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| Title      | アングロ・サクソン時代の衣服を表す言葉の一考察 (aniem
|            | 『エクセター・ブック』の謎詩の例                                          |
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I. Introduction

This article aims to discover particular features of the usage of hrægl (clothes), as one in a series of studies exploring the connotations of ‘clothes’ in Anglo-Saxon poetry, following research on the usage of wæd (clothes), published in 2015. When the word wæd appears in the Riddles, it signifies both ‘covering’ and ‘protection’. What connotations have been recognised in the usage of hrægl? By identifying differences between the usage and connotations of wæd and hrægl, this paper enables readers to draw on an additional semantic range when interpreting Old English poems.

Although hrægl is not used very often in the Riddles in the Exeter Book, the situations in which it appears are both varied and clearly specified. It is therefore important to examine the word’s peripheral context when defining its usage. In the Riddles, hrægl can be categorised within two semantic fields: trappings and simple clothes. Unlike wæd, which emphasises interior parts covered with a piece of fabric, hrægl draws the reader’s attention to the exterior aspect of a suit of clothes. This article highlights differences in aspect suggested by the meaning of hrægl.

II. OED/DOE glossaries

As a matter of course, we begin by looking up the word hrægl in the OED; the dictionary lists three different meanings. In the oldest example, the 7th century Épinal Glossary, hrægl means ‘a garment, a cloak; a cloth; (also) clothing’. The second meaning of hrægl is ‘a piece of linen or other cloth worn about the neck by women; a scarf, shawl, or neckerchief—a more modern word is the now obsolete ’rail’, recorded in 1482 in the Acts of the Parliament of England/Edward IV. Lowland Lore, written by Gordon Fraser in 1702, defines hrægl as ‘an upper garment or jacket worn by women; (Sc.) an over-bodice worn on formal occasions’.

According to the OED, the first gloss associated with hrægl appears in the Exeter Riddles, a manuscript dated between 970 and 990. The OED glosses provide no specific explanation of the various occurrences of the word.

It is also necessary to review references in the DOE, which confines itself to words that appear in Old
English literature, thoroughly examining each example.\textsuperscript{5) According to the DOE, in Riddle 10, hrægl is a singular, dative noun, meaning ‘garment’.\textsuperscript{6) The first appearance of this meaning dates from about the year 425. Hrægl also has the following second meaning: ‘in collective sense: clothes, clothing, dress, attire’. As the editors suggest, distinguishing ‘a suit of clothes’ from ‘clothing’ seems difficult, even in modern English. It may be possible, however, to semantically separate these two categories when examining instances of hrægl in the Riddles because of the precise descriptions of each item.\textsuperscript{7) The third gloss in the DOE is ‘cloth’, in the material sense, followed by a fourth, the ‘sail (of a ship)’. Section III of this article argues that the fourth gloss is less strongly associated with the context of the Riddles. Although the DOE presents thorough contextual explanations for each occurrence of hrægl in the Anglo-Saxon codices, a reference for each codex would be more useful. This article could then shed light on particular interpretations of hrægl usage, at least in the Exeter Riddles.

III. Hrægl in the Exeter Riddles

1. Hrægl as Attire

The word hrægl appears only a few times in the Riddles; it is therefore quite remarkable that so many instances of the word express the meaning, ‘trappings’. Four examples highlight the external features of a beautiful outfit. As the passage below reveals, hrægl clearly relates to the outward appearance of clothing:

\begin{center}
\begin{tabular}{l}
Hrægl min swigað ā þonne ic hrusan trede
\end{tabular}
\end{center}

\begin{center}
\begin{tabular}{l}
ōþ þa wic buge ōþ þe wado drefe. \\
Hwilum mec ahebbad ða oþrælþa byht
\end{tabular}
\end{center}

\begin{center}
\begin{tabular}{l}
hyrste mine ond þeos hea lyft,
\end{tabular}
\end{center}

\begin{center}
\begin{tabular}{l}
ond mec þonne wide wolcna strengu
\end{tabular}
\end{center}

\begin{center}
\begin{tabular}{l}
ða fer folc byrød. Frætwe mine
\end{tabular}
\end{center}

\begin{center}
\begin{tabular}{l}
swogað hlude ond swinsiað,
\end{tabular}
\end{center}

\begin{center}
\begin{tabular}{l}
torhte singað ā þonne ic gengete ne beom
\end{tabular}
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\begin{center}
\begin{tabular}{l}
flode ond foldan, ferende gæst. (Riddle 5)\textsuperscript{8)}
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\end{center}

My dress is silent when I walk on the earth
or when I live in houses or I disturb the water.

Sometimes it raised me over men’s dwellings
my trappings and this high sky,
and when it carries me far clouds’ strength
over people. My trappings
make a noise loudly and they sing,
sing clearly, when I am not near to
a stream and a land, a stranger going.

The answer to this riddle is ‘a swan’, and the bird
is clearly described throughout the whole body of
the poem. The phrase hrægl min swigað in line 1a shows
that the bird moves around silently when not using its
wings. Both hyrste and frætwe are presented as
synonyms for hrægl, while the subject of the poem
remains consistent to the end. The feature that lifts a
swan into the air is obviously the same feature that
makes noise: its wings (or feathers). Associating the
swan’s clothes with trappings draws the reader’s
attention to the exterior beauty of bird feathers.\textsuperscript{9)}

In Riddle 9, whose solution is conveyed by the title,
‘Barnacle Goose’, feathers are once more depicted as
clothes.\textsuperscript{10) This poem focuses on the bird’s outer
appearance. Moreover, the description of the bird’s
appearance and habitat may establish a formula for the
bird songs in the Exeter Book, conveying images of
water, air, land and sky.

\begin{center}
\begin{tabular}{l}
Neb wæs min on nearwe ond ic neoþan wætre,
\end{tabular}
\end{center}

\begin{center}
\begin{tabular}{l}
flode underflowen, firgenstreamum
\end{tabular}
\end{center}

\begin{center}
\begin{tabular}{l}
swiþe besuncen; ond on sunde awox,
\end{tabular}
\end{center}

\begin{center}
\begin{tabular}{l}
ufan yþum þealh, anum gengete
\end{tabular}
\end{center}

\begin{center}
\begin{tabular}{l}
lipendum wuda lice mine.
\end{tabular}
\end{center}

\begin{center}
\begin{tabular}{l}
Hæfde feorh cwico þa ic of faðmund cwom
\end{tabular}
\end{center}

\begin{center}
\begin{tabular}{l}
brimes ond beames on blacum hrægde;
\end{tabular}
\end{center}

\begin{center}
\begin{tabular}{l}
sume waaron hweite hyrste mine.
\end{tabular}
\end{center}

\begin{center}
\begin{tabular}{l}
þa mec lifgende lyft upp aholf,
\end{tabular}
\end{center}

\begin{center}
\begin{tabular}{l}
wind of wæge; siþþan wide bær
\end{tabular}
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\begin{center}
\begin{tabular}{l}
ofer seoþhþaþo. Saga hwæt ic hatte. (Riddle 8)
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My beak was closed and I beneath the water,
going down by the wave, by big streams
sunk deeply; and grew up by the sea,
covered by the waves above, resting upon the one
sailing wood with my body.

I had a living life when I came out of embrace of the sea and the wood in a black dress;

some were white my trappings.

Then me, a living one, the air raised up, the wind of wave; then bore far and wide over the seals' bath. Say what I am called.11)

As the modern translation shows, the bird's black and white feathers are figuratively expressed as 'my trappings (hyrste mine)', a term that also appears in line 4a, Riddle 5. Here, the concept of 'clothes' is obviously based on ornaments. The word hrægl is used to depict the outer aspects of clothing. There is also a very significant repetition of the phrase hyrste mine in several riddles in the Exeter Book, in reference to outfits. In Riddle 9, as shown below, the same phrase occurs in line 1b, as a metaphor for a beautiful exterior. It is remarkable that the ornamental connotation of hrægl emerges gradually from the beginning of the first group of riddles.12) This usage clearly associates the serial images of clothes with outer trappings.

The third example of hrægl in this category appears in Riddle 9, the solution for which is 'cup of wine (or spirits)'. Here, in contrast to Riddles 5 and 8, an inorganic object is personified as wearing a beautiful dress. The outer decoration of the cup is the evident focus. It seems to be a distinctive feature of Anglo-Saxon poetry to personify a tool as an entity putting on a gem-studded suit of clothes.

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Hrægl is min hasofag: hyrste beorhте
reade ond scire on reafe hafu.
Ic dysge dwelle ond dole hwette
unraedsipas; oþrum styre
nyttre fore. Ic þæs nowiht wat,
þæt heo swa gemædde. mode bestolene,
dæde gedwolene. deoræþ mine
won wisan gehwam. Wa him þæs þeawes
þiþhæn heah bringað horda decorat,
gif hi unrædes ær ne geswicaþ. (Riddle 9)

My dress is grey; bright trappings

red and shining I have on the garment13)
I deceive the foolish and encourage the idiots of a foolish enterprise; I hinder others
of a useful journey. So I know nothing,
that they are made so foolish deprived of a heart,
by a foolish deed, they praise me,
an evil nature, to everyone. So woe of custom to them after they bring high the most precious of hoards,
if they formerly cease not a crime.

This elaborate way of personifying the cup contrasts with the bird songs discussed above. Surprisingly, although the object described here is thoroughly inanimate, it imbues the poem with life. Technically, the garment (reafe) in line 2b is a counterpart to hrægl in line 1a. The association between the garment and the red and shining decorations on its surface clearly emphasise the gorgeous exterior of the cup. In contrast to the first stage of poem, the following lines draw the reader’s attention to the dark and evil role played by the cup in promoting habitual drinking. Repeatedly, the metaphor of clothing is used to describe the outer appearance of a decorative item.

Another piece of evidence for hrægl denoting a beautiful outfit appears in another bird song, Riddle 11, the solution for which is 'ten chickens'. This riddle clearly describes the birth of ten baby birds, who set off on their lives in the world. Interestingly, an equivalence is drawn between the eggshell and the birds’ feathers; both are described as clothes in the last three lines:

Hrægl bið geniwad þam þe ær forðcymeþ ne þeowes lítan
licgan on laste. Gewitan lond tredan. (Riddle 11)
I saw treading upon the soil—ten of all were six brothers and their sisters likewise—had living lives. Skins hung evident and manifest from the wall of the house of each ones’.

Not was worse to anyone of them by that, not sore side by that, although they must be deprived of a garment, of heavens’ guardian awaken by the power, to tear by mouths grey flowers. Dress was renewed to them who were formerly come forth.

let the trappings go to remain behind, departed the land to tread upon."

In this bird song, the eggshells are interestingly replaced with new garments, in other words, feathers. The garment (reafe) in line 7a refers to the eggshell (baswe blede) in line 9a, according to the context. Again, the connotation of outer beauty in dress (hrægl) in line 9b can be inferred from the trappings (frætwe) in line 10b. These lines tell the story of ten chicks with bare skins, who were born tearing apart the eggshells that were supposed to be their beautiful outfits. After birth, they left their shells behind and obtained new garments to set forth in the world.

2. Hrægl as a Simple Suit of Clothes

The following examples suggest that the word hrægl was also used to indicate simple human clothing. In the Exeter Book, hrægl appears in four riddles for which the solutions have a double meaning, undoubtedly obscene. Riddle 42, for which the polite solution is ‘key’, is cited in the DOE as follows, ‘…bonne se esne his agen hrægl oler cneo hedeð, wil þæt cuþe hol mid his hangellan heafde gretan þæt he <elenlang> ær oft gefylde (polite solution is ‘key’).” It is followed by another embarrassing riddle called ‘Dough’. Riddle 43, in which a lump of dough is kneaded by the lord’s daughter, who covers the swelling thing with cloth in the following lines, ‘hrægl þeahle þrindende þing þeodnes dohtor’ (lines 4b-5). A further double entendre, Riddle 52, known as ‘Churn’ by many scholars, denotes the simple clothing of a man who lifts up his clothes when using a churn to get milk from a cow. In this riddle, hrægl simply refers to the man’s clothes, as shown in the lines ‘...hof his agen hrægl hondum up, hrand under gyrdels...’ (lines 3b-4). In these three cases, hrægl conveys a concrete image of clothing, in the form of a suit of clothes that a person can put on. The word is not a lyrical or aesthetic metaphor, as discussed in Section III-1; it simply denotes the common, practical use of clothes.

As a final example of clothing, it is important to mention that Riddle 60, for which Williamson has provided the solution, ‘borer’, provides another example of ordinary clothes. This outfit is worn in the workplace, judging from the meaning of the lines ‘Rinc bið on ofeste se mec þyð æftanweardne, hæleð mid hrægle’ (lines 4b-6a). Like the other three examples, this wording suggests that the man’s clothes are probably work clothes, which are generally simple and practical. As discussed above, in Section III-2 of this article, some occurrences of hrægl in the Exeter Riddles may denote simple clothes, unlike the various examples discussed in Section III-1. In these cases, the word hrægl provides a concrete image of people’s clothes, which may even distinguish a human being from an animal or tool.

IV. Hrægl and Wæd

As this article discusses the connotations of hrægl, it is important to compare them with those of wæd, discussed in the previous article. It seems remarkable that hrægl does not include the metaphorical meaning of ‘covering’, which makes the word wæd so distinctive. The only possible example of hrægl being used metaphorically to mean ‘covering’ appears in lines 4b-5 of Riddle 43. This poem has a double solution; its hidden meaning explicitly depicts a man putting on his clothes after intimate contact with a maiden. As the scene is excitingly and frankly depicted to help the reader decode the riddle, it is unclear whether the man feels that his action is embarrassing enough to require covering up.

The discussion above suggests that hrægl is generally used to denote the exterior appearance of clothing, which is often evaluated for its beauty. By
contrast, *wæd* generally appears in contexts in which a suit of clothes is used to suggest a covering for something precious inside. Although the distinction between the usage of these two words is difficult to confirm, given the shortage of exemplars in the *Exeter Riddles*, a study of Anglo-Saxon terminology may help to understand the wordage of the Anglo-Saxon poets.

**V. Conclusion**

To reveal the distinctive features of *hrægl* in the *Exeter Riddles*, it may be useful to review the points discussed in this article. First of all, the most characteristic usage of *hrægl* involves the embellishment of outfits. Through a frequent association with bird feathers, the outer beauty of clothing is clearly recognised. The decoration on the outside of a cup is also depicted through an image of metaphorical clothes. If this analysis of the *Riddles* establishes a potential reading of the term in Anglo-Saxon poetry, a further study of *hrægl* in other poetic works could generate a new interpretation of individual verses.

A second feature of *hrægl* provides an image of practical clothing, when it appears in poetic lines. Several obscene songs mentioned in Section III-2 offer hidden but explicit secondary solutions that suggest a sensual body in clothes. It is interesting that this method of composing a poem is the inverse of prosopopoeia, in which a human being is depicted as a tool. In other words, the suit of clothes that a man wears may highlight the poem’s double solution: a human being versus a tool.

One additional argument involves the use of *hrægl* to denote practical clothes. The beautiful outfits described in Section III-1 also support the idea that the word *hrægl* was used to denote clothing in a general sense. The fact that *hrægl* appears at the beginning of a piece of verse seems to provide a literary formula within Anglo-Saxon poetry.19) Beginning a song with *hrægl* presents the reader with a simple depiction of clothes, without any referential presuppositions. Anglo-Saxon readers must have recognised the practical, everyday usage of *hrægl* as soon as it appeared in the texts. This placement suggests that the word *hrægl* was regularly used to denote people’s everyday clothes. As the above discussions suggest, this article concludes that the term *hrægl* was used much more often than *wæd* to denote appearance; it denotes either the external decorations on an outfit or everyday clothing worn for common use.

**NOTES**

1) I would like to thank Editage (www.editage.jp) for English language editing.
6) In the DOE, the gloss represents ‘garment, article of clothing; some instances are difficult to distinguish from sense 2’.
7) Every riddle in the *Exeter Book* is supposed to have one specific solution, such as ‘a key’, ‘a cup’, etc.
8) All of the following citations of the *Riddles* are attributed to Williamson’s *The Old English Riddles of the *Exeter Book*.*
9) Williamson also suggests, in his notes, that ‘Tupper (p.265) defines the word here and in Rid. 88 as ‘wings’ however, *hyrst* is used generally in the *Riddles* to refer to any outer covering (cp. Rids. 9.1, 12.11, 29.20, 51.7, and 84.12). See Williamson, p.153.
10) Williamson suggests that this solution is *now* accepted by all editors. See Williamson, p.161.
11) ‘The one sailing wood’ probably refers to a ship, while ‘the seals’ bath’, a typical kenning in Anglo-Saxon poetry, is apparently the sea where many seals are seen.
12) The riddles in the *Exeter Book* are segmented and recorded in three groups of folios. *Riddles* 5, 8 and 9 appear in the first group of folios: 101a-115a. See Williamson, p.3.
13) The exact nature of the red, shining, and bright trappings is unknown. However, they obviously refer to the decorations covering the cup. The personification of tools also appeared distinctively in one 16th-century Japanese picture scroll, the *Night Parade of One-Hundred Demons’ Picture Scroll* (Hosshi Yakyo Emaki), where an instrumental tool resembling a lute with human hands and legs carries away another instrumental tool.
14) In this poem, ‘the house’ is interpreted to mean the eggshell: likewise ‘the grey flowers’.
15) This riddle is Number 44 in the DOE. The modern translation of the lines above is as follows: ‘...when he raises the clothes covering his knees, he desires to approach the familiar hole that he often filled many times...’

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NOTES
before, with its hanging head'.

16) In a modern translation, the lines are translated: ‘...lifted up his own clothes with his hands, pushed under the belt...’

17) The meaning of the Old English lines is as follows: ‘A man is in haste to push me on that behind, the man in clothes’.

18) See Note 2.

19) ‘Hrægl min swigað’ (line 1a, Riddle 5); ‘Hrægl is min hasofag’ (line 1a, Riddle 9); ‘Hrægl bið geniwad’ (line 9b, Riddle 11).