Karl Reichl*

The Middle English Arundel Pastourelle: A New Look at Text and Manuscript Context

Among Middle English lyrics, the genre of the pastourelle is only marginally represented. From the thirteenth and fourteenth centuries not more than three poems are commonly considered pastourelles, a number that can be slightly increased by adding one or two amorous debate poems as variations of the genre. One of the three pastourelles is the Arundel pastourelle discussed here (*IMEV* 371, *DIMEV* 628). A second poem is written on the final fly-leaf of a legal manuscript in Lincoln's Inn (MS Hales 135) from the end of the thirteenth century (*IMEV* 360, *DIMEV* 614). The third pastourelle is found in the fourteenth-century Harley manuscript, the largest collection of early Middle English lyrics (*IMEV* 1449, *DIMEV* 2446); this manuscript also contains a pastourelle-like debate between a cleric and a young woman (*De clerico et puella*)[1]. In addition, we have some later pastourelle-type poems, such as Dunbar's *In secreit place this hyndir nycht* (In a secret place the other night) from the end of the fifteenth century or *Hey troly loly o!* from Henry VIII's manuscript (c. 1515). Also ballads like *The Knight and the Shepherd's Daughter* have been classified as pastourelles[2].

The few medieval English pastourelles present a marked contrast to the popularity of this genre in medieval French, with well over one hundred extant poems[3]. In other Romance languages the pastourelle has

* Universität Bonn.

[1] For the *Index of Middle English Verse* (*IMEV*) and the *Digital Index of Middle English Verse* (*DIMEV*), see the bibliography. On the Middle English pastourelle, see Sandison (1913) (covering the more comprehensive genre of *chanson d'aventure*, see Sandison, 1913: 46-67); Reichl (1987); Scattergood (1996; 2005: 60-65); Harris (2016) and, in a wider context, Harris (2022). On the pastourelle and amorous debate in the Harley manuscript (MS London, British Library, Harley 2253), see Reichl (2000).

[2] On Dunbar's poem, see Mackenzie (1970: 53-55 [text]) and Ebin (1980: 280-282); on *Hey troly loly o!* see Stevens (1961: 424-425 [text] and 385-387 [manuscript]). On the ballads, see Friedman (1956: 148-155).

[3] William D. Paden (1987), restricting his choice to what he calls the 'classical

also been cultivated; the oldest representative of this genre is in Occitan (Ancient Provençal): Marcabru's *L'autrer jost' una sebissa* (The other day, next to a hedge) from the middle of the twelfth century[4]. There can be no doubt that the pastourelle was introduced into English from French. The Middle English pastourelles exhibit the main characteristics of the genre: the encounter of a knight and a shepherdess; the knight's attempts to win the young woman's love, her reactions to the man's entreaties, promises or threats and the final outcome of their meeting: refusal, happy acceptance, or rape. The poems are presented from the perspective of the man and narrated in the first person, typically beginning with formulaic lines such as *L'autre jour je chevachoie* (I rode out the other day). Numerous variations of this pattern are found in the extant poems: the female protagonist might be a shepherdess or simply a young woman, the man a knight, a cleric or an undefined male speaker; the encounter might be introduced by the speaker hearing a young woman express feelings of sadness or longing before he approaches her (as in the Middle English pastourelle in the Lincoln's Inn manuscript).

In the pastourelle an amorous episode is narrated, in which the conception of love is in clear contrast to that of courtly love. The woman addressed is not the poet's *dame* and there is no question of employing courtly talk in wooing her. Despite the pastoral setting, these poems cannot be seen as representatives of pastoral poetry, as celebrations of the (imagined) simplicity, purity and beauty of a life in nature's bosom. As love poems between socially unequal partners, underlining male dominance, if not physical compulsion, medieval pastourelles evoke some uneasiness in modern readers. There can be little doubt that the focus on carnal love, the expression of male desire for a sexual adventure and especially the presence of violence to the female protagonist are provocative and in need of interpretation[5]. While a view of pastourelles that make light of rape is justifiably criticized, it has to be remembered that these pastourelles are a minority in the corpus.

pastourelle', prints somewhat over 110 French poems. In an earlier collection of *romances et pastourelles* by Karl Bartsch (1870) the texts of 188 pastourelles are collected.

[4] On Marcabru's poem, see Spetia (2012); for an edition with English translation, see Gaunt *et al.* (2000: 378-383). The pastourelle in medieval French has been much discussed; Alfred Jeanroy begins his influential study of the origins of lyric poetry in medieval France with a chapter on the pastourelle (1969: 1-44); see also Zink (1972); Bec (1977-1978: I, 119-136).

[5] See Gravdal (1985; 1991); Harris (2016; 2022).

William Paden's analysis of 109 French poems, for instance, showed that rape occurs in 18% of the texts, while «sexual union which is not rape occurs in 33%; no sexual union occurs in 41%; and it is impossible to say whether sexual union occurs or not in 7%» (Paden, 1989: 333). Yes, rape occurs in a number of pastourelles, but to see this genre of poetry primarily as rape poetry shifts the focus somewhat one-sidedly. In many pastourelles the woman is far more ready-witted than the man, whom she not only refuses, but often also chases away. The Arundel pastourelle, for instance, belongs to the group of poems in which the woman is the heroine of a spirited dialogue and the male interlocutor cuts a poor figure. It seems that the popularity and attraction of the pastourelle consisted mostly in two characteristics: in the light-hearted tone of an amorous encounter, set in a rural scenery, and in the contrast of social positions, accompanied by a bandying of words that demanded quickness of repartee.

Given the small corpus of Middle English pastourelles, every poem merits a close textual analysis. The pastourelle in the Arundel manuscript presents a number of linguistic and palaeographical problems, which have been largely ignored in modern editions of the poems. In the manuscript the pastourelle is preceded by a poem which is written by the same scribe and treats of the related topic of love and desire, but in a tantalizingly obscure way. In the following I will first look at the manuscript context of the Arundel pastourelle, especially at the preceding poem, and I will then re-edit and discuss the pastourelle.

1. *The Manuscript Context*

The Arundel pastourelle has the *incipit* «As I stod on a day meself vnd*er* a t*re*»[6] and is found in a manuscript of the College of Arms in London with the shelfmark Arundel 27. The main text transmitted in the manuscript is the Old French romance of *Gui de Warewic*. The text of the romance is complete; it is written in single columns on folios 1r-130r[7]. The catalogue of the Arundel manuscripts in the College of Arms describes the manuscript as follows:

[6] Abbreviated letters of the manuscript text are indicated by italics.

[7] Ewert uses a different manuscript for his edition of *Gui de Warewic* of 1933; on the Arundel manuscript, see Ewert (1933: ix-x).

> A tall octavo volume in wooden covers, consisting of 130 parchment leaves; which appears to have been written at the beginning of the XIVth century. (Black, 1829: 38)

On f. 130r *Gui de Warewic* ends with the *explicit*:

> Explicit Ritmus Guidonis de Warewyk
> Et Reynbrun filii sui.

Below on f. 130r a Middle English poem and on f. 130v the Arundel pastourelle is written; in addition there are some lines in Latin and French. The catalogue states:

> The rest of f. 130 is occupied by two fragments of poetry confusedly written by a hand nearly as old as the MS., which begin *A levedy ad my love leyt*, and *As i stod on a day me self under a tre. I met in a morneing. A may in a medewe*. The language is as obscure as it is curious; the handwriting is probably that of an ancient possessor, whose name occurs at the back of the fly leaf, –
> "Joh'ns de Haukeham Rector eccl'ie de Flet. – pr. ij^{s} iiij^{d}."[8]

Both poems are written by the same hand. Even if they were written by a certain Johannes de Haukeham (Hawkham), rector of the church of Fleet, this throws no light on the poems. All we can say is that Johannes owned the manuscript, valued at two shillings and four pence. The dating of the writing to Edward II's time (r. 1307-1327) by Sir Frederick Madden in T. Wright's and J.O. Halliwell's *Reliquiae Antiquae* (1845: II, 19) has been accepted by later students of the texts. The *Middle English Dictionary* gives as the date for quotations from the Arundel pastourelle '?c1325'. J.P. Oakden's linguistic analysis places the dialect of the poems in the North-Eastern Midlands at around 1300 (1930-1935: I, 104-105).

On f. 130r (see Fig. 1; the images are located at the end of the essay) the first Middle English poem is preceded by three verse lines in Latin, beginning «Post binos. unus. post tres». A poem with the same *incipit* is found in Additional Manuscript 12195 of the British Library, listed in Hans Walther's *Initia carminum ac versuum Medii Aevi posterioris Latinorum* under number 14309. In the Additional Manuscript these lines

[8] Black (1829: 39). I am grateful to the archivist of the College of Arms in London, Mr. James Lloyd, for information on the manuscript and providing me with photos of f. 130.

form part of a group of Latin proverbs and riddles[9]. The Middle English poem has the *incipit*: «A leuedy ad my loue keyt» (*IMEV* 60, *DIMEV* 86). This poem is difficult on two counts: the writing is not always clear and can be read in different ways and the sequence of verse lines is somewhat irregular and debatable. Due to these difficulties, Francis Lee Utley's comment – «Text obscure» – is still valid (Utley, 1944: 100). The poem is printed, in Sir Frederick Madden's transcription, in T. Wright's and J.O. Halliwell's *Reliquiae Antiquae* of 1845 (II, 19); it is also transcribed in the *DIMEV* under No. 86 in the record for the poem (<https://www.dimev.net/record.php?reclD=86>).

In the transcription of the Middle English text of this poem and the following pastourelle, I indicate abbreviated letters by italics. I use italic *e* for extra lines on final letters (-p*e*, -h*e*, -n*e*, -d*e*, -ll*e*)[10] and leave the thorn in the abbreviation for *that* (þ*at*). In the manuscript, the poem on f. 130r is written in 10 lines, consisting of two half-lines. When edited by incorporating the 2-line refrain (see below), the poem comprises 13 lines. The caesura between the half-lines is marked by a space in lines 1 to 4. I will first give the text and then discuss some of the textual/ palaeographical problems. On account of its ambiguity, no punctuation is used in text and translation of this poem.

A leuedy ad my loue leyt þ*e* bole began to belle
þ*e* coku ad þ*e* kite keyt þ*e* dog is in þ*e* welle
Stod y i*n* my stirop*e* streyt I schok out of þ*e* schelle
Filip*e* w*ith* is fauchu*n* fant be god sayd Iak in hille
W*ith* an aj þ*e* bolle got i*n* þ*e* corn*e* 5
but mi lema*n* loue well as ryt as ra*m*is orn
If you loue a wench*e* wel ey þ*er* loud*e* or stille
Bestir wel but yef hir nout gra*n*t hir al hir welle
Be þ*u* nowt so hardy hir onis to grille
Wan þ*u* ast þin welle don let hir morne still*e* 10
W*ith* an […]
[…]
I swer be þ*e* leues let her ches wer sch*e* wel loue or lene

The first four lines are fairly clear:

[9] See Walther (1969: No. 14309). British Library, Additional Manuscript 12195 is a manuscript from the 15th century, containing a miscellany of texts in Latin and English; these lines are found on f. 112. For a detailed description of this manuscript, see Thomson (1984: 193-211, esp. 205 for this section of the manuscript).

[10] Final *g*, *k*, and *t* have in some cases an extra «otiose stroke» (Parkes, 1969: xxvi), which will not be indicated.

A lady has trapped my love, the bull began to bellow,
The cuckoo has caught the kite, the dog is in the well
I stood straight up in my stirrups I shook out of the shell
Philip with his young of a falcon 'By God!' said Jack on the hill[11]

The first half-line has four stresses and the second has three; we have an end rhyme in *-ell*/*-ill* in all lines except the refrain and the last line, and an internal rhyme in the first three lines. Finally, most half-lines have several alliterating words (*leuedi – loue – leyt*, *bolle – belle* etc.).

Complications begin with line 5. The line begins with «W*ith* a[?]m an aj». The second word is transcribed as *arm* by Madden and as *a m* in *DIMEV*. Between *a* and *m* is a smudge; after *aj* is a hole in the leaf. The *DIMEV* transcriber interprets these words as the beginning of a refrain. This interpretation is confirmed by the words «W*ith* an», written at the end of line 10. In addition, there is a half-line written in the right margin («as ryt as ra*m*is orn»). The lines indicating the place where this half-line is meant to be inserted are not clear, but seem to point to the end of line 6. While in Madden's edition in the *Reliquiae Antiquae* the marginal line is inserted after line 3, the *DIMEV* transcriber puts it after the first half-line of line 6 as part of the refrain:

With an «aj!» the bull got into the corn
but my darling love well as (up)right as a ram's horn[12]

The next four lines are fairly straightforward:

If you love a woman well either noisily (openly) or quietly (secretly)
Work her hard but give her nothing grant her all her wishes
Don't be so hardy as to offend her once
When you have done your will let her mourn quietly[13]
With an […]
[…]

[11] The form *leyt* comes from *lacchen*, 'to catch (an animal), snare, trap'. – The transcription of the poem in the *DIMEV* under no. 86 has *i-schake* for *I schok*. ME *shaken* has a number of meanings, among them 'to go, hurry, run'; *shaken out of* also means 'to shake oneself from (e.g., dust)'; see *MED* s.v. *shake(n)*. – The *MED* s.v. *faunt* glosses *fauchun fantes* as 'the young (of a falcon)'.

[12] The word *leman* is written as *lema*, with a line over the *e*, probably meant to be written over the *a*.

[13] See *MED* s.v. *bistiren* 'a) to take rigorous action […]. b) to move […]'; *grillen* '1 a) to offend, enrage'.

The last line presents some problems. It can be transcribed and understood differently.

> I swar be the leves, let hir ches, were sche wel love or bene [Madden]
>
> I swer be þe leues let her ches wer sche wel loue or leue [*DIMEV*]

With the exception of *swar/swer* (the manuscript clearly reads *swer*) both transcriptions are possible. The last word can be read as *bene* and as *leue*, but actually also as *lene* and *beue*. The hand writes the letter *u* generally as *n*; which is intended depends on the context. Given the tendency to alliterate, the last word probably begins with *l*. If one chooses the transcription *lene*, with the meanings 'to recline, lie down; lie in hiding', this could be construed as a reference to *loue stille* of line 7:

> I swear by the leaves let her choose where she will love or lie.

'Swearing by the leaves' is unclear; the most common expression in Middle English is *sweren be þe bok*, 'to swear by the book (i.e., the Bible)'. Does the author mean the leaves of the Bible or is some other *leve* intended?

This somewhat enigmatic poem has been described in the *DIMEV* as «Nonsense verses addressed to lovers», while Francis Utley (1944: 100) comments: «Text obscure. Possibly a lying poem involving a rebellious lover and the suggestion that women be allowed the mastery until they are won». This poem shares with the following pastourelle the topic of love, but while love and love-making are in the pastourelle the subject of a lively dialogue, the present poem handles this topic in the spirit of a stag-party, revelling in double entendre and crude humour.

2. *The Arundel Pastourelle*

The poem is written on f. 130v (see Fig. 2). At the top of the page are three lines from *Gui de Warewic* in light brown, faded ink:

> Isy comencent le pruesses[14] Guy
> Bon chiualer fer *e* hardy
> Q*ue* il pro[15] fist pur lamour*e* sa amie
>
> [Here begin the brave deeds of Guy,/ a good knight, fierce and hardy,/ which he accomplished for the love of his beloved]

Within the body of the poem there are two lines in the same faded writing in lighter ink, which are crossed out. The first line comes between *riche* and *riban* in the first stanza (l. 7); it is barely legible; the last word can be read as «acordem*en*t». The second crossed-out line is at the end of the first stanza. It is verse 2 of Psalm 8: «D*omi*ne d*omin*u*s* n*oste*r q*ua*m admirabile est nome*n* tuu*m* i*n* vniv*er*sa t*er*ra.» At the bottom of f. 130v is a rough drawing of a person in some kind of tunic, placed in horizontal position.

I will first give the text of the pastourelle in an edited form, i.e. with the lines arranged as verse-lines, with punctuation, word separation and hyphenation added and abbreviations expanded[16]. It should be noted, however, that in a number of cases the beginnings of a verse line are marked in the manuscript by a capital letter (e.g., in lines 3, 6 etc.) and/ or a previous full stop (*pausa*; e.g. in lines 2, 5 etc.).

§ As I stod on a day me-self vnd*er* a tr*e*:

§ I met i*n* a morneing a may i*n* a medewe,
A semilier to min sith*e* saw I n*er* non.
Of a blak bornet al was hir wede,
P*ur*filed w*ith* pellour doun to þe toon,
A red hod on hir heued, shragid al of shridis,
W*ith* a riche riban gold be-gon.

[14] Befor final *–s*, the letter *z* is expunged. This is not the beginning of the text of the romance as it is found in the manuscript on f. 1r.

[15] The vowel is unclear.

[16] I have left the thorn (þ) small, also at the beginning of a sentence; in the manuscript a capital thorn is found at the beginning of line 16. *Christ* in line 12 is abbreviated as *xpx* with a superposed line.

þ*at* birde bad on hir bok eu*er* as he yede,
Was non w*ith* hir but hirselue alon.
W*ith* a cri þan sche me sey.
Sch*e* wold a-wrenchin awey but for I was so neye.

§ I sayd to þ*at* semly þ*at Christ* should h*ir* saue,
For þe fairest may þ*at* I eu*er* met.
«Sir, God yef þe grace god happis to haue
And þi lyging of loue», þus she me gret.
þ*at* I mit becu*m* hir man I began to craue,
For noþing i*n* hirde fondin wold I let.
Sche bar me[17] fast on hond þ*at* I began to raue
And bad me fond ferþ*er* a fol forto feche.
«W*ar* o ri! þu spellis al þi speche,
þu findis hir nout hire þe sot þ*at* þu seche.»

§ For me þothe hir so fair, hir wil wold I tast
And I freyned hir of loue, þ*er*at she lowe:
«O Sire», she sayd, «hirt you for non hast!
If it be your wille, ye an sayd inowe.
It is no mist*er* your word*e* forto wast,
þ*er* most a balder brid billin on þe bow!
I wend be your semlant a chose you for chast!
It is non ned to makint so tow!
W*ar* o ri! Wet ye wat I rede?
Wend fort þ*er* ye wenin bett*er* for to spede!»

As can be seen, the pastourelle consists of a title line and three ten-line stanzas. The title line and the beginning of each stanza are set off by a paragraph mark in the manuscript. The stanzas are written continuously. The title line is syntactically linked to the first line of the first stanza. It is an opening line modelled on a frequent introductory line of medieval pastourelles such as *L'autrier quant je chevauchoie* (The other day when I rode out) or *As I me rode þis endre day* (As I *rode* out the other *day*). A number of pastourelles have a refrain, but it is unlikely that this head line was used in this way, as the line is not repeated or indicated as in the previous poem. The lines have an irregular number of stresses (most often four) and an irregular number of alliterations, missing in some lines and adding up to four in others. The rhyme-scheme of each stanza is fairly regular: lines 1 to 8 have alternate rhymes, while lines 9 and 10 form a couplet (a-b-a-b-a-b-a-b-c-c). In two cases the rhyme words

[17] *me* inserted above the line.

were probably originally different: for rhyme reasons we should have *shrede(s)* in l. 6 instead of *shrides* and *fet* in l. 19 instead of *feche*; in both cases these are possible alternative forms[18].

Before translating the pastourelle, I would like to discuss a palaeographical and linguistic crux. In the manuscript we find twice the same words put into the mouth of the woman. They consist of a capital letter (*W* or *Q*) with a superscript sign (superior *a*) plus *o* and *ri*. The first occurs at the beginning of l. 20, on the photo of the manuscript at the end of the third-last line of the second stanza. The second instance is in l. 30 and is found on the photo at the beginning of the penultimate line of the third stanza, after the first word (*tow*). Madden in the *Reliquiae Antiquae* transcribed the first occurrence as *Quaer* and the second as *W . . . ri*. This transcription was taken over by Brandl and Zippel and by all subsequent editors of this text. The *DIMEV* gives *with a riwet* for l. 30[19].

When looking at the manuscript, it is clear that the two passages are identical: we have a capital letter with a superscript sign of abbreviation, followed by *o* and by *ri*. The first problem concerns the capital letter: is it a *Q* or a *W*? In the two poems on f. 130r and 130v all occurrences but one of the letter *w* are written with additional two loops on the middle horizontal line, as in *tow*, the first word of the last but one line of the third stanza. In only one case is the letter *w* written without the loops. This form is used in *was* in l. 9; in the photo *was* is the penultimate word in the line immediately below the first crossed out line. Despite some uncertainty, a transcription of the capital letter as *W* seems both possible and likely. *Quar* or *Quaer* would have to be Scottish, which is not the dialect of the poem. The superscript sign (superior *a*) can be interpreted as *ar* on the basis of Latin palaeography, which gives us *war*. These words come at the beginning of the penultimate line of stanzas 2 and 3. It is interesting to note that in the same position in the first stanza we have a similar phrase, *with a cri*, which, however, is clearly distinct in writing.

What is the meaning of *war o ri*? In both lines, these words are almost certainly an exclamation. In the first instance the woman continues: *þu spellis al þi speche* (you are wasting all your words); in the second instance she adds: *wet ye wat i rede* (do you know what I advise?). The word *war* can be connected with ME *war(e)* ‘aware’, also *be ware*

[18] For *shridis*, see below; for *fet* instead of *feche*, see *MED* s.v. *fecchen* and *fetten*.

[19] See Wright & Halliwell (1845: II, 19-20); Brandl & Zippel (1917: 128); Paden (1987: II, 430); Conlee (1991: 301-302); *DIMEV* 628. In Reichl (1987: 42-43), I transcribed these words as *War o rier*, erroneously interpreting the final upward stroke of *ri*, marking the i-dot, as an abbreviation of *er*.

'beware!' Here it seems to be an exclamation similar to the hunting cry in *Sir Gawain and the Green Knight*: «Þe hindez were halden in with hay! and war!» (l. 1158, ed. Tolkien *et al*., 1967: 32). Similarly we find *war* as an exclamation in Anglo-Norman ('look out!'), also the form *warrei* ('attack!') in Gaimar's *Estoire des Engleis*[20]. The latter (*warr-e-i*) might be a variant of *war-o-ri* in the Arundel pastourelle. – The poem can then be translated as follows:

As I stood one day on my own under a tree:

I met one morning a maiden in a meadow –
I have never seen one more attractive to my sight.
Her dress was made of black burnet[21],
Trimmed with fur down to her toes,
With a red hood on her head, ornamented with cloth-strips[22],
With a precious ribbon, trimmed with gold.
This maiden was deep in her book[23] as she[24] was walking along,
All by herself, with no one with her.
She cried out when she saw me.
She would have turned away, had I not been so near.

I said to that pretty one that Christ should save her,
The most beautiful maiden that I have ever met.
«Sir, God give you the grace to have good luck
And the falseness of love,» so she greeted me[25].
I began to implore her to become her man,
Unwilling to desist from wooing the damsel for anything.

[20] See *AND* s.v. *gar, war*; *warrei*.

[21] See *MED* s.v. *burnet*: '1. (b) a brown woolen cloth of fine quality'.

[22] See *MED* s.v. *shraggen*: '1. (b) ppl. shragged, having a jagged edge'; *MED* s.v. *shrēde*: '1. (b) a strip of material; an ornamental strip of material hanging from the edge of a garment'. Paden translates «edged with precious lace» (1987: II, 431), Conlee glosses the expression as «decorated with lace» (1991: 301).

[23] Paden translates «lingered over her book» (1987: II, 431), Conlee suggests «looked upon her book» (1991: 301).

[24] The text has normally *sche*, but here *he* (= *heo*), typical of the South and the west Midland.

[25] The form *lyging* can be connected to two verbs; see *MED* s.v. *līing(e* ger. (1): '1.(a) Being in, or adopting, a reclining posture […] (d) an act of sexual intercourse', and *līing(e* ger. (2): '1. (a) Lying, deceit, falsehood; cheating.' Paden has «deceptions of love» and Conlee «falsehoods of love». Given the outspoken attitude of the young woman, the sexual connotations of 'lying down' are also a possibility.

She countered my arguments so firmly[26] that I got into a frenzy,
And told me to seek further to get a fool.
«*War o ri*! You waste your words.
You won't find her here, the silly person you are looking for.»

Because I found her so beautiful, I wanted to test her resolve
And sought her love, about which she laughed.
«O Sir,» she said, «don't hurt yourself with too much urgency!
By your leave: you have said enough.
It isn't necessary to waste your words:
A bolder bird has to peck on the bough!
I thought to have recognized you as chaste by your appearance!
There is no need to be so insistent[27]!
War o ri! Do you know what I advise?
Go to where you think to have better success!»

The young woman is called *mai*, *birde* and *hirde*. *Mai* (maiden) and *hirde* (shepherdess) are expected; *birde* is glossed in the *MED* as 'a woman of noble birth; damsel, lady, lady in waiting'[28]. With an exalted position tallies both the young woman's dress and her carrying a book. The book is almost certainly a religious book, most probably a psalter, the most common devotional book, also for the laity. The possession of such a book presupposes a fairly wealthy person. This is also suggested by the woman's fashionable apparel: *blak bornet, purfiled with pellour doun to þe toon, red hod, shraged as of shridis, with a riche riban gold be-gon* (l. 4-7). In many pastourelles the shepherdess is dressed simply, if not poorly, and fine clothes play an important role as bribes. In the Middle English Harley pastourelle, for instance, the man offers to clothe the girl beautifully (*comeliche*), but is rebuffed by her, who insists that it is better to wear thin clothes without vice than silk robes and sink into sin: «Betere is were þunne boute last/ þen syde robes and synke in-to synne» (cf. Fein et *al.*, 2014: art. 35, vv. 15-16)[29]. In the Arundel pastourelle the young woman does not have to be bribed, she is well-dressed already. The poem plays out the core motives of the pastourelle – the encounter

[26] See *MED* s.v. *bēren* v. (1); *bēren on hond*: 'persuade (sb.), try to convince (sb. that sth. is true)'; here the sense is probably 'countered my arguments', 'opposed me'.

[27] See *MED* s.v. *tough* adj. '3 (b) *maken hit* ~', 'to be arrogant or obstinate'; see also Robinson's note on Chaucer's *Troilus and Criseyde*, II, 1025 (1957: 820).

[28] See *MED* s.v. *birde* n. (1); this is the most common meaning of the word; *birde* is also used for the Virgin Mary and it can designate a man of noble birth, also any young person.

[29] On the role of clothes in the pastourelle, see Heller (2019).

of knight and shepherdess, their debate and its result – but with unexpected turns. The social distinctions are somewhat blurred and the protagonists remain undefined. There is a contrast between the elegant appearance of the damsel and her characterisation as a shepherdess as well as between her wealth and perhaps learning on the one hand and the vivid and scolding tone of her repartees, in particular her mocking of the man's masculinity in line 27 (*þer most a balder brid billin on þe bow*). The first person narrator and male protagonist remains vague; he might be a cleric, if l. 28 (*I wend be your semlant a chose you for chast*) is interpreted accordingly (cf. Conlee 1991: 302), but he might also be the proto-typical knight. Whatever his position, he is definitely the weaker partner in the dialogue. The woman of the Arundel pastourelle is no fool and joins her sisters of the poems in which the male protagonist loses out, has no chance and is, as here, mockingly sent away to try his luck somewhere else.

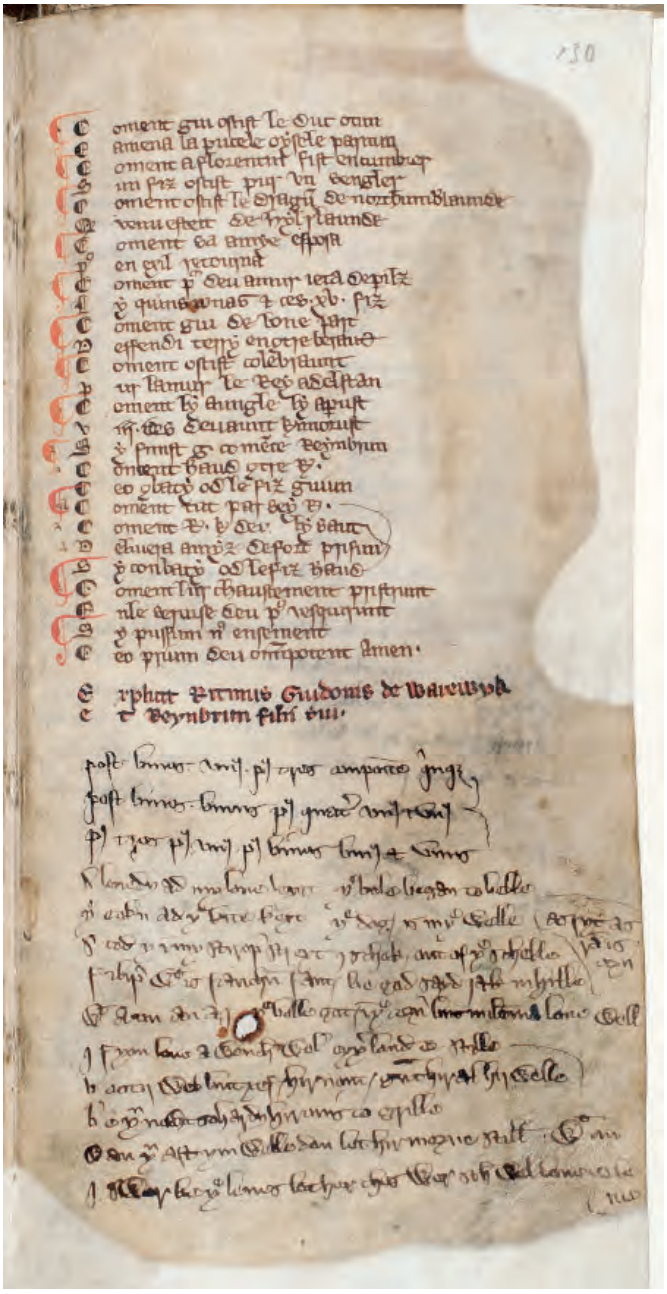

Fig. 1: London, College of Arms, MS Arundel 27, f. 130r.

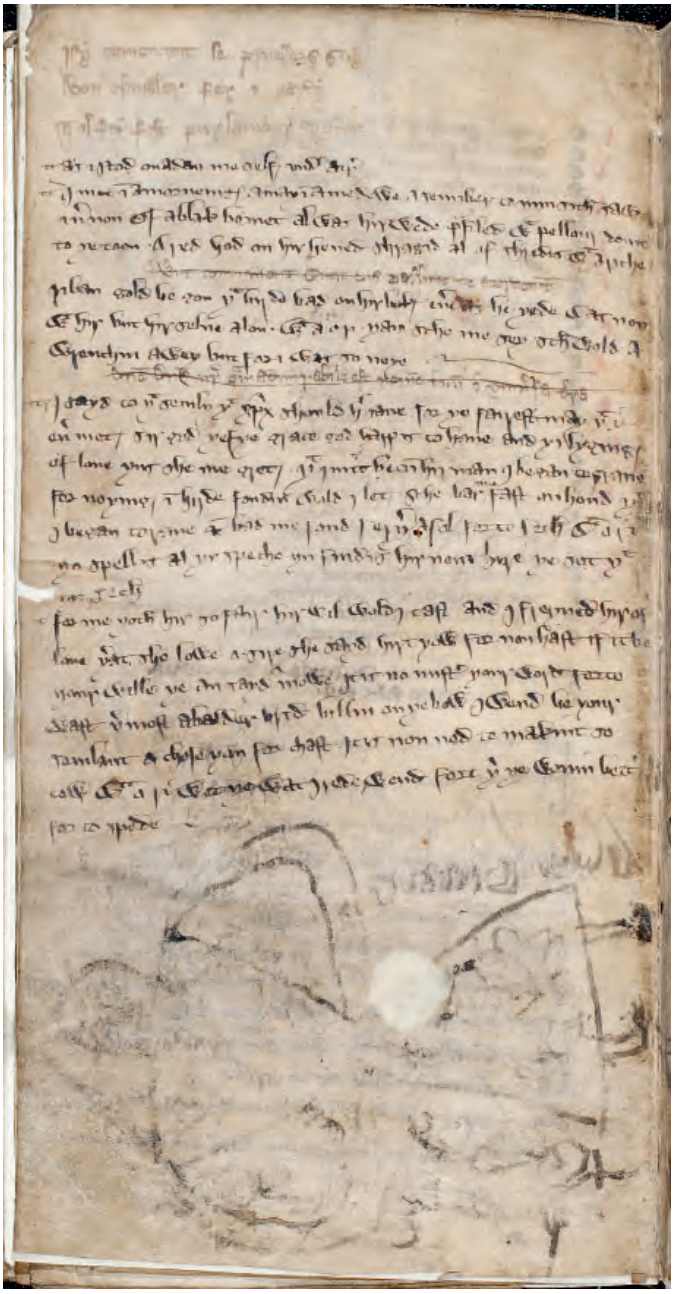

Fig. 2: London, College of Arms, MS Arundel 27, f. 130v.

References

AND = Stone, L.W., Rothwell, W., & Reid, T.B.W. (eds.). (1977-1992). *Anglo-Norman Dictionary* (7 fascicles). London: Modern Humanities Research Association. Online edition (second edition): *AND*^{2} *Online Edition*. (2023). Aberystwyth University. <https://anglo-norman.net>

Bartsch, K. (ed.). (1870). *Romances et Pastourelles Françaises des XIIe et XIIIe Siècles. Altfranzösische Romanzen und Pastourellen*. Leipzig: F.C.W. Vogel.

Bec, P. (1977-1978). *La lyrique française au Moyen-Âge (XII^e – XIII^e siècles)* (2 vols.). Poitiers: A. & J. Picard.

Black, W.H. (1829). *Catalogue of the Arundel Manuscripts in the Library of the College of Arms*. London: Printed by S. and R. Bentley. <https://archive.org/details/CatalogueOfTheArundelManuscriptsIn/page/n65/mode/2up?view=theater>

Brandl, A., & Zippel, O. (eds.). (1917). *Mittelenglische Sprach- und Literaturproben*. Leipzig: Weidmannsche Buchhandlung.

Conlee, J.W. (ed.). (1991). *Middle English Debate Poetry: A Critical Anthology*. East Lansing, MI: Colleagues Press.

DIMEV = Mooney, L.R., Mosser, D.W., Solopova, E., Thorpe, D., Radcliffe, D.H., & Hatfield, L. (eds.). *The «Digital Index of Middle English Verse»: An Open-Access, Digital Edition of the «Index of Middle English Verse»*. <www.dimev.net>

Ebin, L. (1980). Dunbar's Bawdy. *The Chaucer Review*, 14 (3), 278-286.

Ewert, A. (ed.). (1933). *Gui de Warewic: Roman du XIIIe siècle* (2 vols.). Les classiques francais du moyen age, 74-75. Paris: É. Champion.

Fein, S., Raybin, D., & Ziolkowski, J. (eds. and trans.). (2014). *The Complete Harley 2253 Manuscript. Volume 2*. TEAMS Middle English Text Series. Kalamazoo, MI: Medieval Institute Publications. < https://d.lib.rochester.edu/teams/publication/fein-harley2253-volume-2>

Friedman, A.B. (ed.). (1956). *The Viking Book of Folk Ballads of the English-Speaking World*. New York: The Viking Press.

Gaunt, S., Harvey, R., & Paterson, L. (eds.). (2000). *Marcabru. A Critical Edition*. Cambridge: D.S. Brewer.

Gravdal, K. (1985). Camouflaging Rape: The Rhetoric of Sexual

Violence in the Medieval Pastourelle. *Romanic Review*, 76 (4), 361-373.

Gravdal, K. (1991). *Ravishing Maidens: Writing Rape in Medieval French Literature and Law*. Philadelphia: University of Pennsylvania Press.

Harris, C.M. (2016). Rape Narratives, Courtly Critique, and the Pedagogy of Sexual Negotiation in the Middle English Pastourelle. *Journal of Medieval and Early Modern Studies*, 46 (2), 263-287.

Harris, C.M. (2022). Sexuality, Pedagogy, and Women's Emotions in Middle English Songs. In A.K. Grau & L. Colton (eds.), *Female-Voice Song and Women's Musical Agency in the Middle Ages*. Brill's Companions to the Musical Culture of Medieval and Early Modern Europe, 5. Leiden: Brill, 279-319.

Heller, S.-G. (2019). The Lexicon of Apparel in the Pastourelle Corpus: Refashioning Shepherdesses. In G.R. Owen-Crocker & M.C. Hyer (eds.), *Refashioning Medieval and Early Modern Dress: A Tribute to Robin Netherton*. Woodbridge: The Boydell Press, 175-190.

IMEV = Brown, C., & Robbins, R.H. (1943). *The Index of Middle English Verse*. New York: Columbia University Press. And: Robbins, R.H., & Cutler, J.L. (1965). *Supplement to the Index of Middle English Verse*. Lexington: University of Kentucky Press.

Jeanroy, A. (1969). *Les origines de la poésie lyrique en France au Moyen Âge. Études de littérature française et comparée* (4th ed.). Paris: Honoré Champion.

Mackenzie, W.M. (ed.). (1970). *The Poems of William Dunbar*. London: Faber and Faber.

MED = Kurath, H., Kuhn, S.M., & Lewis, R.E. (eds.). (1952-2001). *Middle English Dictionary* (115 fascicles). Ann Arbor, MI: University of Michigan Press. Online edition: <http://quod.lib.umich.edu/m/middle-english-dictionary/>

Oakden, J.P. (1930-1935). *Alliterative Poetry in Middle English: The Dialectal and Metrical Survey* (2 vols.). Manchester: Manchester University Press.

Paden, W.D. (ed. and trans.). (1987). *The Medieval Pastourelle* (2 vols.). New York: Garland.

Paden, W.D. (1989). Rape in the Pastourelle. *Romanic Review*, 80 (3), 331-349.

Parkes, M.B. (1969). *English Cursive Book Hands 1250-1500*. Oxford: Clarendon Press.

Reichl, K. (1987). Popular Poetry and Courtly Lyric: The Middle

English Pastourelle. *Yearbook of Research in English and American Literature*, 5, 33-61.

Reichl, K. (2000). Debate Verse. In S. Fein (ed.), *Studies in the Harley Manuscript. The Scribes, Contents, and Social Contexts of British Library MS Harley 2253*. Kalamazoo, MI: Medieval Institute Publications, 219-239.

Robinson, F.N. (ed.). (1957). *The Works of Geoffrey Chaucer*. London: Oxford University Press.

Sandison, H.E. (1913). *The "Chanson d'Aventure" in Middle English*. Bryn Mawr College Monographs, 12. Bryn Mawr, PA: Bryn Mawr College.

Scattergood, J. (1996). Courtliness in Some Fourteenth-Century English Pastourelles. In Id., *Reading the Past: Essays in Medieval and Renaissance Literature*. Dublin: Four Courts Press, 61-80.

Scattergood, J. (2005). The Love Lyric before Chaucer. In T. Duncan (ed.), *A Companion to the Middle English Lyric*. Cambridge: D.S. Brewer, 39-67.

Spetia, L. (2012). The Pastourelle as a Popular Genre. In K. Reichl (ed.), *Medieval Oral Literature*. Berlin: de Gruyter, 581-599.

Stevens, J. (1961). *Music and Poetry in the Early Tudor Court*. London: Methuen.

Thomson, D. (1984). *Descriptive Catalogue of Middle English Grammatical Texts*. New York: Garland.

Tolkien, J.R.R., Gordon, E.V., & Davis, N. (eds.). (1967). *Sir Gawain and the Green Knight* (2nd ed.). Oxford: Clarendon Press.

Utley, F.L. (1944). *The Crooked Rib: An Analytical Index to the Argument about Women in English and Scots Literature to the End of the Year 1568*. Columbus, OH: The Ohio State University.

Walther, H. (1969). *Initia carminum ac versuum Medii Aevi posterioris Latinorum. Alphabetisches Verzeichnis der Versanfänge mittellateinischer Dichtungen* (2nd ed.). Göttingen: Vandenhoeck & Ruprecht.

Wright, T., & Halliwell, J.O. (eds.). (1845). *Reliquiae Antiquae: Scraps from Ancient Manuscripts, Illustrating Chiefly Early English Literature and the English Language* (2 vols.). London: John Russell Smith.

Zink, M. (1972). *La Pastourelle: Poésie et folklore au moyen âge*. Paris: Bordas.