues for twelve days. 51:15-19.

60. Lapreel the Cony and Corbant the Rook make complaints to the king of Reynard. 52:10- 35.
61. The lion swears to avenge the breaking of his safe-conduct. 53:25-29.
62. Isegrym and Bruin state that the king may imprison or exile Reynard, but only punish him according to right. 54:20-30.
63. Reynard states that one who is guilty and found with fault must be punished. 63:10-14.
64. Reynard says that if he knew himself guilty, he would come to give himself up to the law. 64:5-12.
65. Reynard states that if any man may accuse him, with good witness, and prove it as is necessary for a nobleman, then he will make amends according to the law. 67:9-13.
66. If Reynard is not punished the same as Bellyn the Ram when he brought Kyward's head, then Right will fail. 68:19-21.
67. Dame Rukenawe's speech concerning her knowledge of the law, the duties of those who dispense justice, everyman's sin, and casting the first stone. 69:1-30.
68. A parable: The serpent's oath to the farmer, brought to judgment. 70-73.
69. Dame Rukenawe says of such as Isegrym and Bruin that they are lords, they go unpunished for stealing cattle and large things, and yet small thieves who steal hens and chickens are hanged. Jente 274. 73:21+
70. The lion will hear Reynard's plea / answer to the charges, to decide whether the king should acquit him of the charges. 75:20-24.
71. Reynard, through flattery, wins back the peace of the king. 75:30-32.
72. Murder will not be hidden. Jente 516. 84:16.
73. The lion has no witness of Kyward's death, so he has to acquit Reynard, and let him go free. 87:29-31.
74. It is the lion's apt to do justice on theft and murder. 88:20-21.
75. The king accepts the pledges of Reynard and Isegrym before their battle. 96:12-14.
76. The fox and the wolf swear oaths against each other, and say they will prove them with their bodies. 98:19-24.

77. The king asks the fox and the wolf to give their strife over to him. 104:30-35.
78. The king discharges the fox, takes their strife on himself, to discuss with his counsel, to ordain what is to be done, after Isegrym is whole again. 106:2-5.
79. The fox asks the king for his licence to leave and return to his wife and children. 109:34.
80. The fox is so much in the king's grace, that he can help his friends and hinder his enemies, and do whatever he pleases. 111:10-21.

CRIME AND THE LAW IN REYNARD: THIRD LEVEL CODING.

1. Vengeance through the law.
2. Breaking the king's peace.
3. Justice must be done.
4. Punishment, forms of.
5. King takes legal advice.
6. The king's pardon.
7. Petitions against Reynard.
8. Types of crime.
9. Summons to answer for crimes.
10. Law/court linked to Christianity.
11. Guilt of crime.
12. Challenge to legal claim.
13. Sexual crime.
14. Interpreting the law.
15. People's outcry causes arrest.
16. Confession to crimes.
17. Legal symbol.
18. Witness.
19. Pilgrimage as atonement for crime.
20. King accepts pledges.

2. RELIGION AND THE CHURCH

ROBERT HENRYSON. THE FABLES

THE COK AND THE FOX. RELIGIOUS AND CHURCH.
SECOND LEVEL CODING.

1. RELIGIOUS OATH.

- i.] By my soul. 1.436.
- ii.] St. John be my security. Formula used at parting. 1.511.
- iii.] God grant that we make it safely... 1.556.
- iv.] God keep me... 1.583.

2. CHURCH RITUAL.

- i.] dirige>Matins in the office for the dead. 1.449.
- ii.] the blisset sacrament>the Eucharist. 1.455.
- iii.] A parody of the formal lament for the dead. 1.495-508.

3. CHURCH CELEBRATION.

- i.] Put on haly dayis clais. 1.513.

4. CHURCH RANKS/PERSONNEL.

- i.] Coppok spoke like a curate. 1.530.

5. POWER OF GOD/HEAVEN

- i.] The fox is vengeance from heaven. 1.531. The fox as the hand of God. 1.542.
- ii.] God will punish adulterers. 1.534-6.
- iii.] Chanteclere didn't care about God's favour or enmity. 1.538.
- iv.] Moralitas. Infernal fiends hounded out of heaven, 1.596-7.

6. SIN.

- i.] Chanteclere takes pleasure in sin. 1.537.
- ii.] Chanteclere's sins bring him a shameful death. 1.540-1.
- iii.] Moralitas. The wicked mind. 1.600.
- iv.] Moralitas. The two sins of flattery and vanity. 1.605.

THE FOX AND THE WOLF. SECOND LEVEL CODING.

RELIGION AND THE CHURCH.

- 1.The fox wishes to repent of his misliving; he sees Death as the reward of sin, and a shamefull end, so he seeks a confessor to shrive him of his sins. 1.652-55.
- 2.The fox has a corrupt conscience. 1.663.
- 3.The wolf as a friar, new from the cloister to preach and pray. 1.667-69.
- 4.The wolf is carrying his beads, saying his pater noster.1.669.
- 5.The fox addresses the wolf as 'spiritual father under God'.672. and as 'Father' 1.676.
- 6.The wolf as a guide to grace.1.678.
- 7.The wolf has perfect holiness. 1.681.
- 8.The wolf can shrive the fox's sins. 1.683.
- 9.The fox as penitent. 1.685.
- 10.The fox wishes to repent. 1.687.
- 11.The fox wishhes to confess. 1.689-90.
- 12.The fox kneels and begins his confession with Benedicte. 1.693.
- 13.The fox is not contrite for his crimes, cannot repent. 1.697-704.
- 14.The fox cannot promise to give up his crimes. 1.705-711.
- 15.The fox is missing two points necessary for confession. 1.712.
- 16.The fox cannot promise the third point, to give up meat. 1.714-732.
- 17.The fox swears on the Devil's name. 1.739.
- 18.The 'baptism' of the kid, creates it as a salmon.The eucharist. 1.750-53.

THE TRIAL OF THE FOX. SECOND LEVEL CODING.

RELIGION AND CHURCH.

- 1.The fox thanks God for his father's death. 1.813-4.
- 2.The fox gives his father's bones into the Devil's keeping.1.830.
- 3.Men put their soul in peril for gold. 1.831-37.
- 4.The lion sends greetings to God.1.856.
- 5.A cankered conscience, grace lost, made to appear righteous before a King. 1.971-974.
- 6.Sin and shameful death follows falsehood. 1.982-84.
- 7.The wolf as newly made Doctor of Divinity, with his red cap. 1.1052-53.
- 8.The mare gives the wolf his red bonnet, with her heel. 1.1060-61.
- 9.The wolf's red cap is evidence of truth. 1.1062-63.
- 10.The wolf as new made doctor. 1.1092.

THIRD LEVEL CODING.

1. Addresses to God: 1,4.
2. Addresses to the Devil. 2.
3. Sin: 3,5,6.
4. Divinity studies/personnel: 7,8,9,10.

THE FOX, THE WOLF, AND THE CADGER. SECOND LEVEL CODING.

RELIGION AND THE CHURCH.

1. The fox cannot fish, even at Lent. 1.2000-01.
2. At Easter would better for hunting. 1.2004-06.
3. The fox uses religious oath "God knows". 1.2011.
4. They need some fish, against the days of fasting. 1.2033-34.
5. The cadger sees the fox as the Devil. 1.2063.
6. The nek-hering would be fish for the two for the whole forty days of lent, 2119-2120.
7. The fox uses religious oath, 'God knows..' 1.2124.
8. If they get the nek-hering, they will not need to fish again until Easter. 1.2152-53.
9. Morality. Fox as world, wolf as man, cadger death.

THIRD LEVEL CODING.

1. Calendar, restrictions. 1,2,4,6,8,.
2. Oath: 3,5,7.
3. Morality. 9.

THE FOX, THE WOLF AND THE HUSBANDMAN. SECOND/THIRD LEVEL CODING.

RELIGION AND THE CHURCH.

SECOND LEVEL CODING.

1. Religious exclamation, 'by my soul'. 1.2263.
2. Formula saying, 'God forbid..' 1.2276.
3. God has gone to sleep, and does not see small things. 1.2332-33.
4. Formula saying. 'By my soul'. 1.2340., 1.2367.
5. Formula. 'The devil a tail shall you have.' 1. 2347.
6. Rhetoric: 'Don't you know I have a soul to keep?' 1.2363.
7. Morality: wolf as wicked, the fox as the fiend, husband as a godly man, hens as works of faith. Other references to evil, sins, and the devil, Hell, Christ and Christians.

THIRD LEVEL CODING.

1. Formula exclamation/saying: 1, 2, 4, 5.
2. Rhetoric/argument: 3.,6. [ironic use by the wicked, 1.1295.,2363].
3. Moral points. 7

WILLIAM CAXTON. REYNARD

SECOND LEVEL CODING. RELIGION AND THE LAW.

1. Religious calendar or festival, Whitsuntide. P6.
2. Religious calendar, the king would hold his court in the holy days of the feast. P6.
3. Religious emotion. The fox knew himself to be guilty. P6.
4. Legal process, an oath by the fox to be sworn on the holy book or by the holy saints. P7.
5. Reynard promises to teach Kywart his credo. P8.
6. Proverb; It is right that evil lost is evil won, p9.
7. Reynard lives by his priest's advice, does nothing but by his priest's counsel, p10.
8. Reynard does great penance for his sins, according to Grymbert, p10.
9. Description of Coppen's bier and funeral procession, p10.
10. Reynard is dressed as a holy hermit when he visits Chantecleere, p11.
11. Reynard is described as fasting and praying, p12.
12. The king proposes the funeral rites for Coppen, to sing her vigil and give her to God, p12.
13. Reynard likens the shorn head of the bear to the tonsure of a monk or an abbot, p18.
14. Tibert uses religious language as an oath, asking for God's help, p21.
15. Reynard describes the priest who loses his testicle as a chapel with only one bell, p23.
16. Reynard asks for God's grace in order to escape, p25.

17. Reynard wishes to shriven of sins and asks Gymbert to be his confessor, p25.
18. Reynard is shriven but soon forgets his vows, p28.
19. Reynard uses church Latin in his oath to the lion 'In nomine pater.criste filij' ,p29.
20. Reynard wishes to confess before his hanging, p33.
21. Reynard speaks of the punishment of Hell and damnation, p34.
22. Reynard refers to the Devil and his power, p35.
23. Christian practice, Grymbert's wife and Reynard's wife go on pilgrimage, p.36.
24. Isegrym becomes a monk and enters the religious life, perhaps from motives of greed for the lifestyle of monks, p41.
25. Pilgrimage to Rome of the fox, p41.
26. Religious censure, the fox as an excommunicate may not be seen with the king, p41.
27. Church custom, mass before a pilgrimage, p44, 45.
28. Prayer to God to be with them on their journey. 46:3.
29. The king commands Reynard to undertake a pilgrimage. 46:23.
30. Non-belief, Reynard privately thinks the pilgrimage is useless. 48:2-3.
31. Religious oath, using the Devil's name. 48:9.
32. Custom, the king may command a pilgrimage. 53:30-32.
33. Church custom, Reynard is shriven after confession. 58:11-26.
34. Reynard thinks that Isegrym sings an ecclesiastical song. 58:28.
35. Reynard is cleared of his sins after after shriving. 60:7-15.
36. Reynard discusses individual faith and its loss. 60:15-25.
37. Reynard likens himself to rich prelates and curates. 60:33-38; 61:1-6.
38. Reynard proposes God's power to expose hypocrisy. 62:29-35.
39. Martyn the Ape is advocate for the bishop of Cameryk. 64:20-21.
40. Fasting, Reynard will eat no meat. 64:35-65:6.
41. Reynard must go to Rome for absolution. 66:1.
42. Satire on church names, 'wayte scathe', to do harm. (Henryson's friar waitscaith, l.667).
43. Church hypocrisy, prayer is improved by gifts of money. 66:16-19.

44. Martyn the Ape will take on the sins of Reynard. 66:23-24.
45. Church hypocrisy, the Cardinal of pure gold. 66:31-38.
46. Reynard puts his fate in God's hands. 68:2-7.
47. Example from the Gospels, he who is without sin. 69:22-29.
48. Dame Rukenawe refers to God's mercy in her defence of Reynard. 69:34-35.
49. To put someone on an altar and worship them. 70:16-17.
50. Christian imagery, Hell as a place, the devil. 94:23-25.
51. Religious custom, a prayer before battle. 96:23-30.
52. A pilgrimage to Jerusalem, social/church custom. 102:5-10.
53. Social custom, and oath calling on God. 108:1-5.
54. Church power, an appeal to spiritual lord. 110:5-10.
55. Church hypocrisy, the power of money. 110:21-37.
56. Church power, the unchanging afterlife. 111:12-15.

THIRD LEVEL CODING: CHURCH AND RELIGION IN REYNARD,

1. Religious calendar and festival. 1,2.

2. Religious emotions and belief.

Faulty and guilty, 3.

Repentance, 17.

Belief in Hell, 21.

Belief in the Devil, 22.

Pilgrimage as useless, 30.

Loss of Faith, 36.

Example from Gospels, 47.

Hell and the Devil, 50.

3. Holy oaths.

Of innocence, 4.

Religious oath, 14.

Asking for grace to escape, 16.

Reynard uses church latin as oath to lion, 19.

In the devils name, 31.

Individual faith, fate, 46.

God's mercy, 48.
Calling on God, 53.

4. Church teachings/ritual/liturgy.
Teaching the credo, 5.
Funeral rites, 9, 12.

Reynard asks to be shriven, 17.
Shriving, soon forgotten, 18.
Reynard wishes to confess before death, 20.
Excommunication, 24.
Excommunication, social censure, 26.
Custom, mass before a pilgrimage, 27.
Reynard, shriving after confession, 33.
Isegrim's ecclesiastical song 34.
Reynard cleared of sin after shriving, 35.
Martin the ape will take on Reynard's sins, 44.
Example from gospels, 47.
To worship someone on the altar, 49.
Prayer before battle, 51.
The unchanging afterlife, 56.

5. Belief in evil, 6.

6. Living by church/priests counsel, 7.

7. Penance for sins, 8.

8. Repentance, remembering one's soul, 10.

9. Church/monastic life. Reynard as heremyte, cloisterer [regular church?] 10.
Reynard likens bears shorn head to priests tonsure, 13.

Isegrim enters monastery, complains of hunger, 24.

10. Religious behaviour, fasting and praying, 11.

Fasting, 40.

11. Knowledge of church buildings, architecture, 15.

12. The existence of Hell, the Devil, 21,22.

Hell and the Devil, 50.

13. Christian practice. Go on a pilgrimage, 23.

Pilgrimage, 23. Reynard's pilgrimage, 25. king commands Reynard's pilgrimage, 29, 32. Pilgrimage as useless, 30. Reynard must go to Rome for absolution, 41. Pilgrimage to Jerusalem, 52.

14. Presence of God in daily life, 28. To expose hypocrisy, 38. To give mercy, 48.

15. Church Hypocrisy.

Rich prelates and curates, 37. God exposes, 38. Friar 'Waytescathe' 42. Prayer is improved by money, 43. Bribes at Rome, the cardinal of pure gold, 45. The power of money, 55.

16. The church in society. Martin the ape as advocate for the bishop of Cameryk [Cambrai, Flanders], 39. Church power, 54.

3. CATEGORISATION FOR LITERALITY AND AURALITY.

LITERALITY-AURALITY CODING; FORMULAIC

A. AURALITY. REYNARD, THE FABLES.

1. FORMULAIC: REYNARD. MEMOING

9:53 am, Nov 8, 2008.

Below, 'B. p6. l. 22-27' (for example) refers to Blake: 1970 page six, lines 22-27. Any numbers before 'B' refer to the line number in the computer file of the text.

1. B. p 6 l.22-27. 37-37.

Formulaic description of spring and the green woods, a picture of harmony.

2. B.p6 l.26.1.22.

Lion described as 'kyng of alle bestis' 'the noble kyng of all beestis'// 'kyng of alle beestis' p.7.l.1. may be form.phrase.

3. 39-54. B.p. 7. 1.4-19.

The enmity of the wolf and the fox was well known, forming many stories/story patterns.especially concerning Reynard seducing the wolf's wife. Episodic.

4. 112-24 B. p9 l.3-15.

Well known tales of reynard and the plaice, and the flitch of bacon, episodic, amalgamated.

5. 216-231. B p11-12. l.25- 4.

Reynard's deceit and pretense takes in the cock, and he loses many of his family as victims of the fox. Formulaic story pattern, episodic.

6:36 am, Nov 9, 2008.

6. 256-265. B p 12 l. 26-36.

Bruin is warned of reynard's deceit and danger, laughs it off, although last sentence anticipates his downfall. Story pattern.

7. 292-295. B p13 l. 27-30.

A warning that reynard is about to deceive the bear, but no details, focus for the following 'honey' story.

8. 527-535 B.p19. l.15-23.

An establishing story pattern (?) once again the king and his wise beasts of council determine it is best to send for reynard, and pick a suitable emissary, as with former decision to send Bruin. A weakness of the king, he thought thr former decision 'good' also, and it failed. Hint of Tiberd's defeat? Allows audience to predict, formulaic.

9. 521-522/ 527-535. Bp19. l.10-11, l.15-23.

The theme of vengeance is mentioned twice, but hinted it may not be gained (see above entry).

10. 537-537. Bp19. 1. 25,

Use of 'spedde' with tibert's mission to reynard, recalls similar use of 'sped' with bruin, = succeeded/was treated (Blake) may suggest similar outcome with tibert. (ironical, 'how bruin ate the honey'...

11. 540. Bp19. 1.28.

Reynard is referred to as 'felle' = wicked, vicious; a common word to describe the fox, see p12:30, p19:12, p21:26, p23:29,p29.1.30., etc.

12. 572-575. Bp20. 1.19-23.

The fox is planning viciousness against tibert, as we see from his thoughts. Story pattern, episodic.

13. 641-46. 659-61. 664-67. B p 22 1.3-8:20-22:24-26.

The fox's bringing tibert to a beating from humans, as with bruin, and the cat's revenge on the priest,>bruin; episodic, recurring story pattern.

14. 689-694. B p 23. 1. 11-16.

Like the bear, tibert returns rolling and tumbling to the court, wounded by the fox.

15. 764-765 B p25 1.4-5

Reynard is proud of his son's abilities as a thief, in imitation of his own skills.

16. 793-803 B p25 1.31-p26 1.4.

The introduction lines to the fox's confession of his many crimes against his enemy ysengrim th wolf. There follows a list of events many of which would be familiar to the audience from other sources of fox-wolf rivalry. A list of recurring episodes, story patterns, epic form.

17. 856-863. B p27 1.17-25.

Reynard tricks the wolf into action, through greed, that will get him beaten by a human mob. Episodic, recurrent, story pattern.

18. 976-84. B p30 l. 10-18.

Formulaic listing of Reynard's foes.

19. 1100-1102. B p 33. l. 14-16.

Recurring theme; as soon as Reynard speaks, the animals are taken in by his request, seemingly not realising that it is the fox's tongue that is his main tool in outwitting them, through focussing on their own desires and greed. Story pattern.

20. 1131-34. B p34 l.10-1.

Recurring theme, story pattern; the fox plays on the king and queen's greed, this time for gold not food, and they are taken in immediately. The king burns in desire for the gold, as Bruin and Tibert for honey and mice.

21. 1177-78>> B p.35 l. 20-21.

This is only the first of the fox's fantastic tales, apparently made up on the spot, usually involving treasure of some sort, that he utilises to get his own way on something and to defeat others. Recurring.

22. 1177-78:1240-41:1244-46. B p35 l.20-21: p36 l7-8. l.10-12.

The fox utilises both the fantastic (King Emeryk's treasure) and the everyday (bushes, fields, cold, wet) in constructing his tales.

23. 1308-1310. B p 38 l.31-33.

The king and queen's greed for the treasure so much that they ignore their own counsel and ask Reynard where the treasure is, playing into his plan.

24. 1314-1316. B p 38 l.37-p39 l.2.

The queen is sure of her power over the king and promises Reynard the king's forgiveness herself; recurrent, story pattern.

25. 1324-28. B p 9 l. 10-14.

Twice the fox is described as 'felle'; formulaic.

26. 1586-96. B p43. 1.4-14.

Part of recurring story pattern; the fox causes harm to his enemies, but usually through agency of another, in this case the king/queen.

27. 1665-67: 1671-77. 1690-92. B p45 l. 1-4:1.8-13:1.23-26.

The fox's duplicity and scorn, recurring theme, story pattern.

28. 1734-1740. B p.46 l. 28-34.

Episodic violence against members of the king's court, who may be reynard's rivals for power or preferment from the king, as with bruin or tibert; this does not quite fit the pattern as kywart does not seem to be a prominent member of court, and formerly the animals are beaten but not killed, and not directly by reynard. Kywart is the only named memembr of the king's court who is purposely killed by reynard for food. Story pattern, but unusual elements.

29. 1824-37. B p.49 1.6-17.

Reynard is playing on Bellyn's pride, as he plays on bruin's and tibert's greed, in order to bring down misfortune on him, not by his direct doing. This time Bellyn, like kywart, loses his life, not directly by the fox, but bythrough the order of the king. Story pattern recurrent event. Reynart brings misfortune/death by manipulating his opponnent's weakness.

30. 1890-97. B p50 1.27-34.

The king easily bends to whoever gives him counsel or advice it seems, whether it is reynard, his wife or firapeel. Recurrent, story pattern.

31. 1922-23. B p 51 1.20-21.

This chapter marks the beginning of the poet's contiuation of Part II; As in part one the king holds a court and feast and animals come to bring their complaints about reynard the fox.

32. 1926-38. B p51 1.23-33.

As in part one, all the beasts are there, there is harmony of sounds,

but reynard the fox is not there, as he knows it is not good for him. He does not feel his guilt, as he only knows his guilt as in part one also.

33. 1945-45. 1962-63. B p52 l.2: p52 l.18-19.

The descriptions 'murdre' and 'morderar' applied to reynard, although in context of his attack on lapreel, not strictly accurate. Mirrors part I descriptions, before the fox murdered kywart.

34. 2000-2000. B p53 l.19.

Recurrent story pattern; the king goes from praising and rewarding the fox, to punishing him. Mirrors part one.

35. 2010-2010: B p53 l.29. 2020-2023. B p 54 l.3.

'False' used twice for the fox, as well as shrew, thief.

36. 2007-2007. B p 53 l.26. 2020-23. B p54.l.2.

The king twice more promises to avenge reynard's crime against his subject, as in p.19:l.15.

37. 2028-40. B p 54 l.9-19.

The queen once again defends the fox, and the king once again listens to her advice and accepts it, after further persuasion from fyrapeel. Recurrent story pattern.

38. 2042-45. B p 54 l.21-24.

The king always seems to take the advice of counsel, he never decides for himself...usually the advice is wrong. Recurrent theme.

39. 2069-69. B p55 l.7-8

Recurrent; once again the king sends for reynard on pain of punishment if he does not come; this time the punishment is to besiege his castle. Mirrors part one.

40. 2074-77. B p55 l.12-15.

Recurrent story pattern; the animals at court seem very easily led: when reynard goes on pilgrimage they all cry out that they will remember him (p45 l.36-7). Here they are equally willing, and equally

quibbly, to support the king in besieging Malerperduys, against Reynard.

41. 2112-13. B p 56 l.10.

Reynard described as a 'thief and a murderer'.

42. 2124-24. B p56 l.19.

Mirror part 1; Reynard comes to court.

43. 2194-97. B p58 l.10-13.

Mirror part 1: Reynard confesses to Grimbert.

44. 2253-62. B p59 l.23-30.

The fox's mocking speech to the wolf mirrors part one where he makes similar speeches to the bear and the cat, also asking if their cries of pain are song.

45. 2368-2380. B p 62 l.13-24.

The arrival of Reynard and Grimbert in the court and the fox's brazening it out; mirror the arrival in part I, p29 l.1-11.

46. 2382. B p63. l.15.

The title of the chapter, 'How Reynard excused him before the king' mirrors Part 1 chapter 13, word for word in the second half. Formality -sincerity, or opposite, of the two speeches, as well as the content, also mirror each other.

47. 2411-2415. B p63 l.17-21

The king's response mirrors part 1 p.29, content similar, that Reynard has shown his love of the king by attacking his subjects etc; In both cases the fox is threatened with death by the king.

The king promises to shorten Reynard's pain, a mirror/echo of Reynard's request to Isengrim 'shorten my pain' on p31 l.21 at the first attempt to hang him.

48.2424-24.B p63 l.27-8.

The fox begins to plan how to escape hanging, as he does p 32. l.21;

mirrors part one, we know the fox's wiles will follow.

49. 2540-2543. B p66 l.21-24.

Reynard is once more quit of his sins, as with the shriving with grimbert before his first appearance at court. Mirror to part one, recurrent story pattern, (but is the story true?).

50. 2583-83. B p 67 l.22

The fox referred to as 'felle murderer'; recurrent description of the fox.

51. 2630-2631. B p68 l.27-28.

The fox's wiles seem to have momentarily deserted him and he experiences dread, mirror part one p32. l.18-19., just before he tells his story of the treasure at krekpenpit.

52. 2720-2729>>>++. B p70-p73.

Episodic, a self contained narrative or 'parable' that shows the wisdom of the fox, but its truth is questionable.

53. 2848-2852. B p73 l.38.

An account of the selfless support reynard has given the king, followed by the statement that reynard has no thanks for it; mirrors part 1, p39 l.27, reynard's support of the king and that he has no thanks for it.

54. 883-2898. B p74-75 l.29-p75 l.5

1. A list, of all the animals who were, or thought it politic to be, friends with reynard.

2. The list of animals who are reynard's friends, recall the much grander and heraldic type parades as found in The Trial of the Fox and elsewhere.

55. 2919-27. B p75 l.24-32..

1. A mirror of part one p33 l.25-30, reynard plans to use lies to escape from his predicament.

2. The heading of chapter 32 mirrors that of chapter 13 in Part 1, how the fox excused himself to the king.

56. 2929-2935. B p75 l.34-p76 l.4.

Once again, as in part one, the fox plays on the greed of the king and queen (through treasure, jewels) to escape justified punishment. Mirrors part one, recurrent, story pattern.

57. 2952-2953. B p76 l.20-21.

Reynard stresses the extreme value of the jewels to increase the king's greed for them; mirrors part one p34 l.9-11. Mirror, recurrent story pattern.

58. 2960-2961. B p76 l.27-8.

The fox begins his fabricated tale of the jewels by dissimulating, just as he begins his equally fabricated tale in part one, p35 l.4-5. Recurrent story pattern; when the fox dissimulates, the audience knows that a fantastic tale is coming. Mirror part one.

59. 3043-3046. B p78 l.33-36.

The fox continues to lie and make up tales, but they grow more and more fantastic, from buried treasure to legends.

60. 3072-74>>+ B p79 l.23-P81 L.8.

Another fantastic tale from the fox, elements of magic, folk wisdom, myth, although the audience may have seen the tales as true. Mirrors untrue tales in part one, but growing more unreal (in the eyes of the audience, perhaps).

61. 3347-66. B p84 l.1-19.

Reynard's facility in making up untrue accounts on the spot, mirrors that found in his confession part one, p.33 l.12>>

62. 3409-3414. B p85 l.17-22.

As in part one the fox involves his father in the tales, but this time he is reminding the king of all the good service the fox's father did to the king and his father; perhaps a feigned (?) sorrow that the fox maligned his own father in his earlier 'confession'? Also repeated is the fox's condemnation of bad service and deeds from his enemies at court.

63. 3461-69. B p86 1.27-35.

Episodic mirror part one; the wolf is punished by the lion ripping off the skin of his head; see the mare's kick, p.59 1.17-25. Story pattern of the wolf being punished for stupidity told by reynard.

64. 3496-3501. B p 87 1.21-25.

'It myght happen yet' a reference to the wheel of fortune (Blake 1970 p.137) that may restore reynard's fortunes. The turning of the wheel is clear in his history, and he ends on top (perhaps the medieval reader would assume another downfall...).

65. 3504-3506. B p87 1.27-30.

The power of reynard's 'words' and the power the of king to ignore counsel and forgive him. Episodic, story pattern.

66. 3512-24. B p87 1.35-p88 1.10.

Episodic story pattern, both those at court and the king and queen themselves are convinced by reynard's words; the greed of king and queen once more seen in their desire for the imaginary jewels of the fox's story. Gullibility and greed.

67. 3546-53. B p 88 1.29-36.

Formulaic antagonism between wolf and fox. Story pattern episodic.

68. 3526-3534. B p 88 12-19.

A mirror to his promise in part one to go on a far pilgrimage; now the fox promises to search the 'four corners of the world' to find the missing jewels. A good reason to go far beyond the reach of the king and his court.

68b. 89 1.1. The chapter heading of how the wolf complained 'agayn' on the fox, refers back to chaoter two when the wolf complains 'first' on the fox. The two chapters refer forward and back to each other.

69. 3554. B p89 1.1.

The chapter title mirrors part one chapter 2 how the wowlf complained about the fox.

70. 3584-3595. B p89 1.28-37.

Mirrors part one attack of villagers with implements on both bruin and tibert.

71. 3633-37. B p 90 1.33-37.

Mirrors part one where the fox asks permission to go on pilgrimage; to escape the court, exposes folly of the king.

72. 3688-93. B p92.1.5-10.

The wolf and his insatiable hunger was a common theme in fox/wolf stories; in HRTE, RR, Ysengrimus etc. When the fox helps the wolf to get food, this usually ends in the wolf's discomfiture or punishment of some sort.

73. 3712-3716. B p92 1.26>>++

The entire episode of the ape and her children in the cave, gives a picture of how Reynard works with his 'words' to get what he wants, as well as his own explanation to Isengrim of how he works, and advice to the wolf to do likewise. Part of episodic story pattern. No apparent equivalent in Part One.

74. 3772-75. B p 94 1.7-10.

The wolf's insatiable hunger is only made worse when he does eat something. Recurring theme, episodic.

75. 3812-23. B p95 1.5-15.

This is part of the recurring theme of antagonism between fox and wolf, yet here the fox's point seems to be that he is the wiser/better more honest since he lies with reason and for profit, whereas the wolf is more simple and honest, thus cannot be trusted(?). The fox is suggesting that the wolf's lack of guile is suspect of deeper, negative motives? Recurring theme of opposition between them, in all things?

76. 3827-28. 3242-43. B.P95 1.18-19//1.31-2.

The wolf's formulaic words describing the fox: felle/theef/murderer.

77. 3942-53. B p. 98 1.13-24.

The recurring theme of enmity between fox and wolf, here formalised through their oaths and formulaic language describing each other; Reynard as traitor, murderer, Isengrim as false knave, cursed thief.

78. 3967>>++ B.p 99 1.1.-p106 1.6

The entire combat of the fox and the wolf as culmination of the recurrent theme of the adversarial nature of their relationship and of the enmity between them, expressed through physical combat and severe harm, to the wolf at least.

80. 4148-50. B p 103 1.18-20.

The fox's statement that if isegrim were to slay him, it would be 'a lytyll hurte' mirrors part one where he states that if the king punishes him by hanging, roasting, boiling etc, 'hit were a smal vengeance'. Tries to avoid punishment by presenting it as petty-minded, perhaps.

81. 4148-76. B p 103 1.21-p.104 1.10

1. Mirrors part one, the wolf is never taken in by the fox's speeches, and repeats his claims concerning the fox's rape of ersewynde, recurrent and main theme of the wolf's enmity towards the fox.

2. The wolf characterises the fox as 'theef' and a liar, recurrent terms used to describe the fox.

82. 4213-25. B p105 1.7-19.

1. Formulaic listing, naming, of the animals who now claimed friendship or kinship with the fox, because he had won the battle.

2. The fox has won against the wolf; he always wins against the wolf, so a recurrent theme, story pattern, found in both part one and part two.

83. 4335-36. B p 108 1. 14-15.

The chapter title, and also the content of the chapter; reynard is forgiven by the king, and is restored to all his former offices and power. The king commands him to be loyal. Recurrent story pattern or theme, the fox in and out of favour with the king. This is the end of the history, so the next downfall may be implicit, but it is not given.

10:16 am, Jan 11, 2009.

MODEL 1 AURAL/ORAL.

HENRYSON'S FABLES. FORMULAIC.

THE PROLOGUE.

THE COCK AND THE FOX.

1. L.401-3. The different properties of animals, such as the fox: 'Fenyeit, craftie and cawtelows'; formulaic properties ascribed to them.
2. 1.420. Formulaic properties of the fox: 'craftie and cautelous'.
3. 1.425. The 'wylie tod' formulaic property of fox.
4. 1.460. The fox is 'fenyeit...fals and dissimulate'.
5. 1.551-3. Three stock formula, alliterative lines, mock heroic theme.
6. 1.565. The tod was 'fals and friulus'.
7. Ml.600. The fox is 'fenyeit'.

THE FOX AND THE WOLF

1. 1.670. Fox as 'wylie tratour tod.'
2. 1.776. Fox as 'fals tod'.
3. 1.679-80. Picture of wolf with cowl, pale and piteous face.
4. 1.692. Picture of fox humbly kneeling before the wolf.
5. 1.750-51. Picture of fox 'baptising' the kid.
6. 1.756-7. Picture of fox basking in the sun.
7. 1.767. Picture of the fox skewered by the arrow.

THE TRIAL OF THE FOX

- 1.1.866-72. Formulaic description of a spring-time scene or setting.
 2. 1.878. the 'wild lyoun'. The description of the lion as 'wild' may be formulaic.
 - 3.1.887-921. the listing of all the animals attending the king's court, formulaic style.
 4. 1.1041. The fox as 'fraudfull foxe'.
 5. 1.1045. The fox described as 'This tratour tod, this tarrant and this tyke,'.
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THE FOX THE WOLF AND THE CADGER

1. 1.1958-59. A meeting of the fox and the wolf, so audience are prepared for a fox/wolf story pattern or theme.
2. 1.1965-2013. Verbal combat between wolf and fox, recurring theme of antagonism between them.
3. 1.2049-55. The fox plays dead, we do not know his actual intent in doing so, but some clever trick would be expected as part of recurring story pattern of the fox's wiles.
4. 1.2078. Fox as 'The fraudfull foxe'
5. 1.2116-18. The fox's description of his struggle with the 'nekhering' is not true, so audience may guess a trick, in the recurring story pattern of fox-wolf antagonism, is coming.
6. 1.2130. Story pattern/recurring theme; the wolf, as naive/stupid, asks the fox's advice.
- 7.1.2180-2188. The punishment of the wolf (for the fox's theft). Recurring theme in fox-wolf story.
- 8.1.2199-2202. The fox triumphs, the cadger and wolf lose; recurring theme/story pattern, expected.

THE FOX, THE WOLF, AND THE HUSBANDMAN

1.1.2246. Common story pattern; the fox and the wolf are nominally 'together' but the fox is always ready to play some, usually very unpleasant, trick on the wolf.

2. 1.2248. The fox laughs, usually a sign that harm was coming, in this case to the wolf; recurring theme.

3. 1.2313-4. The picture of the animals and the man swearing, foot, hand and tail.

4. 1.2329. The fox laughs and being a judge; harm coming plus the recurring theme of the fox's duplicity.

5.1.2345. The fox laughs again; recurring sign of duplicity/harm coming.

6. 1.2357. The wolf asks the fox for advice; usually a sign that the fox has manipulated the wolf to this point, and has something bad in store for the wolf. Recurring theme/episode.

7.1.2378-2382.. The fox is using all his tricks and wiles to fool the wolf. Recurring theme.

8. 1.2415. The fox comes up in the well-bucket while the wolf goes down; image of the fox's triumph over the wolf. Strong picture, and closure of the fox and wolf stories.

CODING FOR REYNARD: MEMOING. COMMON PEOPLE'S LIFE.

6:44 am, Nov 5, 2008.

1. 5-14. B. p6 1.5-12.

Book is aimed at all society, including merchants and the common people. It has a practical aim, that people should not be deceived in their daily lives.

2. 25-34. B. p6-7. 1.2231.

The king's court was commonly held at pentecost or other church holiday, and all people could attend with their complaints.

3. 42-65. B. p7 1.7-31.

Vernacular and colloquial style, the fox 'be-pysed' his children, and other familiar details of life and direct speech. such a 'book wyth the sayntes' Vengeance is due, and the fox must pay amends. The complaint of Courtoys, vivid details of cold winter, hard frost, lack of food, hardship.

4. 67-85. B. p.7-8 1.33-14

Earthy, thieves complain about each other, the sleeping miller. Details, the leg of a fat hen, the king's peace, teaching the Credo, would all be aspects of common life. Leg of hen reference proverbial? Whiting H347, Not worth a hen. Chaucer Wife of Bath 1112 'Swich arrogance is nat worth an hen'

5. 125-130. B p 9 l. 16-21

Casual approach to carnality of reynard, his sex with the wolf's wife is long past and she was soon healed, and the fox did it for love and 'curtosye'.

6. 132-126. B p 9 l. 23-27

Scholars who did not learn their lessons deserved to be beaten.

7. 102-103. B p 8-10++ l. 29-20.

Interactional speech of grimbert's arguments in favour of the fox.

8.152-165. B p 10 l. 5-16.

Details of reynard's life of fasting, penance and denial.

9. 188-199. B p11 l.1-13.

Details of the cock's yard and fencing and reynard's searching for a way in, and being chased by guard dogs. Chantecleers sons and daughters 'hatched' by his wife.

10.313-23. B p13. l. 10- 19.

Earthy, Reynard uses honey to appeal to the bear's greed and love of his stomach above all other considerations. Reynard presents himself as a poor man, one who must often eat what they would prefer not to eat (as a baron?).

11. 329-332; 334-336; 340-342; 344-345. B p.14-15. l.24- 2.

Use of measure, number; ten bears, seven years, seven hamber barrels, all the honey between here and Portugal; finally the fox promises that the bear's laughter too, will be by measure.

12. 362-375. B p15. l.18-28.

Measure, without measure, to take by measure; the bear acts without measure in putting his head in the tree, without care.

13. 399-412. B p.16 l.11-23.

Description of the crowd who came to beat the bear (see Chaucer NPT 3375-3392) when they knew one was trapped (15th. century England?), with staff, rake, broom, stake of hedge, flail, the priest with his staff of the cross, and his wife with distaff (NPT). Mobbing the bear, while Julok spins and watches.

14. 427-438. B p 16-17 l.35-9.

Descriptions of the people and their weapons used to beat the bear. The priest and his wife seem to be the most violent.

15. 440-444 B p17 l.11-15,

Lantfert as 'worthiest of birth' with bucket maker father, and mother of 'chaforte' (waste-exit, Blake, notes); his father was brave/stowte so long as he had no-one to fight. Parody of high/worthy birth, in common life details.

16. 449-454 B p17 l.20-25.

The priest easily offers indulgences in pardons of penance and release from sins for any who help get his wife out of the river, where Bruin has thrown her along with a 'heep' of other wives.

17. 488-488. 497-502 B p18. l.19, l.26-30.

Reynard mocks the bear's bleeding head as the tomsure of a priest the red hood of a priest. Satirical, earthy, interactional, but the bear does not respond, except to himself.

18. 468-469. 481-485. B p18. 1.1-2, 1. 12-16.

Details of eating; the fox has stolen a good fat hen, and describes the bear as good venison, good and fat, rich and fat, to eat.

19. 542-544. Bp19 1. 30-31.

The third warning was a commonly known aspect of the law, which if ignored, would bring down heavy punishment. Also in B p 2.1. 24 'he muste be warned the thirde tyme...'

20. 557-567. Bp20. 1.6-14.

Birds were frequently seen as omens, in this case it is an ill omen, since the bird flies to the left of tibert instead of to the right side.

21. 597-604 Bp21. 1.1-9

The priest's large barn; priests often ran farms to supplement their income and were materially comfortable.

Details of eating; venison, flans, and pies/meat pies compared to mice, as comparatively the best kind of food, yet mice were better.

22. 617-622. B p 21 1.21-26.

Details of the priest's barn and of the fpxx's theft, and the gin trap.

23. 652-58. B p22. 1. 14-19.

Immediate earthy style, low. Married priest and his son etc.

24. 663-670. 673-682. B p22-23. 1.23-30:33-04.

Earthy low style, concerning the priest's testicle bouncing away and Dame Julock's regret for passing of sex with the priest.

25. 773-79. B p 25 1.12-18

The reality of hell and damnation, a common preoccupation, seems to be felt even by reynard, when he is in danger.

26.810-816; 818-824. B p 26 l.10-17. l.18-21.

Details of the comfort/greed of clerics, in all the tubs of beef, flitches of bacon, fat capons, for the priest's table. Ysengrim can eat 'without measure' a lot for a wolf - there. Ysengrim's great belly may suggest the priest's own belly.

27. 826-828. B p26 l.26-28.

The priest's dismay at losing the fat capon from his very table as he was about to eat it. He twice calls 'kylle and slee him' and initiates the mob chase of the fox.

28. 864-96. B p27 l. 25-34

Reynard's description of his relationship with erswynde seems entirely physical/sexual, nothing of love. 'bedryuen/leyen/trespaced' . Carnal, not courtly. Earthy.

continued.... B p27 l.35 - p28 l.11.

The fox's penance is described in detail, also that he must say his psalms, go to church, fast, give alms etc. The text tells us that the fox was glad, promised to do so, but does not show him performing the penance etc. The penance itself, involving jumping over a stick and then kissing it etc, may refer to some pagan ritual still common in rural areas.

29. continued... 891-95. B p28 l. 12-16.

Description of the convent, barn, many fowl around it which belonged to the black nuns.

30. 949-953. B p29 l. 24-28.

The king's peace, a common safe period/area that had to be obeyed, broken by the fox.

31. 959-61. B p 29 l.33-35.

The fox speaks Latin, but a phrase that would be very familiar to all from the church service. Possibly a common oath even outside the church service.

32. 971-974. B p30. l.6-9.

The king may boil, roast, hang or blind the fox; these may at one time have been common punishments that the king could impose on subjects.

33. 989-90. B p30. l.21-22.

'Parlament' in this case as a discussion, debate, rather than a government meeting, although it seems to have some legal standing, as their decisions may be implemented by the court.

34. 1016-18. B p31. l. 10-12.

Often there was a specific tree or place where the gallows was, that would be known.

35. 1063-64. B p32. l. 15-16.

Another reference to a particular place for the putting to death of felons.

36. 1081-88. B p 32-33 l.33-3.

Details from the hanging process, the knot, the bough, the ladders, perhaps familiar to people from public hangings.

37. 1091-97. B p33. l. 5-11.

The fox asks for confession, something not unusual before death in the middle ages when the afterlife was closer and stronger in people's lives and minds. He could scarcely be denied this, whatever his crimes.

38. 1103-1105. B p.33. l. 17-19

The fox's use of 'spiritus domini' may have been in use as a common tag form.

39. 1120-22. B p. 33 l. 35-36.

The promise of 'good fellowship' and wandering and stealing together, perhaps familiar as wandering vagrants (scholars? both could read, codex burana speaks of wandering scholars).

40. 1148-51; 1153-55. B p 34 l.27-30; l.32-34.

The reality of hell and its closeness were common elements of thought

at this time.

41. 1182-90. 1196. B p35. l.24-31: l.36.

Familiar place names from Flanders, where RI and RII were written. (Blake:1970:p125). 'Akon' is Aachen, where German kings were crowned (Blake p.125).

42. 1182-96. B p 35 l. 24-36.

Such conspiracies against the king would have been familiar in 15th-century England, even if coincidentally.

43. 1202-1205. B p 36. l.7-10.

Women on a pilgrimage, probably a local one, on a heath. The sworn secret is spread rapidly,

44. 1275-79 B p37 l.37 -p38 l.4.

Details of raising an army against the king, paying the soldiers before the fight.

45. 1251-56. B p 37 l. 17-22.

Details of animal behaviour that may have been familiar from life, or from a bestiary. (Lion, not fox, uses tail to smooth ground Blake p. 125).

46. 1282-94. B p 38 l. 6-19.

Details of recruiting and payment, organising of the rebellion against the king, according to Reynard.

47. 1332-34. B p 39 l. 17-19.

The king threatens punishment not only for the fox, but for his lineage to the ninth degree, a possible legal consequence; see p19, l. 30-32, and no.19 above.

48. 1336-1338. B p39. l. 21-23: 1347-150. B 039 l. 31-34.

The straw was a legal symbol, to confirm the handing over of gifts. Blake p.125-6.

49. 1354-57. B p 40 l. 1-3.

These are real places in Flanders. B p.126.

50. 1404-05. B p 41 l. 6-7.

Simony and forgery were common crimes at this time. Emphasises the lawlessness of *Krekenpit*.

51. 1519-1530. B p 41 l. 23-27.

The wolf's appetite as a satire of monks' greed was a not uncommon motif.

52. 1519-30. B p41. l. 29-32.

Pilgrimages to Rome and the Holy Land were less common but did take place, i.e. Margery Kempe. The fox says he is excommunicated, hence the long pilgrimage, and as an excuse not to go with the king to *Krekenpit*.

53. 1627-30. B p 44 l.6-9.

Ersewynde as a partner in Reynard's pilgrimage, and benefitting from any pardon that he gains; people who contributed materially towards a pilgrimage were seen to be such partners in the gains.

54 1639-40. B p44 l.16-17.

Reynard 'greased' his shoes, reference in Caxton's *Dialogues in French and English*. p 20.

55.1643-44. 1668-71. B p 44 l.20-21; p45 l.5-8.

Details of the fox's equipment for the pilgrimage.

56. 1668-71. B p 44 l.31-34.

Satirical names given to church officials, satire of church functionaries.i.e. 'sir Rapiamus'.

57. 1750-57. B p47 l.7-14.

The fox proposes becoming an outlaw, i.e. outlaw/greenwood talking form. (see Bradbury: *Gamelyn as Greenwood Outlaw* talking). Staying outside the law for seven years.

58.1890-93. B p 50 l.27-30.

In consenting to hanging the fox without law or judgement, the king himself becomes an outlaw, like the fox.

59. 1927-39. B p51 l.24-34.

A description of the music, dancing and amusements of the king's feast, with minstrelsy, instruments etc.

There was much food and drink, perhaps in contrast with daily life when such supply may be scarce.

60. 1971-78. B p52 l.27-34.

A vivid description of how actual foxes behave, playing dead to catch unwary animals. Familiarity with the ways of foxes in nature.

61. B p53 l.11-18.

Possibly this could be seen as a reflection on a weak king or misrule present at the time of the reading.

62. 2069-75. B p55 l.7-14.

Details of the weapons to be used in a siege of Reynard's house; archers, guns, cannons, horsemen, footmen, bows.

63. 2214-2215. B p58 l.28-29.

These are most probably place names in Holland.

64. 2222-2232. B p58 l.36-p59 l.7.

The fox claims to be illiterate and says that he never went to school, unlike the much more learned wolf who has been to Oxford etc.

65. 2300-312. B p60 l.26-38.

Mention of rich priests and curates who do not practise what they preach, and of lords, ladies, clerks and priests who routinely tell lies to further their own purpose.

66. 2280-85. B p60 l.7-12.

The immediacy of death and hell in the world, so grimbart is willing to shrive the fox because of this, for once he is dead, nothing may be changed.

67. 2361-2368. B p62 l.7-14.

The fox would make a good priest since he has such a good knowledge of the temporal world and its ways. Worldly wisdom seen as most common attribute of a good priest, satire of hedge/mendicant priests(?).

68. 2441-2443. B p64 l.8-10.

Red gold, a particularly valued type, perhaps Welsh?

69. 2452-2455. B p64 l.18-22.

Martin the ape as better than some clergy, and as advocate for the bishop of cameryk (Caanbrai). Marin was a name commonly given to apes. Satire on priests and the church.

70 2474-2483. B P63 l.37-p65 l.6.

Details of fine food such as white bread and sweet butter,also of practises concerning days and festivals and fasting for them.

71. 2527-40. B p66 l.8-21.

Details of the situation in Rome, where money will hasten an answer to prayers, and the ape martin knows people and how to expedite matters through personal influence. He has an uncle Simon, suggesting Simony. Also there is 'Wayte Scathe' (see Henryson Fables l.1667, waiting to harm). (An excommunicated person could appeal to Rome through an advocate, during the appeal the excommunication would not be binding. Blake 1970 p.131).

72. 2555-2567. B p 66 l.35-p67 l.8.

Details of a very strict excommunication. PLays on the weakness of the Pope against the 'cardinal of pure gold', satirical,suggesting you can get anything you want in rome through bribery. A web of contacts since the concubine of the cardinal is the niece of the ape Martin.

73. 2843-2848. B p73 l.30-34.

The behaviour of powerful lords; they burn and destroy towns and people, burn their houses, for their own profit.

74. 2875-2881. B p74 1.21-28.

The names of rukenawe's children may reflect common life at the time, byteluys>Bitelice, fulrompe>FoulSmell, and hattenette> Hatenit. Their trade is removing nits and lice.

75. 2498-2950. B p76 1.16-20.

To 'curse foe them in the churches' means that those who have knowledge of the jewels and stay silent will be excommunicated.

76. 2964-2973. B p76 1.31-p77 1.3.

References to jews, as wise and clever, but not believing in God (?) and who can control wild animals and understand the knowledge of jewels and herbs. Rather negative implications, perhaps of magic or sorcery, may reflect attitudes towards jews at this time.

77. 2975-3007 (3 extracts in all) B p 77. 1.4-36.

1. In the details given of the powers of the stones in the ring, are reflected the dangers/concerns/beliefs of the time re\; dangers that one needed protection from: the natural and supernatural such as thunder, lightning and witchcraft: illnesses such as the cold, soreness in body, swellings and aches, sicknesses, food poisoning, colic, fistel, ulcer, quinsy; it will protect in combat, and the bearer be always beloved by all.

2. The virtue of the stones are closely linked with precious stones in the Middle Ages, information taken from medieval lapidaries (Blake p134).

78. 2998-3012. B p77 1.27-p78 1.2.

Those of the common people cannot benefit from the power of the jewels, only those of noble birth.

79. 3018-3024/3039-3045. Blake p78 total 1.9-32.

The details in this passage would be well known in the middle ages, of animals such as the panther, from the bestiaries, and the tale of Paris and the apple etc would be known, if only in some oral form, to much of the population.

80. 3075-77. B p 79 1.26-28.

The ailments the mirror can cure, of pricking or smarting of the eyes, of motes in the eye or cataracts, all connected to vision, presumably common or known at the time.

81. 3373-5. B p84 l.26-8.

Montpellier may be reference to well known place to study medicine.

82. B p84 l.36-39.

Examining the appearance of the urine was a common method of diagnosis; may be seen in some drawings marginal in manuscripts the fox holding up a urinal of the lion; See Varty, K. 1999 on the fox as physician.

83. 3484-29. B p87 l.10-15.

The effect of the powerful on common people in towns and country; taking and killing where they wish. Omplicit criticism of king's poerlessness over them?

84. 3566-76. B p 89 l.12-21.

Carnal rape scene; although it is never clear how far ersewynde colluded with the fox. Only isengrin complains. Earthy vivid, comic.

85. 3584-35600. B p 89 l.28-p90 l.3.

Description of the villagers with their rural weapons attacking the wolves for harming their sheep; they would pursue the wolves because of the dark. Recognisable situation from rural life when wolves were still a common problem. See also the villagers attacks on Bruin and Tibert in part one.

86. 3616-25. B p 90 l.17-25.

Isegrims carnal interpretation of the fox's actions; he was probably right as erswynde does not deny it.

87. 3723-28. B p 93 l.1-6.

1. The use of the term 'aunte' as a relative to address the ape, may have been common term of closeness at this time.

2. Very earthy, basic description; the dirt and the stink.

88. 3756-59. B p. 93 l.31-35.

A description of food, obtained by hunting, that would be a picture of plenty, to excess for most people, at the time.

89. 3820-21. B p95 l.14-15.

A joking/satirical reference to the wolf's bloodied head as resembling the red tonsure of a monk.

90. 3843-46. B p95. l.31-35.

The conditions of the wolf's challenge ay have been familiar, even if it was not one commonly used among the common people. It would have been within the terms of current law.

91. 3860-66. B.p96 l.13-18.

The details of the combat, may have been familiar to common people, as law, although not much used?

92. 3871-77. B p 96 l.22-28.

Many such prayers were common, also spurious and not recommended by the church re: nonsense prayer in Ysengrimus (Mann.1987. Book 2 l.96-100). There was an actual abbey in

Baudeloo, founded by Boudewijn van Boekle c.1195. See the actual prayer Blake p.97 l.29-30.

93. 3884-3910. B p96. l.33-p.97 l.23.

Dame Rukenawe's advice to Reynard is certainly not that of the kind of knightly code that may be expected in combat between nobles at the court of the king. It is a parody of such. The detail of the fox pissing on his own tail and whipping it in the face of prey/enemy is found in the bestiary (Ref.needed here).

94. 3928-39. B p.98. l.1-10.

1. The duck was taken from a fowler, one who hunts/takes birds. Stolen or poached perhaps? Such a detail may have been part of common life. Reynard ate the duck without suace or bread, implying that this may be the usual way to eat duck, with both sauce and bread?

2. 'All they that loved him went with him' l.9-10. Reminiscent of the New Testamnet, Jesus and the disciples, those that loved him?

95. 3948-53. b p98 l.19-24.

The book to swear an oath to promise to make good their accusation with their body, i.e. through physical combat. Familiar details even if not used much amongst common people.

96. Chapter headings 38, 39. B.p98, p.99.

An undercurrent of parody in the account of the contest and its formalities, a distortion of single combat as known from romances (Blake:1970:138). Comic and vivid, showing both animal and human aspects of behaviour.

97. 3961-3968. B P. 98 l. 30-36.

1. The fox's lineage/family will also benefit by his winning the combat, as will his enemies suffer. Punishment/reward commonly affected families at large as well.

2. The underhand methods of fighting, especially the fox's, in the entire combat scene, would be more recognisable as 'low' methods of fighting, perhaps among common people rather than those of court combat.

98. 4092-97. B p102 l.6-10.

References to the 'holy graue' (the sepulchre in Jerusalem), the holy land and the Pope; all common aspects of such promises in speech?

99. 4178-85. B p.104 l.10-17.

A very low, physically basic form of fighting on the fox's part.

100. 4224-26. B p 105. l.18-20

It seems that 'kinship' was flexible? Because the fox has won the combat, many now discover their kinship with him. Seizing a chance?

CODING FOR THE FABLES: THE COMMON PEOPLE'S LIFE.

10:54 am, Jan 11, 2009.

MODEL 1 AURAL/ORAL.

HENRYSON'S PROLOGUE: COMMON PEOPLE'S LIFE.

1. 1.8, 1.15, 1.22. The 'bustious eird'. 'The nuttis schell', 'ane bow'. All images from common life, to explain the purpose

of fables.

2. 1.36-37. Henryson claims to be writing in 'hamelie language and termes rude' yet he sometimes uses courtly language and even Latin.

3. 1.50-53. Men, like beasts, love 'carnall and foull delyte', that lead him to lust and shame.

4. 1.62-3. He starts with a cock, looking for food; homely and familiar.

THE COCK AND THE FOX.

1. 1.411-424. Description of the widow's manner of living and of the problem of the fox stealing her poultry; all familiar details of everyday life.

2. 1.428. The cock was 'werie for nicht' tired after his night's sexual labour with the hens, carnal detail.

3. 1.546-7. The widow keeps many dogs, each one named.

4. 1.526-29. The hens are lecherous and rather crude in their language 'better claw oure breik.' Carnal.

5. 1.532. The cock was 'lous and sa lecherous'. Carnal.

6. 1.552. 'As fyre off flint' a homely image for speed.

THE FOX AND THE WOLF

1. 1.656-662. The life and mischief of thieves, ending as a gallows bird.

2. 1.666-669. The wolf as mendicant cleric or hedge priest.

3. 1.698-732. A satire of confession, the details of which would be familiar to an audience.

4. 1.757-774. Earthy and immediate style; the fox baking his belly,

his joke about an arrow, the arrow comes and sticks him through. The goatherd flays him.

THE TRIAL OF THE FOX

1. 1.799-800; 1.807. The fox of the fable was a bastard born of liason with a prostitute.

2. 1.828. The fox throws hos father's corspe into a peat digging hole; a geographic feature that may have been common at the time.

3. 1.861-65. The lion calls a parliament or court in a specific place, a procedure recognised for legal purposes.

4. 1.887-921. The list of beasts attending the king's court is a combination of the fantastic, known only through bestiaries, and the commonplace known from daily life, such as the 'hirpland hair' (1.903).

5. 1.943-45. The proclamation of the King's Peace within rwenty miles of the court would be familiar.

6. 1. 970. The fox plays 'bukehude' a common children's game similar to 'blind man's buff'.

7. 1.1053-55. The wolf's bleeding head as the cap of a doctor of divinity, may have been familiar dress and significance.

8. 1.1090-96. The details of the hanging may have been familiar to those who went to see public hangings.

THE FOX THE WOLF AND THE CADGER

1. 1.1953-57. Wolves, and their killing of cattle and other prey, may have been known in Scotland/England at this time.

2. 1.1965-1992. The fox describes his method of hunting and killing, small prey such as hens, and sheep. Earthy, animal nature. The fox kills by 'lourand' 1.1968, skulking low, and 'wirrie' 1.1975, biting and shaking.

3. 1.2009-2010. The wolf speaks in colloquial, proverbial style.
4. 1.2028-2030. The cadger, with horse, creels, herring, singing. Probably familiar sight on the 'roads' of the time.
5. 1.2049-2055. The fox playing dead, may have been familiar in nature, there are other occurrences in literature and bestiaries.
6. 1.2068-69. A wife's curse on the fox for stealing poultry; probably known elements of rural life, both the curse and the theft.
7. 1.2083. 'Huntis Up' Name of a song used to awaken huntsmen in the morning, also a dance.
8. 1.2154. The oath 'In Pricipio' may have been familiar as Gospel of John, to claim truth, or as popular charm against evil. Similarly with 1.2155, to 'crose your corps from the top to tay'

THE FOX, THE WOLF, AND THE HUSBANDMAN

1. 1.2238-44. Details of ploughing, the goadsman, the furrows, the paddle.
2. 1.2290. In law, a witness is needed to make an oath binding.
3. 1.2323. Small gifts can help bribe those in the law; accepted knowledge of common life.
4. 1.2355-56. Details of the cheese, a summer cheese, fresh and fair, that weighs a stone or more.
5. 1.2387-91. A manor house would probably have had its own well, or a well nearby, with two buckets to aid drawing up of water. Familiar symbol of fortune, also.

CODING FOR REYNARD: MEMOING: VISUAL ELEMENTS.

10:09 am, Nov 8, 2008.

1. 25-30. B. p.6. 1.22-26.

Formulaic but very visual setting of the green woods in spring for the king's court.

2. Visuality in the stories of Ysengrim, Courtoys, Tibert, and the context/actions of their telling, episodic.

3. 172-82. B p10 l. 22- 32.

Strong visual and sound element in the description of the hens with the funeral bier of coppen.

4. 201-205. B p 11 l. 14- 18.

Various characters' stories of reynard's crimes have vivid details, adding to visual element of narratives.

5. 239-247. B p 12. l.11-19.

Visual incongruity of the formal requiem for a chicken.

6. 268-77; 284-94 B p 13 l. 3-12; 19-29.

Description of the dark woods, wild lands and mountains that are on the route to malerperdys, and also all the crooked passages and secret chambers within the castle; a visual presentation of reynard's distance from the lawful court, and the deviousness of his mind.

7. 400-420. B p16 l.11-29.

Strong visual, detailed, description of crowd who come to beat bruin, and of the bear's foul appearance after he escapes from the tree.

8. 427-438. B p16-17. l.35-9.

Strong visual descriptions of those beating the bear and their weapons.

9. 446-448 B p17. l.17-19.

Visual details, s 'heep' of wives, the wide and deep river.

10. 455-467. B p17. l.26-38.

Movement and noise, the bear leaps and swims, the priest shouts and makes noise; the bear curses and bans the honey tree, and the fox. The bear groans and sighs and blood runs over his eye. Vivid details.

11. 507-519. B p18-19. l.34-5.

Vivid scenes of the bear sitting on his tail and shuffling forward, then rolling and tumbling to the court, a strange sight for those there.

12. 568-569. B p20.l.15-16.

Visual, a different picture from Bruin, who goes across difficult and harsh terrain, and Reynard is hiding in the crooked passageways of Malerperduys; in contrast Tibert simply 'runs' to Malerperduys, and Reynard is standing in the open to greet him.

13. 639-658. B p 22. l.1-19.

Much noise, non-verbal and verbal, movement, vivid image i.e. of the priest's mother naked etc. Details of the priest's cross etc.

14. 660-68. B.p22 l. 21-28.

Vivid visual detail of the priest's testicle being bitten out and falling on the floor.

15. 800-803, 860-864. B p26 l.1 -p27 l.26.

A series of highly visual, active, comic descriptions of Reynard's tricks against Ysengrim, a vivid narrative.

16. 875-85. B p 27 l.35 p.28 l. 6.

Vivid description of what the fox must do for his penance (although we are not shown him actually doing it).

17. 896-899. B p28 l. 16-19.

Very vivid, visual scene, movement, when Reynard breaks his penance, seen in detail.

18. 1148. B p 34 l. 27>>>

Visuality of the event, the sorrowful countenance of the fox, the

fact that his whole confession takes place with hbimslef stadning at the top of the gallows ladder, on the verge of execution.

19. 1355-59. B p 40 l. 1-4.

The wilderness of the treasure hiding place mirrors the wilderness around malerperduys, of the lawlessness [that surrounds] of the fox.

20. 1548-52. B p 42 l.6-10.

The king stands high on a stage surrounded by his court, as formerly reynard had been placed high on the gallows surrounded by his accusers.

21. 1617-24. B. p43 l.33-p44. l.4.

A strong visual image of the roasted fowl to portray insengrim after his skin has been taken, with his bleeding feet, and ersewynde similarly laying still.

22. 1685-1694. B p 45 l. 19-29.

Vivid picture of the fox jauntily setting off for pilgrimage [false] with his inner scorn of the king and his court; contrasted with the bound fox and wolf in jail, whom none dared show pity for. Reynard as a pilgrim of 'deux aas' two aces, of the lowest worth [card game judgement-- appropriate for the fox]-- reynard knew this well. (1513. Douglas Aeneid 192:14. ..'love not worth an ace'. Whiting A27. Whiting Scots I 130.

23. 1699-73. B p 45 l.34- p46 l.1.

The fox stands to address the court to ask for thier prayers and they promise to rememenr him, who had the day beforwe tried to hang him; the fox departs so 'heuyly' that many of them grieved/wept. Vivid picture.

24. 1736-40. B p46 l.30-34.

A vivid picture of reynard's attack on kywart, but no comic elements as present with bruin and tibert; this is more deadly, and kywart becomes food for a feast.

25. 1768-75. B p47. l.24-31.

Two images, one of a strange open forest where reynard and ermelyne would be lost/strangers, the other of the complex of boaths and holes that

make up malerperduys, but where they would be familiar with the environment and able to outwit the king. The set forest that Reynard describes being outlaws in, is closer to the king's court than a such a wilderness as surrounds malerperduys.

26. 1822-25. B p48. 1.4-7.

The fox hangs the bag made of Bruin's skin around the Rama's neck; visually transferring blame to the ram for Kywart's death. Bruin's skin transfers treachery to the ram? 'In the neck' Whiting:N43. c1385, Usk.

27. 1837-43. B p 49. 1.17-23.

Something unseen but strongly visualised, Kywart does indeed go to court with Bellyn in the sense that his head is in the bag that Bellyn carries; and there is the negative image of Kywart speaking to his aunt, when in fact he has no head, but a strong image none the less.

Also unseen but strongly visual; Kywart no longer has a tongue to speak with his aunt, nor eyes to see secret things, for he is headless, his head has gone in the bag.

28. 1863-69. B p 50 1.3-9.

Visuality; Kywart's head comes up out of the bag, and the king lowers his own head in...sorrow(?) for himself or for Kywart?

29. 1971-78. B p52 1.27-34. 1981-83. B p 53 1.1-3.

A strong picture of Reynard's playing dead and voracious gulping down of Sherpebek. Reynard as a true murderer and breaker of the king's peace.

30. 2092-99. B p55 1.28-34.

The picture of Reynard with the two helpless baby pigeons to eat parallels his treatment of his enemies, and their weakness in the face of the fox.

31. 2146-48. B p 57 1.5-8.

When Grimbert comes to malerperduys, the picture of Ermelyne with her cubs is a part of it; unlike when the antagonistic bear and cat arrive; part of Reynard's private/real/inner self? See B p24. 1.1-5 for similar scene on the arrival of Grimbert.

32. 2246-2254. B p 59 1.16-24.

Strong visuality of the mare's kick to isengrym. That the story may be well known to audience would strengthen anticipation of the kick and its visual elements.

33. 2557-63. B p66 l.37-p67 l.4.

A strong visual image of corruption in the church; a cardinal of pure gold with a concubine.

34. 2720>>++. B p70-p73.

The visuality and detail of the 'parable' give a strong picture of the fox's wisdom.

35. 2960-2963. B p76 l.27 - end of description of the jewels.

The first treasure in part one is described in terms of monetary value and bulk, it would need seven carts to move it; this second treasure described in terms of its magical powers and potency. Both descriptions in visual terms; part 1 treasure in bulk, part 2 in power.

36. 3034-3042. B p78 l. 24-32.

The visuality of the fox's tales moves from the quantity and colour of his father's treasure, to the appearance and power of the jewels, to the mythic elements connected to the comb and mirror.

37. 3072-3075>>++. B p79 l.23>>p81 l.8.

A strong visuality in this passage, of mirrors, ebony horses, harts being hunted, horses entrapped; strong elements of unreality and myth however. But how strong for the audience? Or would they be accepted as possible? Again the fox's lies, while told in great detail, including the visual are becoming more fantastic.

38. 3464-72. B p 86 l.30-38.

The picture of the punished wolf bleeding and howling attended by the fox for his own gain; story motif.

39. 3558ff>>. B p 89 l.1ff>>

The visuality of the tale is strong with the fishing freezing, rape and the attack of the villagers. A strong picture of movement and event.

40. 3808-3813. B p.95 1.1-7.

A strongly visual description of the wolf's injuries from the ape, a picture of how the wolf suffers at Reynard's hands.

41. 3883>>++ B p96 1.33 P. 97 1.23

The description of tactics of the fox against the wolf, a strong visual depiction of their essential combative relationship.

42. 3940-41. 3968-68. B p.98 1.11-12//p99. 1.1.

The two chapters provide a vivid and comic account, parodic of single combat in romances, of the contest that also provides a strong visual image of the central enmity of fox and wolf.

43. 3973-68. 4010-25. 4058-64. B.p99.1.6-17. p100 1.1-14. p101.1.8-15.

Strongly visual details of the combat, physical and tactile.

44. 4089-91. B p 102 1.3>>++

In this speech of the fox, followed by that of the wolf, visuality gives way to sound/speech.

45. 4177-85. B p 104 1.10-17

Strong visual scene of the enmity/combat of fox and wolf. Basic and physical.

46. 4233-46. B p 105 1.25-37.

Visual image of the fox's triumph over the wolf; the festival with music, the company of friends, the fox's reception by the king.

47. 4264-68. B p 106 1.18-23.

The visual image of dogs on a dunghill, for the animals at court who wait for favour or profit.

CODING THE FABLES: MEMOING FOR VISUAL ELEMENTS.

11:07 am, Jan 11, 2009.

MODEL 1 AURAL/ORAL

HENRYSON'S PROLOGUE. VISUALITY.

1. 1. 8-10; 1.15-18;22-23. Image of the earth as being worked to produce food, a nut being cracked to produce the kernel, a bow that is long bent, to give familiar picture of purpose of fables.

THE COCK AND THE FOX.

1. Images of movement; 1.468 'kest vp his beik'; 1.477 'winkand walkit vp and down'; 1.480 'hint him by the throte'; 1.489. 'Ryuand her hair, vpon her breist can beit';1.496.'teiris grit attour her cheikis fell';1.551-3. 'thay braidet ouer the bent...ouer the feildis flaw...throw wood and wateris went'; 1.570. 'he braid vnto a bewch.' Gives series of images of the fable.

THE FOX AND THE WOLF.

1. 1.679-80. Picture of wolf with cowl, pale and piteous face.
 2. 1.692. Picture of fox kneeling humbly before the wolf.
 3. 1.750-51. Picture of the fox 'baptising' the kid.
 4. 1.756-7. Picture of the fox basking in the sun.
 5. 1.767. Picture of the fox skewered by the arrow.
-

THE TRIAL OF THE FOX

- 1.1. 829-830. The fox casting his father's corpse into the peat-hole, as into Hell and the Devil. Strong visual image.
2. 1. 866-72; description of spring scene setting, followed by 1.873-879, the king's pavilion. Both highly visual scenes, the natural and

the man-made. Connecting the human majesty of the king with the natural glory of nature(God)? The 'wild lyoun' in the intricate, jewelled structure. (re Edward III double florin, the pavilion in a field of gold).

3. 1.887-921. The procession, and the details, of the animals that attended the king's court. Reflects power of the king.

4. Images of the fox; 1.953-55. The fox astonished, starting up, clutching his hair, quaking with fear. 1.966-970, the fox imitating disability, playing 'bukhude'. Contrast of the fearful/endangered with the comic.

5. The mare's kick 1.1022-24, and its gory effect 1.1034-35. Image of the fox's cunning and hatred for the wolf.

6. 1.1084-1085. Vivid physical details in evidence of the fox's guilt; the blood, wool and flesh still in the fox's mouth and teeth.

7. 1.1090-1096. Visual details of the hanging, accurate and brutally quick.

THE FOX THE WOLF AND THE CADGER

1. 1.2049-2055. Detailed description of the fox's playing dead to the cadger, strong picture of the fox's trickery.

2. 1.2133-2146. The fox gives the wolf detailed instructions on how to play dead to fool then cadger, recalling the fox's own practice in 1.2049-55.

3. 1.2179- 2188. The details of the cadger's beating of the wolf, movement and the wolf's injuries.

4. 1.2199-2202. The result, visually, the fox is safe in his den or hole, while the wolf's blood is running over his heels, as the cadger's creels are empty.

5. M.1.2223, M.1.2226-7. Picture of the cadger as Death, coming from behind to take people by the neck. Recalls TM, M.1. 384, 'The cat cummis and to the mous hes ee;'.
'

THE FOX, THE WOLF, AND THE HUSBANDMAN

1. 1.2232-44. A strong picture of ploughing, goadsman, unruly oxen and the abgry ploughman throwing paddle and stones.
2. 1.2294. The skulking fox, hating light. A known fact of foxes from life or bestuary, picture of the dishonest fox.
3. 1. 2313-14. The powerful image of the oath taken on the hand, paw and tail as comic, maybe indicating the worhtlessness of the oath, to the fox at least, since the tail, then nether regions, may be associated with the devil.
4. 1.2371. The fox and the wolf go hand in hand, an innocent picture for such rogues. Hnad in hand, they are together against the farmer, but deceptive, for the fox will triumph over the wolf too.
5. 1.2376-77. Wild woods at midnight; a picture suggesting danger, a lack of morality, the devil.
6. 1.2388. The night was light as the moon was full. Full moon as symbol of witchcraft/trickery.
7. 1.2392. The reflection of the moon shining in the well; strong image, the moon as symbol of darkness, but 'shadow' not real. Well as deep, dark, leading to Hell. Moon as unreal, unreachable.
8. 1.2415. The powerful image of the wolf going down the well in the bucket as the fox comes up and passes the wolf going down. Suggests familiar wheel of fortune.

CODING FOR REYNARD: MEMOING FOR SOUND ELEMENTS

10:35 am, Nov 8, 2008.

1.42-59. B. p7 l. 7-24.

Much of the text is direct speech by the characters in the narrative, vivid, colloquial, familiar style of many of the animals of the king's court.

B. p7 l.21-22.

'He is not lyuyng that coude telle alle that I now leue vntold'
vivid, emotional appeal, recalls the final words of St.John's gospel
that all the books in the world could not tell of all that Jesus did.

2.68-81. B. p7-8 l.33- 10

Strong direct speech and argument between the characters. tibert and
panther in discussing reynard's crimes.

3. 125-126 B p 9 l. 16-17

Direct speech, addresses question to the members of the court, oral
performance.

4.139-142. B p9 l.31-33

Proverb recast into English 'euil loste / that is euil wonne' for
memory.

5.172-190 B p 10 l.22- 32.

Strong elements of sound in the description of chantecleer and the
funeral bier of coppen.
Direct speech description by chantecleer of reynard's attack
on his family.

6.233-237. B p12. l. 6-11.

Direct speech of king and grimbert, not reported, oral style for oral
delivery, connects to speakers.

7. 311-323. B p14 l.8- 19

Direct voice of fox, persausive in gradually revealing the honey,
playing on bruin's greed, and the eager voice of the bear for a
share of the honey.

8. 326-345. B p.14-15. l. 21-2.

Reynard's further persuasion and bruin's greed, some direct, some
indirect speech, followed by laughter from both fox (a warning that
danger is near, but not for the fox) and from the bear (on whom
misfortune will follow laughter).Oral style for delivery, brings
characters through their words.

9. 393-398. B p 16. 1.6-10.

Direct speech of Reynard to the bear, mocking and ironic; promises drink from lantfert=beating (see Ysengrimus).

10. 449-454. B p17 l. 20-25.

The priest's cry for help to save his wife from the river as oral possibility, vivid.

11. [449]-467. B p17. 1.26-38.

Much noise, the priest shouts, the bear springs in the water, the bear curses the tree and the fox, he groans and sighs and breathes noisily like 'one sholde haue deyde'

12. 478-502 Bp18 l. 11-17, 1.18-30.

Reynard's angry address to lantfert over his failure to kill Bruin, the fox's scornful, mock-concerned questions to the bear, allows vivid oral performance.

13. 521-528. Bp19 l.10-16.

Both the bear's complaint and the king's response are in direct speech, for strong oral performance.

14. 623-632. B p 21 l.27-37.

The fox's persuasive speech to Tibert, as with the bear, focussing on the cat's greed. Comic, since we know from Reynard's intention, and the priest's trap, what will go wrong. Noise of the mice. Style for oral delivery.

15. 639-656. B P22 l.1-18.

Much noise and movement, non-verbal from the cat, shouting from the priest's son; oral delivery style. Fox makes fun of Tibert in same fashion as he did with Bruin.

16. 676-684. B p22-23. l. 35-06.

The fox laughs so much that he cannot stand. Mocking speech to Dame Julock.

17. 741-44. B p24 l. 20-24. >>>WHOLE passage l.20-37.

The king needs reynard's direct voice to be convinced of the fox's case. Reflective tone of the fox's voice in this whole passage, he is addressing himself, to convince himself, to to fool an opponent.

18. 767-770 B p.25 l.6-10.

The narrator's apparent exclamation that could be the voice of the fox as narrator, as it is so sympathetic to the plight of the fox's wife and children without him. Oral delivery may clarify this.

19. 780-91 B p25 l. 18-29

Reynard's hasty condession partly in Latin rejected by grimbert, who insists on English; formal style repetition of 'I haue trespaced' for details of bruin, tibert and chanteclere. Known/seen crimes, neutral tone. Sincere..??..

20. 848-49. B p27 l.10-11.

Ysengrim laughs as he enters the fowl house, a sure sign that misfortune will follow for him.

21. 909-917. B p 28 l.27-34.

Vivid oral performance, reynard's hypocritical response that he was at prayer, when he was eyeing the hens.

22. 933-45. B p 29 l.11-22.

Reynard's flattering speech to the king, for vivid oral performance, compared to his former words to grimbert [B p25 l.30-31] concerning how often he has unforgiveably slandered the king and queen.

23. 976-84. B p30. l. 10-18.

The sound of the recitation of the animals present, ending with 'grete rumour and noyse'; vivid oral effect.

24. 991-995. B p30. l. 24-28.

In oral delivery, this may sound like the voice of the fox himself speaking; the narrator is the fox.

25. 1028-7. B p 31 l.20-28.

The fox's first speech on the way to the gallows: 'shorte my pain' as reference to Jesus at the crucifixion, but not biblical? In oral performance, exaggeration for duplicity of the fox's words?

26. 1052-53. B p32. 1.5-6.

A dramatic, vivid statement for oral performance; perhaps the fox by now has his story prepared concerning the hidden treasure and his father's suicide, and this is preparing the court/audience for an aspect of it.

27. 1091-97. B p 33. 1. 5-11.

The fox's plea to be allowed confession, written for vivid oral performance.

28. 1106-1110. B p 33. L. 20-24.

Reynard's description of himself as 'the best child...' is ironical and humorous, with his description of how he tasted blood; vivid oral performance of the confession.

29. 1132-43. B p34 l. 11-22.

Dramatic speeches from king, fox and queen, vivid oral performance.

30. 1211-1213: 1228-37. B p 35 l.15-17: l.30-p 36 l.4

The narrative by the fox within the narrative, uses vivid descriptions of his own reactions, bruin the bear and the king. Oral delivery as the fox telling the tale.

31. 1302-1307. B p 38: l.25-30.

Plaintive, rather pathetic tone of Reynard in this passage, strong for oral presentation.

32. 1553-61. B p 42 l.11-19.

The speech of the king, formal, strong, considered diction; appropriate for oral delivery as kings' speech.

33. 1687-92. B p45 l.21-26.

Address to audience, vivid oral statement.

34. 1703-1714. B p. 46 l. 1-10.

A flattering speech to bellyn and kywart, (with hindsight) full of menace, as could be conveyed in strong oral performance.

35. 1731-1740. B p46. l.25-34.

The menace of the fox's words and the cr for help from kywart, strong for oral performance.

36. 1758-1766. B p47 l.15-23.

Is this the fox's true voice? Talking to ermelyne seems to be the only time he speaks plainly and truthfully without duplicity or deceit.

37. 1768-86. B p47. l.24-34.

Dame ermelyn's vocie as one of reason, conservative. put across in oral performance. Proposes solutions and has insight into what the pressing issue is, that of the promised pilgrimage. Plain diction and style.

Reynard's voice; more use of proverbial sayings, visual language, more colourful style. More antagonistic than ermelyne's simple persuasion.

38. 1866-70. B p50 l.5-9.

The sound of the king's cry, may be part of a reading to audience.

39. 1969-1999 inclusive; B p 52. l.25-p53 l.18.

The whole speech of the rook, piteous, descriptive, appealing to the king's need of 'worship' and even his safety, strong for oral presentation.

40. 2002-05. B p 53 l.21-24.

The king's cry again as sound for strong oral presentation, along with the following speech, stroblgy delivered orally; presnetaion may alter the reception from sympathy with king to against him.

41. 2115-22. B p56 l.12-18.

Vivid expressions such as 'Puf' and 'faste Iangle clatre' would sound

strongly in oral presentaion.

42. 2180-84. B p57 l.34-p58 l.1.

This may be reynard's more true/private self, when he speaks to ermelyn, no need for antagonism or boasting of his prowess. Calm in oral performance.

43. 2252-2262. B p59 l.21-30.

The strong mocking tone of reynard's speech to the wolf would come across vividly in oral presentation.

44.2385-2407. B p62 l.29-p63 l.14,

The fox's speech to the king, very formal and correct and flattering. In performance could be flexible, sincere/insincere.

45. 2411-2421. B p63 l.17-26.

The King's speech for oral performance, emphasise menace and threat through his use of irony and metaphor.

46. 2567-2578. B p67 l.8-18.

The fox's speech, very practised and effective, smooth-tongued, reasonable; could sound most impressive in oral performance.

47. 2643-44. 2655-57.2670-78.
p 69. l.2-3: l.12-13: l.24-34.

The general tone of rukenawe's speech is proverbial and religious, making her appear actually wise; but where has she come from? Reynard mentions her in his account of martin the ape, and then she appears.

48. 2779-2789. B p72 l.11-20.

The way the story is told, 'the man...tolde/the serpent aswerd' as if to make it clear that the king had never heard the tale before.

49. 2864-2872. B p74. l.10-18.

A strong speech for oral delivery, for the love of reynard.

50. 2938-2943. B p76 l.7-13.

The vivid insincerity of the fox's speech, especially since the audience knows that he killed kywart; it is described rather than talked about by others. Strong for oral performance.

51. 3157-3168. B p 81 l.23-32.

Potential for vivid reading on oral style, in the actions of the ass and their effect.

52. 3356-65. B p84 l.10-19.

A marvellous opportunity to be read with cynical sincerity.

53. 3423-3431. B p85 l.30-36.

More opportunity for cynical sincerity or sincere cynicism. The description of covetous men may be well applied to the fox.

54. 3507-3513. B p87 l.30-36.

More sincere cynicism in reynard's sorrow for kywart's death.

55. 3546-53. B p 88 l.29-36.

For strong oral performance, the wolf speaks the truth about the fox, without cynicism or double meaning, to the king's face. Possibly he is the only one to see and speak the truth to the king.

56. 3575-3580. B p 89 l.20-25.

Read well orally, could evoke sympathy for the wolf even though his question to the fox of what he was doing, appears foolish/naive.

57. 3628-34. B p 90 l.28-34.

Reynard's speech is commonly presented as the voice of reason.

58. 3705-3708. B p 92. l.21-24.

Reynard's complaining tone, as when he complains about having witnessed his father's death in part one. Could be read with feeling. Self-pity.

59. 3712-32. b P92 l.28-p93 l.10.

1. A very vivid, visual, sensual, tactile description of the ape and her children. A strong picture built through sound, alliteration,

repetition etc.

2. Reynard's ironic description of the children as so fair, good for ironic tone.

60. 3789-99. B p94 l.22-30.

Isegrim's truthful description of the ape's children, remains strong and in contrast to Reynard's hypocrisy. A powerful reaction.

61. 3827-37>>++. B p 95.l.18-27>>++.

The language of the wolf's challenge, affronted and in the right(?), and honest(?), could give strong reading.

62. 3855-60. B p96 l.8-13.

Read aloud, needs to be with bravado, irony, since the fox's words belie his actual thoughts. Needs to sound convincing, hiding the truth?

63. 3968-86>>++ B. P99 l.1>p106 l.6

The entire combat scene is so vivid with movement, description, physical, tactile, basic, that would come across well and with tension and excitement when well read orally. Lively, humorous, parodic, especially the fox's underhand techniques, such as the pissed tail and grabbing the wolf's testicles etc.

64. 4007-08. B p99 l.33-34.

'buff ne baf' alliterative expression, emphasis perhaps.

65. 3988-4008. B p99 l.18-35.

Reynard's words are mocking and challenging, deliberate, to drive the wolf out of his wits. Strong for oral reading.

66. 4059-65. B p 101 l.9-16.

Vivid physical and tactile details of the harm done to the wolf.

67. 4072-86. B p.101 l.23-36.

Strong physical and tactile detail in the oral reading, vivid and lively.

68. 4089-4150. B p102 l.3- p.103 l.20.

1. The fox's persuasive speech to the wolf; could be sincere, strong in oral reading, convincing or ironic, possibly both. Vivid oral performance. Account of battle moves from strongly visual to that of speech and sound.
2. The wolf's speech that follows this is ore direct, angry, open than that of the fox, could be emphasised in oral reading.

69. 4245-52. B p 105 1.37-p 106 1.6.

The king's speech to reynard, formal, reasoned. No longer angry and threatening in tone.

70. 4330-34. B p 108 1.8-13.

The fox's speech to the king, read with sincerity/irony/false sincerity; but he gets what he wants from it.

71. 4337-47. B p 109 1.16-25>>++.

The king's speech to reynard; Sincere? Apparently, so he really does believe it. Strong for oral reading, vindication of the fox. Much of what he says could be the fox's own words.

CODING FOR THE FABLES: MEMOING FOR SOUND ELEMENTS.

11:20 am, Jan 11, 2009.

ODEL 1 AURAL/ORAL.

HENRYSON FABLES. TEXT AS ASOUND.

The Fables are in Rhyme Royall, the reading aloud of which would have certain style, rhythm....

THE PROLOGUE

L.28; 32-33; 8-11 (for example). The mixture of Latin, common images, and courtly language, may give impression of learning, consideration, entertainment in the same text.

THE COCK AND THE FOX

1. The widow's exclamations, cries, swooning, and calling on her hounds; vivid and energetic for oral performance, 1.486-491, 1.544-550.

2. 1.551-554. Description of the hunt, with stamina, strong for oral performance.

3. 1.447-49, 462-66. The fox's persuasive speech to the cock, strong for good oral performance, especially with tension of waiting to see the effect on the cock.

THE FOX AND THE WOLF

1. 1.649-662. The lines are spoken by the fox to himself, but are effective as an address to a listening audience.

2. 1.677-683. Spoken irony of fox's address to the 'friar' wolf, strong comic effect on oral presentation.

3. 1.698-732. The to-and-fro between the fox and the wolf in the fox's comic/ironic confession (a 'Reynard's Confession'), strong for oral reading. Especially 1.732, spoken ironically and with expression, strong.

4. 1.754-774 (final three stanzas of fable) often alliterative style to emphasise picture/sense, i.e. 1.757, 'To bek his breist and bellie he thoct best;' or 1.765. 'Ane bow he bent, ane flane with fedderis gray'.

THE TRIAL OF THE FOX

1. 1.817-823. Alliteration used would emphasise moral message in oral reading.

2. 1.831-37. Alliteration and repetition (To...To...To; line initial) to emphasize stanza of moral interjection, again.

3. 1.855-865. The proclamation of the unicorn, oral reading, to sound as grand as the actual proclamation. Courtly language.

4. 1.887-921. The alliteration of the procession of animals, to emphasise and give sense of regular going forward.

5. 1.928-946. The lion's address to the animals, alliteration and language of power, threat. Strong oral reading.
6. 1.995-98. The fox's plea, comic, recalls the description of the fox in 1.966-70. Orally vivid.
7. 1.1034-1047. Alliteration of the wolf's wounds, the fox's response and his murder of the lamb, emphasises in oral reading.
8. 1.1066-68. Tone from humourous, light rhythm to more heavy, when the mother of the lamb enters the court.
9. 1.1078-1082. The fox's plea, no longer comic but desperate, clear on oral performance. Contrast with plea in 1.995-8. Followed by immediate accusation of the ewe.
10. ML.1109-1110. Alliteration of lines, the madness of men for gold.
11. ML.1139-1144. Sounds like a prayer or chant to Mary, for salvation, yet the last line ML.1145, brings us back suddenly to the fox and his end. Strong emphasis in oral reading, the sudden end of the poem recalling the sudden end of the fox.

THE FOX THE WOLF AND THE CADGER

1. 1.1965-2027. The back-and-forth nature of the dialogue presenting viewpoints of wolf and fox's arguments; Mostly half stanza each, but stanzas 7 and 8, a full stanza each. The argument is only ended when focus is shifted away from fox and wolf on the appearance of the cadger, and they start to co-operate, although the fox here has his won agenda.
2. 1.2928-2030. Strong alliteration in these lines, 'Cadgear..capill... creillis./Come carpand...culd' and 'foxe...flewer...fresche..feillis' Emphasises visual/scent tactile elements of the cadger's entry.
3. 1.2063-64. Alliteration in 'Deuyll..died..dyke//Sic...selcouth sau..seuin' Gives strong feeling to the Cadger's wrong interpretation of what he sees. 'Deuyll' may be comically suggestive, since the fox does prove to be a devil for the cadger.
4. 1.2976. Onomatopoeiac use of the word 'swak' for the fox being

swung into the cadger's cart.

5. M.1.2224. Alliteration of 'micht..makis many men' emphasises the moral point.

THE FOX, THE WOLF, AND THE HUSBANDMAN

1.1.2244. The oath to the wolf, strong for oral performance.

2. 1.2245. Low tone of the statement of the wolf's closeness, after dramatic oath, emphasises danger.

3. 1.2266-2293. The argument between wolf and farmer; wolf's language is intemperate, farmer's is more reasonable and polite, addressing the wolf as 'schir'. Wolf addresses farmer as 'carll' which may be socially appropriate, but positions them both.

4. 1.2297-2300. The wolf now uses legal language, unlike his former more intemperate words. Leads in to, or suggests to the fox, his taking the role of a judge in the case.

5. 1.2310. The fox's statement that he is a judge acting in friendship, can be read aloud with supremely effective tone of irony.

5. 1.2301-2305. The fox also addresses the wolf as 'schir', but his speech is more circumspect, trying to show reason or impartiality as would befit a proper judge, as he puts himself up to be.

6. 1.2314-2356. The fox's voice as that of reason, not the impatience and aggressive tones of the wolf.

7. 1.2417-19. The wolf's angry/plaintive tone of question as highly comic in oral performance. The fox's reply equally comic as a measured response of reason.

8.1.2421. Alliteration of 'lap...land/blyith...bell' may emphasise the fox's pleasure in his success against the wolf and farmer.

AURALITY IN REYNARD: TRANSMISSION AND RECEPTION

6:40 am, Nov 5, 2008.

1.8-10. B. p6.1.8-9.

Audience may both hear and/or read the text.

9:48 am, Nov 8, 2008.

2. B. p6 1,14-21

These lines would appear to suggest that the text is intended for reading, and it is to be read often and diligently, but Coleman has suggested that this is ironical, and would provoke laughter in aural situations.

3. 3-5. B. p6.1.2-4.

It is stated that this is a written history, perhaps giving it status of the written word.

4. 468-472. B p18 1.1-5

Listening transmission/reception statement 'Now herke...'

5. 510-511. B p18 1. 37-38.

Listening transmission/reception statement 'Now here...'

6. 995-96. B p30. 1. 28-29.

Possible listening transmission statement, to advance the story for an impatient listening audience.

7. 114-1147 B p.34 1. 22- 26.

Reception listening statement; 'herkene'. Address to audience, how the fox will lie and flatter and with fair words, tell what shall be taken for truth.

8. 1173-74. B p35. 1. 16-17.

6:40 am, Nov 5, 2008.

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Possible listening transmission statement, to advance the story for an impatient listening audience.

7. 114-1147 B p.34 l. 22- 26.

Reception listening statement; 'herkene'. Address to audience, how the fox will lie and flatter and with fair words, tell what shall be taken for truth.

8. 1173-74. B p35. l. 16-17.

Reception listening statement from narrator.

9. 1592-1597. B p43. l. 10-12: 1.14-15.

Two listening reception statements from the narrator. Very close together, and concerning violence against isengrim and bruin.

10. 4369-71. B p 109 l.7-10.

Reception listening statement, 'Now herke how Isegrym the wuif dyde'.

11. 4446-49. B p.111. 1.7-9.

Reception writing statement; also mentions writers/narrators own fox like behaviour.

12. 4478-85. B p111 1.35-p112 1.2.

Reception statements, 2, both 'herd or red'.

13. 4497-4508. B p 112 1.13-22..

1. Reception statements; anything 'be said or wreton herin...' Further statement that they are the fox's words and not Caxton's.

2. Reference to the story as 'this lytyl treatis' that the reader may correct or aend as seen fit. Caxton claims to have followed the Dutch copy as closely as he could.

10:36 am, Jan 11, 2009.

MODEL 1 AURAL/ORAL.

HENRYSON'S PROLOGUE. RECEPTION-TRANSMISSION STATEMENTS.

1.1.13. 'dyte' could imply writing, or composition. 'subtell', perhaps something more considered, as writing rather than an oral composition.

2. 1.24-25. 'ernistfull thoctis and in studying' implies something written rather than spoken.

3. 1.31 'translatioun' implies writing.

4. 1.37 'neidis wryte'-- writing.

5. 1.41. 'correct it' implies something that could be corrected, which would be problematic with an oral performance, it is gone so quickly.

6. 1.59. Esope...'be figure wrait his buke' the original source, on which the translation is based, was a written book.

7. 1.63. The first fable 'ye sall heir anone'. Listening reception statement.

THE COCK AND THE FOX.

1. 1.7-8. 'to dyte...to wryte' Written transmission, not oral.

2. Ml.586. 'Now worthie folk' narrator's address to audience, has resonance of addressing a live audience(?)

THE FOX AND THE WOLF.

1. 1.614-6. 'Leif we...speak we' From narrator, implies oral transmission.

2. 1.789. "Be war, gude folke' like narrator addressing listening audience.

THE TRIAL OF THE FOX

THE FOX THE WOLF AND THE CADGER

THE FOX, THE WOLF, AND THE HUSBANDMAN

AURALITY IN REYNARD: CHARACTER, HEAVY, OUTWARD

4:04 pm, Nov 8, 2008.

1. 86-91 B p8 l.15-19.

Reynard was playing his old game and showing that his character could never change, despite outward appearances.

2. 110-118 B p9 l.1-10

Fox and wolf characters in opposition, but unusually the wolf is the victor, in tales told by Grimbert.

3. 212-227. B p11 l. 22- 36.

Reynard cannot be trusted to have really changed, he is as always deceitful in pursuit of his own ends. No development.

4. 307-313. B p 14. l.5-10.

The fox's cunning and the bear's greed, both clear in this passage where Reynard tempts the bear with honey.

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5. Repeated use of the word 'felle' (12:30, 19:12, 19:28) to describe the fox, and 'sped' 'spedde' to describe how the bear and the cat succeeded with Reynard, suggesting unchanging and unchangeable nature of the fox. And also that his opponents do not learn from their encounters with him.

6. 572-575. Bp20. l.19-23.

Although we see into the fox's thinking, it is still deceitful and planning harm to Tibert, despite his fair words, reassuring reader with predictability of fox's actions to come.

7. 761-765 B p25. l.1-5.

Reynard is pleased that his characteristics will be carried on by his children.

8. 892-908. B p28 l.12-27.

Despite the fox's confession and repentance, he immediately falls

into his old ways of theiving when he sees the fowl, and takes one.
Unchanging character. No development.

9. 1074-77. B p32. 1.26-29.

The fox is unchanging, for whatever he appears to be, he will always do harm to others. However we can see his thinking, unlike that of the other animals.

10. 1118-1119. B p. 33. 1. 32-34.

Reynard's duplicity; in private he has acknowledged to grimbart that he is no kin of the wolf, but in public confession he appears to claim or to accept kinship.

11. 1132-34. B p34 l. 11-13.

The character of the king, motivated by greed for gold. Unchanging, like that of bruin and tibert.

12. 1162-6. B p. 35, l. 5-6.

An aspect of the queen's character that recurs, she has a strong feeling for reynard and takes his part with the king; perhaps a hidden romantic attachment to the fox(?)

13. 1162-66. B p35 l.4-10.

The king is always manipulated, easily, by the queen.

14. 1301-1309: 1314-1316. B p 38 l. 31-2: p38 l.37-p39 l.2.

The king and queen are so greedy for the treasure they do not use their own counsel; the queen is sympathetic to the fox and additionally easily persuades the king to pardon reynard.

15. 1352-54. B p 39 l.36-38.

The king does not listen to his own counsel, but is willing to take the counsel of the fox. Recurrent, the king's weakness towards the fox. Mirrors the queens.

16. 1334-36. B p 39 l.19-22. 1352-54. B p 39 l. 36-8.

The fox dissimulates, keeps his laughter to himself.

17. 1523-25. B p 41 l.26-29.

The fox's duplicity; again he claims kin to Isengrim where before he has denied it, see 10 above.

18. 1543-47. B p42 l. 1-5.

The king is totally taken in by reynard's tale of being excommunicated.

19. 1557-1558. B p 42 l.15-16.

The king emphasises that it is the queen's praying that has led him to forgive reynard; may be weakness, blame his wife (as he does when he learns of kuwaert's death).

20. 1665-67: 1671-77: 1690-92. B p45 l.1-4: l.8-13:l.23-26.

The fox's duplicity, unchanging.

21. 1736-40. B p46 l.30-34.

Flattery from the fox ends in violent death and being eaten. The fox's unchanging duplicity becoming wxposed in more violent way.

22. 1940-47. B p51 l.35-p52 l.4.

The first complaint, no longer on less violent issues such as pissing on isegrym's children, or stealing puddings (or even sex with ersewynde, that may not be seen as serious, more an affront to isegrym), but directly to a murderous assault on lapreel.Reynard continues to commit crimes against the king's subjects however, perhaps worse in nature.

23. 2271-2272. B p59 l.38-9.

The proverb sums up the fox's triumph over the wolf once again; the fox always defeats the wolf, usually through trickery rather than brute strength.

24. 2381-2382. B p62 l.26.

The fox 'began his wordes', recalls p 57 l2. the fox 'be in your wordes' If the fox can speak, be in his words, he will be safe, for his tongue will always protect him.

25. 258-2585. B p67 l.22-25.

The fox always has a powerful speech, his words do not fail him. It seems he can talk his way out of anything.

26. 2630-2631. B p68 l.27-28.

If the fox really has become dumb, i.e. lost his words, then his most powerful weapon is lost.

27. 2919-2924. B p75 l.24-29.

The fox plans to use lies to bring himself out of danger, as he has before in the narrative. see p33 l.25-30, how he plans through wiles to escape the gallows.

28. 2960-2967. B p76 l.27-34.

Once again the fox tells a fantastic tale of treasure, yet this time the tale seems more fantastic than before. The tale, as in part one, appears spun out of nowhere, with great detail.

29. 3015-3017. B p78 l.5-7.

This time the lie is based on a former lie, that he found the ring in his father's non-existent treasure. The audience would know he was lying in referring to his father's treasure, but wouldn't the king and animals of the court be aware of this? see p53 l.32-33 when the king announces that Reynard can well 'stuffe the sleue wyth flockes'. It seems that the fox's words have again caused the king and most of his court to suspend their judgement, if not their wits. Is the fox so cynical, or the king and court so gullible? Or both?

30. 3189-97. B p 82 l.12-19.

Reynard's father, like his son also had a sack full of wiles, and was badly treated by others at court, in this case Tibert instead of Ysengrim.

31. 3241-46. B p 83 l.23-28.

The wolf deceives the crane and threatens him instead of rewarding him. (According to Reynard).

32. 3459-3463. B p 86 l. 25++>>p88 l.10.

The story of the dividing of the spoils, from fable yet displays the known characteristics of the wolf greedy and stupid, losing; and the fox, cunning, uses the wolf, outwits him always.

33. 3542-46. B p 88 l.25-29.

The fox is on top of the wheel of fortune again, which he has achieved by many lies, as is in character.

34. 3712-3720>>++. B p 92 l.26>>++

The entire episode of Reynard and the ape in the cave with her children; perhaps shows Reynard acting entirely in character, lying and using his 'words' to get what he wants out of someone he pretends to be related to. Here however he provides us with his thoughts about the ape and her children as well as his words to her, in contrast. Later he explains his method to Isengrim.

35. 3776-86. B p 94 l.11-19.

The fox describes to the wolf the proper method of using 'words' to get what one wants. This is the fox's character, how he works towards his aims.

36. 3812-3823. B p95 l.5-15.

Both the fox and the wolf's characters shown in this passage; the fox tells his strategy for getting what he wants, to lie. The wolf, it seems is more simple, more honest, and cannot lie (?).

37. 3828-37. B p95 l.19-27.

The wolf's description of the fox's character through actions the reader may appreciate as true; is the wolf being honest?

38. 3883>>++ B p.96 l.33-p.97 l.23.

The advice given to the fox concerning his tactics against the wolf in their coming combat, reflects on fox's character, willingness to dishonest, discreditable actions to gain his. Also the wolf is weakened by losing his 'shoes' so the fox will take full advantage of such vulnerability.

39. 3988-4027. B p99 l.18 -p100.l.17. 4031-34. B p100 l.20-23.

The wolf uses his superior strength, the fox uses his wiles, in the

combat, including the pissed tail, his oiled bdy, scratching up dust etc. The fox also uses speech, mocking and challenging, to drive the wolf out of his wits.

40. 4051-55. B p101 l.1-5.

The wolf uses his physical size and weight to lay on the fox and try to press him to death.

41. 4066-67.

In this chapter, the fox again uses his 'words' to help defeat the wolf.

42. 4105-109. B p 102 l.18-22.

The fox himself emphasises his own wiles, and the wolf's strength, suggesting it is a good combination if they work together.

43. 4176-85. B p 104 l.10-17.

Reynard uses the time (long, for the wolf) that isegrim is speaking to plan his physical attack on the wolf, which is underhand, non-courtly, grabbing the wolf by the testicles etc.

44. 4224. B p 105 l.18-19.

The fox has won, by 'wiles' against the strength of the wolf.

45. 4457-63. B p 111 l.16-21.

Unchanging character of the fox; despite his speech to the king, he still intends to use his regained position to benefit himself and his friends and to disadvantage his enemies.

11:19 am, Jan 11, 2009.

MODEL 1 AURAL/ORAL.

HENRYSON FABLES: HEAVY CHARACTERS, DEEDS, EXTERIOR.

PROLOGUE.

THE COCK AND THE FOX.

1. The fox characterised as: 1.402, 'Fenyeit,craftie and cautelous'; 1.425, 'wylie';1.460, 'fenyeir...fals and dissimulate'; 1.565, 'fals and friulous'; Ml.600 'fenyeit'.
2. The cock characterised as:1.474. 'inflate with wind and fals vanegloir'; 1.M591 'woid and vaneglorious'. By Coppok as 1.532 'lous and sa lecherous', 1.537 'Prydefull'.
3. The hens as lecherous, 1.525-26, the cock could not 'suffice to slaik our appetyte'.

THE FOX AND THE WOLF

1. 1.620. The fox prefers darkness, night, to the light of daytime.
2. 1.657-59. The details of the fox-thief's life only.
3. 1.726-732. The fox cannot give up eating meat entirely. Botht fox and wolf know well the law of need.
4. 1.745-46. Immediately after confession and penitance, the fox kills and eats a kid.

THE TRIAL OF THE FOX

- 1.1.803-809. The fox in the fable, as the son of his father, was untrustworthy and false, as was his father and grandfather; no development.
2. 1.821-22. The fox will lead the same life of theft and robbery
3. 1.966-70. The fox uses trickery, trying to disguise his appearance to escape the notice of the king.
4. 1.997-98. The antagonism of the fox and the wolf. The fox tries to get the wolf appointed in his place to carry the message to the mare.

5.1.1002-1026. The story of the mare's kick, in which the fox tricks the wolf into 'reading' the mare's hoof and getting a vicious kick. Known story (in Caxton also) of fox's triumph, wolf's injury.

6. 1.1046-47. The fox immediately takes his chance to kill and eat the lamb. Instant reflex to opportunity.

7. 1.1096. For once, almost uniquely in literature, the fox is not triumphant, he is speedily hanged. Out of the usual character, the wolf is the one who triumphs.

8. Ml.1118. The wolf is likened to sensuality; perhaps of the stomach(?), as he is usually presented as endlessly greedy.

9. Ml.1145. The fox is silenced, no longer does he have his major tool or weapon, his 'talking'; thus he is no more.

THE FOX THE WOLF AND THE CADGER

1. L.1953-57. The wolf was often hungry, killing any animals to satisfy his hunger.

2. 1.1965-2013. The antagonistic nature of the wolf and fox relationship, the fox uses 'wiles' 1.1987, 2007, and 'falseness' 1.1997, in the wolf's words, to escape his obligations to the wolf. Antagonism, at least superficially, disappears when the cadger appears, although the fox has his own, silent, agenda.

3. 1.2116-2118. The fox is lying here about the 'nekhering', indicating some trick is coming against the wolf.

4. 2126-2132. The fox develops his story with details of the nekhering, and its worth, to tempt the wolf, who, naively, is taken in, 1.2130.

5. 1.2166-67. The wolf's greed for the nekhering causes him to forget about the fox's tricks.

6. 1.2175. The cadger, although initially presented as simple, singing, imagining the fox as the devil, planning to make gloves from the skin of the fox, who has taken him in, has learned from his encounter with the fox. Yet in his actions he is still controlled by

the fox, to give the wolf a beating, so has he really learned or developed? He is still the fox's tool/fool.

7. 1.2192-95. The fox is triumphant and gets all the herrings, as the wolf gets a beating.

8. 1.2200-2202, The fox has tricked both wolf and cadger, he is the only winner.

9. M. 1.2217. The fox uses 'dissimulance and gyle' against both wolf and cadger to gain his ends.

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THE FOX, THE WOLF, AND THE HUSBANDMAN

1.1.2248-2251. The fox laughs, indicating danger (in this case it turns out, for the wolf as well as for the husbandman) and initiates the trickery, the wolf only follows, but equally willing (and perhaps equally gullible/innocent).

2. 1.2266-2293. Argument between wolf and farmer shows wolf's basic intemperance, violence of thought, not subtle perhaps.

3. 1.2294. The fox does not like the light. (Like the devil/evil, he prefers darkness). See note line 203 TM.

4. 1.2310. The fox positions himself as the 'judge' in the case; he is able to manipulate through his words, as he often does.

5. 1.2314-2356. How the fox uses his words to manipulate the farmer and the wolf. The fox has the upper hand.

6. 1.2378-79. The fox has many tricks and wiles to fool the wolf.

7. 1.2399-2405. The wolf is easily taken in by the fox's trick.

8. The expected end of a fox-wolf tale; the wolf is defeated and the fox is triumphant. The wolf is trapped.

AURALITY IN REYNARD: ADDITIVE

7:07 am, Nov 5, 2008.

1. 5-10. B. p.6 l.4-9.

7 'ands' in 5 lines; also 'dayly ben vsted' repeated, at beginning and at end. Repetition.

2. 983-986. B p30. l.18-19.

2 'Ands' sentence initial, repetition of sound.

3. 1897-1908. B p50 l.34-p52 l.8.

10 'ands' in 12 lines.

11:29 am, Jan 11, 2009.

MODEL 1 AURAL/ORAL

HENRYSON FABLES. ADDITIVE.

PROLOGUE.

1. L.18-19. 'And...And'.

2. l.44-45. 'And...And' .

THE COCK AND THE FOX

1. l.443-4. 'And...And' Line initial.

2. 478-79. 'And...And' Line initial.

THE FOX AND THE WOLF.

1. l.616-17. 'And...And' line initial.

2. l.636-38. 'And...And...And' line initial.

3. l.692-3. 'And...And' line initial.

4.748-9. 'And...And' line initial.

THE TRIAL OF THE FOX

1.1.891-915. 'The...The...The' Line initial 'The' mostly constant over 25 lines.

THE FOX, THE WOLF, AND THE CADGER

1. 1.2047-48. 'And...And' line initial.

2. 1.2142-43. 'And...And' line initial.

THE FOX, THE WOLF, AND THE HUSBANDMAN

AURALITY IN REYNARD: PROVERBIAL

4:15 pm, Nov 8, 2008.

1. 80-81. B p8 1.9-10.

The leg of fat hen; proverbial, see Whiting H347, Chaucer WOBath 1112.

2. 103-107. B p8 l. 30-31.

An enemy's mouth seldom speaks weell. Proverb, Whiting E95.

Of the fox and the wolf, he who had most trespassed against the other should hang like a thief from a tree. Proverbial?

3. 139-42. B p 9 30-32

Proverb in Latin; Jente 598. Ill gotten, ill spent. Evil lost is Evil won.

4. 368-372. B p15. l. 22-26.

Measure is good in all meat. Proverb. Whiting M458, M439. Unclear (?) who speaks this, Reynard or Bruin? Sands thinks Bruin. Measure is treasure: Oxford dict. p415. If this is said by the bear, he condemns himself by not following it.

5. 419-420. B p16 l.28-29.

'This market came to him evil' proverbial sounding wisdom; nothing in Whiting.

6. 904-908. B p 28 l.23-27.

Proverb: 'Bred in the bone, will not out of the flesh' 1. Smith, p63. 1290 a.d. 2. Whiting F273 Malory 1470. Reynard will not change, despite his confession. See also 9 below.

7. 998-1000. B p30. l. 30-32.

Proverbial. Whiting F110 'The feeble are ever beneath' c1300 Robert of Gloucester 1. Smith p696. The weaker hath the worst; 1481 Caxton. Jente 198 The weakest has the worst of the rope. Ysengrimus 111 1032: (the rich and the poor pull at the rope in different ways' Mann:1987).

8.1213-26. B p 36 l. 17-28.

The fox uses a fable, based on Aesop, to emphasise his point about the undesirability of Bruin as king. IN Caxton's fables, with a heron instead of a stork as king. In Aesop the king is a watersnake.

9.1321-23. B p 9 l. 7-10.

Another use of the proverb, 'what cleaves to the bone, will not be had out of the flesh' see 6 above.

10. 1479-81. B p. 40 l.28-30.

As far from Rome to May; an impossible distance, combining both spatial and temporal; equivalent to 'up the garden path. Blake p 126. Whiting J 56 From hence to Jordan; a long way.

11. 1694. B p 45 l.28-9.

The fox as pilgrim of two aces, i.e. worthless. Whiting A 27. Whiting Scots I 130. Douglas Aeneid 192:14. 'love not worth an ace' (One, lowest value card).

12. 1765-66. B p47 l.21-3.

To get one's thumb from another's mouth; to escape from them. Whiting T261 1481; reference is Reynard. NED 5i.

13. 1778-86. B p47 l.34-p48. l.3.

'More forsworn, more forlorn' Whiting F500; 'Once forsworn ever forlorn' 1344, Yearbook of Edward III. Also Whiting M87. 1300 Lawman.

'a byndwogen oth' A forced oath has no worth. Whiting O13. 1300, Robert of Gloucester. Jente 112. ODEP p.467.

'nat auaylle me a cattes tayl' Whiting C110. Caxton 1481 only.

'yf he wil seche harm he shal fynde harme' Harm watch, harm catch. ODEP p.280. 1481 Caxton, + others later. Whiting H136 Caxton.

'I shal unbynde my sack' Jente 82, 'When the sack is untied, its contents are seen'.

14. 2013-14. B p53 l.32-3.

To stuff one's sleeve with flosse, i.e. to deceive. Whiting S383. ref Caxton 1481 only.

15. 2028-36. B p54 l.9-16.

Proverbial type saying that a man of wisdom should not believe what he does not well. Whiting 'Believe not all you hear' Whiting 221. ODEP p32. Jente 317; all close, but not exact fit.

16. 2271-72. B p59 l.39.

The tale of the fox, the wolf and the mare; found also in Henryson's The Trial of the Fox (l.1064), and elsewhere. 'The beste clerkes, ben not the wysest men'. Jente 288. ODEP p.97. 1386 Chaucer, The Reeves Tale, A 4054. Whiting C291.

17. 2290-91. B p60 l.17-18.

He that handles honey will lick his fingers. Whiting H432 Caxton 1481.
Also see Tilley H549: Apperson 307.

18. 2322-2329. B p61 1.9-15.

'not ronne away fro his maister' meaning unclear; one who has not
completed his training in lying?

19. 2350-2351. B p61 1.33-4.

To teach men to see through their fingers. To overlook a wrong, to
deceive. Whiting F158 Caxton 1481. Whiting Scots I 167. Tilley F 243.

20. 2340-2345. B p 61 1.25-30.

This seems to sum up the whole passage here, that the most successful
liar is the most successful man.

21. 2360-2360. B p62 1.6.

A proverbial saying, (not found in Whiting etc) that would suit the
fox, for he would gain mercy also.

22. 2373-75. B p62 1.18-19.

Proverb; 1. Fortune favours the bold. ODEP p221, 1374 Chaucer. Whiting
F519. 1375. Bruce, Barbour.

2. One day may be better than a whole year. Jente 347. ODEP p130.
Whiting D55 Caxton 1481. D 56 1250 Rawlinson.

23. 2387-2393. B p62 1.31-p63 1.2

The wish that God would show openly on mens' foreheads their misdeeds
and sins; proverbial wisdom perhaps.

24. 2419-2421. B p63 1.24-27.

The Pot goes to water so long that eventually it comes home broken.
Proverb; Whiting P323. 1340 Ayenbite. Jente 42. ODEP p502.

25. 2549-49. Bp64 1.25.

A true friend is a great help/ Listed in Whiting F661 Caxton 1481,
gives also Smith 124.

26. 2503-2503. B p 65 l.25.

To be born a hound; to be wrongly accused.

27. 2550-50. B p66 l.30.

Blood will creep where it cannot go. Jente 621; Whiting K34. 1450
Douce. ODEP p336.

28. 2641-43. 2655-57. 2668-77.

B p69 l.24: l.13-16: l.24-34.

Elements of proverbial type, and religious wisdom are present
throughout this speech of rukenawe.

29. 2687-2689. B p70 l.5-7.

The world turned upside down was a common theme in medieval satire,
see Mann,j. Ysengrimus .

30. 2713-2714. B p70 l.27-28.

The heaviest will weigh most; proverb, Jente 704. Whiting H315 Caxton
1481. 'To love by measure' also proverbial type.

31. 2720-2720. B p70 l.33.>>++.

The parable of the farmer and the serpent, a well known fable going
back to Aesop's time, in differing forms, i.e Lenaghan 1967 p139 with
a dragon.

32. 2740-2742. B p71 l.16-19.

Hunger may cause a man to break his oath. cf 'neid ma haif na Law'
Henryson l.731. Whiting N 51. 1378, Piers. ODEP 445.

33. 2833-41. B p 73 l.22-30.

1. Recalls the medieval proverb: 'Little thieves are hanged, the big ones
escape'. Jente 274: ODEP p375. Whiting T68/T71

2.Solomon and Aristotle often referred to in medieval literature as
wise men; Avicenna also but less commonly. Blake 1970:133.

34. 2919-2924. B p75 1.24-29.

1. To make the rice blossom again; to improve a situation. Whiting R106 Caxton 1481.
2. A good foot to dance on. Jente 414 (dancing on one foot). Whiting F471 Caxton 1481.
3. I shall look out of my eyes. To stay alert?

35. 3043-45. B p78 1.33-35.

Although the story of Paris and the apple would not be known in a literary form to most, there may be oral/folk versions that were known and would carry elements of folk wisdom.

36. 3139-3146. B p 81 1.6-8.

1. The story of the deer, the horse and the hunter also found in Aesop's fables of a boar and a horse; in Lenaghan p129 as 'The ix fable of the hors, of the hunter and of the hert'. Elements of folk wisdom.

37. 3139-3146. B p 81 9-p82 1.3 complete.

2. This story is found in Aesop's fables; Caxton's version in Lenaghan p 85, some minor differences. Folk wisdom perhaps. Proverbial Whiting A225 'A crowned ass is more to be dreaded than a lion'. A230 'Where asses get lordships there is seldom good rule'. Caxton 481 only. Also C271. 'To give a churl domination is bad'.

38. 3179-85>>++. B p82 1.4-p83 1.7.

This fable is also found in Caxton's Aesop, Lenaghan p 140-1, although in this version the fox is captured and killed (unusual?), entitled 'The v fable is of the foxe and the catte'. The fable here is given actuality/reality in that it has real characters Tibert and Reynard's father.

39. 3225-3235>>++. B p. 83 1.8-37.

Another fable found in Caxton's Aesop see Lenaghan p 78-9. In Caxton, it is shorter and has different details. Again a combination of the fabulous and the real in the sense that the wolf is Sir Isengrin, yet the story is found within the magic mirror.

40. 3256-3257. B p 83 1.36-37.

Proverbial like saying, but not found in Jente, Whiting or ODEP.

41. 3363-63. B p84 l.16.

'Murdre abydeth not hyd.' Jente 516. Whiting M 806. 1326 Cursor.
Chaucer VII:576 Prioress's tale; vii:3052/3057, Nun's priest's tale:
ODEP 439.

42. 3365-65. B p84 l.18-19.

'many false shrewys walke with good men' Proverbial type, not found
in Whiting, ODEP.

43. 3394-3405. B p85. l.4-14.

The tale of the fox curing the sick lion aesopian, also occurs in
Ecbasis Captivi, other reynard tales, Ysengrimus. See Varty, K. 1999
'The Fox physician and the sick lion'. Caxton's Aesop. Lenaghan 146-9.
The age of the wolf is sometimes a factor; sometimes it is his skin
sometimes his liver which will cure the king.

44. 3417-21. B p85 l.24-28.

1. 'To give a churl domination is bad.' Whiting C271. 1439 Lydgate
Fall.

2. 'Over covetous was never good.' Whiting C495. Caxton 1481.
ODEP 115.

45. 3442-53. B p86 l.10-19.

The story of the dividing of the pig or cow, with the king and queen
is frequently found in fable collections including fox/wolf cycles.
Blake 1970 p. 136.

46. 3610-12. B p 90 l.13-15.

"who that wold haue all leseth alle' Jente 270. ODEP p7. 1297 R.
of Gloucester's chronicle.

47. 3662-64. B p 91 l.20-21.

One goes up, another comes down. ODEP 732. Caxton 1481. Whiting W665
1385 Chaucer TC. Reference to the wheel of fortune also.

48. 3650-57. B p 91 l.10>>++

The story of the fox and the wolf in the well; also found in Hberyson's

Fables; in 'The Fox and the Wolf' second half 13th. century; branch IV Roman de Renart c1178. Also Petrus Alfonsis; Aesop the fox and the goat (Lenahan p167). Odo of Cheriton Honegger p 182). In this version in Caxton, it is the wolf's wife rather than the wolf himself who is trapped in the well.

49. 3673-74. B p 91 1.29-30.

'Every man seeks his own profit' proverbial type but not found in Jente, ODEP, Whiting.

50. 3773-74. B p 94 l. 8-9.

One's teeth being 'sharpened to eat' sounds proverbial, but not found in Jente, Whiting, ODEP.

51. 3818-20. B p.95 l.10-13.

Sounds like a kind of proverbial folk wisdom here, that it is better to than to tell the truth, with the addition that those better than the fox and the wolf do so anyway (implying those above them. such as the king?). Is this the 'moral' of this 'parable' of the fox and the wolf (chapter title)?

52. 3877-79. B p96 l.27-29.

It is better to fight than to have your neck asunder. Jente 141, common Dutch proverbial saying. Better to fight than to have your head off.

53. 3911-12. B p 97. l.24-25.

'The connyng goth to fore strenghte' <<in Caxton<<. Whiting S833 'No strength may help against wisdom'.

54. 3914-19. B p 97 l.26-31.

Words to help overcome an enemy, perhaps satire on Latin prayer. See Ysengrimus 2:96-100.

55. 4227-33. B p 105 l.21-26

Reference to the wheel of fortune/Goddess Fortuna, those who are high on the wheel find many friends and kin, those who are not, lose them.

56. 4264-77. B p 106 1.6.- 107 1.28.

The story of the dog that stole the meat and was scalded by the cook; not found in other sources or parables etc? Reference to the wheel of fortune perhaps. The reaction of the animals at court to Reynard's success on the field of combat, compared to when he was out of favour at court. The dogs wanted to be friendly to the dog with the bone, but fled from him when they saw how the cook had scalded his hindquarters.

57. 4314-23. B p 107 1.29-p108 1.3

A traditional wisdom perhaps, concerning those who oppress the poor; could be referring to foxes themselves, or wolves, as in Henryson.

58. 4328-29. B p 108 1.5-8.

'Always the fox shall abide by the fox.' Proverbial sounding but not found in Jente, ODEP or Whiting.

59. 4399-55. B p 110 1.3-p111 1.15.

A 'moralising' passage, that tells of the behaviour of foxes, it seems more to state the facts than to condemn. It warns against an unprepared death in the sense of proper confession etc, which as much advice for 'foxes' as any others. It states that he who would behave like a fox, will 'wyth the lordes spyrytuel and temporal'..more advice than warning? Towards the end, it is implicit that the writer himself may be one such fox. Advice or moral warning? It definitely does not take a strong moral stand against the fox, only warns against such behaviour and advises confession.

60. 4486-97. B p 112 1,3-12.

Advice that the story is not only humorous, but has moral wisdom that may be gained from the reading of it.

7:08 am, Jan 13, 2009.

MODEL 1 AURAL/ORAL

HENRYSON'S FABLES. WISDOM

THE PROLOGUE

1. The stanzas, while not based on proverbial sayings, are based on the prologue that Gualterus Anglicus attached to his fables.(Fox: 1981:187).
2. 1.15 The nut's shell that conceals the sweet kernel; folk wisdom perhaps.
2. 1.19-21. Scholar's sayings, that earnest be mixed with merryness; traditional wisdom of scholars.
- 3.1.22-3. The bow that is always bent; Whiting B478. 1475 Assembly of God. Jente 104: ODEP p59.
4. 1.31. Mother tongue; Whiting 722.
5. 1.27:1.57. Mentions Esope as source, lending age/tradition wisdom to the fables.
6. 1.50. Men likened to beasts, a kind of folk wisdom.

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THE COCK AND THE FOX.

1. 1.397-403. Traditional(Christian) perception of beasts having no reason, but they have each a purpose as part of the natural order.
2. 1.474-75. Traditional wisdom; vanity will lead to a downfall.
3. 1.512 Proverb. As good a love comes as goes. Whiting.1475 Rel.Ant. ODEP 389.
- 4.1.522. Quick to the quick, and the dead to the dead. Whiting Q14. c1300 Robert of Gloucester. ODEP 376.
- 5.1.568. Falsness fails in the end. Whiting F51. c1330 Seven Sages. ODEP 189.
6. 1.M593. Pride before a fall. Whiting P 393 c1340 Psalter. Numerous examples. ODEP 518.

7.1.605-6. Traditional perhaps; do not quickly believe liars.

8.1.608-9. Comparison of flattery to poison. Whiting S 871. Sugar and gall. c1408 Lydgate.

THE FOX AND THE WOLF

1.1.642-43. Following the stanza 1.635-41, with much astrological detail, these two lines emphasise the fox's 'natural' or perhaps traditionally passed on, wisdom. He did not need quadrants or almanacs.

2. 1.653. 'Deid is reward off sin and schamefull end'; recalls Romans::23 'the wages of sin is death'.

3. 1.731. 'neid may haif na law.' Whiting N51.c 1378 Piers. ODEP 445.

4. 1.792. 'Aganis deith may na man mak defence.' The Thre Deid Polis 1.36. Proverbial, Whiting D78 c1325 Otuel and Roland. ODEP 537 There is a remedy for all things but death.

THE TRIAL OF THE FOX

1.1.805. Proverb. 'Of evil comes worse, of worse comes worst of all' Whiting E192 1475 Henryson. Whiting E191. Caxton Aesop 1484. Out of a little evil may well come a greater. See 'Orpheus' 1.607.

2.1.806. 'Of wrong begetting comes wrong succession; traditional wisdom(?). Not in Whiting, Jente, or ODEP.

3. 1.827. The fox will run so long as he has feet. 'prouerb'(1.826, identical with 1.408 Orpheus). Whiting F592 Henryson 1475, also in Dunbar 'Epetaphe'. ODEP 382.

4. 1.831-837. Address to reader, traditional perhaps, not proverbial form; gathering gold puts your soul in danger and only benefits your heir, and will not care for you or your soul after your death.

5. 1.983-4. Traditional wisdom advice perhaps, to avoid falseness,

which is followed by sin and a shameful end.

6.1.1030. 'It is good sleeping in a whole skin.' Whiting S361.c1475
Henryson. Jente 681. ODEP 596.

7. 1.1033. An extremely common proverb. 'Happy are they who learn from
the isofrtunes of others'. Whiting C161. c1300 Alisaundre. Whiting
M170, Whiting W391.Jente 424. ODEP 43.

8. 1.1064. 'The greatest clerks are not the wisest men.' Chaucer CT
1:4054-55; Mann:2005:149. Caxton, Reynard Blake:1970:59:39.
Whiting C291. ODEP 97.

9. 1.1065. 'The hurt of one makes another happy.' Whiting H653.c1475
Henryson.

10. ML.1097-1103. First stanza of moralitas, similar to Prologue, the
minor may extract gold from 'lead', as wisdom may be found in fables
and applied to our daily lives.

11.ML.1118.The likened to sensuality; the wolf was notoriously greedy
and voracious, so sensuality is of the stomach at least.

12. ML.1126; 1131. Death as inevitable, so avoid sin. Perhaps
expressing a common perception of the closeness of death and the
afterlife.

THE FOX THE WOLF AND THE CADGER

1. 1.1987. 'For every trick you have another'. Proverbial. ODEP
670, Trick for trick.

2. 1.1996. Beating about the bush. Whiting B608. c1475 Henryson.
ODEP 27.

3. 1.1997.Falseness will fail. Whiting F51. c1330 Seven Sages.
ODEP 189.

4.1.1998. To bend and not break. Whiting B484. c1385 Chaucer TC.
ODEP 39.

5.1.2001. Reference to proverb, The cat would eat fish but she will
not wet her feet. Whiting C93. c1300 Trinity. ODEP 84.

6. 1.2009. To trick an old dog. Proverbial. Whiting D320. c1475 Henryson. Jente 417.
7. 1.2010. To draw the straw before the cat. Whiting S818. c 1475 Henryson. ODEP 506.
8. 1.2014-15. Proverbial (?) He is a fool who reasons with his master.
9. 1.2036. Silver-sick. Whiting P 449. Whiting S 328.
10. 1.2041. To bleir the eye/deceive. Whiting E217 c1300 Richard.
11. 1.2045. Not worth a flea. Whiting F345. c.1300 Richard. ODEP 211.
12. 1.2046. As busy as a bee. Whiting B 165. c180 Chaucer CT 8/195. ODEP 71.
13. 1.2063. The Devil dead in a ditch. Whiting D202. c1460 Towneley Plays. ODEP 572.
14. L.2064. This seven yers. Whiting Y11. c893 Waerferth, Gregory.
15. 1.2068-9. Reference to proverb, 'The fox fares best when he is cursed'.
16. 1.2108. Whiting M327. A strong man does not want, if he is wise. c1475 Henryson. ODEP 708-9.
17. 1.2109. A hardy heart is hard to surprise. 'Perhaps proverbial' Fox:297). Close parallel: Whiting H275 c1475 Henryson. Whiting H286 c1375 Barbour, Bruce.
18. 1.2154. 'in principio' from the first line of St. John's Gospel, gives truth value to following statement.
19. 1.2168. 'als wraith as ony wind'. Whiting W299. c 1325 Erthe. ODEP 736
20. 1.2189-90. 'he that covets all wll lose all' Whiting A91. c1300 Robert of Gloucester. ODEP 7.

THE FOX, THE WOLF, AND THE HUSBANDMAN

1. 1.2242. The farmer as angry as a hare. Proverbial. Whiting H116. c.c1350 Smaller Vernon Collection. ODEP 396.
2. 1.2251. A king's word. Whiting K48. c1200 Lawman.
3. 1.2268. Whiting G86. Freer than a gift. 1450 Paston. Oxford 463.
4. 1.2269. Tarrying will take the thanks away. Whiting T45.c1475 Henryson. (Whiting G76. c1386 Chaucer LGW).
5. 1.2272. Freedom that does not come with heart.Proverbial?
- 6.1.2282. His word is as strong as his seal. Whiting 609.c Chaucer 1369 BD. ODEP 300.
7. 1.2289. A king's word. Whiting K48. c1200 Lawman.
8. 1.2322-23. Bribes and gifts will set a crooked matter straight. Whiting B580.c1475 Henryson. ODEP 64, 237.
- 9.1.2324. A hen will keep a cow. Whiting H344. c1475 Henryson.
10. 1.1.2325.All are not holy who hold their hands to heaven. Whiting A86.c1475 Henryson. Jente 625.
11. 1.2335. Can't lure a hawk with empty hands. Whiting H89. c1378 Piers. ODEP 170.
- 12.1.2388. The moon as round as a penny; unrecorded elsewhere, possibly proverbial.
13. 1.2395. White as a turnip and round as a seal. Whiting N72, c1400 Destruction of troy. Whiting S118 c1475 Henryson.
14. 1.2419. As fortune dictates, as one goes up, another comes down. Whiting B575. c1300 The Fox and the Wolf. ODEP 67. Whiting O45 c1420 Lydgate: Troy.
- 15.1.2421. As blithe as a bell. Whiting B224.c1470 Wallace.

AURALITY IN REYNARD: AUTHOR, SOURCES

10:00 am, Nov 8, 2008.

1.3-5.

1. B. p6. 1.1-2-4.

In the prologue section, no reference to author, sources, only that history which has been written.

2. 241-247 B p12. 1. 13-19.

Extra narrative comment on the length of the placebo domino vigil, to audience, who may aympathise(?).

3. 993-95. B p30. 1. 26-28.

Verity of source internal to narrative, it was those who heard the fox's arguments who can testify to their cleverness.

4. 3556-62. B p 89 1.1-9.

The story of the fox teaching isengrin to fish in most reynard cycles, not his wife (see p26:8-9). Blake 1970 p137. See 'The Book of Daun Burnel the Ass' >> 'The Mirror of Fools' in which two cows get their tales frozen in the ice.

5. 4500-4508. B p 112 1.15-22.

Two sources given, but not actually identified. One as the words of the fox, the other as the Dutch copy, not identified further here.

6:01 am, Jan 12, 2009.

MODEL 1 AURAL/ORAL.

HENRYSON'S FABLES. SOURCES, AUTHOR

THE PROLOGUE.

1. Stanzas based on the prologue that Gualterus Anglicus attached to his fables.(Fox:1981:187).

2. 1.22-3. The bow that is always bent: Proverbial, but also an Aesopian fable (Phaedrus III,xiv 'De lusu et severitates': Fox: 1981:191).

3. 1.30-33. 'correctioun:translatioun:presumptioun' close to a stanza from Lydgate's 'Fall of Princes'.

THE COCK AND THE FOX

1. 1.409-10. The narrator is writing of a case he found in the last year, concerning the cock and the fox. No source given of how he found the case.

2. 1.413. The widow had little 'as the fabill sayis'. Implies the source is a fable, at a distance in time perhaps, rather than, as formerly stated, something recently heard of.

3. Ml.586. 'Suppose this be ane fabill' implies fable source.

THE FOX AND THE WOLF

1.1.614-618. The fox of this fable is the same as in the previous fable, the source of which is an event that occurred in the previous year. Here, not traditional.

2.1.634. It was the fox of the fable that taught the narrator his astrological knowledge. Personal, immediate source.

3. 1.694-97. The implication is that the narrator personally witnessed this part of the fable.

THE TRIAL OF THE FOX

1. 1.796. Links the fable with the former fable, and through that with the recent source of The Cock and the Fox; through the line of the fox.

2. 1.884. It was the fox of the fable that taught the narrator about the animals in the procession; real link with protagonist in the story.

3. Ml.1099. This states that the poem is a 'fable figurall' a symbolic tale not related to real events, and at some distance, being a fable.

4. The fact that this fable has two separate sources, the trial of the fox at the court of the king, and the story of the mare's kick, suggests a taking of traditional sources and re-writing them in a way that may be more orally based than literate. Sources may be re-written suggests an oral flexibility with regard to source, canonical form?

THE FOX, THE WOLF, AND THE CADGER.

1. 1.1952. 'As myne authour...' Aesop, as stated in the Prologue (although not explicitly named in this fable). This fable is in the Reynard tradition rather than Aesopian.

2. No stated, explicit author, not even in 1.1952 is Aesop named. However there is a heavy use of proverbial sayings, linking it with folk sources.

THE FOX, THE WOLF, AND THE HUSBANDMAN.

1.1.2231. 'Esop' evoked, as source of fable, although the fable is not Aesopian; Petrus Alfonsus 12th Century 1st known source. Reynardian.

2. 1.2426. The tale as a 'fabill'. Distancing.

AURALITY IN REYNARD: FLEXIBILITY

5:21 pm, Nov 8, 2008.

1. 155-165. B p. 10 l.5-16.

Details of reynard's life of penance, fasting, etc; how are audience meant to take this? Truth from grimbert, or defence only? His account is severely challenged by the immediately following appearance of chantecler and the corpse of his daughter, who reynard has killed.

2. 201 -219. B p 11 l. 14 - 29.

Audience may see flexible interpretation of reynard's becoming religious, chantecler does not.

3.771-771. B p 25 l. 11.

The title of the chapter, 'How Reynard shrove himself' may be seen ironically as the title of ch.8'How bruin ate the honey' as a pointer to the opposite meaning, or a different one.

4. 773-79. B p 25 l.12-18.

Reynard may well be in physical fear for his life, but does he really fear for his soul?

5. 787-789. B p25. l. 24-27.

Irony/humour of 'taughte tybert the catte to catche myes' in a supposed statement of repentance, how repentant is the fox? Is there irony in the double meaning of 'quyte' in relation to chateclere's children? Deprived of/free of...?? and 'a grete dele of hem' may show pride in how many children he took. Flexible repentance suggested, which is later graphically demonstrated.

6. 787-93. 804-808, 812-815, 822-24, 834-7. B.p25 l.30-26 l.37.

Variety and detail, narrative action and energy, seem to suggest that this is not a contrite confession, but very much a 'confessio renardi' in fact a series of events that the fox takes pride in narrating, of his deceits against the wolf and others (but mostly the wolf, his arch-foe).

7. 862-64. B p27 l.23-26.

Another false note to the confession; reynard seems proud of the

number of times he has brought ysengrim to jeopardy.

8.875-885. B p27 l.35-p28 l.5.

The fox's penance is described, but we do not see him performing it. doubt whether he actually does it or not..?

9. 960-970. B p29 l.34-p30.l.7.

Summing up or reiteration of the tricks of reynard against the bear and the cat, although very much from the fox's perception.

10. 987-987. B p 30. l. 20.

Again a chapter heading that may be taken as flexible in meaning, as with reynard's shriving, and bruin's eating the honey.

11. 1024-24. B p31 l. 17.

A chapter heading that may be to prompt speculation on how the fox escaped from the gallows, since this would be the readers expectation.

12. 1030-33. B p22-25.

The fox's meaning in sending tibert for the cord may be simply to gain himself time to think of a story that will enable him to evade his predicament.

13. 1038-38. B p 31 l. 29.

Bruin's judgement of reynard's counsel, he has taken the fox's counsel before [to eat the honey], and been completely misled by the fox. A sign that the fox's wiles are working.

14. 1046-49. B p31 l.36-p32 l.3.

What is reynard doing with this statement about ersewynde? The wolf would most likely understand 'olde fermers' as the fox's sex with his wife ersewynde. Is the fox trying to distract or delay the wolf? His speech is always with purpose, not thoughtless.

15. 1098-1099. B p3. l. 12-13.

Another ambiguous chapter heading, the 'open confession' would be expected to be a true 'confessio reynardi' from the audience, so not a true confession at all. Ironical.

16. 1148. 1159-62. 1168-9. B p34 l. 27: p35 l. 2-4:l. 11-12.

The fox is dissimulating, so all his statements and actions would be seen as having a double purpose, or simply, lies.

17. 1551-52. B p 42 l.9-10.

The fox should love the queen since she has helped to save his life through the king, but there may be more implied here, of a more intimate love between the fox and the queen. Weakness in king.

18.1584-1585. B p 43 l. 3-4.

Why did isengrim thank the queen? Formality, or ironical concerning her help to the fox. What did isengrim know?

19. 1592-94. B p 43 l. 10-12.

The fox works through the queen, not the king; what was the labour that the fox did with the queen?

20. 1597-98. 1602-1604. Bp43 l. 15-16:l.20-21.

Reynard claims kinship with isengrim and ersewynde, although he has previously denied it, or said he uses such a claim for advantage.

21. 1613. 1617-18. B p 43. l.29: l.33-4.

Whereas the queen speaks of reynard's 'hye' (noble, glorious) pilgrimage, the narrator uses the term 'false pylgrym' of the fox.

22. 1615. B p43. l. 31.

Ambiguity of chapter heading, how reynard put on the shoes to go to rome. Of course it was never his intention to go to rome, since the whole excommunication story is untrue.

23. 1624-30. B p 44. l.3-7.

Ersewynde as 'lyeuest' of his kin; meaning as 'dearest' or a more intimate sexual implication?

24. 1624-30. B p 44. l.6-9.

Irony of ersewynde as 'partner' is reynard's 'pilgrimage', since

she is an unwilling contributor, and there will be no pilgrimage.

25.1687-1694. B p 45 l. 21-29.

The fox may be worthless as a pilgrim, but he knows it, and he knows the worth of the court's farewell, who had formerly despised and hated him.

26. 1697-99. B p45 l. 32-35.

Reynard describes the wolf and the bear as murderers, although they have done no more, in the fox's untrue accusation, than plan treason; it is the fox who is the murderer, as will be shortly seen with kywart.

27. 1703-14. B p 46 l.1-10.

There is no overt hostility or threat in these flattering words to bellyn and kywart, but the fact that they are flattery attested by the narrator, and reynard's previous use of persuasion for his own ends, along with oral performance, should suggest a further danger behind the words.

28. 1721-22. B p46 l. 16-18.

Here the purpose of such flattery is stated as directly evil.

29. 1744-45. B p47 l. 1-2.

Meaning (unclear?) that the king will give gifts he does not want himself (see Blake p.127)? The king has no use for kywart? In the king's response, later, he is more concerned for his own reputation than for kywart. Kywart as a weak member of court, so he can be eaten, like nameless animals (coward is no use for king?).

30. 1837-42. B p.49. l.17-23.

In a sense, kywart is very much going with bellyn to court, or following him, and the 'secret thynges whiche ben not yet knowen' are kywart's murder and his head in the bag.

31. 1866-68. p50 l.5-8.

The king is angry and grieving, but apparently more for himself than the bear and the wolves who have suffered at his hands through reynard's deceit. The king has lost worship. There is no mention of

kywart, either as a crime or of any compensation.

32.1876-80. B p50 l.15-19.

Both king and queen are 'heavy' but the queen never speaks of her own heaviness, and it is not clear whether it is for kywart, the king's loss of worship, or for the danger the fox has put himself in, possibly the latter, given the queen's disposition towards the fox.

33. 1993-99. B p 53 l.11-18.

This is advice to the king which could almost be a threat.

34. 2009-2018. B p 53 l.28-36.

Summing up; the speech goes over events that have already happened, Reynard and the king's deeds.

35. B p54 l.20-30.

Here the fox seems to be counselling that all must be done within the letter of the law, and the fox should have no more punishment than his due; however, earlier in p.50 l.28-30., he advises that Reynard should be hanged without 'lawe or Iugement'. No apparent reason for this change, unless he too is influenced by the queen(?).

36. 2196-2213. B p58 l.11-27.

Summing up; the fox repeats his major crimes in the narrative so far.

37. 2285-87. B p60 l.12-14.

It seems to be suggested that the worse crime was not to kill kywart, but to send his head to the court, and so affront the king's worship, exacerbated by the fox's lies.

38. 2291-2306. B p60 l.18-33.

A seemingly astonishing statement of religiosity from the fox, repeated in the text??[see below] . Is he sincere? Sincerity, or the lack of it, may be suggested from the manner in which it is read in an oral performance; much flexibility of meaning/suggestion possible. SEE p 82 l35'p83 l.7 for similar statement.

39. 2345-2354. B p61 l.29-37.

Oral performance may suggest flexibility in interpretation, since those who the fox condemns, the liars, behave precisely as the fox himself does. Can there be any implied truth in this whole passage that the fox actually believes that lying is harmful? It would belie all his actions so far.

40. 2386-2392>>> B p62 l.29-p63 l.14.

The fox's speech to the king, could be performed as sincere/insincere, knowing, sly etc. Or even playing on the insincerity with a wink to the king. But the king understands the insincerity well. Uriah Heep like?

l.35 'and it coste me more than I now saye/' Double meaning or (deliberately) unclear? Is it deceit that costs the fox, or the possible exposure of it?

41. 2410-2411. B p 63 l.16-17.

Flexibility; Reynard's speech described as 'stout' i.e. brave or bold, rather than the possible sycophantic/insincere. Suggests fox's own viewpoint, fox as narrator.

42. 2452-2457. B p 64 l.18-23.

Does Martin the ape exist, or just a convenient fantasy character? Yet later we meet Ruknawade, his wife, at least.

43. 2484-2492: 2494-2503 B p65 l.7-15; l.18-24.

These two stories are rather fantastic, especially the second concerning Sharpebek being bitten in two by worms she has eaten. Oral presentation, sincere/mocking perhaps.

44. 2508-2517. B p65 l.29-37.

Repeating/summarising what he did to get him excommunicated by the archdeacon (which is most likely not true, although a credible tale).

45. 2578-79. B p67 l.18-19.

The speech of Reynard is again presented as 'stout' in the perception of the beasts of the court, a positive reading on Reynard's words, from the view of the fox as narrator.

46. 2610-2623. B p68. l.11-22.

The king is once again more angry about the affront to his worship or dignity, rather than the fact that kywart has been murdered. see p50 1.5-6 (no.31 above).

The passage is a summing up of reynard's crimes against the king, apart from his lies about the krekpenpit treasure.

47. 2635-2640. B p.68 1.32-p69 1.2.

Rukenawe suddenly appears in the story after reynard's mention of her in relation to Martin the ape. She seems a perfect mouthpiece for reynard, as well as being 'grete wyth the queel'(33). It is almost as if she is a convenient imaginary figure introduced by the narrating fox. Later however she appears less wise, when she recites nonsense prayers over the fox, like the od woman in Ysengrimus 2:96-100.

48. 2688-2693. B p70 1.6-10

Words often applied to reynard are now used for the court, such as 'false shrews flaterers and deceyuours...'. This turns the perception of reynard and the court upside down. Rukenawe's wisdom turns the whole situation upside down; even the perceptions of the reader??

49. 2706-2708. B p70 1.21-23.

It seems that rukenawe and/or her opinions are unknown the king? Yet she is 'grete wyth the quene'(68:33)? An element of the fantastic or imaginary or convenient (for the fox) about her? An almost perfect narrator creation?

50. 2720-20. B p 70 1.33.

1. The title of this chapter is 'A parable' and it is supposed to be a true account of how reynard helped the king in the recent past, told by rukenawe. Yet parable is glossed by Blake as 'allegory, illustrative example'. Another element of the unreal connected to rukenawe? Yet one that, again, puts reynard in a very good light. The story of the man and the ungrateful serpent goes back to Aesop's times; see Lenaghan p139-40. The story may be well known as a fable to the audience.

51. 2720>>+ B p70-p73.

If this 'parable' really is the true account of some occasion in the recent past when reynard has helped the king with good counsel, why is it necessary to tell the story at such length and in such detail? It

would seem no more necessary than to remind the king in a few words of the event, if it was such good service from the fox to the king. What is the actual narrator (possibly the fox) doing in this passage?

52. 2828-2834. B p73 l.18-24.

Rukenawe's speech, it could almost be the fox himself speaking.

53. B p74 l.10-14.

Rukenawe is one of those who would venture life and goods for the fox, but why does she emphasise 'I am a wyf.'? Rukenawe is 'grete wyth' the queen, who also may love reynard..?..

54. 2907-2913. B p 75 l.14-20.

The leopard is now on reynard's side, opposite to his former counsel that the fox be hanged without trial.

55. 2915-2916. B p75 l.21-23.

The king was moved when he saw kywart's head, but perhaps more on account of himself and his worship than for the hare.

56. 2922-2924. B p75. l.27-29.

Even the fox's lies are fair, so a positive slant is put on everything the fox does.

57. 2943-2950. B p76 l.12-19.

1. The ape's speech, asking reynard to describe the jewels which were lost, a convenient foil to reynard's 'sadness' -- almost like an arranged performance. A set speech which may be suggested in oral performance.

2. Master akeryn: no explanation for this name.

58. 3015-3017. B p78 l.5-8.

A lie built on a lie, the ring was found in his father's treasure? The audience would spot the lie, but the king and court? The king has already accused the fox of lying, but once again the fox's words have their effect and king and court lose their wits in greed. The fox is supremely cynical or king and court supremely gullible or greedy or all three?

59. 3138-3140. B p81 1.5-8.

The horse that was ensnared by his own envy or malice, could be a parallel to the king (and queen) ensnared by their greed. Those 'that laboure to hurte other' may also be the fox of course, but he is never trapped or punished for it.

60. 3174-78. B p81 1.37-p82 1.3.

Lords who heed nothing but their own profit, could be a reference to the king, who always ignores counsel and readily beleives reynard's tales when there is, apparently, profit for himself.

61.3141-42. B P81 19-p82 1.3 complete.

This fable of the ass and the hound, while still a 'fable' is one of more realistic, less mythological. images. From here he goes on to concerning tybert and usengrim, although still within the mirror, in a manner. Return to the real fromm the fantastic in his gulling of the king (?).2

62, 3216-3224, B p82 1.35-p83 1.7.

A double meaning at least, in the fox claiming to love his soul too well, and will forgive tibert for the love of God. The statement that the sensuality of his flesh fights against reason, recalls p60. 1.18-33. Meaning according to interpretation of reader, sincere or cynical? probably the latter.

63. 3347-48. B p84 1.1-2.

'Alle this and moche more' shown on the scenes portrayed on the mirror, includes the story of tibert and reynard's father being hunted? As with sir isengrin in the story of the wolf and the crane? See Varty K 1999 for illustration from contemporary print from perhaps Wynkyn de Word's edition of Reynard, showing both scenes portrayed on the magic mirror.

64. 3423-29. B p 85 1.30-36.

Double meaning; the very covetousness etc the fox describes, could well describe himself.

65. 3647-51. B p 91 1.7-11.

Erswynde does not deny or confirm the fox's story, only comments on how clever he is with words. She could even be confirming that reynard talked her into the sexual union, de[pend]ing on how it is read aloud.

66. 3676-76. B p 91 l.32.

' A fayr parable'.as chapter heading. The word parable used ironocally perhaps, as it does not seem to have the properties of a parable except ironically. A parable is a short simple story pointing to a moral. What would the moral be?

67. 3678-79. B p91 l.32-33.

These lines could be both praise and condemnation of reynard's skill with words.

68. 3683-88. B p92 l.1-6.

Another reference to the fox's skill with words, both positive and negative possibilities. The fox's subsequent story could also be seen as both positive and negative with regard to the fox's actions.

69. 3727-33. B p.93 l.5-11.

The fox's hypocritical speech describing the ape's children, perfect vehicle for ironic reading, not too heavy, understated perhaps.

70. 3847-49. 3855-60. B p.95.l.36-p96 l.2./p96 l.8-13.

The contrast between reynard's thoughts of being disinclined for the battle and aware of the wolf's superior strength, and what he says, that the battle is just what he desired. Potential for such disparity to be voiced in social reading.

71. 4046-50. B.p100 l.34-37.

A brief summing up of what the fox has done to the wolf, before the wolf tries to finish the battle once and for all.

72. 4089-4150. B p.102 l.3-p 103 l.20.

The speech of the fox to the wolf can be sincere, ironic, flattering, persuasive, derogatory... several meanings or combinations are possible in oral reading (and perception).

73. 4313-25. B p 107 1.29 - p 108 1.4

This passage could be referring to the fox's own activities, as well as distancing himself from such people.

74. 4330-34. B p 108 1.8-13.

Double meaning at least here, compared to other statements the fox has made about the king.

75. 4363-69. B p 109 1.2-8. 4388-99. B p109 1.26-p110 1.4

The fox's penultimate words to the king; 'fayr curtoys' but with the fox's own meaning within them.

76. 4388-4402. //4446-4455. B p 110 1.3 -p 111 1. 15.

The entire 'moralising' passage has double meaning, both of moralising, and advice about/for foxes.

6:18 am, Jan 12, 2009.

MODEL 1 AURAL/ORAL

HENRYSON'S FABLES. FLEXIBILITY

THE PROLOGUE.

THE COCK AND THE FOX

1.1.428. Weary because of the night; implication of sexual activity with hens, given in oral reading.

2. 1.438-445. The kind of 'service' the fox is speaking of is eating the progeny of chauntecleer's father, and killing his father.

3.1.457-459. His lines may refer to hunting and catching the cock for food, as well as 'service'.

4. 1.472-3. Instructions given as description of the cock's father's behaviour, for the fox's own purpose. The audience would have pre-knowledge of this part of the fable, or ay guess, from skilfull oral reading.

5. 1.495-508. Pertok's speech praising chauntecleer was, we are later told "feinyeit faith'(1.523); so oral reading could suggest this.

THE FOX AND THE WOLF

1. 1.649-663. The fox's conscience as a source of anxiety. Entirely out of character for the fox; two faces or more deception, may be implied in oral reading.

2. 1.665-690. The mutual, knowing, deception of fox and wolf; a game of double meaning played out with nods and winks, as it may be in the reading itself.

3. 1.691-732. Double meaning of the fox's 'confession' a 'Reynard's Confession' with an equally roguish confessor; ironic and strongly comic for oral reading.

4. 1.751. The double meaning of the eucharistic 'baptism' of the kid, bringing death (to the kid) as well as life (to the fox, through the 'transubstantiation of the kid's flesh into the fox's).

5. 1.760. Strong irony of fox's statement that his stomach was a suitable target for an arrow.

THE TRIAL OF THE FOX

- 1.1824. Uncertain meaning of 'naturall pietie', since the fox does not seem to display much in throwing his father's body into a peat digging.
- 2.11010. The fox claims he cannot spell or read, yet later he speaks Latin and quotes a Latin proverb.
- 3.11092. The wolf as the newly made doctor of divinity to shrive the fox before his hanging? Shrivings were seen as essential and vital before death, even for a criminal to be hanged. Would an unreal doctor of divinity be able to do this? Brings some doubt as to the authenticity of the fox's death.

THE FOX THE WOLF AND THE CADGER

- 1.11969-71. The fox is saying that his colour prevents him from being an efficient hunter; his implicit meaning is that he does not want to serve the wolf.
2. The above is repeated in lines 1976-78; 1.1981-85; 1.1988-92; 1.2000-2006. Implicit meaning expressed in oral performance.
- 3.1.2017-2019. The fox promises to serve the wolf, but his mind was on 'vther thing' perhaps to betray the wolf, implicit meaning in performance.
- 4.1.2044-46. The fox will work hard for himself only, implicit meaning in oral performance.
- 5.1.2063. The cadger's describing of the fox as the Devil, but the Devil is not dead...
- 6.1.2089-90. The cadger's offer of the nekhering was a threat not a promise, which the fox may understand, if only imperfectly.
- 7.1.2131-32. What the wolf will 'have' is not the wonderful fish, but something else; implicit meaning.
- 8.1.2157. The fox states that the wolf will not have a sudden death. This may be true in the sense that he is beaten badly, but not actually

killed. The beating is the fox's intention.

9. 1.2186. The 'service' recalls the service of food/beatings in the Ysengrim.

THE FOX, THE WOLF AND THE HUSBANDMAN

1. 1.2310-11. The fox swears that he is an 'amycabill' judge; acting impartially? Amycabill only to himself, implication in oral reading.

2. 1.2319. The fox as loath to hurt his conscience; opposite meaning also needs to be implied in oral reading.

3. 1.2329. The fox declares himself a judge, and laughs. The sign of danger given in oral performance.

4. 1.2348-49. The fox again proclaims his conscience, similarly two faced as in 2319.

5. 1.2361-62. The fox states that whatever else the wolf does, beyond his, the fox's advice, it will not benefit him a withered turnip. Yet the same is true of the fox's advice, but only the fox knows that.

6. 1.2363. The fox claims he has a soul to look after, as though he has a conscience.

AURALITY IN REYNARD: AGONISTIC

5:46 am, Dec 1, 2008.

a 1. B p7. 1. 5-24. The start of verbal combat between the wolf and the fox.

a2. p8. Reynard's attack on Kywart when teaching him the credo.

a3. p 10. The fox has killed a hen by biting her head off. p11. The fox kills chauntecleer's children after professing piety and asceticism.

a4. p16-17. The Beating of Bruin the bear by Lantfert and the villagers; bruin's revenge on the wives, throwing them in the river.

a5. p18. 1.19-30. Not verbal combat but one sided flyting almost with Reynard's scathing ironical comments to the bear re: was the honey not good, and which order would he join...

a6. p22. 1. 14-26. Verbal description of violence; the beating of tibert, and the priest losing his testicle.

a7. 26 1.1 - 27 1.37. The fox's confession for shriving, to Grimbert, has triumphalit, bragging tone, especially in relation to Isegrym.

a8. 43 1. 7-10. Bruin and Isegrym bound so fast they could not move.
1. 15-29. Reynard asks the queen for the 'shoes'/skin from the feet of isegrym ersewynde and the skin from the bear's ridge/back for a scrip.

a9. 43-44. 1.33-44/15. Description in some detail of the skin being taken off the feet of isegrym and ersewynde.

a9b. 46 1.25 -47.1.2 Vivid description of the slaying and eating of kywart the hare.

a10. 49 1.6-7. Reynard hangs the bag with kywart's head round the neck of bellyn; a dangerous act for the ram that the ram is not aware of, he is fooled into displaying complicity in the death of kywart.

a11. 51 1. 2-8. The wolf and the bear may attack and eat bellyn and his lineage, until doomsday, and also they can hunt and do the worst they can to reynard and his lineage.

a12. 52. 1. 2-17. Strong details of the attack by reynard on Lapreel the cony, with details of the wounds inflicted on him by the fox.

a13. 55. 1.9-12. Description of the weapons that the king will deploy against the fox, in a siege, if the fox does not obey the king's summons to the court.

a14. 56 1.3-7. Detailed description of the weapons the king may bring to bear against the fox in a siege.

1. 2141-46. B p56 1.36-p57 1.5.

Verbal combat, so long as the fox has his 'wordes' he will win against the court. The fox says that he cares nothing for them.

2. 2164-68.B p57. 1.20-24.

The fox describes his children's learning to be like him, and describes it as the nature of the fox, to deceive; gives his own tactics at court.

3. 2246-64. B p59 l.16-32.

Graphic description of the mare wounding the wolf, followed by reynard's taunting of the wolf's misfortune.

4. 2382-91. B p62 l.27->>B p63 l.14.

The entire speech could be seen as agonistic, a challenge through its very insincerity and fals flattery, full of self braggacio.

5. 2417-2421. B p63 l.24-27,

A verbal threat of death from th eking to reynard.

6. 2585-2589. B p67. l.25-28.

The rook and the cony see a direct threat to then in the power and reception of reynard's speech, and flee the court, beleiving that to challenge reynard would end in their death.

7.2620-2623. B p68 l.19-22.

The king verbally threatens reynard with death.

8. 2635-2645. B p68 l.32-p69 l.5.

Rukenawe, who appears suddenly, is a good mouthpiece for reynard's verbal combat with the king and court.

9.2687-2705. B p70 l.5-20.

Verbal combat between rukenawe and the king. She seems to be speaking for reynard.

10 2720-20. B p70-Bp73.

The fable or parable of the man and the serpent may also be an element of verbal combat between rukenawe and the king.

11. 3015-3016. B p78 l.5-6.

Perhaps an element of the indirectly agonistic here, in the sense that in claiming to find the ring in his father's treasure, the fox is making a challenge to the credibility of the king and court.

12. 3157-3168. B p81 l.22-32.

Verbal, strong description of violence done by the ass and to the ass.

13. 3459-70. B p86 l.25-37.

Physical violence of the king towards the wolf he rips the skin of his head off.

14. 3525-26. B p 88 l.11-12. 3546-53. B p 88 l.29-36.

1. Antagonism of fox towards them all.

2. Antagonism between fox and wolf.

15. 3805-12. B p 94.l.35-p.95 l.5.

A vivid description of the violence done to the wolf by the ape and her children.

16. 3840-46. B p95 l.30-35.

The wolf's verbal challenge to the fox, to real physical combat.

17. 3884-3910. B p96.l.33-p97.l.23.

A vivid description of the tactics, underhand and non-knightly, that the fox must adopt in combat with the wolf.

18. 3948-53. B p98 l.19-24.

Verbal aggression and challenge in the oaths that they swear on the book. What book it is, is not stated. The bible?

19. 4118-20. B p 102 l.30-32.

The fox's boast, prowess, that he could have hurt the wolf much more than he actually did; surely only boasting of self prowess, not borne out by the fight itself.

20. 4177-85. B p104 l.10-17.

Vivid verbal description of Reynard's attack on the wolf, basic and

physical.

21. 4190-99. B p 104 1.21-30.

Vivid physical description of the last part of the combat; particularly brutal in that the wolf is dragged through the field by the fox's grasp on his testicles (not by his legs, as Caxton wrongly translates it: Blake 1970: p.138).

11:28 am, Jan 11, 2009.

MODEL 1 AURAL/ORAL

HENRYSON FABLES. AGONISTIC.

PROLOGUE.

THE COCK AND THE FOX

1.1.480.'The fos wes war, and hint him be the throte.' Very sudden violence in the middle of the cock's vain crowing; not unexpected, but shocking in speed and violence.

2. 1.577-8. The cock's description of the result of violence, his 'bloody hekill and my nek sa bla'. Vivid against his statement of lost 'lowe' beyween them.

THE FOX AND THE WOLF_c

1. 1.749-52. The killing of the kid by drowning, ducking it in the water until until it is dead.

2. 1.765-67. The sudden killing of the fox, stuck through to the ground with the goatherd's arrow.

THE TRIAL OF THE FOX

1. 1.829-830. Violence to his father's corpse, the fox throws into a peat well (recalls mouth of Hell) and gives his father's bones to the Devil. Violence to his father's corpse.
2. 1.923-25. Potential or threat of violence from the lion causes all the animals to fall flat at his feet.
3. 1.933-35. Verbal threat of violence from lion, that he will tear apart any who oppose him.
- 4.1.1022-24. The mare strikes a vicious blow or kick to the wolf's head, taking the top of his head away.
5. 1.1046-7. The fox takes the opportunity to kill and eat the lamb. Violent and sudden, unplanned except he selects the fattest lamb to kill.
6. 1.1095-96. The sudden hanging of the fox, violent in the suddenness and the speed with which it is carried out. That the death of the fox is unparalleled in literature except for the former fable, FW, adds to the sense of violence.

THE FOX, THE WOLF, AND THE CADGER

1. 1.1957. The wolf would kill anything he wanted to, principally livestock.
2. 1.2072. The cadger threatens to flay the fox.
3. 1.2089. The cadger threatens the fox with the 'nekhering'. Does the fox understand this as a threat of violence? He later uses the term to beguile the wolf.
4. 1.2105. The cadger prepares for violence, with the heavy staff, which the fox sees.
5. 1.2157. Violence, short of death, is in the fox's mind and plans for the wolf.
- 6.1.2175-88. The cadger's anger and beating of the wolf.

7.1.2196-2202. Description of the wolf's injuries.

THE FOX. THE WOLF, AND THE HUSBANDMAN

1.1.2422. An implied violence in that the fox leaves the wolf at the bottom of the well, waist deep in water. Other versions in Reynard, have the wolf severely beaten by monks.

B. *LITERALITY.*

CODING FOR STATUS, HIERARCHY IN REYNARD. MEMOING.

5:29 am, Apr 1, 2009.

1. Bp.6. 1.5. The counsel of lords and prelates.
2. B p6. 1. 6-7. The book is for all people including the common people and all good folk.
3. B p6. 1. 26. It is Noble, the King, who calls the court.
4. p7. 1.6. Isegrym the wolf has status, lineage.

5. p 9. l. 34. Reynard is of high birth.
6. p.9. l. 31. Uses Latin(?) for proverb.
7. p10. l.4. The fox as a gentle and true man.
- 8.p12. Orthodox, details of coppens funaeral and burial site.
9. p11. 14-17. Reynard brings Chauntecleer a letter to read. Literate.
10. p10-11. Chauntecleer as named lord, male, as are most of the central characters.
11. p13. Reynard has a large named castle, malerperduys.
12. p14. l.3-4. Bruin as man/lord of high estate, next to the king.
13. p17 l.11-14. Travesty of 'status' in that Lantfert is described as 'worhtiest of birth' as his father was a bucket maker etc.
14. p18. l.19. Reynard addresses the bear in French, language of court and nobility.
15. p19. l. 26. The animals have titles, i.e the cat is Sir Tibert. The fox, l.32, has lineage.
16. 24 l.20-30. Reynard claims high status at court, his counsel is indispensable, he says.
17. 25 l.20. Reynard uses Latin phrase, in shriving, is rebuked by the down to eart grimbert doing so and told to speak English.
18. 29 l.24 Latin phrase, part of a prayer, used by the fox, to verify or emphasise the truth of what he will tell the king.
19. 30 l. 5-10. The king has high status and power, that he may exercise over his subjects in any way he chooses, even torture.
20. 33 l.18. Fox uses Latin tag, 'spiritus domini' before his confession.
21. 37 l. 14-15. 1200 of Isegrym's lineage were to help in the conspiracy against the king.
22. 38 l.31-33. Status/hierarchy of king and queen; they can negotiate with reynard re: the court's punishment of hanging and the treasure,

without taking counsel.

23. 39 l.17-19. The king swears that if Reynard trespasses again then the fox will be punished down to the ninth degree of his lineage.

24. 42 l.6-10. The king stands on a high stone and commands all the beasts to sit around him in a ring; common configuration for court, the courtiers around the king in a ring.

25. 43 l.29. Reynard will go on a 'hye' pilgrimage to Rome. Orthodox.

26. 44-45. l.30-45/4. Reynard has mass/blessing said for him before he sets off on his pilgrimage. orthodox.

27. 45 l.1-4. Bellyn the ram is so afraid of the king's anger that he says the mass for Reynard against his will.

28. 45 l.4-7. Orthodox details of the fox's preparation for the pilgrimage.

29. 48 l.31 -49 l.27. Literate: Bellyn is to take two letters, supposedly written by the fox, to the king at court. The fox tells Bellyn that he may himself claim authorship of the letters, which will give him high status.

30. 50 l.18. The king aware of his own high status; he seems more concerned that Reynard's killing Kywart the hare goes against his 'worship' than for any harm done to Bruin, Isegrym, or, more especially, Kywart himself, who is never actually mentioned by the king in his anger.

31. 50 l. 33. The king readily agrees to hanging Reynard without law or judgement; the king's power alone lets him do this.

32. 53 l.10-18. Advice from Corbant the rook, on how a king must govern his realm, through proper justice and law.

33. 53 l. 21-24. all the animals at court tremble at the king's display of anger at Reynard's latest crimes.

34. 54 l.10-15. The queen speaks and uses both French and Latin in doing so; languages of status.

35. 55. l.12. The king says that he shall destroy Reynard if he is a king. This comes at the end of a passage which sees a complete U-turn from Firapeel, who now advises that the fox be treated according

to the law, with which all the court agree. The queen may be the mover behind it, as she speaks for the fox at the beginning (54 1.9-21).

36. 56 l. 14-16. The fox puts his own status above the court and even the king.

37. 59 l.35. Literacy. How the wolf was a scholar who had studied at oxford, could read French, English, Latin and Dutch; the wolf compares the nails in the mare's hoof to letters, one that he had no wish to read again. Literacy brings a downfall.

38. 59 l.28. 'Cantum', medieval Latin for song, ecclesiastical or devotional. May connect with wolf's experience as a monk. From the Dutch MS. Version P (Blake's notes).

39. 62 l.29-35. The first few lines of Reynard's address to the king in high style almost like a prayer.

40. 65 l.4. Use of Latin/French (?) in fox's speech to the king.

41. 67 l.10-18. The fox is willing to undertake combat with any who challenge his version of the truth, but they must be of equal birth or status to the fox.

42. 68 l.36-69 l.29. Dame Rukenawe's speech; uses Latin, l.22-24. Uses lines and stories from the Bible, l.24-29; Mathew vii.1-2. John viii. 3-11. Mentions Seneca. Biblical and moral tone throughout, but pro Reynard. Rukenawe as wife of Martyn the ape. Does she actually exist? A sudden, new, decisive element in the narrative.

43. 70 l.33-73 l.15. The parable of the serpent and the man told by Rukenawe, goes back to Aesop's fables (Blake:1970:132) and may be found in Lenaghan (1967:139040), under the title 'The dragon and the kerle', and it has been considerably modified for HTRF.

44. 76 l.28 -78 l.4. The information concerning the powers of the stones in the ring are taken from medieval lapidaries. The apocryphal story of Seth in Paradise and the oil of mercy, is taken from The Golden Paradise, which Caxton was to translate.

45 78 l.5-1.32. Paradise, in the Hereford Mappa Mundi was located at the easternmost edge of the world.
The sweet smell of the panther was a feature of bestiaries.

46. 78 l.5-79 l.22

The tales of the Judgement of Paris, the rape of Helen and the Trojan war were well known in the middle ages; Caxton's *Recuyell of the Historyes of Troye*, contains an account that differs in details from the summary of HRTF.

47. 79 1.23-32. A mirror with similar poems to the one the fox describes as lost, in Gower's *Confessio Amantis*, v.2031; and Chaucer's *The Squire's Tale* v.132-6.

48. 79 1.35-80 1.18. The tale of Crompart's ebony horse, based on a thirteenth century French poem called *Cleomades*.

49. 80. 1.24-81 1.8. The story of the horse who was jealous of the deer, originally in Aesop's fables. Lenaghan p 129 Caxton's version.

50. 81 1.9 -82 1.3. The story of the ass and the hound is in Aesop's fables. Caxton's version in Lenaghan 85-6.

51. 83 1.8-37. The tale of the wolf and the crane; based on Aesop's fables; Caxton's version in Lenaghan, p 78-9. Although this is said to be depicted on the lost mirror, the tale names the wolf as 'Sir Isegrym'.

52. 84 1.36 -85 1.16. The story of the curing of the sick lion by taking the wolf's liver (or skin) is a recurrent Reynard the fox story. Caxton's version of the fable of the sick lion in Lenaghan 146-9.

53. 86 1.10 -87 1.10. The story of the dividing of the spoils found in other of the fox/wolf stories, although perhaps not authored.

54. 89 1.3-90 1.3. The tale of teaching Ersewynde to fish occurs in other fox/wolf cycles, not authored. Usually it is Isegrym who is taught to fish. A tale of cows getting their tails frozen in a river occurs in *The Book of Daun Burnel the Ass*.

55. 91 1.11-1.27. Fortune; the tale of the buckets in the well, one goes up as the other goes down. Also found in the middle English poem 'The fox and the wolf' with the two buckets but this time it is the male wolf. ODEP 731. Also in Henryson FWH.

56. Chapter 35 p95, 36 p 96; How the wolf challenged the fox by proffering his glove, and how the fox took up the glove and so accepted the challenge. An event of status, challenge to combat by throwing down a glove, upper hierarchy.

57. 96 l. 13-18. The combat is properly set up by the king, who

accepts the pledges to fight, and allows the combat, and arranges those who would pledge the wolf and the fox. Status event, not common people.

58. 98 1.11-25. Formal arrangements to start the combat, swearing the oath before the king, the governors of the field, duty. The keepers of the field.

59. 104 1.28- 105 1.6; 105 1.30 - 106 1.6. Formal arrangements for the king to declare the combat closed and to give his judgement, from counsel and wise men, and the fox and the wolf to accept his decision.

CODING FOR STATUS, HIERARCHY IN THE FABLES. MEMOING.

6:04 am, May 27, 2009.

FABLES LITERAL.

STATUS HIERARCHY.

THE PROLOGUE.

1.1.1. Refers to fables as 'ald poetre' pre-existing hierarchy.

2. 1.19. 'Clerkis say...' it is good to mix learning and game; Justification of fables from source, clerkis, of status.

3. 1.27. Aesop as source of wisdom concerning the use of fables.

4. 1.28. Latin quote; a standard mediaval justification for poetry.

5. 1.31. Claims his fables have a Latin source, orthodox wisdom perhaps at the command of a 'lord'>status, but anonymous.

6. 1.43. 'My author' implying Aesop as the source of his fables.

7. 1.57. Another reference to Aesop as the source of the fables.

THE COCK AND THE FOX.

1. 1.413. The widow had little '...as the fabill sayis' Presenting the tale as a fable sets it in the past; although Henryson earlier states that the narrative is set 'this ather yeir' (1.409).

2. This fable is in a pre-existing authored form or source in Chaucer's NPT.

THE FOX AND THE WOLF.

1. 1.635-641. A literate style of knowledge demanding a close reading with attention to the implication of the position of the various planets? In an aural presentation, there would not be the time for this, unless the audience were well versed in astrology.

2. The fox as astrologer, and the baptism of the kid, both elements which had existed prior to the fable, but not in combination.

THE TRIAL OF THE FOX.

1.1.842-844. The unicorn brings status as element of heraldry of the king, but also as a joke on Henryson's part as 'Unicorn Pursuivant' was one of the offices of the Lyon King of Arms (of Scotland). A contrast to the rather low pursuits and provenance of the fox himself, born of 'lemanrye' (1.799), and throwing his father's corpse into a peat pit for the Devil.

2. The king calling a court for his subjects existed in both northern European and French versions of the History of Reynard the Fox/Roman de Renart. Probably known both in oral and literate versions.

3. The speech of the unicorn, reporting the king's own commands, is in a higher style than the speech of other protagonists such as fox, wolf, mare and the mother of the lamb. 1.855-865. The speech of the king also higher style: 1.929-946.

4. 1.866-872. The description of the court, with the sun rising in the morning, the birds singing etc, also found in former versions of the Reynard tales, and perhaps elsewhere.

5. 1.873-879. The traditionally heraldic elements of the description of the pavilion raised for the lion in the field.

6. 1.1033. The fox's use of Latin for the proverb/tag: 'Happy are they who learn from the misfortunes of others.'

THE FOX THE WOLF AND THE CADGER.

1. 1.1951. 'As myne authour expreslie can declair' a reference to Aesop as the source of the fable. This is not known as an aesopic fable however, although it exists in a similar form in the Roman de Renart, and there is a twelfth century Japanese 'Kitsune' story with similar elements. A reference in Caxton to the fox throwing herring off a cart but the wolf steals them from the fox.

2. 1.2154. The fox uses the Latin tag 'In principio' to persuade the wolf that no harm will come to him through his pretending to be dead in order to steal the 'nekhering' from the cadger. The beginning of St. John's gospel, used as a charm to ward off evil (Fox:1981:297). This may have been a common saying, so the value of the Latin may not be so high.

3. 1.1969., 1976., 1981., 1988., 2000., 2011., 2024., 2032., 2043., The fox accords a status to the wolf by addressing him as 'schir' although this is an ironic use given his intentions to gull the wolf.

4. 1.2067. The cadger addresses the fox as 'schir fox' but an ironic use. Later in 1.2094, the fox addresses the cadger as 'carll' a low status address.

THE FOX, THE WOLF, AND THE HUSBANDMAN.

1. Aesop is expressly named as author, 'In elderis dayis' (1.2231), giving the authority of age as well as Aesop.

2. The cadger is described as a 'carll' (1.2251), - peasant, rustic - yet the fox and the wolf decide to take his oath 'as he wer king sall stand' (1.2251). An orthodox value put on an unorthodox moment?

3. The husbandman addresses the wolf as 'schir' - a mark of respect for status, 1.2263., 2273., 2287., 2301; the fox addresses the wolf as 'Schir', 1.2346., 2363., 2366., 2370., 2385., 2393., 2397., 2418.

4. The wolf, on the other hand, addresses the husbandman as 'Carll' 1.2266., 2280. He refers to him as 'carlis' 1.2251., 'carll' 1.2365. Status is accorded to the wolf, lower status to the husbandman.

5. Legal or legal type language is used, such as 'hecht' -promise, vow, oath -; the oath is understood as if it were as binding as the word of a king, 1.2251., 'witness' 1.2278., 2290., 2299., 'writ' (document) 1.2278., 'lau' 1.2279.; 'seil' 1.2282., 2395., 'decreit perpetuall' 1.2304., 'preif' 1.2305., 'proponit' 1.2309., 'decreit' 1.2311., 'concordit' 1.2351., 'clamis' 1.2352., 'counsell' 1.2357., 2360., 'ga quyte' 1.2365., 'quitclame' 1.2401. Gives legal status to the greed of the wolf and the trickery of the fox, who initiated the claim.

6. The fable is claimed to be from Aesop, although it is not known as 'Aesopic'. The three elements, a) the angry farmer who gives his oxen to the wolf, b) the wolf who mistakes the reflection of the moon for a cheese, c) The wolf descending the well in a bucket rescues the fox in the other bucket. These three motifs were combined by Petrus Alfonsi in the 23rd exemplum in his 'Disciplina clericalis', shortly after 1100 (Fox:1981:299). Henryson's version derived directly or indirectly from 'this popular and influential work' (Fox:1981:299). Found in Steinhöwel and in Caxton's Aesop (Lenaghan p.207). The three motifs also occur separately in Roman de Renart. There is also the well motif in the ME poem, The Fox and the Wolf., and in Caxton's Reynard (chap.xxxiii).

CODING FOR CHARACTERISATION INTERNAL: REYNARD: MEMOING.

5:42 am, Apr 1, 2009.

1. p6 l.31-33. The fox knew himself to be faulty and guilty of many so that he dare not go to court.
2. p10.11. Duplicity of Reynard, devoutness and piety followed by killing of chauntecleer's children for food. Two-sided, or deceitful?
3. 13 l.10-30. Description of Malerperduys as reflection of reynard's mind and duplicity/crookedness/darkness. The gate is fast shut against Bruin (not easy to get into the fox's mind). The castle has many crooked ways, as has reynard himself. The dark wood and the forest surrounding malerperduys also suggests wildness and danger in the fox. see l.25-30 Reynard explicitly plans to deceive Bruin.
4. 14 l. 10-14. Duplicity of reynard in mentioning honey to bruin as if it were something for poor men only, (but in abundant supply).
5. 18. l.10-12. The fox was sorry, heavy and angry; details of the

fox's internal feelings and emotions.

6. 20. 1.21-23. Fair speech hurt the fox, interiorisation of character, what he thought in his heart.

7. p20. 1.33-34. Duplicity of fox's character; the fox says that it is 'suspeyou' to walk at night, which is of course exactly what he does, since he is a fox, i.e. nocturnal.

8. 23 1.1-4. Fox's ironic and scornful comment about chapel with one bell is to himself, inward. The fox's thoughts on things, not outward behaviour.

9. 25 1.1-10. Inner view, sorrow and emotion, of the fox's departure from Malerperduys to the court. Insight into fox's 'private' self, apart from the confidence in public.

10. 26 1.1-27 1.37. Bragging, triumphalist tone of Reynard's 'confession' for shriving to Grimbert.

11. 31. 1.11-12. Isegrym sighs at the thought of Reynard being hanged, which Grimbert immediately picks up on and criticises; but why does the wolf sigh?

12. 32. 1. 19-30. The fox's thoughts to himself, how he will escape his misfortune with wiles and triumph over those who would hang him. He thinks that he will escape by lies and by his 'words', and will never do his enemies any good. Interiorisation.

13. 33. 34 1.22-27. How the fox works; we see that through lies and flattery and fair words, the fox seeks to convince the king of the existence of the treasure; yet he speaks with 'sorrowful countenance' to convince.

14. 35. 1.16-20. Interiorisation; why the fox began his tale by accusing Grimbert before accusing his enemies.

15. 36 1.29-37 1. 14. Perhaps a complexity of the fox's character lies in his ability to create such stories as the conspiracy against the king, seemingly on the spot and in dire circumstances i.e. with the noose virtually around his neck.

16. 39 1.20. Interiorisation of the fox. The fox is described as being glad in his heart.

17. 39. 1.36. The fox laughed in himself when the king received the

straw from him.

18. 44 l.9-29. Reynard feigns sorrow at parting, pretends to weep as if he grieves, whereas his only real sorrow is that he has not done more harm to his enemies. He knew himself to be guilty>>.Interiorisation.If you had seen how personally he went.....

19. 46 l.1. Reynard departs from the king 'so heavily'...but we know that this is feigned.

20. 47 l.24 - 48 l.6. Reynard is persuaded against flight from the king by ermelyn's counsel; perhaps the only person who has any influence over him (?).

21. 48 l.24-26. Reynard's loving attitude to his wife and children, he uses them in an oath concerning Kywart's safety.

22. 49 l.18-20. Ironic remark/answer of Reynard to Bellyn's question of whether Kywart the hare will come to court with him; 'he shall follow me' i.e. he will follow Bellyn to court, which is more true than the ram nows, since he is carrying Kywart's head in the bag.

23. 51 l. 31-33. We see into Reynard's thoughts, that he thought it was not good for him to be at the second great feast organised by the king at the start of part 2; similar to the beginning of part one.

26. 56 l.12-18. The voice of the fox, inner character of scorn and derision, gives focus on the court and its doings, and his own perceived place in it.

27. 56 l.26-29. Reynard's concern for the feelings of his wife Ermelyne, expressed in his warning to Grimbert.

28. 57 l.11-24. Reynard's pride in his children and his explanation of the true, inner, nature of the fox, i.e. dissimulation.

29. 57 l.30-32. The fox is too heavy of spirit to sleep and roams the castle early in the morning.He sighs and sorrows all night.

30. 58 l.4-7. The lines the fox speaks, concerning the forgoing of a desire, seem opposite to the fox's actions. He always works solely towards his own ends.

31. 58 l.10 - 59 l.35. The fox's second confession to Grimbert, by which we learn what happened by the fox's words and not by hearsay, of how he killed Kywart and Sharpebek, and fooled the wolf into the mare's

kick. Makes clear all his deceit and duplicity.

32. 60 L.3-61.1.7. IMPORTANT>>>Long speech from the fox about his true love of God and hatred for all that is not good (!!) and how his conscience is pricked, but since the world and priests lie and deceive then so must he in order to get by, and soon his conscience is forgotten and he laughs and plays and lies as usual.

33. IMPORTANT>>> 61 1.7 - 62 1.26. More discourse from the fox on the art of lying and how it is commonly practised by all. The fox sorrows in his heart>>1.14-15<<. See NARRATOR 31, for more detail

34. 63 l. 27-29. Reynard's inner thought that he must see the dangerous situation with the king through.

35. 64 1.6-39. Reynard's speech to the king, which we may see as an example of how he lies and uses his words; we know that he is not true to the king, that he did attack Lapreel, that he did not walk on the heath and meet martyn the ape, that he new himself guilty of misdeeds-- all from his speech with grymbert. We see how he works, this is a good example.

36. 65 1.17-38. Reynard has confessed to Grimbert of his treatment of Lapeel and Sharepbek, here we have an example of his 'words' i.e. the story he tells the king about the events;..how he lies. The story is told as he told it to Martin the ape, so a fabrication of course, but maes it more credible for the king?

37. 70 l. 33-73 1.15. Rukenawe's parable of the man and the serpent. Is rukenawe an interiorisation of reynard's thinking/self? She presents the story as if it is some secret knowledge she (reynard) her(him)self has, and yet it is supposedly an event that occurred at court only two years previous to her telling of it. In the book, the chapter heading presents it as a 'parable'.

38. 75 1.25-29. We see inot reynard's thoughts and his promise to bring forth the fairest lies ever heard to get himself out of danger.

39. 76 1.27. The fox dissimulates and looks sorrowful, to hide the cunning of his story about the jewels.

40. p79-81. The three stories recounted by the fox as carved on the mirror, shows him to be well educated. Also the tale of the wolf and the crane,on p.83.

41. 83 1.3-7. The fox talks of his feelings in his heart, and of the love of God, in relation to his attitude towards Tibert.
42. 87 1.30 -1.35. Reynard's feigned sorrow and grief at kywart's death, which the audience sees through because they now know that the fox killed kywart and ate him. Dissimulation.
43. IMPORTANT. 88 1.11-1.36. Fox's inner view of the situation of the lost jewels and the king and queen's response. Details of the fox's thoughts and lies and working; also of isegrym's insight to the fox and his unheeded warnings to the king.
44. 91 1.32-95 1.15. Account of how the fox works by lying, and his advice to the wolf about using such a tactic; see FOX AS NARRATOR 47.
45. 95 1.36 - 96 1.2. The fox's inner thoughts on being challenged by the wolf; the wolf is too strong for him, he feels all his tricks are at an end.
46. 95 1.18-35. Insight, unusually, into what the wolf thinks about the fox, and we feel he is right, since we now know how Reynard works. Also details his accusations of the fox, and his feelings about them.
47. 96 1.6-1.8. We already know of the fox's unwillingness to fight [see 45 above], and we see his thinking concerning his advantage in fighting the wounded wolf.
48. 96 1.20-97 1.23. Ruknaw's advice to Reynard could be the fox's own inner plans and wiles concerning ruses in his combat against the wolf.
49. 98 1.25-36. Ruknaw's words of advice to the fox before the combat as Reynard's inner voice
- 50 100 1.9-16. Could be from the fox's viewpoint or voice.
51. 101 1.1-4. The fox's choice of 'fayr' words, i.e. courteous or beautiful, to address the wolf when the wolf has a strong advantage in the combat; ironic intent from the fox, to fool the wolf.
52. 104. 1.10-12. Shows the fox's inner thoughts while the wolf is speaking, of how he might help himself against the wolf.
53. 103 1.21- 104 1.9. The wolf's speech to the fox shows that the wolf understands how the fox works with lies and fair words, shows that the wolf at least understands the fox properly. But the wolf does seem

to think that reynard 'raped' ersweynde, which is never clear; in this way he may have been fooled by his feeling for wersewynde. or fooled by her as well.

54. 105. 1.8-24. The fox's (inner voice/thoughts, stated by the narrator (fox), ironical comment on all those who came to the fox after the fox had won the combat, and has reference to the Wheel of Fortuna, that one has many friends when one is high on the wheel, and loses them all when one is low on the wheel. Very much the fox's (inner) voice.

55. 106 1.6 -107 1.28. The story of the dog that stole the meat and was scolded by the cook; reference to the Wheel of Fortune. See ORAL WISDOM no.56. Fox's voice.

56. 111 1.22-35. Fox's (inner) voice; reynard returns to malerperduys to his wife and children, where he lived on on 'grete Ioye and gladness'.

5:43 am, May 29, 2009.

CHARACTERISATION INTERNAL IN THE FABLES: MEMOIRING

THE PROLOGUE.

THE COCK AND THE FOX.

1. 1. 402-03. The fox is 'feneit, craftie and cawtelows' frames audience expectation for the tale. Thinking/behaviour. Whereas the dog barks and guards the house, no inner thinking.

2. 1.429-31. The fox 'in his mynd..' began to plan the tricks and wiles with which he may trick the cock; Fox's behaviour interiorized, unlike in fables which only show action. >> 1.432 the fox is 'dissimuland' his behaviour is not reflecting his intentions.

3. The animals have mostly the traditional attributes of the cock and the fox, may lead audience to expect traditional events and moral >> fulfilled.

4. Interiorisation(?). During the chase, the fox speaks to the cock

'in mynd' that he wishes they were safe in his den. The cock, 'with sum gude spirit inspyrit' (L.556-558), replies to him. The cock's wisdom is out of character; perhaps the fox speaks in his mind to the cock since he cannot open his mouth to speak out loud, but he almost instantly forgets this.

THE FOX AND THE WOLF.

1. Is the wolf as simple as he seems (l.669)? It is his false confession, which he has administered to the fox, that may be the cause of the fox's downfall? Both on a metaphysical level since it may have been God or Fate (Fortune?) that brought about his death? or a more physical level since the confession may have given the fox the confidence to commit the sacrilege of the eucharistic ducking of the kid, and the opportunity to eat the kid, thus bringing the goatherd's arrow.

2. The fox has enough education to read the stars and to know all their various aspects and properties (l.648-9), but not enough to read his fate accurately.

the above two aspects may be something that the reader of the text on the page may puzzle over, reading back to find an answer to such questions. a listening audience may take them simply as part of the tale, to move the narrative forward and not speculate on them. perhaps for the listener, the tale would be framed as entertainment, whereas to sit down and read, in private, framed more as a moral exercise than simple entertainment? THE ACT OF PRIVATE READING, AS OPPOSED TO A SOCIAL AURAL EVENT, MAY SUGGEST DIFFERENT INTERPRETATIONS OF, OR APPROACHES TO, THE TEXTS.

3. 'Vpon this wame set wer ane bolt full meit' l.60. The fox has some kind of moral insight (after he has killed and eaten the kid), but not into the workings of fate, fortune or God, as the potential effects of his false confession.

THE TRIAL OF THE FOX.

1. The character of the fox:

- a) Worldly, no regard for spiritual side; casts father's corpse into the peat pit. l.830.
- b) Fearful, no ideas, threatened, predicts only death. l.963

- c) Comic despair, appeals to king in weakness. 1.995-996.
- d) Full cunning and wiles with wolf and the mare. 1.1033.
- e) Dangerous, murderous, succeeds. 1046-47.
- f) Weak appeal to king.
- g) He is hanged.

If there is development here, it is not within the usual model of a development to the good or to change; he is either proud and murderous, or weak and despairing. a), d), and e) are almost like a different fox to that of b), c), f) and g).

2. The ewe here proves to be more clever than the fox in that she can make a good case before the king, much better than the fox can.

2. With the tale within a tale, of the mare's kick within Reynard at the court of the king, how many foxes are there? One or two?

THE FOX, THE WOLF, AND THE CADGER.

1. Is there any development of character in this fable? The wolf is greedy, and allows himself to get tricked into a beating by the fox (nothing new); the fox is cunning and succeeds in fooling both the cadger and the wolf, and gets away with all the herring. There seems to be no development, nobody learns anything. Even the cadger's satisfaction of beating the wolf is removed, since he really would have liked to have beaten the fox.

2. We only see the actions and hear the words of the protagonists, we do not see into their thinking, although sometimes it is suggested, for example we see the cadger cutting down a heavy staff, followed by 'With that...' (1.2105) the fox going to spin his tale of the nekhering to the wolf, so it may be surmised that the cadger's staff suggested to the fox how the wolf may be tricked into a beating, but we do not see his thoughts themselves.

3. 1.2017. 'God wait, my mynd wes an ane vther thing.' This may be an indication that the fox is planning some mischief in his mind, but a likely presupposition on the audience part.

THE FOX, THE WOLF, AND THE HUSBANDMAN.

1. Is there development in the course of the fable, do any of the characters learn anything? The husbandman is angry and loses (?) his hens (we never actually see this) < the wolf is fooled by the cheese and

left to his fate at the bottom of the well (Audience may know from other sources that he was beaten by friars); the fox gets the hens and the satisfaction of gulling his rival the wolf, into a beating.

2. Interiorisation: we now the fox has some plans in l.2381-2; 'Yit at the last he findis furth ane wyle, / Than at him selff softlie couth he smyle', but we only find out his plans when he speaks to the wolf, and in hints such as the fact that it was a clear night and a full moon.

LITERALITY; *REYNARD*. LINEAR

5:43 am, Apr 1, 2009.

1. 15 l.3-32. The story of the bear and the fox's honey is, like the text generally, episodic rather than linear.

2. 29 l.3-30 l. 19. The fox's eventual arrival at court, how he excused himself to the king, the king's reply and the arrest of Reynard, part of a larger linear plot beyond the episodic nature of the text. First tension, how will the fox escape hanging? The following chapter heading, 'How the fox was arrested and judged to death' would build audience desire to see how he escapes.

3. 30. l.34-5. The judgement has been given and the fox must be hanged, there will be no escape...

4. 31 l.32 -32 l.14. Detailed and careful preparations are made to ensure that the fox does not escape his hanging.

5. 34 l.5-17. The fox tells a detailed story about the gold and silver he has, in order to tempt the king to ask for more details, especially of the whereabouts of the treasure.>>>>builds up tension/will the fox succeed in fooling the king?

6. 35. l. 5-10. Reynard is not pardoned, yet the king gives him permission to tell his story of the king's 'murder.' Keeps tension of the question, how will the fox escape?

7. 37. l. 3-5. Establishes tension of waiting for Reynard's father to discover the loss of his treasure. Longer time frame than episodic(?) ...more than one event.....?

8. 37 l. 23-25. Reynard's father hangs himself for the loss of his treasure. Does Reynard already have this in mind when he says in p.32

1.5-7; 'I saw my father die, he was soon done.' ??

9. 39 1.6-20. Tension of whether or not the king will grant the reprieve to Reynard, but it does not last very long. The reprieve is granted very quickly on the queen's advice and the king's greed.

10. 40. 1. 25-27. Tension in the king's doubt of Reynard when he asserts that Krekenpit must be a made up name; but the fox quickly dispels the tension through the statement of Kywart the hare.

11. 40. 1. 38. Kywart states that he will tell the king the truth even though he were to lose his neck for it; this is exactly what happens later in the narrative.

12. 1. 42. 1. 11-25. The king's pronouncement of the restoration of all offices to the fox. All should honour Top of Freytag's pyramid (?).

13. 42. 1.25-37. The tables turned against Bruin, Tibert, they are now out of favour with the court. Freytag's pyramid (?).

14. 43. 1.29. The fox going on a 'hye pilgrimage' >> may suggest some tension or see how he will get out of the obligation? Part of his planning? Larger narrative than episodic?

15. 46 1.1-10. Reynard's words of peace and friendship to Kywart and Bellyn to persuade them to accompany him as far as Malerperduys on his pilgrimage. Building up tension contrast to later scene of killing?

16. 46 1. 25- p47. 1.2. The slaying and eating of Kywart, as culmination hinted at in -15 - above?

17. 49 1.20. Bellyn is sent to court with Kywart's head, where he will probably incriminate himself by claiming to be the 'author' of Kywart's death, as Reynard has fooled him into claiming.

18. 50 1.3-30. Bellyn in court, Kywart's had found and Bellyn is punished as 2nd culmination of Reynard's duplicity and cunning. Reynard is threatened with hanging 'without lawe or Iugement' >>more tension/threat the fox must escape from (audience may guess or expect that the fox will escape, but how?).

19. 51 1.20++ The linear elements of part one, such as they are, have come to an end with the disgrace of Reynard, so that once more he dare not come to the king's feast.

20. 68 1.10-29. A climax moment, Reynard charged by the king with lies

ans the murder of kywart, i.e. precisely the truth..reynard loses his words and is at his wits end with no-one to help him. Linear more than episodic.

21. 69 1.30-70 1.32. Rukenawe's first speech to the king and his reply; linear in the sense of introducing tension rather than an episodic event. Reynard as good vs reynard as evil. Different to Part One, reynard does not escape, but his position is argued for (to be eventually settled by combat). The audience know that reynard has committed the crimes he is accused of.

22. 75 1.34-76 1.26. Reynard's introduction of the imaginary jewels, sets up tension to see the result, how the king reacts, will it save the fox?

23. 95 1.16-17. The wolf's challenge to the fox and the fox taking up the challenge of combat; part of a more linear, less contained episodic style, the challenge>the preparation for combat>the combat>the result< all part of a more linear, less episodic style.

24. 96 1.20-97 1.32. Part of a linear plot instead of episodic; dame ruenawe advises the fox on all the ruses he may use against the wolf, such as pissing on his tail, running before him, kicking up dust etc/ Climactic but not romance courtly type.

25. 97 1.24-98 1.36. Linear, more preparations for the combat.

26. 99 1.1-101 1.16. Linear. Details of the battle; sometimes the fox has the advantage, sometimes the wolf; at the end of the passage the fox is dangerously caught underneath the wolf. Tension.

27. 101 1.17 -104 1.17. Linear. Details of the threat to the fox, being caught fast by the wolf and overpowered by him. How the fox offers the wolf his service, rejected by the wolf, finally the fox gets the upper hand again by wringing the wolf's testicles.

28. 104 1.18- 106 1.6. Linear elements; how the combat ended and the king took the challenge up and promised to resolve it.

29 . 108 1.14-109 1.17. The resolution when the king forgives reynard everything and returns him to all his high offices and makes the fox his steward, over all others in the land. Also the end of the wolf, he is sick and cared for by his family but he does not die. Typical, expected end for the wolf, he is much injured, but not fatally.

30. 111 1.22-35. Linear; post resolution final scene, the fox returns

home, says farewell to his friends and ends in a domestic scene with his wife and children in his castle malerperduys.

5:52 am, May 29, 2009.

FABLES LITERAL.

LINEAR.

THE PROLOGUE.

THE COCK AND THE FOX.

1. 1.402. The fox is crafty false, may set audience for a tale in which the fox triumphs.

2. 1.414-416. The widow has a little flock of hens, and a cock who is spirited and 'courageous'(1.416). Establishes elements of story, with the following stanza 1.420, introducing the fox, 'craftie and cautious' as opposing character. Is this linear or episodic? As a self-contained fable, it is linear; as part of a collection of linked fables (esp. the three 'talking of the tod') it is episodic.

It depends upon how the fables were read/prelected; separately or as a whole? What would be expected? <<IMPORTANT.

The story proceeds in linear fashion as the fox begyles chauntecleer, using language of double meanings, building up the audience expectation of the cock's downfall. 1.432>>480.

3. 1.480. The fox grabs the cock by the throat>>expected; the cock escapes, 1.570, expected within the (trad?) source i.e. NPT.

THE FOX AND THE WOLF.

1. Does the 'plot' lead inevitably to the climax of the fox's death? As a fox tale, the death is entirely unexpected, the fable does not seem to point to such an ending, not even the fox's ironical assessment that his stomach is appropriate for an arrow. The death itself is at the very end of the narrative, so that the climax is not the apex of the tale, and becomes one with the catastrophe (unless the climax is the ducking of the kid??-- this may be the 'comic climax' certainly, with downfall and catastrophe to follow.

THE TRIAL OF THE FOX.

1. The story within the story, the king's court and the mare's kick; not easy linear progression although this may be for the reason that the ending, the death of the fox, is so unusual and unexpected in any context of fox literature. The mare's kick and its consequence, not logically connected, prepares for the death of the fox?
2. Is there a climax to the tale? The killing of the lamb perhaps, although it is hardly presented as a climax at all, this only becomes evident in the light of later events; may suggest a reading over when it is realised that the climax is the slaughter of the lamb, with the hanging of the fox as its inevitable catastrophe following (catastrophe for the fox, but necessary for the moral element).

THE FOX, THE WOLF, AND THE CADGER.

1. The climax to the narrative may be the expected one of the beating of the wolf; expected since this is a fox/wolf tale in which this conventionally occurs. Through it all however the fox is in control and manipulating events. The catastrophe is for the wolf and the cadger, the fox is triumphant. A known episodic pattern rather than linear, since the tension may be provided by how the fox will triumph, rather than whether he will triumph.
2. Largely comic, but the beating is vivid and violent.

THE FOX, THE WOLF, AND THE HUSBANDMAN.

- 1.a) The fox and wolf hear the husbandman's oath from their concealed place.
b) The wolf challenges the husbandman.
c) The fox is chosen as judge.
d) The fox talks separately to wolf and to man.
e) The two agree to the fox's judgement.
f) The fox fools the wolf over the moon's reflection.
g) The wolf is trapped at the bottom of the well (to be beaten?)

The climax? The fox's judgement is accepted by the husbandman and by

the wolf, so the problem of the oath is settled? The wolf trapped in the well as the catastrophe? Or the wolf's accepting that it is indeed a cheese in the well? Linear perhaps with two climaxes, a major and a minor? The image of the two buckets, ascending and descending as the climax, with the trapped wolf as catastrophe? Three episodes, the oath, the judgement, the well? Or the three motifs of Petrus Alfonsis of the oath, the wolf mistaking the moon for a cheese, the wolf into the well? Perhaps a reader could consider this, whereas a listener may see the climax as a result of how it is read aloud?

Result: uncertainly as to Freytag's pyramid and where the climax is, may lead to further thought on the fable and its moralitas.

Possibly more episodic than linear? Could be applied to other fables?

LITERALITY; *REYNARD*. MORAL

5:44 am, Apr 1, 2009.

1. B p6. L. 10-12. Men should learn from the book to avoid duplicity and falseness.
2. p16-17. Bruin is punished for is greed (?) although it is manipulated by the fox.
3. p21. l.37-8. Tibert is likewise punished for his greed; once again, as with Bruin, this is manipulated by the fox.
4. 60 l.3-61. l.7. One of the few times the fox refers to himself as a moral being, who loves God and hates all things that are not good, but soon he reverts back to his usual self of lies and games, since this is the way of the world and he must live in it. See also p62, >l.26.
5. 62 l. 29- 63 l.14. The fox's address to the king, moral in tone and content, but one that goes against all that the fox believes and against all of his actual practice.
6. 69 l.30 -70 l.32. Rukenawe's first speech to the king and his reply. States reynard's motives from a moral position, and also clearly states the king's position (which the audience knows to be true).
7. 70 l.33-73 l.15. Rukenawe-reynard's 'parable' of the serpent and the man; definitely a moral tale, presented as a 'parable'; gospel connection in 'parable'?; A good moral and moral tale, in which the

fox himself is the personification of wisdom.

8. 73 l.16 -74 l.18. Rukenawe's address to the king after the parable; puts Reynard in a strong moral position, which the audience knows is not true through the fox's own confessions to Grimbert.

9. 74 l.13. In her speech to the king in defence of Reynard, Rukenawe states 'I am a wyf'. Does this give her some position of moral strength? The fact that she is a wife and has children? Or does it give her a greater reality than Reynard's inner voice?

10. 77 l.36 -78 l.4. The stones in the ring that is supposedly lost have a moral element in that they will only work for one who is noble, not one who has 'churlish conditions'. So Reynard will not keep the ring, he claims, because he was not 'worthy' to bear it.

11. 80-81. Two Aesop's fables, The Horse and the Deer, and the Ass and the Hound, with moral content, recounted by the fox as depicted on the mirror that is supposedly lost.

12. 82 l.4 -83 l.7. Reynard's tale of Tibert's broken promise to the fox's father, as a moral comment on contemporary practices. It is not possible to know whether the tale is true or not. The audience may be inclined to think not.

13. 83 l.8-137. Reynard's version of the wolf and the crane, with the moral that chiders should be clear themselves.

14. 84 l.34 -85 l.16. The story of the sick lion and the wolf's liver, as a moral tale.

15. 86 l.10-87 l.10. The story of the dividing of the spoils as a moral story, although told to put the fox in a good light and the wolf in a bad one.

16. 107 l.30-108 l.3. The fox moralises about the rich who mistreat the poor in the town, for their own profit. He could be speaking of his own self, which both the audience and those at court, or at least the wolf, would know.

17. 110 l.3 -111 l.15. A moral speech from the narrator (?) fox (?). Seemingly warning against the fox (?) but it could also be in praise of how the fox succeeds in his villainy; The speech warns against, but also describes, the methods of the fox. In 111 l.7-1.10. The fox/narrator asks 'what I have I to write of these misdeeds, I have enough to do with my own self..it were best that I hold my peace...'

But he does not hold his peace, he writes the book. See FOX AS NARRATOR 61.

6:12 am, May 27, 2009.

FABLES LITERAL.

MORAL.

THE PROLOGUE.

Uses the arguments of Gualterus Anglicus, that that the reader would benefit from the underlying moral truths of the fictitious, delightful tale. Fox, p.187>details.

1. 1.5. Fables began as a reproof to man's misliving. 'to reproof the of thi misleuing...'

2. 1.11. In poetry there is a 'morall sweit sentence...' that may be applied wisely.

3. 1.50-56. Working towards the moral statement that man is bestial in nature?

4. Fables work through the figure 'of ane vther thing.' 1.7. So the underlying meaning is not always clear and needs to be worked at; it may be the work itself, to extract the moral, serves a purpose, to enforce or emphasise the moral point. It is the work of the labourer in the 'bustious eird' (1.8) that gives the produce its value. The extraction of the moral as part of the process of the learning. If the moral is too clear or easy, it may be forgotten or disregarded as a mere convention; like any kind of learning, part of the value is in the process of the learning, not just the product.

5. The moral is the 'kirnel, sueit and delectabill' (1.16), yet the process of extracting it must not be all hard work, for a 'bow that ay is bent' becomes dull, so that the substance of the fable should 'With sad materis sum merines to ming' (1.26), to engage the reader and draw him into the exegesis. The fox is a focus of 'merines' in the fox fables, his presence alone would lead the audience to see merines. But where is the merines in The Wolf and the Lamb, and The Paddock and the Mouse?--small elements of description perhaps in the description of the mouse, but that is all? The position of those fables may be indicative of less merines?

6. 'How many men in operatioun / Ar like to beistis in conditioun' (1.48-9). Is this the main point of the morals? The prologue seems to suggest this, with no overt Christian meaning? The fables are said to have been written by Aesop, a pre-Christian figure. Yet Mary and the Afterlife are strong elements in certain fables.

7. That Aesop 'be figure wrait his buke, for he nocht wald / Tak the disdane off hie nor low estate;' (1.59-60). A conventional disclaimer of author responsibility for the consequences of his fables? Could also point to the fact that the application of the moral(s) goes beyond the immediate and local, and may have wide(r) implications.

THE COCK AND THE FOX.

1. 1.1. Beasts are 'brutall and irratiounall' using beasts and their thinking/behaviour as a conventional mirror to man.

2. 1.415/420. Setting the story as that of a cock and a fox (as does the title..[? who gave the title?]), may set the audience to expect a moral 'Aesop' type tale with a moral at the end, or it may set them to expect a 'Reynard' tale, amoral at best? (so the moral would come with the emphasis of the unexpected? But as one of a collection of 'Morall Fables' (Title?).....

3. 1.474. the cock is 'inflate with wind and fals vane gloir' leading reader to expect his downfall and a moral based only on that. His downfall does not come as expected however.

4. MORALITAS. A clear moral structure as part of the literate form.

1. 1.588-599. Rhetorical device of finding a fitting moral point under the allegorical tale, recalls the prologue i.e. the sweetness to be found within the nut's shell etc.

2.1.591-2. The cock is described as vain and presumptuous, proud; fits with the narrative; no surprise in the moral.

3. 1.596-98. The fiends that were driven from Heaven to 'hellis hole'; 'hole' may suggest also the hole of a fox, so the fox may be suggestive of a/the Devil; in common culture and in literature he was seen as a devil (Roman de Renart, Owen:178.), FWC 1.2063.

4. 1.600-603. The fox as flatterer and liar. Again no surprise in the moral.

5. The moral is, as with TM (4 stanzas), FW (3 stanzas) but not CJ (6 stanzas), fairly short at 4 stanzas. Narrator's direct voice, injunction to flee flattery and vanity characterised by fox and cock. Simple relationship to narrative of the fable.

6. The moralitas, simple, direct relationship with fable narrative, is probably less memorable than the narrative (?); what would the listening audience take away that may differ from the literate reader?

THE FOX AND THE WOLF.

1. The structure of the narrative; The fox as astrologer>The false confession>the baptism of the kid>the fox's death. The fox's confession and the baptism of the kid, in this fable for the first time. The first three may point towards the fox's death, but this, in the context of the known surviving fox literature may come as an unexpected shock.

2. From the shock of the fox's death, the moral does have a logical and direct relation to the narrative; perhaps the unexpectedness of the death adds force to the moral, drives it home and makes it more memorable.

3. The moralitas is short and to the point, being only three stanzas long, helps to emphasise the moral after the shocking death.

4. Could the narrative stand without the moral? There would be a motif of revenge, that the goatherd takes out on the fox; satisfying but unexpected as commented. The false confession and the fox's irony are comic elements carrying the narrative forward. The moral provides warning of further implications for mone's afterlife, a strong presence in people's thinking then.

THE TRIAL OF THE FOX.

1. The presence of a separate moral would suggest a literate intention, but there are also moral injunctions within the body of the fable itself, with a clear connection to the events of the narrative. 1.817 (First line of 4th. stanza, followed by narrative. 1.831-837

whole of 6th stanza.)

2. The in-narrative moralising may suggest a literal element, but as read aloud, it would give the sense of the narrator/prelector on longer able to contain his anger at the fox's immoral actions. Effective both on the page and read aloud.

3. The in-narrative moralising at the fox's actions concerning his father's death; why only there? The killing of the lamb, surely a worse action from a moral viewpoint, is passed over as almost tangential. To draw the audience attention to the moral failings of the fox? Those of covetice and and failing due procdures for the good of his father's soul, measured against the murder of the lamb? In the culture of the 14th century, the afterlife and procedures concernig it may have been larger in people's thinking than individual misdeed?

4. Stanza one, l.1097-1103, suggests that the moral needs work to extract and apply its correct meaning, it is not a simple relation to the text. One needs to work as a miner does to extract gold (from lead??)>>hard work? Then one needs to like a doctor divinity in order to apply the moral to daily living, implies expetise in exegesis, an intellectual strength. So extracting and applying the mmorel is likened to hard labour, physical and intellectual/spiritual. Such an exercise would need the time and application, and the ability to range over the text that would not be possible with an aural reception.An aural recpetion may promomte discussion in the group that heard it, but witout a printed text, discussion may be limited.

5. Stanza two, l. 1104-1110, the lion as the world. Not a clear relation to the narrative; one would need to go bac over the text to ponder over this suggestion. The lion is the ruler and proud of his power, even though he may be a weak ruler because, although he hnags the fox for the killing of the lamb, his rule was not effective enough to prevent the death of the lamb. How does the lion eors as if he were mad to gain the world?

6. Stanzas three and four of the moralitas, similarly require the reader to go bax over the text to consider the mare as spiritual men, the wolf as sensuality. The link is not immediately clear. The mare as a religious person may be more easily seen, perhaps in the political context of the time when church and svoereign were in a struggle for power. The wolf as sensuality may reflect the wolf's commonly acknowledged voracious appetite.

7. Stanza five, l.1125-1131. Misplaced?It would appear to belong as

stanza 4, beginning 'Hir hufe' linking directly with stanza three, instead of the wolf stanza in between? With reading and ability to look back over the text, this connection would be easier to make, perhaps a bit puzzling as an aural transmission. The hoof as the thought of death again needs thinking over with the text. Since the mare's kick was initiated by the fox, at least the recipient the wolf was, how does this relate to the fox as temptation in stanza 6?

8. Stanza 6 the fox as temptation, l. 1132-38. Again, needs work to see this connection, hence a written text.

9. Stanza seven. l.1139-1145. A plea to Mary to mediate for sinners followed by the line 'And thus endis the talking of the tod.' As a prayer to Mary for intercession, l.1139-44, suggest literality, although also effective as a voiced prayer in aural transmission. The final line 'And thus endis the talking of the tod.' l.1145, perhaps does not need exegesis of a printed text to consider its meaning, although discussion among the audience may ensue as to its meaning. Is the talking the telling of the tale(s) about the fox, or the fox's dishonest and sinful voice that he uses to incite others into downfall? If it is an ending of the three Reynardian fables in the first half of the Fables, disposing of an enemy of a moral approach to life, then how does he reappear in the two tales in the second half? It does have a verbal finality about it.

10. Stanzas 1-6 of the moralitas are of the 'dark' kind, with their morals only clear through exegesis, something more usually applied to biblical texts than to fables, suggesting literality rather than orality.

THE FOX, THE WOLF, AND THE CADGER.

1. A 'dark' moralitas that needs reading over and indirect relationship with narrative, occasioning going back over the tale to check against the moral claims.

2. l.2203. 'This taill is myngit with moralitie,' may not be evident to audience as it may come across as a conventional comic fox-wolf tale with the expected ending of the beating of the wolf. As the first sentence of the moralitas, is it defending the comic tale with a touch of defensiveness? Does Henryson succeed in showing that the tale is blended with morality?

3. Is the organisation and structure of the narrative towards the moral?

Is the moral a logical conclusion of the tale, expected by, or at least not surprising for, the audience? The tale could stand without the moralitas or l.2189-90 small moral observation. What would the audience conclude without such guidance? The penultimate and final stanzas seem to emphasise the fox's triumph at the cost of the wolf and the cadger? would one sympathise with the empty creels and the wolf's flowing blood? The fox is in his den (safe?). The final stanza of the narrative may point or prepare for the moralitas, but the main body of the tale has a comic exuberance that does little to prepare for a moral view. The strength of the moral may be in its unexpectedness.

4. The dark morality; the fox as the world, the wolf as man and the cadger as death would not be immediately apparent to an audience of the narrative for the first time.

5. l.2223. 'Deith cummis behind and nippis thame be the nek', recalls l.2962 of the Paddock and the Mous, and l.384 The Two Mice. A vivid image, but again, how far does it logically relate to the events of the narrative? Is it a strong image to be retained and remembered by the audience? The image is recalled in l.2226 'That thay foryet the cadger cummis behind'. In the narrative, the cadger is a rather comic figure, is he appropriate to represent Death?

6. By itself, the moralitas, with the final stanza of the narrative preparing its way, does give a literal element to the fable, but the fable itself does not clearly point or prepare for the moral. A combination of teaching and delight, but not an organic whole perhaps, which may have been Henryson's intention.

7. The moral points, of the fox as the world, the wolf as man, etc are rather imposed upon the narrative than arising naturally out of it. This requires the audience to go back to the narrative and consider the moral points made. The fact that the points do not arise naturally may make them memorable through the act of considering them. The moral points are as imposed on the audience as they are on the text, they do not arise from the audience naturally, but may become focus for discussion or meditation. If intended for aural presentation, this may promote discussion rather than a mere laugh at the fable.

THE FOX, THE WOLF, AND THE HUSBANDMAN.

1. A short moralitas of four stanzas, but one of the darkest with the least obvious relation to the events of the narrative. Needs the reader

to go back over the narrative events to measure them against the claims of the moralitas and vice versa.

2. The wolf likened to a wicked man who oppresses the poor, may be a not unfamiliar figure of an oppressor of the poor, but it does not seem accurate as a direct analogy in the fable? He is manipulated by the fox, seen as the Fiend.

3. The fox as the Fiend lends an element of the supernatural or a spiritual aspect, although the Devil and his manipulations may have had a greater reality in the 15th Century. The Devil was perceived as present in people's lives in a way now not known. The fox as the Fiend would not have been an unfamiliar concept, re: the Cadger's comment "'Heir lyis the Deuyll' quod he 'deid in ane dyke;' l.2063. But, like the wolf perhaps, the analogy does not quite fit comfortably into the comic, rustic narrative.

4. The hens as 'warkis that fra ferme faith proceidis:' l.2437., do not have a logical relation to the narrative itself, as they are a commodity, a bargaining tool in the fox's judgement between fox and husbandman.

5. The above ill-fitting analogies may require the reader to go back over the events of the narrative, which may result in them continuing to seem ill-fitting, so it may lead to further consideration of fable and moralitas to extract some kind of meaning, possible with a literal text rather than a spoken performance.

6. Other analogies, the woods as wicked riches, the cheese as covetice, mammon as the Devil's net, the well as Hell or wickedness, are rather imposed on the fable narrative, and do work but only with thought and consideration and some flexibility in mental approach to meaning; may be intentional on Henryson's part to encourage the reader/listener to spend some time thinking about the fable and its meaning rather than simply taking it away as a comic tale of the fox and the wolf with the expected, thus satisfying ending of the success of the fox and the downfall of the wolf.

FOX AS NARRATOR.

5:27 am, Apr 1, 2009.

PROLOGUE advocating many reads to gain the moral benefit? Fox's irony??
see irony of kywart following bellyn to court p49 l. 5-7.....?

1. 6-7 l.20-7/35. The entire King's court is concerned/centres around Reynard the Fox, central to narrative. In the text to follow, all the focus is on Reynard.

2. p10. l.4-16; l.17-20. Focalisation. Contrast of grimbert's description of Reynard as devout and ascetic, with the arrival of the dead hen whose head has been bitten off by Reynard. External focaliser gives information that it is reynard who has killed the hen. Defiance of the King's peace...ahows nature of the fox(?).

3. p11. l.14-36. Similar set of events as above; Reynard's new devoutness and piety, contrasted with sudden slaying of Chauntecleer's child. Duplicity and deceit of Reynard to get what he wants.

4. p12. Gravity of King's pronouncement against Reynard, arrived at by his court of lords and counsel, and the confidence of Bruin the bear, all set up for the defiance and triumph of the fox against them.

5. 14. l.10-15. Cleverness of the fox in mentioning the honey to bruin as if it wer something undesirable, playing the bear's greed.

6. 18. l.1-15. Incidental details of fox's actions and thinking, mostly from fox's inner perspective.

7. 23 l.1-4. Fox's ironic and scornful comment about chapels with only one bell is to himself, inner thought on what happens. Fox's point of view, carries reader with the fox.

8. 25 l.1-10. Reynard's departure from Malerperduys to the court; his parting from his wife as emotional, loving to his children, the pain of his house without its protector and supplier; very very much from the fox's point of view.

9. 26 l.1 - 27 l.37. Rather triumphalist tone to the fox's confession, especially in relation to Isegrym. Not much of penitence or repentance, more pride; thr true/direct voice of the fox here, as in sorrow in departing malerperduys...

10. 28 l.35-38. Fox's tone from triumphant in the confession to 'how sore quaked to reynard' when they approached the court. Again very closely from Fox's point of view.

11. 30 l.21-29. The parlement, the subtle and wise complaints of the

animals are so silfully countered by the fox that they that heard it wondered at it>>'I shal shorte the matter and telle you forth of the fox.'

12. 32. Interiorisation of fox's thoughts, how he will escape hanging through wiles and lies, and by his 'words.'

13. 34 l. 22-26. The reader is asked to hear how the fox will succeed through lies and flattery and fair words; tone more trimphalist than condemnatory of lying etc.

14. 34 l.27. Despite the lieas and fair words, above, the fox dissimulates through a sorrowful countenance.

15. 35 l.6=20. Interiorisation; why the fox began his tale of the conspiracy to murder the king by accusing grimbert, before he accused his enemies.

19. 39 l.20. Interiorisation of fox; the fox is described as 'glad in his heart.'

20. 39 l.36.The fox laughed in himself when the king recieved the straw from him.

21. 45 l.4-29. Interiorisation; The fox pretends to grieve at parting, but really his only sorrow is that he has not done more harm to his enemies. >>++ If you had seen how personably he went>>>>>>he holds the king in scorn.

22. 46 l.1. The fox departs from the king so 'heuyly'...but we know this is feigned.

23. 47 l.4-23. Reynard talking to Ermelyn of how he escaped the King and its consequences; it is only in talking to ermelyn, and to a lesser extent grimbert, that reynard speaks plainly and with truth, with no hidden motive or duplicity.

24. 51. l. 31-33. The start of part two, the second feast, at which we see reynard's thoughts, that it was not good for him to be there; similar to the start of part one.

25. 54 l.10-21. The queen speaks for reynard; gives advice that the fox must not be judged only on the words of the cony and the rook an and others that complain of him, but must be allowed to be present at court to defend himself as the law says. Very pro-reynard speech

pro-fox, even though stating his methods are dishonest.

35. 68 1.8-29. Even when all fails and the king accuses the fox, truthfully, of murder and lies, there is still empathy for the fox, who looked piteous, sighed sorely, feels dread, no one offers 'hand ne fote' to help him. Still focussed on fox as positive(?).

36. 68 1. 36-69 1.29.

IMPORTANT Who is rukenawe?, she seems to have come only after reynard mentioned his fictitious encounter (the audience knows it is fictitious) with martyn the ape, who claims rukenawe as his wife. Before she is never mentioned. Her speech has strong moral biblical elements, but strongly pro reynard. From nowhere, she suddenly emerges as a major character of influence over reynard and over events.

37. 69 1.30-70 1.32. Rukenawe's speech; the king's reply.

She appears out of nowhere or rather out of the fox's mind, for she is wife to martyn the ape, who appears in one of the fox's (fabricated) accounts in answer to an accusation. Does rukenawe exist? even in the fiction of HRTF? As a product of reynard's mind, she makes a good mouthpiece for his side of things. Is rukenawe reynard? Her voice appears to be his.

38. 70 1. 33 -73 1.15. The parable of the serpent and the man told by rukenawe-reynard, leaves reynard in a very positive light, not only of wisdom but one able to help the king and his court where none other could.

39. 73 1.16 74 1.18. Rukenawe's speech in favour of reynard the fox could have been reynard's own speech in defence of himself, and even uses some similar expressions such as the fact reynard 'haue no thanke' >>see 38 1.27 'and I poor reynard haue no thanke...' A triumphalist presentation of the fox, which is totally at odds with the fox's own account of things in his confessions to grimbert.

40. 74 1. 19 -75 1. 5. Rukenawe's children and all the other animals that come in support of reynard to stand by his side. Strong support for reynard from the named animals of the court.

41. 75 5-13. Rukenawe's speech to the king in strong defence of reynard, could have been spoken by the fox himself. The queen's reply echoes this , 1.14-20.

42. 75 25-29. Reynard's thoughts, proverbial good things, followed by a promise to himself to bring the fairest lies ever heard to get himself out of danger.

43. 75 134-76 1.26. The almost 'duet' between reynard and rukenawe, again shows rukenawe as reynard's alter ego, as they discuss the loss of the invented jewels; almost as if rehearsed beforehand.

44. 87 1.35-88 1.5. The court once again impressed by reynard's power of speech, they believe him and the court and the king and queen pity him. The king and queen believe his story of the lost jewels and urge reynard to help them find them.

45. 88 1.11-36(whole passage).IMPORTANT.
The fox's understanding and thoughts, the fact that he has the king in his hand, and isegrym's resistance, the fox's lies. All from the fox's inner viewpoint.

46 91 1.8-31. Ersewynde comments of reynard's skill with words to disguise his duplicity, but the fox gives a good rationale for his actions by the end of the passage.

47. 91 1.9-32-95 1.15. This story, of the fox and the wolf and the ape with her children in the hole, shows well reynard's way of working by telling lies in order to get what he wants out of others. At the start, the wolf gives the fox the chance to tell the story, because he is the better speaker [1.2-5]. After describing the foulness of the ape and her children, he then recounts how he praised them in order to get food [1.33-37]. He then instructs the wolf to lie for his own advantage. Why it is good to lie: 1.7-15. A clear account, from the fox, of how he works.

48.95 1.36 - 96 1.2. The fox's inner thoughts on being challenged by the wolf; he thinks the wolf is too strong for him.

49, 96 1.3 -1.8. More of the fox's inner thoughts about fighting the wolf, and his advantage over the wolf because of his wounds, i.e. the skin of his feet having been ripped off.

50. 96 1.20-97 1.23. Dame Rukenawe's advice to the fox about the ruses and wiles he may use in the battle against the wolf, as devious as the fox himself.

51. 98 1.25-36. Rukenawe as reynard's inner voice, gives him more foxy advice, or is it simian? Apes as trickster figures like the fox?
See BESTIARY>>(White p34-5. Moneys related with the devil).

52. 100 1.9-16. The subtlety of the fox's tactics against the wolf;

from the fox's point of view, voice.

53. 100 1.21-23. More praise for the fox, from the 'narrator' who wishes he might 'see' such a battle (instead of taking part in one?)

54. 101 1.7-16. More from the fox's view than the wolf's.

55. 102 1.1-4. The fox has a choice to yield to the wolf or to be overcome and killed by the wolf. The fox chooses to speak in 'fayr' (1.4) words to the wolf, i.e. courteous or beautiful, but given the choice the fox had, this may be ironic on the part of the fox's description.

56. 104. 1.10-12. Shows the fox's thoughts while the wolf is speaking, of how he might help himself.

57. 105 1.8-24. The narrator's (fox's) ironical comment on all those who came to the fox after he had won the combat, and his reference to the Wheel of Fortuna, and that one has many friends when one is high on the wheel of fortune. Very much the fox's voice. Perhaps reflected in the story he then tells to the King ((106 1.6 -107 1.28) of the dog that stole the meat and was scalded by the cook.

58. 107 1.29-108 1.13. Strong and confident speech from the fox about the rich who mistreat the poor for their own ends, followed by a proverbial statement that the fox will always be the fox; he will not change his nature. Fox as narrator's voice? IT is all lies as the audience would be well aware, and the animals at court, or at least the wolf.

59. 108 1.14-35. The king's speech restoring the fox to high office and making him his steward. Totally positive for the fox, complete reversal of king's attitudes at other times, because the fox has won the combat.

60. 108 1.35-109 1.3. Rukenawe's words to the king after the king has restored the fox to high office, again could be the words of the fox himself.

61. 110 1.3-111 1.15. The speech linking the fox to immorality and the love of money; a realistic statement of what one must do to succeed or an ironical one? There is no overt condemnation of the fox, simply a statement of what is. The statement at the end of the passage, 'For what haue I to wryte of thise mysdedis / I haue ynowh to doo with myn owne self' / 'And so it were better that I helde my pees and suffre'. But he DOES write of these misdeeds, he has written HRTF... This

passage ends and goes straight back into the description of Reynard and his friends departure from the king. This passage comes at the very end of HRTF, frames it along with the prologue passage of reading many times, frames a moral 'purpose' for the book that may have been for pragmatic purposes at a time when books were supposed to serve a moral purpose. It does not fit easily with the rest of the narrative. Speech recalls his description to Grimbert (see 30 above, p.60) of how he loves God and hates all that is not good, but the world intrudes on him and he must lie and rob to get what he wants.

62. 111 1.35-112 1.13. Narrator (fox) address to the reader, part one; Verifies the truth of the episodes, but says that even if not true, reader may still find a moral truth in them, and should act accordingly.<<IMPORTANT<<<<. Seems pro=fox's voice in the section 'Now who that said to yow of the Foxe more or lesse than ye haue herd or red/ I holde it for lesynge...' (1.36-38).

63 VERY IMPORTANT. 1.13--22. 'blame not me / but the foxe /for they be his wordes and not myne' Recalls Chaucer's Nun's Priest's Tale, the cokke's words. 'Thise be the cokkes wordes and nat mine' (Mann:2005:614:3265). Standard author decalimer of responsibility, but suggestive. Translator as Caxton, who is not the narrator.

COMPLEX SYNTAX.

Not ALL examples given here, but typical occurrences. Almost no additive at all.

5:40 am, Apr 1, 2009.

1. p8. 1. 5-25. Us eof connectives such as 'tho' 'for'
2. p12. 1.5-36. Passage describing copen's funeral and the king's court; thenne, tho, now, whan, after this, ther, thus, as connectives rather than 'and'...
3. p13. 11-30. Connective and carrying words as Now, as, were, whan, but, tho, for,...
4. p18. Words to move narrative forward; Now, with, tho, thus, where, thenne, yf, now, for.
5. 24 1.20-37. Subordinate and words connective structures; yf, though. though, yet, ther, but, for, neuertheles.

6. 35; 1.16-36. Connective words in the story of the conspiracy to murder the king; Now, whiche, because, thus, that, that, for, where, anone,. Tho, there, what, now, that...

7. 46. 1.12-36. Connective words in story: the slaying of Kywart whan...for...there...but...but...but...and...whan...for...and...tho...but for...tho...thus...for...

8. 65 1.7-1.38. Connective words in the story of the cony and the fox's son.
And...tho...and...and...and...whan...
and...and...therfore...thus...and...after...and...and...that...but...
and...Now...for...beholde...But...For...by cause...that...Yf...And...
Whiche...for...for...thus...

9. 86 1.25 -88 1.10
Thus...and...for...and...tho...and...thenne...and...and...tho...and
...that...for...and...therof...for...that...that...and...but...for
...and...that...though...and...

10. 110 1.3.-111 1.15.
Now...and...whiche...for...but...for...and...whiche...though...Yet...
and...for...for...for...for...Now...for...that...and...and...for...and
...and...for...for...

5:25 am, May 30, 2009.

FABLES LITERAL.

COMPLEX SYNTAX.

THE PROLOGUE.

1. Stanza 1, 1.1-7. 'Thocht...Be...Thair...Richt...And Wes...O Man'
Stanza 2. 1.8-14. 'In...Swa...Springis...Hailsum...Sa...Oute...To'
Movement of argument is more complex than and/or constructions.

2. Stanza 4; 1.28, uses Latin quotation.

3. Stanza 5. 1.30-33. Vocabulary of 'correctioun...translatioun...

...presumption' Higher style than low Scots.

4. 1.51-56. Advances argument: 'Quhilk...That...Bot...Quhilk...Syne
...That'

THE COCK AND THE FOX.

1. To advance the narrative, such words as 'Sa...In...For...Quhilk
...And...Except...Ane...Quhairin...This...' 1.404-425.

2. 1.434-459. The fox uses higher style language to address the
cock; 'gentill Chantecleir' 'progenitouris' 'your servitour'
'blissit sacrament'

3. All stanzas, all fables; Rhyme Royal is used, ababbcc, decasyllabic.
Used by James I in The Kingis Quair, and by Chaucer in T&C, Parliament
of Fowles, and several of the Canterbury Tales. According to Seamus
Heaney it was a form established by Chaucer for 'works of high
seriousness' (Heaney, S, 2009. Sound of Sense. In The Guardian:
30/05/09), thus more suitable for literate composition(?). Effect when
recited however may have given a certain style, pace, rhythm.

THE FOX AND THE WOLF.

1. Uses vocabulary of astrology, Thetes, Phebus, Venus, Capricorne,
astrolab, quadrant, almana...(1.621>>642).

2. Some occurrences of 'And..And...(1.636/8 [3]; 616/7;692/3;748/9).

3. Much dialogue in the fable, but in the description of the
killing of the kid and the fox, 1.742-774: 'As...Lukand...Than...
And...Syne..And...And...Quhill...And...Thus...And...Quhen...Quhill
...Now...Bot...And...'

THE TRIAL OF THE FOX.

1. Advancing the narrative, 1.796-816. 'This...That...And...That
And...This...Swa...As...Off cace...And...'

THE FOX, THE WOLF, AND THE CADGER.

1. Advancing the narrative: Qwhylum...As..Wes...And...Bot...Swa...
To...And...Syne...For...And...And...That...And...Syne...And...
1.1951-1977.

THE FOX, THE WOLF, AND THE HUSBANDMAN.

1. Advancing the narrative: In...Thair...Sa...And...Syne...Bot...For
And...Syne...Than...And...And...Thairfore...And

LITERALITY IN REYNARD: RECEPTION, TRANSMISSION.

5:41 am, Apr 1, 2009.

1. B.p6. 1.3. Diverse points to be marked, reading reception.
2. b p6. 1.8. The book is made for reading.
3. B p6. L. 13-19. A man must read the book many times to gain the benefit from it.
4. 18. 1.1. 'Now herke how the foxe dyde' possible listening reception, implies prelector addressing physically present audience. Or invisible co-audience.
5. p18. 1.37. 'Now here how he dyde' Reception statement for listening, present audience, draws attention to coming event. Invisible co-audience for private reader.
6. 37 1.16., Now herke, statement from the fox; Fictive orality or intended to give 'oral' feel to the private reader.
7. 39 1'38. Fictive orality. The fox asks the king to herkene to his words.
8. 41. 1. 21-22. Fictive orality; the fox asks the king to herkene to his words.

9. 43. 1.10 'Now here how the fox forth dyde'

1.14 'now here how he dyde'.

Repeated very closely.

Possible fictive orality for silent reader, imagined company.

5:57 am, May 28, 2009.

FABLES LITERAL.

RECEPTION TRANSMISSION.

THE PROLOGUE.

1.30. The poet submits himself to the audience-reader's correction, implying a reader who may 'find' (1.40) errors, rather than a listener who may hear them (more difficult to provide 'correction' in an aural reading of the text).

2. 1.37. The poet states 'Me neidis wryte' implying a literal transmission and reception.

THE COCK AND THE FOX.

1. 1.407-408. '...for to dyte...I purpose for to wryte' Two statements that the Fable is in written form. (Transmission may be literal or aural).

2. 1.571. 'Now iuge ye all quhairat schir Lowrence lewch' invites readers/audience to judge?

THE FOX AND THE WOLF.

1. 1.789. 'Be war, gude folke, and feir this suddane schoit' has a strongly spoken feel, as of a speaker raising his finger to admonish a physically present audience.

THE TRIAL OF THE FOX.

THE FOX, THE WOLF, AND THE CADGER.

1.1.2204.Moralitas. 'As I sall schaw sumquhat, or that I ceis.' suggests aural transmission before the narrator stops talking.

THE FOX, THE WOLF, AND THE HUSBANDMAN.

1.1.2375. 'Now will we turne vnto the vther tway:' May suggest a reading to a group, 'we'.

2. 1.2424. 'Heir endis the text; thair is na mair to tell.' Suggests a written text? But it may be a written text the prelector is reading out of a group?

PROVERBIAL RHETORIC SEE ALSO ENTRY FOR ORAL/AURAL HRTF.

5:42 am, Apr 1, 2009.

1. p 8 l.31., 9. l.31. Grimbert uses proverbs twice to defend Reynard; Grimberd as traditional wisdom?

2. 15 l.24. Measure is good in alle mete. Spoken by Bruin just before he rushes to eat the honey, contrasts with his own behaviour, which is not measured, but impulsive from greed.

3. 36. l. 17-28. The fox uses the fable of the frogs and the stork, framed as an actual past event, to suggest that conspiracy against one's king is unwise.

4. 47 l.34 - 48 l.5. Fox uses several proverbial sayings; 'more forsworn more forlorn' 'to unbynde my sack' 'yf he wil seche harm he shal fynde harme.' Builds defiance in the fox.

5. 59 l. 36 - 60. l.5. 'the beste clerkes/ben not the wysest men' (Chaucer's Reeve's Tale l'134/4054; Henryson l'1064. TF). Jente 288. ODEP p97. Chaucer 1386. Used against the wolf, but still emphasises the learning of the fox??

6. 60 1.18-19. How should any man handle honey without licking his fingers? Fox's speech concerning himself, followed by confession of his thoughts about God and goodness and why he lies. Whiting H432, Caxton 1481. Tilley H549; Apperson 307.

7.61 1.34. Teaching men to see through their fingers for money. To look away from dishonesty or wrong. Part of long speech about lying and its practice in society. Caxton 1481. Whiting F158; Whiting Scots I 167; Tilley F 243.

8. 62 1. 33-35. The fox's wish that all men's misdeeds and trespasses be shown openly on their foreheads; clearly this would not benefit the fox at all if it came about, it would condemn him utterly. Rhetoric of his speech to the king.

9. 63 1.24-27. A pot may go to water so many times before it is broken; Whiting P323. Jente 42. ODEP p502. Traditional rhetoric from the king. relevant to reynard's actions?

10. 68 1.36-69 1.29. Dame rukenawe uses much biblical wisdom in her initial speech. Mathew, John, Casting the first Stone, etc.

11. 70 1.5-6. Rukenawe states that reynard's foes 'know not how the world goeth, me thinketh this court is all turned up so down.' A traditional view of the church at least.

12. 71 1.17-18. Hunger may cause a man to break his oath. 1.32 'For the nede of hongre breketh oth alway'. See Henryson 1.731 'neid may haif na law.' Whiting N51. c.1378 Piers. ODEP 445.

13. 75 1.26-28. Several proverbial sayings concerning rukenawe's help given to reynard.

14. See STATUS HIERARCHY 48-50., for three tales, 2 from Aesop. p79-81.

15. 84 1.16. Murder will not be hidden. ODEP p. 439. Jente 516. Also in Chaucer, Nun's Priest's Tale: vii.3052.

16. 85 1.24-28.

1. To give a churl domination is bad. Whiting C271. 1439 Lydgate. ODEP 115.

2. Over covetous was never good. Whiting C495 Caxton 1481. ODEP 115.

17. The story of the dividing of pig or calf, commonly found in fable collections, including fox/wolf cycles. Blake 1970 p136.

18.90 1.13. He who would have all would lose all. Jente 270.ODEP 7.
+ over covetous, see 16/2.

19. 91 110++ Fox and Wolf in Well. SEE n.48 Wisdom, orality.

20. 96 1.27-29. It is better to fight than to have your neck asunder.
Jente 141 common Dutch proverbial saying.

21.97 1.24-25. Cuning goes before strength, in Caxton. Whiting S833.

22. 97 1.26-31, Words to help overcome an enemy, satire of holy
blessing; See Ysengrimus 2 96-100.

23/ 103 1.28-29. The wolf says that he is no bird to be taken by
chaff, he knows good corn. In a sense this is true since he does see
through the fox. Whiting, B308 Caxton 1481. ODEP 85.

24. 105 1.21-26. Reference to the wheel of fortune/Goddess Fortuna,
those who are high on the wheel find many friends, those who are low
on the wheel, lose them all.

35. 106 1.18-107 1.28. The story, told by the fox, of the dog that
stole the meat and was scalded by the cook for doing so. Not found in
other sources or references, parables (?). Reference to the Wheel of
Fortune perhaps. The reaction of the animals at court to Reynard's
success on the field of combat, compared to when he was out of favour
at court. The dogs wanted to be friendly to the dog with the bone,
but fled from him when they saw how the cook had scalded him.

36 107 8 l. 7. 'Alleyway the foxe/ shal a byde the foxe' Proverbial
saying, you can't change the nature of the fox; not in Jente, Whiting
or ODEP. See Whiting F592, ODEP 382; The fox will run as long as he
has a foot. You won't change the nature of the fox. Ironical in the
context of the fox's speech about the rich who mistreat the poor for
their own profit.

37. 110 1.8. The 'name that was gyven to hym/abydeth alway styll wyth
hym'. Similar to 36 above, proverbial.

09 am, May 27, 2009.

FABLES LITERAL.

RHETORIC.

THE PROLOGUE.

The Prologue: Notes by Denton Fox, p. 187-88. The stanzas are based on the prologue that Gualterus Anglicus attached to his fables. Highly traditional arguments that fables were defended by their fictitious tale to delight, with its underlying moral truth. Images of the hard shell with the sweet nut within to represent the truth of the fables, available through the effort of exegesis.

1. 1.3. The fables use 'polite terms of sweet rhetoric'
2. 1.7. Method of persuasion is 'be figure of another thing.' Using imagery to reinforce meaning, make it memorable.
3. 1.7-10. Uses imagery of the earth producing flowers and corn to suggest the exegesis of moral meaning from poetry/fables.
4. 1.20. It is good to mix seriousness with game, i.e. fables teach as well as delight. 'Amongst earnest to mingle a merry sport'. Justification of fables.
5. 1.22-28. Imagery of archery, with Aesop and a Latin quote to provide standard medieval justification for poetry.
6. 1.38. The author states then he understands nothing of rhetoric, a standard retraction perhaps, since the statement itself may be rhetorical.
7. 1.43-49. Gives explanation of how the fables work, that animals are used as a model, through their own speech and argument, for man's behaviour being like that of beasts.
8. 1.50-56. A rhetorical figure, that man is like beasts, through daily habit of carnality and pleasure, that becomes fixed in his self or mind.

THE COCK AND THE FOX.

1. 1.397-403. Ascribing human ways of behaviour and thinking in a conventional way to animals, bringing appealing and memorable images in order to clarify a moral point. 'The fox, fenyeit, craftie and cawtelows' also frames the tale to come, in audience knowledge of what a fox story may concern.

2. 1. Adopts the narrative of a known tale, leading audience expectation of a moral against vanity, fulfilled. The characters have attributes expected of a fox, a cock, etc.

3. 1.495-543. Henryson uses different rhetorics to present the hens' speeches concerning various human pretensions. Tradition of birds debating about love (parlament of fowles); formal verse lament in high style (Orpheus 134-83/Testament 407-69); Lustful widow who pretends to mourn her husband, (Wife of Bath).

4. 1.544-557. The dispute of the hens is immediately followed by the action of the chase, lively, but not so detailed as Chaucer in NPT.

THE FOX AND THE WOLF.

1. Invention: the fox as astrologer, and the death of the fox are Henryson's, to add force, memorability to the argument. The ducking of the kid, and the arrow to the stomach may have precedents, but not with the fox.

2. Satirical/comic elements of the confession, effective on the page as the reader can go back and forth to appreciate the fox's responses, but as Varty comments, such would also 'begs to be performed' (in Vitz: *Performing Medieval Narrative*, p.163).

3. The confession on the page may encourage reflection on the nature of confession and of confessors in the contemporary society(?); i.e. Chaucer's Friar 'Ful swetely herde he confessioun / And plesaunt was his absolucioun' (1.GP.221-222). Satire of this type was common, see Ysengrimus...

4. The image of the fox 'prikkit fast vnto the eird' 1.767. A strong and memorable, sensual image, suggests the fox is shot through the stomach as he had ironically said would be appropriate.

5. Another memorable, because unprecedented, image, may be that of the fox and the wolf colluding together over the 'Reymard's Confession' and the fact that the wolf does not receive any sort of punishment or beating in this fable, as was common in almost all surviving tales of the fox and the wolf; their traditional enmity seems to be absent here, unless the fox's death may be attributed to his false confession, which the wolf colluded in?

THE TRIAL OF THE FOX.

1. Stanzas 1-5, description of the fox's low provenance and lifestyle, thinking and behaviour towards his father's remains, contrasted with the narrator's moral warning in stanza 6.

2. The narration moves from the baseness of the fox to a contrasting heraldic image of the unicorn proclaiming the king's court and the setting up of the royal pavilion, followed by the colourful, sometimes exotic and fantastic procession of the animals (a similar but shorter catalogue in *The Kingis Quair*), giving an aura of credence and power to the court of the king. Emphasises the power of the king... strengthened by the king's own speech l.928-946.

3. The dismay of the fox at finding himself (trapped?) in the king's court. Since there was the previous day's pronouncement of the king's intention of holding his court in that place, how has the fox allowed himself to be trapped there? His fear and despair are most unusual elements for a fox narrative, usually centred on the fox's cleverness in outwitting opponents. His wiles have deserted him? He has no plan, no wiles, only a weak disguise that does not work; the reader is prepared for the shocking death of the fox by the fox's prediction 'thair followis not bot deid' l.963.

4. The story of the mare's kick; the story is known in other forms, *Odo of Cheriton*, *Caxton's Reynard*; here it is placed by Henryson in the middle of another narrative of the fox from *Reynard*, the story of the parliament and the trial of the fox. INSERTS INTO THE MIDDLE OF A NARRATIVE IN WHICH THE FOX IS, ALMOST UNIQUELY, DESPAIRING AND

DEFEATED, A SCENE IN WHICH THE FOX IS POSSESSED OF HIS USUAL SHARPNESS

AND WIT, SUCCEEDING IN GETTING THE WOLF KICKED.... THEN BACK TO THE

NARRATIVE OF THE FOX WHO IS DEFEATED AND KILLED.

5. Perhaps the story of the mare's kick serves to remind the audience of the fox's wiles and of his danger to others, both to the lamb and to the wolf. The execution of the despairing comic creature he is in the first section of the fable would seem not so important an event.

6. The mother of the lamb as a reminder that the lamb was a real being whose death has consequences beyond a meal for the fox.

7. The king is strong and is proud of his strength, 1.936-942; he causes the fox to be hanged 1.1096. But he cannot prevent the lamb's death in the first place.

8. In this fable, there are moral interjections in the narrative of the fable itself for the first time, presenting the moral element as part of the narrative's rhetoric of persuasion. i.e. 1.831-837.

THE FOX, THE WOLF, AND THE CADGER.

1. The fable existed in various forms in Roman de Renart, Caxton, Kitsune, but the meeting of the wolf and the fox and their dialogue as the wolf tries to persuade the fox to be his steward is original.

2. 1.1963-2027. Comic dialogue of fox and wolf, finishing with the fox's oath to JUPITER, which may suggest betrayal (see 1.2869 where the paddok swears by Jupiter to bring the mouse safely to the further shore of the river...). Prepares the reader for the fox's betrayal, or confirms their expectations of how the fox will behave.

3. The move from the dialogue to the appearance of the cadger, at which the fox shows his wiles, returned to him following the previous three fables, CF, FW, and TF, where his tricks fail him, in two cases leading to his death. The fox's wiles and his words are back, clearly.

4. The fox's invention seen in how he uses the cadger's mention of a 'nekhering' 1.2089, to quickly fabricate a reason for the wolf to emulate his playing dead, which he knows will get the wolf a beating since he has seen the cadger cutting a heavy staff 'with that' 1.2105, the fox goes to the wolf with his tale.

5. 1.2154-2157, the fox swears to the wolf, including the Latin tag 'in principio' for veracity, that will come to no harm that day, 'na suddand deith'; this, for the audience may be an almost inevitable promise of harm to come to the wolf. Increases audience expectation or prediction. And the fox was right, the wolf did not die a sudden death, but a long beating.

6. 1.2187. The fox's laughter, usually when his adversary is defeated, in this case at the 'seruice' (1.2186) the wolf has received, indirectly from the fox. Not the 'service' the wolf expected, but perhaps inevitable in the fox-wolf narrative, expected by the audience.

7. 1.2189-90. An in-narrative moral, apparently against the wolf's greed, could also be against the fox's taking all the herring? Breaks up narrative between the wolf's beating and the fox's departure; separates the wolf's greed from the fox's, or links them both together through its applicability to either? It is the only moral interjection in the narrative, almost an aside, it lacks the fervour of such as 'Fy, couetice, vnkynd and venemous!' (1.817) of TF.

8. Although much of the fable is dialogue, there are visual elements, such as the fox playing dead, the wolf playing dead, and the final images of the narrative, 1.2201-2202, of the cadger's empty creels and the blood running over the heels of the wolf. The fox in his den with the herring, followed by these images of the harm he has done, are the final images, guiding what the audience takes away.

THE FOX, THE WOLF, AND THE HUSBANDMAN.

1. There are many more details added by Henryson, compared to that of Caxton's Aesop.

2. The three motifs are present in Petrus Alfonsis and in Caxton's version, but expanded on by Henryson.

3. Much of the fable is dialogue, although there are strong visual elements such as 1.2313-14: 'The volff braid furth his fute, the man his hand, / And on the toddis taill sworne thay are to stand.' Also in 1.2415 'The tod come hailland vp, the volff yeid down,'.

4. The fox's invention of the reflection of the moon as a cheese; his wiles are working well here.

5. Details such as 'neir midnycht and mair' 1.2377., 'pennyfull the mone.' 1.2388., 'The schadow off the mone schone' 1.2392., suggesting midnight, the moon, witchcraft or something connected to evil/satan, although in this case the fox (as evil?!) triumphs over both husbandman and wolf. A moral statement on the condition of the world.

6. The claim for Aesop as author of the fable 1.2231., may strengthen the argument or moral of the fable.

7. Is there a point of sympathy in the narrative? The wolf's greed is initiated and led on by the fox, the husbandman is shown to be angry at the beginning of the tale and throwing stones at his oxen; there

may be more admiration for the fox's wiles, at least until the moralitas stamps on such feelings?

LITERALITY REYNARD: ARTIFACT, LASTING

5:43 am, Apr 1, 2009.

1. B. p6. 1.15-19. The reader will find their understanding of the text only after reading it many times; the meaning is subtle.
2. p 12, 13, >> The chapter headings allow the reader to move within the text easily, going bac and forth; bookness.
3. 43. Chapter heading of xix. May prepare reader for reynard doing the opposite of what it says, i.e. he will not go to Rome(?).
4. 56. 1.19. The chapter heading refers the reader to an earlier episode when the fox came to court the first time.
5. 62 1.27. Chapter heading, how the fox 'excused hym bifore the kynge' (xxij) recalls reader to chapter xij heading, how the fox came to court and 'excused hym to fore the kyng' p.29.
6. 70 1.33-73 l. 15. Rukenawe's tale of a purported event in the court of only two years before is presented in chapter (30) heading as a 'parable'. Brings suggestion of unreality to the tale.
7. 72 1.30-33. The chapter heading recalls that of chapter 13, how fox 'excused him' directs reader back to part one parallel.
- 8/ 75 1.34-76 l.1. The fox again mentions treasure as a lure to the king, and it works, as in part one.
- 9, 78 l. 5. The fox says he found the ring in his father's treasure, referring back to part one, and yet this is the very treasure story already discredited(?).
10. 89 1.1. The chapter 33 heading, how the wolf complained 'agayn' on the fox, recalls chapter 2, how the wolf 'first' complained on the fox. Chapters refer forwrds and backwards to each other.

11. 91 l. 33. The chapter heading, 34, describes the following scene between the fox and the wolf as a 'fayr parable' placing it at a distance from the contemporary/real in the use of the word 'parable'. Also found in chapter 30 heading, the use of the word 'parable'.

12. 109 l.23-24. The chapter 44 heading, showing how the fox and his friends departed from the king and court and went home to Reynard's castle, Malerperduys. This is the first chapter heading to show the fox leaving the court 'departed nobly' in good manner and returning home to his castle. CHAPTER HEADINGS AS BOOKNESS.>>>See also chapter heading p108 chap 43, how the king forgave the fox, unusual and suggestive.

6:39 am, May 27, 2009.

FABLES LITERAL.

ARTIFACT, LASTING.

OVERALL STRUCTURE OF THE FABLES

THE PROLOGUE.

1. l.9. 'Swa it be laubourit with grit diligence' suggests the text needs working at, i.e. read and re-read with thought, not possible with aural mode.

2. l.30. The poet submits himself 'to your correctioun' in his translation, implying a reader who has time to reflect and correct, rather than a listening audience.

3. l.40-42. Again he asks his audience to correct his text, 'Gif ye find ocht...' implies finding errors while reading (?) rather than hearing an error while listening.

THE COCK AND THE FOX.

1. l.407/08.'dyte...wryte' the fable is in the written form.

2. MORALITAS; The existence of the moralitas would be a property of bookness rather than voiceness. Gives the reader a space to ponder on the further meanings of the allegory and the narrative of the fable, to go back to the narrative with the conclusions of the moralitas,

not so possible for the aural listener, who, once the tale is finished, may not pay much attention to the moralitas(?).

THE FOX AND THE WOLF.

1. 1.621-648: the description of the planets and stars and their various aspects and properties, as an aspect of bookness, book learning.
 2. Heresy is present or suggested both in the fox's false confession and the sacrilegious use of the eucharist in the ducking of the kid.
 3. The presence of a moralitas is more suggestive of bookness than paperiness.
-

THE TRIAL OF THE FOX.

1. The moralitas does not bear such a simple and straightforward relationship to the narrative of the fable, so as well as the moralitas itself being an aspect of bookness, its more complex relationship with the narrative is also more literate, in that it needs to be thought over and returned to more often, suggesting literacy rather than orality.
2. The moralitas suggests that work is required to extract the proper moral of the fable, like a miner who extracts gold, or doctors of divinity (through exegesis?). Reading over is required.
3. There are moral sections as part of the narrative, occurring within the narrative, perhaps giving the reader the opportunity to read over the former section in relation to the moral comment provided by the narrator.
4. 1.796. 'This foirsaid foxe that deit for his misdeid'; links fable to the former fable, could be referred back to by one reading it on the page. Also predicts or links to the death of the fox at the end of the fable, may presuppose a reader moving back and forth between the happenings on the printed page.
5. If the killing of the lamb, 1.1046., is the linear climax to the fable, it is one that is passed over so quickly, ephemeral, that one would need to return to it on the page perhaps when the catastrophe,

the death of the fox occurs as its consequence.

THE FOX, THE WOLF, AND THE CADGER.

1. The relationship of the 'dark' moralitas may encourage a reader to go back over the narrative to match up the moral statements with the elements they refer to.

2. 1.2207. The cadger as 'deith'. If the cadger is death, what of the fox in the narrative? Has he cheated death? The suggestion that it is possible in some way to cheat death may be seen as heresy, something for private thought only, not for public performance. If this is not a weakness in the logic of the moral/narrative relationship, something for further thought perhaps. The strong image at the end of the narrative is the triumph of the fox.

THE FOX, THE WOLF, AND THE HUSBANDMAN.

1. Again, the presence of the dark moral suggests literality in the sense that one needs to read the moralitas and then go back over the text of the narrative in order to weigh up what the moralitas claims against the details of the narrative. This may lead to a private understanding of the idiosyncratic relationship of the moralitas to the narrative.

2. A private understanding of the above relationship of narrative and moralitas could lead to heresy, but not a public one.

3. That the fable comes from 'elderis dayis, as Esope can declair,' 1.2231, would suggest a valued age or antiquity in its provenance, perhaps suggesting that it should not be altered in form or content.

LITERALITY REYNARD: ROMANCE

5:43 am, Apr 1, 2009.

1. B p7. l. 10-24. Reynard had raped the wife of the wolf and pissed on children; anti-romance.
2. B p9. l. 16-20. Anti-romance; Reynard had his will of Ersewynde before she married Isegrym.
3. p10-11. Anti-romance; Reynard as killer of chickens.
4. 14. l.15-19. The (un)courtly, courtly world? Bruin as courtier and high lord, is deceived by his greed? The bear is so affected by his greed he laughs so much that he cannot stand (14/36-7).
5. p19. l.15-18. The King's court are wise, but they are yet 'beestis'
6. 39. l. 1-15. A suggestion of attachment, sentimental/sexual between the queen and reynard; not courtly love as it was understood at that time.
7. 42. l.10-15. Reynard ought well to love the queen she has prayed much (to the king) him. (courtly) love.
8. 51 l.22-36. The courtly world of the feast, with much music and dancing and enough food for all; it goes on for 12 days.
9. 78 l. 5-32. Details of jewelry from a remote world, mythic, also in the story of the Judgement of Paris that follows.

6:50 am, May 31, 2009.

FABLES LITERAL.

ROMANCE.

THE PROLOGUE.

THE COCK AND THE FOX.

1. The cock is called, by the narrator, 'gentill Chanteclair (l.410) and also by the fox (l.434) and by the widow (l.487).
2. The cock is elevated, satirically, by the fox saying he wishes to

'serve' chanteclair, (1.438, 1.439, 1.457), and be his 'seruand' (1.574). The fox's meaning is to serve the cock as food, but the cock takes the meaning literally.

3. The cock and his hens as a kind of 'court', but here love is replaced by lust (of both hens and cock), and the hens' formal verse lament in high style degenerates into the desire for a new lover to 'better claw oure breik' (1.529); satire of court, romance.

THE FOX AND THE WOLF.

1. The depictions of the planets and their various attributes as lending a mythic element to the tale? Perhaps in the suggestion of the power of the fate held over ancient heroes by such powers, that could be prayed to or appealed to? 1.621-645.

THE TRIAL OF THE FOX.

1. There are 'courtly' elements in the presentation of the king's court and the heraldic features, but no elements of 'courtly love.' The 'court of love' is not represented here.

THE FOX, THE WOLF, AND THE CADGER.

1. An element of myth or fantasy perhaps as regards animals talking and reasoning as humans, and interacting with human society on an equal level. No other element of the romance in this narrative.

THE FOX, THE WOLF, AND THE HUSBANDMAN.

1. Not a courtly world at all, with the setting and the narrative concerned with ploughing, oxen, fox and wolf, husbandman, hens, the cheese and the well. Fantasy in its treatment of animals who can speak and reason in a legal manner; No element of romance in this fable.
