A STUDY AND A PARTIAL EDITION
OF THE ANGLO-NORMAN VERSE
IN THE BODLEIAN MANUSCRIPT
DIGBY 86

D.Phil. thesis submitted by

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I am grateful to my supervisor, Mr. C.A. Robson, for all the help he has given me. During the past year his assistance has been particularly valuable, and he has always been an unfailing source of new ideas.
ABSTRACT of the thesis:

A STUDY AND A PARTIAL EDITION OF THE BODLEIAN MANUSCRIPT DIGBY 86

The Bodleian manuscript Digby 86 was written during the thirteenth century. It contains verse and prose texts, in Latin, French and English, on religious and secular subjects. It is one of the earliest commonplace books compiled in a secular setting. It contains unique copies of several French and English poems, and the earliest known copies of several more.

More than half of the manuscript is written in French. There is a strong bias towards religious and didactic texts. Most of the known authors of the texts belonged to the secular clergy.

The shorter Anglo-Norman poems in the manuscript are particularly interesting, and nine of them are edited here. Of the nine poems, four are devotional, and each of these has survived in at least four manuscripts; five are secular, and none of these has survived in complete form in any other manuscript. None of the nine poems is referred to in the standard work on Anglo-Norman literature, M.D. Legge's Anglo-Norman Literature and its Background, and although they are not all remarkable literary achievements, they are all interesting either for poetic merit, or for their literary affiliations, or for the metrical and linguistic forms displayed.

The Bonre preere a nostre Seingnour Jhesu Crist (I) is a contemplative and penitential prayer to Christ. It is adapted from a Latin prayer attributed to St. Edmund of Abingdon, which has survived only in MS Bodley 57. The Latin prayer has not been edited, and is not listed in the standard reference works.

The Chauncoun de noustre Seingnour (II) is composed in an intricate metrical form, and this has been obscured in previous editions. The language is sophisticated, and the style blends elements of the secular love lyric with conventional formulas of devotion.

Les Ave des nostre Dame (III) consists of three parts, salutations of the Virgin, a prayer of the Five Joys, and a Litany of the Saints, and it has often been listed as three separate poems. But this goes against the manuscript tradition, and it should probably be regarded as one composite whole. It has survived in eight different versions, whereby two manuscripts contain two versions each, and one version is a continental 'normalized' text. One of the versions has not previously been identified, because in it the first eight stanzas are missing.
Whereas *Les Aves nostre Dame* belongs to the learned type of Marian lyric, closely linked to the liturgy, the *Oreisun de nostre Dame* (IV) belongs to the popular tradition. This difference is reflected in the metrical form, for III is written in the 12-syllable lines common in learned verse, while IV is written in the more popular rhyming couplet. IV has survived in four different versions, and one has not previously been identified, because it is written in the manuscript as the continuation of another poem.

*De dammes e dammaiseles* is a defence of women, not original, but interesting for its affiliations. It has been incorporated in part into a longer poem, which is a satirical attack on women.

The *Fablel del gelous* gives advice to the wife of the jealous man, aiming at cuckoldry in the fabliau mood. The octosyllabic couplet employed in the poem shows very little deviation from continental metrical patterns.

The *Beitournee* (VII) is an ingenious semi-nonsensical poem which bears a certain resemblance to the continental *fatras* and *fatrasie*. It contains various references to people and places involved in the Battle of Lewes, and the events leading up to it. It is an extremely difficult poem, because many phrases are deliberately ambiguous or facetious, and several of the contemporary allusions do not make sense to a modern reader, though one often suspects some sense behind them. Several words are used with very rare meanings, or in surprising forms. The poem is written in an interesting metrical form, somewhat similar to that used in the next poem.

*D'un vallet amerous* (VIII) is a humorous poem, recounting amorous adventures, and giving advice on the treatment of woman. It is fairly amusing, and cleverly constructed.

*Raqemon le bon* (IX) is a collection of fifty quatrains which were used in a game of chance, in which lots were drawn and fortunes were told. Only four of the quatrains are directed to women, and many of them display a combination of proverbial platitudes and mild obscenity which is reminiscent of the schoolroom. They are derived in part from the moralizing *Sermo communis*, and from a continental collection of verses designed for a comparable purpose.

Among the poems not included in the edition are fragments of two longer moral poems, the episode *Des .iii. files Deu* from Robert Grosseteste's *Chasteau d'Amour*, and the opening section of Guischart de Beaulieu's *Sermo*, and an Anglo-Norman version of the *Doctrinal Sauvage*. 
In the study of metre and language it is shown that the language of the different poets is fairly conservative; there are relatively few departures from continental French usage. But in the metrical forms employed there are distinctive features. The most striking is the extensive use of the heptasyllabic line, which occurs, in combination with the octosyllabic line, in couplets, quatrains and one other stanza form. It is suggested that the combined use of octosyllabic and heptasyllabic lines may be characteristic of thirteenth century Anglo-Norman versification, and that metrical patterns which include these two types of line, but no others, should be kept distinct from the entirely irregular patterns which are also known to exist in Anglo-Norman verse.

The nine texts are followed by notes which deal with semantic problems, explain allusions in the texts as far as possible, and offer translations of difficult passages.

The glossary provides a complete record of forms and meanings from all versions of all texts, and a record of spellings found in the base texts.

The index of proper names includes mainly references to the saints (from the Litany of Saints in III), and allusions to places and people from the Beitournee.
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CONTENTS AND COMPILATION

The manuscript was described, and some of the texts were edited in part or in whole, by E. Stengel a century ago.\(^1\)

From Stengel's book, and from the table of contents given below,\(^2\) it may be observed that about half the texts are in French, a quarter in English and a quarter in Latin. But the French texts tend to be longer than those in English or Latin, so that considerably more than half the manuscript is written in French.

There is no clear scheme of compilation, but one can distinguish some more or less coherent groups of texts. Thus the texts 1 - 19 (according to Stengel's numbering) are devotional, penitential or instructive works in French or Latin,\(^3\) and most of them are in prose. 20 - 30 are French poems, with two small secular groups (22 - 25, 27 - 29). 32 - 44 are in English, mostly in verse form and mostly with religious or admonitory content. After this there is no consistent thematic grouping. 48 - 66 are in French and English, 67 - 76 are in Latin.

Approximately half the texts are devotional or penitential, of the kind composed for private devotion, and many of them are in the vernaculars. This is interesting, because it supports the

\(^{1}\) Codicem manuscriptum Digby 86, in Bibliotheca Bodleiana asservatum, descripsit, excerpsit, illustravit ... Halle, 1871.

\(^{2}\) pp. 16 - 29.

\(^{3}\) Folio 16, which has been bound up with the manuscript although it is written in a different hand and makes a break in the middle of a longer text, contains some English phrases. See below p. 26.
view expressed by B. Miller that the manuscript was compiled in a secular setting rather than in and for a religious community.¹

Until fairly recently it was assumed that monks or friars were responsible for the compilation.²

The preponderance of religious and didactic texts shows that the widely accepted view of manuscript Digby 86 as a commonplace book particularly rich in secular verse is misleading. Nevertheless, the manuscript does contain unique copies of three Middle English poems (The Fox and the Wolf, Dame Siri and the lines on love beginning 'Love is sofft, love is swet, love is goed sware') and of four Anglo-Norman poems (De dames e dammaiseles, Le fable del gelous, D'un vallet amerous and Ragenon le bon), which are all included in the present edition.

The combination of religious and didactic texts with poems of entertainment provides a range of themes common in the early commonplace books. But the strong bias towards religious and instructive works distinguishes MS Digby 86 from other miscellanies, such as the Harleian MSS 978 and 2253, which share a number of texts with one another and with the Digby manuscript. However there is another quality which distinguishes MS Digby 86 from most other miscellanies of the period, and that is the fact that it is essentially an 'unpoetic' manuscript, although many of the texts are in verse form. The attention of the compiler was directed towards piety, instruction and entertainment, and not towards poetry, and this reflects the trend in Anglo-Norman literary


taste described by E. Walberg: 1

C'est ce même esprit pratique et utilitaire qu'on retrouvera dès les plus anciens monuments de la littérature anglo-normande, dans laquelle les œuvres didactiques, religieuses, morales et historiques continueront toujours à occuper une place prédominante tandis que la poésie lyrique non religieuse y est extrêmement pauvre, comme chez les Normands du continent...

On ne s'étonnera pas de m'entendre parler presque uniquement d'œuvres versifiées. C'est un fait, étrange, si l'on veut, mais constant, que dans à peu près toutes les littératures les vers, souvent chantés, sont antérieurs à la prose, sans doute jugée indigne de l'honneur d'être confiée au parchemin...

Thus there are a few religious poems in MS Digby 86 which are of great poetic merit, 2 but very little material that is lyric in the narrow sense of the word. Of the French works, only the Chaungoun de nostre Seingnour may have been written to be sung. 3

The secular verse is mostly narrative, often tending towards burlesque and doggerel, and there is no heroic or chivalric material in the manuscript. The scribe uses the term romaunz several times in titles, 4 but there are no actual romances.

Saints' lives are represented only by the short Middle English life of Eustace, and this is not a heroic narrative but an exemplum advocating renunciation.

1. E. Walberg, Quelques aspects de la littérature anglo-normande, Paris, 1936, pp. 36, 37.
2. See particularly the poems I – III in this edition, and the Middle English poems listed on pp. 16 – 19.
3. See below p. 92.
4. See below pp. 23–24.
The authorship of many of the texts in the manuscript remains unknown, but most of the known authors belonged to the secular clergy, which is in keeping with the secular character of the compilation. The most notable of those who lived in England, or were born there, are Alcuin, Grosseteste, St. Edmund of Abingdon and John of Hoveden. Alcuin, though Abbot of St. Martin's in Tours, spent most of his life teaching in the service of Charlemagne. Robert Grosseteste remained a member of the secular clergy, although, as Chancellor of Oxford University and as Bishop of Lincoln, he played an important part in protecting the Friars. St. Edmund was a teacher of theology, and later Archbishop of Canterbury. John of Hoveden was chaplain to Queen Eleanor, mother of Edward I.

The high proportion of works composed by the secular clergy, devotional and penitential, in Latin and in the vernaculars, and also the sombre and austere tone of many of the shorter religious poems (such as the Middle English Ubi sunt qui ante nos fuerunt, and Chauncun del secle), are an indication of the effectiveness of the Fourth Lateran Council of 1215 and the Council of Oxford in 1222:

The effect on Anglo-Norman literature was to produce a remarkable series of manuals, treatises, and encyclopedias of religious knowledge destined for the laity, or for the parish clergy who were to prepare them for confession as demanded by the clause utriusque sexus of the Lateran decree...


DATE, PROVENANCE AND EARLY HISTORY OF THE MANUSCRIPT

Miller has argued most convincingly that the manuscript was written between 1272 and 1282 in the Worcester area.¹

There is a list of the kings of England on folio 205 V, and the last king listed is Edward I who came to the throne in 1272. Over an erasure is written 'filius eius [i.e. of the preceding king, Henry III] x', and Miller has shown that this should be taken to mean 'in the tenth year of Edward I's reign'. Thus the manuscript cannot have been completed before 1272, when Edward came to the throne, and the corrected entry 'filius eius x', whether or not it was written by the same scribe, means that it must have been finished by 1282.

That the manuscript originated in the Worcester area is shown by the devotional calendar, by the marginalia,² and by the fact that the Middle English texts have been transposed fairly consistently into the dialect of the West Midlands. The devotional calendar on folios 68 V-74 R emphasizes feast-days which were celebrated more in the diocese of Worcester than elsewhere. The marginalia record details of the family histories of the early owners of the manuscript, the Grimhills, the Underhills and the Pendocks, and Miller was able to identify them as prominent families in the Worcester area. The earliest recorded obits are of the late thirteenth century, leaving a gap of a decade or so between the writing of the manuscript and the attested ownership. The manuscript was given to the Bodleian Library in 1634 by Sir Kenelm Digby, who inherited it from Thomas Allen of Gloucester Hall. It is not known how it came into Thomas Allen's possession.³

¹ Miller, pp.28-29.
² Miller, pp.29-49
³ Miller, p.24.
THE APPEARANCE OF THE MANUSCRIPT

The manuscript is made of brownish vellum, and the writing is in brown ink, with red rubrication. There are 207 leaves, average size 215 mm by 145 mm, average written area 164 mm by 113 mm, with 32 or 33 lines to a page. Verse texts with short lines are written in double columns. Approximately one-fifth of the manuscript has been lost, presumably before the sixteenth century as a second collation was made at that time which is more or less continuous. The original collation runs from 1 to 26 in eights, but there are three anomalous gatherings; the sixteenth gathering has 12 leaves, the twenty-first has 4 leaves, and the last has 6 leaves. Folios 206-7 were originally separate sheets, but appear to have been written by the same hand as the main part of the manuscript. Leaves are missing between folios 48 and 49, 112 and 113, 201 and 202. Folio 16 is written in an entirely different hand, and is bound up in the middle of the Livre Ypocrates. ¹

Almost all of the manuscript was written by one hand, which was described by Miller as hand A. ² Miller calls it 'a bold, irregular, unprofessional hand of the late thirteenth century'. The hand is unprofessional in that it does not correspond either to the book hand or to the cursive hand usually employed in the thirteenth century; certain idiosyncrasies are very distinctive.

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¹ See table of contents below, H.1.a and H.2.
² Miller, p.25.
The small capitals are cursive, but the large capitals, which are used at the beginning of a text and sometimes at the beginning of a new section within a text, are rounded capitals in uncial form. There are three distinct forms of capital S, and they are not used in regular distribution. The 'beaver-tailed S' is characteristic of this scribe, and rare in other manuscripts. There are also three forms of small s, the long form, the rounded form, and a form 3 written above the line. The third form may easily be confused with g, which is always written above the line. i frequently has a diagonal hair-line, and is very similar to long s, particularly before t, and also to r if the descender of r is curtailed. c and t are sometimes indistinguishable, as are u and n. u sometimes occurs in initial position, and v sometimes occurs internally in the word. When i has no hair-line it is difficult to distinguish between the different minim groups, such as ni/ui/in/iu/m, or nu/un/im/mi.

The scribe probably wrote quickly. The approach strokes to the individual letters are clearly visible, and letters are often linked to one another within the word; sometimes a hair-line joins one word to the next. The quill is cut fine, and the letters are written at an angle, sloping backwards.

Titles and initial capitals were rubricated throughout by hand A. The titles are sometimes inappropriate and the initial capitals are occasionally wrong, so that it seems that the rubrication was carried out some time after the texts were copied.

At the bottom of folios 67v and 68r the scribe has filled in gaps with the Arabic numerals 1 - 20. Arabic numerals were unusual

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1. The term 'beaver-tailed S' was first used by C. Brown. For the use of this letter-form in another manuscript see note to I.48.K.

2. See below pp. 65, 81 and note to III 217 D.
at this period, and elsewhere the scribe uses Roman numerals. The forms of the Arabic numerals 1 - 6 are typical of the thirteenth century as opposed to the fourteenth.¹ There are a number of marginal sketches in the manuscript, and the writing of the words which sometimes accompany them shows that they too are the work of hand A. They usually bear some relation to the texts, and are particularly frequent with the fabliau-type of text, or with texts which deal with women in some way or other. Thus, of the poems included in this edition, De dames e dammaiseles and D'un vallet amorous are accompanied by sketches. At the foot of folio 102⁵ there are two dismal women's heads, perhaps illustrating a dame and a dammaisele, and at the foot of folio 103⁵ there is a man sucking, as it were through a contorted straw, from a breast, illustrating the lines:

N'avroum a beivre n'a manger
Ne suitinaunce ki souteine
Si de lor mamele ne veingne

De dames e dammaiseles 83-85

At the foot of folio 114⁵ a hand is sketched in, pointing to the lines:

Quant entre vos bras tendrez
Voustre amie

D'un vallet amorous 30-31

On the last leaf of the main part of the manuscript, folio 205, the scribe has written the words:

scripsi librum in anno & .iii. mensibus.

Folios 81 - 96 were written in a different hand from the rest of the manuscript, and Miller describes this hand as hand B. The hand changes from A to B and back again within one work, the French version of the fables of Petrus Alphonsus. The rubrication, of which there is a great deal because each fable is headed by a rubric, is the work of scribe A throughout.

Miller distinguished eight more hands, in corrections and marginalia, and described them as c - j. He points out that A and c are similar, and since the letter forms are identical, and a difference in quills and ink is enough to account for the slight variation between the two, it seems quite probable that both are the work of the same scribe. The marginalia attributed to c are all related to the texts, rather than to the early owners of the manuscript, and it is in hand c that the words 'filius eius x' were written over an erasure on folio 205.²

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1. Miller, page 25.

2. For the significance of this entry in dating the manuscript see above p. 11.
CONTENTS OF MS DIGBY 86

A Devotional and penitential hymns and prayers

1. In French
   a. Forms of confession folio 7r-8v
      A Deu e a ma Dame seinte Marie e a touz les seins...
      Vising 168
      Stengel 1g
   b. Oratio ad dominum folio 26v-27r
      Cest oreisoun fist seint Francais...
      Ave Jhesu Crist ki pur nous peccheours de cel decendistes...
      Langfors page 34
      Sonet 122
      Stengel 4 (extracts)
   c. Quinque gaudia Marie folio 27r-27v
      Nostre Dame seinte Marie envea cest oreisun a seint
      Morice eveske de Paris...
      Ave a 1'/o/noraunce de nostre Dame seinte Marie ki
      cuncust sun cher fiz saunz conisaunce de houme...
      Vising 94
      Stengel 5 (extracts)
   d. Oratio ad dominum folio 27v
      Sire Deu omnipotent.
      Si cum jeo crei verement...
      Langfors page 395
      Stengel 6 (text)
      Sonet 1972
   e. Prayer to the Virgin folio 27v
      Gloriusse Dame seinte Marie ke le fiz Deu portastes,
      Virgine le conçutes e virgine l'enfauntastes...
      Langfors pages 44-45,148
      Sonet 223,663,664 (add this MS and MS Harley 2253 f.134v)
      Stengel - not listed

1. For the French works references are given to:
   A. Langfors, Les Incipit des poèmes français antérieurs au
   J. Sonet, Répertoire d'Incipit de prières en ancien français,
   J. Vising, Anglo-Norman Language and Literature, London, 1923
   E. Stengel, Codicem manuscriptum Digby 86, in Bibliotheca Bodleiana
      asservatum, descriptit, excerptis, illustravit...Halle, 1871.
f. *Oracio ad sanctam Mariam* folio 28r
Douce Dame seinte Marie, virgine gente, ki en
toun seint cors portastes vostre dingne fiz...
Stengel 8 (incipit)
g. *Veni creator spiritus &c* folio 67v-68r
Saint Esperit a nous venez,
Les quers des toens revisitez...
Sonet 1818 (add St. John's College Oxford MS 136 f.79v)
Vising 195
Stengel 17 (extracts)
h. De un pecheur ki se repenti folio 110r-111r
_/La Priere Nostre Dame of Thibaut d'Amiens/_
Jeo ay un quer mout lat
Qui sovent mesfet...
Långfors p.173
Vising
Stengel 26 (text)
i. *Ci comencent les Avés nostre Dame* folio 186v-190r
Avé seinte Marie, mere al Creadour,
Reine des aungles, pleine de doucour...
Långfors p.36-37,77,149
Sonet 140,145,325,669
Vising 88,184
Stengel 57,58,59 (extracts)
j. *Bone preere a nostre Seingnour Jhesu Crist* folio 191r-192v
Douz Sire Jhesu Crist ki de vostre seint pleisir
De femme deingnastes neitre e houme devenier...
Långfors p.107
Sonet 541
Vising 74
Stengel 61 (extracts)
k. *Chauncoun de nostre Seingnour* folio 200v
Couuard est ki amer ne ose,
Vilein ki ne veut amer...
Långfors p.75
Sonet 286,1745 (Cotton Cleopatra C.V should read C.C. C.VI)
Vising 159
Stengel 65 (text from MS Douce 137 as Appendix)
l. *Oracio ad deum* folio 200v
_/attributed to St. Edmund of Abingdon/_
Beaus Sire Jhesu Crist, eiez merci de mai,
Quide cals en tere veneites pur mai...
Långfors p.106-107
Sonet 540
Stengel 66 (incipit)
m. *Oreisun de nostre Dame* folio 206r-207r
Presciouse Dame, seinte Marie,
Deu espouse e amie...
2. In English

a. *Les diz de saint Bernard comencent ici tres beaus*  
   folio 125-126  
   the blessing of heaven's king  
   And of his mother that sweet thing...  
   Stengel 35 (extracts)  
   (regarded by Brown-Robbins as part of the following piece)

b. *Ubi sunt qui ante nos fuerunt* folio 126-127  
   Were be they before us were,  
   Hounds laden and havekes beren...  
   Brown-Robbins Index + Suppl. 3310  
   Stengel 36 (extracts)

c. *Chaunepun de noustre Dame* folio 127-127  
   Stood well mother under rode,  
   Behold this child with glad mode...  
   Brown-Robbins Index + Suppl. 3211  
   Stengel 37

d. *Her beginne the sawe of seint Bede prest* folio 127-130  
   Holi gost bi mighte  
   Ous wisse and rede and diȝte...  
   Brown-Robbins Index 1229  
   Stengel 38 (extracts)

e. *Coment le sauter noustre Dame fu primes cuntrové*  
   folio 130-132  
   Levedi sweete and milde,  
   For love of this child...  
   Brown-Robbins Index + Suppl. 1840  
   Stengel 39 (extracts)

f. *Prayer to Christ written as continuation of B.2.Ł*  
   Swete Jhesu king of blisse,  
   Min herte love, min herte lisse...  
   Brown-Robbins Index + Suppl. 3236  
   Stengel - not listed

1. For the English works references are given to:  
   E.Stengel, *Codicem manuscriptum Digby 86*
g. **Chaunceun del seile** folio 163\(^v\)-164\(^r\)
   
   *Woorldes blisse ne last non browe,*
   
   *Hit wint and went awei anon...*
   
   Brown-Robbins Index 4223
   
   Stengel 49

h. **[Translating A.3.t]** folio 206\(^r\)
   
   Brown-Robbins Index 1571
   
   Stengel 75 (text) listed as part of A.3.t

3. In Latin

a. **Prayer to God the Father** folio 27\(^v\)-28\(^r\)
   
   Omnium (MS omnioun) opifex Deus qui nos abrutis racionem eternis in nobis racionem conserva...
   
   Stengel 7

b. **Prayer to the Virgin** folio 28\(^r\)
   
   Omnis virtus te decorat,
   
   Omnis saunt(us te honorat...
   
   Chevalier 31302
   
   Stengel - not listed

c. **Prayer to the Virgin attributed to St. Edmund of Abingdon** folio 48\(^v\)
   
   Saunta Maria mater domini nostri Ihesu Christi,
   
   in manus eiusdem filii tui et in tuas manus commendo...
   
   
   Stengel 14 - listed as one item with A.3.d and B.3

d. **Prayer to Christ** folio 48\(^v\)
   
   Deus qui scuantam crucem ascendlisti
   
   Et beate Maria matris tui consilium dediti...
   
   Stengel 14 - listed as one item with A.3.c and B.3

e. **Poem to the Virgin attributed to John of Hoveden** folio 118\(^v\)
   
   Maria stella maris,
   
   Medicina salutaris...
   
   Chevalier 11135 (add this MS)
   
   Stengel 31 (extracts)

f. **Oratio ad sauntam Mariam** folio 161\(^r\)-161\(^v\)
   
   Salve virgo virginum
   
   Que genuisti filium...
   
   Chevalier 18318 (add Bodleian MS Lyell 30, f.135\(^v\)-139\(^v\))
   
   Stengel 47 a.

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1. For the Latin works references are given to: U.Chevalier, *Repertorium Hymnologicum (Analecta Bollandiana)* I - VI, Louvain - Brussels - Paris, 1892-1921.

g. Quinque gaudia sauc[c]te Marie folio 161
Gaude mundi gaudium,
Maria laus virginum,
Que Gabriele nuncio
Loquente dei filio...
Stengel 47 b.

h. Oracio [from Ad completorium de cruce] folio 161
Deus qui beatam Mariam virginem in conceptu et partu...
Stengel - not listed
(The prayer occurs also in the Bodleian MS Lyell 30, f.170)

i. [Prayer to the Virgin], folio 162
...servata duplici gaudio letificasti.
Quinque eius gaudia filio tuo resurgente
Et ad celos atendente multiplicasti...
Stengel - not listed

j. Ave Maria folio 162
Ave sancta Maria gracia plena, dominus tecum...
Stengel - not listed

k. Oracio ad saunc[c]tam Mariam folio 162
Regina clemencie Maria vocata
Diversis antiquitas [sic] modis nominata...
Chevalier 17165
Walther 16515
Stengel 47 c.

l. Oracio [Prayer to God attributed to Alcuin] folio 202-203
Deus inestimabilis misericordie, deus immense
pietatis, deus conditor et reparator umani generis...
A. Wilmart, 'The Prayers of the Bury Psalter', Downside
Review, XLVIII (1930), 198-216, no. xvii.
A. Wilmart, 'Le Manuel de prieres de saint Jean Gualbert',
Stengel 73

m. Oracio [Prayer to God] folio 203
Domine sauc[c]te et septiformis...
Stengel 73

1. At least one leaf has been lost between folios 161 and
162, so that the end of h. and the beginning of i. are
missing. Not now. See text in Society 132 p. 64: 'All are the more, in our'
is physically possible.

2. Stengel lists the 10 items A.3.1 - A.3.u under no. 73,
with the title 8. Orationes ad Deum vel ad S. Mariam
virginem.
n. De beata Maria mater domini folio 203r-203v
Benedicta es celorum regina et mundi totius...
Chevalier 2428
Stengel 73

o. §Prayer to the Virgin§ folio 203v
Gaude gloria mundi vernans rosa reformatrix...
Chevalier 6817
Stengel 73

p. §Prayer§ folio 203v
...vita sit unita legis amissiis...
Stengel 73

q. §Prayer§ folio 203v
...ia non mea somnia discere possum...
Stengel 73

r. Oracio domini folio 204r
Domine deus omnipotens, eterno et
ineffabilis sine fine...
A. Wilmart, 'Le Manuel de prières de saint Jean Gualbert',
Revue Bénédictine XLVIII (1936), p.270, note 1; 276, n.3
(Add this MS to list of MSS given by Wilmart)
Stengel 73

s. §Prayer to God the Father§ folio 204r
Omnipotens deus, misericors pater et bone
domine, miserere mei de preteritis peccatis...
Stengel 73

t. §Confessional prayer from the Suffragia§ folio 204r-204v
Deus propicius esto mihi peccatori quia non sum
sicut ceteri homines carnis integritate gaudentes...
Horae Eboracenses, Surtees Society 132 (1920), p.125
Stengel 73

u. §Prayer to Christ§ folio 204v-205v
Dulcis et benigne domine Ihesu Christe qui
exhibuisti caritatem qua maiorem nemo habet...
Stengel 73

v. §Commendation from Luke XXII§ folio 206r
In manus tuas, domine, commendo spiritum...
Stengel 75 (text)

w. §Eucharist prayer§ folio 206r
Vide bonam oracionem dicendam ad levacionem sacramenti...
Ave caro Christi cara,
Inmolata crucis ara...
Chevalier 1710
Stengel 76 (text)

1. The lower corner of folio 203 has been cut off, so that parts of these prayers are missing.
B Descriptive and narrative religious works

1. In French
   a. *An episode from Grosseteste's Chasteau d'Amour* /folio 116⁵⁺⁻¹¹⁸⁵
      Des .iii. files Deu
      Un rois estoit de graunt pouer,
      De bon valour, de graunt saver,..
      Lângfors pages 313-314,431-432
      Vising 289
      Stengel 30
   b. *Les miracles de seint Nicholas* /attributed to Wace
      /folio 150⁵⁻¹⁶¹⁵
      A ceus ki n'ouant lettre aprises
      Ne lor ententes n'i ouant missees...
      Lângfors page 3
      Langfors page 3
      Stengel 46
   c. *Ci comence la vie nostre Dame* /attributed to Hermann of Valenciennes
      /folio 169⁵⁻¹⁷⁷⁵
      Seingnours ore escoutesz ke Deus vous beneie,
      Sur sa mort dolerouse ki nous dona. la vie...
      Lângfors page 377
      Stengel 54

2. In English
   a. *Les xv. singnes de domesday* /folio 120⁵⁻¹²²⁵
      Fifteene toknen ich tellen may
      Of .xv. dayes er domesday...
      Brown-Robbins Index 796
      Stengel 33 (extracts)
   b. *Ci comence la vie seint Eustace qui out noun Placidas*
      /folio 122⁵⁻¹²⁵⁵
      Alle pat loviel Codex lore,
      Olde and Jonge, lasse and more...
      Brown-Robbins Index + Suppl. 211
      Stengel 34 (extracts)
   c. *Les ounsse peines de enfer* /folio 132⁵⁻¹³⁴⁵
      Oiez seynours une demaunde
      Qe le deble fist estrange...
      Hounsali gost wat dest pou here...
      Brown-Robbins Index 3928
      Stengel 40 (extracts)

3. In Latin
   *Quindecim signa dierum iudicii* /folio 48⁵⁻⁴⁸⁵
   Quindecim signa quindecim dierum ante diem
   iudicii invent...
   Stengel 14 - listed as one item with A.3.c and A.3.d
C Psalms in Latin

[The Gradual Psalms] folio 62^r-67^v
Les .xv. saumes
Ad dominum cum tribulare[ transpose ] clamavi
et exaudivit me...
Stengel 16

D Penitential Manual in French

Distinctio peccatorum folio 1^r-7^r
Set morteus pecchés sount. Li premer est orgoil...
Vising 166
Stengel 1 (extracts)

E Devotional calendar + almanach in Latin

a. [Devotional calendar] folio 68^v-74^r
Prima dies mensis et septima truncat...
Stengel 19
b. [almanach] folio 74^v
Post primam lunam epiphanie computa decem
dies et in dominica sequenti...
Stengel 19

F Mystery Play in English

[The Harrowing of Hell] folio 119^r-120^v
Hou Jhesu Crist herowede helle
Of hardegates ich wille telle...
Brown-Robbins Index + Suppl. 1258
Stengel 32

G Works of Moral Instruction

1. In French
a. [The Discipline clericalis of Petrus Alphonsus] folio 74^v-97^v
Ci comence li romauz Peres Aunfour coment il
aprist e chaustia sun cher fiz belement
Le pere sun fiz chastioyt,
Sens e savoir lui apernoyt...
Langfors page 208
Vising 54
Stengel 20 (extracts)
b. [La voie d'enfer of Rauf de Houdenc] folio 97^v-102^r
Ci comence le romauz de enfer, le soungue
Rauf de Hodenge de la voie d'enfer
En soungue deit fables avoir,
Si soungue poet devenir voir...
Langfors pages 132-133
Stengel 21 (extracts)
c. /The Doctrinal Sauvage/ folio 177r-182v
Ci commence le doctrinal de enseignemens de curtesie
Si il estoit uns frauncs houme ki me vousit entende,
Chevalers, clers e lais, ben i purreit aprendre...
Langfors pages 394,377-378
Stengel 55 (extracts)
d. /Sermon de Guischart de Beaulieu/ folio 182v-186v
Ci commence le romanunz de tentacioun de secle
Entendez ça vers moi les petit e les graunz,
Un deduit vous dirai, beus ert e avenaunz...
Langfors page 134
Vising 22
Stengel 56 (text)
e. /How to choose a friend/ folio 207v
Ky veut veray ami elire il doit .iii.
choeses regarder...
Stengel 78 (text)

2. In English
a. Le regret de Maximian folio 134v-136v
Herknap to mi ron
As hie ou tellen con...
Brown-Robbins Index + Suppl. 1115
Stengel 41 (extracts)
b. /The Thrush and the Nightingale/ folio 136v-138r
Ci commence le cuntenc par entre le mauvis e la russinole
Somer is comen wip love to toune,
Wip blostme and wip brides roune...
Brown-Robbins Index + Suppl. 3222
Stengel 42
c. /Body and Soul/ folio 195v-200r
Hic incipit carmen inter corpus et animam
Hon an bester stude I stod an luitel strif to here
Hof an bodi bat was oungod per hit lai on be bere...
Brown-Robbins Index + Suppl. 1461
Stengel 63 (text)

3. In Latin
a. /Poem on the condition of man/ folio 201r
Widete istos versus et intendite quia vera sunt
Wita quid est hominis nisi res vallata ruinis
Est caro vita cuius modo principium modo finis...
Chevalier 21975
Walther 20687 (ascribed to 15th century although this
MS is listed)
Stengel 69 (incipit)
b. Beginning of a sermon\(^1\) folio 201\(^v\)
Audito magnostas et omnas populi et
rectores eclesie auribus perципite...
Stengel 72 (text) - listed as continuation of H.3.d

H Works of encyclopaedic and scientific instruction

1. In French
a. The Book of Hippocrates\footnote{The continuation of this piece has been lost because there is a leaf missing between folio 201 and 202.} folio 8\(^v\)-15\(^v\), 17\(^r\)-21\(^r\)
Ici commence le livre Ypocras ki il envaed a
Cesar l'emperour
Chescun oumen verayment a beste e oisel
qui cors tant en sey ad quatre humours...
Stengel 2 (extracts)

b. The Letter of Prester John\footnote{The continuation of this piece has been lost because there is a leaf missing between folio 201 and 202.} folio 21\(^r\)-26\(^v\)
Ci commence la lettre ke prestre Johan envea
a la pape de Roume
Prestrs Johans par la grace Deu...
Stengel 2 (extracts)

c. Medicinal treatise in French and Latin\footnote{The continuation of this piece has been lost because there is a leaf missing between folio 201 and 202.} folio 28\(^r\)-34\(^r\)
Pur saunc estauncher dites cest oreisun...
Vising 319
Stengel 9 (extracts)

d. Ci comencent les sinognes del jour de Nouel folio 40\(^r\)-41\(^r\)
Si le jour de Noel avent par dimaine bon iver serra...
Stengel 11 (extracts)

e. Ci commence le soungnari de Daniel le prophete si
est apele lunarie folio 41\(^r\)-46\(^r\)
La premere lune fu Adam crié. Bon est de mettre
efaunt a lettre...
Stengel 12 (extracts)

f. Pur sounge esprover (in French and Latin) folio 48\(^r\)
Si vous volez saver la verité de voustre soun^ge...
Stengel 13 (text)-listed as one item with H.3.b

Stengel 15 (extracts)

g. Ci commence le medicinal des oiseus folio 49\(^r\)-62\(^r\)
Si vous avez en aucun luy ayre de houstour ou
de espever...
Vising 311

Stengel 18 (extracts), 53
2. In English, French and Latin

\[\text{Medicinal recipes}\] folio 16^r

For a styche take pe fowt of a hors... 1

Stengel - not listed

3. In Latin

a. \[\text{Regulae ad somnia interpretanda}\] folio 34^v-40^r

Daniel propheta petebatur a princibus civitatis Babilone ut somnia que eis videbantur...


Stengel 10

b. \text{Hic incipiunt experimencia bona et optima} folio 46^r-48^r

Gluten mirabile. Ad deaurandum quot quid volueris accipe glariam ovi...

Stengel 13 - listed as one item with H.1.f

c. \[\text{The Humours}\] folio 201^r

Sanguineus multum apetit quia calidus et multum potest quia humidus...

Stengel 67 (extracts)

d. \text{Hic sunt virtutes scabiose distincta} folio 201^v

Fert scabiosa pilos, verbena non habet illos...

Walther 6449

Thorndike & Kibre column 555

Stengel 71 (incipit)

I Verse of entertainment

1. In French

a. \[\text{De dames e dammaiseles}\] (MS De un vallet qui soutint damas e dammaiseles) folio 102^v-103^v

A damas e as dammaiseles,
Veuves, espouses e puceles...
Långfors pages 22-23, 61
Vising 278, 279

Stengel 22 (text)

b. \text{Le lai du corn} folio 105^r-109^v

De une aventure qui avint
A la court al bon rei qui tint...
Långfors page 111
Vising 40

Stengel 24

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1. Folio 16 is written an a different hand, and bound up in the middle of H.1.a although it clearly does not belong there. The recto contains medicinal recipes. The verso is filled with a sketch of a Pan-like creature blowing a pipe.
c. *Le fable del gelous* folio 109v-110r
Deu ne fist ounkes gelous nestre
Ne Deu ne set ren de sun estre...
Langfors page 93
Vising 269
Stengel 25 (text)
d. *La beitournee* folio 111r-112v
Ci comence la beitournee
*Éstraungement*
\[\text{\textit{Éstraungement}}\]
\[\text{par est mun quer dolent...}\]
Langfors page 140
Vising 266
Stengel 27 (text from MS Harley 978)
e. *Les quatre souhés de seint Martin* folio 113r-113v
...Touste avez huy journee feste
\[\text{Tes ta sere ne te deshete...}\]
Langfors page 435
Stengel 28 (extracts) - listed with I.1.f
f. *Le blasme des fames* folio 113v-114r
Ne est mie saje qui femme creyt,
Morte ou vive quelle qui seyt...
Langfors pages 325-326
Vising 60
Stengel 28 (extracts) - listed with I.1.e
g. *D'un vallet amorous* (MS *La vie de un vallet amorous*) folio 114r-116v
*Jolifté*
Me fes\[\text{\textit{sil}}\]t aler ad pe...
Langfors page 189
Vising 270
Stengel 29 (text)
h. *Rapemon le bon* folio 162r-163v
Deu vous dorra graunt honour
E graunt joie e graunt vigour...
Langfors page 98
Vising 59
Stengel 48
i. *De .ii. chevalers torz ke plederent a Roume* folio 190r-191r
Il avint ja ke en Flaundres out un chevaler tort
Qui ama une dame - de ceo n'out il pas tort...
Langfors page 164
Vising 274
Stengel 60 (text)

1. A leaf has been lost between folio 112 and 113 so that the end of I.1.d and the beginning of I.1.e are missing.
j. L'estrif de .ii. dames folio 192^v^-195^v
Ci comence l'estrif de .ii. dames
Iver le periceus ki touz jours frit e tremble
E ke lez le fu despent quant ke autre tens assemble...
Langfors page 168
Stengel 62 (text)

2. In English
a. The Fox and the Wolf folio 138^r^-140^r
Of be Vox and of be wolf
A vox gon out of the wode go
Afingret so that him wes wo...
Brown-Robbins Index + Suppl. 35
Stengel 43
b. Dame Siri folio 165^r^-168^r
Ci comence le fable et la cointise da dame Siri
As I com bi an waie
Hof on ich herde saie...
Brown-Robbins Index + Suppl. 342
Stengel 51
c. Les nouns de un levre' en engeleis folio 168^r^-168^v
be mon'bat be hare i-met,
Ne shal him nevere be be bet...
Brown-Robbins Index 3421
Stengel 52
d. The nature of love folio 200^r
Ci comence la manere quele amour est pur assaier
Love is sofft, love is suet, love is good suare,
Love is muche tene, love is muchel kare...
Brown-Robbins Index + Suppl. 2009
Stengel 64

3. In Latin
a. Riddle with macaronic first line folio 201^r
Welcome ki ke bringe, ki ne bringe fare we.
Intus: 'Quis tu?' 'Quis? Ego sum. Quid queris ut intrem?'...
Walther, Carmina, 10131,9518
Stengel 67 (text) listed as continuation of H.3.c
b. Hie sunt distincta mala feminarum folio 201^r
Femina res ficta, res subdala, res maledicta,
Femina ventosa, res fallax, res venenosa...
Walther 6396
Stengel 68 (text)
c. Hie sunt versus quos diabolus fecit pro puero folio 201^v
Nexus ovem binam per spinam duxit equinam
Resus surgit, ecus pendet utrumque pecus...
Walther 11754
Stengel 70 (incipit)
J Satire

1. In French
   De Roume e de Jerusalem folio 103v-105r
   Roume e Jerusalem se pleint
   De cœvitise ki vous veint...
   Langfors page 352
   Stengel 23 (text from MS Bern 113 in appendix)

2. In Latin
   Hic demonstrat veritatem seculi isti , folio 164v
   Fides hodie sopitur
   Vigilat que pravitas,
   Lucrum serit qui mentitur
   Damnum metit veritas...
   Walther 6492
   Stengel 51

K Proverbs with illustrative verses

1. In French
   Les proverbes del vilain folio 143r-149v
   Ici ad del vilain .
   Meint proverbe certain...
   Langfors page 161
   Stengel 45

2. In English
   Heding be hende folio 140v-143r
   Jhesu Crist al bis worlde red
   pat for oure sunnes wolde be ded...
   Brown-Robbins Index + Suppl. 1669
   Stengel 44

L List of the Kings of England in Latin

Hic sunt nomina regum anglie folio 205v
   Primus rex Hyne qui regnavit .xxx.
   et .vii. annis...
   Stengel 74 (incipit)
THE ANGLO-NORMAN VERSE IN THE MANUSCRIPT

The Anglo-Norman verse in MS Digby 86 includes three longer poems (of which two are fragments), and six shorter devotional poems, and five, or possibly six, 1 shorter poems of entertainment. The present edition includes four devotional poems and five poems of entertainment.

The longer poems are the Anglo-Norman version of the Doctrinal Sauvage, the episode Dos .iii. files Deu from Grosseteste's Chasteau d'Amour, and the opening section of Guischart de Beaulieu's Sermon, here entitled Romaunz de temtacioun de secle. A thorough examination of all the material necessary for a new edition of these poems goes beyond the scope of this study, but in the discussion of metrical forms and language reference will sometimes be made to them. The Doctrinal Sauvage has been edited recently, 2 but new editions of the Chasteau d'Amour and the Sermon would be useful. 3

1. This depends on whether one classes the Lai du corn as an Anglo-Norman poem or not. See below p. 32.


Two shorter devotional poems have been excluded from the edition, one because the MS Digby 86 version is only a fragment, the other because it has been edited satisfactorily elsewhere. Only the first twelve lines of the *Oracio ad deum* attributed to St. Edmund of Abingdon have survived in MS Digby 86. MS Bodley 57 contains the most complete version, with 48 lines, and it is only in MS Bodley 57 that the poem is attributed to St. Edmund. This manuscript also contains a life of St. Edmund, and a Latin prayer attributed to him, from which the Anglo-Norman poem *Bone Preere a Noistre Seignour Jhesu Crist* is derived. As in the *Bone Preere*, the appeal for grace and mercy is linked with confession of sin and contemplation of Christ's suffering, but the symmetrical pattern of sins and matching sufferings is not attempted. In spite of the irregular metrical structure of the poem, deliberate use is made of a number of rhetorical devices, and this may be illustrated by the following stanza, in which the irregular syllabification contrasts with stylized repetition:

```
Vus avez le chef enclin pur nus apeler,
Vus avez les braz estenduz pur nus enbrazer,
Vus avez les costez bverz pur nus vostre amur mustrer,
Vus estes en haut munté la croiz pur tut le mund sauver...
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*Oracio ad deum* 25-28, quoted from MS Bodley 57.

The three independent Anglo-Norman translations of the *Veni creator spiritus* have been discussed by S. Harrison Thomson, and all three versions are edited in his article. He attached

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1. See table of contents, A.1.1.
2. Edited as I. See below pp. 34-42.
3. See below pp. 34-35.
particular importance to the translation which has survived in St. John's College Oxford MS 136 because he considered it to be half a century earlier than the other two versions, but B. Miller has shown that this view is wrong. The St. John's College version is composed in regular octosyllabic quatrains, while the Digby version is closer to the Latin text in meaning. This may be illustrated by the following line:

Latin text quae tu creasti corpora
St. John's Coll. 136 Les quoers de ceuz que fet avez (8 sylls.)
MS Digby 86 Les quers ki tu as fourmez (7 sylls.)

One secular poem which is sometimes described as Anglo-Norman has been omitted from the edition, and that is the Lai du corn. It shares with most of the other secular poems in the manuscript a certain clerkly humour, and a preoccupation with the themes of seduction and cuckoldry. It is generally accepted that the metrical and linguistic forms of the poem are continental, but that it was probably composed in England. In recent years there has been a certain tendency to exclude the Lai du corn from the Anglo-Norman canon, and on the same grounds it is excluded from this edition:

Two lais which exploit the Matter of Britain have probably been wrongly claimed for Anglo-Norman. The first is the burlesque Lai du cor by Robert Biket...

It certainly seems unlikely that the writer was Anglo-Norman, but he probably worked in England...

1. S. Harrison Thomson contends that MS Digby 86 was completed in 1317, but for evidence that it was completed between 1272 and 1282 see above p.11.
2. For a further discussion of the metrical form see below pp.96-97.
3. It is being prepared for publication by the Anglo-Norman Text Society by C.T. Erickson.
5. M. D. Legge, p.133.
Two more secular poems from the manuscript are listed by J. Vising as Anglo-Norman works; one is the Blasme des fames, the other De ii. chevalers torz ke plederent a Roume. Three, or possibly four, of the manuscripts containing the Blasme des fames were written in England, out of a total of seven. But there is nothing in the form or content of the poem which points to Anglo-Norman origin. De ii. chevalers torz ke plederent a Roume is certainly of continental origin. Vising overlooked two continental manuscripts which are listed by Lāngfors, and also the earlier edition of the poem by A. Dinaux. Stengel had mis-quoted the first line of the poem, omitting the conjunction ke, and Vising followed this. The first line should read:

Il avint ja ke en Flaundres out un chevaler tort


Dinaux says of this poem:
C'est là un de ces misérables tours de force, sans goût et sans délicatesse, qu'on a eu à reprocher à quelques-uns de nos trouveres, ou plutôt des jongleurs voulant exciter les rires de leurs auditeurs, qui n'étaient pas toujours des gens d'élite... p.xxxi.
POEMS INCLUDED IN THE EDITION

I BONE PREERE A NOSTRE SEINGNOUR JHESU CRIST

The Anglo-Norman poem is adapted from an unpublished Latin prayer attributed to St. Edmund of Abingdon, and the poem was subsequently translated into the Provencal dialect. In this edition all three texts are given in full.

The poem is composed in thirteen sections, varying in length between four and twelve lines. The first two sections and the last three do not correspond closely to the Latin prayer, but the correspondence in the sections three to ten is very close, though the sequence of sections is not identical. After an introductory section (corresponding to sections i - ii of the Anglo-Norman poem) the Latin prayer continues with a contemplation of the wounds of Christ, matched by appeals for forgiveness of the sins of the feet (transgressions), of the heart (delight in vain pleasures), and of the hands (unsaintly works). This corresponds to sections ix, x and viii of the Anglo-Norman poem. Before the concept of sins of the hands is extended to cover all unsaintly works it involves sins of touch, and here the link is established with the sins of the five senses. In the following five sections (corresponding to sections vii, vi, v, iv and iii), appeals for forgiveness of the four remaining sins of the senses, and of the sins of speech, are preceded by matching descriptions of the purity of Christ, based, like the contemplation of the wounds, on the Gospel story.

1. For the sequence of the sections in the different versions see below p.42.
The sections are not all of equal length, because some of them are better suited to elaboration than others. Thus the contemplation of the wounding of Christ's heart, and the appeal for forgiveness of the sins of the heart, lend themselves to poetic elaboration, and in the Anglo-Norman poem section x covers three stanzas (twelve lines), and another section is added, xi, in which the poet appeals to Christ to write in his heart with His blood the wounds and the sorrows which He suffered for him. It is not surprising that the concept of Christ writing in the poet's heart should be in the vernacular poem, and not in the Latin, because it is typical of the mystical piety which grew up in vernacular poetry in the thirteenth century. On the other hand the section on the sins of smell is very brief both in the Latin prayer and in the Anglo-Norman poem, because here there is no part of the Gospel narrative which could be elaborated in a meaningful way. Throughout the composition is carefully thought out, and the author is more interested in meaningful devotion than in absolute symmetry of form. Although there is alternation in the level of meaning, with frequent use of metaphor, there are no such fanciful correspondences as, for instance, in the Middle English 'Prayer to be delivered from the Deadly Sins', which includes the following verse:

Ihesu, for þi blodi dropes
bat be scourge & be ropus
Made hem to renne a-doun,
Fede me wit mete & drinke,
bat i nevere in synne sinke-
Have mercy on me glotoun!

The idea behind the re-arrangement of the sections in the Anglo-Norman poem is clear. Whereas the Latin prayer was composed, apart from the introduction and the conclusion, according to the wounds of Christ and then according to the senses, the Anglo-Norman poet re-arranged the material so that the first part of each section, in which Christ's sufferings are described, should follow the sequence of events in the Gospel story more closely. This means that the three sections on Christ's wounds come towards the end of the poem, while they were at the beginning of the Latin prayer. The sections on the senses are also re-arranged; whereas in the Latin prayer the section on taste is the first of those on the senses, in the Anglo-Norman it is the last, and this is because it is linked to the description of Christ's tasting of the drink of myrrh and vinegar, which followed His weeping for the sins of the people, His humble hearing of the cruel words of Pilate, and His preaching and praying.

Another difference between the Latin prayer and the Anglo-Norman poem is that the poem, although it follows the sequence of events in the Gospel narrative more closely, is less bound to details of the Gospel. Thus in the Latin prayer Christ weeps for the sins of the citizens of Jerusalem, but in the Anglo-Norman poem he weeps for the sins of all sinners, and in this way the reference is brought nearer to the author's own time:

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Domine Jhesu Christe qui videns civitatem Jerusalem pro peccatis civium lacrimatus es, per illam sanctam pietatem que de serenissimis oculis tuis illas beatas lacrimas eduxit, fac me deflore excessus meas... MS Bodley 57 folio 7
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In MS Bodley 57 the Latin prayer is attributed to St. Edmund of Abingdon,¹ and the prayer is preceded by a French prayer, Oratio ad deum, which is also attributed to the saint,² and it is followed, though not immediately, by a Life of St. Edmund. It is quite probable that St. Edmund was the author of the Latin prayer, and it even seems possible that he may have been responsible for the Anglo-Norman poem as well, though it is impossible to prove this.

M.D. Legge has suggested that the Merure de seinte eglise was composed partly of earlier prayers and sermons in both French and Latin, written by St. Edmund himself, and that it would be wrong to surmise a purely French or purely Latin 'original' for this composite work. This theory is supported by the similarity between an Anglo-Norman prayer which has survived in Lambeth Palace MS 522 and the meditations on the 'Hours' which are recommended in the Merure. Miss Legge says:

If ever similar meditations on the Life of Christ only came to light, they would add considerable weight to this theory.³

It seems that the Bone Preere a nostre Seingnour Jhesu Crist and its Latin original provide just such material. As the third stage of contemplation St. Edmund recommends the contemplation of Christ's

¹ De sancto Eadmundo archiepiscopo, folio 6vb
² See above p.31.
sufferings and of the Passion as a preliminary to the contemplation of Christ's humanity and then of the deity. Similarly in the discussion of the holy life the Mérule touches on the sins of the senses:

...que vous mettetz tot vostre entente a faire sa volonté, c'est a dire en touz les choses que vous devetz penser de coer ou de bouche parler, en faire, en œuvre d'ascun de vos cink senz come garder d'oyl, oyer d'oraille, gouster de lange, senteir de nes, tocher de tast, aler ou estre aiser ou seer...

A further link between the version of the Mérule found in MS Rawlinson Poetry 241 and the relevant prayers in the Lambeth Palace MS 522 is provided by a Middle English lyric, which has been inserted in both. In the Mérule it has been added after the contemplation of the sorrows of the Virgin for Mydy, and in the Lambeth Palace MS it follows the prayers on the Hours:

Nou goth sonne under wode,
Me rewep Marie bi faire rode.
Nou goth sonne under tre,
Me rewep bi sone and ike pe.

1. Quoted from MS Rawlinson Poetry 241, folio 264. The edition of the Mérule printed privately by H.W. Robbins, Lewisburg, 1923, was not available.

2. Quoted from MS Rawlinson Poetry 241, folio 184.
The Latin prayer has survived in MS Bodley 57 (B). The Anglo-Norman poem has survived in MS Digby 86 (D), Trinity College Dublin MS D.4.18 (K), Lambeth Palace MS 522 (L), and MS Harley 4657 (P). The Provençal translation has survived in MS Egerton 945 (Q).

MS Bodley 57 has been described by P. Meyer. It is written in a variety of hands; the first hand covers folios 1 - 104, and is of the late thirteenth century, while a number of hands, probably of the fourteenth century, are found from folio 105 to the end. The compilation appears to be the work of a monk of St. Mary's Abbey at Leicester. The texts are mostly theological and moral pieces in Latin, and they include a Life of St. Edmund, Meditations of St. Bernard, the Fables of Petrus Alphonsus and a sermon attributed to Robert Grosseteste. There are also a few charms and recipes, and on folio 20 there is a satirical attack on women in Latin prose. At the beginning of the manuscript there are a few prayers and devotional poems in French, including the Oratio ad deum and the Ave Nostre Dame.

The Latin original of the Bone preere is found on folio 6vb-7vb. In MS Digby 86 the Bone preere is found on folio 191r-192v, and the sequence of the sections has been re-arranged once more. The reason for the re-arrangement is not immediately apparent, but may perhaps have something to do with the scribe's interest in visual rhyme. Through the re-arrangement long sequences of mono-rhyming lines occur, which are bracketed together in the manuscript, as if the poem were composed in laisse form.

2. See above pp. 31, 37.
4. See below p. 136-137.
Trinity College Dublin MS D.4.18 has been described by H. Petersen and by M. Esposito. The manuscript consists of three originally separate parts. The first part, containing French religious verse, was written during the second half of the thirteenth century, and the Bone preere is found in this first part on folio 22v. In this part of the manuscript there are two Anglo-Norman songs with musical notation which are discussed by Petersen. The second and third parts of the manuscript were written during the fourteenth century, and contain poems and treatises in English and Latin.

Lambeth Palace MS 522 was referred to above. It has been described by R. Reinsch. The manuscript seems to be a product of St. Augustine's, Canterbury, and it contains several references to St. Edmund of Abingdon, and to St. Richard of Chichester. It is a remarkable anthology of Anglo-Norman religious verse, and it contains copies of all the religious poems included in the present edition. Among the longer poems in the manuscript are works of Robert Grosseteste. The manuscript was written during the thirteenth century, and it is the work of a single scribe. It is written in large book hand, with frequent illumination of initial capitals. It is a peculiarity of this manuscript that several poems, including the Ave Noustre Dame edited below as III, have been copied twice. Many of the poems in the manuscript, including the Bone preere, are written as prose. The Bone preere is found on folios 266v–270r.

4. See below variants to III 224 ff. and note.
MS Harley 4657 was written in the fourteenth century. It contains moral and didactic verse in Latin and French, including an Anglo-Norman version of Cato's Distichs and verses on the ten commandments. The Bone preere is found on folios 98v-99r, and it is preceded by the Oraison de Nostre Dame, the fourth poem in this edition. The two Anglo-Norman poems are near the end of the manuscript, and are followed only by short works on the follies of the world and on the seven deadly sins. Although the manuscript is later than the other three Anglo-Norman versions, it has been chosen for the base text because it provides the most complete text, as may be seen from the table of the sequence of the sections below.

MS Egerton 945 contains the Provençal version of the poem. The manuscript has been described by P. Meyer, and by W. Rothwell. It is a carefully written and richly illuminated book, and it was probably compiled for a noblewoman. The leaves are very small, but there are well over 300 folios. Folios 12-321 are all written in the same hand, a hand which seems to be of the second half of the fourteenth century. The manuscript includes religious and moral works in Latin, French and Provençal. The Provençal version of the Bone preere is found on folios 270v-273r.

The Provençal version follows the base text, found in MS Harley 4657, very closely; there is serious divergence only in line 97. The other three Anglo-Norman versions form a contrasting group, within which the correspondence between MS Digby 86 and Trinity College Dublin MS D.4.18 is particularly close, in spite of the re-arrangement of the order of the sections in MS Digby 86.

1. See page 42.
Sequence of sections

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Stengel printed the beginning and the end of D (sections i, vi, v, vii, xiii-b). On the basis of these extracts Reinsch considered that there were large gaps in D, and he printed the whole of L. P. Meyer printed the first four sections of Q.

1. The subdivisions of the sections into a and b are only given where necessary.
II  CHAUNÇOUN  DE  NOUSTRE  SEINGNOUR

This is the only poem in MS Digby 86 to which G. Naetebus accorded lyric form. Certainly it is constructed with great care and attention to detail, and though it is probably not correct to describe the verse form as a lyric form, the metrical pattern forms an intricate and sophisticated structure, corresponding to the structure of the poem as a whole and to the balanced use of rhetorical devices.

The first four stanzas are descriptive, and the last two are addressed to Christ. The man who does not dare to love is a coward, but it is foolish to attach one's love to what cannot last (stanza i). Carnal love is folly (ii). There is a noble king who is worthy of our love (iii). It is Jesus, who is no mean lover (iv). Fill me with love of you (v) and save my soul (vi).

The first three stanzas contain no mention of Christ, and the associations of the vocabulary are with the secular love lyric. Christ is described in terms of the chivalric lover, as He is in a number of Middle English texts, and it is interesting that stanzas iii and iv of the Anglo-Norman poem, containing the description of the lover who is Christ, have been copied out at the end of one of the most important manuscripts of the Middle English Ancren Riwe. The Ancren Riwe contains an allegorical narrative very similar in spirit to this Anglo-Norman poem.

2. See below p. 92.
3. Cotton Cleopatra MS C VI. See below p. 46.
A king woos a lady who is besieged by enemies, but she takes no notice of his messages of love and offers of help, and it is clear that her enemies are about to defeat her. In the end the king comes himself to defend her. He knows that he will die in the fight, and asks her to love him dead, even though she never loved him while he was alive.¹

The imagery of the Chaunçoun is conventional. Thus in speaking of the frailty of the world the poet says:

Sa beauté n'est pas estable,
Ens flestrist cum fet la flur
Chaunçoun de nostre Seignour 39-40

The particular effect of the poem is achieved by the use of matching elements in verse and sentence structure, by the linking of one stanza to the next, and by the variation in the order of stressed elements in the sentence. All of this is particularly apparent in the first two stanzas. The eight lines of the first stanza fall into sense units in the following way: 2+2+3+1. The second stanza balances this with a pattern: 1+3+2+2. The first line of the second stanza, 'Charnel amur est folie', echoes lines 4 and 5 of the first stanza, 'Mes folie est d'amer chose / Ki ne puert duree aver'. The first line of the third stanza, 'Ki veot amur sans pesanse', echoes the second line of the second stanza, 'Ki veut amer sagement'. In the opening lines of the poem the emphatic placing of the complement of the verb 'to be' at the beginning of the line, and the repetition of this device, contribute to the striking effect:

Cuward est ki amer n'ose,
Vilens est ki ne vuet amer Chaunçoun 1-2

In the second half-line the variation (infinitive + auxiliary

in line 1, auxiliary + infinitive in line 2) bring variation within the repetition. Another means of achieving emphasis is the separation of the subject from the verb through the line division:

Sans amur ne se repose
Le quer d'hume ne le penser

Chauncoun 3-4

and sometimes the sense pattern cuts across the metrical pattern when a new clause begins in the middle of a line:

Ki veut amer segment
Eschue, kar brieve vie
Ne let durer lungement

Chauncoun 10-12

The metrical scheme and syllabification of the poem are discussed in more detail below.¹

Five manuscripts contain all or part of the poem: MS Douce 137 (C); MS Digby 86 (D); MS Lambeth Palace 522 (L); British Museum additional MS 46919; formerly Cheltenham Phillippe MS 8336 (M); Cotton Cleopatra MS C VI (R).

MS Douce 137 consists of three originally separate parts which were written and bound up together towards the end of the thirteenth century. It belonged at an early date to a noble family at Edwardstone, near Sudbury in Suffolk. It contains for the most part legal pieces in Latin and French, such as Glanville's Laws of William the Conqueror. There are a few short poems towards the end of the third part of the manuscript, and it is here that the Chauncoun is found, on folio 111r. This is the only complete version of the poem, and the metrical pattern has been distorted less than in the other versions. It has therefore been selected as base text in the edition.

¹ See pp. 92-3.
In MS Digby 86 the Chauncoun is found on folio 200\(^v\). It is written in long lines, and stanza v is missing.
In Lambeth Palace MS 522 the poem is found on folios 70\(^r\)-71\(^r\). The second stanza is missing. The manuscript has been described above.\(^1\)
British Museum additional MS 46919 has been described by P. Meyer.\(^2\)
It is made up of several different parts, written by different scribes during the first half of the fourteenth century and put together before the end of the century. It contains copies of important Anglo-Norman works by Simon de Freine, Gautier de Bibblesworth, and Bozon. But there is some Latin and English, including works by William Herebert. Most of the texts are on religious or moral themes. The Chauncoun is found on folio 74\(^v\). The sixth stanza is missing.
Cotton Cleopatra MS C VI was written during the fourteenth century, and it contains one of the best copies of the Ancren Riwle. At the end of the manuscript, on folio 200\(^r\), the third and part of the fourth stanza of the Chauncoun have been written in by a hand which might well be of the fifteenth century. This fragment was the subject of an article by Långfors.\(^3\) Långfors stated that there was no direct connection between the fragment and the Chauncoun, which is clearly a mistake. A misprint is no doubt responsible for the listing of the manuscript as Cotton Cleopatra C V. Sonet follows Långfors in this error.\(^4\)

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\(^1\) See above p.40.
\(^2\) P. Meyer, 'Notice et extraits du MS 8336 de la bibliothèque de Sir Thomas Phillipps à Cheltenham', Romania XIII (1884) 497-541.
\(^3\) A. Långfors, 'Ky voet amer saunz pesaunce', Romania LV (1929) 551-2.
\(^4\) Sonet, 286 and 1745.
Of the five different versions of the poem, four fall into a single group (CDMR), whereas L is not closely connected to any other version. Within the large group, CDMR, there are two clear sub-groups, CM, DR.

The following table shows the presentation of the six stanzas in the five different versions:

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The poem was edited from MS Douce 137 by C. Sachs,¹ and by Stengel.²

¹ C. Sachs, Archiv XXI (1838) 262.
² Stengel, Appendix 4.
III LES AVES NOUSTRE DAME

The poem is made up of three parts, and Stengel divides it into three separate items.¹ Långfors also has three entries,² while Sonet has four.³ P. Meyer considered it probable that the distinct parts were composed by a single author,⁴ and here it is edited in its entirety as a single poem.

Stanzas i - xxvii form the actual Avés, a series of appeals to the Virgin and salutations. Stanzas xxviii - xxxii, xxxviii - xxxix, and lvi, contain prayers for intercession and mercy, and each of these three sub-sections begins with the form of address 'Gloriouse reine'. Together with stanzas xl - lvi, a series of appeals to the saints, these prayers make up a Litany of the Saints. Stanzas xxxiii - xxxvii contain a prayer of the Five Joys.

Eight versions of the poem have survived, and there is no indication of a break in continuity between the different parts, except in MS Bodley 57, which has a separate heading at the beginning of the prayer of the Five Joys. To divide the poem into three parts is therefore in direct opposition to the evidence of the majority of the manuscripts. Moreover, the combination of prayers to the Virgin with the Litany of the Saints

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1. Stengel nos. 57,58,59.
2. Långfors pages 36-37,77,149.
3. Sonet nos. 140,145,325,669. Sonet has four entries because he lists as an independent poem the version Mb. See below pp.53-54.
4. P.Meyer, 'Notice du MS Bodley 57', Romania XXXV.
is very common in mediaeval devotional literature, because
the salutations, prayers of the Joys, and the Litany, all were
essential parts of the Book of Hours. There are no noticeable
differences in the language of the different parts of the poem,
although it must be admitted that the proportion of 10-syllable
lines is higher in the Litany than in the first half of the poem.¹

The poem is rooted in the learned tradition of Marian lyric,
which developed through the Mass and the Book of Hours; it
forms an interesting contrast to the more popular type of
Marian poetry which is illustrated by the Orisun de nostre
Dame.² The 'Ave Maria' of Luke I, containing the salutation
of Gabriel (verse 28) and of Elizabeth (verses 42-45) was part
of the Mass from the seventh century onwards.³ The Hymnos
Akathistos, with the twelve stanzas followed by twelve 'Aves',
was translated into Latin at the beginning of the ninth century
and used in the Liturgy from the eleventh century.⁴ In Middle
English literature there is an abundance of Marian poetry, and
many Marian lyrics in Latin and French also originated in
England.⁵

¹ See below pp.89-91 for the metrical form of the poem.
² See below pp.53-64.
³ See H.Barré, Prières anciennes de l'Occident de la Mère
⁴ See G.Meerssemann, Der Hymnos Akathistos im Abendland,
Fribourg, 1958.
⁵ Barré, p.53.
The symbols of the Virgin and of Christ which are found in stanzas i - xxvii are the conventional symbols of the mediaeval Latin hymns and prayers, drawn for the most part from the Old Testament. The poet does not attempt to extend the range of the symbols through personal interpretation, as many of the later mediaeval Latin and vernacular poets do. Thus the Virgin is addressed as the rod of Jesse (line 5), and as flower or rose in lines 40, 44, 51, 55, 56, 77, 78, 107, but each reference occurs individually, and there is no attempt to link the symbols, as for instance in the hymn:

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  felix Iesse gignens prolem,
  virga florem, virgo solem,
  flos designat salvatorem,
  virga florens virginem...
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In the prayer of the Five Joys the descriptive material is taken from the New Testament, and the tone of adoration and wonder is less remote than in the earlier stanzas, but still there is no trace of the personal intensity which characterises some of the most famous prayers and hymns of the Joys which were composed during the thirteenth century.

F. Madan and H.H.E. Craster state in their description of MS Bodley 57 that the poem is translated from originals by Jacopone da Todi. This is a mistake, and the different quality of the poems of the Franciscan mystic is immediately apparent in lines such as:

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  Vergin cortese e bella,
  Madre di Dio donzella,
  Plena luna novella, 3
  Nova Donna audi me.
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Two favourite miracles of the Virgin are referred to in the poem, the legends of Theophilus and of St. Mary of Egypt. These legends, like the Hymnos Akathistos, were translated from Greek into Latin and they became part of the Liturgy before the popular cycles of Miracles of the Virgin came into existence. In the Odeson de nostre Dame several of the more popular contemporary legends are referred to as well.

Eight versions of Les Avés noustre Dame have survived, in six different manuscripts: Paris, Bib. nat. fonds français 12483 (A); MS Bodley 57 (B); MS Digby 86 (D); Corpus Christi College Cambridge MS 405 (G); Lambeth Palace MS 522 (La and Lb); British Museum additional MS 46919 (Ma and Mb).

The Paris MS has been described by G. Raynaud. It belonged at an early date to the Order of Preaching Friars at Poissy, as is shown by the entry on folio 3, 'Ex bibliotheca Fratrum Praedicatorum de Pisciaco'. But on the evidence of the language Raynaud came to the conclusion that the scribe, who was probably also the compiler and 'remanieur', was of Norman origin. The manuscript was written during the fourteenth century, and it was compiled in honour of the Virgin. It was originally planned in two parts, with fifty chapters in each part, but about half the manuscript has been lost. Each chapter begins with a reference to some animal, stone or plant, the natural qualities of which are expounded.

1. Lines 97-100, 199.
2. See below pp. 60-61.
and linked with qualities of the Virgin; this exposition is followed by a piece of narrative verse, such as a Miracle, and then there follows a song, lai or hymn. Among the authors of the poems are Rutebeuf and Gautier de Coincy. But a text is rarely reproduced without substantial changes, since the 'remanieur' had a clear plan in mind, into which the works of varying origin were fitted. *Les Avees noustre Dame* is found on folios 234r-236v, and as the manuscript is written with two columns to a fairly small page, the long lines of the original are divided into short lines. The fact that this is possible shows that there was a reasonably regular cesura in the poem; for a few lines which caused difficulty in division see variants and note to III 68 A. The 'remanieur' made many alterations in the wording of the poem, presumably so that metre and language might conform to his own usage.  

In MS Bodley 57 the poem is found on folios 5r-6v, and it is given the title *Les cinc joies Nostre Dame*. This title is repeated, more appropriately, at the beginning of the prayer of the Five Joys. In MS Digby 86 the poem is found on folios 186v-190r. As in the Bone prayer, the sequence of the stanzas has been altered by the scribe. Again the only possible reason for the alteration seems to be the desire to link long passages of monorhyming lines. Corpus Christi College Cambridge MS 405 was written during the fourteenth century by several different scribes. It belonged at

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1. See below pp.133-4.  
2. For a description of the MS see above p.39.  
3. See the tables on p.42 and below on pp.56-58.  
an early stage to the Brethren of St. John of Jerusalem at Waterford. It contains charters and religious and didactic verse in French and Latin, including Cato's Distichs. The poem is found on pages 311 - 317.

Lambeth Palace MS 522 contains two versions of the poem. The first (La) is found on folios 159r-166v and the second (Lb) is found on folios 211r-219v. These two versions appear to have been copied from the same exemplar by the same scribe; they are very similar to one another. It is impossible to decide whether the duplication of the text is deliberate or not. R. Reinsch considered that the second version improved on the first, but there are some curious differences between the two, and the first is often nearer to the other versions, so that the second can hardly be considered an improvement. Thus the word glutunie must be regarded as a deviation from the original in III 12 Lb:

De vus vint cele pere par ky moruit Golie III 12 La
De vus vint celui par ky murut glutunie III 12 Lb

and III 28 Lb is so long that it is suspect for this reason alone:

E trestote la gent ke diables aveyent dampné III 28 La
E trestote la gent du mu/n/d.ke li diables
aveient dampné III 28 Lb

British Museum additional MS 46919 also contains two versions of the poem. But here the two versions are in quite separate parts of the manuscript, which were written independently of one another during the fourteenth century and subsequently bound up together. The first version (Ma) is found on folios 52v-55v. The second version (Mb) is found on folios 118ra-119rb.

---

1. For a description of the MS see above p.40.
2. Reinsch, 'Mittheilungen.'
3. For a description of the MS see above p.46.
Ma is the most complete versions of the poem, and has therefore been chosen as base text. Mb is the most defective version, and because the first eight stanzas are missing altogether, and because there are twelve additional stanzas at the end, it has not previously been identified as a version of *Les Avés nostre Dame*.

To determine the grouping of these eight versions is a complicated procedure, because each version has been altered and adapted in many small ways in the course of transmission, but at the same time there are few major differences. Thus agreement in obvious error between any two versions, or more, is very rare, and it is fairly common for all eight versions to provide different readings of a word or phrase. This may be illustrated by line 188:

- Que nus ne puët *sommer* ne par nuit ne par jour 188 A
- Ke nul ne puisse *ennuïre* de nuit ne de jur 188 B
- Ke nul ne peut *escrivre* de nuit ne de jour 188 D
  (missing in G)
- Ke nul ne poët *escrivre* de nuit ne de nur 188 La
- Ke nul ne poët *numbrer* de nuit ne de jur 188 Lb
- Ke nul ne put *destrure* de nut ne de jur 188 Ma
- Encuntrere le enemi ki tant est engynnur 188 Mb

Although the context makes a meaning 'describe' most probable, (as in *escrivre*, *escrivre*, *sommer*, *numbrer*) and mis-reading could account for the variants *escrivre/destrure*, which are palaeographically very similar, this does not help one to establish related groups of manuscripts. However, taking into account all agreements between two or more versions in morphemes, words, phrases, half-lines and whole lines (that is to say, all agreements except spelling agreements which are obviously irrelevant)

---

1. See above p.48.
it was possible to set up the following stemma, which takes into account the minimum number of intermediate stages:

\[
\text{archetype} \\
\quad \text{a} \quad \text{b} \\
\quad \quad \text{G} \quad \text{Ma} \\
\quad \quad \quad \text{D} \quad \text{e} \\
\quad \quad \quad \quad \text{f} \quad \text{Mb} \\
\quad \quad \quad \quad \quad \text{A} \quad \text{B} \\
\quad \quad \quad \quad \quad \quad \text{La, Lb} \\
\]

1. The surviving versions are ABDGLaLbMaMb. The intermediate stages are represented by abcdef.
Thus there are two main groups: GMa and ABDLaLbMb. Within the larger group, A, in spite of the modifications of the 'remanieur', is closer to B than to any other version. BDMb are all somewhat closer to LaLb than to one another, and D is particularly closely related to LaLb.

Ma is the most complete version, and the one with the smallest number of obvious errors, and it has therefore been chosen for the base text. But in one case the other versions all agree in a different presentation of the sequence of stanzas, and the sequence of ABDGLaLbMb has been followed. Because all versions except Ma are defective at some point, and because there is considerable variation in the sequence of the stanzas in some versions, it seems necessary to give a table of the contents of each. Because La and Lb always agree with one another in this respect, they have been classed together as L. All versions agree with Ma unless otherwise stated.

<table>
<thead>
<tr>
<th>Ma</th>
<th>A</th>
<th>B</th>
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1. See above p. 52 and below pp. 133-134.
2. See above pp. 53-54.
3. Stanzas xxix - xxxi, see following page.
<table>
<thead>
<tr>
<th>MA</th>
<th>A</th>
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* In D, stanzas xxviii, xxx, xxxi, xxix have been displaced to follow xlvii.

** xxxi is misplaced in Ma, see preceding page.
The three continuations (3 stanzas in Ma, 2 in B, 10 in Mb) bear no relation to one another, and it is therefore probable that the poem originally ended with stanza lvii. The final stanzas in B and Ma are addressed to Christ, which also makes their association with the poem doubtful; they were simply pious prayers added by the scribes. The presentation of the stanzas liii - lv confirms the grouping GMa, ABDLMb.

Stengel printed the beginning and the end of each of the three parts from D in the Codex. P.Meyer printed the beginning of each of the three parts and the end of the poem from B in Romania XXXV. He also printed the beginning and the end of Ma and Mb in Romania XIII, but did not point out the connection between them. R.Reinsch printed the beginning and the end of La, and the first stanza of Lb, in Archiv LXIII.¹

1. For more complete bibliographical references see above p.39 note 1, p.40 note 3, p.46 note 2.
IV OREISUN DE NOSTRE DAME

Unlike Lea Avés noustre Dame, this poem belongs to the popular, non-learned strain of Marian literature. It is written in the octosyllabic couplet, which is frequently found in vernacular cycles of Miracles of the Virgin. It is not an expression of remote adoration and wonder, but a direct personal appeal for intercession and mercy; the emphasis is on the human, rather than on the divine, quality of the Virgin. The Marian lyric of the thirteenth century is marked by a return to the contemplation of the Gospel narrative, and particularly to the love springing from the experience of the Joys and to the mater dolorosa motif, whereas the twelfth century had favoured the blending of personal sensitivity with elements from the secular love lyric. The Oreisun is therefore typical of the thirteenth century, with its appeal to the Virgin as mother:

Dame, mostrez vostre fiz cher
Les mameles k'il deigna laiter,
E li duz ventre ou il just
Kant en cest mund aparust.

Oreisun de nostre Dame 115-118

Satan, too, is seen not as a remote enemy but as a direct danger:

Ke li ord diables n'eit poesté
De ceste frele char maluré

Oreisun 103-104

Ke li ord diable n'eit poesté
A demostrer sa cruelté

Oreisun 157-158

1. For distinctive features of the different eras of Marian lyric see T. Wolpers, 'Geschichte der englischen Marienlyrik im Mittelalter', Anglia LXIX (1950).
and something of the personality of the author shines through the conventional formulas in passages like the following:

```
Dame, ke frai al jugement
Kant vostre fiz vendra verraiment
Chescun solum ces fées juger?
Ki porra donc por moy parler,
Kant las maus k'ai ioe covert
Serrunt moustrez en apert?
Bien say, si n'ay de vus aie
Dampné sui ou hunie.
```

**Oresun 161-168**

To the fourteenth century scribe of MS Harley 4657 there seems to have been something rather shocking about the emphasis on the salvation of the author and his friends, because he replaces the object pronoun *me* in lines 132 and 134 by *wus*:

```
E recordez, mere de gloire,
Icésus ki m' wus £ unt en memoire.
Especialment faites succur
A tuz ki m' wus £ aiment en bon amur
```

**Oresun 131-134**

and again he reduces the personal element by replacing the possessive pronoun *ma* by *lur* in line 138:

```
E de ceus prengez vus pieté
Ki par ma lur £ folie unt peché
```

**Oresun 137-138**

The miracle stories cited in the poem include those of Theophilus and St. Mary of Egypt, which were translated from Greek into Latin in the ninth century, and thence into the vernaculars, but they also include three more popular legends of later origin, which are in keeping with the popular tone of the poem as a whole.

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1. See above p. 51.
Two distinct legends of monks who died by drowning, and were ultimately saved in spite of their sins, and the legend of the pregnant abbess whose son became a bishop, or even Pope, are cited in lines 41 - 46:

E le moygne ki en ewe peri
Par vus, ma Dame, vint a merci,
E le clerç ki jadis nea
Disant "Ave Maria",
E l'abessse jadis engrossee
Par vus, ma Dame, fu deliveree

Oreisun 41-46

The legend of the monk who drowned in mortal sin and was restored to life by the Virgin so that he could atone for his sins is first attested in the *De miraculis beatae Virginis Mariae* of the twelfth century, attributed to Gautier de Cluny. The legend of the monk who drowned in mortal sin with the *Ave Maria* on his lips, and was given Christian burial in spite of his sins because the words *Ave Maria* and *Salvatus est* were found in golden letters on his tongue, belongs to the earliest Latin cycles of miracles, as does the legend of the pregnant abbess.¹ These three stories, and those of Theophilus and St. Mary of Egypt, are all found in Adgar and in the second Anglo-Norman collection of Marian miracles.²

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¹ See A. Mussafia, *Studien zu den mittelalterlichen Marienlegenden*, I, Vienna, 1887. These three legends are classified as PEZ 2, PEZ 36 and PEZ 47.

The poem has survived in four different manuscripts: MS Digby 86 (D); Trinity College Dublin MS C.4.2 (J); Lambeth Palace MS 522 (L); MS Harley 4657 (P).

In MS Digby 86 the poem is found on folios 206ra-207rb. This is near the end of the manuscript,¹ and the lower part of folio 207 has been cut off, so that the poem is incomplete.

Trinity College Dublin MS C.4.2 has been described by M. Esposito.² It was written during the fourteenth century, and it contains for the most part Latin theological and liturgical texts. But there is one English prayer, and some French devotional verse, and some French prose pieces on the saints. The Oreisun is found on folios 145ra-146rb. Twelve lines (161-172) are missing towards the end of the poem, but there is no sign of a break in the manuscript.

Lambeth Palace MS 522 has been described above.³ It contains the most complete version of the Oreisun, and this version has therefore been chosen for the base text, but a few lines are missing near the beginning of the poem. The poem has not been identified in previously published bibliographies and descriptions of the manuscript, because the scribe deliberately wrote it as a continuation of another poem. Thus the Oreisun is found on folios 287v-293r, following on directly from the poem beginning 'Gloriuse pucele, des angles regne λ', which starts on folio 284v. In this preceding poem, each section ends with the line 'Ma duce Dame, merci vus cri', and the scribe has disguised the end of one poem.

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¹. See above p.12.


³. See above p.40
and the beginning of the next by repeating the line 'Ma duce dame, merci vus cri' after lines 8 and 12 of the Oreisun. In both cases the extra line disrupts the rhyme scheme, and interrupts the sense, and it is not repeated again. ¹

The Oreisun is written in the manuscript as verse, unlike the poems I - III of this edition which are all written as prose. Throughout the manuscript the scribe marked with an X in the margin all the lines which were to be corrected. In the earlier parts of the manuscript, including the poems I - III, these corrections were carried out. But in the Oreisun a number of lines have been marked for correction, and left uncorrected. It is usually possible to see what it is that the scribe intended to alter, and to emend accordingly.

In MS Harley 4657 the Oreisun is found on folios 97Va-98Rb, and it is written in the same hand as the version of the Bone preere which follows it.² The last 42 lines of the poem are missing in this version.

¹. For another instance of a poem to the Virgin which has been written by the scribe of MS Lambeth Palace 522 as the continuation of another poem, see folios 227v-228r. Here the lines beginning

Dame, Dame glorius,
La mere Deu, file e espuse...

have been written as a continuation of the prayer to Christ:

Jesu Crist, par ta duçur,
Oyez mun cri, oyez mun plur...

Reinsch lists both together as no. 48.

². For a description of the manuscript see above p.41.
The different versions of the poem fall into two groups, L and DJP. Within the group DJP, JP forms a distinct sub-group; D is more closely related to P than to J.

The version J was printed by M. Esposito, without reference to any of the other versions. Reinsch printed the end of L as the end of the preceding piece in the manuscript.

1. M. Esposito, MLR XIII (1918).
The poem is interesting for its literary affiliations rather than for poetic merit.

It has been classed in the table of contents as a poem of entertainment, but it also has a strong didactic bias. At times one is tempted to think of it as a satire, but in doing so one would probably over-estimate the subtlety of the author.

The poet describes his resolve to defend women (lines 1-34) and draws a comparison between the bird who fouls his own nest and the man who insults a woman (35-73). The apple grows on the tree just as man grows from woman (74-93). Woman should be honoured more than man, because God caused His Son to be borne of a woman; He could have created mankind without the help of man, but not without a woman (94-112). Woman has great power because all the kings of the world must obey her Son; whoever offends woman offends God (113-133). Vengeance will strike all men who offend women, who are so beautiful, kind and good that it would be impossible to describe their virtues adequately (134-149).

Parts of the poem have been incorporated into a longer poem, the Bounté des femmes, which is a light-hearted and clearly satirical defence of women. P. Meyer classed both poems as

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1. MS Digby 86 has the title D'un vallet qui soutint dames e dammaiseles, which is inappropriate because the poem does not primarily concern the 'vallet' but the 'dames e dammaiseles.' For similarly inappropriate titles see VIII below, and the prayer to the Virgin by Thibaut d'Amiens, listed in the table of contents above as A.1.h, which is entitled 'De un pecheour ki se repenti'. The titles are written in red, and it is clear that the rubrication was carried out some time after the completion of the texts, so that the scribe sometimes had no clear idea of the contents of the poem and provided inappropriate titles.

2. Table of contents, I.1.a.

3. The relevant parts of the Bounté des femmes are printed as a parallel text in the edition below.
defences of women, though the *Bounté des femmes* cannot be intended to be taken seriously. The dividing line between defence and abuse is not always clear, and it is quite common for texts abusing women to be immediately followed or preceded by a defence, or at least by an ostensible defence. Thus in the Laurentian MS, which contains one of the copies of the *Blasme des femmes*, two such poems are coupled together, and together bear the title 'Incipit tractatus de bonitate et malitia mulierum!'. The long, tortuous sentences of *De dames e dammaiseles* (particularly lines 7 - 20, 45 - 52) and the illogical argument whereby God did one thing and could have done another and therefore a third is impossible (lines 98 - 103) probably reflect nothing more than a mediocre mind, with a deficient sense of humour, but the satirical intent of the author of the longer poem is shown by passages such as the following, in which he says that whoever speaks ill of woman must be out of his senses, or drunk, or a very bad writer:

\[\begin{align*}
\text{Houny se it ore li escrivein} \\
\text{Quant a sun gré mist la mayn} \\
\text{Tiele mensoigne mettre en livre;} \\
\text{Il fu hors de sen ou yvre} \\
\text{U tres mauveis escriveyne,} \\
\text{Oe ceo sui bien certeine...}
\end{align*}\]

Similarly the curses which the author calls down upon the head of all who speak ill of women at the end of the poem do not include anything worse than toothache.

2. See above p.33.
3. Laurentian MS XLII folio 83.
4. Quoted from Cambridge University Library MS Gg.1.1. f.391^r^.
It is the comparison between the man who insults woman and the
bird that fouls its own nest, and the elaboration of this theme,
which forms the main part of the material taken over by the
Bounté des femmes from the shorter poem. This comparison is a
commonplace of poems in defence of women, and it occurs in the
Middle English poem 'Of Women cometh this Worlde Weal':

I holde pat Brid muche to blame
bat defouleth his owne nest;
þou wost wel a wommon was þi dame,
I-boren and fed of hir brest...

Wymmen wrapped us in wede
Whon we beo naked boren and bare,
And of hire flesch fostreb and feedes,
And yarken us whon we ben yare...¹

At the end of one of the versions of the Bounté des femmes the
scribe has filled in a gap in the column facing the concluding
lines of the poem with five arguments written in Latin:

Mulier prefertur viro scilicet

Materia Quia Adam factus de limo terre
Eva de costa Adame

Loco Quia Adam factus extra paradisum
Eva in paradiso

In concepcione Quia mulier concepit Deum
quod homo non potuit

Apparicione Quia Christus primo apparuit
mulieri post resurrecionem
scilicet Magdalene

Exaltacione Quia mulier exaltata celi super
choros anglorum scilicet beata
Maria ²

1. *C. Brown, Religious Lyrics of the Fourteenth Century, 

2. Cambridge University Library MS Gg.1.1. folio 392vb.
P. Meyer considered that these lines were in no way connected with the Anglo-Norman poem, but the poem is certainly the work of an author trained in the scholastic way of thought which is illustrated by these arguments. The third argument, 'In conception', forms the basis of the material which the *Bounté des femmes* took over from *De dames e dammaiseles*, while the first is elaborated in the longer poem too. The second, third and fourth arguments are found elaborated at considerable length in the letter attributed to Abelard, in which he upholds the right of women to enter the religious life, and these affiliations throw an interesting light on the composition of clerkly texts, and their transmission.

*De dames e dammaiseles* has survived only in MS Digby 86. It is found on folios 102a-103a.

The *Bounté des femmes* has survived in two manuscripts: Cambridge University Library MS Gg.1.1 (C), and St. John's College, Cambridge, MS G 5 (F).

Cambridge University Library MS Gg.1.1 has been described by P. Meyer. The leaves are small, but the manuscript contains 633 folios, although a certain amount has been lost. The writing is compact and difficult to read, and Meyer says of the scribe 'Il a fait beaucoup de fautes dont plusieurs montrent qu'il lisait mal son original'. The details of the script, and the marginal illustrations, which include human and animal figures balancing on the extreme ends of the initial capitals, are typical of the early fourteenth century. This version is more

1. The second argument is elaborated in an Anglo-Norman poem in defence of women which has survived in MS Cotton Cleopatra A.8 (see P. Meyer Romania VI). This poem is incomplete but as far as it goes it is very similar to the *Bounté* in content and entirely unrelated in wording.


3. p. 284.
complete than the other, and the text is given where relevant in the edition. It is found on folios 390va-392va.

St. John's College Cambridge MS G 5 has also been described by P. Meyer. The main part of the manuscript was written in the fourteenth century, and contains the Roman de la Rose. Two short poems in French were added, probably at the beginning of the fifteenth century: 'A la suite du Roman de la Rose ont été reliés quelques feuilllets, écrits par une main anglaise au XVème siècle.' The Bounté de femmes, the first of the two poems, is found on folios 161ra-163ra. The second is a pastourelle, the original of Thomas Hoccleve's 'Balade to the Virgin and Christ'.

Stengel printed De dames e dammaiseles in the Codex. P. Meyer printed E, and extracts from F. He did not point out the connection between the poems, but it was noted by Långfors.

1. Romania VIII.
2. p.334.
3. p.38 ff.
4. Romania XV and Romania VIII.
VI LE FABLEL DEL GELOUS

This poem, too, is a clerkly product. Clerk, priest and monk are placed first in the list of the possible seducers of the jealous man's wife:

 Qui aporte aucune novele
 A sa femme fresche e vermaille
 De clerc ou de prestre ou de moine,
 Ou de chevaler bel e jefne,
 Qui la veille geter enverse...

_Fablel del gelous_ 9 - 13

When the author describes the cunning which the wife will need in order to defend herself against the jealous husband, it is with Abelard that he, somewhat ironically, draws the comparison:

 Mout doit femme estre senee
 Qui au gelous est assenee,
 E lui covent plus saver d'art
 Que meitre PERes Abaelart
 S'al se veut de gelous defendre...

_Fablel del gelous_ 29-31

The spirit of the poem, with its delight in cuckoldry, and preoccupation with adultery, is that of the fabliau. There is no question of mercy or kindness for the jealous husband.

P. Meyer thought more favourably of the poem than of most of the other poems of insular origin in MS Digby 86:

Le texte n'en est pas trop incorrect, et, n'était une fausse rime (novele:vermaille) on le croirait d'origine française.1

---

1. P. Meyer, review of Stengel's _Codex_ in _Romania_ I (1872) 244-249.
but in fact the poem is monotonous, although it is so short (62 lines in all), and it would scarcely be worth re-editing, were it not for the fact that Stengel misread a number of forms.\(^1\)

The fact that the metre and language of the poem show no serious departures from continental usage\(^2\) suggests that it may have been written earlier than most of the other Anglo-Norman poems in MS Digby 86. But the text is too short for any definite conclusions to be drawn, and it is interesting to note that the Beitournée, which cannot have been written before 1264,\(^3\) is also conservative in the use of grammatical forms and metre.

The poem has survived in MS Digby 86 only, and it is found on folios 109v-110r.

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2. See below p.94.
3. See below p.72.
VII LA BEITOURNEE

H. Wanley described this poem in the following way:

A humorsome Poem, in old French, the Author whereof seems to have affected Obscurity and unequal numbers; as also (as far as in him lay) to play the Satyrist upon some particular person, besides the Citizens or Townsmen (Vileins) of Winchester in general...  

C.L. Kingsford has shown that a number of the satirical references in the poem are to events which took place between 1260 and 1264, during the time preceding the Battle of Lewes, and shortly following it. 

This enables one to date the poem more closely than is possible with any of the other Anglo-Norman poems in the manuscript; it must have been written between 1264 and 1282, the latest date possible for the writing of the manuscript. 

The poem has lost much of the appeal it must have had for a well-informed contemporary audience, because it is no longer possible to interpret all the allusions correctly, and there are several obscure passages which cannot be disentangled now, but may have been clear to the reader of the late thirteenth century. But the poem still provides an entertaining challenge to one's understanding, and the more often one comes back to it, the less nonsensical it seems. 


2. C.L. Kingsford, The Song of Lewes, Oxford, 1890. The most revealing allusions in this connection are the ones to people and places, and such references are discussed in the notes on the texts. 

3. See above p.11 for the date of the manuscript. It must have been written between 1272 and 1282.
The poet says he is sad, because the ladies maintain that he cannot write. He describes himself, his character, habits and various skills. Contrasting motifs occur throughout the poem; sickness and health, drunkenness and sobriety, gambling and honest labour. He describes his household, his cattle, who go to solemn festivals and sleep in fine bed linen, and his family. In four years he has had from his mistress about sixteen children, of whom only thirteen + three are now missing. They are in Paris learning how to sell mills as goblets. He has gambled away his clothes. He is wise and foolish. He speaks of the seasons, of sowing and reaping, and again of his own nature. He has names for his relatives, all of which contradict natural gender. He speaks of his conflicts with others, particularly with the versifiers of England, who are against him. But he has good protection; and he is confident that he can gain the upper hand. He describes what he can make people do. He speaks once more of sickness and health, drink and dice. From now on he will be sane. He has a bird-cage on top of the roof, hanging from a pear-tree, and when things go wrong he finds comfort there. Cats and dogs, armed from head to foot, threaten the people of Winchester. Several other people and places are named. Even if he is not a good poet, he finds the verses where he leaves them. His name is Richard; he made the poem one summer and called it the Beitournee.

In spite of the deviations and digressions, the poem is given a certain continuity by the several different passages describing the poet's nature, and by the recurrence of certain themes, such as versifying, and the poet's relationship to his critics, and by the contrasting motifs, such as sickness and health, which were referred to above. Business dealings, with implied criticism
of those who sell goods as something which they are not, form another recurrent theme (VII 19-23, VII 31, VII 76-79, VII 185-188).

The bizarre, grotesque, and sometimes incomprehensible, quality of the poem invites comparison with the Old French nonsense poems, the fatrasie and the fatras, and there are certain obvious similarities in form and content.¹ The fatrasie, which appeared in Northern France about the middle of the thirteenth century, is composed in stanzas of eleven lines, with five syllables to the line in the first half of the stanza, seven in the second half:

\[aab aab babab\]

and there is some resemblance in the metrical pattern of the Beitournée, in which 7-syllable lines and 3-syllable lines are employed. In the Beitournée however there are no stanzas, and the rhyme may be extended over any number of lines between 2 and 6.

Verbal technique is very important both in the fatrasie, fatras and in the Beitournée. All make use of a kind of extended oxymoron, in which words are linked with opposites, instead of being contrasted with them:

\[
\begin{align*}
\text{Jeo sui feble e fort e tendre,} \\
\text{Graunz e petiz e esclendre,} \\
\text{Large pur le men despendre,} \\
\text{Hardi pur bataille prendre} \\
\text{A un leve...} \\
\end{align*}
\]

Beitournée 25-29

An action is carried out by an impossible actor:

\[
\begin{align*}
\text{Estoumt mes befs en ma chaunbre} \\
\text{En un soler...} \\
\end{align*}
\]

Beitournée 49-50

¹ For the fatrasie and the fatras see L.C. Poter, La Fatrasie et le Fatras, Geneva & Paris, 1960.
A verb is accompanied by an impossible object:

Or lor fas jœ fere gaunz
De m'espee,
Ou la bone gaunsille
Od les chous...

Beitournee 185-188

Animals not only talk and act like human beings, as they do in the animal fables which were so popular in the Middle Ages, they are also brought into direct contact with human beings:

Assez i aveient chens e chaz
Armez josk'a la pigace;
Chescun tint une mace
En sa main
E un quarter de blanc pain
Pur manacer les vileins
De Wincestre...

Beitournee 220-226

Direct geographical references are common in the Beitournee and in the fatrasie, less common in the fatras. Occasionally it even seems that there may be verbal echoes of the fatrasie in the Beitournee, and this may be illustrated by a comparison of the Fatrasie d'Arras no.54 with words and phrases in the Beitournee:

 Uns ours emplumés
 Fist semer uns blés
 De Douvre a Wissent,
 Uns oignons pelez
 Estoit aprestés
 De chanter devant,
 Quant sor un rouge olifant
 Vint uns limeçons armés
 "Qui lor alait escrîant
 Fil a putain sa vênèz
 Je versefie en dormant."

Fatrasie d'Arras 54
The word *fatrasie* is ultimately derived from *farcio*, 'I sow', and the reference to sowing corn is paralleled in the *Beitournee* in:

```
Il est dreite semaisoun
A semer pois
E tart a semer linois...
```

*Beitournee* 93-95

The town Dover is referred to in the *fatrasie*, and, as one of the places involved in the events leading up to the Battle of Lewes, in the *Beitournee*:

```
Ceo apris je en Cornewaille
Entre Dovre e la Bataille...
```

*Beitournee* 155-156

*chanter* is one of the most frequent actions in the *fatrasie*, and the men of Winchester made their womenfolk priests so that they could sing:

```
Ki de lur femmes aveient fet prestre
Pur chanter...
```

*Beitournee* 227-228

Finally, the author of the Anglo-Norman poem also versifies in his sleep:

```
Jeo fis ses vers en dormaunt
L’autreher...
```

*Beitournee* 137-138

But these similarities are not specific enough for there to be any evidence of actual borrowing; and there are several ways in which the *Beitournee* is quite different from the continental poems. The *fatras* and the *fatrasie* direct their satire primarily against the Church, the Saints, and death. The *fatras* is noted for its extreme obscenity, with travesties of courtly love, and the *fatrasie* is marked by violence, and the transitory nature of the world.
There is a frivolous atmosphere in the poems, and the obscurity is not designed to emphasize profound thought, but simply to amuse. The satire is not accompanied by any clear desire to improve conditions which are bad, or to draw attention to social or other injustices; it is simply satire for its own sake.

None of this applies to the same extent to the Beitournee. Although there are uncomplimentary references to church dignitaries, these probably reflect a genuine disapproval of absentee holders of sinecures, who made money without conerning themselves with the people in the diocese or parish.¹ The name of God is used in asseveration, but in a traditional way, not seriously blasphemous.² It seems probable that behind the satirical references to tricksters and cheating there lies a real criticism of these evils.

A distinctive feature of the Beitournee is the sophisticated juggling with words and syllables, which goes far beyond the contradictions referred to above.³ Sometimes a paradox is reinforced by repetition of words or syllables in such a way that the meaning (often sarcastic or ironic) is difficult to grasp:

Je sai faire de dréit tort dréit
E si est fort
A refaire de dréit tort

Beitournee 101-103

'I can make wrong right, and it is difficult to make right wrong again'. The scribe was confused by this facetious statement, and wrote de dréit tort in line 101, but the rhyme scheme shows that this is a mistake.

¹ See lines 119-122, 232-235 and notes to these lines.
² VII·127,154.
³ See above p.74.
Repetition of a syllable provides the clue to the meaning of the word *gaunsilee* in the following lines:

```
Or lor fas jeo fere gaunz
De m'espee,
Ou la bone gaunsilee
Od les chous...
```

*Beitournes* 185-188

This shows that *gaunsilee* should be interpreted as 'foxglove', whereby the play on words between 'glove' and 'foxglove' is possible in Modern English as well as in Old French.

Many words and phrases in the poem are ambiguous, and the less good version of the poem found in MS Harley 978 sometimes resolves the ambiguity, retaining a *lectio facilior*. Thus in the following lines, in the light of the author's fondness for facetious contradictions, it seems probable that he had in mind the verb *resuer* 'sweat out', rather than *receivre*, but it is possible that he was thinking of both:

```
Pus ke jbo resu par freit
Ma chalour...
```

*Beitournes* 15-16

The Harley version has the unambiguous *j'ai receu*.

The poet exploits the discrepancy between natural gender and masculine and feminine word endings with particular delight:

```
Ma mere ai apelé sire,
E moun fiz
Ai apelé Beatrix
La premere
De par ceus de la bruere;
Malot ad a noun moun pere,
Ma ser Crevequer d'Aubene;
Moun frere ad noun Margerie
La chanoine,
Qui fu de Redinges moine ...
```

*Beitournes* 112-121

---

1. See below pp. 79-80.
This is interesting because it shows that the poet was still clearly aware of the value of final unstressed -e.\(^1\)

The poem has survived in two manuscripts: MS Digby 86 (D) and MS Harley 978 (N).

In MS Digby 86 the poem is found on folios 111\(^{rb}\)-112\(^{vb}\). Between folio 112 and folio 113 a leaf has been lost, so that the last part of the Beitournee and the beginning of the following poem, Les quatre souhés de seint Martin, are missing. However, as far as it goes this version is far superior to the other version, being more complete and far closer to the original in metrical form.

MS Harley 978 is made up of several different parts, written at different times during the thirteenth century. From the obits in the calendar in the first part of the manuscript it appears that this first part was written at Reading Abbey before the middle of the thirteenth century. But the Beitournee, which is found on folios 106\(^r\)-107\(^r\), cannot have been written before 1264\(^2\), and it is followed immediately by a Latin poem on the Battle of Lewes which took place in 1264, so that this part of the manuscript must be at least a few decades later than the first part. The manuscript contains an interesting collection or works in French, English and Latin, including the Lais of Marie de France, and the unique copy of the Middle English poem 'Sumer is icumen in'. A number of the lyrics are accompanied by the musical notation. In the Beitournee the scribe does not observe the line division of the original, perhaps

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1. See below pp.101-103 for fluctuation in the value of final e, particularly in VIII and IX.
2. See above p.72.
because of the shortness of the lines, which involve wasting
space. The end of a line is often marked by a punctuation
mark (either a stop or the sign\*), but this is not done consistently.
In fact it is astonishing that this version of the poem, which is
probably not very much later than the date of composition, is
very different from the original; it displays characteristics
which are often associated with oral transmission of texts.¹
Not only has the metrical pattern been corrupted,² but complica-
ted or ambiguous constructions have been replaced by simple ones
(lines 2,20,64,159-160), and nonsensical phrases have been re-
placed by commonplace sensible ones (61-63,66-67,71). The conjunc-
tion ke, with its wide range of meanings, is often replaced by
explicit forms such as pus que, jes que. In spite of these
deficiencies, Stengel printed the text from MS Harley 978 in
the Codex, in preference to the Digby 86 text; Kingsford
also printed it.³ In the present edition the different versions
are given in parallel columns, except for the last 40 lines which
have only survived in MS Harley 978. The differences between the
two versions are so considerable that it would have been impracti-
cable to show one version in the form of variants; moreover it
is interesting to see how different two versions of a poem can be,
particularly when, as is the case here, they were written down at
approximately the same time, only a few years after the composit-
tion of the original.

¹. For characteristic features of texts which have been trans-
mited orally, see J.Rychner, Contribution à l'étude des
². See below pp.95-96 for the metrical pattern.
³. Stengel, Appendix; Kingsford, Appendix III.
VIII D'UN VALLET AMEROUS

P. Meyer formed a low opinion of this poem:

Cette pièce n'est pas moins incorrecte dans la forme que dans le fonds: l'auteur disait 'boute' et n'avait aucune notion de la différence des formes du masculin et du féminin.

But as far as the form is concerned, it is not true to say that the author had no idea at all of the difference between masculine and feminine forms; although there are a number of adjective forms which have lost posttonic e, and the first person singular of the conditional verb forms can be shown to have lost posttonic e in a number of cases, it is nevertheless rare for posttonic e to lose syllabic value when it is not in hiatus with the preceding tonic vowel. As far as the 'fonds' of the poem is concerned, it is not more offensive than many other fabliau-type products of the time. The basic theme is the seduction of women, and the way in which they should be treated both before and after the seduction. The poet's approach to the theme is reminiscent of some twentieth century helpless heroes, who come out on top in the end in spite of numerous setbacks and frustrations in the early stages of their pursuit of happiness.

The poet tells how he wandered about, made restless by thoughts of love. He had no idea how to achieve his goal. One day he went for a walk with his friend who gave him some good advice; he should tell his lady-love what he wanted and give her a kiss, because this treatment was guaranteed to make women weaken. He

1. The manuscript title, La vie de un vallet ameros, is inappropriate, because the poem is not a 'life'. For other inappropriate titles provided by the scribe of MS Digby 86 see p.65 above.

2. P. Meyer, review of Stengel's Codex in Romania I.

3. For the value of posttonic e in this and other poems see below pp.101-103.
determined to follow this advice, unheeded of the foul ugliness of his mistress. Subsequently he regretted having made advances to her, but now he met her in a dark place, brought forward his request, which was turned down, and then kissed her three times, which won her. She agreed that he should come to her the next night, and he enjoyed her favours often after this. He realized how hideous she was, and resolved from then on not to love the big and the fat, but only the small.

Great pleasure can be had from a small woman. The poet resolves to court all women, but he has some reservations. He will not make love to women who yield too easily, and there is something he cannot stand, and that is the behaviour of women who have a child. He has often been much in love, until he has learnt that the woman has a child. He cannot bear children because they are noisy and ugly and the mother always wants to dominate the father. He would be very happy if he could find a barren woman; he would love her and keep hold of her until they were married. He prays for a quiet, beautiful and gracious wife, with whom he will not quarrel. He begs St.John, St.Thomas and St.Alban to carry his message to God, and also ensure that his sins shall be forgiven, and that he shall enter into the joyful life everlasting.

It is not great poetry, but it is interesting because there is nothing else quite like it in Anglo-Norman literature. Although one receives the impression at first that the author just rattled it off without much thought, it is in fact very carefully constructed. 8-syllable lines and 7-syllable lines are interspersed with short lines of 3 or 4 syllables, and the sentence structure cuts across the metrical pattern in such a way that there is constant variation.  

1. For a discussion of the metrical pattern see below pp.95-96.
The effective use of conflicting patterns of metre and sentence structure may be illustrated by the following passage:

Mes tel manere, si ben fount,
A ver deusent,
Que de bele parole fusent
E mout curteis,
E que ne creusent les mauveis
Reprové
Veilles, qui sount maleuré.
Mes a graunt peine
Troverez nule si certeine
De soun corage
Que la veille en une estage
Ne chaungereit
Soun quer, e s'amour toudreyt
De soun amy,
E autres femmes autrey.

D'un vallat amerous 282-296

The poem has survived only in MS Digby 86, and it is found on folios 114⁰rb-116⁰vb.

It was by printed by Stengel in the Codex.¹

¹ Codex no.29.
IX RAGEMON LE BON

T. Wright was the first to identify the fifty quatrains which bear the curious title Ragemon le bon as the texts for a mediaeval game of chance. Each quatrain describes a character or tells a fortune. It seems that each was written on a long roll of parchment, and a seal was set by each one, with a cord attached to it. Then the parchment was rolled up so that the seals were inside the roll, and the cords were hanging down from it. Each player chose a cord, the parchment was unrolled, and the appropriate verse was read out. As for the title given to the game, the word regiman was used in Latin documents written in England from the twelfth century onwards for the type of royal document to which a large number of seals were attached. In later Middle English ragman can be used to mean any kind of official roll. It even comes to be used as a name for the devil, probably because he was supposed to keep a roll with lists of sinners and their sins. In a fifteenth century manuscript Wright was able to discover English verses, destined for the same purpose as the quatrains in Ragemon le bon, which bear the title Ragman Roll. Whereas the Anglo-Norman verses contain a mixture of proverbial wisdom and un-subtle sexual insults and forecasts, the English verses are on a higher literary level.

2. See the entries under 'ragman' in the NED.
3. The verses are found in Fairfax MS 16.
This difference in levels of style may be illustrated by the following lines, which are similar in meaning but very different in modes of expression:

Sovent avez esté fotue,
Cul descouert e jaunbe nue.

**Ragemon le bon** 199-200

Whose lyst may thressyn in your berne

**Ragman Roll**

Figures from classical antiquity, such as Venus and Mercury, and from mediaeval poetry of courtly love, such as Danger, play an important part in the English verses, whereas the Anglo-Norman quatrains remain on a more earthy level.

In **Ragemon le bon** the world portrayed is a man's world, basically that of the clerks, and it is often reminiscent of the schoolroom rather than of any form of mixed society. Thus there are only four of the fifty quatrains which are unambiguously addressed to women (quatrains 43, 46, 48, 50). As was mentioned above, the text contains a good deal of proverbial wisdom, and there are some verbal echoes of the proverbs. Thus some of the remarks made by J. Morawski about the Proverbes del vilain might equally well be applied to **Ragemon le bon**:

L'auteur n'était pas dépourvu d'une certaine culture, et peut-être trouverait-on dans ses commentaires des réminiscences d'école. Car, malgré la grossièreté flamande de quelques passages, toute intention morale n'est pas absente de cette œuvre, comme le montre l'usage que l'auteur a fait de certains proverbes "moraux" et les réflexions qu'ils lui ont suggérées.

1. The figure of Danger is probably taken here from the Roman de la Rose.

2. See for instance lines 103-104.

In spite of the familiar delight in the themes of adultery and seduction, the 'moral intention' behind some of the verses is quite clear. Thus of the fifty quatrains, eighteen are flattering, and they encourage the person addressed to further exertions in the direction of virtue. The remaining thirty-two are not flattering, but they are not all offensive; some simply contain moral admonitions.

A point of particular interest is the relationship between Raqemon le bon and the verses entitled Sermo communis which have survived in Trinity College Cambridge MS 39-40. The Sermo communis is a collection of admonitory religious and moral verses, which includes a great deal of proverbial material. Långfors considered that the Sermo was derived in part from Raqemon le bon, but it seems much more probable that Raqemon le bon was derived in part from the Sermo. Fifteen of the quatrains have an undeniable resemblance, whereas at least two-thirds of each text bears no resemblance to the other. Långfors suggests that the author of the Sermo took over the popular verses, giving a moral application to something he disapproved of, and this would be in keeping with the compilation of the Trinity College MS, which consists almost entirely of moral and religious texts. But it seems much more likely that the author of Raqemon le bon took over the serious, moral verses, and parodied them when it suited him. If the author of the Sermo communis had set out to give a moral application to the 'immoral' verses, one would expect him

1. The flattering quatrains are nos. 1,4,10,12,14,16,18,22, 24,30,36,38,40,42,43,45,47,49.

to have paid particular attention to those which were most offensive, but this is not the case. Of the fifteen quatrains in Raqemon le bon which contain more or less abusive references to the love life or marriage of the person addressed, only one, vi, is paralleled in the Sermo communis. There is little of interest in the 'moralizing' verses of Raqemon le bon; the author applied more skill and ingenuity to the offensive verses. This becomes apparent towards the end of the poem. In stanza xxiv, line 194 repeats line 188, and 196 repeats 14.

On the other hand Långfors is obviously right in saying that both Raqemon le bon and the Sermo communis are connected with a continental text entitled Les geus d'aventure, and that Raqemon le bon is in part an imitation of the continental poem. There are many direct borrowings, which need not be recorded here since Långfors provides all three texts in full, enabling one to compare them without difficulty. The continental poem is written in a more optimistic, cheerful key than the Anglo-Norman ones; forecasts of disaster are rare, and relatively mild.

Raqemon le bon is found in MS Digby 86 on folios 162v–163v. It was edited by T. Wright and by Långfors, but these editions do not take into account the underlying syllabic regularity outlined below.

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1. Långfors, p.6.
3. See below pp.96-97.
METRE AND LANGUAGE

In this section no attempt is made to give a complete description of the metre and language of each poem. As far as metre is concerned, attention is drawn primarily to poems which seem to be based on more regular metrical patterns than has hitherto been supposed. In the discussion of rhymes and grammatical forms, attention is drawn to attested departures from continental Old French usage.

Vising considered all the poems included in this edition to be incorrect metrically by continental standards. But a closer examination reveals that the Chauncoun de noustre Seingnour (II) is composed according to a regular and most intricate stanza form. De dames e dammaisélès (V), Le fablel del gelous (VI), and the fragment Des .iii. files Deu are written in rhyming couplets in which octosyllabics and heptasyllabics, but no other type of line, are admitted. La beitournee (VII) and D'un vallet amerous (VIII) are made up of long lines (7 syllables in VII, 7 or 8 in VIII) and short lines (3 or 4 syllables in both poems). Raqemon le bon (IX) and Seint esperit e nous venez are composed in quatrains containing octosyllabics and heptasyllabics. The fragment of Guischart de Beauliu's Sermon is written in fairly regular 12-syllable lines which are combined to form monorhyming, or less frequently, assonating laisses. This leaves only four

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1. J. Vising, Anglo-Norman Language and Literature, London, 1923, pp.79-80. Vising also states that the Lai du Cor and the Discipline Clericalis are perhaps correct 'from an Anglo-Norman point of view.' For these poems, see above pp.30-32.

2. The Seint esperit e nous venez also includes longer and shorter lines in the Digby version.
poems with truly irregular metrical patterns: the Bone preere a nostre Seingnour Jhesu Crist (I), Les Avés noustre Dame (III), the Oreisun de nostre Dame (IV) and the Oracio ad deum.

The most interesting aspect of the metrical forms employed in these poems is the combined use of octosyllabic and heptasyllabic lines. It might be argued that to say that octosyllabics and heptasyllabics both occur is as much as to say that the metre is irregular. But that this is not the case is shown by a comparison with a totally irregular poem, such as the Oreisun de nostre Dame, in which the length of the line varies from 6 to 10 syllables, averaging out at 8. Moreover the assumption of regular metre in the poems II, V - IX often isolates lines which are also suspect from the point of view of sense or grammar, and this provides some confirmation of the assumption.

In the Bone preere, Les Avés noustre Dame, and the Oracio ad deum the monorhyming quatrain is the basic metrical unit, but it is not consistently adhered to throughout. Naetebus considered the Bone preere to be composed in huitains with rhyme-scheme aaaa bbbb. But this pattern is not paralleled anywhere else, and in one section the quatrain forms a complete unit (section v), while in another the unit consists of a sixain (section vii) and in another a sixain is followed by two quatrains (x). In one quatrain the monorhyme is replaced by aabb (section viii.a) in all versions except that of MS Digby 86, and as this version is further from the Latin original than the other versions at this point, and as the scribe is fairly often ready to sacrifice the original wording for the sake of visual rhyme, it seems probable

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1. G.Naetebus, Die nicht-lyrischen Strophenformen des Altfranzösischen, Leipzig, 1891, poem no.XVII.
2. See below p.137.
that the rhyme-scheme aabb is authentic here. In *Les Ave- 
nostre Dame* the quatrain is replaced by a sixain twice (in 
stanzas ii and xvi). In the *Bone preere* the rhymes are 
masculine throughout, except in MS Digby 86, in which the 
forms in section v have all been corrupted to forms with femi­ 
nine endings. In III both masculine and feminine rhymes occur. 
In both I and III the long lines fall into two parts, divided 
by a caesura. In the case of III, the copyist of MS A has 
divided each long line into two short lines (see notes to III 10, 
68, 104).

The main types of half-line which occur are:

<table>
<thead>
<tr>
<th>Hemistich 1</th>
<th>5 + e</th>
<th>I 3,8,10-12; III 2,18,26 etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>6</td>
<td>I 16,20; III 9,14,22,24 etc.</td>
</tr>
<tr>
<td></td>
<td>6 + e</td>
<td>I 4,5,7,9,13-15; III 1,10,20-21 etc.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Hemistich 2</th>
<th>5</th>
<th>I 4,5,14,18,22; III 1,2,7,15,19,26 etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5 + e</td>
<td>III 31,34 etc.</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>I 3,7-11,13,15-17; III 3-6,9,10,16-18 etc.</td>
</tr>
<tr>
<td></td>
<td>6 + e</td>
<td>III 11-14,32 etc.</td>
</tr>
</tbody>
</table>

Hence the following types of 12-syllable line occur:

<table>
<thead>
<tr>
<th>5 + e : 6</th>
<th>I 3,8,10,11; III 18 etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 : 6</td>
<td>I 16,20; III 9,22,24 etc.</td>
</tr>
<tr>
<td>6 + e : 5</td>
<td>I 4,5,14; III 1,15,19,23 etc.</td>
</tr>
</tbody>
</table>

Lines with supernumerary syllables in the first hemistich (epic 
caesura), or the second (feminine ending), or in both, occur in 
accord with normal Old French practice:

<table>
<thead>
<tr>
<th>6 + e : 6</th>
<th>I 7,9,13,15; III 5,10,21,23 etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 : 6 + e</td>
<td>III 14 etc.</td>
</tr>
<tr>
<td>6 + e : 6 + e</td>
<td>III 32 etc.</td>
</tr>
<tr>
<td>6 + e : 5 + e</td>
<td>III 31 etc.</td>
</tr>
</tbody>
</table>

1. See also above p.52.
In addition, there is a type of first hemistich, occurring mainly in III, and consisting of eight, not six syllables. It is usually divisible into 4 + 4, or 5 + 3:

Avé la tur ' al rey David, / Avé seinte Marie  
III 11

En vous descendii ' doucement / par grant dileccioun  
III 17

Defendez mün corps ' a m'alme / de mun adversere  
III 34

Avé la seinte ' humilité / ki en vous repose  
III 57

Here there is a clear departure from continental French usage; lines of this sort are comparable to English fourteeners. The possibility of hybridisations of all of these types of line is so great, that one is forced to regard the metre as a whole as irregular. The base manuscript is rarely altered on metrical grounds in these poems, but such anomalies as unduly short first hemistichs (I 12,42) and unduly long second hemistichs (I 15,75) are rejected when there is strong confirmatory evidence from the rest of the manuscript tradition.¹ In the Oracio ad deum, which is not included in the edition, the syllabic fluctuation is far more extreme than in I and III, and this may be illustrated by the following lines:

E pur ço vus pri ke de mei aiez pité  
Ki jo ne seie pur mes pechez en peines d'enfer liveré;  
Metez en mun quer verrai humilité  
Ki jo aie vers vus e vers mun prome parfite charité...

Oracio ad deum 29-32, quoted from MS Bodley 57

---

¹ For further details of the editorial procedure adopted, see below p.142.
The *Chaunçon de noustre Seingnour* (II) displays an extremely interesting metrical pattern. Feminine lines alternate with masculine lines except in the last stanza where all are masculine. There are six stanzas. Naetebus considered the last stanza, with the masculine endings, spurious, and therefore classified the form as a lyric form. But this assumption also pre-supposes a regularly recurring syllabic pattern, and both of these assumptions now seem to be mistaken. Naetebus assumed that the basic line of the poem was heptasyllabic, whereas Stengel assumed that the line was octosyllabic, and he edited the poem accordingly from MS Douce 137 as Appendix II in the *Codex*. In fact the masculine lines may contain 7 or 8 syllables, and they form an intricate pattern, while the feminine lines contain 7 syllables + feminine ending. The masculine lines require no emendation for the sake of the metre in the base text. They are arranged as follows:

- stanza i 8 8 7 7
- stanza ii 7 7 8 8
- stanza iii 7 8 7 8
- stanza iv 7 8 8 7
- stanza v 8 7 8 7
- stanza vi 7 8 7 8

This exhausts all the possibilities of arranging two octosyllabics.

---

1. G. Naetebus, p. 5.
with two heptasyllabics except 8778, and as stanza vi repeats the
pattern of stanza iii (whereas ii = i interverted, v = iii interverted)
it is tempting to emend in stanza vi so as to create the missing
sequence 8778 (= iv interverted). This could be done by assuming
hiatus in Nostrë amur 42, and by replacing dekes al by the equivalent
desk'al in 44. But since the last stanza is questionable on metrical
grounds altogether, with its departure from the alternation of masculine
and feminine endings, the emendation has not been made. With five
emendations the feminine lines all read as 7 syllables + e (the con-
junction e is omitted in 15, 21; Sire is replaced by Sir in 33; the
definite article le is omitted in 31, 37). Though the use of mund
'world' without the definite article in 31, 37 is surprising, the
emendation is justified by the symmetry of the poem which cannot be
accidental.

The rhyming couplet is found in the Oreisun de Nostre Dame (IV),
De Dames e Damaiseles (V), le Tablel del Gelous (VI) and in the
fragment from Grosseteste's Chasteau d'Amour, Des .iii. files Deu.
The syllabification is quite different in each of these four poems.
IV is quite irregular, with lines varying in length from 6 to 10
syllables. In V 85% of the lines may be read as octosyllabic or
heptasyllabic, in the proportion of approximately 3:1, after
transcriptional equivalents have been adopted according to the
principles described in the section on editorial method below.1
27 lines (15%) still contain more than 8 syllables, though none
contains less than 7. Of the remaining 25 lines, only 2 resist
emendation (44, 138). In deciding to emend the 23 remaining lines,
two considerations were particularly important; firstly, the longer
poem into which part of V has been incorporated, the Bountë de Femmes

1. See pages 140-143.
which is incidentally a far more sophisticated poem, has less irregular lines than has our text, and only one line is long in all three versions (120); secondly, the assumption of regular metre isolates a number of lines which are suspect from the point of view of sense or grammar (34, 75, 80, 134, 137). The corrupt readings can usually be accounted for palaeographically, and the emendations are discussed in the notes. Often the emendations are minor ones; thus the omission of a conjunction e, ne or of a relative pronoun qui,que regularizes the metre six times (23, 28, 61, 93, 135, 145).¹ In VI the proportion of octosyllabics to heptasyllabics is 9:1 and there are only two lines which contain more than 8 syllables (7, 51). These two lines are easily emended (by the omission of the negative particle ne in 7, by the omission of the possessive adjective sa in 51), and the question with this poem is not whether one should emend the two lines which are neither octosyllabic or heptasyllabic, but rather whether one should emend all the lines to form regular continental octosyllabics. This is not difficult, and the total percentage of lines to be emended (14%) is not high even by continental standards. But as the co-existence of octosyllabics and heptasyllabics is attested in other poems discussed here, the heptasyllabics in this text have been left too. The poem is so short that it is difficult to draw any definite conclusions about the metrical pattern.

A thorough investigation of the Chasteau d'amour is beyond the scope of the present study, as only the fragment Des .iii. files Deu is found in MS Digby 86. Murray assumes that the basic line is

¹ The lines emended are 6, 11, 12, 16, 23, 28, 40, 68, 71, 79, 80, 84, 93, 94, 95, 101, 107, 120, 135, 137, 144, 145, 146.
octosyllabic and edits accordingly. In MS Digby 86 octosyllabic and heptasyllabic lines occur in the proportion approximately 2:1, and this may be illustrated by the first eighteen lines of the fragment, transcribed here from MS Digby 86 folios 115v-117r:

Un rois estoit de grant pouvoir, 8
De bon valour, de grant saver, 8
E cist roys un fiz avoyt 7
Qui trestout sun sen savoyt. 7
Tout autretel cum fust le pere 8
Si fust le fiz en la manere, 8
D'un estre, d'une pusaunce 7 (MS De un...de une)
D'un voloir, d'une supstaunce 7 (or 7, if reume = 1 syll.)
Par qui il trestout fesoyt 7
Qui a souen réume apendoyt. 8 (or 7, if reume = 1 syll.)
Tout quant qu'il voloyt comencer 8
Par souen fiz le voult achever. 8
Quatre filees out cil roy, 7
A chacune dona par soy 8
Soun aferaunt de substaunce, 7
De souen sen, de sa puysaunse, 7
E a chacune diversement 8 (if unstressed intertonic e Soloum ceo qui a luy apent 8 in diversement loses value).

In the Beitournee (VII) and D'un Vallet Amerous (VIII) short lines are combined with long ones in rhyming groups of varying length. In VII the short lines contain 3 or 4 syllables and the long lines have 7. In VIII the short lines contain 3 or 4 syllables and the long ones 7 or 8. The rhyming groups vary from two to six lines in length, with the longer groups occurring more frequently in VII than in VIII. Naetebus considered that this form developed out of the form, not necessarily stanzaic, in which an introductory group of three 8-syllable lines is followed by a 4-syllable line + three 8-syllable lines:

8a8a8a 4b8b8b8b 4c8c8c8c etc.

The short line regularly introduces the new rhyme. Certainly it is very common in VII and VIII for a new rhyme to be introduced in a

short line. It is interesting that the 8/4 verse form occurs frequently in Rutebeuf's poems; at its best the style of VII, and occasionally of VIII, is reminiscent of Rutebeuf. The two poems are difficult, particularly VII, and the assumption of regular metre isolates some of the most puzzling lines, and supports emendation (VII 97,149; VIII 59,265).

In VII, nineteen of the first 207 lines (9%) are emended for the sake of the metre. Two lines resist emendation (69,118). Beyond line 207 a metrical analysis is not possible, because MS Digby 86 breaks off at this point, and the scribe of MS Harley 978, paid little attention to the metrical pattern; he wrote the poem as prose with sporadic punctuation marks. In VIII, thirteen lines are emended (4%) for the sake of the metre.

Two lines resist emendation (192,224).

Ragemon le bon (IX) and Saint esperit a nous venez are written in quatrains with rhyme scheme aabb, occasionally aaaa. In both poems the number of the syllables in the line varies, but whereas in Ragemon le bon the variation is only between heptasyllabics and octosyllabics, in Saint esperit a nous venez the range is from six to ten syllables.

---

1. The emended lines are:
   VII 2,38,42,46,56,57,74,78,80,88,103,105,107,119,126, 135,165,167,197.

2. See above pp.79-80.

3. The emended lines are:
   VIII 2,59,69,121,134,167,265,271,282,301,317,333,343
In Raqemon le bon it sometimes happens that all the lines in a stanza are the same length, but there is a discernible tendency for the longer lines to alternate with shorter ones, as in:

Damaisele ki vous prendra 8 (MS La damaisele)
Mout sovent vous gabera, 7
Kar ele se fra verraiment 8
Sovent foutre de la gent. 7

Ragemon le bon 49-52

For the sake of the metre, eleven lines are emended in the poem, and one line resists emendation (158).

Seint esperit ja nous venez has not been edited here because all three Anglo-Norman translations of the Veni creator spiritus have been edited by S. Harrison Thomson. Harrison Thomson considered that the version found in St. John's College Oxford MS 136 was the best, and certainly it is the only one which is composed in regular octosyllabic lines. The version found in MS Digby 86 contains lines of varying length. It is interesting that the following stanza, adapted from the Pentecostal hymn Beata nobis gaudia, has been appended to the Veni creator spiritus translation in both manuscripts:

Tu ki jadis les seins piz 7
Par ta grace as reempliz 7
Lors relesez nos pecchez 7
E tens peisible nous donez 8

Here again there is a clear case of combination of heptasyllabics and octosyllabics.

The extended use of the heptasyllabic line may well be a characteristic of thirteenth century Anglo-Norman verse as a whole. Apart from the texts examined here, it is observable in the rubrics of the
Vie de saint Auban, of which A.R. Harden says only that they are metrically irregular.¹ Here the beginning and the end of the rubrics are given, according to Harden's edition:²

Amphibal cum clercl lettrez 7
Cunte a Auban cum Deu fu nez; 8
En croiz fu mis; pus releva; 8
A la fin nus tuz jugera. 8

Auban l'ot, mes pas nel creit, 7
Ço k'il cunte, ke voir seit. 7
Ôe lui s'en part par mautalent. 8
La nuit obscure le susprent...

Deus centisme an uittante sist 8
Pus ke Deus char de Virgne prist, 8
Sufri passiun Auban; 7
Aprés cent seisante terz an 8
Vint Germein mescreance abatre; 8
Aprés treis centz quarante quatre 8
De terre Offe Auban leva, 7 or 8
Ki trente neuf ans regna. 7

It will be found that there are remarkably few lines in the rubrics which cannot be at once read either as heptasyllabics or as octosyllabics.

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¹ Vie de saint Auban, ed. A.R. Harden, p.xiv.
² Harden, p.52 and p.65.
Rhymes are careful in all the poems. Identical rhyme occurs only in II 35,39 and in VIII 11-12. Grammatical rhyme appears in V 47-48 and in VI 21-22, VII 134-135.

As in the literary language, ai rhymes with ei, 1 e rhymes with ai before r and a, 2 and eie rhymes with oie in three instances, all involving the word joie. 3 There are no rhymes between en and an.

As in Western French, ë rhymes freely with ie and this is attested in all the poems except VI. 4 ai rhymes with ei before s and i, and in final position in VIII only. 5

The rhymes between ë and ai before re are early instances of this coalescence. 6 Rhymes between the sounds which developed from ñ blocked and free are frequent, and ù is included in this rhyme group twice. 7 ùi rhymes with ù, but before ù and in final position it also rhymes with i. 8

---

1. ai:ei IV 145-6, VII 33-5, VIII 289-290
2. e:ai + r/e IV 5-6, VI 1-2, VII 124-6, VII 144-5, VII 232-4, VII 240-3, VIII 62-3, VIII 338-341, IX 157-8
3. eie:oiie VI 55-6, VIII 260-1, VIII 300-302
5. ai:ei + ñ/V 92-3, 100-101, VII 60-64, VIII 285-6, IX 57-8
   ai:ei final VIII 66-67, VIII 262-3, VIII 319-320, probably 80-81 etc.
6. ere:aire II iv, IV 71-2 (where are is for earlier iere)
8. ùi:ù V 88-9, V 90-1, VII 237-9, VIII 54-5, VIII 118-9, 166-7
   ùi:i VIII 110-111; following k VIII 84-5
cp. Le petit plet, ed. Merrilees p.xix
Analogy is responsible for the extension of rhymes in ar to the infinitive forms of verbs which do not belong to Conj.I, and probably also for some unorthodox rhymes involving the stressed forms of the third person singular personal pronouns. A single instance of the rhyming of ai and e may be dialectal, but may also be an example of inexact rhyming.

Several more rhymes occur once only, and are best regarded as instances of inexact rhyming.

Rhyme between vowel + s/t occurs once only.

Assonance between vowel + s/ra is fairly common.

Assonance between vowel + s/r + e occurs once only.

Flexional endings show confusion between a and te. The loss of s before final t is attested in V, the loss of v before r is attested in VII and VIII. un rhymes with um once in V, once in VI.

1. er:eir II i,III 165-8, V 122-3, V 136-7, VIII 19-20 (including pouer, voler as subst.)

ir:eir VIII 250-1
For the converse extension of re, see below p.116

2. VIII 120-1, VIII 272-3

3. noblee:ascemee IX 95-6; see note to these lines


5. traunses:haunches VI 35-6; cp. Harden p.xxii

6. I 81-4, IV 121-2, VII 242-3, VIII 127-8, IX 105-8, IX 137-8

7. defoule:honoure V 104-5

8. V 90-91


10. blamoun:reisoun V 45-6; reisoun:houm VI 47-8
In III, IV, VIII and IX there is evidence of the coalescence of masculine and feminine endings in rhyme. In III there are two instances, both involving the same word. In IV there are two instances. In VIII there are seven certain instances and probably several more, where the evidence however is inconclusive. In IX there are three certain instances. More than half of the forms which have lost the feminine endings are adjectives, and some of these are derived from past participles; forms of the past participle used in verbal, as opposed to adjectival, constructions, are not taken into account here. It is worth bearing in mind that in continental French later phonological development involves the loss of posttonic e in hiatus with the preceding tonic vowel, although this change does not penetrate the conventions of versification. This means that if, in an Anglo-Norman text, posttonic e is lost in hiatus with the preceding tonic vowel, the continental sound change has been anticipated, and the sound change has had an effect on versification; the departure is not from continental phonology, but from continental conventions of versification. On the other hand, where posttonic e is lost following a consonant, a coalescence occurs which would not have been possible at any stage in continental French phonology; in continental French, changes in final consonants took place at the same time as loss of posttonic e, so that such rhymes could not arise. In these texts, rhymes which could never have arisen in continental French are found three times in VIII (VIII 82-83, VIII 162-163, VIII 167-168) and three times in IX (IX 73-74, IX 121-122, IX 155-156). In the light of what is known about the fluctuation of unstressed e in Anglo-Norman

1. The inconclusive cases are those in which a verb form is involved which is probably first singular conditional, with loss of final e (VIII 80-81, 114-115). See below p.120.
2. For forms of the participle used in verbal constructions see below p.124.
texts,¹ these texts as a whole are remarkably 'correct'.

The certain instances of coalescence are the following:

Dame, pur cele joie dunt taunt fuates lee (fem.)  
Kaunt Jheu li tut pussaunt de vostre corps fu nee (masc.)

III 137-8

Ma Dame, après la passiun mult par futes lee (fem.)  
Quant vous veitis vostre fiz de mort relevé (masc.)

III 145-6

Ke li ord diables n'eiit poesté  
De ceste frele char maluré

IV 103-4

Bien say, si n'ay de vus aie  
Dampné sui ou hunie

IV 167-8

Lez une rue  
O moun frere qui fu mi drue

VIII 17-18

Quant entre vos bras tendrez  
Voustre amie  
Si luy priez "Pur Deu merce..."

VIII 30-32

A l'anutere,  
A luy disoys "Amie chere"

VIII 82-3

Ne troverez  
Taunt de femmes enluminez  
Cum les petie.  
De bounté si ouent le pris...  

VIII 160-3

En un meis ne †gas† en plus,  
Taunt sunt amiable e prue

VIII 167-8

¹ 'reductions carried out in francien only in Middle or Modern French were considerably accelerated and thus e became unstable in all positions before the middle of the thirteenth century...'M.K.Pope, § 1130.
Jeo pri le roy
De majesté par bone foy
Qu'il mi doint espouse coy (fem.)

VIII 323-325

Deu, cum pura estre goioux
Qui vous prendra a espous?

IX 73-74

Qui vous prendra a espous
Trop ert lede e trop hidous

IX 121-122

Si osé ne serrez ne fol (masc.)
De countredire de parol

IX 153-156

The poems VIII and IX are written in conversational style, and
the possibility suggests itself, that the coalescence of feminine
and masculine endings, which these two texts display more clearly
than any of the others, might be a feature of the spoken language,
which the authors of the remaining texts usually avoided. There
is no evidence that VIII and IX were written later than the
other texts, so the difference is not likely to be determined
by date of composition.
MORPHOLOGY AND SYNTAX

The evidence of rhymes, and the comparatively regular syllabification of II, V, VI, VII, VIII, IX, makes a fairly detailed study of grammatical forms possible. As in the case of rhyme, there are few serious departures from continental usage; many apparent departures are caused by the scribes.

GENDER

The gender of nouns is almost always in accord with Old French usage, as far as one can judge from the forms of accompanying articles, adjectives and pronouns. There is a certain amount of fluctuation, as in continental texts, in the gender of words in -our. *amour* is feminine in III (except for III 148 DMa and III 156 Ma), feminine in IV, and in VIII, but masculine in I and in VI. *dolour* is feminine in III, IV and V. *honour* is masculine in III. *ventre* occurs with the feminine article in III 159 Ma (not in any other manuscript), and this is probably scribal. Elsewhere *ventre* is masculine.

*ymage* is feminine in III 236 Ma. *membres* is accompanied by the feminine adjective *beles* in I 87 P, but the metre suggests that the masculine form of the adjective, shown by the other manuscripts, is correct, and *beles* is emended to *beus*.

The confusion in the gender of *ventre*, *ymage* and *membres* is no doubt caused by the ending in posttonic *e*, which may easily come to be regarded as a feminine ending. For interesting evidence that the author of VII was clearly aware of the masculine gender of some words ending in *e*, see VII 112-121-

1. See preceding pages.
2. See below pp. 130-138.
3. *honour* is masculine twice in the *Vie de seint Auban*, see Harden p. xxiii.
In the section on rhyme it was shown that there are instances in III, IV, VIII and IX of the coalescence of masculine and feminine endings. In adjectives, loss of posttonic e levels the difference between masculine and feminine gender. It appears that the levelling of gender is restricted to forms in which posttonic e follows the tonic vowel immediately, i.e. is in hiatus with the tonic vowel, in III and IV. But in VIII the posttonic e may be lost in the singular and in the plural, with stems ending in a consonant, or in hiatus with the tonic vowel. In IX the two instances also involve loss of posttonic e following a consonant. It was suggested above that VIII and IX may reflect the spoken language in this respect. Be that as it may, the levelling of gender is still very restricted, when one considers that in Boeve de Haumtone such feminine plural forms as amez, riche already occur.

From the glossary it may be observed that the adjective tout(e) very frequently loses the feminine ending in spelling at least. As the adjective rarely occurs in rhyme, it is difficult to know how much importance should be attached to these spellings. Perhaps the common use of the adjective in the construction adjective + article + noun may have contributed to its loss of adjectival characteristics.

1. For these forms see above pp.101-103.

The adjectives which lose final e are:
-
lee (III 137,145); maluré (IV 104); chere (VIII 83),
cov (VIII 326); goious (IX 73), hidous (IX 122)
In plural forms the adjective loses preconsonantal e in:
enluminez (VIII 161), petis (VIII 162)
and probably also in Gros e gras (VIII 148), Longa
(VIII 152), petis (VIII 153), though these adjectives are used substantively, and one could argue that the poet had in mind 'big things' rather than 'women.'

2. See above p.103.
DECLENSION

a) Imparisyllabic declension
The earlier accusative form alone survives for baroun, enfant, grainour, while the nominative alone survives for lere, pire, pute, ser (= soror). But although each of the first group is found in nominative function and each of the second group is found in oblique function at least once, the instances are not sufficient numerically for generalisations to be made. fel and feloun both occur, with feus for nom.pl.masc. in VI 37. The pronominal l'em occurs beside houm and houme, both of which are used indifferently in nominative and oblique function. On the other hand, sire and seingnour retain the traditional distribution, with sire as nominative, seingnour oblique.

b) Use of flexional s/z
The formal distinction between nominative and accusative has been largely abandoned, and s/z is usually a mark of plurality. Only in the following instances is s/z attested by rhyme in the nom. sg.masc.:

pechez:dammez (nom.sg.m. past part.) IV 111-112
nuls (nom.sg.m.):issus (nom.pl.m.) V 39-40
fous (nom.sg.m.):clous (obl.pl.) VII 189-190

deners (obl.pl.):fers (nom.sg.m.) VIII 311-312
asez:pautioners (nom.sg.m.) IX 105-106

It is interesting that these five instances occur in five different texts, which suggests that all of these authors were conscious of the earlier forms, and felt free to use them when it suited them.

1. For line references see glossary.
2. See discussion of case below, p.108.
Internally in the line spellings in s/z for nom.sg.masc. forms are fairly frequent, and such spellings occasionally occur in the oblique forms (obl.sg. reis coronë III 256 Mb, daunz VII 141). Plural forms of nouns and adjectives without flexional s/z are never attested in rhyme.¹

In the interior of the line, adjective and pronoun occur without final s/z in:

E tout icil soient benei VI 61²

c) 2-termination adjectives

Only the traditional forms of the fem.sg. adjective, without -e, is attested in rhyme:

cel: celestiel (sg.f.) IV 25-26

mervilaunt: pesaunt (sg.f.adj.) V 7-8

and fem.sg. tel is attested by the syllabic count in VII 90. But tela is required by the metre in II 43 (where however the manuscripts other than the base have itel(a)), and in VII 318.

brieve is required by the metre in II 11.

forte may well be scribal in III 194 Ma, since DGLaMb have fort. All manuscripts have the spelling mortele in IV 129, and the metre of IV is too irregular for emendations to be made; however, the form without analogical e would provide an 8-syllable line.

There is great variation in the spelling of the fem.sg. forms of douz (see glossary for line references). The form douz in the fem.pl. is required by the metre in V 140, although MS Digby 86 has douces.

d) Comparison of adjectives

The synthetic forms greinour and pire occur (for line references see glossary), and pire is reinforced by the analytic in the phrase la plus pire, which occurs in VIII 53 and IX 131.

¹. There are some such forms in VIII (e.g. 285-288) but they always rhyme with one another.

². For forms of pronouns and participles see below pp. 111, 121.
CASE

Case distinction is rarely maintained. The juxtaposed accusative expressing possession is fairly common. The archaic construction, in which the possessive element is placed first, occurs only in phrases with possessive Deu:

Deu amye III 14, Deu espouse III 37,
Deu mercie VIII 32

Elsewhere the possessive element is second (IV 2, IV 4, IX 40, in which the possessive element is Deu; III 13, III 159, VII 219 N, VII 232-233 N, IX 53, IX 120, in which the possessive element is another proper name, or a demonstr. pronoun).

Elsewhere possession is expressed by the prepositions a and de (for examples see glossary), and in one sentence both prepositions occur:

Nule file au chevaler
Ne de serjaunt
Ne de vilein...

VIII 209-211

The archaic construction in which por (l)’amour has a juxtaposed accusative representing the objective genitive occurs in:

Pur amour tuz iceus III 174
Por Deu amur IV 73, 82
Por l’amur vostre fiz Jheeue IV 125

The absolute accusative expresses accompanying circumstances:

Sovent avez esté fotue,
Cul descouvert a jaunbe nue.

IX 199-200

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1. For the use of flexional s/z, see above pp. 106-107.
PERSONAL PRONOUNS

The first sg.personal pronoun is almost always spelt *jeo* in MS Digby 86; other manuscripts display a variety of spellings. The pronoun usually retains syllabic value before a following initial vowel (e.g. VII 139,147,203), but elision is indicated by the metre in VII 81,90. *jeo* is followed by the enclitic form of the unstressed pronoun object in V 17,22. In the oblique forms, the stressed form sometimes occurs where one would expect the unstressed direct or indirect object, but this may be due to the scribes; the metre provides no evidence here.

The third sg.fem. pronoun is regularly spelt *ele* in MS Digby 86, and it occurs far more frequently in the texts which have been edited with this manuscript as base text than in the religious texts, in which the base text is taken from other manuscripts. The consistency seems to be scribal, since the metre requires *el* in VI 33,53, VIII 90,194. The plural *eus* is required in V 25, whereas *eles* is required in V 75. The shortened form of the singular is common in Western French and in Anglo-Norman, but the shortened plural form is rare.

The third pl.masc. pronoun is usually spelt *il* in the nominative, but a curious form *eue* occurs twice in additional stanzas in III Mb:

* La commune des martirs requer devotament
  Ke eus ma seyent en aye al jour de jugement...

* Tuz requer les confessura od ma ferme creance
  Ke eus prient la mere Deu ki est de grant pueseance III 228 ff.

In the stressed oblique forms of the sg.masc. pronoun, spellings in *lui/luy* predominate, but in IV 120 all manuscripts have *li*. In VIII 23-4 *luy* rhymes with *ennuy*, in VIII 272-3 *li* with *ami.

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1. For spellings from all base texts, see glossary.
2. Transcribed as *joe*ō, MS *jeo* les.
3. For the spellings of these forms, see glossary.
4. See Romance of Horn, II, p.49.
In the stressed oblique forms of the fem.sg. pronoun, lui/luy is the most common spelling, perhaps in analogy with the masc., but lu rhymes with aparecu in VIII 120-121, and ly rhymes with dy in VIII 183-184.

en replaces respective de + personal pronoun (see glossary), but i is always used adverbiailly, except possibly in IV 81.

In the second person, only the plural forms are used to address Christ in I and in II. In III, addressed first to the Virgin and then also to the Saints, the plural forms predominate, but singular forms also occur, and sometimes verb forms in singular and plural may both occur in the same line (III 14,83), though not accompanied by the personal pronouns. The only text which mixes not only the number of the verb forms, but also plural and singular pronouns, in the same line is IX:

E vous doint en toun declin IX 87

The personal pronoun accompanies the imperative in:

de ceus prengez vus pieté IV 137

The stressed oblique form of the personal pronoun is reinforced by memes only once:

De mei memes seulement. VIII 200

1. A vus pleyn, e entendez i IV 81 L.
   This is supported by D, but J has atandye for entendez i, and P has entendez a mai.

2. For the frequency of mixed forms with singular and plural verbs and pronouns in the second person in Anglo-Norman, see A.Ewert, The French Language, § 242.
DEMONSTRATIVE PRONOUNS AND ADJECTIVES

Nom.sg.masc. c Cel occurs twice (V 36, VII 43), and nom.pl.masc. cCel occurs once (VI 61). Otherwise forms in e, cel etc., prevail. ¹

The stressed oblique sg. cCelui/celuy is used as the nominative form of the indefinite pronoun (followed by relative clause = 'he who') in IX 171, and by emendation in VIII 69. ²

In the fem.pl., ceus is attested by the metre in VIII 157 and IX 132, and this form may be compared with fem. eus in V 26. cCel/cel appears both as pronoun and as adjective. Only spellings with e in the root syllable occur for (i)cest, and these forms are almost always adjectival.

Ces replaces ceus in:

′Ces ki furent en dolour metez en joie graunt

III 71 (not supported by all MSS)

but elsewhere the forms of cel and cest remain distinct.

The demonstrative adjective is not used to replace the definite article or the personal pronoun.

The neuter pronoun ceo occurs fairly frequently. It elides before following est in VII 37, but elsewhere there is no conclusive evidence of elision.

ceo is used as the subject and object of verbs, and as the object of prepositions, and as complement of the verb estre. It duplicates a subject clause (V 88-9) and an object clause (V 39-40). Combined with pur, it is used to form adverbial and conjunctional

¹ For occasional ceo = cel, cest and ce = ceo, see glossary.

² The use of celui as nominative sg.masc. form may be regarded as typically Anglo-Norman. cf. Harden p.xxvii. A comparable form nului also occurs in nom.sg.masc. function, see glossary and below p.113.
locutions, *pur ceo, pur ceo que.*

*ceo* introduces an adverbial phrase:

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Ceo nomeiment
De mei memes soulement
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VIII 199-200

and, preceded by the conjunction *e*:

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E ceo sovent
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VII 244

Phrases of this sort are characteristic of Western French and Anglo-Norman.¹

**POSSESSIVE PRONOUNS AND ADJECTIVES**

The only possessive form employed in rhyme is pronominal *le men* (VII 133).

*Le men* occurs with pronominal function also in VII 27, and as adjective in VII 13.

Elsewhere the possessive adjective of the first person sg. is *moun/ma/mes*, except for nom.sg.masc. *mi*, which occurs in VIII 18. This is probably a reduced form of unaccented *mis*, which arose, influenced by pl. *mi*, from nom.sg.masc. *mes*.² This seems more probable than that the plural form was analogically extended direct to the singular.

In the third person possessive forms, the stressed adjective *le sen* occurs in III 67. Definite article + possessive has pronominal function in III 88,91 and IX 62. The scribe of III Ma seems to have been puzzled by these forms; he writes *le seiens* in III 88, *le sens* in III 91.³

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³ At line 88 the other MSS display a variety of forms.
Elsewhere the third sg. possessive adjective is *soun/sa/ses*. Elision of the vowel before following initial vowel is attested in *s'amour* (VIII 232) by the metre, and is probable in several other cases, but hiatus seems to be required in VIII 108.

noa (once only), *voc/voz* are the plural forms of *nostre/noustre, vostre/voustre*. *lour, lor, lur* all occur for the third plural, and as the scribes use the graphies *ou, o, u* indiscriminately it is not possible to distinguish stressed from unstressed forms.

**RELATIVE AND INTERROGATIVE PRONOUNS**

Most of the scribes fail to distinguish clearly between *ki* and *ke* (pronoun and conjunction), and abbreviated forms are common. Thus in MS Digby 86 both relative pronoun and conjunction usually appear initially in the line as *q + flourish*. But it is interesting to note that when the pronoun has the function of indefinite 'whoever', the scribe writes it out in full as *Qui* initially in the line (e.g. IX 9), which indicates that he did distinguish between one form and another in his own mind, though not consistently in writing.

The possessive *ki* for Old French *cui* 'whose' appears in I 15,33.

**INDEFINITE PRONOUNS AND ADJECTIVES**

The nom.sg.masc *nuly* is attested in rhyme in VIII 297. *Chescun* occurs frequently in MS Digby 86, and though some of the other manuscripts have the form with *s*, *chescun*, the forms without *s* are altogether more common.

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1. See glossary for references.
2. For the normalization of these forms in the texts see below p.140.
poi/poy is the spelling for paucum in all manuscripts except the continental III A, which has pou.
The spelling for multum is usually mout in MS Digby 86 (moust in VIII 57,172), but in the other manuscripts mult predominates.
nul occurs adjectivally meaning 'no' with no supporting negative particle in I 23-24, but this may well be scribal as it is not supported by the other manuscripts.¹

DEFINITE AND INDEFINITE ARTICLE

In the glossary all the forms which occur are listed. It will be seen that li is not restricted to the nom.sg.masc., but sometimes occurs also in the accusative. In the nom.pl.masc. li occurs in IV 25,IX 108; elsewhere the plural form is les. Enclitic forms are not often indicated by the scribes, but they are sometimes required by the metre; examples are found in the glossary under a, de, en. Similarly the metre sometimes shows that proclitic forms are required, and these are also obscured very often by the scribes.

Not only in the spelling, but also in presence as opposed to absence of the article, there is great variation between the various versions of I - IV. As II is the only one of these poems to display a regular metrical pattern,² it is difficult to draw conclusions about the use of the article in the original versions of the poems, but some observations may be made.

The nouns enfern, mer, terre occur without article (except in the continental III A, which has la terre in line 58). cel (= ciel) is not usually preceded by the article, but exceptions are IV 19, IV 25 (and III 36 ABGLb).

mount/mounde and seicle are usually preceded by the article, but

¹. The use of nul without neg. particle as negative form may be regarded as an Anglo-Norman characteristic, see Harden p.xxviii.

². See above pp.92-93.
not in the generalised formula _cel a mount_ (VIII 91). In two lines in II the metre shows that the article should be discarded:\(^1\)

\[(Le) mund ne preisast une paire \quad \begin{array}{l} \text{II 31} \\
(Le) mund guerpir ki tuth est fable \text{II 37}
\end{array}]

There are three instances in III Ma of _secle_ without preceding article (lines 26, 65, 106) but in all three at least half the manuscripts have either an article or demonstrative adjective.

_diable_ seems to be treated as a proper name, without article, partly as a common noun with preceding article. The variation in the presence or absence of the article preceding _diable_, and preceding the abstract noun _pour_ (= _pavor_) may be illustrated by the following line and its variant readings:

\[E \text{ de pour de 'Deu par ky deble est mate III 9 Ma, supported by A} \]
\[\begin{array}{l}
\text{BD la pour, le deble} \\
G \text{ pour, li diable}
\end{array}
\]

\[\text{(missing in LMb)}\]

There is similar variety in variants with and without article _solail_ and _lune_ in III 53. In VI _solail_ is not preceded by the article (line 5), but _lune_ is (5, 7).

The partitive article does not occur.

The quantitative use of the article after _assez_ varies, so that one finds forms with and without the article in the same phrase:

\[\text{Asez avroit viaunde e dras}\]
\[\begin{array}{l}
\text{E des deners} \\
\text{VIII 310-311}
\end{array}\]

The indefinite article is used in accordance with normal Old French practice. In IX there are two instances of indefinite article preceding unspecified singular for plural noun, and the

\(^1\) See above p. 93
metre shows that these forms should be rejected:

A (une) mensouge tost trover  
Ne covent autre demaunder  
IX 19-20  
Meuz amerez od (une) pucela  
En verger ou en praele  
IX 125-6

CONJUGATION

a) Infinitive and present participle

The analogical replacement of the infinitive endings eir, ir by er has been referred to above. Conversely bouter is replaced by boutre in VIII 36.

All present participles end in -a(u)nt, as do the adjectives derived from these participles.

b) Personal terminations of the present tense

The first person singular of the present indicative is usually in the traditional form, without analogical -e or -a. The only form in -e attested by the metre is gaste (VII 4). Although dis is found in VIII and IX, only the form without -e is attested in rhyme (VIII 183). There is no evidence of final -t in third sg. endings of Conj.I, though such spellings are common in H.

1. See above p.97.  
2. See above p.100.  
3. As in Boeve de Haumtone, see Stimming p.xxix.
The third person singular of the present subjunctive of Conj.I is usually without final -ç, but forms with -ç are attested in ublie (III 66) and ottrie (III 68), and again ottrie (IX 86). The metre shows that Garde (V 134) is scribal for Cart, and the form has been emended.

It is interesting that the extension of analogical ç in first person singular present indicative and third person singular present subjunctive is not more widespread, because it is already attested in both cases in St. Brendan, and is very frequent in Boeve de Haumont. It is remarkable also that the presence of analogical ç in these tests, such as it is, is attested more frequently in the subjunctive form than in the indicative; the analogical extension of ç took place earlier in the indicative form than in the subjunctive, according to Tanquerey.

In the first person plural of all tenses the ending is usually spelt (o)um. Exceptions, such as devoums (V 108), are rare. In rhyme the form without -ç is attested in blamoum:reisoun (V 45-46).

In the second person plural the spelling -ez predominates, but êt also occurs, particularly in H.

In the third person plural -ent is replaced by -unt in servunt (III 226), otherwise the ending -unt is restricted to H.

In the present subjunctive of verbs whose radical ends in n, the spelling ng(n) is usual; the only exception is soutaine (V 84).

Similarly ç is added to the first person singular present indicative prang, and devanc is assumed for MS devenge in V 34.

1. See Waters, clxix,clxxii and Stimming,xxvi.
3. For the frequency of these forms in Western French and Anglo-Norman, see Pope § 910.
c) Radicals of present-stem tenses

Verbs which display traditional alternation, in spelling at least, are:

dei/devoum(s), eim/amer, pert/parust, poist(MS poest)/pesaunt, poét/pouer, pris/preisé, receit/recevez, set/saver, tref/troes/trover, veit/veez, veil/voler

For line references see glossary.

The strong radical seems to have been generalized in the few forms which occur of (de)prier, gisir, issir.

The weak radical pren-, from prendre, suffers metathesis except in prengez (IV 137).

The vowel of the radical of fere is almost always e. But for occasional ei/ai in infinitive, third person singular present indicative, imperative plural and past participle, see glossary.

d) Anomalous forms of present-stem tenses

The third person singular present indicative of aler is ve(s)t. In the third person singular present subjunctive voit occurs in the interior of the line (V 7), and aut is attested in rhyme (VIII 102).

doint is the usual form of the third person singular present subjunctive of doner, but doune occurs in the base text in III 76. The first person singular present indicative of trover is tref once (VIII 176, where internal rhyme with suf may be intended), and troses once (VII 243 N).¹

It is impossible to know what lies behind the spellings of the present indicative forms of pouer and voler. Graphic variation is particularly marked in words with radical in ou. Thus in the 3rd.sg.pres.indic. of pouer the following forms occur:

poet, poest, peot, pest, pout, put, pot

¹. For a comparable contaminated form, with final e from earlier truis, see The Romance of Horn, II, p.59.
e) Forms of the imperfect indicative

The imperfect indicative does not often occur in these texts; there are few passages of narrative in the past tense, except in VIII. But the forms which do occur always display first person singular in -eie/oie, with no trace of earlier -oue, for Conj.I. This is not likely to be due to the scribe of MS Digby 86, because in other poems (e.g. L'estrif des dames) he has forms in -oue. Tanquerey considers the predominance of -eie to be a typical feature of thirteenth century Anglo-Norman.

f) Forms of future and conditional

In Conj.I, verbs whose radical ends in r,rr have the shortened form in spelling, and this is attested by the metre in:

- *dorray* (from doner) VIII 28
- *durra* (from durer) IX 23
- *jurray* (VIII 313)

Metathesis of re occurs in *sofferray* (VIII 252).

A glide e is often inserted between stems in t, d, v, and r in Conj.III, but this is often scribal, and can be shown not to have syllabic value in:

- *aver-* (VIII 310 and 12 times in IX)
- *bater-* (IX 124), *fouter-* (IX 140)
- *saver-* (VII 20,89,90), *voder-* (VIII 114,245,297)

However, the glide does seem to have syllabic value in:

- *averaz* (IX 43), *fauderez* (IX 3), *prenderez* (IX 131)
- *viveras* (IX 154), *viverez* (IX 4,60)

In the future and conditional of *fere*, forms in fer and fr- are about equally common, and the spellings usually correspond to the syllabification implied by the metrical pattern. But MS frez is emended to *ferez* for the sake of the metre in IX 79.

1. Tanquerey, p.572.
2. In IX 131 the MS has *prendrez*. 
In the future of estre, 3rd.sg. ert occurs in II, IV and IX, but ser(r)a occurs far more frequently. In other persons of the future, and throughout the conditional, only forms with ser(r)- occur.

A point of particular interest is the loss of final -e in 1st sg. conditional forms, which is attested once in VII (line 90), and several times in VIII (certain instances, attested by rhyme, in lines 80, 114).¹ In these cases the meaning demands the conditional rather than the future. In VIII the forms look exactly like forms of the future, since the tonic vowel is written as ai/ay, not as ei/ey, so that it seems that it might be a question of analogical extension of the ending of the 1st sg. future to the conditional. But as the loss of posttonic e in hiatus with the tonic vowel is attested in a few other forms in these texts,² and as there are two more instances of rhymes between ei and ai in final position in VIII,³ it is probable that the future and conditional forms become identical through sound change, and that the scribe then levels the spellings for the sake of correctness of visual rhyme.⁴

g) Perfect stem tenses

In the radical of the weak persons of the preterite and imperfect subjunctive of aver, dever, pouer, creire, the vowel of the radical usually survives in spelling as e, but the metre implies

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¹ Probably also VIII 24,245; but in VIII 113 feraye is suggested by the metre, although the MS has feray.
² See above pp. 102-103.
³ See above p.99.
⁴ See below pp.136-7.
that the _e_ has no syllabic value in:

\[
\text{puest} \quad \text{II 29} \\
\text{puest} \quad \text{V 99}
\]

\[\text{puest VI 43, VIII 298} \]

\[\text{deuse VIII 78} \]

\[\text{creusent VIII 286 (u-perfect of \textit{creire})}\]

Conversely the metre indicates that the countertonic vowel should be restored in

\[\text{p\epsilon\ell\textit{use} VIII 79}\]

The root vowel seems to be retained in the past participle _mœus_ (from _mover_) VIII 4, and the metre indicates a 4-syllable form for _aparcœu_, VIII 121. _eu_ (from _aver_), however, consists of one syllable in VII 72. _beneit_, _benei_ (the latter rhyming with _ennui_) consist of two syllables. For line references see glossary.

\[\text{daunnoy (pret.1) and the past participles dauné, daunnie from donoier have lost the medial syllable. The form daunnie, which seems to be a Picard form, is attested in rhyme. (VIII 228)}\]

The strong perfect has no analogical _e_ in the first person singular. _oi_ occurs both for _aver_ and for _oir_.

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1. But see note to this line.
USE OF NON-FINITE FORMS OF THE VERB

The infinitive is used according to normal Old French practice as the complement of verbs, and following the prepositions _a_, _de_ and _pur_.

As the complement of certain verbs, the infinitive may have both active and passive sense. Thus the infinitive following _suffrir_ is active in:

Ne sofferray
Enfaunt venir devaunt may

VIII 252-253

but passive in:

E trespercer des gros clous vos saintes mains suffristes

I 52

There is an interesting mixed construction in VIII, in which _veir_ is followed by the infinitive with active sense, then the infinitive with passive sense, and finally the past participle:

Car quant les vey
En berz _gisir_, cum est ley,
Ou en bras
_Tenir_, ou _seré_ sus _dras_

VIII 254-257

_prendre_ _a_ occurs once with the weakened value of the verbal periphrasis in:

E jeo luy preng a loher
Mout graunt merci

VIII 43-44

and _comencer_ _a_ occurs once with its full value:

Vers eus comencent _a_ tencer

VIII 277

---

1. See glossary under _a_, _de_ and _pur_ for examples.
but as there is only one instance of each construction, it is impossible to know whether the author of VIII consistently used the verbs in this way.¹

Dever and voler + infinitive are never used with the weakened value, expressing only futurity, though dever has the shifted sense 'be destined to' in one case:

\[E\text{ venir } a\la\text{ joie ki saunz fin dait durer}\]
I 100

The absence of the constructions in which these auxiliary verbs express the future is interesting, because, under English influence, such forms were common in thirteenth century Anglo-Norman.²

The infinitive of purpose preceded by the absolute pronoun occurs once:

\[Pus\ n'i\ ad\ ke\ solascer\]
II 8

The gerund and the present participle are used in verbal periphrases in III and V only. aler is followed by the gerund in III 174 ABDL, and in V 7,23.³ estre is followed by the present participle in III 175,183,212 (always seit aidaunt), and in V 14,110,120,135. Thus the construction with estre + participle is the more common of the two, but still there are relatively few examples. The reason for this probably is the fact that there are very few descriptive or narrative passages in the poems, and it is in passages of this sort that these constructions would be most likely to arise.

¹. For the common use of prendre a, and somewhat later of comencer a, in weakened value in Anglo-Norman texts, see E. Burghardt, Über den Einfluß des Englischen auf das Anglonormannische, Halle, 1906, p.23 ff.
². See Burghardt, pp.69-74.
³. The base MS has venir + gerund in III 174.
⁴. For the frequency of the construction in thirteenth century Anglo-Norman, see The Romance of Horn, Vol.II, pp.89-90.
It is difficult to determine the extent to which the past participle is inflected, because uninflected plural masculine forms in verbs conjugated with *estre* may arise through loss of flexional *a/z*, but may also be archaic. However, in general it seems that the past participle in forms conjugated with *aver* is very rarely inflected, whereas in forms conjugated with *estre* the participle usually is inflected.

There are only three instances in which the rhyme indicates a flexional ending in constructions with *aver*:

- closes: *encloses* VI 19-20
- viet: *amierdaunnie* VIII 226-8
- cuntree: *enserches* IX 129-130

As far as the two examples from VIII and IX are concerned, it is difficult to know how these 'correct' forms should be interpreted. Since both texts occasionally display coalescence of masculine and feminine endings in rhyme, it is conceivable that the authors are here rhyming forms in which posttonic *e* in hiatus with the tonic vowel has lost syllabic value.

If one excludes masculine plural forms, there are five cases only in which the rhyme indicates that a past participle used in a construction with *estre* is not inflected:

- alumine III 96, aporte III 100, porte III 150, posé III 151, nomee IV 34

In VIII and IX there are no forms which are definitely uninflected, in spite of the tendency of these texts to lose final *e*.

1. See above pp.101-103. For VIII 226-8 see also note to VIII 228.

2. There is also one instance in V in which the syllabification indicates loss of final *e*, though not the rhyme: *recounté* V 148. However, the parallel version, *E*, has *counté*, and is short without the posttonic *e*.
USE OF THE SUBJUNCTIVE

The subjunctive is used in main clauses to express wishes and commands, and in asseveration. Normally it is used without introductory ke, but forms with the conjunction occur in III 200, VII 127, VII 154 N, VIII 192.

In subordinate clauses the subjunctive is freely used, in accordance with Old French practice. In conditional sentences the subjunctive occurs in the protasis in the present tense as well as in the imperfect and pluperfect (V 8, 9, 22). In VIII there are several instances of imperfect subjunctive / pluperfect + conditional, in the protasis and apodosis respectively (e.g. VIII 79-80, VIII 219-222). In V there is one instance of pluperfect subjunctive + imperfect subjunctive, in which the apodosis is in turn the object of the verb dire:

Dounc veil je dire par de sa
Ke si Deu l'eust destiné
Le secle puest estre estoré
Saunz houme...

V 97-100

Nevertheless, there are three instances, in three different types of clause, in which the indicative has replaced the subjunctive. In a conditional sentence, the present indicative occurs in the protasis, where the apodosis has the imperfect subjunctive:

Mes tel manere, si ben fount,
Aver deusent...

VIII 282-283

In a comparative construction the indicative occurs in a subordinate clause which is dependent on a negative main clause:

Ja tant la char n'ert florie
K'a puriture ne descent

II 13-14
The indicative occurs in a concessive clause introduced by the generalizing Quoi ke:

Quoi k'en chaut

VII 134

Both the use of the subjunctive in conditional constructions in the present tense, and the occasional use of the indicative for the subjunctive, may be regarded as Anglo-Normanisms.¹

SENTENCE STRUCTURE

There is little that is remarkable in the sentence structure of these texts; the variation in the order of stressed elements in the sentence is in accordance with Old French practice. Co-ordination and subordination follow the usual patterns, but there is a discernible tendency towards parataxis in the poems in which very short lines form part of the metrical pattern, VII and VIII. This may be illustrated by the following passages:

Il n'ad houm desk'a Nauntoil
Qui savreit lire
Tel chose savrai je escrire.

VII 88-90

Si pensoye, coment qu'il aut,
Revendroye,
A luy ma priere moustroye.

VIII 102-104

Jeo pri Deu le glorious,
Descord ne seiy,
Ne destaunce, car n'est dreit.

VIII 331-333

¹ See Harden, pp.xxvii-xxviii.
In all the texts one can find constructions in which subject, or object, or adverbial phrase are duplicated in the form of a pronoun. But in V such constructions are extremely common (V 10-17, 26, 39-40, 52-53, 67-71, 88-89, 124-125), and sometimes the dislocation is so extreme that anacoluthon results:

De tous caus ki mal en dient
De femmes ki meres sunt seur,
Honir e haier eus de quer,
Hair devoum plus d'un chen
Qui de feme dist el ke ben.

V 67-71

Mixed constructions of a milder sort can be found in most of the texts. In the following passage a double relative construction has been partially replaced by an object clause; thus k'il neust socur is object of oy, where one would expect it to be a second relative clause parallel to Ki vout sun pecché lesser:

Unke n'oy, ma Dame, de nul peccheur
Ki vout sun pecché lesser de nut ou de jur
E requeist vostre aie, k'il n'eust socur

III 125-7

In the following passage, the omission of por in line 143 would bring the phrase into apposition with les in line 145, and would also yield an 8-syllable line, but the preposition is supported by all versions:

E por les almes ki sunt partyz
Ducement requerez vostre fiz
K'il les meygne hors de payne

IV 143-145

---

1. Here only G and L support the reading of the base manuscript, but the discrepancy between the four alternative readings suggests a difficult original reading.
In co-ordinating conjunctions, the most interesting feature is the use of *e* and *ou* in negative sequences, and of *ne* in positive contrast:

Que*n* volez od la gent parler
*£* deduire *e* anveiser.

IX 135-136

*Ki vout sun pecche lesser de nut ou de jur (dependent on neg.)*

III 126

*Si el n'i seit trop jaune ou pale*

*En la face,*

*Ou de cors soit gross ou grese...*

VIII 194-6

*Que la noisse fu oie*

*En Espainne,*

*En Loundres ne en Brutaine*

VII 161-3

In subordination the simple conjunction *ke* is widely used, not only in subordinating, final, consecutive and comparative clauses, but also, occasionally, in causal and temporal constructions. The conjunction *for(e)* occurs three times (I/43, I 80, VIII 8) in the 'illogical' sense 'but only'.

---

1. See Tobler-Lommatzsch III 2142.
VOCABULARY

Interesting points of vocabulary are discussed in the notes on the texts. The most interesting, and most difficult, poem from the point of view of vocabulary is the Beitournée, and it is not always possible to determine the exact meanings of the words used.

Nonce words are 'esclandre' VII 26, and 'descrai' III 164. In VII many words are used with rare meanings, and ambiguously. There are a great many words in the texts which have survived in Modern English and not in Modern French, or which have survived in Modern French only in meanings which are very specialized, and remote from the ones illustrated by the texts and by Modern English usage. The following words exemplify this:

- acordance, apareir, avanter
- baillier (Mod.Fr.'mettre à la disposition de'), beneison
- celestiel, chartre, chetif, clamer, coi, cointe, conforter, corage, cortine, cure
- defensable, deliter, desperer, despisier/despieter, deviser, doter
- engin, enhauncer, enjoier, enseeler, eschars, eschiver, esclendre, espandre, estage
- faillir, feint, fel, flaeler
- gab, glutunie, guise
- ire, issir
- jangler, justise, justisier
- nobleté, noise, nombrer
- recorder, recreant, remaneir, remembrance, repentance, requerre, riote, rote
- semblance, sevrer, solas, solacier, soler, sustenance
- trespasser

The words are quoted here with Brüll's spelling.

SCRIBAL COLOURING OF THE TEXTS

The variation in spelling from one manuscript to another, and within a manuscript, from one text to another, and sometimes within a single text, is considerable. This may be illustrated by the spellings used for the stressed form of the personal pronoun of the first person singular in III:

\[
\begin{array}{cccccccc}
A & B & D & G & L & Lb & M & M
\
mei & 28 & 2 & 1 & 1 & 10 & 12 & 13
\
mey & 26 & 5 & 14 & 10 & 7
\
moi & 23 & 2 & 12 & 4 & 6 & 1
\
moy & 3 & 15 & 1 & 1
\
mai & 1
\
may & 1
\
maie & 1
\end{array}
\]

In the light of this variation, it does not seem profitable to give a complete conspectus of spelling for all versions of all texts. A brief account of the more important spelling characteristics of MS Digby 86 is given below. However, scribal colouring of the texts in a wider sense can be discussed more profitably, and in the following pages an attempt is made to characterize briefly the more interesting manuscripts, or the relevant sections of manuscripts. In particular an attempt is made to point out important features of the base texts, if they have not been pointed out above. In the discussion of editorial method, it is made clear that different methods have been adopted with different texts, and this is partly due to the history of transmission of the texts, and the various ways in which they were modified in transmission.

2. See the discussion of manuscripts at the end of each section in pp. 34-87.
The most complete versions of I and III (I P and III Ma) were written during the fourteenth century, and it is these versions which have been selected for the base texts. But because they were written in the fourteenth century, whereas most of the other versions of both poems were written in the thirteenth century, they are inferior in some ways. In the description of language it was shown that there are few serious departures from continental usage in the language of these poems, according to the evidence of rhyme and metre. But if one were to judge from the spelling of I P and III Ma, one would be led to believe that the decay in the system of declension and conjugation had progressed much further than is in fact the case. In both cases the scribes, or their predecessors, are careless about endings, so that not only final e, but also final s, may disappear in all forms. The scribe of P frequently writes final s above the line, more as a flourish than as a properly formed letter, and this is easily forgotten. Examples of this neglect of final e and s/z are found in:

I 7, 9, 12, 17, 22, 39, 41, 42, 43, 45, 50, 52, 53, 71, 73, 79, 85, 93, 94

III 28, 74, 88, 91, 158, 210, 227

Another characteristic of P is the omission of the subject pronoun ioe, and this occurs in:

I 30, 34, 54, 63

Apart from these omissions, however, there are very few cases in which the evidence of the other manuscripts and of the language shows these versions to be deficient. The most complete version of II is C, and the only deficiency of this excellent copy of the poem is that the scribe has not paid sufficient attention to the metrical pattern, always assuming that the interpretation of the metre given above is correct.¹

¹ See above pp.92-93.
In fact what he has done is to make five of the heptasyllabic lines into octosyllabics. This is understandable when one considers that Stengel thought the whole poem was written in octosyllabic lines and edited it accordingly. Moreover the scribe of C wrote on an odd leaf, left over in a manuscript which contained for the most part Latin and French legal documents, and presumably for lack of space he wrote the poem in long lines, marking off the four-line stanzas which thus arose with a bracket and the ending of the masculine rhymes, or for the first stanza, ent for the second. This way of writing the poem would facilitate the corruption of the metrical pattern.

A particular characteristic of IV L, the most complete version of the poem and therefore the base text, was referred to above, namely the fact that the scribe marked a number of lines for correction, but never corrected them. The lines concerned are:

IV 4, 13, 101-102, 145, 160, 162, 169, 171

Altogether the poem is carelessly written, and there are several more lines which are suspect, and have to be emended because an essential part of the sentence is missing, or because a word is repeated, or two words reversed (IV 37, 145, 162, 170). This is without doubt the least satisfactory of all the manuscripts which have provided base texts, but each of the other three versions has lost at least 12 lines.

None of the scribes, except the scribe of A, pays careful attention to elision; proclitic and enclitic forms are almost always written out in full.

1. See above p. 63.

2. For A, see the following pages.
A particularly interesting case of scribal colouring of a text is found in III A. The scribe, or his predecessor, has re-written the text to a considerable extent, removing all features of the language which did not correspond to his own usage. The author of III used various types of hemistich, and some of these were altered by the scribe of A in the following ways:

- A 5-syllable hemistich receives a sixth syllable through the addition of an adjective
  - Beau Sire saint Mathieu III 189 a A
- or by the addition of an adverb
  - tres gentil chevalier III 165 b A
- or by the addition of the definite article
  - Et par le purgatoire III 50 a A
- or by the addition of a conjunction
  - Et abstinence et pais III 61 a A
- or by the addition of the subject pronoun
  - que vous priez pour moy III 161 b A
- or of a prefix
  - Envers ma chere Dame III 198 a A
- or by the substitution of a demonstrative for a possessive adjective or definite article
  - pour cele grant amour III 189 b A (Ma le, D ta)
- or by the substitution of a word by a word of similar meaning
  - et souspirs et tristour III 42 b A (Ma plurs)

---

1. See above pp.51-52.
2. See above pp.90-91 for the main types of half-line employed.
- An 8-syllable hemistich is reduced to six syllables by the substitution of words comparable in meaning

\[ \text{En vous descendis Diex} \quad \text{III 82 a A (Ma le solai)} \]

Here it is interesting that the scribe first wrote \text{jhu}, a reading which is found in several other manuscripts, and then became aware of the unsatisfactory syllabification, and corrected it to Diex.

- An 8-syllable hemistich is reduced to six syllables by the omission of non-essential words

\[ \text{Ave la tour David} \quad \text{III 11 a A (Ma al rey David)} \]

- A 7-syllable hemistich is reduced to six syllables by the omission of a non-essential adjective

\[ \text{Requerez vostre filz} \quad \text{III 75 a A (Ma vostre cher fiz)} \]

In rhymes, too, the scribe of A introduced alterations, and his most serious objection seems to have been to the rhyming of the sounds, for him distinct, which developed from \( o \) blocked and free. Thus in two cases he wrote \text{secours}, deleted it and substituted \text{vigueur} (186) and \text{amour} (192). These alterations are not carried out quite consistently; line 188 again contains a word with blocked \( o \), \text{jour}, and this is left unaltered.

There are many other small ways in which the Anglo-Norman poem has been 'improved' in the continental version, and the alterations are interesting because they show how relatively easy it is for a careful scribe to re-shape a text. In connection with MS Digby 86 these alterations are also relevant, because in copying Middle English texts the scribe of MS Digby 86 proceeded in a comparable way. He transposed them into his own dialect, the dialect of the West Midlands; the question arises, as to how much he adapted the Anglo-Norman texts which he copied.
The answer seems to be that he did not deliberately alter grammatical forms, but that he influenced spelling fairly strongly, and sometimes re-arranged the sequence of the different parts of the texts he was copying.

That he did not deliberately alter grammatical forms can be shown by a comparison between the language of the poems included in this edition and that of the other French poems in the manuscript. Here the *Lai du corn* is chosen for comparison.¹

In the *Lai du corn* the earlier forms of the nom.sg.masc. (in s/z) and of the nom.pl.masc. (with no ending) have often survived in nouns and adjectives, and the definite article *li* also occurs:

```
Li bons reis Arzurs teneit  Lai du corn 5
```

For comparable forms see lines 21,67,105,110,117,121,122 etc. Such forms are very rare in the poems included in this edition.²

Double forms of imparisyllabic nouns are retained:

```
Sa serour ou sa amie  19
Li enfes le defendi  345
```

The forms of future and conditional in *es/er* from *estre* are retained:

```
Qui preuz ert e senee  56 (see also 24,504,542)
Ne estroit pas avenaunt  156
Si jeo here cru  221
```

The 3-syllable form of the emphatic pronoun survives:

```
Meime la reine  2%7
```

An earlier spelling of a word is retained:

```
Les oiz vers e riaunz  501
```

---

1. For the 'Anglo-Norman' character of the poem, see p.32.
2. See 106.
3. See p.106.
4. See p.120.
5. See memeg, glossary.
6. Spelt *oils* in IV. *eus* in I,VI, For line refs. see glossary.
Although the variety of spellings for any one sound is limited in the Anglo-Norman texts,¹ the poems often display unusual spellings in rhyme, and here it seems probable that the scribe departed from his usual practice in order to maintain visual correctness in rhyme. Thus, in all the instances of coalescence of masculine and feminine endings in rhyme which were quoted above from MS Digby 86,² none betrays any irregularity in the graphic correspondence of the rhyme words. Three masculine nouns are written with final e (drue, VIII 18; merchie VIII 32; anutere VIII 82) in rhymes with feminine nouns or adjectives, so that it seems that the scribe, when in doubt about masculine/feminine endings, simply added an e in all the forms. On the other hand, there are three feminine adjectives and nouns in IX which have lost the final e in spelling as well as in pronunciation (goious IX 73, hidous IX 122, parl IX 156); here in each case the masculine ending has been generalized.

Sometimes it seems that a certain type of word will have precedence over another, as far as spelling is concerned, and there are some categories of words in which the spelling is particularly unstable. This applies, for instance, to the oblique forms of the personal pronouns.³ There are various spellings for the stressed oblique form of the third person singular feminine personal pronoun, but it is never spelt lu, except rhyming with aparceu (VIII 119-121). But often it simply happens that the scribe writes the first word in a rhyming group in his normal way, and then adapts the following words accordingly; usually the plural form of nouns ends in e, and the second person singular of the verb ends in ɔ, but if such

---

¹ See below pp.138-139 for main spelling features of MS Digby 86.
² See above pp.102-103.
³ For line references, and a complete record of forms, see glossary.
forms rhyme together, the spelling which occurs in the first rhyme word will prevail:

\[
\text{Pardonez mai quant ke jeo ai pecché de mes pés}
\]
\[
E en vostre seint servise touz jours les aratés
\]

I 63-64 D

Another feature of the versions of I and III found in MS Digby 86 is that the sequence of the stanzas has been considerably re-arranged. If this had happened in one poem only, one might suppose that it had been caused by some intermediate scribe, but the fact that it has happened in both poems suggests that it was indeed the scribe of MS Digby 86 who was responsible for the re-arrangement. The result of the re-arrangement is that long sequences of mono-rhyming lines occur, and such sequences are bracketed together by the scribe, regardless of stanza and section division of the original, which in itself suggests that the re-arrangement was undertaken, in part at least, so that such rhyming groups should occur. Thus in I, section ii is followed by sections viii.a. and b., and ii and viii.a are bracketed together, containing the same rhyme, which creates an entirely false impression for the reader.

It is interesting that section viii.a. is the only stanza in the poem which contains rhyme scheme aabb in the original, instead of aaaa, and this has been 'corrected' in MS Digby 86 to form a mono-rhyming quatrain. In the attempt to establish monorhyme, the scribe has produced very long lines which are quite out of keeping with the general metrical pattern of the poem. In III it is stanzas xxviii - xxxii, xxxviii - xxxix which have been re-arranged, and, as it were, scattered throughout the Litany of Saints (the stanzas contain a series of addresses to the Virgin, each beginning 'Gloriouse reine...'). xxxii - xxxiii, xxxviii - xxxix are bracketed together in rhyming groups, although xxxiii

1. See above p.89.
is the first stanza of the prayer of the Five Joys, and should therefore not be linked in this way to the 'Glorious reine' passage.

SPELLING OF MS DIGBY 86

There are some features of spelling which are characteristic of the Anglo-Norman texts in MS Digby 86, and they are briefly recorded here.

In tonic vowels, the most distinctive feature is the extensive use of e. e occurs for early Old French e, ë, iè, ai +s/z/R, ue, and occasionally for ei.¹ The extended use of e causes a number of words which are distinct from one another in continental French to become identical:

- aver 'have'/'avaricious'
- cel 'sky'/'that'
- fel 'gall'/'wicked'
- fer 'iron'/'price'/'proud'
- mestre 'master'/'put'
- pere 'father'/'stone'
- pes 'feet'/'peace'
- veille 'old woman'/subj.pr.3 of voler

e + n/m + cons. appears as au + n/m + cons, with very few exceptions. Only words which commonly appear in abbreviated forms, such as quant, graunt/grant, are liable to be written with simple e.²

ou is the most frequent spelling for ò blocked and free, and before nasals. The spelling u sometimes occurs before nasals, but usually this is because the scribe is cramped for space.³

---

¹ Examples may be found in the rhyme words listed on pp.99-100.
² a for ei occurs in feble, fez, (= vicem).
³ The spelling graunt has been adopted in expanding the abbreviation.
⁴ E.g. beneisun III 196 D.
\textit{si} sometimes appears for \textit{ai} before \textit{a/st}.

\textit{so} occurs as the normal spelling in the pronouns \textit{jeo} and \textit{ceo}, but not elsewhere.

\textit{y} for \textit{i} is very frequent in \textit{VIII} and in \textit{Des .iii. files Deu}, and these two texts are close to another in the manuscript. Elsewhere the spelling is rare.

Alternation in spelling is particularly marked in the finite forms of auxiliary verbs, and in the forms of the personal pronouns and possessive adjectives.\(^2\)

In consonants, the most distinctive feature is the replacement of single consonants by double ones, and conversely of double consonants by single ones.\(^3\)

There is a tendency for \textit{e} to replace \textit{z} in the relevant plural forms of nouns and adjectives.\(^4\)

\textit{h} sometimes precedes an initial vowel.\(^5\)

---

1. mauvais, maître. For line references see glossary.

2. e.g. ind.\textit{pr.3} poët, poëst, peust, pout, pot from poüer; stressed oblique masc. lui, luv, li; fem. ly, lui, lu.

3. e.g. puisaunt, quere; jammée, obbli, verraiment.

4. e.g. issue, jours, maus, pés.

5. e.g. heuse, heez, hoe, hirré.
EDITORIAL METHOD

The details of editorial procedure vary from one poem to another, according to the metrical pattern of the original and the quality of the manuscript providing the base text. But some principles have been followed throughout.

In the texts, though not in the variants, the distinction of i/j and u/v has been introduced, and the use of punctuation, word division and capitalisation has been modernized. In variants the capitalisation of the manuscript has not been followed in III A, because here the long lines are written as short lines (i.e. one hemistich = one line in A), and therefore the number of capitals in the manuscript is doubled. It seems misleading to reproduce this capitalisation throughout the variants. All variant readings which are of morphological or lexical interest are included, but graphic variants are not recorded; if several manuscripts have the same reading, the spelling of the variant reading is that of the first versions cited. The different versions are cited in alphabetical order. Additional letters and words in the base text are given in square brackets. Common abbreviations are expanded silently. The scribes do not usually differentiate between qui and que, whether pronoun or conjunction, and undifferentiated abbreviated forms are common, both initially and internally in the line. To expand the abbreviations in a manner proportionate to the scribal distribution in each text would cause practical difficulties, and it seems quite probable that the confusion is purely scribal, rather than being part of the language of the poets. In the light of these considerations the use of qui and que has been normalized in all the texts, and rejected readings are given in footnotes.

2. For evidence of distinctions in the mind of the scribe, see p.113.
Some changes introduced in the texts are on the borderline between standard transcriptional devices, used in all editing of Old French texts wherever the metre shows some degree of regularity (e.g. A.Ewert's edition of the *Lais* of Marie de France from the thirteenth century Harleian manuscript) and emendation proper. The metrical pattern is irregular in I, III and IV, so that in these texts the changes are rarely made; but II, V, VI, VII, VIII and IX are sufficiently regular for forms to be introduced which correspond to the known patterns of Old French phonology, where these also accord with the metre. Such changes are always recorded either by the use of square brackets or by citing the rejected reading in the first row of footnotes.

1) The failure of the scribes to indicate elision of monosyllables me, te, se, le, la, ma, ta, sa, ne, de contradicts normal Old French poetic usage, and the elided forms are restored in the base if the metrical pattern provides support.

2) Similarly the spellings -ver-, -der-, -ter- internally in words are replaced by vr, dr, tr if the metrical pattern provides support (e.g. II 28, VII 20, 89, 90, 156, VIII 300, 310, IX 8, 12, 13 etc.).

3) or is substituted for MS ore in VII 183, 185, IX 7. el is substituted for MS ele in VIII 90, 194. cume is substituted for MS cum in IX 4, 60.

4) Earlier tel is substituted for fem.sg. teles in VII 90, VIII 306. ser is substituted for sere (= soror) in VII 118, IX 197. fez is substituted for feze (= vicem) in IX 172. ferez is substituted for frez in IX 79.
5) Countertonic e is restored in pause in VIII 79.

6) Hiatus is assumed between final unstressed e and following initial vowel in VII 71, 136, 163, VIII 61. Here, and elsewhere in these texts when hiatus is attested by the metre, the dia­
critic sign **is used.

Some of these emendations, and certain others made for the sake of metrical regularity, are discussed in the description of metre and language above, and in the notes on the texts.

In the poems I, III and IV the base manuscript is rarely altered on metrical grounds. But such corrections as Sip⁶/⁷, plaie⁶/⁷a (I 9, 73) are adopted in order to produce a 'normal' 12-syllable line, and some anomalies are rejected, such as an unduly short first hemistich (I 12, 42) and an unduly long second hemistich (I 15, 75) when there is strong confirmatory evidence from the rest of the manuscript tradition. The metrical regularisations imposed upon III by the copyist of A are not followed. ¹

In the poems I - IV the most complete version is selected for the base text (I P, II C, III Ma, IV L), and rejected readings from the base manuscript are given in a first row of footnotes. Variants from all the other Anglo-Norman versions follow. In the case of I, the Latin prayer from which the Anglo-Norman poem was derived and the Provençal translation of the poem are given in full, beneath the variants.

¹ See above pp.133-134.
In the poems V - IX, the text is given from MS Digby 86, and for VI and VIII no other versions, or parallel texts, could be found. But part of V has been incorporated into a longer poem, the Bounté des femmes, and the relevant part of the Bounté des femmes is given parallel to the text.¹ The MS Harley 978 version of VII is so different from the MS Digby 86 version that it is impractical to show the differences in the form of variant readings, and both versions are given in full in parallel columns. Since the last forty lines of the poem are missing in D, it would in any case be necessary to give part of the text from N. IX is derived in part from the Sermo communis, and the relevant parts of the Sermo are provided parallel to the text.

In I B;Q, III B,Mb (continuations of III), V E, VII N, IX H, nonsensical readings are emended, and obvious scribal slips are corrected. But no other changes are made in these texts.

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¹ The Bounté des femmes is given from E, without variants from F. E is very much superior to the later version F. Important forms from F are referred to in the notes.
### CONCEPTUS OF MANUSCRIPTS

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</tr>
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<td>Q</td>
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</tr>
<tr>
<td>R</td>
<td>Cotton Cleopatra MS C VI</td>
<td>II</td>
</tr>
</tbody>
</table>
I BONE PREERE A NOSTRE SEINGNOUR JHESU CRIST

MS Harley 4657 = P

Duz Sire Jhesu Crist ki par vostre saint pleisir
De femme deignastes nostre e hom devenir,
Grant travail e paine en vostre cors suffrir,
Pur l'amor de nos almes en la croiz murir,

1 crist ke par

__________

MS Egerton 945 = Q

Dos Senher Jhesu Crist qui per vostre sanht plazer
De femme demandez naecher e hom esdevenir,
Gran trebalh e gran pena en vostre cor suffrir,
Per l'amor de nostre armes en la crotz murir,

1 qui pal vostre

__________

MS Bodley 57 = B

De sancto Eadmundo archiepiscopo

Domine Jhesu Christe, rex glorie, qui es verus agnus,
pro nobis in ara crucis immolatus, te adoro, te
laudo, te glorifico,
De m'alme peccheresse, Sire, aiez pité,
Ke de vostre precius saunc avez achaté;
Deliveré mai de vices, de mal e de pecché
8 E me dunez grace de wus servir a gré.

Duz Sir\[7\] ki suffristes vos beles mains lier,
Vostre beu cors tender tresk'al sanc flaeler,
Vostre duz visage ferir e escracher,
12 Vostre saint\[7\] teste des espinas coruner,

9 sir ke 10 treske al 12 saint chef des
11-12 interverted, correct sequence indicated by a.b. in margin

---

De m'arma pechaeressa aias, Senher, pietat,
Qui de vostre sanc precius l'avet achaptada;
Delioratz me de vizis, de mal e de pechat
8 E'm donatz gracia de vos servir a grat.

Dos Jhesu qui suffritz vostras belas mas lier,
Vostre bel cors tenre duoscha'1 sanc flaeler,
Vosta bela chara firir e escracher,
12 Vosta sanhta testa d'espines coronar,

---

ne tradi permettas animam mean eterno supplicio
quam redemisti precioso sanguine tuo.
ii. b  
Par cele saintes paines, duz Jhesu, wus requer  
Ke vostre bele face me deignez mustrer,  
Ke par beuté vos angles desirent regarder,  
16  Ke ben n'est en cest mund ke tant dai desirer.

15 se delitent a regarder

13 Par icelles paines douz sire vous requier  
   Par vos s.p. duz sire vus requier  
   duz sire vus requer  
14 Ke vostre seinte face  
15 Ki beaute vos aungles desirent regarder  
   Ke por beaute uoz angles desirent regarder  
   Ki de beute uos aungles desirent regarder  
16 Car rien neit en mounde ke taunt dei desirer  
   Car rien neest

MS Egerton 945 = Q

Per aquelas sanhtas penas, dos Jhesu, vos requier  
Que vostra bela charn me denhetz mostrer,  
Cui beotatz li angiel deliech a esgardar,  
16  Quar res no es al mon que tan dei a desirar.

---

MS Bodley 57 = B

No corresponding passage
iii.a  Duz Sir[e]7 ki de pité de vostre treduz quer
Pur chaitifs e peccheurs designastes plurer,
Par icelae sainte pité ki vos oiz fist lermer
20 Fetes mai bonament pur mes pecchez doler.
19 pite ke vos

17 sire DL
Duz ke de K
18 Pur chaitifs peccheours DL
Pur pecheurs e chaitifs d.p. K
19 vos eus firent lermer D
Par cele seinte pite ke uus fist lermer K
Por cele seinte L
20 mai solubrement pur mes pecchés plorar D
Fetes mai salubrement pur mes pechez plurer KL

MS Egerton 945 = Q

Dos Jhesu qui de pietat de vostre cor
Per chaetios pechadors denhetz plorar,
Per aquela sanhta pietat qui vos fetz lacremar
20 Donatz me devotamen per mos pechat plorar.

MS Bodley 57 = B

Domine Jhesu Christe qui videns civitatem
Jerusalem pro peccatis civium lacrimatus
es, per illam sanctam pietatem que de
serenissimis oculis tuis illas beatas lacrimas
eduxit, fac me deflere excessus meos.
Pardonez mai, duz Sire, quanque jœ ai pecché
Par la veu/è de mes oix puis ke je fu né,
Gardez les des or mês k'en nule vanité
Se delitent fors en ben e en sainteté,
22 puis ki ès

Pardonatz me, dos Jhesu, quan que ay pechât
Per la veuda de mos uelhs dius que fui natz,
Gardatz loe d'aichi avant qu'en nulla vanetat
No deliechen, mas en ben, en sanhtetat.

remitte mihi peccata que visu oculorum
commisi et oculos meos castiga et conserva
ut non delectentur videre vana sed utilia,
ut non deducant me a maio ad opera mala
sed ad opera bona, sancta et salutaria.
iv.a Duz Sire ki deignastes oir suffrabelment
Reproces e ledeingnes de la malette gent,
E devaunt Pilat le cruel jugement
28 Saunz ren cuntredire receustes humbelment,

25 sire ke
26 lendeingnes

26 Reproce e leidenges de maleite gent K
27 E deuauntes pilates D

MS Egerton 945 = Q

Dos Jhesu qui denhetz auvir pacienment
Repruopchas'e mals dicht de la maleita gen,
E davant Pilat lo cruel jutgamen
28 Sse re contradire receobetz himielment,

26 mals didicht

MS Bodley 57 = B

Domine Jhesu Christe cuius aures
contumeliae et obprobria pacienter audierunt
Par icole pité ki tut wus fief suffrir
Pardonez mai quantque /j'/ai pecché par oir
E gardez ma oie en vostre saint plaisir,
32 Ke jammés ne /me/ delit fors en ben oir.

29 icole sainte pite
31 mai en

29 Par cele K
Par cele seynte pite ke dunc vus L
30 quant ke iso ai DK
31 Gardez ma oie par vostre DL
Egardez ma oie par vostre K
32 Ki ia neie delit for de ben e seintete oir D
Ke iamæ neie delit fors de bien K
Ke ia ne eye delit fors de bien oyr L

MS Egerton 945 = Q

Jhesu, per aque/Ja/ pietat per que o volguist suffrir
Perdona me tot quant ai pechat per auvir;
Garde me d'aichi avant el vostre sanht plaser
32 Que ja maech no.m daliache mas de be auvir.

MS Bodley 57 = B

Emunda me a peccatie que auditu commisi ut
a mulo non delectentur audire verba vana
aut noxia sed bona et utilia.
Duz Sire ki odurement fu ben saint e pur, 
Pardonez mai quant que |j^|'ai pecché par odor;
Ne suffrez mès ke mal delit ai en nul fleirur,  f.98 vb
Par unt je deserve l'emfernal 'puur.

34 kaunt ke ieo ai D
35 ke ieo eye delit en enflure D
Ne me suffrez mes auer delit en fleur K
ke ieo eye delit en fleur L

Dos Jhesu cui oeloramens fo to jorn /sanht/ e purs,
Perdonatz me tot quant ai pechat per odor;
No suffratz maech que jeo aia deliech en odor,
Per on puecha deservir l'amfernal pudor.

Domine Jhesu Christe cuius odoratus semper 
 fuit purus et ordinatus, indulge mihi quod 
 odoratu peccavi.
vi.a Duz Sire Jhesu Crist ki pur peccure sauver
De vostre buche deignastes precher e orer
E verai repentaunz lur peccé parduner,
40 De quantqu'ai peccé par buche pardun wus requer,

39 E par verai repentaunce lur
40 quantque ai

37 Duz sire ihesu ki K
38 deingnastes orer e precher D
   De vostre seinte buche deinastes precher K
39 E verre repentaunce D
   E a verais repentaunz lur pechez parduner KL
   (-aunz corrected from -aunce L)
40 ke ieo ai pecche de bouche DK; 4-6 letters erased after ai 'D
  peche par parler p.v.r. L

MS Egerton 945 = Q

Dos Jhesu Crist qui per pechadors /salver/
De vosbre bocha denhetz predicar e orar
E aus verais repetens lor pechatz perdonar,
40 De tot quant ai pechat per bocha merce vos quier;

MS Bodley 57 = B

Domine Jhesu Christe qui in cruce labia tua
aparuisti ad predicandum et orandum, ignosce
peccatis mei que loquando commisi;
E me dunez grace ma lang[e] ben guverner,
Ke jo n'ai[e] delit de vanité parler,
Fors de ce ke puisse a mai e a autre[e] profiter,
E loer vostre saint nun tutdis e honurer.

43 puis, se added above line

41 Donez mai la grace de ma lange gouverner D
   Dunez mei grace de ma launge guuerner K
   Donez moy grace ma lange gouverner L

42 Ke iammes neie delit DK
   Ke ia ne eye L

43 Mes ceo ki ieo puisse as autres e a mai profiter D
   Mes co ke pusse e a moi e as altres profiter K
   conjunction e following pusse added above line K
   Mais ceo ke puisse a moy e as autres L

44 toutdis e aourer D

MS Egerton 945 = Q

Donatz me, Jhesu, gracia de ma lengua governar
Que ja maechs no aia que far de vanetat parlar,
Mas d'aichi avant que puecha aus autres i a mi profecchar
E lauver vostre sanht nom tot jorn e honrar. f.272r

MS Bodley 57 = B

prohibe linguam meam a malo et labia mea ne
loquantur dolum sed ea que mihi et aliis utilia
sunt et tibi, dulce Jhesu, accepta.
vii. Duz Sir/â/ Jheeu Crist ki deignastes guater
Aisil a fel en la croiz, baivre tres amor,
Pardonez mai mea pecchez de baivre e de manger
48 E donez mai grace de sobreté amor,
E d’abstinence fere cum il m’est measter,
En viande e en baivre draite measure/â/ aver.

49 de abstinence...me est
viii.a Dux Sire ki en la croiz vos beus braz estendistes
52 E trespercer des gros clous vos sainte mains suffristes,
Par iclez sainte plaias pardun wus requir
51 sire ke en
51 vos braz estendites cher D
vos braz estendistes KL
52 E de gros clous vos seintes mains suffrites percer D
de clous v.s.m.s. L
53 Par iclez seintes D
Par iclez seintes peines pardun v.r. KL
54 quant ke ieo ai de mes mains D
De quanke io ai de mains peche par t. K
De quanke ay pechies des mains par t. L

MS Egerton 945 = Q

Do's Jhesu qui en la crotz vostres bratz estendetz
52 E perfors de gros clauels vostras samhtas mas, suffritz,
Per aquelas samhtas plagas perdo vos quier
De tot quant ai per mas mas pechah per tochar;

MS Bodley 57 = B

Domine Jhesu Christe qui brachia tua in cruce extendisti et manus tuas configi passus es,
per illas sanctas plagas et duras penas da
mihi remissionem peccatorum que tactu et opere
manuum commisi,
Gardez les des ore més en ben e en netteté

56 E me donez grace par vostre sainte pité
Ke més ne face de mes mains ren ke sait pecché,
Mes saintes overaignes dunt wus seez paié.

-----

55 en bien en nette K
56 par vostre graunt pite DK
   par uostre pite L
58 mes uueraines teus dunt K

-----

Gardatz las maech d'aichi avant en be usar,

56 E me donatz gracia per vostra gran pietat
Que maech no fassa de mas re qui sia pechat
Mas sanhtas bonas obras dont vos siatz pagat.

-----

et manus meas ita castiga et conserva ut

eas non ostendam a malo ad opera mala sed
ad opera sancta et salutaria.
MS Harley 4657 = P

ix.a Duz Sire Jhesu Crist ki pur nos gref pecchez

60 Anguissuses paines suffristes en vos piez,
Quant furent de gros clous al dur fust atachez,
Par icel saunc pretius du\n\nt furent rubrichez
61 atachezz, e corrected to a

59 nos gref\sa pecches DL
60 Anguis\ses e peines soffrites en vos douz pes D
Angususes plaies K
Anguisses e pey\nes L
61 furent od gros clous D
62 Par cel saunc D; dount written twice and corrected D
Par cel sanc precius pardon vus requer K
Par vostre sanc L

MS Egerton 945 = Q

Dos Senher Jhesu Crist qui per nostres pechatz
Enguoichosas penas suffritz en vo\stres pes,
Quant foren de gros clauels al dur fust estachat,
Per lo sanc preci\us don furen rubricat

MS Bodley 57 = B

Domine Jhesu Christe qui pedes tuos in cruce
perforari passus es, per illas sanctas plagas

(f.6vb}
Pardonez mai quantque j'ai pecché par mes piez;
En vostre saint servis tutjurs les adresez
E fetez mai escure la vai d'iniquitez
E amer e aler la vai de veritez.

63 quant ke ieo ai pecche de mes pes
64 E en vostre seint s.t. les arates
65-66 missing
65 Fetes mei e.l. voie de mes piez
66 e eslire la voie

Perdonaz me tot quant ai pechat per mos pes;
El vostre sancht servisi vos los adressat,
Fazetz mi echivar chami de falsetat
E amar e chausir via de vertat.

sana plagas peccatorum meorum que incessis pedum contraxi, et dirige gressus meos in vias bonas ut pedes qui me portaverunt ad opera mala portent a malo ad opera bona et salutaria.
Missale Romano-Occidentale

P. 160

MS Harley 4657 = P

x.a
Duž Sire ki suffristes par vostre amisté
68 De la launce percer vostre saint costé, En la plaie de vostre quer ben nus est mustré
K'unkes creature si grant n'out charité.
Par cel precius saunc, funtain de pité,
72 K'i eurte de la plaie de vostre saint costé,
70 Ke vnkes...ne out 67,72 ke

67 suffrites pur vostre graunt amiste D
suffristes pur nostre amistez K
68 De vne launce D
De lance L
69 En la vostre plaie bien L
70 creature nout taunt de charite DKL
71 cel saunc precius fountaine D
Par icel precius saunc fontaine K
Par vostre sans precius funteyne L; vostre added above line
72 Ke issit de D

Followed in D by:
Ke me doingnez grace de houster moun pecche
E auer en remembrance repentaunce verre

MS Egerton 945 = Q

Dos Jhesu qui suffrit per vostra amistat
68 De la lansa perforar vostre costat,
En la plaga de vostre cors be nos es mostrat
Qu'ant creaute non se tant de charitat.
Per aquel sans precios, fontana de pietat,
72 Qui sors de la plaga de vostre destre costat
67 vostre a amistat

MS Bodley 57 = B

Domine Jhesu Christe qui te lancea vulnerari contra f.7

cor tuum in latero tuo permisisti, per illud beatum vulnus
Sanez, beu duz Sir[e]/s de mun quer
E pardonez mai les pecchez k'ai fet par penser,
E me donez grace tutdis de fin quer amer,
Ke la duzur de wus me face tut le mai ublier,

75 grace wus tutdis

73 sire les plaies DKL
74 Pardounez mai quant ki ieo ai pecche par p. D
   Pardunez quanke io ai peche par p. K
   Pardonez moi quant ke ai pechie par p. L
75 grace de vous forement amer .DL
   Si me dunez grace de vus leument amer K
76 Ke le douz amour de vous me face oblier DL
   Ke le duz amur de uus ne puse vblier K

MS Egerton 945 = Q
Sanatz, dos Jhesu, las plagas de mon cor;
Perdonatz mi tot quant ai pechat per coci/er,
E me donatz.gracia de forment amar
E la vanetat d'aquest segle de tot oblidar.

MS Bodley 57 = B
sana vulnera cordis mei; remitte mihi
peccata que commisi in corde, in cogi-
tacione vana, delectaciones feda, consensu
parvo.
MS Harley 4657 = P

x.c  Les joies de cest mund pur wus nant desirer.
Del agu dart de vostre amor trespercez mun quer,
Ke ren ke wus desplaisa ne puis[ə] mes amer,
80 Fors de vostre amor tudis languir e penser.

77 La ioie de cest secle pur vous bain deserver `D
  missing K
cest siecle por vos desirer  L
78 vostre tre percez D, corrected from percecez
79 ne puise mes D
  ne puasse mes K
  despleise puisse mes amer  L
80 amour languir D

MS Egerton 945 = Q

Del agut dart de vostra amor persatz, Jhesu, mon cor
Que re qui vos desplassa no puecha maech amar,
80 Mas de vostra dossa amor languir e pessar,
77 E la joia dal cel tot jorn maech desirar.

MS Bodley 57 = B

Cor tam mundum crea in me, deus, ut tota cordis
mei delectacio sit in cogitacione munda, in
meditacione sancta, in contemplacione superna,
in tui amor, laude et honore semper et ubique.
xi. Escrievetz en m'alme de vostre saunc precios
Les plases e les paines ke wus suflristes pur nous,
Ke je saunz ubliaunce i lise vos dolurs
84 E l'amur merveilos ke mustreas a peccheurs.

81 ma alme 82 paines ki wus 83 Ki le...ilise

82 plaies e les peines ke soffrites pur nous DKL
83 ovbliaunce ellise vos DK
ke sanz obliance pense voz dolurs L
84 Moustrates a nous D
mustrastes as pechurs K
E la mort merveilluse ke mostrastes a nos L

MS Egerton 945 = Q

Escrivetz en m'arma de vostre sanc-precios
Las plagas e las penas que vos suflritz per nos,
Que jeo ses oblidanessa i licia vostras dolors
84 E la mort meravilhosa que mostretetz a peccadors.

MS Bodley 57 = B

no corresponding passage
MS Harley 4657 = P

xii. a Duz Sir\[e\] Jhesu Crist ki pur nue rechater
En la croiz suffristes vostre cors penar,
Estendre vos beus membre e de gros clous atacher,

88 Si forment ke l'em pout tuz vos os numbrer,

87 vos beles membres 88 forment ki

85 sire DKL
86 vostre char pener K
87 vos beau membres e des clous atacher D
   e de clous atacher K
   voz beau membres e de clous atacher L
88 E ferement cum lem...membres D
   Si forment cum lem pot K
   Si fierement L

MS Egerton 945 = Q

Dos Senher Jhesu Crist que per nos comprar
En la crotz suffrit vostre cors penar,
Estendre vostres bratz e de gros clavels clavelar,

88 Si forment c'om pogra vostres os comtar,

MS Bodley 57 = B

Quod inimici tui, Domine, foderunt manus tuas et pedes tuos et non solum per nominata membra sed
seciam totum corpus tuum et omnia membra tua
tantum cruciatu constrixiarunt ut osse tua dinum
possent,
MS Harley 4657 = P

xii.b

Par vostre sainte passiun ki taunt fu anguissuse
Estreinez les grant maus de ma char orgulue/sa/,
Ke ja pur ses ord deliz ne sofer pain/sa/ hiduse
Mes a la resurecciun sait bele e gloriuse.

89 p. ke t.

xii.b missing DKL

MS Egerton 945 = Q

Per vostre sanhta passio qui tant fo engoichosa
Estenhetz los mals desiers de ma charm orguolhosa,
Que ja per aquest desiers no suofra pena dolorrosa
Mes a la resurrectio sai bela e gloriosa.

MS Bodley 57 = B

no corresponding passage
MS Harley 4657 = P

xiii.a Confermez mai, duz Sir[e]/, en fai e en charité,
Ke jamés ne consent[e]/ a nul mortel pecché;
Pacience me dunez en checun adversité
96 E pur wus suffrir paine de bona volunté.

93 Par cele pacience par ount preites a gre D
Par icle pacience par vnt preites a gre K
Pa [sic] cele seynte pacience ke preistes a gre L
94 La mort a ki vos fuites saunz coupes iuge DK
La mort a ki fustes sanc culpes iuge L
95 Donez moi pacience e checun adversite D
Dunez mei pacience en KL
96 suffrir grant paine D

MS Egerton 945 = Q

Confermatz me, dos Jhesus, en fe, en charitat,
Que ja maech non consenta a nulh mortal peccat;
Paciencia me donatz en totas averseitatz
96 E per vos suffrir pena de bona voluntat.

MS Bodley 57 = B

credo et confiteor obsecrans te per illam
sanctam pacien[ci]/am qua hoc omnia protulisti
ut libereas me ab omni inmundicia usque ad
finem vite meæ;
xiii.b.  

Gardez m'alme e mun cors de mal \(\subseteq d'\text{encumbrer}\,
\begin{align*}
\text{Fetes mai ben vivre e sainte fin auer,} \\
\text{E par vostre grace de enfern eschaper,} \\
\text{E venir a la joie ki saunz fin dait durer.}
\end{align*}

97 de encumbrer, mal over erasure above line
followed by:
E tuz ceus e celea pur ki ie dai prier
98 sainte fai auer 100 ioie ke

97 Gardez moun cors e ma-alme de mal encumbrer D
Gardez mun cors e malme de mal e de encumbrer KL
98 Fetes mai douz sire seinte fin auer DL
missing K
99 E par la vostre grace K
100 ke tutdis deit durer K.

MS Egerton 945 = Q

Gardatz mon cors e m'arma de mal e d'encombrier;
Fazez me be viore e sanhta fi auer
E per vostre grace d'enfern eschaper,
\begin{align*}
\text{E venir a la joia qui ses fi deo durer.}
\end{align*}

MS Bodley 57 = B

custodias ut merear evadere gehennale supplicium et pervenire ad celestam primam, ad illud sublime solium, ad illam beatam sedem, ad illam jocundam mansionem, ad illam veram vitam, ad illam suavem requiem, ad illas suaves delicias, ad illud securum gaudium, ad illam multiplicem gloriam que nunquam poterit amitti, nunquam minui, sed permanebit semper sine termino, sine tedium, sine omni detrimento, per graciam tuam, Domine Jhesu Christe, salvator mundi, qui cum patre et spiritu sancto vivis et regnas Deus per omnia secula seculorum.
II CHAUNÇOUN DE NOUSTRE SEINGNOUR

MS Douce 137 = C

i. Guard est ki amer n'ose,
2 Vilens est ki ne vuët amer;
3 Sans amor ne se repose
4 Le quer d'hume ne le penser.
5 Mes folie est d'amor chose
6 Ki ne puët duree aver,
7 Ens dechiet a chief de pose -
8 Pus n'i ad ke solascer.

ii. Charnel amor est folie;
1 Ki veut amor sagement
2 Eschue, kar briefe vie
3 Ne let durer lungement.
4 Ja tant la char n'ert florie
5 K'a puriture ne descent;
6 Bref delit est lecherie
7 Mes sans fin dure le turment.

1, 2 est ke; 6 Ke ne; 10 Ke veut 14 Ke a
15 E bref 16 de hum ne de amor

*title in D only
i. missing in R

2 Vilain ki ne veut amor DLM
4 quer del houm D; Quer de homme M
5 Grant folie L
6 Ke ne puët longes durer L; Ke duree ne put auer M
7 Ben dechiet D; E ke dechiet L
8 Kar dunc ni ad L; Apres ni ad M

ii. missing in LR

11 Leschue M
12 Ne set durer D; Ne le lest durer M
13-14 following 16 in M
13 Le char si ne ert taunt flure M
15 Bref delit D; Bref delit ad lecherie M
16 Sanz fyn M
iii. Ki veot amur sans pesance,
   Un amy luy sai mustrer
   Ki est de ai grant pussanse
20 K'a lui ne puet riens arester.
   Reys est gentil de neyssanse,
   En beaute n'ad point de per,
   Ne en saver sans dutansce,
24 Suef est e tres duz de quer.

iv. C'est Jhesu le debonaire,
   N'est pas petit amerus,
   Ki de la main al ma leur
28 Nous livrat de sun sanc pretius.
   Ki puet aviser son viere,
   Ki tant est beaus e delitus,
   Mund ne preisast une peire,
32 De lui serreit cuvetus.

17 Ke 20 Ke e 21 est e gentil
25 Ceo est 27 Ke 28 liuerat
29,30 Ke 31 Le mund
MS Douce 137 = C

v.
Sir Jhesu le merciable,
Espirez mei de vostre amur;
Dunez mey le quer estable
36 De vus servir nuith e jur,
Mund guerpir ki tuth est fable
E quanke promet de dugur,
Sa beauté n'est pas estable,
40 Ens flestrist cum fet la flur.

vi.
Jhesu, nostre redemptiun,
Nostre amur, nostre desir,
Tele conversaciun
44 Me dunez dekes al murir
Ke m'alme n'eit perdition
Mes a vus pusse venir,
U n'i a si joie nun
48 E quanke quer vient a plaisir.

33 Sire; 37 Le mund guerpir ke 39 no est
35 me alme ne eit

v. missing in DR

33 Sire ihesu merciable L
Tres douz ihesu tant delitable M
34 Espernez moi L; Apernez nus vostre amur M
35 Donez nous le q.e. M ; 37 Le mund LM
38 E kanke il promet d.d. L
Ky ren ne doune pur labur M
39 nest mie estable L; E a tuz est decevable M
40 Ceo nouspert a chef de tur M

vi. missing in MR

42 Vostre amour desir D; Nostre espeir nostre desir L
43 Itele conversacioun DL
44 donez iesske al L
45 Par quei ki neit perdiscioun D
46 Malme mes a wous puise venir D
48 quant ke went D;
E kanke vus vient a plaisir L
III LES AVES NOUSTRE DAME

British Museum add. MS 46919 = Ma

i. Avé seynte Marie, mere al Creatur,
Reynge des aungles, pleine de dulcur,
Avé esteile de mer de grant resplendisur,
4 Escheile de parays, saluz de peccheur.

ii. Avé seinte Marie, la verge al rey Gessé;
De vous espanist la flour ki pleyn est de bounté,
De force, d'entendement e d'humilité,
8 De conseil e de science e de pité,
E de pour de Deu par ky deble est maté.
Gloriouse reyne, de mey aez pité.

6 flour ke pleyn 7 de entendement e de humilite
British Museum add. MS 46919 = Ma

iii. Avé la tur al rey David, Avé seinte Marie,
12 De vous vint cele pere par ky morut Golye
E li parenté Adam de mort revint en vye;
Aez merci de may, ki es la Deu amye.

iv. Avé seinte Marie, temple Salomon;
16 Deu vous transmist le angle ki Gabriel od noun.
En vous descendie doucement par grant dileccioun
Pur sauver sun people del enemi felun.

13-14 interverted 14 ke es

i-viii missing Mb

11 Aue la tour david AB
Aue la mere al rei deu A.s.m. Lb
Aue mere al rei deu aue seynte seynte Lb,
12 De vous issi la pierre A
vint cel pere D
uus vint celui par ky morut glutunie Lb
13 Le parente dadan de mort remit a uie A
E la parente adam de mort deuint a vie B
14 qui estes dieu amie A
ke estes la BDGLb; e in deu added above line D
ke es deu amie La
15 marie le temple AB
marie al temple D
16 tranmist son angre Gabriel ot a non A
A vus tramist l.a.k. gabriel ad nun BD
gabriel ad nun GLa
Ke uus Lb
17 descendie dame de grant dilecction A
A vus descendit B
par dilecction GLb
v. Ave seinte Marie, mere al rey Jhesu,
20 Comencement de joie e veie de salu;
Defendez mei, ma Dame, ke jeo ne sei perdu,
Retreét mei d'enfern ki taunt est confundu.

vi. Ave seinte Marie, porte de paraís,
24 Ki sauvastes Adam 'kant d'ilok fu \hors\ mis;
Par la seinte humilité ke Deus out en vus pris
La dolour de secle turnastes en ria.

22 de enfern ke
24 Ke...de ilok

i.-viii. missing Mb

19 marie la mere ABDG
20 et de tres vrai salu A
 e vie de salu B
 ioye veie \lb, second e in veie added above line
21 Deffendes douce Dame que ne soie perdu A
 Defendez mei de tuz mals de deble perdu B
22 Retournez moy denfer que ni soie veu A
 Rettez B
 Aquitez moi D
23 de paradis ALb
24 quant hors dilec fu mis A
 de ioie fu hors mis D
 fu hors mis G
 kant del liu fu hors mis \la
 kant de liu fui hor s pris \lb
25 Pour saints humanite que A
 Por l.s.h. GL
26 doulour de cest siecle tournastes vous en ria A
 del secle turnastes a ris BLa
dolour del secle DGLb
Avé seynte Marie ki Adam feites si lee,
E toute bonne gent que dyable ot conchie A
ki li deble aueit a li sache B
ke le diable out mate D
E trestote la gent ke diables aueyent dampne La
E trestute l.g. du mud ke li diables aueient dampne Lb
29 Si cum il furent par vous de la dolour getté
Aez merci de mei pur vostre grant pité.

Avé seinte Marie, gloriouse mere,
Virgine pretiose ki portastes tun pere;
Aez merci de mei, chetif pecchere,
Defendez moun corps e m'alme de mun adversere.

ma alme

27 feistes lie A
28 Et toute bonne gent que dyable ot conchie A
ki li deble aueit a li sache B
ke le diable out mate D
E trestote la gent ke diables aueyent dampne La
E trestute l.g. du mud ke li diables aueient dampne Lb
30 moy par ta grande pite A
mei par la vostre pite B
moi par vostre DL, vostre added above line D

31 marie gloriuse reigne e mere B
32 V.p. ke portas La
33 mei ki sui si grant pechere B
34 cors de mun aduersere G
British Museum add. MS 46919 = Ma

Avé seinte Marie, Avé gloriouse,
Avé la reigne de ciel, Avé precieuse,
Avé la mere Deu, Avé la Deu espouse,
Amendez, douce Dame, ma vie dolerouse.

Avé seinte Marie, pleins de dulcur;
Aez merci de mai, de tutee dames la flur,
Ke jeo par ma folie ne venge en la dolur
Ou ad peine sanz fin, plus e tristur.

35 Aue tres gloriouse A
36 Aue royn du ciel Aue tres precieuse A
   Ave reigne del ceil BLb
   Ave reine de cel DMb
   Ave la raine del ceil G

37 Aue mere ihesu aue mere ioieuse A
   Ave mere ihesu crist B
   mere ihesu crist aue DMb
   mere ihesu crist a la deu espuse G
   Ave mere ihesu crist aue deu espuse La
   mere ihesu crist aue deu espuse Lb

38 Amendez ma douce D
39 pleine de valour D
40 de toutes dames flour AMb
41 Ke ia p.m.f.n.v. a dolur B
    venge en dolur D
    Ke ia par La
    Ke par ma folie ne venge a la dolur Lb
    vinge a dolur Mb

42 fin et soupirs et tristour A
   fin e plur e tristur BDLb
   fin e plus e tristur G
   Ou i ad peyne sanz fin e plur e tristur LaMb
British Museum add. MS 46919 = Ma

xi. Avé seinte Marie, reigne socurable,
44 De tut le mund la flur, as angles esmirable;
Si cum la doussour de vous est defensable
Requerez vostre cher fiz k'a mei seit merciable.

xii. Avé seinte Marie ki portastes la clarté
48 Ke nul ne peot agarder ki seit de mere né,
Eins ke corps e le alme seient severé
Et par purgatorie quité de pecché.

44 tute le 46 ke a 47 ke portastes 48 ke seyt

44 De toutes dames flourus et au monde mirable A
angles amiable B
flur des aungles adroirable D
De tutes dames la flur G
angles admirable Mb

45-46:
Requerez vostre fil qu'il me soit merciable
Et mostroit paradis le lieu tant delitable A

45 de vus duce est e defensable B
est ma dame auseable D
Si cum de vus la ducor ma dame L
Si cum ta ducur ma dame est Mb

46 R. tun fiz cher B, merciable defaced B
ki il de mai G
Requerez toun cher DL
Priez tun chier Mb

xii. missing G

47 qui portas la clarte ALaMb
48 puet prisier qui A
Ke nul pot garder B
poest garder ke est de mere ne D
p.esgarder k. L, esgarder esgarder, latter deleted La
Ke ne puet veer ky Mb

49 Ains que li cors et lame ne soient deliure A
Aynz le cors e alme seint deseure B
Einz ke le cors e le alme D
Ainz ke cors e alme seyent deseure La
Einz kel cors e lulme seint deseure Lb
Eynz le cors e alme seyent deseure Mb

50 Et par le purgatoire aquite de pecchie A
Fetes ke qui seie tut de mun peche B
de lur pecche La
purgatorie de pecche aquite Mb
British Museum add. MS 46919 = Ma

xiii. Avé sainte Marie ki portastes la flur
   52 De la quelle receit clarté li beau jur,
      Soleil e lune od lur resplendissur;
      Aez merci de mei par vostre grant dulçur.

xiv. Avé sainte Marie, resplendisante rose,
   56 De tut le mund la flur de virginé enclose,
   Avé la seinte humilité ki en vous repose;
   En cel n'en tere n'ad nule si douce chose.

51 ke portastes 57 ke en 58 ne en

xiii. missing G

51 ky portas la flur Mb
52 Dond la nuit et le iour recoit resplendissour A
   Par la quelle receuist clarte le iur B
   quelle resut clarté D
   receut sa clarte le iur La
   receut la clarte le iur Lb
   receyt sa clarte le iur Mb
53 Le soleil et la lune et par nuit et par iour A
   Soleil e la lune lur bel resplendissour B
   Le solail e la lune lour D
   lune lur bel resplendissur L
   S. e la lune lour grant r. Mb
54 grant honur B
   may pur uostre Mb
55 marie esplendissante rose B
56 la flour virginite enclose A
   Del munde la flur de virgineté enclose B
   de virginite enclose DLMb
57 Aue la deite qui en vous se repose A
   Ave sainte humilité que dedens vus repose BG
   en vous se repose D
   Ave seynte humilité ke deu en uus repose La
   ke deu en uos repose Lb
   La s.h. Mb
58 Entre ciel et la terre n'ad si tres douce chose A
   En cel e en tere ni ad si duce chose
   nad si douce chose DL
   ni ad si duce chose Mb
British Museum add. MS 46919 = Ma

xv. Ave seinte Marie, chef d'humilité,

Donnez moi, ma Dame, force e bunte,
Abstinence e pèse, amour e charité,
Par quei jeo pusse al secle lesser moun pecché.

xvi. Ave la trone Jhesu Crist, Ave seinte Marie,

Aez pite de chescun ki merci vous prie;
Taunt cum il sunt en secle en chetive vie
Metez vostre cure ke Deus ne les ublie
E k'il pussent deseruir la sue seinte ais,
E la joie de cel, ke Deu la nous otrie.

Donnes a moy ma dame et force. A, prep. a added above line A
force e volente Mb
Et abstinence et pais A
amur e chastete B
Abstinence pees D
Abstinence e force amur G
Charite e honur peys e chaztete Mb
+ E par vostre grace la seinte clarte D
au secle deguerpir mon pechie A
secle guerpir mun peche B
puise en secle guerpir moun DG, cle in secle above line D
E par uostre grace la seynte chastete L
Ke pusse en ceste siecle guerpir ma folete Mb
Aue throne issu A.s.m. A
Ave seynte marie al haut rei amie L
Ave trone Mb
Qui vous requiert et prie A
vus crie BMb
Heez merci de moi cheitif ke merci crie D
pite del cheitif ki merci vus crie G
Tant cum serons viuans en ceste chetiue vie A
sunt al secle en la chete vie B
cum ieo sui el secle D sunt al secle G
En la chaitiue vie La sunt el siecle Lb
sunt a siecle Mb
Metez ci vostre force que diex nes oublit mie A
M.v. force ke deu ne nus oblie BG, nus corrected from eus B
M.v. force ki deus ne me oblie D M.v. force ke L
67-68 missing L, 68. missing Mb
Mes puissent deseruir A sainte vie B
ki ieo puise deservir D la sue aie G
Kil p.d. vostre sainte aye Mb
E la ioie del cel ke la nus otrie B
La ioie del cel ensement deu D E la ioie del ceil
ki nus otrie G
British Museum add. MS 46919 • Ma

xvii. Avé seinte Marie, soleil resplendisant,
Mere a nostre Seignour Jhesu le tut pussaunt,
Ces ki furent en dolour metez en joie graunt
72 E Lucifer enflambe, l'orgulus tiraunt.

xviii. Avé seinte Marie, gloriouse reigne,
Joie de totes/ñ/ dames, coronné e digne,
Requerez vostre cher fiz a ky le mund encline
76 K'il de mes pecchez me doune medicine.
71 Ces ke
72 le orgulus 76 Ke il a mes

70 La mere au sauverour Jhesus A
    ihesu crist puissant B
    Mere nostro sauver ihesu crist puissant G
    Mere nostro sauver jesus issu DLa
    Mere nostro seygnur Lb
    Mere al sauver ihesu Mb
71 Qui furent en doulour par vous ont ioie grant A
    Ceus ke BD
    Ceus ke. f.e.d. meites en G
    Ceus ke furent en dolour maistes en ioye La
    Ceus ky sunt en tristur metet Mb
72 E la ioye deservir lur seyet dame eydant Mb
73 marie la gloriuse reine B
74 dames e couronne virgine A
    corune virgine BD
    corune de virgine GMb
    dames flur de virgine L
75 R. vostre filz a cui A
    vostre duz fiz BL
    vostre douz fiz a ki tout le mounde D
    Priet uostre duz fiz Mb
76 Quil de mes trespas me face medecine A
    De tuz pechez ke ai fet m.d.m. B
    Ki de mes pecches me face medicine D
    Ki il de mes peches me doint medicine G
    Ke de tuz mes pecchez L
    Ke de tuz me pechez mey doint sa medecine Mb
British Museum add. MS 46919 = Ma

xix. Avé seinte Marie, li riche roser,
De vous espanit la flur ki unk ne trova per;
De cele douce rose pussum amarveiller
80 Ki deygna entre peccheours au secle habiter.

xx. Avé seinte Marie, resplendisante verine,
En vous descendi le solail ki ja ne decline;
Virgine le reçutes e parmeindras virgine
84 Cum nous ben le savum par escripture divine.

78 flur ke unk 80 Ke 82 ke ia

xix. missing L

77 marie precieus rosier A marie riche roser BG
marie riche e noble roser D
marie tres riche roser Mb
78 De vous espanit qui onques not son per A
vus est espanie B vous espaundi la D
v.expand l.f. ke nul ne t.p. Mb
79 Rose se puet len merueillier A
poum amérueiller B
pouums nous enmerviler D
duz chose poum esmervueiller G
poum enmerueler Mb
80 0 pecheours en terre se daigna habiter A
deigna en terre entre pecheurs habiter B
pecheours en terre habiter D
Ki il deignat entre pecheurs en terre habiter G
Ki deygne e.p. en terre habiter Mb
81 Resplendissant verrinne A
resplendissant virgine BG resplendisante virgine DL
82 descendi diex a cui le mont encline A
descendi ihesu crist a ki le mund encline B
descendi ihesu crist ke tout le mund encline DG
descendi ihesu crist a ki tuit le mund encline L, a in margin
E.v. se mizt ihesu crist ki le mund enlumine Mb
83 Vierge le receustes apres lenfantement virgine A
Virgine receustes e portastes virgine B
e remeindras virgine D; 83-84 interverted L
Verraiement le resutes parmeindras virgine G
e parmeystes virgine LaMb e parmanestes virgine Lb
84 Quær nous bien le savum A Coment le sauum B
Cum nus ben sauum G E nus le bien sauum La
E nus bien le sauum Lb sicum nus le sauum Mb
British Museum add. MS 46919 = Ma

xxi. Avè seinte Marie ki portastes le leun
Ki mil duble est plus suef ke n'est le colum,
E par [58a] grant vertue venki le dragun

xxii. Avè seinte Marie, gloriouse chaudeler;
Deu vult seinte Eglise de vous enluminer
E pus par tut le mundde le[8a] sens enveer

47-48 interpolated before 85
85 ke portastes la flur (cf.51)
86 Ke nul duble est plus suef ke nest la colur
87 venkistes le dragun 88 de infernal
91 le mund De le sens 92 Ke il

xxi. missing 

85 qui portas le lion AMb portastes le leun BDG
86 missing but see variants to 88 A

Ki ami duble est plus fort ke nul hom B
Ke a nous est umble plus ke nest coloumb D
Ki mil duble est plus swef ke est nul colum G
Ka mil duble est plus coys ke nest nul culon Mb

87 Qui par sa grant vertu a vaincu le dragon A; dragon corrected
E par sa grant vertu venqui l.d. B
Par sa grant vertu venqui l.d. D
Vertu venquit l.d. G

Ki par sa grante vertue venqui l.d. Mb

88 Et deliuera les siens de linfernall prison A
+ Aiez mercy de moy ie vous requier par non A
les scens B deliuier les sens D
les scens del enfernal prisun G deliuier le syens de Mb

89 mare A 90 Quar dieu volt A elluminier BD

91 Et tout par tout le mont les siens vont enuocier A
munde sun cores en vier B munde les scens D
mund le sons enueur G m.les suens enueur La
munde ses seinz enueer Lb monde les eeyns Mb

92 Qui doient droite voie au puple demontrer A
Ke il dust a v. al pople B
al peple DGMb ke deussent a v. al pople La

92 Qui doient droite voie au puple demontrer A
Ke il dust a v. al pople B
al peple DGMb ke deussent a v. al pople La
British Museum add. MS 46919 = Ma

**xxiii.** Ave seinte Marie, cristal enbrasé  
Del solail ki en vous descendî - ceo fust la deîte.  
Pur que li angle Gabriel vus dist "Marie Ave" f.54r  
96 Del fu del seînt Esperit futes aluminé.

**xxiv.** Ave seinte Marie, pleine de pité;  
Ceo aparut en Teople ke le diable out engynné  
Homage de sun saunc li out confirmé,  
100 La chartre luy rendistes ki en enfern fu aporté.

94 ke en 98 ki le 100 ke en

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**xxiii.**—missing B  
**xxiv.**  
93 saînte above line following cristal A  
94 En vous descendi le solâl ki ce fu la deîte A  
95 ke de vous D descendi cum fu sa deîte G  
Le solâl La Le solâl k.e.v.d. si fu de sa deîte Lb  
96 Quant langre gabriel vous auoit dit aue A  
Pus ke le aungle DLbMb  
97 f. enlumine GLaMb  
98-100 missing A  
98 Cum parust en teophle ke out deu renee D  
Ceo parut G  
Ceo paruit en t. ke deu out degeete La  
Ceo paruit en t. ke out deu degeete Lb  
ki deu out renee Mb  
99 lui auoit confermee DG  
saunc al diable out LMb  
100 fu portee D  
li rendit ki en enfer fu porte G  
li rendis ke e.e.f. porte La  
Sa chartre....porte Lb  
luy lendistes ke.....porte Mb
British Museum add. MS 46919 = Ma

xxv. Ave seinte Marie, fenestre encelé,  
Sur totes creatures estes enhaucee,  
Ke del seint Esperit estes aluminé;  
104 Aez merci de moy, reigne coruné.

xxvi. Ave seinte Marie, porte al Sauveur,  
Par vous vent en secle pur oster la dolur.  
En vous trova, ma Dame, de virginité la flur,  
108 Ayez merci de mei pur vostre grant dulçur.

101 missing, see variants to 97  
fenestre ensalee  D  
fenestre en ceil  G

102 Sus toutes creatures e su ciel essaucie A  
creatures al cel eshauce B  
creatures en ceil estis enhauce G  
Sur tuittes dames el cel es en hauce La  
Sur tuttes autres el cel es enhauce Lb  
creatures es en hauce Mb

103 Quar du seint esperit estes enluminee A  
espirit es eluminee B  
estes eellumines D  
Del seint esperit estes enlumine G  
estes en luminee L  
estes enlumeye Mb

105 marie mere au museour AB, corrected to porte B

106 Par vous vint il ou siecle A  
Ki par vus vint al secle B  
vous vint en le secle D  
vous vint al secle G  
Por nus vint al siecle La  
Por nus vint al secle Lb  
uient al siecle Mb

107 de virgine la f. D

108 moy par vostre ADGLa  
mei par ta grant B
xxvii. Avé seinte Marie, chaumbre marbarine,
En vous descendî le solail ki ja ne decline
Pur sauver d'enfern la gent orphanine;
112 Eez merci de moy, gloriouse reigne.

xxviii. Gloriouse reyne, mere al Creatur,
Oyez ma priere pur vostre grant duçur,
Pur tus ceus de secle ki t'unt fet honur
116 Donez lur la joie ki ja n'avaera labur.

109 marie la chambre A
110 descendî la clarte qui ne faut ne ne fine A
ki ia nus decline G
ke ne decline La
ke lames ne decline DLb
111 Et si atrait denfer sagent orphelinne A
Pur deliuerer de enfer la gent miserine D
Pur deliuerer la gent o. B
Pur deliuerer denfer LMB
113 Mere al creatur; Ave seinte marie added in margin Lb
114 Quor oiez ma priere par v.g.d. A
pur la vostre ducour B
preere par uostre G
priere par vostre L
115 Pour tous ceus dou siecle qui mauont fait honnour A
ceus del siecle B
Touz ceus del siecle ke me hount D
tus ceus del siecle ki vus fet honur G
del siecle ke munt fait honur L
P.t. ceus vus pri ki me unt f.h. Mb
116 ioie ou ia naura doulour A
ioie v il nauerat labur B
la ioie ou ia D
D.l. ma dame la ioie v ja naura labur Lb
Ke lur doynget la ioye v ia nert dolur Mb
+ Gloriouse regyne mere al creatur Lb
British Museum add. MS 46919 • Ma

xxix. Unkore vous pri, ma Dame, pur vostre humilité,
Oyez ma prière par seinte Charité;
Donez mei en cego secle force e bunté
120 Ke jeo pusse vivere a vostre volonté.

xxx. Ceus ki sunt del secle partez a dolour
E sunt en purgatorie pur pecché en labour,
Donez lur, ma Dame, vostre seint socur
124 De vivere ove vostre cher fiz en cel grant dougur.

xxxii. misplaced to precede xxix.
121 ke sunt

117 vostre humanite A
dame par uostre La
118 Quer oiez ma proiere pour s.c. A
119 Donez leur en cest siecle et f. et b. A
Dunez a secle B
Donez lour al secle DLaMb
Donez lur en secle G
lur el siecle Lb
120 Quil viure puissent a v.v. A
Ke il puissent viure BDL
Ki il pussent uiure a ta volente G
Ke le alma viuent a Mb
121 de cest siecle departis a doulour A
A ceus k.s.d.s. departi a dolur B
partiz a DLb
sunt el secle partiz G
E ceus k.s.d.s. partiz a La
A ceus ki del secle sunt parti Mb
122 pur pecches en D
purgatorie en cel grant chalur Mb
123 Quer leur donnez madame le vostre grant secour A
vostre duz succur BMB
vostre socuur DGL
124 o vostre filz en cele grant doucourt A
De venir a tun duz fiz B
vivre od vostre cher fiz en la grant d. D
De morer od G
od vostre duz fiz Lb
od uostre Lb
Ke en ioye seyent apres lu dereyn iur Mb
+ Gloriuse reygne mere al creatur Lb
xxx. Unke n'oy, ma Dame, de nul pecchêur
Ki vous sun pecché lesser de nut ou de jur
128 E requeist vostre aie, k'il nei just socur;
Eyez merci de moi par vostre grant dougur.

xxxii. Pus ke fu de set auns ne finai de peccher
Si ke ma mauveise char ne vout unkes cesser;
Gloriose reigne, vostre aie requer,
132 Ki poez tut le mund de joie aluminer.

xxxii. misplaced to precede xxix.
125 ne oy 126 Ke vout
127 ke il 132 Ke poez

125 madame parler de peccheour A
de nul de nul pecheur G
126 Qui vout pecchie laissier et de nuit et de iour A
Ki ne voutit sun pecche lesser nuit ne iur B
de nuit ne de iour D
Ke vouleit sun pecche lesser por vostre amur L
lesser a nul iour Mb
127 Saide requerist neust de vous secour A
E requere vostre aide ke ne out succur B
Ki requeit vostre a.k. vous ne eusez tendrour D
E requist uostre fiz ki il G
Requeist v.a. ke ne out tun sucour Mb
128 missing D
de moy pur la vostre doucur B
grant valur L
moy pur vostre Mb
129 ne fine de pechier A
ne cessai de peccher B, de vn an ne D
130 Et denuoisier ma char onques ne vous cesser A
Si ke la mauweise B
ma veaille char D, ne vout cesser G
nel vouleit lesser Lb, Kar ma Mb
131 aye uus requer Lb
132 Que par vostre pitie vous me weilliez aidier A
de ioie alumer B
de ioie elluminer D
missing G, ioye enluminer Lb
poez tute la ioye du mund aluminer Lb
British Museum add. MS 46919 = Ma

xxxiii. Dame, pur ceole joie merci vous requer
Ke Gabriel li angle vous vint nuncier
Ke vous dussez Jhese Crist de vostre corps porter,
136 Ki voleit sun people del diable deliverer.

xxxiv. Dame, pur cele joie dunt taunt fustes lee
Kaut Jhese li tut pussaunt de vostre corps fu nes,
E unkez pur ceo ne Perdistes vostre virginite,
140 Gloriouae reigne, de moi eyze pite.

133 preceded by
Les qinc Iolies nostra dame B

133 Ma dame p.c.j. aide vous requer A
Ma dame BL; pur Icele ioie D
missing G

134 uus uient nuncier Mb

135 Que deussiez Jhese en vostre cors porter A
de ventre porter B
de vostre char porter D

136 Cilz qui v.s.p.d.d. garder A
E ke voliez soun D
Kil uoleit sun pople del enemi deliurer L

137 Ma dame pour cele ioie dont eustes plente A
Ma dame pur Icele ioie ke taunt D
Ma dame pur cele ioie ke tant futes lee G
Ma dame por cele ioye dunt fustes ai lie La
Ma dame Lb

138 Quant iheau crist veistes dedens vostre vors ne A
Quant iheau crist de vostre duz cors fut ne BG
Quant de vous Ihesu crist prist humanite D, prist over erasure
Quant nostre seignur iheau crist de v.c. L
Kant iheau crist de vostre tres duz cors fust ne Mb

139 Que onques nen perdites vostre v. A
ne perdites virginite B
Hounkes pur ceo ne perdistes virginite D
Ne unkes pur ice ne perdis la virginite Lb
E pur ceo ne perdistes ta virginite Mb

140 G.r. aiez de moy pite ABDLMb
British Museum add. MS 46919 = Ma

xxxv. Le jour de Théphanie aviez joie grant
Quaunt vous veites les tres reis tut enjuelant
Fere lur offrendre a vostre douce enfant;
144 Aez merci de moy, chatif mendaunt.

xxxvi. Ma Dame aprés la passion mult par futes lees
Quant vous veitis vostre fiz de mort relevé;
Entre vos deus braz le aviez enbrazé,
148 Pur le duz amour de luy de mei eyez pité.

141 de la typhaine eustes mult grant ioie .A
  de la tiphaine auiez BGL
  de la tiphaine auiez vous ioie g. .D
  de la ephiphaine Mb
142 Quant les trois reis veistes trestous agenoullant A
  Quant veistes l.t.r. tut agenuillant B
  Quant veites DMB
143 Quant il firent loffrande A
144 de moy la mere au tout puissant A
de mei ke estes si puissant B
de moi por deu le tuit puissant L
  cheytis e mendiant Mb
xxxvi. missing G
145 mult fustes liee ALb
  Dame...mut futes le Mb
146 Quant vostre douz filz veistes de mort resocite A
  vostre duz fiz L
  vostre enfant de Mb
147 Et e.v.d.b. lauiez acole A
  E entre vos douz braz B
  E entre voz duz braz L
  voz duz braz Mb
148 Pur la siene douce amour aiez de moy pite A
  Pur la sue duz amur aiez de moy pite BMB
  lui heiez de moi p. . D
  Por icycle deu amur eyez de moy pite La
  Por icel deu amur eyez de mey pite Lb
Ma Dame, pur cele joie ki tu ad confirmé
Quant vous fustes si bel en le cel porté,
E vostre duz fiz vous out de juste Luy posé,
152 Eez merci de moy pur vostre humilité.

XXXVII.  replaced by:
Douze virge marie qui a tout le mont vaut
Mult fustes esioie quant le uis monter haut
Ecienx sans nule aie de cest mont qui pou vaut
Hosiez moy le dyable qui nuit et iour massaut

Mere de tout le mont lors fu ta ioie amplie
Quant trespassas du mont ou souffris grant hachie
Et dieu te coronna a sa destre partie
Weilles moy coronner auecques ta ligne A

XXXVII.  missing G

149 ke tu as conferme

149 ke tuit ad conferme BLa
    pur Icele ioie ki tout ad conferme D
    por icleal ioys ke tuit ad conferme Lb
    tut lad conferme Mb

150 fustes al cel si hautement porte B
    fuites des aungles al haut cel aporte D
    fustes le sus a cel aporte La
    Quant fustes la sus al cel aporte Lb
    bel a haut ciel Mb

151 out od li pose B
    vous hout iouste lui pose DLbMb

152 mei par vostre B
British Museum add. MS 46919 = Ma

**xxxviii.**
Gloriouse reigne, eiez de moy merci,
Pur l'amour seint Johan mult doucement vus pri,
Li duz evanglist ki taunt vous ad servi;
156
Pur le duz amour de luy eiez de moi merci.

**xxxix.**
Ma Dame, pur cele passiun ke Jhesu Crist suffri,
E pur l'amur seint Johan baptist mult doucement vus pri,
Ki en la ventre sa mere de vous s'enjoy,
160
Gloriouse reigne, eiez de moi mercy.

154 la amour 155 e.ke taunt
159 ke en

**xxxviii. missing A**
153 G.r. de mai eez merci G
+ last 3 lines of xxix. Mb
154 iohan vostre cher ami BL replaced by:
Pur la amour toen cher fiz doucement te pri
E pur amour seint Iohan le vostre cher ami D
Pur amur s.i. le uostre chere ami G
154-156 missing Mb
155 ke tant vus servui BDL
156 Pur la sue duz amur aiez BDL
Pur la sue duz amur de mai eez merci G

**xxxix. missing B**
157 Dame pour la passion A
pur lcele passioun DLb
Missing Mb, see note to 153
158 baptiste vous depri A
pur amour s.I. baptiste vous pri D
E pur amur s.i. li baptiste vus pri GLa
E por lamur iohan le baptiste vos pri Ub
Pur lamur s.i. le baptiste vus pri Mb
159 Qui el ventre sa mere contre vous sesioi A
mere a vous a ioi D; de vus reioi G
mere a vus ses ioy La; mere a uus se ioi Lb
Ki en ventre sa mere de vus sen oy Mb
160 G.r. de mai eez merci G
Mere de misericorde eiez Mb
British Museum add. MS 46919 - Ma

xl. Je vous requér, seint Pere, priez pur mei
La gloriouse reigne, mere al haut rei
Pur la seinte pité ke Deus out de tei

164 Kaunt vous plorustes tendrement pur vostre descrei.

xli. Merci vous cri seint Paul, gentil chivaler;
Requerez nostre Dame k'ele mei deygne eider
Vers sun fiz Jhesu Crist ki tut ad le poer

168 En cel e en tere de fere sun voler.

166 ke ele 167 ke tut

161 pere que vous priez pour moy A
Ore v.r.s.p. priez deu pur mei B
Leo uos prs s.p. La
Leu uos prs s.p. ke uos requerez por moe Lb
piere ke priez pur mey Mb

162 glorieuse dame la mere A
E la g.r.m.a. duz rei B
raine la mere al haut rai G
E la Lb

163 Pour ycele pitie que ihesus ot A
Pur Icele pite D

164 Quant plouras tendrement pour la tien grant desroy A
pur vostre distrei B
plourastes t.p.v. decroi D
pur lur derai G
Quant plourastes t.p.v. desrey La
pur vostre desrei Lb
Kant tendrement plurastes pur vostre desrey Mb

165 followed by last 3 lines of xlii. A
vous pri s.p. tres gentil cheualier A
pol le gentil cheualer BLb Mer vus cri G

166-168 missing A

166 Requerez la reine ke BDL
R. la reyne ki ele deygne ayder Mb

167 Ver sun cher fiz ke tuit B
Por sun seignur i.c. ke tant ad le poer La
ke tant ad Lb

168 En cel en tere en enfer fet sun voler B
En ceil ne en tere G
terre pur fere Mb
British Museum 46919 = Ma

xlii. Saint Andreu li duz, oiez ma priere;
Requerez la reigne kâ virgine est a mere
K'ele doynt la force a m'alme chetif pecchere
172 Mei defendre nut e jour de moun adversere.
170 ke virgine
171 Ke ele...ma alme

169 missing, see note to 165 A

170 virge est cors entier  A, corrected from v.e. e mere
171 doint sa force a moy chetif pecherre  A
    doint sa force a tuz chetif pecherre  B
    force a mei chetif pecherre  D
    force a cete pecherre  G
    doint sa grace a malme pecherre  La
    Kele me done sa grace a mei chetif pecherre  Lb
    doint sa force a cest chetif pecherre  Mb
172 Et me deffende de mon mal aduersaire  A
    E eus defende iur e nuit de cruel aduersere  B
    Pur defendre nuit e iour del mal aduersere  D
    Sai defendre n.e.i. de sun aduersere  G
    E moy defend nuit e iur del cruel aduersere  La
    Sey defendre iour e nut del cruel aduersere  Mb

+ Monseigneur saint andrieu qui souffrites ahan,
Priez la mere dieu pour la lignise adan
Quele prie son fieuus quil nous gart encest an
Ici et en tout.lieu de lenuis sathan

Monseigneur saint iohan ne vous doy oublier
A cui la sainte virgfe fu baillise a garder
De nostre vrai sauueur quant but le fiel amer
En larbre de la croia pourpeaker leurs racheter  A
British Museum add. MS 46919 = Ma

xlili. Saint Jake li bon ki taunt estes vaillaut,
Pur amour tuz icedus ki tei veinant queraunt
Requerez ma Dame k'ele me seit aidaunt
176 De server a volonté Jhesu le tut pusaunt.

xliv. Jeo vous requer seint Thomas, li noble barun,
Ke vous purchasastes la riche benisun,
Requerez ma Dame pur moi en vostre oreisun
180 K'ele defende m'alme d'enfern al prisun.

173 bon ke taunt 174 icedus ke tei 175 ke ele
180 Ke ele d. ma alme de enfernal

173 Saint iaques le tres bon qui mult estes vaillant A
tant es vaillant BMB
estes vaillauant D
174 Pour lamour de tous ceus qui vous vont requerant A, de above
Pur lamur tut ceus ke te unt querant B
line
tevont queraunt DLa
ke uos uunt querant Lb
Pur lamur de ceus MB
175 Requerez nostre dame ADGLMb
Requerez nostre dame kela nus e.e. B
176 De servir a vouloir ihesu le sien enfant A
De servir a ihesu crist ki tut est puissant B
seruir DGLMb
177 thomas tres nobile baron A
e.t. noble baroun DGLa
178 A vous qui pourchassa la r.b. A
la noble beneicun B
Ke a nous p urgeasates D
Ke aus porchasastes LMB
179 Que faciez a madame pour moy vne oreisoun A
Requerez la dame pur mei vn oreisun B
moi vn oreisoun D
Requerez pur moi ma dame uostre oreisun G
por moi vn oreison La
por ma oreysoun Lb
R. nostre dame pur mey en oreisun MB
180 De linfern al prisun A
del enfernal G
British Museum add. MS 46919 = Ma

xlv. Saint Jake e seint Philippe ki taunt estes vaillaunt
De servir a volonțe Jhesu le tut puszaunt,
Requez nostre Dame k'ele me seit aidaunt,
Encuntre tus mes enemis escu e garant.

xlvi. Saint Bartholomé, jeo vous requer cum moun seignur,
Requez nostre Dame k'ele me doint sucour,
Pur ta gentiere e pur ta graunt valur
Ke nul ne put descrivre de nut ne de jur.

181 ke taunt 183 ke ele 184 escu e gardaunt
186 ke ele 188 put desctrure de

181-182 missing G
181 Saint iakes saint philippe tant par fustes vaillaunt A
sein philippe e sain iake ke tant fustes vaillaunt BMB
ke tant est v. La
182-184 replaced by:
Requez nostre dame quelle me soit aidant
Et son filz ihesu crist qui de tout est puissant
Entre mes anemis qui me soit aidant A
182 De servir nostre seignur i.l.t.p. BL
De servir vostre seignour i. DMB
183 Requez ma dame B
R. vostre dame ke a moi seint aidaunt D
184 De veincre tut mes enemis e succur e garant B
E countre touz mes henemis escu e garanta D
Encuntre mes enemis ke ele me seint garante G
e garant LMB
185 Sain bartholomeu + 189b-192 G
Saint Berthelmi le bon ie vous pri chier seigneur A
Sire sein bartholomeu io vus requer seignur B
requer gentil seigynur La cum seignour DLBL
vus pri cum MB
186 doint vigueur A R. ma dame ke ele me seint socour D
transposed to follow 188 L me seint succur L
187 Par sa gentilllaces et par sa g.v. A
Pur sa gentiere e pur sa g.v. B
Pur sa graunt fraunchise e pur sa g.v. D
E por L Pur sa gentiere e pur sun grant MB
188 puet sommer ne par nuit ne par iour A
nul me puisse ennuire de B
pout descritte de D ne poes escriure de La
ne poest nmerbrer de LB
En cuntre le enemi ki tant est engynnnur MB
British Museum add. MS 46919 = Ma

xlvii. Sire seint Matheu, pur le graunt honur
Ke vous dona Jhesu Crist, nostre duz Seignur,
Celestien joie hors de cel labur,
192 Requerez nostre Dame k'ele eit de mei tendrur.

xlviii. Saingt Symon e seint Thadé, oiez m'oreisun,
Ki venquistes li diable par si forte passiun;
Requerez la reigne de sauaciun
196 K'ele me doint deservir la sue beneisun.

192 ke ele 193 ma oreisun
194 Ke venquistes 196 Ke ele

189 Biau sire saint mathieu pour cele grant amour A
pur ta graunt valour D
see note to 185 G
190 Que vous monstra ihesu le nostre dous sauour A
Ke vus dona crist nostre seignour B
nosta seingnour DLb
Ki vus donastes i.c. nostre seignour G
nosta chier seignur La; crist le nostre seygnur Mb
191 Qua vous traist de cest siecle ou mult a de labour A
de cest labur B; de labur GL
191-192 replaced by:
Requerez nostre dame kele eit de mey tendrur E
mey mette en ioye hors de cest labur Mb
192 Quela me doint samour A, corrected from secours kele me doint succur La; ke ele me dunt uigur Lb, me du in margin Lb
193 et thadee quar oiez moroison A
e tatdee BÖ; e saynt iude LMb
194 Qui lanemi vainquites par vostre passion A
par ta grant passiun B; fort passioun D
par fort passion GLa
Ke uenquistes diables par vostre passiun Lb
par forte passion Mb
195 De grant saluacion A
de la salutiun Lb; la dame de Mb
196 Que puisse deservir A
doïnt doïnt D, first word crossed out
doïnt seruir la G'
British Museum add. MS 46919 = Ma

xlix. Sire seint Mathi, mult doucement vous pri,
   Vers ma chere Dame seiez mun ami;
Cum ele la peccheresse egipciene oy,
200 Per sa grant dulçur k'ele eit de moy mercy.

1. Seint Barnabé l'apostele, ne me mettet en ublie f.55v
   Mas pur l'amour Jheau Crist mout doucement vous pri,
   Vers ma chere Dame seiez moun ami
204 K'ele defende m'alme de[17] mal enemi.

200 ke ele 201 li apostele
202 la amour 204 Ke ele...ma alme

---

197 Biau sire A S.s.s.m. ducement vus pri B
   seint matheu doucement D S.s. matheu G
   S. seynt martin ducement uos pri L
   Seint mathie le apostle mult Mb
198 Enuers ma chiere dame que me soiez amy A
   ma douce dame DG Envers ma La Ki vers Mb
199 Ele la peccheresse legypcianne oy A
   la egypciene la peccheresse oi B
   ele les pecheres en gypciene oi G
200 Pour sa grant doucour que de moy ait mercy A
   ke ait de mei merci B
   Ke ele defende ma almè de moun enemi D
   ke el sait ma ami G
   Por la sue duce amur kele L
   Pur sa Mb
201 lapostre ne maiez en obli A
   la postle ne me mteiz en B
   la postle ne metez en obbli DMb
   la postle mult ducement uus pri L
202 Pour lamour AB
   mes pur amur G
   Por lamur i.c. ne me mettez en vbli L
   crist ducement vus pri Mb
203 Enuers ma douce dame que me soiez amy A
   Ver ma duce dame ke vus me seiez ami BD
   ma duce dame L Ke vers ma duce dame Mb
204 Pour sa grant pitie mult doucement vous pri A
   Kele me defende de mun mortel enemi B
   del mauueis enemi D de mun enemi GLbMb
   del felun enemi La
British Museum add. MS 46919 = Ma

11. Saint Estevene ki pur Deu fustes lapidé
E pur la sue duz amour martirizé,
Requerez nostre Seignour ki maint en trinité
208 Ke jeo pusse servir sa douce mere a gré.

111. Sire saint Laurenz ki taunt este vaillant,
De suffrir vostre passioun ne fustes pa[s] tarjaunt;
Vous servistes Jhesu Crist en cel fu ardaunt,
212 Requerez nostre Dame k'ele me seist aidaunt.

205 ke pur 207 ke meint 209 ke taunt
212 ke ele

| 205 | deu fu lapide A | fustes martirize B |
| 206 | la siene amour mult forment martire A | missing B |
| 207 | Requerez nostre dame ke G |
| 208 | servir ma duce dame a gre B | servir sa sue mere D |
| 209 | Biou sire saint lorens qui tant fustes vallant A |

111. replaced by:

Si est lau eranz e seint vincent ki pur nostre sire
Feu feer e peynes suffristes e martire,
Priez le fiz od la mere ke duce est e chiere
Ke malme ne seyt mal mise al iur de ire Mb

209 Biou sire saint lorens qui tant fustes vallant A
ki estes tant vaillant B

210 De souffrir passioun A
D.s. vostre peine ne fus p.t. B
ne futes recreaunt D pas tardant G
suffrir la passiun Lb

211 ihesu dedens le feu ardaunt A
crist einz al fu ardaunt B
Ben servistes i.c. en le fu ardaunt D
en cel ne en fu ardaunt G en le feu L

212 ke a mei seist D seist garant Lb
British Museum add. MS 46919 - Ma

liii. Seint Thomas li martir ki pur seinte Eglise
A Deu de vostre douce corps feites sacrificise,
Requerez cele reigne ke tut le mound enprise
216 Ke jeo pusse finir en sun seinte servise.

liv. Jeo vous requer saint George, noble chevaler,
Ki fustes encontre le diable si fort guerrer -
En l'ost Jhesu Crist fustes li premer -
220 Requerez nostre Dame me cheitif aider.

213 martir ke pur 218 Ke fustes 219 le ost

213 martir vous qui A
214 de vostre cors li faites A
A deu de vostre cors BLb; deu deu D, latter deleted
215 R. nostre dame que t.l.m. prise A
R. la dame ke t.l.m. prise BMb
raine li mund prise G
R. cele dame ke tout le mounde prise DL
216 Quen ioie puisson estre et en son chier servise A
sun duz servise B en sen seint D
en sun servise G
puisse ma uie finir en sun servise La
puisse ma uie finir en sun duz servise Lb
en le sen ærui Bb
217 Or vous requier A
Seo vous D
218 fustes contre l.d. si tres fort guerroier A
e cuntre deable BG
futes contre uoz enemis fort guerrer Lb
Ki encuntre l.d. futes fort g. Mb
219 crist vous estes le premier AG
crist estes li premer BLMb
futes veirs le premer D
220 dame de moy cheitif aidier A
dame a moi cheitif D
En cel e en tere de fere sun voler G
dame ke may deygne ayder MB
Sire seint Nicholas, riche cunsailer,
L'honor ke Deu vous ad fet nul ne put cunter,
En seinte Eglise e de hors, en terre e en mer,
Requerez nostre Dame me châtif aider.

Le honor

Or vous pri saint sanson elfege et saint dustan
Saint esuwald saint eguine et le doux saint volstan
Saint gile saint geroime et saint cuchbert le bon
Et vous trea doux martir monseigneur saint albon
Glorios confessor sire seint nicholas
Ki les trey puceles châtifs cunselas
E les treis cler iunes de mort resucitas
Priez pur mey ma dame ke sun fiz ne me obli pas

Nicholas li riche cunsiler
ke deu vus fit nul
fesit ne poest nul counter
Eglise ne de hors en terre ne en mer

dame de mei peccheur aider

Seynt richard de ciscestre e seynt edmund de pontenei
Requerez nostre dame kele eit de moy merci
Ke ie li puisse a sun gre seruir issi
Ke malme seit sauuee del enfernal enemi
British Museum add. MS 46919 = Ma

lvi. Jeo requer les martirs e les confessurs
Ki servunt nostre Seignour de nut e de jure,
E si requer les virgines, cele[s]/ douce[s]/ flurs,
228 Requerez nostre Dame k'ele me seitt succurs.

lvii. Gloriouse reigne, eiez de mo merci;
Pur l'amour Jhesu Crist doucement vous pri,
Au jour de juise eyez de mo merci
232 Ke ne me pusse nure le mortel enemi,
Mes par le aide de vous seye garanti.
Amen dient tuz iceus k'avaunt nomai ci.

226 Ke servuunt 228 ke ele 234 ke auaunt noma ici

lvi. missing BMb
  replaced by:
  La conmune des martirs requer deuotement
  Ke eus me seyent en aye al iour de iugement
  E prient la mere li reis omnipotent
  Ki il mey doynt ioye sanz fin e ma vie amendement
  Tuz requer les confessurs od ma ferme creance
  Ke eus prient la mere deu ki est de grant puissance
  Ke pur pecche ke ieo eye fet en age ou en enfance
  Ne seyt malme salues sanz nule desturbance Mb
225 et tous les confesseurs ALa; tous les corrected from les A
226 seigneur et par nuit et par iour A, corrected from
de nuiz e de iours DL par nuit et par nuit
227 les virges de chastee les flors A
Si requer l.v. celes douces flurs D
virgines e cele duce flurs G les virges icelee d.f. La
228 me doint secours A
' Ki requerent nostre dame ke ele me doint socours D
R. ma dame G
K'il requerrent ma dame kele me seitt succurs &
+ Otriez moi kil seitt issi La

lvii. missing ALMb (for continuation of Mb see below)

230 crist mult ducement B Pur amur G
+ Ke pur nos iniquitez ne nus metez en obli
Mes par ta duce priere nus aidez quant departum de ci B
+ Requerez toun cher fiz ki est toun douz ami
Ki il me doint la ioie ki perdi lenemi D
+ Qui cum patre et filio vivit et regnat
deus per omnia secula seculorum G
231-234 missing BDG (for continuation of B see below)
Avé seinte Marie, jeo vous requer perdun
236 Devaunt la seinte ymage ki est fet en tun nun.
Homme su e feble chose, ne despicez m'oreisun
Kar jeo entenk en vous tote ma garisun.

Par, le aide del rei ki suffri passiun
240 Purles Chatifs de secle resurst Lazarun;
Cel rei depri jeo par sa resurrecciun
E par la seinte vie e par l'abitaciun
K'il prist en la virgine ke touz nous deprium
244 K'il defende m'alme del diable felun.

Sother, Emanuel, Jhesu Crist, principium,
Pater, alpha et omega, athanatos, verbum.
Jhesu Crist ne lessez m'alme aver destrucciun,
248 E ta mere me defende d'enfernal prisun.

Pensez de duz Dhesu ke pur nus fu vendu,
Batuz e ledengé e vilement pendu,
E de sur un costé ledement feru
Pur tut le munde reindre ke tut fu perdu.

Sire, par ta passiun aiez de mei merci,
De tuz le[8] pecchez ke ai fet, [merci] vus en cri,
Ke ja le cruel de moy ne soit enjoi
Mes ke jo puisse a vus venir merci vus cri.
British Museum add. MS 46919 = Mb

lviii. Je vous pri saint Benêt ki estes nostre mestre,
236 Requerez la reyne de ki Deus deigne nostre mestre
K'ele en cete vie m'alme voille prestre
Par quey seye après ma fin aloé a sa destre.

lix. Gloriusa esveske, Sire seint Martin,
240 Vus pri de quer humble e de cors enclin,
Priez la mere Jhesu Crist ki fist de awe vin
K'ele par sa duçur mey met a bon fin.

lx. Sire seint apostoille Gregoire le veyllant
244 Par ki seinte Eglise est enhauçé tant,
Requeret ma Dame, la mere al tut pussant,
K'encontre le adversarie me seid escu e garant.

lxi. Jeo vous pri Marie, la duce Magdalene,
248 Ki Jhesu Crist apres sa mort veystes premereyne,
Priez sa chire mere ki de grace est pleyne
K'ele mun cors de encumbrer e m'alme garde de peyne.

lxii. Seinte Marie egipciane, ensample de penance,
252 Requeret la reyne ki est de grant pussance
Ki ele pri sun duz fiz ki prist de lui nessance
K'il defende mun cors de mal, m'alme de pesance.

lxiii. Jeo vus pri duce Dame, seinte Katerine,
256 Fille de reis coronés e fille de reyne,
Priez la mere Jhesu Crist a ki le munde encline
Ke sa grace a m'alme seid sucurs e medecine.

lxiv. Seinte Margarete, gemme preciuse,
260 Priez la reyne du ciel, Dame gloriuse,
K'apres ceste vie cheitve doleruse
Mey mette en la glorie durable e joyuse.
British Museum add. MS 46919 = Mb

lxx. Tuz les seins Jhesu Crist vus pri communément
264 Ke priez la mere al rey omnipotent
K'ele mey doynt sa grace ici d'amendement,
Par quey m'alme après ma fin ne seit en torment.

lxvi. Marie espuse al Creatur, sa fille e sa mere,
268 Ki portas tun Saver, tun fiz e tun pere,
Be myn help & my fultum bat ich mey amendi here
Si ke m'alme après mes jors ne seit en peyne amere.

lxvii. Marie mere al tut p USSant, humb lement vus pri,
272 E de cors e de quer a vus merci cri,
Ke kant vendray a ma fin e parteray de ci
De cest povre esgaré, Dame, eyét merci.

265 du amendement
270 en reyne amere
273 parteray du ci
IV OREISUN DE NOSTRE DAME

Lambeth Palace MS 522 = L

Preciuse Dame, seynte Marie,
Mere Deus e espouse e amie,
Francha pucele e aloosse,
De la grace Deus enluminee,
Por la joye k'aviez en terre,
Ki tuz jurs vus ert planere,
Aiez pité de ma dolur.

Ailurs ne sai ou quere sucour
Si a vus nun, tresduce Marie,
De dugur e de piété replenie,
Ki estes joie as celestiens,
Veye e dustre as crestiens,
As orphanins e pecheurs socourable,
As cheitifs e as povres merciable;

5 ke auiez 6 Ke tuz
8,12 followed by: Ma duce dame merci vus cri
9 E vus requer sucour tresduce
11 Ke estes 13 pecheurs estes merciable
14 missing

title in D only
2 Deu espouse D Mere dieu espouse JP
3 Pucele fraunch e DJP; 4 E de J
5 ke auiez en DP; 6 nous est p. D ws est P
7 de mes dolours D de moy cheitif doleruse J
8 quere socours DJ
9 Si a vous ma tredouz amie D Si a vous noun t.m. J
   Si a ws nun sainte Marie P
10 De doujour de pite D e de pite tute replenie J
11 ioie a celestiens DJP; ioie added above line in J
12 E vie duce a cristiens J Vie e ducur a c. P
13 A orphanise a poure socourable D
e poures estes succurrabels J e a pouere sucourabel P
14 A cheitifs e as poures merciable D
   As cheitifs e a pecheurs estes merciabels J
Lambeth Palace MS 522 = L

As dolens estes joye delitable;
\/A besinous mout prophitable/;
A voz amans ete\{e\\}/ amyable,
Vers vostre fiz tuit tene aidable.
Vus estes du cel reynge,
Tuitte la curt vus encline.
Vus estes mere e pucele,
Sur toutes creatures belo;
Unkes ne fu ta per crie
Ne ja plus n'ert el mund troves.
Vus servent li angle du cel
E tute la curt celestial.
Vus estes de tuz biens racine,
De tuz maus verrai medicine.
Vus estes drue e amie
A ceus ki peché lessent e folie.

16 missing; 24 plus ne nert; 30 ceus ke peche

15 a dolens ioie DP; dolens ioie J
16 A besinous mout prophitable DP
   As bosonus mult profitable J
17 amauns amiable D; amauns mult amiabel J
   De uer vos amaunz amiabel P
18 Enuers voster filz J; Vers les voz t.t.a. P
19 cel la Reyne J
20 court vers vous encline DJP
22 creatures la plus bele J
23 fust ton per ne D; fu tun pier J
24 Ne ia nert en le mounde D; Ne ia nert al mund J
   Ne iammes ne ert en le P
25 Initial a added in margin in J
27-28 missing in D; interverted in P
27 biens la racine JP
28 E de J; vraie added above line in J; We estes de t. P
29 estes a tuz ceux drue J; estes a deu druz e P
30 ke lesent peche e folie DJ
   E a tuz iceus ke lesent pecche e folie P
Lambeth Palace MS 522 = L

Mult par sunt benueré
Ki de vus, Dame, sunt amé;
Vus estes pleygne de bunte,
Mere de merci a dreit nomee,
Ki a Teofle faistes sucur

Ki renea vostre fiz par folur,
E la gypciene Marie
Ki mult estoit de folo vie,

Devant vostre seynt ymage,
E le moygne ki en ewe peri
Par vus, ma Dame, vint a merci,
E le clerc ki jadis nea

Disant "Ave Maria",
E l'abesse jadis engrossée
Par vus, ma Dame, fu deliveree,
E plusurs autres, tresduce Marie,

Par vus sunt venuz a vie.
Ne poet nul dire les grantz biens
Ke faites suvent as creation.

32 Ke de; 35 Ke a; 36 Ke renea
37 la Marie gypciene; 38 Ke mult
39 Ke vus; 41 moygne ke en
43 clerc ke iadis

31 sunt ceuz benurez J; Certes mut sunt P
32 vous ma dame DJP; ma added above line in J
33 de pite DJP; 34 E mer de J
36 renea toun fiz DP; rena ton fiz par ses folurs J
37 la egypciene marie DJ; E a la egipciene marie P
39 vous resutes en J; first s of resutes written over c in J
41 en lewe DJP
42 ma made J; first ma added above line in J
44 En disaunt DJ; n of En added above line in D
En disaunt la aue m. P
45 abbesse engrossed JP
46 Par wus dame P; 47 autres douce marie D;
48 venus de mort a vie;J; a la uie P
49 Nuls ne put dire J; 50 a cristienes JP
Kant jeo me record de voz buntez
Ne me despeir por mes pechez.
Bien sei k’unkes nul ne peri
Ki se mist a vostre merci.
Tresduce Dame, tresduce Marie,
Del tuit me met en vostre bailie;
Cores e alme a vus comand,
Vostre amur seït od moi a mun vivant.
Jeo sui de tuz biens deseritë,
Povre, destruit e gabbé;
Ma Dame, de moy eyez pietë,
Desconseillé sui, mult esgarrë.
Ne say ou aler ne ke faire
Fors a vus, ma Dame deboneire.
Des biens dunt avez grant plantë
Partez a moy par charité;
Tant cum plus a pecheurs partez
Si accrescent voz buntez.

53 ke unkes; 54 Ke se
Lambeth Palace MS 522 = L

Le grant bien ke en vus est
Tuz jus multiplier e crest.
Deu vus ad fait a sa manere,
72 De tuz biens e vertuz plenere;
Merci vus cri por Deu amur
Ki vus ad fait si grant honur,
Aydez moy e meyntenez
76 Ke jeo seye de vos privez.
Dame, merci, saynte Marie,
71 a la manere J; fet en la manere P
72 e de tutes plenere D; biens est vous plenere J
73 vous pri pur deu amours D; 74 graunz honours D
76 f. 290r
74 Ke vus; 78 missing

69 Les grant biens ke en us sunt P
70 T.i. multiplierunt P
71 a la manere J; fet en la manere P
72 e de tutes plenere D; biens est vous plenere J
73 vous pri pur deu amours D; 74 graunz honours D
76 2-3 letter erasure following ieo in J
77 Ma dame Merci J
78 missing, but see variants to 80, J
79 De horrible pecchez e D; de folie + very faint s in J
80 followed in J by: Me deluerez la deux amye
81 A vous me plain atendez i D; vous me plains e atendye J
wus me plainc entendez a mai P
82 Pur amour deu vus en pri D; Pur dieux amour ieo vous empri
83-84 replaced in J by:
Pur la amur ihesu wus prierei P / J
A moy pardonez mes pecches / Ke pleine eu de iniquitez
83 quei en fray D
84 merci ou deuendray D; duce dame v deuendrai P
85-86 missing in J
85 Des peche P
86 e de graunt mauesiste D
des vices e de grant maues lie P
Lambeth Palace MS 522 = L

Ma Dame, a vus est mun refu,
Requerez por moy li duz Jhesu,
Ki chemment m'achata
Kant s'alme por moy dona,
K'il me doint veroie conpunction,
Repentance e confessiun,
E ke jeo puissë en ceste vie
Espenir mes pechez e ma folie
Dunt jeo sui ore anguissus,
Dolent, e triste e hirus.
Dame a ki tuit le mund apent,
Faites a vostre fiz de moi present
E requerez par grant duceur
K'il me receive e face honur,
Ke jeo des or mës seye
\[\text{En sun servise}]/ en dreite \[\text{v[i/e}]\],

89 Ke cherment 94 e mes folies
100 Ke il 101-102 written as one line

87 Dame en vous D
88 pur moy a duce ihesu J Priez pur mai P
89 Qui de cher mors moi achata D Ke si cher nous rechata J
\(\text{Ki de sun cher saunc me rechata P}\)
90 sa vie pur moi dona D sa vie pur nous dona J
Quant pur mai sa vie duna P
91 verai conpucciun D Kil nous doynt J
92 De penance e c. D Devaunt ma mort repentance e c. P
conjunction e added above line in P
94 Espenir mes maus e ma folie D
\(\text{Espener mes maus e ma folie J e ma folie P}\)
95 ore anguise DJP
96 e hirre DJ \text{adjectives reversed but correction indicated}
dolent tristes e ire P\(\text{in D}\)
97 Ma dame a ky le mund a. J Ma dame P
98 F.a.v. fiz present J de moi added above line and erased J
vostre cher fiz P
\(\text{followed in P by:}\)
Requerez le de quer pituse / Vostre duz fiz li bon ihesu'
99 requerez le par D De moy e priez par g.d. J
99-100 interverted in P
100 me retenge en bon amour D receive en bone amor JP
101 Initial e added in margin in J
102 En sun servise en droit veie DJ E.e.e. e droit veie P
Lambeth Palace MS 522 = L

Ke li ord diables n'eit poesté
104 De ceste frele char malure,
Ne li mund par fol desir
Mai face de s'amur partir.
Defendez moy, seynte Marie,
108 De pechez e de vilainie;
Requerez vostre duz fiz
Ke jeo seye de ces eliz,
E k'il me pardoint mes pechez
112 Dunt sui digne estre dampnez.
Tant vus ayme li haut Sire,
Ne vus velut riens escundire.
Dame, mostrez vostre fiz cher
116 Les mameles k'il deaign laiter
E li duz ventre ou il just
Kant en cest mund aparust;
De voz beaaz ciez le regardez,
120 Voz duz mayns vers li levez,
103 ne eit; 106 Mai facent de
111 ke il

103 E ke li deble ord ne J
104 E ceste D; De ma char frele e malure J
de ma frele P
106 Mai de sa douz amour D; Ne me face de li partir J
Mai de sa amur departir P
107 Defende moy J
108 De pecche e P
109 E requerez vostre cher fiz D; Requerez iheau voster fiz :
voestre cher fiz P
110 de ses eliz DJP
111 Ke il ma pardonne J; Ke il P
112 dingne de estre D; 113 Kar taunt P
114 ren countredire D; veut de ren encontredire J
\textit{corrected from escontredire in J}
Ke ne wus uoet encunter dire P
115 Ma dame mustrez a v.f. J; mustrez a v.f. P; mostrsez defaced
117 il gisit P; 118 en ceo secle aparust D
119 li.regardastes P
120 douz meins ver D; E vous beles maynes J
mains deuer li leveztes P
Lambeth Palace MS 522 = L

Requerez lui de quer piteus
K'il eyt merci de pecheurs.
Numément ce vus en pri,
124 De moy chaietif eyez merci.
Por l'amur vostre fiz Jhesu
Donez moi grace e vertu,
Force e corage enterin
128 Deu e vus servir deske a ma fin,
E après ceste mortele vie
129 Recevez moy en ta compagnie,
E recordez, mere de gloire,
132 Iceus ki m'unt en memoire.
134 Especialment fa[/?]tes succur
A tuz ki m'aïment en bon amur.
Par vus ayent alegance
136 Ki en mes prieres unt afi ance,
138 E de ceux prengsez vus pite
Ki par ma folie unt peche,
139 E de tuz crestiens ensement
140 Ki en Deu creient fermente.

125-126 interverted; 132 ke munt
134 ke maiïment; 135 Por vus
136 Ke en; 138 Ke par; 140 Ke en

121 E requerez de q.p. DJ
122 des peccheours D; mercie de nous J
123-124 replaced in J by:
De moy chaietif eez pite / E merci dame benure
123-124 missing in P; 123 Nomément vous enpri D
126 mai force e P
127 e vigur enterrine J; Fort curage e enterin e P
128 De deu e de vous servir en fin D; De lui e vous
129 servir sanz fin J; de deu e wus servir ben a la fine P
129 Apres J; 130 Receif malme en J; Nus receiue en P
131 E si recordez mere glorie D; E si r. J; Si recordez P
132 De ceux ke J; de tuz ceux ki wus unt P
133 socours D; facez sucurs P
134 eïment ens bons amours D
135 Par vous DP; Ke par vous J
136 Qui en prieres vount a fraunce D; a above line in afi ance P
137 de Iceus pernez pite D; De ceux enpern P
138 par lur folie P; unt added above line in P
140 Ke volunte vnt de amendement J
Lambeth Palace 522 = L

A vostre fiz moy acordez
E de tuz maus delivrez,
E por les almes ki sunt partyz

Ducement requerez vostre fiz
K'il les meygne hors de peyne
A la joye soveraygne.
Ma Dame, merci vus cri adés,

Al grant bosoing me seyez près;
Kant de si partyrai a dolur,
A cele done me faites sucur,
Ke jeo puisse le seynt cors dignement user

Dunt vostre fiz me deigna rechater,
E le sen beneit sanc autresi
Ke por moy cheitif espandi.
Recevez m'alme en vostre baillie

Kant ele ert del cors partye,
Ke li ord diable n'eat poesté
A demostrer sa crueleté.
Merci vus cri, duce Marie,

Ore donc ne /m/ obliez mie.

End of P

141 fiz nous acordez DP; fiz vous acordez J
142-151 lost through damage to MS D
142 maus nus deliuerez P

Ore ne doint ne obliez
Lambeth Palace MS 522 = L

Dame, ke frai al jugement
Kant vostre fiz vendra verraiment
Cheacun solum ces fēs juger?

164
Ki porra dunc por moy parler,
Kant les maus k'ai ici covert
Serrunt moustrez en apert?
Bien say, ai n'ay de vus aie

168
Dampné sui ou hunis.
Joye me donez a aver
E de mal deliverer,
K'il ne me sache dunt escuer

172
Ne ver mun Creatur enpeirer.
Requer Jhesu Crist vostre fiz
K'il me receive od ces eliz,
Par sa merci, par sa duçur,

176
E por la vostre seynt amur.
Ma duce Dame, merci vus cri,
Grantez moy ke seït issi.
Seynz e seyntes communalment

180
Ki la Dame veez en present,
Por la joye ke de luy avez
Por nus cheïtifs la requerez
K'ele nus seït vers Deu en aye

184
De venir a vostre compaignie.

162 vendra verrai entent 165 ke ai
170 mal deliuerer 171 Ke il
174 receiue altered to receiure
177 written over erasure 180 Ke la

161-172 missing J
161 Ma dame queï frai D
162 vendra irrement D 163 E checun D
165 ai ci D 168 sui e hunies D
169 Ilec ine sic/ deingnez aider D
170 E de mal pecche deliurer D 171 ne sache D
172 Envers mun creatour epirer D
173 Requersez voustre douz fiz D
Requersez ihesu voster fiz J
174 me retenge od ses D Ke iso say de ses J
176-84lost through damage to MS D
176 Et par voster J 178 qe il soyt J
179 communement J 180 Quant la dame J
182 initial re in requerez added above line J
183 soit en vers dieu ei sic/ aye J
A dames e as dammaiseles,
Veuves, espouses e puceles,
Qui sunt nez e a nestre sount
Taunt cum deit durer icester mount,
Jeo les maund treitouz saluz
Cinkaunte mile fez e plus;
Ne s'en voise nul mervilaunt
Si moun del seint peine pesaunt,
Si me dolour seint enforces,
Quant la chose ki plus m'agree,
La ren dount toute joie vent,
Mort enloinge, vie soutent,
E me fest jolif e juaunt,
A ki moun quer est purtenaunt
E ai fest hommage e feuté,
Fei plevie e serment juré,
Si jeo's oye blamer a tort;
Kar solaz, joie ne cunfort
Ne me vent hounkes d'aillour
For de femme e de lor amour.
Ne me deit nuli doune blamer .
Si jeo's eim voir e tenge cher.
Ke vous irroie plus disaunt?
Pur feme veil tendre mun gaunt
Countre ces ki les countralient
E ki vers eus nul mal en dient;
Si veii devenir lor proveour.
lor bountez sunt asez grainour
E plus peisent en la balaunce
Que ne fest lor mesfesaunce.
Qui ke dist la devinaille
De feme, venge, si m'assaillle,
Kar ki k'e/[h]/ poist ne ki noun,
Des or devenc lor chaunpioun.

Title De un vallet qui soutint dames e dammaiseles
Li vilain dist en reprover
Cil oysel eit mal encumbrer
Qui soille soun demeine ni.
Ore oiez pur quei le di:
Kar ceo ne peut dedire nuls
Que de femme sumes issue,
Deenz femme, ceo est la soume;
Dounk est femme le ni a houme.
Nostre ni est ele pur voir;
40 Touz le savoun e devoum savoir.
Si nous dounke l'oisel blamoum,
Qui est saunz sen e saunz reisoun,
Dounke devoum a greinour dreit
Loer feme, kar ceo est dreit,
Houme, ki ad sen e reisoun,
Que Deu fesoit a sa fasoun,
Blamer, honir e vergoiner,
Que femes fount si ledenger.
Ceus doint dounke les maus oiseaus,
Les mauvais e denatureaus,
Qui lor demeine ni cunchient
Quant de femme mauveity dient
Ou en aut're manere enuient.
Le graunt Deu les mette en mal an
Kar il resemblent le huan,
Le huan voir resemblent il;
De tout oiseus est le plus vil
E hué est natureument
De tout oiseaus communament.
Ausi cum les oiseaus sauvages
Le huan huent en lor langages,
E le denient, l'escrient,
De tous ceus ki mal en dient
De femes ki meres sunt seur
Honir e hair eus de quer,
Hair devoum plus d'un chen
Qui de femme dist el ke ben.
Jao di ben ke ceo est la soume,
Plus avoum de feme ke d'houme;
Herbigé sumes deenz lur flaunc,
D'eles avoum char e saunc.

MS Digby 86 = D

CUL MS Gg.1.1 = E
Qui ke eust joie, ki ke eust doucour,
La feme sent graunt dolour;
N'i a dolour, n'i a tristesse
Ne maladie, ne destresse
De nul martir plus anquisous
Ke-l mal ke femme sent pur nous.
E pus après l'enfaunter
N'avroum a beivre n'a manger
Ne suitaineuse ki souteine
Si de lor mamele ne veingne.
Ausi soutant la feme l'houme.
Cum fêt l'arbre feit e poume;
N'est ceo dounece encontre nature
Que fruit deit l'arbre destrure?
L'arbre sur qui l'houme crust
Est feme, e houme est la fruit.
Le fruit ne poe sauz arbre crestre,
Ne saunz feme ne poe houm nestre;
Mes saunz houme, cum l'escrit dist,
De feme un enfauent nasquit
Qu'hounkes houme n'endesa.
Dounc veilt je dire par de sa
Ke si Deu l'eust destiné
Le secle puest estre estoré
Saunz houme, e de feme crestre,
Mes d'houme ne poe nul nestre.
Ben la devoum dounece honouer,
Servir, amer e tenir cher;
N'est pas dreit ke l'em defoule
Ceo ke Damnedau honoure.

76 Qui ke eust joie, ki ke eust doucour,
77 La feme sent graunt dolour;
78 N'i a dolour, n'i a tristesse
79 Ne maladie, ne destresse
80 De nul martir plus anquisous
81 Ke-l mal ke femme sent pur nous.
82 E pus après l'enfaunter
83 N'avroum a beivre n'a manger
84 Ne suitaineuse ki souteine
85 Si de lor mamele ne veingne.
86 Asi soutant la feme l'houme.
87 Cum fêt l'arbre feit e poume;
88 N'est ceo dounece encontre nature
89 Que fruit deit l'arbre destrere?
90 L'arbre sur qui l'houme crust
91 Est feme, e houme est la fruit.
92 Le fruit ne poe sauz arbre crestre,
93 Ne saunz feme ne poe houm nestre;
94 Mes saunz houme, cum l'escrit dist,
95 De feme un enfauent nasquit
96 Qu'hounkes houme n'endesa.
97 Dounc veilt je dire par de sa
98 Ke si Deu l'eust destiné
99 Le secle puest estre estoré
100 Saunz houme, e de feme crestre,
101 Mes d'houme ne poe nul nestre.
102 Ben la devoum dounece honouer,
103 Servir, amer e tenir cher;
104 N'est pas dreit ke l'em defoule
105 Ceo ke Damnedau honoure.
De femme fesoit Dieu sa mere,
Mes ne fist hounek d'houme sun pere;
108 Dounkes devoums plus obbeir
A femme, honouer e servir,
Qu'a nul houme ki soit vivaunt,
Pur lur honour ki est si graunt,
112 Pur lur grauns sens e lur bounté;
E beneit seint lur ameité.
Feme deit aver seignourie
Sour tout ren ki soit en vie;
116 Cel e tere e quant k'i apent
Deit estre a soen comandement.
E volez vous saver pur quei?
Kar soen fiz est si puisaunt rei
120 Que touz reis li sont entendaunt.
N'ad donke feme puer graunt
Qui tel poeit soux fiz clamer
Qui tout le mounde ad en puer?
124 Nature le veut e dreiture
Que fiz obbeie a sa mere.
Dounk pert il, mes jeo ne'l di mie,
Que feme a Deus en sa baillie.
128 N'ad donc ben en quer la rage
Qui fest a femme nul outrage,
Du trespasse en fez ou en diz,
Soulement pur l'amour del fiz?
132 A la mere nuli trespase/ses7
Qui desonour al fiz ne fas/se/.

Femme deit aver seignourie
Sur toute rien qu se soit en vie;
Ciel e tere, quank e li apent,
Deit estre a sun comandement.
Volez ore saver pur quoy?
Bun fiz est si puisaunt roy
Quo tuz reis sunt a li entendaunt.
Ne ad dunk femme puer grant
Qui tel roi put sun fiz clamer
Qui tute le mounde ad en poer?
E par nature dreiture,
Que fiz obeisse a sa mere.
Dunk pert il, mes jeo ne di mye,
Ke femme ad Dieu en sa baillie.
Ne ad il donke a quer la rage
Quo fest a femme nul outrage,
U que li trespase en fet ou en diz,
Pur la vengaunce de sun fiz?
Gart soi checun petit e graunt,
De feme ne soit medisaunt.
La vengaunce fest a douter
Del fiz ki ad si graunt pouer.
Honoroum feme sour toute ren,
Kar ja ne trovroum el ke ben;
Beles e bones e douz sount,
C'est toute la joie del mounde.
De lour bounté ai aukes dist
Mes ma langue poi souffist;
Si jeo fuse escribeins bone,
Ausis sages cum Salamons,
E vivreie touz jours saunz fin,
Ja en romauzn nē en latin
Ne seroit recounted ne dite
Bounté de femme nē escrite.

Garde sei petit e grant
Que de feme ne soit medisaunt;
La vengaunce fet a douter
Del fiz qe ad si grant poer.
Honurez les sur toute rien,
Ja ne troverez mes ki bien.
Ke eles bones e douces sount,
Ceo est tuit la joie de ceo mounde.
De lour bountë ai aukes dit
Mes ma lange pas ne suffist;
Si jeo fuissesse escribein bone,
Ausis sage com Salomone,
E vivereie tuz jours saunz fin,
Ja en romauonce ne en latin
Ne seroit countë ne dit
Bountë de femme ne descrit.

134 Garde soi 135 Que de
137 Qui defie feme ki ad tel pouer
139 troueroum el ki 140 douces
141 Cae est 144 Si toutes gens fusent
145 E autresi sages, final e added above line
146 E puissent viure touz
VI  LE FABLEL DEL GELOUS

Deu ne fist ounkas gelous nestre
Ne Deu ne set ren de sun estre;
Ja n'est mie lez sovent,
Ja si est gelous dolent
É de solail e de la lune,
Qui des beles clartaz ount l'une,
k'a verai de la lune avée.

8

Chose dount il mesaveine,
Qui aporte aucune novelaz
A sa femme fresche e vermaille
De clerc ou de prestre ou de moine,

12

Ou de chevaler bel e jefne,
Qui la veille geter enverse;
Tel ounre est au gelous diverse.
É si dist l'em ke gelous boit

16

En tel point ke sa femme poit.
A enviz se trerroit si loing
Qu'il ne la tenist par le poing.
Gelous tenant lor maisunz closes

20

Ou il ount lor femmes encloses.
En lor maisoun n'ad k'une entres
É quant la dame i est entres
Li gelous en garde l'issue;

24

De maualent fremist e sue,
É de pour k'il ne la perde.
Gelous doit gisir en la mërde,
En la longaine as veiaus.

28

Gelous ns sount mie loiaus.
Mout doit femme estre sensee,
Qui au gelous est assennaz,
É lui covent plus saver d'art

32

Que meitre Peres Abaelart

7 lune nauseine  8 t in dount above line
15 lem ki  16 point ki  21 ki vne
25 ki il  31 de art
S'el se veut de gelous defendre,
Kar gelous doit crever e fendre.
Ja si sount touz jours en traunses,
Lor femmes tenent par les haunches.
Gelous sount touz feus e covers,
Gelous dorment ad eus overs;
Gelous sount touz jours a mal port,
L'em ne set quant gelous s'endort.
Gelous aime - nen aime lui -
Gelous n'est amé de nului.
L'em ne peut trop gelous grever,
Male mort le peut accourer.
Touz li mounz doit gelous blamer
E en treitouz les lius huer,
Si vous en dirrai ben reisoun,
Kar od gelous ne poest nus houm
Longement avoir acordence,
Kar gelous sount touz jours en tence.
Mes si femme me voloit croire
Je li feroie ben acroire
Coment el le ferroit crever:
Ele ferroit semblant d'amer
E s'ele estoit touz jours en joie,
E par sa maisoun e par voie;
Male mort peust gelous tuer
E od ventre le quer crever,
E passioun e rage toute,
60 Si en sera sa femmequite.
E tout icil soient benni
Qui au gelous ferount ennui.

33 Si ele 46 luis 51 si sa f.
52 ad croire 53 ele
54 De le ferroit...de amer
55 E si ele
Estraungement

Que jeo si gaste mun tens
Saunz rimoier d'aucun sens
Aucun houre.
Les dames me mettent soure

Sus e jus
Que jeo rimoier ne pus
Ne ne sai,
Einz dient ke jeo m'enmai.

A lour dit
Perdu ai le men delit;
A bon dreit,
Pus ke jeo resu par freit

Ma chalour.
Jeo sui home de valour,
Ceo est la soume.

Jeo sui mout mervilous home,
Jeo savroie d'une poume
Tregeter
Que ne vaudreit un dener
Pur revendre.

Plus vous frai de mai entendre;
Jeo sui feble e fort e tendre,
Graunz e petiz e esclendre,
Large pur le men despendre,

Hardi pur bataille prendre
A un levre.
Oiez cum jeo sui enrevre:
Jeo faz de ma trues chevre,
Karpenter sui e bon fevre
A tout le mains;

5 de aucun 11 ki jeo me enmai
15 Pus ki jeo 20 saueroie de vne
32 bon fefere 57 nu ai 51
Jeo sui bon fesour des freins,
Si n'ai mes pez ne mes mains
En justise:
C'est une novels assise!
Usé ai este guise
Pus feuerer,
Ore la veïl recomencer.
Par enfance
Il me covert obbiaunce,
Cil ki me greve m'avaunce.
Saunté me doune nusaunce
E cumfort;
Maladie me fest fort.

Dreit a meimes de Staunfort
Deça Taunbre
Estount mes befs en ma chaunbre
En un soler,
Si ad checuns un color
Fest de marbre,
Si soumt liez ad un arbre
Par les testes
Pur aler as hautes festes.

Bi a mis mes autre bestes
En ma graunge;
Assez usent linge e launge.
Fin amouir par dreite haunge

Me travaille.
Jeo n'ai curtine ki vaille,
Moun lit est en la turaille
Fest de paille -
Beneit qui si l'aparaille.
Ceo est ma drue,
Qui me fest de ma charue
Coroucer.

MS Harley 978 = N
Uverur sui de bons freins,
Si n'ai mes pez ne mes mains
En justise:
Ceo est de une novels assise!
Que j'ai usé este guise
Pus feuerer,
Ore me covert comencer
Par enfance.

Amur me est dreit a nusance
Ki me confort;
Maladie me fet trop fort
E saunté me met a la mort.
A meisme de Brudeport
Al west de Tambre
Jo ai mes bous en ma chambre
En un soler;
Chescun a un color
Fet de marbre,
Si sunt liez a un arbre
Par les testes
Pur aler a hautes festes.
Si ai tuz mes aultre bestes
En ma grange;
Assez en unctil linge e lange.
Fin amouir par dreite haunge
Me travaille.
Quant j'ai aucun lit que ki vaille
Si est il fet en la turaille;
Beneit seit ki le me paraille.
Ceo est ma drue
Ki me fet de ma carue
Cuvertur;

55 a hauste festes
En mes cois e en gûer
Par fin amour de druerie,
Ele ad ja esté m'amie
Quatre aunz,

Si ai eu de lui enfauz
Entour sesze,
N'en faillent for .iii. e tresze,
Ce m'est avis.

Les quatre sount a Paris
Pur aprendre
Fere molins a revendre
Pur hanaps.

Ne tenez mes dis a gas,
Kar j'ai jué touz mes dras
A la mine
Pur coroucer la reine.

Ma raisoun commence e fine
En un soul mot -
Jeo sui e sage homue e sot.
Quant jeo veil

Il n'ad homu desk'a Nauntoil
Qui savreit lire
Tel chose savrei je escrire.
Par raisoun,

Par racine d'ancheisoun,
Il est dreite semaisoun
A semer pois
E tart a semer linois;

Ore atendoum l'autre mois,
La semaisoun as devois,
Tout a leisir,
Si dirrai de moun pleisir

Quoi que soit.

Ma amie 74 Ne sen
75 me est 78 A fere
80 tenez pas mes
81 leo ai 88 des ke a
89 sa urine 90 Tele chose
92 de ancheisoun 96 la autre
97 as deuencis
Jeo sai fere de tort droit
E si est fôrt
A fere de droit tort.

Par folie
Jeo pris meus malencolie
Que mesure.
Bone beite en aunbl[e]ure

Tout le plus,
Rimoier ai vêt en us,
Ceo veil dire.
Ma manere veil descrire:

Ma mere aiapelé sire,
E moun fiz
Ai apelé Beatriz
La premere

De par ceus de la bruere;
Malot ad a noun moun pere,
Ma ser Crevequer d'Aubenie;
Moun frere ad noun Margerie

La chanoina,
Qui fu de Redinges moine
A Vinceitre.
Plus vous dirrai de mun estre

En après-
Si jeo ment jeo n'en pus més.
Sui deboneire e engrès,
Que Deu l'oise.

Par ma chevelure bloie
Qui fu noire,
Jeo vois de jouste la voire.
Fous est ki se despoire

Pur soun ben,
Ore oiez ke est le men -
Quoî k'en chaut -
Lequel ke fest freit ou chaut.

Vous né orrez plus ke taunt.

104 Par folie
105 ma malencolie, pron. ma above line
107 bete va en 111 descriure
113-114 Written as one line; 115 La premere de par ceus
118 Ma sere 119 ad a noun 126 Ieo sui
127 le oie 133 ki est. 134 ke en
135 ke face freit
MS Digby 86 = D

Jeo fis ses vers en dormaunt
L'autreher
Ou jeo aloie a musteur

140
 Entour noune
O daunz Phelipe de Doune
Tout le pas,
A de certes di més gas,
Ben poest estre,
Tout ne seie jeo bon mestre
Alosee,
Jeo ai meint houme aposée

144
 E conclus,
Que hount tus avaunt ne pus
Mot de lettre.
Jeo ne me sai entremé/ttre

148
 De raisoun;
Parler dei par ancheisoun,
Deus i vaille.
Ceo apris je en Cornwaille
Entre Dovre e la Bataille
L'autre jour,
Ou jeo oy mout graunt pöour
D'une pie,

156
 Qui cria en Lindesie
Que la noisse fu oie
En Espainne,
En Loundres né en Brutaine,

158
 Ne'l di a gas.
De certes jeo ne quit pas,
Que par folie,
Qui taunt rimai de la pie,
Que la noisse singnefie
La graunt guere
Des rimeoure d'Engletere
E de moi,

MS Harley 978 = N

Cest vers fis jo l'autreer
Cum m'en alai a musteur
En dormaunt entur hure de nune;
Ki conseil me dune
N'aim jo pas.
A de certes ne m[17]e a gas.

Que Deez i vaille,
Cet ai jo apris en Cornwaille
Entre Dovre e la Bataille.

La oi une pie
Crier en Lindesie
Que la noise fu oie
Jesk'en Lumbardie.

Un clerc de Normendie
Me dist que signefie
La grant guerre
De rimeur de Engletere
E de mei.
MS Digby 86 = D

172 Qui me veillent par deroi
Abesser.
Il me purount ben leiser -
Par ma bote

176 Plus sai de ceste riote
Que le roi.
Ne se prenget nula a moi,
Daunz Roger le fiz Renfroi

180 M'ad loee
Que jeo n'i soie aroise
Par trop beivre,.
Or les purai touz deceivre

184 Cum enfaunz;
Or lor fas jeo fere gaunz
De m'espee,
Ou la bone gaunsileee

188 Od les chous.
Ore oiez cum jeo sui fous -
Jeo faz mes fers e mes clous
Escorcher,

192 Pur mes amis cumforter
De ben vivre.
Mar fu nez ki est delivre;
Houme ki est touz jours ivre

196 E malade
Si poest aver le quer fade
E heiteit,
Si ai jeo estreit gueitee

200 Les hauz poins.
Hui mes ne serai jeo loins
De reisoun,
Kar jeo ai sour ma meisoun

204 Un viver
Pendu haut ad un perer
De seint Riulle,
Covert de plum e de tiulle...
MS Digby 86 = D

Lost through damage to MS

208

Pur la niule
Quë vët haut.
Tuz jorz quant ren me faut
Jo vois là,

212

Preng ceo que il n'ï a
Plein mun poin,
Aitant li copei le groin
Plein pouz e demi,

216

Ki fiz mert en la quisse
Al bon cheval Poisse
Quant fu pris de haraz
Al tens mestre Hugo l'Avernaz.

220

Assez i aveient chens e chaz
Armez jok'a la pigace;
Chescun tint une mace
En sa main

224

E un quarter de blanc pain
Pur manacer les vileins
De Wincestre,
Ki de lur femmes aveient fet presti

228

Pur chanter.
Nus l'apelum damisële e bachelor
Par eschars –
A un de eus costa cent mars.

232

E va al hostel mestre
Johans de Ecestre;
Turnez cel avant a destre
En la place,

236

Richard Robbe nus manace
A destrure,
Nun fra par aventure,
Jo n'ai cure,

240

Il est fous e engrès,
Ses amis ne osent aver pes.
Si jo ne sui truvur de vers
Jo troës le cunte u jo le les,

244

E ceo sovent.
Ceo fist Richard en un estë
Si l'apela la besturnë.
Tu autem domine miserere.

Amen.

221 le pigaz
247 miserere craue amen
VIII D'UN VALLET AMEROUS

Jolifé
Me fes faire ad pê, 
E mes fous sens
4 Que moüs ay en mun tens 
En moun quer, 
Que ne voloie a nul fer 
Nul ben fere, 
8 For ad folie moun sen trere 
E ad deduyt, 
Que ne poeys jour ne nuyt 
Repos aver, 
12 Taunt pensay d'amour aver. 
Mes la manere de daunner 
Ne savoye - 
Pur ceo en graunt penser estoye. 
16 Un jour aloya par la voye 
Lez une rue 
O moun frere qui fu mi drue 
Pur juer. 
20 De moun estat li fis saver 
Tout la fin, 
Si priay pur seint Martin 
Cunseil de luy, 
24 Coment puray moun ennuy 
Meuz chever. 
E il me dist "Beu frem cher, 
Jeo vous dirray, 
28 E mout bon cunsail vous dormy. 
Savez que frez? 
Quant entre vos bras tendrez 
Voustre amie 
32 Si luy priez, 'Pur Deu mercie, 
Amie chere, 
Diez ore ma prière, 
Vous hos jeo foutre, 
36 E mun vit en toun coun boutre.'

title La vie de un vallet amerous 12 de amour
Pus l'acolez,
E mout sovent la beysez
En la place,
Car jeo vous geur par ma face,
Ceo est la ren
Qui plus toust fest femme ben
Soun quer chaunger."

E jeo luy preng a loher
Mout graunt merci:
"Mou pret bon cunsail ad ici,
Par Deu de cel jeo vous afi,
Jeo assayray
Si la brunette aver purray,
A poy d'houre."
Mal n'i ad qui n'en savoure,
Ceo pus jeo dire,
Car jeo amoye la plus pire
Amour qui fust;
Ne poeie jour ne nuyt
Fere ren.
Ceo aparust moust tresben
Par ma teste,
Car ounques plus le/deg/ beste
Ne veisez
Qui fust d'houme engendrez
Aler en tere.
Qui la beise si poest flere
Tel salvation
E tel aleine e tel odour
Issir de soy
Que pir vaut que ne fest toy
De loungaine.
Fous est /celui/ qui la maine
Longement,
E si suy jeo mout dolent
E dolorous
Que l'avoye taunt a estours -
Ceo fust damaje,
Car taunt avoye a quer la raje
76 En cel tene,
Que ne savoye milisense
Cum saver deuse,
Si pensoye, si phesyse
80 La foteray.
En ouscur lu la trovay
A l'anutere;
A luy disoye "Amie chere,
84 Nous sumes cy,
En un privé lu, ceo quy.
Ore endreyt
Ma priere orez par dreyt;
88 Jeo vous pry
Que voustre amy puse estre icy."
El me respount
"Par celuy qui fist cel e mount,
92 Voustre amie ja n'i serray."
Pus l'acolay
E iiii. feze la beisay;
96 Par le beiser la gainay,
Ceo me semble.
Quant la vey lu quer m'i tremble
Durement.
100 De graunt aunguise longement
Fu tout chaut,
Si pensoye, coment qu'il aut,
Revendroye;
104 A luy ma priere moustroye.
Taunt la daunnoy
E taunt sovent la beiaoy
Que m'ad graunté
108 Sa amour saunz fausseté,

85 ceo, o added above line
90 Ele me 94 la acolay
107 me ad
Si m'ad dist
Qu'a luy venge saunz respit
En la plus prochaine nuit

112 Devaunt le jour,
Si feray[e] de s'amour
Quoi k'en vodray.
E jeo i vino saunz nul delay

116 A bon gré,
E de luy fis ma volonté
Dounke e pus.
Sovent aloye sus e jus

120 Delez lu
Taunt qui[e j]ay aparcêu
Par moun sen qui est revenu
La leydure

124 E la mauvaise faiture
Qu'ele avoyt.
Par les espaules grosse estoit,
Si fust le dos

128 Neir, e roinous tout le cors
Tout enviroun
Que n'aparust si cul noun.
Pur veir dire

132 Sa leidure ne pus descrire
Ne jeo ne'l say.
Pur ceo tout tens [jag] m'enmay
Quant me purpens

136 Que si follement moun tens
En ay gausté,
De si lede aver tausté.
Ore en avaunt

140 A vifs deables la comaunt.
Mes trop fu sot
Quant ounques vers luy parla mot
Des amours,

144 Mes si m'i doint Deus socours

109 Si me ad 113 sa amour
114 voderray 130 ne aparust
144 doint ideus, corrected from ides
Des ore més

Pur sa amour teus autres lés,
A bon dreit;

148 Gros e gras, coment que seit,
Ja n'ameray,
Car de teus ay fest l'essay,
Ne l dis a gas.

152 Longs e negres n'am jio pas,
Les petits
M'i souint a gré, jio vous plevis.
Ceo dis jio ben,

156 'N'i lerray pur nule ren
De ceux l'amour,
Car mout souint de graunt valour.
De beuté ne de dougour

160 Ne trovez
Taunt de femmes enluminez
Cum les petits.

164 Ceo veil dire,
Car lor bounté ne say descrire
Ne ne pus,
En un mais ne [pas] en plus,

168 Taunt sunt amiable e prue
Entre la gent,
E debonere ensement
E covenable,

172 E de parole moust estable
Vers lour amy.
Quant la petite ay requilly
Entre mes braz

176 Si suef la tref cume laz
Fest de soye.
Graunt joye en ad qui la ploys
En souin lit,

180 Si poest aver graunt delit
Pur la tauster,

151 Ne le 152 ne eim
157 le amour
Pur acoler e pur beiser,
Pur veir le dy,

Si autre ren ne feyt de ly;
Cum me semble,
Quant la vei le quer m'i tremble.
Femme qui petite seït

N'est mi[œ] tort, mes est grant dreit.
Si pucèle
Ou garçete ou damaisèle
Soït petite,

Qu'au meinsné soït allite
Pur amiable aler en sale.
Si el n'i seït trop jaune ou pale
En la face,

Ou de cors soït grosse ou grase,
Serra préisé
E des amorous loué;
Ceo nomaiment

De mei memes seulement,
Le vous di apertement.
Saunz fauseté
Vous diray la verité

De ma nature,
De ma manere par mesure.
Jeo suy jolifs,
N'i leray taunt cum suy vifs,

Pur daunner
Nule file au chevaler
Ne de serjaunt
Ne de vilein, que maintenaut

A luy ne die
"Si ne vous eie, bele amie,
A moun talent
Ne pus vivre longement."

Ceo luy dirray,
Si rens ne fust, por fere asay
De soung corgage.

189 Ne est  194 Si ele ni
217 fust sor fere
Tele peust estre, si en boskage
L'heuse trové
E s'amour m'i eust graunte
Ne l'amery,
Ne jou d'amours ne li ferray -
Tout fuse blamé.
Une manere ay mout usé
En ma vie
De femme qui fust m'amie;
Mout sovent quant l'ay damnis
Bel l'acolay
E de fin quer la beisay.
Par graunt douçour,
Quant cunquis avoye s'amour
Par mes dis.
Ben l'amery, jeo vous plevis,
E tendrement,
De bon quer taunt longement,
Par moun gaunt,
Deques sache qu'eit enfant
E nent plus.
Car quant jeo vois sus e jus
En la place
E de l'enfaunt vei la face
Si trembleray
Pur graunt anguise, ben le say,
Car meuz vodray
A luy doner un palefray
Par devaunt
A porter de souen enfant,
Qu'après un fermail fest de fer.
Saunz menter,
Quant suy houme de pouer
Ne sofferay

220 La heuse 221 E sa amour 222 la ameray 223 de amours 227 ma amie 229 la acolay 232 sa amour 234 la ameray 238 que eit 245 vodray 249-250 Written as one line, rhyming apres:fers 249 Que apres :}
Enfaunt venir devaunt may,
Car quant les vey
En berz gieir, cum est ley,
Ou en bras
Tenir, ou serë sus dras,
Teu mal me fount
Que ne pus pur tout le mount

Avër joye,
Ja en si bon estast ne soye.
Devaunt dirray
La reisoun par dreit pur quay
N'ay amë
Ne cheri ne prëisë
Nul enfant:
Pur ceo que les vei ploraunt

Taunt toudis,
Si ount les testes e le vis
Roinous de pel,
E pur femmes que vey rebel
Vers leur ami;
Quant averount enfant de li
Querrount meitrie,
Si lor semble que seinourie
Deivent aver;
Vers eus comencent a tencer
E par parole ledenger
Par derere,

Si lor voler e lor manere
Ne siverount.
Mes tel manere, si ben fount,
Aver deusent,

Que de bela parole fusent
E mout curteis,
E que ne creuænt les mauvais.

264 Ne ay amë 265 cherie ne preisë
271 pur les femmes
282 si ben le fount
Reprové

Veilles, qui sount maleureté.
Mes a graunt peine
Troverez nule si certeine
De soum corage

Que la veille en une estage
Ne chaungereit
Soun quer, e s'amour toudreyt
De soum amy,

E autres femmes autrey.
Puiz ce vodroye que nuly
Peust engendrer
Fors baroun de sa mulier;

Dounke vodroye
Saunz tristour en graunt joye,
Si nule femme aver purroye
Saunz enfauenter,

Ben l'amery a tondray cher,
Par Deu le roy,
Si nule tel trover purroy
Qui soyt barayne;

Long tens sera ma cumpaine,
Ne'il dis a gas,
Asez avroit viaunde e dras
E des deners

E si seroie mout fers.
Jeo vous jurray
Par seint Pere, j'assairay
En dammayseles,

E en femmes qui soient beles
Qu'eie trové
Tele cum ay devisé.
Par ma foy,

Quant tele trovez averoy

297 voderoye 300 viueroye
306 tele trouer 309 Ne le dis
310 aueroit 314 ieo assairay
318 Qae ieo eie
Si la tendray
Desques espousé serray.
Jeo pri le roy

324 De majesté par bone foy
Qu'il m'i doint espouse coy
E debonere,
Acemee de face clere,

328 E bien amée
De toute gent soyt e preises.
Par entre nous,
Jeo pri Deu le glorious,

332 Descord ne sejt,
Ne destaunce, car n'est drëgit.
Jeo pri seint Johan
E seint Tomas e seint Auban

336 Que moun message
A Deu portent, que damage
N'en eye més,
E que de mes pecchés relés

340 Aver puyse, e des maufés
Devault ma mort estre confés,
E repentaunt,
Pus en joye toutis avaunt.

Amen.

333 Ne nule destaunce car ne est
343 E pus
IX RAGEMON LE BON

MS Digby 86 = D

Sermo communis = H

i. Deu vous dorra graunt honour
   E graunt joie e graunt vigour;
   Ja de cee ne fauderez
   Tant cum[e/ vous viverez.

ii. Vous fausez trop sovent vos die,
    Touz jours irrez de mal en pis;
    Or vous repentez come sage,
    Ou vous avrez la ma[le rage.

iii. Qui ben vous fest toust se repent,
    Eschars estes veraiment.
    Si de cee ne pernez garde
    A feme avrez une gaillarde.

iv. Graunt joie avrez de vostre amie;
    Deu vous tenge longe vie;
    Touz jours serez mout vaillaunt
    E voustre amie autretaunt.

v. Vous serez bon mesager
    Kar vistes estes e léger.
    A mensounge tost trover
    Ne covent autre demaunder.

vi. De vostre amie goie avrez
    Quant entre vos braz la tendrez,
    Mes poi la goie vous durra
    Kar ele vous enginera.
VII. Vous serez riches une pose
Mes tout vous faudra la chose,
Kar hasart e dez quarre'
28 Vous mettront tout a poverté.

VIII. Chens e oiseaux e deduit
Asez averez jour e nuit,
Mes d'une chose vous gardez,
32 Que tropavers ne seiez.

IX. Iveresse e glotounie
E coveitise e lecherie,
Ces quatre serront assis
36 Mout ferm en vostre quer toudis.

X. Quant averez tout golivé
E le pais environné
Au derein vous repentirez,
40 E el servise Deu morrez.

XI. Bele femme e pute averez;
Ja si ben ne vous garderez,
Enfaunz plusours averez
44 Mes ja un soul n'engez/drez.

XII. La lettre dist, n'est mie fable,
Que vous estes mout veritable;
Volunteers aunones donez
48 As povres e as meseizez.

XIII. Damaiselle ki vous prendra
Mout sovent vous gabera,
Kar ele se fra verraiment
52 Sovent foutre de la gent.

31 de vne 39 derein si vous
40 E en le 44 ne engedrez
49 La damaiselle
Vous servirez le fiz Marie
Touz les jours de votre vie;
Asez averez ben e honour
Taunt cum servirez touz seingnur.

Prodomue ne serrez jammés,
Ne preuz ne sages ne curteis,
Mes faus e dalolaus serrez
Taunt cum vous viverez.

Voussemblez ben un houme
Qui volonters le soen doune
Cortesiment a la gent,
Si puissez faire longement.

Deu, cum se pura vaunter,
E de graunt joie chaunter,
Qui vous purreit enginer!
Taunt estes faus e losenger.

Leoun de quer, fraunc de corage,
De touz vos veisins le plus sage,
Deu vous doint la male hounte
Si nule femme vous sormounte.

Deu, cum pura estre goioux
Qui vous prendra a espous?
Kar faus estes e losengers
E si estes fort mensoungers.

Orgoillous estes e fers,
Asez averez des deners,
Mes jammés ben ne f[e]rez
Si vous ben ne purpensez.
xxi. Vous estes de trop gros grein
   E si pernez mout en vein;
 Vous quidez valer tout le mount
  84 E vous ne valez un estrount.

xxii. Graunt joie avez de vostre vie,
    Damnedeu le vous otrie,
 E vous doint en toun declin
  88 Repentaunce bone a(7) fin.

xxiii. Putrifs estes e fort holers
    E fel e faus e pautoners,
 E ben sachez, beaus amis,
  92 Que par femme serez traiz.

xxiv. Asez avez dras e viaunde,
   E quant ke voustre quer demaënde;
 Amiez avez ho grant nobleee,
  96 Bele e bone e ascemee.

xxv. Vous resemblez mout vaillaunt
 De cors, de membres, e puissaunt;
 Ne poez ben fere a nul fer
 100 Car vous estes feint de quer.

xxvi. Corteisie, ceo di jeo ben,
 Vous faudra sour toute ren,
 Noun pas pur faute de nature
 104 Mes pur defaute de nurturre.

xxvii. O toun vous conois assez,
 Taunt estes fel e pautoners,
 E plein d'ire e coveitous,
 108 Si vous en blament li plusours.

85,93,95 auerez
104 noerature  107 de ire
MS Digby 86 = D

Sermo communis = H

xxvii. Joie n'avrez de vostre vie
Kar gelous estes de t'amie;
Mes ne lerep pur ta meitrie
112 Qu'au derein ne seit honie.

xxix. Jeo vous pri au definer,
Lessez vostre folie ester,
Kar fel estes e mal parlaunt
116 Qu'au vif diable vous comaunt.

xxx. Corteisie e enseignement
Apernez e afeitement,
Kar nature est en vous mise
120 De doun celui ki tout justise.

xxxi. Qui vous prendra a espous
Trop ert lede e trop hidous,
Ganglaunt e fel e plain d'ire
124 E vous la batrez cume sire.

xxxii. Meuz amerez od pucele
En verger ou en praele,
Pur toucher sur la mamele,
128 Que le geu de la frestele.

xxxiii. Quant le pais e la cuntree
Averez tout ensørchee,
La plus pire prendrez
132 De tous ceus ke dauné avez.

xxxiv. Oedein avez de ta parole,
Noriz estes de male escole,
Que n volez od la gent parler
136 E deduire e anveiser.

109 auerez 110 ta amie
123 de ire 124 baterez
125 od une p. 132 ceus ki
134 Kar noriz
135 Que ne volez oues la
M. Digby 86 = D

Sermo communis = H.

xxxv. Jolifs estes e amorous,
Mout fotez en nuiz, en jours,
Ja si lede ne troverez
     140 Que volunteers ne la foutrez.

xxxvi. Mout estes de bone entente,
Asez averez deners e rente;
Rouncins, palefrais i averez,
     144 Des armes alosez serrez.

xxxvii. Orgoilous estes e fers,
Vers larcine mout legers,
Fel e faus e medisaunt,
     148 Si serrez touz jours avaut.

xxxviii. Jeo vous pri par charité,
Lessez vousstr rigolé,
Dounç puras a bon chef trere
     152 Si ne volez le mal fere.

xxxix. Quant amie ou femme averas
En graunt daunger viveras;
Si osé ne serrez ni fol
     156 De countredire de parol.

xl. Deu vous dura, si lui plert,
Ceo ki meiter vous est;
Si vous toi servez a gré
     160 Tai gardera del maufé.

xli. Mout as despendu par folie
Ta doctrine e ta meitrie,
Que ne volez a nul ben trere
     164 Ne aprés nun sage fere.

xlii. Tu irras en autre tere
Long tens pur ta cheaunce quere,
Mes au derein returnerez
     168 Od graunt joie e graunt noblez.

140 foterez 142,143 auerez
155 ne si fol 156 de vne parol
162 e par meitrie 164 nus sage
166 2 lettera erased after Long
MS Digby 06 = D

Sermo communis = H

xlili.  Bloundette, doucette estes e bele,
Durette avez la maneles;
Ben se purrad celui vaunter
Qui une fez vous poet beiser.

xliv.  Savez ke eart vostre mestet?
De medire e de tencer,
E de fare bons amis
Ben tout morteus enemis.

xlv.  Corteis estes e ben apris,
Sages en fez e en dis;
Le los averez e le pris'
De tous ceus de toun pais.

xlvi.  Un prodoume avrez a baroun
Mes vous li frez graunt treisun;
Vous durrez quant k'il avera
E un autre te fotira.

xlvii.  Tout le moulde vous amera
Taunt cum vie vous durra;
De toute gent serrez presie
E enhausé e honouré.

xlviii.  Damaiselle, n'est pas gas,
Qui te veit ne te conut pas;
Vous resemblez ben minote
Si estes forte baudestrate.

xlix.  En touz lius serrez vous amee
E enhauçé e honoures;
Pur vostre graunt curbeisie
Deu vous tenge longe vie.

1.  Bele ser, ne vous corcouze
Si de vous dis mes volountez;
Sovent avez este fotue,
Cul descovert e jaunbe nue.

169 doucette estes  172 feze vous
177 Corteise  180 De toutes celes
181 averez  183 ke il  193 luis
197 Bele sere
NOTES ON THE TEXTS

I L
L has at the beginning of the poem a miniature, 6 lines in depth and of equal width, depicting Christ on the Cross.

I 6
The omission le in P, making ke a relative pronoun instead of the loose connective 'for', is suspect. The agreement of DLQ supports the reading with the conjunction, since the normal grouping of the different versions is PQ on the one hand, DKL on the other. But the base text is not emended.

I 9 P
Sir. The form without final -e occurs in lines 9, 17, 45, 73, 85, 93. Elsewhere in P, and in the other three Anglo-Norman versions regularly, the spelling is sire. P is carelessly written, with little attention to final e and s; and it therefore seems reasonable to restore the final e here, and in other cases in which the correction is supported by the other versions. See introduction pp. 131, 142.

I 12 P
saint chef. Because of the agreement between DK on the one hand, Q on the other, and because the hemistich is unusually short, the form sainte teste is adopted. The line is missing in L.

I 15 P
The second hemistich in PQ is unusually long. In P the preposition a preceding regarder is added above the line, which is a further indication of textual corruption. The form found in DKL has been adopted. In the first half-line, the agreement between D and Q, and the discrepancy in the prepositions used in the other three versions, suggests that initial ki = cui was probably the form of the original.

I 16
Ben is less probable at first sight than DKLQ ren/res, but it is not impossible and the lectio facilior could have arisen independently in DKL and Q.

I 17 B
Round brackets preceding the folio number are intended to draw attention to the 'disjointed' folio numbering in B, which results from the different sequence of sections in the Latin prayer.

I 22
The first hemistich is probably an 8-syllable hemistich, with 3 syllables in vau/©7.
I 23-24 So may well be scribal for Ne, Ne se, the forms found in the other versions. As it stands P's construction provides the only instance in these texts of nul as negative pronoun/adjective without a supporting negative particle. See introduction p. 114.

I 30, 34, 54, 63 The personal pronoun subject is added, following DK. If one were to assume ἰκτιόν between the pronoun and following initial vowel, these lines could be read with 8-syllable first hemistich.

I 31 The first hemistich is unduly short in P, and therefore mai has been replaced by the reading of DKL, ma oie; apart from the shortness of the hemistich in P, scribal corruption from ma oie to mai seems more probable than the reverse.

I 32 The reading suggested by Q, with ἱεικτιasion reflexive pronoun me, is adopted; deliter is always used reflexively in the texts. But it is the possible that the original had a form of Aver + delit, as in DKL.

I 39 The structure of the sentence shows that the first half-line requires an indirect object, as in KL and Q, and not an adverbial phrase as in P. But the corrupt form must go back a long way, as it is represented in both groups of manuscripts.

I 44 D aourer. This form, being archaic, may well be the form of the original. honurer could have arisen through independent modification in the other versions, as a later form.

I 48 K The manuscript has a 'beaver-tailed' initial S. This letter form is one of the distinctive features of the hand A of MA Digby 86, and is rarely found elsewhere.

I 64 servis has been retained (= servitium), and is listed in the glossary as a masculine noun. But it is quite probable that one should read servise, with scribal loss of e, since the feminine noun is more common.

I 65 Perhaps vai should be corrected to vaie. But it is rare for the second hemistich to contain more than 6 syllables, and the emendation is therefore not made. As the line is missing in DL, the evidence of the other manuscripts is not helpful; K and Q have different readings.
I 75 wus is rejected, because with the pronoun the first hemistich is unduly long (9 syllables); Q also omits the pronoun, but has a different reading of the remaining part of the line.

I 87-88 Compare Psalm XXII, 18:
Foderunt manus meas et pedes meos: dinumeraverunt omnia osea mea...

I 87 The evidence of the other manuscripts supports the correction of beles to beus.

I 88 D membrer for numbrer was probably caused by duplication of the first syllable of membres in the preceding line.

I 89-94 The agreement between PQ on the one hand, DKL on the other, is the clearest single indication of the grouping of the manuscripts.

I 97 de mal encumber. This makes an unduly short second hemistich, and the fact that mal is written above the line over an erasure in P is further indication of textual corruption. Agreement between KL and Q argues for the reading de mal e d'encumber, and if this is correct, the shorter form must have arisen through independent error in D and P.

I 98 sainte fai seems so much less likely than the common formula sainte fin (aver) that the text has been emended. The emendation is supported by all the other versions.
II 2 DLM  The omission of est makes the line heptasyllabic.
There is a clear tendency in these three versions for
the 8-syllable lines to become heptasyllabic.

II 12  No let durer. The form with a direct object pronoun la,
as in M, seems easier, but the disagreement between the
different versions suggests a difficult original reading.

II 15  F bref delit. The omission of the initial conjunction
makes the line heptasyllabic, as required by the metrical
pattern, and is supported by DM. LR do not have this
stanza.

II 21  The form without the co-ordinating conjunction, as in DMR,
is shown by the metre to be correct.

II 27  M mau lere. This is the only manuscript with a reading
which is both meaningful and metrically possible (some
of the other readings do not fit into the rhyme pattern).
The possessive construction de la main al must be com­
pleted by a reference to a person or being, in this
case the devil. L's adversaire is an attempt to make
sense out of a corrupt reading.

II 28  liverat is replaced by the transcriptional equivalent
livrat, and pretius is regarded as a 2-syllable form,
for the sake of the metre. But it is possible that the
reading reint, found in all the other manuscripts, is that
of the original, in which case pretius could be read as
three syllables, as is usual in continental versification.

II 31,37  Le mund. The definite article is rejected on metrical
grounds. This seems surprising, and is not supported by
the other manuscripts, but it seems justified in the light
of the metrical pattern (see introduction pp.92-93). Else­
where in these texts mund is preceded by the definite
article except in the formulaic construction:
Par celuy qui fist cel e mount VIII 91.

II 33  Sire is replaced by the monosyllabic form Sir for the sake
of the metre. For the reverse emendation in I see note to:
I 9. L's reading, omitting the definite article, also
gives satisfactory metre; the line is missing in DR, and
M has a quite different reading.
There are miniatures at the beginning of La and Lb. In each case the miniature illustrates the penitent sinner on his knees before the Virgin and Child. See also note to I L.

The scribe has left a space for illustration, 4 lines in depth and of equal width, but no illustration was carried out.

Reynga des aunqles. The concept of the Virgin as Queen of Heaven, common in Latin prayers and hymns from the seventh century onwards, is particularly frequent in this poem. It occurs also in lines 43, 73, 113, 140, 153, 160, 170, 195, 229; see also introduction pp. 48-50.

esteile de mer. The star symbol goes back to Numbers XXIV, 17:

I shall see him, but not now: I shall behold him, but not nigh: there shall come a star out of Jacob, and a sceptre shall rise out of Israel...

This is one of the symbols of Christ which, like the symbols of Christ as rod of Jesse and temple of Solomon (see lines 5, 15), are transferred to the Virgin. The identification of the star symbol with the star of the sea goes back to the Latin hymn Ave maris stella, and was elaborated by Adam of St. Victor and Alexander Neckham among others, becoming particularly a symbol of guidance and beauty.

Lb has the learned form paradis here and in line 23. In 23, A also has the learned form.

verge al rey Gessé. This goes back to Isaiah XI, 1:

And there shall come forth a rod out of the stem of Jesse, and a branch shall grow out of his roots...

See also notes to III 3, III 40.

The Virgin is regarded as the sling from which Christ, the stone, was sent forth, to slay Goliath. This goes back to I Samuel XVII. Lb's reading glutunie may have been a deliberate innovation of the scribe, a misguided improvement; certainly it cannot be the original reading.
III 15 temple Solomon. This goes back to I Kings VI, and is another instance of an epithet of Christ which was transferred to the Virgin. See note to line 3.

III 16 The corrupt reading with the preposition $A$ in BD may well be due to a mis-reading of the word $\text{Deu, Dé}$ as preposition $de$.

III 21 sei may well be scribal for seie. But as the line is well balanced metrically ($6 + e : 6$), and as a longer second hemistich is fairly rare in the poem, it does not seem suitable to emend.

III 24, III 27 The Virgin makes good the harm done by Eve. This popular concept is expressed also in the Bounté de$\text{femmes}$ (see introduction pp.65-69), with the reversal of the letters $\text{EVA}$ to $\text{AVE}$.

III 28 tut. Final $e$ is restored here in order to rectify an unduly short first hemistich. The correct form is supported by the other manuscripts.

III 36-37 The agreement between G on the one hand, and the other versions, except Ma, on the other, shows that the sequence of lines in Ma is wrong, though the sense is not altered.

III 40 la flur. Flower symbols of the Virgin are common, and occur in this poem also in lines 44,51,55,56,77,78,107. The symbol probably goes back to the Song of Solomon II, I am the rose of Sharon and the lily of the valley...
and to Ecclesiasticus XXIV, 14:
I was exalted like a palm tree on the sea shore, And as rose plants in Jericho, And as a fair olive in the plain...

III 76 The preposition $a$ has been rejected. There is already an indirect object in the clause, $ma$, so that the phrase with $a$ is meaningless. Respective $de$, found in all the manuscripts, has been substituted for $a$.

III 82 Ma le solail. This reading is not supported by any of the other versions, but it has been retained. The sun shining through the unbroken glass is part of the symbol of the resplendisant verine. In Ma the phrase is identical with line 110, whereas in BDGLMb there is close correspondence with line 75.
III 85-86 Here the scribe of Ma has become confused. First he copied lines 47-48, the opening lines of stanza xii, then line 51, the opening line of stanza xiii.

III 87 The form venkistes is rejected, because it is Christ and not the Virgin who is customarily described as the conqueror of the lion; moreover the possessive les seiens in the next line refers back to a subject in the third person singular, not second person.

III 88,91 The possessive pronoun causes trouble to the scribe of Ma, and in line 91 other scribes share in the confusion. See text and variants.

III 98 The legend of Theophilus, like that of St. Mary of Egypt referred to in III 199, is one of the earliest legends of the miraculous salvation of a repentant sinner through the divine aid of the Virgin. Theophilus signed a charter renouncing God for the devil, and the Virgin retrieved it for him from hell.

III 129 D de un an. This is obviously scribal for de vii ans, the form found in the other versions. Seven is the age at which the child reaches the age of reason according to canon law, thus becoming responsible for sin. There are no associations of this kind with the age of one.

III 141 Agreement between G on the one hand and ABDL on the other makes it seem probable that tiphaine was the original form here. But the evidence is not sufficient for Ma's form thephanie to be emended.

III 142 enjunelant may be scribal for enjenuant, the form found in D, but the form with reversal of the vowels is found also in Ep.S.Stephen 51 (ajoneló).

III 149 tu as confirmée Ma's reading re-interprets the Assumption, attributing the action to the Virgin. This seems sufficiently unorthodox for the reading of the other versions to be adopted.

III 152 ff. A This extra stanza brings the number of stanzas celebrating the Joys to six, but there are in fact seven Joys in A's version, following a common tradition, since the extra stanza includes both the Assumption and the crowning of the Virgin as Queen of Heaven.
III 158 The adverbial phrase *mult doucement* does not occur in any version except *Ma*, but it is retained in the text because the line is not otherwise suspect. The first hemistich contains 8 syllables in *Ma*.

III 164 *Ma descrei, D decroi*. These forms are taken to represent a noun *'disbelief'*, a nonce word. The variants in the other manuscripts, such as *desrei, distrei*, are palaeographically close to *descrei*, and presumably arose as *lectio facilior*. The context favours a noun implying lack of faith rather than disorder or insolence (the common meanings of *desrei*) since it was through lack of faith that St. Peter failed.

III 174 The reference is to pilgrims at the shrine of St. James at Compostella.

III 178 *la riche benisun*. It is doubtful whether this reference is to a specific blessing granted to St. Thomas. The author refers to *le graunt honur* granted to St. Matthew in line 189, and to the *honur ke Deu vous ad fet* with reference to St. Nicholas in line 222. Most probably it is in each case a general rather than a particular reference. A blessing associated with St. Thomas, but in a negative way, for it is others, and not he, who receive it, may be found in the blessing which Christ gives to those who believe in Him although they have not felt His wounds, "Quia vidisti Thoma credidisti, beati qui non viderunt et crediderunt".

III 184 *Ma gardaunt* must be scribal for *qaraunt*, because the phrase *escu e garant* is a common formula. The symbol of the shield is taken from chivalry, and thus this is a rare example of the influence of secular imagery in the poem.

III 187 B The form *genterie*, a variant found in B only, is particularly common in Anglo-Norman. From it the English word *'gentry'* is derived.

III 188 *destrure*. This is most improbable, since retrospectively it would not be possible to destroy the valour of St. Bartholomew; *descrive* has been adopted, following D. Palaeographically the error is easy to understand, and the synonyms *sommer* (A) and *numbrer* (Ib) were probably deliberate attempts to replace a corrupt reading in the exemplar by a meaningful one.
III 189 le graunt honur. This is probably a general rather than a specific reference (see note to line 178), though in apposition to Celestiem joie hors de cel labur (191), it may well refer to the glory of life in Heaven.

III 193 Thadé. In LMb seynt Jude appears instead of Thadé. The reference is in both cases to the same saint. Judas Thaddæus was distinguished by his surname from Judas Iscariot, and in time the surname came to be used more commonly than the Christian name Judas.

III 197 Mathi. The reference is to Matthias, who was chosen to replace Judas Iscariot:

And they gave forth their lots; and the lot fell upon Matthias; and he was numbered with the eleven apostles...

But the form Matheu, repeated from stanza xlvii, was probably an early error, since it occurs both in D and in G. B has Mather, with subpuncted er, which looks like a wrongly expanded abbreviation, and an abbreviation may be behind L's reading Martin. The confessor St. Martin is out of place among the apostles.

III 199 la peccheresse egipciena. St. Mary of Egypt was a whore of Alexandria who found herself debarred from entering a church into which she wished to go with a group of young men; she caught sight of an image of the Virgin above the altar, and repented of her sinful life, and lived a life of penitence in the desert East of Jordan. The legend was very popular in England, and there is a late Old English metrical version of it.

III 201 DMB The agreement in error between these two versions in the reading ne metez en obbli, with no direct object me, may well be due to independent error, since these versions are not very closely linked to one another.

III 207 G The scribe appears to make the Virgin part of the Trinity.

III 209 Mb St. Vincent is listed with St. Laurence as a martyr who suffered death by burning. The reference is probably not to the famous St. Vincent of Saragossa, who lived during the fourth century and was martyred, but not by burning, but rather to the Vincent who, with Stephen, was one of the ten deacons who accompanied St. Laurence in his martyrdom. However, in the earliest records Stephen and Vincent were put to death by the sword.
III 217 D  See. The initial capital S is not difficult to explain. Most of the stanzas in this part of the poem begin with the vocative forms Seint and Sire, and as the initial capitals were added after the body of the text had been written, the scribe here wrote S instead of I through carelessness.

III 221-222  Seint Nicholas, riche cunsailier. St. Nicholas lived in the fourth century and he was famous for his help to those in trouble, and two instances of his cunsail are referred to in Mb. The saint provided a dowry for each of the three daughters of a poor man, so that they could marry instead of being sold into slavery, and he restored to life three boys who had been pickled in brine by an evil innkeeper. The reference to l'honur ke Deu vous ad fet is probably a general reference (see note to line 178).

III 221 ff. A The appeal to St. Nicholas is replaced by a series of appeals to saints, most of whom are associated particularly with England, and this is interesting, since this version is the only one which was not written in England. Several of the English saints were Benedictines, and this rather suggests that the scribe/compiler of A obtained his exemplar from a Benedictine house; for evidence that Mb was also linked with Benedictines see note to III 235-262. Samson of Dol died in 565; he came from Wales and was driven to Brittany by attacks from Angles and Saxons. Alphege was another early English saint, who was associated with Canterbury where a church was dedicated to him. Egwin was bishop of Evesham in the eighth century. Dunstan, Oswald and Wulfstan were influential in the reform of monastic life in England in the tenth century. Cuthbert of Lindisfarne was active in the North of England in the seventh century. St. Alban, the first English martyr, died at the hands of the Romans.

III 224 L The manuscript probably comes from St. Augustine's, Canterbury. It is therefore not surprising that in the Litany an appeal to two saints who were closely associated with Canterbury should be included. St. Edmund of Abingdon, who retired to Pontigny when he fell into disagreement with the English church, was Archbishop of Canterbury from 1234-1240. St. Richard of Chichester was his chancellor.
III 228 ff. Mb The irregularities of the syntax in the two stanzas replacing lvi are striking, and suggest a comparatively late date of composition. For the use of the form eus as nominative of the personal pronoun, see introduction p. 109. In the last sentence, Ne appears to make nonsense of the whole construction, and pleonastic use seems improbable.

III 235-248 Ma In these additional verses there are more irregularities than in the rest of Ma, which is surprising since one might expect a continuation to have suffered less from scribal corruption than the main body of the text. But the scribe was perhaps conservative in copying from an exemplar, and inclined to later forms in making additions of his own. The Latin and Greek phrase, like the English line in 269 Mb, are out of keeping with the tone of the poem, and are addressed to Christ and to God the Father, whereas the rest of the poem is addressed to the Virgin; this alone is sufficient evidence that the lines are spurious. Sother, Emanuel, Jhesu Crist, principium, are epithets of Christ, whereas Pater, alpha et omega, athanatos, verbum are applied to God the Father apparently in this context, though the last two are traditionally more closely linked with Christ.

III 237 Ma beble. This is meaningless, and is replaced by feble.

III 235-262 Mb These additional stanzas, beginning with the appeal to the master St. Benedict, indicate that the author of this additional material, perhaps the scribe of Mb, was himself a Benedictine. The remaining stanzas are addressed to St. Martin and St. Gregory, to the 'penitent' saints Mary Magdalen and Mary of Egypt, and to the Virgin Martyrs Catherine and Margaret.

III 269 Mb This appeal in English gives a direct, 'un-literary' touch to the end of this poem, which is rooted so firmly in the learned liturgical tradition.
IV L  Lines 4, 13, 101-102, 145, 160, 162, 169, 171 were marked for correction by the scribe (see introduction p. 63). As a rule it is easy to see what it is that the scribe intended to correct, but in line 4 no emendation has been made. Although the omission of the definite article would produce a regular 8-syllable line, the metre is so irregular in the poem that such emendations do not seem justified.

IV 8, 12 L  For the 'refrain' Ma duce dame merci vue cri following lines 8 and 12, see introduction pp. 62-63.

IV 12  *dustre*. This word (from Latin *ductor-*) is almost always cited in Tobler-Lommatzsch from Norman or Anglo-Norman texts.

IV 12 D  This line occurs in the middle of folio 206, and it is difficult to read because the leaf was sewn together through the middle and then written on. The same difficulty applies to line 39, which is in the parallel column.

IV 13  The scribe marked for correction in L, and as the omission of the finite verb is supported by DP, this emendation is adopted. This also regularizes the metre.

IV 14, 16 L  These lines are missing in L, and it seems likely that the scribe was still trying to arrange the material in sections of 4 lines (see 'refrain' following 8 and 12) and therefore contracted the six monohyming lines 13-18 into 4 lines.

IV 18 P  It is more probable that the Virgin should be described as giving help to 'her own' as in P, than to her Son, as in the other versions. But the agreement between L on the one hand and DJ on the other makes an emendation inappropriate; the normal grouping of the MSS is L against DJP.

IV 29  In the more popular Marian lyric the Bride of Christ is sometimes represented as friend and mistress of mankind. Thus in the *Avés*, III 37, the Virgin is the *espouse Deu*, following the liturgical tradition, whereas in this less 'learned' poem the Virgin is not only the *espuse Deu* (as in line 2), but also, here, the friend and mistress of all men who have faith in her.
IV 35, 37 Teofles, la gypciene Marie. For the legends of Theophilus and St. Mary of Egypt, and for the popularity of the latter in England, see note to III 98.

IV 39 At first sight it seems tempting to adopt J's version with the second person plural verb resutes, because it seems more likely that the Virgin should 'receive' the saint en plegage, than the reverse. But a comparison with Adgar's Aegyptica supports DLP:

E pramist a sainte Marie
Adrescier sei de sa folie
De quanque ele unkes ainz mesfist;
De cecio la Dame en plegg mist
Entre li e Jhesum sen fiz...

C. Neuhaus, Adgars Marienlegenden (Altfranzösische Bibliothek IX), Heilbronn, 1866, p.195, Aegyptica 57-61.

IV 41, 43 For the different legends of monks who drowned in mortal sin and were saved by the Virgin, see introduction p.61.

IV 45 l'abesse jadis engrossee. See introduction p.61.

IV 121-122 The assonance between piteus and pecheurs is probably authentic. J has de nous in the second line, which provides an orthodox Western French rhyme, but makes the line very short.

IV 136 D The curious reading 'those who in their prayers go to France' is so surprising that one might be tempted to think it authentic, were it not for the agreement between L and JP. In fact the scribal alteration of afiance to a France and unt to vuntis easily understandable.

IV 162 The line is very long, and is marked for correction in L. verrament seems to be the most likely starting-point for the adverbial phrase verrai entent in L and the adverb irrement in D.

IV 167-168 For the coalescence of masculine and feminine endings in rhyme, see introduction pp.101-102. Line 168 is suspect in that it is unusually short, but D has a similar reading.

IV 169-170, 171. Lines 169 and 171 are marked by the scribe for correction in L, but it is line 170 which most clearly needs correction; mal is emended to malfé, because the reference is obviously to the devil. deliverer has the function of an object, parallel to joye in the preceding line. In 170 the object pronoun me should perhaps be omitted, as in D.
V title: For the modification of the title see introduction p. 65.

V 6: Cent e is rejected on metrical grounds. The emendation scarcely alters the sense, since there is little difference in this context between 50,000 and 150,000.

V 8: As peseant cannot be a noun, the conjunction e is omitted.

V 11, 12, 16: The possessive adjective ma is rejected in each of these lines (twice in 12), and this regularizes the metre. The adjective is not essential to the sense, since the poet is demonstrating the benefits bestowed by women on all men, not only on himself.

V 16: For the rejection of ma see the preceding note. serement is replaced by serment, a doublet acceptable in the standard language, for the sake of the metre.

V 17: les is replaced by the enclitic form for the sake of the metre here and in line 22.

V 21: nul dounke would be a possible alternative to nuli dounk, but the latter has been adopted because dounk is attested as a monosyllabic form in 42, 126. For parallel nominative, celui see glossary, and introduction p. 111.

V 23: The omission of the initial conjunction regularizes the metre here and in lines 28, 93, 135.

V 27: Unstressed e in hiatus with the following tonic vowel is assumed to be slurred in proveour. This is a common Anglo-Norman licence. Similarly the posttonic e in huent is assumed to be slurred in 65, making the line octosyllabic.

V 28: Kar is rejected for the sake of the metre.

V 33: The formula ki k'en poist, being a common idiom, is substituted for the meaningless ki ke poet.

V 34: devenge is emended to devenc because the sense demands an indicative form. This change, and the replacement of ore by the doublet or, make the line metrically regular.

V 40: Expletive ne is rejected for the sake of the metre, but the emendation is not entirely satisfactory because expletive ne is commonly found after verbs of negation.
Perhaps the reading of F is authentic, in which there is no initial conjunction and no negative particle ne; the line thus becomes a separate statement instead of a dependent clause.

V 41 Deenz is considered to be a monosyllable here and in line 74.

V 42 The substitution of the doublet Dounk regularizes the metre as in lines 21, 126.

V 44 This line is hypermetrical, and resists emendation.

V 52 The relative pronoun at the beginning of the line refers back to the sg. houme in line 49, so that, combined with the verb fount, these forms create a mixed construction. Possibly the plural object femes in line 52 may have influenced the number of the verb. For a more complicated mixed construction see lines 67-71.

V 57 This line, which makes the couplet into a triplet, is rejected by Stengel, and therefore the line numbering is different from this point on.

V 61 The rejection of the relative pronoun subject regularizes the metre and turns the clause from a relative clause into a separate sentence.

V 67-71 The whole of line 67 forms the direct object of honir e hair in line 69, and therefore the respective preposition de at the beginning of line 67 does not fit into the syntactic pattern. Moreover, honir e hair must be governed by the finite verb devoum in line 70, but devoum also governs hair in line 70, the object of which is line 71. Thus the whole sentence is quite illogically constructed, though the meaning is clear.

V 68 enseur is replaced by the synonymous seur for the sake of the metre. seur is attested in Picard and in Norman texts (FEW) as adverb 'certainly'. The rhyme seur:quer is probably an instance of inexact rhyming.

V 74 For deenz see note to line 41. Herbigé may well be scribal for the regular form Herberge which is found in E and F.

V 74-75 flaunc:saunc. The forms without final s have been adopted, following EF. Whereas flaunc/flauncs both occur for 'womb.'
saunce with plural s is a most unlikely form.

V 75 eu is corrected to the feminine plural form eles. But the author seems to have used both forms; see line 26.

V 76 The metre indicates that eu should be regarded as a monosyllable.

V 77 The indicative is to be expected in this construction, and the form sent, attested in line 81, is therefore adopted.

V 78 Ma, ma is obviously scribal for N' i a, n' i a. The confusion is surprising initially in the line.

V 79 n' i a, provided by emendation, in the preceding line, is not necessary to the sense, and is rejected here on metrical grounds.

V 80 De nule materie is emended to De nul martir. This regularizes the metre and improves the sense, since there is no association between 'matter'/'subject matter' and suffering. The masculine form of the adjective anguisous also becomes regular, through the substitution of a masculine noun, and the number of syllables in the line is reduced to eight. Inaccurate use and expansion of abbreviations for ir/ar may well have led to the corruption of martir to materie, and once the feminine noun is established, it is natural for nul to be modified to nule.

V 80-31 anguisous. Here one would expect a feminine adjective, since dolour is feminine in these texts. But a masculine form of the noun is not unthinkable, since there is a certain fluctuation in the gender of noun in -our. Quite possibly the gender of martir, which arises through emendation (see previous note), may have influenced the adjective here, since it is nearer to the adjective than are the nouns which the adjective modifies grammatically.

V 81 Ke·l. The enclitic form of the article after the conjunction is suggested by the metre.

V 84 The object pronoun nous is omitted for the sake of the metre, and the verb soutene thus becomes intransitive. Though it is more commonly used with an object, the intransitive form is not unparalleled.

V 90 MS q has been transcribed as qui, although this particular abbreviation is more commonly used for que internally in words such as quere, requere.
V 93 The initial conjunction Ne is omitted for the sake of the metre, following EF. See note to line 23.

V 94 estorie is replaced by escrit, the form found in EF, for the sake of the metre.

V 95 The adverb veair, which does not occur in EF, is omitted for the sake of the metre.

V 98-99 puest in line 99, with inverted spelling, must be read as a monosyllable for the sake of the metre. It therefore seems reasonable to interpret eust in line 98 as a monosyllable, though in this line a 2-syllable form would also be possible.

V 101 The omission of the phrase saunz feme, which does not occur in EF, regularizes the metre.

V 107 fesoit is replaced by fist, as in EF, and hounkes is replaced by the doublet hounk. This regularizes the metre.

V 112 lens must be scribal for sens. Palaeographical confusion between the letter form l and long s is easy to understand.

V 120 This is the only line which is hypermetrical in D and in both versions of the Bounté desfemmes. A simple emendation regularizes the metre without affecting the sense; a lui following the verb is replaced by li preceding it.

V 124-125 draiture:mere. This is presumably an inexact rhyme.

V 132-133 trespas:fas. The endings of these verb forms are regularized by the addition of se in the text, as there is no evidence that the poet confused verbal endings in this way. The first form is ind.pr.3, Conj.I, the second is subj.pr.3 of the verb fere.

V 134 Garde is emended to Gart because the sense demands a subjunctive (= imperative) form; the emendation also regularizes the metre.

V 135 The omission of the initial conjunction regularizes the metre and turns a dependent clause into a separate sentence.
D's reading does not provide a satisfactory conclusion to the arguments developed in the preceding lines, and therefore the reading of EF is adopted, and this also improves the metre.

This line is hypermetrical and resists emendation. The agreement between D and F makes it inappropriate to adopt E's regular form.

dulces is emended to the archaic fem.pl. form douz for the sake of the metre. fem.pl. douz occurs also in IV 120. But the analogical feminine form doace is attested very early in Old French, so that the emendation is not entirely convincing.

The transposition of the 3rd pl. forms to 1st sg. forms (following EF) regularizes the metre and also makes the avowal conform to the familiar topos 'Even if I were the best writer in the world...'. It seems probable that the original had correct nominative sg.masc. forms in _s for escriveins, bons, Salamons, as E has, and that these were misinterpreted as plural forms at some stage in transmission.

Final _s is retained as a possible nom.sg.masc. form. See note to preceding line. But the fact that it is added above the line in the manuscript makes it rather probable that the scribe added it as a plural form, bringing this in line with the newly arisen plural forms in the previous line.

The existence of heptasyllabic lines in the poem makes it possible that the conjunction ne should be elided before following initial vowel in lines 147 and 149, but the octosyllabic lines, with hiatus, seem to bring the poem to a more satisfactory close.
VI 6-8 The meaning of des beles clartez...l'une is not clear, but probably the implication is that beauty sours the mood of the jealous man still further, and that the rays of the sun light up acts of infidelity by day while the moon encourages intrigues by night.

VI 7 P. Meyer suggests emending the initial phrase to Au rai (Romania I), but this does not seem necessary. Instead the metre is regularized by the omission of the negative particle ne, and thus the husband affected by the moon is the husband, not the wife: 'indeed from the moon there comes something which is disagreeable to him.'

VI 33 Si ele is transcribed as S'el here and in line 55 for the sake of the metre. The feminine pronoun is transcribed as el (MS ele) also in line 53.

VI 43,44 The form peust is interpreted as subj.imp.3 in line 43 'No-one could annoy the jealous man sufficiently', and as subj.pres.3 in line 44, 'May evil death destroy him'.

VI 46 luis is emended to lius here and in IX 193; a form in ui seems quite unlikely, and as the confusion between these letters can easily occur there does not seem to be any value in retaining the misleading spelling.

VI 51 The possessive adjective sa is omitted for the sake of the metre, and as the poet is referring to jealous men and their wives in general, not to a specific man or wife, the possessive adjective is not essential to the sense.

VI 52 ad croire is transcribed as acroire because it seems unlikely that the poet would have used identical rhyme. The sense is not affected, as fere + a + inf. can have the same meaning as fere + inf. without the preposition.

VI 54 De le. This is clearly scribal for Ele. The form is already suspect in the manuscript, because the two letters D and e are both written in the margin, which is usually reserved for the initial capitals alone.
VII 7 soure. This is the early form of the adverb from supra, in which the vowel has not yet been modified by the influence of sus. This is shown by the rhyme with houre.

15-16 'since I sweat out by chill my heat', a facetious inversion of 'since I sweat out my chill by heat'. The interpretation of N in terms of the verb receivre is a lectio facilior. N fairly frequently substitutes commonplace words and phrases for rare or complicated ones.

VII 20-21 'I could cast an apple'. According to Godefroy, the OF verb tresjeter can be used literally to mean 'throw across' and in a specialized sense 'mould, cast' of metal work. 'Cast' seems the best translation here, combining the possibility of both senses. The noun tresjeteor means 'conjurer, juggler', and the associations of magic would be appropriate here, but the verb is not attested in Godefroy in this sense.

VII 26 Esclendre. This is a nonce word. ME slender is common from the mid-thirteenth century, and Palsgrave (1530) suggests French origin for the English word. But as it is so much more common in English than in French it seems more probable that it was borrowed from Middle Dutch into English and thence into Anglo-Norman. For the Dutch etymon slinder see Brüll, Untergangene Worte.

VII 29 levre. For the association of enrevre, hardi, levre, and for the traditional use of the hare as a symbol of cowardice, cp.

Un fol vilein fel et enrievres,
Hardiz autresi con un lievres
Roman de Renart 21706

VII 34-37 frein, justise, assise. The progressive association of these words in this context is with riding. Thus frein suggests 'bridle, rein', and after this justise suggests 'control', and assise 'seat'. Thus the whole sentence means 'I am a good maker of bridles, but I have not got my hands and feet under control; it's a new seat (i.e. style of riding)'. But the primary associations of justise and assise are with the law, and this inevitably makes itself felt, resulting in a curious kind of protracted ambiguity. One wonders whether the poet might be referring indirectly to the habit of maiming criminals in the phrase 'Si n'ai mes pez ne mes mains'.

VII 41-42 'Oblivion through folly is fitting for me'. Enfance in the sense of 'foolish deeds' is amply attested in Tobler-Lommatzsch, e.g.

Je croi qu'il le fist par enfance
Blancandin et Orgueilleuse d'amour 1045

VII 49,50 chaunbre, soler. Again a play on different meanings of the two words seems probable. If chaunbre is taken to mean 'room', soler is probably 'upper storey'. But if chaunbre is taken in the wider sense 'domain', soler should probably be taken as 'granary'; the reference is to the poet's cattle. The meaning 'granary' for soler is particularly common in the Norman dialect. See FEW and Tobler-Lommatzsch. For the association of soler and cattle in a nonsensical context, cp.

Je fus maistre au sollier
Avec les veaulx de ma grant mere
Farce de tout mensage, Ancien théâtre français II,412.

VII 56 bestes normally has the meaning 'animals, cattle', but here the extended use 'fools' may also be implied.

VII 56-57 These two lines are written as one in D, but the length of the resulting line makes the error apparent. In order to make two satisfactory lines, ai mis is brought forward, and the initial conjunction si is added.

VII 62 'turaille'. Godefroy has for toraille 'étuve dans laquelle le brasseur fait sécher le grain', and the associations with brewing seem particularly suitable in the light of the references to drink, such as:

Daunz Roger le fîz Renfroi
M'ad loes
Que jeo n'i soie aroie
Par trop beivre...

VII 179-182

VII 78 The preposition a is omitted between apprendre and fere for the sake of the metre. There can be no doubt that the construction apprendre a + inf. is more common than the form without the preposition, but the latter is attested in Tobler-Lommatzsch in:

Mais or lor apprendoit deu servir, soi salveir
Poème moral, 101 d.
VII 83 N's reading agrucer is probably scribal for agroc(i)or, a derivation from grocier meaning 'grumble at'. Tobler-Lommatzsch cites the form with the prefix in two passages from the Pèlerinage de Vie Humaine:

Mout fu joieus, quant je la vi,
Que je pense que mas por li
Seroit li vilain rechôné
Qui si fort 'm'avoir agroucié
Pèlerinage 5160

Assez t'en trouverai, avant
Que point me voises agrouciant
Pèlerinage 8564

D has coroucer, and the two words coroucer and grocier fairly often occur together, almost as synonyms, as in:

Que t'i vaut donc le courroucier,
Le lermier ne le grocier?
Roman de la Rose  L 6850

so that it is difficult to decide here whether the more common coroucer of D, or agrucer, is likely to be the reading of the original.

VII 84 reisoun. A pun on the two meanings 'speech' and 'sense' seems probable. The noun mot in the next line seems to suggest 'speech', while the adjectives sage and sot would refer back more naturally to 'sense', 'reason'.

VII 88-90 'There is no man from here to Nanteuil who could read such a thing as I could write'. In line 90 there is no correlative conjunction cum, or relative pronoun, linking the clause savrei je escrire to the preceding clause; this kind of parataxis is common in English from the mediaeval period, less common in French. The construction with savreit in line 89 makes it clear that savrei in line 90 must be interpreted as a conditional form, in spite of the loss of final -e. MSjeo is written je here and in line 155 in order to draw attention to the elision between the pronoun and the following initial vowel.

VII 92 Par racine d'ancheisoun. 'by the inner power of the occasion', or 'cause'. Which is presumably nil, thus contradicting Par reisoun, with a contrast similar to that in lines 152-153.
MS *devenois* is meaningless, and is therefore emended to *devois*, assuming that a + two minims were duplicated in error. The emendation also regularizes the syllabic count. The noun *desvoi*, though less frequent than the feminine *desvoie*, is listed by Tobler-Lommatzsch with the meaning 'crooked path', 'deviation'.

'And it is difficult to make wrong again out of right'. This is a facetious inversion of the commonplace 'it is difficult to make right out of wrong'. The reversal in 101 in the manuscript shows that the scribe was confused.

ma *malencolgie*. The possessive adjective is added above the line in the manuscript, and it is rejected because the line is hypermetrical. *Malencolgie* should probably be taken in the sense 'folly', similar to *enfance* in line 41.

'A good animal customarily goes versifying at a walking-pace at the very most, that is my opinion!' *va* in line 107 is suspect because it could only be ind.pr.3 of *aler*, but this form is always *vest* here. Moreover the line is long. Therefore *va* is rejected.

The rhyme scheme makes it possible to restore these lines to their proper form. In the manuscript 113-114 are written as one line, 115-116 do not rhyme.

This name given to the poet's father is a girl's name, traditionally associated with wantonness. But the masculine noun *malot*, which also carries pejorative associations, is probably also implied, meaning 'horse-fly'.

The line remains long, even after the earlier form *ser* has been substituted for manuscript *sere*. Since proper names and place names in the poem seem to be linked to events leading up to the Battle of Lewes, it seems possible that here the reference is to Robert Crevequer, who played an important part in these events. Crevequer is mentioned twice in the Latin Song of Lewes which precedes the Beitournee in N. He was knighted by Simon de Montfort, and was summoned to join the king in May 1264.

Margerie la *chanoine*. This is a deliberate exploitation of the feminine ending and contrasting masculine gender of *chanoine*. The coupling of *moine* and *chanoine*, and the
Qui fu de Redinges moine / A Vincentre may perhaps be intended as a criticism of absentee holders of sinecures. One of the objections raised against the appointment of John of Exeter to the See of Winchester (see line 231) was his constant absence from the See.

ad a noun. The preposition is rejected for the sake of the metre, although the construction with the preposition occurs in line 117. Both constructions, with and without the preposition, are common, and both are found in close proximity in III (see glossary). See also Horn 240,251.

VII 126 deboneire e engres. 'gentle and fierce'.

VII 128 bloie. Probably 'blond' rather than 'blue' or 'black', since a contrast with noire in line 129 seems probable.

VII 130 vois de joustes la voire. The phrase aller parmi la voire is a common idiom meaning 'follow the path of truth'. Here there seems to be a deliberate twisting of this, with the meaning 'go near (i.e. just fail to follow) the path of truth'.

VII 135 face is emended to the indicative form fest for the sake of the metre. Though the subjunctive could occur after the generalizing relative, the indicative is more likely, especially in the light of the indicative chaut in the preceding line, in a concessive construction where the subjunctive is certainly to be expected.

VII 149-150 The manuscript reading does not make sense, and line 149 is hypermetrical. The emended form makes some sense, and the metre is regularized: 'I have opposed many a man and beaten him, for sooner or later they all have a word made up of letters' (because they are all poets). However, this is not very satisfactory. That the reference is to a battle of versifiers is shown by lines 145-146 and 169-171.

VII 156 Entre Dovre e la Bataille. Dover and Battle both played a part in the events preceding the Battle of Lewes. In February 1264 Henry III was refused admittance to Dover; in May he was in Battle on his way to Lewes, and he returned there later in the year.

VII 159,167 d'une pie, de la pie. Perhaps the poet may be referring to the 'Ordre de la Pie', which is referred to by Rutebeuf, cp.

La novele Ordre de la Pie, Qui sont en la Bretonerie

Ves Monstiers de Paris, Barbazon/Méon Fabl.II 292,61
VII 165-171 'Certainly I do not think, except in (moments of) folly, I, who make so many verses about the magpie, that the disturbance signifies the great war between the poets of England and me'. One wonders whether the poet is implying that he himself does not come from England. But the poem is so unusual in form and content, both from a continental and from an insular point of view, that the grant quere is understandable even if the poet was himself one of the rimeours d'Engleterre.

VII 179 Danuz Roger le fiz Renfroi. The name Renfroi (perhaps ironic because it originally meant 'advice' Raqin + 'Peace' frid) does not feature in the families of the important English barons at this time who bore the name of Roger, although there are a number of them. Thus three barons with the Christian name Roger play a major part in political events in the mid-thirteenth century, Roger Clifford, Roger Leybourne and Roger Mortimer. But their fathers were called Roger, William and Ralph.

VII 181 aroiee is presumably for areer 'restrain, check'. This again is facetious, because drinking too much would have the opposite effect.

VII 187 od is replaced by ou because the sense makes it clear that two procedures are involved: 1) 'now I will get them to make gloves out of my sword', 2) 'or the good foxglove out of cabbages'. gaunsilee is interpreted as a form of OF gantelee 'foxglove' because the association with cabbages makes a horticultural meaning likely. It may appropriately be described as 'good' because it is used to heal sores, contre festre (cf. Tobler-Lommatzsch).

See also introduction p.78.

VII 192 conforter. Here this probably has the meaning 'help'.

VII 200 poins. In the light of the frequent references in the poem to gaming and drinking, it is probable that poins here refers to the points on the dice, and that hauz poins are 'high points'. Thus the poet keeps a sharp eye on whether he is winning or not. cp.

Li ducs ama gius covenables,
Deduit d'esches, gaain de tables...
Ensemble od els un cler cousit...
Al gieu esgarder entendit,
Des poins cunter s'entremetait

Roman de Rou III 2346

Tobler-Lommatzsch quotes this passage, and several others in which point clearly means 'poht of a dice'. 
VII 204 *viver*. This is given with two meanings in Godefroy, 'étang' and 'cage pour nourrir des oiseaux'. Fishponds flying through the air are a feature of the fatrasie, which favours the interpretation 'étang', but on the other hand the poet refers a little later to some living creature within, which makes a cage more likely. Perhaps again there is deliberate ambiguity.

VII 214-215 'At once I cut off his snout, a thumb's length and a half'. This presumably refers back to the creatures in the *viver*, while in lines 212-213 'I take a fist full of what is not there' may refer back to the *niule* of line 208.

VII 221 MS *le pigaz*. Kingsford (The Song of Lewes, Appendix III) reads *l'épigaz*, and derives the form from *epigastrion*. But for the metre a form *pigace* is more satisfactory, rhyming with *mace*, and there is a feminine word *pigace* meaning 'slipper'. This fits the context well, being a particularly un-warlike article of footwear. The word occurs in Jordan Fantosme:

> Croche le pié e estent sa pigace,
> Mercie Deu e prie e que pas ne l'hace...  
> Chronique 764

VII 231 Johans de Eccestre. The reference is presumably to John of Winchester after the death of Ethelmar in December 1260 (see Kingsford, Appendix III). The election was disputed and the dispute continued even after John's appointment. See also note to line 119.

VII 236 Richard Robbe. This is probably a proper name with some meaning for a contemporary audience, but the allusion could not be traced.

VII 145 *crawe*. Stengel and Kingsford take this to be the English verb 'crave'. But the manuscript reading is not clear, and it therefore seems unsuitable to accept so drastic a form. The scribe has added a vertical hair-line to the top of the *r*, which makes it resemble an *h*. Possibly one should read *chauve*, and take this to be the object of *miserere*. Alternatively the word might be a mis-rendering of an abbreviated form of the proper name *Richard*, followed by a mis-rendered *amen*. But all this is purely speculative, and here the form has simply been omitted from the text as being meaningless.
VIII title  See introduction p. 81.

VIII 1  Jolifte = Jolivete, 'merriment', 'lasciviousness'.

VIII 2 fest is emended to the imperfect form feseit. This regularizes the metre, and the emended form also fits in better with the tenses in the rest of these opening lines (volioe 6, poeye 10).
ad pé 'on foot', rather than on horseback, or in a coach.

VIII 3 mes fouss sens = 'my wild temperament'. Here one would expect a form of the word sanc, as in the common phrase avoir le sanc meû 'have one's blood stirred up', cf. Tobler-Lommatzsch under moveir:

Quant Dos le voit tout a le sanc meû
Der fastländische Buve de Hamtone I 5936
but the form sens is attested by the rhyme with tens.
FEW has instances from the sixteenth century onwards of the replacement of sang in the sense 'humour, temperament' by sens, and it would seem that here the Anglo-Norman text displays an instance of this replacement three centuries earlier.

VIII 4 mőus. This is the past participle of moveir, and the metre shows that the form contains 2 syllables; if it were not for the evidence of syllabification one might assume a mis-spelt form of mout, adverb.

VIII 8 For is here used in the 'illogical' sense, 'but only'. See I 43, 80, and Tobler-Lommatzsch III 2142.

VIII 13 daunner, 'woo, court'. The verb occurs twice in VIII and once in IX, always with loss of the medial syllable.

VIII 21 tout. Perhaps one should amend to the regular feminine form toute, which would not disturb the metrical pattern since the short lines may contain either 3 or 4 syllables. But the feminine forms of tout are particularly prone to loss of e; see glossary and introduction p. 105.

VIII 22 Perhaps the fabliau Quatre souhes de saint Martin, which precedes this poem in the manuscript, may have led to the use of the saint's name in indelicate contexts.

VIII 24 puray. This is shown by the sense to be conditional. For this and other forms of the conditional with loss of e see introduction p. 120.
VIII 39 en la place. This adverbial phrase is probably temporal, 'on the spot'.

VIII 51 For this proverbial mying cp. Morawaki 1174, 'Mal nouro qui nassaveure'.

VIII 54 Amour here has the sense 'sweetheart', as for instance in Aucassin et Nicolette 27.4.

VIII 56 Vere is presumably scribal for Ferre, and the form has been corrected in the text.

VIII 58 Par ma teste. The more usual form in asseveration is par man chief, see Tobler-Lommatzsch under par.

VIII 59 plus le beste. This does not make sense, and therefore le is emended to lede. This change also regularizes the metre.

VIII 69-70 'Whoever carries on with her for long is mad'. The subject pronoun celui is supplied for the sake of the metre; this form occurs for the nominative in IX 171, see also introduction p.111.

VIII 73 a estours. The rhyme shows that the form without metathesis, a estrous, should be restored here.

VIII 74 damaje = 'evil', rather than 'harm'.

VIII 77 saver sens = 'know what is sensible'.

VIII 79 puse. The countertonic vowel in hiatus with the tonic vowel is restored for the sake of the metre. More often it happens that countertonic e is retained by the scribe even when the metre shows that it did not have syllabic value.

VIII 80 foteray. This is the first of the conditional forms without final e (see note to 24 above) to be attested in rhyme.

VIII 81 ouscur = oscur, 'dark'

VIII 90 fle. The form without final e is adopted here for the sake of the metre.

respount is probably ind.pr.3 rather than preterite. For the present tense in the narrative cp. line 90.
VIII 95 **feze**. Here the syllabic count seems to indicate that the form with final e is required. But in IX 172 the metre shows that *feze* is scribal for *fez*.

VIII 98 The tense changes from the preterite to the present in the narrative. See also note to line 90. Line 98 is the same as line 186.

VIII 99 **durement** 'greatly, severely'.

VIII 100 **aunguise**. This probably means 'effort, enthusiasm' rather than 'pain'.

VIII 113 Though *sa* in *sa amour* does not seem to be elided in line 108, it is elided elsewhere in the poem, and elision is assumed here, and the form of the conditional with final e is restored in order to regularize the metre.

VIII 118 **Dounke a pus** 'then and later'.

VIII 121,134 **jeo**. The subject pronoun is added for the sake of the metre.

VIII 126 **espaouple**. The metre shows that unstressed a in hiatus with the tonic vowel does not have syllabic value here.

VIII 127-128 For the association of *cul*...*neir* in the catalogue of ugliness see Tobler-Lommatzsch: 
Lor mireor si sont moult orbses,
Ele a le cul plus noir que torbes...
Barbazon/Méon Fabliaux III 322,844.

VIII 140 **A vifs deables la comaunt**. The phrase occurs again in IX 116, so it seems to have the character of a set formula.

VIII 144 Neither MS *ideus* nor the correction made by the scribe, *ides*, makes sense. *Deus* is substituted, but one should perhaps read *i. deus*, 'some god or other'.

VIII 146 **sa amour**. This could either be 'for the love of God', **me**, referring back to line 144, or a causal phrase 'because of the love of her'.
VIII 148-158 Gros e gras etc. In these lines the adjectives do not have feminine endings, and although the general reference is to women, it seems just possible that the author is thinking of 'the big and the fat (things)' in a collective sense, rather than of women in particular. With some hesitation the relevant forms have been listed as feminine plural forms in the glossary.

VIII 189-190 pucela, parçete, damaisela. These three classes of women to whom the valet amorous might hope to appeal perhaps correspond to the daughters of the chevaler, serjaunt and vilein listed in lines 209-211.

VIII 192 moinsné. For the maisné elite, 'selected members of royal or noble household', see the glossary to the Continuations of the Old French "Perceval" of Chrétien de Troyes, ed. W. Roach, III 2, under maisnie. moinsné here is taken to be a form of maisnie, and the whole phrase means 'let her be selected for a noble household'.

VIII 196 For the use of the conjunction ou in a negative construction see introduction p. 128.

VIII 200 soulement 'uniquely', i.e. the author will love no other woman, or type of woman.

VIII 205 par mesure, 'in the right proportion'.

VIII 207 laier is used here in the construction ne laier...que ne and the phrase pur daunner...ne de vilein expressing purpose is in parentheses.

VIII 209-211 For another sentence in which the syntactic structure keeps changing, cp. lines 254-257; in these lines it is the possessive construction which changes, in lines 254-257 it is the use of the verbal complement after veir. The variation in forms can hardly be accidental, so it may be regarded as a deliberate stylistic device.

VIII 216-218 'I should say this, if there was nothing happening, in order to assay her feelings.' Sor is emended to Por because the construction is clearly intended to be one expressing purpose.
VIII 224 This line contains 5 syllables, and is therefore sus­pect, but it resists emendation. Possibly fuse should be emended to fuse, but the construction must be either concessive or conditional, and in either case the im­perfect subjunctive, not the indicative, is required.

VIII 228 amie daunnie The rhyme seems to attest the Picard form of the past participle daunnie. But the inflected past participle conjugated with aver does not occur elsewhere in this text, and a preterite form daunney, rhyming with the following lines instead of with the preceding ones, would suit the construction well, fitting in with acolay and baisay.

VIII 234 ameray. This form is listed in the glossary as future-1, but it could be conditional. Deques sache in line 238 suggets future rather than conditional in the main clause, but the combination of present subjunctive in the tem­poral clause and conditional in the main clause is not unthinkable in an Anglo-Norman text. The sense favours the interpretation as conditional, since the reference is to a hypothetical action.

VIII 249 This line is written as two lines in the manuscript, rhyming aprèse fers. Both lines are short (the first contains 2 syllables and the second 6), and the rhyme, or rather assonance, is unsatisfactory. Therefore it seems better to take the two lines as one, correcting fers to the normal singular form fer so that it may rhyme with menter: power in the preceding lines. Because of the alteration, the line numbering is different from Stengel's numbering from this point on.

VIII 254 vey. The verb is followed by the infinitive in line 255, and 257, and by the past participle in 257. In 267 the same verb is followed by the present participle, and in 271 by a simple adjective. Thus the sentence structure is moulded rather carefully to correspond to, and some­times to contrast with, the metrical pattern. See also note to VIII 209-211.

VIII 265 MS cherie. The final e in cherie cannot have syllabic value, because the preceding direct object is masculine; moreover the past participle is not inflected in con­structions with aver in this text except perhaps in daunnie line 228 (see note above). The line contains only six syllables, and therefore the negative adverb and finite verb, n'ay, are added.
VIII 268 'so much all the time.'

VIII 271 The definite article is not essential to the sense, because the reference is to women in general. As the line is also too long, the article is omitted.

VIII 273 li = masc. lui. This substitution is less frequent than the reverse, lui for feminine li. See glossary under il, ele.

VIII 282 fem.sg. tel is attested here by the metre, and the form without final e is substituted for MS te le in line 306. In 318, however, the metre requires the form with final e. The neuter dir.obj. pronoun le is omitted for the sake of the metre, and fere thus becomes intransitive. The phrase ben fere = 'act well' occurs also in IX 79, and, with indirect object, in IX 9.

VIII 285-288 The adjectives curties, mauveis, reprové, maleuré should all be feminine; since they rhyme only with one another, these forms may be scribal.

VIII 306 te le is emended to tel for the sake of the metre. See note to VIII 282.

VIII 308 sera. The sequence of tenses in this poem often switches abruptly. Here the description of the way in which the author will/would act switches from conditional to future, and back to the conditional again.

VIII 313 jurray. Here the future is used to express present intention of future actions.

VIII 317 jee. The subject pronoun is omitted for the sake of the metre. This seems preferable to regarding eie as a monosyllabic form, since the sense requires the subjunctive.

VIII 333 nule is omitted for the sake of the metre, and this does not affect the sense since the sentence is negated by ne in line 332.

VIII 343 Initial E is omitted for the sake of the metre. Loss of final e in hiatus with the preceding tonic vowel in joye could also regularize the metre.
IX 4 cum is replaced by the doublet cume here and in line 60 for the sake of the metre. viverez is considered to contain three syllables here and in line 60, although the glide between stem consonant and future /conditional ending is usually shown to be scribal in these texts. In one case only, prenderez IX 31, the glide is inserted in the text though it was omitted by the scribe.

IX 8 aver la male rage, 'suffer from violent despair, madness'.

IX 9 Qui is written out in full here, and again in initial position in IX 121. For the significance of this, see introduction p.113.

IX 11 hard engin. Both words seem to be used in a favourable sense here, 'to learn a skill or trade'.

IX 12 gaillarde. The adjective is used substantivally, and clearly has a pejorative sense which is not common elsewhere.

IX 14 This line is the same as line 196, and it may be observed that the poet devotes less attention to variety in the banal verses of praise than in the offensive ones.

IX 18 hard = cointe, 'clever'.

IX 19-20 'In order to find a lie quickly there is no need to ask anyone else', i.e. 'you tell a lot of lies'. H's meaning is obscure, but may perhaps be 'never tell lies; refrain from doing evil'. messunge occurs in the Miracles Anglo-normandes of Thomas (see FEW).

IX 19 une is omitted for the sake of the metre. The reference is to lies in general, and therefore the indefinite article is not essential to the sense, and might even be regarded as an Anglicism. For a comparable omission of the indefinite article in this poem, see lines 125 and 156.

IX 27-28 For the proverbial association of dice and poverty see Morawski 1878:
Qui croit machine et dez quarrez
Ja ne morra sanz povreté.
IX 27 H *vins.* Since the scribe does not use *v* in initial position, this word begins with 5 minuscule strokes, which could be interpreted differently; one could read *ius.*

IX 20. *chens et oiseaus.* The dogs and birds used for hunting are attributes of the leisured classes.

IX 36 H This looks like a proverb, but it could not be traced. There may be a play on words, with *mire* as 'physician' and as 'myrrh' (associated with the embalming and purification of bodies).

IX 38 *environné,* 'wandered through'.

*cp. Mult out terres environnes* 

*Vie de saint Clément pape 14510*

IX 38 H *acaté.* This probably has the meaning 'won' in this context.

IX 39 The conjunction *si* is omitted for the sake of the metre.

IX 40 *en la* is transcribed as *el* for the sake of the metre.

IX 49 *La* is omitted for the sake of the metre, although the construction with the definite article would be rather more natural, since the reference is to a specific woman, namely to the future wife of the man addressed.

IX 60 See note to line 4.

IX 65-67 The abrupt change of tense from future to conditional is paralleled in VIII 308. But it would also be possible to regard this construction as a conditional, with *Qui vous purreit enginer* as protasis.

IX 71 The reference to *la male hounte* suggests associations with the fabliau, *cp.*

*Mes je pri Dieu entre mes denz*  
*Que male honte vous otroit*  

*Male Honte 205*  

The meaning of the phrase in IX and in the fabliau passage is 'may God bring great disgrace upon you'.
IX 73-74 *goious:espous.* The sense makes it clear that here there must be a coalescence of masculine and feminine endings in rhyme, as in *espous:hidious* IX 121-122. In each case *espous* must contrast with the gender of the adjective.

IX 81 *de trop gros grein.* For an instance of *de gros grein* meaning 'of coarse, or wild, temperament' (glossed by Tobler-Lommatzsch as *rauh, wilden Sinnes*), cf.

\[ \text{Li Romans des sept sages 2802} \]

IX 82 *pernez en vein* 'take in vain' i.e. 'take, and then do not know how to make use of what you have taken', or perhaps 'suspect wrongly'. For *prendre* 'suspect' cf. Tobler-Lommatzsch 68.1740.

IX 86 *otrie* is shown to be subjunctive by the sense, and by the parallel form *doint* in 87. Since *otrie* rhymes with *vie* in the preceding line, it seems that analogical -e has been extended to the subjunctive form.

IX 87 *declin.* For the use of *declin* meaning 'death' cf. Horn 3:

\[ \text{Mestre Thomas ne volt k'il seil mis a declin} \\
\text{K'il ne die de Horn...} \]

IX 88 *e fin* is emended to *en fin* because the adjective *fin* does not seem suitable as an epithet to *repentaunce.* Langfors emends to *e bone fin*, leaving *repentaunce* unmodified.

IX 89 *putrifs.* This adjective is not listed in any of the dictionaries, but it presumably comes from *putridus,* like *pute, putain* etc., and means 'rotten, debauched.'

IX 95-96 *noble:asceme.* The rhyme here may be between *eie* and *ee,* with *noble* for OF *nobleie.* In Chardri the rhyme *nobleie:* cite occurs (Set Dormaunz 540). But the rhyme *noblez:* retornerez in 167-168 suggests that this author, and perhaps also Chardri, may have used a contracted form *noble(z)* derived from the learned *nobilité(z), nobleté(z).* Or possibly a contaminated form might have arisen, with the stem of OF *nobleie, nobloi(s),* and the ending of *nobilité(z).*

IX 96 H *The reference presumably is to the way in which St. John was provided with honey and locusts in the desert, though this hardly amounts to drae e viaunde / E quant ke vous tre guer demaunde.*
norture is transcribed as nurture for the sake of the metre. Tobler-Lommatzsch cites forms without the medial e from Bozon and from Walter of Bibbesworth.

For the contrast between nature and norreture see Morawski:
1273 Meulz vaut nature que nurreture
1328 Nature passe norreture
1399 Noureture passe nature

Langois takes vous to be a noun meaning 'face' but this leaves conois without a direct object, and vous 'face' is not found in any of the dictionaries. It therefore seems preferable to regard o as a scribal equivalent for au and to translate 'I know you by the tone (of your voice)'.

See VIII 140 and note to this line.

The contrast between nature and norreture referred to above provides the clue to this rather obscure verse: 'Learn good manners and accomplishments and skills (= norreture), for nature is granted to you by God'.

The phrase de doun celui, with celui as absolute possessive pronoun, is possible: 'by the gift of the one who...', though it seems quite probable that de doun is scribal for doun de. justis(i)er for jugier is particularly common in Anglo-Norman texts. See Kjellman, La deuxième collection, note to 19.10.

MS baterez is transcribed as batrez, the earlier form, for the sake of the metre.

The indefinite article une is omitted here for the sake of the metre. See note to line 19. The construction amer pur + infinitive seems so unlikely that it seems better to take amer' meus in the absolute sense 'prefer to be', and then to assume a mixed construction. Thus the sentence reads, 'You will prefer to be with a girl in the meadow or the field, in order to fondle her breasts, rather than the playing of the flute'. The comparative phrase Que le geu de la freste le thus
is not grammatically linked to the main part of the sentence; 
amor is understood again, this time as a transitive verb.
For amor meus 'prefer to be' cp.
J'amaisse miex o vous qu'avoekes le glottoen
Li Romans de Bauduin de Sebourc XIV 50

ix 130
ensercae. This form, attested in rhyme, is interesting
because it is the only certain instance in this text of
the agreement of a past participle in a construction with
aver. See introduction p.124.

ix 131
prenderez. The glide between stem and ending is inserted
for the sake of the metre. The reverse process is much more
common.
For the tautology pais e cuntree cf. Marie de France Guigemar

tous ceus. This is difficult to accept as a feminine plural
form, and one should perhaps emend to toutes, pronoun, and
omit the demonstrative pronoun. But the failure to distinguish
between masculine and feminine forms of the adjective is
attested both in VIII and in IX, and a feminine plural
ceus, comparable to eus in V 26, is suggested in VIII 157.
ceus for the feminine plural occurs also in continental
texts (e.g. Roman de la Rose 5013, 11877, 16841).

ix 134
The initial conjunction kar is omitted for the sake of the
metre.

ix 135
ne is transcribed as an enclitic form and oves is replaced
by od for the sake of the metre.

ix 136
For the use of the conjunction e linking elements in a
negative sequence see introduction p.128.

ix 137:138
amerous:jours. For the assonance between vowel + s, vowel
+ rs see introduction p.100.

ix 146
larcine. The masculine noun without final -e is more common;
but the feminine form is attested by the metre in and
personification:
E dameae Laricine
Qui va quant solail decline
MS Harley 4390 f.19° (Rom.de Lumiére)
IX 149-150 charité: rigolé. If rigolé is a form of OF rigolai, this rhyme would be between final é and ni. But such a rhyme is not paralleled anywhere in these texts, and it therefore seems possible that rigolé is a separate formation.

IX 155 The adverb si occurs twice in this line, and the second occurrence is rejected for the sake of the metre.

IX 155-156 fol: parol. This is the only certain instance in these texts of the loss of final post-consonantal e in a noun. See introduction pp.101-103.
The indefinite article une is omitted for the sake of the metre. See note to line 19.

IX 158 This line contains only 6 syllables, but no emendation which would correct the metre is immediately apparent.

IX 162 The emendation to e ta meitrie is suggested by Långfors, and is followed here because it makes much better sense than e par meitrie. The corrupt reading probably arose through the influence of par folie in a corresponding position at the end of the previous line.

IX 164 nus sage fere. This does not make sense, and nus, with final s for n, could easily have arisen through duplication of the s at the beginning of the following word. nun, the emended form, is taken to be the negative adverb, with sage fere meaning 'act wisely'.

IX 167-168 noblez: returnerez. See note to IX 95.

IX 169 doucette is emended to douce for the sake of the metre. The form with the ending -ette probably arose through contamination of bloundette/durette and douce.

IX 171 celui. For the use of this form as nominative sg., see introduction p.111 and note to VIII 69-70.

IX 172 feze. Unetymological a is rejected here, but it is interesting that in VIII 95 the metre seems to require the 2-syllable form.
IX 177-180 The sense makes it clear that this quatraine is addressed to a man, in spite of the feminine corteise (177) and toutes celes (180). All the quatrains addressed to women are either abusive or devoted to the woman's love life, or both, with the possible exception of 193-196 where, however, the feminine endings ee may also be scribal for é. The laudatory air of 177-180 indicates that the quatraine is addressed to a man, and the adjectives corteis, sage and the phrase ben apris are all more appropriate to a man than to a woman in this context. Thus the feminine forms are emended to masculine forms; sages in 178 and ben apris in 177 are in any case masculine. The emendation of toutes celes in 180 also regularizes the metre; with the feminine forms the line is too long.

IX 188 This line is identical with 194.

IX 190 'He who sees you does not know you!', i.e. 'your looks do not reveal your true nature'.

IX 193 MS luis is emended to lius, as in VI 46.

IX 193-194 amee: honouree. For the probability that these forms are scribal for masculine forms in é see note to 177-180 above. 194 is identical to 188, while 196 is identical to 14. See note to 14.

IX 197 MS 'sere is replaced by the correct form ser for the sake of the metre, as in VII 118. One should probably translate 'Fair mistress', with ser in the sense of 'friend' rather than 'sister'.
GLOSSARY

The glossary is intended to include all meanings, forms and spellings found in the base texts: I P, II C, III Ma, IV L, V - IX D. The references are not exhaustive, but include at least the first occurrence of each meaning, form and spelling in each of the nine texts, with the exception of very common prepositions and conjunctions, and the definite article; for these very common forms line references are not given. References to the base text consist of Roman numeral + Arabic numeral. Rejected readings from the base manuscript, and line references to rejected readings, are given in round brackets, and in such cases the siglum of the base manuscript is also used. The asterisk is used to draw attention to an emendation or to a note, but not all forms discussed in the notes are marked with an asterisk. Variants from other manuscripts are followed by Roman numeral + siglum + Arabic numeral. In the glossary the use of i/j, u/v and of word division and capitalisation is modernised, even when forms quoted are from other manuscripts. Thus in the footnotes to the texts aviez occurs as a variant reading to I 6 (with y) but in the glossary the same form is transcribed as aviez (with v). The gender of nouns is only given in the glossary if it is indicated in the texts.
a

prep. to, at, for etc.
ad VI 38, VII 53, VIII 205, VIII 8, VIII 9
+ sg.m.art. al I 10, I 61, II 27, II 44, III 1, III 5
III 11 etc., IV 148, IV 161, V 133, VII 48 N, VII 217 N,
VII 219 N; au III 80, III 231, VI 14, VI 30, VI 62,
IX 112, IX 113; a IX 105; od VI 58?
+ pl.art. as I 43 DKL, III 44, IV 11, IV 12, IV 13 etc.,
V 1, VI 27, VII 55, V I 97, IX 48

modal

a gré I 8, I 93 DKL, III 208, VIII 154, IX 159
according to your/your will; a vostre volonté
III 120 according to your will; a volonté III 176,
III 182 according to his will; a droit IV 34
rightly; a grant plenté IV 65 P in great abundance;
a tort V 17 wrongly; a sa manère IV 71 in his fashion;
a grainour droit V 47 with more justification;
a sa fasoun V 50 in his fashion; a verai VI 7 in
truth; a envíz VI 17 unwillingly; ad eus overs
VI 38 with open eyes; a mal port VI 39 in poor
condition; a bon droit VII 14, VIII 147 quite rightly;
a tout le moins VII 33 at the very least; a nusance.
VII 44 N tiresome; a gas VII 80, VIII 151, VIII 309
as a joke; tout a leisir VII 98 quite at leisure;
a de certes VII 143 certainly; ad pé VIII 2 on
foot; a nul fer VIII 6, IX 99 at any price; a estrous
(MS a estours) VIII 73 entirely; a bon gré VIII 116
willingly; a moun talent VIII 214 according to my
wishes; a grant peine VIII 289 with great diffi-
culty

temporal

a la resurecciun I 92 at the resurrection; a chief
de pose II 7 after a time; a chef de tur II 40 M
after a time; dekes al murir II 44 until death;
au jour de juise III 231 on the day of judgement;
a mun vivant IV 58 during my lifetime; a cele heure
IV 150 at that hour; al jugement IV 161 on the day
of judgement; al tens VII 219 N in the time; a poy
d'heure VIII 50 in a short time; a l'ananture VIII 82
at nightfall; a la fin IX 35 H, au derein IX 39,
IX 112, IX 167, au definier IX 113 in the end, finally:
main al mal leire II 27; mere al Creatur III 1,
III 113; verge al rey Gessé III 5; tour al rey David
III 11; mere al rey Jhesu III 19; mere a nostre
Seigneur III 70; porte al Sauveur III 105; espuse
al Creatur III 267 Mb; file au chevaler VIII 209

possessive
local al secle III 119 DLaMb in this world; a sa destre
III 238 Mb on his right hand; a guer V 128 E,
VIII 75 in one's heart; a meimes de VII 47 near;
a Paris VII 76 in Paris

causal a lour dit VII 12 at their words

+ infinitive a) after verbs:
(se delitent a regarder I 15), donner a aver IV
169, n'avroum a beivre n'a manger V 83, fest a
douter V 136, manace a destrure VII 237 N,
prendre a loher VIII 44, commencer a tencer
VIII 277
b) after nouns:
poeste a demoustrer IV 158, molins a revendre
VII 78, semaisoun a semer pois VII 94, un pale-
fray a porter VIII 248
c) after adjectives/adverbs:
tart a semer VII 95, tard a dire IX 35 H

final a mensounge tost trover IX 19
between verb and noun:
aver a gage VII 81 N, aver a noun VII 117, aver
a feme IX 12, prendre a espous IX 74, aver a
baroun IX 181

abatre fut.1 abaterai VII 173 N v.a. knock down

abesse IV 45 sg. abbess

abesser VII 173 v.a. degrade

abitaciun III 242 (MS aminciatiun) s. dwelling

abstignence I 49, III 61 s. abstinence; see under fere

acemé sg.f. acemee VIII 327, ascemee IX 96
adj. adorned

achater pret.3 achata IV89, pp. achaté I 16, acaté IX 138 H
v.a. buy, redeem; IX 38 H win

acoler VIII 182, imper.5 acolez VIII 37, pret.1 acolay
VIII 94,229; pp. acolé III 147 A v.a. embrace

acordence VI 49 a. agreement; see under aver

acordor imper.5 acordez IV 141 v.a. reconcile
acourer  VI 44  v.a. kill, destroy
acrestre ind.pr.6 accressent IV 68  v.n. increase
acroire VI 52 (MS ad croire) v.a. believe
acunter III 222 GLa  v.a. recount
adés IV 147  adv. at the same time
adéser pret.3 adessa V 96  E  v.a. touch; see also endeser
admirable III 44 Mb  adj. wonderful
adrescer imper.5 adrescez I 64  v.a. direct, guide
adversaire II 27 L; adversere III 34, III 172; adversarie
III 246 Mb  sm. enemy, devil.
adversité I 95  s. adversity
afeitement IX 118  s. accomplishment
afiance IV 136  s. trust; see also under aver
afier ind.pr.1 afi VIII 47  v.a. assure
aforcer VII 192 N  v.a. encourage
agarder III 48  v.a. look at
age III 225 ff. Mb  en age ou en enfance in old age
and in youth
agenoullant III 142 A, agenuillant III 142 B  p.pres. kneeling;
see also under enjunaunt
agreer ind.pr.3 agree V 10  v.n. be agreeable
agrucer imm VII 83 N  v.a. grumble at
agu I 78  adj. sharp
ahan III 172 ff. A  s. trouble, distress
aidable IV 18  adj. helping
aider
III 220, IV 169 D; aider III 166; imper. 5 aydez IV 75; p. pres. aidaunt III 175, III 212, aidaunt III 183, eydent III 72 Mb v.a./v.n. help

aie
III 67, III 127, III 131, IV 78*, IV 167; aye IV 183 s. help; see also under avert, estre

aillour
V 19, aillura IV 8 adv. elsewhere

aisil
I 46 s. vinegar

aitant
VII 214 N adv. thereupon

alas
IV 83 interj. alas

alegnance
IV 135 s. relief; see also under aver

alaine
VIII 65 s. smell

aler
I 66, IV 63, VII 55, VIII 2, 62, 193; ind.pr. 1 vois VII 130, VII 211, N, VIII 240; ind.pr. 3 vet VII 209 N; vest VII 109; ind.pr. 6 vount III 174 DL; subj.pr. 3 voit V 7, aut VIII 102; imper. 2 va VII 230 N ind.imp. 1 aloie VII 139, aloye VIII 16, 119; pret. 1 alai VII 139 N; fut. 1 irrai VII 201 N, irray IV 149 J; fut. 2 irras IX 165; fut. 3 irat IX 6 H; fut. 5 irrez IX 6; cond. 1 irroie V 23 v.n./v.a. go, + ger. = verbal periphrasis III 174 DL, V 7, 23; aler + pur + inf. IX 165-166 a.en us VII 109 go customarily; a.de joustes le voire VII 130 just fail to hit the truth; a.ad pé VIII 2 go on foot; a.de mal en pis IX 6 go from bad to worse

alme
I 5, 81, 97, II 45, 46 D, III 34, 49, 171 etc., IV 57, 155 pl. almes I 4, 143 sf. soul

aloer
pp. aloé III 238 Mb v.a. place

alosé
nom.sg.m. alosez IX 144, alosee VII 146; sg.f. alosee IV 3 adj. praised, acclaimed

alumer
III 132 B v.a. light up, see following word

aluminer
III 132; pp. aluminé III 96, 103 v.a. light up

amana
IV 17 s.pl. lovers
amarveiller III 79 v.n. marvel

amesité V 113, amisté I 67 s. friendship, love

amen III 234 interj. Amen

amendement III 225 ff. Mb, IV 140 J s. improvement

amender imper.5 amendez III 38 v.a. improve, amend

amer (1) I 46, III 172 ff. A; f. amere III 270 Mb adj. bitter

amer (2) I 48, 68, 75 etc., II 1, 2, 5 etc., V 103, VI 54;
ind.pr.1 eim VIII 152, aim VII 142 N; ind.pr.3
aim VI 41, ayme IV 113, aymit IX 67 H; ind.pr.6
aiment IV 134; subj.pr.1 eim V 22; subj.pr.3 aint
IX 188 H; ind.imp. amoye VIII 53; fut.1 amery
VIII 149, 234; fut.3 amere IX 185, fut.5 amerez
IX 125; cond.1 amerey VIII 222, 304; pp. amé IV 32,
VI 42, VIII 264; amée VIII 328, IX 193
v.a. love; VI 41 v.n.; meus ame IX 125 prefer to be

amorous VIII title, IX 137; amerus II 26; pl. amorous
VIII 198 adj. in love; II 26, VIII 198 sm. lover

ami III 154 BL, III 198, 203 etc., VIII 272; amy II 18,
VIII 89, 173, 295; nom.sg. amis IX 91; pl. amis
VII 183 N, 192, 241 N, IX 175 sm. friend, lover

amiable III 44 B, VIII 168, 193; amyable IV 17
adj. kind, pleasant; VIII 168, 193 adverb

amie IV 2, 9 D, 29, VII 70, VIII 31, 33, 83 etc., IX 13, 16 etc.
amye III 14 sf. mistress, friend

amisté see under amesté

amour I 76 DKL, III 61, 148, 174 etc., V 20, 131, VII 59,
69, VIII 54, 108, 113 etc.; amur I 78, 80, 84, II 3, 9, etc.,
III 158, IV 58, 73, 82 etc., VII 44 N; amor I 4
amours VIII 143, 223 pl.? s. love; VIII 54 sweetheart
amplir pp. amplie III 149 ff. A v.a. fill
amy(e) see under ami, amie
an III 129 D, V 58; pl. aunz VII 71, auns III 129 sm. year; mal an V 58 bad luck, see under metre
ancele III 4 A s. maiden
ancheisoun VII 92, 153 s. occasion, cause; see under par
angle III 16, 95, 134; angre III 16 A; nom.pl. angle IV 25; angles I 15, aungles III 2, 44 sm. angel
anguise sg. aunquise VIII 100, 244; pl. anquises I 60 DL suffering, pain; VII 100 effort
anguisé IV 95 DJP adj. tormented
anguissus IV 95, anquisus V 80; sg.f. anquissuse I 89 pl.f. anquissuses I 60 adj. fearful, dreadful IV 95 afraid
anutere VIII 82 s. nightfall
anveiser IX 136; envoisier III 130 A v.refl./v.n. be delighted
aourer I 44 D v.a. adore
aparailler ind.pr.3 aparaille VII 64 v.a. prepare
apareir pret.3 aparust IV 118, VIII 57, 130; aparut III 98 v.n. appear
apeler ind.pr.1 apel VII 69 N; ind.pr.4 apelum VII 229 N pret.3 apela VII 246 N; pp. apalé VII 112, 114 v.a. call, name
apendre ind.pr.3 apent IV 97, V 116 v.n. belong to
aperceivre pp. aperseu VIII 121 v.a. notice
apert en apert IV 166 adv. openly
apartement VIII 201 adv. openly
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autresi  IV 153, autresy VIII 296 adv. moreover, also
autretaunt  IX 16 adv. just as much
avanter  IX 65 H s. boasting
avauncer  ind.pr.3 avauce VII 43 v.a. further, promote
avaunt  III 234, VII 149, VIII 139, VIII 343, IX 148
        avant VII 234 N adv. before
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        interj. hail; pl. salutations
avecques  III 149 ff. A prep. with
avenable  III 45 D adj. pleasant
avenir  Ind.pr.3 aveint IX 95 H, subj.pr.3 aveine VI 7
        v.n. happen, befall
aventure  VII 238 N s. chance, see under par
aver (1)  nom.sg. avers IX 32 adj. avaricious
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        IV 169, V 114, VII 197, 241 N, VIII 11, 12 etc.
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        VIII 46, VIII 51 etc. a II 47, III 159 D, V 78*, 127*,
        VII 212 N; ind.pr.4 avoum V 73, 75; ind.pr.5 avez I 6,
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v. a. have; v.n. be
i a. II 8, V 78, VII 212 N, 220 N be ne a. si...nun be nothing but II 47; a. ke + inf. be nothing (in order) to II 8 a. baroune IX 181 have as husband; a. bevre V 83 have to drink; a. feme IX 12 have as wife; a. gage VII 81 N wager; a. grant plente IV 65 P have in great abundance; a. noun VII 117 be called; a. -cordance VI 49 be in agreement; a. afiance IV 136 trust; a. aie IV 167 receive help; a. alegance IV 135 find relief; a. charite I 70 be charitable; a. -ure VII 239 N care; a. damage VIII 337-8 be harmed; a. -lit de I 32 DKL I 42 delight in; a. destruccion III 247 be destroyed; a. durée II 6 last; a. en baillie V 127 have in one's keeping; a. en oubli III 201 A forget; a. en pouvoir V 123 have in one's power; a. en remembrance I 72 ff. D remember; a. joie V 76, VIII 260 be joyful; a. merci de III 14, 30 etc., IV 122, 124 have mercy on; a. mesure I 50 be moderate; a. noun III 16, VII 119 be called; a. perdition II 45 be lost; a. pite de I 5, III 10, III 6 etc., IV 7, 61 have pity on; a. plente IV 65 have in abundance; a. poesté IV 103 be able; a. pour VII 158 be afraid; a. rela VII 339-340 be free from; a. seigneurie V 114, VIII 276 dominate; a. socur III 127 receive help; a. tendrour III 127 D, III 192 take pity; a. volonté de IV 140 I want

avis VII 75 s. opinion; see also under estre

avisier II 20 v.a. contemplate

ayder, aye see under aider, aie
bacheler

IV 155, V 127 sf. keeping; see also under aver

beaillie

III 172 ff.A pp. committed to

beaillise

see under beivre

balsance

V 29 sf. balance

baptist

III 158 sm. baptist, see under Johan

barayne

VIII 307 adj.f. barren

baroun

VIII 299, IX 181; barun III 177 lord;
VIII 299, IX 181 husband

bataille

VII 28 a. battle; see also under prendre

batre

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III 236 B v.a. beat

beuville

IX 192 sg. procurress

beau

see under bel

beauté

II 22,39; beuté I 15, VIII 159 sf. beauty

befs

VII 49; bous VII 49 N sm.pl. oxen

beiser (1)

VIII 96 sm. kiss

beiser (2)

VIII 182, IX 172; ind.pr.3 beise VIII 63
imper.5 beysez VIII 38; pret.1 beisay VIII 95,
VIII 230, beisoy VIII 106 v.a. kiss, make love to

beitournes

VII title; besturné VIII 246 N sf. topsy-turvy

beivre

V 83, VII 182, beivre I 46,50; ind.pr.3 boit
VI 15; pret.3 but III 172 ff.A v.a. drink
sbst.inf. I 46,50

bel

VI 12; beu I 10,73, VIII 26; beau III 52
nom.sg.m. beaus II 30, IX 91; pl.m. beaus IV 65 D
beus I 51,87 (MS beles); beauz IV 119
sg.f. bele I 14,92, III 53 8, IV 22, VIII 213,284,
IX 41 etc., pl.f. beises I 9, V 140, VI 6, VIII 316
adj. fair, beautiful
bel
III 150, VIII 229 adv. beautifully, splendidly

ben (1)
I 16, I 24, I 32, I 55, VII 132, IX 55, IX 163
bien IV 69; pl. beneu IV 49, IV 59, IV 65 etc.
sm. wealth, profit; pl. wealth

ben (2)
I 33, I 41, I 69, etc., II 7 D, III 84, III 211 D, V 71,
V 72, V 102, etc., VI 47, VI 52, VII 174, VII 193, VIII 155,
VIII 234, etc., IX 9, IX 26 H, IX 42 etc.; bien I 77 D.
bien IV 53, IV 167 adv. well; + adj./adv. very
ben ke IV 53 P conj. although; ben toust IX 176 soon

beneisun
III 196; benisun III 178 s. blessing

beneit
IV 153, V 113, VII 64; benei VI 61 adj. from pp. blessed

beneuré
IV 31; benuré II 25 R adj. fortunate, blessed

berz
VIII 255 s. cradle

besinous
IV 16 R adj. needy

beste
VIII 59; beite VII 107; pl. bestes VII 56 sf. animal.
VII 107 horse; VII 56 foole?

besturné
see under beitournee

beuté
see under beauté

bien
see under ben

blamer
V 17, V 21, V 51, VI 45; ind. pr. 4 blamed V 45
ind. pr. 6 blamant IX 108 pp. blame VIII 224
v. a. blame, accuse

blanc
VII 224 N adj. white

bloie
VII 128 adj.f. fair, blond

bloundette
IX 169 adj.f. blond

bon
III 173, IV 100 D, IV 134, VII 14, VIII 19 N, etc.,
VIII 28, VIII 116, etc., IX title, IX 17 etc.
nom. sg.m. bone V 144*; pl. bones VII 34 N, IX 175
sg.f. bone I title D, I 96, VII 107, VII 187, VIII 324,
IX 88, IX 96 etc.; bonne III 7 A; pl.f. bones V 140
adj. good; III 173 subst.
bonement I 20 adv. well
boskage VII 219 s. woodland
bosoing IV 148 s. strife
bote VII 175 sf. boot, used in asseveration
bonté II 22,III 6,V 112,V 142,V 149,VII 163,VIII 163; pl. bountez V 28
buntz IV 51,IV 68 sf. virtue, goodness
bous see under befs
boutra VIII 36 v.a. shove
bras pl. VIII 30, VIII 256; braz I 51,III 147,VIII 175
IX 22 s. arm
bref II 15; sg.f. brieve II 11 adj. brief, fleeting
bruers VII 116 sf. heath
brunté VIII 49 sg. dark-haired girl
buche I 38,I 40 s. mouth
bunté see under bonté

car see under kar
carue see under charue
ce see under ceo
ciel III 58,III 68 etc.,IV 19,IV 25,V 116,VII 47,VIII 91
\[\text{ciel} \] III 36 sm. sky, heaven
celestiel f.sg. IV 26 adj. celestial
celestien pl.m. celestiens IV 11; sg.f. celestiene III 126 ff.D,
III 191 adj. celestial; IV 11 subst. dwellers in heaven
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<td>certain</td>
<td>sg.f. certeine VIII 290, adj. certain, steady</td>
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chaumbre  III 109; chaunbre VII 49 sf. chamber, room; domain
chauncoun  II title D a. song
chaundeler  III 89 a. chandelier
chaunger  VIII 43; cond.3 chaungereit VIII 293 v.a. change
chaunpioun  V 34 a. champion, defender
chaunter  IX 66; chanter VII 228 N v.a./v.n. sing
chaut  VII 135, VIII 101 adj. hot
cheaunce  IX 166 sf. fortune; c.quer seek one's fortune
checun  V 134; nom.sg.m. checuns VII 51; chescun III 64, IV 163, VII 51 N, VII 222 N; obl.sg.f. checun I 95 adj./pron. every, each
chef  (I 12), II 40 M, III 59, IX 151; chief II 7 sm. end; I 12 head; a bon c. trese IX 151 come to a good end; c. d'humilité III 59 acme of humility
cheitif (1)  III 64 D, IV 7 J, IV 124 etc.; chetif III 33, 144 etc., cheitifve IV 83; pl. cheitifes IV 14*, IV 182 chaitifs I 18, chetifs III 240 sm. wretch
cheitif (2) pl.m. cheitifes I 18 DL; sg.f. chetive III 65, pl.f. cheitifes III 222 Mb adj. wretched
chen  V 70; pl. chens VII 220 N, IX 29 sm. dog
cher (1)  II 24 D, III 46, 75 etc., IV 109 DP, IV 115, VIII 26 sg.f. chere III 198, 203, VIII 33, 83; chire III 249 Mb, cher IV 89 D adj. dear, beloved tenir c. V 22, 103, VIII 304 love
cher (2)  I 51 D, IV 89 J adv. dearly
cherir  pp. cheri (MS cherie) VIII 265 v.a. cherish
cherment  IV 89 adv. dearly
chescun  see under checun
cheval  VII 217  N  sm. horse
chevalier  III 217, VI 12, VIII 209; chivaler  III 165  sm. knight
chevelure  VII 128  sf. hair
chever  VIII 25  v.a. bring to an end
chevre  VII 31  sm. goat
chief  see under chef
chose  II 5, III 58,237, V 10, VI 8, VII 90, IX 26,31  sf. thing, matter
chou  pl. chous  VII 188  s. cabbage
christian  see under crestien

ci  III 234*; cy VIII 84, si IV 149; ici IV 165, VIII 46 icy VIII 89, isi III 224 ff. L adv. here

ciel  see under cel

cil (1)  VII 43; nom.sg.m. celui VIII 69*, IX 171; obl.sg.m. celui IX 120, celuy VIII 91; cel VII 234 N; nom.pl.m. icil VI 61; ceux III 115 BD, III 121, V 53 ceux IV 31 J, iceus III 124 D; obl.pl.m. ceus I 97* III 71 BDGLaMb, IV 30,137, V 25,67, VII 116, IX 180 (MS celes); iceus III 115 (MS ceus), III 174, IV 30 PI IV 132; pl.f. celes I 97 *, ceus VIII 157*, IX 132 dem.pron. this one, that one
cil (2)  V 36; sg.m. cel I 71, III 191,211 etc., VIII 76 icel I 62, I 71 K; cee III 119, V 141 E; sg.f. cele I 93 DL, III 12,79 etc., IV 150; cel III 124; ceoleIII 133; iclese I 19,29; pl.f. celes I 13, III 227 (MS cela); icleas I 13 DKL, I 53 dem.adj. that, those

cinkaunte  V 6  num. fifty
ciest
nom.sg.m. icest V 4; obl.sg.m. cast I 16,77, III 126 ff.D, IV 118, VII 15 N, VII 137 N
ceo IV 118 D; pl.m. cee III 71, IX 35; see VII 137
ag.f. ceste IV 80,93 etc., VII 38; cete III 237 Mb
neut.sg. cet VII 155 N
dem.adj. this; III 71 = cil pron.

clamer
V 122 v.a. call

clarté
III 47,52 etc.; pl. clartez VI 6 sf. radiance

cler
obl.sg.f. clere VIII 327 adj. fair, bright

clou
pl. clous I 52,61 etc., VII 190 sm. nail

coi
ag.m. coys III 86 Flb$ pl.m. coia VII 68
obl.sg.f. coy VIII 326 adj. quiet, gentle

coler
VII 51 sm. collar

colum
III 86 (MS color) s. dove

comaulnement
V 117 sm. command

comaulnder
ind.pr.1 comaunt VIII 140, IX 116; comand IV 57 v.a. commend

come
see under cum

comencement
III 20 s. beginning

comencer
VII 40 N; ind.pr.3 comence VII 84; ind.pr.6
comancent VIII 277 v.n. begin

coment
VI 53, VIII 24 adv. how; c.que VIII 102,148
concessive conj. however

communement
V 63; communement III 263 Mb adv. of one accord;
see also under communental

compaignie
IV 130,184 sf. company
conchier  see under cunchier
conclure  pp. conclus VII 148  v.a. conquer
confermer  imper.5 confermez I 93; pp. confermé III 99,149  v.a. make firm
confés  VIII 341  adj. having made confession
confessiun  IV 92  s. confession
confessor  III 221 Mb; pl. confessurae III 225  sm. believer, confessor
conforter  see under cumforter
confundu  III 22  adj. confounded
communalment  IV 179  adv. together
commune  III 225 ff. Mb  sg. community, communion (of saints)
conoistre  ind.pr.1 conois IX 105; ind.pr.3 conut IX 190  v.a. know
conpunction  IV 91  s. compunction
consail, conseil  see under cunsail
consenter  subj.pr.1 consente (MS consent) I 94  v.n. consent
conversaciun  II 43  sf. way of life
copeier  ind.pr.1 copei VII 214 N  v.a. cut off
courage  IV 127, VIII 218,291, IX 69  sm. heart
corouce  VII 67,83; imper.5 coroucez IX 197  v.a. anger; IX 197 v.refl. become angry
core  I 3,10 etc., IV 57,151 etc., VIII 128,196, IX 98 corps III 34,49 etc.  sm. body
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<td>IX 107; cuvetus II 32 adj. covetous, desirous</td>
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<td>cruel</td>
<td>I 27, III 241 B adj. cruel; III 241 B subst.</td>
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<td>cruelité</td>
<td>IV 158 af. cruelty</td>
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cunsailler (2) pret.2 cunselas III 222 Mb v.a. advise

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cunter III 222, IX 66 H; pp. counté V 148 E v.a. recount

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cuntres IX 129 sf. country

cure III 66, VII 239 N sf. care; see under aver, metre

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curteis IX 58; corteis IX 177; pl.f. curteis VIII 285 adj. gracious, courteous

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curteisie see under curteisie

curtine VII 61 sf. curtain

cuveté IX 194 H adj. from pp. desired

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damaisela VIII 190, IX 49, 189; sg. damaisela VIII 229 N pl. damaiselas V title, V 1; dammayseles VIII 315 sf. lady of lesser birth, young lady

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daunz

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dé

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de

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outside; de ver IV 17 P towards; de par VII 118
among; de suz VII 203 N beneath; de sur III 237 B on.

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de còrs enclin III 240 Mb with humble heart and
prostrate body; de quer piteu IV 121 with pity

de quer V 69 whole-heartedly; de certes (MS certes)
VII 165 for sure; de bon quer VIII 236 with all my
heart; de praut joie IX 66 joyfully

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aver pité de I 5, III 10 etc., IV 7, 51; requere par-
dun de I 40, 53; aver grace de I 8; aver merci de
III 14 etc., IV 122, 124; aie de horible pechez IV
79 D; aver tendrour de III 192; fere present de
IV 98; fere l’essay de VIII 150; estre confés de
VIII 340-1; prendre garde de IX 11; aver joie de IX 13
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de vostre buche I 38, des...clous I 52 etc., de mes
mains I DKL 54, 57; de mes pès I 63 D, de...launce
I 68, del aqu dart I 78, de sun sanc pretius II 28,
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I 71, joie de secle/mund I 77, reygn des aungles
III 2, esteile de mer III 3, saluz de peccheur
III 4, comencement de joie a veie de salu III 20,
porte de parais III 23, du cel reygn IV 9, rimeurs
d’Engoletre VII 170, rainous de pel VIII 270

determinate

partitive +

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quanke promet de ducur II 38, mult de labour III
191 A, des beaus douns plente IV 65 D, de ces eliz
IV 110, une des beles clartez VI 6, un d’esu VII
231 N, a poy d’houre VIII 50, taunt de femmes
VIII 161, asez...des denere VIII 311, IX 78
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de serجاunt VIII 210, la face de l'enfant VIII 242

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del fìz V 131, fesour des freins VII 34, pour

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VIII 61 etc., IX 52 etc.

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I 41 DK, delit de vanite parler I 42, folie d'amer
chose II 5, socur de vivere III 124, poer de fere
sun voler III 168, force e corage de vous servir
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vus servir II 36, aidaunt de server III 176,
vaillaunt de servir III 182, tarjaunt de suffrir
III 210, recreaunt de suffrir III 210 D, dingne
d'estre damnez IV 112 D, fol de countredire IX 156

deable see under diable below, and index of proper names

deboneire II 25, VII 126; ag.f. IV 64, debonere VIII 326
pl.f. debonere VIII 170 adj. handsome, gracious
VII 126 gentle

deça VII 48 prep. on this side of

decievre VII 183 v.a. trick

decievable II 39 M adj. treacherous, deceptive
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<td>dedire</td>
<td>V 39 v.a. deny</td>
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<td>deduire</td>
<td>IX 136 v.n. amuse oneself</td>
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<td>deduit</td>
<td>IX 29; deduyt VIII 9; deduz IX 30 H,93 H sm. pleasure</td>
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<td>defie</td>
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delay VIII 115 sm. delay
delez VIII 120 prep. by
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delitus II 30 adj. delightful
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delivre VII 194 adj. free, healthy
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delytaunz II 30 R adj. delightful
demaundar IX 20; ind.pr.3 demaunde IX 94; fut. 1 demanderai IV 84 v.a. ask for
demeine V 37, V 55 adj. own
demi VII 215 N adv. half
demorer III 124 G v.n. remain
demoustrer IV 158; demonstrer III 92 A v.a. show
denaturel pl.m. denatureaus V 54 adj. unnatural, against nature
deners VIII 311, IX 78, IX 142 s.pl. money
denier ind.pr.6 denient V 66 v.a. denounce
departir IV 106 P; ind.pr.4 departum III 232 B; pp. departiez IV 143 J v.n. depart
deques  see under desques

derein  IX 39, 112, 167; sg.m. dereyn III 124 Mb
adj. last, final; au d. IX 39 etc. in the end

derere  VIII 279; par d. behind their backs

descendre  ind.pr.3 descent II 14, prat.3 descendi III 17 etc.
    v.n. descend

desconf  VIII 332 sm. disagreement

descouvert  IX 200 adj. from pp. laid bare

descrier  III 164 s. disbelief

descrire  VII 111 (MS descrivre), VIII 132, 165; descrivre
    III 188 (MS destrure); pp. descrit V 149 E
    v.a. describe

desconfusillé  IV 62 adj. bewildered, at a loss

deserité  IV 59 adj. robbed of an inheritance

deservir  III 67, 196; deserver I 77 D; ind.pr.1 deserve
    I 36 v.a. deserve

desesperer  ind.pr.1 desseoir IV 52; ind.pr.3 desseoir VII 131
    v.refl. despair, give up

deservir  pp. deservé III 49 BLMb v.a. sever

desir  II 42, IV 105 sm. desire

desiré  IX 194 H adj. from pp. desired

des k'a  VII 88 (MS deske a); deke a I 10 D; dekes a II 44
    deske a IV 128 prep. as far as, until

desonour  V 133 é. insult; see under fere

des or  V 34 (MS des ore) adv. from now on

des ore mée  I 55, VIII 145; des or mée I 23, IV 101 adv. from now on
despandre VII 27; pp. despendu IX 161 v.a. spend
despire, despicer imper. 5 despicerz III 237 v.a. scorn, despise
desplaire subj.pr. 3 desplaise I 79 v.n. displease
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destauncs VIII 333 sf. quarrel, enmity
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turner a destre VII 234 N save
destresse V 79 sf. distress, anguish
destrucciun III 247 s. destruction; see under aver
destrure (III 188), V 89, VII 237 N; destruit IV 60 v.a. destroy; adj. from pp. IV 60 ruined
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subj.imp. 5 dussez III 135; subj.imp. 6 dussent III 92
deusent VIII 283 v.n. ought, must; I 100 be destined.
devinaille  V 31  sf. evil (words)
deviser  pp. deviés VIII 318  v.a. describe
devoi  pl. devoia (MS devenoia) VII 97*  s. wrong path
devotement  III 225 ff. Mb  adv. with devotion
dez  see under dé
diable  IX 116; pl. deables VIII 140; vif(s) deable(s)
the very devil; see also index of proper names
digne  III 74, IV 112  adj. worthy
+ inf. IV 112, + de + inf. IV 112 D
dignement  IV 151  adv. deservedly, worthily
dileccoun  III 17  sf. love
dire  IV 49, V 97, VII 110, VIII 52, VIII 131 etc., IX 26 H etc.
ind.pr.1 di V 38, 72 etc., VII 143, IX 101; dy VIII 183
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VII 168 N, VIII 26; fut.1 dirrai VI 47, VIII 99, 123
diray VIII 203; dirray VIII 27, 216, 262; ger. disaunt
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dite V 148  v.a./v.n. say, speak
d.a gas VII 164, VIII 309 say as a joke
d.gas VII 143  talk nonsense; d.mauvée V 56 say
evil things; d.mes volouente IX 198 say what I like.
dis  see under toudis
distrei  III 164 B  s. distress
dit  VII 12; pl. diz V 130; dis VII 80, VIII 233, IX 5 etc.
sm. word; a lour dit VII 12 at their words
diverse  VI 14  adj. unpleasant
divin  ag.f. divine III 84; escription d. Holy Scripture.
doctrine IX 162 sf. learning
dolent IV 96, VI 4, VII 2, VIII 71; pl. m. dolens IV 15 adj. sad; IV 15 subst.
doler I 20 v.n. lament
dolorous VIII 72; sg. m. dolerose IV 7 J; sg. f. dolorous
III 38 adj. sorrowful
dolour III 26, 71 etc.; V 9, 77 etc.; dolur III 41, 106, IV 7, 149; pl. dolours I 83; doloures IV 7 D sf. sorrow
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III 76; doint III 196 etc.; IV 91, VIII 144, 325, IX 71 etc.; doynt III 171; subj. pr. 5 = imper. 5
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fut. 5 durraz IX 183 v.a. give
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d. grace I 8, 41 etc. mercifully grant; d. medicine
III 76 provide a remedy; d. nusance VII 44 harm
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dormir ind. pr. 6 dormant VI 38; ger. dormaunt VII 137, VII 140 N v.n. sleep
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doucement III 17, 154, 197 etc.; ducement IV 144 adv. tenderly
doucur I 76, VIII 159, 231; dulcur III 2, 39, 54 etc.;
doucur III 124, 128; doucour III 45; ducur III 114; IV 10, 175; ducour IV 99; duzur I 76
sf. tenderness, gentleness
doun IX 120; pl. dounes IV 65 D sm. gift
dounke  V 45,47 etc., VIII 118,300; dounke a V 108; donke V 121; donce IV 160, V 97, IX 151; dune I 29 L, II 8 L, IV 164; donc V 128; dounk (MS douanke(a)) V 21,42,126 adv. so, then

douke e pus VIII 118 then and later

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douter  V 136 v.a. fear

douz  IV 106; duz I 1,9 etc.,II 24,III 75 BDLMb,III 148, III 151 etc.,IV 88,109 etc.; sg.m. douce III 143, III 214; pl.m. douz I 60 D; sg.f. douce III 38,58 etc., IX 169 (MS doucette); duce IV 159; duz III 206;
douz IV 106 D; pl. douces (MS douce) III 227; douz (MS douces) V 140; duz IV 120 adj. gentle, tender

dragun  III 87 sm. dragon

dras  VII 81, VIII 257,310, IX 93 s.pl. sheets, linen; clothing

dreit (1)  IV 34,IV 47, VII 14, VII 101 etc.,VIII 147,188 etc. dreyt VIII 87 sm. justice, right

dreit (2)  V 48,104, VIII 333 (MS drit), IX 188 H; sg.f.
dreite IV 102, VII 59,93; draite I 50 adj. just, right, direct

dreit (3)  VII 44 N, VII 47 adv. directly

dreiture  V 124 s. justice

dreiturere  V 124 E adj.f. just, right

drue  IV 29, VII 65; masc. VIII 18 s. friend, lover

druerie  VII 69 s. love

duble  III 86 adv. double

ducement, ducur  see under doucement, doucour, douneke, doner

dunc, duner  see under doucement, doucour, douneke, doner
dunt
I 58,62 (MS dut), III 137, IV 95,112 etc.;
dount V 11, VI 8 adv.pron. with which etc.
dur
I 61 adj. hard
durable
III 262 Mb adj. lasting
duree
II 6 s. permanence
durement
III 206 Mb, VIII 99 seriously, greatly
durer
I 100, II 12, V 4; ind.pr.3 dure II 16; fut.3
durra IX 23,186 v.n. last
durette
IX 170 adj.f. firm
dustre
IV 12 s. guide
dutansce
II 23 s. doubt
duz, duzur see under douz, douc'our

eogliss
conj. and; e...e VI 5,56, VII 86 both...and
e si III 227, VI 15, VII 19 N, VII 102, VIII 71,
VIII 312, IX 10 H, IX 76,82 and
in negative co-ordination IX 136
eglise
III 90 sf. church
eider, eim see under aider, amer
eins ke
III 49 conj. before
einz
VII 11; ens II 7,40 adv. following neg.clause
= but, rather
el
V 71,139 neut.pron. el ke other than
ele
pers.pron. fem. she
III 166,171 etc., IV 156,183, V 43, VI 55, VII 70
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indir. obj. li V 130 E, VI 52, VIII 223; lui VI 31
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dir. obj. les V 25 etc., VIII 254, VIII 267

enclitic leo's (MS leo les) V 17, V 22

indir. obj. lor VIII 275; les V 5

stressed obj. eles (MS sus) V 75; sus V 26

elire

subj. pr. ellise (for i lise) I 83 DK; pp. e'llite VIII 192; pl. eliz IV 110, 174 v.a. choose IV 110, 174 pp. as subst. = chosen people

elluminer

III 90 BD, III 132 D; enluminer III 90; ind. pr. 3 enlumine III 82 Mb; pp. enluminese III 103 BD,

enlumine III 96 D, enluminez VIII 161 va. light up, illuminate; VIII 161 pp. as adjective; see also under aluminer

em, l'em

see under houme

emplaire

fut. 3 emplayserat IX 186 H v.a. please

en (1)

prep. in etc.

+ art. masc. sg. el III 65 DLb, IV 24, IX 40 (MS en le);
+ art. pl. es III 149 ff. A

local I 3, I 4 etc., III 13, III 17 etc., IV 5, IV 24 etc.,
V 35, VI 21, VI 26 etc., VII 49, VIII 36, VIII 39 etc.,
IX 6, IX 126; en apart IV 166 openly; en cest mund
IV 118 in this world; en ceo secle IV 118 D in this
world; en present IV 180 close at hand

temporal

en apres VII 124 afterwards; en avant VIII 139
forthwith; en cel tens VIII 76; en ceste vie IV 80
in this life; en fin IX 88, IV 128 D in the end;

en moun vivant IV 58 D during my life; en mun tens.
VIII 4 in my time; en nuiz en jours IX 138 day and
night; en un esté VII 245 N one summer

modal en aunbleure VII 107 ambling; en autre manere
V 57 in another way; en bon amur IV 134 lovingly;
en fez ou en diz V 130 in word or deed; en povertez
IX 28 H in poverty; en tal point VI 16 to such an
extent; en us VII 109 customarily; en vein IX 82 in vai
en ctd. + gerund en disaunt IV 44 DJP; en dormaunt VII 137, 140 N

en (2)

adv.rpon.

a) of things: VI 23, VI 47, VII 134, VIII 51 thereof
V 7, VII 196 N, VIII 338, IX 12 H, IX 108 in consequence
IV 82 etc., VII 125 etc. respective

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enbrasé II 93 adj. from pp. burning

enbrazer pp. enbrázé III 147 v.a. clasp

encelé III 101 adj. from pp. sealed

encliner ind.pr.3 encline III 75, IV 20 v.n./v.a. bow down to

enclose sg.f. enclose III 56; pl.f. encloses VI 20

pp. enclosed; III 56 adj.

encountredire IV 114 JP v.a. contradict

encumbré IV 85 adj. weighed down

encumbrer I 97, III 250 Mb, V 36 sm. guilt; mal e. V 36

misfortune

encuentre III 184, III 218 prep. against

endeer pret.3 endesa V 96 v.a. touch

endormir ind.pr.3 endort VI 40 v.refl. go to sleep

endroyt VIII 86 adv. directly; see under ore

enemi III 18, III 200 D, 204 etc.; pl. enemie III 184,

IX 176 sm. enemy; III 18, 200, 204 the devil

enfantement III 83 A e. virgine immaculate conception

enfaunce VII 41; enfance III 225 ff. Mb e. infancy; VII

41 folly

enfaunt III 143, V 95, VIII 238, VIII 242 etc.; pl. enfaunz

VII 72, 184, N, IX 43 sm. child
enfaunter V 82, VIII 303 v.n. give birth; V 82 subst.
enfern I 99, III 22, III 100 etc. sm. hell
enfernal III 180, III 248; emfern M I 36; infernal III 88 adj. hellish, infernal
enflamber imper.2 enflambe III 72 v.a. burn up
enforcer pp. enforcee V 9 v.a. increase, strengthen
engendrer VIII 298; fut.5 engendrez (MS engedrez) IX 44 pp. engendrez VIII 61 v.a. beget
engin IX 11 H s. trade, craft
enginer (1) IX 68 H adj. wily
enginer (2) IX 67; fut.3 enginera IX 24; pp. engynne III 28, III 98 v.a. trick
engrés VII 126, VII 240 N adj. savage, fierce
engrosses IV 45 adj. from pp. pregnant
engynnur III 188 Mb adj. wily
enhauacer pp. enhaucé III 244 Mb, IX 194; enhaucee III 102 enhausé IX 188 v.a. extol
enjoir pret.3 enjoy III 159; pp. enjoi III 241 B v.n./v.refl. rejoice in, enjoy
enjuneler p.pres. enjunelant III 142, enjenulaunt III 142 D v.n. kneel; see also aqenoullant
enloingner ind.pr.3 enloingne V 12 v.a. keep at a distance
enluminer see under aluminer, elluminer
enmaier ind.pr.1 enmai VII 11; enmay VIII 134 v.refl. be dismayed, downcast
enmerviler III 79 DMb v.n./v.refl. wonder at
ennui

VI 62; ennuy VIII 24 am. nuisance, grievance

ennuire

III 188 B; ind.pr.6 enuent V 57 v.a. harm

enpeirer

IV 172 v.a. damage

enpenir

IV 94 D v.a. expiate; see also under espenir

enpreiser

ind.pr.3 enprise III 215 v.a. praise

enprendre

VII 28 N; imper.5 enpernez IV 137 P e.pité IV 137 take pity; e.bataille VII 28 make war

enrevre

VII 30 adj. bad

ens

see under einz

ensample

III 251 Mb s. example

ensigner

III 92 v.a. teach

enseignement

IX 117 s. learning

ensement

III 68 D, IV 139, VIII 170, IX 10 H adv. likewise

ensercher

pp. enserchee IX 130 v.a. investigate

entendement

III 7 am. understanding

entendre

VII 24; ind.pr.1 entenk III 238; imper.5 entendez- IV 81, (entendez IV 81 D); p.pres. entendaunt V 120 v.a./v.n. hear, listen to; III 238 hope for, expect V 120 obey

entente

IX 141; entent IV 162 s. understanding, purpose

enterin

IV 127 adj. loyal

entier

III 170 A adj. intact

entour

VII 73, 140; prep. about (of numbers)

entre

III 80, 147, VII 156, VIII 30, 169 etc., IX 22 prep. between; par entre VIII 330

entree

VI 21 sf. way in
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<td>entremettre</td>
<td>VII 151 (MS entremettre) v.refl. concern oneself</td>
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<td>entrer</td>
<td>pp. entree VI 22 v.n. enter</td>
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<td>enveer</td>
<td>III 91 v.a. send</td>
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<td>envers</td>
<td>IV 18 J, IV 172 D prep, towards</td>
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<td>envious</td>
<td>III 172 f f. A adj. malicious</td>
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<td>enviroun</td>
<td>VIII 129 adv. around</td>
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<td>envirouner</td>
<td>pp. environné IX 38 v.a. make a tour of</td>
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<td>enviz</td>
<td>a enviz VI 17 adv. unwillingly</td>
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<td>envoisier</td>
<td>see under envoisier</td>
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<td>eschaper</td>
<td>I 99 v.n. escape</td>
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<td>eschars</td>
<td>IX 10; adj. mean; par eschars VII 230 N meanly</td>
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<td>escheile</td>
<td>III 4 a. stairway</td>
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<td>eschure</td>
<td>I 65; subj.pr.3 eschue II 11 v.a. avoid</td>
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<td>esclandre</td>
<td>VII 26 adj. slender</td>
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<td>escole</td>
<td>IX 134 sf. school</td>
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<td>escorcher</td>
<td>VII 191; pp. escorché VII 191 N v.a. skin</td>
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<td>escouper</td>
<td>I 11 DK v.a. strike</td>
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<td>escracher</td>
<td>I 11 v.a. scratch</td>
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<td>escrier</td>
<td>ind.pr.6 escriptent V 66 v.a. scream at</td>
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<td>eschronure</td>
<td>III 84 sf. scripture; e.divine Holy Scripture</td>
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<td>escrire</td>
<td>VII 90 (MS escrivre); imper.5 escrivez I 81; pp. escriture V 149 v.a. write</td>
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escrit V 94 (MS estorie) sm. Bible
escrivein nom.sg.m. escriveins V 144* sm. writer
escu III 184 s. shield
escundire IV 114 v.a. deny, refuse
escuser IV 171 v.a. accuse
esgarder imper.5 esgardez I 31 K v.a. guard
esgarré IV 62; esgarré III 274 Mb adj. from pp. lost
III 274 sub.st. lost souls
esjoir pret.3 esjoï III 159 A; pp. esjoie III 149 ff.A v.n./v.refl. delight, be delighted
esmirable III 44 adj. marvellous
espaaule pl. espaaules VIII 126 s. shoulder
espandre,espanir pret.3 espanist III 6; espanit III 78; espondi
IV 154; espaundi III 78 D; espanuat III 6 D
pp. espanie III 6 A v.n. unfold, blossom
especialment IV 133 adv. especially
espee VII 186 sf. sword
espeir II 42 L sf. hope
espenir IV 94 v.a. expiate; see also under espenir
espéne pl. espines I 12 s. thorn
espirer imper.5 espirez II 34 v.a. inspire
espleiter pp. espleité VII 199 N v.a. make use of
esplendissante III 55 B adj.f. radiant, splendid
espous IX 74,IX 121 sm. husband
espouse III 37,VIII 325; espuse IV 2; pl. espouses V 2
sf. III 37,IV 2 bride; V 2 married women; VIII 325 wife
 espouser pp. espoué VIII 322 v.a. marry
 esprendre imper.5 espernez II 34 L v.a. inflame
 essay VIII 150; assay VIII 217 sm. attempt; fere e. essay
 estable II 35,39; pl.f. VIII 172 adj. constant, faithful
 estage VIII 292 sf. short space
 estat VIII 20; estast VIII 261 sm. condition
 esté VII 245 N sm. summer
 esteile III 3 s. star
 estendre I 87; pret.5 estendistes I 51 v.a. stretch out
 ester IX 114; ind.pr.6 estount VII 49 v.n. stand
 lesser e. IX 114 abandon, let be
 estorer pp. estoré V 99 v.a. establish
 estorie see under escrit
 estraungment VII 1 adv. strangely
 estre (1) VI 2, VII 123 sm. being, essence
 estre (2) IV 112, V 99, V 117, VI 29, VII 144, VIII 89, VIII 341,
 IX 73, IX 119 H
 ind.pr.1 sui III 65 D, IV 59, IV 62 etc., VII 17,19 etc.
 suy VIII 71,206 etc.; su III 237; ind.pr.2 es III 14,
 ind.pr.3 est I 16,49 etc., II 1, II 2 etc., III 6,9 etc.
 IV 69, IV 87, V 14,41 etc., V 3,4 etc., VII 2 VII 14N etc.
 VIII 41,69 etc., IX 45,119; ind.pr.4 sumes V 40, V 74,
 VIII 84; ind.pr.5 estes III 14 ABDGLb, III 102 etc.,
 IV 11, IV 15 etc., IX 10, IX 18 etc.; ind.pr.6 saunt
 V 3, V 53 etc., VI 28, VI 39 etc., VII 53, VII 76, VIII
 154, VIII 158 etc.; sunt III 65, III 121, IV 31, IV 32
 IV 48 etc., V 3, V 28 etc., VII 53 N, VII 76 N, VIII 168
 subj.pr.1 seie VII 145, VII 181 N; seie VII 181
 seye III 233, IV 76, IV 101 etc.; soye VIII 261;
 seil III 21; subj.pr.3 seit III 46, 48, etc., IV 58, 178,
 IX 112; soit V 110, 115 etc., VII 100, VIII 191, 192 etc.
 soyt VIII 307, 329; sait I 57, 92
estre ctd.

subj.pr.5 = imper. seiez III 198,203,IX 32; seyé
III 72 Mb; seyaz IV 148; seez I 58; seiz IX 17 H;
se IX 193 H; subj.pr.6 seient III 49; soient VI 61,
VIII 316; ind.imp.1 estoye VIII 15; ind.imp.3 estoit
IV 38,VI 55,VIII 126; pret.1 fu I 22,III 129,VIII
101,VIII 141; pret.2 fu I 33 D; pret.3 fu I 33,
I 89,III 24,III 100 etc.,IV 23,IV 46,VII 121,VII
129 etc.; pret.3 fust III 94,VIII 54,VIII 61 etc.;
pret.5 fustes III 137,III 150 etc.; futes III 96,
III 145 etc.; fuites I 94 DKL; pret.6 furent I 61,
I 62,III 29,III 71; subj.imp.1 fuse V 144 (MS fuset)
VIII 224; subj.imp.6 fusent VIII 284; fut.1 sera-
VII 201; serray VIII 93,322; fut.3 sera VI 60,
VIII 308,IX 24 H; serré VIII 197,IX 187 H; art II 13,
IV 6,IV 24 etc.,IX 35 H,IX 122,IX 173; herd IX 25 H;
fut.4 serons III 65 A; fut.5 serez IX 15,17 etc.;
serez IX 25,IX 57 etc.; fut.6 serount IX 35;
serrunt IV 166; cond.1 seroie VIII 312; cond.3
seroit V 148; serreit II 32; pp. esté VII 70,IX 199.
v.n. be; e.de IV 110,IV 174 J be one of
e.a + inf. V 3 = future construction, are to be
e+a + pres. = verbal periphrasis III 65 A,III 72 Mb,
III 175,V 14,V 110 etc.; e.a olo VIII 154 be agree-
able; e.avis VII 75 v.impers.seem; e.aye IV 183 J
help; e.confés VIII 341 be Confessed of one's sins;
e.ens.aye III 225 ff, Mb, IV 183 be of help; e.en vie
V 115 be alive; e.gas IX 189 be a joke; e.maté
III 9 be defeated; e.master I 49,IX 158 be necessary;
e.ley VIII 255 be the rule; e. paié I 58 be pleased;
e.quite VI 60 be rid; e.succurs III 228 be of help;
e.recreant III 210 D be a coward; si retn ne fust
VIII 217 if there was nothing doing

estreindre

imper.5 estreînez I 90 v.a. constrain

estreit

VII 199 adv. closely

estrount

IX 84 sm. dung

estrous

a estrous (MS estours) VIII 73 adv. entirely

eus

see under il, oil

evæke

III 239 Mb sm. bishop
**evangeliste** III 155 s. evangelist; see under Johan

**ewe** III 241 Mb, IV 41 s. water

**fable** II 37, IX 45 sf. story, lie

**fablel** VI title sm. tale

**face** I 14, VIII 40, VIII 195, VIII 242 etc. sf. face

**fade** VII 197 adj. languishing

**fai** see under fei

**faillir** ind.pr.3 faut III 110 A, VII 210 N; ind.pr.6 faillent VII 74; fut.3 faudra IX 26, IX 102; fut.5 fauderez IX 3 v.n./v.refl. be lacking

**fasoun** V 50 sf. manner, likeness

**faus** IX 59, IX 68 etc. adj. false, deceitful

**fauser** ind.pr.3 faus IX 5 H; ind.pr.5 fauserz IX 5 v.a./v.n. cheat, falsify

**fausseté** VIII 108; fausseté VIII 202 s. deceit

**faute** IX 103 s. lack

**feble** III 237 (MS béble), VII 25; nom.sg.m. febles VII 25 N adj. feeble, weak

**fei** V 16; foy VIII 319, VIII 324; fei I 93 (I 98) sf. faith; in asseveration par ma foy VIII 319

**feil** V 87 s. leaf

**feint** IX 100 f.de quer adj. cowardly

**fel** I 46; fiel III 172 ff.A sm. gall

**felun** III 18, III 244; nom.sg.m. fel IX 90, IX 106 etc.; nom.pl.m. feus VI 37; sg.f. fel IX 123 adj. wicked
femme
I 2, V 20, V 81 etc., VI 10, VI 16 etc., VIII 42, 187 etc., IX 41, IX 72 etc.; femme V 24, 52 etc., IX 12; pl. femmes V 40 E, VI 20, VII 227 N, VIII 161, 271 etc.; femmes V 52, 68 sf. woman, wife

fendre
VI 34 v.n. split

fenestre
III 101 s. window

fer (1)
VIII 249 (MS fers); pl. fere VII 190; VIII 249 iron; VII 190 horse-shoes

fer (2)
VIII 6, IX 99 sm. price; a nul f. at any price

fere
I 49, III 143, VII 78, VII 101 etc., VIII 7, VIII 56 (MS Vere), IX 99, IX 152 etc.; faire IV 63; faire IX 64; ind.pr.1 fæz VII 31, VII 190 etc.; fæz VII 185; ind.pr.3 fest VII 13, 87 etc., VII 46, VII 66 etc.; VIII 67, IX 9; fet II 40, VII 2 N; fet VII 184; ind.pr.5 faites IV 50, 98 etc.; ind.pr.6 fount V 52, VIII 258, VIII 282; subj.pr.1 face I 57; subj.pr.3 face I 76, III 76 AD, IV 100, 106 (MS facent); fasse (MS fae) V 133; subj.pr.5 facét IX 20 H; imper.5 . fates I 20, 65 etc.; faites IV 98, (MS fates) IV 133; ind.imp.3 fesoit V 50 etc.; fesoit V 106, VIII 2 (MS fest); pret.1 fis VII 137, VII 20, VIII 117; pret.3 fist I 19, 29, 111 241 Mb, V 107 (MS fesoit), VI 1, VII 245 N, VIII 91; fiz VII 216 N; pret.5 faites III 27, 214; feistes IV 35; fut.1 frai IV 78 DP, IV 161, VII 24; ferray VIII 92; feroi IV 83; fut.3 fra VII 238 N, IX 51; fut.5 ferez IX 79; frez VIII 29, IX 182; fréIX 10 H; fut.6 ferount. VI 62; cond.1 feroie VI 52; feraye (MS fery) VIII 113; ferray VIII 223; cond.3 ferroit VI 53, 54; pp. fest V 15, VII 52, VII 63, VIII 150 etc.; fet. I 74, III 115, III 222 etc.; fæt IV 71, 74; fayt IV 80 v.a. make; v.n. do f. + inf. verbal periphrasis V 52 f. + inf. in causal constructions I 98, VI 52, V 136, VII 185; VII 190-1, VIII 20, VIII 42-3, IX 51-2; verbum vicarium II 40, V 30, V 87, VIII 67, IX 64; abstinence I 49 be abstinent; f. ben VIII 292, IX 9; IX 72 act well; f. desonour V 133 insult; f. ennui VI 62 annoy; f. essay VIII 150, VIII 217 try out
**feré ctd.**

- *f. homage e feuté* V 15 swear homage and loyalty;
- *f. honur* III 115, IV 74, 100 honour;
- *f. mal* VIII 258, IX 20 H harm;
- *f. medicine* III 76 AD provide a remedy;
- *f. present* IV 98 give;
- *f. sacrific’* III 214 make a sacrifice;
- *f. semblaunt* VI 54 seem;
- *f. sucur* IV 35, IV 133 etc. provide help;
- *f. treisun* IX 182 betray

**ferir**

I 11; pp. *feru* III 237 B v.a. strike

**fier**

IX 36 adv. firmly

**fermail**

VIII 249 sm. clasp

**ferme**

III 225 ff. Mb adj. firm, constant

**ferment**

IV 140 adv. firmly

**fers**

VIII 312, IX 77, IX 145; *ferer* III 210 ff. Mb adj. proud, fierce

**fesour**

VII 34 sm. maker

**feste**

pl. *festes* VII 55 sf. feast

**fez**

V 130 E; pl. *fez* V 130, IX 178; *fès* IV 163, IX 102 H sm. deed

**feuté**

V 15 sf. loyalty

**feverer**

VII 39 s. February

**favre**

(MS *refere*) VII 32 sm. smith

**fez**

V 6, IX 172 (MS *feze*); pl. *feze* VIII 95 s. time

**fiel**

see under *fel*

**fierement**

I 88 L adv. fiercely

**fills**

III 256 Mb; *file* VIII 209 sf. daughter

**fin (1)**

I 98 (MS *fai*), I 100, II 16, III 42, III 242 Mb, IV 128;
V 146, VIII 21, IX 12 H, IX 35 H sf. end
VIII 21 truth; *en fin* IV 128 D, IX 88 (MS *a fin*) in the end
**fin (2)**

I 75, II 26 L, VII 59, VII 69, VIII 230

adj. fine, pure; **fin amour** VII 59, 69 true love

**finir**

III 216; ind.pr.3 **fine** III 110 A, VII 84; pret.1 **final** III 129 v.n. end, finish; III 216 die

**fiz**

III 46, III 75 etc., IV 18, IV 36 etc., V 119, V 122 etc., VII 113, VII 179, IX 53 sm. son

**flæler**

I 10 v.a. beat

**flaunc**

V 74 (MS *flauncs*) sm. womb

**fleirur**

I 35 sm. smell; see also under *fleur*

**flere**

VIII 63 v.a. smell

**flæstrir**

ind.pr.3 **flæstrist** II 40 v.n. wither

**fleur**

I 35 K; **fleurr** I 35 L sm. smell

**florir**

pp. *florie* II 13 v.n. blossom

**flurr**

II 40, III 6, III 40 etc.; pl. *flurs* III 227 sf. flower

**fol**

IV 105, IX 155; sg.m. *fous* VII 131, VII 189 etc., VIII 69; pl. *fous* VIII 3; sg.f. *fole* IV 38 adj. mad, foolish

**folement**

VIII 136 adv. foolishly

**foleté**

III 62 Mb s. folly

**folie**

II 5, II 9, III 41, IV 30, IV 79 etc., VII 104, VII 166 VIII 8, IX 114, IX 161 sf. folly

**folur**

IV 36; pl. *folur* IV 36 J sf. folly; par f. foolishly

**force**

III 7, III 60 etc., IV 127 sf. strength, power

metre f. exert strength

**forment**

I 88; **forment** I 75 DL adv. firmly, severely
fora I 24 etc., IV 64, VIII 299; fora V 20, VII 74, VIII 8
conj./prep. except, unless; I 43, 80, VIII 8 but
fort (1) III 218, VII 25, IX 89; obl.sg.f. forte III 194,
IX 192 adj. coarse, difficult; II 214, VII 25 strong
III 194 severe
fort (2) IX 76 adv. extremely
fous see under fol
foutre VIII 35, IX 52; ind.pr.5 fotez IX 138; fut.3 fotira
IX 184; fut.4 foutrez (MS fouterez) IX 140
cond.1 foteray VIII 80; pp. fotue IX 199
v.a. make love to
franc (1) IX 101 H sm. from adj. free man, gentleman
franc (2) II 24 L; fraunc IX 69; sg.f. franche IV 3
adj. noble, gentle
fraunchise III 187 D sf. generosity
frein pl. freins VII 34 s. bridle; restraint
freit VII 15, VII 135 adj. cold; VII 15 subst.
frele IV 104 adj. frail
fremir ind.pr.3 fremist VI 24 v.n. tremble
frere VII 119, VIII 18, VIII 26 sm. brother, friend
fresche VI 10 adj.f. fresh
frestele IX 128 sf. flute
fruit V 89, V 91 etc. s. fruit
fu III 96, III 211 sm. fire
funtaine I 71 (MS funtain) s. fountain
fust I 61; fut V 43 E sm. wood, tree
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<td>gaber</td>
<td>fut.3 gabera IX 50; pp. gabbé IV 60 v.a. trick, deceive</td>
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<td>gage</td>
<td>VII 81 N s. pledge</td>
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<td>gaillarde</td>
<td>IX 12 sf. frivolous woman</td>
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<td>gainer</td>
<td>pret.1 gainay VIII 96 v.a. win</td>
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<td>ganglaunt</td>
<td>sg.f. IX 123 adj. quarrelsome</td>
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<td>garantir</td>
<td>pp. garanti III 233 v.a. defend</td>
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<td>garaunt</td>
<td>III 184 (MS gordaunt) s. protection</td>
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<td>garce  e</td>
<td>VIII 190 s. girl</td>
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<td>garde</td>
<td>IX 11 s. care; prendre g. take care</td>
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<td>garder</td>
<td>III 48; ind.pr.3 garde VI 23; subj.pr.3 gart (MS garde) V 134; garde III 250 Mb; imper.5 garder</td>
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<td>garisun</td>
<td>III 238 s. healing</td>
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<td>gas</td>
<td>VII 80, VII 143 etc., VIII 151, VIII 309, IX 189 s. joke; see also under a, dire, tenir</td>
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<td>gaster</td>
<td>ind.pr.1 gaste VII 4; pp. gaste IV 60 P, VII 4 N gausté VIII 137 v.a. waste (time); IV 60 P ruin</td>
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<td>gauncilie</td>
<td>VII 187; gauncilie VII 187 N sf. foxglove</td>
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<td>gaunz</td>
<td>VII 185 sm. glove</td>
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<td>gaunt</td>
<td>V 24, VIII 237; gaunz VII 185 sm. glove V 24 tendre mun g. lay down my glove (i.e. act as champion)</td>
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<td>gelous</td>
<td>VI title, VI 1 etc., IX 110 adj. jealous; subst. jealous man</td>
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<td>gemme</td>
<td>III 259 Mb sf. gem</td>
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gent  I 26,III 28,III 111,VII 7 N,VIII 169,VIII 329, IX 52,IX 63 etc.; pl. gene (V 144) sf. people

genterie   III 187 B sf. chivalry

gentil  II 21,III 165 adj. noble

gentilissime  III 187 A sf. chivalry

geske  see under geske

geter  VI 13; pp. getté III 29 v.a. throw, cast

geu,geur  see under jêu, jurer

gisir  VI 26,VIII 255; imp.ind.3 gisoit IV 117 P; pret.3 just IV 117 v.n. lie

glorie  III 262 Mb; gloire IV 131 s. glory

glorious  VIII 331; sg.m. gloriouse III 897 sg.m. gloriuse III 239 Mb; sg.f. gloriouse III 10,III 31 etc. gloriuse I 92 adj. glorious, splendid;III 35 subst.
glotounie  IX 33; glutunie III 12 Lb s. gluttony

goie,goiose,goisier  see under joie, joyous, joliver

grace  I 8,I 41,etc.,III 61 ff.D,IV 4,IV 126 sf. grace

gras  sg.f. gras VIII 196; pl.f. gras VIII 148 adj. fat

graunge  VII 57 sm. granary

graunt  I 56 DK,V 58,V 77 etc.,VII 158,VIII 45,VIII 100, IX 1,IX 2 etc.; grant I 3,I 70 etc.,II 19,III 3, III 30 etc.,IV 65,IV 74 etc.,V 121 E etc.,VII 17 N, VIII 188,IX 95; nom.sg.m. graunz VII 26; pl.m. graunz IV 112; granz IV 49; grant I 90 adj. great, large

graunter  imper.5 grantez IV 178; pp. granté VIII 107, VIII 221 v.a. grant

gré  I 8,I 93 DKL,III 208,VIII 116,VIII 154,IX 159 sm. will; see also under a, estre
gref  pl.m. gref I 59  adj. grievous

grain  IX 81; de trop gros g. too coarse

greinour  V 47; pl.f. V 28 compar.adj. greater; a q. dreit V 47 with more right

grever  VI 43; ind.pr.3 greve VII 43  v.a. vex

groin  VII 214 N  sm. snout

gros  I 52, I 61 etc., IX 81; sg.f. grosse VIII 126, 196 pl.f. gros VIII 148  adj. large; see also under grain

gueiter  pp. gueitate VII 199  v.a. watch

guer  see under juer

guere  VII 169  sf. war

guerpir  II 37, III 62 BDGMb  v.a. abandon

guerrer  III 218  sm. warrior

guise  VII 38  sf. fashion

guster  I 45  v.a. taate

guverner  I 41  v.a. rule

habiter  III 80  v.n. dwell

heachie  III 149 ff.A  sf. distress

hair  V 69, V 70  v.a. hate

hanap  pl. hanapes VII 79  s. goblet

haraz  VII 218 N  s. stud

hardi  VII 28  adj. bold

hasart  IX 27  s. game of chance
haunche  pl. haunches VI 36 sf. hip
haunge                      VII 59 sf. hate
haut (1)                    III 150 DMb, III 162, IV 113; pl.m. haut VII 200, pl.f. hautes VII 55 adj. high; VII 55 solemn
haut (2)                    III 149 ff. A, VII 205, VII 209 N adv. high
montez h. III 149 ff. A ascend on high
hautement                   III 150 B adv. highly
heité                       sg.m. heitez VII 198 adj. joyful
herbergez                   V 74 E; herbigé V 74 pp. harboured, lodged
hidous                      sg.f. IX 122; hiduse I 91 adj. hideous
hiré                        IV 96 DJP adj. angered
hirus                       IV 96 adj. angry
ho                          see under od
holer                       nom.sg.m. holere IX 89 sm. debauched man
hom, home                    see under houme
homage                      III 99, V 15 sm. homage
honir                       V 51, V 69; pp. honie IX 112; hunie IV 168
v.a. put to shame
honour                      V 111, IX 1, IX 55; honor III 115, III 189 etc., IV 74, IV 100; honours IV 74 D sm. honour; see also
under fere
honurer                     V 102, V 109; honurer I 44; ind.pr. 3 honoure V 105
imper. 4 honoroum V 138; imper. 5 honurez V 138 E
pp. honuré IX 188; honoures IX 194 v.a. honour, respect
horrible                    obl.pl.m. horrible IV 79 D adj. horrible
hors                        III 24 adv. outside; hors de III 126 ff. D, III 191, IV 145 prep. away from
hos, hose  see under oser
hostel  VII 232 N  sm. dwelling-place, lodging
houme  V 42, V 49 etc., VII 17, VII 86 etc.; VIII 61, VIII 251, IX 61; homme III 237; home V 42 É, V 86 É etc.; VII 79; hume II 4, VII 195 N, IX 68 H; houm VI 48; hom I 2; pl. humia IX 187 H  sm. man l'am I 88, V 104, VI 15, VI 40 etc. indef. pron. one
hounkes  V 19, 96; unkes I 70, III 130 etc.; ounkes VI 1; ounques VIII 59, 142; unke III 125; unk III 78; hounk V 107 (MS hounkes) adv. ever; ne...h. never
hounte  IX 71  sf. shame; la male h. great disgrace
houre  IV 150, VII 6, VIII 50; hure VII 140 N; oure VI 14 sf. time, hour
houster  I 72 ff.D; oster III 106 v.a. remove
huan  V 59, 60, 65  sm. owl
huer  VI 46; ind.pr. huant V 65; pp. hué V 62 v.a. screech at, abuse
hui més  VII 201  adv. from now on
humanité  III 25 A, III 138 D  s. humanity, human form
humble  III 240 Mb; umble III 86 D  adj. humble
humblement  III 271 Mb; humbelment I 28 adv. humbly
humilité  III 7, 25 etc., sf. humility
i  I 83, II 8, III 22 A, IV 81, V 78* etc.; VI 22, VII 74 N VII 154 etc., VIII 51, VIII 93 etc., IX 143 adv. there; adv. pron. to it IV 81
i + aver II 8, V 78, VII 212 N, VII 220 N
ical, icest, ici  see under cill, ciat, ci
il

pers.pron. he, it; for fem. see elle
nom.sg.m. II 24 D, III 76, III 127 etc., IV 91, IV 100 etc., VI 18, VI 25, VII 62 N, VII 240 N, VII 325, IX 183
nom.pl.m. II 8 H
dir.obj. le III 83, III 147, IV 119, V 66, VI 44, VI 53, VII 243 N; l (MS le) V 66, VII 64; following imper. le IV 99 D; lui IV 121; indir.obj. li III 99, V 116 E, V 120 (MS a lui), VII 214 N, VIII 20, IX 7 H, IX 182;
leu IX 157; luy II 18, III 100, VIII 44
stressed obj. lui II 20, II 32, VI 41; luy III 151, III 156, VIII 23; li IV 120, V 120 E, VIII 273, IX 40 H
nom.pl.neut. il III 29, IIII 65, IIII 67, V 59, V 60, VI 20, VII 174; with fem. antecedent VII 58 N; eus III 225 ff.Mb; dir.obj. les I 64, III 66, IV 145, V 58, VII 173 N, VII 183, VIII 254, VIII 267; following imper. I 23, I 55; indir.obj. leur VII 185; leur
III 119 ADGLMb; luir III 116; stressed obj. eus VII 251 N, VIII 277; following inf. V 69
nom.sg.neut. il I 49, V 126, VI 8, VII 42, VII 88 etc., VIII 102; + i aver VII 212 N
dir.obj. le III 84, V 38, V 44 etc., VIII 151, VIII 183, VIII 201 etc., IX 26 H, IX 86; l' V 98, VII 127 (MS le)
enclitic nel V 126, VII 164 (MS ne le), VIII 151 (MS ne le), VIII 309 (MS ne le)

ilec

IV 169 D; ilok III 24 adv. there

infernal

see under infernal

iniquitez

I 65, III 231 B, IV 84 J s.pl. iniquities

ire

III 212 Mb, IX 107, IX 123 sf. wrath; jur de ire
III 212 Mb day of wrath

irrémanent

IV 162 D adv. full of wrath

issi

III 228 ff.La, IV 178 adv. like this; see also ci

issir

VIII 66; pret.3 issit I 72 D; issi III 12 A
pp. issues V 40 v.n. come from

issue

VI 23 sf. way out

itel

sg.f. itele II 43 DL dem.adj. such
iervesse
IX 33 s. drunkenness

ivre
VII 195 adj. drunk

ja
I 32 DL, I 42 L, III 82, III 110 etc., V 139, VI 3, VI 4, VII 70, VIII 93, VIII 149 etc., IX 42, IX 139; adv. ever.
ja...si co-ord. conj. VI 4; ja...ne never
ja...si...ne VIII 261, IX 42 concessive conj. however

jadis
IV 43, IV 45 adv. long ago, at that time

jammés
I 32, I 42 DK, III 110 Dlb, IX 57, IX 79 adv. ever;
jammés...ne never

jaunbe
IX 200 sf. leg

jaune
VIII 194 adj. yellow

jefne
VI 12; pl.m. junes III 223 Mb adj. young

jéo
III 21, III 41 etc., IV 51, IV 59 etc., V 5, V 17 etc.,
VII 4, VII 11 etc., VIII 27, VIII 35 etc., IX 101 etc.
jeo I 22, V 97 (MS jeo), VII 90 (MS jeo), VII 105 etc.
jo VII 4 N etc.; jeo I 21; joi VII 15 N
dir.obj. + refl. me III 66 D, III 248, IV 51, IV 52 etc.,
V 13, V 21, etc., V 51, VII 3, VII 11 etc., VIII 2;
men' IV 89 etc., V 32 (MS me), VIII 134 etc.
moi IV 89 D; mai IV 106, III 224 D; mey III 242 Mb
indir.obj. me I 8, I 14 etc., II 44, III 76, III 175 etc.,
IV 91, IV 111, V 19, VII 42, VII 44 etc., VIII 26, 90 etc.,
m' VIII 98, VIII 107 (MS me) etc.; mei III 166
dir.obj. after imper. mei II 34, III 21, III 22;
moy IV 107; mai I 7, I 20 etc.
indir.obj. after imper. mey II 35, moi III 60 etc.
mae I 30, I 34 etc.; stressed obj. mei III 30, 108 etc.,
VIII 200; mey II 10; moi IV 58 etc., VIII 171, VII 178
moy III 104, III 112 etc., IV 61, IV 66 etc.; moi
I 43, III 40 etc.; may III 14, VIII 253
pers.pron. I

jesk'a
II 44 L; geske a I 10 K; jesk'an VII 162 N; jesk'a
VII 221 N prep. up to, as far as

jeu
VIII 223; geu IX 128 sm. game
joie
I 77, I 100,II 47, III 20, III 24 D, III 68 etc.; IV 11, V 11, V 18 etc.; VI 55, IX 2, IX 13 etc.; joie IV 5, IV 15 etc.; VII 178, VII 260 etc.; joie IX 21, IX 23; pl. joies I 77 sf. joy, happiness

joir
pp. joir III 159 DLb v.n./v.refl. rejoice

jolif
V 13; nom.sg.m. jolif VIII 206, IX 137 adj. gay

jolifte
VIII 1 s. merriment, lasciviousness

joliver
pp. jolivé IX 37 H; golivé IX 37 v.a. fritter away

josek'a
see under josek'a

jour
III 141 etc.; VII 157, VIII 10, VIII 16 etc.; jour II 36, III 52, III 126 etc.; pl. jours V 146, VI 39, VII 195, IX 6, IX 54 etc.; jours III 226, IV 6, IV 70, VII 210 N sm. day; pl. jours III 270 Mb life jour de ire III 212 Mb day of wrath; jour de juise III 251, jour de jugement III 225 ff. Mb day of judgement; see also under autre, de, nuit, toujours

jouste
III 151 DLbMb; de jouste VII 130, de juste III 151 prep. next to

joyous
joyous IX 73; sg.f joyouse III 37 A, joyouse III 262 Mb adj. joyful, joyous

juaunt
V 13 adj. merry

juer
VIII 19; quer VII 68; pp. jüe VII 81 v.a./v.n. play; VII 68 inf. as subst.; VII 81 gamble

jugement
I 27, III 225 ff. Mb, IV 161 sm. judgement IV 161 last judgement; jour de j. III 225 day of judgement

juger
IV 163; pp. jugé I 94 DKb v.a. condemn

juise
III 231 sm. justice; jour de j. day of judgement

june
see under jefne

jur
see under jour
jurer  
- ind.pr.1 geur VIII 40; fut.1 jurrey VIII 313; pp. juré V 16 v.a. swear; serment j. V 16 swear an oath

jus  
- VII 8, VIII 119, VIII 240; sus e jus backwards and forwards; VII 8 so much

just, juste  
- see under qisir, joustes

justise  
- VII 36 s. control; justice

justiser  
- ind.pr.3 justise IX 120 v.a. govern

kar  
- II 11, III 238, V 18, V 33 etc., VI 34, VII 81, VII 203 etc. IX 18, IX 24 etc.; car I 16 DJK, VIII 40, VIII 53 etc. conj. for, as

karpenster  
- see under charpenter

kaunt  
- see under quant

ke  
- IV 63, IV 78* etc., V 23 (MS ki), VII 133 (MS ki), IX 173; que 168 N, VIII 29; quay VIII 263 interr.pron. what; see also under pur quoi que VII 100, VII 134, VIII 114 indef.pron. whatever; see also quant ke

ke  
- conj. that, than etc.

subordinating  
- Que/que V 40 etc., VI 15, VII 4 etc., VIII 73 etc., IX 32 etc.; ke I 14, I 35 etc., III 46, III 76 etc., IV 93, IV 100 etc., V 98; k' IV 91, IV 122 etc. (MS ki V 72, V '104, VI 15, VI 25, VII 11)

final  
- Que/que IV 76, VIII 67, VIII 337 etc.; ke I 32 etc., II 45, III 21, III 41 etc., IV 101, IV 157 etc.; k' I 23

consecutive  
- Que/que V 120, VII 22, VII 161, VIII 6, VIII 10 etc., IX 135; Qu' VI 18, VII 22 N, IX 116; ke/ke I 76, 79 etc. II 14, II 20, IV 103, IV 151; K' VI 7

comparative  
- Que/que V 30, V 110, VI 32, VII 106, VII 177, VIII 67, IX 128, IX 140; ke V 81, VII 136; Qu' VIII 249 (MS ki I 88, V 71, V 73 etc., VI 16)
ke conj. ctd.
causal ke I 16, III 92, III 103 etc.
(MS ki I 6 D)
temporal Que VIII 317
+ imper. clauses with subj. verb; I 72 ff., III 68, III 200, VII 127, VII 154 N, VIII 192
ki II 1, II 17, VII 64, IX 9 etc. indef. pron. whoever;
ki ke V 31, V 33, V 76, IX 186 H, IX 188 H whoever
ki rel. pron. who, which etc.
nom. sg. m. Qui/qui V 37, V 46 etc., VI 13, VII 89 etc., VIII 18, VIII 51 etc., IX 62 etc.;
ki I 17, I 37 etc., II 18 etc., III 16 etc., IV 82 etc.;
V 49 etc., VII 43 etc., IX 120
(MS ke I 1, I 9 etc., III 48, III 64 etc., IV 36, IV 41 etc.
obl. sg. m. Que/que V 50, V 96; ke I 16, I 84, IV 154
(MS ki V 81, ky III 98)
ki = cui (whose) I 15 D, I 33
ke = to whom III 82 D G
nom. pl. m. Qui/qui V 52, VI 6, VI 62, VII 172
ki V 25, V 26 etc., VII 227 N
(MS ke III 71, III 115 etc., IV 30, IV 32 etc.)
obl. pl. m. Que/que VIII 4; ke III 234, IV 50, IV 80 etc.; ki I 74
nom. sg. f. Qui/qui V 122, VI 9, VII 66, VII 129, VII 160, VIII 42,
VIII 61 etc.,
ki I 29, III 27 etc., V 10 etc., VII 61, IX 49
(MS ke I 19 etc., II 6, III 14, III 24 etc., IV 6,
IV 11 etc.; que VII 209 N)
obl. sg. f. Que V 96; ke I 6, III 25, III 28 etc., IV 5, IV 181
ki VIII 125
following prep. ki I 94 DKL, IV 97, V 14; ky III 9, 12
nom. pl. f. Qui/qui V 3, VIII 288, VIII 316
(MS ke IV 143, V 60)
obl. pl. f. que VIII 271; ki IV 116
(MS ki I 82)
following prep. que III 62
nom. sg. n. ke I 57, I 79
obl. sg. n. ke I 43; que VII 212 N
(MS ki V 105)
la
VII 159 N, VII 211 N adv. there

labur
II 38 M, III 116, III 191 sm. labour, travail

laîter
IV 116 v.a. draw milk from

langage
pl. langages V 65 s. language

lange
see under launqe

languir
I 80 v.n. languish

lapider
pp. lapide III 205 v.a. stone

larcine
IX 146 s. larceny

large
VII 27 adj. generous

latin
V 147 Latin

launce
I 68 sf. lance

launqe (1)
VII 58 s. woollen garments

launqe (2)
V 143; lange I 41 (MS lang) sf. tongue;
V 143 language

laz
VIII 176 s. ribbon

lé
nom.sg.m. lez VI 3; obl.sg.m. lee III 27
sg.f. lee III 137, III 145 adj. joyful

le
def.art. the
enclitic after conj. ke: ke.l (MS ke le) V 81
for other enclitic forms see under a, de, en

nom.sg.m. I I III 13, III 52 etc., IV 103, IV 105 etc., V 35,
VI 23, VI 45, IX 36 H; le II 4, II 25 etc., IV 41,
IV 43, etc., V 58, V 61, VI title, VIII 98, IX 70
I (MS le) V 87, V 90 etc.

obl.sg.m. le I 27 etc., II 35, III 16, III 56 etc., IV 153, V 59
e etc., VI 18, VI 58, VII 13, VII 27 etc., VIII 96, IX 38,
IX 62 etc.; l'I I 4, III 230, IV 125, V 45 (MS le) etc.,
VIII 150; I I III 155, III 194 etc., IV 88, IV 117
le etc.

nom.pl.m. le I 74, I 90, III 142 etc., IV 49, VI 46, VII 188 etc., IX 54

obl.pl.m. le I 76, III 13, II 40, III 5, III 6 etc., IV 20, IV 26 etc., V 10, V 41 etc., VI 22, VII title, VII 7 N etc., VIII 41, IX 23, IX 26 etc.; le III 49; le IV 45

nom.ag.f. le I 76, III 13, II 40, III 5, III 6 etc., IV 20, IV 26 etc., V 10, V 41 etc., VI 22, VII title, VII 7 N etc., VIII 41, IX 23, IX 26 etc.; le III 49; le IV 45

obl.ag.f. le I 4, I 22 etc., II 27, III 9 8D, III 28 etc., IV 4, IV 5 etc., V 29, V 31 etc., VI 5, VI 7 etc., VII 62, VII 82 etc., VIII 13, VIII 16 etc., IX 8, IX 35 H etc.

nom.pl.f. le VII 7, VIII 153 etc.

obl.pl.f. le I 73, I 77, III 227, IV 116, IV 143, VI 36, VII 54, VIII 126

lecher

II 15 M s. lecher

lecherie

II 5, IX 34 s. lechery

lede

VIII 59 (MS le), VIII 138, IX 122, IX 139 adj.f. ugly

sembledent

III 237 B adv. fouly

ledenge

pl. ledeingnes (MS lendeingnes) I 26 s. insult

ledenger

V 52, VIII 278; pp. lendeingé III 236 B v.a. insult

leger

IX 18; nom.ag.m. legere IX 146 adj. light, carefree

leisure

VIII 132; leydure VIII 123 sg. ugliness

leire

II 27 (MS maleire); lere II 27 M sm. thief, devil

leiser

see under lesser

leisir

VII 98 s. leisure; see under a

leoun

IX 69; leun (MS flour) III 85* sm. lion

lequel ke

VII 135 indef.pron. whichever, whatever

lermer

I 19 v.n. weep

lesser, leiser

lesser III 62, III 126; leiser VII 174; ind.pr.1 lea.
VII 243 N, VIII 146; ind.pr.6 lessent IV 30; ind.pr.3
le I 12; imper.5 lessez III 247, IX 114, IX 150;
leceé IX 65 H, lèset IX 21 H; fut.1 leray VIII
207; leray VIII 156; fut.3 lerad IX 111
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<td>leser ctd.</td>
<td>v.a./v.n. leave, stop; l.eser IX 114 leave, desist</td>
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<td>lettre</td>
<td>VII 150, IX 45; sf. letter, book</td>
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<td>leument</td>
<td>I 75 K adv. loyally</td>
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<td>leuté</td>
<td>IX 188 H sf. loyalty</td>
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<td>lever</td>
<td>imper. 5 <em>lever</em> IV 120; pret. 5 <em>levastes</em> IV 120 P v.a. raise</td>
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<td>levre</td>
<td>VII 29 sm. hare</td>
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<td>ley</td>
<td>VIII 255 s. rule, law; <em>estre l.</em> be the rule</td>
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<td>leydure</td>
<td>see under <em>leisure</em></td>
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<td>lez</td>
<td>VIII 17 prep. along</td>
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<td>lier</td>
<td>I 9; pp. <em>liez</em> VII 53; <em>lyé</em> IV 86 v.a. bind</td>
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<td>lige</td>
<td>IV 58 D s. servant</td>
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<td>ligne</td>
<td>VII 58 s. linen</td>
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<td>lincois</td>
<td>VII 95 s. linen seed</td>
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<td>lire</td>
<td>VII 89; subj. pr. 1 <em>lise</em> I 83 v.a. read</td>
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<td>lit</td>
<td>VII 61 N, VII 62, VIII 179 sm. bad</td>
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<td>liu</td>
<td>see under <em>lu</em></td>
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<td>livrer</td>
<td>pret. 3 <em>livrat</em> (MS <em>liverat</em>) II 28 v.a. save</td>
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<td>loer</td>
<td>I 44, V 48; <em>loher</em> VIII 44; pp. <em>loué</em> VIII 198, IX 187 H</td>
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<td>loial</td>
<td>pl.m. <em>loiaus</em> VI 28 adj. trustworthy</td>
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<td>loins</td>
<td>adv. far</td>
<td>VII 201; loing VI 17</td>
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<td>long</td>
<td>tall, long for a long time</td>
<td>VIII 308, IX 166, longe IX 14, IX 196, longs VIII 152</td>
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<td>longains</td>
<td>sf. dung</td>
<td>VI 27, loungaine VIII 68</td>
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<td>longement</td>
<td>for a long time</td>
<td>VI 49, VIII 70, VIII 100 etc., IX 64, lungement II 12</td>
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<td>longes</td>
<td>adv. for a long time</td>
<td>II 6 L</td>
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<td>los</td>
<td>sm. prize</td>
<td>IX 179</td>
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<td>losenger</td>
<td>deceitful</td>
<td>IX 67 H, IX 68; nom. sg. m. losenger IX 75</td>
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<td>see under loer</td>
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<td>lour</td>
<td>their</td>
<td>V 27, VII 12, VIII 173, VIII 272, lur I 39, III 53, III 143, IV 138 P, V 74, V 111, V 112, VII 12 N etc. lor V 20, V 28 etc., VI 19, VI 20 etc., VIII 165, VIII 280</td>
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<td>lu</td>
<td>sm. place</td>
<td>VIII 81, VIII 85, liu III 24 L, pl. lius (MS luis) VI 46, IX 193</td>
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<td>lune</td>
<td>sf. moon</td>
<td>III 53, VI 5, VI 7</td>
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<td>lyé</td>
<td>see under lier</td>
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<td>mace</td>
<td>sf. mace, club</td>
<td>VII 222 N</td>
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<td>mai, may</td>
<td>see under jeo</td>
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<td>main</td>
<td>sf. hand</td>
<td>II 27, VII 223 N, pl. mains I 9, I 52 etc., VII 35, mayns IV 120</td>
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<td>maindre</td>
<td>v.n. dwell, remain</td>
<td>ind.pr. 3 meint III 207</td>
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<td>majesté</td>
<td>s. majesty; roi de m. king of majesty</td>
<td>VIII 324</td>
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mal (1) I 7, I 76 etc., IV 86, V 26, V 67 etc., VIII 51, VIII 258 etc., IX 6, IX 152; pl. mause I 90, IV 94 DJ, IV 142 etc.; male III 21 B sm. evil de mal en pis IX 6 from bad to worse

mal (2) II 27 (MS maleire), III 172 AD, III 204, V 36, V 58 etc., VI 39; pl. m. mause V 53; sg. f. male VI 44, VI 57, IX 7, H, IX 8 etc. adj. bad; a m. port VI 39 in a bad way

malade VII 196 adj. ill

maladie V 79, VII 46 sf. illness

malencolie VII 105 sf. madness, folly

malette I 26 adj. f. accursed

maleuré pl. f. VIII 288; sg. f. malure IV 104 adj. accursed

malfé see under maufe

malere II 27 DR s. misfortune

mamele V 85, IX 127, IX 170; pl. mameles IV 116 sf. breast

manacer VII 225 N; ind. pr. 3 manace VII 236 N v. a. threaten

manere IV 71, V 57, VII 111, VIII 13, VIII 205 etc. sf. skill, handiwork IV 71; way V 57, VIII 13 behaviour VII 111, VIII 205 etc.

manger I 47, V 83 v. a./v. n. eat; I 47 subst.

mar VII 194 adv. mar fu nez accursed is

marbarine III 109 adj. f. marble

marbre VII 52 s. marble

mara VII 231 N s. mark (monetary)

martir III 213, V 80; pl. martiri III 225 sm. martyr; V 80 suffering (MS materie)
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<td>pp. martiré III 206 AG v.a. martyr</td>
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<td>martirizer</td>
<td>pp. martirizé III 206 v.a. martyr</td>
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<td>mater</td>
<td>pp. maté III g,III 28 D v.a. defeat</td>
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<td>materie</td>
<td>see under martir</td>
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<td>maufé</td>
<td>IX 160; malfé IV 170 (MS mal) sm. devil</td>
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<td>maufées</td>
<td>VIII 340 s.pl. bad deeds</td>
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<td>maunder</td>
<td>ind.pr.1 maund V 5 v.a. send</td>
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<td>mautalent</td>
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<td>mauveis</td>
<td>III 204 D,V 54; ag.f. mauveise III 130,VIII 124 pl.f. mauveis VIII 286 adj. bad</td>
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<td>mauveité</td>
<td>V 56; maveisté IV 86 D sf. baseness, vice</td>
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<td>medicine</td>
<td>III 76,IV 28 s. remedy, medicine; see also under doner, fere</td>
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<td>medire</td>
<td>IX 174; p.pres. medisaunt V 135 v.n. speak ill</td>
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<td>medisaunt</td>
<td>IX 147 adj. slanderous</td>
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<td>megre</td>
<td>pl.f. megrea VIII 152 adj. thin</td>
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<td>mains</td>
<td>VII 33; s. least; see under a</td>
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<td>mainsné</td>
<td>VIII 192 sm. household</td>
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<td>VII 147; ment IX 101 H adj. many a</td>
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<td>see under maindre</td>
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<td>maintenaunt</td>
<td>VIII 211 adv. at once</td>
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<td>meinténir</td>
<td>mayntanez imper.5 IV 75 v.a. support</td>
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<td>meis</td>
<td>see under mois</td>
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<td>meisoun</td>
<td>VI 21,VI 56,VII 203; pl. meisuns VI 19 sf. house</td>
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<td>meiter, maître</td>
<td>see under mester, mestre</td>
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<td>VII 274, IX 111, IX 162 sf. authority; IX 162 skill</td>
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<td>membrer</td>
<td>I 88 D v.a. remember</td>
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<td>VIII 200; pron. self; a memes de VII 47 prep. near</td>
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<td>IV 132 s. memory</td>
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<td>ind.pr.3 maine VIII 69; subj.pr.3 maygne IV 145 v.a. lead; VIII 69 court, carry on with</td>
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<td>mensoungé</td>
<td>IX 19; pl. messunges IX 19 H sf. lie</td>
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<td>mensounger</td>
<td>nom.sg.m. mensoungers IX 76 adj. untruthful</td>
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<td>VIII 250; ind.pr.1 ment VII 125 v.n. lie</td>
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<td>III 3, III 223 sf. sea</td>
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<td>merci</td>
<td>III 14, III 30 etc., IV 34, IV 42 etc., VIII 45 mercy; III 160, III 200; merci VIII 32 s. grace, mercy; see also aver, crier, loer, prier, requere, venir</td>
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<td>merciable</td>
<td>II 33, III 46, IV 14* adj. merciful</td>
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<td>mère</td>
<td>III 1, III 19 etc., IV 2, IV 21 etc., V 106, V 132, VII 112; pl. meres V 68 sf. mother</td>
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<td>merveiller</td>
<td>merveillier III 79 A; ger. mervilaunt V 7 v.n. wonder</td>
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merviloua VII 19; mervileus I 84 adj. strange, terrible; I 84 wondrous

mes I 58 etc., II 5, II 16 etc., III 202, III 233, V 94, V 101 etc., VI 51, VIII 141, VIII 144 etc., IX 24 H, IX 26 etc. conj. but

més I 35, V 139 E, VII 125, VIII 338 adv. more; see also under des ore més and under ne

mesager IX 17 sm. messenger

mesavenir subj.pr.3 mesaveine VI 8 v.n. happen inopportune-

mesessé obl.pl. meseissez IX 48 s. those in distress

mesfesauce V 30 s. wrong-doing

message VIII 336 sm. message

mester I 49, IX 173; mester IX 158 sm. profession
estre m. I 49, IX 158 be necessary

mestre III 235 Mb, VII 145, VII 219 N, VII 232 N; mestré VI 32 sm. master

mesure VII 106, VIII 205; I 50 (MS mesur) sf. temperance, moderation; see also under aver, par

metre ind.pr.1 met IV 56; ind.pr.3 met VII 46 N; ind.pr.6 mettent VII 7; subj.pr.3 mette III 262 Mb, V 58, met III 242 Mb; imper.5 metez III 66, III 71 etc. mettet III 201; pret.3 mist IV 54; fut.6 mettrount IX 28; pp. mis III 24, VII 56; mise III 212 Mb, IX 119 v.a. put, place
se m.a, se m.en IV 54, IV 56 commit oneself to m.a bon fin III 242 Mb bring to a good end m.a la mort VII 46 N bring to the point of death m.a poverté IX 28 reduce to poverty; m.cure III 66 exercise care; m.force III 68 ABDGL exert power m.en mal an V 58 put in a bad way; m.en ublie III 201 forget; m.scoure VII 7 impute to

meuz VIII 25, VIII 245, IX 125; meus VII 105 adv. better
meyntenir  
see under mantenir

mie  
see under ne

mil  
III 86 (MS nul) a thousand times; mile: V 6 thousand

mine  
VII 82 sf. game of dice

minote  
IX 191 sf. dainty woman

mirable  
III 44 A adj. wonderful

mire  
IX 36 H sm. physician, doctor

misericorde  
III 160 Mb s. mercy

miserine  
III 111 D adj.f. wretched

moine  
VI 11, VII 121; moygne IV '41 sm. monk

mois  
VII 96; mois VIII 167 sm. month

molin  
pl. molina VII 78 sm. mill

monter  
III 149 ff.A ascend; m.haut ascend on high

mort  
I 84 L, I 94 DKL, III 13, III 146, V 12, VI 44, VI 57, VII 46 N, VIII 341; more IV 89 D sf. death

mortel  
I 94, III 204 B, III 232; sg.f. mortele IV 129
pl.m. morteus IX 176 adj. mortal, deadly

mot  
VII 85, VII 150, VIII 142; pl. mes VII 68 sm. word

moun  
I 72 ff.D, III 34, III 172 etc., V 8, V 14 etc., VII 62 etc., VIII 5, VIII 8 etc.; mun I 73 etc., III 34, III 198 etc., IV 58, IV 87, V 24, VII 2 etc., VIII 4, VIII 36; nom.sg.m. mi VIII 18
obl.sg.m. stressed le men VII 13
pl. mee I 20, I 22, III 76, III 184, IV 7 D, IV 52 etc., VII 35, VII 49 etc., VIII 3, VIII 175 etc.
sg.f. ma I 31, I 41 etc., III 21, etc., IV 7, IV 32 DJP, IV 42 etc., V 9 etc., VII 16, VII 57 etc., VIII 34, VIII 40 etc.; m' I 5, I 97, II 45, III 34 (MS ma), IV 155, VII 70 (MS ma), VIII 227 (MS ma)
pl.f. mee IV 136, VII 56, IX 198 poss.adj. my
mounde  V 123; mundde III 91 sm. world
mount  V 4, V 141, VIII 91, VIII 259, IX 83; mund I 16, 77, II 37, III 44, III 56 etc., IV 24, IV 97 etc.; nom.sg. mounz VI 45 sm. world
mouster  VII 139 sm. church, minster
mout  III 202, IV 16*, VI 29, VII 2*, VII 19 etc., VIII 28, VIII 38 etc., IX 15, IX 36 etc.; mult III 145 etc., IV 31, IV 38 etc.; moust VIII 46, VIII 172 adv. very, greatly; mout per III 145, IV 31, VII 2 very much
moveir  pp. mous VIII 4 v.a. stir up
moygne  see under moine
mulier  VIII 299 sf. wife
mult  see under mout
multiplier  ind.pr.3 multiplie IV 70; fut.6 multiplierunt IV 70 P v.n. multiply
mund  see under mount
murir  I 4, II 44; pret.3 morut III 12; fut.5 morrez IX 40 v.n. die; II 44 subst. death
mustrer  I 14, II 18; imper.5 mostrez IV 115; ind.imp.1 moustroye VIII 104; pret.5 mustrates I 84 (MS mustraes); pp. mustré I 69, moustrez IV 166 v.a. show, display

nature  V 88, V 124, VIII 204, IX 103, IX 119 sf. nature
natureuement  V 62 adv. naturally
ne (1)  neg.adv. not; nel = ne + neut.obj. V 126 Que-n (MS Que ne) IX 135 expletive, pleonastic in compar.construc: III 86, V 30, VIII 67, VIII 261, IX 42; following de pour ke VII ne...fors I 42-43, VII 74 not...except, but only
ne...hounke I 70,III 78,III 125 etc.,IV 23,V 19
c. VI 1,VI11 59; ne...hounkes...fore never except
V 19-20
ne...hounkes...nul IV 53 no-one ever
ne...ja II 13,III 41 Bla,III 82,III 110,IV 139,
V 147-8,VI11 93,VI11 149,IX 3,IX 19 H etc. never
ne...ja...fore I 32 DL never except
ne...ja...mie VI 3 never; ne...ja...plus IV 24
never again; ne...ja...si...ke...ne IX 139-140
never so that not; ne...jammes I 42 D,I 94,III
110 DLb,IX 57,IX 79 never; ne...jammes...fore
I 32 never except; ne...ke VI 21,VI11 74 N,VI11
165-6 only, except; ne...més I 35,II 45-6,VI11 125,
VI11 338 not any more; ne...mie II 39 L,IV 160,
V 126,VI 28,VI11 143 N,VI11 77,VI11 188,IX 45,
IX 103 H not; ne...nent...plus VII 9 N not any more;
ne...nul II 20 D,II 22 DLMa,III 48,III 188 etc
IV 49,VI 21 etc.,VI 48,VI11 178,VI11 6-7,VI11
265-7 not any, none; ne...pas II 26,II 39,III 210,
V 104,VI11 22 N,VI11 142 N etc.,IX 189,IX 190 not
ne...plus VII 136 no more; ne...poi II 26 M not a
little; ne...point II 22 not; ne...rien I 16 DKL,
II 20,IV 52 P,IV 114,VI 2 nothing, IV 52 P not at all
ne...ren...més I 57,IV 2 nothing any more
ne...si...ne V 83-85 not..except; ne...si...noun
II 47,IV 8-9*,VI11 130 nothing but, except
ne...weres VII 201 N scarcely
ne (2)
II 4,II 23,III 58,IV 24,IV 63 etc.,V 18,VI 79 etc.
VI 2,VI11 10,VI11 35,VI11 133,VI11 166 etc.,IX 58,
IX 155 etc. conj. nor; III 126,VI11 163 or
neier
pret.3 nea IV 43 v.n. drown
neir
VIII 128; ag.f. noire VII 129 adj. dark, black
nen
VI 41,IX 67 H (MS ne) neg.pron. none
nent
I 77 adv. not at all; nent plus VII 9 N,VI11 239
no longer
neassance
III 253 Mb; neyssance II 21 s. birth
nestre
I 2,III 236 Mb,V 3,V 93 etc.,VI 1; pret.3 nasquit
V 95; pp. né I 22,III 48,IV 23 D; nez V 3,VI11 194
nettété I 24 L, I 55 sf. purity
ni V 37, V 42, V 43 etc., sm. neat
niule VII 208 N sf. cloud
noble III 77 D, III 177 etc. adj. noble
noblesse IX 95; noblez IX 168 sf. nobility
noir see under neir
noise VII 161 sf. noise, disturbance
nomeiment VIII 199; numément IC 123 adv. especially
nomer pret.1 nomai III 234; pp. nomee IV 34 v.a. name
nori nom.sg.m. noriz IX 134 adj. from pp. educated
nurture IX 104 (MS noreture) s. upbringing
nostre I title D, II 41, II 42, III 70, III 166 etc., V 43
noustre II title D, III 116 etc., pl. nos I 4, I 59 poss.adj. our
noun (1) III 16, VII 117, VII 119; nun I 44, III 236 sm. name
aver n. be called III 16, VII 119
noun (2) V 33, VIII 92, IX 103; nun II 47, IV 9, VII 238 N,
IX 164 (MS nus) neg.adv. not
n.par IX 103 not at all; see also under ne, si
nounes VII 140 sf. noon
nous III 68, III 84 etc., IV 6 D, IV 141 DP, V 45, V 81,
VIII 84, VIII 330; nus I 69, I 82, I 85, II 28, IV 182,
IV 183, VII 229 N pers.and refl. pron. we, us
nouele (1) VI 9 sf. piece of news
nouele (2) VII 37 adj.f. new
nouelerie IX 66 H apl. news
nue

IX 200 adj.f. naked

nuit

III 52 A, VIII 111; nuyt VIII 10, VIII 55; nut III 126, VII 172 etc.; nuith II 36; pl. nuiz III 226 DL, IX 138; sf. night

de nuit ne de jour III 126 D, III 188; nuit e jour II 36, III 172; de nut ou de jur III 126; de nut e de jure III 226; de nuiz e de jour e III 226 DL

jour ne nuyt VIII 55, en nuiz en jour e IX 138

by day and by night, by day or night

nul (1)

III 48, III 108, IV 49, IV 53, V 7, V 101, VII 172 N, nom.sg.m. nule V 39, VII 178; nuli V 21, nuly VIII 297; obl.sg.m. nului VI 42 following prep.;
fem.sg. nule VIII 290 pron. any, + ne none

nul (2)

I 35, I 94, III 125, V 26 etc., VIII 6, VIII 7, etc., IX 99, IX 163; nom.sg.m. nus VI 48; sg.f. nule I 23, III 58, VIII 156, VIII 209 etc., IX 72

adj. any; + ne = no

I 23-24 = 'no' without neg. particle ne

numbrer

I 88, III 188 Lb v.a. count

numément

see under nomeiment

nuncier

III 134 v.a. proclaim

nure

III 232 v.a. harm

nurir

Ind.pr.3 nurrist V 86 E v.a. nourish

nus

see under nous

nusaunce

VII 44 s.f. harm

nut

see under nuit
obbeir  V 108; subj.pr.3 obbeie V 125  v.n. obey

obbliaunce, oblier see under ubliaunce, ublier

od I 61 D, III 53, III 124 DGL, IV 58, IV 66 DP etc.,
VI 48, VII 188, IX 125, IX 135 (MS ovea), IX 168
o VII 141, VIII 18; ho IX 95 prep. with;
instr. I 61 D, VII 188; o = au, see under a

odur I 34; odour VIII 65  s. smell

odurement I 33  s. smell

offrendre III 143  s. offering

oie I 31*  sf. hearing

oil pl. oiz I 19, I 22; oilz IV 119; ois VI 38  sm. eye

oir I 25, I 30 etc.; subj.pr.1 oye V 17; subj.pr.3 = imper.
oie VII 127; imper.5 oiez III 169, III 193 etc.,
V 38, VII 30, VII 133, VII 189, VIII 34; ovez III 114,
III 118; pret.1 oi VII 159 N; oy III 125; pret.3
oy III 199; fut.5 orrez V 38 E, VII 136; orez
VIII 87; pp. oie VII 161  v.a. hear; I 30 subst.inf.
oisal V 36, V 45; pl. oiseaus V 53, V 63 etc., IX 29;
oiseau V 61  sm. bird

omnipotent III 225 ff. Mb adj. omnipotent

ord IV 103, IV 157; pl.m. I 91; orz IV 79  adj. horrid

ore IV 95, IV 160, V 38, V 118 E, VII 40, VII 96, VIII 34,
VIII 86 etc.; or (MS ore) VII 183, VII 185, IX 7
adv. so, then, now; ore endreyt VIII 86 now at once

oreisun III 179, III 193 etc.  s. prayer

orgoillous IX 77; orgoillous IX 145; orgulus III 72
sg.f. orgulus I 90 adj. proud, presumptuous

orphanin pl.m. orphanins IV 13; sg.f. orphanins III 111
adj. orphaned, desolate; IV 13 subst.
 orphanise  IV 13 D  sf.coll. orphans
orphelin  sg.f. orphelinne III 111 A  adj. orphaned
os  I 88  sm.pl. bones
osé  IX 155  adj. daring
oser  ind.pr.1 hos VIII 35; hose IX 26 H; ind.pr.3 ose II 1; ind.pr.6 osent VII 241 N  v.a. dare, venture to
ost  III 219  sm. army
oster  see under houster
otreier  subj.pr.3 otrie III 68, IX 86; ostroit III 46 A
imper.5 otriez III 228 ff. La  v.a. grant
ou (1)  III 42, III 116 ABDLbMb, IV 8, IV 63 etc., VI 20, VII 139, VII 158; u II 47, VII 243 N, IX 36 H
interr.adv. where; VII 139, 158 conj. when
ou (2)  III 126, IV 168, V 57, V 130, VI 11, VI 12, VII 187 (MS od), VIII 190, VIII 194, VIII 196 etc., IX 8, IX 126 etc. conj. or
ounkes, ounques see under hounkes
ouscur  VIII 81  adj. dark
outrage  V 129; utrage IX 8 H  sm. excess, outrageous act
oversaigne  pl. oversaignees I 58  sf. work
overt  pl.m. overs VI 38  adj. from pp. open
oves  (IX 135); ove III 124 prep. with

pacience  I 93 DKL, I 95  sf. patience
páié  I 58  adj. pleased
paille  VII 63  s. straw
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<td>VII 224 N sm. bread</td>
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<td>paine</td>
<td>see under pain</td>
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<td>paie</td>
<td>IX 38, IX 129 etc. sm. country</td>
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<td>pale</td>
<td>VIII 194 adj. pale</td>
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<td>palefray</td>
<td>VIII 246; pl. palefrais IX 143 palfrey</td>
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<td>par</td>
<td>prep. by, through etc.</td>
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<td>modal</td>
<td>par votre saint plaisir I 1, par folur IV 36 foolishly, par de sa V 97 moreover; par droit V 109 E, VIII 87, VIII 263 by right; par folie VII 104, IX 161 foolishly; par raisoun VII 91 according to reason; par racine d’ancheisoun VII 92 by the power of the occasion; par ancheisoun VII 153 according to the occasion; par deroi VII 172 insolently; par tant VII 183 N thus; par eschars VII 230 N meanly; par mesure VIII 205 in the right proportion; par aventure VII 238 N perhaps; par graunt doucour VIII 231 very tenderly; par parole VIII 278 in words; par bone foy VIII 324 in good faith</td>
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<td>causal</td>
<td>par beuté I 15, par votre amisté I 67, par grant dileccioun III 17, par votre graunt pité III 30 DL, par unt I 36 whereby</td>
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<td>local</td>
<td>par tut le mundde III 91; par sa maisoun e par voie VI 56, par la voye VIII 16, par les espaules VIII 126, par devaunt VIII 247; par derere VIII 279 behind their backs; par entre nous VIII 330 between us; par tut IX 193 H</td>
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<td>temporal</td>
<td>par quey + subj. III 238 Mb</td>
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<td>final</td>
<td>par quei ke + subj. II 45 D</td>
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<td>in appeals and asseveration</td>
<td>par celes saintes paines I 13, par pité I 19, I 29; par plaies I 53, par icel saunc precius I 62, I 71; par passiun I 89, par charité IV 66, IX 149; par ma bote VII 175, par ma face VIII 40, par moun gaunt VIII 237, par Deu le roy VIII 305, par saint Pere VIII 314, par ma foy VIII 319</td>
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par
emphatic part. mout par III 145,IV 31,VII 2*
very much

parailler
ind.pr.3 paraille VII 64 N v.a. prepare

parais
III 23; parays III 4 sm. paradise

pardun
I 40,I 53,III 235 sm. forgiveness; requere p.
beg for forgiveness

parduner
I 39; subj.pr.3 pardoint IV 111; imper.5 pardonz.
I 21,I 30 etc., v.a. forgive

pareir
ind.pr.3 pert II 40 M,V 126; pret.3 parust;
III 98 DGL v.n. appear

parenté
III 13 s.coll. relatives

parler
I 42,IV 164,VII 153,IX 135; pret.1 parlai VIII
142; p.pres. geulaire IX 115 v.a./v.n. say, speak
mal parlaunt IX 115 slanderous

parmeindre
pret.2 parmeindre III 83, pret.5 parmeystes
III 83 LaMb, parmanastes III 83 Lb v.n. remain

parole
VIII 172,VIII 278 etc.,IX 133; perol IX 156
sf. word, speech; IX 133 word of honour

partie
III 149 ff.A sf. a sa destre p. at his right hand

partir (1)
IV 106 D; ind.pr.5 partez IV 67; imper.5 partez
IV 66 v.a./v.n. share; IV 106 separate

partir (2)
IV 106; fut.1 partyrai IV 149, partiray III
273 Mb; pp. partez III 121; partyz IV 143; partye
IV 156 v.n. depart

pas
VII 142 sm. aler tout le p. go at a walking-pace
see also under noun, ne

passioun
I 89,III 145,III 157 etc.; passioun VI 59 sf. passion

pautoner
nom.ag. pautoners IX 90,IX 106 sm. debauched fellow

pé
VIII 2; pl. pez VII 35; piez I 60,I 63 sm. foot
pecché
I 7, I 39 etc., III 50, III 122 etc.; peché IV 30, IV 85; pl. pecchez I 20, I 59 etc., III 76; pecchés VIII 339; pecchez IV 52, IV 79 etc. sm. sin

pecchere
III 33, III 171; sg.f. peccheresse I 5 adj. sinful

peccheresse
III 199 sf. sinful woman

peine
III 42, V 8, VIII 289, IX 24 H; paine I 3, I 96 (MS pain I 91); peyne IV 145 (MS meygne); pl. paines I 13, I 60 etc. sf. suffering, pain; a grant p. VIII 299 with difficulty

paire
V 87 E s. pear

pel
VIII 270 s. skin

penance
III 251 Mb s. penance

prendre

penser (1)
II 4, VIII 15 sm. deliberation, thought

penser (2)
I 74, I 80; subj.pr.1 pense I 83 L; imper.5 pensez III 235 B; ind.imp.1 pensoye VIII 79, VIII 102 pret.1 pensay VIII 12 v.n. think; I 83 L v.a. think of; I 80 be sad; inf. as subst. I 74

people
III 18, III 92 etc. sm. people

per
II 22, III 78, IV 23 sm. peer, equal; IV 23 sf.

percer
I 52 D, I 68 v.a. pierce

perdition
II 45 s. perdition

perdre
subj.pr.3 perde VI 25; pret.3 perdi III 2370
pret.5 perdistes III 139; pp. perdu III 21, VII 13 v.a. lose
pere (1) III 32, VII 107, VII 117 sm. father
pere (2) III 12; peire II 31 sf. stone
perer VII 205 sm. pear-tree
perir pret. 3 peri IV 41 v.n. perish
pes III 61, VII 241 N sf. peace
pesance III 254 Mb; pesanse II 17 s. heaviness, distress
pesaunt V 8 adj. heavy, grave
peser ind.pr. 6 peisent V 29; subj.pr. 3 poist (MS poet) V 33 v.n. weigh; ki k'an poist V 33 whoever may care
petit V 134; nom.sg.m. petiz VII 26; petith II 26 sg.f. petites VIII 174, VIII 187 etc.; pl.f. petis VIII 153, VIII 162 adj. small; subst. VIII 174
pie VII 159, VII 167 sf. magpie
pigace (MS pigaz) VII 221 N sf. slipper
pir VIII 67 compar. adv. worse
pire la plus pire VIII 53, IX 131 superl. adj./subst. f. the very worst
pis IX 6, IX 16 adv. worse; see under aler
pite I 5, I 17, etc.; III 8, III 10 etc., IV 7 etc. pite IV 10, IV 61 etc. sf. pity; see under aver, prendre
piteus IV 121; sg.m. pitusse IV 98 ff.P adj. compassionate
place VII 235 N, VII 39, VII 241 sf. spot, place
pleis I 69, I 72; pl. plaies I 53 etc. sf. wound
plaindre ind.pr. 1 pleyn IV 81 v.n. lament
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<td>plegage</td>
<td>IV 39 s. pledge</td>
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<td>plein (1)</td>
<td>VII 215 N, IX 107; sg.f. pleine III 2, III 39 etc. pleyne III 249 Mb; plevne IV 33; pleyn III 6, plain IX 123 adj. full</td>
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<td>plein (2)</td>
<td>VII 213 N adv. full</td>
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<td>pleisir</td>
<td>I 1, II 48, VII 99; plaisir I 31 sm. will, pleasure</td>
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<td>plener</td>
<td>IV 6, IV 72 adj.f. abundant, full</td>
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<td>plenté</td>
<td>IV 65 sf. plenty</td>
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<td>pleur</td>
<td>ind.pr.3 plet IX 157 v.n. please</td>
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<td>plerin</td>
<td>ind.pr.1 plevis VIII 154, VIII 234; pp. plevis V 16 v.a./v.n. swear, pledge</td>
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<td>plom</td>
<td>VII 207 s. lead</td>
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<td>plourer</td>
<td>I 20 DKL; plurer I 18; pret.5 plorustes III 164</td>
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<td>ployer</td>
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<td>plur</td>
<td>pl. plures III 42 s. lamentation, tears</td>
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<td>plus</td>
<td>IV 67, IV 68 DJP, V 6, V 23 etc., VI 31, VII 9 N, VII 24, VII 108, etc., VIII 167 compar. adv. more V 10, V 61, VIII 42, VIII 53 etc., IX 70, IX 131 most plus de V. 70; plus le III 66, V 73, V 80-1, V 108-110, VII 136 more than; see also under nent, tout</td>
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<td>plusours</td>
<td>IX 43, IX 108; plusures IV 47 adj. several; IX 108</td>
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<td>poir</td>
<td>see. under power</td>
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<td>posesti</td>
<td>IV 103, IV 157 sf. power</td>
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<td>poi</td>
<td>II 26 M, V 143, IX 23; poy VIII 50; pou III 149 ff. A adv. a little, for a short time; poy de VIII 50 little</td>
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poing  VI 18; poin VII 213 N sm. fist
point  VI 16; pl. poines VII 200 s. VI 16 extent; VII 200 point of dice; see also under ne
poirre  ind.pr.3 poit VI 16 v.n. fart
pois  VII 94 sm. pea
port  VI 39 sm. condition; a mal port in a bad way
porte  III 23,III 105 sf. gateway
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poume

V 43 E, V 87, VII 20 sf. apple

pour

III 9, VI 25; pour VII 158 sf. fear; see also under aver

pouz

VII 215 N sm. thumb

poverté

IX 28 s. poverty

povre

III 274 Mb, IV 60; pl. povres IV 14*, IX 48 adj. poor; IV 14, IX 48 subst.

poy

see under poi

praele

IX 126 s. meadow

precher

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precius

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premer

III 219; sg.f. premere VII 115 subst. adj. first

premerayne

III 248 Mb adj.f. first

prendre

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putrif
nom.sg.m. putrif IX 89 adj. rotten, debauched
puur
I 36 a. stench
quant
I 61,III 146 etc.,V 10, V 56, VI 22, VI 40, VII 3, VII 61 N etc., VIII 30, VIII 98 etc., IX 22, IX 37 etc.
quauit III 141; kant III 24, IV 51, IV 90 etc.
kaunt III 138, III 154 adv. and conj. when
quant ke
V 116, IX 183; quant que I 30, I 34 etc.; quanque I 21; puanke II 38, II 48 indef. pron. whatever
quarré
IX 27 adj. square
quarter
VII 224 N sm. loaf (of bread)
quatre
VII 71, VII 76, IX 35 num. four
quei
see under ke, ki, par, pur
quel
sg.f. la quelle III 52 stressed rel. pron. f. which
quer
I 17, I 69 etc., II 4, II 24 etc., IV 121, V 14, V 69 etc., VI 58, VII 2, VII 197, VIII 5, VIII 75 etc., IX 36, IX 69 etc. sm. heart
quere
IV 8, IX 166; fut. 1 queral IV 78*; fut. 6 querrount VIII 274; ger. queraunt III 174 v.a. seek;
cheaunce q. seek one's fortune IX 166; qaeus IV 78, q.soecur IV 8 seek help
qui
see under ki
quidaunse
II 23 D a. thought, doubt
quider, quier
ind.pr. 1 quit VII 165, quy VIII 85; ind.pr. 5 quidez IX 83 v.a./v.n. think; + inf. IX 83
quisse
VII 216 N sf. flank
quite
VI 60 adj.f. rid(of)
quiter  pp. quité III 50  v.a. free, exonerate

racine  IV 27, VII 92  s. origin, root

rage  V 128, VI 59, IX 7 H, IX 8; raje VIII 75  sf. rage; male r. IX 8  violent madness, despair

rebel  f.pl. rebel VIII 271  adj. rebellious

receivre  ind.pr.3 receit III 52; subj.pr.3 receive IV 100, IV 174; imper.2 receif IV 130 J; receive IV 130 P imper.5 recevez IV 130, IV 155; ind.imp.3 receiveit III 52 B; pret.3 reseut III 52 DL, receut IV 39; pret.5 reçutes III 83, resutes IV 39 J; pp. receu VII 15 N  v.a. receive, obtain

rechater  I 85, IV 152; pret.3 rechata IV 89 JP  v.a. redeem

reclaim  IX 102 H  s. reputation

recomencer  VII 40  v.n. begin again

recorder  ind.pr.1 record IV 51; imper.5 recordez IV 131 fut.5 recorderet IX 39 H  v.a./v.refl. + de, v.n.+ de recall

recount  pp.f. recounted V 148  v.a. narrate

recreaunt  III 210 D  adj. cowardly

redemption  II 41  sf. redemption

referre  (MS fere) VII 103  v.a. re-make

refu  IV 87  sm. refuge

regarder  I 15; imper.5 regardez IV 119; pret.5 regardastes IV 119 P  v.a. look at

rei  V 119; rev III 5, III 11 etc.; roi VII 177; roy VIII 305, VIII 323; nom.ag. reys II 21; obl.ag. reis III 225 ff Mb, III 256 Mb; pl. reis III 142, V 120  sm. king
reindre

III 238 B; pret.3 reïnt II 28 DLMR v.a. redeem

reine

VII 83; reïgne III 36, III 43 etc.; reïne III 10;
reïgne III 2, IV 19 sf. queen

raison

V 46, V 49, VI 47, VII 84, VII 91 etc., VIII 263
sf. reason, sense; speech

rejoir

pret.3 rejoy III 159 G v.a. rejoice

relés

VIII 339 s. release, dispensation

relever

pp. relevé III 146 v.a. raise

remeindre

pret.2 remeindres III 83 D v.n. remain

remembraunce

I 72 ff. D sf. memory; see under aver

remetre

III 13 A pret.3 remit v.a. bring back

ren

V 11, V 115, V 138, VIII 41, VIII 156, IX 102 sf. thing
ren I 16 DKL, I 28, VI 2, VII 210 N, VIII 56; reïns
IV 114; reïns VIII 217 pron. anything; see also
under ne; autre ren VIII 184 anything else
toute ren IX 120 H everything; sur toute ren
IX 102 above all else

rendre

pret.5 rendistes III 100 v.a. give back

renee

pret.3 renee IV 36; pp. renee III 98 DMB v.a. deny

rente

IX 142 s. income

repentaunce

(I 39), I 72 ff., D, IX 88; repentance IV 92
sf. repentance

repentaunt

VIII 342; pl.m. repentaunz (MS repentaunce) I 39,
adj. repentant; I 39 subst.

repentir

ind.pr.3 repent IX 9, repentit IX 8 H; imper.5
repentai IX 7; fut.5 repentirez IX 39 v.n./v.refl.
repent

repleni

sg.f. replenie III 68, IV 10 adj. from pp. filled
repos - VIII 11  s. rest
reposer - ind.pr.3 repose III 3,III 57  v.refl./wn. rest
reproche - pl. reproches I 26  s. abuse
reprové - pl.f. VII 287  adj. blameworthy
reprover - V 35  sm. proverb
requerre - ind.pr.1 requer I 13, I 40 etc.,III 131,III 133 etc. (IV 9); subj.pr.6 requerent III 228 DL; imper.2 requer IV 173; imper.5 requerez III 46,III 75 etc., IV 88,IV 99 etc.; subj.imp.3 requéist III 127 v.a./v.n. pray, beseech; aie r. III 131, pardun r. I 40 etc.,III 235, merci r. III 133
requillir - pp. requilly VIII 174  v.a. gather
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resociter - pret.2 resucites III 223 Mb; pp. resocité III 146 A  v.a. bring back to life
ressourdre - pret.3 resurst III 240  v.n. rise
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reaplements - III 69; sg.f. reaplements III 55,III 81 adj. radiant
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ressurrection - III 241; resurréccion I 92  sf. resurrection
retenir - subj.pr.3 retenge IV 100 D,IV 174 D  v.a. keep,retain
retournar
imper.5 retournez III 22 A; fut.5 returnerez
IX 167 v.n. return; III 22 A bring back

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imper.5 retrêt III 22 v.a. save

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VII 23, VII 78 v.a. re-sell

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pret.3 revint III 13; cond.1 revendroye VIII 103
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revertir
fut.5 reverterêt IX 40 H v.n. come back to

ribaudies
IX 21 H s.pl. ribaldry

riche
III 77, III 178; nom.ag.m. riches IX 25 adj. rich

rix
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sachet

pp. saché III 28 B v.a. seize

sacrifice

III 214 s. sacrifice

sage

VII 86, IX 7, IX 70; nom. sg. m. sages V 145, IX 18 H, IX 58 etc.; adj. wise

nun sage fere IX 164 not act wisely

sagement

II 10 adv. wisely

saint, sainteté

see under saint, sainteté

sale

VIII 193 s.f. hall

saluz

III 4, V 5 s. salvation; V 5 greetings

saubrement

I 20 KL; solubrement I 20 D adv. purely

salutation

III 195 Lb s. salutation

salver

see under sauver

saner

imper. 5 sanez I 73 v.a. heal

saunc

I 6, I 62 etc., III 99, IV 89 P, V 75 (MS saunc)
sanc I 10, II 28, IV 153 sm. blood

saunté

VII 44, VII 46 N s. health

saunz

I 28, I 94 DKL, V 46, V 92 etc., VII 5, VIII 108, VIII 110 etc.; sans II 3, II 16 etc.; sanz III 42 prep. without; + inf. I 28, VII 5, VIII 250, VIII 303

sauvaciun

III 195 s. salvation

sauvage

pl. sauvages V 64 adj. wild

sauver

I 37, III 18, III 111; pret. 5 sauvastes III 24, pp. salvee III 225 ff. Mb va. save

saver (1)

II 23, IX 29 H sm. wisdom
seaver (2)  
V 118, VI 31, VIII 20, VIII 78; savoir V 44  
ind.pr.1 sai II 18, IV 8, VII 10, VII 101 etc.,  
sai IV 53, say IV 63, IV 167, VIII 165, VIII 244;  
ind.pr.3 set II 12 D, VI 2, VI 40; ind.pr.4 savoum  
V 44, savum III 84; ind.pr.5 savez VIII 29, IX 173;  
subj.pr.1 sache VIII 238; subj.pr.3 sache IV 171;  
imper.5 sachie IX 91; ind.imp.1 savoye VIII 14;  
cond.1 savrei (MS saverei) VII 90, savroie (MS  
saveroie) VII 20; cond.3 savrait (MS savereit)  
VII 89  v+a/v+n. know s+ inf. II 12 D, II 18,  
VII 10 etc., VIII 165 know how to, be able to;  
s+ou + inf. IV 8, IV 63 know where to  

savoir  
VIII 64 s. smell  

savourer  
ind.pr.3 savoure VIII 51 v.a. savour  

science  
III 8 sf. science, learning  

se  
(I 15) I 24, II 3, III 57 AD, VI 17, VII 33 etc., IX 9,  
IX 51 etc., sa III 159, V 7, VI 40 (VII 74);  
stressed sao V 134, soy VIII 66 refl.pron.  
himself etc.  

secle  
I 77 DL, III 26, III 62 etc., IV 118 D, V 99 sm. world  

seigneur  
I title D, II title D; seigneur III 70; seignur  
III 185; seigneur IX 56; nom.sg. sire I 1, I 5 etc.,  
III 189, IV 113, VII 112, IX 36 H, IX 124; sir (MS sire)  
II 33 sm. lord  

seigneurie  
V 114; seigneurie VIII 275 sf. mastery; see under  
sever  

seint (1)  
pl.m. seinz III 91 LbMb; seynz IV 179; seinx  
III 263 Mb; pl.f. seyntes IV 179 sm./sf. saint  

seint (2)  
III 123; saint I 1, I 31 etc.; seyn IV 40, IV 151  
etc.; sf. seinta III 25, III 57 etc.; sainte  
I 12*, I 19 etc.; pl.f. saintes I 13 etc.  
adj. holy  

seinteté  
I 32 D; seinteté I 24 sf. holiness
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VI 17, VII 4, VII 64, VIII 136, VIII 138 etc., IX 42
adv. so, thus; + adj./adv. emphatic
si ke III 130 in such a way that
I 8, III 227, IV 131 P, V 22, V 32, VI 47, VI 60,
VII 35, VII 51 etc., VIII 22, VIII 32 etc., IX 64 etc.
connective conj.; e si III 227, IV 131 DJ, VI 15,
VII 19 N, VII 102, VIII 71, VIII 79 etc., IX 10 H, IX 76
ja si VI 4
VI 55 comparative conj.; si...ke I 88, II 19-20,
IX 139-140; si cum I 49 DKL, III 29, III 45, VIII 176,
IX 96 H; taunt cum si IV 67-68
ja si...ne VIII 261 concessive after neg. = however

si (2)

IV 167, V 8, V 9 etc., VI 33, VI 51, VII 125, VII 242 N,
VIII 179, VIII 144 etc., IX 8 H, IX 11 etc.
conditional conj. if; proclitic s' (MS se) VI 33,
si...ne V 85; si...nun II 47, IV 9, VIII 130 after neg.
= except

signefier
ind.pr.3 signefie VII 168 v.a. mean

sire
see under seigneur

sivre
ind.pr.3 suit IX 34 H; fut.6 siverount VIII 281
v.a. follow

sobresse
I 48 D a. soreness

sobreté
I 48 sf. soreness

socourable
IV 13*; socurable III 43 adj. helping

socour
VIII 144; sucure III 228; sucur III 186, IV 8, IV 35
etc.; sucur IV 133; socur III 123, III 127
sm. help; see also under aver, doner, fere, quere

sofferray
see under suffrir

soiller
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