

## ARRAY AS MOTIF IN THE *CLERK'S TALE*

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Studies of Chaucer's *Clerk's Tale*, noting Griselda's several robings and disrobings in the story, have tended to elucidate them in terms of folk tale and religion.<sup>1</sup> Chaucer's sources for the tale, Petrarch's *de Insigni Obedientia et Fide Uxoris* and the anonymous French *Le Livre Griseldis*, also mention her changes of clothing: the new clothes in which Griselda is dressed at her marriage, the smock in which she returns home, the old clothing with which her father attempts to cover her nakedness, the ragged dress in which she serves at her husband Walter's pretended second marriage, and the fine clothes in which she is dressed again at the end. Critical examination has shown that for these descriptions Chaucer chose details from his French source, and thus achieved a greater realism than he found in Petrarch's version.<sup>2</sup> No scholar, however, has examined how Chaucer used the motif of array throughout his telling of the tale. From such an analysis, we can see that one of his methods for giving greater psychological coherence to a rather improbable story of wife-testing, is to exploit the different meanings, political/social or spiritual/personal, that Walter and Griselda attach to the clothing. This array, since it both conceals and reveals, also expresses and emphasizes the theme of knowledge in the tale. An understanding of Chaucer's use of the motif thus helps us to a fuller appreciation of the meanings he found and developed in this story.<sup>3</sup>

Clothing and array are first mentioned in Part II, in the account of Walter's careful preparations for wedding Griselda. The jewels and rich clothing (253-259) indicate social status and are necessary since he has decided to marry a poor girl rather than an aristocrat.<sup>4</sup> Chaucer then stresses by verbal repetition the array of the palace ("And al the paleys put was in *array*"; 262), and of the marquis and his entourage, to which he devotes an entire stanza:

This roial markys, richely *arrayed*,  
Lordes and ladyes in his compaignye,  
The whiche that to the feeste weren yprayed,  
And of his retenue the bachelrye,  
With many a soun of sondry melodye,

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Unto the village of the which I tolde,  
In this *array* the righte wey han holde.

(267-273)

Chaucer again repeats the word when he explains that Griselda was "ful innocent,/That for hire shapen was al this *array*" (274-275). This emphasis is not found in the sources, which mention the *apparatus* or *appareil* only once.<sup>5</sup> Chaucer has thus particularly underlined Walter's concern for appearance, as well as the social distance between the splendid Walter and the simple Griselda.<sup>6</sup>

By combining details from both his sources, Chaucer again elaborates his description when Walter has Griselda stripped and then re clothed and decked with jewels. He gives Petrarch's explanation (2.65-66) for the new clothing: "And for that no thyng of hir olde geere/She sholde brynge into his hous" (372-373). Also from Petrarch (2.69-71) come the details of the hair-combing (379-380), and from the French Chaucer took, and made more pointed, the explanation of the feelings of the noble ladies: "Of which these ladyes were nat right glad/To handle hir clothes, wherinne she was clad" (375-376).<sup>7</sup> The rhetorical question that Chaucer has added here, "Of hire array what sholde I make a tale?" (383), calls critical attention to Griselda's new clothes and all the outward show that Walter has contrived.

This authorial insertion directly precedes the first connection of array with knowing: "Unnethe the peple hir knew for hire fairnesse,/Whan she translated was in swich richesse" (384-385). The difficulty that people have in recognizing Griselda in the new marquesa is stressed in the lines that follow (396-406). To his sources' statement that even those who had known her all her life would have sworn that she was not Janicula's daughter, Chaucer adds the forceful conclusion: "Hen thoughte she was another creature" (406). Walter had perceived Griselda's virtue even when she was a poor peasant (232-241), but only when they have seen her fine conduct as marquesa do the people appreciate his sagacity in seeing below the surface, in distinguishing reality from appearance:

And for he saugh that under low degree  
Was ofte vertu hid, the peple hym heelde  
A prudent man, and that is seyn ful seelde.

(425-427)

The people feel that her new dress and behavior show a change from the Griselda they have known, and only with time do they come to realize that these excellences had always been within her. Their simple confusion about Griselda is thus resolved quickly and easily, but the problem of knowing Griselda's virtue, first suggested here, becomes the critical issue of the tale.

The central action of the story, Walter's celebrated testing of Griselda, begins in Part III, and its stated motivation reveals Chaucer's concern with the theme of knowing: "This markys in his herte longeth so/To tempte

his wyf, hir sadnesse for to knowe" (451-452). Although Walter's claim that his people resent being subject to the low-born Griselda (482-483) is recognized by the reader as a fabrication (see 407-420, 428-441), the issue of Griselda's rank and appearance *is* truly related to his desire not just to test her steadfastness, but to understand it. She was "translated" (385) at her marriage by her new clothes, and Walter now seeks to find out whether she is constant. That he wants to know whether she is true, not just to her promise to him, but to what he had seen her to be when he chose her, is suggested by the way he begins the first test:

"Grisilde," quod he, "that day  
That I yow took out of youre povere array,  
And putte yow in estaat of heigh noblesse,—  
Ye have nat that forgotten, as I gesse?"

(466-469)

Both the expansion and the emphasis upon array here distinguish Chaucer's presentation from that of his sources.<sup>8</sup> Chaucer has already stressed Walter's preoccupation with rich array as a sign of high rank. Now he has the marquis explicitly remind Griselda at once of her former clothing and of the great elevation in status for which her change in array stands. Thus Griselda must pass, and does pass, this test of constancy not just by obeying immediately, but by not changing. As Walter had looked and pondered upon the "chiere" (238) of Griselda when he first saw her, he now scrutinizes her for signs of change:

For now gooth he ful faste ymaginyng  
If by his wyves cheere he myghte se,  
Or by hire word aperceyve, that she  
Were chaunged; but he nevere hire koude fynde  
But evere in oon ylike sad and kynde.

(598-602)

He needs to be convinced that her new clothing, her elevation in social position, have not changed the "sad corage" (220) that he had admired in her originally.

Clothes are again a significant item in the discussion between husband and wife on the occasion of the second test. Walter presents it, as he had the first one, in political and social terms: his people cannot endure that her son, of the blood of Janicula, should be their lord (624-637). He makes no mention of clothes here, but Griselda does in her reply. After stating her complete submission to his will, she continues, more specifically and forcefully in Chaucer than in his sources:<sup>9</sup>

For as I lefte at hoom al my clothyng,  
Whan I first cam to yow, right so," quod she,  
"lefte I my wyl and al my libertee,  
And took youre clothyng; wherfore I yow preye,  
Dooth youre plesauce, I wol youre lust obeye.

(654-658)

She makes it clear that she has not forgotten that change of clothes on her wedding day, and as if answering his reminder in the first test (466-469), she carefully presents those actions as hers, not his: "*I lefte . . . al my clothyng . . . And took youre clothyng*" (cf. 467-468: "That *I yow took* out of youre povere array,/*And putte* yow in estaat of heigh noblesse"). To show that the new array has not changed her as Walter seems to fear, she explains that to her it stands not for the high status, which he keeps stressing, but for the new will (his) that she accepted at her marriage. Walter and Griselda see different symbolic meanings in Griselda's clothing, and Chaucer has emphasized this difference of interpretation so that their misunderstanding of each other makes the behavior of this unusual couple appear more coherent and comprehensible to the reader. The very clothes that Griselda sees as the symbol of her perfect devotion are viewed by Walter as a potentially deceptive status-symbol.

At this point Walter has become almost bewildered: he is pleased by Griselda's perfect constancy in this test also (672), but "he caste adoun/His eyen two, and wondreth that she may/In pacience suffre al this array" (668-670). This analysis of the frustration that the testing has produced is original with Chaucer, and his use of *array* is especially significant. Here it means "treatment, ill-treatment," but we also recall, as we read the word here, its many other appearances in the tale with its other meanings: preparation, arrangement, clothing, magnificence.<sup>10</sup> The *array* that Griselda endures from Walter thus comes to include her new garments, which they both interpret symbolically—but differently—as well as the tests by which he attempts to know her constancy. Chaucer's use of the word here to characterize the testing connects the clothes, often described in the tale as *array*, with the theme of knowledge, the motivation for Walter's ill-treatment of his wife. He also particularly analyzes Walter's difficulty in interpreting the results:

This markys wondred, evere lenger the moore,  
 Upon hir pacience, and if that he  
 Ne hadde soothly *knowen* therbifoore  
 That partly hir children loved she,  
 He wolde have wend that of *som subtiltee*,  
 And of malice, or for crueel corage,  
 That she hadde suffred this with *sad* visage.  
 (687-693)

Although Griselda shows nothing but that very *sadnesse* which Walter wants to know in her, his suspicion of "som subtiltee," a Chaucerian addition (cf. Petr. 4.39-42; *Livre* 4.18-22), reveals that he now almost doubts her because of it. The Clerk's comment at the conclusion of this test confirms that Griselda's symbolization of her new clothes as her putting on of her husband's will (654-658) is true:

For which it semed thus, that of hem two  
 Ther nas but o wyl; for, as Walter leste,  
 The same lust was hire plesance also.

(715-717)

Chaucer's interest in this point is shown by the fact that he here follows Petrarch's lengthier analysis (4.47-53) rather than the briefer account in his French source (4.28-31). He also connects the two passages and underlines this idea by repetition of the word *wyl*.<sup>11</sup>

In the discussion of dowry that marks the seeming divorce of Walter and Griselda, the third test, Griselda's change of clothes at her wedding is again recalled and used symbolically. Chaucer has altered his sources' version of her speech here, and by his addition of her emotional exclamation and statement of the mutability she has found in love (852-861), he has separated her reference to the clothes into two parts (848-851, 862-889). Walter has granted, ironically, that she may take her dowry back home with her, and in the sources she states clearly that this dowry cannot be her clothes, for she left them behind when she married him (Petr. 5.22-26; *Livre* 5.33-38). In Chaucer's version, however, she first responds:

"But ther as ye me profre swich dowaire  
 As I first broghte, it is wel in my mynde  
 It were my wrecched clothes, nothyng faire,  
 The whiche to me were hard now for to fynde.

(848-851)

Since Chaucer has deliberately put these inconsistent words in her mouth, we must consider what she means by this dowry of old clothes which she brought with her and which will be hard now for her to find. Earlier she had compared her old clothing to "my wyl and al my libertee" (656). Since she abandoned these and put on her husband's will when she married, she may well be uncertain where this old self, which she now needs since she is no longer to be his wife, can be found. In her confusion here Chaucer again suggests the personal meaning that Griselda has always given to clothes. At the very beginning of her speech, indeed, she clearly rejected the political/social meaning that Walter had given to them, as she explains that she never accepted for herself the high station to which Walter had raised her (814-831). Only after Chaucer has her express her new understanding of how old love changes (855-857), however, does she accurately recall what happened to her old clothes and clearly identify what dowry she brought:

"My lord, ye woot that in my fadres place  
 Ye dide me streepe out of my povre weede,  
 And richely me cladden, of youre grace.  
 To yow broghte I noight elles, out of drede,  
 But feith, and nakednesse, and maydenhede;  
 And heere agayn your clothyng I restoore,  
 And eek your weddyng ryng, for everemore.

(862-868)

Not clothes, but the nakedness of virginity, was her dowry. This realization, and the significance of her *maydenhede*, are more prominent in Chaucer than in the sources.<sup>12</sup> Such emphasis throughout the speech gives added force to Griselda's final request for, and interpretation of, the smock:

“Wherefore, in gerdon of my maydenhede,  
Which that I broghte, and nocht agayn I bere,  
As voucheth sauf to yeve me, to my meede,  
But swich a smok as I was wont to were,  
That I therwith may wrye the wombe of here  
That was youre wyf.

(883-888)

When Walter grants her this (890-891), he is acknowledging her right to at least the status of a former wife.

Since both understand that this smock expresses her position as ex-wife and ex-mother, they here agree upon the interpretation to be given to clothing, as they had not at the time she was dressed for her wedding. That former scene is now both clearly recalled, and cancelled out. On that day Walter had presented her to his people (366-371), and then publicly “he bad/That wommen sholde dispoillen hire right theree” (373-374). This time Griselda strips herself: “Biforn the folk hirselves strepeth she” (894). Much array had preceded her marriage (260-273), but now there is none. The procession that follows her home (“The folk hire folwe, wepyng in hir weye”; 897) is also a direct contrast to the one that escorted her to the palace (“With joyful peple that hire ladde and mette,/Conveyed hire”; 390-391). Nor is her return home a simple and complete re-establishment of the past. Chaucer chose to follow his French source (5.60-63) here, rather than Petrarch, and to explain what happened when Griselda's father tried to cover her with “hire olde coote” (913):

But on hire body myghte he it nat brynge,  
For rude was the clooth, and moore of age  
By dayes fele than at hire mariage.

(915-917)

In accordance with the meaning that has been given to the smock, Griselda cannot fit into her old clothes now, for she has been a wife and mother.<sup>13</sup>

Chaucer's narration of the third test, in contrast to that of his sources, also emphasizes the theme of knowledge, which he develops in this tale. He begins Part V with an explicit statement of Walter's continuing attempt to know Griselda: “Fully to han experience and loore/If that she were as stidefast as bifoore” (788-789). Besides speaking of the dowry, husband and wife exchange remarks on what they have learned, Walter about status:

But now knowe I in verray soothfastnesse  
That in greet lordshipe, if I wel avyse,  
Ther is greet servitude in sondry wyse.

(796-798)

Griselda about love:

"But sooth is seyde—algate I fynde it trewe,  
For in effect it preeved is on me—  
Love is nocht oold as whan that it is newe.

(855-857)

Each professes disillusionment, a realization of the failure of that belief upon which their previous conduct had been based. Walter chose to disregard rank and marry a humble girl, but he now claims to admit his error: "I may nat doon as every plowman may" (799). Griselda, whose own constancy has never faltered, now understands that love is in fact inconstant. Her recognition of mutability here, which enables her at last to remember correctly her change from old to new clothes at the time of her marriage (862-864), also relates the motif of array to the theme of knowing in the tale. The reader, however, knows that this new knowledge to which Walter and Griselda lay claim is not real. Walter's is false, because he is intentionally lying here as part of his test. Griselda, on the other hand, speaks sincerely, but still her words are untrue. Walter has not ceased to love her, despite his appearing to have done so. Walter has, indeed, some difficulty in keeping up his pretense before Griselda: "But wel unnethes thilke word he spak,/But wente his wey, for routhe and for pitee" (892-893). His effort to know her has enmeshed them both in deceptive appearances and false claims to knowledge.

The preparations for Walter's second marriage, which constitutes the final test, feature again the contrast between poor and rich array. Already in Part IV when Walter summoned the children, the array of their entourage and particularly of the daughter was noted:<sup>14</sup>

... and lordes many oon  
In riche *array*, this mayden for to gyde . . .  
*Arrayed* was toward hir mariage  
This fresshe mayde, ful of gemmes cleere;  
Hir brother, which that seven yeer was of age  
*Arrayed* eek ful fressh in his manere.

(775-776, 778-781)

Chaucer, unlike his sources (Petr. 6.1-3; *Livre* 5.68-70), stresses this array again at the beginning of Part VI of the tale: "in swich pompe and richesse/ That nevere was ther seyn with mannes ye/So noble *array* in al West Lumbardy" (943-945). Here, as before the first marriage, we are carefully shown how concerned Walter is for splendid display. The test really begins, however, when Walter summons Griselda and asks her "The chambres for t'arraye in ordinaunce" (961). Just as important to Walter is her own array, which he goes out of his way to mention in his instructions: "Thogh thyn array be badde and yvel biseye,/Do thou thy devoir at the leeste weye" (965-966). Originally, when he had brought her to his palace, he first dressed her in rich clothes. Her behavior there in her own poor garb is what he now

wants to see. As she was not proud of her rich garments before, however, so now "Right noght was she abayst of hire clothyng,/Thogh it were rude and somdeel eek torent" (1011-1012). Even when she goes thus to greet the new marquesa, whose "array, so richely biseye" (984) properly indicates her high social rank, Griselda shows no signs of distress or embarrassment, but only "glad cheere" (1013).

At the banquet, however, Griselda's perfect behavior as a hostess toward all the guests causes comment because of her appearance:

But ay they wondren what she myghte bee  
That in so povre array was for to see,  
And koude swich honour and reverence.

(1019-1021)

Before, the people had been surprised at how well the newly-dressed Griselda conducted herself as marquesa and had been amazed at Walter's prudence in perceiving her virtue through her peasant dress. Now these guests see what Walter had seen long ago: a poorly-dressed woman acting with true nobility. Walter's reaction to the disturbing contrast of appearance and reality that Griselda seemed to present was to remove her from her low circumstances and make her, and dress her as, his marquesa. Having transformed her outwardly, however, he then was driven to test her, and in this attempt to know her, he stripped her of all he had given her: children, marriage, and rich clothes. Her unswerving devotion to him is again demonstrated here by her service at the banquet, but only from Griselda's comments on his richly-dressed, aristocratic bride does Walter gain the knowledge that enables him to end the testing. Griselda says:

"O thyng biseke I yow, and warne also,  
That ye ne prikke with no tormentynge  
This tendre mayden, as ye han doon mo;  
For she is fostred in hire norissyng  
Moore tendrely, and, to my supposynge,  
She koude nat adversitee ençure  
As koude a povre fostred creature."

(1037-1043)

Although in both of the sources she also gives the youth of the girl as a reason why Walter should not test her (Petr. 6.40; *Livre* 5.114), Chaucer omits this. He allows Griselda to make her point purely in the political/social terms Walter had continually employed in his demands. She makes him realize that her poverty, which has in one way been responsible for her trials (because as a poor girl become a marquesa she appeared changeable), has actually enabled her to endure them.

When Walter has heard this, he can stop the testing, and as he does so, he expresses the satisfactory conclusion in terms of dress:

I have they feith and thy benyngnytee,



As wel as evere womman was, assayed,  
 In greet estaat, and povreliche arrayed.  
 Now knowe I, dere wyf, thy stedfastnesse.

(1053-1056)

The reference to array here is original with Chaucer and reveals again that clothing is a critical element in his conception and narration of this story. Now that Griselda has not only shown her steadfastness by consistency of behavior despite outward circumstances and dress but also clarified the significance of her humble origin, Walter's epistemological problem, his search for the reality behind Griselda's various appearances, is solved. Chaucer's addition to Walter's defense of the testing, that he did it "Til I thy purpos knewe and al thy wille" (1078), also confirms the importance of this motive in his version. The last mention of array in the tale makes clear that the inconsistency of appearance and reality that Griselda has presented is indeed ended. Chaucer devotes an entire stanza to her dressing:

This ladyes, whan that they hir tyme say,  
 Han taken hire and into chambre gon,  
 And strepen hire out of hire rude array,  
 And in a clooth of gold that bryghte shoon,  
 With a coroune of many a riche stoon  
 Upon hire heed, they into halle hire broghte,  
 And ther she was honured as hire oghte.

(1114-1120)

The ladies evince no reluctance to touch her poor clothes this time as they had when they dressed her for her wedding (375-376). For a second time that scene is recalled (cf. 894-895); here the effect is not a cancelling out, but a restoration. The reference to cloth of gold and the last line here are original with Chaucer and establish the complete suitability of rich array for Griselda. This wedding banquet is grander than the first one, too (1125-1127), for in a sense the marriage of Walter and Griselda is just beginning, now on the basis of full understanding.

The moral applied by Petrarch at the end of the tale is recorded by Chaucer (1142-1162), but it is curiously truncated and does not form his final conclusion. In Petrarch (and *Le Livre Griseldis*) the difference between human and divine testing and the reason for the latter is made perfectly clear. God tries us and allows us to be harrassed by many scourges, "not so that he may know our will, which he knew before we were created, but so that our frailty may become known to us by clear and familiar proofs" (6.75-78, my translation; cf. *Livre* 6.39-42). Chaucer obscures this:

Nat for to knowe oure wyl, for certes he,  
 Er we were born, knew al oure freletee;  
 And for oure beste is al his governaunce.  
 Lat us thanne lyve in vertuouus suffraunce.

(1159-1162)

His treatment of the moral suggests that his interest in the tale is not simply religious. Consonant with this, the Clerk's conclusion (1163-1176), as well as the *Envoi*, deals with women and marriage, not religion. In the merry *Envoi*, clothing appears for one last time:

If thou be fair, ther folk been in presence,  
Shewe thou thy visage and thyn apparaille;  
If thou be foul, be fre of thy dispence;  
To gete thee freendes ay do thy travaille.

(1207-1210)

Clothes here are nothing but an appearance to be used to attract "friends," and this worldly advice is part of the *Envoi's* humorous subversion of all the values set up in the tale.

Once we have seen that Chaucer particularly exploited array in narrating the story of Walter and Griselda and thus made it more credible, we may well ask why he wished to make their marriage more believable and why he selected this motif as a means to do so. Array is perfectly suited to suggest the difficulty of knowing the constant reality behind shifting appearances. The contrast of old and new clothes suggests the theme of mutability, and the contrast of poor and rich garments, the theme of degree. Chaucer, however, did not use these standard meanings simply to enforce the moral, religious lesson. He had his characters use and abuse them in the tale, and by thus exploiting the different interpretations that husband and wife make of Griselda's clothes, he gave added depth and real complexity to their relationship. When the characters and their actions in the tale become more life-like and comprehensible, the whole can have some literal as well as symbolic meaning. Chaucer's treatment of this story, and of its Petrarchan moral, suggests that he saw more in it than a vivid illustration of a religious lesson. Whether we accept the theory of a "marriage group" or not, Chaucer certainly does present various pictures of marriage in his *Canterbury Tales*. Since this subject interested him, he was stimulated to explore the problem of Walter's and Griselda's marriage more seriously and realistically than his sources had. In the *Clerk's Tale* Chaucer has brilliantly used the motif of array to bring out a new dimension in the moralized folk tale of patient Griselda.

## NOTES

1. D. D. Griffith, *The Origin of the Griselda Story* (Seattle, 1931), shows that the unusual emphasis upon Griselda's clothes is not simply the result of "medieval and folk love of personal adornment" (p. 91). This tale is an analogue of one concerning the love of an other-world being for a mortal, where the changes of clothes are expressions of the difference between the two worlds: "The mortal garments would have no place in the supernatural world and the return to

mortal conditions would require that all fairy gifts be given up" (p. 92; see also pp. 93 and 100-101). See also J. B. Severs, *The Literary Relationships of Chaucer's "Clerkes Tale"* (New Haven, 1942), p. 6; F. L. Utley, "Five Genres in the *Clerk's Tale*," *Chaucer Review* 7 (1972): 207.

Specific religious allusions have been identified and in general Griselda's changes of garment have been seen as symbolic indications of stages in religious life. B. H. Bronson, *In Search of Chaucer* (Toronto, 1960), says of the scene where Griselda is dressed for her marriage: "conversion and transfiguration are shadowed in Griselda's putting off the old and putting on the new, life" (p. 108); see also Utley, "Five Genres," p. 207 n. 31. E. Salter, *Chaucer: The Knight's Tale and The Clerk's Tale* (London, 1962), compares the scene of Griselda's return home in her smock to the Passion of Christ (pp. 47-48). D. H. Reiman, "The Real *Clerk's Tale*," *Texas Studies in Literature and Language* 5 (1963): 356-373, concludes that Griselda "simply lacked the understanding to distinguish between her old clothes and her 'liberty and will', or between her husband and her God" (p. 366). J. McCall, "The *Clerk's Tale* and the Theme of Obedience," *Modern Language Quarterly* 27 (1966): 260-269 sees Griselda as "the suffragan Christian soul" (p. 263) and interprets both her regal dress (p. 262) and her smock (p. 266) as religious symbols. Most recently, D. W. Frese, "Chaucer's *Clerk's Tale*: The Monsters and the Critics Reconsidered," *Chaucer Review* 8 (1973): 133-146, has seen Griselda's change from old clothes to new as raised to "the ritual status of a religious clothing ceremony" (p. 137).

2. Severs notes this selection of details, e.g., the court ladies' reluctance to touch Griselda's ragged clothes when she is dressed for her marriage, and her difficulty in fitting into her old clothes when she returns home (pp. 245-246).

3. J. Sledd's analysis of Chaucer's narrative, in "The *Clerk's Tale*: The Monsters and the Critics," *Modern Philology* 51 (1953): 73-82, well shows how Chaucer rendered the "monstrous" Walter and Griselda believable. His discussion does not mention the use of clothing in the tale, however. His final conclusion is simply that Chaucer humanized the characters to make the story more powerful as a moral exemplum.

4. All quotations from Chaucer's *Clerk's Tale* are taken from *The Works of Geoffrey Chaucer*, ed. F. N. Robinson, 2nd ed. (Boston, 1957).

5. Petrarch has two brief sentences: one on the *apparatus* of the house and the other on the crowd accompanying Walter (*Epistolae Seniles* 17.3, 2.28-31). *Le Livre Griseldis* has slightly more detail about the preparations in the palace (2.32-34). Neither makes use of verbal repetition. (All references to Petrarch and *Le Livre Griseldis* are to the editions in Severs.)

6. Severs notes the elaboration here only as an indication of "a poet's interest in spectacle" (p. 244). S. K. Heninger, "The Concept of Order in Chaucer's *Clerk's Tale*," *Journal of English and German Philology* 56 (1957): 382-395, elucidates the array here as a symbol of degree (p. 386). In general, however, he emphasizes the philosophical, not the social or personal, significance of array. Griselda's constancy despite her outward transformations (which are signs of mutability), he interprets as her maintenance of the divinely ordained natural order (pp. 389, 391-392).

7. Cf. "Laquelle chose firent moult honteusement pour le regart des vilz et povres vestemens qu'elles lui devoient aux precieuses que on lui vestoit": *Livre*, 2.78-80.

8. The clothes are less clearly referred to in Petrarch and *Le Livre Griseldis*: "neque enim presentī fortuna te preteriti tui status oblitam credo,—nosti, inquam, *qualiter* in hanc domum veneris" (3.7-8); "... *l'estat* ou je te pris,—tu scez assez *comment* tu vins en ceste maison" (3.10).

9. Cf. Petrarch: "in ipso enim tue domus introitu ut pannos sic et voluntates affectusque meos exui; tuos indui" (4.19-20); *Livre*: "Quant j'entray, il n'est riens plus vray, ou seul de ta maison, je devesty mes robes et aussy mes voutentz et vesti les tiennes" (3.85-87).

10. The *MED* s.v. *array* identifies six main meanings of this word: 1) preparation, celebration, behavior; 2) arrangement, order; 3) condition, treatment; 4) rank of soldiers; 5) equipment,

clothing; 6) adornment, magnificence. All these meanings except the fourth are used by Chaucer in the seventeen examples of *array* from this tale.

11. Petrarch does not use verbal repetition: "animus" here (4.50) represents the "voluntates affectusque meos" of the earlier passage (4.19-20).

12. In the sources Griselda's virginity is mentioned only once in the speech (Petr. 5.32-33; *Livre* 5.47-48). It occurs three times in Chaucer's version (837-840; 865-866; 883-888).

13. See Heninger, "The Concept of Order in Chaucer's *Clerk's Tale*," pp. 390-391, for discussion of this passage and other details of Griselda's change of clothes at this point as indications of mutability, and the importance of this in the tale.

14. Again Chaucer has combined the details of his sources and thus emphasized the motif of array: Petrarch speaks of the daughter as "excellentem forma preclaroque conspicuam *ornatu*" (4.73-74); *Livre* describes the earl of Panik as "en grant *appareil et ordonnance*" (4.52). Neither of the sources uses verbal repetition, however, as Chaucer does with the word *array*.