An Annotated Bibliography of the Middle English Lyric

Rosemary Greentree, M.A., B.Ed.

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Abstract

The thesis surveys editions and criticism of the Middle English lyric, emphasizing works of the twentieth century. The annotations are arranged in chronological order, to display the scope and course of criticism. The general introduction discusses critical trends and aspects of the genre.

The term ‘Middle English lyric’ raises problems of definition, since the poems are varied, and some are not lyrical by the standards of other times and languages. The collections of lyrics illustrate the need for a more precise term. Critical preoccupations have changed little during the century, although some methods differ. Psychological, gender, and cultural studies allow further insights into the lyrics and their purposes, by treating the poems as evidence of traits and trends.

The isolable lyrics and lyrics of mundane life are of particular interest. The isolable lyrics are parts of larger works that function discretely, to be extracted and used by poets who did not compose them. They differ from the sections of medieval drama which some twentieth-century critics have identified as isolable. The mundane lyrics, short poems that transmit and enforce the knowledge and values of medieval society, reveal much of that society. Although many of these poems are not lyrical, they are of interest in their own right, and are included in collections with others that more closely answer criteria of the lyric.

Study of the lyrics and their criticism reveals the poems’ relationship to their predecessors in other languages and their cultural significance; it also suggests the scope and methods of further study. The thesis concludes with indexes of scholars and critics, subjects discussed, first lines of poems listed in the Index of Middle English Verse and its Supplement, and a temporary index of poems not noted in either.
This work contains no material which has been accepted for the award of any other
degree or diploma in any university or other tertiary institution and, to the best of my
knowledge and belief, contains no material previously published or written by another
person, except where due reference has been made in the text.

I give consent to this copy of my thesis, when deposited in the University
Library, being available for loan and photocopying.
Acknowledgements

The years spent with the thesis have led to my incurring many debts of gratitude, and it is a pleasure to acknowledge these now.

Much of that time has been spent in libraries and in using their varied resources. The librarians of the Barr Smith Library at the University of Adelaide, in particular Alan Keig and those of the Interlibrary Loan department, have searched tirelessly, sometimes with few clues to guide them; the librarians of Northwestern University found some of the more elusive references. I am grateful for their enterprise, stamina, and successes. I was also fortunate to be able to call on an informal library network, of widely scattered friends, who traced or eliminated some very resistant articles, and sustained my efforts—my thanks go to Janet Williams, Dallas Simpson, Frank Schaeer, and Steve McKenna for their generous assistance. For help in translating some German works, I am indebted to Trudy Brown, Anna Ivey, and Hans Renner.

My thesis has gained much from the supervision of Tom Burton and additional guidance of Philip Waldron, who have been creative and encouraging. Eva Sallis’s perspectives, on the course of the thesis and later on the annotations and introduction, were inspiring. Another group of friends also read the introduction and offered some welcome insights— for these I thank Dorothy Hudson, Judith Smith, and Elizabeth and Brian Steveson.

A particular pleasure and valued part of my studies came in 1995, when I attended a Summer Institute, on the medieval lyric, offered by the National Endowment for the Humanities, at Northwestern University, Evanston, IL. The seminars and discussions, arranged by William D. Paden, offered some exciting opportunities to learn more of the lyrics of other European languages, and their effects on the ME lyrics. For assistance in attending the Institute, I am most grateful to the
National Endowment for the Humanities, the Department of English, and the Faculty of Arts, to the University of Adelaide who awarded a travel grant for my journey and the George Murray Travelling Scholarship, and to the Australian Federation of University Women who awarded the Cathy Candler Scholarship. The experience was an enriching and stimulating one, which enabled me to meet scholars I might not have known, and to explore paths I might not otherwise have taken.

Without the care of Sam Humble, Lehonde Hoare, and Christopher Dibden I could not have completed the thesis. My friends, especially Dorothy Hudson and Pauline Payne, and my family have supported and encouraged me through all its stages. My sons, James and Andrew, have offered thoughts from legal and scientific points of view, and Andrew devised an essential numbering system. My husband Russell is always a source of patience, strength, and love. To all, my sincere thanks.
### Abbreviations

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tr>
<td>Add.</td>
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<tr>
<td>AN</td>
<td>Anglo-Norman</td>
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<td>AS</td>
<td>Anglo-Saxon</td>
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<tr>
<td>Archiv</td>
<td>Archiv für das Studium der neueren Sprachen und Literaturen</td>
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<td>BL</td>
<td>British Library</td>
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<tr>
<td>BrownXIII</td>
<td>English Lyrics of the XIIIth Century</td>
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<td>BrownXIV</td>
<td>Religious Lyrics of the XIVth Century</td>
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<td>BrownXV</td>
<td>Religious Lyrics of the XVth Century</td>
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<tr>
<td>CMERS</td>
<td>Center for Medieval and Early Renaissance Studies</td>
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<td>DA</td>
<td>Dissertation Abstracts</td>
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<td>DAI</td>
<td>Dissertation Abstracts International</td>
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<td>IMEV</td>
<td>Index of Middle English Verse</td>
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<td>ME</td>
<td>Middle English</td>
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<td>MHG</td>
<td>Middle High German</td>
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<td>MnE</td>
<td>Modern English</td>
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<td>MRTS</td>
<td>Medieval and Renaissance Texts and Studies</td>
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<td>MS</td>
<td>Manuscript</td>
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<td>NT</td>
<td>New Testament</td>
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<td>OE</td>
<td>Old English</td>
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<td>Old French</td>
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<td>Old Irish</td>
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<td>ON</td>
<td>Old Norse</td>
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<td>Old Testament</td>
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<td>RMERV</td>
<td>Register of Middle English Religious Verse</td>
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<td>RobbinsH</td>
<td>Historical Poems of the XIVth and XVth Centuries</td>
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## Manuscripts

In their references to the following manuscripts, the authors of works annotated use any of the forms listed here.

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<td>Richard Hill’s Commonplace Book</td>
<td>Oxford, Balliol College, 354</td>
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<tr>
<td>Loscombe MS</td>
<td>London, Wellcome Historical Library, 406</td>
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<td>London, BL Add. 22283</td>
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<td>Shanne MS</td>
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<td>Thornton MS</td>
<td>London, BL Add. 31042</td>
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<tr>
<td>Vernon MS</td>
<td>Oxford, Bodleian Library, English Poetry a.1</td>
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<tr>
<td>Humphrey Welly’s / Welles’s Anthology</td>
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Bibliographical Introduction

This bibliography aims to offer a neutral, chronological survey of editions and criticism of the ME lyrics. Most editions and criticism are of the twentieth century, but it includes some nineteenth-century editions in current use. The coverage of works published until 1995 is complete, as far as possible, and I have also annotated a few works of 1996 and 1997 that were easily accessible. Some publications with promising titles were unfortunately not available. I have noted these, with any information obtainable from reviews or other bibliographies, but have had to mark them 'not seen.' The purpose of the annotations is to summarize the content of each work and to convey its style and the author's voice by means of quotations. Although the length of an annotation is usually a guide to the work's importance in the critical discourse, this is not always the case, since an outline of the contents of longer works is more useful than an attempt to note all the details. There is more attention to editions that are scholarly rather than popular or modernized versions, and to literary criticism, rather than manuscript or musical studies, but each category is represented, with some flexibility.

The bibliography relies on IMEV and SIMEV as reference sources, to provide the numbers used to identify most poems and standard forms of their first lines. The numbers used for identification are set in italics, to avoid confusion with numbers of annotations (in bold), or page numbers (in regular type). The index of first lines lists poems noted in IMEV and SIMEV, as they are cited in those indexes. A temporary index lists poems identified since the publication of SIMEV, in the form cited by the scholars who describe them.

IMEV and SIMEV have also been used as guides to the historical and geographical boundaries of the bibliography, and as ever, the interpretation of these
boundaries is flexible, since those of the two indexes are not identical. Although IMEV lists poems generally of the period 1100 to 1500, SIMEV admits poems of later date and includes a wider range of material, in particular Middle Scots works. These variations are demonstrated in collections which include many works omitted from IMEV but included in SIMEV, such as Chambers and Sidgwick, 18, and in the series of songs (classified as sixteenth-century pieces) collected by Flügel, 7, 8, 15, and by Padelford and Benham, 20, many of which are noted in SIMEV but not IMEV. In all cases, the poems are in the style of other ME lyrics. SIMEV lists more Scots works than IMEV; one may note for instance a greatly increased corpus of works of William Dunbar.

Numerous comparisons in the criticism of the ME lyrics bring references to poems of known authors, such as Chaucer and the Middle Scots poets, and to poems written in other languages, such as Latin and Celtic works, and lyrics of troubadours and trouvères. Many annotations include such references, but none is concerned exclusively with them, although the works of the known poets are often regarded as part of the ME lyric corpus, or to be closely related. Considerations of time and space must supervene over any attempt to include all such critical material, and the ready availability of bibliographies of criticism of Chaucer, Henryson, Dunbar, and other identified authors ensures that references to criticism devoted entirely to their poems would be redundant. The bibliographies include Russell Peck’s on Chaucer’s lyrics, the general bibliographies of Chaucer criticism, that of Walter Scheps and J. Anna Looney, on the Middle Scots poets, and Florence Ridley’s ‘Middle Scots Writers’ in A Manual of the Writings in Middle English. The need to set boundaries that are practical, although inevitably flexible, means for instance that there are no annotations of works such as Wimsatt’s Chaucer and His French Contemporaries, which does not mention the ME lyric directly, although it offers much illumination to the study of the genre. I have, however, annotated Dronke’s essay, 649, in which extensive references to lyrics in other languages provide a context for ‘Westron wynde when wylle thou blow’ [3899.3], which Dronke mentions rather briefly.
Similarly, there are numerous observations about musical settings and performances, but since the focus of the bibliography is literary criticism, I have not annotated works concerned solely with the musical aspects of ME lyrics.

Some of the works annotated refer to many poems, with varying degrees of emphasis, and it is necessary to show the range of the authors’ allusions, but avoid misrepresenting their significance. The lists of numbers that follow the annotations demonstrate the range, by noting all the poems mentioned in a work, using numbers from IMEV, SIMEV, and the temporary index. Thus the list includes poems an author has cited in comparisons or to explain the context of poems, sometimes in quite brief references. The text of the annotation suggests the author’s emphasis. The index of first lines directs the reader only to references in the text of annotations.

Since the lyrics are scattered widely, in manuscripts and in criticism, it was not possible to examine every source in every edition. It has been necessary to concentrate on editions in current use, and on those which supply scholarly apparatus. I have not sought out ‘popular’ editions, nor all the editions prepared for teaching purposes, some of which have a circulation limited to the institution of their preparation. Among ‘popular’ editions I include those prepared without notes, often with partial or complete translations to MnE, which are generally intended for recreational reading rather than study, such as collections of love lyrics and Christmas carols. I have annotated some editions in which the lyrics occupy a section of a general anthology, and a very few that offer MnE translations, generally because there are references to them elsewhere in the literature.

I have used titles of poems only when this can be useful, as in the case of Brook’s titles of the Harley lyrics, since these frequently occur in the critical discourse, and prevent the confusion of poems with similar first lines. It is not surprising that many authors have used a range of forms, and I have been guided by their choices. When more than one form of a name is in use, I have tried to avoid incongruity between text and quotation within an annotation by following the author’s preference, for example, for the ‘Song of Songs’ or ‘Canticle of Canticles’; the
‘Welles’ or ‘Wellys’ anthology; the ‘Fairfax’ or ‘Fayrfax’ MS, and so on. The list of manuscripts includes the titles which frequently appear in criticism.

The annotations are divided into those of editions and those of critical works, and are arranged chronologically. Other divisions, of subjects or particular periods of time, tend to be artificial and unhelpful, and it is difficult to apply them to the lyrics and their varied criticism. The introductory section ‘Trends in Criticism’ offers a guide to the annotations and demonstrates ways to use them. It outlines the general tendencies in critical approaches through a comparison of works of the early and late periods of the bibliography, and also presents summaries of the work of particular scholars and studies of particular poems. The indexes of scholars, subjects, and first lines will assist the reader to trace other matters of interest.

The style of the bibliography is that of the Boydell and Brewer series of ME bibliographies.
DEFINING THE ME LYRIC

Reasonable expectations of any definition include a clear idea of the term defined and pointers to its associations. A definition of the ME lyric should explain that genre, and why some of its members seem slight, disparate, and sketchily related. First thoughts suggest that the term simply refers to lyric poems written in ME, during the Middle Ages. Further exploration discloses complexities in defining the lyric in general, and in the use of the term ‘ME lyric’ for a wide range of poems, many of which do not fit notions of the lyric now in common use, such as links with music and the emotions. Certainly many ME lyrics were sung, and many speak of love, but there are other styles and topics. Some ME lyrics have been preserved with musical settings, and others suggest such a connection. Many more, however, have no obvious link to music; indeed some were intended to induce silent meditation. Their melodies are unheard, resembling the ‘ditties of no tone’ of Keats’s ‘Ode on a Grecian Urn.’ A definition to fit all poems called ‘ME lyrics’ must be elastic. It is also elusive and evasive. Even defining the general term ‘lyric’ is not straightforward.

Kenneth Burke offers a specimen of definitions, describing the lyric as a short complete poem, elevated or intense in thought and sentiment, expressing and evoking a unified attitude towards a momentous situation more or less explicitly implied—-in diction harmonious and rhythmical, often but not necessarily rhymed—the structure lending itself readily to a musical accompaniment strongly repetitive in quality; the gratification of the whole residing in the nature of the work as an ordered summation of emotional experience otherwise fragmentary,
inarticulate, and unsimplified. (174)

This summation satisfactorily encapsulates most present-day connotations of ‘lyric’—intense thought and emotional catharsis, association with music, commemoration of an event or feeling. However, in the discussion that follows, Burke casts doubt on each part of the characterization, through examination, explanation, and equivocation.

Susanne Langer’s less specific remarks on lyric poetry seem more revealing because they are more descriptive. She contends that the poems make ‘the fullest exploitation of language sound and rhythm,’ and that the lyric is

the literary form that depends most directly on pure verbal resources—the sound and evocative power of words, meter, alliteration, rhyme and other rhythm devices, associated images, repetitions, archaisms and grammatical twists. It is the most obviously linguistic creation, and therefore the readiest instance of poesis ... the lyric poet uses every quality of language because he has neither plot nor fictitious characters nor, usually, any intellectual argument to give his poem continuity.

(258--9)

Langer emphasizes the language of the lyric, which must be the focus of any literary critic’s examination. Musical associations are important, but beyond the scope of this discussion. Parts of Langer’s description fit the ME lyric in particular as well as the lyric in general. Exceptions---ME lyrics with traces of plot, characters or argument, or lacking exploitation of language---point up the slippery nature of the ME lyric.

The works encompassed in the term ‘ME lyric’ are so numerous and varied that a study of the whole genre must be general and remain at its surface, often relying on metaphors and analogies, whereas more detailed study is confined to particular sections of the genre. Such studies are superficial or deep, but in structural, not evaluative senses. We must accept the diverse nature of the poems and the use of analogies as a tool to examine them, and question the worth of any idea of coherence in the genre. John Burrow’s observations acknowledge the range of the ME lyric:

Lack of order is nowhere more apparent than in the large and varied body of work commonly known as the Middle English Lyric. The term ‘lyric’ in this context usually means no more than a short poem, preferably in stanzas ... but it is hardly possible to speak in general about ‘lyrics’ so loosely defined. (777: 61)
All examinations confirm these perceptions; indeed they offer more reasons to support them.

Although a term such as ‘lyric’ is difficult to define, as demonstrated in Burke’s extended explorations of his thought processes, discussion and understanding are possible. When a general explanation is accepted, it is paradoxical that definition of a part of an area already defined should prove more difficult. The teasing complexities of the boundaries of ME and of the Middle Ages present problems in themselves, and the poems gathered in the term ‘ME lyric’ cover a much more disparate range than any enclosed by Burke’s definition or Langer’s descriptive remarks. The further extension of this range, in the poems related and linked to them, presents the greatest obstacle to a compact universal definition. Exploration is as much constrained as expanded by the notions that accompany the term, something to be recognized before those notions are either developed or discarded.

‘Lyric’ and ‘lyrical’ are general constructs, more recent than the ME poems they describe, and not applied during the period of composition, although there were specific terms such as *virelai*, *carol*, and *roundel*. In their current use, ‘lyric’ and ‘lyrical’ carry associations of their use both before and after the Middle Ages. ‘Lyric’ was first applied to Greek strophic works, accompanied by the music of the lyre, which suggests a certain consistency in form. Its application to more recent works carries the burden of the definition ‘first advanced by Ruskin in the nineteenth century as “the expression by the poet of his own feelings” (OED) [which] does not apply to the short poems of the medieval period’ (McNamer, 958: 299), and implies consistency in content. The whole genre now known as the ME lyric shows little uniformity in form or content, although there is consistency in groups within it. There are similarities in thought and structure within the lyrics of religious and secular love, in the prayers and meditations, in the lyrics of instruction, and in the songs of merrymaking. (At an extreme, some of James Ryman’s carols conform to the use of similar or even identical first lines, as in the series of dialogues between the Child Jesus and the Virgin, each beginning ‘Shall I’ [3092–7], and the two hymns to the
Virgin with the opening lines, 'O closed gate of Ezechiel / O plentevous mounte of Daniel' [2404--5].) However, poems in any one group may hardly resemble those in the others, and it is hard to relate all the works to one category of 'lyric.'

Judgemental idiosyncrasy and subjectivity encumber the adjective 'lyrical.' It is possible to accept a poem as a lyric, but not to find it lyrical, since 'lyrical' now has connotations of effusion of the poet's emotion, and conscious striving to convey effects of beauty. The ME lyrics must frequently disappoint expectations of personal, emotional, delightful works. Some poems placed in the category 'ME lyric,' such as the instructions for finding the date of Easter ['In March after þe fyrst C,' 1502], will not be found lyrical in any of those senses. Similarly, there are lyrical qualities in works of all periods, including some not classified as lyrics. Most characteristic in general understanding of the term 'lyric' is the linking of poetry and music. Related to this must be a concept of music, heard or unheard. The comments of Eustache Deschamps on the 'natural music' of the sound of poetry in his *Art de dictier* indicate that the musical qualities of medieval poetry were appreciated in that era. In his comparisons of Chaucer's poems with French works, James I. Wimsatt applies these comments to works of Chaucer, and explains 'natural music' as 'simply the sounds of the words of poetry' (Wimsatt, *Chaucer and His French Contemporaries* 12). Does the association with musical sounds lead us to find a passage not merely poetic, but more specifically lyric? If we acknowledge that the sounds and rhythms are not always pleasing, although their effects are present, we may call a passage a 'lyric' but find it unlyrical, just as we acknowledge that a work is 'music' but find it unmusical. Thus a lyric may not seem lyrical when its music does not seem musical.

There is a more useful analogy in the use of 'sculpture.' A term so inclusive might embrace both the beautiful relics of antiquity and garden gnomes. To think only of the medieval period, the term may include exquisite figures of the Virgin and Child, richly decorated chalices, elegant carvings on combs and boxes, jewellery of all kinds, and hideous gargoyles. The themes and sites of some of these works, inside and outside churches, could establish a loose (and misleading) category of
‘ecclesiastical’ or ‘religious’ for some of them, so that ‘secular’ could be applied to those situated elsewhere, with no obvious religious significance. (It is of course difficult to imagine any phenomenon or artifact of the Middle Ages being without religious significance or connotation. A distinction such as ‘religious’ or ‘secular’ that was not related to the disposition of the clergy would seem incongruous to people of that time.) The designations could extend to the decorations of capitals and church furniture, some of which display satirical representations of the clergy. From the permitted decorations it is only a short step to the cruder pictorial comment of unsanctioned scratchings on pews and walls. To pursue the analogy with the poems called ‘ME lyrics,’ there are lyrics to the Virgin composed with the grace and delicacy of the ivory figurines of the same subject, and lyrics to earthly loves that express the intense feelings conveyed in the erotic carvings on ivory combs. Some lyrics illustrate church teachings, as did the symbolic decoration of the ecclesiastical vessels; some, easily visible or concealed, tell of corruption in church and state in light-hearted or bitter terms. Other poems have purposes as practical as the spouting gargoyles and similar pretensions to beauty. The scratchings of choristers have their parallels in the scribbles in the margins of manuscripts and the fly-leaves of books. Acephalous and trimmed lyrics may even bear a passing resemblance to damaged statues. The terms ‘lyrics’ and ‘sculpture’ include disparate elements, varying in purpose and in the responses aroused in those who examine them. They may be found beautiful, ugly, amusing, elegant, ill-formed, useful, trifling, informative, and any combination of these and many other adjectives. Their qualities seem protean, and grouping them together a procrustean exercise.

An analogy, after all, is no more than that. Auden’s warning is pleasingly apt:

Man is an analogy-drawing animal; that is his great good fortune. His danger is of treating analogies as identities, of saying for instance, ‘Poetry should be as much like music as possible.’ (52)

Although the figure should not be used too sweepingly, it can yield some insights. The range of poems labelled ‘ME lyrics’ may well be as wide as that of medieval sculpture, and there are difficulties in making it more narrow. Since it is difficult to
adjust the definition, it is worthwhile to try adjusting the term. There are more precise names for poems whose form or context provides reason to use them. Sometimes a poem is clearly a ‘song,’ ‘hymn,’ ‘carol,’ ‘virelat,’ ‘roundel,’ ‘lament,’ ‘pastourelle,’ ‘chanson de mal mariée’ or ‘d’aventure,’ ‘mnemonic verse,’ or another of such categories. A general term such as ‘ME short poem’ may seem more vague and yet offer more precision, since it can include all the works grouped in the category ‘ME lyric,’ and leave the latter for the works that are lyrical by all standards. Thus ‘ME lyric’ can include, for example, equivalents (sometimes translations) of troubadour and trouvère lyrics, hymns, and some poems of religious devotion. ‘ME short poem’ implies qualifications of era and size, but not, for instance, of the poet’s emotional state: it allows poems of love to be collected, as in Robbins’s, with those of weather prediction and bloodletting. We can extend the category to make it more descriptive. The tables of contents in lyric anthologies suggest many additions, to yield short poems ‘of devotion to the Virgin,’ ‘of the Passion,’ ‘of joy’ or ‘of sorrow in love,’ ‘of medicine,’ ‘of alchemy.’ Other extensions and variations would free ‘ME lyric’ for a narrower range of poems, in general of the kind placed in ‘lyric’ sections of general ME anthologies, poems which fit the term’s connotations. A relatively non-specific term such as ‘short poem’ could be more illuminating than one that only suggests more precision.

Application of new and different standards to the poems already labelled ‘ME lyrics’ must be questioned, because the term is so well established. However there is a precedent for some alteration in the understanding of the term, and a move towards wide range and enhanced precision. Rossett Hope Robbins, in the preface to his collection Historical Poems of the XIVth and XVth Centuries, supplies evidence of dissatisfaction with previous usage, in his intention to complete the series of anthologies begun by Carleton Brown, following Brown’s principles, but to use, instead of ‘lyric,’ ‘the wider term, “poem”’ (57:vii). The historical poems use many verse forms found in the other anthologies, and indeed two of these works had already been printed in Brown’s selections of religious lyrics of the fourteenth and fifteenth
Examining the definitions and descriptions reveals constants among the characteristics of ME lyrics. E.K. Chambers's essay on 'Some Aspects of the Mediæval Lyric' emphasizes the continental origins of the genre, not only in his text but also in the macaronic stanza from 'Dum ludis floribus' printed with its title (Chambers and Sidgwick, 18: 257--96). Brown and Robbins do not dwell on details of definition in their editions; rather they explain their choices of poems and describe the works. Their series first mentions definition in Robbins's remark (in the preface to Robbins's) that he has 'accepted Brown's definition of a lyric as any short poem' (51: v). Similarly, R.T. Davies states in the 'Introduction' to his anthology that '[b]y a “lyric” is meant simply a shorter poem' (61: 46). Other editors, like Brown, concentrate on the poems and the manner of presentation. Some, such as G.L. Brook, 42, and Maxwell S. Luria and Richard L. Hoffman, 79, offer reasons for their selections. The term is not a contemporary one---the fact is often recorded---and this may seem reason enough not to linger on a definition. Robert D. Stevick, for example, states that these Middle English poems came to be referred to as “lyrics” only by modern convention, and not because of direct continuity with postmedieval literary works known by that same term. The Elizabethan notion of lyrics as poetry composed to be sung and the modern notion of lyrics as expressing intensely personal emotions can be seriously confusing in this connection and are best dismissed during one's initial approach to the poems presented in this collection (103: x).

In contrast, Richard Leighton Greene begins the second edition of The Early English Carols with a specialized exploration of 'The Meaning of “Carol”' (86: xxi--xxxiii).

General and particular examinations of the ME lyrics are illuminating, but it can be misleading and dangerous to use the methods or conclusions of one kind of exploration for the other. In the 'Introduction' to his collection of ME lyrics, Theodore Silverstein explores the lyric briefly, before applying his statements to some
of the texts. He finds the lyric 'as it were, short, sweet and meaningful,' and later elaborates on the meaning of brevity in the lyric (73: 4, 5–8). Silverstein's adjectives fix his notion of the lyric, but they cannot be accepted without equivocation as broad terms, although they are entirely fitting for particular cases. The path from the general term 'lyric' to the specific 'ME lyric' is an uncertain one.

Many poems that correspond to some or all of Silverstein's specifications are caught in the driftnet category 'ME lyric.' 'Al nist by [pe] rose rose' [194] conveys intense emotions of sweet significance in a few lines, engaging the reader so that the poem cannot be easily forgotten. 'Glade us maiden moder milde' [912] briefly expresses intense praise and devotion in prayer to the Virgin. Lyrics such as these clearly illustrate Silverstein's idea, but others offer reasons to doubt every part of even that concise description.

The use of an adjective such as 'short' inevitably implies comparison, and hints at the intensity that can accompany brevity. Some ME lyrics are compressed to a quatrain, for example 'Nou goth pe sonne under wode' [2320], or even to a couplet, such as 'The ax was sharpe the stokke was hard' [3306]. Others are written in more expansive fashion. 'A Looke Ron' [66] of Friar Thomas de Hales extends to 208 lines, and 'Le regret de Maximian' ['Herkneþ to mi ron,' 1115] to 273, in the transcriptions of BrownXIII. There are other poems of more than 150 lines, including some of the historical works collected by Robbins for the anthology that 'completes the assembly in modern editions of the best of the Middle English lyrics' (57: vii). Yet works classified as or even related to ME lyrics are conspicuously shorter than such contemporaries as Sir Gawain and the Green Knight, The Canterbury Tales, or Piers Plowman. Although 'short' may seem of limited utility, we should retain it, but remember its relativity, subjectivity, and lack of precision.

The terse couplet on the year 1391, 'The ax was sharpe, the stokke was hard /
In the xiii yere of kyng Richarde' is short and meaningful, but far from sweet. Its quality of startling grimness precludes sweetness: the flavour is bitter. Some lyrics of religious and secular love disclose lightness, joy, and delight, and so sweetness. The
lullaby carols of the Nativity intimate tenderness, even when they anticipate the sorrows of the Crucifixion. Many religious lyrics tell of suffering and regret, as do those of unhappy secular love---any experience akin to taste is sharp or bitter. There are delight and joy in ‘The smylyng mouth and laughing eyen gray’ [3465], the roundel associated with Charles d’Orléans, but the sweetness of love is often soured by the prospect of sorrow or rejection, as in ‘Wiþ longyng y am lad’ [4194]. The sharpness in some lyrics of earthly or religious devotion gives their meaningful quality, to make them memorable, as lines of unalloyed sweetness cannot be. Lyrics of death may impart a message of memento mori through shock and disgust. When lyrics have a flavour, it is not always sweet, but its intensity affects the intensity of meaning.

Well-known (i.e. often anthologized) lyrics, such as ‘Nou goth þe sonne under wode,’ ‘Al nist by [þe] rose rose,’ ‘The ax was sharpe the stokke was hard,’ ‘Gold & al þis werdis wyn’ [1002], ‘Wen þe turuf is þi tuur’ [4044], and ‘I syng of a myden þ’ is makeles’ [1367], engage the reader’s mind and emotions. Sweetness is sometimes expressed, but not only sweetness. Humour in the lyrics is often cruel, as in some poems of betrayed girls, and in the fabliau style of ‘Old Hogyn’ [1222]. The blander poems, and there are many of these, convey familiar thoughts in unimaginative terms, but more dramatic and surprising works seize the reader’s attention. The hackneyed poems are now generally printed only in exhaustive thematic studies that present all available works on a particular subject, such as those of Wehrle, 177, and McGarry, 195. Engaging freshness, clarity, and novelty supply the flavour and meaningful qualities found in the most effective (hence most anthologized) lyrics. There are examples in the simultaneously shocking yet comforting notion of taking shelter within the wound of Christ, in ‘Gold and al þis werdis wyn’; in the startling juxtaposition of courtly style and macabre description in ‘Wen þe turuf is þi tuur’; and in the sophistication of apparent artlessness in ‘I syng of a myden.’

The flavour of the lyrics makes them meaningful and memorable, and ‘the best of the Middle English lyrics’ are undoubtedly memorable. They offer poetry in
its most compressed form, to declare poets' strongest feelings. Any judgement about a poem's qualities is inexorably linked to an opinion of that poem. Works found mediocre and uninteresting will seem none of short, sweet, or meaningful. Any that seem tedious, flat, and lacking in meaning will not appear lyrical. Poems recalled with pleasure or distaste are those that seem conspicuously 'good' or 'bad'---notoriously subjective terms. Many poems called ME lyrics evoke slight interest; they are repetitive and unimaginative, not meaningful and hence not memorable. These are not likely to appear in collections of 'the best of the Middle English lyrics.' But if they seem not to be short, sweet, meaningful, or lyrical in any sense, are they then not lyrics either?

In spite of cavilling and qualification---Silverstein himself suggests much qualification---'as it were, short, sweet and meaningful' is a useful description, and offers avenues for exploration. Its lack of specificity is shown in the possibilities for applying it to things as diverse as fireworks or a melody; a letter, an invitation, or a compliment; a kiss, a giggle, a wink, or a sigh; a pun, an innuendo, an aphorism, or a slogan; a jury's verdict or a pathologist's report. It could refer to things that are not necessarily commendable: a retort and revenge spring to mind. The disparate range of interpretations mirrors the assortment of works called 'ME lyrics.' There is often an appeal to the senses, as in the connection with taste. The terms can imply the absence as well as the presence of the qualities, as in sorrowful lyrics of the loss of love's sweetness. Of the three terms, 'meaningful' may be the most important, but it will inevitably be applied as subjectively and imprecisely as the others. In such a context, 'as it were' has unprecedented significance. We may add 'memorable' to the defining terms, and confirm the elasticity and the elusive, evasive nature of the definition, summarized in Elder Olson's advice that

it is futile to attempt a definition of lyric, if we mean by definition a statement of the nature or essence of something; for things of different natures cannot have one nature or definition. (66).

The attempt may be futile: that is no reason to avoid exploration of the form, in other languages as well as ME. There is greater unity in Latin lyrics, and in those
of the troubadours and trouvères, than in the ME lyric. A study of these genres reveals many common characteristics and qualities we can recognize in the lyric in ME. There are lyrics of love in sacred and worldly, courtly and earthy forms, in all the languages of continental Europe. Their influences are seen in ME hymns that translate Latin hymns, in lyrics of adoration of the Virgin or a distant lady, in lyrics that use the form and essence of pastourelle and tenso. There are also continuing influences of OE, in mood and wit, and in alliterative and metrical effects, observed for example by Oakden, 163, Heningham, 226, Dronke, 935, and Lerer, 1021.

The term ‘ME lyric’ is vague, and a definition born of exasperation, ‘a short ME poem that does not fit into any other defined genre,’ may sometimes seem as apt as any other. It is legitimate to exclude epic, drama, and narrative, but aspects of the last two may appear, as in lyrics that use a dialogue form or chart the course of love. (‘De Clerico et Puella’ [2236] is a dialogue that implies a narrative; lyrics of betrayed maidens, such as ‘As I went on Yole day in oure prosession’ [377], tell the story of their seduction.) It is futile to question keeping some poems caught in the net of ‘ME lyrics,’ since the category is already established in canonical anthologies and criticism. Poems with no apparent musical qualities or appeal to any senses may and must be classified with others that clearly display those characteristics. Among the unlyrical lyrics are the works gathered by Robbins as ‘Practical Verse’ (51: 58--84). The diversity of the Secular Lyrics reveals scope for altering either the definition or the category, and may explain the title Historical Poems for the last anthology in the series Robbins and Brown present. Acceptance of the term ‘ME lyric,’ as it is used, with all its implications, is unavoidable, but it should be considered carefully.

An approach that indicates the limits of general description and offers an alternative is that of Ann S. Haskell, who looks at ME lyrics before she examines Chaucer’s lyrics. She shows the inadequacy of applying general definitions of the lyric to ME works, and proposes distinguishing characteristics of the poems she will discuss as ‘lyrics.’ These works are

with greater frequency than other medieval poetry, short; they
generally have a tighter metrical pattern than, say, the romance; they
are more frequently stanzaic than longer, narrative medieval poems;
their rhyme scheme is more complex, in general, than that of narrative
or dramatic poetry (although both the Wakefield master’s works and
the Troilus are exceptions which immediately present themselves); and
they are frequently celebratory or plaintive, though they can be didactic
or practical. Most medieval lyrics are not narrative, though they may
contain skeletal plots; when narrative progression does occur in the
lyric, it is usually as an objective entity for subjective reaction. In
short, there is no quality of the medieval lyric that can be isolated as
peculiar to that genre; nor do the characteristics enumerated here occur
in predictable constellations. The best we can safely conclude is that
they will always exhibit some cluster of the characteristics in this
group. (577: 4)

Haskell’s observations introduce the cluster of characteristics and the inconsistency in
the features seen in a range of lyrics. She also alludes to lyrical sections in other
works, particularly in medieval drama and in Troilus and Criseyde; some of these
have been detached from their original context, and may be called isolable lyrics.

Another quality is to be added to Haskell’s cluster. This, proposed by Burrow,
is ‘the most characteristic axis of lyric poetry: the “I” addressing the “you.”’ Like the
attributes Haskell lists, this axis exists in other poems—indeed in most successful
acts of communication—but the ‘I’ of lyrics differs from that of other genres. Burrow
distinguishes the lyric ‘I’ from the poet, since this persona speaks ‘not for an
individual but for a type,’ and is ‘to be understood not as the poet himself, nor as any
other individual speaker.’ Thus the lyric ‘I’ offers thoughts that the reader might
appropriate, ‘as a lover, a penitent sinner, or a devotee of the Virgin’ (777: 61). We
may extend Burrow’s idea to contrast the lyric ‘I,’ who addresses a singular, reading
‘you,’ with the ‘I’ of epic or romance, who may address a plural, listening ‘you.’ The
lyric ‘I’ may impart a single significant, perhaps intimate, thought to one who seems
to be alone, whereas the other ‘I’ tells of a train of events, relevant but not equally
important parts of a larger whole, in a work intended for an audience, in public, rather
than for private, individual attention. (Exceptions are inevitable—many carols and
political works produce the effect of plural address by beginning with some variation

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of the ‘Lysteneth lوردings’ formula.) Even when the pronoun ‘I’ does not appear in a lyric, there is an impression of an addressing voice and the need for a reader or listener, exemplified in the couplet of number maxims, ‘Kepe well x And flee fro vii; / Rule well v And come to hevyn’ [1817]. This impression, and the intimacy that attends it, may be the most constant of the characteristics in any cluster that marks the lyric. Identification of such qualities is the most useful way to describe the genre in general and indicate features to be examined in particular cases.

Definition rather than description is possible for individual types of lyric. Greene’s exploration of the carol, already mentioned, depends on his definition of the form as ‘a song on any subject, composed of uniform stanzas and provided with a burden’ (86: xxxii--xxxiii). He derives it from discussions of previous suggestions, and shows its application to many songs, together with reasons for occasionally rejecting works formerly designated carols, such as ‘I syng of a myden’ [1367], which has no burden. Moving from the definition, he investigates further, to include comparisons with related forms in ME and in other languages. The definition accommodates numerous forms and poems, and includes religious and secular works. There is similarly detailed examination of a restricted area in Martin Camargo’s study of the love epistle, 731, and Margit Sichert’s of the pastourelle in ME, 837. Such limited examinations can establish and employ definitions in ways that more general surveys cannot, and can demonstrate effects of variation as well as conformity, when characteristics are appropriated for particular effects. These characteristics can be salient features used for identification, rather than the vaguer listings of a cluster of possibilities. For instance, the rural encounter of a wanderer and a keeper of sheep signals the pastourelle, with its characteristic idioms, characters, and expected endings to the story. The overturning of such expectations contributes to the pleasure of surprises in ‘Robene and Makyne’ [2831], and the freshness in the lyric of the Five Joys of the Virgin, ‘Ase y me rod þis ender day / by grene wode to seche play’ [359], which so closely resembles the song of the ‘litel mai,’ with the refrain ‘Nou springes the sprai’ [360]. The most specific investigations of the lyric are those of individual
poems. These may yield sharply differing interpretations of aspects of particular works, as in examinations of the ‘Corpus Christi Carol’ [1132], ‘How Christ shall come’ [1353], ‘The Maid of the Moor’ [2037.5], and ‘Swmer is icumen in’ [3223].

The findings from broad description and narrow investigation provide information that contributes in different ways to the understanding of poems already accepted as ME lyrics. It is difficult to identify qualities that are universally found and also to justify the inclusion of some poems in the category. The designation ‘ME short poem’ would be safer, and could be made more precise by the addition of an adjective or phrase, whereas the application of ‘ME lyric’ to all must seem dubious, even if we allow for its not having been used during the Middle Ages, and try to ignore the connotations of other eras.

COLLECTIONS OF LYRICS

The doubts about definition beget doubts about the lyrics chosen for collections. Silverstein’s comment, ‘No man likes another man’s anthology, however he may dote upon his own’ (73: 1), has some force. If ‘ME lyric’ really means no more than a short poem, then brevity may seem to be the only characteristic shared by all poems in a collection, as noted by Julia Boffey (947), although their presence in it obviously depends on an editor’s idea of a ME lyric. There are no doubts about gathering poems that closely resemble, even translate, the formal lyric poetry of romance languages. Verses of love, of religious devotion, carols and meditations: all are readily seen as ME lyrics. It is not as easy to place them with all the poems included in RobbinsS, 51, as ‘Practical Verse’ (58--84) and ‘Occasional Verse’ (85--119). The poems resemble each other, but not in all ways. How are decisions made about which poems merit a place in modern lyric collections?

Any anthologist’s selection of the lyrics liked best or thought worthy of preservation---these are almost synonymous---leads to those that have made the
sharpest impression. The editors’ prefaces sometimes record their guiding principles, the reasons and purposes behind the selection not only of complete poems, but of parts of poems. The intentions of those who first recorded the lyrics are rarely available, and the survival of many lyrics seems to owe much to chance.

The first collectors of texts were compilers of medieval manuscripts, whose intentions have sometimes been subverted by those who added lyrics to margins, fly-leaves, and the backs of pages, in contexts which may suggest reasons for their presence. Scraps of verse, unconnected with their context, may mean no more than a scribe ‘intent on beguiling the tedium of his clerical duties’ (Cawley, 289: 142) or a blank space that has offered ‘an invitation irresistible to a light-hearted scribe’ (Sisam, 480: 246). The tantalizing song ‘Bryd one brere’ [521] has survived with its music, on the back of a papal bull sent by Innocent III. The choice of this site may show that the scribe was ‘calculated and practical and far-sighted,’ in the use of a document ‘which an undying institution has reason to keep with care’ (Saltmarsh, 190: 11). Each scribe has preserved a poem; the third seems most purposeful.

The compiler’s taste and the availability of materials inevitably influence a manuscript’s contents, and there are signs of purpose in manuscripts compiled by a single individual or individuals in a particular place. Richard Hill gathered items he thought important in his commonplace book: records of his children’s births, recipes, and proverbs are among the literary works. Entries in the Findern MS were made in one place, by various hands, over many years. Those entries are ‘illustrative of what people concerned with the reading of English poetry thought valuable for preservation’; as an unintended benefit, they also ‘provide a modern reader with a representative anthology of the named Middle English poets’ (Robbins, 54: 612). More coherent collections include assemblies of sermons containing lyrics, such as the Fasciculus morum. Unifying purpose is clear in James Ryman’s carols, the Red Book of Ossory, and John Grimestone’s sermon lyrics. Revard, 787, and Stemmler, 963, detect structure in Harley MS 2253, but interpret it differently. Rosemary Woolf summarizes fifteenth-century manuscripts with lyrics as being

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roughly of three kinds: firstly, poetical collections, the work (or poems thought to be the work) of poets known and esteemed, Chaucer, Lydgate, and Hoccleve; secondly, manuscripts designed for the person who would own only one volume, and which therefore included a miscellany of romances, lyrics, didactic treatises, etc. (the Thornton Manuscript is a well-known example of this kind); thirdly, manuscripts which were produced by religious orders, particularly the Carthusians. As an appendix to these should be included the manuscripts of any kind which might contain one or two lyrics as a ‘fill-up’, to prevent the waste of leaving expensive parchment blank. (522:359)

The collector of a poem always acts as a reader and an editor, and copying a poem may be an idiosyncratic process of uninhibited rewriting or translation. A scribe may work from memory or from an incomplete copy, sometimes in a dialect or a language not his own; he may wish to remove, rearrange, or interpolate passages as he writes. The extraction of the Canticus Troiiii, from Troilus and Criseyde, and its use in different forms and settings is but one example of the last process. SIMEV presents ‘Gif no luve is o God quaht feill I so’ [1422.1], George Bannatyne’s Scottish transcription of the passage. Records such as Bannatyne’s, left in his collection of literature he wanted to preserve, are regrettably rare. A poem’s manuscript context reveals many possibilities for its treatment and for variations in interpretation. Boffey, 795, illustrates some of these possibilities, in particular the effects on ‘De Amico ad Amicam’ [16] and ‘Responsio’ [19], of the clerkly and courtly contexts of MSS Harley 3362 and Cambridge University Library Gg.4.27.

Modern publications offer transcribed texts or show the scribe’s pattern by presenting facsimiles. For example, the Findern MS is available in a transcription edited by Robbins, 54, and in a facsimile prepared by Beadle and Owen, 84. Modern collectors may declare their purposes and methods, and more often gather lyrics from several sources than from only one manuscript. Editors may present works with a particular theme, such as Wright’s collections of political works, 1, 2, 3, and Patterson’s of penitential lyrics, 24. Some editions supply lyrics of particular periods, as in Brown’s anthologies of lyrics of the thirteenth, fourteenth, and fifteenth centuries, 36, 31, 39. Some collections gather poems from a particular place, for
example Person’s of lyrics in Cambridge manuscripts, 53. Others present the works of a particular author, for instance Zupitza’s edition of Ryman’s works, 10. Many editions combine categories, to offer a selection of works from a particular source, such as Brook’s, 42, of ME and macaronic lyrics in Harley 2253. A particular case of specialization is Murray’s edition of ‘Erthe upon Erthe,’ 23, which includes versions of that poem from 24 manuscripts.

The reasons collectors offer for their choices can be of greater interest than their selections. F.J. Furnivall campaigned energetically to save early literature and castigated anyone who did not share his enthusiasm. His purpose was ‘not so much in mere antiquarianism or his interest in language as in discovering the social life of the past.’ His work for the EETS included editing 39 volumes, each with a foreword and text ‘leavened ... with the peculiar impish, insinuating, appealing charm of his personality’ (White 65, 69). Among these are editions of Political, Religious, and Love Poems, 4, Hymns to the Virgin and Christ ..., 5, and the second volume of Minor Poems of the Vernon MS, 13. Robbins regrets that ME criticism has passed from the hands of ‘the distinguished and talented amateurs of the nineteenth century,’ such as Furnivall and other founders of the EETS, ‘to the footnoting professionals of today’ (Robbins, 86:265). More recent editors can use methods unavailable to Furnivall and his colleagues, and some early editions are now relished more for their forewords than for their texts. However, Wright’s collections of political poems have not been superseded, since they offer a wide range of works of that genre in the languages of the time.

Brown, Robbins, Greene, and Brook have been the most influential editors of lyrics in the twentieth century, and their editions are accepted as standard forms of most texts they print. Luria and Hoffman, Silverstein, Stevick, and Davies, who have prepared anthologies for teaching purposes, present few lyrics not printed in one or more of the canonical collections, which they recommend as sources of first resort for further study. (Only seven of the 245 lyrics presented by Luria and Hoffman, 79, are not represented in the Brown, Robbins, Greene or Brook collections; Silverstein, 73,
presents 21 such lyrics in 144; Stevick, 62, 103, four in 100; Davies, 61, 46 in 187. These lyrics include works of Chaucer—specifically excluded from the canonical collections—Scots works, and many printed by Robbins in his contributions to journals.) In 1965, Robbins confidently identifies ‘[t]he main body of Middle English lyrics’ as Brown’s, Greene’s, and his own collections; he categorizes those of Davies, Gray, and Sisam as ‘popular anthologies,’ drawn from the main body (479: 35).

Ideas of the lyric and the grounds for selection presented by Brown, Robbins, and Greene are implied in other works. Brown and Robbins, like Bannatyne, aimed to assemble works worthy of preservation. Robbins’s remarks, in the preface to the first edition of his Secular Lyrics, 51, summarize his views and differences from Brown’s. He has accepted Brown’s definition of a lyric as any short poem, but departed from the general rules by which he excluded all poems by well-known authors (Chaucer, Lydgate, Hoccleve); poems of low literary value; and poems already printed in good and accessible editions (such as The Early English Text Society) ... [He has] tried to include poems which would illustrate, irrespective of poetic merit, all the various types of Middle English secular lyrics; all lyrics outstanding either for their literary value or for the tendencies they represent, even if they have been previously printed; the lyrics most current in Middle English—the standard of currency being the number of texts preserved—irrespective of their appeal as literature to the modern reader; and finally, a few lyrics by known authors (except Chaucer), so as to permit a comparative survey in the compass of one volume. (51: v--vi)

Robbins alludes to most of the limiting factors that face the compiler of an anthology of ME lyrics. The first is definition, and he permits a very elastic form. The works of well-known authors are already available. Brown sees no need to print them again, but Robbins includes works for comparison. The two editors have different ideas of literary value, implying appeal to the modern reader and subjective judgement. More enlightening is the preface to Robbins’s collection of Historical Poems, written in 1958, which begins:

Historical Poems of the XIVth and XVth Centuries now completes the assembly in modern editions of the best of the Middle English lyrics, begun in 1924 by Carleton Brown and continued in his anthologies of
1932 and 1939, and in my own *Secular Lyrics of the XIVth and XVth Centuries* of 1952. In general, it follows the principles established in these earlier collections; however, ‘lyric’ has been replaced by the wider term, ‘poem.’ (57: vii)

The change is not in definition, but rather in the term defined. Robbins places his anthology in the series begun by Brown, (indeed includes works already printed), but speaks of ‘poems,’ without specifying length, and hints at the intractable nature of definition. McFarlane, in his review, challenges Robbins’s title, as ‘misleading,’’ since it implies chronicle and narrative poems, without indicating language or length, but acknowledges that the preface ‘makes clear what his title obscures’ (57r: 58).

Greene’s intention, stated in the preface to the first edition, 37, of his *Early English Carols*, and reprinted in the second, 86, is to assemble

all those lyrics extant and accessible in manuscript or printed sources of date earlier than 1550 to which, in the editor’s judgement, the term ‘carol’ can properly be applied. (86: xi)

Here ‘lyric’ is taken for granted, but the editor applies his judgement to a part of the category: ‘those lyrics which bear, in their regularly repeated burdens, the mark of their descent from the dancing circle of the carole’ (86: xxxiii).

Brook’s edition of *The Harley Lyrics*, ‘does not include the political songs, but contains all the other short poems which can properly be described as lyrics’ (42: 2). This collection makes the ME and macaronic lyrics containing ME easily accessible. His purpose is at once more specialized and selective yet wider than that of the other editors. He has examined one manuscript, and emphasized one language and genre, but imposed no barriers of literary merit or author.

The selection of the form of the text is as important as that of the poems. Recently published editions vary in more than footnotes or endnotes, presence or absence of titles, marginal glosses, translation, paraphrase, or other aids for the reader. Many editors offer the text as they find it in the manuscript version selected, and some record variants in other sources. They generally supply punctuation and arrangement of the lines, and transcribe the lyrics in a range of dialects, with individual preference in the use of ME characters *wynn, thorn*, and *yogh*. This is the
style of the editions prepared by Brown, Robbins, and Greene. However, some collections prepared for teaching purposes, in particular those of Luria and Hoffman, 79, Stevick, 62, 103, and Duncan, 104, present the poems in a standard linguistic form. Luria and Hoffman substitute ‘genuine but recognizable Middle English spellings for unrecognizable or grotesque ones’ (79: x); Stevick and Duncan use ‘the form of English written in London at about 1400’ (103: xxxv). Although the changes may seem sweeping, the normalization ‘does not change the words and it affects very little the basis for recognizing the meter,’ as Stevick demonstrates in two readings of ‘Murie a tyme I telle in May’ [2162] (103: xlv). Alterations of this kind are an overt form of mouvance, a process already in operation in every transcription of a text, since the offices of scribe and editor cannot be separated. Such mouvance is noted by Roy Rosenstein, in his observations of the multiplication of unintended variations in editions of the songs of Jaufre Rudel. Thus each modern editor may well offer, not simply a modern transcription of a poem, in diplomatic or other form, but ‘a new post-medieval variation on each medieval version of each’ (Rosenstein 164).

In summary, the editors of modern collections may declare their purposes to provide texts not otherwise available; to prepare better texts; to gather texts associated with a particular topic, time or place; to include or exclude texts on grounds of authorship, literary merit, length, or other qualifications. Any or all of these may seem fitting. The assured pronouncement that ‘for all practical purposes, the entire domain of ME verse has been exhaustively surveyed,’ made by Robbins in 1968, seems premature (519: 15), although fewer poems are being discovered than in the time prior to his statement. O.S. Pickering, for example, has published works formerly overlooked, 909, 910, and detected verse in material previously read as prose, 908. The first transcriptions of such discoveries generally appear in journal articles. If the poems conform to the criteria of those who gather anthologies, they later join more familiar works in those collections. For example Bennett and Smithers, 65, Greene, 86, and Gray, 81, 102, present some works that have not been listed in IMEV or SIMEV, although the poems will no doubt be noted in the New
Index of Middle English Verse, now being prepared by Julia Boffey, A.S.G. Edwards, and Linne Mooney.

More recent editors do not propose replacement of the editions Robbins described as 'the main body' of ME lyrics. Instead, they seek to address their readers' particular needs. These needs include standard forms for teaching purposes, new editions and facsimiles of individual manuscripts, and editions of lyrics of particular genres. Among teaching texts are Duncan's collection, 104, of lyrics of the period 1200 to 1400, divided according to topic, and Gray's collection of religious lyrics, 81, 102, arranged to form 'a "Scheme of Redemption"' (81, 102: xi). Gray has also gathered a wider range of works, including lyrics, for The Oxford Book of Late Medieval Verse and Prose, 91. Collections restricted by source, authorship, or genre include The Welles Anthology: MS Rawlinson C. 813, edited by Jansen and Jordan, 98; Women's Writings in Middle English, by Barratt, 100; and Medieval English Songs, by Dobson and Harrison, 87.

Trends in presentation of editions are towards clarity and ease of use by the reader. They include the provision of notes and explanatory material in introductions and appendices. The editor's frank statement of intentions and the reasons for selection can be very enlightening. All these tendencies are welcome, as are various means by which scholars can study either the manuscript or a reproduction. Facsimiles, microfilms, and electronic forms of the text allow close study but protect fragile documents, and help scholars at a distance from the texts, although no form has yet offered a completely satisfactory substitute for study of the manuscript itself.

TRENDS IN CRITICISM

A brief review of lyric criticism, in snapshots of works presented at the end of the nineteenth century and in the first and last decades of the twentieth, highlights reveals changes in matter and manner. There is an increasing appreciation of the lyrics as
poems of aesthetic worth and as sources of comment on their times. Although some critical preoccupations are constant, there are differences in and additions to methods employed. The greater volume of work is immediately obvious, and similar observations can be applied to other fields of scholarship, and related to increasing access to tertiary education, more critical material in many forms, and pressures to publish. Factors that affect lyric criticism more specifically include availability of manuscripts and methods for examining them; and the critical possibilities of areas such as psychological, cultural, and gender studies.

The three nineteenth-century critical works, 105--7, illustrate significant fields in lyric scholarship: criticism of a particular lyric, identification of previously undetected poems, and comparative study. The first, e.t.k.'s note, 105, recognizes a variation of the 'Corpus Christi Carol' [1132], and elicits responses from Sidgwick, 110, and later Gilchrist, 125. Thompson's record of scribbled lyrics, 106, anticipates similar discoveries. Ten Brink's general criticism, 107, relates medieval French and English poems. Preparation of editions, often of individual manuscripts, is of paramount importance, and editors vary in the style and depth of explanatory material they provide. In the late nineteenth and early twentieth centuries many editions are published as books by EETS, or as long articles in German journals, by scholars writing in English and German. (I have annotated the longer editions in journals with those published as books, but include shorter editions with annotations of general critical works.) Shorter journal articles announce discoveries of fewer poems, such as those of Heuser, 108, 114--15, Hammond, 112, 123, McBryde, 116, McCracken, 117, Garrett, 120--1, and Williams, 124. Heuser also investigates the O and I refrain, 109, and hymns to St Katherine, 114. Taylor observes medieval drama, relating it to the planctus Mariae, at 111, and to the religious lyric, at 118. Some critical works assume prior knowledge of the field, and present references and quotations that are brief and occasionally cryptic. This leads to particular difficulties when the critic offers a free rendering of material, from within a poem not identified by its opening lines. No standardized, comprehensive form of reference to individual works is
available before the indexes prepared by Brown, Robbins, and Cutler: RMERV (1916–20), IMEV (1943), and SIMEV (1965). Many early scholars refer to editions of Wright, 1, 2, 3, Furnivall, 4, 5, 13, Morris, 6, Flügel, 7, 8, 15, Fehr, 11, 12, 14, Horstmann, 9, Zupitza, 10, Heuser, 16, Kail, 17, Chambers and Sidgwick, 18, Dyboski, 19, and Padelford and Benham, 20. Present-day writers generally cite more recent editions such as those of Brown 31, 36, 39, 48, Robbins, 51, 55, 57, Greene, 37, 86, and Brook, 42. It is surprising and disappointing to find that some critics use only this method, without reference to IMEV and SIMEV, and the practice can cause confusion when similar poems are not clearly distinguished. It is to be hoped that the New Index of Middle English Verse will be extensively used.

In contrast, the last decade of the twentieth century offers few new editions, and only three are devoted to the ME lyric: Gray, 102 (a reprint of 81), Stevick, 103 (a revision of 62), and Duncan, 104. They have full, clear notes, and are intended for student use. The edition of MS Rawlinson C.813, by Jansen and Jordan, 98, presents other material as well as lyrics. There are some lyrics in more general collections by Conlee, 97, Kerrigan, 99, Barratt, 100, and Burrow and Turville-Petre, 101. Interests of the first three of these adumbrate critical preoccupations of the period. Conlee has collected debate poetry, and Kerrigan and Barratt works about and by women. There are recently discovered or revised lyric texts in works of Barratt, 931, Brehe, 932, Louis, 955, Breeze, 968, Duncan, 971, Hargreaves, 976, Means, 978, Pickering, 981, Willmott, 1004, and Griffiths, 1006. McNamer, 958, proposes new readings of texts in the Findern Anthology; Martine Braekman, 987, finds a new source for a poem in Rawlinson C.813.

Feminist criticism and interest in poetry of dispute join established critical interests. Studies are full and detailed, but the range of interests is wide, and few common threads can be discerned. Two monographs of specialized lyric criticism are those of Camargo, 949, on the ME love epistle, and Sichert, 961, on the ME pastourelle. There are references to ME lyrics in more general works by Astell, 929, Reed, 941, Rubin, 960, and Margherita, 1000.

Some scholars investigate fundamental aspects of the lyric. Dronke, 935, addresses the ME lyric’s continuity with OE verse, Kohl, 939, the nature and purpose of the religious lyric, and Stevens, 942, the sound of verse. Several critics explore debate, dispute, and dialogue: Reed, 941, attends to the area as a whole, Sichert, 961, to the pastourelle. Those who examine particular examples include Marx, 940, Hinton, 953, Lambdin, 954, Thompson, 965, Fein, 972, McClellan, 977, Wentersdorf, 984, and Whiteford, 995. Critics whose work can be loosely grouped as feminist are Astell, 929, Barratt, 931, Deyermond, 934, Hinton, 953, Lambdin, 954, McNamer, 958, Stanbury, 962, Donaldson, 970, Saint Paul, 982, Breeze, 998, and Margherita, 1000. Those who find political and social comment (with several allusions to the motif of the gallant) are Brehe, 932, Wilson, 945, 1005, Boffey and Meale, 948, Green, 952, 975, Louis, 955, Orme, 979, Parker, 980, Boffey, 985, Scase, 1002, and Wilson, 1005. In addition to the brief references elsewhere, there are fuller discussions of carols by Whaley, 966, Breeze, 989, and Griffiths, 1006. Frese, 974, and Parker, 980, explicate the ‘Corpus Christi Carol’ [1132]. Aspects of alliterative works are considered by Brehe, 932, Fein, 972 (who also writes of ‘The Foure Leues of the Trewlufe’ [1453] at 936), Pickering, 981, and Waldron, 994. Lyrics used in preaching are examined by Willmott, 1004, Millet, 1008, and Newhauser, 1009, who discusses a Franciscan manuscript, as does Reichl, 1013.

Detailed inspections of manuscripts assist the study of the ME lyric. There is
particular interest in the Vernon MS, and its sister, the Simeon. Aspects of Vernon lyrics are discussed by Burrow, 933, Marx, 940, Thompson, 943, and Waldron, 994. Wilson, 945, 1005, investigates Rawlinson C.813, its first owner, Humphry Wellys, and some of its verses, especially ‘The Testament of the Bucke’ [368]; Orme, 979, writes of the motif of hunting expressed in this poem. Boffey, 946, and Boffey and Meale, 948, reflect on the composition and production of early books. At 947, Boffey demonstrates effects of context on interpretation of texts. Taylor, 964, questions the existence of minstrel manuscripts.

Comparison of criticism in the two historical periods indicates changes in approach, from the observation of larger fields of lyric study, to that of defined areas such as particular issues and poems. Examination of manuscripts continues to reveal more texts, but whereas earlier works concentrate on the supply of texts, later criticism deals more with details of the poems and related issues. The latter involve aspects of psychological, myth, cultural and gender criticism, hardly considered before such studies as Davidson, 634, Peck, 642, Dronke, 649, Hill, 692, and Hanson-Smith, 712. Although more recent critical works are more specialized, they address a wider range of readers, whose first interests may not be exclusively literary. The number of essays published in bound collections indicates the specialized nature of lyric study. Literary or linguistic aspects of the poems may be topics for discussion at specialized conferences or for contributions to festschriften for scholars with a particular interest in lyrics. On the other hand, the articles in general, rather than medievalist, scholarly journals tend to reflect current critical trends, and to involve the lyrics as illustrations of those trends. This is shown by a comparison of papers published in Studies in The Vernon Manuscript, including Burrow, 933, Marx, 940, and Thompson, 943, with journal articles such as Stanbury, 962, 1022, Moffat, 993, and Lerer, 1021, which explore issues of gender and cultural studies as well as textual matters. The wider interest offers fresh insights into the lyrics, and is a counter to the impression that they are merely obscure scraps.

The constants in lyric criticism---the study of texts and their significance in
medieval society; the examination of whole manuscripts or individual lyrics, words or phrases; the relation of words and music—must remain the most stimulating preoccupations. New insights are encouraged by developing critical theories. Examination of manuscripts and early printed books and awareness of the importance of context, augmented by palaeographic and linguistic research, contribute much to the study of lyrics, to knowledge of conditions of copying, and transmission of texts. The benefits of interdisciplinary studies will include insights gained from further scientific investigation of the texts, to extend information on the age and sources of materials used, and the conditions of their storage.

INDIVIDUAL SCHOLARS

As already stated, Brown, Robbins, Greene, Brook, Stevens, and Gray have been the most authoritative twentieth-century editors of bound collections with significant introductions and notes. Editions of smaller numbers of poems have generally been published in journal articles, for example by Bowers, Bühler, Scattergood, Edwards, Pickering, Heffernan, Wilson, and Wenzel, and also frequently by Robbins. Davies, Stevick, Stemmler, Silverstein, Luria and Hoffman, Gray, and Duncan have prepared collections particularly intended for pedagogical purposes.

Brown and Robbins are the most influential scholars. Their editions are established authorities, especially for teaching editions, and IMEV has proved indispensable. Brown, in RMERV, compiled the first comprehensive listing of religious verse, and his collections of lyrics of the thirteenth, fourteenth, and fifteenth centuries supply standard forms and notes. Robbins, in his collections, in the compilation with Brown of IMEV and, with Cutler, of SIMEV, and in numerous journal articles, has contributed a greater volume of information to the study of ME lyrics than any other scholar, and stimulated much discussion. Brown’s first interest is in religious verse, as BrownXIV and BrownXV, and the greater part of BrownXIII
attest, but Robbins has also gathered a variety of secular verse. The contributions collected for his festschrift demonstrate the compass of his interests; several of these are annotated in this bibliography (604, 606, 610, 612, 623, and 628). His pursuit and acceptance of the very wide range of short ME poems has probably ensured that all such poems, on any subject and in any style, fall into the category ‘ME lyrics,’ although (as we have seen) he eventually preferred the less specific ‘poem.’ His extensive listings of poems, to cite every member of any group, sets a precedent for much lyric scholarship. This method places a few poems in the foreground, but includes comparisons and references to many others, often simply through lists of IMEV numbers, supplied in footnotes. It is strikingly exemplified in 537, ‘A Refrain-Poem from N.L.W. Peniarth MS. 395,’ an article on ‘Who-so kon suffre and hald hym still’ [4121]. Here Robbins alludes briefly to more than 60 other poems to explain its background, and would perhaps have mentioned more had he not thought the relevant works of Lydgate ‘too numerous to list’ (48). The style can be recognized in the work of other critics, for example, in articles by Boffey, 795, Jauss, 805, and Boffey and Meale, 948. His influence will no doubt be observed in the forthcoming New Index of Middle English Verse and in a collection of essays on the Harley lyrics, begun under his direction, now being edited by Susanna Greer Fein.

Other scholars have pursued specialized areas of lyric criticism. Greene has defined and collected carols. Brook has concentrated on lyrics of MS Harley 2253, the medieval collection about which most has been written. Bowers has contributed transcriptions from manuscripts. Bühler has printed numerous manuscript entries, in particular those in early printed books. Wenzel has collected and commented on many sermon lyrics. Stevens has transcribed early Tudor songs and carols, and focused much attention on musical aspects of the works. Heffernan concentrates on religious lyrics. The editors of pedagogical works have provided notes and classifications, and sometimes used standardized linguistic forms in their texts.

The most significant books of criticism of ME lyrics are generally specialized. Greene, 37, 86, provides general and specific study of the carol in his introductory
chapters and notes, with a smaller selection from this work, 59. Woolf, 522, and Gray, 575, offer comprehensive examinations of the religious lyric. Luria and Hoffman, 79, describe Woolf’s chronological study as the ‘most distinguished book on the Middle English lyric’ (352). Gray’s perceptive investigation is thematic rather than chronological. Wenzel writes extensively on lyrics of sermons, in particular at 701 and 882. Rogers, 585, offers a study of six religious lyrics. Most books of criticism of the secular lyric have made a slighter impression, but exceptions include the studies of Stevens, 438, and Boffey, 848. Stevens presents a discerning examination of the Tudor court, its music and song. Boffey judiciously assesses the evidence of manuscripts of courtly love lyrics and the conclusions to be drawn safely. Reiss, 583, offers detailed individual accounts of 25 lyrics in his collection of critical studies; responses to these include Robbins’s disagreement, 517. Books that range more widely over other European languages and genres include those of Dronke, 472, 509, Kane, 292, and Diehl, 850. Moore’s general study of the secular lyric, 297, conveys a disappointing effect of distaste for the poems, which is absent from his other works. Ransom’s arguments, 857, on parody in the Harley lyrics, seem forced, as are some ideas advanced by Oliver, 549. Jeffrey’s extensive expositions of the influences of the friars 569, 639, have provoked equivocal response.

Perhaps the fragmented nature of the genre and the brevity of the lyrics make the more specialized essay form more suitable for criticism. It is the form most often used, and the following examples are among the most informative. Introductions to general and specific aspects of the ME lyric include those of Gray, 544, Woolf, 559, Salter, 598, Stevens, 788, and (in German) of Wolpers, 703--4. Saltmarsh, 190, conveys the excitement of the discovery of two songs with music. Robbins edits many lyrics, and classifies newly-found works, as in his articles on ‘Popular Prayers,’ 217, and ‘Private Prayers,’ 218. Spitzer, 303, offers detailed, lucid explication of three well-known lyrics. Frankis, 365, traces the motif of the lover’s dream in lyrics of several languages and periods. Among expositions of aspects of medieval piety, Woolf, 446, explains the allegory of Christ, the lover-knight, and Gray, 451, the cult
of the Five Wounds of Our Lord. Haskell, 577, distinguishes the terms ‘lyric’ and ‘lyrical.’ Robbins, 744, applies general principles to the specialized topic of court verse. Rogers, 658, Stevens, 771, and Copeland, 825, examine permutations of translation into ME verse. Many critics consider influences on the ME lyrics. Osberg, 671, traces effects of alliterative prose, and Wimsatt, 680, 842, those of the Song of Songs. Burrow, 709, deals with poems which have no context, but Croft, 754, Boffey, 795, and Wenzel, 861, demonstrate the significance and possibilities of context. Dronke, 935, and Lerer, 1021, investigate the continuity of OE and ME lyric forms. Matonis, 582, 763, 907, writes in great detail on alliterative verse and Celtic influences, particularly in the Harley lyrics. The many contributions of Breeze, 885, 902, 915, 968–9, 988–91, 997–8, enrich the study of Celtic relationships and of particular words. Duncan, 971, 1015, offers plausible reconstructions of texts, as well as an anthology, 104. In all aspects of lyric criticism, the direction of progress has been from general examinations towards investigation of more specialized topics.

INDIVIDUAL LYRICS

There can be no surprise in finding that the most challenging lyrics produce the most stimulating criticism.

There is much variation in explications of ‘The Maid of the Moor’ [2037.5]. Robertson, 298, reads the poem as an allegory, and the Maid as the Virgin, arguments rejected by Donaldson, 414. Tillyard, 304, answered by Schoeck, 301, suggests that the Maid may be an ascetic, perhaps Mary Magdalene. For different reasons, Harris, 567, relates the poem to European traditions of Mary Magdalene. In another line of thought, Greene, 314, proposes that the poem is secular, extending his interpretation at 484, in answer to Curry, 459, who finds a connection with ‘The last tyme I the wel woke’ [3409]. Speirs, 385, sees connections with nature and the dance. Mason, 405, comments on the sophisticated use of formula. Manzalaoui, 477, observes parallels
to a passage in the Apocrypha. Reiss, 583, supplies a structural and stylistic analysis. Wenzel, 627, finds traces of the work in a contemporary witness (intimating that it is a secular carol and the Maid a sprite) and, at 817, in a macaronic poem; from these findings he infers that the poem spread beyond Ireland. Comparisons with other Rawlinson lyrics suggest to Burrow, 709, that the song is secular. Stevens, 788, thinks it is a dance song; at 880, he relates it to the Latin ‘Peperit virgo’ of the Red Book of Ossory. Fowler, 827, is another who perceives references to Mary Magdalene; he compares ballads of her legendary life and the carol ‘I saw three ships come sailing in.’ In the most recent contribution, Duncan, 1015, supplies a reconstruction of the work, with his ideas of its performance, and assesses versions provided by Sisam, 30, Robbins, Robbins, 51, Sisam and Sisam, 69, Dobson, 87, and Greene, 314. Duncan recalls Robertson’s thoughts in his conclusion that the poem is ‘sophisticated Christian allegory,’ rather than a dance song; he observes ‘its curious combination of simplicity and enigmatic allure’ (162).

A similarly enigmatic work is the ‘Corpus Christi Carol’ [1132], which has also attracted many interpretations but remains tantalizingly elusive. Its preservation in Richard Hill’s commonplace book, edited by Dyboski, 19, has provided a context of some influence on those who have examined the carol. It is seen as an allegory of the Eucharist by Davies, 61, and by Gilchrist, 125 (answering a question posed by e.t.k., 105), who also detects Arthurian allusions. Berry, 345, 387, examines later versions of the work, in particular James Hogg’s, and differs in some respects from Gilchrist: he finds Hill’s version a religious poem and Hogg’s secular. Speirs, 385, also traces the carol’s descendants. Greene, 418, offers a very full account, which relates the poem to heraldic symbolism and to Henry VIII’s divorce from Catherine of Aragon in order to marry Anne Boleyn; at 461, he also considers implications of the Hogg version, and answers Davies, 61, and Manning, 443. Greene summarizes comments on the work at 418, and in his Early English Carols, particularly in the second edition, 86, as does Gray, 575. Bradford, 543, finds both Christian and Celtic imagery. Peck, 642, examines medieval perspectives on metaphor demonstrated
there. Fowler, 827, sees a pietà tableau, Frese, 974, a trace of a lai of Marie de France, Parker, 980, an allegorical puzzle and an allusion to Henry VIII’s Act of Supremacy. Boklund-Lagopoulou, 986, relates its form to folksong and ballad. The explications are fascinating, imaginative, and contradictory. Eventually the most convincing comments are those of Stevens, 788, on the capacity of such lyrics to ‘go on teasing us for ever with their enigmatic power’ (275), and of Brewer, 796, on the ‘strange images of sorrow and beauty’ and ‘haunting power’ (55).

Another lyric that has provoked contradictory responses is ‘Westron wynde when wylle thou blow’ [3899.3]. Davies, 61, and Stevens, 438, note that three masses were written to its music. Bateson, 276, sees a merging of the human and the natural, with Christ invoked as a fertility spirit. In an exchange of views published in The Explicator, 1955--63, Gierasch, 355, Sweeney, 363, Henry, 366, Lewis, 367, and Griffith, 452, offer spiritual and carnal explanations for the passionate cry, which the last compares to the blues. Dronke, 649, finds a trace of the lyric in a more recent ballad, and places it in the context of works in other European languages of the period. Frey, 652, 711, investigates problems of interpretation and editing revealed in the poem’s structure. Short and Williams, 674, take a similar course, looking in particular at the scope for punctuation, which is absent from the manuscript. Chu-chin Sun, 797, relates the poem to Chinese lyric style. Again, there are no certain answers, beyond the unquestionable power of the lyric to engage the attention of those who hear and read it, and experience the force of its words.

The fifteenth-century lyric, ‘I syng of a myden’ [1367] has been praised for the beauty, poise, and delicacy of its images, and compared, in particular, to a thirteenth-century work, ‘Nu þis fules singet hand maket hure blisse’ [2366], thought to be its source, observed first by Greg, 122. It is frequently included in collections, and there is detailed comment in Brown XV, 39, and Davies, 61. Luria and Hoffman, 79, present extracts from remarks of five critics, as noted in the annotation for this work. Spitzer, 303, Woolf, 522, Jemiolity, 532, Reiss, 583, and Medcalf, 764, explicate the poem with varying emphases. Mason, 405, considers its use of conventions of
simplicity. Manning, 420, examines implications of makeles, and is answered by Halliburton, 511, and Moran, 595. Raw, 422, investigates the imagery, and compares the earlier poem, as do Copley, 429, Wolpers, 521, Brewer, 796, and MacDonald, 906. Reiss, 551, observes number symbolism. Fletcher, 685, finds an echo in a sermon lyric.

Two ME lyrics of deceptively slight appearance exemplify the richness of the genre. ‘Foweles in the frith’ [864] conveys mysterious sorrow, understood in various ways. It is investigated especially by Reiss, 478, 583, Luisi, 498, Chickering, 562, Osberg, 856, Weiss, 860, and Moser, 893. Sister Mary Jeremy, 497, and Revard, 698, note textual details. The secular and religious elements observed in the brief, evocative work allow abundant diversity in individual readings. There is similar lavishness in the imagery of ‘Nou goth þe sonne under wode’ [2320], the ME quatrain in St Edmund Rich’s Speculum Ecclesie, entitled ‘Sunset on Calvary’ by Brown, 36. Particular details among its ambiguities are amplified by Cutler, 248, Thayer, 320, Manning, 404, Lockwood, 435, Reiss, 478, 583, Burrow, 777, Allen, 821, Innes, 853, and Weiss, 860. The densely suggestive imagery of both lyrics has ensured that they are often chosen for collections to represent the most beautiful and moving of the ME lyrics.

Most has been written of ‘Svmer is icumen in’ [3223], because its music, date, language, provenance, the accompanying Latin poem, ‘Perspice christicola,’ and the word uerteþ have attracted the notice of scholars in many fields. Comments embracing aspects of text and music have been made by Chambers and Sidgwick, 18, Moore, 297, Manning, 394, Sikora, 466, Reiss, 583, Helterman, 593, Travis, 625, Wolpers, 704, Booth, 708, Obst, 810, and Fulton, 828. There are brief allusions in Allen, 821, Albright, 844, and Stemmler, 912. The date has been considered by Bukofzer, 244, Hoepfner, 249, Pirotta, 263, Schofield, 265, and Handschin, 268. Uerteþ has been pursued by Silverstein, 73, Ericson, 207, Huntington Brown, 243, Hoepfner, 245--6, and Fain, 291, more briefly by Reiss, 583, and, in greatest depth, by Platzer, 1012.
Interest has been focused on some manuscript collections of lyrics, including the Rawlinson, Vernon and Simeon, and Welles poems, and in particular on the Harley lyrics. The last term refers to the ME and macaronic lyrics in Harley MS 2253, which also preserves works in Latin and French, and especially to the 32 works, mostly lyrics of religious and secular love, edited by Brook, 42. The structure of the whole manuscript has been examined by Revard, 787, and Stemmler, 963. Matonis, 582, 763, and particularly at 907, examines the language and Celtic influences seen in the texts. Scholars have written of the puzzling ‘Man in the Moon’ [2066], of the monitory ‘Earth upon Earth’ [3939], and of the political poems (not edited by Brook) in particular the satires on ‘The Consistory Courts’ [2287] and ‘The Retinues of the Great’ [2649], but there has been most interest in the lyrics of secular love.

The Harley love lyrics offer freshness, sophistication, and ample scope for interpretation. These poems present a range of styles; their novel use of conventional techniques and phrases achieves unconventional effects, both beautiful and grotesque. Some critics have read the exaggerated and bizarre descriptions as irony and parody, especially in ‘The Fair Maid of Ribblesdale’ [2207], observed by Brewer, 351, Burton, 752, Jauss, 805, Ransom, 857, and Glasscoe, 869. Different opinions are tendered by Jones, 875, about the Fair Maid, and by Stemmler, 839, who also writes of ‘Annot and John’ [1394], and finds no trace of parody in either poem. Degginger, 330, and Duncan, 971, demonstrate plausible reconstructions of ‘A wayle whyt asse walles bon’ [105]. The line ‘Al that gren me graueth grene’ in ‘Wynter wakeneþ al my care’ [4177] has been explained by Brown, 31, Sisam and Sisam, 69, Reed, 159, Speirs, 385, Manning, 443, Shannon, 621, Scattergood, 645, and Harrington, 872. The love song ‘Blow, Northerne Wynd’ [1395], often appears in collections; criticism of the poem includes that of Brown, 36, Greene, 37, Brook, 42, Davies, 61, Stevick, 62, 103, Bennett and Smithers, 65, Sisam and Sisam, 69, Spitzer, 303, Brewer, 351, Einarsson, 432, and Crampton, 732.

Within the disparate assortment of lyrics that are most fascinating to their readers, only one characteristic seems constant---a tantalizing quality that evades
simple explanation. Wenzel, 861, confidently pronounced the mysterious work ‘I sayh hym wip fless al bi-sprad’ [1353] ‘not a lyrical “poem” at all,’ but such finality seems elusive in other cases. This elusiveness is undoubtedly significant in the charm of the lyrics that have gained most attention.

THE ISOLABLE LYRICS

The lyrics called ‘isolable’ are an unusually enigmatic part of a genre that is already enigmatic. They are discrete passages that are separable from a larger work, the poem or play of which they form a part. The lyrics may be established poems, with a life of their own, inserted by the author of the larger work, or they may be identified after composition as formed sections that can be extracted and used, either alone or in combination with other poems. As a paradigm, we may take ‘Now welcome somer with thy sonne softe’ [2375], the roundel within The Parliament of Fouls [3412] that demonstrates unexceptionable criteria for recognition of an isolable lyric.

“Now welcome, somer, with thy sonne softe,
That has thes wintres wedres overshake,
And driven away the longe nyghtes blake!

“Saynt Valentyn, that art ful hy on-lofte,
Thus syngen smale foules for thy sake:
[Now welcome, somer, with thy sonne softe,
That hast thes wintres wedred overshake.]

“Wel han they cause for to gladen ofte,
Sith ech of hem recovered hath hys make,
Ful blissful mowe they synge when they wake:
[Now welcome, somer, with thy sonne softe,
That hast thes wintres wedred overshake,
And driven away the longe nyghtes blake!”] (lines 680–92)

The passage displays most of the distinguishing marks of the isolable lyric. It is clearly identified within the work from which it can be isolated, and introduced when the narrator tells us:
But fyrst were chosen foules for to synge,
As yer by yer was alwey hir usaunce
To synge a roundel at here departynge,
To don Nature honour and plesaunce.
The note, I trowe, imaked was in Fraunce,
The wordes were swiche as ye may heer fynde,
The nexte vers, as I now have in mynde. (lines 673--9)

The form of the roundel is conspicuously different from that of the body of *The Parliament of Fowls*. There is a change of speaker: although the birds who sing are not specified, there is a clear break from the speech of the narrator. This is shown, with some variation, in the manuscripts. The song is presented in full only in Cambridge University Library Gg.4.27, and as a stanza (lacking one line) in Digby 181. Other witnesses have fewer lines, and vary in setting the roundel apart from the rest of the poem. Modern editorial practice, admittedly an artificial kind of evidence, places it within quotation marks, in a different stanza form. The lines also have an entry and number in *IMEV*, a bureaucratic proof of existence, rather like a passport, but a useful and relatively impartial standard to identify poems and their sources, and to establish them as discrete entities, independent of their surroundings.

These are the criteria available to show lyrics that are truly isolable. They should be formed structures, clearly distinguishable from the work around them by a difference in any of the following, alone or in combination: metre, rhyme scheme, stanza form, topic, or speaker. There may also be a change from speech to song. There should be a distinct beginning and ending, and it should be possible to extract an isolable lyric without affecting its coherence. ‘Now welcome somer’ satisfies all of these criteria. Some other works that have been described as isolable lyrics satisfy only some of the criteria, and some do not seem to satisfy enough.

The resemblance of passages in medieval drama to other works, especially the lyrics, has frequently been remarked. The observations of Taylor, 111, and his cautious findings make a helpful precursor to considerations of isolable lyrics in medieval plays. Writing of ‘The English “Planctus Mariae,”’ he relates laments written in non-dramatic lyric form to the *planctus* of medieval drama. He finds many
common factors of motif and expression, to conclude that the correspondences 'at least suggest that the dramatic are, in certain cases, drawn from the non-dramatic' (623), and that in many cases the planctus could be removed. His examination, 118, of 'The Relation of the English Corpus Christi Play to the Middle English Religious Lyric,' extends the observations to a wider range of themes. These include many prayers, the 'Testament of Christ,' 'Hail Jesus,' Hail Mary,' 'Complaints of an Old Man,' 'Christmas,' and 'Ubi Sunt.' Taylor assesses 'to what extent the plays are indebted to the antecedent and contemporaneous religious lyric in Middle English' (15). Using detailed comparisons, he shows that thoughts and phrases in passages of the plays echo the lyrics. Similarly, Keiser, 854, recognizes the planctus Mariae as 'most often a free-standing lyric poem,' but also to be found 'imbedded in a dramatization or a narrative of the Passion' (168). We may agree with Reed, 135, that songs from other sources are added to the mystery plays when we find such stage directions as 'Here shall enter a ship with a merry song,' "Et tunc cantant," "Tunc cantant angeli Te Deum" (79--80), and with his description of some passages as 'lyrical in their subjective spirit,' although we may not necessarily accept that they are 'short poems' (81). Osberg, 767, includes 29 isolable lyrics from the text of Corpus Christi plays in his 'Hand-list of Short Alliterating Metrical Poems in Middle English.'

The term 'isolable' is used freely by Pearson, 196, when she writes of passages in the mystery plays, and concentrates on

isolable lyrics proper, which consist of lyrics forced into the play for their own sake, and left with scarcely any connecting material; [and] the lyrics with dramatic significance, but which can well stand alone without their setting. (228)

She states that her numerous examples have 'the primary requirement of lyric verse, the unity in emotional attitude' (229). There are speeches, complete or incomplete, but among them are some passages that are spoken by more than one character, some that are addressed to more than one listener, and many that deal with more than one topic. Few could be called isolable as confidently as can 'Now welcome somer.' A
limiting factor shared by many of Pearson’s examples is specificity to their speakers, demonstrated in references that associate speeches and characters, and that argue against the passages’ being isolable for use in another setting, since the characters’ attitudes and identities seem to persist in the new location. For example, although men, as well as angels, may wish to offer praise to God, the song cited by Pearson, from the Towneley play, *The Creation*, includes the lines

    Lord, thou art full mych of myght,
    that has maide lucifer so bright;
    we loue the, lord, bright ar we,
    bot none of vs so bright as he (lines 67--70)

that attach the speech to the cherub who speaks. An equivalent passage in the York play (stanzas 6 and 10 of *The Creation and the Fall of Lucifer*) is similarly specific.

In addition, its emotional unity is marred by the interruptions of Lucifer and a cherub, which come between the words of the first seraph and responses of other angels (lines 41--8, 73--80). On the other hand, Abraham’s speech from the Coventry *Abraham and Isaac* has some claim to being considered isolable, since it could be extracted to express praise and the wish to live a godly life:

    Most myghty makere of Sunne and of mone
    Kyng of kyngs and lord ouer all
    All myghty god in hevyn trone
    I þe honowre and evyr more xal
    My lord my god to þe I kall
    with herty wyll lord þe pray
    In synfull lyff lete me nevyr fall
    but lete me leve to þi pay. (lines 1--8)

Pearson presents four examples of Gabriel’s greeting from Annunciation plays. These could be considered variations on the theme of other ‘Hail Mary’ lyrics, found in many other sources. They are also integral to the play, indeed inevitable, as are other passages that resemble the songs *Nunc dimittis* and *Magnificat* in the liturgy. The presence of these speeches cannot be considered remarkable or contrived, nor could the passages be thought to be ‘forced into the play for their own sake.’

Isolable lyrics are comparable to songs in Shakespeare’s plays, which seem
sometimes to have a life of their own and to be freely isolable from their context. ‘When daisies pied and violets blue,’ for example, was performed in both Love’s Labour’s Lost and As You Like It; stage directions, such as ‘Marina sings’ (Pericles: V.i), indicate a song neither noted nor remembered, and perhaps not specified either.

There is still more variation in present-day Shakespearian productions. Songs may be said or sung, perhaps not at the times prescribed in the stage directions, with or without musical accompaniment, sometimes by the characters specified, sometimes by others; frequently they are not performed at all. This is ex post facto evidence again, but also a demonstration of the freedom with which some songs may be used, perhaps with scant reference to the original context, in non-specific ways, in short a demonstration that they are genuinely isolable. In contrast, although particular Shakespearian speeches have become famous and are frequently performed out of their context, we still think of Hamlet’s soliloquies, Portia’s speech about mercy, and Mark Antony’s address. Even in discrete performances, they are still associated with their speakers, and need some form of introduction for a full appreciation of the lines.

They cannot be isolated as can ‘Tell me where is Fancy bred,’ ‘Under the greenwood tree,’ or ‘Take, O, take those lips away.’ Comparison with Shakespeare’s songs and speeches offers another criterion for identification of an isolable lyric. Isolable entities can be detached without loss to their integrity, whereas other passages, although they may be appreciated and performed for their characteristics of beauty or ideas, remain parts of a larger whole, and evoke a particular speaker and situation. Although many examples of isolable works have been songs, this is coincidence rather than a criterion of isolability. It is more pertinent that they offer oblique rather then direct comment on their settings, and that this comment may be transferred to other speakers and contexts.

If passages do not answer these criteria, then we should regard them simply as parts of larger works which echo a style or motif for a particular effect, as for example the words of Flesh, in the Digby play, Mary Magdalene:

now þe lady lechery, yow must don your attendans,
for yow be flower fayrest of femynyte:
yow xal go desyrr servyse, and byn at hur attendavns,
for ye xal sonest enter the beral of bewte (lines 422--5).

These lines suggest to Robbins, 744, ‘a hint of parody of a courtly love lyric’ (227),
but they cannot be fully appreciated without an understanding of their setting. There
are many lyrical passages in Chaucer’s works, but we should be cautious about
classifying sections as isolable lyrics, although we can be confident about ‘Nou
welcome somer,’ the balade ‘Hyd, Absolon, thy goltes tresses clere’ in The Legend of
Good Women [100], and possibly the envoy which conclude some short poems such
as ‘Truth’ [809], ‘Lak of Stedfastness’ [3190], and the ‘Complaint to his Empty
Purse’ [3787]. Moore, 295, details Chaucer’s use of interpolated lyric and compares
the work of other poets such as Jehan Renart.

A section regarded as isolable both by medieval scribes and modern editors is
the ‘Ubi sount qui ante nos fuerount’ passage of ‘The Sayings of St Bernard’ [3310],
which is written differently in the six manuscripts that contain the poem, and seems in
at least one of them, Digby 86, to be a separate work (see Cross, 391). It has been
selected by many editors as a lyric, and is printed in several anthologies, including
BrownXIII, 36, Dickins and Wilson, 47, Davies, 62, Stevick, 62, 103, Sisam and
Sisam, 69, and Silverstein, 73. Two other passages clearly intended for extraction are
‘Harus in cyue’ and ‘Harus in a sewe,’ the recipes noted by Ross, 189: 369--70 (the
former in the Liber Cure Cocorum [2361] and the latter derived from Sir Gawain and
the Green Knight [3144]). Although these are not as lyrical as the other lines
mentioned, they resemble the verse of instruction selected in RobbinsS.

There are engaging possibilities in the use of isolable poems in other settings
and in varied combinations. Boffey, 947, describing the incorporation of passages
and allusions to them within other poems, looks at the process ‘by which one poem
answers, anticipates, or spawns another’ (131), and finds significance in ‘the nature of
some texts, both verse and prose, in which particular portions were expressly
designed to be extracted’ (135--6). She considers the contexts of various isolable
lyrics, including plays, sermons, and Troilus and Criseyde, and the effects of changes

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in surroundings. The changes in meaning may be marked, as in a ‘Lydgatean lyric in the Bannatyne manuscript [“Quhat meneth this Quhat is this windir vre,” 3911.5], which is comprised of stanzas from The Complaint of the Black Knight [1507]: here, reordered and without their narrative framework, the stanzas are given a distinctly antifeminist thrust’ (137).

Some medieval writers, with more imagination and fewer inhibitions than their fellows, arranged stanzas written by more than one poet to form centos. One of these is ‘The Tongue’ ['Ther is no more dredfull pestilens,' 3535], described in IMEV as ‘a composite poem incorporating three stanzas from Lydgate’s Fall of Princes (I. ch. xiii) and three stanzas from Chaucer’s Troilus and Criseyde (III. 260–80).’ Indeed Troilus and Criseyde [3327] has seemed to any who wished to extract passages as ‘fair game’ (Robbins, ‘The Lyrics,’ in Rowland, Companion, 315). The Canticus Troilii, in particular, appears in many collections and forms; the version cited in SIMEV is Bannatyne’s Scots transcription of the ‘Song of Troyelus,’ ‘Gif no luve is o God quaht feill I so’ [1422.1]. At our remove from the original, we may see the extraction and formation of a cento as an imaginative and creative process, but unlike the original composition of the poem. The composer of the cento has seen different opportunities in the original poet’s work, and made modifications to emphasize or express a particular thought, not inevitably a thought of the first poet. The second artist is the composer of a collage rather than a poem.

We must recall the milieu of composition of the centos, the second-order creations, and bear in mind that creativity itself was not esteemed in the Middle Ages as it is in the present day. The frequent references to ‘myn auctour,’ just as likely to be a fiction as any other part of the work, imply a mistrust of originality as intense as any current suspicion of plagiarism. Copyright was not an issue, and citation of an author could lend respectability to original thoughts. In such circumstances, rearrangement of another’s stanzas appears unremarkable, and unlikely to arouse the furore of the discovery of such an action today. We may remember Sir John Paston’s wish for his copy of The Temple of Glas to use in his own love letters. It seems

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acceptable, in the familiar analogy of the rearrangement of genetic material, to treat the stanzas as beads to be arranged on a string, or, in another clothing metaphor, as a length of fabric in the hands of various designers. Its colours and texture are already determined, but each designer makes an individual contribution to another creation. A successful style may be imitated, perhaps in another fabric, sometimes with a bogus label, akin to ‘quod Chaucier,’ a gesture towards acknowledgement of the idea and an attempt to acquire some of its author’s respectability.

Although we may think of rather plodding poetical collages simply as reworkings or imitations, should we regard an integrated and elegantly linked work as a new composition? If so, who is the author? There is no difficulty in seeing a poem in the Welles Anthology, ‘Loo he that ys all holly you3 soo free’ [1926.5] as a rearrangement. It adapts lines spoken by Troilus, Criseyde, and Pandarus to make a love letter, and the editors, Jansen and Jordan, 98, describe the compiler as ‘guilty of some clumsiness’ (195). Other poems in the same collection have been adapted from works of Stephen Hawes, and some modifications supply commentary on metrical changes since their composition (18--20). Those works seem rather less inspired, but the compiler of ‘The Tongue’ shows imagination in the felicitous arrangement of Lydgate’s and Chaucer’s stanzas. Sarah Wilson, 411, observes rearrangements in manuscript versions of ‘Luf es lyf j] lastes ay it in Criste es feste’ [2007], including the insertion of another lyric, ‘Ihesu god sone of mageste’ [1715], within the copy in Longleat MS 29, and the division of the long poem in Lambeth 853 ‘into three separate lyrics, each concluded by “Amen”’ (337).

On a smaller scale, individual lines, such as quotations from earlier political works, are sometimes used with different emphasis, possibly to make the audience recollect and revise earlier opinions. Arens, 914, notes that the poem ‘On English Commercial Policy’ ['Goo forth lybell and mekly schew thy face,' 921] presents ‘whole lines of verse ... copied from the “Libel [of English Policy]”’ (178), composed some 25 years before. ‘On English Commercial Policy’ offers an abstract of the ‘Libel’ ['The trewe processe of Englysch polocy,' 3491], but another perspective on
foreign policy, ‘in favour of a commonweal seen from the viewpoint of domestic affairs’ (179), rather than the earlier representation of views of ‘a clearly factional interest, namely that of the merchant class’ (178). A celebrated case of development that goes beyond mere reworking is the composition of ‘I syng of a myden’ [1367], first related to ‘Nu þis fules singet hand maket hure blisse’ [2366] by Greg, 122.

There are more recent instances of alteration of emphasis and interpretation in the practices of modern editors, particularly when they attach titles to the poems they present. A striking example of reinterpretation is that of the Findern Anthology, first edited by Robbins, 54, who reads many of the love lyrics as conventional lovers’ complaints, in the male voice. In contrast, Hanson-Smith, 712, and McNamer, 958, characterize them as the work of women, writing openly and earnestly, often of the pain of separation from their husbands. Thus a poem, ‘Where y haue chosyn stedefast woll y be’ [4059], described by Robbins, 54, as ‘To his Mistress’ (613), is seen as ‘A Woman Affirms her Marriage Vow’ by McNamer (303).

How should we think of the idea of ‘isolable lyrics’? Is it a useful classification or merely a latter-day perspective on an unremarkable phenomenon of the Middle Ages? Should we distinguish, for instance, between isolable passages in medieval plays which appear to have been taken from other sources, and those that recent critics think could be taken to another setting? Is the idea of taking stanzas from one poem to another simply a pleasing diversion, or is it a creative way of seeing the original, to produce a cento, a catenulate collage? Should we expect the original poet to have had proprietal anxiety if he knew about such an occurrence? Is the appropriation of lines or stanzas to be considered no more than an extension of the use of popular motifs or phrases?

Current preconceptions do not apply. Plagiarism is an alien concept to a time when poets invented authorities and scribes were unrestrained in their copying, so that they freely added, subtracted, annotated, expanded, and extracted. Rearrangement could create a new poem or a different emphasis, and appears to be an imaginative and permissible way of using material, not likely to provoke the outcry that attends
such behaviour now. Present-day inspection of longer poems, as in Pearson’s study, in search of isolable sections, is dubious and unlike the observation of interaction between various poets and their works. Whereas the recognition of creative use of lines and stanzas is an extension of that of motif and theme, the isolation of passages without medieval precedent strikes a false note.

THE MUNDANE LYRICS

Among works gathered as ‘ME short poems’ or, more often as ‘ME lyrics,’ are some that do not conform to criteria of lyricality for poems of any other language or period. These are poems of mundane life, mnemonic reminders, verses of practical instruction, of proverbial wisdom, of political comment: lyrics only by the elastic standards of ME lyrics. The difficulty lies less in calling these ugly ducklings ‘lyrics’ than in deciding what else to call them. It is hard to imagine that ‘Al nist by [be] rose rose’ [194] and ‘XXXii days hath novembre’ [3571] are both lyric quatrains, and almost depressing to realize that the latter is the most widely known of all poems called ME lyrics. The mundane verse of days in the months has been known and used by innumerable people, few of whom have thought of it as a ME lyric. There are benefits to be gained from studying the mundane lyrics, which pass on ideas of medieval life in the attitudes they convey and the knowledge they preserve. They keep the thoughts of a society in which many people could not read or write. These works, with few poetical devices beyond relentless rhyme and rhythm, were not treasured for beauty, but rather retained for utility, to transmit cultural patterns as the learned basis for actions that eventually seem reflexes. They echo the rhythms of everyday speech: did they mimic, or indeed induce the rhythms of thought in those who use them?

The mundane verses educate, not only in formal matters of prayers, the Ten Commandments and the Creed, the calendar, saints’ days, ways to find Easter, and
rules of grammar. There is more subtle, pervasive education, in verses of behaviour and attitudes, in proverbial scraps and saws handed on by family and friends. The range is wide, with poems to deal with most aspects of the life of body and soul, to state and reinforce expectations of society, to offer predictions and guidance for mortal life and aid the transition to an immortal one. In uncertain times, there is reassuring stability in verses that recall the ceremonies of the church and show patterns in the natural world.

‘By thys fyre I warme my handys’ [579] confidently prescribes the occupations for each month of the year in an ordered, unchanging world, and the obligations to kill swine at Martinmas and drink red wine at Christmas. Humanity is always helpless to control the climate or ensure that the world will not change, but almanac verses offer a kind of comfort in predictions of the seasons to be expected, according to weather on significant days, or the day of Christmas or New Year’s Day. They tell of climate, crops, trade, and sickness, with predictions for children born on Christmas Day. Anyone who compared the Christmas Day prognostications of ‘Now hathe ye harde bothe olde & yonge’ [2323.4] and ‘Lordynges I warne yow al beforne’ [1989] would find disconcerting variations, according to the manuscript consulted. There are further differences from the ‘Prognostications of Esdras’ or Ezekiel, ‘Ye mene that wysdome will lerne’ [4253], reckoned from New Year’s Day, and thus from the same day of the week. Any prophet could safely predict that winters would be wet, princes would wage war, winds would blow hot and cold, people and animals would die from diseases, and women with child would swoon: a versified statement lends a veneer of authority. The weather on St Paul’s and St Swithin’s Days were used for predictions, as in ‘Giff sanct Paullis day be fair and cleir’ [1423] and ‘In the daye of Seynte Svythone’ [1545]. ‘Masters that was of craftes seere’ [2131] lists lucky and unlucky days of the year, in particular the favourable or dangerous days on which to be bled or take medicine. For anyone needing more precise instructions, ‘Nota for the Days of the Moone,’ [‘God made Adam the fyrst day of be moone,’ 956], specifies conduct for each day of a month of 30 days, generally based on events recorded in the OT.
Other such instructions and warnings come in gnomic maxims and proverbs, or more comprehensive accounts. ‘Veynes þer be XXXth and two’ [3848] presents details of bloodletting; there are explications of the humours in ‘Sluggy & slowe in spetynge much’ [3157] and ‘Of yiftis large in love hathe gret delite’ [2624]. Lydgate offers ideas of diet and other advice in ‘For helth of body couer for colde thyn hede’ [824]; other writers advocate temperance in ‘Phebus fonde first the craft of medicine’ [2751] and the use of leeks in ‘Juce of lekes with gotes galle’ [1810]. Secrets of preparing the Philosopher’s Stone are imparted in ‘Of spayn take the clere light’ [2656], and of buying land wisely in ‘Who so wylle be ware of purchassyng’ [4148]. Robbins includes all of these works in Robbins,S, 51, 55.

Poems of women seem lyrical or mundane, and disclose as much of the poets as of their subjects. The works stress the poles of medieval attitudes towards women, the Eva-Ave dichotomy of Eve’s corruptibilty and frailty opposed to Mary’s purity and perfection. Many women of lyrics are described in stock similes to conform to one of these patterns—shrewish and faithless or impossibly beautiful and virtuous. Some poets’ play with secular stereotypes creates refreshing vitality to engage the reader’s imagination. This is seen in the amusing absurdities of ‘The Fair Maid of Ribblesdale’ [2207] and the animated details of the sketch offered by Charles d’Orléans, in ‘The smyling mouth and laughing eyen gray’ [3465]. Some verses offer light-hearted advice to men to beware of marriage, as in ‘I winked I winked whan I a woman toke’ [1392], and ‘What why dedist þou wynk whan þou a wyf toke’ [3919]. There is a malicious, clerkly edge to the song ‘When nettuls in wynter bryng forth rosys red’ [3999] and in the subversive burden ‘of all creatures women be best: / Cuius contrarium verum est,’ in a lyric of women’s virtues, ‘In euery place ye may well see’ [1485]. The debate of ‘The Thrush and the Nightingale’ [3222] offers only the Virgin’s existence to justify that of all other women. Such lyrics elegantly and neatly reinforce attitudes already formed. To see how those are formed we should probably look at humbler, harsher saws such as the proverbial tags ‘A wylde beest a man may tame / A womanes tunge will never be lame’ [106.5] and ‘A nyce wyfe A
backe dore / Makyth ofyn tymes a ryche man pore' [87.5]. The scarcity of verses of happiness with women offers a regrettable comment on attitudes towards them.

The mundane lyrics prompt two questions. The first concerns the poems themselves: why was the information recorded in this way? The second concerns Robbins, who collected most of these poems and similar verses, in his Secular Lyrics, 51, 55. Why did he place them there, when they are so unlike contemporary lyrics in other European languages?

The anwer to the first question is in the society that gathered and stored the information. It existed when reading and writing were at first not widespread, when the written (and later the printed) work might be mistrusted as readily as it might be revered, when some members of the clergy, and many people holding public office could not read. The mnemonic verses offer an easy, effective way to store and transmit information, as we see in apparently similar poems that exploit or ignore the accomplishment of reading. 'VII ys my love 3if IX go before’ [717] is cited in RobbinsS (at no. 82) as:

In 8 is alle my loue 
& 9 be y-sette byfore ) IHC
So 8 be y-closed aboue 
Thane 3 is good therefore

The verse demands a reader's knowledge of letters and their place in the alphabet, together with significant numbers and a contracted spelling of the name of Jesus, in Greek. 'Kepe well x & flee from sevyn' [1817] (no. 83 in RobbinsS) draws on information instilled in a listener's mind, to emphasize its lessons with conspicuous rhyme and rhythm and the force of numbers which have already gained powerful associations:

Kepe well x And flee fro vii;
Rule well v And come to hevyn.

This tag neatly clinches all that has been learned of the Ten Commandments, Seven Deadly Sins, and Five Wits, and their importance for the next life as well as this. The descendants of such verses are advertising slogans and mnemonic scraps, with little
artistic merit, but considerable effect. Wenzel, 664, offers ‘Winston tastes good, like a cigarette should’ as a counterpart of medieval sermon tags. Similar slogans are ‘The family that prays together stays together,’ and ‘First the foot and then the head / That’s the way to make a bed.’

Verse augments the effect of ritual. This encourages piety and adds authority to ordered scraps of information and instruction that come rapidly to mind, such as charms and spells, and short prayers and meditations. Patterned repetition and recitation resemble the ritual chanting of the Latin mass, heard by many but understood by few. A common factor of the mnemonic verse is the impression of an authoritative speaking voice addressing an attentive listener. These are works for a listening audience rather than a single reader, in a situation unlike the intimacy of unquestionably lyrical verses. The tags could be implanted in the memory before being consciously comprehended, rather than reasoned and understood from knowledge already gained. By such methods, fundamental attitudes can be fixed. It resembles children’s learning of multiplication tables by uncomprehending recitation: the lines are repeated without thought, when they have no meaning, until they can be retrieved without thought, when the words have gained meaning to become stored knowledge. Knowledge absorbed before it is understood has acceptance rarely granted to any that must be understood before it is learned.

It is easy to see reasons for having mnemonic short poems, and to enjoy the insights into medieval learning and attitudes imparted by proverbial tags. Similarly it is easy to understand Robbins’s interest in all the verses in his collection. As he states in the second edition of Robbins, 55, the poems ‘deal with the realities of the daily life of the period,’ and ‘were meant for daily use.’ They are clearly ‘free from the pretensions and fakery which often come with more highly developed art.’ He enjoyed in the best of them (which of course need not mean the most mundane) ‘a natural and unaffected charm, a quality which much of the poetry of later centuries has lost’ (Iv). It may seem strange, however, to find mundane scraps, book-plate verses, charms, recipes, and secrets of the Philosopher’s Stone in the same volume as lxv
poems that are lyrical by any standards. How can we place instructions for washing clothes or making medicines and sauces with poems that correspond to troubadour and troubère verse, that express emotions, and impart beauty and passion to their audience? The short answer is that we cannot and should not try. It is better to change the terms, and put the anomalous poems into a group that suits them. The ME short poems of mundane life have value, but not necessarily artistic value. Rather, they are precious indicators of the mores of medieval culture. There is another question, but it has no answer: would Robbins have preferred a title such as 'ME Secular Poems' if he had prepared a third edition of RobbinsS after concluding the series of lyric editions with Historical Poems of the XIVth and XVth Centuries?

CONCLUSIONS

The lyrics may seem to be a disparate group of insignificant pieces, not as serious as longer works, but that impression is a misrepresentation. In these poems, sometimes only scraps, are distillations of emotion and capsules of knowledge, offerings of devotion or opinion, some slight, but some enduring.

The rich texture of lyric imagery counters any idea of flimsiness. In his remarks on 'I syng of a myden' [1367], Brewer, 796, alludes to 'an astonishing weight of significance lightly carried' (52), and the observation applies to many other poems. The weight is that of cultural significance. It can be traced to the Latin love lyric, in pieces that are unquestionably short, but not trivial. The Latin lyric's gift includes metre and motif, and the compression of complex messages into brief, striking conceits; it endures, with different accents, in all the European languages, in poems of religious and secular love. Some themes recur—unceasing devotion; simultaneous love and hatred of the beloved; becoming a bird to court a mistress; the world of nature as a mirror of the lover's mood. ME lyrics written after the Latin, troubadour, and trouvère lyrics may evoke the weeping of courtly lovers or the
essence of the pastourelle, with varying local expressions and mood. Some ME versions of this heritage have only colourless recitations of clichés, but others present fresh variations on old themes, delicately fashioned structures of seemingly artless works, exposure of the absurdities of description in a tendency to parody, the use of familiar themes for surprising purposes. The poet may glance at inherited themes in expressions that seem cryptic and even incomplete, because they imply thoughts he felt no need to state. The concentration of material in a brief, pregnant whole is characteristic of lyrics in every language: the weight they carry argues against triviality of matter in an apparently slight form.

How should we observe and value the lyrics? Kane’s advice, 579, on the study of the secular lyrics is instructive. Although he writes of difficulties, deceptive appearances, and the wariness of those who consider the poems, he offers advice for lyric scholars, emphasizing literary history, philology, and acquaintance with the languages in which many lyric forms originated. Dronke, 935, and Lerer, 1021, among others, stress the relation and continuity of OE forms. Scrutiny of equivalents in other languages reveals similarities and differences in forms, styles, and attitudes, seen in comparative studies of such forms as the carol and pastourelle. Study of the musical accompaniment of some lyrics offers still more information. Contributions of Stevens, in particular 788, 789, and 942, show the intimate connections of sounds, rhythms, and speech, to reveal more of songs in their first setting and their relation to other verse and speech. Context study and palaeographical insights, noted by many critics, demonstrate the worth of manuscript study and awareness that every scribe was an editor. Comparisons of edited texts disclose the converse, that every editor is a scribe, noted by Rosenstein in his observations of recent mouvance.

The scholar’s first need is for texts, in original or suitably edited form, with the understanding that ‘suitably edited’ is a relative term. The form of an edition is governed by the needs, for instance, of an undergraduate for a standardized dialect with easily accessible notes, to encourage further study, or of a scholar for a facsimile or the opportunity to handle a manuscript. As for criticism, the first priority, after
enlightening thought, must be accuracy and clarity in references.

The last wish is not new; it was expressed with feeling in a letter to *Notes and Queries* 9 (1854), by τ, who had experienced 'much loss of time from incorrect and imperfect references, not to mention complete disappointment in many instances' (282). Those experiences are now fortunately rare, but lyrics present particular problems to writer and reader. First lines may vary sharply from one manuscript to another, so that first words of different versions begin with letters widely separated in the alphabet and thus in *IMEV* or *SIMEV*. Confusion is exacerbated in indexes prepared by systems based on ME words without reference to the MnE word they represent. (The latter problem is anticipated in *IMEV* and *SIMEV*, which gather forms that represent the same word although they may not immediately appear to be closely related.) The use of burdens in an index adds another variable and possibility for confusion unless burden and first line are clearly distinguished, as in the many indexes that set burdens in italics.

Titles may be helpful, as shown by two pairs of Harley lyrics with very similar first lines. It is simpler to use Brook's titles 'Annot and John' and 'Blow, Northerne Wynd,' rather than 'Ichot a burde in a boure ase beryl so bryht' [1394] and 'Ichot a burde in boure bryht' [1395]; and 'The Way of Woman's Love' and 'The Way of Christ's Love,' rather than 'Lutel wot hit anymon / Hou derne loue may stonde' [1921] and 'Lytel wotyt onyman hu derne loue was funde' [1923]. Some poems are so often mentioned by title that the titles are more easily recognized than the first lines. Among such works are 'The Maid of the Moor' [2037.5], 'The Fair Maid of Ribblesdale' [2207], and the 'Corpus Christi Carol' [1132]. The last of these would be particularly difficult to identify from its burden, since many begin 'Lullay.'

Unfortunately, titles are frequently less informative. Vague labels, such as 'A Spring Song,' 'To his Mistress,' or 'A Song of Love,' offer minimal details of the topic and none of the first line. Different editors may use the same title for different poems, a further disadvantage. Another complication is introduced when different editors call the same poem by different names. Thus 'Blow, Northerne Wynd' is used
by Brook, 42, Sisam and Sisam, 69, and Silverstein, 73, but Brown, in BrownXIII, 36, calls the poem ‘The Loveliest Lady in Land’ and Davies, 61, names it ‘Love for a beautiful lady.’ Thus titles should generally be avoided, unless they can prevent confusion, or are well established in critical discourse: first lines and IMEV or SIMEV numbers offer safer identification.

J.M. Willeumier-Schalij concisely states the problems of indexing, with proposals for solving them, and generally moves towards an effect similar to that of IMEV and SIMEV. A departure from that method is to ignore exclamations such as o, a, heu and their variations, as well as any ‘article, demonstrative pronoun, and possessive pronoun at the beginning of the line ... except when these pronouns are used substantively’ (Willeumier-Schalij 16). Listing the verse according to the next word after an exclamation could alter alphabetical placement, and so make an undesirable change. The suggestion to quote no fewer than three lines of a song, however, has merit.

Many first impressions of the ME lyrics have some basis. The poems are small and disparate; it is hard to recognize any coherent body of characteristics; the very term may be misleading. More information could be supplied by using ‘ME short poem’ with a distinguishing adjective, and saving ‘ME lyric’ for those poems easily seen as lyrical, with aesthetic worth. There are many reasons, though, not to dismiss the poems in the driftnet of ‘ME lyric,’ but rather to retain, examine, and cherish them, for their individual characteristics and for what they reveal of those who knew them first.
Annotations of Editions

This section includes bound collections of poems, gathered for preservation or teaching, and some lengthy journal articles that are editions of a particular manuscript and are frequently cited. Most of the editions annotated here were published in the twentieth century, but some earlier works are included because many references are made to them. Many ME lyrics first appear in print in brief journal articles, often with critical commentary in addition to the texts; such articles are treated in this bibliography in the section on critical works. Because ME lyrics are so widely scattered, it has not been practicable to annotate every edition of every manuscript in which they occur, or to annotate every section of lyrics in general collections.

1 Wright, Thomas, ed. and tr. The Political Songs of England, from the Reign of John to that of Edward II. London: Camden Society, 1839.

Gives poems of political comment from the reigns of John (1--18), Henry III (19--127), Edward I (128--240), and Edward II (241--345); an ‘Appendix’ containing extracts from Peter Langtoft’s Chronicle (in Anglo-Norman and English) (273--323) and a ‘Poem on the Evil Times of Edward II,’ or ‘The Simonie’ [4165]; and ‘Notes’ (347--402). The range of languages used in the poems shows how thoughts were expressed, as ‘the clerk (or scholar) with his Latin, the courtier with his Anglo-Norman, and the people with their good old English, came forward in turns upon the scene’ (ix). Wright presents each poem with a headnote to explain its historical setting and a prose translation at the foot of the page.

205, 310, 313, 814, 841, 848, 1320.5, 1638, 1857, 1889, 1894, 1974, 2287, 2649, 2686, 2754, 2787, 3155, 3352, 4144, 4165.

Presents 45 poems, edited from the original manuscripts, including some in Latin and French, and traces political comment on the times, ‘between what may be considered, properly speaking, as the feudal age, and the commencement of our modern history’ (ix). This volume covers the reigns of Edward III and Richard II. In his ‘Introduction’ (ix--civ) Wright first comments briefly on the historical period; he notes the use of various languages in England, as AN disappeared and Latin and English were used by those who were educated, especially the clergy. He offers a comprehensive description of each poem, relating it to the historical context and circumstances of composition. He translates two French poems, ‘The Vows of the Heron’ (1--25), and ‘On the Truce between England and France, 1394’ (by Eustache Deschamps) (300--3), with explanatory notes. When a work has several sources, Wright notes manuscript variations in footnotes.


Continues the work of Wright’s first volume, 2, but omits ‘poems which have previously been printed in works generally known and easy of access,’ rather than re-editing them to present all political and historical works of the period. The first works are Gower’s ‘Complimentary Verses on King Henry IV,’ composed in Latin,
and his address to the king, ‘O worthi noble kyng Henry the ferthe’ [2587]. The last are ‘On the Recovery of the Throne by Edward IV’ ['Remembyr with reuerens the Maker of mankynde,' 2808] and ‘On England’s Commercial Policy’ ['Goo forth lybell and mekly schew thy face,' 921]. In his detailed introduction (vii--lxxii), Wright describes each poem, in relation to the events of the period, with particular attention to poems concerning Wyclif, the Lollards, and the friars; the English claim to the throne of France; and the intriguing and warfare between the parties of York and Lancaster. He also notes the commercial context and effects of England’s foreign policies. Wright includes a ‘Glossary and Index of Medieval Latin Words’ (291--7) and a ‘Glossary and Index of Obsolete English Words’ (301--41).


The collection is ‘somewhat of a medley’ (ix), with poems taken chiefly from MSS Lambeth 306 and Harley 7322. Furnivall discusses the preparation of the texts in ‘Forewords’ (ix--xix) and ‘Afterwords’ (309--11), and includes notes ‘On the Date of Lydgate’s “Horse, Goose, and Sheep” [‘Controuersies plees and al discord,’ 658]’ by Max Förster (xix--xx), and on ‘The Stacyons of Rome [‘He þat wyll hys sowle leche,’ 1172]’ by W.M. Rossetti (xxi--xlv).

After listing the contents of the manuscript (xiii--xiv), Furnivall provides notes on some poems (xv--xvi) and prints 21 of the texts, with occasional variation from the order of the manuscript. He prints another text of ‘I warne vche leod þat liueþ on londe’ [1379] for comparison.


A variety of works in ME verse and prose, ‘of a religious or didactic nature’ (vii), including some printed as parallel texts to display variations in manuscript sources. Morris provides paraphrases in marginal notes and a comprehensive ‘Glossarial Index’ (233--308). In three appendices, he prints Liber Fisiologus a Thetbaldo Italico Compositus (201--9), the Latin source of the Bestiary [3413]; ‘The XI Pains of Hell’ [‘he sononday is godis own chosen day,’ 3481] (210--22); and ‘The Visions of Seynt Poul, etc.’ [‘Lustneþ lordynges leof and dere,’ 1898] (223--32).


In the first part of this series [see also 8, 15, 20], Flügel prints the songs of two sixteenth-century manuscripts, Add. 31922 and Royal Appendix 58, and summarizes the publishing history of the works. He cites many attributions of authorship, some of them not endorsed in IMEV and SIMEV. The authors named in MS Add. 31922 are Henry VIII, William Cornish, Thomas Fardyng, Dr Cooper, ffuyd, Rysbye, and Pygott. Those named in MS Royal Appendix 58 are Cornish, Parker (monk of Stratford), Cooper, and Raff Drake.

MS Add. 31922: 13.8, 14.5, 98.5, 112.5, 120.4, 120.5, 120.6, 134.5, 135.5, 159.5, 266.5, 302.5, 409.5, 675.5, 676.5, 688.8, 765.5, 1214.7, 1303.5, 1328.8, 1329.5, 1414.8, 1420.5, 1504.5, 1866.5, 2025.5, 2028.5, 2034.5, 2250.5, 2261.4, 2271.2, 2272.5, 2531.5, 2737.5, 2766.8, 3193.5, 3199.8, 3405.5, 3438.3, 3486.5, 3487.5, 3635.5, 3706.5, 3706.7, 3800.5, 4058.3, 4068.6, 4070.5, 4143.3, 4143.5, 4143.8, 4201.3, 4213.5.

MS Royal, Appendix 58: 13.8, 14.5, 263.3, 558.5, 688.8, 835.5, 870.5, 1414.8, 1540.5, 1824.8, 2255.3, 2272, 2308.5, 2532.3, 2794.4, 3144.5, 3199.8, 3413.3, 3498.5, 3595.6, 3627, 3703.5, 3706.8, 3758.5, 3899.3, 3947.6.


In the second part of the series [see also 7, 15, 20], Flügel prints two Christmas carols printed by Wynkyn de Worde (1521), Douce Fragment 94v.; two Christmas carols (undated), Douce Fragment 94; and Bassus, a collection of songs written in four parts. Flügel attributes some of the songs in Bassus to Cornish, Pygot, Ashwell, Taverner, Gwynneth, Dr Fairfax, Dr Cooper, and Jones. [One attribution (that of ‘Pleasure yt ys / to here Iwys,’ [2757.5], ‘probably by William Cornish’) is confirmed by SIMEV.]

Fragment of Christmas Carols, Wynkyn de Worde, 1521, Douce Fragment 94v: 418, 3313.
Christmas Carols, Douce Fragment 94: 905.5, 1575.5.
Bassus: 66.5, 87.5, 558.3, 1448.5, 1485.5, 2182.6, 2245.6, 2757.5, 3163.5, 3632.3, 3706.4, 3863.5, 4094.3, 4098.6, 4265.5.

Prints the texts of 38 of the minor poems of the Vernon MS, with marginal notes by Furnivall. [For other poems from the Vernon MS see 13.]


Zupitza presents James Ryman’s works from Cambridge University Library MS Ee.I.12, with editorial numbering, capitalization, and punctuation. The works include carols of the Annunciation and the Nativity, and of praise to Christ, Mary, the Trinity, and St Francis.


11 Fehr, Bernhard. ‘Die Lieder der Hs. Add. 5665 (Ritson’s Folio-Ms.).’ *Archiv* 106 (1901): 262--85.
An edition of the manuscript formerly owned by Joseph Ritson. Fehr describes the manuscript and its contents—religious songs in Latin and English, and a variety of secular lyrics. Most translations of hymns from Latin to English took place during the reign of Henry VIII, but many of these are from the period of Henry VII and Edward IV. The religious works include hymns of saints, events of the Nativity, Marian lyrics, and songs of God’s grace and wish to redeem the world. The secular works include songs of love, and of political and social comment on the times. Fehr lists the 98 English works in the manuscript, noting those that have already been printed and the non-lyrical items. He prints the lyrics that have not formerly been published.

18, 31, 113.5, 263.5, 263.8, 474.5, 507, 581, 680, 681, 753.8, 887, 918, 962, 1212, 1214.5, 1234, 1303.3, 1322, 1578, 1589.5, 1710, 1738, 2044, 2053, 2244.6, 2277.5, 2323.8, 2370, 2377, 2388, 2393.5, 2409, 2453, 2533, 2636, 2731, 3168.4, 3382, 3587, 3632, 3677.5, 3737, 3776, 3832.5, 3950, 3975, 3988, 4077, 4283.5.


Describes the manuscript, noting the religious, love and political lyrics found in it, before printing the poems, with ascriptions.

.2, 1, 13, 146.5, 155.5, 364, 456.5, 490.5, 497, 506.5, 557.5, 649.5, 675.8, 1326, 1328.5, 1339.5, 1450, 1636.5, 1731, 1866.8, 1999.5, 2007.5, 2028.8, 2200.3, 2277, 2364, 2394.5, 2530.5, 2547.5, 2832.2, 3131, 3162.5, 3193.5, 3206.5, 3270.5, 3437, 3597, 3724.5, 3750, 3751.3, 3845, 3903.8, 3927.3, 3927.5, 4098.6, 4184, 4281.5.


Supplies texts of 46 poems of the Vernon MS and ‘Various Readings to the Vernon MS’ (747–52). An appendix provides nine poems from Digby MSS. 2 and 86, and
another leaf (753--86). [For other poems from the Vernon MS see 9. Part 3 of the edition, ‘the Introduction and Glossary, by Miss F. Lejeune,’ is announced on the title page, but has not been traced.]

5, 167, 247, 374, 419, 562, 563, 583, 606, 678, 872, 1066, 1081, 1229, 1365, 1369, 1379, 1402, 1443, 1448, 1455, 1532, 1596, 1695, 1718, 1840, 1887, 1962, 2108, 2280, 2293, 2302, 2605, 2607, 2718, 2790, 2865, 3211, 3233, 3238, 3310, 3419, 3420, 3501, 3553, 3760, 3925, 3996, 4135, 4157, 4158, 4268, 4276.


Describes the manuscript and its songs, mostly religious lyrics of the fifteenth century. Some urge people turn to God from the punishments of rising costs, pestilence, starvation, and plague. The cheerful Christmas songs resemble folk-songs, and express almost childlike good humour, even when referring to the killing of the children in Bethlehem and to the Passion. Descriptions of Christ’s sufferings emphasize the cruelty of the Jews; they express love and pity for the Saviour and hatred of those who put him to death. The Marian and Christmas songs depict Mary as the personification of female beauty. Fehr summarizes the topics: religious songs of Mary, Christmas, and the Passion; religious legends; and secular songs similar to folk-songs. He explains various concepts in the lyrics, and comments on the history of publication of the songs. He prints the texts, with corrections and additions to previous articles.


15 Flügel, Ewald. ‘Liedersammlungen des XVI Jahrhunderts, besonders aus der
The third article in this series [see also 7, 8, 20] presents the songs of MS Balliol 354 and notes the numerous other entries in the manuscript.


Presents detailed information on the linguistics, dialects, and provenance of the Kildare Poems and prints the texts, noting other sources of the poems. Heuser’s first concern is linguistic, and he seeks (by using evidence from the poems) to prove the past existence in southern Ireland of an Irish-English dialect, with words of Celtic origin.


Most of the 24 Digby poems have ‘the same religious character,’ and are probably the work of the same author. They caution against folly and praise virtue, ‘always setting a great value on the works of a man, but none on his words’ (vi); they recommend righteousness for its expected rewards. Their political comment shows the Commons as ‘the most important of all estates,’ and condemns injustice and defends ‘truth, and ... the suppression of falsehood’ (viii). The poet does not criticize church doctrine, and was ‘probably an abbot or a prior,’ who ‘occupied a seat in parliament, and voted with the Commons’ (ix). His political views imply the South or South Midlands, and his dialect the Western or Southwestern Midlands. From allusions to plague and political events Kail conjectures dates, finding that ‘the first poem is not to be dated before January 1400’ (xi). Historical allusions explain the poems’ contexts, and suggest a chronological order; the eighteenth poem, for instance, refers to events of 1421. The Pety Job ['Lyef lord my soule thow spare,’ 1854], is, ‘like the Lessons of the Dirige ['Almy3ty god lord me spare,’ 251], a paraphrase of the Lamentations of Job’ (xxii). Although a headnote assigns it to Richard of Hampole, it does not belong ‘to his time nor to his dialect’ (xxiii).

251, 411, 561, 697, 817, 910, 911, 1389, 1475, 1508, 1845, 1854, 1939, 2048, 2054, 2088, 2091, 2763, 3279, 3381, 3484, 3564, 3608, 3924, 4070, 4109.


Presents 152 lyrics in the categories indicated, a few of them sixteenth-century pieces and some extracted from longer poems or plays. In ‘Some Aspects of Mediæval Lyric’ (259--96) Chambers describes the history of the lyric, particularly considering French influences on the love lyrics, and illustrates his remarks with quotations from chansons courtois and chansons populaires. The influence of ‘Anglo-Saxon
'Melancholy' (284) and of the Latin hymns is more significant in the religious lyrics. Most of the few known authors are religious: Chambers notes Richard Rolle, Michael Kildare, Thomas de Hales, William of Shoreham, William of Nassington, John Audelay, and James Ryman, most of them Franciscans, with a 'tradition of religious minstrelsy' (292). Many of the collection are carols, showing the influence of folk songs and dances. The manuscript sources of the texts are listed and described (299--312), with references to their printed forms (313--25) and notes on the poems (326--78).

16, 19, 63, 66.5, 72, 76, 100, 111, 112, 117, 163, 210, 267, 340, 354, 361, 375, 377, 409.5, 418, 454, 463, 467, 506.5, 515, 543, 549, 554.5, 558.5, 642.5, 704, 707, 729.5, 739, 809, 825, 864, 903, 999, 1004, 1132, 1194.5, 1195, 1219, 1225, 1226, 1268, 1299, 1303.3, 1311, 1313, 1314, 1327, 1351, 1367, 1414.8, 1433, 1454, 1463, 1468, 1471, 1620.5, 1866, 1866.5, 1893, 1896, 1957, 2025, 2029, 2031, 2034.5, 2039, 2103, 2138, 2163, 2224, 2236, 2243, 2250.8, 2262, 2342, 2359, 2375, 2381, 2418, 2645, 2687, 2733, 2737.5, 2757.5, 2771, 2832, 2995, 3085, 3097.6, 3171, 3190, 3223, 3259, 3310, 3313, 3344, 3348, 3405.5, 3411, 3413.3, 3434, 3438, 3460, 3536, 3537, 3574, 3596, 3597, 3603, 3627, 3635.5, 3658, 3706.4, 3737, 3782, 3787, 3820, 3877, 3879, 3899.3, 3932, 4023, 4037, 4065, 4068.6, 4070.5, 4098.6, 4177, 4189, 4219, 4236, 4277, 4278, 4282.


The book is a collection of items Richard Hill wished to preserve, including family records and passages of verse and prose. Dyboski’s edition presents a selection of 114 poems, chiefly in ME, with some in Latin. After an account of the manuscript and events of Hill’s life noted in it, Dyboski explains his divisions of the poetry, with general descriptions of the sections and particular comments on some individual works. ‘Sacred Songs and Carols’ (1--50) include carols of the Annunciation, praise of Mary, Christmas, Epiphany, the saints, and some moral songs. The ‘Religious Poems and Prayers in Verse’ (51--71) are ‘of Lydgate’s school and epoch, all of them
rather uniformly typical in contents as well as in form’ (xxi). The ‘Didactic, Moral and Allegorical Poems’ (72--94) stress ‘the mutability of Fortune, the idea of death and the vanity of all earthly things’ (xxiv). ‘Historical Poems’ (95--102) comment on dramatic events through complaints of princesses, and include Dunbar’s ‘Praise of London’ [1933.5]. Although most of the ‘Ballads and Worldly Songs’ (103--28) are humorous, the first is the ‘Corpus Christi Carol’ [1132], which reminds Dyboski ‘most strikingly of some features of the Holy Grail legend’ (xxvi). The poetical works conclude with a diverse collection of ‘Proverbs, Verse-rules and Moral Sentences’ (128--41). Dyboski explains his exclusion of some parts of the manuscript (xxviii--xxxii), and prints a ‘Table of Contents’ (xxxiv--lix). He supplies ‘Notes’ (169--90) on the poems printed, and a ‘Glossary.’


The fourth article in this series [see also 7, 8, 15] presents the English songs of MS Rawlinson C. 813 [now Bodleian 12653], most of them previously unprinted. Padelford anticipates ‘historical and critical notes ... in some subsequent number of this journal’ (310). [See Bolle, 127.]
21 Reed, Edward Bliss. ‘The Sixteenth Century Lyrics in Add. MS. 18,752.’

After a description of this work ‘of manuscript and print’ (344), which offers writing of the fourteenth, fifteenth, and sixteenth centuries, Reed prints the twenty-eight lyrics, formerly called ‘English sonnets,’ which he assigns to the sixteenth century, in the reign of Henry VIII.

681.5, 1356.8, 1414.8, 1864.5, 2195.5, 2245.3, 2245.6, 2249, 2255.6, 2307.5, 2619.5, 2736.6, 2736.8, 2753.5, 3880.6, 800150, 800151, 800152, 800153, 800154, 800155, 800156, 800157, 800158, 800159, 800160, 800162.


The collection is arranged as ‘Carols of the Nativity’ (3--130), with appendices of ‘Latin, Anglo-Norman, and French carols’ (131--138) and ‘Carols not related to Christmas’ (139--48); ‘Carols of the Divine Mystery’ (159--216); and ‘Carols of Yuletide Festivity’ (217--68). There are appendices of ‘Christmas Hymns and Other Lyrics’ (269--86) and ‘Modern Carols in the Medieval Manner’ (287--98), and some traditional works. The texts are presented in standardized, modernized form. Rickert supplies an introduction (xiii--xxvii), briefly describing the origins and evolution of carols, with notes on some individual carols (149--56, 299--302) and a glossary of foreign phrases (303--10).

18, 20, 21, 22, 54.5, 61, 63, 66.5, 76, 78, 88, 103, 112, 117, 118, 236, 343, 354, 361,

The poem belongs to ‘the same class of literature as the English versions of the Soul and Body poems’ (ix). The A version ['When erþ haþ erþ i-wonne wiþ wow,' 3939; 'Herede maket halle,' 703], apparently representing ‘a thirteenth or fourteenth-century type of the poem,’ is found in MSS Harley 2253 and 913. The B version ['Erth owte of erth is wondyrly wroght,' 704; ‘Whan lyf is most louyd & deþ ys most hatid,' 3985], a fifteenth-century type, is in eighteen texts, ‘dating from the fifteenth to the seventeenth century.’ The C version ['Erthe vpon erthe is waxin and wrought,' 705], in ‘a single fifteenth-century MS. (Cambridge University Library, Ii, 4. 9)’ (x), combines A and B and ‘several independent stanzas’ (xxv). Murray compares the versions, tracing transcription of the poem and noting changes in the language. Although there are Latin and French translations, its origin is thought to be English. English, rather than Latin, is the language of epitaphs that use the text, and ‘play on the word earth, which is the most essential feature of the poem’ (xxx), is less effective in other languages. In support of the English origin, Murray shows similarities with other poems, in particular with Body and Soul dialogues. After the texts (1--34), she supplies ‘Notes’ (35--40), including analogues (39--40). ‘Appendix
I’ (41--6) supplies ‘Erthe poems, in Latin, French, and English ...discovered too late for inclusion in the text’ (41). ‘Appendix II’ (47--8) offers two more versions of the B text.

703, 704, 705, 1461, 1932, 2192, 2684.5, 3517, 3939, 3940, 3967, 3985, 4129.


The essential requirement of the lyric is the unity of emotion. Patterson’s classification depends on internal character, rather than external features of the poems, and he considers the influence of mysticism. The English religious lyrics may be grouped as poems of purification or of divine love-longing, and Patterson’s study concerns penitential poems, in the first group. He explains the sacrament of penance, and uses confession and contrition as the main divisions in his classification of the lyrics presented. He divides them further into liturgical or non-liturgical poems, with other divisions, according to genre and the one addressed, particularly in the poems expressing contrition. The Latin influence on the English lyrics came ‘invariably through the liturgy’ (25) rather than from sacred and devotional Latin poetry or hymns, and this influence suggested their subject matter. The relation to mysticism, ‘plain, direct, fervent,’ is seen in the penitential lyric ‘simple in every aspect’ (26), with practical purposes and direct methods. Friars and monks, who wrote most vernacular religious lyrics, drew on familiar material, best suited to their needs. The works of St Edmund, Richard Rolle, St Anselm, St Thomas Aquinas, and St Bernard affected lyrics, but not always directly. The songs of Northern France, particularly the *chanson d’amour* and *chanson à personnages,* affected the lyrics in spirit and style, as illustrated in several examples. Patterson describes the composition of *serventois,* closely related to the *ballade,* in the *puys.* Although some English poems translate French religious works, most lyrics influenced by the *chanson* have ‘a spirit of
sincerity and a freedom from restraint and literary convention which forbid our thinking that they can be ... an imitation at all' (44). The effects of French secular verse are on external form, with is 'hardly an echo [of French religious poetry] in English lyric verse' (45). Patterson presents 69 lyrics, including some extracted from the Lay Folk's Mass Book and paraphrases. He supplies notes, with attention to the provenance of the individual lyrics (157--98), and a bibliography (198--203).


A group of miscellaneous manuscripts, with ‘carols, moral songs, and drinking songs’ (79), in Southern dialect, copied by several hands, probably in a monastery.

Padelford assigns hands and music to the songs, and differs in some respects from Nicholson [Early Bodleian Music (London: Novello, 1901; Amsterdam: Knuf, 1966; Farnborough: Gregg, 1967)]. He prints the text, with variants, after a discussion of the various hands and the date of the manuscript. Taking account of historical events (such as the Battle of Agincourt) he concludes that the date is ‘not prior to 1570--1575’ (85).

18, 21, 81, 93, 111, 353, 354, 753, 795, 909, 1004, 1036, 1230, 1234, 1430, 1473, 1931, 2053, 2377, 2716, 2734, 3259, 3283, 3385, 3434, 3619, 3638, 3659, 3674, 3879, 4229.

Presents selections of verse and prose, after brief introductions entitled 'The Literature' (xiii--xvii) and 'The Language' (xviii--xxv). Cook includes lyrics in 'Illustrations of Life and Manners' (361--88) and 'Lyrics' (406--75).

5, 66, 100, 359, 404, 515, 598, 704, 709, 762, 809, 1132, 1292, 1299, 1362, 1365, 1367, 1395, 1463, 1468, 1649, 1861, 2157, 2233, 2236, 2375, 2381, 2645, 2663, 2744, 2777, 2988, 3031, 3058, 3211, 3223, 3310, 3327, 3415, 3460, 3491, 3596, 3787, 3932, 4037, 4098, 4194, 4282.


An edition of shorter ME texts prepared to address the problems of a lack of access for German scholars to English libraries and a dwindling interest in manuscript study. Förster stresses the importance of historical philological studies. He offers a range of short texts, including some prose works, Lydgate’s ‘Dietary’ ['For helth of body couer for cold thyn hede,' 824], proverbs, sets of questions and answers, riddles, and various ME lyrics. He provides comprehensive notes on each work, and concludes with a short glossary.

445, 824, 1174.5, 1396, 1422, 2110, 2119, 2162, 2619, 3087, 3273, 3572, 3651, 3792.5, 3969, 3998, 4111, 4184.


An edition of early ME verse and prose, including some shorter poems, presenting the works as in the manuscripts, with variant texts in some cases. Hall supplies footnotes on the manuscripts in Vol. 1 and more extensive notes on the individual texts in Vol. 2.

433, 598, 631, 1272, 2070, 2988, 3031, 3413, 4098.

The fifteenth-century manuscript has 11 religious works in verse, and three prose works. In the preface, Day describes the manuscript, with notes on its contents (vii--xxxii). Following the text (1--100), which includes prayers, psalms, meditations, and instructive pieces, she provides notes on particular words and passages (101--18), and a glossary (119--24).

253, 528, 985, 1038, 1761, 2101, 2119, 2924, 3533, 3612, 3755.


Includes short poems in the sections 'Political Pieces' (151--61) and 'Miscellaneous Pieces in Verse' (162--70), with an introduction to each section and notes on some individual poems (253--8). There is a general introduction (ix--xliii), select bibliography (xlvi--lii), 'A Middle English Vocabulary' by J.R.R. Tolkien (293--454), and an index of names (455--60).

5, 360, 515, 585, 1008, 1290, 1649, 1847, 1861, 2037.5, 3080, 3227, 3306.


The first of Brown's collections of ME lyrics [see also 36, 39, 48] with the aims 'to publish hitherto unprinted material; to offer better texts of poems already printed from inferior MSS; to give trustworthy texts of poems that have been printed inaccurately; to bring together texts that are found in scattered and often inaccessible publications;
above all, to represent the lyrical development of the century' (xi). It is difficult to
date the poems precisely; those included have been found in fourteenth-century
manuscripts, but may have been composed earlier. The 135 lyrics are arranged
chronologically, in the following sections: ‘of the Beginning of the Century’ (1--3);
‘from Harley 2253’ (3--14); ‘by Friar William Herebert’ (15--28); ‘before 1350’ (29--
50); ‘collected by Bishop Sheppey’ (51--5); ‘of the mid-century’ (56--68); ‘from the
Commonplace Book of John Grimestone’ (69--92); ‘before 1350’ (29--50), ‘collected by Bishop Sheppey’ (51--5); ‘of the mid-century’ (56--68); ‘from the
Commonplace Book of John Grimestone’ (69--92); ‘of the School of Richard Rolle’
(93--108); ‘from about 1375’ (109--24); ‘Vernon Series’ (125--207); ‘of the end
of the century’ (208--40). Brown supplies a title to each lyric. He provides a general
introduction (xi--xxii) and specific notes on many of the lyrics (241--88), followed by
a glossary (289--358). There is no index of first lines. The text preserves most
manuscript forms, includin thorn and yogh, but expands contractions and supplies
some words and letters. Punctuation is editorial. [Second edn. 1952, rev. Smithers,
48.]

14, 29, 94, 101, 190, 196, 352, 353, 359, 374, 420, 441, 561, 562, 563, 583, 600, 606,
611, 640, 643, 678, 759, 775, 776, 779, 780, 872, 994, 1002, 1024, 1027, 1029, 1030,
1034.5, 1053, 1054, 1082, 1179, 1213, 1216, 1232, 1235, 1274, 1311, 1353, 1379,
1402, 1443, 1448, 1455, 1460, 1472, 1532, 1596, 1663, 1678, 1684, 1699, 1708,
1715, 1742, 1747, 1749, 1752, 1761, 1775, 1781, 1818, 1832, 1847, 1930, 1940,
2119, 2150, 2155, 2159, 2240, 2241, 2260, 2273, 2280, 2302, 2359, 2607, 2684,
3109, 3132, 3135, 3212, 3230, 3233, 3236, 3245, 3371, 3405, 3408, 3420, 3462,
3565, 3676, 3691, 3700, 3730, 3825, 3826, 3862, 3872, 3906, 3921, 3925, 3996,
4088, 4135, 4157, 4158, 4159, 4160, 4177, 4200, 4239, 4263, 4268.

general description of the range of lyrics, notes and apparatus, and remarks on the
persistence of some phrases of the lyrics in other works.

Brown’s collections of lyrics to his compilation of RMERV, and notes the superiority
of the readings to those found elsewhere. He expresses admiration for Brown’s
achievement, and hopes for ‘an index of first lines, and a slightly more considerate
glossary’ (424) in later editions.


Intended to illustrate the first volume of The Cambridge History of English Literature. It includes lyrics in the sections ‘Early Transition English’ (172--205), ‘Later Transition English: Legendaries and Chronicles’ (340--66), and ‘Later Transition English: Songs, Satires, Stories’ (367--432). Sampson provides a general introduction (xix--xxxviii), and an appendix on changes to the language, grammar, pronunciation and spelling, vocabulary, and dialects (433--8).


Prints and briefly describes the text of a hymnal of 22 hymns, in the form of Latin stanzas of four lines, followed by an English version of six lines.


A collection of 197 carols with music, most presented in MnE, arranged according to
season. Twenty-two are English carols of the fourteenth and fifteenth centuries. The ‘Preface’ (v--xix) describes carols as ‘songs with a religious impulse that are simple, hilarious, popular, and modern,’ with literature and music ‘rich in true folk-poetry,’ remaining ‘fresh and buoyant even when the subject is a grave one’ (v). The editors offer a brief history of the carol, relating it to forms of dance and its appearance in other European languages, and showing its progress from the Middle Ages to the twentieth century.

18, 20, 21, 63, 112, 117, 681, 753, 1351, 1367, 1471, 1866, 2339, 2551.8, 2733, 3627, 3635, 3737, 3877, 3932.


In her introduction, Adamson compares her collection to that of George Bannantyne. She has rendered the poems in MNE, ‘[w]ith the utmost fidelity to sense, rhyme and rhythm ... so that they may be read easily as poems, without a glossary or notes’ (ix), and has supplied titles for the works. She has generally selected shorter lyrics.


A collection of 91 religious and secular lyrics, grouped according to manuscript
source. In his comprehensive general introduction (x--xlii), Brown alludes to ‘[h]et hi can wittes fule-wis’ [3512], ‘the earliest example of a secular lyric’ (xii), which is ‘wholly distinct from folk poetry’ (xiii). He explores the relation between music and lyric, and the purpose of some works, such as religious poems ‘inspired by an impulse more didactic than lyrical’ (xvi), and makes specific comment on manuscripts from which the lyrics are taken. He provides a title for each lyric, and in several cases presents two or three versions. There are notes on many individual lyrics (165--237), a glossary (239--307), an index of persons and places (308--9) and an index of first lines (310--12). The characters eth, yogh, thorn, and wynn have been retained in the text, but ‘blunders of scribes’ (xliii) have been corrected. Punctuation is editorial. [The book has been extensively reviewed and a number of articles refer to it, some suggesting emendations. See Subject Index, s.v. BrownXIII.]


-----Review by G.L. Brook, Medium Ævum 2 (1933): 88--92. Although there are ‘many valuable contributions to learning’ (91) in the notes and introduction, ‘no part of the book is wholly free from signs of hasty workmanship’ (90), nevertheless it must be ‘of great value to those who have sufficient training to be able to dispense with its linguistic apparatus’ (92). Brook’s criticisms relate chiefly to manuscripts and the glossary. He includes a number of suggestions for emendations.

-----Review, TLS, 12 Jan. 1933: 20. ‘Professor Brown has collated all his texts afresh, and his notes make a distinct advance in the interpretation of the poems.’ The reviewer has reservations about the glossary and etymological material. The reviewer notes the anthology’s scope; comments particularly on ‘Annot and John’ [1394], ‘Lenten ys come wip loue to toune’ [1861] and ‘Hwenne so wil wit ofer-stieð’
[4016]; and expresses concern about references to ON and the use of accents.

---Review by W.W. Greg, *Review of English Studies* 10 (1934): 212–15. In spite of occasional reservations about the anthology, Greg considers it ‘a work of research that will be a permanent delight to scholars’ (212). He finds ‘obstacles between the thirteenth century and the twentieth’ generally ‘much less in the language than in the spelling’; thus the use of ‘rational spelling ... with a somewhat freer use of emendation’ would provide ‘a further service to the study of English literature’ (215). [Malone comments on the work, 186, 211; Menner offers comments and suggestions for BrownXIII and BrownXIV, 229.]


A collection of 474 carols, some in several versions, with an appendix of 8 fragments that are probably in carol form. The texts are arranged thematically; religious works deal with ‘Advent, the Nativity, the feasts of the Twelve Days, the Purification ... the infant Christ and His mother ... the Passion, including planctus Mariae ... the Virgin, including those [carols] on the Annunciation ... the Trinity, God the Father, and Christ, including appeals of Christ to mankind ... the Saints ... the Mass and the Eucharist ... religious and moral counsel ... doomsday and mortality’ (ix); these are followed by satirical, political, amorous, and humorous carols. In his introduction, Greene discusses ‘The Carol as a Genre’ (xiii--xxviii), ‘The Carol as Dance-Song’ (xxix--lix), ‘The Latin Background of the Carol’ (lx--xcii), ‘The Carol as Popular Song’ (xciii--cx), ‘The Carol and Popular Religion’ (cxi--cxxii), and ‘The Burdens of the Carols’ (cxxxiii--cxlv). The genre is distinguished from others by its burden, which precedes the first stanza and is repeated after that and all others. The arrangement implies a leader and chorus, and the round dance from which it developed, related to the chanson à danser and ballata. Many religious carols are of clerical origin, revealed in the idiom of Latin lines included in the macaronic verse
and resemblances to proses of the Mass, antiphons, and catilenae. Carols might also be popular songs, and some were used and adapted for spiritual purposes, especially by Franciscans, in their itinerant preaching. The Franciscans also composed many original carols. Their poets included Thomas de Hales, William Herebert, James Ryman, and John Grimestone; the Augustinian John Audelay was also a disciple of St Francis. The friars' interest in carols may be related to the devotion of St Francis to the Christ-Child and the Nativity, since so many carols involve Christmas and related seasons. Greene's introduction is copiously illustrated with examples taken from carols in the collection and related works in various languages. There are notes on the individual carols after the texts and appendix.
Questions Greene’s criteria for selection, particularly the burden and its place before or after the stanzas of the works, chiefly because of the range of material thus included in the collection. Brown finds that insistence on the burden makes ‘a shibboleth of what is in many instances a formal rather than an essential criterion’ (127). He commends Greene’s attempt ‘to fix boundaries’ (128) although it is made by considering metrical form rather than general usage. Brown concludes with a list of different manuscript readings. [Some of these were incorporated into the second edition.]

-----Review by G.H. Gerould, Speculum 11 (1936): 298--300. Approves Greene’s definition of the genre of the carol and the collection of works corresponding to it. Gerould considers Greene’s methods and summarizes his discussions of the origins of carols. He notes some points of difference on the ballad stanza, but concludes that the book is ‘a notable monument of American scholarship’ (300).

-----Review by Bruce Pattinson, Modern Language Review, 32 (1937): 453--5. Welcomes Greene’s comprehensive study, with its explanation of the genre and discussion of its relation to other forms of lyric and to the dance. Pattinson is interested in the ‘persistent triangle’ of dance, music and poetry, a theme on which he expands, and finds, as the book’s only fault, that ‘its point of view is too exclusively literary’ (453).

38 Comper, Frances M.M., ed. Spiritual Songs: From English MSS of Fourteenth
A collection of 112 religious songs, in modernized form ‘to render them acceptable to modern ears’ (xx). In her Introduction (xi–xxiii), Comper describes the themes of love, the Passion, and suffering, as they were presented in the medieval church and in these lyrics, referring in particular to the work and influence of Anselm, Richard Rolle, John Audelay, James Ryman, William Herebert, Bernard of Clairvaux, Augustine, and Bonaventure. She divides the poems into the following sections: ‘The Incarnation’ (1–14); ‘The Nativity’ (15–69); ‘Theme of the Passion’ (71–171); ‘Orisons to the Holy Trinity and to Our Lady and Saint John’ (173–238); and ‘Eucharist and Mass’ (239–51). Comper supplies a list of the manuscripts consulted (253–4), with notes on the manuscripts (255–64) and the authors (265–79).


Completes Brown’s collections of ME lyrics [see also 31, 36]. It contains 192 poems, most of them anonymous and many previously unprinted, arranged according to subject rather than manuscript or chronological order. The work reflects ‘the prevailing taste and interest of the period instead of the literary accomplishment of a few’ (xix), and includes carols, which were characteristic of the century. The lyrics
continue the themes of fourteenth-century poems, but in contrasting styles, with are popular and theological lyrics and some dramatic monologues. There is a softening of attitudes towards death in some lyrics on mortality. The lyrics are arranged as follows: ‘Dialogues between the Blessed Virgin and Child’ (1--7); ‘Marian Laments’ (8--22); ‘Songs and Prayers to the Blessed Virgin’ (22--78); ‘Hymns to the Trinity’ (79--83); ‘Hymns to God the Father, Creator’ (84--103); ‘Songs of the Annunciation’ (103--9); ‘Songs of the Nativity’ (109--21); ‘Songs for the Epiphany’ (122--31); ‘Hymns and Songs of the Passion’ (131--50); ‘Appeals to Man from the Cross’ (151--62), ‘Complaints of Christ’ (162--77), ‘Easter Songs’ (177--80); ‘Songs of the Eucharist’ (180--3); ‘The Mysteries of the Faith’ (184--8); ‘Occasional Prayers and Songs’ (188--202); ‘Prayers to the Guardian Angel’ (202--5); ‘Two Prayers by Lydgate against the Pestilence’ (206--10); ‘Songs of Penitence’ (210--36); ‘Songs of Mortality’ (236--62); ‘Songs of the Decadence of Virtue’ (262--72); ‘Songs against Vices’ (273--8); and ‘Proverbs and Moral Sentences’ (279--91). Brown supplies notes on individual lyrics (293--351), a glossary (352--89), and an index of first lines (390--4).


(308) and welcomes some changes in the grouping of texts ‘according to their subject matter instead of by their manuscripts or their uncertain chronological order’ (308--9). Greene notes only a few disappointments, chiefly concerning the lack of identification of carols and a typographical problem, among ‘a wealth of editorial as well as poetical merits’ (309).

----Review by Henry A. Person, Modern Language Quarterly 1 (1940): 243--5. Relates the volume to its predecessors and finds it ‘an inspiration and a model to future editors of Middle English texts’ (245). He commends Brown’s accuracy and ingenuity in editing, noting a few questionable readings.

----Review by G.L. Brook, Medium Aevum 10 (1941): 26--8. Questions the intention to omit so many fifteenth-century lyrics ‘easily accessible elsewhere’ since ‘the inevitable result has been to rob the collection of most of the best,’ so that it appeals ‘to the literary historian rather than to the lover of literature’ (26). Although he welcomes publication of the book, Brook finds that ‘accuracy of the texts cannot be taken for granted’ (28), and he suggests some emendations.

40 Funke, Otto, ed. A Middle English Reader (texts from the 12th to the 14th c.) Bibliotheca Anglicana (Texts and Studies) 7. Bern: Francke, 1944.

Includes four examples of ‘Lyrical Poetry’ (47--51), in the ‘Specimens of Middle English Poetry’ (33--60). Funke takes the texts from BrownXIII, 36 ['Lenten ys come wiþ loue to toune,' 1861; 'Svmer is icumen in,' 3223] and BrownXIV, 31 ['Ase y me rod þis ender day / by grene wode to seche play,' 359; 'Wynter wakeneþ al my care,' 4177], and refers to Brown's notes. A glossary is published separately.

359, 1861, 3223, 4177.

41 Muir, Kenneth. ‘Unpublished Poems in the Devonshire MS.’ Proceedings of the Leeds Philosophical and Literary Society (Literary and Historical Section) 6
(1944--7): 253--82.

Examines unpublished poems from the Devonshire MS (MS Add. 17492) chiefly to determine which of them could be the work of Wyatt. Muir identifies some small groups of these, as well as works of other poets, some of them perhaps written by Lord Thomas Howard, who was imprisoned for his marriage to Lady Margaret Douglas. [The few poems entered in IMEV or SIMEV, and the sequence which may represent verse correspondence between Lord Thomas Howard and Lady Margaret Douglas, are listed.]

232, 666, 848.5, 1086, 1409.3, 1418.5, 2577.5, 3670, 4201.6, 4217.6, 800735, 800736, 800737, 800738, 800739, 800740.


Brook prints the texts of ME and macaronic lyrics of MS Harley 2253 (29--72), with an introduction (1--26), bibliography (27--8), notes on individual lyrics (73--88), a ME glossary (89--122), an Anglo-Norman glossary (123--4), index of proper names (125), and index of first lines (126). The introduction describes the manuscript and its contents, referring to the date and orthography (1--4), and provides a general introduction to the secular lyrics (4--8), the conventions of courtly love (8--14), and the religious lyrics (14--17). The section on metre (18--20) deals particularly with the line, stanza forms, and alliteration. Brook concludes the introduction by considering the lyrics as literature (20--6). He supplies a title for each lyric. [These are frequently used in other critical material, and generally in this bibliography.]

The second edition supplies a fuller bibliography (127--31), but is essentially unchanged from the first. Following Smithers, 273, Brook adopts the reading sully rather than fully in 'The Three Foes of Man' [2166] and 'Blow, Northerne Wynd'
The third edition differs significantly only in additions to the bibliography (127--31).

In the fourth edition changes have been made to the notes on ‘The Meeting in the Wood’ [1449] and ‘The Fair Maid of Ribbesdale’ [2207] following Bennett and Smithers, 65.

105, 359, 515, 694.5, 968, 1216, 1365, 1394, 1395, 1395, 1407, 1449, 1504, 1504, 1678, 1705, 1861, 1921, 1922, 2039, 2066, 2166, 2207, 2236, 2359, 2604, 3211, 3236, 3874, 3939, 3963, 4037, 4177, 4194.

-----Review by R.J. Schoeck, Modern Language Notes 66 (1951): 404--7. Examines Brook’s edition in relation to Brown’s, BrownXIII, 36, and Böddeker’s [Altenglische Dichtungen des MS. Harl. 2253 (Berlin, 1878)], and considers comments on BrownXIII made by Malone, 186, and Menner, 229. He finds Brook’s ME glossary ‘far richer’ (405) than Brown’s, but is somewhat disappointed by the ‘chiefly textual’ (406) notes supplied by Brook, although he acknowledges their soundness. Schoeck makes suggestions for additions to the bibliography, but finds the work ‘a welcome addition to any medieval shelf’ (407).


The anthology includes lyrics of the thirteenth and fifteenth centuries, modernized by several translators. Some of the earlier poems have the titles supplied in BrownXIII, 36.

37, 66, 360, 515, 1132, 1198, 1299, 1367, 1836, 3058, 3078, 3314, 3932, 3969, 4044.

44 Kreuzer, James R. ‘Thomas Brampton’s Metrical Paraphrase of the Seven Penitential Psalms: A Diplomatic Edition of the Version in MS Pepys 1584 and MS
Cambridge University Ff 2.38 with Variant Readings from All Known Manuscripts.
*Traditio* 7 (1949--51): 359--403.

The six manuscripts which contain the *Metrical Paraphrases of the Seven Penitential Psalms* can be related in two groups of three. Kreuzer postulates lines of descent from MS Sloane 1853 and MS Cambridge University Ff.2.38, and presents sample readings in confirmation. John Alcock and Thomas Bampton have been suggested as author of the work. Kreuzer supplies a detailed description of the poem ['As I me lay aloone in bed,' 355; 'In wynter whan the wedir was cold,' 1591], and relates the paraphrases of Pss. 6, 32, 38, 51, 102, 130, and 143 to the poet's use of the Vulgate, noting his interpretations and personal references in the introductory stanzas which deal with 'illness and an awareness of his sins' (366). The poet's treatment of the Bible is 'essentially literal,' with some 'christological, allegorical, and tropological interpretations' (368). Kreuzer provides a chart listing those passages before presenting a diplomatic edition, with variations and passages from the psalms in footnotes.

355, 1591.


Frost gives most consideration to Chaucer's works and *Sir Gawain and the Green Knight* [3144] (in verse translation) but includes nine 'Anonymous Lyrics' (413--21), presented with glosses at the foot of the page. The introduction provides 'A Note on Language and Versification' (24--8).

117, 1132, 1367, 1861, 2645, 3223, 3310, 3899.3, 4177.

46 Robbins, Rossell Hope. 'The Poems of Humfrey Newton, Esquire, 1466--1536.'
Humfrey Newton’s commonplace book (MS Bodleian Lat. Misc. c 66, \textit{olim} Capesthorne MS) is a secondary source of Cheshire words and usages, and ‘an indication of the literary interests of the provincial reading public of about 1500’ (249). Robbins gives an account of the biographical data available, which make Newton ‘a welcome addition to the limited roster of known authors of the late fifteenth century’ (249). The manuscript has suffered damage, but Robbins prints the poems, with editorial punctuation and comment. Newton composed sixteen poems, most of them epistles of love, and including five acrostics. The others are ‘well-known texts’ (257), including a ‘Prophecy’ ['When feithe fayles in prestys sawes,' 3943], Richard de Caistre’s hymn ['Ihesu lord hat madist me,' 1727], ‘Twelve points for purchasers of land to look to’ ['Who so wylle be ware of purchassyng,' 4148], and Lydgate’s first ‘Nightingale’ poem ['Go lityll quayere And swyft thy prynses dresse,' 931, listed here as 871]. One poem, ‘On clife pat castell so knetered’ [2682], is written ‘in three-stress alliterative cross-rimed quatrains, and its vocabulary is that of the poems of the alliterative “revival”’ (258). Some phrases suggest a close connection with \textit{Sir Gawain and the Green Knight} [3144]. [See Robbins, 240]. The works offer the range to be expected in a commonplace book, and include ‘genealogical and historical notes, copies of legal forms and rentals ... a fourteen-page tract on urine, some Latin prayers and verse, recipes, and a three-page “Vision in a Traunce” by John Newton of Congleton in 1492’ (256--7). Robbins compares favourite lines in the work of Newton and the Rawlinson poet, concluding that Newton ‘shows himself a typical product of the times’ (281).

137, 481, 556, 572, 735, 737, 768, 855, 926, 931, 1187, 1344, 1727, 2217, 2263, 2281, 2597, 2682, 2760, 3793, 3943, 4057, 4148.

The authors give texts of the lyrics (118--35) with an introductory article (117--18), and notes (224--39) on dialect, inflexions, sounds, orthography, and passages needing explanation.

66, 864, 1395, 1974, 2066, 2163, 2236, 2293, 2645, 3078, 3211, 3223, 3310, 3857.5, 4037, 4044.

-----Review by D.S. Brewer, Medium Ævum 22 (1953): 119--23. Assesses the book as 'on the whole well-balanced.' Brewer finds 'its chief merit' is 'the discerning and informed judgement implied in the choice of text,' but its 'one general defect' is 'scrappiness' (120), caused by the brevity of the selections. The notes are 'often helpful, but ... not without flaws' (121).


The text of this edition is essentially unchanged from that of the first, 31, but Smithers adds a short preface (v), mentioning changes in the notes, 'arising chiefly out of the interpretation of the text' (v), and the revision of the glossary (289--365). Changes are found in the notes for the following: 'Asey me rodris ender day' [359]; 'Frenschipe faileþ & fullich faileþ' [872]; 'He3e louerd þou here my bone' [1216]; 'I wolde witen of sum wys wiht' [1402]; 'Ilk a wys wiht scholde wake' [1443]; 'In a tabernacle of a toure' [1460]; 'Ihesu þat al þis world haþ wro3t' [1749]; 'Loke man to iesu crist hi neiled an þe rode' [1940]; 'Loke to þi louerd man þar hanget he a-rode' [1943]; 'Mayde and moder mylde' [2034]; 'þe siker soþe who so seys' [3462]; 'Whan adam delf & eve span spir if þ wil spede' [3921]; 'Wyth was hys nakene brest and red of blod hys syde' [4088]. [The corresponding numbers of the lyrics in Brown XIV are 11, 104, 6, 106, 116, 132, 35, 2A, 2B, 33, 27, 81, 1.]

-----Review by S.S. Hussey, Modern Language Review 48 (1953): 497. Notes a few alterations from the first edition, and in general finds the revision 'a careful and
conscientious piece of scholarship which should ensure that the collection retains its place as a standard work.'


A wide selection of poetry and prose in OE and ME, including lyrics, prepared for student use.


As well as six short poems in ‘Lyric Poetry’ (200--10), Mossé cites Chaucer’s *Legend of Good Women* [100] as an example of lyricism, and includes Minot’s ‘Song of Edward’ ['Edwardoure cumly king,’ 709] with poetry of the fourteenth century. He provides general comment on the influence of Eleanor of Aquitaine and the Provençal background to the ME lyrics, with a bibliography of editions and criticism (200-1), and prefaxes each poem with a short commentary.

66, 100, 709, 1395, 1649, 2320, 3223, 4037.

The collection presents, ‘among the 212 items from 114 manuscripts, 57 poems not heretofore published, and 17 poems from hitherto unpublished variants’ (v), with additional poems in the Introduction and Notes. Only 17 works are from the fourteenth century. The poems illustrate all types of ME secular lyrics, grouped as ‘Popular Songs’ (1--57), ‘Practical Verse’ (58--84), ‘Occasional Verse’ (85--119), and ‘Courtly Love Lyrics’ (120--226). These groups are further divided by theme, style, and author. There are Notes (227--90), a Glossary (291--326), and an Index of First Lines (327--31). Each lyric has a title, and the Notes record its number in IMEV. [This number is occasionally altered in SIMEV, always in the case of acephalous lyrics.] Secular lyrics of the period are greatly outnumbered by religious verses, because ‘all problems and conflicts had a religious frame of reference’ (xvii).

Sources of the lyrics chosen include Aureate Collections (xxiii--vi), Minstrel Collections (xxvi--vii), Song Books (xxvii--viii), Commonplace Books (xxviii--xxx), Fly-leaf Poems (xxx--xxxiii). Courtly and popular poems reflect ‘the stratification of medieval society’ (xxxiii). Robbins summarizes sources and forms of the poems, and writes of the simplicity of their metrical forms (xlviii--ix), class division and standardization of the forms (l--li), and the unimportance of French influence (li--iv).

[2nd edn. 1955, 55.]

Poems cited in full in the Introduction:
445, 827.5, 1151, 1312, 1421, 1798, 2757, 2824, 3849.5, 3899.3, 4260.

Poems cited in full in Notes:
496, 588, 823, 956, 993, 1279, 1354, 1392, 1410, 1793, 3943, 4058.8, 4138.


-----Review by Phyllis Hodgson, *Modern Language Review* 48 (1953): 329--30. Records the pleasure and disappointment of being able to compare Robbins’s collection with Brown’s of religious lyrics [31, 39, 48]. Although the presentation is pleasing, she is disappointed by ‘the comparative paucity and poverty of the material’ (329). Hodgson finds the introduction instructive and lucid, and the glossary and notes comprehensive. She gains most enjoyment in ‘the Popular Songs gleaned from Minstrels’ Collections, commonplace books, fly-leaves and scraps of vellum accidentally preserved’ (329).

-----Review by Kenneth G. Wilson, *Modern Language Quarterly* 15 (1954): 372--3. Notes Robbins’s departure from the purposes and selection of text observed in Brown’s anthologies, and considers in particular Robbins’s resolution of the needs of the general and specialist reader. Wilson is generally pleased with the accuracy and presentation of the texts, but he prefers a rather different interpretation of no. 199 [‘Fair freshest erthly creature,’ 754]. He concludes that the work is ‘a valuable book, but could have been either a far more useful one for the scholar, or a far more interesting and representative one for the general reader,’ if Robbins had ‘chosen one audience or the other’ (373).

The collection includes 118 religious and secular carols, in English and Latin, with an appendix of 16. In his introduction (xiii--v), Stevens distinguishes ‘at least three kinds of carols---those intended to “improve” the minds of the congregation, those which reflect the more instructed piety of composers and singers, and those which by their brilliance directly enhance the splendour of their ceremonial setting’ (xiv). He includes notes on the individual carols (117--24), descriptions of the manuscripts (125), an analytical index and concordance (126--39), a glossary (140--1), a table of Latin lines (141--2), and translations of the Latin carols (143--5).

18, 21, 31, 54.5, 81, 88, 93, 111, 182, 187.5, 340, 352, 353, 354, 507, 581, 680, 681, 753, 772.5, 795, 887, 889, 918, 962, 1030.5, 1036, 1070.5, 1212, 1220.5, 1230, 1234, 1315, 3220, 3520, 1363.5, 1405.5, 1471, 1473, 1578, 1651.5, 1710, 1738, 1931, 2044, 2185, 2053, 2315, 2370, 2377, 2388, 2409, 2453, 2476, 2533, 2612, 2636, 2665, 2674.5, 2716, 2731, 2733, 3283, 3315, 3382, 3385, 3536, 3574, 3595, 3596, 3619, 3638, 3652, 3659, 3674, 3736, 3737, 3776, 3950, 3975, 3988, 4077, 4229, 4229.5, 4283.5.


An edition of 70 poems, most of the fifteenth century, ‘from MSS in the libraries of several of the colleges of Cambridge University’ (iii). Person follows the manuscripts as closely as possible, without altering punctuation or spelling. The works are arranged in religious and secular sections thus: ‘Prayers, Songs and Orisons to or About God, Christ, and the Virgin’ (1--18); ‘Precepts and Admonitory Pieces: Signs of Death’ (19); ‘Instructive Pieces: Religious, Moral, Ritual’ (21--6); ‘Parts of the Mass in English Rime’ (27--9); ‘Reflective, (Exegetical) Poems’ (29--30); ‘Love Songs and Complaints’ (31--8); ‘Satirical Pieces’ (38--49); ‘Wise Sayings’ (49--53); and ‘Riddles’ (53--6). Person describes the manuscripts: Cambridge University Library Dd.5.16, Dd.6.1, Dd.8.2, Ee.4.35, Ff.1.6, Ff.2.38, Ff.5.48, Gg.4.12, Gg.4.32, Hh.4.12, Ii.6.43, Mm.4.41; Corpus Christi College 294, 405; Gonville and Caius
College 174/95, 176/97; Emmanuel College 27; Pembroke College 307; St John’s College G.28; Trinity College B.2.18, B.14.39, O.1.29, O.2.40, O.2.53, O.9.38, R.3.19 (59--63). He provides comprehensive notes on individual poems (65--85), a bibliography (89--90), an appendix listing Stowe’s variations for two poems ['I haue a lady where so she be,' 1300; ‘O Mossie Quince hangyng by youre stalke,’ 2524], and an index of first lines (91--2).


Welcomes the light cast by new texts on ‘the interests, techniques, and figurative modes of medieval poetry,’ and finds ‘interesting and useful pieces’ in the miscellany. However, Green regrets vagueness in the definition and limiting of Person’s purposes, and in the ‘principles of selection [that] underlie the notes and bibliography of this volume, though there is much of value in both.’


MS Cambridge Ff.1.6, which Robbins calls the ‘Findern’ MS ‘from its place of origin,’ presents ‘many well-known longer secular poems as well as a large group of short lyric poems’ (610). It is ‘a polite anthology’ compiled ‘through the cooperative efforts of itinerant professional scribes and educated women living in the neighborhood’ (611). Recurrence of the names of Chaucer and Lydgate, even in the ascription of poems which they did not write, offers ‘evidence of their contemporary and later esteem in English letters’ (612). Robbins describes the manuscript and lists its 62 items, before proposing an order for the copying of the poems, which have been entered in approximately 28 hands. He provides biographical material about the Finderns and those with whom they were connected, including records of marriages.
and houses owned by the family. There are examples of SE London and Derbyshire dialects in the manuscript, which is the only source of some of the lyrics. Robbins prints 13 texts ['Alas what planet was y born vndur,' 159; 'Continvaunce / Of remembraunce / withowte endyng,' 657; 'ffor to p[reue]nte / And after repente / hyt wer ffoly,' 853; 'My whofull herte plonged yn heuynesse,' 2277.8; 'My woofull hert thus clad in payn,' 2279; 'O þou fortune why art þou so inconstaunt,' 2568; 'Síth fortune hathe me set thus nethis wyse,' 3125; 'Verly / and truly / I schall natfayne,'] 4241.5; 'Welcome be 3e my souereine,' 3849; 'What so men seyn / Love is no peyn,' 3917; 'Where y haue chosyn stedefast woll y be,' 4059; 'Ye aar to blame to sette yowre hert so sore,' 4241.5; 'Yit wulde I not the causer faryd amysse,' 4272.5]. Nine poems have not previously published, and four have been printed, 'somewhat inaccurately, in out-of-the-way books' (632). [Item IX, not listed in IMEV, is 4241.5 in SIMEV; item L, IMEV 3613, is 2277.8 in SIMEV; item LII, not listed in IMEV, is 4272.5 in SIMEV; item LX is listed in SIMEV as *586.5.]


The Introduction differs from that of the first edition, 51, in supplying updated references such as notes on the Red Book of Ossory (xxxvi--vii) and the ‘Findern Anthology’ (xlvi). There are alterations to Robbins’s notes on the following lyrics: ‘A dere god haue I deseruyd this’ [4]; ‘As I went on Yole day in oure possession’ [377]; ‘Grevus ys my sorowe’ [1018]; ‘Have all my hert and be in peys’ [1120]; ‘In erth there ys a lityll thyng’ [1480]; ‘Lett no man cum into this hall’ [1866]; ‘Mercy me graunt of þat I me compleyne’ [2161]; ‘Myn worldly Ioy vpon me rewe’ [2188];
'Now ys 3ole comyn w' gentyll chere' [2343]; 'Peny is an hardy knyght' [2747]; 'Tappster fill another ale' [3259]; and 'The false fox came vnto oure croft' [3328]. In other respects the text is little altered from that of the first edition.


Questions some aspects of Robbins's choice of poems, since 'he is prepared to accept Carleton Brown's definition of a lyric as "any short poem"' (408), but is generally pleased with the selections and with the introductory material, concluding that the work is 'an important book for every student of the medieval English secular lyric' (409).


The manuscript is 'a religious miscellany of prose and verse in Latin and English' (13), compiled by John Northwood, at Bordesley Abbey. The introduction has the sections: 'B.M. Add. 37,787' (13--17); 'Northwood as a Family Name' (17--21); 'Northwood as a Place' (21--3); 'Bordesley Abbey' (24--32); 'Library and Scriptorium' (33); 'Manuscripts at Bordesley' (33--5); 'The Scribe of Add. MS. 37,787' (35--7); 'Relation to the Vernon MS' (37--9); 'A Form of Confession (I)' (39--40); 'The Stacyons of Rome' (VII) (40--2); 'The Debate of the Body and Soul (VIII)' (42--50); 'Two Songs of Love-Longing' (XI) (50--4); and 'The Shorter Pieces' (55--62). Shorter pieces include verse confessions (55--7), Septem Dona Spiritus Sancti (57--8), liturgical prayers (58--9), the Hours of the Cross (59--60), poems to the Trinity (60--1), and Mary texts (61--2). Baugh presents an account of Phonology (63--85), 'as a basis for any trustworthy judgement as to the dialectical character of the language of the MS' (85), and describes dialect (85--6). She prints the texts (87--154), with notes on some works (155--9), and a glossary (160--5).

Completes ‘the assembly in modern editions of the best of Middle English lyrics’ (vii) compiled by Brown, 31, 36, 39, 48, and Robbins, 51, 55. In this collection ‘‘lyric’’ has been replaced by the wider term, “poem”’ (vii). Most of the works have ‘literary qualities that bear comparison with those of similar collections of religious and secular lyrics,’ and the historical and political poems are ‘competent, invigorating, and lively’ (xvii). Some poems deal with civil and national strife, including the battles of Agincourt, Northampton, Bannockburn, and Otterburn; some comment on contemporary issues including economic policies, Lollardry, the Friars, and Abuses of the Age; others commemorate and advise monarchs, speak for Lancastrians or Yorkists (particulary through imagery of roses), offer prophecies, and pray for peace. Robbins supplies a critical introduction (xvii--xlvii), the texts of 100 poems, arranged according to topic or source (1--242), and notes on the poems (248--391).

------Review by R.M. Wilson, Modern Language Review 55 (1960): 429. Finds the collection an ‘excellent selection from the shorter political poems’ of the period, each with ‘its own particular interest.’ The introduction characterizes the poetry and its contribution to knowledge. The glossary ‘has been competently compiled and is reasonably full.’ Wilson’s few points of disagreement are ‘suggestions ... easily
enough made with the help of the material supplied by the editor ... and only help to emphasize the general excellence of his edition.’

-----Review by K.B. McFarlane, *Medium Ævum* 30 (1961): 57–9. Takes issue with the title of the collection, since the poems are ‘political and social,’ rather than ‘historical,’ and it does not show that all the poems are in English. McFarlane finds the order of printing the poems ‘extraordinarily inconvenient.’ (58), with flaws in the transcription and in historical judgements.

-----Review by Ethel Seaton, *Review of English Studies*, NS 13 (1962): 400--1. Regrets the need to exclude some political poems of more than 150 lines, but generally finds the work an ‘excellently edited book,’ with ‘copious and widely informative notes [that] hold the balance between the literary, historical, and economic interests’ (401).

-----Review by A.A. Prins, *English Studies* 45 (1964): 53--4. Records Robbins’s methods of selection and finds that ‘the anthologist has rendered literary scholars a great service’ (53). Most poems are ‘vigorous, interesting and lively,’ although they differ from the secular or religious verse of other anthologies in the series. The introductions are necessary and the anthology is ‘a worthy successor to the earlier volumes’ (54).


Presents 30 carols for the Christmas season, with music, and the text transcribed in modified MnE form. Robbins provides a general ‘Introduction’ (1--6), which distinguishes medieval carols from hymns and other religious songs, and accounts for them as processional antiphons rather than as works derived from the French *carole* dance. He adds a short note to the text of each carol, with comments on its origin and any unusual words, and makes suggestions for performance.

18, 21, 54.5, 88, 93, 352, 354, 507, 581, 681, 753, 889, 1004, 1030.5, 1036, 1070.5, 1352, 2315, 2377, 2551.8, 2733, 3283, 3315, 3385, 3536, 3596, 3638, 3736, 3737.
---Review by Richard L. Greene, Renaissance News 15 (1962): 224--7. Welcomes the presentation of this volume, ‘intended less for scholars than for the discriminating general public.’ Greene finds the selection ‘judicious’ (224), and the notes ‘generally correct and well phrased.’ He notes some inaccuracies in the commentaries and introduction, and rejects Robbins’s theory of the origin of the carol in liturgical processions rather than a relation to the carole. In spite of various points of difference, Greene suggests that the book ‘should win the attention and thanks of a new audience and create new connoisseurs of the carol’ (227).

---Review by Winifred A. Maynard, English Studies 44 (1963): 364--7. Traces the course of the opposed theories of the origin of the carol. After discussion of their merits, Maynard suggests that they should not be seen as ‘mutually exclusive.’ She examines the edition as one for singers, expressing some regret that occasionally ‘fidelity to fine points of rhythm has been subjugated to the need for clarity’ (366). She suggests a paperback edition of the carols for singers, since the work can otherwise have ‘only a limited effect,’ although ‘it provides an attractive selection of authentic carols, well-edited and set out for singing’ (367).


Offers ‘a representative selection’ of 100 carols, ‘in part an abridgement’ (v) of The Early English Carols, 37, with ‘Introduction’ (1--52), notes on ‘Manuscripts and Printed Sources’ (170--85), and ‘Texts’ (186--263). Greene defines the carol as ‘a poem for singing, on whatever subject, in uniform stanzas and provided with a burden, a choral element, which is sung at the beginning of the piece and repeated after each stanza’ (1). He associates the word with the OF carole, a round dance, rather than a hymn (as proposed by Sahlin, 232, and Robbins, 407), and contrasts the carol’s popularity with the lay public with the disapproval of church authorities. Nicholas Bozon, William Herebert, John Grimestone, and Richard de Ledrede were
prominent among Franciscans who composed pious verses to use with carol tunes. Greene instances the ‘Boar’s Head Carol’ [‘The borys hede that we bryng here,’ 3315], the ‘Corpus Christi Carol’ [1132], ‘When crys was born of mary fre’ [3932], and ‘A chylde ys borne e-wys’ [30] among the few carols that have survived unchanged. He distinguishes between the carol and the narrative ballad on grounds of ‘method of transmission, narrative quality, and metrical form’ (25). Some carols associated with Christmas use the symbolism of holly and ivy. Macaronic carols maintain ‘a continuous sense in a patterned alternation of the two languages’ (35), and thus differ from translations. No carol is undoubtedly ‘a full translation of a Latin hymn’ (36), but the influence of Latin hymns, exemplified in the compositions of Adam of St Victor and St Bernard of Clairvaux, is significant. This influence can be seen in the verses of James Ryman, one of few authors who can confidently be named; John Audelay and John Lydgate are others.

18, 187.5, 21, 22, 29, 30, 44, 72, 772.5, 80, 112, 163, 190, 225, 298, 320, 340, 360, 375, 377, 409.5, 470, 488, 503, 549, 601, 782, 903, 1030.5, 1070, 1132, 1198, 1219, 1226, 1234, 1280, 1322, 1330, 1351, 1362, 1363.5, 1395, 1399, 1415, 1433, 1471, 1485, 1522, 1650, 1651, 1849, 1866, 1873, 1892, 1914, 2024, 2086, 2098, 2113, 2332, 2339, 2343, 2346, 2377, 2432, 2674.5, 2681, 2716, 2733, 3235, 3313, 3315, 3343, 3385, 3434, 3438, 3457, 3460, 3525, 3527, 3536, 3537, 3566, 3583, 3627, 3643, 3654, 3674, 3736, 3776, 3820, 3822, 3877, 3959, 3971, 4197, 4219, 4229.5, 4279.

-----Review by Basil Cottle, Review of English Studies NS 14 (1963): 277--9. Perceives the introduction to be ‘authoritative and fascinating’ (277), while discerning some misprints and ‘vagaries among the proper names’ (278). Cottle supplies a list of words to be added to the glossary, concluding that the additions would make the book ‘admirable for university student or general reader; its criticism and its historical matter are attractive and stimulating’ (279).

-----Review by Rossell Hope Robbins, Speculum 38 (1963): 484--7. Expresses Robbins’s continuing opposition to Greene’s view on the origin of the carol in dance song. He finds that in Greene’s study of the manuscripts ‘the true measure of his
scholarship is best displayed' (486), and admires the notes, comparing them with those of the earlier edition, 37. Robbins provides a list of errata, but concludes that the work is 'a good book ... compact and inexpensive and [that it] will rapidly become the standard text for university students' (487).

-----Review by D.S. Brewer, *English Studies* 51 (1970): 60-1. Welcomes such a delightful collection of medieval poetry so admirably edited.’ For Brewer, Greene’s refutation of Robbins’s thesis on the origin of the carol is ‘entirely convincing’ (60), but he notes some points of disagreement with Greene’s comments on minstrels and the musical performances of carols. He explains Greene’s adaptation of 37, and the re-writing of its introduction, and notes a few flaws.


The three poems, previously unpublished, consider the ‘great eschatological topics of the Passion and of the Last Judgement’ (6). They are ‘Here begynnes a new lessoun’ [1189], in BL Royal 17 c.xvii; ‘Also take hede to his insawmpyl here’ [269], in BL Add. 37,049; and ‘Of alle þe ioys þat in þis worlde may be’ [2613], in Cambridge University Library Dd.11.89. After bibliographical details of each poem and brief descriptions of the manuscripts, Bowers discusses ‘Form and Subject Matter’ (3--18). He summarizes each poem: 1189 includes events of the Resurrection, Ascension and Pentecost, and the Blessed Virgin Mary’s role as Mediatrix; 269 compares the lure of the penitent to Christ to recalling a hawk, and describes the penitent’s self-crucifixion; 2613 advocates meditation on the Passion, with topics for consideration. Since their purpose is ‘to stimulate the indifferent to repentance and a renewal of Christian piety,’ they can be considered ‘homiletic or pastoral ... designed to save men’s souls’ (5). They seem to be the work of clerical authors. Bowers explains the changing emphasis in perceptions of the Passion and Last Judgement as the fourteenth century progressed, ‘from judgement to redemption, from justice to
mercy,’ changing the concept of ‘Jesus as stern judge’ to that of ‘Jesus as the loving redeemer’ (7). He traces the treatment of such concepts in religious drama and the ‘sensibility of devotion to the Passion, or Christocentric piety’ (9). Traditions that marked these changes were ‘the gradual elevation of the Blessed Virgin Mary to the role of mediator for sinful man,’ and ‘the allegory of the Four Daughters of God’ (10).

269, 1189, 2613.


A collection of 187 lyrics, in which a ‘lyric’ means ‘simply a shorter poem’ (46). The poems are arranged chronologically, from St Godric’s hymn ‘Seinte marie clan e uirgine’ [2988] of the twelfth century to Wyatt’s poems of the earlier sixteenth. Davies supplies titles, modern punctuation and capitals, some modification of spelling and characters, but few emendations and ‘no alteration that could affect rhythm’ (49). The general introduction (13--49) offers ‘a short, selective history of the medieval English lyric’ (13). Davies explains resonances with poems of other times, and describes the range of the lyrics, ‘written by a diversity of people in the course of four centuries’ (14), covering many aspects of life and warmly expressing love in both religious and secular poems. Comparing the lyrics with their Latin equivalents, he finds that some are ‘peculiarly English and peculiarly good’ (23). Among Franciscans who had an important part in the translation of Latin poems and adaptation of secular works were William Herebert, James Ryman, John Grimestone, and Richard de Ledrede. The ‘highly conventional character of medieval religious poetry’ (25) is also seen in secular works of Chaucer and Charles d’Orléans and in the Harley lyrics. Chaucer and Dunbar show versatility in rhetorical, colloquial, or vulgar verse. Few lyrics have been preserved with music, but in general ‘“literary” and “musical” lyrics are not very dissimilar’ (28). The poems have survived in many
ways, with 'a certain element of good fortune in their preservation' (30).

Although most secular lyrics are in the styles of troubadour verse, they also show 'native English characteristics' (32) such as alliteration, homely language, descriptive details, rhythm, and the burden. Chaucer's verse offers 'the earliest, consistently accomplished instances of the characteristic English verse line' (34).

Davies comments on the carols, their associations with dancing and possible use as processional hymns (35--6). Many more religious than secular lyrics have survived, in a variety of forms, some showing 'restraint and spareness' and 'significant simplicity,' even in the treatment of moving themes and exposition of aspects of 'the tradition of Latin learning' (37). Many works of the late fourteenth and fifteenth centuries are part of the 'religious poetry of pathos and passion,' which concentrates on love and suffering, with the 'warmth and passionate eagerness' (38) particularly associated with Richard Rolle.

The influence of Latin verse is strong in genre, rhythm, and stanza form. Some poems are translations; some have Latin lines or phrases. Prophetic lullabies 'in which the Passion is foretold' are found 'first in the fourteenth century in English' (40). Latin genres include drinking songs and poems of complaint and contempt of the world, developing to 'a disproportionate and morbid concern with death' (41). Poems that satirize women show Latin and French influences. Although 'forms of lyric poetry that are peculiarly French seem to have had only a limited effect in England' (43), some French forms are found, such as the chanson d'aventure (including the pastourelle), the ballade, and the rondeau or roundel, probably introduced by Chaucer and used by Wyatt and Hoccleve. Many macaronic poems use ME, Latin, and French. The cult of courtly love had aspects of secular and religious love. Davies comments briefly on the ballad (45), but includes only 'Judas' ['Hit wes upon a scereþorsday þat vre louerd aros,’ 1649].
----Review by R.M. Wilson, *Modern Language Review* 59 (1964): 254--5. Finds a few questionable aspects, but generally commends the edition as ‘a well-chosen and well-edited selection ... at once scholarly and popular ... that provides a good introduction to what is perhaps the most modern in spirit of all medieval literature’ (255).

----Review by Celia Sisam, *Review of English Studies* NS 16 (1965): 59--61. Is generally pleased with the ‘tact and good sense’ used by Davies in his modifications of medieval spelling, and with the ‘careful and reliable texts,’ and the ‘accurate and well judged’ glosses and translations. Sisam corrects a few ‘slips in the glossing’ (60), but praises the introduction and references in this ‘readable and well-presented anthology’ (61).

----Review by Rosemary Woolf, *Medium Ævum* 34 (1965): 154--7. Offers comparisons with the anthology of Chambers and Sidgwick, 18, and notes many points of difference, most of them related to the different definitions of ‘lyric’ accepted by the editors. Woolf questions Davies’s application of titles to the poems, and has some doubts about the lack of order in the anthology, a problem related to the assignment of dates to the texts. As she proposes some emendations, she admits that it is ‘easy to suggest editorial methods when not making an edition.’ Woolf acknowledges the difficulties of dealing with ME lyrics, and praises Davies’s ‘patient thought and scholarship’ (156) and merits of the helpful introduction and accurate glosses. She concludes that the anthology is ‘sound and pleasant’ (157), and includes
some notes on particular poems.


A collection of lyrics, with some ‘Selected Fragments’ (174--5), included as ‘facts of literary history, although ... not ... in the strict historical sense of being exact transcripts of extant documents’ (xii). The chronological arrangement illustrates the development and characteristics of ME lyric tradition, from the twelfth to the fifteenth century. The degree of sophistication of some early lyrics suggests the influence of other languages or a process of development in stages which have not been preserved. To avoid both the need for every potential reader ‘to serve an apprenticeship to the trade of philology’ (x) and the problems of translation of ME lyrics into MnE, Stevick presents the texts ‘in a single Middle English written dialect’ which is normalized ‘to the emerging literary dialect of Chaucer and his contemporaries of the London--East Midland region at about 1400’ (xi). [See also 424.] He omits ‘descriptive and classificatory comments and appreciative remarks’ together with ‘explications, critical analyses, and assessments of the poems,’ which would ‘tend to fix the editor’s interpretations’ (xiv). Instead he supplies sources of texts, offers glosses of ‘hard’ and specialized words with the poems, and provides a glossary (177--83) for words that are ‘less difficult or more common’ (xv). A linguistic section (xvi--xxviii), for ‘less experienced readers of Middle English’ (xvi) and their mentors, deals with the language and principles of normalization. Stevick discusses personal pronouns, nouns, adjectives and verbs, phonological changes, and metrical features. [2nd edn. 1994, 103.]

Presents 96 poems in MnE verse translation, including many lyrics. After a general historical and literary ‘Introduction’ (12–22), Stone prints the poems in sections according to subject, each with a more specific introduction to the topic and the works offered. His divisions include ‘Poems of the Nativity’ (23–32); ‘Poems on the Passion’ (33–41); ‘Poems of Adoration’ (42–59); ‘Poems of Sin and Death’ (60–9); ‘Miscellaneous Religious Poems’ (70–81); ‘Selections from the Bestiary’ (89–94); ‘Miscellaneous Secular Poems’ (95–109); ‘Political Poems’ (110–17); and ‘The Harley Lyrics’ (175–212).


This edition, the centenary volume of the Early English Text Society, contains facsimiles of MSS Harley 2253 ff. 49–140v, 1r and 142, and Royal 12 C.xii, ff 68v and 76v. Ker’s introduction lists the contents, including English, Latin, and French
verse and prose (ix--xvi) and describes the manuscript (xvi--xx). He comments on
the hand and origin of Royal 12 C.xii (xx--xxi) and on the date and origin of Harley
2253 (xxi--iii).

English verse contents of MS Harley 2253:
105, 166, 185, 205, 357, 515, 694.5, 968, 1104, 1115, 1196, 1216, 1320.5, 1365,
1394, 1395, 1407, 1449, 1461, 1504, 1678, 1705, 1747, 1861, 1889, 1894, 1921,
1922, 1974, 2039, 2066, 2078, 2166, 2207, 2236, 2287, 2359, 2604, 2649, 3153,
3211, 3236, 3310, 3874, 3939, 3963, 4037, 4177, 4194.

65 Bennett, J.A.W., and G.V. Smithers, eds. Early Middle English Verse and

The editors provide a general introduction to literature of the period (xi--lxi), with
‘Lyrics’ (108--35) and notes on individual works (316--36), in which they discuss
provenance, dialect, and matters of particular interest. The lyrics selected exemplify
secular and religious song, and illustrate the influence of European styles on ME
works. Some secular songs have survived with music, and others were parts of dance
songs. The religious works represent ‘the chief themes of the century’s outpourings
of devotional verse’ (110).

105, 864, 1142, 1395, 1449, 1504, 2066, 2163, 2207, 2236, 2288, 2293, 2320, 2366,
2645, 3223, 3236, 3963, 4037, 4044, 4194, 800320, 800321, 800322.

praise for the glossary, ‘which succeeds admirably’ (454). Although Wilson approves
of the selection of most texts, he suggests that ‘the lyrics O [800321] P [800320] Q
[800322] R [2288]’ were hardly worthwhile’ (453).

66 Haskell, Ann S., ed. A Middle English Anthology. Garden City, NY: Anchor-
This collection was prepared for teaching purposes, 'with frank subjectivity.' Haskell modernizes medieval characters, and supplies 'punctuation, capitalization, and accent marks where they seem necessary' (xi). She presents 14 lyrics, with marginal glosses and footnotes, and provides a bibliography (527--8). There are three appendices: 'The Rules of Courtly Love' (513--14), 'The Significance of Numbers' (515--17), and 'The Planets' (518--21).

360, 559, 864, 1132, 1226, 1367, 1849, 1914, 2320, 2716, 3223, 3227, 3310, 3939.


There is some modernization of texts of ME verses in this anthology, and an essay on 'Versification,' by Jon Stallworthy (1403--22).


The collection is intended to introduce the general reader to medieval literature of the British Isles, and presents most texts in translation. 'Middle English Literature: Songs and Short Poems' (345--65) stresses that one should not expect 'the spontaneous expression of feeling to be found in romantic and post romantic lyrics' and that 'in fact, it is better not to call them lyrics at all except to mean "words for a song" in those instances where the poems were set to music' (346). Robertson includes music for 'Foweles in the frith' [864], 'Gabriel fram evene king' [888], 'Mirie it is while sumer ilast' [2163], and 'Svmer is icumen in' [3223].
A collection designed ‘to show the range of interest offered by medieval verse’ (ix), including poems of many kinds. There are more secular works than religious, because they offer greater variety. The editors arrange the poems ‘as a medieval anthologist might have done’ (x), with ‘juxtaposition of themes, profane and religious, trivial and profound, comic and grave’ (xi), and use a chronological order, as far as this can be determined. They supply titles and glosses with the texts. The ‘Textual Notes’ (563--608) include sources in manuscripts and standard editions.
Doubts that ‘this anthology will be surpassed’ as ‘a loving monument to Middle English poetry,’ and applauds the ‘very modest editorial apparatus’ which leaves ‘the stage to the poems themselves.’ Robbins offers examples of the regularization of language, and notes that the ‘resultant “late Sisam” dialect is perhaps the easiest means of making orthographically difficult and grammatically confusing texts generally available’ (387). He comments on a number of readings, with some regret for the brevity in the notes demanded by the format, and offers suggestions for additions. He concludes that it is ‘a very pleasant, unpretentiously assured volume; very inexpensive, very elegant, very scholarly, very useful’ (388).

Summarizes the range of this ‘book for lovers of mediæval poetry’ (72), to reveal ‘our ancestors, working, fasting, boozing, hunting or poaching, making love, keeping Christmas, reflecting on the economic or political ills of life, fighting, repenting’ (73), and to offer much enlightenment in the brief ‘snatches’ of verse. Most of the critical material is adequate and the whole is ‘a richly representative collection’ (74).

Finds the book ‘delightful and exciting’ (389), and welcomes the selection of verse and the happy juxtaposition of a variety of forms. Sajavaara describes procedures for the selection and normalization, expressing general satisfaction with the latter, but some regret that more detailed explanations were not supplied for changes not considered substantial.


The anthology of 112 lyrics offers ‘typical specimens of popular, courtly, satiric and--not least of all---ribald poetry’. It presents ‘all medieval English love-poems from Anglo-Saxon times to the end of the fourteenth century’ (v), and 44 of the fifteenth century. Stemmler presents the poems in chronological order, with Italian or French originals of ME poems, textual sources (114--15), and a bibliography (116--20). He
includes passages from Chaucer’s *Troilus and Criseyde* [3327], *The Book of the Duchess* [1306], and *The Legend of Good Women* [100].


A selection of verse that includes anonymous religious and secular lyrics and works of poets such as Lydgate, Skelton, and Wyatt. The ‘Introduction’ (1--20) surveys years when English poetry assumed ‘its moral seriousness, its ability to argue a case or move a listener, its wit, its colloquial strength,’ and its ability to fuse discoveries from the classics with ‘the brasher native traditions’ (1), thus enabling the work of Elizabethan poets. Tydeman explains the use of aureate language and the importance of rhetoric, and describes metrical patterns used by Chaucer, Lydgate, Wyatt, Surrey, and their successors. He contrasts twentieth-century notions with earlier expectations that ‘the poet usually effaces his personality ... or assimilates his own experiences into the general human pattern’ (12). Tydeman finds no discontinuity between poetry of the late medieval and early Tudor periods, and traces the use of older traditions by Renaissance poets.

37, 117, 298, 377, 506.5, 729.5, 769, 1132, 1194.5, 1222, 1264, 1299, 1303, 1328.5, 1330, 1367, 1454, 1470, 1507, 1656, 1892, 2231.5, 2243, 2518, 2538, 2550, 2574, 2590, 2591, 2756.5, 3058, 3265.5, 3302.5, 3759, 3782, 3832.5, 3864, 3899.3, 3903.5, 3949, 3999, 4004, 4279.
The collection is prepared for teaching purposes, and is divided into representative sections illustrating various genres. ‘Lyric Poetry’ (3--26) follows the ‘General Introduction’ (xiii--ix). ‘The Thrush and the Nightingale’ ['Somer is come wir loue to toune,' 3222], is presented as a beast debate (272--81) in the section on ‘Beast Literature.’ The poems are arranged chronologically, with glosses at the foot of each page. Detailed commentaries for the individual lyrics follow the texts (339--66).


Review by M.C. Seymour, English Studies 55 (1974): 65--6. Finds that 'it is difficult to justify another' anthology of ME poetry, and that this is 'too naive for serious use and too ambitious for elementary use' (65).


Presents 144 lyrics, each preceded by a head note. The works are arranged according to subject and time of composition: ‘Religious and Moral Poems of the Thirteenth Century’ (12--36); ‘Secular Poems of the Thirteenth Century’ (37--41); ‘Religious and Moral Poems of the Fourteenth Century’ (42--81); ‘Secular Poems of the Fourteenth Century’ (82--98); ‘Religious and Moral Poems of the Fifteenth Century’ (99--126); and ‘Secular Poems of the Fifteenth Century’ (127--63). The ‘Introduction’ (1--9) sets out Silverstein’s reasons for selecting some poems and omitting others, in an anthology that tries 'in little space to be as comprehensive as it can,' before addressing the question of 'what a lyric poem is and in what sense or senses the poems set before us here are lyrics' (1). Silverstein deals with these
matters first by comparison with the lyrics of ancient Greece, then through ‘historical criticism’ (2) and ‘time and milieu,’ to move to a definition. He finds the lyric ‘short, sweet and meaningful’ (4), and explores, in particular, the notion of brevity in the lyric’s ‘length, concentration, abstraction, form of statement’ (8). He provides a list of ‘Books for Consultation and Further Reading’ (10--11) and a Glossary (164--79).


-----Review by M.C. Seymour, English Studies 55 (1974): 65--6. Regrets some omissions from the introduction and prefaces, and discounts some glosses. Seymour finds the texts ‘clean ... seriously and for the most part sensibly edited,’ yet decides that ‘if one uses this anthology in the classroom, one will have to do much of the editor’s work oneself’ (66).


Prints texts of 230 songs, with MnE translations from the Latin, Provençal, Italian, OF, German, and OE, and original texts of some lyrics. The ME and Scottish songs are presented with some normalized spelling. Wilhelm offers a short introduction to the ‘Songs of Great Britain’ (337--9), briefly dealing with paradox, puns, and ambiguity, and the relation of the songs to ballads.

120, 194, 515, 864, 1120, 1299, 1303, 1367, 1399, 1861, 2037.5, 2066.5, 2320, 2645, 3078, 3162, 3190, 3223, 3899.3, 4044.

57

Presents ME texts with some modernizing of the spelling, and includes extracts from longer poems such as Troilus and Criseyde [3327], the Legend of Good Women [100], the Canterbury Tales [4019], and Piers Plowman [1459].

100, 117, 377, 688.3, 729.5, 1008, 1132, 1299, 1367, 1370.5, 1463, 1847, 2037, 2243, 2645, 2756.5, 3223, 3327, 3405.5, 3460, 3899.3, 4019, 800226.


An anthology of ME and Scots verse and prose, prepared for teaching, with some modifications of spelling, capitalization, and punctuation, marginal glosses and some modernizations on facing pages. An introduction precedes each item. The works are arranged chronologically, and a table classifies them according to audience and genre (x--xi), with twelve works designated as lyrics. Another, ‘Skottes out of Berwik and of Abirdene’ [3080], is described as ‘Minot’s violent political lyric’ (7). The general introduction (3--33) considers literature and language of the period. The works have titles and are arranged in sections that deal with the Twelfth (36--103), Thirteenth (106--92), and Early Fourteenth (194--236) Centuries, the Age of Chaucer (238--503), the Fifteenth Century (506--21), and the Scottish Renaissance (524--50). There are linguistic appendices (551--9) and a bibliography (560--4).

66, 359, 360, 515, 688.3, 694.5, 1272, 1367, 1861, 2820.5, 3080, 3227, 4037.

A general introduction (3--18) offers a critical and historical background to a collection of OE and ME works. Trapp presents 17 lyrics (413--25), with an introduction (411--13) and footnotes on individual lyrics. In theme and imagery he finds the ME lyrics conventional rather than individual or emotional, with ‘little metrical subtlety or range’ (411); few have music. Most offer ‘a bare announcement of experience,’ but do not explore it. The poems are ‘simple, but not sensuous and passionate,’ and do not offer ‘conceit or surprise and originality’ (412). Many religious works were composed as meditations, but carols were to be sung.

117, 360, 515, 549, 611, 1132, 1303, 1311, 1330, 1367, 1861, 2037.5, 2254, 2716, 3223, 3899.3, 3998.


The Red Book has ‘sixty Latin poems, to some of which are prefixed scraps of Old French and Middle English verse’ (ii), to indicate the airs to which they should be sung. Greene prints the works, with an introduction to describe the book and its history. The lyrics were written by Richard de Ledrede, an English Franciscan and bishop of Ossory from 1317 to 1360, for the cathedral clergy, to prevent the pollution of their consecrated throats and mouths with secular works. The singers were to find tunes for his words. The poems are arranged according to the themes of the Nativity, Easter, the Annunciation, and ‘diverse devotional subjects’ (v). Greene comments on the ME works, mostly in the form of burdens and fragments, and summarizes criticism of the most celebrated, ‘The Maid of the Moor’ ['Maiden in the mor lay,' 2037.5]. ME lines, ‘Gayneth me no garlond of greene’ [891], precede a song concerning the willow, ‘the badge of the forsaken lover of either sex’ (xvi), and the
Latin lyric resembles the English words in rhyme and metre; other lyrics show similar correspondences. Greene explores notions of the word chevaldour, and compares Dunbar’s use of chevalour. The Red Book offers poems in a variety of metres, and shows ‘how many differing verse-forms Richard de Ledrede handled with apparently equal ease in this single garland of songs for practical devotional use’ (xxx).

684, 891, 1120.5, 1123, 1214.4, 1265, 2037.5, 3118.6.


A collection of 245 lyrics, intended to offer ‘a literary feast as well as a scholarly anthology,’ (x). The authors offer standardized language and punctuation, with marginal glosses but no titles. They avoid a division into ‘religious’ and ‘secular,’ because this ‘more justly expresses modern culture than medieval’ (xi). The sections are ‘Worldes bliss’ (1--15); ‘All for love’ (16--76); ‘I have a gentil cok’ (77--91); ‘Swete Jhesu’ (92--108); ‘Thirty dayes hath November’ (109--32); ‘Make we mery’ (133--46); ‘And all was for an appil’ (147--69); ‘A God and yet a man?’ (190--222); and ‘When the turuf is thy tour’ (223--31). ‘Critical and Historical Backgrounds’ are supplied in extracts from the works of Dronke, 509 (243--66); Manning, 486 (266--80); Oliver, 549 (280--90); and Woolf, 522 (290--308). ‘Perspectives on Six Poems’ present views on particular lyrics: Moore, 297 (311--13) on ‘Svmer is icumen in’ [3223]; Woolf, 540 (313--17) on ‘In a fryht as y con fere fremede’ [1449]; Reiss, 478 (317--21) on ‘Now goth þe sonne under wod’ [2320] and ‘Foweles in the frith’ [864]; Robertson, 298 (321), Donaldson, 414 (322--3), Speirs, 385 (323--4), and Dronke 509 (324--5) on ‘Maiden in the mor lay’ [2037.5]; Jemielity, 532 (325--30), Manning, 420 (330--6), Halliburton, 571 (337--42), and Spitzer, 303 (342--9) on ‘I syng of a myden þ þe is makeles’ [1367].

----- Review by R.T. Davies, *Yearbook of English Studies* 7 (1977): 196--8. Expresses regret that emendations were made silently, but finds the glosses ‘generally full and good’ and conveniently sited, although they give ‘a work-a-day look.’ Davies is concerned about the inclusion of extracts of critical material for some poems, but the lack of introduction and individual annotations. As a result, ‘over two hundred poems have no specific commentary,’ and ‘some general topics relevant to some or all of them receive little or no attention’ (197). He enjoys the arrangement of poems, in divisions that are ‘perhaps a bit whimsical’ (198).


Not seen.

The general introduction (vii--xii) surveys the topics and styles of medieval English religious lyric verse. Gray compares and contrasts lyrics of this period with those that precede and follow them, and finds that ‘[s]implicity and unaffectedness are the characteristic features of the style’ (ix), although the range of mood and tone may be surprisingly wide. He presents examples to illustrate the variety of thoughts and purposes of the lyrics, and sets them within the context of European traditions of piety. There is a bibliography (xiii--vi), and a list of manuscripts and locations (xix--xi). The collection of lyrics (l--97) is divided as follows: ‘The Fall. The Promise of Redemption’ (1--2); ‘Annunciation and Nativity’ (3--15); ‘The Passion of Christ’ (15-17); ‘Mary at the Foot of the Cross’ (18--25); ‘Complaints of Christ’ (25--31); ‘The Memory of Christ’s Passion’ (31--5); ‘The Triumph of Christ’ (35--8); ‘Christ’s Love for Sinful Man’ (39--47); ‘Songs of Love-longing’ (47--9); ‘Prayers to Christ’ (51--7); ‘Prayers and Poems to the Virgin Mary’ (57--73); ‘Prayers to Saints and the Guardian Angel’ (73--7); ‘Mysteries of the Faith’ (77); ‘Christian Hope and Joy’ (78-80); ‘Penitence and the Christian Life’ (80--3); ‘The Frail Life of Man. The Last Things’ (83--95); ‘The Pilgrim’s Final Rest’ (95--7). The texts are followed by comprehensive notes on the individual lyrics (98--156), a glossary (157--70), a list of Latin words and phrases (171) and an index of first lines (172--4). [Repr. 1992, see 102.]

Suggests 'some disproportion' (205) in the lengths of introduction and bibliography, and of text and notes, and proposes 'a little pruning' (206) of some material in the notes. Although the glossary is 'generally very good' (205), Davies notes some omissions, with scope for more extensive reference to music.

Commends the 'skill and tact' with which Gray provides an admirable selection of 'authoritative texts and ...the necessary help for the modern reader and student.' The arrangement of the texts is 'the most important innovation' (153). Some notes also supply 'compact little introductions to particular subjects' (154).


Chaucer's 'overwhelming predominance' (1) tends to obscure the work of his contemporaries. The editors seek to restore balance in this collection of works infrequently published and poems by Chaucer that are 'not conventional choices as prescribed texts' (2). There is a comprehensive 'General Introduction' (1--40) and specific introductions to the works presented. 'Short Poems' (194--221) has detailed introductions to the seven poems (194--201) that are 'not "lyrics" in the Romantic and post-Romantic sense of the word.' They are printed with texts and notes on facing pages. The poems have been chosen 'balancing merit with as wide a typicality as possible' (194).

809, 1460, 1861, 2025, 2031, 3227, 3782.

Transcribes songs of the Fayrfax MS (BL Add. 5465) and the Ritson MS (BL Add. 5665). In his ‘Introduction’ (xv--xix), Stevens describes and comments on the manuscripts, and notes the range of compositions. The Fayrfax repertoire is ‘far from being uniform, let alone monotonous.’ It has solemn and satirical courtly love songs, and is ‘in every respect a professional production’ (xvi). The religious songs reveal ‘the strength and persistence of late medieval piety ... both in literature and music’ (xvii). In contrast, the Ritson MS is composite rather than homogeneous, with professional and amateur entries. After setting out his procedure in an ‘Editorial Note’ (xxii--xxiii), and printing pages from the manuscripts (xxiv--xxvii), Stevens transcribes 20 of the Ritson songs (1--23) and 47 of the Fayrfax (24--152). He supplies ‘Notes on the Textual Commentary’ (154) and ‘Textual Commentary’ (155--67) on individual works.

.2, 1, 13, 113.5, 146.5, 155.5, 263.5, 263.8, 364, 456.5, 474.5, 490.5, 497, 506.5, 557.5, 649.5, 675.8, 753.8, 1214.5, 1273.3, 1303.3, 1327, 1328.5, 1339.5, 1450, 1589.5, 1636.5, 1731, 1866.8, 1999.5, 2007.5, 2028.8, 2200.3, 2244.6, 2277, 2277.5, 2323.8, 2364, 2393.5, 2394.5, 2530.5, 2547.5, 2737.5, 2832.2, 3131, 3162.5, 3168.4, 3193.5, 3206.5, 3270.5, 3297.3, 3297.5, 3318.4, 3376.5, 3437, 3597, 3677.5, 3724.5, 3750, 3751.3, 3832.5, 3845, 3903.8, 4098.6, 4184, 4281.5, 4283.5.


A facsimile, with an introduction on the history of the Finderns and the manuscript, offering conjecture on the circumstances in which various hands entered the 62 works. The manuscript is ‘immediately conspicuous as an anthology of secular and “courtly” verse.’ Many poems not found elsewhere are probably compilers’ original compositions, ‘to some extent distinguishable from the courtly lyrics contributed by the main hands, and copied from other manuscripts’ (xii). Beadle and Owen consider it not to be a professional production, but rather one produced ‘by and for the use of the Findern family and their associates,’ and ‘an early and well-defined example of
the prolonged and distinctive influence which the country house and its *milieu* were to have on English culture from the mid-fifteenth century onwards’ (xiv).

12, 100, 139, 159, 373, 380, 383, 402, 576, 586.5, 653, 657, 666, 734, 828, 853, 854, 919, 1017, 1086, 1331, 1489, 1593, 2202, 2269, 2277, 2279, 2317, 2381, 2383, 2401, 2568, 2624, 2662, 2742, 2756, 3125, 3179, 3180, 3361, 3412, 3437, 3535, 3542, 3613, 3670, 3787, 3849, 3878, 3917, 3948, 4059, 4241.5, 4254, 4272.5.


Presents poems from ‘the non-dramatic verse of two centuries’ (xxiv). In his general ‘Introduction’ (xv--xxvii), Burrow compares and contrasts alliterative verse, represented by extracts from longer poems, and describes courtly makers whose work is included, in particular Chaucer, Gower, Hoccleve, Lydgate, Charles d’Orléans, Henryson, and Dunbar. The courtly poets present some features familiar to a modern reader, in their ‘distinctive personal tone,’ with ‘control of diction and syntax’ (xvii), and their attention to style, subject and context. ‘Outside this tradition’ the modern reader may seem to be ‘in a less familiar world,’ although anonymous works in many ways resemble the courtly verse. Burrow comments on devices of metre and style and investigates poems which might ‘invite the label “folk poetry”’ (xxiii), and notes the importance of the context in which poems are found. He presents the works with some normalization and modernization of spelling, and a note on ‘Pronunciation’ (xxvi--xxvii). There are introductory notes at the beginning of each section of poems, generally grouped by author or manuscript, with further notes on particular points following each poem. A ‘Chronological Table’ (xii--xiv) lists literary and other events during the period.

100, 117, 124, 194, 285, 296.3, 377, 688.3, 769, 809, 1002, 1008, 1132, 1303, 1308, 1367, 1370.5, 1402, 1459, 1599.5, 1865, 1978, 2025, 2031, 2037.5, 2203, 2243, 2250, 2622, 2632.5, 2662, 2739, 2744, 2831.6, 3058, 3137, 3144, 3209, 3327, 3434, 3445.5, 3703, 3747, 3845.5, 3868, 4019, 4282, 4284.
Review by E.G. Stanley, *Notes and Queries* 222 (1977): 563--4. Is pleased to see that the book ‘is more than an exercise of filling up so much space by re-using other people’s learning’ (563), but finds that ‘[c]omments and notes are too often less good’ than expected. Stanley cites some of Burrow’s glosses in the selection of lyrics among the notes ‘too heavy with the factual information familiar to medievalists, but not always necessary in what by being a florilegium looks as if intended for beginners’ (564).


Presents some revisions of the first edition, 37, with a larger collection of carols and additional introductory material. ‘The Carol as a Genre’ (xxi--xlii) includes a section ‘The Carol at Feasts and Banquets’ (xxxviii--xlii). ‘The Carol surviving the Dance’ is omitted from ‘The Carol as Dance-Song.’ ‘The “Christmas Carol”’ (clvii--clix) is added to ‘The Carol and Popular Religion’ (cxxxix--clix). Thirty-seven carols are added to the collection.

Carols added to the second edn.: 182, 187.5, 772.5, 892, 1030.5, 1070, 1220.5, 1270.2, 1405.5, 1622, 1651, 1793.6, 2232, 2271.2, 2293.5, 2306.5, 2349.5, 2494, 2526, 2635.5, 2727, 3199.8, 3328.5, 3443.5, 3552, 3635.5, 3810.3, 4229.5, 4242.5, 4283.5, 800236, 800237, 800239, 800240.

Review by R.T. Davies, *Notes and Queries* 223 (1978): 163--5. Compares the second edition with the first, and examines changes and Greene’s reasons for retaining his definition of the carol. The definition has not been affected by Robbins’s contention that the carol has developed from liturgical processions rather than dancing. Although the introduction has been re-ordered, it corresponds closely to those of the first edition and Greene’s *A Selection of English Carols*. Davies notes additions to and omissions from the texts of those volumes. He has occasional
reservations about Greene’s comments, but generally commends the accuracy of the book.

-----Review by John Stevens, *Medium Ævum* 37 (1978) 337--9. Welcomes the re-working of Greene’s first edition, the additions to the introduction and text, the checking of sources, and retention of the original scheme of numbering. Stevens comments on some musical objections to Greene’s application of his definition of the carol, with consequent omission of some works found in the first edition. He discusses Greene’s case for this definition, and his amplification of the introductory material. Stevens enjoys the notes, and finds the work ‘a model of what such an edition should be’ (339).

-----Review by Rossell Hope Robbins, *Review* 1 (1979): 265--73. Considers Greene’s contribution to the study of the carol, and his engagement with other critics, including views of the origin and purpose of the genre. Robbins admires Greene’s reliance on manuscript study. He finds the notes in this edition very valuable, and records changes of particular interest, concluding that ‘the absence of errors in this huge volume’ is ‘truly amazing’ (272).


An edition of 33 songs, the work of a philologist [Dobson] and a musicologist [Harrison], who collaborate to produce ‘texts of music and words which shall fit each other and be singable as ... the original authors and composers intended them to be sung’ (15). The editors feel free ‘to emend the transmitted text of the words and, less often, of the music when it seemed to be defective’ (11). They choose only works for which words and music have been preserved, sometimes with music of Latin or French origin, rather than English. Dobson provides an ‘Introduction to the Texts’ (15--51); ‘Texts and Textual Commentary’ (103--223); and two appendices, ‘Pronunciation Tables (317--21) and ‘Translations of Texts’ (323--9). Harrison
supplies an ‘Introduction to the Music’ (55--98); ‘Music’ (227--91); ‘Musical Commentary’ (295--312); and an appendix, ‘Notes on Performance’ (331). When the English song is a contrafactum of one in another language, as ‘Ar ne kuthe ich sorghe non nu iche mot manen min mon’ [322] is of ‘Eyns ne soy ke pleynte fu’ (to which the ‘Planctus ante nescia’ of Godefroy of St Victor is supplied as an addendum), the editors print both works; they provide alternative music for some songs. The earliest works are St Godric’s twelfth-century hymns; the latest are songs from Cambridge University Library Add. 5943 and Bodleian Douce 381, of the early fifteenth century. Dobson provides details of the composition and history of ownership of these manuscripts. He notes several points of difference with Greene, 37, 59, 86; Brown, 36, 39; and Davies, 61. Most of Dobson’s textual emendations are adjustments to metre, chiefly by addition or elision of unstressed e, although he adds an entire stanza to ‘Danger me hap vnskylfuly’ [670]. He supplies extensive notes on the history, metre, and language of individual poems with the texts, including variants from all available sources.

322, 352, 453, 521, 598, 662, 670, 687.3, 708, 864, 888, 1311, 1312, 1347, 1697, 2037.5, 2070, 2138, 2163, 2231, 2687, 2738, 2988, 3031, 3211, 3216.5, 3223, 3432, 3662, 3806, 3893, 4199, 4221, 4223, 800662.

-----Review by J.A. Dutka, Studia Neophilologica 56 (1984): 233. Commends the collaboration of scholars of medieval literature and music, but prefers the approach of Harrison to that of Dobson, since the latter’s contribution tends to ‘protestation rather than elucidation,’ with circularity in the arguments for emendation. Although the book is ‘a challenging addition’ to knowledge, its format is ‘an irritant’ and some references seem not to be up-to-date.

-----Review by Thomas Duncan, Medium Ävum 50 (1981): 338--41. Examines Dobson’s emendation of the texts, and notes some circularity in the justification, although he finds the achievement a ‘masterly demonstration, lyric by lyric, of what an expert and imaginative scholar can do to rescue lyrics which have been left “lame
and deformed.”’ This involves ‘no little conjecture,’ but the arguments are ‘often convincing’ (340). Although the presentation is ‘an important new departure in the editing of ME lyrics,’ Duncan suggests that the musical settings could be published separately to save expense.


Admires the courage and detail of Dobson’s explanations of his methods, without expressing agreement with all his conclusions. The specialist and the performer will be able to use the book’s wealth of information, and Cooper applauds the ‘clarity of exposition in the introductions to both texts and music,’ although she would like ‘more supporting matter in the way of bibliography and index.’ The authors’ interpretations form ‘part of the continuing debate about these songs’ (71).


In his introduction to a facsimile of the manuscript, Norton-Smith describes the work, assesses its literary and historical significance, and supplies the history of its ownership. The manuscript includes ballads, complaints, letters, and lyrical poems, some attributed to Chaucer, Clanvowe, Hoccleve, Roos, Lydgate, Charles d’Orléans, and William de la Pole, Duke of Suffolk. Norton-Smith does not accept the attributions to Suffolk, made by MacCracken, 129. There are also longer compositions by Chaucer and Lydgate.

100, 239, 296, 370, 509, 666, 674, 803, 809, 851, 913, 991, 1086, 1306, 1388, 1507, 1826, 2029, 2178, 2182, 2218, 2230, 2251, 2262, 2295, 2349, 2350, 2407, 2479, 2488, 2567, 2583, 2595, 2756, 2823, 3190, 3361, 3412, 3488, 3504, 3542, 3656, 3661, 3670, 3746, 3747, 3752, 3787, 3854, 3860, 3913, 3915, 4043, 4186, 4230.


An anthology of poetry of courtly love, composed by Chaucer, Clanvowe, Hoccleve, Lydgate, and anonymous poets. Robinson lists the contents of the manuscript, and notes modern editions of each work (xvii--xix). She describes the manuscript through consideration of the following: ‘Date’ (xix), ‘Foliation and Collation’ (xix--xx), ‘Ruling’ (xx), ‘Layout and Presentation of the Texts’ (xx--xxi), ‘Handwriting’ (xxi--xxii), ‘Abbreviations’ (xxii), ‘Punctuation’ (xxii), ‘Corrections and Annotations’ (xxii--xxiii), ‘Decoration’ (xxiii--xxiv), ‘Binding’ (xxiv), and ‘History’ (xxiv--xxvii), and concludes her introduction with a ‘Bibliography’ (xxvii--xxviii).

100, 402, 666, 828, 851, 913, 1306, 1507, 2479, 2756, 3361, 3412, 3542, 3670.


Wilson’s ‘Introduction’ (1--16) offers a detailed description of the manuscript, dealing in particular with ‘Dimensions and Material’ (1--2), ‘Foliation and Quiring’ (2--4), ‘Handwriting’ (4--5), ‘Layout and Presentation’ (5--7), ‘Binding’ (7--8), ‘Date’ (8--9), ‘Place of Production’ (9--10), and ‘Owners’ (10--13). He provides details of the lives of two early owners, ‘a man called Brinstan and a monk of St Swithun’s Priory, John Buryton, to whom Brinstan sold it’ (10), and concludes that the principal scribe was ‘a monk of St Swithun’s Priory, Winchester’ (13), probably a schoolmaster, whose compilation was influenced by Italian humanism, and the traditions of the Burgundian court. Most of the manuscript’s contents are in English or Latin. Wilson lists these (18--36), with an explanatory note (17), and a ‘First Line Index of English Verse and Songs’ (37--8). [See also 819 for a correction to the list.]
He appends ‘An Outline Description of British Library Harley MS. 172’ (39--40), which is also the work of the principal scribe of the Winchester Anthology. In ‘The Music’ (41--7) Fenton describes the musical works in the manuscript and methods used for the entries and relates these to contemporary compositions, in particular those of the Fayrfax MS, considering in particular the effect of the introduction of printing. [Cf. Wilson, 746.] The musical works were ‘most probably copied by William Way’ (43), who was known to own the Winchester Anthology, and Fenton supplies details of Way’s life and possible use of the manuscript.

Winchester Anthology: 35.5, 906, 935, 1459, 1825, 1872, 2056, 2547.5, 2627, 2676, 2683, 3168.4, 3297.5, 3436, 3895, 4049.6, 4184, 4215, 800568, 800569, 800570, 800730, 800827--800859.
Harley 172: 199, 854, 1168, 1540, 3121.

89 Turville-Petre, Thorlac, ed. ‘An Anthology of Medieval Poems and Drama.’

A selection intended to illustrate essays in the volume and ‘give the reader ... the opportunity to enjoy some of the literature itself.’ Turville-Petre includes less familiar works, and has chosen poems from the fourteenth and fifteenth centuries, with ‘examples from the three main genres of medieval verse: narrative, drama and lyric’ (389). He provides introductory notes on pronunciation and metre (391--2), and end notes on manuscript variations on some works, but provides most information on the texts through footnotes. The lyrics include examples from the Harley and Sloane collections.

117, 515, 611, 1221, 1299, 1303, 1367, 1861, 2640, 2675, 2747, 3227, 3472, 3864, 3889, 4037, 4279.

The collection has sections on ‘The Lyric’ (631--74), and on ‘The Ballad’ (479--535), which includes ‘Judas’ ['Hit wes upon a scereþorsday þat vre louerd aros,' 1649] and ‘Saint Stephen and Herod’ ['Seynt Steuen was a clerk in kin herowdis halle,' 3058]. In his ‘General Introduction: Aspects of Medieval English Literature’ (1--39) Garbáty summarizes influences on the development of ME language and literature, particularly the Norman invasion and the church. He shows what may be inferred of the society from its literature. Discussing close connections between religious and secular songs, he explains the role of the friars in the composition and adaptation of lyrics for religious purposes. He divides the 23 lyrics chronologically, and supplies individual introductions, marginal notes on particular words, and footnotes. In appendices, he shows several schemes of arrangement for the works, incidentally demonstrating the range of topics considered in the lyrics. ‘Appendix A’ (961--3) is set out according to chronology and genre. Appendix ‘B’ (964--6) is arranged by dialect. In Appendix ‘C’ (967--70) poems are divided according to mode, including courtly, popular, and religious categories, with some lyrics in each, and some in more than one. Appendix ‘D’ (971--4) is arranged by theme and motif, including lyrics with works in various other genres.


An anthology of ‘works written in English from about 1400 ... to about 1520’ (iii). The division of the contents allows the inclusion of lyrics in other sections as well as ‘Lyrics’ (160--79). Thus there are political poems in ‘The Mutability of Worldly
Changes---and Many More Diversities of Many Wonderful Things' (1--32); mnemonic lyrics in 'The Nature of Things: Science and Instruction' (130--50); and riddles in 'Nifles, Trifles, and Merry Jests' (368--81). Gray supplies a general introduction (xi--xxi), relating English work of the period to that of Scotland and continental Europe, and more specific introductions at the beginning of each section. Norman Davis has contributed 'Notes on Grammar and Spelling in the Fifteenth Century' (415--508).

117, 144, 303, 377, 409.5, 579, 597.5, 624, 769, 925, 1132, 1313, 1352, 1364, 1367, 1399, 1549, 1622, 1920, 2148, 2243, 2250, 2338, 2733, 3199.8, 3213, 3405.5, 3443.5, 3536, 3571, 3759, 3890, 3899.3, 3986, 4284.

-----Review by A.V.C.Schmidt, Medium Ævum 57 (1988): 115--18. Finds that the book shows ‘pleasant things ... not just the morbidity and didacticism that have commonly been taken to characterize the work of this century’ (116), accomplished by Gray’s innovative selection and arrangement of the material, to reveal ‘a fascinating age rich in contrasts and contradictions’ (118).

-----Review by Siegfried Wenzel, Notes and Queries 232 (1987): 64--5. Suggests that the book ‘may be more aptly called a historical or even cultural reader,’ and applauds the wide range of the selection that includes ‘matters of daily life’ (64) as well as literary, philosophical, religious, and scientific texts. Wenzel commends the maintenance of the volume’s ‘high scholarly standard’ (65).


Acknowledges that the secular lyrics of MS Harley 2253 are a high point of ME lyric poetry before Chaucer, and intends to compensate for any impression created by critical commentary that they are difficult poems. Gretsch presents a critical edition of ‘The Fair Maid of Ribblesdale’ [2207], and supplies a line-by-line commentary,
considering previous scholarship, clarifying philological and factual matters, and a
metrical analysis. She offers an annotated bibliography of editions of and
commentaries on the poem (285--7) before presenting the text (291--6), with a
translation into German (294--6). The transcription preserves the orthography of the
manuscript and Gretsch notes other editors' emendations in footnotes. She comments
on the catalogue of beauty in the poem, relating the description of the Fair Maid to the
ME ideal of beauty and to the possibility that the poet is exaggerating to parody the
conventions of _descriptio pulchritudinis_, as suggested by several critics. Gretsch
argues for nuances of individuality in the description, although the poet conforms to
an established formula. The commentary (301--31) provides detailed explication of
words and phrases, with linguistic commentary and some translation. She concludes
with metrical commentary (332--41), which includes details of the structure of the
verses, rhythm, cadence, alliteration, rhyme, and the original dialect, and argues that
the poem shows metrical consistency.

2207.

93 **Moffat, Douglas, ed.** _The Soul's Address to the Body: The Worcester Fragments._

A comprehensive edition of ‘fragments which remain of the _Soul's Address to the
Body_ (SA) [*... on earde / and alle þeo i-sceafan þe to him to sculen,* *2684.5*] ...
found on folios 63'--66' of Worcester Cathedral MS. F.174, currently located in the
Chapter Library of Worcester Cathedral’ (1). Moffat considers ‘The Manuscript’ (1--
6); its ‘Physical Characteristics’ (1--2); ‘The Scribe’ (2--3), of the ‘tremulous hand’;
it’s ‘History’ (3--6), and a possible rearrangement of leaves. He inspects the
‘Language’ (7--25), to examine ‘Phonology’ (7--11), including vowels, consonant,
and non-alphabetic signs, and ‘Grammar’ (11--25). Scrutiny of grammatical forms
reveals that ‘the scribe was neither a mirror copyist nor a wholesale “translator” of his

74
exemplar.’ Instead, he preserves some archaic spellings but tends towards
‘regularization of certain phonological and lexical features’ (21), and may substitute
such words as ‘steel for isen and euere for symle’ (22). Exploring ‘Prosody’ (25--33),
Moffat compares varying combinations of rhyming and alliteration in the lines of the
fragments. He confirms that the work is ‘a prosodical hybrid,’ and attempts ‘to
examine the verse of SA as its writer might have perceived it.’ For this purpose he
submits several lines to an accentual scansion to demonstrate the use of ‘traditional
OE rhythms—falling, rising, or clashing’ (27), although the work is closer to
fourteenth-century alliterative works. A study of ‘Style’ (33--9) shows the author as
‘not ... quite so artless ... as it might at first appear’ (33) in his use of rhetorical figures
and balanced composition. Inspection of ‘Sources and Structure’ (39--51) reveals a
tradition of prose and verse works on the body and soul. There are correspondences
with SA in the fourth homily of the Vercelli Book, ‘The Grave’ ['ðe wes bold ȝebyld
er þu i-boren were,’ 3497], ‘pene latemeste dai wenne we sulen farren’ [3517], ‘Als I
lay in a winteris nyt’ [351], and ‘In a þestri stude y stod’ [1461], as well as thematic
parallels with body and soul debates in English and other languages. Consideration of
the usual pattern of such works, particularly the place of an ubi sunt passage, adds
weight to the argument for repositioning manuscript leaves. It is possible that a leaf
is missing, although more attention to the Last Judgement and a righteous soul seems
unlikely. ‘The Text’ of Fragments A--G (59--81) has textual notes at the foot of the
page, followed by ‘Explanatory Notes’ (83--108), a ‘Glossary’ (109--24) and
‘Bibliography’ (125--33).

351, 1461, *2684.5, 3497, 3517.

recreation of ‘a coherent text’ (150) and his sensible caution in the reassessment of
primary material. Lees expects the text to be ‘the standard reference work,’ and
praises the revelation of its vitality, although she feels that ‘a bolder reconstruction
would have offered more insight into the poem’ (151).

An edition of classical medieval pastourelles, ‘in which the narrator tells of his encounter with a shepherdess and of his attempt, successful or not, to seduce her’ (ix). Paden presents poems from the twelfth to the fifteenth centuries with MnE translation on facing pages; he includes 210 works in medieval European languages, together with Chinese and Latin antecedents. He supplies ‘Notes’ on the individual poems (531--662), a ‘Cross-Index to the Editions by Audiau and Bartsch’ (663), and indexes of ‘Manuscripts’ (665--73), ‘Proper Names’ (675--83), ‘Languages’ (685), ‘Authors’ (687--8), and ‘First Lines and Titles’ (689--93). His general ‘Introduction’ (ix--xiii) sets out characteristics of the pastourelle, to indicate individual variations in the pattern of pastoral mode, cast of characters, plot, rhetoric, and point of view. He includes a comprehensive ‘Bibliography’ (xvii--xxxvii). The ME works are numbers 126, 170, and 171: ‘Als i me rod this endre dai / O mi [pleyinge]’ [360]; ‘As I stod on a day me self under a tre’ [371]; and ‘In a fryht as y con fere fremede’ [1449].

360, 371, 1449.


Presents the Latin sermons and ME lyrics of Herebert’s ‘Commonplace Book,’ BL MS Add. 46919. Reimer’s ‘Introduction’ (1--25) offers information about Herebert’s life and his work, particularly as lector in the Franciscan convent at Oxford and possible acquaintance with other scholars there; he also considers critical commentary on Herebert’s writings, chiefly on the sermons. He describes the manuscript, listing its contents and assessing the balance of compositions in Latin, ME, AN, and French; most poems in the latter two languages are the work of Nicholas Bozon. Most of
Herebert’s ME lyrics translate Latin hymns and antiphons, and of the 23 works, only two [‘Pys nome ys also on honikomb þat ȝytþous sauour and swetnesse,’ 3622.6; ‘þou wommon boutε vere,’ 3700] have no direct source. Reimer cites the sources of the other poems in the notes he provides with the lyrics. In the introduction he comments on Herebert’s methods and purposes in his translations, and proposes that their ‘seeming awkwardness’ (19) is not surprising if ‘we consider that Herebert was more concerned with didactic and evangelical usefulness than with poetic composition’ (19--20), showing ‘the obvious advantages of such literalness’ (20). He also considers previous criticism of the lyrics, in particular that concerned with questions of authorship and the possibility that the lyrics were intended to be sung or to be used in sermons. Reimer favours the latter idea and notes that ‘the poems in general make an affective appeal, intended to produce in the hearers contrition and penitence,’ with a focus on ‘the Infancy and Passion of Christ, both emotionally appealing aspects of Christ’s life.’ Recurrent themes include the Christ’s Cross and Blood, and his portrayal as King and Judge; the Blessed Virgin is ‘a focal point for emotional response’ (22). Similarly emotional recurrent images include those of light and fire. Reimer concludes with remarks on Herebert’s prosody and use of the dialect of the South-West Midlands.

269.5, 600, 643, 861, 1054, 1213, 1232, 1235, 1742, 1821, 1903, 1968, 2241, 2963, 3135, 3405, 3632.6, 3676, 3700, 3872, 3906, 3909.4, 800859.


Presents an edition of 11 poems of Laurence Minot, ‘to facilitate access to this unique figure’ and ‘to demonstrate the value of collaborative enterprise in teaching and scholarship which seeks to open up medieval culture as an interdisciplinary field and
to break down ... barriers which now traditionally separate ... the literary critic and the historian’ (1). The editors deal first with ‘Editions’ (1--5), in particular those of Joseph Ritson and Joseph Hall. In ‘The Manuscript’ (5--8), they describe MS Cotton Galba E.ix, which ‘mixes the secular with the religious and the chivalric with the pious’ (6), and includes Minot’s poetry with romances and pietistic, political, and historical works. They consider the poems’ social context and what is known of Minot’s life in ‘The Poet and the Court of Edward III’ (8--11). In ‘Style and Content’ (12--18), they relate the poems to events of the Anglo-Scottish and Hundred Years Wars, noting resemblances to ME romance, particularly in the contrasts between Edward III and Philip of Valois; they draw comparisons with works of Jean Froissart. A ‘Chronological Table’ (19--22), ‘Location Map’ (23), and table of ‘Capet / Valois Descent and Claimants to the Throne of France’ (24) illuminate the historical context of the poems. ‘The Poems’ (26--56), in the order of the manuscript, with ‘Notes’ (57--68) follow. There are three appendices. Those on ‘The Vows of the Heron’ (69--83) and contemporary Latin poems (84--99) supply prose translations of the works, with notes. The third is a ‘Brief Table of Contents of Cotton Galba E.ix’ (100). There is a ‘Select Bibliography’ (101--3).

585, 709, 987, 1401, 2149, 2189, 3080, 3117, 3796, 3801, 3899.


Not seen.

The collection includes a number of lyrics and short poems, with extracts from longer alliterative works. In the ‘Introduction’ (1--8), Turville-Petre states his purposes ‘to present a number of less well-known Middle English alliterative poems that have been overshadowed,’ and ‘to illustrate the great range and variety of alliterative verse’ (1). Here he demonstrates the genre’s descriptive possibilities and its use for instruction as well as entertainment, with general remarks on ‘Dates and Places’ (2--3), ‘Authors and Audiences’ (4), ‘The Metre’ (5--7), and ‘Editorial Procedures’ (7--8). He supplies the texts with general headnotes and comprehensive footnotes. They include nine Harley lyrics (9--37), some expressing ‘social comment or satire’ and others ‘witty and often surprising poems of love’ (10); ‘The Pistill of Susan’ [3553] (120--39); ‘Somer Soneday’ [3838] (140--7); and ‘The Three Dead Kings’ [2677] (148--57).

1320.5, 1394, 1449, 1974, 2066, 2287, 2649, 2677, 3553, 3838, 3874, 3989.


The ‘Introduction’ (xi--xxvii) offers ‘broad historical and literary contexts for the study of these poems’ (x), which cover a wide range of disputes between complementary pairs of entities, ‘concrete or conceptual, animate or inanimate’ (xi). Conlee describes the genre’s antecedents in Latin allegorical debate poems, and traces its progress to such fields as flytings, parliamentary debates and the pastourelle; he explains the wide range of poems which belong to the genre, and refers to related works as well as to the texts he prints. He divides the texts into ‘Body and Soul’ (3--62), ‘Alliterative Debates’ (63--165), ‘Didactic and Satiric Disputations’ (167--235), ‘Bird Debates’ (237--93), and ‘Middle English Pastourelles’ (295--312). Within
these sections, he provides detailed headnotes for each text, and lists manuscript sources and printed editions, noting variations and points of interest at the foot of the page.

167, 295.5, 351, 371, 560, 603, 995.4, 1449, 1452, 1461, 1475, 1503.5, 1506, 1556, 1563, 1887, 2336, 3137, 3222, 3361, 3461, 3497, 3713.5, 800036.


This edition presents not only the secular lyrics (printed by Padelford and Benham, 20), but also ‘a few medical recipes, a ribald paragraph or two, and a portion of Skelton’s “Why come ye nat to court?” [813.3],’ together with ‘six political prophecies that occupy the last quarter of the manuscript,’ previously ‘largely ignored’ (xiii). In the ‘Introduction’ (xiii--xvii), the editors briefly summarize critical comment on the manuscript and list its contents, with more detailed chapters on particular topics. ‘The Anthology’ (1--16) considers ‘The Compilers’ (1--7), with biographical information on Humphrey Welles and William Coffin, related to contemporary events. ‘The Compilation’ (7--16) offers conclusions about ‘Dating’ (7--9), ‘Associations’ (9--13), and ‘Accomplishments’ (13--16) of the manuscript, to explain its importance as ‘something of a rarity, one of only three large collections of late Middle English secular lyrics’ (13), and to compare it with Humfrey Newton’s commonplace book and the Findern anthology. ‘Lyrics in the Welles Anthology’ (17--35) investigates ‘Rhyme and Meter’ (17--21), ‘Subject and Form’ (21--32), and ‘Arrangement of the Lyrics’ (33--5). The lyrics are grouped, rather than gathered haphazardly, and include didactic works, love poetry, satirical antifeminist poems, pastourelles, and ballads. Among the love poems are many courtly works, including some that borrow from works of Chaucer and Hawes. All are arranged according to form and content. The political prophecies are studied in ‘Prophecies in the Welles Anthology’ (37--55), and shown to be avenues of expression for criticism of church
and state. Welles’s gathering of these texts hints at his own opinions; the striking out of the word ‘pope’ in several places ‘surely is a witness to Welles’s sensitivity to the political climate’ (53). ‘The Welles Manuscript’ (57–65) provides a description and history of the manuscript, including the materials, pagination, collation, hands (recognizing three), the unlikely possibility that individual quires circulated independently, and what is known of ownership. The editors explain their ‘Editorial Procedures’ (67–72), and present ‘The Texts’ (85–298) of 65 works, with notes. They provide appendices on ‘Notations in the Manuscript’ (299), ‘Borrowings from The Pastime of Pleasure and The Comfort of Lovers’ (300–3), and ‘Borrowings from Chaucer and Lydgate’ (303–4), and a ‘Glossary’ (304–8).

Records many points of disagreement with the editors, concerning the hands of the manuscript, details of the account of Welles’s life, and various readings. Wilson’s checks of the transcription found ‘that the text of the prophecies was reasonably good, but that of the non-prophetic items was notably less accurate’ (248).


Sets the text ‘on which this anthology centres, Shakespeare’s A Louers Complaint’ (1) in the context of poems that preceded and followed it. Kerrigan prints seven ME lyrics and Chaucer’s Anelida and Arcite [3670], and alludes briefly in the ‘Introduction’ (1–83) to other medieval works. Examples include some chansons d’aventure, and musical versions extend to ‘the troubadour planh and early planctus
Beatae Virginis Mariae' (61). Kerrigan's headnote to the 'Medieval Lyrics' (87--97) summarizes the range of themes. 'Als i me rod this endre dai / O mi [pleyinge]' [360], 'Y louede a child of this cuntrie' [1330], and 'þis endyr day I mete a clerke' [3594] present the betrayed maiden, the first two sympathetically, the last mockingly. Lydgate's 'A Balade, Sayde by a Gentilwomman ...' ['Allas I woful creature,' 154] expresses 'frustrations of a would-be wooer.' 'Canticus Amoris' ['In a tabernacle of a toure,' 1460], of the Virgin, resembles lover's complaint 'in its description of a figure who implores the human soul with a refrain drawn from the Song of Solomon.' Two lyrics from the Findern MS, 'What so men seyn' [3917] and 'My woofull herte thus clad in payn' [2279] may be the work of female authors.

154, 360, 1330, 1460, 2279, 3594, 3670, 3917.


A collection of works in verse and prose, chosen 'both for their intrinsic interest and for their representative nature' (xv). Barratt provides a general 'Introduction' (1--23), which includes several 'anonymous fragments with female personae' (18) in 'Anonymous Texts and Poetry' (16--21). The Faits and the Passion of Our Lord Jesu Christ (207--18) concludes with a quatrains of precepts, 'Si3e and sorwe depeli' [3102]. A love letter written by Margery Brews (251--3) includes her verse, 'And ye commande me to kepe me true wherever I go' [303]. Most lyric verse is in 'Fifteenth- and early sixteenth-century poems' (262--300). Barratt offers an explanatory headnote to each section, with additional information in footnotes to individual texts.

303, 445, 481, 733.1, 768, 1008, 1018, 1046, 1132, 1142, 1170, 1265, 1279, 1389.5, 2179, 2279, 2393.5, 2551.8, 2821, 3228.5, 3418, 3878, 3900.5, 3917, 4272.5,

Offers an extensive general introduction to the language of the period and a selection of texts, including ‘Lyrics’ (233--48). The 14 lyrics are divided according to their sources, and each section is introduced by a headnote which describes the poems and supplies further references to criticism and editions. There are six ‘Rawlinson Lyrics’ (233--6), taken from MS Rawlinson D 913, four ‘Harley Lyrics’ (236--43), from Harley 2253, and four ‘Grimestone Lyrics’ (243--8), from the anthology of John Grimestone, Advocates 18.7.21.

179, 194, 515, 1008, 1274, 1861, 2023, 2037.5, 2236, 2622, 3825, 3898, 4037, 4263.


Acknowledges the lack of ‘scholarly equipment’ assumed by earlier authors of anthologies of this kind, and finds that this book’s virtues give it ‘a good chance of arresting the decline of the subject’ (546). With a few reservations, Jacobs generally applauds the selection of texts and the ‘full and lucid’ (547) linguistic introduction.


A reprint of Gray’s *A Selection of Religious Lyrics*, 81.

The poems chosen are those of the 1964 edition, 62, with the addition of more recently available information such as manuscript sources, SIMEV numbers, and glosses. Introductory material has been extensively revised and expanded. ‘General Background to the Lyrics’ (x--xii) deals with origins, traditions and sources, and contrasts ‘Elizabethan notions of lyrics as poetry composed to be sung and the modern notion of lyrics as expressing intensely personal emotions’ (x) with the ME lyrics. ‘The Scope and Purpose of This Edition’ (xiii--xviii) explains Stevick’s system of regularization of text and his reasons for omitting titles and editorial comments. ‘Criticism of Middle English Lyrics’ (xviii--xxxiii) examines background and critical material available, listed in the ‘Selected Bibliography’ (177--82). ‘The Language of the Texts’ (xxxiv--xlv) describes linguistic variations, parts of speech, phonology, and morphology, comparing and contrasting MnE equivalents. ‘Some Features of Form and Style’ (xlv--l) illustrates metre, rhyme, stanza forms, and stress patterns from the texts. In an ‘Appendix’ (li-lii) ‘transcriptions of two thirteenth-century copies of part of a preaching text’ (li) demonstrate the variations found in ‘two prose texts as near to being the same as one is likely to encounter in Middle English’ (lii).

-----Review by David Parker, Chaucer Yearbook 3 (1996): 228--30. Welcomes this edition of ‘the only true student text exclusively devoted to Middle English lyrics,’ and praises Stevick’s ‘particular sort of normalization’ (228) and presentation. Although he notes a few flaws, Parker is generally enthusiastic about the book as an introductory text with ‘enduring appeal’ (230).


An anthology of 132 poems, that includes ‘all pre-Chaucerian love lyrics,’ with those of love and devotion arranged ‘according to genre and theme,’ and penitential, moral,
and miscellaneous works ordered chronologically. Duncan presents the works 'in a readily readable form,' in language 'normalized in accordance with the grammar and spelling of late fourteenth-century London English' (xiii). He supplies extensive marginal glosses and a 'Commentary' (181--250) on individual works. In the 'Introduction' (xviii--xlvi) he traces the development of ME lyric forms and themes, contrasts the work of troubadours, and relates ME poems to OE and French influences, in particular the idea of ennobling love and service offered to a lady rather than to a feudal lord. He shows the use and manipulation of convention in lively verse, and compares the treatment of chansons d'aventure and pastourelles. Themes of penitential and moral lyrics are closely related to OE traditions, but they find 'direct and personal expression' (xxvi) in more vivid and touching ways, as in sorrowful lullabies. Chaucer's lyrics show 'poise, imagination and control' (xxviii); Duncan finds them the finest of all the lyrics. As the emphasis in doctrines of salvation changes from heroic to loving interpretations, devotional lyrics express tenderness and compassion, sometimes with great restraint and concentration on a particular image or paradox. The language is simple, but the literary skill, and an 'absence of any display of ecstasy or agony,' enhance 'the direct sincerity of the speaking voice, whether it be that of Christ or the sinner' (xxxii). When the lyrics use language and conventions of secular love poems, such as the reverdie or the style of chanson d'aventure, they achieve different effects. The declaration of 'unjust imprisonment, exploitations and impoverishment, bribery and corruption, and even noise pollution' (xxxv) are 'readily accessible to the modern reader' (xxxiv). Techniques that allow the vivid expression of the poets' thoughts include forceful alliteration, engaging vitality, the appeal of music, and subtle innuendo. Sections on 'Lyric Stanza and Metre' (xxxvii--xliii), 'Guidance on Metrical Reading' (xliii--xliv), 'Middle English: Manuscripts and Language' (xlv--xlvi), and a 'Pronunciation Guide' (xlvii--xlviii) conclude the introduction. The texts are divided into 'Love Lyrics' (1--46), 'Penitential and Moral Lyrics' (47--92), 'Devotional Lyrics' (93--145), and 'Miscellaneous Lyrics' (147--179). There are appendices on 'Music and
Metre’ (251--3) and ‘The Syllabic Analysis of Middle English Verse’ (254--7).

94, 105, 117, 143, 161, 179, 194, 322, 352, 360, 371, 377, 515, 521, 611, 650, 695, 
708, 739, 809, 864, 888, 1002, 1008, 1216, 1265, 1274, 1299, 1302, 1303, 1320.5, 
1351, 1365, 1367, 1388, 1394, 1395, 1402, 1422, 1422.1, 1433, 1449, 1463, 1504, 
1649, 1697, 1699, 1747, 1822, 1836, 1839, 1847, 1861, 1921, 1930, 1978, 2009, 
2012, 2023, 2024, 2025, 2029, 2031, 2037.5, 2066, 2070, 2163, 2166, 2207, 2236, 
2240, 2273, 2288, 2293, 2320, 2359, 2366, 2375, 2622, 2645, 2649, 2675, 2687, 
3058, 3078, 3080, 3164, 3167.3, 3211, 3212, 3221, 3223, 3227, 3236, 3310, 3327, 
3348, 3408, 3432, 3512, 3661, 3691, 3697, 3787, 3864, 3874, 3898, 3906, 3939, 
3959, 3963, 3967, 3969, 3996, 3998, 4037, 4044, 4087, 4088, 4159, 4177, 
4194, 4221, 4223, 4239, 4256.8, 4263, 4279, 4282.
Annotations of Critical Works

The works annotated here offer critical comment on ME lyrics, including some comments that are a part of more general and comparative studies. Among the works are relatively short journal articles in which some lyrics are printed for the first time. A list after each annotation cites the numbers of the poems mentioned, taken from IMEV, SIMEV, and the temporary index. Some critics include numerous brief references to other poems to enhance their comments on the lyrics. Robbins, for example, includes many short quotations and concise allusions as he sets the context in which he considers particular lyrics. These references trace themes and motifs in a range of other works, and supply a detailed background to the works on which the critic is concentrating. Some works that are not lyrics are also included in the lists, since there are many comparisons with other medieval poems, including the Canterbury Tales, Troilus and Criseyde, Sir Gawain and the Green Knight, and Piers Plowman. For these reasons, the list of numbers may seem longer and more diverse than the title of the work annotated and the text of the annotation at first suggest, and the list is not intended to show the emphasis placed on each work mentioned.

105 κ., c.t. ‘Christmas Carol.’ Notes and Queries 3rd Series 2 (1862): 103.

Describes a carol in ballad form, ‘Over yonder’s a park, which is newly begun’ [800272], sung in North Staffordshire, and seeks information about the work, which is related to the ‘Corpus Christi Carol’ [1132].

1132, 800272.

Among entries scribbled on f.5 of Cathedral Library, Sarum MS 126, by Thomas Cyrcetur, canon residentiary, are two lyrics ['Pryde wraþ and enuye,' 2776; 'by lord of heuene loue wel,' 3731], and versions of the Apostles’ Creed and the Lord’s Prayer ['Hure wader þat is in euene,' 2710], written in prose form. Thompson prints the poems, without comment.

2710, 2776, 3731.


The lyric is a point of contact for religious and secular poetry. In the Middle Ages it was created by wandering scholars who ‘knew life as well as the schools’ (303). Ten Brink describes the background of these clerks, including their familiarity with Latin, French, and ME. He also considers the influence of folk-song and lyrics of various languages on the ME lyric, and contrasts the work of French and English poets, illustrating his discussions with many examples, generally rendered in MnE verse and prose. He compares the debate and dialogue forms, and deals briefly with the proverbs of Hendyng. Gleemen and clergy fostered political and satirical lyrical poetry. Ten Brink supplies examples, most of them in translation, and explains the historical background, with particular reference to clerical satire and works of Adam Davey and Laurence Minot. He notes details, in brief references, of the rhyming and metrical form of lyrics, including estrif, ryme couée, romanze, versus tripartitus caudatus, ryme plate, planh, and descort.


Prints a previously unpublished poem, ‘Hayle mayden of maydyns thorȝt worde consaywyng’ [1059]. This has a rhyme scheme unique in its time, and begins each stanza with the ME word corresponding to the Latin word beside it. Heuser also prints similar Latin and AN works and two English poems on the Angelic Salutation, ‘Heil marie ful of grace’ [1062] and ‘Heil & holi ay be þi name’ [1024], all preserved in Cambridge University Library manuscripts.

1024, 1059, 1062.

Considers works that use variations of the *O and I* refrain. Heuser prints the Northern Verses on the Four Evangelists, ‘Luke in his lesson leres to me’ [2021], made of four poems in the voices of the Evangelists. The first three relate episodes in Christ’s life; the fourth, in John’s voice, offers a philosophical conclusion. The work has a unique epic-lyric character, with consistent characteristics of speech and rhyme, including Northern forms, the use of *scho*, and a debt to the Northern Homily Cycle.

Explanations of the refrain include *ay* and *o*, ‘always and forever.’ Heuser considers this possibility and variations such as *With I and E*, *With E and I*, and *With E and O*. Although *ay* and *o* and *euer* and *oo* or *ay* appear in earlier works, including some in Harley MS 2253, the *O and I* refrain is not generally seen before the later medieval period. Heuser prints several poems with the refrain and variations, including two where other lines are in Latin, with linguistic comments. The origin is generally Northern, although two, ‘As þou for holy churche riȝt’ [412] and ‘Godys sone þat was so fre’ [1001], apparently closest to the original form, seem Southern, which could explain some unexpected sounds in the Northern poems. In a postscript Heuser prints other poems, in English and Latin, observed more recently, as evidence of the origin.
of the refrain in hymns of Jesus.

322, 412, 539, 701, 876, 1001, 1921, 1922, 2021, 2663, 3921, 4002.


A reply to the query of e.t. k., 104, about the ballad ‘Over yonder’s a park, which is newly begun’ [800272]. Sidgwick notes its relationship to the ‘Corpus Christi Carol’ [1132]. In the ballad, the second and fourth line of each stanza are ‘All bells in Paradise I heard them a-ring’ and ‘And I love sweet Jesus above all things’; the ‘lullay’ burden is omitted. [For other traditional versions, see Greene, 86, nos. 322, B, C, D, E.]

1132, 800272.


An investigation of non-dramatic and dramatic planctus in English, through examination of the relationships of non-dramatic forms to each other, and of dramatic forms to ‘those portions of the miracle-plays which contain the laments of Mary for Christ’ (606). The non-dramatic poems include complaints and meditations. Some of them, particularly those in debate form, are ‘highly dramatic and ... closely akin to the drama as a form’ (607). As examples of the dramatic form, Taylor cites numerous extracts from the York, Towneley, Chester, Hegge, and Digby plays. He demonstrates the general relations of forms of planctus through a ‘Table of Motives’ (614--15), with specific comparisons of non-dramatic passages. Later he relates non-dramatic and dramatic examples through connections of structure and phrases, some of which occur in prose translations of Bonaventure’s Meditations, including Richard Rolle’s. The Digby play The Burial of Christ shows ‘the highest development of the
dramatic planctus in English.’ In discerning agreements between the works, Taylor warns that ‘direct relationships between such highly conventionalized forms of literature’ can only be established when there are ‘peculiar agreements of phrase or peculiar agreements of arrangement and order of motives’ (628). He finds agreement of the Digby planctus and several non-dramatic forms. It is generally difficult to relate dramatic forms to independent works, but possible in the Hegge play of the Resurrection. Only the Digby play shows ‘the actual development of a planctus into a play,’ and ‘would not be a play without the planctus’ (636). However, no play offers proof that ‘the planctus is, in the English passion-play, the original portion from which the rest of the play was expanded’ (637).

248, 404, 548, 771, 1718, 1869, 1899, 2111, 2619, 2428, 2718, 3131, 3208, 3211, 3750, 4023, 4189, 800016, 800021, 800022, 800023, 800024, 800025, 800026, 800027, 800028, 800029, 800030, 800031, 800032.


Among the contents of Shirley manuscripts she describes, Hammond lists and prints a bookplate-stanza, ‘Yee that deyre in herte and have pleasaunce’ [4260], which is found in several sites.

4260.

113 -----. ‘The Lover’s Mass.’ JEGP 7 (1907--8): 95--104.

There is disagreement about ascription of the work, ‘Wyth all myn Hool herte entere’ [4186], to Lydgate; Hammond finds external and internal evidence ‘very strongly in the other direction’ (95). Only ‘the substantial agreement of a part of the Epistle in Prose, concluding the Mass, with several stanzas of the prologue to the third book of
the *Falls of Princes* [1168]’ (96) suggests any connection. However, one work may be ‘indebted to the other for the idea,’ or both may be derived from a passage of Boccaccio’s *De Casibus*, ‘the ultimate original of Lydgate’s lines’ (97). Hammond prints the text, from MS Fairfax 16 [Bodleian 3896].

4186.


Describes the manuscript, Bodley Rolls 22 [Summary Catalogue 30445], and provides detailed commentary on the hymns to St Katherine [‘Katereyn þe curteys of all þat I knowe,’ 1813] and the Five Joys of Mary [‘Myldeste of moode & mekyst of maydyns alle,’ 2171]. Acrostics reveal the scribe of the former as Richard Spalding, and of the latter as a less imaginative clerk of Pipewell. Heuser compares several versions of the Katherine legends, and finds that this version resembles a poem of St John the Evangelist [‘Of all mankynde þat he made þat maste es of myghte,’ 2608] in its versification. He supplies general comment on the long line and alliterative verse in ME poetry, and takes particular examples from the hymn to St Katherine. [See Holthausen, 168, 185.]

1813, 2171, 2608.


The manuscript provides a minstrel’s notes on dancing, drinking, and love songs, in ME and OF. Heuser prints the songs, with comment on the dialect, which suggests a south-eastern provenance and the work of a bilingual scribe, and a date in the first half of the fourteenth century.
179, 194, 1008, 1301.5, 2037.5, 2288.5, 2622, 3361.3, 4256.8.


Prints one Latin and seven ME charms, including two found in seventeenth-century manuscripts, all involving immobilization of thieves and enemies. Important motifs in the charms are the thieves crucified at Christ’s Crucifixion, and the stopping of the River Jordan and the Red Sea; the latter idea was also a part of charms used to stanch a flow of blood. [See Bühler, 388, Gray, 610, Smallwood, 927.]

412.5, 993, 1199, 800809.


MacCracken supplies an edition of a virelai, ‘I can not half þe woo compleyne’ [1288], written by Richard Beauchamp, Earl of Warwick, for his second wife, Isabella, and an account of Warwick’s life, including some chivalric episodes.

1288.


Compares the plays with ‘any verse which ... seemed in any sense to belong to the lyric categories,’ thus including prayers and didactic works. Taylor contends that many prayers were used as ‘ready-made lyrics by the play-writers and adapted to dramatic purposes’ (3). He cites in particular ‘the prayer of a repentant sinner,
lamenting his past offences'; those 'in which the bodily wounds of Jesus are recounted in detail as cause for lamentation' (4); and the 'Hail' prayers addressed to Jesus and to Mary, 'the development of one line in the annunciation-lyrics, spoken by Gabriel, “Hail Mary”' (5). Although there are many ME Christmas songs, the plays seem only to have 'a few fragments of what may once have been Christmas lyrics' (7). 'The Testament of Christ, termed variously the Lament of the Redeemer, Christ's Charter, and Christ's Complaint' (8), like the repentance of an old man, is essentially dramatic monologue, so that treatment of the theme hardly differs in drama and independent poems. Taylor doubts that this form or the planctus could be the origin of the passion play [cf. 111.] Some plays' resurrection lyrics may have been inspired by independent lyrics rather than hymns or liturgical drama. The mutability and brevity of life are often mentioned, as in ubi sunt lyrics, with similar allusions in the plays. Judgement plays may be compared with Christ's Testament, The Pricke of Conscience [3428], and The Dance of Death. Taylor prints passages from plays and lyrics, for comparison, in an 'Appendix' (16--38), and provides numerous examples in footnotes.


An explication of the ME Paternoster, ‘Hure wader þat is in euene’ [2710], written ‘in a late thirteenth-century hand (MS. No. 82, fol. 271 b, Cathedral Library of Sarum).’ [See Thompson, 106.] Variations in spelling suggest an Anglo-French scribe, ‘of French birth or who had had an entirely French education, and was consequently imperfectly acquainted with the grammar and vocabulary of English’ (69). Onions provides notes on the unusual forms, and prints a restoration contributed by Skeat, which sets out the poem in metrical form.
2710.


Prints three stanzas of the satirical poem ‘When nettuls in wynter bryng forth rosys red’ [3999], ‘written on the back leaf of a copy of Trevisa’s Translation of Bartholomew Anglicus, printed by Wynkin de Worde 1495.’ This version differs from the form supplied by Flügel, 15, from MS Balliol 354. [See Utley, 253.]

3999.


An edition of the poem ‘Now late me thought I wolde begynn’ [2347], preserved in Harley 2274, ‘a collection of various medical treatises written in Latin and English,’ where it is written ‘on paper, in a fine hand.’ The refrain of each stanza is ‘of the type “Therfor to wepe come lerne att me” or its variants’; it is generally ‘an organic part of the stanza,’ although sometimes ‘at the sacrifice of perfect sense’ (269). There are alliteration and internal rhyme, but without a particular pattern. Final e is generally silent, and y frequently used in place of e when the syllable is unstressed. Garrett prints the poem, subtitled ‘Prosopopœia B. Virginie,’ and finds the action ‘remarkably vivid,’ with ‘certain passages possessing real dramatic fire’ (270).

2347.

122 Greg, W.W. ‘‘I Sing of a Maiden that is Makeles.’’ Modern Philology 7 (1909): 165--8.

The lyric, ‘Nu þis fules singet hand maket hure blis’ [2366], in the thirteenth-century
MS Trinity College Cambridge B.14.39, includes 'the whole of the non-repetitional setting of the fifteenth-century carol 'I sing of a myden þ' is makeles' [1367]. Although the work appears 'in substantially the same form,' it is combined 'with quite different material' (165). Greg prints the two poems, with notes, using Sloane 2593 as a source for the carol, and explores possible relationships between the poems. There may be no direct connection between the two; or the fifteenth-century work may be 'an old traditional song ... utilized by the more sophisticated thirteenth-century writer.' A third possibility is that 'the two rather striking couplets of the not very remarkable thirteenth-century poem were at a later date deliberately combined with three other couplets, equally striking but of an altogether different type, to form what is as it stands in the thirteenth-century manuscript a supremely artistic whole' (165--6).

1367, 2366.


There are copies of the poem, 'Fortune alas alas what haue I gylt' [860], in three BL manuscripts, Harley 2251, Add. 34360, and Harley 7333. Hammond prints the last of these, with comments on the authorship of the work, which has been attributed to Chaucer, Lydgate, and Hoccleve.

860.

124 Williams, O.J. 'Another Welsh Phonetic Copy of the Early English Hymn to the Virgin from a British Museum MS. No. 14866.' Anglia 32 (1909): 295--300.

Williams prints a Welsh phonetic version of a Hymn to the Virgin, 'O meichti ladi
owr leding tw haf’ [2514], ‘first printed by F.J. Furnivall in Appendix II to the Transactions of the Philological Society, 1880--1, Part I, from two MSS. of the Hengwrt Collection, Nos. 479 and 294, with Notes on the phonetic copy by A.J. Ellis’ (299). The work was sung by Ieuan ap Hywel Swrdwal. Williams comments on the Welsh vowel y and variations in the poem indicating that both a clear and an obscure sound are intended for it. [See Bell, 131; Davies, 133.]

2514.


Summarizes comments of e.t.k., 105, and Sidgwick, 18, on ‘Over yonder’s a park which is newly begun’ [800272], a traditional variant of ‘The Corpus Christi Carol’ [1132], and prints the texts. Gilchrist elaborates her marginal notes on the poems to relate symbolism to the Eucharist and the legend of the Holy Grail. Thus she reads in 1132, ‘The bed is the altar = sepulchre; the knight is Christ, daily sacrificed in the Eucharist; the stone inscribed Corpus Christi is the paten.’ In 800272, ‘[t]he bed is the altar-sepulchre (or cross); the sacred body is laid upon it; the stone is still present, though the meaning has become obscured ... the faithful hound [is] to stand for Joseph of Arimathæa, gathering the sacred drops in his vessel, either at the foot of the cross, or ... after the body has been placed in the sepulchre; the hound thus seems to be a variation of the chalice-symbol’ (55). She describes the falcon refrain as originally secular. The Weeping May is, in 1132 a Damsel of the Grail, ‘whose office is to weep’ (56), and in 800272 the Virgin, following ‘the new interpretation of the wounded knight’ (57). The bells of Paradise in the traditional carol allude to transubstantiation, the sacring bell, and bells of the Grail legend. Gilchrist also explicates the significance of the orchard, hall, bed, knight, park, the symbolism of red, the hound, and the thorn, associated with the staff brought by Joseph of
Arimathea to Glastonbury. A parallel to the structure of incremental repetition in 1132 is found in the folk-rhyme, ‘The Key of the Kingdom.’

1132, 800272.


Describes a manuscript deposited by Robert Garrett in the library of Princeton University. Most of the contents are in prose, but there are four verse pieces: The Trental of St Gregory [1653] and three lyrics. These are called, in the manuscript: ‘pe songe of saing þe best’ [‘The grete god full of grace,’ 3371], ‘pe songe of þonkynge god of al’ [‘Bi a wey wandryng as I went,’ 562] and ‘pe songe of amendis makinþe’ [‘Bi a wode as I gone ride,’ 563]. Root lists other sources of the lyrics, including the Vernon MS, and comments on manuscript variations.

562, 563, 1653, 3371.


Scrutinizes the edition prepared by Padelford and Benham, 20, with general and particular comment on matters including the hands (Bolle favours three, rather than two), dating, genres, and metre. Bolle provides an extensive account of borrowings, including those from Chaucer, Hawes, and Lydgate, and sets out various passages in parallel columns, noting similarities to works in the Bannatyne MS. In conclusion he presents suggested emendations (300–7).
Prints the two medical treatises preserved in BL Add. MS 17,866, 'in a text so different [from that of a Stockholm manuscript] that it would be impossible to print merely a list of variants' from texts previously printed. The text has a medico-botanical poem, followed by prescriptions, the reverse of the Stockholm order; Garrett lists points of difference and correspondence in the two manuscripts. The first poem, 'Of erbis xxiiij / I wyl þe telle by and by' [2627], deals with herbs, in particular betony. The second, 'Iff a man or woman more or less' [1408], offers discrete recipes for various conditions. The text shows 'many traces of northern dialect, but is not consistent' (163). [See Powell, 894.]

1408, 2627.

As well as poems written by Charles d’Orléans, MS Bibliothèque Nationale fr. 25248 preserves some 'English pieces by an English hand' (142). The same hand is that of two roundels in English in Royal 16 F.ii, 'no doubt derived from the court of Burgundy' (142). The poems may have been written by an English friend, possibly William de la Pole, Duke of Suffolk, who was the guardian of Orléans for four years. MacCracken considers the poems 'not bad of their kind,' and the themes they treat are 'precisely those of Orléans' poems.' They include 'fidelity in love, the piteous state of the absent, the pain and joy of the lover under the commands of Bel Acueil, the woes of love, the perplexity of the lover's life' (146). His evidence is external and
internal, and includes the interest in literature of Suffolk and his circle, and the style of Suffolk's letters and verse. MacCracken concludes that 'the translator of Orléans in MS Harley 682 and the author of the Complaint against Hope in MS Fairfax 16' are 'one man ... not a humble poet, but a man of position ... The tone is that of a lordly lover, not the sickeningly humble imaginary slave of love in Lydgate's verse' (148--9). Some poems seem covert references 'to political misunderstandings' (149) not poems of love. Rhyme, style, and structure show resemblances between the Harley and Fairfax poems. MacCracken prints 38 poems he ascribes to Suffolk: seven French poems from Trinity College Cambridge R.3.20 (151--5), 20 English poems from Fairfax 16 [Bodleian 3896] (155--74), 11 English poems in French manuscripts of Orléans [all ascribed in IMEV to Orléans] (174--8), and two 'Poems in Suffolk's Manner' (179--80).

Poems from MS Fairfax 16: 296, 509, 1826, 2178, 2182, 2230, 2295, 2349, 2350, 2407, 2488, 2567, 2583, 2595, 2823, 3488, 3752, 3860, 3913, 3915.

English Poems in French Manuscripts of Orléans: from Grenoble MS: 134, 158, 844, 952, 2176, 3162, 4014, 4256; from MS Royal 16 F. ii: 2246, 2289.

Poems in Suffolk's Manner: 12, 1237.


Begins this detailed study of ME lyrical poetry (excluding political songs) with a summary of previous scholarship, and scrutinizes 78 lyrics of the thirteenth century according to motif and form. Müller lists printed sources and criticism (ix--xi); he provides a chronological account of the manuscripts (6--8), and lists the poems (8--11). He groups the religious lyrics according to content: of Mary, of Jesus, and of devotion. Those addressed to Mary and Jesus are generally praise or pleas. The lyrics of devotion stress the false and transitory nature of the world; they are
impersonal, unlike those of Mary and Jesus, which emphasize the poet’s individuality. Müller explains aspects of style, including rhetorical figures, metrical form, rhyme schemes, and metre. After this general study he describes each lyric, with critical opinion, motifs, metrical form, use of alliteration, and rhyme scheme in the individual analysis, using a chronological arrangement. He considers St Godric’s hymns ['Crist and saint marie swa on scamel me iledde,' 598; ‘Seinte marie clane uirgine,’ 2988; ‘Sainte Nicolaes godes drū,’ 3031], and precursor works in lyrical prose (43--57); the lyrics written before c. 1250 (57--84); and those written before c.1310 (84--133). The examination of individual secular lyrics has a similar chronological scheme, separating those written before 1250 (134--6), and those before c. 1310 (136--55), with a summary (155--8). Müller notes similarities in the religious and secular lyrics. These include resemblances in the praise of Mary, Jesus, and God and that of the earthly beloved, and in regrets for sin and wasted life in lovers’ complaints. Nature is of great importance, especially in setting the mood of secular lyrics.


131 Bell, H. Idris. ‘Welsh Phonetic Copy of the Early English Hymn to the Virgin.’

Another printing of the hymn ‘O meichti ladi owr leading tw haf’ [2514], prepared to correct inaccuracies Bell discerns in the version printed by Williams, 124. Bell provides the punctuation, capitals, metrical arrangement, etc. of the original, noting alterations made by the scribe and some variant readings supplied by Davies. [See Davies, 133.]

101

Investigates the source of ‘the lament upon prevailing evil conditions voiced by Episcopus,’ in ‘the early Morality, the *Pride of Life* [‘Pees and horkynt hal ifer,’ *2741*]’ (72). Brown notes ME and Latin catalogues of abuses of the age that list twelve, ten, or nine abuses. A metrical variation of the Twelve Abuses of the Age, ‘Gife hys made domesman’ [906], is the source of the lament; it is found in MSS Worcester Cathedral, F.154 and Ashmolean 750, which vary to some extent.

Brown’s examination of rhyme words and arrangement shows that although neither variant is ‘as old as the text of the *Pride of Life*’ (76), they have the original form of the lament and demonstrate that ‘the verbal relation between the Worcester-Ashmole lines and the *Pride of Life* is so close that it clears up certain doubtful readings in the text of the latter’ (77).

906, 920, 2741, 4051.


Supplies a metrical analysis of the Welsh poem ‘O meichti ladi owr leding tw haf’ [2514] published by Bell, 131. Davies presents a detailed description of the rhyming, scansion, and alliteration of the poem, noting the two kinds of strophes used in the *Englyn unodl union* (the first seven stanzas) and the *Tawddgyrch Cadwynog*, where both strophes have *cynghanedd*, the generic term for alliteration, or internal rhyme, or both combined’ (121). [See Williams, 124.]

2514.
A reply to Bolle’s comments, 127, on Padelford’s transcription of the manuscript, 20. Padelford asserts that he did not attempt ‘to emend the mistakes of the scribe,’ since he intended to prepare notes with such emendations later. He acknowledges ‘a good many valid corrections’ (178), and comments on individual readings that seem ‘questionable or altogether wrong, or that do ... [his] work an injustice’ (179). After reconsideration, he is ‘still of the opinion that there are two hands, and not three’ (186).


In his introductory chapter, Reed offers a general discussion, to establish definitive features of the lyric genre. He deals specifically with the ME lyric in the second chapter (22–98). Here he describes the French lyric forms chanson courtoise, chanson d’amour, and poesie populaire, and prints examples of the French forms, with English translations, noting their influence on English poems. Reed writes of the aube, pastourelle, débat, ballade, chanson de toile, rondet, rondet de carole, rondet de carole, rondel, roundeau, triolet, and Noël; he comments in particular on lyrics written to the Virgin. Among his many examples are some taken from mystery plays.

1395, 1405.5, 1534, 1678, 1861, 1889, 1914, 1921, 1922, 2037.5, 2163, 2207, 2220, 2231.5, 2236, 2243, 2270, 2375, 2645, 2679, 2716, 3010, 3155, 3190, 3223, 3236, 3297.3, 3414, 3536, 3542, 3627, 3645, 3722, 3782, 4037, 4177, 4194, 4256.8, 4279, 800092, 800128, 800128a, 800129, 800130, 800131, 800136, 800137, 800137a.


Supplies the elegy 'Alle þat beoþ of huert trewe' [205] transcribed as it is found, in three fragments, in Cambridge University Library MS. 4407 (19). The ME work loosely translates 'a French Elegy of the same date (1307)' (149). Skeat comments on the text, suggesting additions and correcting earlier transcriptions. Another fragment has scraps of a poem 'In þis werd þat hys so wicke' [1580], which he considers 'of no merit' (150), except for the presence of 'the extremely rare word “flicke”' (151) [see Smithers, 897]. A last fragment, 'Ihesu crist godis sone of heuene' [1669] offers 'another MS. authority for the commencement of the Proverbs of Hendyng' (151), which most closely resembles the version of Harley MS 2253.

205, 1580, 1669.


Dudley summarizes criticism of the lyric with the title 'The Grave' ['de wes bold ȝebyld er þu i-boren were,' 3497], but does not accept that it is either a fragment or a speech made by a soul to its body. Citing differences as well as similarities in 'The Grave' and the Worcester 'Fragments,' she suggests that 3497 may be the source rather than a part of the 'Fragments.' She stresses the difference in tone between the poem and speeches of a soul, and finds no evidence of damage to the manuscript to suggest that the work is incomplete. Dudley concludes that 'if the poem is complete ... it is clear that it does not belong to the class of body and soul poems, but to the
even more popular class of death and grave literature' (442). [See Moffat, 93.]

3497.


This general study of the lyric in English traces the development of lyric poetry from OE forms, and alludes briefly to many examples in ‘The New Poetry’ (31--9), ‘The Harleian Anthology’ (40--7), and ‘The Transition’ (48--57). Rhys notes the influence of Latin and French forms, and the importance of the caesura, in tracing ‘the development of the old rhythm into the modulated verse-forms’ (36). He cites the works of Robert Grosseteste, Robert Manning, Robert of Gloucester, Robert of Brunne, Richard Rolle, Thomas de Hales, and William of Shoreham, and refers to the lyrics of the Vernon and Harley MSS.

105, 354, 515, 704, 1030, 1122, 1225, 1226, 1252, 1395, 1596, 1914, 1921, 2025, 2078, 2163, 2164, 2236, 3199, 3270, 3883, 3992, 4177, 4194.


In English, the chanson d’aventure follows convention in ‘the designation of hour and season, the appearance of the solitary poet “wandering by the way”, the announcement of his mood and his motive for being abroad, and the tale of his unexpected encounter with some frequenter of field or forest’ (25). The narrative has dramatic and lyric elements, ‘set within a framework in which the poet appears as narrator’ (43), but English poets worked within their tradition rather than ‘slavishly translating or imitating particular foreign models’ (44). The themes of the chanson d’aventure in England are amorous, religious, didactic, and miscellaneous. The first
two appear in varying proportions, in the fourteenth, fifteenth, and sixteenth centuries, and resemble love songs, with more monologues of Mary than of her Son, in *planctus Mariae* and *planctus Christi*. The poet’s preface rarely suggests a human encounter; occasionally he listens to birds who sing of or represent religious figures, or overhears dialogues between Mary and Christ, frequently carols in lullaby form. Didactic *chansons d’aventure* are plentiful in the fifteenth century. Their themes do not express personal feeling and are stated in monologues, dialogues, formal debates, or ‘‘spekyng’’ of a company of clerks’ (82), with no fixed relation between form and theme. The didactic poet’s cry is ‘far indeed from the lyric cry’ (88). The ‘miscellaneous’ category includes ‘adventure-lyrics of political, satiric, or occasional nature’ (88). They appear later, and are *chansons dramatiques*, faithful to the traditions of *chansons d’aventure*. Sandison describes the work of the *jongleurs*, *trouvères*, and the poets who followed them. She cites many examples, including French, English, and Scottish *pastourelles*, and *chansons des femmes mal mariées*, and comments on all aspects of the *chanson d’aventure*. She prints several poems, and provides a register of ME *chansons d’aventure* and other poems cited.

Amorous: 340.5, 360, 370, 371, 558.5, 835.5, 1214.5, 1449, 1449.5, 1506, 1527, 1540.5, 1549, 1589.5, 2207, 2295, 3595, 3596.6, 3635.5, 3713.5, 3832.5, 3836.5, 3860, 3946.5, 800036, 800037, 800039, 800041, 800042, 800043, 800044, 800045, 800046, 800047, 800048, 800049, 800050, 800052, 800053, 800054, 800055, 800057.


Lyric poetry is linked to song, and needs ‘devices of language which ally human speech to music’ (2). The lyric is ‘personal and subjective, concerned with the poet himself, his thoughts, emotions, and sentiments’ (3), distinguished from the epigram in being ‘emotional, poetic and unconscious’ (7). The medieval lyric may be traced from the poetry of troubadours. Schelling provides religious and secular examples in his general survey, ‘The Medieval Lyric’ (9--30).

66, 436, 515, 549, 704, 1132, 1226, 1314, 1866, 2034.5, 2037.5, 2207, 2236, 2645, 2831, 3310, 3313, 3223.


Not seen.


Describes ‘Judas’ [‘Hit wes upon a scereþorsday þat ure louerd aros,’ 1649], the earliest recorded ballad in English, and suggests origins much earlier than the thirteenth century. Baum relates the story of Judas’s motivation for selling Jesus to other sources. In a Wendish folk-song Judas loses the thirty pieces of silver by gambling; a fragment in the apocryphal Coptic *Gospels of the Twelve Apostles* blames the evil influence of his insatiably avaricious wife. The stories have various differences, but each assigns Judas’ burden of guilt ‘to a woman, his sister or wife.’ Baum inclines to the idea of ‘some kind of relationship, devious and distant enough’ (186), between the English ballad and the Coptic fragment, and suggests ‘folk-lore ramifications’ for the Wendish ballad, and its conclusion of ‘Judas’s hanging on the fir and aspen’ (189).
1649.


Presents ‘As I cowthe walke because of recreacioun’ [344], a debate on love between a Clerk and a Husbandman, from BL MS Add. 38666. The clerk’s stanzas are ‘very obviously modelled upon the well-known Quia amore langueo lyrics [‘In a tabernacle of a toure,’ 1460; ‘In a valey of þis restles mynde,’ 1463] in which the Blessed Virgin or Christ pleads for the love of man,’ which have the same refrain. This is balanced by the Husbandman’s ‘Turn up hyr haltur and let her go,’ used elsewhere with similar effect [‘That ilke man wolde lerne wel,’ 3279]. Brown shows the humorous effect of alternation of the refrains, and suggests that perhaps ‘the earlier “Turne up hur haltur” poem was set to the tune of “Quia amore langueo” and ... intended as a parody’ (415). He prints the poem, noting his editorial procedure.

344.


Adds further critical information to the edition of shorter ME texts, 27, particularly of the sermon lyric ‘Atte wrastlynge mi lemmen i ches’ [445]; the warnings ‘If man him biðocte’ [1422], ‘Wanne i ðenke ðinges ðore’ [3969] and ‘Wanne mine eyhnen misten’ [3998]; and ‘Wyteth now all þat ben here’ [4184], one of the Charters of Christ.

445, 1422, 3969, 3998, 4184.

145 Holthausen, F. ‘Der mittelenglische Streit zwischen Drossel und Nachtigall.’
Anglia 43 (1919): 52--60.

The first critical edition of 'The Thrush and the Nightingale' ['Somer is comen wiþ loue to toune,' 3222]. Holthausen relies chiefly on Digby MS 86, which has 192 stanzas, a better and more complete text than that of the Auchinleck MS, with only 75 stanzas. He summarizes the poem's history of publication, and prints the text, with variations (53--9), and notes (59--60).

3222.


Troubadour influences may be discerned in love lyrics of the fourteenth century, particularly in those connected with Eleanour of Aquitaine and Richard I. Describing their influence on poets before Chaucer and Gower, Audiau refers frequently to works in MS Harley 2253. He compares the treatment by English poets and troubadours of common themes, including the beginning of spring after the confinement of winter, the coming of dawn to end the poet's dreams of his lady, the suffering of the lover, and the wounding beauty of the beloved. He considers Chaucer and Gower imitators of the troubadours.

105, 515, 1394, 1395, 2207, 2236, 3291, 3963, 4037, 4194.


Includes brief references to lyrics in descriptions of dramatic aspects of folk festivals such as May Day. Baskerville also mentions songs of wooing and of politics.
Themes of these songs include 'Open the door' and 'Go from my window.' The aube developed before other songs of 'phases of a lover's secret visit to his lady at night' (565), and was more widespread, because it offered 'the dramatic moment for the expression of lyric passion' (570). There are aubes and references to them in various longer poems contain aubes and references to them; Baskerville cites examples, including Chaucer's *Troilus and Criseyde* [3327] and several Scottish works. Birds, particularly the nightingale and the cock which sings at dawn, are frequently mentioned. Some songs were adapted by the Bishop of Ossory for religious purposes. Baskerville finds the works 'lyric rather than narrative ... [with their] origin in a lyric, probably a carol, describing a phase of primitive wooing' (614). He relates the songs to the lover's visitation of the girl before marriage, at a time when marriage could be cancelled, 'an aspect of primitive social life' (614). [See Colaco, 863.]

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A general study of carols, with particular sections on 'Carols of the Virgin Mary' (26-30); 'The Narrative or Story-telling Carols' (31-52); 'Carols of Nature' (53-5), including 'Trees' (56-62); and 'Spring Carols' (63-7). Among those associated with Christmas are 'Lullabies and Cradle-songs' (68-78); 'The Wassails' (95-104); 'Angels and Shepherds' (105-9); 'Epiphany' (110-16); 'Welcome' (117-21); and 'Farewell to Christmas' (122-4). There are carols of 'The Childhood of Christ' (79-
89) and ‘Numeral Carols’ (90--4). The first carols were sung in Grecia; they were associated with dancing (12--15) and mystery-plays (16--25). Phillips’s examples extend to the twentieth century.

150 **Farnham, Willard.** ‘The Dayes of the Mone.’ *Studies in Philology* 20 (1923): 70--82.

‘He þat wol herkyn of wit’ [1171], a ‘homely rhyme’ in MS Harley 2320, concerns events influenced by the moon: ‘blood-letting, buying and selling, setting of houses, journeying, fleeing from enemies, dreaming, finding of lost possessions, and of course being born’ (70). The information is simplified and presented in verse, for practical use by unlearned people. Chaucer frequently refers to the use of such knowledge. Farnham prints the text, which supplies information for 30 days, ‘from the actual appearance of one new moon to the next, used by almanac makers in marking the moon’s cycle’ (73).

1171.


Relates the life of St Godric, as described by Reginald of Coldingham, before examining his compositions. Rankin uses a metrical analysis to see if these resemble OE forms, imitate ‘foreign verse forms---French, Provençal, Welsh, or Latin,’ or are ‘a simple native product’ (703). Translation seems unlikely since Godric was uneducated, and the songs, communicated to him in visions, concern personal matters. They are unlike most other genres, but resemble Latin hymns in some ways.
and have a few Romance words. Rankin sets out the poems, 'Crist and saint marie swa on scamel me iledde' [598], 'Seinte marie leuedi brist' [2988], and 'Sainte Nicolaes godes druó' [3031], in four-beat lines, and finds Godric's works most like AS 'charm or incantation type of verse' representing 'native popular verse uninfluenced by any foreign models' (710).

598, 2988, 3031.


'When the son the laumpe of heuen ful lyght' [4043], is in a commonplace book, Bodleian MS Fairfax 16. The lover describes the lady formally, in a conventionally formal setting, but the poem has 'a clumsy vigor and freshness' (380). The poet offers 'a not uninteresting example, in that transitional period, of earlier formulas mixed with newer perception, of the awakening of the eye and the deafness of the ear' (380). Some allusions suggest a medical background, and Chaucer's influence is seen. Hammond notes many miswritings---'an unusually long list of turpitudes for the Fairfax scribe' (382). The poet uses two-thirds of the poem for a description of the lady, asserting her perfection and conformation to the golden mean. Hammond compares the poem with others, particularly of Chaucer, and prints the work, 'the interest of which lies in the clumsy attempt of a partly aroused individuality to work with stiffened material' (384).

4043.


Carleton Brown, in Brown XIV, 31, describes 'Ihesu doþ him by mene' [1699] as 'a
distinctly fresh treatment of the old theme of Christ’s appeal to man’ (xxi), and supplies the title ‘Jesus Pleads with the Worldling.’ Beatrice Daw Brown considers it ‘a sympathetic translation of a passage attributed to St. Bernard in the *Legenda Aurea*’ (318). She quotes the passage, and concludes that ‘[t]he English poet has rendered his original faithfully in essentials but has wrought of the prose material a metrical unit so complete and of such distinctive character as to justify, in all but fact, Professor Brown’s comment’ (318--19).

1699.

154 Dodds, Madeleine Hope. ‘Northern Minstrels and Folk Drama.’ *Archeologia Aeliana* 4th Series 1 (1925): 121--46.

Tells of the custom of bringing Raby stags to Durham, to be ‘offered at the shrine of St. Cuthbert’ and ‘afterwards removed to the prior of Durham’s kitchen’ (132). Dodds describes the decline of the practice, after a battle between the monks and Lord Neville’s men in 1290. There were efforts to restore it in 1331, when Lord Neville’s son ‘brought a writ of novel disseisin’ against the prior, in an attempt to revive the custom of presenting a stag as rent, on 4th September, the Feast of the Translation of St Cuthbert. The prior cited the lyric ‘Wel and wa sal ys hornes blaw’ [3857.5] sung ‘after the death of lord Neville’s great-grandfather, Robert de Neville, who died c. 1280,’ as proof that ‘the offering had once been made on Holy Rood day (September 14th)’ (133).

3857.5.


Presents the text of an English version of the *Speculum Ecclesie* of Edmund Rich,
Archbishop of Canterbury, in Cambridge University MS II.6.40. Prose translations are preserved in twelve manuscripts, and this is ‘unique in ascribing the treatise to Richard Rolle’ (241). The lyric ‘Nou goth þe sonne under wode’ [2320] is found in the ‘Contemplacion bifor mydday.’

2320.


The lying song ‘I sawe a doge sethyng sowse’ [1350], copied by Richard Hill, and perhaps the ancestor of the sixteenth-century ‘Martin Said to his Man,’ has a refrain that mentions the whetstone, used to signify a liar.

1350.


Prints a prayer, ‘Mercy Marie maydene clene’ [2160], a quatrain from ‘the back of a late fourteenth-century Latin grant of lands by Robert de Ward, lord of Kingsley, to Robert Fitzrobert of Lascawe of Thornbury in the vill of Thornbury, temp. Edward III’ (75).

2160.


Explores the classification of ‘humanistic’ studies and the work of the philologist,
palaeographer, and bibliographer, stressing the scientific methods employed in study of the humanities. It is difficult to find biographical information about medieval authors, but there are manuscripts of sermons preached by Dominican and Franciscan friars, where lyrics were used by the preacher, ‘to gain the attention of his audience’ (107), as preaching texts, and to convey homiletic messages. Brown’s study of the friars and their texts illustrates his contention that ‘[t]he final goal of our research should be not only to discover the texts but to reveal the men who wrote them’ (110).

445, 522, 1405, 3998, 4211.


Prints the poem ‘Wynter wakeneþ al my care’ [4177,] using the punctuation of Brown XIV, 31. Reed seeks to explain the first line of the third stanza ‘al that gren me graueth gren,’ and summarizes comments made in other editions of the work. He disagrees with Brown’s suggestion that it is based on John 12: 24, 25, and proposes that the poet sees ‘hideous winter confounding the beauty of summer---stripping the branches and turning the green into the sere and yellow leaf’ (83). The word ‘green’ appears as the northern gren in this line, but elsewhere in the manuscript (MS Harley 2253) as grene. [See also Sisam and Sisam, 69; Speirs, 385; Manning, 443; Shannon, 621; Scattergood, 645; Harrington, 872.]

4177.


‘[O]pon a somer soneday se I þe sonne’ [3838] is ‘the last of several poems written by
the same hand at the end of the Laud MS' (367). Brown prints the work, with comments on verse form, linguistic forms, date and provenance, and possible contemporary references. Evidence of its composition in the West Midlands in the fourteenth century implies reference to Edward II, rather than Richard II. It resembles *Golagrus and Gawane* [1576], *Morte Arthure* [2322], and the ‘Awntyrs of Arthure’ [1566] in allusions to Lady Fortune and her wheel, ‘one of the most familiar [figures] in medieval literature’ (373), and the ‘Pistill of Susan’ [3553] in the structure of stanzas. The first line is like that of *Piers Plowman* [1459], but ‘the reminiscence would now seem to have been on the part of Langland, rather than of the author of Somer Soneday’ (374).

1459, 1567, 2322, 3553, 3838.


Surveys non-Celtic literature, particularly that composed in Ireland, rather than merely copied there. Seymour considers religious (52--76), secular (77--102), and satirical poems (103--117), and modifies the language in quotations, but retains some medieval forms. He deals chiefly with MS Harley 913 [cf. Heuser, 16], especially poems of Friar Michael of Kildare, thought to be the author of ‘Swet ihè hend and fre’ [3234] and an influence on other works. Seymour comments in detail on ‘Loke to þi louerd man þar hanget he a-rode’ [1943], ‘Now ihè for derwol blode’ [2344], ‘þe grace of godde and holi chirche’ [3365], ‘þe grace of god ful of miȝt’ [3366], ‘þe grace of ihū fulle of miȝte’ [3367], and ‘þe king of heuen mid us be’ [3400]. He also writes of the Red Book of Ossory, and its religious songs in Latin, composed by Richard de Ledrede, Bishop of Ossory, 1317--1360; secular songs are among the book’s fragments. Seymour offers a full account of ‘A Song on the Times’ [4144], and compares it to 3234, 3365, and 3400. Poems with more claim to be called lyrics,
'Elde makiþ me geld' [718], 'King conseilles / Bissop loreles' [1820], 'Lollai lollai litel child whi wepistou so sore' [2025], and 'Erthe upon Erthe' [3939], may have been copied rather than composed in Ireland. Seymour prints a ballad on the death of Peter or Piers de Bermingham and comments on another, which warns the young men of Waterford against the le Poers or Powers family. Harley 913 has a short poem in OF, 'Proverbia Comitis Demonie,' apparently referring to the first earl of Desmond, and the ME 'A Rhyme-Beginning Fragment' [2003], perhaps influenced by it. Seymour prints and comments on 'The Land of Cockaygne' [762] and 'Hail, St Michael, with the long spear' [1078].

2573, 674, 684, 762, 891, 1008, 1078, 1120.5, 1123, 1214.4, 1265, 1638, 1943, 2003, 2344, 2663, 3126, 3234, 3368, 3369, 3366, 3367, 3400, 4144, 4280.


Brunner supplements the collection of verses presented by Heuser, 109, by printing two poems with 'O and J' refrains, and Hammerle offers an interpretation of the refrain. The poems are in Cambridge University Library MS Gg.I.32; Brunner describes this fifteenth-century manuscript and similarities in the poems that link them to works printed by Heuser. 'Thyke man qware off thou art wrought' [3567], is religious; 'Salamon sat & sayde many soth sawes' [3069] is secular; both are didactic. He offers a generally diplomatic transcription, expanding abbreviations, correcting errors, and rationalizing the use of y in the manuscript to use p where appropriate. Linguistic indicators suggest a South or Midlands provenance for 3567 and Northwestern Midlands for 3069. Hammerle finds a distinct group of 'O and J' poems of invective against mendicants, and describes the conflict involving friars. Some 'fighting songs' had an 'O and J' refrain, which Hammerle links to an untranslatable exclamation of Latin origin and to the exclamations 'Ho' and 'Hi' in English works. The emotive character may be restrained in religious poems, and may have been
derived from 'A and O' formulae in Latin hymns. [See Heuser, 109; Smith, 302; Mustanoja, 355; Greene, 434; Rigg, 516; Osberg, 722; Laing and McIntosh, 780; Revard, 849; Grennen, 890.]

3069, 3567.


A general dialectal and metrical survey of ME alliterative poetry, with many illustrations, some taken from ME lyrics, including references to the Harley lyrics and hymns of St Godric. Oakden considers many aspects of the alliterative long line, the use of alliteration in the various ME dialects, and the relation of alliteration in OE and ME. [See 187.]


A general study of the European pastourelle, especially the French folk-song, which is 'dramatic in character, not epic if compared with the Scandinavian *vise* or with the English and Scottish popular ballad' (35). Jones compares French and Scottish pastourelles, with comment on some works in the *Bannatyne MS*, and speculates on the origin of Henryson's 'Robene and Makyne' [2831]. He defines the pastourelle as 'essentially a theme: a gallant of high degree meets a country girl in the open, makes love to her, and is in the end repulsed' (193).

‘The more we admire a lyric, the less likely we are to associate it with its time or its place’ (142). Latin hymns are the ‘outstanding medieval achievement in lyric and the most pervasive influence’ (143) discerned in the metre of ME verse. In ‘The Medieval Lyric,’ (142--56), Baldwin describes the work of troubadours, and illustrates his remarks on historical and courtly lyrics, the balade and roundel, memento mori, and ubi sunt.

515, 1861, 2375, 2684, 3135, 3223, 3405, 800079, 800080.


Collates the text of Böddeker’s edition [Altenglische Dichtungen des MS. Harl. 2253 (Berlin, 1878)] with rotographs of the manuscript. Brook deals with Böddeker’s spelling and capitalization in the manuscript, and notes information in the footnotes that suggests he ‘had not access to the MS. during the later stages of the preparation of his edition’ (28).

105, 205, 359, 515, 968, 1216, 1320.5, 1394, 1395, 1449, 1504, 1705,1747, 1861, 1889, 1894, 1921, 1922, 1974, 2039, 2066, 2166, 2207, 2236, 2287, 2359, 2604, 2649, 3155, 3211, 3236, 3310, 3874, 3963, 4037, 4194.

Presents two texts, not previously printed, with comments. 'I herd an harping on a hille as I lay vnder lynde' [1320], a 'pious *chanson d'aventure* ' (3), refers to 'symbolic initials M, I, X, and C,' resembling 'Thynke man qware off thou art wrought' [3567], in the same manuscript, in the use of 'a 6-line stanza with O and I refrain,' although one cannot 'assert either to be the imitator' (4). 'Ihesu my lefe Ihesu my loue' [1733], which exhibits 'close verbal relationship ... with authentic poetic work of Richard Rolle' (4), 'may be proposed for admission to the canon' (7).

110, 406, 1053, 1320, 1733, 3232, 3567.

168 Holthausen, Ferdinand. 'Zu mittelenglischen Dichtungen.' *Anglia* 56 (1932): 58--68.

Presents corrections to Heuser's readings, 114, of Richard Spalding's hymn on St Katherine of Alexandria ['Katereyn þe curteys of all þat I knowe,' 1813] and another on the Five Joys of Mary ['Myldeste of moode & mekyst of maydyns alle,' 2171]. Holthausen intends to issue a new critical publication when he has received a collation of the manuscript. [See 185.]

1813, 2171.


'The Emergence of the Allegory of Christ as Knight of the Early Romances' introduces the allegory through a passage in *Ancrene Riwle* (1--12), with further references to the 'Luue Ron' [66] of Thomas de Hales, and 'When y se blosmes springe' [3963] in exploration of the relation of spiritual and secular lyrics. 'Christ as Knight in the Lyric' (53--75) deals with lyrics of the Passion and Redemption and
with carols. Le May relates these lyrics to passages in mystery plays, and examines the influences of *amour courtois* literature and the Song of Songs. She compares versions of some carols, commenting particularly on the ‘Corpus Christi Carol’ [1132] as an allegorization of ‘The Bleeding Knight.’ The lyrics show Christ as a king and knight, and paradoxically as a helpless infant in the Nativity poems. [See also Woolf, 446.]

688.3, 1132, 1143, 1274, 1353, 1460, 1463, 2342, 2481, 2732, 3599, 3627, 3734, 3883, 3906.


*Alod* appears in the Townely Play of Noah [*Ego sum alpha et o,* 715], glossed as ‘requited.’ Brown, *Brownxiv,* 31, glosses *olod* in ‘When adam delf & eue span spir if b’ wil spede’ [3921], as ‘obtained, seized.’ Onions observes a resemblance to ‘aloddin, belonging to Cumberland and Westmorland’ (206), with ‘lost’ as one of its senses. He suggests a Norse origin, related to descriptions for worn cloth and animals fit only for slaughter, and possibilities for the derivation of the ME word. Thus he glosses the words ‘generally by “wasted, dissipated, destroyed”’ (207).

715, 3921.


The lyrics of MS Harley 2253 are written in a single hand, probably by a scribe from the West Midlands, and the prevailing dialect has ‘marked West Midland features.’ Inconsistent forms suggest that ‘some or all of the lyrics were not composed by the scribe of the Harley MS., but were copied by him from MSS. written in other dialects’ (38). Brook explores aspects of the dialect, noting characteristics that point to sound
changes, revealed by patterns of rhyme, vocabulary, allusions and subjects, evidence from variants, and position in the manuscript. On these bases he assigns most lyrics to Northerly, Midland, and Southerly dialect groups, with additional classification within these broad divisions. The Northerly poems are: ‘A Wayle Whyt ase Whalles Bon’ [105], ‘God Dat Al Pis Myhtes May’ [968], ‘The Song of the Husbandman’ [1320.5], ‘I Syke when Y Singe’ [1365], ‘Annot and John’ [1394], ‘Blessed Be Dou, Leuedy’ [1407], ‘The Meeting in the Wood’ [1449], ‘Advice to Women’ [1504], ‘Iesu Crist, Heouene Kyng’ [1678], ‘Iesu, for þe Muchele Miht’ [1705], ‘The Way of Woman’s Love’ [1921], ‘The Fair Maid of Ribblesdale’ [2207], ‘De Clerico et Puella’ [2236], ‘Satire on the Retinues of the Great’ [2649], and ‘A Winter Song’ [4177]. Midland poems are: ‘An Elegy on the Death of Edward I’ [205], ‘The Five Joys of the Virgin’ [359], ‘Alysoun’ [515], ‘An Old Man’s Prayer’ [1216], ‘Blow, Northerne Wynd’ [1395], ‘Iesu suete is þe loue of þe’ [1747], ‘The Execution of Sir Simon Fraser’ [1889], ‘The Way of Christ’s Love’ [1922], ‘The Three Foes of Man’ [2166], ‘Satire on the Consistory Courts’ [2287], ‘An Autumn Song’ [2359], ‘The Labourers in the Vineyard’ [2604], ‘Dialogue between the Virgin and Christ on the Cross’ [3211], ‘The Sayings of St Bernard’ [3310]. The Southerly works are: ‘The Song of the Flemish Insurrection’ [1894], ‘A Prayer for Deliverance’ [2039], ‘The Man in the Moon’ [2066], ‘The Song of the Battle of Lewes’ [3155], ‘A Spring Song on the Passion’ [3963], ‘The Poet’s Repentance’ [3874]. Brook finds no evidence for the original dialect of ‘The Lover’s Complaint’ [4194], and slight evidence for those of 515, ‘On the Follies of Fashion’ [1974], ‘Suete Iesu, King of Blysse’ [3236], 3963 and ‘When þe Nyhtegale Singes’ [4037]. He uses [but does not explain] the classification of Böddeker [Altenglische Dichtungen des MS Harl. 2253 (Berlin, 1878)], together with Schlüter’s comments on dialect [‘Über die Sprache und Metrik der mittelenglischen weltlichen und geistlichen lyrischen Lieder des MS. Harl. 2253,’ Archiv 71 (1884): 153--84, 357--88].

105, 205, 359, 515, 968, 1216, 1320.5, 1365, 1394, 1395, 1407, 1449, 1504, 1678, 1705, 1747, 1861, 1889, 1894, 1921, 1922, 1974, 2039, 2066, 2166, 2207, 2236,

The song sung by Nicholas in the Miller's Tale may have been 'not a secular, profane ditty, but a sequence, a hymn, popular in fourteenth-century England' (195). Collins proposes that the king is St Edmund, king and martyr, and cites a carol for St Edmund’s Day, ‘Heil wrth þou King of Englis erde’ [1085], to show the popularity of the saint who ‘in Chaucer’s time was just beginning to give place to St George as England’s patron saint’ (196).

1085, 4019.


Considers two versions of ‘Timor mortis conturbat me / This is my song in my olde age’ [3743], a fifteenth-century example of the ME lyrics based on ‘the phrase from the Office of the Dead, “Timor mortis conturbat me”’ (234). The texts are in MSS Longleat 29 and Porkington 10; they differ chiefly in the order of stanzas, and have some verbal variations. Greene prints the Longleat version, which is slightly superior in literary and metrical respects; neither version is likely to have been copied by or for the poet. The fourth stanza preserves the names of two popular songs, one English and the other French. Greene’s notes record significant differences in the versions, and comment on the term stage as ‘a step or station on the rim of Fortune’s wheel’ and on the phrase Peccantem me cotidie. Both the latter phrase and Timor mortis conturbat me are erroneously attributed to Job because of their proximity to ‘an extract from Job xvii which forms Lectio VII in the third Nocturne of the Officium
Mortuorum in the Sarum Breviary' (238).

3743.


‘The Middle English Religious Lyric’ (17--28), a brief survey, sees ME lyrics as ancestors of metaphysical lyrics and nineteenth-century Anglo-Catholic lyrics, and offers examples of sad poems that deplore the vanity of human life. Kar compares ME works with Ecclesiastes, the Psalms, and patristic works, and notes resemblances to passages in The Wanderer. He finds that the ME religious poet ‘borrows more than he lends,’ chiefly from the ‘Latin hymnodists and Fathers’ (22), exemplified in passages based on writings of Augustine and Venantius Fortunatus. However originality can be found in ‘the alliance boldly sought between the Christian mysteries and chivalry’ (24), whereas religious carols resemble those of twelfth-century France. Kar cites Latin and French examples, and compares English verse to show that it borrows ‘with intention ... to pay back in full and with extra values of poetic realism’ (27). Other chapters deal with ‘Cupid’s Biography’ (1--3); ‘Dante: Vita Nuova’ (4--10); ‘Marcabru, or Troubadour Realism’ (11--16); ‘Chaucer and the Troubadours’ (29--37); ‘Bernart of Ventadour, or Troubadour Idealism’ (38--54); ‘Amorous Gower’ (55--63); and ‘Troubadour Melodies and Indian Ragas’ (64--7). Kar supplies an Appendix (68--98) of Provençal lyrics, with translations.

66.5, 359, 903, 1455, 1460, 1866, 2039, 2995, 3405, 3411, 3597, 3658, 3700, 4088, 4177.

A general study of the sermon in medieval life, acknowledging its ‘prominent part in the entertainment as well as the education of the people’ (1). Owst shows the interaction of sermons with other literature, including sermon lyrics and echoes of sermon themes and idioms in such genres as political songs and satirical verse. He deals with these themes in ‘Introductory Influences, Linguistic, Romantic and Realistic’ (1--55); ‘Scripture and Allegory’ (56--109); ‘Fiction and Instruction in the Sermon Exempla’ (149--209); and ‘The Preaching of Satire and Complaint,’ Part 1 (210--86), Part 2 (287--374), and Part 3 (375--470). In ‘Sermon and Drama’ (471--547) he considers the close connection between sermons and the religious plays of the period. In ‘A Literary Echo of the Social Gospel’ (548--93) he relates the sermon to comment in such works as Piers Plowman [1459] and Pricke of Conscience [3428].


Prints verses beginning ‘Fare well fare well / All fresh all chere’ [763.5] written in ‘a hand possibly of the late fifteenth or early sixteenth century’ (198), on the membrane of a court roll found at Coughton Court, Warwickshire.

763.5.


The chronological study deals in great detail with macaronic hymns and lyrics, from
the OE period to the fifteenth century, when they were most numerous, and divides the poems into 13 types. Most works are anonymous, but many were written by Lydgate and Ryman, and Wehrle devotes a chapter to these (129--65). Of the various themes, most are connected with the Nativity and related feasts and circumstances, particularly with the Virgin Mary. English, Latin, and AN are used, with most poems written in arrangements of English and Latin. Wehrle concludes his study at the end of the fifteenth century, since later macaronic works, such as those of Dunbar, do not differ in style or topic.


Influences in Chaucer’s literary background include ME verse forms. Maynard cites the ‘Canute Song’ ['Merie singen þe munaches binnen Ely,' 2164], a hymn of St Godric, ‘Seinte marie clane urvirge’ [2988], and a verse Paternoster, ‘Vre feder þi in heuone is þi is al soðful iwis’ [2709].

2164, 2709, 2988.

Among entries in English in MS 69 of the Biblioteca Universitaria in Pavia is 'a thirteenth-century English Lord’s Prayer, written in neat small chancery hand.' Thompson prints the text, 'Vre fader in heuene y-hal3ed be þy name' [2704], noting that it is the work of two hands, 'the second certainly contemporary' (236). English is also used in a passage on matrimony, in the Latin tractate 'De Virtutibus et Viciis, ascribed to Grosseteste,' where details of consanguinity seemed 'to demand the use of vernacular terms,' supplied in English. Thomson infers a reference to William of Leicester which suggests that the treatise is intended 'for the parish clergy of the diocese of Leicester' (237), and speculates on the movement of the manuscript to Italy 'either in the possession of a wandering English student or a returning Italian' (235).

2704.


Presents an almost unknown penitential poem, typical in format and content. The poem 'Blessid god souereyn goodness' [532] is preserved in two fifteenth-century manuscripts, San Marino, Huntington Library HM 501 (H) and Cambridge University Library Gg.4.31 (C), in which it has the title 'A goodly Preaer.' Brunner uses the H text, which is generally superior, adding some missing letters from C. The poem is a private prayer, in keeping with the trend to ascetic thought of the fifteenth century which equates tribulations on earth to penance for all kinds of sin. Brunner prints the poem, noting differences in the texts.

532.

Offers a brief general introduction to the genre of poems dealing with life events of Mary, her Joys and Sorrows. Early poems of this kind tended to follow the portrayal of Christ’s sufferings, but gradually poems dealing with the Sorrow of Mary were composed. Brunner compares ‘The Houris of our Ladyis doulouris’ [‘Quhat doulour persit our ladyis hert,’ 3904] with Patris sapientiae of the life of Christ, and finds close similarities. He describes the manuscript, BL Arundel 285, and prints the text, noting that the writer appears to have been English.

3904.


Death and related topics such as eternal damnation, the pains of hell, and the transitory nature of earthly happiness were frequently themes of medieval sermons. Three aspects were stressed: the universal possibility of death at any time, represented in the Dance of Death; the body’s decay and loss of earthly spendour; and the deaths of famous people of earlier times, expressed in the ubi sunt motif. Brunner presents previously unpublished poems, with comments on the works and their sources. The vado mori distichs reveal death’s universal power, including one on death’s attack on a knight, a king, and a bishop, ‘I Wende to dede a kyng y-wys’ [1387]. Two related dialogues are set before God’s throne, between the soul of a dying person, Death, the devil, a guardian angel, the Blessed Virgin, Christ, and God, ‘O hope in nede þe helpe me’ [2463] and ‘Lady for þi somme sake’ [1834]. The Barlaam and Josaphat parable, found in many churches, offers an allegory of human life. Brunner describes ‘A man pursued by a unicorn,’ an illustrated poem, ‘Beholde here as þou may se / A man standyng in a tree’ [491]. The poem ‘O þe al whilk þe cummes and gothe’ [2589] is not of the Dance of Death, but rather the coming of death, evoked in the ubi sunt motif; it has connections with the picture, the Dance of Makabre, in St Paul’s in London, showing that this must have been known in northern England when the
manuscript originated. The first lines of ‘A disputacion betwyx þe body and wormes’ [1563] recall epidemics of plague and images of decay often used in sermons and paintings.

491, 1387, 1563, 1834, 2363, 2589, 3262.


Summarizes the contents of the manuscript, which were entered by several different writers; most pieces are in English, but there are verse and prose works in French and Latin. Brunner outlines the history of scholarship concerning the manuscript, and prints two poems not previously printed. The latter are ‘Ic ou rede ye sitten stille / & herknet wel wid god wille’ [1405], and ‘Louerd asse þu ard god ever buten hende’ [1946], a narrative of OT events including the Fall of the Angels and the story of Adam and Eve, and of the life of Christ. He describes the metre and rhyme scheme of each poem, and concludes that the transcriber of 1405 was not its author, but linguistically close, and that the poem originated in south-west England.

293, 912, 1405, 1836, 1924, 1946, 2366, 2369, 2687, 3078, 3696, 4141.

184 Hammerle, Karl. ‘Verstreute me. und frühne. Lyrik.’ Archiv 166 (1935) 195--204.

Provides notes on some scattered ME lyrics. Two of these, ‘*Throw hys hond with hammur knak þai mad a grelesy wound’ [*3719.5] and ‘While þ' hast gode & getest gode for gode þ' migȝt beholde’ [4083], are ‘O and I’ poems. ‘Saynt George of kyngryk of Capidous so clere’ [2902], a Northern poem of the Hours of St George, sets out prayers to St George for a young knight for each of the canonical hours. The date, St Michael’s Day, in the sixteenth year of the reign of Henry VII, 29 September,
1500, accompanies a macaronic poem of a schoolboy’s grief, ‘On days when I am callit to þe scole / de matre et matertera’ [2683], and a worldly carol of Christmas ‘Now ys 3ole comyn w' gentyll chere’ [2343]. Hammerle describes the manuscripts in which the poems are found and prints the texts, with comments on the language and style.

2343, 2683, 2902, 3719.5, 4083, 4116.


An edition of the hymn on the Five Joys of Mary [‘Myldeste of moode & mekyst of maydyns alle,’ 2171], previously edited by Heuser, 114. Holthausen adds to his earlier comments, 168, and provides further information on the acrostics in the poem, MARIA and PIPWEL, which indicates the Cistercian monastery at Pipewell in Northamptonshire.

2171.


Offers short notes on and suggestions for emendations in 50 of the lyrics in Brown XIII, 36.


A companion to Oakden’s earlier work, 163, dealing in detail with the ME alliterative poems as literature, again illustrated with numerous examples, including ME lyrics.

60, 371, 433, 598, 663, 696, 1453, 1924, 2093, 2678, 2988, 3031, 3227, 3718, 3838, 3896, 4162.


Identifies ‘Heyl be þu sone of þe fader aboue’ [1034] as ‘a translation, or, perhaps more correctly, a paraphrase of a very famous Latin poem, the Philomena of John of Hovenden’ (339), not influenced by the work of Richard Rolle. Hovenden influenced fourteenth-century ME works by being ‘a link between the Bernardine-Franciscan movement and the great English mystical movement of the fourteenth century,’ and Rolle clearly knew his work. Raby presents three stanzas of Hovenden’s poem, with corresponding ME stanzas, to show that the translator follows the Latin order, but in a free rendering, ‘sometimes expanded, more often compressed’ (340). He also prints Hovenden’s Viola, ‘a rhapsody [in Latin] in praise of the Blessed Virgin’ (341).

1034.


The poem ‘þe mon that þe hare i-met’ [3421] written in a hand of the thirteenth century, in Bodleian MS Digby 86, explains ‘a ritual to be observed on meeting a
hare,' together with '77 terms of abuse which are to be applied to it' (348). Ross prints the poem (350--1), with a philological commentary on unique terms, many of which are illuminated by MnE dialect. He classifies the names as follows: those meaning hare; generally abusive terms; those obviously related to the hare’s characteristics of physical and moral nature, its haunts and food and analogies, which generally compare it to a cat; those related to characteristics not immediately obvious; and names with significance in folklore. He explains these names and other words of philological interest in detail, and describes two methods of cooking the hare: in ciue, from instructions in the Liber Cure Cocorum [2361], and in bred, from references in Sir Gawain and the Green Knight [3144], Morte Arthure [2322], The Squire of Low Degree [1644], and The Awntyrs off Arthure at the Terne Wathelyne [1566]. As an appendix he supplies, with a translation, Dafydd ap Gwilym’s ‘Cywydd yr Ysgyfarnog,’ a poem similar to 3421, written ‘To the hare which frightened Morfudd who had gone to the grove to keep an appointment with the poet.’

1566, 1644, 2322, 2361, 3144, 3421.


Each song has been preserved on the back of an official document. ‘Bryd one brere’ [521] is on a Papal Bull, ‘of Pope Innocent III dated 1199’ (2); ‘Alone, I lyue, alone and sore I syghe for one’ [266] on ‘the draft findings of an inquiry into a riot, held in the summer of 1457’ (12).

The former document, Cambridge, King’s College Muniments, 2 W.32, from the Priory of St James, by Exeter, presents the lyric in unpunctuated prose. Saltmarsh supplies it in three stanzas of four lines, with punctuation and corrections, together with a MnE version. Manuscript associations, ink, and language imply that the song was composed in the thirteenth century and copied in the fourteenth, when ‘the
character of the handwriting suggests the first thirty years of the century' (7).
Saltmarsh finds a directness, as in the Harley lyric ‘Alysoun’ [515], but not the
conventions of love employed by Chaucer and Charles d’Orléans. He speculates that
the scribe may have been a monk sent from a northern Cluniac house, who worked on
legal records and copied the song on to a document which would be preserved.
F.McD.C. Turner comments on the music of the song (19--20) and transcribes it (20).

The latter document, London, Public Records Office, E. 163/22/1, was
‘formerly in the King’s Remembrancer’s department of the Exchequer’ (12). After a
literal transcript, Saltmarsh prints the second song, arranged in seven stanzas, with
punctuation, refrain, and catchwords. The hand suggests a date of about 1530, and an
Exchequer clerk as scribe. Saltmarsh prints two other lyrics from Exchequer
documents ['Is it not sure a deadly pain, 1620.5; ‘Tho that ye cannot Redresse,’
800281] and comments that ‘[o]fficials of the Exchequer enjoyed peculiar
opportunities of culture’ (14). E.J. Dent transcribes and comments on the music of
266 (20--1).

266, 515, 521, 1620.5, 2243, 4282, 800281.


Two lyrics, ‘The worlde so wyde th’aire so remuabel’ [3504] and ‘The more I goo the
further I am behinde’ [3437], found alone or together in several manuscripts, are
ascribed to Halsham, in BL Add. MS 34360 and by Caxton. South prints them from
Bodley 3896 (Fairfax 16), ‘not only the earliest, but the most authentic text of these
pieces’ (362), and compares other versions of 3437. The lyrics also appear with
another stanza, and each is ‘the opening strophe for a longer poem usually assigned to
Lydgate’ ['The more I go the further I am behynde,’ 3436; ‘The worlde so wyde the
ayre so remuabel,’ 3503], prompting doubt about the authorship of the lyrics and
Lydgate’s poem. South’s reasons for thinking Lydgate used them are that ‘a long poem broken up would be likely to remain in the same combination, whereas these two stanzas appear in four ways’; ‘Lydgate frequently borrowed’; and that the last lines of 3437 ‘were not originally in the form Lydgate used’ (364), but in a later version in which the last rhyme is spoiled. As the lyrics’ author, South proposes John Halsham, named ‘Esquyer’ in a hand believed to be John Shirley’s. She records details of this John Halsham’s life, including his abduction of Philippa, wife of Sir Ralph Percy, in 1384; their marriage after the annulment of Philippa’s first marriage; and Philippa’s death in 1395. Halsham’s second wife, whom he married before 1403, was Matilda or Maud Mawley. Each of his wives bore a son named John, but South suggests that the poet was their father, rather than either son. Lydgate, born about 1370, was apparently younger than Halsham, and could have known his work, since the latter held land in Sussex, Kent, and Norfolk. South considers Halsham ‘a man of mature daring and initiative by 1384,’ and thus apt ‘in age, locale, and character’ (370). Further, Shirley’s title squiere or esquyer seems more likely to refer to the elder Halsham than to either son.

3436, 3437, 3503, 3504.


The ME translation of the Candet may be placed in Leicestershire or Lincolnshire, in the first third of the thirteenth century. Two versions are supplied in Brown XIV, 31, ‘Wyt is þi nachede brest and blodi is þi side’ [4087] and ‘Wyth was hys nakede brest and red of blod hys syde’ [4088]. Thus ‘two completely distinct translations of the Candet’ are described, ‘one in four lines, current in at least three recensions and perhaps four by the middle of the thirteenth century; the second, in six lines, in two recensions, at least a quarter of a century later’ (105). The version in the Digby MS is
followed by a dialogue *Vox Christi in cruce* and *Responsio peccatoris* ['Suete leman Y deye for þi loue,' 3242].

3242, 4087, 4088.


Prints songs from Bodleian Library MS Ashmole 176 to add to ‘the not very extensive corpus of pieces by the courtiers and professional musicians of Henry VIII’s court’ (452). Wagner lists the works in the corpus, and adds some comment on ‘Ah my hart’ [13.5].

13.3, 13.5, 158.2, 158.8, 1286.5, 1449.5, 2579.3, 3074.6, 3707.3.

194 **Holthausen, Ferdinand.** ‘Ein mittelenglischer Katharinenhymnus von Richard Spalding.’ *Anglia* 60 (1936): 150--64.

Close inspection of a photocopy of the manuscript containing the hymns on St Katherine, ‘Katoreyn þe curteys of all þat I knowe’ [1813], and the Five Joys of Mary, ‘Myldeste of moode & mekyst of maydys alle’ [2171], reveals that Heuser’s publication, 114, was in fact accurate, contrary to Holthausen’s comments, 168, 185. Holthausen now offers a detailed account of the manuscript and a critical edition of the hymn to St Katherine, written by Richard Spalding, with full notes on all aspects of the poem.

1813, 2171.

of America, 1936.

After a general historical and theological introduction (1--50), McGarry notes references to the eucharist in homiletic poems in ‘The Holy Eucharist as a Sacrament’ (62--93), ‘The Eucharistic Sacrifice’ (94--147), and ‘Two Corpus Christi Sermons’ (148--70). There are many references to lyrics, including some to isolable sections such as prayers used by the laity. The second part of the study concerns devotional verse, with chapters on ‘The Lay Folks Mass Book’ (173--214), ‘Prayers at the Elevation’ (215--34), and ‘Miscellaneous Songs and Hymns’ (235--63). Many lyrics, like those cited in the earlier chapters, are discrete passages within larger works. McGarry elucidates theological implications to set the works in the context of liturgical practice.

244, 298, 777, 778, 957, 961, 1053, 1113, 1132, 1248, 1249, 1323, 1514, 1591, 1627, 1692, 1729, 1734, 2076, 2119, 2305, 2645, 3236, 3270, 3415, 3419, 3424, 3507, 3583, 3603, 3674, 3882, 3883, 3884, 3920, 3996, 4052, 4246, 4276.


Explores ‘the relation of the cycle lyrics to the non-dramatic vernacular literature’ of the Middle Ages, and describes isolable lyrics as those ‘forced into the play for their own sake, and left with scarcely any connecting material,’ which ‘can well stand alone without their setting’ (228). Laments, monologues, and hail verses may be among these. Pearson finds that all lyric verse shows ‘unity in emotional attitude’ (229), and presents dramatic and isolable lyrics from plays in the cycles of York, Towneley, Chester, and Coventry. She thinks that some could be taken from the plays, for example the praise of God by cherubim in the Towneley play The Creation (lines 61--76), ‘Our lord god in trynyte’ [800081], since ‘its smoothness of metre and its emotional appeal make it suitable for a praise song for men or angels’ (232).
Other passages seem to have been introduced from other sources, such as David’s song in the Towneley Prophets (lines 19–27), ‘Myrth I make till all men’ [800092]. The song of the Virgin, in plays of the Nativity, is generally paid scant attention, but there are many vernacular lullabies; thus Pearson contends that mere suggestions that Mary is to sing imply that she is to use a lyric ‘from the popular and non-dramatic vernacular literature’ (239), and a conventional version of the Magnificat when no words are specified. Lyrics of other characters, such as Simeon and Anna ‘may have been lifted directly from the popular vernacular literature’ (242). Pearson relates Anna’s welcome in the York Purification of Mary (lines 324–39) ‘Welcome! blyssed Mary and maydyn ay’ [800104] to the lyric ‘Wolcum be þu heuene kyng’ [3877]. Following Taylor, 111, she asserts that some laments, including the planctus Mariae, could be eliminated from the plays without loss, and that they were originally independent and isolable, as are some of Christ and Mary Magdalene. She concludes that isolable lyrics are not ‘original with the authors of the plays,’ but rather from liturgical, biblical or theological sources, and that they have ‘the nature of being forced into the plays between dramatic episodes’ (251).

1219, 2079.5, 3877, 800025, 800081, 800082, 800083, 800084, 800085, 800086, 800087, 800088, 800089, 800090, 800091, 800092, 800093, 800094, 800095, 800096, 800097, 800098, 800099, 800100, 800101, 800102, 800103, 800104, 800105, 800106, 800107, 800108, 800109, 800111, 800112, 800113, 800114, 800115, 800116, 800117, 800118, 800119, 800120, 800121, 800122.


After surveying references pointing to OE literature now lost, Wilson records traces of ME works in particular lyrics. These include lyrics in sermons and religious writings (although these are not always religious lyrics), and snatches found in ‘most inappropriate places,’ such as church pillars and walls, as well as on ‘[a]ny blank piece of vellum’ (37). The Red Book of Ossory preserves lines of the songs for
which religious words were written so that their tunes could be used, and there are similar traces in other poems. Chronicles include scraps of soldiers’ songs and ballads. Records of a court case about the payment of the rent of a stag by Lord Neville of Raby to the Prior of Durham contain a stanza, ‘Wel and wa sal ys homes blaw’ [3857.5], in which ‘we can perceive the authentic note of the ballad (49). [See Dodds, 154; Wilson, 223, 321; Reiss, 478, 515; Robbins, 517; Peck, 642.]

521.5, 734.5, 778, 891, 1123, 1142, 1214.4, 1252, 1265, 1305, 1335, 1377, 1925, 1934, 1940.5, 2039.3, 2164, 2288, 3242.5, 3558.5, 3743, 3857.5, 3918.5, 3923.5, 4206, 4280.

198 Birney, Earle. ‘English Irony before Chaucer.’ University of Toronto Quarterly 6 (1937): 538--58.

Notes the presence of irony in English literature before Chaucer. Birney defines the term as ‘indirect satire’ (545). He recognizes ‘battle-irony,’ (540--2); ‘proverb-irony’ (543--4); ‘irony of fate’ (544--6); ‘dramatic irony’ (547--9); ‘irony of the under-dog’ (549--51); and ‘parody and burlesque’ (551--3). He sees battle-irony in Minot’s ‘varnish of Norman sprightliness’ over ‘ponderous and pitiless jeering,’ in ‘The Battle of Neville’s Cross’ [‘Sir Dauid þe Bruse was at distance,’ 3117], and the irony of fate in ‘Lollai lollai litel child whi wepisou so sore’ [2025] and ‘The Song about the Flemish Insurrection’ [‘Lystneþ lordinges boþe þonge ant old,’ 1894]. In 1894, savouring of tragic ironies in all human action is ‘curiously blended with the old battle-irony’ (545), to yield ‘humane realization of the ironies, exultation with a sigh’ (546). The irony of the under-dog is expressed in poems of political comment and protest. Parody and burlesque are fused in the ‘Land of Cockaygne’ [‘Fur in see bi west Spaygne,’ 762], which Birney finds ‘[p]erhaps the finest piece of comic irony before Chaucer’ (552).

296.3, 663, 762, 1078, 1857, 1894, 2025, 3117.

Contributes glosses on several obscure words in ‘Wenest þu husch wþi coyntyse’ [3895] not glossed by R.M. Wolley, who ‘in his *Cat. MSS Linc. Cath. Chapt. Libr.* (Oxon. 1927) ... printed the interesting Middle English verses (about the schoolboys who resented the severe discipline of their master)’ (82).

3895.


Presents some fifteenth-century ME hymns not found in Brown’s collections. Brunner prints the texts with notes, and compares them with other interpretations of the themes and available Latin originals. The version of *Salve Regina*, ‘Hayle oure patron & lady of erthe’ [1073] does not closely resemble the original; the text is a Northern one, with an illustration of a Carthusian monk praying to the Virgin and Christ Child. *Stabat Mater Dolorosa* is a well-known Marian hymn; the rendering, ‘Heyle goddes moder dolorous’ [1048], is similar to the Latin, with additions and differences in the rhyme scheme. The hymn was popular, but lacks much of the intensely moving content of the Latin. *Ave Maris Stella* may have been composed in the ninth century, and was translated into many languages. Brunner compares six ME versions, and prints ‘Hayle se-sterne gods modyr holy’ [1079], loosely based on the Latin, preserved in a fifteenth-century Carthusian manuscript, BL Add. 37049. The accompanying illustration shows Mary on her knees before Christ. There are several interpretations of *Alma redemptoris mater*. Brunner supplies the previously unpublished ‘Swete lady now 3e-wys’ [3240], which is generally close to the original. No Latin text of *Virgo rosa virginum Tuum precare filium* is known. ME versions
are found in two manuscripts, Caius College, Cambridge 383, and (in abbreviated form) Balliol College, Oxford 354 (Richard Hill's Commonplace Book). Brunner prints the former and a fragmented hymn to St Thomas Becket, in the same Caius manuscript.

236, 1037, 1048, 1079, 1892, 3240.

201 Bühler, Curt F. 'A Middle English Prayer Roll.' Modern Language Notes 52 (1937): 555--62.

MS 486 of the Pierpont Morgan Library, a prayer roll, has Latin and English prayers in prose, and an English poem on the Passion, 'O Jhesu grant me þi will of wepynge' [2470], in the form of the 'Fifteen O's of Christ.' Bühler prints this work, with commentary on its Northern dialectal and orthographic features and a glossary of some words, generally of Scottish or Northern origin.

2470.


Investigates a charm, 'I comawnde alle þe ratons þat are here abowte' [1290], in which rats are conjured 'in the names of the four Evangelists, the Virgin Mary, St. Gertrude and Sent Kasi to leave the place which they are infesting' (67). Sent Kasi is not known elsewhere in ME writings, but St Nicaise or Nicasius is mentioned in French charms against rats. Of the six saints of that name, St Nicasius of Rheims is invoked against rats and mice in England, northern France, Austria, and Hungary. He seems to have been known in England only for the charm, with no record of a church dedicated to him there, although there are several in France. Similar charms against smallpox invoke Nicasius and an obscure but identical saint called Cassius.

Hench presents versions of the legend of the man banished by God to the moon as a punishment, and refers to his article in the *Journal of American Folklore* 48 (1935): 384, in which he notes a similar form heard in Corbin Hollow, an isolated area in Virginia.

2066.


After considering the records of lost literature found in library catalogues, Wilson notes the occurrence of passages of English verse, particularly proverbs, in the Latin fables of Odo of Cheriton and the Anglo-French *Contes Moralisés* of Nicole Bozon. Snatches of popular songs were provided with religious interpretations for use as sermon lyrics.

445, 635.5, 1147.8, 1426.4, 1799, 1850, 3218.5, 3799.6, 3860.6.


Jottings in margins or blank pages of early printed books include a stanza, ‘Love þat
is powre it is w' pyne' [2013], found on the last printed page of an English translation of *De consolatione philosophiae*, printed by Caxton, about 1478, in Pierpont Morgan Library MS 775.

2013.


Describes the manuscript Escorial B, which has an English *chanson*, ‘Princesse af youth and flore of god-li-hede’ [2782], and French, Italian, and Flemish songs. Bukofzer prints the music of 2782 in modern form, and the two lines of words, which have been imperfectly preserved, suggesting a ‘plausible reconstruction’ (120). He offers a full account of the music of the *chanson*, and explanatory comment on the *rondeau*, ballad, and *virelay*, with French examples.

2782.

207 **Ericson, Eston Everett.** ‘“Bullock Sterteþ, Bucke Verteþ”?’ *Modern Language Notes* 53 (1938): 112--13

Rescues ‘Svmer is icumen in’ [3223] from ‘[e]ditorial prudishness’ (112), by dismissing the ‘squeamish’ explanations of some scholars and describing the sound changes which place *verteþ* in ‘the group that Mr Sinclair Lewis calls “the nine forbidden monosyllables”’ (113). Ericson suggests that Meredith used it for ‘jump or dart about’ (113), in a parody in *The Ordeal of Richard Feverel*.

3223.

208 **Kreuzer, James R.** ‘Some Earlier Examples of the Rhetorical Device in *Ralph*

Prints two short poems, with variations in the arrangement of the lines that suggest different interpretations. They are ‘Nowe the lawe ys led be clere conscience’ [2364] and ‘Trusty seldom to their ffrendys unius’ [3809]. [See Robbins, 219.]

2364, 3809.


‘Almyghty god þ' made all thyng’ [257], is a metrical version of ‘the Latin treatise, De Duodecim Utilitatis Tribulationis,’ and uses anger ‘in its original significance: tribulation, affliction (<Old Norse angr m., grief, sorrow)’ (78). It is preserved in two closely related Cambridge manuscripts, University Ff.2.38 and Pepys 1584, both probably transcribed ‘from the same original,’ and associated with the Latin source rather than an English prose text ascribed to Peter of Blois. The treatise’s long introduction elaborates uses of anger by citing the Bible, church fathers, and writings on natural history, whereas the poem, ‘after a comparatively short introduction, tersely enumerates twelve uses, devoting to each, in most cases, a single short stanza’ (79--80). Kreuzer presents the text of Cambridge University Ff.2.38, ‘recording variants from the Pepys MS in the footnotes only where they supply preferable readings.’ His examination of the generally Midland forms of the dialect suggests that ‘the poem was originally composed in the Northern dialect and later made over by a Midland scribe’ (80).

257.

210 Linn, Irving. ‘If all the Sky were Parchment.’ PMLA 53 (1938): 951--70.

A general survey of sources and modifications of the metaphor of the sky as
parchment, the sea as ink, and trees as pens, originally most frequently used for praise of a deity. Two medieval instances coincidentally offer antifeminist advice. 'A Balade: Warning Men to Beware of Deceitful Women' ['Looke well about ye that louers be,' 1944], has been ascribed to Lydgate. A Scottish example is the 'Schort Epegram Aganis Women' ['Thocht all þe wod vnder the hevin þat growis / War crafty pennis convenient to write.' 3701.5].

1944, 3701.5.


Malone adds to the observation of Brown, in Brown XIII, 36, that the poem 'Annot and John' [1394] had been printed by Wright and Böddeker. He notes that previous references were made by Warton, History of English Poetry (1824) and Guest, History of English Rhythms (1838), who anticipated Brown's remarks on the names of the poet and his lady.

1394.


The Franciscans made religious parodies of secular songs, in Latin and the vernacular. Among examples of carols, Robbins cites songs from The Red Book of Ossory, begun by the Franciscan Bishop of Ossory, Richard de Ledrede; the Kildare MS; and John Grimestone’s Commonplace Book, another Franciscan manuscript. He establishes common features of the carol, as 'a song to be sung together ... at some important festival of the Church ... [with] a fixed stanza form ... [and] a burden' (242). He concludes that Franciscans initiated the English carol and discusses the relative
popularity of religious and secular songs, based on their survival in manuscripts.

29, 162, 1265, 2025, 2231.8.

213 Brown, Carleton. ‘See Myche, Say Lytell, And Lerne to Soffer in Tyme.’
Modern Language Notes 54 (1939): 131--3.

Manuscript evidence suggests that the poem ‘Se meche sey lytyll and lerne to suffre in tyme’ [3083] is not the work of Lydgate, as asserted by MacCracken [Lydgate: The Minor Poems, 2: 800--1], but rather that of Richard Stokys, who was associated with Chaucer and his friends Lewis Clifford and Philip Vache. Although he acknowledges the problems posed by the discovery of eight candidates who could be the particular R. Stokys, Brown considers ‘[t]he difficulty involved ... does not, however justify us in setting aside the explicit testimony of a fifteenth-century manuscript and accepting instead the assignment “Lidgat” which Stow subsequently added in his manuscript’ (133).

3083.


Mayer lists and describes the contents of Army Medical Museum and Library MS 4, and prints item 3, a poem about bloodletting ['Veynes þer be XXXi and two,' 3848], with variants found in the text of the Loscombe MS, another source of the poem. [See also Hunt, 1017.]

3848.

215 Renwick, W.L., and Harold Orton. The Beginnings of English Literature to
A general survey of English and Scottish literature to Skelton, with brief references to ‘Nou goth þe sonne under wode’ [2320] and ‘... þoure seruand madame’ [*4284.3] and to general categories of religious lyrics. There is a bibliography on ‘Lyrical Poetry,’ with references to Latin and French works (377--9).

2320 , *4284.3.


Relates predictions of the almanac poems of the fifteenth century to those of the sixteenth and nineteenth. Robbins prints an example of the ‘Prognostications of Esdras’ ['Tell we now of þt þere', 3265], based on the week day of New Year’s Day, and refers briefly to predictions of weather, ways to find Easter, and mnemonic verses on the seasons and lengths of the months.

29, 426, 1545, 2750, 3265, 3571.


The prayers are short, popular works, ‘often scribbled on flyleaves or in other unimportant positions in various manuscripts’ (337). Of the prayers he prints, Robbins classifies any clearly not included in a manuscript by the scribe as either ‘a popular and widely known piece’ or as ‘a literary attempt on the part of the owner of the manuscript’ (340). He prints 30 short prayers, most of one stanza and some
simply couplets. Several appear in more than one version, and some are included as
tags in longer prayers, both facts suggesting oral transmission. He concludes that
such prayers were for ‘any man or woman, who would not normally use a prayer
book, to say on going to bed, on passing a crucifix, or during service in church’ (344--
5).

936, 942, 955, 980, 981, 1467, 1586, 1600, 1640, 1687, 1703, 1706, 1711, 1720,
1723, 1724, 1728, 1729, 1737, 1960, 1965, 1971, 2099, 2114, 2174, 2303, 2258,
2288, 2297, 2308.

218 -----, ‘Private Prayers in Middle English Verse.’ Studies in Philology 36 (1939):
466--75.

Private prayers are among ‘those manifestations of extra-liturgical piety which are
appended to Books of Hours or recorded in private prayer books,’ to supply ‘personal
and intimate prayers expressed in the mother tongue’ (466). Robbins notes the
sources and their occurrence in collections of lyrics; he mentions numerous
analogues, and prints six of the prayers. The most popular is Richard de Caistre’s
hymn [‘Ihesu lord þat madist me,’ 1727], found in at least 18 manuscripts. The
‘Arma Christi’ or ‘Arms of Christ’ [‘O vernacule I honoure him and the,’ 2577], a
meditation on the crucifixion, is preserved in two devotional manuals and a Book of
Hours [see 219, 220]. Robbins discerns the influence of mysticism in private prayers,
with ‘no exaggerated reverence for the Mother of God’ (473) and ‘very little praise of
the saints’ (474), to produce an effect of ‘perfect Christian sanity’ (475).

241, 914, 1372, 1703, 1727, 1761, 2119, 2577, 3238.

219 -----, ‘Punctuation Poems---A Further Note.’ Review of English Studies 15
After adding to Kreuzer's note, 208, on poems 'capable of bearing two interpretations, depending on whatever punctuation is given by the reader' (206), Robbins offers a medieval poem, 'In women is rest peas and pacience' [1593], with 'an attack, veiled or otherwise, on women' (206), and two seventeenth-century poems.

1593.


The 'Arma Christi' or 'The Arms of the Passion' ['O vernacule I honour him and the,' 2577] survives in at least 15 manuscripts, of which seven are rolls, and in some other small books. The stanzas describe the instruments of the crucifixion, and are generally illustrated with coloured drawings. Prayers precede and follow the text and offer indulgences. Robbins suggests that the rolls were used by the clergy to inspire the prayers of congregations, many of whom were unable to read, and that the books were for the private devotions of the literate. The indulgence does not mention saying prayers, and thus the 'Arma Christi' may be considered 'not a verbal ... but a pictorial aid to meditation and piety' (418). A friar or priest would display the rolls in church, and 'worshippers would gain the indulgence by gazing at the roll, and while listening to the priest read the descriptions of the instruments, repeating the Pater noster' (240).

1632, 2442, 2577.


Robbins describes the 14 religious lyrics of the Gurney Series [now Egerton MS 3245], and prints 12 of them, noting their provenance and dialect, and relating them to other works of the period. He discusses 'the important position which vernacular prayers played in the religious life of the later Middle Ages,' referring to various
manuscripts intended ‘for use during public or private worship in the church, and by extension in the home’ (388), to set the manuscript in the context of ‘material for devotion and worship’ (390).

*196.5, 246, 271, 615, 790, 1368, 1691, 1729, 1761, 1781, 1951, 2035, 3557, 3769.8, 3882.


The ‘Bement’ Manuscript, HM 142, has a ‘twin’ in Longleat 30, with which Schulz makes points of comparison. He offers a full description of the manuscript, including damage and variations of a careless scribe, T. Werkens, and prints six works previously unpublished [‘Kyrieleyson have mercy good lorde,’ 1831; ‘Marie Modur wel þe bee,’ 2118; ‘Now Criste Iesu solfast preest and kynge,’ 2306; ‘O Ihū cryste of euerlastynge swettnes,’ 2469; ‘O Ihū þat madest þe heuenes clere,’ 2473; and a prose prayer]. He describes the manuscript’s history and suggests 1467 as the terminus ad quem.

896, 914, 1045, 1721, 1727, 1748, 1761, 1831, 1961, 2118, 2119, 2306, 2352, 2469, 2473, 2577, 2711.


[‘Lyric Poetry’ (250–74) is uniform in the three editions.] Little in the ME lyric seems to have developed from OE, but ‘there can be no doubt of its close connexion with the contemporary French lyric and with the Latin accentual poetry’ (251), through courtly and commercial influences. The carole made an important

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contribution. Canute or St Godric may have composed the earliest ME lyric. More religious than secular lyrics have survived; secular works were both used and condemned by the clergy. Survival was often a matter of chance. Constant themes, in English and French lyrics, are ‘[l]ove and the coming of spring, the song of the nightingale and the pangs of the forlorn lover’ (260); Wilson provides examples, but he finds only one comic lyric, ‘The Man in the Moon’ [2066]. Religious lyrics are influenced by Latin works; some are translations and some macaronic. Themes include praise of Christ and the Virgin and contempt for the world. Some religious songs use tunes of secular works. Few surviving poems deal with political events. These are related to ballads; Wilson cites the Song of Lewes [3155] and the fragment ‘Wel and wa sal ys horns blaw’ [3857.5]. The lyrics’ maturity of technique is ‘one of the most surprising things about Middle English literature’ (274).


This letter comments on a review of Brown XV, 39, (TLS, 28 Oct. 1939). Brown writes of the sophistication of the idea of felix culpa, expressed in the lyric ‘Adam lay I-bowndyn, bowndyn in a bond’ [117]. He corrects the designation ‘not heretofore printed,’ for the lyric ‘Ha cruell deeth contrarious to creatures in kynde’ [2], ‘overlooking the fact that Dr. MacCracken had included these verses as an “Epilogue” to the text of the apocryphal “Story of Asneth” (Journal of English and Germanic Philology IX, 223--262).’

2, 117.

Compares the preservation of ballads with that of lyric carols, in particular that of two carols entitled ‘Sweet Jesus’ [‘A chyld ys borne e-wys,’ 30] and ‘Gloria Tibi Domine’ [‘A babe is born our blysse to brynge,’ 22]. Greene prints these, noting variations that are ‘unmistakable signs that the carol has been subjected to popular oral tradition,’ and that exemplify ‘the usual treatment of obsolete words by folk-singers’ (230). He comments that ‘until the late eighteenth century at least, the popular religious lyric, as well as the popular narrative ballad, was preserved and transmitted by careful if not learned scribes as well as by the folk-singers’ memories and the garlands and single-sheets of the penny press’ (238).

22, 30.


Examines the ‘Address of the Soul to the Body’ [‘* ... on earde,’ *2684.5] and its prologue ‘Sanctus beda was iboren her on bretone mid us’ [3074.3], to show that the Worcester Fragments are at ‘a central point in a series of documents in English which shows a direct line of influence extending from before the Conquest into the lyric poetry of the thirteenth century’ (291). Heningham outlines the content of the ‘Address,’ and relates it to thirteenth-century lyrics, in particular ‘þene latemest dai wenne we sulen farren’ [3517], which she finds ‘little more than a condensed version of The Worcester Fragments’ (293). She notes the close relationship to OE works, in style and theme, and compares passages with sermons of Ælfric and versions of the Body and Soul legend, including those of the Blickling Homilies and homilies of the Vercelli Book. Comparisons show that ‘even while he followed the outline of the primitive Body and Soul exemplum so closely, the author of The Worcester Fragments completely transformed it’ (298). Although his sources include Latin sermons, the poet used English material. In effect, ‘prominent lines are taken over

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almost without change from ... The Grave [3497] (304), and some 'seem to have come ready made from Old English poetry' (305). [See Dudley, 137; Moffat, 93.]

2336,*2684.5, 3074.3, 3497, 3517, 3939, 3998.

227 [Creek] Immaculate, Sister Mary. 'A Note on “A Song of the Five Joys.”'
Modern Language Notes 55 (1940): 249--54.

Suggests grammatical and theological reasons for emending Brown’s notes [Brown XIV, 31, 246] on the sixth stanza of 'Ase y me rod þis ender day / by grene wode to seche play' [359], in particular the note on line 33, which Brown reads as 'When God was born according to “law” or “in due form”' (249). The emendation turns on rendering 'lay' as ‘light’ rather than ‘law,’ and ‘þoro’ as ‘complete’ or ‘entire’ rather than ‘due.’ Thus the stanza may be interpreted: ‘The second joy of that maid was on Christmas day, when God was born in full light, and brought light to us: the star was seen before the day—-the shepherds bear it witness’ (254).

359.

228 Meech, Sandford B. ‘A Collection of Proverbs in Rawlinson MS D 328.’
Modern Philology 38 (1940): 113--32.

The manuscript is ‘an omnium gatherum originally owned by Walter Pollard, who lived as a citizen of Plymouth in the reigns of Henry VI and Edward IV’ (113). Its 83 proverbs and aphorisms are supplied in Latin and English versions, and include some in rhyming form. Meech prints the proverbs, and offers notes and comparisons with other similar collections.

465.5, 1137.5, 1354, 1634.5, 1793.9, 3087, 3372.5, 344.5, 3922, 4034.6, 4049.2, 4079.3, 4079.6, 4176.5.

Brief notes on eight lyrics from *Brown XIII*, 36, and six from *Brown XIV*, 31. [Smithers refers to Menner’s suggestions in the notes to the 2nd edn. of *Brown XIV*, 48.]


As well as ‘the popular sentiment which pictures the Friars Minor as the singing fools of Our Lord’ (231), evidence suggests that most religious lyrics composed before the middle of the fourteenth century were written by friars, frequently Franciscans, who were preachers and mystics, with ideals ‘not hostile to poetry’ (233). This is shown directly in collections of sermon materials, friars’ manuscripts of poems and *exempla*, hymns, and carols, many of which were prepared by Franciscans. There is also negative evidence that ‘there are comparatively very few MSS in this early period known to have been written by monks or secular clergy’ (237). Robbins estimates that about 357 such poems were composed by the middle of the fourteenth century; he links 230 of these with the Franciscans. Franciscan influence declined in the period after 1350 and the Black Death, as did their production of poetry, an estimated decline from 66 per cent to 15 per cent. Robbins supplies numerous brief references, most of them in footnotes, and quotes three poems: ‘And we fynd writen of ane hermite’ [314], ‘No more will i wiked be’ [2293], and ‘Stond wel moder ounder rode’ [3211].

314, 419, 519, 560, 594, 606, 1115, 1365, 1461, 1669, 1832, 1935, 2078, 2293, 2302, 2584, 3133, 3147, 3211, 3212, 3234, 3236, 3254, 3310, 3420, 3887, 3939, 4157.

Prints two mystical poems written by the same scribe, with detailed comments on the dialects of the two works---one Northern, 'A lhū þow sched þi blode' [8], and one Midland, 'Iesu suete is þe loue of þe' [1747]. Robbins explains the orthography of the two pieces, suggests reasons for some variant readings of the second, and relates the first to similar poems, 'to bring into prominence the common stock of all these Passion meditations' (327).

8, 11, 1691, 1693, 1709, 1732, 1747, 1748, 1753, 1779, 1780, 3238.


Not seen.


Finds that 'most if not all' of the ME lyrics in Harley 2253 reveal 'evidence of Provençal influence that must have come to England either directly or through the medium of Old French' (81). Four of 40 vernacular poems have elements of the *chanson d'aventure*. There are aspects of Provençal notions of love in lyrics of religious or secular love-longing. The conventions of courtly love, the poet's madness and pain, and the lady's cruelty and beauty, are evident in the Harley lyrics; they preserve troubadour traditions. Among 'troubadour commonplaces' are 'conventional opening and closing prayers, the poet's call for attention, and his announcement of his subject' (89). The natural setting emphasizes or contrasts with
the poet’s mood, frequently through references to birds in the Provençal and English poems. The ME lyrics of Harley 2253 surprise ‘by their utter unlikeness to Anglo-Saxon poetry, and by their amazing similarity to and subtle difference from the continental verse that inspired them’ (95).

105, 359, 515, 1394, 1395, 1407, 1504, 1678, 1747, 1861, 1921, 2207, 2236, 2359, 2366, 3221, 3963, 4037, 4177, 4194.


Describes the Mellon Chansonnier and its compositions. Its physical appearance suggests ‘one of the Burgundian centers of music copying’ and ‘a date around 1480’ (16). It has compositions in French, Italian, Spanish, Latin, and English; the use of these languages ‘clearly reflects the international atmosphere of the Burgundian court’ (27). Bukofzer comments in particular on ‘Alas alas Alas is my chief song’ [138], ‘Myn hertis lust sterre of my confort’ [2183], and ‘So ys emprented in my remembrance’ [3165]. [Cf. Menner, 252.] He prints the music of 138, with commentary, compares it to ‘Alas departing is ground of woe’ [146], and doubtfully ascribes it to Walter Frye. He is more confident in ascribing 3165, and also considers Frye the composer of the French roundeau ‘Tout a par moy.’

138, 146, 2183, 3165


Refers to 15 vernacular verse prayers offered by pious laity at the elevation of the Host. Robbins lists their sources, and prints the texts, with critical commentary, of some previously unpublished ['Hayle Iesu Godys Sone in forme of bred,' 1052;
'Heyle my lord in wom ich leue,' 1071; 'I þe honoure wip al my miht,' 1372; two versions of 'Ihesu lord welcom þow be,' 1729; 'O merciful ihû for merci to the i cri,' 2512; 'Welcome lord in forme of bred,' 3882. They are 'of one pattern.' They invoke Christ, often emphasizing the word 'Bread,' and offer grounds for 'the petition (against sudden death), and the aspiration (for final bliss)' (139). The prayers are 'primarily a native growth' (133), independent of Latin originals. Robbins compares the ME poems with similar works in Latin and French, and quotes other short vernacular prayers and charms, noting their place in everyday life and in vernacular church services. [Cf. Rubin, 960.]

942, 1052, 1071, 1323, 1368, 1372, 1487, 1729, 1734, 2174, 2512, 3507, 3882, 3883, 3884, 4052, 4149, 4246.


Expands Greene’s comments on performance of the burden of carols in BL Add. 5665 (the Ritson MS). Robbins suggests emendations to Greene’s editing, 37, of the carols ‘And by a chapell as y Came’ [298], ‘Bi thi burthe þþ blessed lord’ [581], ‘There blows a colde wynd todaye’ [3525], and ‘When Fortune list yewe here assent’ [3948]. He proposes to consider 3948 a rondel, and lists every occurrence of this form in ME verse. He does not classify 3525 as a carol, but adds seven others to the corpus of carols: ‘All heyle Mary and well you be’ [182], ‘Gabriel of hyʒe dege’ [889], ‘Galawnt pride thy father is dede’ [892], ‘I muste go walke þe woed so wyld’ [1333], ‘It fell ageyns the next nyght’ [1622], ‘O lorde so swett ser Iohn dothe kys’ [2494], and ‘Our shyp is launched from the grounde’ [2727].

182, 298, 581, 889, 892, 1333, 1622, 2494, 2727, 3525, 3948.

MS Rawlinson poet. 36, in the Bodleian Library, Oxford (Summary Catalogue 14530) is unusual in containing both religious and secular works. Robbins describes it, listing the contents, and prints two satiric verse epistles, ‘O fresche floure most plesant of pryse’ [2437] and ‘Vnto you most froward þis lettre I write’ [3832], comparing them to similar works. He lists, in footnotes, many examples of love epistles in ME verse. The poet of the manuscript writes love epistles that are both typical and variant, and the satiric verses offer ‘a welcome antidote to the general run of the courtly love poetry of the latter part of the century’ (421).


In ‘From the Invasion to 1400’ (12–25), Alspach surveys poems written in English in Ireland after the invasion, concentrating on those of Irish composition. He describes Harley 913, a fourteenth-century manuscript with ‘prose and verse in English, French, and Latin’ (12), written at the Franciscan abbey at Kildare, where some poems were copied and some composed. He tells the manuscript’s history, and comments on ‘Swet ihc hend and fre’ [3234], by Friar Michael Kildare, ‘The Land of Cockaygne’ ['Fur in see bi west Spaygne,’ 762], ‘A Satire on the People of Kildare’ ['Heil seint Michel wiþ þe lange sper,’ 1078], ‘A Song of the Times’ ['Whose þenchiþ vp þis carful lif,’ 4144], and ‘A Rhyme-Beginning Fragment’ ['Loue hauith me broȝt in liþir þoȝt,’ 2003]. [Heuser, 16, edits the Kildare poems.] Alspach refers to poems in the Loscombe and Croker MSS, particularly ‘The Virtues of Herbs’ ['To god that is owre best leche,’ 3754]. He prints a poem from the Augustinian priory of Lanthony ‘Allas allas vey yuel y sped’ [143] and ‘Gode sire pray ich þe’ [1008], and a stanza in Rawlinson D. 913, which is perhaps ‘the earliest English dance-song extant’ (23), and was used by W.B. Yeats. Alspach alludes to fragments in the Red Book of Ossory,
‘Hay now the cheualdores’ [1214.4] and ‘Hou shold y with that olde man’ [1265], and to a poem of warning copied from Harley 913 to Lansdowne 418: ‘Yung men of Waterford lernith now to plei’ [4280].

143, 762, 1008, 1078, 1214.4, 1265, 2003, 3126, 3234, 3754, 4144, 4280.


Meroney adds copious notes and emendations to Brown’s notes, in BrownXIII, 36, on ‘Middelerd for mon wes mad’ [2166]. He refers to the comments by Menner, 229, Wells, and Böddeker, and suggests numerous interpretations of meaning and punctuation.

2166.


A poem, ‘On clife þat castell so knetered’ [2682], in Humfrey Newton’s Capesthorne MS [Bodleian Lat. Misc. c 66, see 46] differs from others, in being written in ‘alliterative cross-rimed quatrains’ (361). It begins with a description of a castle, then speaks of the approach of summer and a love adventure. Robbins describes the meaning as ‘obscure and disjointed’ (361), and suggests that ‘the three sections are independent of each other’ (362). He prints the poem with a glossary, and comments on the vocabulary, that of ‘poems of the alliterative “revival”’ (365), with particular attention to phrases that resemble those of Sir Gawain and the Green Knight [3144] and connections with the alliterative tradition. [See Cutler, 313.]

2682.

158
Prints two carols, found in Hunterian MS 83, ‘Gabryell of hyȝe degre’ [889], f. iiib, and ‘All heyle Mary and well you be’ [182], f. 21a. They are written in spaces in John of Trevisa’s translation of Higden’s Polychronicon, in a hand of the late fifteenth century, and it is noteworthy that ‘the texts are provided with music’ (40). Although 182 is unique, 889 is found in two other sources, but without music. Robbins compares the text with versions in Bodleian 29734 and Balliol 354.

182, 889.


The ‘apparent innocence and simple lyric cry’ of ‘Westron wynde when wylle thou blow’ [3899.3] should place it in ‘any anthology of “pure poetry”’ (233). The lover cries for relief, in ‘the sympathetic manifestation of nature,’ by ‘the fulfillment of grief’ (233), and in ‘the excitement and fulfillment of love itself.’ The first two thoughts are ‘romantic and general,’ and the third ‘realistic and specific.’ Since he is faithful to the beloved and to love, the work is ‘not a celebration of carnality’ (234). The poem’s tension is ‘between prosisms and poeticisms’ (250).

3899.3.


Disagrees with Hoepfner, 245, that verteth in ‘Sumer is icumen in’ [3223] indicates the cavorting of the deer. Brown finds a ‘much livelier’ interpretation in ‘the economy of “verteth” in the sense “farteth”’ rather than ‘a mere synonym of
"sterteth," and sees this sense as 'wholly in keeping with the homespun mood of the context,' and the poem's dialect, which is 'if anything, southerly.' This 'normal, native signification' (33) would have to be put out of a thirteenth-century mind before a thought of vert as 'turn' or 'harbour in the green' could take its place; and the 'absence of any recorded occurrences of "vert" for "fart" would in no way impair the probability ... of its early currency' (34).

3223


There is new evidence to revise the dating of 'Sumer is icumen in' [3223]. Bukofzer describes this in the following: 'Reëxamination of Previous Evidence' (79--82); 'The Present Notation of the Rota' (83--5); 'The original State of the Notation' (86--8); 'The Notation of Bodleian Library MS Hatton 30' (89--93); 'The Index of the Winchester Codex' (94--5); 'Internal Evidence' (96--102); 'Philological Considerations' (103); 'Musical Considerations' (104--6); 'Walter Odington' (107--8); and 'The Rota as a Composition of the Fourteenth Century' (109--10). An appendix provides the original form of the music (111--14). The earlier evidence relates to Madden's conclusions that the rota was written at Reading, c. 1240, and its relation to a poem, ascribed to Walter Map, in the same manuscript, Harley 978. Inspection of the mensural notation sets 'a terminus ante quem non of ca. 1280' (85), confirmed by comparison with Bodleian Hatton 30. The use of duple time and absence of semibreves suggest a date c. 1310 and not much later than c. 1325. The Winchester codex was coeval. Internal evidence points to c. 1310, and philological considerations suggest a southern provenance. Although other items in the manuscript show that its compiler was 'preoccupied with sacred music,' the rhythm and cuckoo's call are 'obtrusively secular' (105). Bukofzer describes alterations to
'an innocent ternary rhythm' (105) and erasure of cuckoo calls, although 'the robust duple rhythm and the angular melody of the original version are conceived with a home-grown freshness that should caution us against declaring the secular version inferior' (106). The Summer-canon is thought to be music of the fourteenth century, which may be compared with a French canon, 'Talent m’est pris de chanter comme le coccu' and a German parody 'Der Summer kumt.'

3223.

-----Review by R.B., _Music and Letters_ 26 (1945): 113--15. Summarizes musical scholarship on the lyric to gauge the effect of Bukofzer's findings. The reviewer welcomes Bukofzer's contribution, and assesses it as 'a suggestion that further investigation may even yet be called for.' In that event 'congratulations will be due to this remarkable scholar on having stimulated such an inquiry, whether its conclusions confirm or refute his own' (115).


Rejects 'currently accepted translations of “verteth” as “breaks wind”' or '“harbors in the green’ that ‘contradict the sense parallelism which is a distinctive feature of the lyric ['Sumer is Icumen in,' 3223]' (19). It is 'no bit of folk naiveté, but a work of sophisticated skill,' where sterteth and verteth are related in reference to movement, with modern equivalents such as 'capers, gambols, frisks, cavorts and prances,' and with verteth 'derived from the Latin “vertere”, to turn' (19). Hoepfner refers to other critics, and acknowledges (but does not favour) the possibility that the word is 'a south-of-England variant of “farteth”, so far as its spelling is concerned' (20).

3223

246 ----. 'Sumer is Icumen In.' _Explicator_ 3 (1944--5): item 59.
Answers Brown, 243, in reply to Hoepfner, 245, on verteth in ‘Sumer is icumen in’ [3223], 245. Hoepfner challenges six assumptions he considers ‘unwarranted.’

3223.


The origin of the carol is French, from carole, a dance-song with a refrain, resembling the pastourelle and chanson de toile. Chambers relates these forms to pagan and liturgical rites and to English carols, with examples from collections including MS Harley 2253 and the Red Book of Ossory. The refrain is found consistently, linked by rhyme to other stanzas, and suggesting the presence of a leader and other singers. Many writers of religious carols were Franciscans, in particular Thomas de Hales, Nicholas Bozon, William Herebert, John Grimestone, Richard de Ledrede, and James Ryman. John Audelay, an Augustinian, composed many carols, but is ‘rather remote from the main tradition’ (94). John Lydgate was the best writer of monitory verses. Most carols were intended for use at Christmas, and those for the Virgin and the Annunciation may be grouped with these. Some carols commemorated the saints and other feasts, and there were humorous, monitory, and historical secular works. Chambers summarizes the various carol forms and the importance of the refrain, with frequent reference to Greene, 37. The theme of planctus appears in many carols of the Passion and Crucifixion, and influences lullaby carols of the Virgin and Child. An incipit for the latter may resemble the chanson d’aventure. The courtly, aureate language, sometimes with ingenious acrostics and Latinate structures, distinguishes religious poetry of the fifteenth century. Chambers cites numerous examples.

21, 29, 44, 117, 295, 298, 352, 360, 375, 413, 445, 497, 515, 684, 693, 769, 778, 822, 894, 1008, 1120.5, 1132, 1162, 1265, 1314, 1367, 1395, 1555, 1755, 1892, 1921,

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Expands comments on technique and imagery of ‘Nou goth þe sonne under wode’ [2320] made in *BrownXIII*, 36, ‘to show that Professor Brown’s epithet “perfection” is indeed well considered.’ Cutler amplifies ambiguities, in particular those of *tre*, *rode*, and the setting sun, to examine the poet’s technique for ‘artfully presenting a surface of “artlessness.”’

2320.


Hoepfner answers Brown’s objections, 243, to his note, 245, on ‘Sumer is icumen in’ [3223], and suggests c. 1300 as ‘the earliest date for the song,’ from consideration of its musical notation.

3223.


In his comments on ‘Sumer is icumen in’ [3223], Kenyon corroborates Ericson’s notes on *verteth*, 207, and refers to those of Hoepfner, 245, and Brown, 243. He cites an assertion of ‘no other Romance loan words in the poem’ and the *NED*’s ‘earliest record in English of the rare Latin verb *vert* ... more than three hundred years later than the “Cuckoo Song” ... in Scottish, not southern English.’ He finds the Meredith reference [cited by Ericson] ‘a figment of Meredith’s imagination.’

Suggests that ME chete, in the phrase al hende ase hauk in chete, in ‘Weping haueþ myn wonges wet’ [3874], is the only trace in literature of OE cyē, cēte. Löfvenberg does not specify a meaning for chete, but relates it to words for ‘hut.’ [See Arngart, 255.]

3874.


Interprets English songs in the Mellon chansonnier [‘Alas alas Alas is my chief song,’ 13; ‘Myn hertis lust sterre of my confort,’ 2183; So ys emprented in my remembrance,’ 3165], and refers to the work of Bukofzer, 234. These were copied by a French scribe, ‘obviously unfamiliar with English’ (381). Menner offers explanations for difficulties and errors of sound and sense, and presents intelligible forms of the works.

138, 2183, 3165.


This exposition of three manuscript versions of the lying-song ‘When nettuls in wynter bryng forth rosys red’ [3999] satirizing women and religion, in Bodleian 29734 (A), Balliol 354 (B), and BL Printed Book IB 55242 (C), illuminates variants
in the sources and argues for the priority of C. Although C is somewhat careless, Utley calls it ‘the best representative of the original’ (352), but not the original itself, which he assumes to have been written ‘by a consistent artist, probably of the early fifteenth century’ (353). The scribe of B seems to be ‘a talented interpolator and corrector’ (350). That of A is ‘a conscious reviser’ (352), perhaps a Franciscan friar who liked the carol form, who added a burden to ‘this unmusical poem’ (353), whose text shows eccentricities, ‘a few vivid editorial touches,’ and ‘some serious misreadings’ (354). Utley interprets this nonsense poem, with explanations of variant readings, and a reference to the Blood of Hayles.

3999.


Prints the ‘Lament of the Monk’ or ‘Choristers’Lament’ [‘Vncomly in cloystre i coure ful of care,’ 3819], found in MS Arundel 292. Utley supplies a translation and comment on aspects of musical and philological interest, a description of the manuscript, and a list of other entries. There are three speakers—Walter, William, and the French choir master; Utley conjectures on the identity of ‘the “I” of the opening lines’ and ‘the exact contrast between the musical roles of Walter and William.’ The poem offers ‘a vivid and valuable picture, composed by a competent artist, of the struggles of a young fourteenth-century monk with his French music-master and his lesson in solmisation’ (195).

3819.


Rejects Böddeker’s rendering [Altenglische Dichtungen des MS. Harl. 2253, 152] of
hende ase hak in chete, in line 28 of ‘Weping haueþ myn wronges wet’ [3874] as a reference to ‘crayfish’ or ‘hake.’ However Arngart accepts Brown’s idea, BrownXIII, 36, of hauk for hak, and ‘cottage’ or ‘chamber’ for chete, and supports this by comparison with a passage from Pearl [2744] that includes the phrase as hende as hawk in halle. An ironic interpretation of the phrase suggests the contrast between the courtly connotations of hende and the wildness of the hawk, so that it can be thought to mean ‘not noble or gentle at all’ (78). The line from 3874 can be considered ‘a deliberate travesty with ironic intention of an alliterating expression which in its proper context had a courtly meaning quite opposed to the meaning it bears in the Harley lyric’ (79). [See Löfvenberg, 251.]

2744, 3874.


The prevailing motif of Holly and Ivy poems is ‘the ungallant treatment of Ivy, a woman, by Holly, a man’ (251), when Holly and his singing, dancing men refuse entry to Ivy and her weeping women. Greene, 37, links this to first-footing customs which forbade women to enter first on Christmas and New Year’s mornings. Fain connects the poems with the ‘ritual seasonal struggle’ (252), where Ivy represents winter and Holly summer. He refers to ‘Holy berith beris rede ynowgh’ [I226] and cites examples from Russia, Greece, India, and Sweden.

1226.


The notes supply Meroney’s explanations and emendations for fourteen lyrics in
Brown XIII, 36, adding to the comments made by reviewers of the work in the TLS, Medium Ævum, and Review of English Studies, and by Malone, 186, and Menner, 229.

293, 631, 1066, 1115, 1395, 1697, 1974, 2066, 2070, 2166, 2220, 2992, 3211, 3517, 3998


Moore does not cite any specific lyric, but explains beliefs associated with holly and ivy, and hence with the carols. Ivy has (inferior) feminine associations, and holly is generally considered masculine, although there are also traditions of male (prickly) and female (smooth) holly. Holly’s dioecious nature accounts for its use to represent the sexes, and may point ultimately, to fertilization rites, in which male and female kinds of holly were used symbolically.


The survey deals chiefly with post-medieval works, but includes brief references to ‘certain stock figures that arouse the carollers’ resentment: Adam, the Jews, King Herod.’ The carols represent Adam as ‘more fool than knave,’ since ‘his transgression meant in the long run an increase in human happiness’ (500), as shown in ‘Adam lay I-bowndyn bowndyn in a bond’ [117].

117, 1785.

Examines ‘dominant medieval ideas on war and peace,’ and the possibility that there was in pre-Renaissance literature ‘a tradition of pacifism [that] preceded and paved the way for the work of the London Reformers’ (439). Much writing expressed the current views of the king. In De Regimine Principium [2229] Hoeceleve advocates peace with France to avoid the havoc of war. However, in his ‘Address to Sir John Oldcastle’ [‘The laddre of heuene I meene charite,’ 3407] he exhorts Oldcastle ‘to be a true knight and attend to the main business of chivalry---war’ (443). The author of ‘The Libel of English Policy’ [‘The trewe processe of Englysch polycye,’ 3491] anticipates Renaissance views on expansion, and sees attainment of peace as ‘almost entirely an economic problem, whose solution depended, not on the intervention of the Church, but on the practical efforts of bourgeois merchants seeking stable markets’ (444). Lydgate’s writing, in ‘A Praise of Peace’ [‘Mercy and Trowthe met on a high monteyne,’ 2156], suggests the unpopularity of mismanagement of war. George Ashby’s ‘Active Policy of a Prince’ [‘Maisters Gower Chaucer and Lydgate,’ 2130] reflects court policy, to urge princes to cultivate the arts of peace, as ‘usually a wise expedient’ (445). Thus courtly writings show ‘no consistent expression of a vigorous, emergent pacifism,’ but rather ‘a progressive weakening and diluting of medieval international idealism,’ with no evidence that ‘a pre-Renaissance literary tradition of philosophic pacificism preceded and prepared the way for the profound and imaginatively penetrating social criticism developed in the early sixteenth century’ (446).

130, 2156, 2229, 3407, 3491.

Although ‘we cannot say that music has wrought any real change in literature as a whole’ (219), the converse does not hold. Brown replies to Ernest Newman’s comment on ‘The Small Poem in Music,’ [A Musical Motley (New York: Knopf, 1925): 40–53] that ‘music has, in general, nothing corresponding to the perfect small lyric’ (222). He cites, in modernized style, the lyric ‘Westron wynde when wylle thou blow’ [3899.3].


In the note ‘Now Springs the Spray’ (32–3), Onions proposes that nou in ‘Als i me rod this endre dai’ [360] should be considered a conjunction. He translates the three lines of the refrain: ‘“Now that the shoots are sprouting (i.e. now that spring is here), I am so sick for love that I cannot sleep”’ (33). A similar use of nou may be found in ‘Nou goth þe sonne under wode’ [2320].

360, 2320.


Responds to studies of Bukofzer, 244, and Schofield, 265, on the date and provenance of ‘Sumer is icumen in’ [3223]. Pirotta hesitates to find in favour of either, and seeks rather to show that divergences are not ‘as great and irreconcilable as they appear to be at first sight’ (207). To this end, he cites observations from musical palaeography, concerned with mensural notation and binary rhythm in the rota, and suggests that it was ‘not the only example of binary rhythm in England at the end of the 13th century.’ He seeks to eliminate ‘reasons which may have compelled
Bukofzer to ascribe to our *rota* a date as late as 1310' (211), and to propose that it is secular and may be dated 'from the early epoch of mensural notation in England: that is, from the last two decades of the 13th century' (212). His argument favours performance as a circular rather than a crab canon, through comparison with the *rondellus* and *chace*, and suggests that it may have been known 'in England and in other countries' (214). The setting for six voices fits 'the preference by the English composers for the full sonority produced by a great number of voices.' This exceeds 'all that we know of the English polyphony of this epoch' (215), but there is an analogy with the Italian *cacce* for three voices, and the setting of 3223 may be considered 'an amplification of the usual scheme of the motet for three voices' (216).

3223.


Notes that the 'Benedicite what dreymd I this ny3t' [506.5], is an English version of Thomas More's epigram 'In amicam foedifragam iocosvm, versum e contione anglica.'

506.5.


Replies to Bukofzer, 244, on 'Svmer is icumen in' [3223], and to his doubt about the assignment of date and provenance for Harley MS 978 of c. 1240 and Reading Abbey, and proposal of c. 1310 at Winchester. Reading Abbey was accepted because a calendar 'which must certainly have been compiled for that house' (81) is on the verso of the last page of the music for the *rota*, suggesting that it was already at
Reading when the calendar was compiled. Bukofzer has based some of his findings on a list of musical compositions at the end of the manuscript, which he calls ‘the Winchester codex,’ although he does not posit ‘sufficient evidence to regard “Sumer is icumen in” as a Winchester rota’ (82). Schofield corrects errors in transcription of the list, and identifies three persons named there as monks of Reading Abbey in the second half of the thirteenth century. They are R. de Burgate, named as ‘R. De Burg. ’; W. de Winton, ‘W. de Wint.,’ who had owned the collection of music; and W. de Wicumbe, shown as ‘W. de Wic.’ or ‘Wicb.,’ who copied and perhaps composed music. Thus the contents listed in the manuscript are those of ‘a Reading and not a Winchester codex.’ The connections of Harley 978 are established by its Reading calendar, with obits of Reading officials, material written at Reading, and reference to a Reading manuscript. The only other possibility Schofield admits is the Leominster cell of Reading, ‘in which case it might just as likely have been written by a Reading monk’ (85). Comparisons of obits on the calendar and those of Vespasian EV reveal similarities strong enough to suggest a contemporary or even the same hand. Although the date could ‘be advanced to 1260 ... it is most unlikely to have been written many years later’ (86).

3223.


The dialogue between Morien and his son Merlin, ‘As the Child Merlin sat on his fathers knee’ [407.6], imparts secrets for making the Philosopher’s Stone, based on ‘the alchemical doctrine that from the “one thing” are made the male and female who bring forth the fruit of the stone’ and that of ‘the pneuma, the philosophic mercury that gives life to everything’ (24). The description offers an allegory of human generation and growth, as do other alchemical processes. Some words used are
anagrams, unique to this alchemical text; most are explained in marginal annotations. Others, still unknown, ‘have the air of being corrupted Arabic or Syriac terms’ (25). Taylor prints the text, preserving ‘the original’s lack of punctuation and also its orthograph’ (26).


Prints two religious poems by Johannes Mydwynter from MS Harley 2383, ‘Man in Heuyn hyt ys mery to dwll’ [2063] and ‘Man þenke here on ofte tyme’ [2079]. Bowers describes the manuscript, noting its date and provenance, and provides a diplomatic transcription of the text, which is ‘presumably apograph rather then holograph’ (455). [See Johnston, 403.]

2063, 2079.


Examines contents of the manuscript in which ‘Svmer is icumen in’ [3223] and its music are found, in particular the musical sections. Handschin’s exploration of possible clues to the date and provenance responds to views of Bukofzer, 244, and Schofield, 265, and includes a detailed account of the Latin compositions, with extensive comment on their musical notation and the possibility of using the presence of binary rhythm to date the compositions. He finds difficulties in setting 3223 into the historical process, because there are gaps in our historical knowledge, ‘most of all in the domain from which the Summer canon comes, i.e. that of non-learned secular music’ (78). The lyric exemplifies ‘the English tendency ... toward massive vocal
sonority' (79). Comparison with other works suggests that the middle of the thirteenth century should be considered for its composition, because ‘measured notation appears here in a primitive stage’ (82). Handschin discusses the significance of the term *rota* and concludes that the canon was ‘neither provided with a convenient close nor designed for being sung as a circular one’ (87). It may indicate a connection to the English *rondellus* and French *rondeau*. He concludes with a note on the lost Reading collection (88–94).

3223.


The lyric ‘Ihesus dop him by mene’ [1699], with the title ‘Jesus Pleads with the Worldling’ in *Brown XIV*, 31, is Christ’s reproach to a fashionably dressed young man. Sister Mary Jeremy includes a version of the poem in MnE.

1699.


Revises notes in *Brown XIII*, 36, on ‘The Man in the Moon’ [2066]. Menner refers to particular passages concerning the hedge, the peasant’s employment, hedging practices, the pledge to the hayward, and the comparison with a magpie, specifically considering the word *amarsceled* and its interpretation by Meroney, 257.

2066.

The love epistle is 'one of the artificial forms cultivated by the courtly versifiers of the fifteenth century' (86). Moore suggests adding to the known corpus three lyrics of MS Rawlinson C 813, 'Entierly belouyd & most yn my mynde' [729], 'Hevy thoughtes & longe depe sykyng' [1180], and 'O loue most dere o loue most nere my harte' [2496]; one from Lambeth 206 ['That pasaunte Goddes the Rote of all vertve,' 3291]; and two letters intercalated into Troilus and Criseyde [3327] (lines 1317--1421, 1590--1631). Love epistles may be traced ultimately to Ovid. The formula 'Go little bil' seems 'a mere refinement of a very old convention, the "Go little book" envoy' (402), of which Moore offers several French examples. [See Schoeck, 317; Camargo, 949.]

Spring was not used until the sixteenth century to denote 'the interval between the vernal equinox and the summer solstice' (82). Somer generally conveys 'the sense of spring, although the term may comprehend the entire period between February and the autumnal equinox' (83); it replaces the term lenten, which referred to the fast of Lent. St Valentine’s Day was associated with spring, but because of the error in the Julian calendar, the season was already advanced on February 14. Moore cites two examples of formulaic opening in the reverdie: 'Lenten ys come wiþ loue to toune' [1861] and 'Somer is comen wiþ loue to toune' [3222]. He notes the resemblance to 'Svmer is icumen in' [3223]. [See Stobo, 811.]

Notes 5 and 6 (81) refer to a word in two Harley lyrics, ‘Blow, Northerne Wynd’ [1395] (line 6) and ‘The Three Foes of Man’ [2166] (line 57). Bödkeker *[Altenglische Dichtungen des MS. Harl. 2253]*, Brown, *BrownXIII*, 36, and Brook, 42, supply fully. Smithers reads the word as ‘sully, here used as an adverb (literally “marvellously”, i.e. “exceedingly”)’ (81). Sully was written with a long s, and ‘the stroke which all three editors have interpreted as the bar of an f is really a preliminary tick to the first minim of the u’ (81). [Brook has adopted this reading for subsequent editions of *The Harley Lyrics*, but *IMEV* and *SIMEV* have fully.]

1395, 2166.


Offers general commentary on ME literature, with MnE translations of some passages. Lyrics are included in the chapters ‘Scholars at Large’ (219--54) and ‘Behind the Signs’ (419--68).


A general study, with a section (202--10) on the ME lyric. Anderson describes religious and secular lyrics, relating them to earlier forms, and listing numerous examples.


Although poetry is meaning, ‘poetic meaning is not the only kind of meaning’ (57). Bateson considers that the content of poetry is ‘best defined as human nature in its social relations’ (58), and that a poet expresses generally oppositions of conflicting social attitudes. The poem ‘Westron wynde when wylle thou blow’ [3899.3] shows oppositions ‘at a less abstract level.’ The ‘parallelism of form’ in prayers for rain and the lover’s return ‘overcomes the contrast of content’ (59), and suggests the lover’s involvement ‘in the natural cycle of the seasons’ (60); Christ has ‘the rôle of a fertility spirit.’ The poem deals with ‘non-human processes of growth and ... human self-fulfilment in sexual love’ (60).

3899.3.


Considers lyrical forms in ‘The Lyric’ (208--24). Religious lyrics originate in ‘an ecclesiatical and literary tradition which knows no national boundaries’ (209), whereas secular works may have roots in French, Provençal, Latin, or folk and
minstrel songs, although the French influence seems negligible. The authors survey French and Provençal forms, including chansons, aube, pastourelle, rondet, and ballette, to contrast the cold analysis of emotion in chanson courtois and its frank expression in ME lyric, particularly in those associating love with spring. Most preserved lyrics are ‘religious or moral’ (215); they may be touching, imaginative, and occasionally startling. Many works are addressed to the Virgin, offering praise and describing her life. Some poems of her joys and sorrows use secular forms; similar poems of love and praise are addressed to Christ. Many lyrics warn of death’s coming; others focus on Christ’s appeal to mankind. Carols of Christmas and Epiphany became popular in the fifteenth century, and there are political, ‘humorous, satirical and convivial songs’ (222). Most lyrics are anonymous, and probably the work of clerks; they grow more literary in the later fourteenth and fifteenth centuries.

12, 210, 352, 360, 515, 704, 769, 864, 1395, 1463, 1575, 1747, 1866, 2025, 2163, 2207, 2645, 3155, 3221, 3223, 3242.5, 3259, 3285, 3305, 3310, 3700, 3963, 4177, 4189, 4194.


Because the broadside that preserves this poem, ‘*[As] her am I sent by diuine prouidence’ [*338.5] is ‘neither a manuscript nor a typographic incunable,’ it has been ‘somewhat neglected.’ From a photostat, Mabbott makes four ‘corrections or additions to the reading of the text as given by [W.L.] Schreiber,’ in Handbuch der Holz- und Metallschnitte, vi (Leipzig, 1928), 51 ff.

*338.5.


177
The Ritson MS (BL Add. 5665) includes 44 carols of a choir repertory. This lends support to the view of Sahlin, 232, that the carol was ‘an ornament of the processional rites of the Catholic Church’ (63), through its use of dance-songs, which were probably adapted by the Franciscans. The carols became popular processional litanies. Musical references that strengthen Sahlin’s conclusion include the frequent occurrence of carols in manuscripts with other processional works, the marking of carols on rubrics for particular feasts, textual and musical quotations from the liturgy in carols, and the classification of carols as conducti. Miller offers as an example the setting of a Te Deum, ‘O blesse god in trinite’ [2388].

2388.


The Notbrowne Mayde [‘Be it right or wronge,’ 467] avoids ‘the tedious preciosity of vers de société and the boisterous directness of popular song’ (11) of other fifteenth-century verse. Moore briefly surveys previous criticism of the work, including conjecture that its source was German or Latin. The poem is a debate, concerning ‘the worth of womankind’ (15). The stanza form is ‘hardly more than modified common measure,’ and ‘the culmination of a prosodic tendency manifest in English verse no later than the first decade of the fourteenth century and possibly earlier’ (12). Moore cites examples that resemble it in the use of internal rhyme, including a Latin form, the Harley lyric ‘De Clerico et Puella’ [2236], Dunbar’s ‘Of the lady solistaris at court’ [3556.5], ‘Masteres Anne / I ame your man’ [2195], and two Child ballads.

467, 2195, 22336, 3556.5

A fifteenth-century satirical burlesque, 'Jhesu lord owr heavenly kyng' [1726], describes the founding of ‘an imaginary “order” of tipplers.’ Its narrator proposes a hospice and alms house to receive ‘drunken debtors, habitual drunkards ... and those with troublesome wives’; sets the fees, drinking style and habit; and prescribes the telling of merry tales. Robbins relates the poem to similar works and contrasts one on the founding of the Carthusian order, ‘At þe begynnyng of þe chartirhouse god did schewe’ [435]. He prints the poem, with notes, and suggests ‘a vaguely southern area’ (36) for its dialect.

435, 1362, 1726, 1852, 3845.5.


‘I wolde witen of sum wys wiht’ [J402] is found in two manuscripts, Bodleian 3938 (the Vernon MS) and BL Add. 22283. Sitwell summarizes its themes of questions on the nature of the world, man’s place there, and his relation to God. These are generally stated with allusions suggesting ‘that the author almost certainly had his text of Ecclesiastes fresh in mind, if not by his elbow.’ The ‘apparent agnosticism’ of the fourth stanza’s question, ‘Who knows what shall become of man when he shall die?’ (287), is tempered by consideration of the spirit’s return to God. In the fifth stanza, of death, the common fate of men and beasts, the poet did not interpret the relevant passages of Ecclesiastes ‘in keeping with orthodox theology’, but rather ‘deliberately gave up any attempt to find a solution’ (288). This implies theological controversy, and the impossibility of knowing God’s secrets. The poet may have been considering Thomas Bradwardine’s De causa Dei contra Pelagium, which discusses ‘the relation of God’s foreknowledge to man’s free-will’ (289) and caused controversy noted in Chaucer’s Nun’s Priest’s Tale. The lines ‘Whar-to wilne we forte knowe / The poyntes of Godes privete’ may allude directly to this matter.
283 Stevens, John. ‘Carols and Court Songs of the Early Tudor Period.’

First describes the place of the carol, a song with uniform stanzas and a burden, which is ‘by far the most important’ (51) among the song-forms of medieval England. The Fayrfax book (BL MS Add. 5465) and Henry VIII’s Book (BL MS Add. 31922) contain early Tudor songs, many of which are carols. Stevens supplies a more detailed account of the court-song, showing its place and function in the life of the court, when music was ‘functional rather than expressive,’ and ‘part of worship, part of ceremony, part of an allegorical entertainment or a moral play’ (53). He explains the ‘markedly subordinate position’ (54) of music within the ceremonies and entertainments of the court, including tournaments, royal entries, and processions, May games, banquets, and diplomatic meetings such as the Field of the Cloth of Gold. Because such music was intended ‘to assist the display’ (56) it was more often instrumental than sung, and performed by professional, rather than amateur musicians. There was also music ‘for diversion on numerous more private occasions,’ where ‘professional recitals ... were given, especially by foreign virtuosi’ (57). In spite of the interest of Henry VIII and others, there is scant evidence that ‘the arts of composition or of instrumental chamber-music flourished among amateurs’ (58). Singing was popular, but it does not seem that ‘written part-songs were much sought after by amateurs at the turn of the century’ (59), and the ‘black-and-red notation [of court-songs] demands trained musicians’ (60). The song books have a wide range of music, suitable for many occasions.

284 Wolpers, Theodor. ‘Geschichte der englischen Marienlyrik im Mittelalter.’

180
A comprehensive account of ME Marian lyrics, copiously illustrated, in which Wolpers explores their development from Latin hymns and related poems. He relates their history to that of prayer and theology, and to the style of religious and secular poetry, considering the evolution of attitudes towards Mary and motifs of prayer and lyrics. He traces the significance and meaning of titles such as ‘Star of the Sea,’ and changes in ideas of Mary’s role as mediator, helper, and Queen of Heaven. Godric’s hymn, ‘Seinte marie clane uirgine’ [2988], of the twelfth century, is among the earliest Marian lyrics; Wolpers compares it to earlier, mystical Latin works, and ME works in verse and prose. His account of lyrics of the thirteenth and fourteenth centuries follows a similar plan, beginning with a description of religious feelings, stressing the work of St Francis and Franciscan piety, in which the Virgin is seen as a human mother rather than ruler of Heaven. These themes spread in England, competing with the troubadours’ courtly secular poetry, but directed towards all the people rather than a small courtly circle. Some Marian lyrics are macaronic, with lines in ME and Latin. As courtly and popular expressions were used in both secular and religious poetry, Mary was addressed and described as a noble lady; nobility and beauty are discerned even in themes of the Passion. Motifs include planctus, the joys of Mary, and love. Love is described in secular and spiritual terms, emphasized when the theme of contemptus mundi is used to compare heavenly and earthly love, as in ‘Off alle floures feirest fall on’ [2607], a Vernon lyric. Richard Rolle and Franciscan sentiments influenced Marian poems of the fourteenth century, in which Mary seems an earthly woman, to be approached trustingly, rather than a noble lady. This approach differs from the cult of Mary in the fifteenth century, which hardly mentions love towards her. Repentance and fear are rare, and almost disappear from Marian poems of the period; the lyrics of prayer and intercession show the influence of the fourteenth-century court style. Wolpers illustrates style and motif in Chaucer’s and Lydgate’s Marian works, before explicating style, concepts, and motifs in popular
Marian poetry of the fourteenth and fifteenth century, particularly in lullaby poems, and the religious style of the fifteenth century. He concludes by considering symbols of the lyrics, especially the star, sun, and flowers.


An acephalous poem, ‘*If þai do so he wil þaim safe / as walnot barke his hare*’ [*1426.8*] in BL Add. MS 37,049, offers an analogue to the description of Jesus in the *Cursor Mundi*. Bowers presents a diplomatic transcription with explanatory footnotes. [See Ross, 383.]

*1426.8.*


A prayer ‘Iesu that all thys worlde hathe wroght’ [*1750*] is ‘a hitherto unprinted Middle-English poem of the fifteenth century from the British Museum Royal MS 2 B x fol. 1’ by an unidentified author named Palden.’ It is ‘a clumsy mixture of verse and prose,’ with ‘very light pointing and only one symbol: a virgule which evidently serves both to indicate a pause and a full stop.’

*1750.*

182
The poem ‘Oon sleyth the deer wythe an hooke arwe’ [2696], preserved uniquely in MS Harley 2202, may be of the late fifteenth or early sixteenth century. The imagery of the first stanza, ‘from the area of hunting and fishing,’ is ‘vivid and apposite,’ but images of the second stanza are ‘trite and hackneyed,’ and the third stanza is ‘mediocre and unimaginative’ (249). Bowers prints the poem ‘with editorial pointing and capitalization’ (249).

2696.


A manuscript of Nicholas Love’s ME translation of the Meditatioves vitae Christi is another source for a versified prayer to the Trinity, which is also found in Lincoln Cathedral 91 and the Gurney MSS. Bühler prints ‘Almighty god in trinite’ [246], and compares it with the other sources.

246.


‘Vnder a law as I me lay’ [3820.5], a ‘lyrical waif’ in the form of a ‘scrap of Middle English secular lyric,’ has been found in Acta Capitularia, 1410–29, fol. 13a. It is in the hand of the probate of a will written above it, and was apparently written by ‘a chapter clerk intent on beguiling the tedium of his clerical duties’ (142). Cawley relates the lines to ‘a chanson d’aventure of the chanson dramatique type’ (142), and
finds the closest parallel in ‘This other day / I hard a may / Ryght peteusly complayne’ [3635.5]. The poem may well have resembled ‘Als i me rod this endre dai / O mi [pleyingel]’ [360]. The exclamation welaway in line 3 is of philological interest; it is ‘a variant of the familiar welaway’ (143). [Cf. Mustanoja, 357.]

360, 3635.5, 3820.5.


Terms from the diction of lyrics are used to describe derne love, which is associated with Nicholas, with details of Alison’s and Absolon’s appearance and clothes, and with Absolon’s love-longing. Donaldson relates these descriptions to similar expressions in the Harley lyrics, although he concedes that ‘to suggest that Chaucer had the Harley lyrics in mind ... seems too large an economy’ (25).

105, 515, 1394, 1395, 1921, 2166, 2207, 2236, 3874, 4194.


Fain’s interpretation of a parody of ‘Svmer is icumen in’ [3223] in George Meredith’s The Ordeal of Richard Feverel differs from Ericson’s, 207. Fain concludes that ‘it seems clear enough that when Richard sings out “Hippy verteth” he means “Hippy
fartheth’” (325), rather than Ericson’s application of ‘the word verting to Richard’s action.’ He also thinks that the parody is the work of ‘Adrian, the Wise Youth’ (326), not Richard. [See also Brown, 243; Hoepfner, 245, 246; Kenyon, 250.]

3223.


Examines problems of reading the ME religious lyrics and the modern reader’s appreciation of the poems. Kane describes the lyrics systematically, dealing with their moral and devotional functions, and the ways of achieving these effects. He cites numerous examples to show how the poems express advice and emotion, and compares their effectiveness for the modern reader with the effect expected on their intended audience. Occasionally he draws comparisons with later poems, for example ‘With fauoure in hir face ferr passyng my Reason’ [4189] and ‘Regina celi and Lady letare’ [2800] with Hopkins’s ‘Goldengrove’ (118--21). Kane considers prayers and lyrics of death, devotional and meditative verse, and carols, to evaluate their effectiveness and examine techniques. He concludes that, when a religious lyric is a good poem, ‘[t]he religious emotion must coincide and identify itself with a creative excitement’ (138). When he examines the lyrics for transformation of material, by ‘“literary” treatment,’ by ‘the play of the poet’s fancy,’ or, rarely, ‘from a pure poetic conception of the subject’ (150), he seldom finds such effectiveness. This applies especially to the carols, few of which exceed ‘the level of light and fluent verse’ (176).
2012, 2023, 2036, 2042, 2051, 2103, 2107, 2136, 2159, 2171, 2240, 2250, 2260,
2273, 2302, 2320, 2366, 2401, 2401, 2441, 2461, 2471, 2483, 2483, 2486, 2528, 2576,
2684, 2733, 2800, 3132, 3211, 3221, 3230, 3236, 3245, 3283, 3310, 3420, 3517,
3565, 3597, 3603, 3627, 3641, 3691, 3692, 3696, 3730, 3825, 3826, 3852,
3862, 3904, 3921, 3939, 3996, 3998, 4023, 4088, 4135, 4157, 4158, 4159, 4170,
4189, 4263, 4268.

293 ----. ‘The Middle English Verse in MS Wellcome 1493.’ London Mediaeval

Describes the manuscript, its contents, and the five hands responsible for the entries,
and comments on the date of the non-medical contents before describing the ME
verses. These are: ‘Moral Stanzas’ [‘Bi sapience tempre by courage,’ 576]; ‘De
Veritate & Consciencia’ [‘Summe maner mater wolde I fayne meve,’ 3210]; and
‘Erthe upon Erthe’ [‘Whan lyf is most louyd & dep ys most hatid,’ 3985]. In style
and content the first two do not suggest the work of the same poet. Examination of
‘De Veritate’ and of an additional stanza inserted later in the manuscript implies ‘a
most human and somewhat pathetic figure ... a religious ... probably a monastic
librarian, who had read Piers Plowman [1459]... aware of the shortcomings of his age
as of his own monastic house, who aspired to the composition of poetry ... but whose
endowments were unequal to the task’ (58). The position of ‘Erthe upon Erthe’ on
the last leaf, which is ‘often given over to trivia’ implies a wish to warn readers who
were not serious, and might have turned there first ‘in the hope of a diversion’ (60).
Kane prints diplomatic texts of the works, with comments on the language.

576, 1459, 3210, 3985.

Richard Maidstone’s metrical version of Ps. 51, ‘Mercy god of my mysdede’ [2157], is found independently of the other six Penitential Psalms. Kreuzer notes the manuscript sources, and corrects some erroneous listings in RMERV and IMEV. He presents the text with some linguistic comment. The presence of Midland, Southern, Northern, and Kentish forms suggests that ‘the scribe was using as his source an impure form whose basic dialect differed from his own’ (226).

2157.


Interpolation of lyrics within longer poems was sometimes a device of amplification. Chaucer’s use was generally ‘superbly functional’ (32). Moore compares lyrical ornament to the *satura* and to the songs and lyrics of English mystery plays. As one can see in the *Coventry Pageant of the Shearman and Taylors* [3477], many of the latter ‘seem to have no special pertinence of any kind, while others serve mainly to effect transition’ (34). He cites *Roman de la Rose / Guillaume de Dole* by Jehan Renart as ‘an invaluable repository of medieval song’ (36). In contrast to Jehan’s blending of song and narrative, some ME romances contain lyrics that are decorative rather than appropriate, as seen in *King Alisaunder* [683] and *Richard Coer de Lyon* [1979]. Moore offers examples from Machaut and Froissart before turning to works of Chaucer and Lydgate, with detailed comment on the *Parliament of Fowls* [3412], *Legend of Good Women* [100], *Troilus and Criseyde* [3327], and briefer references to *Canterbury Tales* [4019], *Fall of Princes* [1168], *Temple of Glas* [851], and *Pilgrimage of the Life of Man*. Other poets use similar interpolations, but ‘Chaucer alone in mediaeval England definitely understood the proper use of the lyric as an ornament of style’ (46).

100, 683, 1168, 1306, 1979, 2254, 2375, 3327, 3412, 3477, 4019.
296 -----. ‘Some Implications of the Middle English Craft of Lovers.’

‘The Craft of Lovers’ ['To moralise <a similitude> who list these ballets sewe,' 3761] stands as ‘a reaction against insipid courtly verse filled with denatured amour courtois and allegorical conceits’ (231). It is not likely to be the work of Chaucer or Lydgate, as previously suggested. Moore compares it with verse which employs ‘the devices of courtly panegyrickironically’ (232) against forms and attitudes of vers de société. His explication of the dialogue between Cupido and Diana shows that ‘the odd stanzas, assigned to the man, represent the much-inflated courtly style,’ whereas ‘the woman’s acute rejoinders, which are not “aureated,” fill the even ones.’ The poem offers ‘a keen analysis of courtly supplication’ which rejects ‘that artificial system of love which in the fifteenth century was, like chivalry, largely anachronistic’ (234). Diana is won, ‘not by that part of Cupido’s speech which resembles the conventional complaint, but by that part which honestly reveals a natural passion,’ the Ovidian element. Thus the poem stands against both courtly love and aureate diction, ‘two central pillars of fifteenth-century literary practice’ (237). [Cf. Wilson, 343; Robbins, 336.]

3761.


Although early lyric poets dealt ‘almost exclusively’ (76) with religious or secular love, relatively few secular lyrics have been recorded. In ‘Lyric Development’ (1--40) Moore deals with orthodox opinion of and influences on ME lyrics. He compares definitions of the lyric that characterize it as ‘amplified exclamation in verse ... ideally marked by freedom of the emotions and liveliness of the imagination’ (6). He also compares similar songs of other cultures, and discusses the relation to music. In ‘The
Harleian Love Lyrics' (41--75), Moore explores the relations of ME, AN, and Provençal forms, and cites examples. He writes in detail of some individual poems, most of them from MS Harley 2253. These include 'Alysoun' [515], which he finds successful; 'The Way of Woman's Love' [1921]; 'The Fair Maid of Ribblesdale' [2207], 'a disguised catalogue' (70); 'De Clerico et Puella' [2236]; 'The Poet's Repentance' [3874]; and 'Symer is icumen in' [3223, from Harley 978]. His conclusion is that the Harleian lyrics are 'relatively free of artificiality' (75). Moore examines occasional verse in 'Songs of Satire and Protest' (76--99), generally written between 1250 and 1350, 'between the Song of Lewes [3155] and the battle songs of Laurence Minot' (76). Although he deems Minot 'a mean-spirited man of narrow sympathies and cankered prejudices' (94), he concedes that 'spontaneous and vigorous relics of political and social strife, though uncontrolled, frequently achieve a rough eloquence and occasionally a passage of real power and beauty' (100). In 'Art Lyric: A Preliminary,' Moore describes effects of French forms, to contend that after the loss of their inspiration, 'polite lyric was in the time of Chaucer and after seldom meritorious' (101). His consideration of work of Chaucer, Machaut, and Deschamps, with examples of forms of lyric, leads him to decide that '[s]aving the sonnet ... no strictly fixed genre has ever caught on with English writers' (119). In 'The Chaucerian Lyric Mode' (124--54), he examines works of Chaucer, Lydgate, Hoccleve, Charles d'Orléans, and William de la Pole, Duke of Suffolk, and discerns no trace of the twelfth century's sincerity in work of the fifteenth. 'The Debris of the Transition' (154--94) surveys this era, dealing particularly with carols of various kinds and extending the range to Scottish works, leading to 'William Dunbar' (195--216). Henryson's 'Robene and Makyne' [2831] is 'the finest jewel in the debris of the fifteenth century' (193). With Dunbar, 'medieval lyric may make an honourable, if not distinguished end' (216).
1300, 1302, 1303, 1320.5, 1329, 1370.5, 1388, 1394, 1395, 1407, 1449, 1480, 1496, 1504, 1527, 1598, 1599.5, 1768, 1789, 1849, 1861, 1889, 1894, 1921, 1934.5, 1974, 2009, 2017, 2029, 2031, 2037.5, 2066, 2156, 2163, 2164, 2195, 2207, 2211, 2216, 2217, 2236, 2243, 2244, 2247.5, 2258.5, 2262, 2263, 2269, 2279, 2287, 2295, 2306.5, 2349.5, 2391, 2421, 2496, 2524, 2532, 2547, 2580, 2632.5, 2634, 2640, 2649, 2716, 2747, 2756, 2777, 2809, 2821, 2821.3, 2825, 2831, 3080, 3117.5, 3117.7, 3155, 3160, 3164, 3179, 3180, 3190, 3222, 3223, 3227, 3235, 3243.3, 3291, 3313, 3348, 3361, 3407, 3409, 3414, 3542, 3556.5, 3598, 3599, 3634.3, 3634.6, 3642, 3656, 3661, 3713.5, 3744, 3759, 3761, 3787, 3822, 3832, 3854, 3864, 3874, 3889, 3899.3, 3963, 3999, 4037, 4165.5, 4186, 4194, 4209, 4237, 4265, 4278, 4279, 4282, 5545.

The book will be 'a lasting contribution,' since it is detailed but never tedious, is written with ease, and 'should be useful, pleasantly and illuminatingly so, as collateral reading for undergraduates and as a text for advanced students and specialists.' Braddy suspects that readers will be 'too much impressed with its good sense, its historical approach, and its firm scholarly footnoting, to raise a single worthwhile objection with the author' (274).

Moore provides 'a wide and orderly survey of the secular lyric from the thirteenth century until the time of Dunbar' (215--16). He distinguishes between forms and provides comprehensive notes, but 'does not always have the beginner in mind' (216). The book is 'difficult to read,' and some defects of style produce 'complete unintelligibility,' which obscures Moore's authority on aspects of the lyric. On other topics, 'he incurs the suspicion not only of want of interest, but even of prejudice' (216).

Although Moore's terms 'embryo,' 'immature,' and 'perfected' lyric supply direction, are useful for distinguishing language, and tenable when used chronologically, they are 'dangerously deceptive' (439) as evaluative terms. Moore's confusions, limitations, and judgements mean that 'we do not learn nearly as much as we might from him about how Middle English poetry was put together, except with respect to
its major themes and such external aspects of form as rhyme and meter.' His treatment of 'more conscious and artificial traditions' is 'dogmatically unsympathetic' (443).


Historical criticism is 'literary analysis which seeks to reconstruct the intellectual attitudes and the cultural ideals of a period in order to reach a fuller understanding of its literature' (3). Robertson explains the medieval church's intellectual domination and the effects of its doctrine of the opposition of charity and cupidity on the allegorical interpretation of literature. As an example of 'poetic aenigma' (26) he discusses 'The Maid of the Moor' [2037.5], stating first that '[o]n the surface, although the poem is attractive, it cannot be said to make much sense.' He interprets its figures and signs, such as numbers and flowers. Seven indicates 'life on earth,' before the coming of Christ, the Light of the World, for whom eight is a figure. The primrose is 'a figure of fleshly beauty,' and the violet 'a Scriptural sign of humility.' The maiden's bower is made of 'the roses of martyrdom or charity and the lilies of purity.' While she remains on the moor, which represents 'the wilderness of the world under the old law before Christ came,' she drinks 'the cool water of God's grace' (27). Thus the Maid is revealed as the Virgin Mary.

2037.5.


The Epytaphye of Lobe the Kynges foole ['O Lobbe Lobe on thy sowle God haue

191
mercye,' 2482.5] suggests the status and dress of court-fools, to show that ‘the jester was the symbol both of the fool-condemned and the fool-tolerated’ (507). Records of Lincoln’s Inn also refer to a Lobbe, and record details of money and fabrics given to him, which make it ‘reasonable to assume that the Lobbe at the Court of Henry VIII and the Lobbe at Lincoln’s Inn are one and the same’ (509).

2482.5.


Notes the use of alliterative assonance ‘with great consistency as an end rhyme in two poems of Harley 2253.’ These are ‘Weping haueþ myn wonges wet’ [3874] and ‘Middelerd for mon wes mad’ [2166]. Schoeck examines only the former in detail. He finds that the stanzas have ‘eight lines rhyming abab, with alliterative assonance ... followed by a quatrain of shorter lines which ... appear to resort to simple rhyme.’ There is ‘a highly conscious sense of assonance and alliteration’ (69) over three stanzas. Both poems have linked stanzas, which with ‘the high degree of alliteration and elements of Welsh vocabulary’ imply ‘Welsh influence in addition to the somewhat less tangible influence of medieval Latin prose.’ Schoeck suggests that Wilfred Owen’s use of alliterative assonance was more probably derived from the poet’s knowledge of French poetry than of the Harley lyrics, and that both in the thirteenth and twentieth centuries there was ‘a search for poetic tradition in an age of experiment in form and technique’ (70).

2166, 3874.

301 -----. ‘The Maid of the Moor.’ TLS 8 June 1951: 357.

In reply to Tillyard, 304, Schoeck supplies an allegorical exposition of ‘The Maid of
the Moor’ [2037.5], to reveal ‘an imaginative treatment of certain aspects or phases of
the religious life.’

2037.5.

302 Smith, A.H. ‘The Middle English Lyrics in Additional MS 45896.’ London
Mediæval Studies 2 (1951): 33--49.

Three lyrics, each with an ‘O and I’ refrain, are preserved in the manuscript, which
also has a formulary for manorial accounting. The poems are: ‘The Papelard Priest’
[‘Of Alle þe witti men and wise I warne Alle i wache,’ 2614.5]; ‘The Annunciation’
[‘Luke in his lesson leres to me ,’ 2021]; and ‘Love Him Wrought’ [‘Loue hum
wrouste / and loue hym brouste,’ 2003.5]. Smith describes the manuscript, its history,
and connections to the manor of the Harcourt family. He prints the poems, with notes
on the orthography, language, and text, and suggests that ‘the scribe was if anything
writing in the orthographic tradition of the West Midlands, probably somewhat more
to the north than the south of that region’ (42).


303 Spitzer, Leo. ‘Explication de Texte Applied to Three Great Middle English

The poems are ‘Blowe, Northerne wynde’ [1395], ‘Lestenyt lordynges boþe elde and
þyng’[1893], and ‘I syng of a myden þþ is makeles’ [1367]. Spitzer prints each text in
full.

The first is a ‘courtly’ love-poem, which begins ‘Ichot a burde in boure bryht,’
and has a ‘popular’ burden, ‘Blow northerne wind.’ The description of the poet’s
beloved is of a paragon, with conventional repetitive devices to enumerate qualities of
her body and soul. Spitzer writes in detail of these qualities and their effects, showing
their relation to the perfection of God and attributes of the Virgin, and comparing their use in other works, including Dunbar’s ‘The City of London’ [1933.5]. The poem ends in an allegory of the poet’s capture by the lady’s knights and his pleading before Love, whose verdict is in favour of the lady. In its use of devices and motifs, the lyric is ‘a résumé of the possible medieval variants of courtly poetry’ (20). In contrast, the burden is ‘a refrain of popular origin, with all the significant features of the folk-song’ (20), which directly expresses the poet’s feelings. Thus the work achieves ‘a continuous opposition of two strata of human nature,’ as the poet couples ‘two approaches to love: one the lyrical (popular), the other the didactic (courtly)’ (22).

The carol ‘Lestenyt lordynges bope elde and ȝynge’ [1893] (version A) is ‘a devotional poem in which the elements derived from the dogma and the Scriptures are couched in a style that has the popular ring’ (137). It expresses poetic Christian teachings in the image of the rose-bush, the flower, and its three branches. In an examination of techniques, and by comparisons, particularly with a German carol, Spitzer shows how ‘the poetic has become artistic’ (139). He explains the relation of ‘the root of Jesse,’ ‘the rose-that-is-Mary,’ ‘the flower-that-is-Christ,’ and the branches of ‘“might” on Earth,’ ‘“power” against Hell,’ and ‘the branch that “springs to Heaven”’ (147). He compares version A with another version B ['Lyth and lysten both old and ȝong,' 1914] which treats the five joys of Mary, and considers the composition of A and B and their relation to (postulated) sources X and Y. His conclusion is that ‘A is the greater poem in that it offers an original and artistic organization which succeeds in making the paradox of the Christian deity graphic and poetically convincing’ (152).

The fifteenth-century carol, ‘I syng of a myden þis is makeles’ [1367] is a reworking of ‘Nu þis fules singet hand maket hure blisse’ [2366], ‘a quite mediocre longer thirteenth-century version’ (159), as noted by Greg, 122. Spitzer describes techniques of spiral movement used in the later poem to explain the miracle of the birth of Christ in terms of natural phenomena, assuming the equivalence of dew and
Christ to manna and hence to each other. He takes examples of incremental repetition from ‘Sir Patrick Spens,’ Rumanian and Portuguese sources, and the lyric ‘Nou goth þe sonne under wode’ [2320], and relates these figures to similar structures in 1367.

In summary, Spitzer refers to ‘a single, central observation [in each poem]: in the first, emphasis was laid on the totality of the phenomenon of love there encompassed by means of a rich synthesis of all the extant motifs of medieval love poetry; in the second, on the fusion of historical periods and spatial realms into one universe permeated by Christ who is close to man; in the third, on the inner lyric-dramatic cohesion achieved by an appeal to the reality-giving force of time’ (164).

1367, 1395, 1914, 1933.5, 2320, 2366.


By analogy with descriptions of Mary Magdalene and Mary of Egypt in Piers Plowman [1459], Tillyard asks: ‘Could the maid on the moor [of 2037.5] be an ascetic?’ [See Schoeck, 301.]

1459, 2037.5.


Numerous additions have been made to manuscripts of instructional material such as texts used in schools. Those added to MS Harley 1002, ‘in the midst of the treatise on orthography between the letters R and S ... take the form of English lines accompanied by a Latin translation’ (115), and may be termed parerga. Those in verse are of ‘the names of various birds’ [‘Today in the dawnyng I hyrde þe fowles syng,’ 3788.5]; ‘the natural noises or cries proper to divers animals and birds’ [‘At my howse I have a Jaye,’ 430.8]; ‘the beginning of a half-lyrical sort of springtime
measure’ [‘When the clot klyngeth and the cucko syngith,’ 4028.6]; and ‘bits of proverbial wisdom’ [‘Hit ys in heruyst cartes to clater,’ 1632.5] (119).

430.8, 1632.5, 3788.5, 4028.6.


‘Of the Seven Ages’ [‘Nakyd into þis warlde born am I,’ 2282], is preserved ‘in a fifteenth-century apograph fair copy in British Museum MS. Additional 37,049, fol 28"--29", with no indication of authorship or provenance.’ It presents ‘a disputatio between a good angel, the Devil, and a character who may be called Everyman,’ for the man’s soul, in which, ‘as is fitting in Christian didactics, the Devil is foiled’ (109). Bowers prints the text, with notes, and reproduces pages of the manuscript and illustrations, to show conflict with the Devil and the angel’s triumph as he takes the soul at the deathbed. The poem has ‘scant literary merit,’ but demonstrates ‘in an amoeba-like form the framing concept of the seven ages of man’ (110), an analogue to Jaques’s speech in As You Like It, the concept exploited ‘with verve and vivacity by Shakespeare’ (109).

2282.


Anonymous fifteenth-century verses, ‘And þerfor þe lordingis þ þe louedays wile holde’ [312], in Cambridge Dd.1.1, tell of the ideal presiding official for a loveday. They deplore ‘the ignominy of persons who forswear themselves at lovedays, and the irreparable harm which is wrought by such practice,’ and ‘the craven abdication of Pontius Pilate ... as a despicable example of an incompetent judge’ (375). [See
308 ------. ‘Advice Resented: A Middle-English Court of Love Poem (Corpus Christi College MS 61, Fol., 66'-67').’ *Philological Quarterly* 31 (1952): 211--14.

‘Advice Resented’ could be a title for ‘O ye lovers that pletyn for youre ryght’ [2594], a poem about ‘the apparent plight of an unhappy lover who rejects, in an obstinate and self-righteous manner ... the well-meaning if conventional advice of his friend’ (211--12). Bowers prefers this interpretation to that of *IMEV*: ‘A lover who has lost his lady applying at the Court of Venus’ (211). He supplies a diplomatic transcription of the dialogue between the lover and his friend from the ‘unique fifteenth century apograph copy’ (211). [The comment in *SIMEV* is ‘Advice resented: a dialogue between an unhappy lover and the Advocate of Venus.’]

2594.

309 ------. ‘Hichecoke’s “This Worlde is but a Vanyte” (HM 183).’ *Modern Language Notes* 67 (1952): 331--3.

W. Hichecoke’s precautionary poem, ‘This Worlde is but a Vanyte’ ['How schal a mann in pes abide,’ 1261], was copied by Joseph Haselwood and is preserved in Huntington MS 183 (*olum* Phillips 8923), art. 2. Bowers describes the manuscript and prints the poem

1261.

'Ye that ar comons obey yovr kynge and lorde,' [4257], preserved ‘in an early sixteenth century fair copy in British Museum MS Sloane 4031,’ offers advice to citizens, ‘to behave according to their appointed places in society.’ Bowers supplies the title ‘Obey Your King and Lord,’ and prints the text ‘with modern capitalization and a modicum of punctuation’ (223), and refers to other writings on the estates.

4257.


‘The Fox and the Goose,’ ['It fell ageyns the next nyght,' 1622], describes ‘the stock situation of a hue and cry after a fox stealing a goose.’ It resembles other poems of the fox, but shows ‘a naturalism which represents a revolution in taste when we compare it to the iconographic and hermeneutic character of the early ME bestiaries.’ Bowers prints the poem ‘in diplomatic transcription with capitalization’ (393).

1622.


Explores the relationship of nine texts of the ‘Envoy of Alison’ ['O lewde book with thy foole rudeness,' 2479], extant ‘in two fifteenth-century manuscripts and in seven of the black-letter editions of Chaucer’s works’ (33). In Fairfax 16 [now Bodleian 3896], it is followed by ‘Balade upon the Chaunce of the Dyse’ ['First myn vnkunnynge and my rudenesse,' 803]; in Tanner 346 [Bodleian 10173] it is preceded by ‘The Cuckoo and the Nightingale’ ['The God of loue A benedicte,' 3361]. Chewning stresses the need to study the sources in full, concluding that ‘[m]inor poems may not be edited safely in isolation from the larger units of text that contain them’ (42).

Offers another reading of the ‘Gawain Epigone’ ['On clife þat castell so knetered,' 2682], copied but probably not composed by Humfrey Newton, according to Robbins, 46, 240, and to Cutter. Cutler prints lines 1–16, as transcribed by Robbins in four quatrains, with reasons for considering the passage a single bob and wheel stanza. Comparison with the corresponding unique stanza form of Sir Gawain and the Green Knight [3144], shows that the lines ‘meet the requirements of the bobwheel stanza nicely, though at first glance not obviously’ (564). In Cutler’s interpretation, line 12 ‘with cragge,’ is complete, and forms the bob. The last word of line 16 should be restored as ‘w[agge],’ rather than Robbins’s suggestion of ‘w[ight].’ A fifth line, ending ‘tetered,’ should be inserted to fit the proposed rhyme scheme. The rest of the poem, too, can conform to a bob and wheel pattern. Cutler compares the remaining lines at length detail with other passages of Sir Gawain and Audelay’s ‘De tribus regibus mortuis’ [2677], and briefly with other works. He concludes that the remainder of the poem is ‘a single thirty-seven-line wheel stanza’ with ‘a concluding five-line sequence’ (566–7). Comparisons show that the ‘Epigone’ can be related to works written in the West and Northwest, and demonstrates precedents for the forms of verse and the variations. Such a composition is ‘not beyond the powers of a clever metrist’ who draws on tradition to effect ‘original and telling combinations’ (570).

Differing from Tillyard, 304, and Schoeck, 301, Greene points out that ‘The Maid of the Moor’ [2037.5] was ‘in its own time ... definitely and explicitly regarded as secular and indeed profane.’ He cites the authority of Richard de Ledrede, ‘Franciscan friar and scourge of heresy and witchcraft, who held the important see of Ossory in Ireland from 1317 to 1360.’ The Red Book of Ossory contains Latin lyrics composed by de Ledrede, which were intended to replace secular songs ‘in the use of the cathedral clergy’ (504). Greene prints a lyric ‘Peperit virgo,’ which ‘not only follows the line and stanza pattern of “The Maid of the Moor” but preserves much of its characteristic lilt’ (505–6). Since ‘The Maid of the Moor’ is a rondel, not a carol, and not religious allegory, it needs an antidote, ‘in the view of the stern bishop’ (506). The poem was classified as a carol by Robbins, 212, together with another fragment from the Red Book, ‘Alas hou should Y synge’ [1265].

1265, 2037.5.


The new text of ‘The Siege of Calais’ ['In Iuyli whan the sonne shone shene,' 1497], in MS Rome, English College, 1306: Poems of John Lydgate, supplies a number of readings which resolve obscurities in Cotton Galba E.ix, which was used by Thomas Wright. The readings can be verified by evidence from rhyming and the incidents described. Klinefelter prints the new text, supplying variants from Wright’s, with punctuation and commentary; capitalization is as in the manuscript. MacCracken ascribes authorship to Lydgate [John Lydgate: The Minor Poems, Vol. 1, xvii].

1497.

Adding to the scriptural sources proposed by F.N. Robinson [The Works of Geoffrey Chaucer (Boston: Houghton, 1933)] for the proverbial notion of life as a pilgrimage, in Knight’s Tale (lines 2847--9), Parr notes the ‘Middle English lyric entitled “Lollai, litel child” [2025], a pessimistic lullaby of a mother lamenting to her babe the sorrow and woe of the world’ (340).

2025.


The ‘go little book’ figure can be traced to Latin poetry. Schoeck cites its use in Troilus and Criseyde [3327], Hawes’s Passtyme of Pleasure [4004], and lyrics in RobbinsS, 51 [Humfrey Newton’s ‘Go litull bill and command me hertely,’ 926; ‘Goo litle book of commendacioun,’ 929; ‘Goo lytell ryng to that ylke suete,’ 932]. He notes that ‘this little conceit has viability and meaning whenever a poet breathes life into it, from Chaucer down to William Meredith’ (372).

926, 929, 932, 3327, 4004.

318 Spitzer, Leo. ‘Emendations Proposed to De Amico ad Amicam and Responcio.’ Modern Language Notes 67 (1952): 150--5.

The two macaronic poems, ‘A celuy que pluys eyme en mounde / Of alle tho that I have found / Carissima’ [16], and ‘A soin treschere et special / ffer and ner and oueral / In mundo’ [19], are preserved in MS Cambridge Gg.iv.27. Spitzer proposes to emend ‘terse comments of the editors’ (150), Chambers and Sidgwick, 18, particularly those on the French lines. He concludes that the poems ‘have been conceived, consciously and with some sophistication, on three separate linguistic levels every one of which has its special climate: The English---that of genuine
feeling, the French---of conventional courtesy, the Latin---of epigrammatic terseness' (152). [See also Boffey, 795.]

16, 19.


Examines the nightingale, its song and symbolic place in literature, beginning with Pliny’s account in *Naturalis Historia*. It may be linked with Procne’s lament or joyful song in Latin verse. In Provençal songs the troubadour may associate the nightingale either with his song or his silence. In Northern French lyrics it is ‘the symbol of love’ (26), an oracle, messenger, or even the lover. It is essential in many legends; Tristan can imitate its song, and Sigurd can understand it. The story of the nightingale sent by a lady to the knight she loves is mentioned in *The Owl and the Nightingale* [1384]. The nightingale defends women in love in various debates, with the thrush ['Somer is comen wiþ loue to toune,' 3222], the cuckoo ['The God of loue A benedicte,' 3361], the merle ['In May as that Aurora did upspring,' 1503.5], and a clerk ['In a mornyg of May as I lay slepyng,' 1452]. Bestiaries mention its death and song, and draw a ‘parallel between the nightingale and the soul’ (31). In bestiaries of love it has courtly significance, symbolizing the lover; later it represents the pious soul. Lydgate’s nightingale poems ['Go lityll quayere And swyft thy prunses dresse,' 931; ‘In Iune whan Titan was in Crabbes hede,' 1498] draw on the associations, and show the nightingale as a symbol for Christ.

931, 1384, 1452, 1503.5, 1498, 3222, 3361.


*Rode* in ‘thi faire Rode,’ in the second line of ‘Nou goth þe sonne under wode’
[2320], may mean ‘cross’ as well as ‘face,’ to create ‘a pun which is particularly distinguished for its emotional connotations and for its poetic sophistication.’ Thus ‘pathos is heightened and we have new poetic implications.’ The Cross becomes ‘Mary’s Cross,’ and so the poet’s pity is directed to Mary, ‘through her relationship to the Cross,’ and also ‘toward the Cross itself.’

2320.


Considers literature known by its traces, including ‘Lyrical Poetry’ (171--91) and ‘Political and Satirical Poetry’ (192--214). Cnut’s verses on the monks of Ely ['Merie singen þe munaches binnen Ely,' 2164] may be the first lyric in English. Thomas of Bayeux and St Godric of Finchal are early lyrical poets who composed religious verse, and there were secular lyrical poets. Religious references to secular verse include a Cistercian rhyming toast [’Loke nu frere,’ 1940.5], the condemnation of love songs, and their use in sermons. Lines and stanzas are quoted ‘in Latin chronicles, in works of edification, whether Latin or English, and even in sermons’ (176). In fact ‘any blank piece of vellum seems to have been regarded as a suitable place for the recording of a verse or stanza’ (177). Wilson cites numerous examples of such findings; he refers in particular to the evidence of the stanza ‘Wel and wa sal ys hornes blaw’ [3857.5] in the lawsuit brought by Lord Neville of Raby against the prior and convent of Durham (186--7). The Red Book of Ossory has ‘all that has remained of some half-dozen English lyrics’ (187), among Latin pieces composed ‘by the bishop of Ossory, perhaps Richard de Lesdrede (1318--60), in order to displace certain “popular and secular songs”’ (187). There are references to popular songs in longer works, including those of Chaucer, Henryson, and Dunbar.
Numerous works of political and social comment have survived, including poems referring to individuals, such as John Ball ['John Ball Saint Mary priest,' 1791] and Henry Percy ['Henry haitspours haith a halt,' 1185]; and to events, including the Kentish insurrection ['God be oure gyde,' 941] and wars against the Scots ['Piket hym and diket hym, 2754; 'Tprut Scot riueling,' 3799.3]. Wilson cites many examples.

The second edition expands the scope of the first, by adding and commenting on more examples of lyrics in all categories. Wilson prints as separate poems the sections of two lyrics ['Ne saltou neuer leuedi,' 2288; 'Ye Sir [pat is] idronken,' 4256.8] previously considered complete poems.

179, 194, 445, 466, 521, 521.5, 556.5, 684, 734.5, 814, 848, 900, 941, 945.5, 1010, 1121, 1123, 1142, 1147.9, 1185, 1214.4, 1252, 1265, 1301.5, 1305, 1335, 1377, 1389.5, 1445, 1791, 1799, 1844.5, 1922, 1925, 1934, 1940.5, 1941.8, 2039.3, 2164, 2261.2, 2288, 2288.5, 2541.5, 2622, 2754, 2774, 2782, 2988, 3031, 3306, 3318.7, 3361.3, 3515.5, 3558.5, 3595, 3799.3, 3857.5, 3898, 3918.5, 3923.5, 4088, 4185.5, 4206, 4256.8, 4280, 800291.

Poems added to the second edition
152, 231.5, 274, 598, 664.3, 811, 851.3, 1120.5, 1140, 1142, 1163.5, 1201, 1301, 1393.5, 1445.6, 1531.5, 1589.5, 1944.5, 2012.3, 2086, 2141, 2162, 2231.8, 2261.6, 2289.3, 2323.3, 2437.5, 2541.5, 2797.5, 3098.5, 3104.5, 3131.5, 3167.3, 3306, 3439.5, 3721.5, 3808.5, 3820.5, 3859.5, 3899.3, 3899.6, 3900.5, 3902.5, 4284.3, 800293, 800294, 800295.

-----Review of first edn. by Dorothy Everett, Medium Ævum 22 (1953): 31–4. Compares Wilson’s work with earlier explorations by R.W. Chambers, and suggests that a radical reassessment of the OE period would follow if we were able to recover the literature that has been lost. Everett accepts the notion of firm establishment of the lyric early in the twelfth century, but finds some of Wilson’s other conclusions ‘dubious, at least in the form in which they are expressed’ (32). Most of these are in the last chapter, and ‘the rest of the book is conveniently arranged and much of it is interesting and thought-provoking’ (34).

-----Review of second edn. by Norman Davis, Review of English Studies NS 22
Welcomes the new edition, 'not only brought up to date in its references but thoroughly revised in many details of writing and arrangement' (322). Davis has some quibbles about lyrics included or omitted, but generally finds the book 'the fruit of wonderfully wide reading' and 'a great improvement' (324.)


In line 8 of 'The Fox and the Goose' ['It fell ageyns the next nyght,' 1622], the expression *macke ... yowre berde* conveys the fox's intention to outwit the geese. Bazire differs from Robbins S, 51, in reading *berde* rather than *lerde*, and from Bowers, 311, in interpreting this as 'delude' rather than 'despoil.' She finds a different meaning for *will* in line 24, to read the line as "While they are lying down", that is, the whelps need bones to pick to keep them quiet in the lair" (164).

1622.


A detailed description of the manuscript and its varied contents, with extracts of many of the works, some of which are in prose. Kurvinen refers to edited sources of the works, and provides a glossary (65--7). The poems present a wide range of religious and secular works.


The poem ‘O Mortall Man By grete exaltacion’ [2521], found in the commonplace book of John Colyn, ‘wealthy textile dealer and citizen of London in the early sixteenth century,’ offers ‘moral admonitions to a man of substance’ (58). It is written twice in the commonplace book, and Robbins notes variations in the two copies. He describes the varied religious and secular contents of the book: romances, poems on current events, poems of instruction, prognostication, medical recipes, and a few love poems. After comparing the book briefly with similar works, to display connections between literature of the fifteenth and sixteenth centuries, Robbins prints the poem (61--4). The first four stanzas advise ‘an acknowledgedly rich man on the canny conduct of business affairs.’ The next six present moral precepts concerning duty to God. The last is ‘a “Consider” anaphora that death will spare no one’ (60)


Cites the use of rese in two versions of ‘God þat al þis myhtes may’ [968] to support the contention that line 382 of Pearl [2744] reads mare reʒmysse, rather than marereʒmysse.

968, 2744.


An attack on backbiters, ‘Seynt Bernard seiþ and soo seye I’ [2864] is preserved ‘in a fifteenth century anonymous fair copy’ in BL MS Royal 18.a.x. Bowers prints it, with expansion of ‘obvious abbreviations’ and ‘a modicum of pointing’ (160).

Bowers offers ‘several glossarial notes—especially on the Latin words’ (187), for Robbins, 51, of ‘The krycket & þe greshope wentyn to fyȝht’ [3324].

3324.


The sixth of Bühler’s notes on manuscript entries in early printed books concerns a satirical poem, ‘O pereles Prynce of Peace / And Lord of Lordes all’ [2536.5]. This is written ‘on the verso of the first (blank) folio in the copy of Caxton’s The Life of St Winifred belonging to the Pierpont Morgan Library,’ and describes ‘what a graceless age it was wrote in’ (419). Errors in transcription and an absence of Protestant attitudes suggest that the text is a copy rather than an original, and that the spirit of the poem is ‘rather that of the typical fifteenth-century complaint on the state of morality amongst the laity and the clergy’ (420). Forms of characters and pronouns also hint at the fifteenth century. Bühler prints the poem with expanded contractions, and editorial punctuation and capitalization, with endnotes on particular words.

2536.5.

329 Copley, J. ‘The 15th-Century Carol and Christmas.’ Notes and Queries 199
Examination of the collections of carols made by Greene, 37, and Stevens, 52, leads Copley to conclude that the carols associated with Christmas make up a high proportion of the total, many more than had been estimated by Chambers, 247. [No specific carol is cited.]


There is generally show more unity in ME lyrics than in those of the troubadours. However, ‘A wayle whyt ase whalles bon’ [105], as edited by Brook, 42, is ‘both formally irregular and substantially confusing’ (84). Degginger prints it in this form, to explain the anomalies and difficulties he finds there, and proposes explanations based on the possibility of mistakes in copying to Harley MS 2253. He proposes that a ‘single page ... was notated on one side, the recto, giving the music for the poem proper, the text of the two final stanzas, then the music and text of a refrain ... On the verso the rest of the poem was then continued without musical notation.’ Then the scribe began his transcription, ‘inadvertently with the text of the verso,’ so that he ‘thus disarranged the order of the stanzas’ (88). On this basis Degginger prints the poem with a refrain, reordering the stanzas to begin with the seventh, so that ‘not only is the concatenatio re-established more or less in all stanza-links, but the sense of the whole poem is also immeasurably improved’ (88), and seen to be a ‘rotruenge or chanson à refrain’ (90). The sequence of ‘a lilting refrain, expansiveness (stanza I), contrast (II), descriptiveness (III), satire (V), mock sadness (VI), mock courtliness (VII), ending in outright mockery (VIII),’ produces ‘not a courtly lyric at all but a parody’ (90). [See also Duncan, 971.]

Three fragments of English verse under Latin headings are to be found in MS Arras Bibliothèque de la Ville 184 (254), written c. 1400. The last, headed ‘song of joy,’ is the opening of a ‘A Song of Love to the Blessed Virgin,’ which begins ‘Off alle floures feirest fall on / And bat is Marie Moder fre’ [2607]. Friend conjectures that other couplets of ‘the song of love and ... the song of sorrow may also be the initial lines of longer lost poems.’

2607.


Brown gave the title ‘Death, the Port of Peace’ to the lyric ‘Howe cometh al ye That ben y-brought’ [1254], and commented that in it ‘we recognize clearly the spirit of the Renaissance’ [*BrownXV*, 39: xxxix]. Reviewers of *BrownXV* have admired the poem and generally agreed with this interpretation. Greene notes that the work is ‘a translation and slight expansion of the opening lines of Meter 10 in Book III of Boethius’s *Consolation of Philosophy*’ (308), from a translation made in 1410, by John Walton, of Oseney Abbey. Although this stanza does not depend on Chaucer’s translation, Greene supplies Chaucer’s ‘Glose.’ The lyric is thus not one on mortality; rather ‘we must acknowledge its context and date and grant to its substance the highest degree of earlier medieval currency and of acceptance as Christian orthodoxy’ (309). [See *TLS* Oct. 28 1939: 628; Greene, *Modern Language Notes* 55 (1940): 309; for a different view see also Greg, *Review of English Studies* NS 16 (1940): 198.]

1254.

Trees are frequently mentioned in love poetry, usually as places for lovers’ meetings. The lime-tree appears in many medieval English and German works. Hatto notes connections ‘between leaf and linde, and ... love’ (196) and Lent, and cites examples from ME poems. In ME, as in MHG, ‘linde had the generic meaning of “tree”, not “lime-tree”’ (200). The lime had stronger erotic significance in German symbolism, and this extends to Slavonic languages.

1459, 1504, 1861, 4019.


Describes the lyric as ‘a poem set to music,’ and the ME lyric as ‘a poor relation of the splendid Continental art-form’ (157). Hodgart alludes briefly to various lyrics, to show *ubi sunt* and its variations as important themes of the religious works, and to demonstrate the inspiration of troubadour forms and ideas in the secular poems. The fifteenth-century carol is the ‘most original and fruitful development of the English lyric’ (161). The ballads are narrative songs, bearing ‘the stamp of folklore’ (162), and include ‘Judas’ [1649].

66, 117, 360, 1008, 1132, 1367, 1649, 1861, 2375, 2551.8, 2831, 3223, 3310, 3536, 3845.5.

'Thoythis fre þat lykis me' [3707.8], a late fifteenth-century love lyric, 'written as prose on the end flyleaves of an early fifteenth-century copy of a Prickie of Conscience, MS 157 (D.4.11) of Trinity College, Dublin' (153), has two instances of Southern inflexion, but generally suggests a Middle Scots dialect. Robbins prints it in quatrains with punctuation, and indicates the ends of lines in the original. He comments on dialect, vocabulary and style, with examples of 'stock poetic diction' (159). His comparisons with similar forms are brief allusions to numerous other lyrics, including some in Rawlinson C.813 and Bannatyne MSS, to show that 'by the late fifteenth century a Northern gentleman composes a love lyric in the accepted fashion of his day' (160).

137, 366, 767, 812, 1068, 1086, 1160, 1283, 1330, 1344, 1678, 2015, 2245, 2303, 2381, 2421, 2517, 2517, 2597, 3196, 3291, 3418, 3707.8, 4200.


A love epistle in Trinity College Cambridge MS 599 (R.3.19), headed 'Chaucer,' has stanzas (3, 4, 5, and 10) from 'The Craft of Lovers' [3761]. Spoken by the wooer (Cupido), they provide 'a general narrative rather than a dialogue content' (290); without Diana's reply, they do not produce an effect of parody. [Cf. Moore, 296.] Robbins resolves the confusion about the authorship of this poem as 'not by Chaucer--nor by Lydgate either' (289). Its nature too has been in doubt; the first lines caused Brown to list it in RMERV as 'An orison to the B.V.' but it is not a religious work. The poem is 'carefully written in a chain of similar aureate love lyrics' (290). Robbins prints it, with editorial punctuation. [See also 657; Wilson, 343; Kooper, 892.]

1838, 3761.
At the end of the *Historia Regis Henrici Septimi*, by Bernhard André, in MS Cotton Domitianus xviii, is the song ‘And save thys flowre wyche ys oure kyng’ [306.8], described as ‘a short English adulation for the success of Henry’s invasion of France in 1492’ (290). Robbins explains the historical background to its composition and compares it with other poems that use rose imagery, including political carols ['I loue a flour of swete odour,' 1327; ‘In a gloryus garden grene,’ 1450], and the early sixteenth-century ballad ‘The Rose of England.’ He prints the poem, ‘for the first time, as it appears in the MS’ (293), with editorial punctuation.

306.8, 1327, 1450.

A stanza in MS Lambeth 432, ‘O ye prynces þat prechyd hase my hert’ [2599], was at first identified as ‘Moral Admonitions’ and so described in *IMEV*, but is a lover’s complaint. Robbins finds it ‘a typical routine performance of some amateur author putting together the clichéd poetic formulas of his age, and it demonstrates the interplay of sensuous phraseology in secular and religious lyrics which in quite a few examples makes identification dubious’ (553). He expands this in a detailed comparison of clichés used in love lyrics, with Appeals of Christ to Man, and cites numerous examples in brief references. In the love lyrics the clichés are ‘[t]he unkindness of his mistress,’ ‘[l]ove’s piercing of the heart and the smart of the wound’ and ‘[t]he poet’s complete and undemanding devotion’ (554). Corresponding to these are ‘[t]he unkindness of man,’ ‘[l]ove’s piercing the heart and the smart of the wound’ (with a similar metaphor in the *Stabat Mater* laments), and ‘Christ’s
complete and undemanding devotion' (555--6). There is a striking illustration in ‘two lyrics of the fifteenth century, which, for eight lines, are identical’ (556). One of these, ‘Have all my hert and be in peys’ [I120], is secular, whereas ‘Trewloue trewe on you I truste’ [3805], is religious. Robbins quotes the lines, with other examples from ‘those poems which lack sufficient direct evidence to classify them as religious or secular’ (557).

152, 352, 366, 380, 456, 479, 495, 588, 831, 925, 927, 1018, 1120, 1310, 1311, 1328, 1331, 1700, 1715, 1735, 1761, 1781, 1838, 1841, 2080, 2245, 2412, 2502, 2504, 2567, 2599, 2618, 2687, 2824, 3071, 3179, 3228, 3238, 3414, 3498, 3543, 3611, 3612, 3704, 3704, 3760, 3785, 3805, 3825, 3826, 3827, 3835, 3836, 3845, 4056.


The prayers, ‘Ffrom all mysrewle in 3owthe exercisyd by me’ [874], ‘Jesu lythe my sowle with þe grace’ [1719.5, transferred from 1666], ‘Ihesu my loueer and my delite’ [1736], ‘Lorde be þ” my kepere’ [1947], and ‘The ryþth wey to heuen Ihesu þu me shewe’ [3454], were added to the manuscript in ‘a late fifteenth-century hand’ (37). Four of these, 874, 3454, 1947, and 1719.5, paraphrase verses from the Psalter; Robbins incorporates the psalm references in the texts, and compares the prayers to similar works. The rubrics for 874 and 3454 are unique in identifying prayers ‘for Ianivere personis’ and ‘for may personis.’ The last prayer, 1736, is remarkable ‘for its invocation of the “11,000 Virgins” for chastity’ (38). Robbins presents the texts as they appear in the manuscript, with editorial punctuation and references to the Psalter. [Cf. 218.]

874, 1719.5, 1736, 1947, 3454.

The popularity of the Latin hymn 'Criste qui lux es et dies' is demonstrated by the survival of eight versions in ME verse. Robbins lists variants and their sources in manuscripts and editions, with dates. All of these are of the fifteenth century except for the version in the Bannatyne MS, 'Criste qui lux es et dies / O Iesu crist be verray lycht' [612]. The earliest translation is an AS gloss in the Durham Hymnal. The Latin hymn was connected with St Ambrose, and is mentioned in the sixth century. Robbins supplies the hymn's history and prints two translations, in Harley MSS 1260 ['Cryst that day ert and lyght,' 620.5] and 665 ['Cryst þ art bope lygt & day,' 616], with punctuation and comments in footnotes. He compares the eight versions, commenting particularly on those of Lydgate and Ryman, and speculating on their use in the liturgy. Statistics reveal that 'of the 1900 or so religious lyrics in Middle English, nearly 200 are either direct translations or very close paraphrases of Latin hymns' (63).

612, 614, 615, 616, 617, 618, 619, 620.5.


A poem written in a fragment in Bodleian Library MS Eng. poet. b. 4 takes 'an oblique or satiric approach' to the theme of the Abuses of the Age, by assuming that 'wickedness is a thing of the past, and now everything in England is right as right could be.' It adds, in a refrain, 'that “stability is assured, especially in matters of apparel”' (385). Robbins prints the work, 'Religious pepulle leuyn in holyness' [2805], and compares 'Fulfylled ys þe profeþly for ay' [884]. He concludes that 'techniques which distinguish this amphibole are the catalogue of impossibilities and the destroying refrain and last stanza' (388). Other poems show some of the devices. He cites examples of the use of impossibilities ['Herkyn to my tale I schall to yow schew,' 1116; 'The mone in the mornyng merely rose,' 3435; 'When feithe fayles in
prestys sawes,' 3943; 'When nettuls in wynter bryng forth rosys red,' 3999], the destroying refrain ['In euery place ye may well see,' 1485], and some 'less cynical' but 'more apocalyptic jeremiads ['As i me lend to a lond,' 356; 'Now pride ys yn pris,' 2356; 'Vertues & good lyuinge is cleped ypocrisie,' 3851; 'Wold god þ' men myȝt sene' 4236]. By introducing irony, 'The World Upside Down' [2805] suggests 'a fin de siècle worldliness, the hallmark of a period's closing years' (389).

356, 884, 1116, 1485, 2356, 2805, 3435, 3851, 3843, 3999, 4236.


These brief poems, written in blank spaces in older manuscripts, are of love. Three, perhaps four, are lyrics in rhyme royal; the fifth is a didactic quatrain. Wilson prints them, with titles and comments. 'Come Death' ['O dethe whylum dysplesant to nature,' 2412], in Pembroke College, Cambridge 307, is a conventional plea to Death. 'Thanks, Gentle Fortune' ['O gentyll fortune I thonke yowe I wys,' 2440], from Trinity College, Cambridge 652, fits convention in praising the lady and in apostrophizing Fortune. The acrostic 'Katryn' ['Kavser of my goy helthe and comford,' 588], in Trinity College, Cambridge 257, may address 'a living lady, not a saint' (20). 'Advice to Lovers' ['He that wilbe a lover in euery wise,' 1170], from Royal 18 A.vi, is 'cynically practical' (21) in listing qualities 'so necessary for success in love' (21). The quatrain 'Where I Love' ['Where I loue rigth welw,' 4060] in Trinity College, Cambridge 263, uses a kind of incremental repetition to express a fine distinction between lust and love' (22).

588, 1170, 2412, 2440, 4060.

None of these previously unpublished poems is ‘good poetry,’ but the works are ‘of considerable interest’ (401), in historical and linguistic senses. They are anonymous love lyrics, with ‘neither internal nor external evidence of authorship’ (401). Wilson provides a title for each and explores points of interest in footnotes, commenting that the poems are ‘traditional, employing the rime royal stanza in a fashion sometimes brutally exact, sometimes metrically undisciplined.’ He notes that the ‘extremely prolix’ work, the ‘Lover’s Book’ [‘O Lady myne to whom thys boke I sende,’ 2478.5] ‘illustrates almost every facet of the traditional complaint,’ and ‘To the Floure of Formosyte’ [‘O beauteous braunch floure of formosyte,’ 2384.8] has ‘exceptionally extravagant aureate diction’ and ‘nearly systematic use of alliteration.’ Wilson simply prints the texts of the other poems, with manuscript spelling, expanded contractions and abbreviations, and editorial punctuation and capitalization, since extended discussion would be ‘bootless’ (401). ‘A Lover’s Appeal’ [‘Lady of pite for by sorowes þ þ haddest,’ 1838] (415--18), signed ‘Chaucer,’ has stanzas in common with ‘The Craft of Lovers’ [3761]. [See Moore, 296; Robbins, 336.] The remaining poems are ‘Help Me to Weep’ [‘O ye all that ben or haue byn in dyssease,’ 2588.5] (404--5) and ‘Let Pyte Comfort Your Daungernesse’ [‘All lust and lyking I begyn to leue,’ 190.5] (405--6).

190.5, 1838, 2384.8, 2478.5, 2588.5.


The poems are in MS. Arch. Selden B.24 (Bodleian 3354), and their Scottish characteristics ‘may be purely scribal in origin’ (709). Stanzaic similarity suggests a close relationship between ‘The Lay of Sorrow’ [‘Befor my deth this lay of sorow I sing,’ 482] and ‘The Lufaris Complaint’ [‘Be cause that teres waymenting and playnte,’ 564] (the titles supplied by Wilson). ‘The Lay of Sorrow’ resembles works
of Dunbar in aspects of rhyme and line length, and both poems use the basic stanza of nine decasyllabic lines of ‘The Golden Targe’ [2820.5]. Wilson offers a detailed analysis of the stanza forms and variations. The lyrics are probably ‘from the same unknown original manuscript,’ perhaps works of one author, although ‘The Lufaris Complaynt’ is ‘far less polished.’ They have ‘historical and intrinsic interest,’ and illustrate trends. ‘The Lufaris Complaynt’ is conventional in treatment, diction, figures, and matter. ‘The Lay of Sorrow’ uses conventions, ‘but goes beyond them’ (711), and succeeds where the other poem fails. Wilson’s account of ‘The Lufaris Complaynt’ emphasizes its allusive nature. The poet’s consciousness of writing makes it ‘a work of study’ which attempts ‘realistic description of emotional upheaval’ (713). The speaker of ‘The Lay of Sorrow,’ a woman lamenting the loss of her lover, addresses God, her lover, and then ‘all men, bewailing the lot of women’ (714). She expresses many emotions, but, after apologizing, concludes that ‘lamenting is of no help whatsoever to the heart torn by lovesickness,’ and farewells her lover in a lay of death. The dedication with which the poem concludes creates a surprising effect, since ‘the woeful lady has seemed very real’ (715). The poem has vivid, original figures and diction, and successfully executes the complex metrical pattern. Wilson prints the poems, with additional notes for ‘The Lay of Sorrow.’

482, 564.


Compares the version of the ‘Corpus Christi Carol’ [1132] in Richard Hill’s Commonplace Book with ‘The Herone flewe eist, the Herone flewe west’ [800272], cited in 1820 by James Hogg. Berry’s analysis explains differences in ‘kind and function,’ to reveal the strengths of 1132. This is a carol with a refrain; it has the rhythmic power of a dance, emphasized by alliteration and anaphora; except in the
first and last stanzas, the lines are balanced about a caesura. In contrast, the Hogg version has lost the refrain and stanza structure, to become ‘continuous narrative verse’ (302), in which alliteration and repetition seem merely accidental. Most of the few adjectives of 1132 are of colour; those of Hogg’s poem contribute to the reader’s ‘suitable emotion’ (305) towards the scene he describes. Hogg’s poem is ‘the “Hill” version after four hundred years of oral transmission, published by Hogg some seventy years before the “Hill” version was discovered’ (305--6). The Hill version is religious, with meaning that is difficult to discern; the Hogg version is secular and meaningless. Although other versions imply that the Hill poem is a carol of Christmas, Berry relates it to the Passion. He finds Gilchrist, 125, on Arthurian interpretation, ‘secondarily correct but primarily wrong (accepting as the real subject of the poem Christus mortuus) ... because Jesus poetically includes these figures of Himself,’ although ‘the reverse does not hold.’ Thus the knight of Hill’s version is Christ and so includes Arthur, King Pellam, or Amfortas, ‘but the lesser does not include the greater’ (308). Berry confirms Edith C. Batho’s identification [The Ettrick Shepherd (Cambridge: Cambridge UP, 1927)] of 1132 as a carol of the Passion, through its resemblances to the Good Friday gospel in John 28 and 29, and to enclosure of the Sacrament in a sepulchre on Good Friday. He comments on the narrow, intense experience of spoken rather than written language, and the modern thinning of language, with the result that man’s harmony with nature, discerned in the Hill version, is lost in versions such as Hogg’s.

1132, 800272.


Since practices of usury were frequently condemned by homilists, ‘it is surprising that not more mnemonic versifications of such admonitions ... have survived in the
vernacular,' since such verse played 'an important role in mediaeval England' (227). The poem 'Okure þrowe crafte of okerrers' [2671], with a stanza for each of twelve methods of usury, is preserved in BL MS Egerton 2810. It is of the mid-fifteenth century, and some Northern forms, suggest that the author was 'a Yorkshireman or a Scot.' It has displays typical of mnemonic verse: 'cramped syntax, ambiguity of reference in personal pronouns, restricted and iterated vocabulary, and emphasis on exposition from a practical point of view.' Bowers prints the poem and a prose text from Harley 45, 'a useful parallel' which has 'a less involved grammatical structure.' His transcriptions 'silently expand obvious abbreviations and introduce modern capitalization and punctuation' (228). He makes no comment on the prose text, but adds footnotes to the poem.

2671.


Isaiah 11. 2--3 is the source of 'the medieval figura of the seven gifts of the Holy Ghost as protection against sin' (249), which is found in several fourteenth-century English versions. Bowers offers 'Alle þ' well a stownde dwelle' [215], previously unprinted, 'preserved in fifteenth-century apograph fair copy in Cambridge University Library MS li.iv.9.' His transcription 'silently expands unmistakable abbreviations and introduces editorial punctuation' (250).

215.

348 ------. 'A Middle English “Rake’s Progress” Poem.' Modern Language Notes 70 (1955): 396--8.

The 'exceedingly coarse' verses 'Burgeys thou hast so blowen atte the Cole' [551],

219
uniquely preserved in MS Harley 7578, demonstrate the poet’s sense of humour’ and ‘pose some minor problems in ME lexicography’ (396). For these reasons, Bowers prints them, with punctuation and capitalization, and adds footnotes on particular senses of various words. [See Robbins, 371.]


Doctrinal commentary on and formulation of the Apostles’ Creed and the careers of the Apostles were ‘themes of pleasure and curiosity to the medieval hagiographer and poet’ (210). Bowers briefly surveys such works and prints ‘three hitherto unprinted ME didactic poems, all preserved uniquely in fifteenth-century fair copies, on “How the Apostles made the Creed”’ (212). He finds the poem, ‘I trow in god fader of myghte þall has wroghte’ [1374] in MS Corpus Christi College, Oxford 155, ‘of little interest.’ That of BL Add. 39,996 (olim Philipps 9803), ‘And þen þe apostles togeder went’ [311], is ‘more ample ... but it exhibits mediocre poetic talent’ (212). ‘Or Crist into clouds gan flueʒ vp so swiftly’ [2700], in BL Add. 32,578, by Robert Farnelay, is ‘of considerable interest, for the author writes with imagination and a feeling for language’ (213), with ‘thirteen well-cast stanzas ... containing alliteration and internal assonance’; it represents ‘the process of the gradual triumph of rime over the native alliterative style’ (213). The themes of the formulation of the Creed and the Apostles’ careers are fused, and the work ends in ‘a brilliant apostrophe to Mary’ (213). Bowers provides brief descriptions of the manuscripts and prints the texts, with explanations in footnotes.

311, 1374, 2700.

350 -----. ‘When Cuckow Time Cometh Oft So Soon: A Middle-English Animal

The title Bowers supplies comes from a line which serves as a refrain to ‘The hedgehog will the cookcock fed’ [3375], although there is no stanzaic structure in this prophecy of 141 lines. He prints the poem, ‘with modern capitals, a modicum of punctuation and expansion of obvious abbreviation’ (292), and with end-notes, from the unique text in Lansdowne 762. Although there are no obvious political allusions, ‘it would be presumptuous to argue that the piece has no political inspiration’ (293). The closing lines, ‘beyond the conventional pious endings of many Middle-English poems ... argue that the author may have been a cleric’ (293).

3375.


Examines traditions of formal description of heroines, including conventional comparisons and the effects of variations. Matthew of Vendôme’s description of Helen of Troy sets the medieval pattern, with little variation from the classical model. Geoffrey of Vinsauf offers more detail in the same style. Examples are taught in the schools, and the conventions influence descriptions in several Harley lyrics. Brewer notes the luminous ‘Fair Maid of Ribblesdale’ [2207], and the comparisons with whalebone in this lyric and in ‘A wayle whyt ase whalles bon’ [105]. Likening the lady’s neck to that of a swan adds ‘a certain grotesque charm’ (260) to 2207; her jewelled girdle shows the influence of *Roman de la Rose*. The treatment is learned and courtly, but the lyrics also have ‘a certain rusticity, and occasional slightly absurd naïveté.’ Brewer questions Chambers’s comments, 18, on the Fair Maid (261).

‘Blow Northerne Wynd’ [1395] and ‘Alysoun’ [515] conform to traditions, but their
variations add freshness, especially to the latter poem; they distinguish 'vernacular poetry from that of the learned, though often grosser tongue.' Since beauty is associated with goodness, and love is 'a moral emotion for the later medieval courtly writers ... the heroine herself becomes more precious' (262). Chaucer sometimes exploits the traditions, which survive in works of Shakespeare and Donne.

105, 515, 1306, 1395, 2207, 3327, 4019.


Some lines on giving, in an epitaph, ‘As I was so be ye’ [374.5], found at St Olaf’s Church, London, are incorporated into the epitaph for Edward de Courtenay, the ‘blind Earl’ of Devon, and his wife Maud. They are also, inexplicably, in a form that suggests his wife’s name is Kate.

374.5.


ME acrostics deal with both religious and secular themes. Cutler list 17 such poems, with brief comment. He prints one, of ‘the memento mori tradition’ (89), not previously noted as an acrostic, with a full critical appreciation. It is ‘A Mirror for Young Ladies at their Toilet’ ['Maist thou now be glade with all thi fresshe aray,' 2136]. With two emendations of the text of Brown XV, 39, it spells MORS SOLVIT OMNIA. The acrostic motto powerfully reinforces the theme of Death, admonishing the young and frivolous, so that ‘a form likely to result merely in ingenuity becomes the vehicle of eloquent statement’ (89).

Two fifteenth-century lyrics, ‘Lett lowe to lowe go kyndly and sowfte’ [1864.5] and ‘O paineful hart in peiyns sy3ht’ [2535.5] in Bodleian MS 13679 [Rawlinson D.913], have been ‘almost unnoticed’ (299). Frankis prints them with commentary, and notes possible connections with Scots poems in Hunterian 230 and a fragment in Selden B.24 ['...3oure seuand madame,' *4284.3], which he reconstructs in a form that ‘may perhaps have been a carol’ (301) and ‘must be the earliest known version of what was to become a very popular sixteenth century song’ (302), ‘Go from my window.’ [See Baskerville, 148.] The literary relationships of poems in Rawlinson C.813 and Porkington 10, fragments in the Chapter Library of Canterbury Cathedral, Hunterian 230, and the *Mellon Chansonnier* in Yale University Library [see Bukofzer, 234] lead Frankis to conclude that ‘a poet would freely borrow and appropriate any existing stanza which happened to suit his purpose.’ Thus the verse of later poets such as Skelton and Wyatt may be seen ‘to have sprung in part from medieval English sources and not simply to have been transplanted from the Mediterranean hot-house of Renascence culture’ (304).

1349.5, 1864.5, 2245.1, 2318, 2478, 2532.5, 2535.5, 2536, 3165, *4284.3.*


To supplement and corroborate Sweeney’s explication, 363, of ‘Westron wynde when wylle thou blow’ [3899.3], Gierasch cites Robert Graves’s reference to Eros, the son of Iris and the West Wind, and biblical instances of ‘small rain,’ which represent ‘the
goodness and gentleness of fruition.’ These ideas help to confirm ‘a symbolic longing for the renewal of love.’

3899.3.


Some ‘scraps of undetected verse, printed as prose’ begin or end sermons in John Mirk’s prose Festial, in MS Bodleian 17680 (Gough Eccl. Top. 4). They generally take the form of a prayer, to be ‘more easily remembered by the congregation’ (13). Long prints the lines, arranged as verse, noting the ‘tortured construction to which Mirk resorted for the sake of his rime’ (14). Although many passages ‘might be dismissed as rimed prose’ (14), a dialogue in Sermon 53 is ‘the only one in medieval English verse that is based on the Assumption of the Blessed Virgin and is worthy of being accorded recognition among the religious poetry of the fifteenth century’ (15).

956.5, 800177, 800178, 800179, 800180, 800181, 800324.


The ME refrain with an O and an I and variants A-I, U-I, I-E, and O-U may be related to similar elements in Latin and vernacular poems, to hey-ho, and hey nonino. Mustanoja notes the hymn ‘Godys sone þat was so fre’ [1001] and ‘The False Fox’ [‘The false fox came vnto oure croft,’ 3328], and traces patterns of varied repetition with alternating vowel gradation and quality, leading to examples from As You Like It. ‘A Note on Two Shakespearean Puns on O and P’ provides detailed analysis of sequences of word-play in Romeo and Juliet and Midsummer Night’s Dream. [Cf. Cawley, 289.]

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An index intended as a supplement to *IMEV*, to list ‘all items of English verse that appeared in print through the year 1500’ (153). Ringler aims to extend the knowledge of previously unrecorded ME poems and to supply ‘a conspectus of the English taste in poetry during the last quarter of the fifteenth century’ (154). He supplies a bibliography of the books containing verse, and a first-line index of verse items, and concludes with ‘a concordance of Short-Title Catalogue and Duff number’ (156), showing works he has examined, as an aid to further explorations in this field.

33, 33.5, 42.5, 168, 233, 263, 272.5, 286.5, 316.6, 324, 520, 524, 527.5, 540, 554.3, 554.5, 658, 731.5, 761, 809, 824, 841, 851, 854, 913, 920, 927.5, 991, 1168, 1192, 1242, 1243, 1244, 1245, 1246, 1247, 1248, 1249, 1296, 1324, 1342, 1470.5, 1491, 1596.5, 1618, 1619, 1629, 1719, 1725, 1915, 1919, 1920, 1933, 1934, 1993, 2039.3, 2119, 2167, 2233, 2233.5, 2262, 2264, 2361.5, 2428, 2574, 2662, 2663.5, 2664.5, 2711.5, 2754, 2784, 3074, 3145, 3252, 3327, 3372, 3412, 3446, 3496.6, 3503, 3521.5, 3540, 3542, 3584, 3651, 3651, 3661, 3670, 3747, 3787, 3818, 3830.5, 3928, 3955, 3986, 4005, 4019, 4064, 4101, 4106, 4106.5, 4109.5, 4187.8.


MS Rome, English College 1306 preserves in full ‘A songe made of the duc of Bourgone’ ['Thow Phellipe foundour of new falshe,'] 3682, the ME poem ‘of scorn against Philip, Duke of Burgundy and Flanders, on his retreat from a siege of Calais in 1436’ (131). Robbins describes the manuscript, lists its contents, and records its
history before explaining the historical background of the poem, which he prints with editorial punctuation and notes. The work is one of the ‘English counterparts to the continental sirventes’ (140), which Robbins places in the tradition of personal abuse. He cites other examples that are directed against the friars ['Allas what schul we freris do,' 161; 'Freers freers wo 3e be ministri malorum,' 871; 'þou þe sellete þe worde of god,' 3697], gallants ['Galawnt pride thy father is dede,' 892; 'Ye proud galantes hertlesse,' 4255], women ['O wicket wemen wilfull and variable,' 2580], the lecherous ['Burgeys thou hast so blowen atte the Cole,' 551], and ridiculed lovers ['O fresche floure most plesant of pryse,' 2437; 'O Mossie Quince hangynge by youre stalke,' 2524]. He expands the references to military and political enemies of England by describing and quoting from some works. Those abused include the Scots ['And swa mai men kenne,' 310; 'For boule bred in his boke,' 814; 'For thar wer thai bal bred,' 848; 'Longe berde herteles,' 1934; 'On grene / That kynered kene,' 2686; 'Skottes out of Berwik and of Abirdene,' 3080; 'Sir Dauid þe Bruse was at distance,' 3117], the French ['In luyli whan the sonne shone shene,' 1497; 3682; 'War þis winter oway wele wene,' 3899], and the Flemings ['Off stryvys new and fraudulent falsenesse,' 2657; 'When ye fflemyng wer fresh florisshed in youre flouris,' 4056.8, formerly entered as 4034]. Laurence Minot wrote against the Scots [3080, 3117] and French [3899]. The poems have similarities, and Robbins cites several lines in which 3682 resembles 1497, 2657, and 4056.8 (142--3). He notes parallels with prose sources of events in An English Chronicle, St Remy, Chronicles of London, and English and Latin Brut chronicles, and extends the comparisons to Shakespeare’s use of Hall’s and Holinshed’s Chronicles.

161, 310, 551, 576, 653, 814, 824, 848, 854, 871, 892, 919, 1497, 1874, 1934, 1944, 2437, 2524, 2574, 2580, 2591, 2657, 2686, 3080, 3117, 3682, 3697, 3799, 3899, 3910.5, 3955, 4034, 4230, 4255.

Some critics have attributed to Lydgate an epitaph for the murdered Humphrey, Duke of Gloucester, ‘Souerayne Immortal euerlasting god’ [3206], found in BL MSS Harley 2251 and Add. 34360. Robbins summarizes the scholarship and the differing views on this attribution. MacCracken rejected Lydgate’s authorship after applying a rhyme test [John Lydgate: The Minor Poems, 1: xi]. Critical opinion of the work is generally unfavourable, and Robbins presents it ‘so that scholars can examine an uninspired formal political poem, the equivalent of the mid fifteenth-century dull, aureate effusions to the Virgin and the catalogues of physical charms’ (242--3).

Robbins contrasts lines in Lydgate’s Fall of Princes [1168] which praise Humphrey. He proposes as the author ‘some chaplain or secretary in Gloucester’s train, who accompanied the corpse to St. Alban’s’ (248), and compares the epitaph to similar works of the period.

5, 92, 444, 490, 520, 769, 1168, 2588, 3206, 3431, 3632, 3808, 4026.


‘God Amende Wykkyd Cownscell,’ [‘As I walkyd my self alone,’ 372], printed for the first time by Robbins, presents a view of Henry VI which is ‘similar in outline to that accepted by the late Tudor and Elizabethan chroniclers, and, through Shakespeare’s adaptations, by many Englishmen today’ (94--5). The poem is the complaint of Henry VI, who mourns the loss of his power. It is not hostile in tone to the king; rather ‘the blame falls on his queen, Margaret of Anjou’ (99). The marriage and its consequences are similarly deplored in the Brut, and by Hall, Fabyan, Stow, and Holinshed. The poem is in chanson d’aventure form, with conventional imagery. The refrain recurs irregularly, making it ‘a moralising lament on the uncertainty of worldly greatness, a stock theme of Middle English didactic verse’ (101). The work is part of a literary tradition of the fall of princes. Robbins illustrates resemblances to
a Latin elegy of Abbot Whethamstede and to poems on Edward II ['[O]pon a somer soneday,' 3838], Edward III ['A dere god what may this be,' 5], and Edward IV ['Where is this Prynce that conquered his right,' 4062].

5, 372, 3838, 4062.


Most poems describing Abuses of the Age or Evils of the Times come from ‘a list in a Latin tract, ascribed variously to Cyprian, Augustine or Origen’ (473). They are similar in content, whether written in the thirteenth, fourteenth, or fifteenth centuries, with themes that include ‘might making right and ... rich men plundering’ (473), ‘love turned to lust,’ and ‘feigned friends or crooked lawyers’ (474). It is usually difficult to determine the date of composition, because ‘the sentiments are so hackneyed and conventionalized’ (474). Robbins notes two exceptions, which he dates from historical references. ‘This holy tyme make 3ow clene’ [3608], is in a series in MS Digby 102. It condemns ‘those who clip money, use false weights and measures, “storble” the rights of the poor, and take bribes and pervert the law’ (474), all matters discussed in the Parliament that assembled near Easter, 1410. Reference to *Gregory’s Chronicle*, which records ‘the shocking story of a thief turned state informer’ (475), suggests 1456 for ‘The bysom ledys the blynde’ ['Fulfylled ys profe[s]y for ay,' 884]. These instances, and brief references to other poems, show the value of considering the historical background of ME poems to avoid ‘lumping together thirteenth- and fifteenth-century materials and ... ignoring the growth and development of medieval literature over a changing two hundred years’ (476).

72, 884, 906, 1857, 1871, 2167, 2356, 3133, 3522, 3608, 3851, 4180.

363 *Sweeney, Patric M.* ‘O Western Wind, When Wilt Thou Blow?’ *Explicator* 14
In ‘Westron wynde when wylle thou blow’ [3899.3], the lover does not curse, but cries to Christ, conqueror of death. Just as the earth will come to life when the wind blows from the west, so ‘he will come to life only when the dead woman returns, and her love, like rain, renews him.’ He does not speak of sexual pleasure, but rather of ‘the moment when he most protected his love, both the woman and her emotion, from the change that destroys both, and when he himself was protected from the change, by his bed, his room, and darkness.’ [See Gierasch, 355.]

3899.3.


An anonymous versified ME translation of a Latin treatise on bubonic plague, ‘Her begynys A tretis fyne’ [1190], considers therapeutic techniques ‘of venesection or cupping’ (118), with some medical recipes, but no reference to magic or charms. Such mnemonic, functional, didactic verse may seem crude and clumsy: ‘crude, because it versifies data which would be presented in prose in a more scientific age; clumsy, because its maker must retain the accuracy of such items as medical recipes’ (119). Bowers prints the poem, written in a fifteenth-century hand in Egerton MS 1624, ‘with editorial punctuation, capitalization and silent expansion of obvious abbreviations’ (119), and end notes on matters of philological and medical interest.

1190.

Three poems in MS Rawlinson C.813 ['As I myselfe lay thus endr3 nyght,' 366; 'In a 
goodly nyght as yn my bede I laye,' 1450.5; 'Late on a nyght as I lay slepyng,' 
1841.5] deal with the erotic dream and disappointment on waking; 366 is also a love 
epistle. Their impression of experience is 'a very rare quality in the late medieval 
English lyric' (229). In the exploration of the possibilities that they are 'a more or 
less unique record of actual experience' (229), or part of an established convention, 
Frankis compares the poems with religious dream lyrics, where the poet is 'a mere 
spectator' (230), not an active participant, and traces dreaming and disillusionment in 
Latin, French, and German verse. He refers to poems in fifteenth-century manuscripts 
['Syn that y absent am thus from yow fare,' 3140; 'That pasaunte Goddnes the Rote 
of all vertve,' 3291; 'Thoythis fre þat lykis me,' 3707.8]; and the Bannatyne MS ['O 
maistres myn til þou I me commend,' 2517, 'Lait lait on sleip as I wes laid,' 800189]. 
The last lyrics anticipate Wyatt's 'They Flee from Me.' A similar phrase in each, 'to 
describe the disillusionment of waking' (236), suggests a conventional theme, 
'presumably derived from French verse' (237).

366, 1450.5, 1841.5, 2517, 3140, 3291, 3707.8, 800189.

366 Henry, Nat. ‘O Western Wind, When Wilt Thou Blow?’ Explicator 16 
(1957): item 5.

Agrees generally with Lewis, 367, in his comments on 'Westron wynde when wylle 
thou blow' [3899.3], but asserts that the speaker wishing for rain is 'the stay-at-home 
woman longing for the weather change that will bring her man home to her bed.'

3899.3.

367 Lewis, Arthur O., Jr. ‘O Western Wind, When Wilt Thou Blow?’ Explicator 
Rejects previous explications of ‘Westron wynde when wylle thou blow’ [3899.3], in particular Sweeney’s ‘highly Christian contention,’ 363. Lewis argues that ‘[t]he charm and beauty of the quatrain lie almost wholly in its simplicity.’ The speaker, ‘a man not happy in his present situation,’ longs for the return of spring, then ‘by the traditional association of spring and lovemaking,’ to be in bed with his beloved. [See Henry, 366.]

3899.3.


Offers emendations and corrections for lyrics in BrownXIV, 48, revised by Smithers, and compares Smithers’s interpretations with those of Brown, in BrownXIV, 31.


A source for the Latin proverb, Mors Solvit Omnia, in the acrostic poem, ‘A Mirror for Young Ladies at their Toilet,’ ['Maist thou now be glade with all thi fresshe aray,' 2136], considered by Cutler, 353. It may be found, ‘with the substitution of cuncta for omnia, in Nigel de Longehamps’ Speculum Stultorum,’ in the tale of two cows, Brunetta and Bicornis.

2136.

370 Robbins, Rossell Hope. ‘A Political Action Poem, 1463.’ Modern Language

*The Libelle of Englyshe Polycye* ['The trewe processe of Englysch polycye,' 3491], addressed in three versions to lords of the Privy Council, three unnamed lords and Archbishop Chicele, and intended ‘to formulate England’s trade policies’ (245), deals with the woollen trade. A later poem ['Goo forth lybell and mekly schew thy face,' 921] uses and parallels some lines of the *Libelle*, ‘but omits the illustrations and digressions of the earlier work, and introduces many new concepts.’ This ‘vigorous demand for political action’ is addressed to ‘the factors of cloth and wool’ (245), demanding changes and deploiring dishonest exploitation. Eventually ‘the specific demands for regulation of the woolen trade and protection of the workers presented in the poem were accepted into law’ (247). Robbins compares passages from the poem with the legislation, and points to the poem ‘as the successful lobbying of a medieval pressure group’ (248).

921, 3491.


A reply to Bowers, 348, in which Robbins prints the poem he styles ‘A Warning against Lechery’ ['Burgeys thou hast so blowen atte the Cole,' 551], and notes many different interpretations. He compares the poem with various other warnings. These include a tag from the *Fasciculus Morum* ['Whoso levyth in flescly wylle,' 4134], a Vernon lyric ['Bi west vnder a wylde wode syde,' 583], and two recommending spiritual thoughts to overcome sin ['Ilhū for þyn precius blode,' 1708; ‘Wyth bodylye ffode Encreasyng in quantitee,' 4187]. Others, written after the middle of the fifteenth century, emphasize the inconvenience caused by bad action and have ‘never an allusion to the soul’ (91). Robbins cites two examples of the last type ['O Mortall Man By grete exaltacion,' 2521; ‘Ye that ar comons obey your kynge and lorde,'
The poem, ‘My mayster ys cruell and can no curtesye’ [2262.3], a ‘lively piece of political verse,’ in Trinity College, Dublin MS 516 (E.5.10), comments on events of 1456 and shows ‘an astute Lancastrian taking advantage of a serious riot, ostensibly non-political, to attempt to win over the Londoners, traditionally supporters of the Yorkists’ (264). The five dogs of the poem represent five men who were hanged, and ‘complain that they have been punished for their master’ (266). It is not possible to document any coincidence of the names of the dogs with those of mercers or apprentices hanged after the riot against Italian merchants. The poem seems ‘a Lancastrian gibe to divide the Duke of York from his supporters,’ and to have the moral: ‘do not support York ... uphold King Henry VI’ (266). Robbins prints the poem, with editorial punctuation and footnotes on points of interest, including IMEV numbers of Lancastrian and Yorkist poems.

455, 700, 899, 936, 1380, 1544, 2262.3, 2454, 2609, 2727, 2808, 3127, 3742, 3756.


Briefly surveys lyric modes, generally as a source of influence on the ‘Owl and the Nightingale’ [1384]. Schlauch cites ‘Nou goth þe sonne under wode’ [2320] as a religious lyric, noting the force achieved ‘by the choice of images and economy in lyrical expression’ (162).

1384, 2320, 3222.
374 Seaton, Ethel.  "The Devonshire Manuscript" and its Medieval Fragments."  

The last poems in the Devonshire MS [BL Add. 17492] "are all fragments from poems of earlier periods" (55), most arranged from works of Chaucer, Hoccleve, and Roos.

666, 1409.3, 1418.5, 1609.5, 3760, 42176.

375 Bowers, R.H.  'Versus Compositi de Roger Belers.'  *JEGP* 56 (1957): 440--2.

Macaronic verses 'Miles Rogerus by ten mile wins he to neer us [2172], 'impugn the reputation of Sir Roger [Belers]' (441), a Lancastrian partisan, 'prominent Leicestershire politician and baron of the exchequer under Edward II,' who was murdered 'as the result of a local feud' (440). Bowers prints 2172 with expanded abbreviations, punctuation, a translation, and endnotes.

2172.


The manuscript has 'the text also found in the first dated book to be printed in England (The Dictes and Sayings of the Philosophers)' (4). A dedicatory stanza ['This booke late translate here in syght,' 3581] has been ascribed to Antony, Earl Rivers. Bühler also cites two nineteenth-century occurrences of the verse. He prints this verse and verses in another hand written at the end of the Dictes, concluding with the initials TER ['Yone that haue redd the contentes of thys booke,' 4273.8], for which he suggests a date of early in the sixteenth century.

Although Thomas Sharp’s copying of the women’s carol [‘O sisters too / how may we do,’ 255.8] in The Pageant of the Shearmen and Taylors is accurate, the shepherds’ song [‘Abowt the fyld thei pyped ful right,’ 112] has ‘corrupt readings and inconsistencies’ (4). Cutts suggests a reference to the latter as ‘the source of a hitherto unexplained song snatch’ (4) sung by Mopso in The Maydes Metamorphosis, which may indicate the playwright’s connection with Coventry. He prints the music of the shepherds’ carol, with detailed comment. [See Greene, 378.]

112; 2251.8.


Differs from Cutts, 377, concerning ‘Abowt the fyld thei pyped ful right’ [112]. Greene contends that Mopso’s song in The Mayde’s Metamorphosis may be related to the burden ‘Tyrle, tyrlo ...’ of a variant of 112, rather than to the shepherds’ song in the Coventry play.

112.


Accounts for music and dancing lessons, taken in Calais by George Cely, offer ‘a
remarkable picture of the musical interests of a young man of middle-class family, and an indication of some of the gaiety which caused Sir John Paston to describe Calais at this time as “a merry town” (270). The records include the names of seven songs (four in English), taught by the harper Thomas Rede, and ‘one piece of ungrammatical doggerel which appears in George Cely’s writing’ [‘To sorrow in the morning,’ 3768.2], which expresses ‘improving sentiments’ (274).

925, 2183, 2437.5, 2657.5, 3768.2.


The image of dancing in ‘Gode sire pray ich þe’ [1008] signifies marriage, and ‘the speaker’s invitation to dance is also a covert invitation to wed.’ The relation of body and soul is implied in that of ‘body and pattern in a dance’ and of ‘Irlaunde’ and ‘the holy land of Irland.’ A spiritual invitation, for the sake of Christian love, is added to the physical dance, and ‘the dancer and her partner must ... meet at both levels.’

1008.


The word *tuet* in line 58 of ‘Seinte marie leuedi brist’ [2992], ‘leuedi, tuet thov me mi bene,’ has been glossed in *BrownXIII*, 36, as ‘urge, present urgently,’ and emended to *cuet*, from OE cwethan ‘declare,’ by Malone, 186. Johnson proposes the reading ‘tute thou me mi bene,’ ‘grant me my request,’ from the association of *tithe* with *bene* and *bone*.

2992.
The Franciscans were first to develop the carol for religious purposes, with William Herebert’s and John Grimestone’s works found in fifteenth-century portable collections. Herebert’s carols are based on Latin processional hymns rather than ‘nebulous Middle English dance songs’ (195). Robbins notes some of Herebert’s translations from the Latin and the AN of Nicholas Bozon, and compares Grimestone’s freer rendering of the Good Friday Improperia. The Latin processional hymns may have been ‘decisive in sparking the growth of the English carol’ (198).

The manuscript contains, in ‘an odd assortment of late medieval writings’ (275), five antecedents of seventeenth-century emblem verse. ‘The Heart’ [‘O man vnkynde,’ 2504], ‘The Harper’ [‘Allas ful warly for wo may I synge,’ 149], and ‘The Invitation’ [‘Cum folow me my frendes vnto helle,’ 637] are represented graphically. ‘The Portrait’ [‘*If þai do so he wil þaim safe,’ *1426.8] and ‘The Falcon’ [‘Also take hede to his insawmpyl here,’ 269] could be similarly illustrated, and probably were, in other versions which have not been preserved. Ross describes and prints the poems and drawings, both of which ‘communicate their ideas with a fair amount of crude power’ (275). The drawing which accompanies ‘The Heart’ supplies a calculation of the number of drops of blood issuing from wounds in Christ’s heart. For ‘The Invitation,’ the demons are ‘inexpertly delineated but reveal a startling amount of almost uncontrolled emotionality in the artist’ (276). Since the ink of the poetry resembles that used for the drawings, ‘it may be that the same Carthusian monk
scripsit atque pinxit’ (276). [See Bowers, 285.]

149, 269, 637, *1426.8, 2504.


The Bodleian source supplements the existing editions prepared from versions in National Library of Scotland 19.2.1 (Auchinleck MS) and Peterhouse, Cambridge 104. The latter have been listed as ‘Why werre and wrake in londe’ [4165], whereas the Bodleian poem has a different incipit ‘Lordyngis leue & dere listnep to me a stounde’ [1992]. Internal evidence used to date the poem in ‘the middle or last years of the reign of Edward II’ includes references to ‘[c]harges against the Knights Templar, complaints against high prices, [and] pious fear that the unusual cold and dearth were ... manifestations of God’s wrath’ (174). Ross finds it a poem of complaint rather than a satire or political poem, since the ‘bitter iteration of abuses’ deals unsystematically with all classes of society, and concludes with general matters such as ‘high prices, plague, and the absence of piety in Englishmen’ (175). The manuscript was probably written early in the fifteenth century, but it is likely that the poem was composed a century earlier. Although the dialect of the manuscript seems to be East Midland, it may be possible to localize the writer’s dialect ‘somewhat farther west.’ Ross prints the poem, with footnotes on points of interest, and augments some sections from the other manuscripts. He records details of differences in the length of the texts, noting that ‘the Bodleian MS includes 114 lines not found in either of the other versions; that it is 414 lines in length, compared with 467 lines in the Auchinleck MS and 468 in the Peterhouse MS; and that both of these latter are defective in other ways’ (176). When the texts differ markedly, he cites the other versions in the notes.

1992, 4165.

238
Most surviving lyrics are in ‘about half a dozen outstanding MSS collections’ which Speirs considers in ‘Carols and Other Songs and Lyrics’ (45--96); the heaviest losses are in ‘indigenous song verse’ (45). Many Christian lyrics are preserved, including traditional carols, kept because they were ‘made Christian’ (46). Religious and secular works have much in common, and those poems distinguished as ‘good’ are those ‘still effective,’ because they are experienced by, and seem ‘contemporary with the reader’ (47). Speirs favours sensitive editing of the texts. He discusses the association of music and dance with the lyrics, and the influence of French, Latin, and Provençal forms. The association of lyrics with nature and the seasons is exemplified in ‘Alysoun’ [515], ‘Lenten ys come wiþ loue to toune’ [1861], and ‘Wynter wakeneþ al my care’ [4177]. ‘At a sprynge wel vnder a þorn’ [420], ‘Gode sire pray ich þe’ [1008], ‘Maiden in the mor lay’ [2037.5], and ‘Of euerykune tre’ [2622] illustrate connections with dance and nature, and lead to Marian hymns with similar imagery, particularly of roses. Speirs describes carols of the Nativity and lyrics on Christ’s death, and traces descendants of the ‘Corpus Christi Carol’ [1132]. There are ‘profane songs expressive of the jollity of the folk’ (82), not to be confused with those of Yule, such as carols of the Boar’s Head, and of Holly and Ivy. Melancholy songs deal with the theme of ubi sunt. Comedy is found in ‘The Man in the Moon’ [2066] and ‘Swarte smekyd smethes smateryd wythe smoke’ [3227]. Speirs relates the lyrics to works of other poets, noting connections with Chaucer, post-Chaucerian poets, and Dunbar, leading to Wyatt, and ‘to Donne and the seventeenth-century poets’ (95).

117, 377, 429, 515, 903, 1008, 1132, 1226, 1367, 1463, 1861, 1893, 2025, 2037.5, 2066, 2622, 2645, 3227, 3310, 3313, 3315, 3460, 3603, 4177.

386 Bennett, Josephine Waters. ‘The Mediaeval Loveday.’ Speculum 33 (1958):
There are references to the loveday in ‘literary, legal, and historical records of mediaeval England’ (351). Bennett describes the background and context of some of these. She adds to the work of Bowers, 307, on ‘And þerfor 3e lordingis þþ louedays wile holde’ [312], concerning lovedays, and comments on a poem of instruction in Freemasonry, ‘Whose wol boþe wel rede and loke’ [4149], which suggests holding lovedays on Sunday. [See also Heffernan, 636.]

312, 4149.


‘Introductory’ (1--12) explains Berry’s treatment of ‘a few grammatical forms and inflexions as they function in the work of some English poets and dramatists’ (1).

‘The Grammar of Two Poems’ (20--35), in ‘Tense in Medieval Pageant and Poem’ (13--35), repeats arguments of 345, on the ‘Corpus Christi Carol’ [1132], in versions of Richard Hill and James Hogg. Berry supplies an appendix (178--82), and prints variants, in Hogg’s [800272], Staffordshire, and Derbyshire versions.

1132, 800272.


Two charms, ‘Lord god in Trinite’ [1952.5] and ‘Wo-so wol this oureson saie’ [4151.8], seemed to be part of a metrical herbal, ‘Of erbis xxiiij’ [2627] in MS BL Sloane 2457. The former was written as prose, and the loss of couplets in the first lines may show ‘that the charm is of much earlier composition than the date of this
manuscript and that it has suffered from the inaccuracies of more than one scribe’ (371). The latter precedes ‘a very long Latin prayer, invoking in addition to the Virgin Mary, God the Father, and St John, some “powers” unknown to traditional Christian belief (i.e., Iskiros, Otheos, Atthanatos, On, Nic, etc.)’ (372). [See Vann, 410.]

1952.5, 2627, 4151.8.


His collection of carols suggests that Audelay wished ‘to reform the taste of the day rather than to illustrate it’ (208). This is shown in the inclusion of carols (to saints) that are not found elsewhere. The carols are to be sung at Christmas, but references to other religious occasions and moral counsel suggest that Audelay tries to stress ‘the high seriousness of the festival of Christmas rather than its joyful tidings’ (208--9). He does not alter the fifteenth-century pattern of stanza and burden, and most carols could be fitted to known music, but some, such as ‘þis flour is faire & fresch of heue’ [3603] seem more literary than musical. Copley compares Audelay’s carols with similar works, and notes the use of *redis* rather than *syng* in similar stanzas of two of three carols ['A hole confessoure þu were hone,’ 44; ‘Als þu ware marter & mayd clene,’ 413; ‘fore he is ful 3ong tender of age,’ 822], demonstrating that ‘here the music is at some distance from his mind’ (212).

21, 44, 328, 413, 536, 753, 822, 858, 895, 1211, 2716, 3457, 3526, 3603.


‘A Second Carol of Agincourt’ (239) examines ‘Worschip of vertu ys þe mede’
a didactic carol to celebrate St George’s Day, to identify St George with Henry V, and to recall the Battle of Agincourt. In ‘Carol and Cantilena’ (239--40) Copley illustrates differences in the stanza pattern of Latin cantilenae and related English carols, and effects of the musical settings. In the English carols, the words ‘mirror an older tradition than their earliest musical settings,’ not seen in the cantilenae. This happens because of the wish of Church authorities to break connections with ‘some sort of secular round dance with pagan associations’ (240).


Seeks to establish whether there are two poems, or whether the ubi sunt verses simply conclude ‘the Sayings of St Bernard [3310], a longer poem in the same verse-form.’ In four of six manuscripts that preserve the ubi sunt verses they seem to be a part of the Sayings. In Digby 86 ‘they follow the Sayings though they appear to be divided from it by the Latin title’ (1). They seem to be separate only in the Auchinleck MS, but they follow a gap of perhaps five folios that could have contained the Sayings. Comparisons indicate that the Digby version probably represents ‘the original extent of the poem(s)’ and offers ‘a fair representative of the archetype’ (2). The ubi sunt verses and the Sayings echo a prose tract, Meditationes piissimae de conditione humana, usually attributed to St Bernard, but with some variations and obscurities, which Cross notes in detail. The sentiments of the ubi sunt poem are found elsewhere, but there are clear similarities to the Meditationes; the apparently abrupt ending of the Sayings is explained as ‘a locking verse,’ which looks back to preceding admonitions and also to ‘the succession of “ubi sunt” questions which follow’ (5). The Latin phrase in Digby 86 should be seen as an error of the scribe, rather than ‘a title dividing the “ubi sunt” verses from the others in the Sayings’ (6), although he
may have included it to recall the theme. Cross finds that the inclusion is unique, so that ‘the “ubi sunt” verses should henceforth be printed ... as an extract from the Sayings of St Bernard’ (7).

3310, 4160.

392 Friedman, Albert B. ‘The Late Mediæval Ballade and the Origin of Broadside Balladry.’ Medium Ævum 27 (1958): 95–110

Explores the relation of the ballad and the ME ballade, French balade and ballette, Provençal balada, and Italian ballata, with emphasis on the ballade, which is used, with variations, by Chaucer, Hoccleve, Lydgate, and some Middle Scots poets. The ME ballade was less popular than the balade had been in France; its rhyme scheme was restrictive, and English poets did not vary the metre and stanza form as did the French. Many ME ballades lack the envoy, which French masters thought ‘an optional flourish’ (101). French balades had three stanzas, unless they were double or triple balades, but the number was not fixed in English works. English poems were united by the refrain, as the French were by the rhyme scheme. When the refrain was lost, the term ‘ballade’ came to refer to any poem in rhyme royal or the ballade octave. Thus ‘the pseudo-ballade was merely the English counterpart of the double or triple balade’ (102), as in most Vernon and Simeon religious lyrics and many secular works. When carols are excepted, rhyme royal lyrics account for ‘over 29 per cent of the remaining poems,’ and those ‘in the ballade octave ... for over 28 per cent’ (103). The term ballade is used loosely, even for poems with a single stanza. Since political pseudo-ballades must have appeared on broadsheet, Friedman argues that ‘“ballad” for broadside verse in general first came into use’ (107) in this way. He instances Skelton’s public poems as such works, with ‘libels’ and ‘litel treatyses’ as ‘next of kin typographically to the broadsides.’ The earliest of these were not sung, ‘since the extant examples are not singable’ (109). Although some
courtly verse was published there, doggerel became ‘standard on broadsides’ (110).

4, 100, 285, 590, 869, 1168, 1378, 1822.5, 2031, 2192, 2229, 2262, 2451.5, 2517, 2578.5, 2634, 2803.5, 3154.5, 3348, 3448, 3542, 3625, 3655, 3661, 3747, 3759, 4004.

393 Hussey, Maurice. ‘The Petitions of the Paternoster in Mediæval English Literature.’ Medium Ævum 27 (1958): 8--16.

The divine origin and adaptability of the Paternoster assured its importance in the medieval church, as a charm and a source of homiletic material in its seven petitions. The latter are related to the beatitudes, gifts of the Holy Ghost, deadly sins, and to the planets and days of the week. There are numerous commentaries in sermons and for ‘the intelligent private suppliant’ (10). Hussey notes translations of the prayer into English verse, including one printed by Thomson, 179, ‘Vre fader in heuene y-hal3ed be by name’ [2704], and another noted by Onions, 119, ‘Hure wader þat is in euene’ [2710]. There are numerous contemporary literary references to the prayer, and it was the basis of complex pictorial expositions of aspects of the Christian life.

1459, 2704, 2710, 3182.


‘Sumer is icumen in’ [3223] is ‘not completely objective,’ since the cuckoo is directly addressed, and the speaker’s delight and wish for an eternal spring are expressed. The structure is triple, ‘in that the exultation in spring moves from the vegetable to the animal to the human level,’ but twofold in the relationship between the speaker and the cuckoo. The poet’s presentation of ‘so personal a wish in such objective terms ... is an indication of his art.’

3223.

244

The books, made of wood, horn and paper, used by the youngest children in elementary reading schools, are described in the verses of instruction that they used. Moran describes methods of teaching and the books, and notes some of the verses.

33, 1523, 800319.


Summarizing definitions of the carol, Routley emphasizes its popular qualities, burden, and connection with the dance. He refers in particular to Greene, 37, and Dearmer, 34, and offers examples of religious and secular carols, to illustrate resemblances in stanza form and tune. ‘The Ballad Carol’ (43–80) traces connections with folk-song, particularly in the noel, ballad carols, and legendary carols.

18, 21, 546, 581, 681, 753, 960.1, 1132, 1195, 1225, 1226, 1350, 2716, 3097.6, 3313, 3315, 3536, 3596, 3627, 3877, 3999, 800196, 800241, 800242, 800244, 800246, 800265, 800267, 800270.


Distinguishes between ballads and carols, with a brief survey of scholarship and a history of the carol and its relation to folk music. Brice considers the carol ‘a gipsy folk song’ (272), with its origin in ‘the bright and genial spirituality of the Franciscan friary’ (273), having many connections with Mystery Plays. He alludes briefly to various carols, with comments on those included in the Mysteries, such as ‘Abowt the fyld thei pyped ful right’ [112], and extends his discussion to carols of the nineteenth
and twentieth centuries.

112.


The poem is added to a ‘“Sammelband” ... printed in Cologne in the fifteenth century and located in the British Museum,’ in a hand that suggests that ‘the text was written into the incunabulum before 1501,’ although the alliterative style of the work ‘implies an origin of no later than the fifteenth century’ (634). Although the Cross Row’s ribald character could have excluded it from literary manuscripts, this glimpse of ‘the sort of humor which appealed to the average reader of that day’ carries ‘an importance quite out of proportion to its literary value’ (635). Bühler prints the alphabetical poem, ‘A for Alyn Mallson þat was armynge in a matt’ [0.1] with its traditional heading beginning ‘Crystes crosse be my spede,’ and annotates points of interest.

0.1.


Prints a poem, the prologue of a play, ‘Pes lordyngs I prai 30w pes’ [2741.5], from ‘the dorse of Durham Dean and Chapter MS. Archid. Dunelm. 60’ (172). The hand is of the fifteenth century, although the document is dated 1359, and was presumably written by a monk. The dialect is Northern. Cooling supplies the poem and suggests a possible transposition of the lines 31–3.
2741.5.


The musical setting of the carol ‘Wonder Tidings’ ['A babe is born of hey nature,' 21] suggests that it is to be sung in two parts, by soloists, rather than by ‘the company’ or ‘a choir,’ as suggested in *The Oxford Book of Carols*, 34. Copley examines three versions of the carol, in MSS Trinity College, Cambridge 1230 and Bodleian Arch. Selden B.26, and in John Audelay’s collection, to show the relation of burden to stanzas and the voices for which they were intended, ‘not in terms of the older round dance, with simple chorus and solo alternation’ (389).

21.


The aube and Bele Aeliz forms are rarely found in English verse. ‘This day day dawes,’ the burden to ‘In a gloryus garden grene’ [1450], is a surviving *aube*, and there are similar forms in Scottish and Danish verse. There are essentials of the Bele Aeliz poems in ‘In Aprell and in May’ [1470], of a miller’s maid, Bessy Bunting, a song related to ‘A wayle whyt ase whalles bon,’ [105], which mentions a bunting.

105, 1450, 1470.


Two songs in the *Historia Anglorum* of Matthew Paris have been ascribed to the Earl
of Leicester’s Flemish mercenaries; the better known is ‘Hoppe hoppe Wilekin hoppe Wilekin’ [1252]. Friedman summarizes critical opinions about the poem. He posits that it is ‘definitely English and not really sung by Flemings,’ but composed instead ‘by partisans of Henry II, though framed in such a way as to appear to come from Leicester’s mercenaries’ (674), to hint at ‘an exultant boast imputed to the enemy’ (675), as ‘a satirical attack on the Flemings’ (676). A name ending in -kyn may sound Flemish, and the course of the wool trade generated ill feeling against Flemings. The second song, ‘I ne mai a liue’ [1335], derides St Benedict and St Ivo, and is apparently sung by a Norman follower of Geoffrey de Mandeville about the sacking of Ramsey Abbey and its branch house. Paris emphasizes that the saints ‘did not allow the taunt to go unpunished,’ and that Mandeville ‘met his end while standing on land belonging to Ramsey Abbey’ (678).

1252, 1335, 2832.2.

403 Johnston, G.K.W. ‘The Interpretation of Poems by Mydwynter.’ *Notes and Queries* 204 (1959): 244-5.

Explicates some difficulties in two poems in Harley MS 2383, on Heaven ['Man in Heuyn hyt ys mery to dwll,' 2063] and Purgatory ['Man þenke here on ofte tyme,' 2079]. They are attributed to ‘Johannes Mydwynter’ and edited by Bowers, 267.

2063, 2079.


The details of symbol and setting evoked in ‘Nou goth þe sonne under wode’ [2320] deepen the ‘simple surface emotion aroused by the Crucifixion’ (578). Manning comments on previous criticism of the lyric [*BrownXIII*, 36; Cutler, 248; Kane, 292;
Thayer, 320]. He discusses the poem’s two scenes, their imagery and symbolism, relating the work to the Latin Stabat Mater Dolorosa, to an English version of the sequence Stabat iuxta Christi Crucem [‘Iesu cristes milde moder,’ 1697], and to comments of Philippe of Harvengt and John Halgrinus (Patrologia Latina 203: 224--5 and 206: 84--6). The sun / son imagery and word-play, and the association of red with the sunset and love evoke ‘the grief and love which Mary felt for her dying Son’ (581).

1697, 2320.


Questions the notion of any dichotomy in critical and historical study of early sixteenth century literature. In ‘The People and the Court: The Relation of Wyatt’s “Devonshire” Poems to the “Popular” and “Courtly” Traditions’ (143--78), Mason examines the debt of Wyatt’s lyrics to medieval poetry, using Richard Hill’s commonplace book (MS Balliol 354) to exemplify popular tradition. In warning against assuming ‘a contrast between artlessness and art’ (155), he cites ‘Maiden in the mor lay’ [2037.5], to demonstrate the refined, civilized use of formula in ‘art,’ and shows Chaucer’s use of conventions and adaptation of French forms, noting the appearance of some of Chaucer’s phrases in Wyatt’s verse. Chaucer’s courtly love poems seem to have begun the descent to ‘the utter banality of most of the similar poems written after him’ (163). The balades and roundels of Charles d’Orléans form ‘the only considerable body of surviving court love poetry’ (164). Mason compares Chaucer’s, Charles’s, and Wyatt’s expressions of a prisoner’s thoughts of May Day observances. The Devonshire MS (BL Add. 17492), in some ways ‘the aristocratic counterpart of ... Hill’s commonplace book’ (166), contains many of Wyatt’s lyrics, passages from Chaucer and ‘pseudo-Chaucer,’ and letters of Lord Thomas Howard
and Lady Margaret Douglas. Most of Wyatt’s lyrics are ‘not poems at all’ (168), but reworkings of others’ poems. His courtly works exist in a banal convention, which Mason compares unfavourably with the medieval conventions of simplicity of ‘I syng of a myden þþ is makeles’ [1367]. Wyatt, in ‘What shuld I say sithe the faith is ded’ [3914.5] uses ‘another kind of simplicity’ (176), characterized ‘in terms not of plenitude but of absences.’ Mason defines ‘courtly simplicity’ through contrasts with the ‘“folk” simplicity’ (177) of poems of seduction in which simplicity masks sophistication, as in ‘Ladd Y the daunce a Myssomur Day’ [1849] and ‘Y louede a child of this cuntrie’ [1330]. Wyatt’s later lyrics are in no sense continuous with the ‘Devonshire’ poems.

100, 236, 420, 467, 769, 864, 903, 1132, 1198, 1222, 1226, 1330, 1367, 1454, 1487, 1849, 1921, 1933.5, 2037.5, 2293.5, 2375, 2381, 2518, 2577.5, 2662, 3164, 3171, 3180, 3242.5, 3327, 3412, 3414, 3527, 3542, 3603, 3645, 3670, 3914.5, 4019, 4037.


MS Cambridge University Add. 5943 shows ‘the evolution of the true carol’ (220), in the variety of its formed or fragmentary verses. Robbins prints ‘Thys 3ol thyg 3ol’ [3662], an ‘experiment in the carol form,’ with ‘two-part music accompanying the text’ (220), and compares it with other poems that have some aspects in common. The stanzas are not uniform ‘either textually or musically’ (220), but are limited by the phrase ‘Thys 3ol,’ which functions as a burden.

352, 662, 670, 1347, 1415, 2138, 3418, 3662, 3806, 3892, 4218.

The ME religious carols developed from Latin processional hymns rather than French popular dance songs. Musical and textual evidence shows the carols to be hymns, with burdens and refrains ‘generally taken from Latin hymns, antiphons, or sequences, used ... in the processions’ (563). English may have been introduced because the processions ‘were conducted outside the chancel, in the nave’ (568). Many carols are ‘popular litanies’ (571). Robbins examines many carols from polyphonic manuscripts such as Trinity College, Cambridge 1230, Arch. Selden B.26, Egerton 3307, and Ritson; from the York and Sarum processionals; and from the works of James Ryman, William Herebert and John Grimestone. He also compares hymns that have developed from a Latin cantilena in the Red Book of Ossory in Latin, Provençal, German, and Italian, and correspond to similar works among the English carols. He develops the arguments of Sahlin, 232, and Natalie White ['The English Liturgical Refrain Lyric before 1450 with special reference to the Fourteenth Century' (Stanford U. diss, 1945)], but rejects those of Chambers and Sidgwick, 18, and Greene, 37. He concludes that the ME carol’s ‘main tradition’ was not ‘vernacular, secular, and foreign,’ but rather ‘Latin, religious, and native’ (582). Robbins briefly traces prayer tags and themes in works noted by IMEV number in footnotes.


The 27 additions are religious and secular, and include carols for the Trinity, Christ, the Blessed Virgin and St Joseph, St Stephen, St Thomas, St George, the Nativity, and Epiphany, drinking songs, and songs of love. Robbins provides comments on the carols and references to their sources.

Six lines of ‘not very coherent Middle English verse’ (287), beginning ‘In sory tyme my lyf is y-spent’ [1531.5], were added to the thirteenth-century court roll of Hawkesbury. Stanley presents the verse, with comments, and finds ‘nothing ... inconsistent with the assumption that they were written in Gloucestershire or Worcestershire in the middle of the fourteenth century’ (288).

1531.5.


A charm against thieves ‘Almyghte god in trenite’ [242.5], a variant of ‘Lord God in Trinite’ [1952.5], is found in Yale MS Vault Shelves Miscellany 1. This is ‘a collection of quires and inserted folios of Latin and English medical recipes, prayers, poems, a tale of the type of the Seven Sages, and treatises of interest to fifteenth-century English literate society’ (636). Vann compares the versions of the charm, noting corresponding lines, and refers to Bühler, 388. Bühler provides an addendum to explicate his reference to ‘powers “unknown to traditional Christian belief.”’ These are ‘Agios O Theos, Agios Ischyros, and Agios Athanatos ... found in the Sanctus Hymn of the Eastern Church’ (637).

242.5, 1952.5.

MS Longleat 29 has poems attributed to Richard Rolle or, ‘more cautiously, to his “school”’ (337), and found also in Cambridge University Library Dd.5.64 and Lambeth 853. In the latter manuscripts, they are presented as two poems, but Longleat 29 supplies three: ‘Love is Life’ ['Luf es lyf]t lastes y it in Criste es feste,’ 2007], ‘Iesu, God Sone’ ['Ihesu god sone lord of mageste,’ 1715], and ‘I sigh and sob,’ otherwise a part of ‘Love is Life.’ Wilson prints the three Longleat poems, and compares lines of ‘Love is Life,’ to show that many Longleat readings are closer to the *Incendium Amoris* from which all are derived. The Cambridge and Lambeth texts ‘must go back to a common source which provided them with the errors they share’ and then have developed independently, but Longleat 29 ‘descended from the original in a different line, and has errors of its own’. For the other poems ‘Longleat agrees with Lambeth in some readings that are superior’ (340).


Acephalous fifteenth-century verses, ‘*3utte y se but fewe canne sece’ [*4267.5], in MS Bodleian Douce 78 (*Summary Catalogue* 21652) tell of Dame Fortune and her wheel. The poem alludes to court affairs, and integrates ‘the exemplum of the sad fate of Richard ... with moral reflections on the fall of princes.’ It could refer either to Richard II or Richard III. Bowers prints a transcription, which ‘silently expands several obvious abbreviations, introduces modern capitals, and inserts prepositions which the context demands’ (197).

The poem ‘Patience in Adversity’ ['Be thou pacient in thyn aduersite,' 478] has been described in IMEV as ‘four 18-line stanzas with wheel rime.’ Bühlert prints the poem, with comments on its unusually complex ‘rhythmical scheme, rigidly adhered to’ (417), its rhyme scheme, structure, and some difficult words, in particular reponee. Aspects of the work belong to the Renaissance, but ‘the literary content clearly belongs to the body of Middle English religious verse’ (418).

478.


In his attack on the application of patristic exegesis to the interpretation of medieval literature, Donaldson argues that the allegory that Robertson, 298, discerns in ‘The Maid of the Moor’ [2037.5] is ‘so well-concealed and ... so unrevealing that it can be considered only disappointing if not entirely irrelevant’ (24). To Donaldson the poem makes ‘rather more sense as it stands than the critic allows it’ (23).

2037.5.


254
Superficial and structural evidence points to the Scottish origin of two poems in the *Kingis Quair* manuscript: ‘The Lay of Sorrow’ ['Befor my deth this lay of sorow I sing,' 482] and ‘The Lufaris Complaynt’ ['Be cause that teres waymenting and playnte,' 564]. Rhymes and diction show both to be ‘beyond reasonable doubt the work of a Scottish writer (or writers), though undoubtedly one extremely well versed in southern English writing’ (207--8). Frankis supplies additional linguistic and textual notes to expand comments of Wilson, 344, suggesting some emendations, and posits an earlier occurrence for *sprent* than the earliest recorded in the *NED*.

482, 564.


Describes BL Add. MS 46919, believed to contain material collected and translated by Herebert and to be in his own hand. Gneuss describes the manuscript and provides a biography of Herebert, before listing and describing the works, many of which are concerned with preaching, including several poems translated from the Latin, which he prints. Some of these may be related to the usages of Sarum and York. The language shows characteristics of the South-West Midlands, and may provide an idea of the language of Herefordshire in the early fourteenth century, although Herebert was not born there, and spent several decades in Oxford. Gneuss describes significant aspects of Herebert’s language, with examples of vocabulary and comment on consonants. It seems reasonable to assume that the translations were intended for inclusion in sermons.

1145.5, 1821, 1903, 1968, 2963.

Presents evidence to consider the couplet ‘In what estate so euer I be, / Timor mortis conturbat me’ to be a commonplace when it was used as the burden for the carol ‘As I went in a mery mornyng’ [375]. Similar lines are found in memorial inscriptions in Witney, Luton, Great Tew and Northleach. The Latin verse is used by Dunbar, in his ‘Lament for the Makaris’ [1370.5], by Audelay in ‘Dred of dep sorow of syn’ [693], and elsewhere. Other macaronic commonplaces on mortality are found in ‘Syth alle that in thy world hath been in rerum natura’ [3122].

375, 693, 1370.5, 2066.5, 3122.


The ‘Corpus Christi Carol’ [1132] has attracted much critical attention. Greene prints the work and three variants, and summarizes discussions, which generally concern the Eucharist and / or the Grail. His interpretation refers ‘to the displacement of Queen Catherine of Aragon by Anne Boleyn in the affections of King Henry VIII’ (13); it is based on the version in Dyboski’s edition, 19, of the commonplace book of Richard Hill, whose disapproval of the king’s divorce can be inferred. Anne Boleyn’s badge was the falcon, prompting an association immediately apparent to ‘an English hearer in 1533’ (17). Nicholas Harpsfield records Catherine’s death at Kimbolton ‘in terms of her taking Christ as a mate’ (17). The orchard, hall and hangings in the carol may be related to details of ‘the More [Moor Park, Rickmansworth], Buckden Palace and Kimbolton Castle’ (18), and Catherine spent much time kneeling on stones at Buckden, weeping and praying. One variant’s allusion to a hound licking blood from the wounded knight may recall a sermon on the death of Ahab, preached as a warning to Henry VIII, and to ‘the macabre gossip of 1547’ (21), about a dog which consumed blood from the king’s coffin. Thus the carol appears to express, ‘in a guarded way which the King’s aggressive censorship made necessary, the pity and love of a host of
ordinary people ... for an afflicted, devout, and courageous woman’ (21).

1132, 800150.


Among references that exemplify English attitudes are poems of the Rising in Yorkshire [‘In the contre herd was we,’ 1543] and John Ball [‘Johan the Muller hath ygrownde smal smal,’ 1796].

1543, 1796.


After summarizing criticism of ‘I syng of a myden þþ is makeles’ [1367], Manning offers detailed commentary on the ‘matchless-mateless’ pun implied in makeles, and relates imagery to writings of homilists and exegetes. Images of April, morning, and dew, ‘with their connotations of redemption, Mary’s role in redemption, purity, and miraculous conceiving,’ enhance the theme ‘of Mary’s being makeles’ (10). References to grass, flower, and spray emphasize matchlessness, beauty, humility, and chastity, and there is an intricate pun in the etymology of Maria and the Aramaic word for lady. The choice of five stanzas, rather than the six of its source, ‘Nu pis fules singet hand maket hure blisse’ [2366], symbolizes associations of the number five with the Virgin. Although 1367 has complexity, ‘in its puns, the multiple connotations and interactions of its images, and the profundity with which the poet has contemplated Mary’s virgin-maternity,’ its greatness comes from its ‘freshness and simplicity’ (12).

'Christene man þu lerne of loue' [631.5] uses the idea of Christ's body as a book that records his wounds and suffering. Mead compares the lyric with other occurrences of the metaphor, which depict the body as parchment inscribed by instruments of the Passion, sometimes with legal images. She refers, in particular, to the 'Charters of Christ,' perhaps derived from Col. 2. 13--14. She prints the poem, with linguistic evidence of 'some Southern and West Midland features ... to suggest that this version may have been originally written in a South-Western dialect' (236).

631.5, 800273.


The poet of the lyric 'I syng of a myden þt is makeles' [1367] draws on 'traditional imagery of the Church' for symbols of 'the dew and ... the flower, the branch, the silence and even the spring setting' (411). Raw illustrates these associations, showing that 'the symbol of the dew falling from Heaven is commonly used in the liturgy as a symbol of the Incarnation, and the flowering rod of Jesse or of Aaron is used as a symbol of the Virgin Mary' (413). The images of 'Nu þis fules singet hand maket hure blisse' [2366], the source of 1367, recall the settings of 'secular lyrics welcoming the spring' (414).

93, 515, 1042, 1367, 1861, 2366, 2404, 2405, 3674, 4037.

423 Robbins, Rossell Hope. 'Middle English Poems of Protest.' Anglia 78 (1960): 258
ME social and religious writings are generally allied, and so many poems to lament the times, 'although they use the terminology of doctrine, are really political' (192). They usually convey views of the middle and upper classes, and often deal with legal corruption, whereas 'legitimate complaints of serfs and peasants are not discussed, simply because they were illiterate and without spokesmen' (195). The works are for those in power, to 'halt internecine bickerings and present a common front against the "enemies"' (196), the rebellious peasants. A change of setting could alter emphasis; Robbins cites examples in a Christmas carol, 'Owt of j0ur slepe aryse & wake' [2733] and 'The Insurrection and the Earthquake' ['3hit is god a curteys lord,' 4268]. There was no vision of 'alteration in the structure of society,' and criticism often concerned 'reciprocal functions of the three classes---in theory, the middle merchant class was hardly recognized' (200). John Ball, unlike Langland and Wyclif, directly urges action.

113, 696, 849, 884, 906, 910, 1543, 1791, 1796, 1820, 1857, 2356, 2733, 2763, 2829, 3260, 3279, 3381, 3434, 3922, 4235, 4236, 4268.

424 Stevick, Robert D. 'Presenting Middle English Lyrics to the Undergraduate.' *College English* 22 (1960--1): 398--402.

Rather than presenting the lyrics in the original or a translation, Stevick proposes normalizing to a single ME dialect, and recommends 'that of Chaucer or around London at about 1400' (400). He supplies examples of lyrics that are generally omitted from anthologies for students ['Mirie it is while sumer ilast,' 2163; 'Ying men I warne you everichone,' 4279], a lyric in MnE translation ['I syng of a myden þ þis makeles,' 1367], and another in normalized form [Wanne i ðenke ðinges ðre,'] 3969]. Although the process could produce both geographical and temporal shifts, 'the conditions reflected by the circumstances of survival may be viewed as historical
permission for normalization’ (401). The variants could have existed at other times and places. [See applications in 62, 103.]

1367, 2163, 3969, 4279.


Impecunious poets frequently write of the power of money. Yunck surveys poems on Sir Penny, Dan Denarius (including ‘London Lickpenny’ [3759]), the purse, and Lady Money. He explains the production and abuse of the silver penny, and notes comments on the clipping of coins, including Hoccleve’s in his Dialogus cum amico [‘And endyd my complaunt in this manere,’ 299]. In their ‘lightness or playfulness’ the poems conceal ‘bewilderment, a half disbelief in a society in which status, power and influence could be measured, even determined, by the small silver disk’ (222). The establishment of a money economy brought disturbing changes, in particular ‘the idea of paid professional lawyers,’ seen as ‘men who sold Justice and their own tongues for lucre’ (222).

113, 299, 698, 1221, 1480, 1484, 2082, 2538, 2747, 2821.5, 3209, 3608, 3759, 3889, 3959.


In this survey of love lyrics in medieval Europe, the English examples are ‘Alysoun’ [515], ‘Lenten ys come wip love to toune’ [1861], and ‘Svmer is icumen in’ [3223].

515, 1861, 3223.

The manuscript, Bühler 21, has short poems, medical recipes, a calendar with tables, and herbal and medical treatises in verse and prose. The Metrical Herbal [2627] has a different incipit [‘These lechys for seke mannys sake’] from that cited in IMEV [‘Of erbis xxijj / I wyl þe telle by and by’], as does the Metrical Medical Treatise [1408, listed as ‘Iff a man or womman more or less / In his hede haue grett etc.’]. Bühler notes unique features of the texts in the manuscript, and prints extracts from the treatises, showing how they differ from other sources.

1163, 1328.3, 1408, 2627, 3079.8, 3754.


Comments on a manuscript of Titus and Vespasian held at the Pierpont Morgan Library. Bühler notes three stanzas, ‘He that in youthe no care will take’ [1105.5], ‘Bewty is subiect vnto age’ [800293], ‘The ape the lyon the foxe the ase’ [800338], in three different sixteenth-century hands, ‘(all carefully written) as marginalia’ (22).

1150.5, 800293, 800338.

The lyric ‘I Syng of a myden þ is makeles’ [1367] has many verbal echoes. Copley traces these, and compares the poet’s sources and effects, in particular the developments from ‘Nu þis fules singet hand maket hure blisse’ [2366] and earlier uses of the images of 1367. Although there are echoes, the poet omits ‘purposeless repetition’ of some earlier verse, to achieve ‘comprehensive simplicity’ (136) and originality in using ‘basic images of medieval lyric poetry’ (137).

93, 515, 888, 1299, 1303, 1367, 1471, 1472, 1931, 2061, 2107, 2339, 2366, 2405, 3222, 3332, 3472, 3603, 3674, 4037.


‘Seluer white,’ in ‘At the northe end of seluer whyte’ [438], may be ‘simply a bedsheet,’ rather than the ‘place of assignation,’ as suggested by Robbins, RobbinsS, 51.


Examination under ultraviolet light has enabled Dronke to discern ‘many new words and lines, as well as some corrections and some conjectures’ (245) in hitherto illegible lines in the Rawlinson lyrics. He contributes new readings for ‘Al gold lonet is þin her’ [179], ‘Al nist by [he] rose rose’ [194], ‘Of euerkykune tre’ [2622], ‘Wer þer ouber in þis toun’ [3898], ‘Ye Sir [bat is] idronken’ [4256.8], and a French lyric.

179, 194, 2622, 3898, 4256.8.

Interprets the reference to blood and bone, in ‘Blow, Northerne Wynd’ [1395], as one to family relationship. Einarsson cites corresponding terms in Altaic, German, and Icelandic languages, which express relationships in terms of the skeleton or body, rather than the image of a family tree. He notes stories of recovery of bodies from bones. Although qualities of blood, as ‘fine, royal, blue, or tainted,’ may be used to make eugenic judgements in western societies, Siberian tribes speak of bones or legs, which may be called ‘white or black, hard or brittle.’ Thus the phrase in the ME lyric comes from ‘the sphere of words dealing specifically with family relationship’ (855).


‘Farewell, this World is but a Cherry Fair’ [‘Farewell this world I take my leue for-euer,’ 769] is an example of the verse epitaph. The last stanza and variations are found at St Michael’s, Crooked Lane, London; Romford, Essex; Northleach, Gloucestershire; Baldock, Hertfordshire; St Martin’s, Ludgate Hill, London; Royston, Hertfordshire; and Maldon, Essex. Gray comments on the poem and variants, and on other verse epitaphs, including those of some public figures. He finds their ‘sentiments trite, the language awkward, the metre limping,’ but ‘[t]he solemnity and sombre force of Farewell My Friends gives it a special place of honour’ (135).

765, 769.


The single stanza of the informal lyric ‘Sche þat I loue alle þermoost & lopist to begile ’ [3098.5], found ‘on the back of a fly-leaf, f. 129v, of Huntington Library MS.
HM 503, along with some idle jottings in Latin,’ may not be complete, but it permits this reading. Greene prints the poem, and briefly describes the manuscript, a Wycliffite prose tract. The fifth line begins ‘Wiþ and Y and an O,’ a variant of the ‘O and I’ refrain. Greene lists ME works with this refrain, noting that it was imitated in two Latin poems, and summarizes critical opinion. He relates the refrain to lines in Dante’s Inferno, Canto XXIV, 97--102, where rapid strokes for writing the two letters emphasize speed of an action. The phrase then suggests ‘“with two strokes of the pen” or “very quickly or surely”’ (174), appropriate to many of the contexts. Association with promptness, force, and the scriptorium is apt for ‘the work of clerics familiar with the mechanics of writing,’ so that the refrain can ‘without strain be understood as meaning “Indeed and without delay”’ (175).

412, 701, 1001, 1320, 2021, 2663, 3069, 3098.5, 2263, 3567, 3921.


The first line, ‘Nou goth þe sonne under wode’ [2320], may mean ‘effectively nothing more than “now the sun is setting,”’ from ‘disinclination to refer to the setting sun in so many words’ (410). Lockwood cites examples of Lusatian, Old Saxon, and North Germanic phrases, including some now used in the Faroes, Germany, and Iceland, and suggests that ‘the English expression ... may be a borrowing from Norse---though of course the reverse is not excluded’ (411).

2320.


Proposes the deletion of ‘swyþe’ in the line ‘swannes swyre swyþe wel ysette,’ in
'The Fair Maid of Ribblesdale' [2207], 'as a dittographic error' (168).

2207.


'It fell ageyns the next nyght,' [1622], 'written in the dialect of the East Midlands, with perhaps some Northern influences,' was copied 'within twenty-five years either way of the year 1500' (236), but is thought to be much older, with vocabulary and metre that imply 'an origin at the latest not long after 1400' (236). Perkins traces descendants, in English, Scottish, and North American versions, noting variations in several of the United States, and derives an archetype.

1622.


Deals in general with the relation of music and poetry, and in particular with the evidence of three Tudor song-books: Ritson’s MS, BL Add. 5665; the Fayrfax MS, BL Add. 5465; and Henry VIII’s MS, BL Add. 31922. Stevens offers numerous examples of music and text throughout. In the first part of the book, 'Music and Poetry' (27--143), he investigates whether or not the lyrics were intended for singing, and the effect of music on the writing and hence the reading of the works. In 'The Tradition and the Divorce' (33--9), he examines the union of music and poetry, with many illustrations in 'Popular Songs' (40--57). He introduces 'Ideas and Theories, Medieval and Humanist' (58--73) with particular attention to 'The Reformation' (74--97). In 'Music and the Early Tudor Lyric: I' (98--115) he considers song-books and musical settings, and in 'Music and the Early Tudor Lyric: II' (116--43) the 'literary'
lyric and its tunes.

Part Two, 'Courtly Love and the Courtly Lyric' (147-229), questions the notion of 'A New Company of Courtly Makers' (147--153), headed by Wyatt and Surrey, and deals particularly with Wyatt and his balets. The concern of 'The “Game of Love”' (154--202) is less with 'reconciling facts' than with 'reconstructing a fiction' (154), in accounts of courtly love and the ways in which Chaucer and Wyatt, Charles of Orleans and Henry VIII can be said to have been playing the same game and obeying the same rules' (156). 'The Courtly Makers from Chaucer to Wyatt' (203--29) explores the relation between literature and life, which seems, in the Middle Ages, to be 'not less but more complex than it has since become' (203). Stevens examines literature of courtly love in which a Lover is a Lover, a Lover is a Poet, or a Poet is a Lover. The lyrics of love may contribute to social play or display; they are conventional and may seem lifeless in their use of stock phrases, traced from earlier use. Allied to adherence to convention is the manufacture of poems, as in the Devonshire MS, from excerpts of Chaucer's works, particularly Troilus and Criseyde [3327]. The lyric may be seen as 'covert communication,' intended 'to serve any purpose---the lightest dalliance, a flirtatious intrigue, a solemn courtship' (218).

Some poems, such as the erotic forester songs, parody conventions. The language of courtly love lyrics is 'deliberately stylized ... oblique in purport, idealistic, bantering and abusive by turns' (224); the poet is 'Entertainer, Spokesman and Celebrator for his society' (226).

In Part Three, 'Music in Court' (233--328), Stevens examines the function of music in song. 'Music in Ceremonies, Entertainments and Plays' (233--64) is 'a short excursus into the social history of music' (233), which was restricted to the court circle. He shows its part in ceremonies and entertainments of all kinds, through examples from entries, processions, coronations, weddings, tournaments, Maying, revels, mummings, and masks. Music was associated with court plays, occasional entertainments staged by the household, and popular plays performed by outside companies of players. 'Domestic and Amateur Music' (265--95) deals with 'the
courtly practice of private music’ (265), with musicians who were not always amateurs. Music and poetry served the courtly lover ‘as a means of graceful self-display’ (270) and ‘an emotional stimulus’ (271). Although it seemed less important in fifteenth-century courtesy-books, music was part of education of the sixteenth-century courtier. ‘Professional Musicians’ (296--328) considers complexities of the status and functions of professional musicians. The epilogue, ‘The Song-books Revisited’ (329--35), records Stevens’s experience of the songs he has heard.

Appendix A, ‘Literary Text and Notes’ (337--428), supplies descriptions and texts of Ritson's MS (338--50), the Fayrfax MS (351--85), and Henry VIII’s MS (386--425), with notes on individual texts, and a postscript on the Drexel Fragments (426--8). Appendix B presents a descriptive ‘Index of Selected Songs’ (429--60). [Only those mentioned in the main text of the book are included in the list below.] Appendix C is a ‘List of Sources’ (461--8). Appendix D supplies a ‘Reference List of Books and Articles’ (469--76).

Review by R.L. Greene, *MediumEvum* 31 (1962): 220--2. Admires Stevens’s thorough and his exemplary examination of the evidence available, and his candour in noting that some questions must remain open. The book offers authoritative comment on poetry and social customs such as the ‘game of love,’ and is ‘less a work
of technical musicology than one of social, literary and aesthetic history.’ Steven’s 
exposition of the minstrel, ‘of his activities, and especially of his social and economic 
position, is the best thing of its kind to be found’ (221). In sum, the work ‘is of 
permanent importance to literary and historical scholarship’ and ‘a fine achievement’ 
(222).

Outlines Stevens’s methods and their interest for comparatists, showing that the 
‘detailed examination of music and the early Tudor lyric is especially meaningful.’ 
The ‘brilliant analysis’ of ‘the game of courtly love’ is ‘undoubtedly ... of greatest 
interest to nonmusical readers of this book’ (277), and ‘it is unlikely that his [musical] 
views will be questioned’ (268), although ‘[n]ot everyone ... will agree entirely with 
his ideas about poetry.’ Carpenter questions some matters of omission from the 
discussions but concludes that ‘no one who reads this volume will fail to acquire a 
larger understanding of the game of courtly love ... and of music’s part in that game’ 
(278).

Expresses approval for the ‘very valuable’ references with which the book ends, but 
finds it preceded by ‘a good deal of interesting material some of which, unfortunately, 
seems irrelevant to the matter in hand and, yet more unfortunately, seems to have 
displaced considerations which would have had far greater pertinence’ (186). Anglo 
agrees with Stevens’s ‘scarcely exceptionable’ conclusions on ‘the union of words 
and music’ and Wyatt’s musical accomplishments, but disapproves of the methods 
used. He discerns ‘little sense of chronology and historical accuracy’ (187), and cites 
numerous points of difference.

439 Zesmer, David M. *Guide to English Literature: From Beowulf through 
Chaucer and Medieval Drama*. Bibliographies by Stanley B. Greenfield. College 
A general account of the development of secular and religious lyrics and their relation to French forms. Zesmer shows the close relation of secular and religious imagery and structures. He considers the *ubi sunt* theme, unrequited love, and paradox, and supplies examples of *reverdies* in lyrics in both groups, in particular ‘I syng of a myden þi is makeles’ [1367], where the *reverdie* has ‘become much more than a tribute to the rebirth of spring’ (147).

66, 359, 360, 467, 515, 1132, 1367, 1460, 1463, 1861, 2164, 2320, 2619, 2988, 3223, 3242.5, 3310, 4037, 4186, 4194.


An allusion to St Barbara, patron saint of those who deal with explosives, in ‘O Mossie Quince hangyng by youre stalke’ [2524], ascribed to Chaucer in MS Trinity 3.19, describes the ‘unhandsome ... subject of the poem ... in terms reminiscent of the Miller’s Tale (cf. C.T., A. 3806 f.).’ Bennett suggests the scribe wrote ‘lowsyng of your gonne [i.e. gun],’ rather than ‘goune.’

2524.


Not seen.


The influence of Provençal troubadours and northern trouvères can be seen in English
lyrics of the thirteenth to fifteenth centuries and in ballads of various European
languages. As examples, Dubois notes ‘Alysoun’ [515], the ‘Corpus Christi Carol’
[1132], and the ballad ‘Edward’ (all cited in French translation), and refers to
Dunbar’s ‘Lament for the Makaris’ [1370.5].

515, 1132, 1370.5.

443 Manning, Stephen. Wisdom and Number: Toward a Critical Appraisal of the

Critics see faults in ME religious lyrics, and raise problems ‘more theological than
literary.’ Modern readers find ‘little relevance in a theology constructed upon an
alien, if not outmoded system of beliefs’ (vii). Fettered by their subject matter, the
poets produce works that are flat. The poems should not be read as sermons or
evaluated like the work of Romantic or modern poets: they are songs. In ‘The Lyrics
as Songs’ (3--34) Manning compares ‘the song and the intensely personal or dramatic
lyric’ (3), to show the use of poetic and musical devices to achieve various effects.
‘The Lyric Situation’ (35--55) examines the dramatic lyric, to compare the role of the
speaker with that of the speaker-singer in song, and to show the didactic use of lyric,
particularly by the Franciscans. ‘Some Religious Structures’ (56--89) examines
poets’ use of the conventions and formulations of spiritual life, noting that there are
few ‘genuinely mystical poems’ in ME, and that they ‘tend to rely more on emotional
fervor than strict stanzaic sequence’ (57). Many lyrics use ‘the liturgical formula of
address plus petition’ (62), as in prayers to Mary and the saints; the many meditations
and devotional exercises include those to the joys of Mary. The débat form
emphasizes ‘the tender Mother-Son relationship’ (77) in dialogues of Christ and
Mary. These structures ‘offer some kind of interpretation of the biblical event’ (80).
‘Analogy and Imagery’ (90--137) explains the interpretation of nature and historical
events in religious lyrics. In their use of the devices of stanza form, diction, and
alliteration, Marian poets attempted ‘to adopt a tradition of refined emotion, of self-
analysation which the troubadours before them had transformed into successful lyrics,
but which they had seemed unable to transform’ (93). French influence on the ME
Marian lyric is limited, however, since the ‘ecclesiastical Marian tradition ...
flourished in the Middle Ages long before the development of courtly love’ (97); it is
fused with courtly traditions, as in poems with the pastourelle structure. Imagery may
seem spare and conventional, since it was valued ‘for its ability to stimulate the mind
toward the supernatural.’ The Franciscans’ concern was ‘more with arousing
emotional response ... than ... in philosophical significances’ (107); rhetoricians and
teachers sought didactic clarity. Descriptive allegory can be confused with
symbolism, and images may have simultaneous and complex functions. ‘Piety and
Wit’ (138--70) cites the wit, ‘paradox, antitheses, word-play, and startling
comparisons’ (139) in the lyrics, noting particularly the relation of ME poems and
corresponding Latin works. The ‘Conclusion’ (171--76) relates the ME religious lyric
to Elizabethan song and hymns of the eighteenth, nineteenth, and twentieth centuries.
Manning illustrates all his findings with copious and detailed reference to individual
lyrics, and includes an appendix (177--84), with the text of ‘He3e louerd þou here my
bone’ [1216] and ‘Stabat Iuxta Christi Crucem.’

29, 66, 117, 322, 359, 420, 542, 611, 631, 708, 779, 885, 912, 1029, 1044, 1066,
1082.5, 1132, 1134, 1213, 1216, 1308, 1353, 1367, 1463, 1523, 1640, 1678, 1697,
1704, 1727, 1747, 1748, 1749, 1775, 1818, 1831, 1839, 1847, 1902, 1977, 1978,
2007, 2012, 2023, 2024, 2042, 2115, 2119, 2155, 2320, 2359, 2471, 2619, 2645,
2681, 2733, 2992, 2995, 3211, 3216.5, 3221, 3229, 3236, 3267, 3329, 3344, 3347,
3472, 3483, 3536, 3825, 3845, 3963, 3964, 3998, 4035, 4177, 4263.

method of seeking ‘a fuller critical appreciation of a genre which is often treated with
uneasy toleration, if not with forthright disdain’ (911) to those of Kane, 292, and
Moore, 297. Wenzel summarizes Manning’s contentions, in particular his use of the
category ‘song,’ with some examples of critical analysis. He endorses Manning’s
combination of ‘knowledge and sympathy for his subject with enough critical
detachment to foster a judicious appraisal of the whole genre' (913).


Not seen.

-----Review by P. Dronke, *Medium Ævum* 32 (1963): 146--50. Summarizes Stemmler’s contention that ‘there is little or nothing in these lyrics that is not due to conscious literary art’ (146), and praises this ‘methodical, carefully planned piece of work, which will be indispensable to the future study of Middle English poetry.’ Dronke wishes, however, for further exploration: of the relation of the lyrics to ‘the traditions of the mediæval love-lyric’; of ‘their own particular contributions to these’; and of ‘the special qualities of their language of love.’ He proposes some starting points for such investigation, and also suggests ‘a certain fecklessness, which may bring in its wake both infelicities and moments of radiant spontaneity’ as well as the ‘studied rhetorical tradition’ (147) of which Stemmler writes. Dronke discerns resemblances to various European verse forms, in the Harley lyrics and other ME poems, and offers both general and particular examples, as well as specific points of disagreement with some of Stemmler’s findings.

-----Review by Douglas Gray, *Review of English Studies* NS 14 (1963): 394--5. Finds the study ‘full and valuable,’ with much that is ‘new and interesting’ (394) to say on the style of the lyrics, and very detailed analysis of the figures used. The discussions of individual poems are most useful and also stimulate some areas of disagreement.

-----Review by Rossell Hope Robbins, *Anglia* 82 (1964): 505--13. A detailed examination of the book, which is ‘careful and documented in the best tradition of German scholarship’ (505). Robbins sets Stemmler’s work in its context of other studies, to expand discussion of the date and provenance of the manuscript; to consider other occurrences of Harley poems or individual lines from them; and to answer the question ‘What really needs to be done with Harley 2253?’ (509).
Evidence for revised dating of the manuscript implies that previous findings are erroneous, and that it could not have been copied earlier than 1340. Reference to prophecies of Thomas of Erceldoune, concerning the Battle of Bannockburn, in 1314, furnished the previously accepted date of 1320, but J.A. Gibson ['The Lyrical Poems of the Harl. MS 2253,' MA diss., London University, 1914] demonstrated that the latest political poem told of Edward III, who left for the Hundred Years War in 1338. Other evidence concerns writing of Nicholas Bozon, in particular the legend of St Elizabeth of Hungary. Most of the secular poems were composed at the beginning of the Alliterative Revival. Stemmler's stylistic examination, especially of stanza form and rhyme scheme, suggests that poems with less alliteration were composed in the last half of the thirteenth century, and more alliterative verse after 1320.

205, 1320.5, 1449, 1889, 1894, 1974, 2649, 3155.


The allegory of 'the knight who dies for the sake of his lady,' in preaching books, exempla, and poetic works, fits the 'dominant idea of medieval piety, that Christ endured the torments of the Passion in order to win man's love' (1). It develops from the story of winning back an unfaithful wife, and from images of arming a knight and keeping, as a treasure, his blood-stained shirt and armour. The knight's horse has its analogy in the Cross.

143, 498, 1274, 1301, 1930, 2150.

With ‘no great pleasure,’ Bowers prints ‘He that harborythe a ffere harborythe fesyke’ [1148], scribbled ‘on the verso of the binder’s waste initial folio of Harley MS 2252.’ Although the friars ‘have surely suffered enough,’ it seems ‘of sufficient literary adroitness to merit publication’ (163).

1148.


Verses in a volume ‘composed of two of Caxton’s French publications’ may have been ‘simply copied into it from the so-called “Boke of St. Albans”’ (81), but both may have a common source. Bühler prints ‘Who that mannyth hym with his kynne’ [4106.5], to make them available ‘either as texts predating the familiar early-printed versions or as an illustration of the free and easy manner in which the scribes were wont to treat their sources’ (84). The presence of English notes in French incunabula may suggest that ‘when Caxton moved his press to Westminster in 1476, he brought with him from Bruges the still unsold stock of his publications’ (84). [See Keiser, 1019.]

324, 761, 3818, 4101, 4106, 4106.5.

A statistical analysis of the recurrence of alliterative phrases from OE, tracing frequency in the lyrics of the thirteenth, fourteenth, and fifteenth centuries. Fifield looks in particular at lyrics of MS Harley 2253, and at distribution in religious and secular lyrics of the fourteenth century. She relates some phrases to German and Norse cognates, and suggests borrowings from French. The thirteenth-century lyrics preserve OE phrases and contribute to the continuing expansion of alliteration, found more in the Harley lyrics than in others of the fourteenth century, and more in religious than secular lyrics of the fifteenth century. She does not cite specific lyrics.


‘Mockery of the Flemings’ ['When ye fflemyng wer fressh florisshed in youre flouris,' 4056.8], in a prose Brut, is in ‘vigorous and colloquial’ style, with ‘several technical military terms’ (12), including the Flemish weth, hounsculles, kettill-hattes, pykes, godendgaghes, messes & meskins, camp, and quadrenramp. Frankis classifies these as Middle Dutch, and supplies linguistic notes. Although ‘[i]t is quite likely that most readers of The Brut in fifteenth-century England would not have understood these Flemish words ... the abusive tone of the poem is clear’ (13).

4056.8.


The cult of the Five Wounds of Our Lord was part of the ‘strongly affective and Christocentric type of piety’ that began in the eleventh century. Its ‘heightened sense of tenderness and pathos’ dwelt ‘on the Humanity of Christ and especially on the details of his Passion.’ It inspired moving works of art and literature, but was
'sometimes distasteful, sometimes plainly dull, in its insistence on the physical aspect of the Passion' (84). Gray prints an illustrated poem on the Five Wounds, ‘Gracyous lord for thy bytter passyon’ [1011], from Douce MS 1, and places it in the tradition. The cult included charms, prayers, and social customs, with depictions of the Five Wounds and the fifteenth-century Blazon of the Five Wounds. It is related to devotion to the Sacred Heart and Precious Blood. The poetic works show the wounds as remedies against sins, a refuge, and wells or fountains, and attribute specific functions to each wound. Gray’s examples show the relation to occasions of shedding of Christ’s blood, prefiguring of the wounds in the OT, stigmatization, and traditions of English hymn writing. The illustrations provide ‘a sensible object of piety for the eye of some devout beholder to rest on in the work of meditation’ (168).


Adds to earlier explications of ‘Westron wynde when wylle thou blowe’ [3899.3]. Griffith reads can as a variant of gan, so that ‘the speaker, far from requesting rain, declares that the showers---the first token of spring---have already appeared, and longs for the warm breezes and fair weather which should follow.’ His wish to be in bed again hints that he left it recently, in the morning. The poem is ‘an analogue to the blues ... most malevolent when one wakes to a rainy day and an empty bed.’ The lovers seem not to be married, and perhaps meet only ‘in garden or greenwood, which would explain neatly the plea for better weather.’ The poem’s intensity may imply the mistress’s death and the lover’s hope ‘to find spring a restorer of meaning to life.’ He utters ‘the spontaneous surface outcry of a profoundly troubled heart finding even the weather against him.’

The name ‘Huberd’ for the Friar in Chaucer’s *Canterbury Tales* can be related to ‘The Man in the Moon’ [2066], where the man, who is called ‘Hubert’ and resembles a grey friar, is shown as a thief. The Man in the Moon is also identified with Judas and Cain, and the latter is ‘strikingly seen in a fourteenth-century poem called both “The Orders of Cain” and “Against the Friars” [“Preste ne monke ne ʒiy chanoun,” 2777]’ (484). The name and its associations reveal the Friar’s evil nature and ‘the incongruity of the praise Chaucer gives him throughout the description’ (485).

2066, 2777.


On a flyleaf of a fifteenth-century Latin processional, MS Harley 2942, are found a Nativity song, ‘Now let vs be mery bothe all and some’ [2348], and a hymn to the Virgin, [‘Such a lady seke I neuer non,’ 3220]. Robbins prints the song, perhaps a carol without a burden, in three macaronic quatrains, and proposes three possible burdens, from ‘Now in Betheleme that holy place’ [2332], ‘Lett no man cum into this hall’ [1866], and ‘Now forto syng I holde it best’ [2310].

1866, 2310, 2332, 2348, 3220.

Among ale-wives’ tales that poke fun at women ‘for their proclivity for deep drinking’ (12), only one, ‘I shall you tell a full good sport’ [1362] has been found in carol form. It is from MS Cotton Titus A.xxvi, and was formerly thought to be acephalous. Its six missing stanzas have been found in Cotton Vitellius D.xii. The complete poem now begins ‘Now shall youe her a tale fore youre dysport’ [2358.5]. The manuscripts are also connected by the presence of portions of a Siege of Rhodes, in the same hand as the ale-wives’ poem.

1362, 2358.5.


Among acrostic love lyrics of the fifteenth century is ‘the anagram headed “Devenayle par Pycard,” [“Take þe sevenþ in ordre sette,” 3256] forming the concluding stanza (in one MS. only) of a pseudo-Lydgatian love poem’ (1). Robbins does not offer a solution for this puzzle, but presents some for verses concealing names in words or numbers, and lists others in footnotes.

158, 481, 597.5, 717, 735, 737, 1024, 1026, 1063, 1187, 1813, 2136, 2217, 2223, 2479, 3229, 3256.


John Walton’s metrical translation of De consolatione philosophiae of Boethius is the source of isolated stanzas described in IMEV as ‘On the Evils of Prosperity’ [‘Ryght as pouerte causeth sobreness,’ 2820]. Bühler prints a similar stanza, ‘fformynge in me the maner of my lyffe’ [856.5], from MS Bühler 17; this has a Latin preface from Liber I, Prosa IV of Boethius, and explains a reference to an aphorism of Plato.
Autobiographical details in ‘Noght to lyke þow me to lake’ [2300.3] which concludes MS Glazier 39, establish the scribe as ‘a certain Percival, born in Rudby in Cleveland ... who had entered the Premonstratensian order on Halloween ... and had become a canon of Coversham Abbey ... by the time the scroll was written ... after 1484’ (278). This is clear from references to Pope Innocent VIII and Charles VIII of France. The dialect is of the North-Eastern Midlands.

2300.3.


Greene, 314, relates ‘The Maid of the Moor’ [2037.5] to ‘The Betrayed Maiden’s Lament’ ['The last tyme I the wel woke’ [3409]. He wonders ‘whether the maiden may be under a spell or weaving one,’ and comments on ‘the persistent pagan custom of merrymaking by holy wells’ (1). Curry proposes that the betrayed maiden came to the well to keep a ‘wake’ by the well, intending to disturb it to divine ‘the identity of her lover-to-be,’ and had ‘a prompt and violent answer’ (3) when Sir John caught her with his crook. The other maiden remains more magical and elusive.

2037.5, 3409.

Corrects Robbins’s gloss of *tey vp ȝour ky! ‘tune up your instruments’* [RobbinsS, 51, 228] to ‘tie up your cows’ (89). Greene interprets the speaker of ‘If I synge ȝe wyl me lakke’ [1417] as ‘one of a company at a dinner or other occasion at which a song is required of everyone’ (88), who says ‘if I sing the cows will think that they are being called and will come.’ The allusion to fixing another time suggests ‘that the master of ceremonies excuse him from his forfeit’ (89).

1417, 1866, 2343.

461 ———. ‘The Burden and the Scottish Variant of the Corpus Christi Carol.’
Medium Ævum 33 (1964): 53--60.

Adds to 418, which identifies the falcon of the ‘Corpus Christi Carol’ [1132] with Anne Boleyn. Greene answers Davies, 61, and Manning, 443, whose interpretations differ. He reads *lulley, lulley* in the burden as a reference to ‘an amatory rather than a religious situation,’ and cites the phrase in poems of betrayed women or ‘a taunting of the lover whose mistress has slipped away’ (54); thus it is fitting ‘in a couplet which refers to a stolen mate.’ Allusions in Skelton’s ‘Why Come Ye Not to Court’ [813.3] supply further instances of heraldic imagery to stand for the Boleyn family, Henry VIII, and Cardinal Wolsey, and so convey messages ‘as plain to a Tudor courtier as the meaning of the burden of “Corpus Christi” itself’ (55). Such messages are confirmed in knowledge of falconry and Catherine’s love of the sport. Greene’s exposition of *purpill and pall* reveals connotations of ‘secular royalty or nobility or great wealth,’ and argues that it cannot ‘be forced into a liturgical reference’ (57).

The *orchard brown* is most likely a shaded garden, the *hall* a queen’s residence rather than a church. A folk-rhyme cited by James Hogg, in ‘Sir David Graeme’ and ‘The Bridal of Polmood’ sheds further light. In ‘The Bridal of Polmood’ James IV’s infidelities are revealed when William Moray sings of ‘The Heron’ to the king, whom he does not recognize, and to his queen, Margaret, who pretends not to understand its
meaning. In the allusions in his tale, which is set 'about twenty-five years earlier than the date of the manuscript copy of "Corpus Christi,"' Hogg deals with 'the strange rich world of the secular ballads' (60), rather than with religious allegory.

358, 813.3, 1132, 1367, 2231.5, 3445, 3782, 4160.


The poem is in this form on a flyleaf of University of Pennsylvania MS, Latin 35, and varies from other versions of Wyatt's poem ['I ham as I ham and so will I be,' 1270.2]. Greene prints the carol, opposite the version of BL Add. 17492, which has no burden. He supplies the burden and first stanza of two other carols that are ascribed to Wyatt ['For as ye lyst my wyll ys bent,' 813.6; 'My yeris be yong even as ye see,' 2281.5], noting significant variants in manuscript sources. For 813.6 it is impossible to discern which is the earlier version, and establish whether this is 'a case of a carol-burden's being added to an already existing lyric ... or ... a carol [that] has had its burden removed' (178--9). Evidence suggests that the Pennsylvania version of 1270.2 is earlier, 'a carol (anonymous as far as we know) which Wyatt appropriated and expanded into a longer poem, eliminating both the burden and the "envoy"' (179). There is no evidence that Wyatt was a musician.

813.6, 1270.2, 2281.5.


The ‘Luue Ron' ['A Mayde Cristes me bit yorne,' 66], composed by the Franciscan Thomas de Hales 'at the urgent request of a maiden dedicated to God,' blends the themes *contemptus mundi* and *sponsa Christi*. After showing 'the transitory nature of
earthly love and lovers,' the poem contrasts 'Christ's sovereignty, the durability and rewards of His love' (321) as the maiden's betrothed. The maiden must unroll the roll on which the lyric is written, learn it by heart, sing it sweetly, and teach it faithfully to others. This may be the first reference to a vernacular religious text on a roll, and Franciscans may have used this minstrels' way of carrying verse sermons, since no manuscript book for itinerant preachers of the thirteenth century has survived. The 'Luue Ron' is Thomas de Hales's only known English work, and was probably composed between 1225 and 1272. Hill cites records of his life and his associates, in particular Adam de Madderley.

66.


Investigates the lyric's 'largely unrestricted privilege of verbalizing any experience, however improbable or trivial, without directly appealing to any value or set of values approved by custom' (429). Moore begins by considering medieval lyrics, which 'usually appeal directly to approved social and religious sympathies' (430), with religious lyrics endorsed by their subjects, and courtly lyrics endorsed by 'the pretended usefulness of the pieces to the conduct of courtly love' (431). The voice of a medieval lyric may be that of the poet, 'but it is most evidently that of a well-defined social or religious predicament' (431). He does not cite specific lyrics.


Moralizing proverbs in verse form, inscribed on the walls of the hall of Launceston Priory, are preserved in 'a near-contemporary manuscript, Bodley MS.315 (SC."

282
2712) (339). Robbins prints them with other sources for the proverbs. The verses offer ‘appropriate counsel for the various categories of permanent officials and senior servants who would be seated together at each tabula ... and the corrodians or pensioners and lay administrators.’ A Latin stanza, urging almsgiving ‘might have looked down on the high table of the guest hall’ (341). The building was pillaged for its masonry after the Dissolution, and it is ‘a curious quirk of history that this detailed information about the interior of Launceston Priory has survived by means of vellum long after the building itself has disappeared’ (343). Robbins includes numerous brief references to other verses for display and to other occurrences of the Launceston Priory verses.

192, 237, 321, 444, 500, 520, 671, 691, 704, 730, 765, 798, 854, 1156, 1160, 1206, 1207, 1349, 1619, 1929, 2152, 2464, 2511, 2577, 2592, 2785, 2811, 3088, 3206, 3273, 3274, 3275, 3400, 3431, 3482, 3632, 3793, 3808, 3886, 4039, 4102, 4129, 4135.5, 4137, 4203.


Simplicity in the ME lyric comes from ‘neatly organized metrical and grammatical features’ (233), rather than plainness and lack of technical devices. Sikora analyses grammatical and metrical structures in ‘Foweles in the frith’ [864], ‘Svmer is icumen in’ [3223], and ‘Leuedi ic þenke þe wid herte suiþe milde’ [1836], to show patterns of parallelism, rhyme, alliteration, repetition, and mood in their construction.

864, 1836, 3223.


The penitential lyric ‘God þat al þis myhtes may’ [968] exemplifies the poetry and
thinking of the late Middle Ages. Symmetry of the rhymes in the first and seventh stanzas emphasizes its ordered structure and shows that the arrangement is invariable, with three pairs of linked stanzas and a concluding stanza. Stemmler describes the structure, stressing the use of apostrophe and paradox, and the implications of number symbolism, particularly involving the number seven and its products. Of the seven deadly sins, most attention is paid to pride and its branches, balanced by the seven virtues. The number seven is also related to the petitions of the Lord’s Prayer. The motif of good and bad works recurs, as the poet addresses God and reflects on the paradoxes of his power and mortality. The sequence of thoughts is playful rather than logical.

968.


Investigates the authorship of ME poems attributed to Charles d’Orléans. Stemmler’s survey of criticism of verse in MS Harley 682 concentrates on that of MacCracken, 129, who attributed the poems to the Duke of Suffolk, and of Steele [ed., with Mabel Day, The English Poems of Charles d’Orléans]. Suffolk was Charles’s best known visitor, but not the only one, and any English visitor could have contributed the works. Stemmler rejects the premise on which MacCracken’s belief that Suffolk wrote the Fairfax poems is based. He agrees with Steele that the poems are adaptations rather than translations of Charles’s French works, but not that they are ‘author’s corrections.’ Adaptations of and sequels to another poet’s work were not rare, and Charles’s name could have been used for poetic reasons rather than to establish or disguise authorship. Stemmler presents examples of three kinds of evidence against Steele’s theory: from comparisons of words, forms, and styles used in the French and English. Literal comparisons suggest that the ME works are not
translations; they have syntactic and conceptual differences rather than misunderstandings. Charles was fluent in English and Suffolk in French. The French and English poems differ in form. Of 81 English ballades, 40 have no French originals. There are differences in numbers of stanzas, rhyme schemes, and *envoi*; only seven of the ME ballades have no *envoi*, but 18 of the French works have none. The *chansons* differ in rhyme scheme, and Stemmler considers that Charles would have retained his scheme in translation. He accepts that Charles wrote two *chansons* ['Myn hert hath sent glad hope in hys message,' 2176; 'When shal thow come glad hope from your vyage,' 4014] and four macaronic poems. Comparisons of style suggest that the Harley poems had one editor or author, conforming to English traditions of alliteration and description, with elements of travesty and irony not to be expected of Charles. Stemmler concludes that the poet was neither Charles nor Suffolk; that he was English, with good, not perfect, French; that he translated for Charles, and composed poems himself. The use of tags implies a professional minstrel rather than an aristocrat.

165, 309, 553, 567, 867, 1339, 1404, 1413, 2176, 2184, 2203, 2309, 2378, 2379, 2564, 2567, 4014, 4024.

469 Abel, Patricia. ‘The Cleric, the Kitchie Boy and the Returned Sailor.’ *Philological Quarterly* 44 (1965): 552--5.

‘De Clerico et Puella’ [2236] is unusual; although it has obvious connections ‘with the convention of love complaint and spring song ... it is not a subjective lyric, but a conversation between two people’ (552). Their speech patterns characterize them, in the clerk’s courtly language and the girl’s direct, colloquial idiom. Narrative is presented through the clerk’s persuasion and the girl’s indignation which becomes enthusiasm. The change seems more clear and motivated when the figures are seen ‘not as the Cleric and Puella only, but the Returned Sailor and the pretty fair Miss, or ... the Kitchie Boy and the Merchant’s Daughter’ (552--3). Their dialogue is a
reunion after a long parting, and a test of the girl's faithfulness to the lover she does not at first recognize. If this motif is being used 'it is probably the most artistic handling of it that has survived' (555).

2236.


Presents 'Ielosy' ['In soumer seson, as soune as the sonne,' 800336], a poem of 'very modest literary merit.' It is an alliterative work of the sixteenth century from the Blage MS (D.2.7) of Trinity College, Dublin, which has 'the sort of poems that Wyatt and his circle composed and enjoyed' (84). Brewer notes the imitation of the first line of *Piers Plowman* [1459] and resemblances to other works. He transcribes the poem, with punctuation and capitalization, and comments on various points, including the reference to Kent, but finds that '[t]he relationship between the meeting with Cupid and the allegorical description of Jealousy is not at all clear' (85)

1333, 1459, 800336.


Among jottings found 'in the margins and blank portions of leaves' (647), Bühler presents some verses in English, one of which ['Discipulus teneris est instituendus ab annis ... / A scholer must in youth bee taughte,' 800289] begins with a Latin stanza. They include an apology for the scribe's poor writing, blamed on his pen ['Thomas Albone is my name,' 3662.5], and advice, such as a poem against hasty speech ['Yffe
anye man aske a question of the,' 1409.5] and one in favour of courtesy ['Here maist thou learne thyselfe how to be-haue,’ 800290].

1409.5, 1489.5, 3662.5, 3976.5, 800287, 800288, 800289, 800290.


Considering the lyric in Latin and other European languages, Dronke writes of the Harley lyrics (112--25), in ‘The Ideas and the Poets: Illustrations’ (98--162). He distinguishes between ME lyrics and those of the troubadours and trouvères, and cites ME examples more closely related to the Mozarabic kharja and the early German lyric. In the latter poems ‘a dramatic situation and a complex state of feelings are evoked in a few lines, by words of the greatest forthrightness and simplicity,’ and in ‘swift, sometimes humorous, transitions of thought’ (114). Repetition is used in English and German songs in ways ‘far simpler than those of rondeau or virelai’ (116), yet in ‘a language that is homely, not elegant’ (117); subtle ideas of courtly love are conveyed, especially in the Harley lyrics. Dronke compares ‘incongruities between an exalted and a down-to-earth language of love’ (117) to the language of The Miller’s Tale [4019], and demonstrates aspects of English style in some Harley poems. ‘Annot and John’ [1394] exemplifies elaborate description; the beloved is ‘joyfully blessed by Christ when she gives her favours in derne dedis’ (122--3).

‘Alysoun’ [515] indicates that ‘the beloved is her lover’s destiny’ (121); although the language is ‘almost comic in its homely, quacking sounds, we are confronted with one of the profoundest enigmas of amour courtois’ (122). ‘Wiþ longyng y am lad’ [4194] conveys ‘[t]he whole of heaven in one night with the beloved ... the notion of pleroma’ (122--3). The descriptions of ‘The Fair Maid of Ribblesdale’ [2207] ‘give intimations of a celestial power’ (123). ‘Blow, Northerne Wynd’ [1395] recalls ‘the earliest surviving medieval Latin song of amour courtois: “Deus amet puellam”’
(124) in its refrain, where ‘the words that summon the highest veneration of the beloved are fused with the words of elemental longing for her’ (125).

179, 515, 1142, 1394, 1395, 2207, 2622, 3512, 4019, 4194.

473 **Hardy, Adelaide.** ‘Nicholas Bozon and a Middle English Complaint.’ *Notes and Queries* 210 (1965): 90--1.

Notes the possibility that ‘Whose þenchip vp þis carful lif’ [4144] has its source in the AN *Contes Moralisés*, ‘compiled by the Franciscan Nicholas Bozon probably soon after 1320.’ The poem is found in the Franciscan MS Harley 913, and is ‘a complaint against the oppression of the innocent and defenceless in which a fable of a lion, fox, wolf and ass is used to illustrate the evils of bribery,’ (90). Bozon does not speak of bribery, but finds that nature induces the wolf to kiss the sheep, and the fox to require penance from the goose, after confession. Similarities in the works include the reason for the wolf’s acquittal, and verbal parallels, in the sage eaten by the ass and the adjective *dogged* for the wolf. Criticism of the clergy is more direct in the conte, but the complaint shows ‘the prevalence of “Couetise.”’ The poet develops the theme of *contemptus mundi*, and urges deeds of charity, ‘exhorting his listeners to honour God and “Holi Chirch” and give to the needy poor,’ intending to encourage ‘spiritual enlightenment not social reform’ (91).

4144.


Has many references to particular ME lyrics on this theme and to passages from longer works. Hatto surveys poetry of the dawn in many languages, with chapters on ‘The “Origins” of Dawn Poetry’ (47--68); ‘Mythology’ (69--72); ‘The Crystallization
and Diffusion of some Dawn Themes’ (73--86); ‘Religion’ (87--96); and ‘Mime and Drama’ (97--102). Sections dealing with particular languages follow; these are the work of various authors, and include T.J.B Spencer’s contribution, ‘English (English, Scots, Anglo-Irish and American)’ (505--53). Spencer explores the relation between religious and secular songs, including the use of secular tunes for religious works. He traces references (in poems of various eras) to popular themes such as bird song, the appearance of the sky, and warnings of the watchman (505--31), and prints 16 examples of dawn poems in English (532--53). Hatto supplies an appendix on ‘Imagery and Symbolism’ (771--819). This includes references to trees, signs of the dawn, and various birds: the cock (787--92), nightingale (792--800), cuckoo (800--8), swallow (808--10), lark (810--12), and crow (812--15).

683, 913, 1299, 1450, 2007, 2516, 2662, 3327, 3329, 4019.


Additions to a manuscript at Stanbrook Abbey, containing ‘for the most part the homilies of Haymo on the gospels for Sundays through the year’ (230), include ‘English verses, divisible, but not divided into seven stanzas’ (231) of ‘Ion Clerke of toryton I dar avow’ [1793.6], and a lullaby song of the Virgin to the Christ Child, ‘3e ben my fader my creacion’ [4242.5].

1793.6, 4242.5.


The lyrics are in a miscellany for ‘a country gentleman of some education, with a lively concern for the technicalities of farming, hunting and astronomy, as well as a
gastronomic taste worthy of Chaucer's Franklin,' (173). The first 'Ryght as pouerte causeth sobrenesse' [2820], has 'neatness and control of diction.' [See also Bühler, 457.] The second 'The wyse man his sone for bede' [80280], has a rare 'verbal freshness' (172). The third is an incomplete gnomic fragment of 'Now to speke will I nought spare' [2371]. Lass prints them, with comments and comparisons with versions of 2820 found in the Bannatyne MS and Bodleian 3554.

2371, 2820, 800280.

477 Manzalaoui, Mahmoud. '“Maiden in the Mor Lay” and the Apocrypha.' 
*Notes and Queries* 210 (1965): 91--2.

Parallels to the situation of 'Maiden in the mor lay' [2037.5] are found in a passage in 2 Esd. 9, where 'the angel Uriel commands the Prophet to go out into a field of flowers, and live there for a week, eating nothing but the flowers, and drinking no wine' (92). The resemblance may suggest that 'both Esdras and the Maiden of the poem are types of the soul in expectancy, in a stage of purification prior to the vision of Divine Truth' (92).

2037.5.


Surveys scholarly editions and comment on the ME lyric, and notes comparisons with Latin and continental vernacular lyrics. Reiss asserts that English lyric, which is 'not especially courtly but---by and large homely, moralistic, sometimes didactic, sometimes bawdy, and mostly lacking in intricacies of verse technique---is rather in what has been called the bourgeois tradition' (374). He examines the thirteenth-century lyrics, 'Sunset on Calvary' ['Nou goth þe sonne under wode,' 2320],
‘Foweles in the frith’ [864], and ‘Wel and wa sal ys hornes blaw’ [3857.5], and compares ‘Westron wynde when wylle thou blow’ [3899.3]. Through implications of diction and metrical structure, he shows that ‘Middle English lyrics are worth analyzing and that they can and should be looked at as responsible poetry’ (379).

864, 2320, 3857.5, 3899.3.


Adds 106 entries to the ‘main body of Middle English lyrics’ (35), listing first lines and numbers as in SIMEV. Robbins divides them under the headings: ‘Religious Lyrics’ (36--41), written to the Deity, Christ, the Virgin and the saints, with lyrics inserted into a ‘prose translation of de Guileville’s Pèlerinage de l’Ame in the MS. at the Victoria Public Library, Melbourne’ (40); ‘Moral and Didactic Lyrics’ (41--3); ‘Secular Lyrics,’ love lyrics and trivial lyrics (43--5); and ‘Scraps and Scribbles’ (45--7), including some found by inspection using ultra-violet light. He lists the sources of the lyrics and notes critical references, in the style of IMEV and SIMEV.

34.5, 35.5, 120.2, 135.3, 143.5, 158.3, 231.5, 265.5, 270, 317.5, 378.5, 454.5, 502.5, 528.5, 550.5, 553.5, 711.5, 754.5, 790.5, 853.2, 854.5, 870.8, 871.5, 995.2, 995.3, 995.4, 1011.8, 1041.3, 1041.5, 1151.5, 1176.5, 1249.5, 1295.8, 1322.5, 1344.5, 1355.5, 1376.5, 1393.5, 1414.5, 1422.5, 1455.5, 1489.5, 1490.5, 1531.5, 1561.5, 1570.8, 1580.5, 1596.8, 1637.8, 1700.5, 1709.5, 1732.5, 1739.5, 1758.5, 1779.5, 1808.5, 1817.5, 1838.5, 1856.5, 1929.5, 2033.5, 2124.5, 2153.5, 2195.3, 2271.4, 2323.3, 2384.5, 2412.5, 2420.5, 2440.5, 2478.8, 2533.5, 2635.5, 2723.5, 2806.5, 2820.3, 3131.5, 3167.3, 3200.5, 3238.3, 3306.3, 3318.2, 3328.5, 3416.5, 3439.5, 3461.8, 3477.6, 3483.5, 3530.5, 3538.5, 3559.5, 3598.5, 3721.8, 3808.5, 3899.6, 3900.5, 3902.5, 3941.5, 4014.5, 4073.5, 4098.8, 4126.5, 4162.5, 4227.5, 4242.5.

The ten lines of ‘Ne saltou neuer leuedi Tuynklen wyt þin eyen’ [2288] make ‘no satisfactory sense as a single poem,’ and so Sisam proposes that ‘Robert, the scribe, has here recorded three unrelated scraps of song’ (245). In a space after the Expositio Donati, which offers ‘an invitation irresistible to a light-hearted scribe ... he wrote two separate and well known Latin explicit tags, and then such Middle English verses as occurred to him,’ and ‘[f]inally he crowded in his name and address’ (246). The irregular spacing of the lines suggests ‘that he wrote down haphazardly scraps of song that he remembered, until he had no room left. His English verses are no more likely to be one poem than his two Latin verses’ (246). [See Burton, 751.]

2288.


A reply to Malone’s discussion, 368, of ‘detailed textual problems’ in Smithers’s edition of Brown XIV, 48. Smithers wishes to demonstrate ‘dubious, misleading, or erroneous views’ that might ‘escape detection by other readers if they are allowed to go unrefuted.’ He cites ‘specific evidence and arguments bearing on the more important questions raised’ (89) for seven lyrics.

1402, 1940, 2108, 2273, 2302, 3236, 3405.


A poem of complicated family relationships, ‘Faire laydis I pray yow tell me’ [754.5], explains the second marriages of two ladies, each to the child of the other’s first husband. The children of their second marriages are then both brothers to the first husbands and uncles to each other. There are structural similarities to a religious
carol, ‘ffayre maydyn who is this barne’ [755], and the salutations and dialogue resemble the pastourelle.

754.5, 755.


In his survey of historical, social, linguistic, religious, and literary backgrounds to ME literature, Ackerman refers briefly (70) to the ‘Cuckoo Song’ ['Sumer is icumen in,' 3223] and to rhymed forms of prayers and the Apostles’ Creed in John Mirk’s *Instructions for Parish Priests* [961].

961, 3223.


Differs from Curry’s interpretation, 459, of ‘The last tyme I the wel woke’ [3409]. Greene sees no connection with ‘The Maid of the Moor’ [2037.5], and has other readings of the girl’s solitary state, her propensity for sexual adventure, the time of the poem’s action, *wake*, and *crook*.

2037.5, 3409.


Attempts to define a ‘short-lived genre of literature’ through temper and character, but ‘primarily [through] the emotions developed’ in verses of complaint. These
poems lament ‘generalized evils of the time, or attack or criticize occupations, classes, institutions, and practices of the time, and ... have a certain temper’ (74). The genre includes longer poems, lyrics, epigrams, poems of evils of the times, some satires, and songs of popular protest. Since they imply that man causes evil, the poet can become a critic, and denounce and name specific aspects of evil. His authority is ambiguous. He is ‘morally superior to those he attacks, and more clear-sighted,’ but has ‘less status and less power than the evil-doers.’ Simple criticism is ‘more composed, less given to despair and anger, more positive in its correctness, less moralistic’ (83). Some political poems recall flyting. The temper of complaint includes ‘despair, resignation, nostalgia, bitterness, anger, frustration and indignation.’ Thus it is ‘rarely humorous or ironic, but ... sometimes vicious, snarling and nasty, denunciatory, ranting, and whining,’ with the emotions found ‘singly or in combination’ (87). In these ways, the verse discloses ‘the basic bewilderment of fourteenth-century man in the face of change’ (89).

2963.3, 592, 663, 695, 696, 762, 1091, 1480, 1655, 1820, 1889, 2025, 2066, 2287, 2649, 3133, 3155, 3306, 3448, 4085, 4144, 4165.


Relates uses of conventions and clichés, subjectivity and objectivity, in ME and Provençal love lyrics and their modern equivalents, and takes examples of clichés of description from the Harley lyrics. Manning surveys techniques of description that lead to individuation of the subject and the apparent sincerity of the poet, emphasizing the distinction between ‘the poet acting as lover’ and ‘an actual lover posing as a poet’ (226). He cites the troubadour poetry of Bernart de Ventadorn and Raimbaut d’Aurenga, comparing diction and form, and the biography of Jaufré Rudel. In general ‘earlier English lyrics tend to be less courtly, less elegant than the Provençal; the speaker creates more of an impression of being a lover-poet than a
poet-lover.’ One must remember ‘the gamesmanship ... the courtly ritual and the “good life” which these lyrics reflect’ (241).

864, 1394, 1395, 1861.


A comparison of the poems ‘Wynter wakeneth al my care’ [4177] and Robert Frost’s ‘Desert Places,’ to gain an appreciation of the place of the medieval speaker in nature, with ‘his sense of values and his emotions ... attuned to his surroundings’ (316). This shows students ‘how a modern poet makes meaning out of a neutral universe, while a medieval poet finds it’ (317).

4177.


Supplies a piece of ME anti-mendicant satire, ‘O my good brother’ [2531], entered in a sixteenth-century hand on ‘the verso of the last flyleaf ... of Cambridge University Library MS. Ff. vi. 31, an early fifteenth-century miscellany.’ Raymo notes that the title of the verse is ‘Quod Þe devill to Þe frier,’ and corrects the entry ‘Dialogue between the Devil and the Fiend’ in IMEV.

2531.

The notes offer new information about Lydgate's authorship of 'Beware the blind eat many a fly' ['Looke well about ye that louers be,' 1944] and its independence from Balliol College, Oxford, MS 354. Rigg summarizes ascriptions of 1944, finding that MacCracken [John Lydgate: The Minor Poems, Vol. 1: xlix] provides 'the best reasons for accepting Lydgate's authorship' (328). Several Trinity items are also found in the Balliol College manuscript, 'the commonplace book of the London grocer Richard Hill' (328).

1454, 1502, 1944, 3424.


A manuscript fragment kept by Henry Bradshaw has two carols by James Ryman ['Of mary a mayd withowt lesyng,' 2635.5; 'The ffather of heuyn from aboue,' 3328.5] and two ribald works ['I pray yow maydens euerychone,' 1344.5; 'The nunne walked on her prayer,' 3443.5]. Robbins prints them, with comments, briefly noting resemblances in similar works. [See Croft, 754.]

377, 434, 1344.5, 1471, 1738, 2332, 2494, 2635.5, 3328.5, 3332, 3443.5, 3467, 3585.


Surveys treatment and current neglect of ME lyrics. Stevick disapproves of 'all-or-none patristic interpretation' (103), and asserts that Moore's hypothesis, 297, of lyric impulses offers 'fiction when we would have criticism' (105). Kane, 292, considers special problems of ME lyrics, and Stevick develops his remarks on 'Louerd þu clepest me' [1978] to examine the 'poem’s structure and execution' (106), extending this work to consideration of Manning, 443. An important aspect of criticism is choice of text; Stevick illustrates difficulties of selecting and reading from closely
related versions. He finds the suggestion that ‘texts be tinkered with until they resemble our ideal version of the poem, or that we criticize the ideal rather than the real texts, invites the response, “That way madness lies”’ (111). Stylistics demand attention; Stevick expands on structural characteristics in ‘the best of the (anonymous) lyrics’ (113). Stanza form, stresses (four), lines as syntactic units, and relation to grammatical constructions, make ‘the verse norm of traditional Middle English lyrics ... conducive to assertions and questions confined to small multiples of major syntactic unit lines organized by rhyme’ (115). Reasons for neglect include ‘uncertainty about how to deal directly with the poems ... instead of the (anonymous) poets, how to treat the texts as texts rather than as relics ... how to analyze the structuring of expression ... more deeply than for tropes, rhyme schemes, and metrical feet’ (117).

360, 375, 515, 704, 769, 1367, 1370.5, 1460, 1463, 1921, 1978, 2163, 2320, 2504, 2507, 2645, 3223, 3310, 3874, 3899.3, 3939, 4181, 4185.


Explains the line ‘Thou art Emaus, the riche castel’ in William of Shoreham’s ‘Marye mayde mylde and fre’ [2107], in answer to Davies, 61. The image ‘Castle of Emmaus’ links the associations of Mary as a castle ‘adorned with all virtues,’ fortified and raised above all, with those of Emmaus, the resting-place of Christ, where he revealed himself to disciples [Luke 24: 13ff.]. Thus Mary can be ‘the house or castle of Emmaus, where all who seek Christ find him and through whom he reveals his identity as Christ (and therefore King) to the world.’ Another possible reading of the line is ‘Thou art Emmaus, (Thou art also) the rich castle.’

2107.

Prints, with notes and glosses, ‘a hitherto unpublished anonymous ME didactic poem of the fifteenth century, ‘Alle þi loue to here þis lessoun [212]. This shows Jesus as a moral teacher expounding nine virtues to a nameless pupil, a “good trewe Christian”’ (37). Bowers compares the poem, which is found in MS Cambridge University Library Dd.1.1, to similar works. He explains the system of virtues, developed from Ciceronian and Pauline concepts, which shows them to be ‘specific remedies for the seven deadly sins’ (38).

212, 2186, 3571.


‘At þe begynnyng of þe chartirhoouse god did schewe’ [435] recalls ‘in nostalgic vein ... the supposedly pristine purity of the austere founding fathers’ of the Carthusians. Bowers finds a crux in line 24, where ‘[i]nstead of the traditional seven founders our author cites but six ... namely, Bruno, Hugh, Anoelius, Basilius, Bridius, and Bovo, although the illustrations ... clearly present seven persons making their supplication to the Bishop of Grenoble, and on 1.8 our author refers to St Bruno and his “sex felowes”’ (710). Bowers’s transcription provides ‘modern capitalization and pointing, and indicates expansion of abbreviations with italics’ (711).

435.

In the exploration of the range of concepts associated with *cortaysye* in ME literature, Evans draws on two lyrics among many examples. In ‘The Bird with Four Feathers’ [‘By a forest syde walkynge as I went,’ 561], the bird rejects the notion of *cortaysye* as beauty, and ‘by implication replaces it with Christian virtue’ (151). The Vernon lyric ‘Mercy Passes All Things’ [‘Bi west vnder a wylde wode syde,’ 583] presents the idea of ‘good life in a religious sense,’ with ‘pleasure of a spiritual nature, free from sin, compared with fleshly excesses’ (155).

561, 583.


A ‘fragmentary inscription’ preserved in the church at Warkworth is ‘almost identical with the popular Middle English verse prayer’ (131) ‘Ihû for thy holy name’ [1703]. Gray speculates, without confidence, that it ‘might possibly have been worked into a longer poem on the Five Wounds,’ and offers examples of the ‘functional use of devotional verses as inscriptions’ (131).

1703.


Proposes to read *mon* in line 3 [‘And I mon waxe wod’] of the lyric ‘Foweles in the frith’ [864] not as a verb (with the sense ‘And I must go mad,’ as suggested by Brown, 36, and Davies, 61), but as ‘the noun *man* in apposition with *I*’ (80), to yield ‘And I, man, am going mad’ (81). There are analogies in ‘Allas I woful creature’ [154], ‘Vnto the rial egles excellence / I humble Clerc, with all hertes humblesse’ [3831], and ‘I patrik larrons of spittale feyld’ [1338.5].

Any disjointedness of the two couplets of ‘Foweles in the frith’ [864] is ‘only apparent, for all the lines substantiate a basic medieval assumption which renders the poem intelligible.’ As he thinks of the order that should obtain in Nature, ‘the poet is as certain that he must become mad on account of the deliberate excess of his sorrow as he is that the “foweles” and the “fisses,” each in its proper habitat, must instinctively adhere to the order designed for their well-being.’

864.


Examines ‘The Papelard Priest’ ['Of Alle þe witti men and wise I warn Alle i wache,' 2614.5], in Add. MS 45896, and ‘A Satire on the Consistory Courts’ ['Ne mai no lewed libben in londe,' 2287] and ‘The Man in the Moon’ ['Mon in þe mone stonde and strit,' 2066] in Harley 2253. Revard sees the poems as yeddyng, dramatic monologue, and confessional satire, and finds that all terms fit 2614.5, whereas the latter two and possibly the first terms apply to the other poems. Internal evidence hints that 2614.5 was made ‘for (and likely by) a friar,’ since it links ‘mockery of secular clergy with praise of friars’ (56). Revard places it with the few ME dramatic monologues that prove the existence of confessional satire, with a speaker whose shortcomings are ‘the central comic revelation,’ who unintentionally confesses that he is ‘in some part a knave and in large part a fool,’ (57). He shows, by paraphrasing the
poem as words of a peasant who offers legal advice to the Man in the Moon, but loses patience when the Man will not come down to him, that the speaker of 2066 is 'a would-be Legal Eagle whose squawks reveal him to be a barnyard cockerel' (58). Revard suggests 'A Sinner in the Archdeacon's Court' rather than Thomas Wright's title for 2287. The speaker is an unlettered 'household retainer,' but also 'a prompt, skilful, courteous servant' (62). His name in the Archdeacon's book discloses an accusation of lechery; although he claims to be slandered, his words are 'strong evidence of his guilt' (66). Thus the poem satirizes 'complaining sinners' rather than 'the church-courts' treatment of sinners' (67). The Lecher is 'sour, a vindictive, hangdog, self-justifying type,' but the Papelard Priest [2614.5] is 'stupidly well-meaning, convinced of his own hopeless incapacity, yet with a mindless ignorance of how immoral he is' (67). Revard does not interpret the poem, but notes the 'fine use of sound-effects' (68). The characters could be a source of 'the Canterbury Pilgrims' (69).

1320.5, 1459, 1894, 2066, 2287, 2614.5, 2649, 4019.


'In a tabernacle of a toure' [1460] survives 'in more or less complete versions, in eight fifteenth-century manuscripts (a ninth preserves a single stanza as a fragment)' (429). Rhymes, words and usage suggest the original composition 'in a north-midland dialect' (430), rather than Brown's claim, BrownXIV, 31, that the version of MS Bodley Douce 322 represents its original form. As '[t]he nearest an editor could hope to get to the original text,' Riddy proposes BL Add. 37049 for stanzas 1--7 and 11, with 9, 10, and 12 from Douce 322, 'possibly altering the accidentals to conform ... and correcting both in the light of the other manuscripts' (433).

1460.

301

The mnemonic lyric ‘In March after þe fyrst C’ [1502], has instructions for finding the date of Easter. These are based on a system in which ‘the days of the year were given letters in such a way that the letters A-G correspond to 1–7 January (thus 8 January = A, etc.)’ (1), so that ‘the first “C” in March must always be the 7th (as in Leap Years 29 February is given the same letter as 28 February)’ (2). The date of Easter can be calculated from a calendar with the Golden Numbers of the Metonian cycle. This explanation refutes the MED definition of C as ‘the dominical letter representing the third Sunday of the year, the tenth Sunday, the seventeenth, etc.’ (1). Rigg prints the poem, notes its occurrence in 16 manuscripts, and compares variants.

1502.


Implied meanings in the erotic carol about Kitt Lostkey, ‘Kytt hathe lost hur key’ [1824.8] resemble those of the rhyme of Lucy Locket and her pocket.

1824.8.


Attempts to explain and reconcile evidence of comparative studies of the manuscripts, including possibilities that one is a copy of the other or that the two have a common exemplar. Sajavaara summarizes critical opinions and suggests reasons for some
differences. Two lyrics found in the Simeon MS (BL Add. 22283), ‘Who-so loueth endeles rest’ [4135] and ‘I þonke þe lord god ful of miht’ [1369], are not in the Vernon (Bodleian Library, English Poetry a.1). Two stanzas of ‘Whon grein of whete is caste to grounde’ [3952] are defective in the Vernon MS. [See also 933, 934.]

1369, 3952, 4135.


Seeks, by tracing similarities of matter and style, to show influence of ‘The Simonie’ [4165] on Langland’s composition of *Piers Plowman* [1459], and to establish that he could have read the poem, perhaps in both the Auchinleck MS and Peterhouse, Cambridge 104. Salter proposes numerous examples of correspondences of metre and alliteration and echoes of phrase and syntax. She suggests that if Langland had been aware of a need to fit his verse for a public in areas extended beyond the West Midlands, he could have found ‘in poems such as *The Simonie* something to his purpose,’ and for ‘a more flexible and permissive alliterative range ... *The Simonie* ... might have shown him a way’ (247). There are significant similarities in the characterization of abstract concepts and people in both poems. [See also Embree and Urquhart, 887; Finlayson, 918.]

1320.5, 1459, 3989, 4165.


The poem, ‘ffro this worlde be gynyng’ [800701], preserved on the back of Bicester Priory Bursar’s Accounts Roll for 17–18 Edward III, Michalmas to Michelmas’ (277), is ‘a rudimentary historical and topographical description of Rome’ (278). It
resembles *The Stacions of Rome* [1172], with which it is found. Both works draw on earlier sources of information for pilgrims. Scattergood prints the text, with editorial lineation and punctuation; he provides notes on variations from 1172 and other points of interest. The poem’s language implies that its author was ‘probably from the North East Midland dialect area, but his forms occur alongside the more Southern forms of the copyists.’ The introduction of matters not pursued suggests that the poem was ‘conceived as a longer and more ambitious work than achieves completion’ (279).

1172, 800701.


In a study of Hoccleve’s autobiographical poetry, especially of *La Male Regle* [2538], Thornley shows the literary potentiality and status of the penitential lyric. *La Male Regle* is such a lyric, ‘remarkable in virtue of the ingenuity with which it conforms to, parodies and transcends this genre’ (296). She describes the genre, related to themes of mortality and Penance, intended to assist the laity ‘in the examination of conscience before auricular confession’ (296--7), or ‘to fulfil the function of homily’ (297), as *exempla*. The latter are written in the first person, occasionally after the poet’s encounter with the penitent, in the style of *chanson d’aventure*. In *La Male Regle*, Hoccleve, as penitent, addresses the god of health, with medical references, confessing as he would to the Christian Deity. Thornley notes many illustrations of parallels in penitential lyrics and other works, and concludes that *La Male Regle* represents ‘an ingenious merging of three traditions—the poem pleading for money, the parody of Christianity apparent in certain conventions of courtly love, and the penitential lyric’ (321). His use of the last tradition indicates Hoccleve’s assumption that it was well established and so would be understood by his audience.

349, 374, 561, 776, 778, 906, 951, 961, 1115, 1871, 2359, 2538, 3231, 4135, 4158.
507 Zettersten, Arne. ‘The Middle English Lyrics in the Wellcome Library.’ 

Lists the lyrics in manuscripts in the Wellcome Historical Medical Library. Zettersten supplies the history, since 1854, of the Loscombe MS (London, Wellcome Historical Library 406), and prints ‘The Poem of the Three Worthies’ ['I Julius cesar your high emperour,' 1322.5.]

113.8, 576, 624, 824, 1293, 1322.5, 1703, 1905, 2323.5, 3173.5, 3422, 3721.8, 3754, 3848, 3985, 4181.


A general account of ‘the variety of modes and directions which the religious impulse in literature may take’ (3). As he explores the ‘interesting and baffling question in what sense are we to call this or that medieval poem a religious one’ (25), Buckley discusses ironies of the *Canterbury Tales* [4019]; he examines aspects of the lyrics, including carols, and some of Dunbar’s works.

688.3, 1367, 1370.5, 1460, 4019.


The subject is ‘the contents of the *chansonniers* or *Liederhandschriften* of the Middle Ages’; ‘lyrical’ means ‘whatever belongs to, or essentially resembles, what is contained in these’ (10). Dronke writes of lyrics of France, Italy, England, Spain, Portugal, Germany, and the Low Countries, and offers numerous detailed illustrations. He considers early ME religious lyrics (63--70); ME love lyrics,
comparing them to Galician love-songs (144--51); and ‘The Maid of the Moor’ [2037.5] as a dance-song (195--6). Through examination of the imagery of religious lyrics, such as St Godric’s hymn to St Nicholas [‘Sainte Nicolaes godes druð,’ 3031], and comparison of lyrics of the Passion [‘Nou goth þe sonne under wode,’ 2320; ‘Wyth was hys naked brest and red of blod hys syde,’ 4088] and their Latin equivalents, Dronke shows that in ‘the finest early English lyrics, even very complex thoughts and images can be unfolded with the same vivid and personal lucidity’ (66). There is great ‘freedom of invention’ (67), exemplified in ‘Judas’ [1649]. The themes include mortality, devotion to the Virgin, and ‘mystical aspiration towards union with Christ’ (70). In English and Galician love-songs ‘the same underlying innocence’ (144) is expressed differently. The English songs tell of sorrow or joy, sometimes with ‘a conscious echo of popular balladry’ (146). Commonplaces of love poetry ‘could still be treated in plain English freshly and directly’ (147).

420, 521, 593, 864, 1002, 1365, 1649, 2037.5, 2161, 2320, 3031, 3167.3, 3216.5, 3512, 4044, 4088, 4194.

Although he regrets the absence of Irish and Welsh lyrics, Dunning finds that Dronke, ‘[w]ithin his staged limits ... does bring the medieval lyric tradition to vigorous life ...by a novel and effective dispositio of his material.’ Dunning’s reactions to Dronke’s treatment of various lyrics include exasperation with ‘over-elaborate’ analysis of ‘the beautiful and tightly compressed’ ME ‘Sunset on Calvary’; delight at ‘perceptive comments’ (476) as on the ME mortality lyrics; and excitement about the ‘brilliant conjecture that the lovely English “Maiden in the mor” represents a mime.’ He was ‘continually engaged’ by this ‘superb introduction to the Romance and Germanic medieval lyric’ (477).

Provides sources for ‘At þis ȝate þe laghe is sette’ [442] and variations. The exemplum is ‘told by Robert Holcot in a discussion of hospitality in ... his commentary on the Book of Wisdom.’

442.


Rejects the proposals of Speirs, 385, and Manning, 443, that makeles refers primarily to Mary’s lack of a sexual mate. Halliburton stresses that her peerlessness, developed throughout the poem, in ‘choosing the King of Kings as her son’ is the source of her matchlessness: ‘the wonder is that this son is the Son of God’ (117). Comparisons with ‘Nu þis fules singet hand maket hure blisse’ [2366], considered the source of ‘I syng of a myden þ is makeles’ [1367], suggest that it is not ‘the oddity of her sexual state which is the basis of the mother’s supremacy among women, but ... her having been chosen for the divine purpose’ (117--18). He finds the poem traditional, and cites Raw’s comment, 422, that its imagery is ‘uniformly conventional’ (118). Mary’s marriage should not be dismissed, since declaring Mary ‘without a mate is perilously close to declaring her without Joseph’ (119). The word makeles invites exploration and possibilities for punning, but Halliburton does not endorse Manning’s proposal of a macaronic pun with sine macula. The lyric dramatizes the paradox of Mary’s being maiden and mother, to show her as ‘without equal for what she did and for what happened to her’ (120).

708, 1367, 2366.

The printing of an *Arma Christi* poem, 'of brief devotional stanzas on the instruments of torture and comfort used in the Passion' ['O glorius god redemer of mankynde,' 2442; 'O vernacule I honoure him and the,' 2577], and 'The nowmer of Ihū cristes wowndes' [3443], 'on the drops of blood Christ shed' (4), completes the transcription of poetic writings in the devotional prayer book MS Douce 1. [See also Gray, 451.] Hirsch describes the manuscript and the *Arma Christi* genre, in which 'instruments that were used to degrade the Saviour were transformed into objects of veneration by reason of the new ideals of Christianity' (7). Meditation on these was linked to the belief that 'in the passion Christ had showed his love for mankind,' and to belief 'in a loving, not merely a victorious, saviour' (8). Such poems were to deepen rather than induce devotion, and references to arms, wounds, and blood were found in the decoration of churches and pilgrims' clothing. Estimates of the number of drops of blood Christ shed vary; 5,475 is suggested here. Prayers of SS Sebastian and Roche, both associated with protection from plague, follow the ME poems.

2442, 2577, 3443.


The fragments are sections of a Christmas carol ['In Bedleem in that fair cete,' 1471], and of a Passion carol related to 'Maiden & moder cum & se'[2036] and 'Mary moder cum & se [2111]. They have been added to BL MS Add. 31042, a Thornton manuscript, in 'a slightly different colour from that of the text before and after' (382), and in a hand unlike that of Thornton or John Nettleton. The scribe may not have intended to complete them, or perhaps could not remember more; they may never have been 'more than pious handwriting exercises' (383).

1471, 2036, 2111, 3457.
The transcriptions by Child and Skeat have influenced texts of ‘Judas’ [1649]; Mitsui summarizes the history of transcription and division of the stanzas. There is a difficulty in interpretation of the sign ‘.ii.,’ which Sisam, 30, renders as ‘bis.’ Mitsui suggests that it refers to the music rather than the words of the ballad, and means that ‘the melody which accompanies the second line of a triplet is repeated as the third line,’ which perhaps implies that the text was taken ‘from actual singing’ (211). Variations in possible pronunciation of the language, especially of e, and ‘the general opinion’ of pronunciation ‘with considerable flexibility’ (213) lead Mitsui to examine musical analysis of ‘Judas’ based on the demands of triple and common metre, with several comparisons with other ballads, and to conclude by printing the text in quatrains, noting the stresses and the three occurrences of ‘.ii.’ (218--19).

1649.


Refutes Robbins’s comments, 517, on ‘Wel and wa sal ys hornes blaw’ [3857.5], in reply to 478, by discussing a poem’s meaning, relation to historical circumstances, and interpretations made by the author or others, writing contemporaneously or later. [See also Dodds, 154; Wilson, 321.]

3857.5.


309
The manuscript is a commonplace book, which Rigg has edited as a dissertation. The Descriptive Index has an Introduction, which describes ‘the appearance of the manuscript, its history, language, literary interest, etc.’ (v), followed by the Index itself, with extracts, a description, and bibliographical information for each poem. In ‘Literary Interest of the Manuscript’ (24--35), Rigg considers commonplace books in general, and this manuscript in particular. He concludes that its compiler he had ‘a high degree of literacy,’ and was ‘a scribe of moderate competence,’ with ‘a great liking for satire’ (31). He also discusses humorous items in the manuscript: burlesque, parody, and paradox. As well as English poems and proverbs, there are some prose stories and Latin verses, some of which have English inclusions, such as an ‘O and I’ refrain. There are appendices of ‘Texts (mainly associated with Glastonbury Abbey)’ (100--39) and ‘Later Additions to the MS’ (140--6), including some texts.

199, 240, 561, 562, 1454, 1502, 1703, 1944, 2519, 3170, 3416.5, 3420, 3424, 3715, 4014.5, 4083, 4090, 4102, 4106, 4146, 4189, 4202, 800292, 800296, 800297.

-----Review by Bruce Harbert, Medium Ævum 89 (1970): 374--5. The idea of the ‘descriptive index,’ Rigg’s own, ‘will surely be welcomed enthusiastically,’ as ‘a symptom of the trend in mediaeval studies towards seeing manuscripts as a whole’ (374). Harbert is very pleased by Rigg’s inclusions and wishes for more details of some matters. He hopes that ‘others who are making studies of complete manuscripts will follow Dr. Rigg’s example and publish their material in a similar form’ (375).


A reply to Reiss 478, on interpretation of ‘Wel and wa sal ys hornes blawe’ [3857.5]. Robbins’s reading is historical, and rejects the idea that the poem laments a dead horn blower and addresses the Cross. It refers rather to mourning and horn blowing on Holy Rood Day (14th September), after the death of Lord Robert de Neville, about 1282. [See also Dodds, 154; Wilson, 321; Reiss, 515.]

310

The fourteenth-century ‘Seint marie magdalene lady ffair and brithg’ [2993], is the ME member of the European corpus of hymns and prayers to St Mary Magdalene. Robbins prints it, with the accompanying Latin collect and rubric for a pardon, but finds that it relates ‘only vaguely to the European Latin tradition’ (459), as does Osbern Bokenham’s Life of the saint. Robbins notes other English and Latin references to St Mary Magdalene in English manuscripts, including some in sixteenth-century hands. He lists IMEV and SIMEV numbers of ME verse prayers to saints, and prints previously unpublished prayers to All Saints [‘O 3e holy Angeles in 3oure Ordres nyne,’ 2593] and to St Sebastian [‘Blessid Sebastian goddis martir and knyght,’ 537].


Encourages the study of ME manuscripts for the pleasure of discoveries to be made there. Robbins mentions some discoveries he has most enjoyed, many of them ME lyrics, but he wishes chiefly to motivate the study of ME prose, since ‘for all practical purposes, the entire domain of ME verse has been exhaustively surveyed’ (15).

Two versions of ‘Len puet fere et defere’ [1857], this ‘deeply felt political complaint against royal excesses by a supporter of the barons’ (157), are preserved in MSS Advocates 19.2.1 (A) and St John’s College, Cambridge 112 (J). Scattergood compares the two, and finds that J refers to events in the reign of Edward I, and that A is a condensed revision, which refers to the reign of Edward II; each poem considers the theme of degeneracy. He relates political allusions to contemporary matters, in particular to Edward II’s breaking of Ordinances (a parallel to Edward I’s breaking of the Provisions of Oxford), his dependence on Piers Gaveston, and the hatred of aliens in England.

1857.


Surveys changes in imagery in the religious lyric, and the influences of courtly poetry and liturgical hymns. Liturgical works emphasize the distance between God and man, and the reader is an observer. In the lyrics there is a tendency towards pious contemplation of human characteristics of Christ and Mary, to inspire loving emotions. The lyrics can be seen as devotional objects; their tone becomes more moralizing in the fourteenth and fifteenth centuries, and they are never as complex and introspective as metaphysical works. Wolpers offers many examples of changes in imagery, such as ‘star of the sea’ and courtly floral images in hymns to the Virgin; he describes lyrical and iconic imagery in ‘I syng of a myden þþ is makeles’ [1367].

312
Lyrics of Christ the lover-knight combine the language of courtly love with biblical imagery. Manipulation of the reader’s emotion and involvement, to invite meditation on particular images, assists the movement from narrative to icon. Changes in the presentation of images, in narrative and metaphorical details, link the author and the reader, and so encourage meditation. Significant motifs include the crucified figure, Mary’s lament, the Pietà, Nativity, the Five Wounds, and Christ’s heart. Connections with aspects of salvation and images from visual arts involve the reader directly, to place emphasis on immediacy and the moment. Wolpers details changes in imagery from the Latin originals of Passion poems, such as images of flowing blood to the motif of the Five Wounds, with examples from John Grimestone’s book of sermons. He provides close analysis of ‘When y se blosmes springe’ [3963] and ‘I syke when y singe’ [1365], and compares the effects of variations. Other poems of the Passion illustrate particular details and the transformation from narrative to icon; they include emblem poems and laments of Mary. The process is related to the presentation of events as particular moments, and this must be considered as well as literary rhetoric.


A comprehensive critical survey, arranged historically, with sections devoted to lyrics of the thirteenth and fourteenth centuries (19–179), and of the fifteenth century (183–371), followed by appendices. The ‘Introduction’ (1–15) characterizes the works as ‘short, religious, meditative poems,’ that have ‘by recent convention been described as lyrics, although the term “lyric” was not known to their authors’ (1). It shows their relation to secular forms and Latin devotional works. The poems were generally not
sung, and most were anonymous, unlike the metaphysical meditative poetry of the seventeenth century.

Examination of thirteenth- and fourteenth-century lyrics begins with those ‘On the Passion’ (19--66), where lack of a native lyric tradition at first produced works close to the Latin sources, with ‘mnemonic brevity and a bare listing of detail’ (28). Woolf describes lyrics for meditation and sermons, linking some with Latin and French works. The theme of Christ, the lover-knight, is related to that of the bridegroom. The ‘Lyrics on Death’ (67--113) fix the meditator's mind on processes of death and burial, rather than the moment of death. Their gruesome and revolting images are intended to provoke fear, as lyrics of the Passion are meant to provoke love. Lyrics of death are closely related to the sermon; they stress the transience of life, but their theme is *ubisunt* rather than *carpe diem*. Some list the Signs of Death, which may be related to advice to the living, as in verses in the *Fasciculus Morum*. Such admonitions are in many collections, including John Grimestone’s preaching book. Some are spoken by the corpse to passers-by; the most powerful are the Body and Soul debates; a related theme is the complaint of old age. ‘Lyrics on the Virgin and her Joys’ (114--58) are those ‘that praise the Virgin and implore her mercy ... semiliturgical celebrations of the Virgin’s five joys,’ and those, ‘mainly lullabies---in which the Virgin is associated with the Christ-Child’ (114). Most are in the second group, and many are in carol form. Marian piety was already established in England, and encouraged in the twelfth century by observance of the feast of the Immaculate Conception and devotion to Mary as the second Eve. Attention is paid to the paradoxes of Mary as mother and daughter of God, but most praise is offered ‘in human terms, for her beauty, her nobility, and her mercy’ (134), and by enumerating the Five Joys. The tender Nativity lyrics contrast with stylized illustrations of the scene. Most of these stress the hardship and poverty of the Nativity; some lullaby carols anticipate the Crucifixion, resembling lyrics of the Passion. In ‘The Lyrics of Richard Rolle and the Mystical School’ (159--79) Woolf surveys mystical poetry of the period, relating it to works of St Bernard and St Augustine, and showing the
effects of Rolle’s distinctive style. The themes of love and the Holy Name recur in these poems, which combine ‘homeliness with rapture,’ to be ‘especially moving and aesthetically satisfying’ (179).

Woolf considers the development of these and related genres in the fifteenth century. ‘Lyrics on the Passion’ (183--238) traces the increasingly didactic and affective nature of the works, now often accompanied by a visual image. The *imago pietatis* is characteristic; the theme of Christ’s offering his heart may resemble the exchange of hearts in secular love lyrics. Imagery recalls the Song of Songs and the idea of Christ the bridegroom. Woolf relates some lyrics to passages in *Ancrene Wisse* and to The Revelations of Divine Love by Julian of Norwich. There are many complaints of Christ on the Cross, where the speaker appears to be an *imago pietatis*; Woolf cites examples by Lydgate and William Herebert, among others. The association with the Christ-knight continues; recurrent themes include the arms of the Passion and the Charter of Christ. Christ is seen as a friend, both courteous and reproachful. Poems of the seven sheddings of blood sometimes relate them to the seven deadly sins. Some first-person meditations consider the five wounds, a few in the style of the school of Rolle. Dunbar describes the Passion in ‘vigorous and precise detail’ (233). Many ‘Lyrics on the Compassion of the Blessed Virgin’ (239--73) are third-person narratives rather than first-person addresses; Woolf relates some of the latter to their Latin sources. The themes include the Virgin’s dialogues with Christ and St John, and her reproaches of the Jews, death, and the Cross. The Pietà corresponds to the *imago pietatis*, and informs some works, including complaints of the Virgin and first-person meditations. Some meditations are dream visions. ‘Lyrics on the Virgin and her Joys’ (274--308) probably form ‘the largest and also the most ornate and rhetorical section of the religious lyric in the fifteenth century’ (274). Some have the style of secular love poetry; others are in liturgical form. Woolf cites numerous examples, showing particular uses of imagery. The joy most celebrated was the Nativity, with many carols for the occasion, including James Ryman’s. There are still many ‘Lyrics on Death’ (309--55), frequently warnings from the dead, the
old, the dying, and the proud, with ‘a preference for the warning from the female dead’ (318). Death is often personified, and the continental themes of the Three Living and the Three Dead and of the Dance of Death appear. The presence of plague may have made it unnecessary to emphasize the horrors of death and burial, so that fifteenth-century poetry is less gruesome than earlier works and ‘[i]n many ways ... reticent and discreetly evasive’ (311). Such commonplaces as false executors, worms, and decay are still mentioned, with timor mortis a recurring theme.

The ‘Conclusion’ (356–71) summarizes historical trends, and examines copying and circulation. Four factors seem responsible for the lyric’s decline: ‘the Reformation and the Renaissance ... the printed book and ... the use of prose for meditations’ (358). Woolf shows that the ME lyric was superseded ‘by something alike but different’ (371), in metaphysical poetry.

Appendices examine ‘The Manuscripts’ (373–6); ‘Authorship’ (377–9); ‘The Canon of Richard Rolle’s Poetry’ (380–2); ‘The Carol’ (383–8); ‘History of the Imago pietatis’ (389–91); ‘History of the Pietà’ (392–4); ‘Complaints against Swearers’ (395–400); ‘The History of the Warning from the Dead’ (401–4); ‘The Prose Dialogue between Body and Soul in Guillaume de Guillelville’s Pèlerinage de l’âme’ (405–6); and ‘Some Sixteenth-Century Parodies’ (407–11).
Review by Stephen Manning, *JEGP* 70 (1971): 145--6. ‘A thorough, scholarly account of the development of the religious lyric in medieval England’ which places the lyrics ‘within a larger framework of religious thought’ (145). Manning describes Woolf’s methods and summarizes her exposition of the differences between medieval lyrics and those of the seventeenth century. He explains the course of the book, and concludes that the study is ‘solid, exhaustive, and alert to both historical and literary values’ (146).

Review by John Stevens, *Medium Ævum* 40 (1971): 72--4. Deems this ‘a long and learned book which is sure to become a standard work’ (72). Stevens discerns some ‘slight distortions’ that arise from the reconciliation of Woolf’s aim to be comprehensive and her thesis of ‘religious lyric as meditative poem’ (73), and the implications of that notion. The book has ‘great scope and depth’ and elucidates characteristics of the lyrics in an ‘enormously detailed’ work, in which a ‘generous wealth of material [is] assembled and discussed.’


The fragment ‘Now late me thought I wolde begynn’ [2347], previously unpublished, is ‘a rather interesting and very individual variant of what was probably a large class of late fifteenth-century planctus’ (291). Baker edits the poem, comparing versions in MSS Harley 2274, Bodley 2322, and Trinity Dublin D.2.7, vol. i, and comments on
previous editions of these works.

2347.


The debate between ‘Nurtur’ and ‘Kynd’ tells the story of the Cat and the Candle. Braekman and Macaulay describe the poem, ‘Goddis grace is redy bothe erly & late’ [995.4], and the ingenious trick ‘Kynd’ uses to show the superiority of ‘instinct over education’ (691). They print the work with linguistic comments, for example on the Northern form *semand*, and place it in ‘the early fifteenth century’ when ‘standardization of English was nearing completion’ (694). It is sophisticated, and ‘the display of wit and character, and the narrative art raise it well above the usual level of late medieval English didactic verse’ (695). The story is in literature of ‘medieval Europe, in India, Central Asia, Northern Africa and in modern Europe’; European versions usually concern ‘the famous dispute between King Solomon and the witty peasant Marcolphus’ (696). The authors survey the forms, and quote Latin and ME prose versions, and a stanza of a fourteenth-century French fable, noting characteristic details. The debate is apparently ‘the only representative in Middle English ... outside the context of the dialogue of Solomon and Marcolphus’ (701--2). [See Scattergood, 557.]

995.4.

Examines ‘peculiar English’ in ‘books of hours for the use of Sarum printed on the
continent for sale in England’ (518). Bühler finds the prayer ‘God be in my hedde &
in my understanding’ [940], and suggests its ‘oldest surviving appearance ... is that on
the title page of the Rouen *Horae ad usum Sarum*’ (520). Instructive works
transformed from French include a stanza of the ten commandments, rendered in two
ME forms ['One only god thou shalt loue and worship perfytely,' 2695.5; ‘Thou shalt
worshyp one god onely,’ 3689.5]. Mnemonic verses, ‘Cir-cum-stant-ly thre Kings
came by nyght,’ [633.5], are used ‘to recall the saints venerated in the several months’
(525), by allocating a syllable to each day of the month. This verse emphasizes saints
revered in England, but imperfect correspondence has caused some discrepancies. In
other verses ‘just as frequently attached to the calendar ... the course of human life
was compared to the months of the year, six years of a man’s life being allotted to
each month’ (528--9). This poem, ‘The first vj yeres of mannes byrth and aege’
[3347.5], suggests a life span of 72 years.

633.5, 940, 2695.5, 3347.5, 3689.5.


This historical survey allows literature to illuminate the topics: ‘The English
Language’ (15--50); ‘Wars’ (51--88); ‘Domestic Affairs’ (89--147); ‘Religious
Orthodoxy’ (148--220); ‘Religious Heterodoxy’ (221--57); ‘Chaucer’s Religious
Views’ (258--76); and ‘On Being Alive in the Late Fourteenth Century’ (277--302).
Against the background of historical and political comment from the *Brut, Confessio
Amantis, Piers Plowman*, and poems of Chaucer, Cottle discusses Laurence Minot’s
accounts of victories, ballads of wars against the Scots, poems of kings, plagues, and
domestic policies. Most religious lyrics (169--93) are anonymous, but often ‘so
grouped in metre and manner as to suggest common authorship or a “school” of
writers’ (169), such as that of Richard Rolle. They include works of *memento mori*
and Christian virtues, and moving poems ‘in which the love of Christ for man is central’ (172). Some have Latin analogues, and may be ‘exercises, copies, formulae,’ prompting disappointment that ‘many religious lyrics are not original’ (175). Cottle provides examples of treatment of topics including the question ‘Is it nothing to you, all ye that pass by?’ (178), meditations on the Cross, the Nativity, love-poems to Mary, and the Passion; he explores ‘This World Fares as a Fantasy’ ['I wolde witen of sum wys wiht;' 1402] in detail (188--93). The friars are often mentioned, and more often blamed than praised. Aspects of secular love are recorded with a range of poetic devices. In the poem on Blacksmiths ['swarte smekyd smethes smateryd wythe smoke,' 3227], ‘the resources of a pounding alliteration are exploited to the full’ (300).


Alludes briefly to a verse of weather prophecy, ‘When thonder comēb in Januere’ [4053], based on the occurrence of thunder in particular months.

4053.


Prints ‘O mortall man masyd w' pompē and pride’ [2523], a poem of contemptus
mundi. This warns that man is meat for worms and links ‘exhortations to repentance with admonitions on the sinfulness and transience of earthly appetites’ (703). It is associated with Lydgate, although not ascribed to him, because the manuscript, ‘copied by John Stow from a lost codex by John Shirley,’ is ‘mainly an anthology of poems by Lydgate’ (702). Edwards expands contractions, and supplies editorial capitalization and normalization of j and w.

2523.

529 ----- ‘Stanzas on Troy.’ English Language Notes 7 (1969--70): 246--8.

Prints verses on the legend of Troy, ‘Whan that in old tyme by awnsyent antyquety’ [4021], found ‘on the flyleaf of MS McLean 182 in the Fitzwilliam Museum, Cambridge,’ in which most other texts are works of Lydgate and Hoccleve. Edwards disagrees with the comment in IMEV that the stanzas are in Hoccleve’s style. Capitalization and punctuation are editorial, contractions have been expanded, and some letters added, owing to the ‘difficulty of the cursive hand’ (247).

4021.


Another interpretation of lines 34--7 of ‘Middelerd for mon wes mad’ [2166], which differs from those of Brook, 42, Menner, 229, Meroney, 239, and Malone, 368. Hanna’s reading points to ‘scribal mishandling’ in an exemplar, and a later scribe’s decision for ‘the easiest orthographic expedient’ (245). His reconstruction suggests the poet’s contrasting of lecherous and frigid women, and the conclusion that chastity, although it represents ‘frustration and crisis in our world of unrestrained desire ... is also the first step toward ... the salvation of one’s immortal soul’ (246).

Adds to information in IMEV about manuscript sources and similarities for the poems listed at 1605 [‘Ipocras this boke made 3are’], 3422 [‘he man þe wyle of lechecraft lere’], and 4182 [‘Wite thou wel that this bok ys leche’].

1605, 3422, 4182.


‘I syng of a myden þ is makeles’ [1367], is an ‘apparently artless and conventional work ... replete with liturgical symbols and allusions and very candid about the physical intimacies of Christ’s conception in Mary’ (53). The work depicts ‘the courtly ideals’ of Christ, the lover knight, and Mary; they are shown ‘as knight and maiden’ (54). The emphasis on chees stresses Mary’s willingness. Reiteration of He cam and stille implies ‘God’s respect for the virginity of Mary’ (55), her silence and composure. Jemielity contrasts Yeats’s accounts of the Annunciation in ‘The Mother of God’ and the violence of Leda’s experience in ‘Leda and the Swan.’ His detailed reading of the lyric considers the motifs of dew, spray, and flower, and their liturgical use in Advent. The poem conveys ‘wonder and a sense of the ineffable ... delicacy and soft amusement,’ and the hesitation in God’s approach to ‘the physically intimate moment of intercourse and conception’ (58).

1367.

Most verses deploring evils of the times were general in nature, without specific allegations, even in metaphors. This protected the poet, but ‘the artistic cause ... is rather to be sought in that mode of thought which, especially in the late Middle Ages, detects universals in the particular’ (122--3). Keller writes of a kind of complaint where the motif of triumphant vice is ‘the controlling image or formal principle’ (124), with Latin, Provençal, and English examples. Themes include the coming of the Last Days and the triumph of sin, in specific places and in a world upside down. In such a world, vices and virtues may be confused or interchanged. The English poems are more ‘metaphorically exuberant’ (135), and some incorporate proverbs and macaronic lines.

583, 592, 696, 1871, 2008, 2145, 2787.


The text of ‘Whi is þis world biloued þat fals is & veyn’ [4160] appears in Cleveland, Public Library, MS W q091.92-C468, and is the twelfth of this popular lyric to be found. Moe lists the manuscript’s contents and describes the text of the lyric, which was perhaps not written by a professional scribe; she shows how it differs from other sources. She prints the Cleveland version, and notes variant readings.

4160.


Not seen. In Japanese.

Argues against the assignment of lines 94--6 of ‘The Thrush and the Nightingale’ [‘Somer is comen wiþ loue to toune,’ 3222] to the Nightingale. The scribes of the manuscript sources (Oxford, Bodleian Library, Digby 86 and Edinburgh, National Library, Auchinleck MS) indicate the speakers by large capitals or explicit assignments. In general, the speeches have a regular length. It is presented by Brown, *BrownXIII*, 36, and by Dickins and Wilson, 47, as two stanzas of six lines, but these editors specify the Nightingale, so interrupting the pattern. Owen suggests that the Thrush promises to ‘expose the irresponsible sentimentalism of the Nightingale’ and defies her ‘earlier threat of banishment’ (5). He finds the next stanza more persuasively assigned to the Nightingale if it responds to the Thrush’s challenge to her right to be in the orchard. The change he proposes would cause ‘a return in the poem to the unbroken formality of regularly alternating two-stanza speeches’ (6).

3222.


A general account with many specific examples of the refrain poem in ME. In footnote 1 Robbins distinguishes between ‘burden,’ ‘refrain,’ and ‘refraid,’ and proposes that ‘refrain’ should now denote ‘the final line of a stanza that is repeated throughout a poem, with or without minor verbal alterations’ (48). He prints a poem from MS Peniarth N.L.W. 395, ‘Who-so kon suffre and hald hym still’ [4121], with
comment on resemblances to other poems, referring in detail to poems in ‘the Vernon and Simeon sister manuscripts’ [‘In a Chirch þer I con knel,’ 1448; ‘þe man þ’ luste to liuen in ese,’ 3420; ‘Whon alle soþes ben souht and seene,’ 3925]. In footnotes, Robbins briefly cites examples of refrain poems, to show general and particular characteristics. His examples include works of Chaucer, Charles d’Orléans, Ryman, Henryson, Kennedy, Dunbar, Skelton, Wyatt, and Lydgate.

4, 121.5, 349, 374, 404, 429, 479, 541.5, 547, 560, 561, 562, 563, 583, 679.8, 688.5, 697, 758, 806.5, 809, 932.5, 1041, 1310, 1379, 1448, 1460, 1463, 1511, 1769, 1842, 1854, 1921, 1922, 2031, 2040, 2088, 2159, 2192, 2277, 2281.5, 2458, 2464, 2522, 2790, 2800, 3072, 3155, 3190, 3225, 3348, 3371, 3420, 3451, 3531, 3533, 3542, 3612, 3656, 3661, 3787, 3798, 3925, 4121, 4157, 4268.


John Crophiill’s poem of the cups given him by Friar Thomas Stanfeld [‘ffrere tams stanfeld,’ 870.8] is found in his notebook, with medical texts, notes, accounts, and jottings. It differs from others of the ale-wife genre in naming people Crophiill knew. Thus it describes ‘an actual occurrence, involving an actual occasion, place, and characters,’ to add ‘a vividness to the poem out of proportion to its literary merits’ (189). [See Scattergood, 556.]

870.8, 981.5, 1362.


Deals with the relationship of religious lyrics to the liturgy and to events of sacred history, through close readings and theological interpretations of some lyrics, with briefer references to others. The introduction explains the relation of sacred history
and the liturgy, to develop the analogy between 'the medieval theologian's understanding of the events of creation and the universe as the language of God—-theology its grammar—and the modern linguist's approach to semantics through structure—-through phonemic, morphemic and syntactic analysis' (3). The lyrics to which Weber pays closest attention are: on the Annunciation and the Birth of Christ, 'Als i lay vp-on a nith' [352] 'Gabriel fram evene king' [888], 'I syng of a myden þi is makeles' [1367], and 'Nu þis fules singet hand maket hure blisse' [2366]; on the Crucifixion, 'Iesu cristes milde moder' [1697], 'Stond wel moder under rode' [3211], 'Sute sone reu on me & brest out of þi bondis' [3245], 'The milde Lomb isprad 0 rode' [3432], and 'Wy haue þe no reuthe on my child' [4159]; on the Joys of Mary, 'Glade us maiden moder milde' [912] and 'Leuedy for þare blisse' [1833].

14, 352, 353, 888, 912, 1030, 1367, 1460, 1472, 1697, 1833, 1847, 2023, 2024, 2036, 2366, 3211, 3245, 3432, 4159.


The Harley lyric 'In a fryht as y con fere fremede' [1449] is 'the earliest extant and also the best of the English pastourelles.' Woolf supplies a close reading, to counter the charges of clumsiness and obscurity made by Moore, 297. An emendation and elucidation of a reference reveal its 'coherent and subtle construction' (55). Woolf relates this to Latin, French, and Provençal pastourelles, to reveal comparisons with
the maiden’s complaint that she does not wish to relinquish her virginity and be an outcast. The lover’s reply recalls the genre of ‘chanson de mal mariées, in which a married woman complains of her life with an aged and jealous husband and longs for her young lover’ (57). Emendation in line 40 would make this reply clear. The maiden’s capitulation is related to the chanson des transformations, a forerunner to the pastourelle.

1265, 1449, 1589.


Provides a description and catalogue of the manuscript, and prints the three poems: ‘O Mortall man call to Remembrance’ [2522], a metrical meditation upon Psalm 130’ (221); ‘When the prime fallythe vppon Sonday’ [4040]; and ‘Ye mene that wysdom will lerne’ [4253]. The latter two are prognostics, 4040 for weather, according to the day of the Prime, 4253 for events of the following year, according to the day of New Year’s Day. The authors comment generally on the linguistic and metrical nature of the poems, and provide footnotes on particular words and phrases.

2522, 4040, 4253.


Describes Wynkyn de Word’s edition of ‘The Quatrefoil of Love’ [‘In a mornynge of May when medose schulde spryng,’ 1453], and its relation to versions in BL MS Add. 31042 and Bodleian Library A.106; it is generally closer to the latter. It is ‘a unique early printing of a Northern alliterative poem,’ prepared by a reviser, ‘a
Southerner who carried out his alterations in the late fifteenth or early sixteenth century’ (190), but apparently did not understand the stanzaic construction. The reviser adjusted the bob and wheel structures to make four-line stanzas, and altered alliteration and vocabulary. Blake offers detailed accounts of the changes: ‘Words misunderstood by the reviser’ (196–7); ‘Northern words changed for a Southern one of the same meaning’ (197); ‘Modernization’ (198); ‘Changes which retain the meaning but are not modernizations’ (198); and ‘Changes of meaning which are not modernizations’ (198). They reveal the reviser’s ideas and prejudices, ‘a desire to eradicate the Northern dialect forms, to modernize the language, and to make the poem suitable reading matter for a sixteenth-century Londoner (or Southerner)’ (199). Later in the century archaisms would have been preserved.

1453.


An explication of the ‘Corpus Christi Carol’ [1132], with references to previous scholarship. The burden implies a lullaby, ‘for pacification of the young, the puzzled, and the distressed.’ It ‘antedates the text proper and comes from another, a more “secular” poem’ (169), which was already an established means of consolation. The problem is bereavement, as intimated in the lament of the first line and the implication that lovers, represented by birds, are separated by the falcon of death. Through the use of Celtic and Christian imagery, the poet has made Christian teaching ‘new, “naturalized” according to the habit of the medieval English’ (170). Bradford explains eucharistic references and proposes that the orchard corresponds to the Psalmist’s Valley of the Shadow. The standing stone, inscribed ‘Corpus Christi,’ is related to the seal of the tomb and the Grail. He traces the poem’s movement ‘from sorrow and its cause to ancient, natural responses to such sorrow,’ instancing the
images of Adonis and the Fisher King, and the ‘muted rounding’ (170) of the last repetition of the burden.

1132.


Much courtly poetry is the work of known poets, such as Charles d’Orléans, William de la Pole, Duke of Suffolk, Chaucer, Lydgate, Skelton, and Gower. Many noble patrons encouraged poets and collected literary works. The most numerous of these are courtly lyrics of love, including those that praise the poet’s lady with variations on the conventions. Some political poems deal with contemporary events, and others are satirical. Lyrics of love and drinking ‘often reach a high level of technical achievement’ (345); some are ‘very close to the world of the fabliaux’ (346). Parody, burlesque and nonsense verse are to be found.

3, 549, 925, 929, 941, 1028, 1222, 1256, 1549, 1622, 1849, 2243, 2311, 2338, 2437, 2609, 2813, 3361, 3613, 3759, 3832, 3912, 3999.


Close examination of ‘The Bird with Four Feathers’ [‘By a forest syde walkyng as I went’ 561] reveals complex numerical patterning and symbolism. The authors offer a close analysis of the poem, and compare paintings and other lyrics. They find a symmetrical structure in the work, and note patterns in the subject matter and arrangement of stanzas. They propose a relationship between simultaneous and
successive aspects in poetry and painting, and the possibility of representing these aspects in the patterns of the poem. Their findings imply that 561 provides ‘historical evidence for supposing that late medieval poets went further in the development of this purely logical possibility [of simultaneity] than had formerly been supposed’ (38).

561, 779, 1029, 1030, 1395, 1708, 1748, 2286, 2291, 2390, 2730, 2992, 3347, 3462.


The prose commentary that follows the devotional poem ‘Ihū for thy holy name’ [1703] explains that the 33 words in it represent the years of Christ’s life; that the remembrance of the 5,475 wounds of Christ can gain an indulgence of the same number of years; and that there is a correspondence between lines of the poem and beads of the rosary: ‘white for the Holy Name and for heaven; red for the blood of the passion, black for sin and damnation’ (45). The poem is found in MS Douce 54.

1703.


The poem ‘be blessinge of heuene king’ [3310] is best known ‘for its frequently anthologized “ubi sunt” stanzas’ (299), which begin ‘Uuere belp they biforen vs weren.’ Monda cites this manuscript’s version, previously unpublished, and finds that it seems ‘closer to the prototype’ than others, because it has not ‘apparently been contaminated by a false stanza’ (301). He comments on the South-East Midland dialect and variations from other manuscripts, and prints the text, with notes. He expands abbreviations and offers conjectural readings in place of illegible text, with
capitalization as in the manuscript, but without punctuation.

3310.


Explores associations of names used in various kinds of poetry and their effects. Among those considered, a form of Robert, most often Robin, and some ‘pet form of Marie’ (52) are often used in pastourelles. Malkin brings many connotations to its use in other works. Jankin implies ‘light-hearted and light-headed young people’ (61), as do Alis and Alison; the latter is sometimes used in a pun with eleyson. John can symbolize ‘any man’ (56); Sir John is a priest; additions to John and Jack hint at occupation or nature. Richard means ‘a rich, hard man.’ Robert is ‘commonly associated with robbers’ (62). Although Johane suggests virtue, ‘the diminutive form Janet tended to be associated with loose sexual attitudes’ (72). Katherine and its variations have varied associations. Of all religious and biblical names, the symbolic names of Mary have most significance.

179, 377, 871, 1091, 1302, 1459, 1468, 1484, 1555, 2107, 2287, 2338, 2494, 2615, 2662, 2831, 3155, 3409, 4019, 800320.


A general study of ME lyrics, with texts of 86 poems. Oliver deals with ‘Theory and Method’ (3--10), introducing his contention that the works are ‘Public, Practical, Anonymous’ (11--40). He finds the poems’ intentions are celebration, persuasion,
and definition, and frequently returns to this idea. In ‘Words and Metaphors’ (41--73), he writes of nouns as ‘the dominant words in the Middle English poems ... especially abstract nouns referring to moral, emotional, and existential reality, and ... social nouns, referring to classes of people’ (41). Writing of metaphor he compares the work of more recent poets, as in the chapter on ‘The Three Levels of Style’ (74--85); he also invites comparison with classical and OE works. In ‘Sound and Rhythm’ (86--102), he describes effects and the use of figures of sound, metre, syntax and versification. ‘Large Structures’ (103--23) describes ‘larger principles of order ... repetition, logic, and such external forms as scriptural narrative, allegory, and miscellaneous formulas like the Ten Commandments or the agricultural calendar’ (103). The ‘Conclusion’ (124--40) compares ME works with lyrics in OF, MHG, and Medieval Latin, and briefly describes ideas held in common by ME poets.


-----Review by A.S.G. Edwards, English Studies 53 (1972): 553--6. Pronounces the book a ‘curious’ one, ‘which tends to fluctuate between tedious banality and unhelpful generalization,’ in which Oliver seems to be ‘looking, often rather desperately, for something to say’ to his general and scholarly audience (553). Edwards deplores Oliver’s apparent neglect of important critical opinion and the ‘muddled and unhelpful’ (555) discussions of detailed and larger structures. However he has some praise for the ‘number of very sensible points’ Oliver makes in ‘the examination of medieval lyric diction.’ Since ‘such discussions are rare,’ the book ‘is not a significant contribution to the study of the medieval lyric’ (556).

Exploring the character of Gerveys in the *Miller’s Tale*, Reiss refers to ‘Swarte smekyd smethes smateryd wythe smoke’ [3227], to show a smith as ‘an appropriate guise for the devil’ (118).

3227, 4019.


A general account of medieval concepts of number symbolism, related to structure and meaning, with examples from references to various works, including lyrics. The significance of the number five informs ‘I syng of a myden þþ is makeles’ [1367] and ‘The Lily with Five Leaves’ ['Ful feir flour is þe lilie,’ 885]. In number maxims ['VIIJ ys my love 3if IX go before,’ 717; ‘Kepe well x & flee from sevyn,’ 1817] the numbers are ‘not so much symbols as elements in a code’ (167).

717, 885, 1306, 1367, 1817, 3144, 4019.


Presents close readings of two lyrics that illustrate ‘the theme that most permeates medieval literature ... the concern for salvation’ (97). ‘Naueþ my saule bute fur and ys’ [*2284.5*] concerns Judgement Day, and so the need and opportunity to repent. ‘Gold & al þis werdis wyn’ [1002], with its grotesque paradoxes, illustrates the poet’s wish to reject the world to be with Christ. Reiss supplies detailed analyses of both poems, to show effects of diction, word play, metre, symbolism and parallelism, and discusses the significance of the number eight in 1002.

‘Mirie it is while sumer ilast’ [2163] and ‘Wynter wakeneþ al my care’ [4177] express ‘a commonplace theme—the individual’s response to the coming of winter,’ in ‘homely language and ordinary versification,’ but they demonstrate such lyrics’ effectiveness. Reiss analyses the ways they achieve effects that make them ‘fresh, meaningful, and compelling works of art’ (22), to counter notions of the ME lyric as monotonous and limited; he considers their diction and metrical structure. Although the first poem is perhaps ‘but the first stanza of a much longer poem,’ it is ‘complete and powerful,’ and ‘meaningful and effective as it stands’ (26). The second, 4177, deals with the themes of mutability, death, and the fate of the soul, and the long last line of each stanza ‘climaxes the developing thought’ (32).

2163, 3969, 4177.


The Signs of Death have two functions: ‘the age-old diagnostic use to ascertain whether a sick man live or die, and the later religious use to warn the dying sinner to repent’ (282). Robbins presents prognostics in English prose and in Latin prose and verse, with observations and tests. Homilies list the signs of death, and in one, ‘for the Second Sunday after Advent, the world is likened to a senescent man’ (288). There are many tags in the *Fasciculus Morum*. Robbins lists 13 sources of the Signs of Death, showing in which each sign is found, and prints some, with manuscript variants and comments on their use; in some cases he shows the relation to Latin
sources. In a long footnote, he notes several tags in the *Fasciculus Morum*.

187, 228.5, 230.5, 624, 703, 825.8, 853.8, 1003, 1210.5, 1220, 1422, 1935, 2066.8, 2083, 2190, 2684.5, 3078.5, 3079.3, 3100.5, 3275, 3282, 3567, 3998, 4031, 4033, 4035, 4036.5, 4040.6, 4045, 4046, 4047, 4049.7, 4129.


Cites the *Cronica*, from Trinity College, Dublin, MS E.5.10., ‘describing an English naval victory over the French at Whitby Haven in November, 1451’ (496). After a general description of the manuscript, with a list of its verse contents, Robbins supplies the historical background to the battle. He then describes the ‘almost rambling stanzas’ of the poem ‘Sythen the furste þat were here or may be’ [3143.5], in which ‘unity is imposed by the balancing of various recognized literary genres, like the political prophecy, the catalogue of leaders, advice to rulers, and jingoistic abuse, and by the rhetorical decoration of stanza-linking’ (497). He prints the text, with comments, and speculates on the colophon ‘Quod Benet.’ After summarizing records of John Benet of Harlington, Robbins concludes that he is unlikely to have been the author of the poems he copied.

3143.5.


Adds to the information offered by Robbins, 538, about John Crophill’s notebook. Scattergood prints a poem about Hippocrates, Galen and Socrates [‘þis bok heyght yppocras,’ 800334], ‘written in Crophill’s untidy hand’ (337), which may be his version of the poem. A tract on the uses of rosemary [‘þe leuys sothyn in wit wyn,’ 800335] is supplied in prose and verse.

335

Describes the poem, 'Goddis grace is redy bothe erly & late' [995.4], with comment on linguistic forms, such as semand and semyng, and finds that it 'draws heavily on proverbial lore for its inspiration.' The story's essentials are in the Manciple’s Tale, lines 175--82, but Scattergood suggests that the poet drew on Chaucer’s source, 'the Duenna’s speech from Le Roman de la Rose lines 14039--52,' although this 'does not account for all the details' (245). He prints the poem, with notes, and supplies proverbs implied in the text. [See Braekman and Macaulay, 524.]

995.4.


The manuscript was compiled 'for religious and devotional use' (36). Scattergood offers a description and what is known of its compilation and history, which is uncertain after its passing from the possession of Elizabeth Scrope (later Beaumont and Vere). He prints four poems 'Sex obseuanda omni Christiano in extremis' ['Every man and woman hath grete nede,' 741], 'Tres virtutes theologice' ['Byleue in god þat alle haþ wrouȝte,' 505], 'Quattuor virtutes cardinales' ['Be ryȝtwys man what euer be-tyde,' 475], and 'Otto beatitudines' ['Ihesus seynge peplys comynge hym tylle,' 1746]. Scattergood capitalizes the texts as in the manuscript, expands contractions, and suggests some emendations, explained in notes.

475, 505, 741, 1746.
A general survey of 'romances, lyrics and mystery and morality plays,' which were 'the literature of the unlearned ... from roughly the thirteenth to the fifteenth century' (263). In England only dance-songs can be reliably recognized as popular lyrics, since other songs, even if they were sung by minstrels, seem to have been composed by learned authors. Woolf's exploration of the terms 'popular' and 'courtly,' reveals complex implications in seemingly artless lyrics. Among works that imply 'a dramatic context' (281) are the aube, the chanson de mal mariée, the chanson d'aventure, the pastourelle, and lyrics of the betrayed maiden and the night visit. In spite of many 'stereotyped thoughts and formulae,' the Harley lyrics 'nevertheless give an impression of freshness,' (288). Woolf provides examples of descriptions of the lady and appeals for her love, and she notes conventions and variations. Lyrics written to the Virgin resemble love lyrics, and some poems on the Passion, Nativity, and Death recall the aube and the complaint of the betrayed maiden. Most significant differences between secular and religious lyrics are seen in 'the relationship between the "I" character in the poem and the reader or hearer' (290). The relationship is intimate rather than objective in the religious works, making the lyrics prayers or meditations. Although there are many good Passion lyrics, those on the Nativity are 'fewer, late, and less interestingly varied' (294); some are learned, some are simple, and the best are in lullaby form. Many lyrics emphasize the inevitability of death and 'the inexorable link made between the living and the dead' (298).

‘The Man in the Moon’ [2066] is ‘probably not a lyric,’ but has ‘narrative elements based on the legend of the thief imprisoned in the moon for stealing thorns.’ The legend is distorted to make a poem of social change, ‘a good sixty years before the Peasants’ Rebellion’ (120). Bessai’s reading describes Hubert’s political education and his work as a hedger, with his hedging tool ‘potentially the weapon of revolt’ (121). The poem’s speaker decries Hubert’s slowness and passivity, urging him to ‘free himself from the maw of manorial oppression,’ but he will not be roused ‘nor come down from the moon till a new day dawns’ (122).

2066.


The *exempla* concern repentance and confession; the second includes passages of verse. The work tells of a robber’s death, and the struggle between devils and angels, ‘This vnyghtwys man said is sawe’ [3645.5]; it is attributed to Jacques de Vitry. The authors present the texts, with comments on *exempla* in general and on these in particular, and compare other manuscript sources. Marginal notes found with the second *exemplum* point to the possibility of dramatic presentation ‘in the manner of the early morality plays’ (101).

3645.5.

Refers to comments on ‘Foweles in the frith’ [864] made by Bennett and Smithers, Manning, 486, Reiss, 478, and Sister Mary Jeremy [Finnegan], 497, before presenting a musicological reading. The work, which may be a gymel, is ‘one of three surviving thirteenth-century examples of the earliest English polyphony in the vernacular’ (117); the others are ‘Edi beo þu heuene quene’ [708] and ‘Iesu cristes milde moder’ [1697]. The secular conductus, from which such music was derived, was ‘a type of learned religious composition, closely related to the texts and musical practice of sequences, but not itself liturgical music’ (119). Chickering prints the music for 864. His analysis of musical and textual resemblances in the songs hints that 864 is religious rather than secular; aspects of both forms are found in the three songs. A tentative proposal connects ‘the appearance of vernacular polyphonic writing with the founding of Franciscan houses in late thirteenth-century England,’ and all three songs would fit ‘the context of Franciscan piety’ (120).

708, 864, 1697.


The speaker’s recollection of the mass in ‘As I went on Yole day in oure prosession’ [377] is ‘a deliberate device to highlight the girl’s mental distraction,’ which enhances parody in the pun of ‘eleyson’ and ‘Alison.’ She thinks of the parish clerk Jankyn, ‘brother in spirit to Absolon of Chaucer’s Miller’s Tale’ (124), who has seduced her and caused her pregnancy. The girl recalls the mass for Christmas Day, and the device juxtaposes the two births, ‘one bringing rejoicing and hope for all sinners, the other shame’ (125). [See also Mustanoja, 548.]

377.

564 Erb, Peter C. ‘Vernacular Material for Preaching in MS Cambridge University
The manuscript contains many short vernacular verses among ‘sermons, sermon-notes, exempla and other homiletic aids’ (64), most of which are in Latin; some of these ‘merit consideration more as complete lyrics than mere rhyming lists’ (67). Some form divisions within sermons and others incorporate proverbs, riddles, and paradoxes, as in the description of a soul, ‘Hit is a marchaund and spendeðt nouth’ [1625]. There are translations and expositions of scriptural themes, and variations of passages in the liturgy. Some poems are supplied in Latin and English versions; the exempla have most vernacular material. There are ‘abundant examples of lyric laments over a life of sin’ (78), but also humorous tales of ‘foolish rustics, self-willed women and human foibles’ (82), such as one based on the Story of the Three Cocks in the Gesta Romanorum. Twenty of the lyrics Erb presents have not been listed in IMEV or SIMEV.


Presents free translations of poems, including ‘Somer Soneday’ [‘[O]pon a somer soneday se I þe sonne,’ 3838] and ‘The Thrush and the Nightingale’ [‘Somer is comen wip loue to toune,’ 3222]. ‘Somer Soneday’ is ‘the most intricate and ornate of the poems modernized’ (263), with complex repetition, and conventions of ‘the hunt, the dream vision, the wheel of Fortune scene, and so forth’; the occasion for which it was written is ‘a matter of uncertainty’ (264). Gardner finds ‘The Thrush
and the Nightingale’ ‘illuminates The Owl and the Nightingale [1384]' (266), and describes it in relation to the latter poem.

1384, 3222, 3838.


A general study of the relationship ‘between language and literature in the medieval period’ (vii), illustrated with many examples, including lyrics. Comparison of treatment of pastourelle themes in a lyric of the Carmina Burana and the Harley lyric ‘De Clerico et Puella’ [2236] shows ‘a move in the direction of the particularity of naturalism’ (13). The tendency is also seen in the ‘Luue Ron’ [66], which Gradon compares with the OE Wanderer. She traces imagery to its sources, in particular to the Song of Songs, in examinations of ‘þou wommon boute vere’ [3700], ‘Nou goth þe sonne under wode’ [2320], ‘I syng of a myden þi is makeles’ [1367], Lydgate’s ‘Midsomer Rose’ [1865], and ‘In a valey of þis restles mynde’ [1463]. ‘Wyth was hys nakede brest and red of blod hys syde’ [4088] presents realistic details. Gradon examines work of Charles d’Orléans, and finds the style of ‘The smylyng mouth and laughing eyen gray’ [3465] abstract. In contrast, the style of ‘Wiþ longyng y am lad’ [4194], seems ‘more direct and passionate’ (338). She compares Charles’s poems with a Harley lyric, ‘Lenten ys come wiþ loue to toune’ [1861], and uses ‘Honure ioy helth and plesance’ [1240] to show his use of abstract nouns. Gradon demonstrates aureate style in religious lyrics such as William of Shoreham’s ‘Marye mayde mylde and fre’ [2107], Lydgate’s ‘Balade in Commendation of Our Lady’ [99], and Dunbar’s ‘Ane ballat of Our Lady’ [1082.5] and The Goldyn Targe [2820.5]. She contrasts the last poem with ‘Annot and John’ [1394] and ‘Blow, Northerne Wynd’ [1395]. In summary, she describes the history of styles as ‘an increasing sense of naturalism’ (385) and a movement towards symbolism, exemplified in 1367.
Survey comments on ‘Maiden in the mor lay’ [2037.5], particularly those of Schoeck, 301, Robertson, 298, Greene, 314, and Donaldson, 414, before questioning the view that Richard de Ledrede intended the Latin poem ‘Peperit virgo’ to be ‘an “antidote” to the popular and secular song “Maiden in the mor lay”’ (61). Harris posits rather that the vernacular lines found with Latin verses in the Red Book of Ossory are ‘the product of a desultory search for fitting tunes’ (62). The juxtaposition of lines shows only ‘that a clerk thought the tune of the English song would be suitable for the new Latin poem’ (63). He relates the ME lyric to Mary Magdalene’s penance, a theme of numerous European ballads, to suggest that the lyric comes from the ballad tradition, and cites French and Scandinavian examples with similar motifs of sufficient food, drink, and bed. For other reasons, Tillyard, 304, and Speirs, 385, also identify the moor maiden with Mary Magdalene. Comparison with an Italian song hints that the poem is an art song not a folk work, and was composed by a learned poet, aware of ‘his poem’s relation to the ballad and of the implications of his changes in imagery, of ... the Magdalenian background and Marian foreground’ (73). Harris describes suggestive images in detail: seuenistes fulle ant a day (74--5), be chelde water of be welle-spring and the implications of imagery of flowers (76--80), maiden in the mor lay (80--4), welle was hire ... (84), and the moor (85--6). The conjunction and transformation of Magdelenian and Marian imagery are essential. The lyric expresses, through ‘the same kind of miraculous change that the other Mary performed in “mutans nomen Evae,”’ [that] the Magdalene has fled to the sweet lily of chastity and come a maiden home’ (87).
A close reading of ‘Lenten ys come wiþ loue to toune’ [1861], as a part of the reverdie tradition, the ‘poetic celebration of the return of spring’ (79). Spring could bring joy in the human mood, or present ‘a situation of unfulfilled love ... and consequently a mood of love-longing ... which contrasts with the joyous response of the natural world to the season’ (79). Heidtmann provides examples of the juxtaposition of moods and the world of nature. ‘Foweles in the frith’ [864] has no specific reference to spring. ‘Alysoun’ [515] belongs to the reverdie tradition, but has vitality ‘despite the first four lines which are merely conventional’ (82). ‘The relative proportions of the spring theme and the love-longing motif in 1861 are ‘just the reverse’ (83) of those of ‘Alysoun.’ Analysis relates the poem to others of the genre, and to the speaker’s state and the natural world. In the ‘poet’s artful use of the reverdie ... in juxtaposition with a mood of love-longing,’ the poem reveals a disconsolate lover ‘whose sexuality has been repulsed’ (89).

Jeffrey, David L. ‘Forms of Spirituality in the Middle English Lyric.’


Understanding of the Franciscan influence on ME religious lyrics can be extended by examining methods of the Vaudois or Waldensians, a similar movement for spiritual reform. Jeffrey surveys ME religious lyrics, their occurrence in sermon material and miscellanies, and Franciscan influence, in examples where ‘the object of the poem is
not only instruction and worship, but *penaunce* and *amendement* (59). In the eleventh and twelfth centuries such movements were ‘principally manifestations of ... anti-clericalism and religious “zealotism”’ (62), and so generally considered heretical. Jeffrey describes the Waldensians’ use of vernacular poetry to transmit ‘scriptural and doctrinal instruction to a basically illiterate (un-Latinate) people’ (64). He also considers the use of amatory poetry by monks and religious poetry by jongleurs and troubadours. Waldo and Francis sought ‘spiritual regeneration of men,’ and employed poetic forms that had ‘obvious similarities’ but also ‘marked and important differences’ (69). Jeffrey supplies a history of Francis and the Franciscans, leading to their application of poetic sermons and lyric tags. Secular songs are the basis of many sacred parodies, including those of the Red Book of Ossory, which was begun by the Franciscan Richard de Ledrede. Franciscan poets included Francis himself, Jacopone da Todi, and James Ryman. Jeffrey uses ‘Wynter wakeneþ al my care’ [4177] and Ryman’s ‘That holy clerke seint Augustyne’ [3272] to illustrate Franciscan teaching. He finds ME lyrics ‘perhaps the most vibrant popular expression of medieval spirituality,’ as they serve ‘to marry the message of God’s love for fallen men to the aesthetic of popular song’ (85).

1978, 2034, 3078, 3272, 3779, 4160, 4177.


Examines the historical context of fifteenth-century historical and political poetry, to show the benefit of considering historical records and political thought. After the ‘Introduction’ (9--12), Scattergood presents chapters on ‘Political Verse in Medieval England’ (13--34); ‘Nationalism and Foreign Affairs’ (35--106); ‘Domestic Affairs’: ‘1399--1422’ (107--36), ‘1422--1455’ (135--72), ‘1455--1485’ (173--217); ‘Religion and the Clergy’ (218--63); ‘English Society I: The Theoretical Basis’ (264--97), ‘II:
Some Aspects of Social Change’ (298--349), ‘III: Verses of Protest and Revolt’ (350-77). Most of the authors are unknown; known poets include John Gower, Thomas Hoccleve, John Lydgate, George Ashby, John Audelay, John Crophill, and Osbern Bokenham. Some of the examples are short and generally classified as lyrics. The range of topics is wide. Political verse was ‘essentially public and depended largely for its effectiveness on being brought before the notice of a large number of people’ (22); it was sometimes commissioned. The posting of verses on walls and gates implies literacy. The period includes the reigns of Richard II, Henry IV, Henry V, Henry VI, Edward IV, Edward V, Richard III, and Henry VII; some verses comment on their involvement in foreign and domestic wars. The poems address vices of the times, the ideal state, general and particular troubles, and their perpetrators. Initials or badges of political figures are used, rather than names, in poems of roses and those using animal imagery from emblems.


Describes the development of the rondeau, from the ‘folk or tribal animistic ritual dance of preliterate primitive cultures’ (25), to thirteenth-century French fixed literary forms, to become established as simple and double rondeaux in England in the
fifteenth century. Tierney traces use of the form by Chaucer, Hoccleve, Lydgate, and Wyatt, with examples, and notes Chaucer’s references in other poems, where it is called the ‘rondel’ or ‘roundel,’ and associated with the ballade and virelay. ‘Now welcome somer with thy sonne softe’ [2375], included in The Parlement of Fowles [3412], resembles works of Eustache Deschamps, in structure, substance and style. 

Merciles Beaute [4282] recalls ‘Petrarchan sonnet substance and style’ (32). Lydgate’s roundel style is like those of Chaucer and Hoccleve, with the addition of a fourteenth line. The next significant user of the form was Wyatt, ‘a student of Chaucer,’ and familiar with ‘lyric forms and commonplaces of Provençal, French, and Italian poetry alike’ (38). The influence of French forms is seen in rondeaux such as ‘What no, perdy, ye may be sure!’ [800283]. Tierney concludes by examining the form in poems of the seventeenth, eighteenth, and nineteenth centuries.

100, 2375, 3224, 3412, 3799, 4019, 4292, 800283.


Within a Latin account of a miracle of the Virgin, in Eton College MS 34, are some lines of ME dialogue. They tell of the struggle for the soul of a Parisian goliard, who ‘despite his rather loose life and morals never failed to honor the Blessed Virgin by offering her candles and prayers’ (77). In sickness, he has a vision of God the Father, Christ, the devil, the Virgin, and an angel; the last three are gathered around his bed. Mary defends him against the devil’s claim for his soul; she shows her breast to Christ in her appeal, and he, in turn shows his wounds in an appeal to God. The angel summarizes the vision, and the sinner reforms and recovers. Although the Virgin’s appeal by exposing her breast appears in books of devotion, the fine arts, and other accounts of miracles, the story of the goliard seems unique. The practice of using ME verses within a Latin text is not unusual, and Wenzel notes examples from the
Fasciculus Morum and the Gesta Romanorum. He prints the Latin text and ME verses, and translates the words of the characters. [See also Heffernan, 802.]

835, 1428, 3568.5, 4202, 800590.


Seeks to identify scenes in the satirical poem ‘Of thes fre mynours me thenkes moch wonder’ [2663], which Robbins, 57, thought referred to ‘a series of wall-paintings like those with which the Franciscans decorated their churches.’ The poem is an attack delivered by ‘a plain, blunt Christian who has no patience with the hauteur and vanity of the friars.’ The first scene, thought ‘ignorant and disrespectful’ by the poet, displays ‘Christ hanging on a flowering tree,’ (27). Brian suggests a ‘specifically Franciscan source,’ St Bonaventure’s ‘treatise called Lignum Vitae, a meditation on the life, passion, and glorification of Christ.’ The second depicts ‘the seraph, surrounded by light and nailed to a cross, who appeared to St. Francis just before he received the stigmata’ (28), although the poet sees the figure as Christ with wings. The image thought by the poet to be a deified flying friar is probably ‘the levitation of St. Francis in ecstasy.’ The next scene depicts a legend of the appearance of Francis in a dream of Pope Gregory; here Francis displays the wound in his side and offers a phial of blood to Pope Gregory. The poet finds that ‘the pope is ministering to a friar,’ and considers the situation improper. Similarly, he interprets the appearance of a fiery chariot to friars in a village near Assisi not as a sign of the presence of Francis in spirit, but rather of ‘the fiery finish not only of the friars, but of all of those who help them’ (29). The poet’s knowledge implies a close acquaintance with such wall-paintings; his aim is ‘to ridicule the legend as a fabrication of the Franciscans to glorify the order’ (30).

2663.
Cross, J.E. ‘The Virgin’s Quia Amore Langueo.’ Neophilologische Mitteilungen 73 (1972): 37--44.

Cross seeks to motivate and so to dispel ‘the “discrepancy” and “confusion,”’ found by Woolf, 522, in ‘In a tabernacle of a toure’ [1460], and also to demonstrate that ‘the “cleverness,”’ discerned by Kane, 292, is simply ‘normal sequence of thought to the medieval mind,’ (37). He endorses Riddy’s reading of two lines, 500, rather than the those of BrownXIV, 48, and Davies, 61. Cross reconciles apparent confusion in addressing the Virgin in terms of love-longing from the Song of Songs by reference to liturgical use, and to the medieval sickness of ‘love’s illness.’ The paradoxical images of her family relationships and of Mary as ‘the queen in “pore array”’ (40) were familiar, not confusing, to a medieval Christian. The poem recalls the chanson d’aventure, described by Sandison, 139. Its variations from the usual pattern, ‘rarity in its timing and in the poet’s musing,’ make it memorable; ‘its uniqueness ... in “musing on the moon”’ (42) makes it fitting for the Virgin, since the moon and virginity are readily associated. Images recall the wise virgins and the Woman of the Apocalypse. The opening is ‘an apt prelude to the plaint of Mary in her exalted position for return of her magnanimous love from her spiritual son’ (44).

1460, 3700.


Gray emphasizes ‘the way in which a tradition may be used by a creative intelligence,’ and considers poems ‘thematically, rather than chronologically’ (ix). He investigates ‘The Background’ (3--71), ‘The Scheme of Redemption’ (75--150), and ‘The Life of this World’ (153--220), before his ‘Conclusion’ (221--6), and illustrates each chapter with numerous examples.
‘The Inherited Tradition’ (3--17) stresses the influence of Latin, and takes examples from Lydgate and Herebert. ‘Medieval Devotion’ (18--30) surveys affective piety; Gray reviews its background, and influential groups and individuals. These include Franciscans, particularly Thomas de Hales, William Herebert, Michael of Kildare, and James Ryman; the Dominicans and Carthusians; Margery Kempe; and recluses such as the monk of Farne, Julian of Norwich, St Godric of Finchdale, Richard Rolle, and Christina of Markyate. In a time of fervent devotion, many ME lyrics achieved ‘clarity, simple dignity, and moderation’ (30). ‘The English Lyrics, I’ (31--58) examines the immediate background of religious books, images, prayers and charms, and adaptations from secular sources. Mnemonic properties in lyrics and visual images are valued; some lyrics are tituli. Secular and religious works share forms and language. There are courtly lyrics of the Virgin, religious parodies of secular songs, and religious songs written for secular tunes, for instance by Richard de Ledrede. ‘The English Lyrics II’ (59--71) describes the poems, their forms (prayer, prayer, and the carol) and styles (humble, aureate, macaronic, and ‘wit-poetry’). Most lyrics are affective rather than theological, with ‘isolated conceits or paradoxes’ (68).

‘Christ and the Virgin Mary’ (75--94) concentrates on images, including figures from the OT and pagan literature. Christ’s humanity, name, and love for mankind are stressed. Lyrics to the Virgin add to established Marian devotion, incorporating figures and symbols, such as the rose. Some of these are ‘simply the product of pious ingenuity,’ others are ‘startlingly successful’ (87). Lyrics of ‘Annunciation and Nativity’ (95--121) characteristically display joy and light. Many, such as ‘I syng of a myden þ’ is makeles’ [1367], explain mysteries of the Incarnation. Some render the relation of mother and child in lullabies; others show that ‘the Nativity, although it is a joyful mystery, is set in a world of misery, cold and doubt’ (119). Lyrics of ‘The Passion’ (122--145) concentrate on its torments, and may involve the reader emotionally. Some supply ‘a verbal devotional image’ (128); some have the form of the ‘Charter of Christ.’ Images of Christ as knight or nightingale are among the most successful. Instruments of the Passion illustrate Arma Christi poems,
and lyrics are related to the cults of the Precious Blood of Christ and the Five Wounds. Mary’s grief is communicated in laments, dialogues, and lyrics which imply the image of the pietà. Christ himself appeals to man in some poems. Lyrics of ‘Resurrection and Assumption’ (146--50) express triumph in vivid images and splendid diction.

Lyrics of ‘The Christian Life’ (153--75) show how to live, often in prayers. Some deal with matters of faith, others with charms, spells, and Lady Fortune. Gray summarizes writing about the ‘Corpus Christi Carol’ [1132] (164--7). Old age appears in many lyrics of penitence, leading to the theme of memento mori. ‘Death and the Last Things’ (176--220) are important themes; Gray relates the images and notions to ancient literature. The ‘deep sense of mortality’ leads sometimes to ‘an extreme preoccupation with decay and death’ (179). The plague inspired some prayers. Ubi sunt and Proprietates Mortis, ‘Signs of Death,’ are significant themes. Versions of ‘Erthe upon Erthe’ [3939] are widespread, sometimes tituli, occasionally used in epitaphs. There are laments and warnings from the dead. The most imaginative lyrics gain their power from the combined moods of pessimism, questioning, doubt, and the need for faith. Dunbar’s poems of death are intensely powerful. A few lyrics express tenderness and acceptance.

Gray’s conclusion summarizes the influence of the lyrics. He finds ‘the great religious poets of the seventeenth century’ to be ‘inheritors of that delicate balance of emotion and intelligence, of learning and simplicity, and of that profound and humble style that is characteristic of the best of the medieval religious lyrics’ (226).

-----Review by Alice S. Miskimin, *The Yale Review* NS 62 (1972-3): 330--5. Relates Gray’s ‘full, suggestive, and well-justified’ annotation to ‘Huizinga’s strident and over-vivid interpretation of the later Middle Ages.’ She judges that Grays’s work ‘does much to counterbalance’ Huizinga’s picture, ‘by reading the poems and their audiences as more rational, interesting, and indeed more subtle’ (334). Miskimin notes in particular Gray’s reading of ‘The Corpus Christi Carol’ and his discoveries, in ‘a vast body of material on common Christian themes’ of ‘artistic distinctions worth making’ (335).

-----Review by R.T. Davies, *Notes and Queries* 218 (1973): 299--301. Draws a number of comparisons of style and method with Woolf, 522, concluding that Gray is ‘easy, relaxed, selective, discursive and sometimes more judicious,’ and that his is ‘an excellent case of learning carried lightly’ (299). Davies praises the ‘impressively full’ (300) notes, and offers some comments and points of disagreement on the length of some notes and some omissions from the index. He pronounces some expositions ‘exceptionally rich,’ free of ‘that forbiddingly analytic character found in some accounts that have come recently from America,’ and concludes the the book will prove to be ‘of immense usefulness, sensible, readable, and exceptionally learned, virtues which abundantly make up for its imperfections’ (301).

-----Review by T.P. Dunning, *Review of English Studies* 24 (1973): 467--70. Expresses ‘a quite particular pleasure to come upon a book which admirably fulfils its stated aims’ (467), and shows how Gray’s ‘careful planning ... the comprehensiveness of his survey, and not least ... his extensive learning’ have enabled him ‘to make his way with assurance into the huge mass of verse with which he is concerned, to
remove obstacles, chart landmarks, and make the going easier and more profitable for others' (468). Dunning’s summary of the plan of the book emphasizes the value of Gray’s exposition of ‘The Background’ in all sections of the work. He concludes that the ‘introduction to the whole corpus ... is quite indispensable’ (470). The review includes an examination of Reiss, 583.

-----Review by Ralph W.V. Elliott, *English Studies* 55 (1974): 155--9. The review also examines Reiss, 583, and frequently expresses comments on the works in terms of comparisons of the two authors’ methods. Elliott commends Gray’s presentation of ‘much insight into medieval spirituality as it is expressed in devotional art and literature’ (156) and enjoys the ‘deep and sympathetic understanding of the traditions within which the religious lyrics flourished and of the recurrent themes and images which they exhibit and share with other art forms’ (159). He notes some minor flaws, and disapproves of Gray’s ‘fondness for parentheses’ (158).


Oxford, Bodleian Library MS Wood empt. 18 (SC 8606) provides information about medicine and horses. Hands describes the manuscript and its contents, which she relates to similar works, and prints a transcript of two folios, in English and Latin. These preserve ‘If þi horse have iiiij white feet give him to þifoo’ [1439.5] and ‘A white hors vp þe hille. A blacke horse down’ [800298], poems on properties and appearance of horses and ways to choose them. The practical nature and proverbial style suggest the scribe’s ‘respect for the weightily proverbial’ and the taste of the time, and the possibility of gaining ‘a veneer of knowledge’ (237) to improve his conversation.

1439.5, 800298.

In the first part of this paper Haskell considers ME lyrics in general, to establish a cluster of their characteristics and illustrate types of the genre. Lyrics are generally short, with a tight metrical pattern; they are often stanzaic, with a complex rhyme scheme. The poems are ‘frequently celebratory or plaintive, though they can be didactic or practical,’ and are usually not narrative, ‘though they may contain skeletal plots.’ Variation ensures that ‘no quality of the medieval lyric ... can be isolated as peculiar to the genre’ (4), but that the lyrics ‘will always exhibit some cluster of the characteristics in this group’ (5). The types of ME lyric Haskell discusses include the works of religious lamentation, praise of the Virgin, warnings against death, secular love lyrics in courtly and earthy forms, didactic and practical lyrics, charms and spells, occasional verses, carols, *ubi sunt* lyrics, and seasonal poems. She considers these forms and compares similar examples from Chaucer’s short poems and lyrical extracts from longer works, such as *Troilus and Criseyde* [3327] and the *Canterbury Tales* [4019]. Haskell also shows the ability of lyric intervals to interrupt or enhance narrative, and affect tone. Chaucer’s lyrics may be ‘his single most important tie to non-English medieval literature’ (42).


Love’ [1921], as it appears in Egerton MS 613, to be a secularization of 1922, rather than the reverse process, proposed in BrownXIII, 36. She sees 1922 as an expansion of a fragment in a Caius College MS [512], and suggests that ‘resemblances between the Harley Ways indicate an intermediate stage of transmission during which one of the two Ways became a conscious adaptation of the other’ (47).

1921, 1922.

579 Kane, George. ‘A Short Essay on the Middle English Secular Lyric.’

The study of secular lyrics will be best served by literary history, although the latter is ‘in discredit’ (110). Kane demonstrates the treacherous nature of historical evidence and the influence of knowledge of authorship or anonymity on the interpretation of lyrics. ME secular lyrics are ‘of a necessarily derivative nature’ (114), related to Provençal and French lyrics, but ‘the fitting length of lines’ is determined by ‘sensory, auditory criteria’ (115), rather than by counting syllables. The terms ‘courtly’ and ‘popular’ have little significance, since knowledge and composition of the lyrics were not rigidly restricted; the ‘real distinction’ is ‘between literary or art poetry, and untutored instinctive or natural verse’ (118). There are four styles: plain, early decorated, polished, and aureate. Kane suggests the qualifications needed for anyone embarking on a new study of ME secular lyrics. He predicts the discovery of ‘no “poetic tradition” of the kind which existed here [in England] from the sixteenth century onwards,’ and ‘no formulated conception of the writing of poetry as an activity in the vernacular’ (120). Lack of a prose tradition and influences of ‘the ascendance of Latin’ and ‘the social inferiority of English until the 1370’s’ (121) are significant factors. Findings of this kind must be based on historical considerations.

100, 467, 2031, 2254, 2421, 2757, 3512, 3542, 3838.

The debate between Mercy and Righteousness, ‘Bi a forest as y gan walke’ [560], has already been described by Kurvinen, 323, who now presents it with extensive comment on the scribe’s language and its mixed Midland character, and compares it with other manuscript versions. She prints the text from MS Porkington 10, with editorial capitalization, punctuation, and division of words, and explains emendations in footnotes.

560.


To supplement the comments of Greene, 462, on ‘I ham as I ham and so will I be’ [1270.2] (a poem attributed to Wyatt) Mason provides a table of variants and supplies a text. The variants come from MSS Bannatyne; Trinity College, Dublin, D.2.7; BL Add. 17492 [Devonshire]; and University of Pennsylvania, Latin 35. Mason finds some of Bannatyne’s readings particularly attractive, and suggests that consideration of this manuscript strengthens ‘the claims of the “Devonshire” MS. to be providing the most reliable text of the three longer extant versions’ (307).

1270.2.


Critics have considered that important influences on ME poetry include ‘Latin-Romance stanza forms, the *amour courtois* theme, and the elaborate imagery of the
Roman de la rose' (91). Matonis asserts the importance of Celtic influence, which she illustrates in some Harley lyrics, and comments on thematic similarities to OE verse. After summarizing the relation of Irish and Welsh styles to ME verse, Matonis offers detailed descriptions of stanza linking, binding or concatenating alliteration, aicill, saigin, breccas, trebad, and cynganedd. She demonstrates their occurrence in 'The Poet's Repentance' [3874], 'The Three Foes of Man' [2166], 'The Meeting in the Wood' [1449], and 'The Song of the Husbandman' [1320.5]. Some features imitate Latin, but a Celtic influence can be discerned, as in the Irish reinforcement of Latin syllabic style, which is seen in Latin verse written by Irishmen.

1320.5, 1394, 1449, 2166, 2207, 2236, 3874.


Reiss's introduction (x--xv) is a general survey of the criticism of and attitudes to the ME lyric. After drawing general conclusions about 'artificial and inadequate' (xiii) distinctions between religious and secular lyrics, he considers the poems' complexity and degree of conformity to conventional forms, and relates the work of the artist to that of the mathematician. The critical essays are detailed studies of 25 lyrics: 'Adam lay I-bowndyn bowndyn in a bond [117], 'Als i me rod this endre dai' [360], 'Alysoun' [515], 'Foweles in the frith' [864], 'Gold & al pis werdis wyn' [1002], 'I sayh hym wiþ fless al bi-sprad' [1353], 'I syng of a myden þis is makeles' [1367], 'I Wende to dede a kyng y-wys' [1387], 'Lenten ys come wiþ loue to toune' [1861], 'Maiden in the mor lay' [2037.5], 'Mirie it is while sumer ilast' [2163], 'Naueþ my saule bute fur and ys' [*2284.5], 'Nou goth þe sonne under wode' [2320], 'Svmer is icumen in' [3223], 'Swarte smekyd smethes smateryd wythe smoke' [3227], 'Vndo þi dore my spuse dere' [3825], 'Wel and wa sal ys hornes blaw' [3857.5], 'What ys he þys lordling þat cometh vrom þe vyht' [3906], 'Erthe upon Erthe' [3939], 'Quanne
hic se on rode’ [3964], ‘Wanne mine eyhnen misten’ [3998], ‘Wen þe turuf is þi tuur’ [4044], ‘Wynter wakeneþ al my care’ [4177], ‘With fauoure in hir face ferr passyng my Reason’ [4189], and ‘Worldes blys haue god day’ [4221]. The essays follow the poems’ chronological order, and relation to historical context. They offer analysis of ‘poetic structure, verse technique, and wordplay,’ from ‘principles and insights of those present-day linguists interested in stylistics’ (xii). Reiss prints the works and lists editions and sources of criticism with his discussions. There are brief references, in essays on other lyrics, to ‘Al nist by [þe] rose rose’ [194], ‘Pees maketh plente’ [2742], ‘Westron wynde when wylle thou blow’ [3899.3], and 4221.


-----Review by T.P. Dunning, Review of English Studies NS 24 (1973): 467--70. The review includes an examination of Gray, 575, and Dunning shows that Reiss’s work ‘valuable in many ways as it is must be regarded on the whole as an example of how indispensable is an introduction of the kind Mr. Gray has now happily supplied’ (469). Dunning regrets the absence of reference to the background of the lyrics, and finds comparison ‘underlines the laboriousness of Mr. Reiss’s analysis,’ although the latter is ‘useful and stimulating’ (470).

-----Review by Ralph W.V. Elliott, English Studies 55 (1974): 155--9. The review also examines Gray, 575, and expresses many comments as comparisons of the two authors’ methods. Elliott acknowledges the difficulties of ‘microscopic scrutiny’ (156) for some ME lyrics and observes that some ‘do not stand up well to Professor Reiss’s type of close analysis’ (158). He commends most of the essays, with few objections to the choice of lyrics, and concludes that the reader ‘will gain valuable insight into the medieval lyric poet’s art’ (159) from Reiss’s discussions.

'The prophete in his prophecye' [3451] recalls a passage from the epistle for Ash Wednesday, Joel 2. 12--19. Robbins cites examples of sermons for the day, which advocate penance with fasting, weeping, and mourning. He presents the text of 3451 with notes, and recommends that such poems 'be viewed against the background of the main Vernon-Simeon corpus' (360), to show similarities in 'Conuertimini.' The poems could have been used in preaching, as 'verse summations of vernacular sermons' (361), and some have lines that imply such use. Although the manuscript was copied by John Benet, it is unlikely that he was the author of the poem.

1379, 1455, 1532, 3420, 3451, 3996, 4135.


Explores the relation of poetry and reality, as it is achieved by the imagination, 'the power of putting experience into a form deeply meaningful to the human mind' (11). The imagery of ME lyrics, especially in religious poems, may be striking; it tends to intensify emotion and theological insight. Rogers summarizes views of Woolf, 522, Manning, 443, and Kane, 292, on ME imagery and emotion, with a longer discussion of Weber's notion, 539, of their relation to the liturgy. The acceptance of imagery as the fundamental technique of medieval lyrics allows discussion of their 'poetic value' by the consideration of 'imaginative insight' (19), and so offers an objective way to assess the imaginative act. Rogers applies these principles to six lyrics; in each case, he prints the text and examines images in detail. He confines himself to two images of 'A Luue Ron' [66] (22--40). These are 'the castle of heaven' and 'the gem of maidenhood' (28); he compares the treatment in 'Of Clene Maydenhod' ['Off a trewe loue clene & derne,' 26051], which he prints in an appendix (125--8). Much imagery of 'Edi beo þu heuene quene' [708] (41--51) is chivalric, but Rogers deals with three
natural images of Mary, as dawn, blossom, and seed-fostering earth. He relates the poem particularly to the Incarnation. His reading of ‘The Man in the Moon’ [2066] (52--68) is allegorical, with the man in the moon seen as a wayward mendicant friar, afflicted by sloth, ‘whose bundle of worldly goods is like a burden of thorny sins’ (55). Then the man is Cain, the hayward Christ, ‘dame douse’ the Virgin, and the bailiff the devil. The structure of Richard Rolle’s lyric, ‘Ihesu god sone lord of mageste’ [1715] (69--81), relates its imagery to mysticism. Rogers refers the poem to some of Rolle’s Ego dormio lyrics, to demonstrate stages in the mystic’s separation from the world, towards ‘the highest or “contemplative” degree of the love of Christ’ (74), in imagery of the Eucharist and the Passion. Chaucer’s ‘ABC’ [239] paraphrases Le Pèlerinage de Vie Humaine of Guillaume de Guileville. Rogers prints both poems and summarizes earlier criticism (82--106). He compares the two works, and classifies both as penitential lyrics, although only Chaucer’s is explicitly so. Analysis of Richard Maydestone’s paraphrase of the fifty-first psalm ‘Mercy god of my mysdede’ [2157] (107--24) shows it as ‘a Passion poem ... forcibly superimposed upon the skeleton of the abstract statement of the Psalm’ (113). Since an image in a poem may act in a unique way, the critic must try to define its uniqueness, ‘because it is at the heart of the imaginative insight the poem attempts to communicate’ (124).

66, 239, 663, 708, 1459, 1715, 1768, 2066, 2157, 2250, 2305, 2605, 2777, 4088, 4209.

-----Review by Ralph W.V. Elliott, English Studies 56 (1975): 51--3. Expresses some disapproval of the texts and for unevenness in the discussions. Rogers’s reading of ‘The Man in the Moon’ [2066] ‘shows him at his most original,’ and that of the Rolle lyric is ‘intelligently and sensitively linked with his Ego Dormio epistle.’ Elliott finds that Rogers’s ‘central thesis is well sustained as far as the six poems are concerned, although he has some doubt about its application to ‘all or even a majority of Middle English religious lyrics.’ The insights of the book are ‘valuable contributions to our reading of medieval religious verse’ (53).

Proposes (contrary to Brook, 42) to read þewes in ‘Middelerd for mon wes mad’ [2166] ‘as a spelling of “thieves”’ (169) rather than as ‘“customs,” “habits,”’ or “virtues”’ (168), and to see the line as a reference to Matthew 6: 19--20. Wells finds this interpretation ‘strongly supported by the opening lines of the lyric, which state that men’s greatest rewards on earth are without virtue and that heaven is the highest good for them to heed’ (169).

2166.


‘Man ȝyf þat þou wylt fle synne’ [2059] is found in two slightly differing versions in MSS BL Harley 3954 (H) and Cambridge University Library I.i.4.9 (C). Braekman edits H, and includes one line from C. The work contrasts virtues and vices, with an edifying example to illustrate each opposition. The seven virtues oppose the seven sins, which are listed in the Ostiensic order. Thus humility is opposed to pride, mercy to envy, piety to sloth, chastity to lust, fasting to gluttony, charity to anger, and almsgiving to avarice. Braekman traces the sources of most of the exemplary stories, and prints the poem, noting the manuscript variations.

2059.

Many medieval works were intended to explain 'what it means to be human,' and 'children's literature of the age was also adult literature' (41). Referring to Parzival and the Ugolino story of the Monk's Tale [4019], Brockman considers the tension between 'the urge for unknowing, for preserving an innocent unawareness, in conflict with the need for a knowledge of evil necessary to combat that defining ingredient of the adult world' (43). He concludes by describing the lullaby carols which reveal the Christ-child's perfect innocence and knowledge ['Als i lay vp-pon a nith,' 352; 'Lollai lollai litel child whi wepistou so sore,' 2025]. In these poems the mother and child comfort each other, and each anticipates suffering. The carols exemplify the way 'medieval literature confronts what a modern parent would likely want to shield the child from knowing' (47)

352, 2025, 4019.


'Iesu Crist kepe oure lippes from pollucion' [1682], 'an invocation to the virtues of the Cross for succour' (299), is found in two BL manuscripts, Harley 2251 and Add. 34360, and may be derived from the work of John Shirley. Edwards prints the Harley text, with editorial alterations of scribal contractions and characters. He discerns in this private prayer 'an unforced piety and an immediacy of personal relevance in its awareness of the implications of the Cross' (299--300).

1682.

590 -----. 'A Late Medieval Refrain Poem.' English Language Notes 11 (1973--4):

361
‘Remember man the payne and smart’ [2806.5], in Harley MS 4826, is related to another sixteenth century flyleaf poem occurring in Lincoln Cathedral MS 129, recorded as 2806 in IMEV ['Remember man the paines and smarte'], but the ‘Lincoln text is essentially a variant of the first stanza in Harley’ (91). This Passion meditation does not emphasize ‘the joy of heavenly bliss,’ but offers ‘practical, albeit generalized advice about conduct within the world as a way of achieving resurrection’ (92). Edwards prints the poem, and expands the scribal contractions.

2806, 2806.5.


‘Rex salamon summus of sapience’ [2816] is in BL Harley 2251 and Bodleian Library Ashmole 59, both of which were connected with John Shirley. Variations in the manuscripts may have occurred because, when Shirley prepared the latter, he wrote ‘from memory at the onset of senility’ (61). The hymn’s primary influence is the Song of Songs. The effect of ‘the imperative and liturgical rhythms of the antiphons’ in the Office of the Assumption is seen particularly in Latin phrases ‘not directly translated from the text of the Song of Songs.’ The poem is ‘a dialogue between a lover and his bride.’ Here Solomon and God are equated, so that the Virgin is urged ‘to rise up and take her throne of glory by His side’ (62). Ambiguities of the refrain, 
Sonet vox tua in auribus, induce immediacy and directness, and create ‘a counterbalance to the rotundities of the aureate vocabulary.’ MacCracken’s dismissal of the poem from Lydgate’s canon [John Lydgate: The Minor Poems, Vol. 1: xxxii] seems ‘summary, and inaccurate’ when many ‘distinctively Lydgatean’ (63) aspects are considered. Edwards and Jenkins print the hymn, using the Ashmolean version
‘only to fill lacunae’ in the Harleian, and provide notes ‘to indicate as far as possible the parallels between the poem and the Song of Songs’ (64).

2816, 3225.

592 Elliott, Thomas J. ‘Middle English Complaints against the Times: to Contemn the World or to Reform it?’ *Annuale Mediaevale* 14 (1973): 22--34.

Complaints do not only articulate contempt of the world and reproof. *De contemptu mundi* writings resemble them in being ‘usually monologues which express distress over corruption in generalized and impersonal terms’ (23). Complaints tend to be more secular. Some of them, such as John Ball’s letter [‘John Ball Saint Mary priest,’ 1791], could seem subversive and heretical; they need not be satirical. Elliott surveys songs and narrative poems, to establish ‘two kinds of complaint, those that contemn the world and those that want to reform it.’ They reveal troubles in the social system; contemnation rarely offers solutions. Those urging reform are ‘significant barometers of the growing acceptance of the idea of progress in England at the end of the Middle Ages’ (34).

296.3, 603, 605, 663, 1320.5, 1459, 1480, 1556, 1653.5, 1791, 1857, 2229, 2287, 2356, 3137, 3227, 3448, 3782.5, 4085, 4098.3, 4144, 4165.


‘Svmer is icumen in’ [3223] has seemed to be ‘a joyous welcome to spring and its harbinger, the cuckoo.’ There can be other interpretations, however, of spring, which brings ‘bitter sorrow’ (13) to *The Seafarer*, and of the cuckoo, which abandons her young, unlike the other creatures of the song. Verbs emphasize the division between the two parts of the lyric; those of the descriptive, celebratory part are indicative,
whereas those of the invocation to the cuckoo are imperative. The natural world is renewed, but the poet is not. He tries to perpetuate spring by perpetuating the cuckoo’s song, ‘in an attempt to stave off the coming of winter and metaphorically, Death.’ The form of the round ‘represents iconographically the attempt to make summer last forever’ (15). The idea is ironic, since the cuckoo’s song, not heard in summer, is one of mockery, warning of cuckoldry. The song’s lyric intensity comes ‘from the tension between the desire to perpetuate the spring it describes and the certainty that this wish cannot be fulfilled’ (17).

2163, 3223.


Richard Rolle’s ME and Latin writings in prose and verse draw on traditional devotional teachings. He is the first English mystic who wrote in English, and is noted for ‘his ecstatic love of Christ and his rapturous devotion to the Holy Name’ (15). Rolle emphasizes degrees of love for God, and ‘the gifts of heat, sweetness and song’ (28), rewards of divine love. In ‘Richard Rolle’ (11--48) and ‘Rolle’s Lyrics’ (49--70), Knowlton relates his thoughts and writings to their theological background and contemporary verse. Julian of Norwich shared ‘Rolle’s intense devotion to the passion of Christ’ (71), but her work, Revelations of Divine Love, stresses God’s love for man, rather than man’s love for God. Knowlton examines many religious lyrics in detail, to show the two mystics’ influence on thoughts and expression in ‘Lyrics on the Holy Name’ (87--101); ‘Lyrics on the Passion’ (103--22); ‘Lyrics treating of Divine Love’ (123--42); ‘Lyrics on the Virgin Mary’ (143--54); and ‘Lyrics of Penitence, Mercy and Death’ (155--76). She recognizes Rolle’s ‘very great’ influence and Julian’s comparatively ‘very slight’ effect, in the ‘Conclusion’ (177--83), to
decide that each author ‘had a beautiful and consoling message for the world; but the nature of Julian’s reserved, intellectual style lacked the immediate popular appeal of Rolle’s effusive manner’ (183). She offers a translation of Canticum Amoris (Appendix A, 185--9), and prints the original (Appendix B, 191--5).


Surveys the views on makeles, in ‘I syng of a myden þt is makeles’ [1367], expressed by Manning, 443, Speirs, 385, and Davies, 61, and interpreted by Halliburton, 511. Moran proposes to extend the range of meanings, ‘without equal,’ ‘without flaw,’ and ‘without sexual companion,’ to include ‘not simply peerless among women, but ... peerless among all humans,’ through reference to the Immaculate Conception as well as the Incarnation. She finds that the themes are complementary, as the ‘incremental repetition of passive words ... is counterpointed by the active verbs’ (26).

1367.


‘On esterne day in þe dawing Ihū ros fro deth to lyue’ [2685] is preserved only in
Cambridge University Dd 1.1, but IMEV also lists another source, Cotton Vespasian A.iii, which has in common with 2685 ‘the general subject, a similar verse form, and ... almost identical opening lines’ (269). Pickering deals with the Cambridge poem, which he calls ‘The Story of the Resurrection,’ and considers the context of the manuscript. Its first three works, the ‘Northern Passion’ [1907], ‘A Dialogue between St Bernard and the Virgin Mary concerning the Passion’ [1869], and 2685, together recount Christ’s life ‘from the Conspiracy of the Jews to the Ascension’ (271). The last tells ‘of the Resurrection and the Soldiers’ Report, before going on to the Maries at the Sepulchre and their meeting with Christ, the Journey to Emmaus, the Reunion of the Disciples, the Harrowing of Hell and the Ascension.’ Pickering describes the poem as ‘a religious romance,’ with changes in the retelling of a familiar story, to produce ‘unusual immediacy, speed and concision,’ and sometimes a ‘ballad feel’ to the work. Limitations in the poet’s technique are overcome by his ‘vitality and overall achievement as a raconteur,’ when he presents ‘new twists’ (272). Pickering comments on the poem and on the forms of the ‘South-East Midland dialect of the fourteenth century’ (273) in which it is written. He prints the poem, with modern punctuation, capitalization and word-division, and two emendations demanded by the sense.

173, 212, 312, 1860, 1869, 1907, 2157, 2647, 2685, 4250.


A manuscript of a prose adaptation of Guillaume de Guileville’s Pilgrimage of the Life of Man and Pilgrimage of the Soul, held in the State Library of Victoria has, among 24 ME poems, ‘nine not found in any of the 15 other Pilgrimage MSS extant, while three others, ascribed to Hoccleve, have extra unique stanzas added to them’ (105). Roberts notes features used to identify Hoccleve’s verse, and lists the poems,
printing the anonymous lyrics ['A floure is sprungen þat shall never faile,' 34.5; 'Blisside be þou holy trinite,' 528.5; 'Haile festivale day with al honoure,' 1041.3; 'Honoured be þou lorde of myghte,' 1249.5; 'In hevene and erth aungell and man,' 1490.5; 'My soverayne saveoure to þe I calle,' 2271.4; 'O altitude of alle science,' 2384.5; 'O glorious feste among al other,' 2440.5; 'O orient lyghte & kinge eterne,' 2533.5], and those attributed to Hoccleve ['Honured be þis holy feste day,' 1242; 'Honured be þu blisful heuene queene,' 1243; 'Honured be þou holy gost on hie,' 1248].

34.5, 528.5, 1041.3, 1242, 1243, 1248, 1249.5, 1490.5, 2271.4, 2384.5, 2440.5, 2533.5.


Surveys the lyric in medieval Europe, where no other genre is ‘so comprehensive in range and appeal’ (445). Salter shows connections between music and poetry, and traces the influence of Latin hymn traditions, but notes that many ME religious lyrics were not intended to be sung. It is unsatisfactory to distinguish between languages and countries and between religious and secular areas, although contrasts are possible, since the lyric ‘covers all parts of medieval life’ (456). The presence of bilingual and trilingual poems, as in the Harley lyrics, implies ‘a cultured milieu, in touch with courtly and devout literature’ (458). Some lyrics show that contacts between religious and secular literature were ‘close and mutually beneficial’ (459), with examples in seasonal motifs and lyrics of love. In her study of ‘The Mediaeval English Religious Lyric’ (476–81), Salter examines its relation to Latin verse and the anticipation of some works of George Herbert. She finds in the lyrics that explore religious paradoxes ‘a poetry of service, not of self-expression, in which private experience is used, not exploited’ (480).
37, 694.5, 769, 1394, 1697, 1921, 1922, 1978, 2070, 2207, 2270, 2320, 2354, 2484, 3236, 3405, 3963, 4044, 4088.


Argues against opinions of Brown, 160, and RobbinsH, 57, that ‘Somer Soneday’ ['[O]pon a somer soneday se I þe sonne,' 3838] is complete and intended for ‘the “commemorations of kings”, an elegy for Edward II or conceivably ... for Richard II’ (238). Smallwood considers that it is based on the ‘Formula of Four’ tradition of Wheel of Fortune iconography, which show four kings in varying positions on the wheel, and suggests that a blank space left for a picture was intended for such an illustration. The poem shares some phrases with ‘The Awntyrs of Arthure’ [1566] and Morte Arthure [2322], and Smallwood suggests that these poems have borrowed from 3838. The stanza form resembles that of ‘Susannah (The Pistill of Susan)’ [3553] and ‘The Quatrefoil of Love’ [1453]. These poems have ‘some striking echoes of the last lines of our text,’ and refer to ‘the common approach of death to all people, thus corroborating our interpretation’ (242) of a universal theme rather than commemoration of an individual.

1453, 1566, 2322, 3553, 3838.


Brook, 42, reads the word pyn, in the line ‘he is papeiai in pyn þat beteþ me my bale,’ as a reference to pain suffered by the poet of ‘Annot and John’ [1394]. Townsend finds that alliteration associates it with the parrot, and that in each stanza a figure refers to the description of the lady ‘by indicating its typical setting’; thus ‘the papeiai
too would need to be seen in typical surroundings' (89). Since *byn* can convey 'the sense of a poultry coop,' this sense can fit 'both the pattern of this stanza and of the poem as a whole, while in no way detracting from the function of the parrot, to cure the lover of his sorrow by its song' (90).

1394.


Lists 246 items in MS Advocates’ Library 18.7.21, ‘lyrics and tags which a Norfolk Franciscan assembled in 1372,’ of which many are ‘the daisies and dandelions of fourteenth century poetry’ (i). Wilson describes the manuscript, and differs from Robbins, 230, in the proposal that it is in one hand. The preaching notes are mostly in Latin, and have classical and patristic references. Wilson notes the sources of the lyrics, some of which are also found in other manuscripts. He summarizes comments on the language and provenance of the manuscript, which he concludes is of South-West Norfolk. There are subject headings, folio numbers, introductory sentences, and any other printing of each lyric, with the full text if the poem has not been printed before. Wilson also records ‘any Latin source or version in the manuscript’ (xxi), with bibliographical notes, and references to other indexes and anthologies in which the poems are noted.

7, 23, 33.6, 52.6, 91, 94, 156, 162, 193.8, 197, 221, 222.5, 230.5, 327, 352, 353, 424, 441, 461, 468, 480, 494, 499, 501, 504, 517.5, 554, 593, 602, 607.5, 609, 628, 629, 634, 703, 825.8, 829, 873, 955, 1002, 1061, 1089, 1129, 1139, 1140.5, 1167, 1210.5, 1220, 1262, 1274, 1336, 1337, 1431, 1432, 1436, 1436.5, 1472, 1523, 1606, 1610, 1636, 1714, 1737, 1847, 1864, 1942, 1965, 2006, 2011, 2012, 2023, 2024, 2036, 2066.8, 2074, 2083, 2095, 2155, 2234, 2240, 2258, 2260, 2289.5, 2298, 2341, 2708, 2743.5, 2762, 2817, 3078.5, 3079.3, 3100.5, 3109, 3111, 3245, 3264, 3277, 3356, 3452.8, 3464, 3485, 3500, 3505, 3510.5, 3516.5, 3520, 3562, 3567.6, 3678, 3690,
602 Casling, Dennis, and V.J. Scattergood. ‘One Aspect of Stanza-Linking.’

Considers the disintegration of systems of stanza-linking, with examples that include some Harley lyrics and works of Laurence Minot. Casling and Scattergood use the linking pattern to counter the argument of Degginger, 330, for altering the order of stanzas of ‘A wayle whyt ase walles bon’ [105], and suggest that the order of Harley 2253 is correct. Disruption of the system in ‘An Old Man’s Prayer’ [1216] marks a change in emphasis and addressee. Minot uses breaks in the sequence of poems of Edward III’s campaigns to emphasize changes in the subjects of his verse.

105, 585, 1216, 2149, 3796.


The description in Brown XIV, 31, of ‘I sayh hym wip fless al bi-sprad’ [1353], in a sermon by John Sheppey, ‘misunderstood the poet’s intentions and sadly mutilated
his work’ (248). The poem’s structure has been misinterpreted because the stanzas are ‘in a form dictated by the quaternions which inspire it: the four points of the compass, Christ’s four manifestations as bridegroom, knight, merchant and pilgrim, and the four riders’ (249). Each image is extended after the caesura in long lines, which should be read across the page, rather than as stanzas in double columns. The verse continues the dialogue of the soul and Christ, begun in the preceding part of Sheppey’s sermon, which is in Latin prose arranged in columns. Colledge relates 1353 to similar Latin and English compositions. He explores the use of images and symbols, particularly in *Pe Wohunge of ure Lauerd*, Bernard’s *Sermones de diversis IV 1*, *Quis est hic qui pulsat*, *Ancrene Wisse*, and the Apocalypse. The poet seems learned, familiar with Berengaudus’s commentary on the Apocalypse, and a speaker and writer of a South-Eastern dialect, all consistent with what is known of Sheppey’s life and work.

1353, 1749, 3238.


A Latin and an English song show ‘poets working towards a new mode of organizing lyrical poetry’ (392), by linking form and content in echo and association. Dronke’s close readings of the Latin lyric *Furibundi* and the ME ‘Somer is comen & winter gon’ [322I], explore complexities of stanza form and rhyme scheme. The ME lyric resembles the style of the Flemish Hadewijch, ‘in her state of longing for divine love’ (400), as well as ‘all the religious poetry inspired by the Song of Songs’ (401), and chivalric romance in allusions to Christ as knight. Its tone progresses to one of bitter
satire, ‘as dramatic as in Furibundi, where the soul identifies herself with the executioners’ (401), and becomes frankly didactic in the concluding stanzas, which evoke Mary’s sufferings and the image of ‘Christ as the deer, slain and dismembered’ (402). Imagery of the five wounds and the flow of blood and water stress ‘the Christian paradox: the knight’s heroic moment is his moment of utter weakness and helplessness.’ The pattern of echoes and meaning is ‘determined by the texture of the verse, by the play of word and sound’ (403).


Draws on Manning, 443, in a close examination of ‘How Christ Shall Come’ ['I sayh hym wiþ fless al bi-sprad,' 1353]. Evans discerns three voices: a ‘passive and time-bound observer’ in the first stanza; ‘the divine agent’ of the second stanza; and the ‘grave, deliberate, impersonal, anonymous’ (369) speaker of the monosyllabic second half-lines of the first stanza. These lines belong to earth and to heaven, and comment on the temporal events of stanza one, through the symbolic associations of East with birth and the Incarnation, West with death and the Crucifixion, South with Ecclesia, and North with Synagoga and the World. They look backwards and forwards, ‘to completed events in Christ’s earthly career, and ... to the Second Coming,’ to link the two stanzas. In first person statements, the speaker of the second stanza refers to the same events, characterizing himself in ‘images of dominance and power: the husband taking his wife, the vigorous warrior defeating his enemy, the rich merchant who has ransomed all mankind,’ and finally ‘a simple pilgrim from an unknown land’ (370), the latter in sharp contrast to medieval images of the powerful judge of the Second Coming. The poet reconciles all images and assumes ‘no discontinuity in character between Christ ... on earth and ... in eternity,’ finding ‘in Christ the King and Judge
those same qualities of love and sacrifice that distinguished him as the Son of Man' (379).

1353.


Summarizes opinion on the origin of carols, which are judged processional hymns by Robbins, 407, and dance songs by Greene, 59, and considers the significance of oral or written transmission of the texts. Friedman posits the conservative transmission of the folk carol ‘as a result of its control by writing and print’ (299), and examines the work recorded as ‘We happie hirdes men heere’ [800656] in the Shanne MS and as ‘We happy hardmen here’ in a Manx version. Comparisons reveal two differences that seem to be ‘manuscript miscopying,’ whereas others show ‘the workings of oral transmission’ (301), and seem corruptions.

800656.


The proverb is first recorded in English, in a sermon delivered on 13 June 1381, by John Ball, ‘a Kentish priest freed by a mob a few days before from prison in Maidstone,’ and is noted in ‘a recension of Thomas Walsingham’s Chronica Maiora made sometime in the 1390s’ (213). Ball used the proverb to refute the notion that ‘the accident of birth should entitle any man to hold others in servitude’ (224), but it was interpreted elsewhere to show that since ‘all men have a common origin, to boast
of one’s lineage is arrogant and foolish’ (219). Friedman traces the idea of descent from Adam and Eve, and the notion of formation of man from the soil. The couplet appears in many English works, and it (rather than a Latin form) seems the source for versions in vernaculars of northern Europe. Bishop Brinton and friars such as the Dominican Bromyard preached the idea of common descent before Ball; they recommended acceptance of life on earth to attain happiness in Heaven. Stories of Eve’s or Noah’s children explain the ordering of the estates. Friedman’s latest allusion is to William Morris’s A Dream of John Ball (1886).

778, 1568, 2153, 2662, 3921, 3922.


Examines the contribution of musical allusions to the ‘pervasive tone of ... comic irony’ (177) in Chaucer’s Miller’s Tale [4019]. In particular, Gellrich notes the implications of Nicholas’s singing Angelus ad virginem, and compares lines from the ME lyric ‘Gabriel fram eve ne king’ [888].

888.

609 Gibińska, Marta. ‘The Early Middle English Lyrics as compared to the Provençal and Latin Lyrics.’ Kwartalnik Neofilologiszny 21 (1974): 459--76.

Explores the influence of Latin and Provençal secular love lyrics on their ME counterparts, concentrating on poems of courtly love. Gibińska compares variations on the reverdie opening in the three languages, to find the English verse ‘heavier’ (465), with descriptions of nature that are closer to folk tradition than to the court. Poets in each language emphasize the lover’s suffering and longing for his lady’s mercy. Although some Provençal and Latin poets express the wish to possess her in
sensual terms, ME verses may seem to be more modest, and to lack 'the artificial quality of many similar Provençal songs' (470). Descriptions seem more detailed in ME than in Provençal lyrics, where 'lovers had to keep their love secret in fear of scandalmongers' (471). English descriptions are more conventional than individual, and exclude the lady's psychological traits. Although Provençal poets use the theme of happy love, it is rarely found in ME works. Gibińska finds a pastourelle ['Als i me rod this endre dai,' 360] and a tenso ['Somer is comen wip loue to toune,' 3222] among ME lyrics, and implies that others correspond to the canso. She finds more similarities than differences in the poems, but believes that 'English poets showed a taste less sophisticated and less courtly than that of the continental writers' (476).

360, 515, 864, 1394, 1395, 1861, 1921, 2236, 3222, 3223, 4037.


ME charms, in prose and verse, were used for a range of medical conditions, for humans and animals, and to protect property. Gray explains their social setting and conditions needed for their effectiveness. He notes the derivations of some charms; two to stanch bleeding recall the arrest of the Jordan ['Crist that was in Bedelem born,' 624] or Red Sea ['Stanche blood stanche blood,' 3209.5]. 'As þou Lord dydest stope and staye' [412.5] invokes 'three supernatural "stoppings"'---God and the Red sea, Joshua and the sun and moon, Jesus and the tempest,' to stop thieves and keep them bound. Such passages are in many literary works, where the charms are shown as 'efficacious symbolic actions,' and 'their language, with its urgent and expressive rhetoric and rhythmical patterns, often seems both to imitate and instigate the magical action' (67). [Cf. Smallwood, 927.]

412.5, 624, 1182, 1292, 2367, 3209.5, 3709, 3771, 3896, 3975, 800339, 800340.

The burden, ‘Grudge on who list, this is my lott: / Nothing to want if it ware not,’ of a poem in carol form ['My yeris be yong even as ye see,' 2281.5] begins with ‘an unmistakable translation of the motto or device used by Anne Boleyn on her servants’ liveries for a few months in 1530’ (438). The speaker, a young woman, must represent Anne, although Greene proposes that Wyatt, not Anne, is the author. The refrain-phrase, ‘If yt ware not,’ implies the impediment of Henry VIII’s marriage to Queen Catherine. ‘The happiest that euer was,’ in the second stanza could render ‘La Plus Heureuse,’ the motto worn by Anne’s servants after her marriage. Thus the poem offers ‘a striking example of the Tudor lyric which is not a general or fictitious and conventional love song, but which is connected with a real social situation’ (439).

2281.5.


Among songs in carol form traced in Tudor works is ‘Back and side go bare’ ['But yf that I maye have,' 554.5]. This work is known ‘almost universally ... in the form in which it is sung to open the second act of *Gammer Gurton’s Needle*’ (364).

554.5.


‘I am iesu b’ cum to fith’ [1274] first identifies Christ as the lover-knight, who announces his intention to fight and shows ‘the spiritual nature of the battle that He is
asking to undertake.' The second part of the poem tells 'His reason for expecting to be victorious and asks for the beloved’s cooperation in the fight,’ when the remedy is grace, ‘unto which each Christian must open his heart.’ The letters that begin lines 1, 3, 5, and 7 form ‘an acrostic which spells IESV,’ to make the lyric itself ‘a device to identify the speaker, the chivalric champion of the soul.’

1274.


Although ‘Foolish Love,’ (a translation of ‘Amor fatuus’), Furnivall’s title for ‘I am a fol i can no god’ [1269], is ‘not entirely inappropriate, it is misleading’ (414). Hallwas prints the poem and identifies the speaker as Satan, rejecting the possibility that the king who had loved foolishly could be Edward II, in his involvement with Piers Gaveston. Hallwas’s identification reveals the poem’s meaning and nature as ‘the only Middle English lyric that is a Satanic monologue’ (417).

1269.


This version, ‘Ihesu crist godis sone of heuene’ [1672], of the popular meditation has ‘an introduction of twelve quatrains, a fifteen-part body of seventy-three, and an epilogue of six lines’ (98). Hirsh prints it, with notes and punctuation. Striking similes and images add grotesque details to the account of the Passion; it juxtaposes Christ’s majesty and humanity to enhance devotion. His last words serve ‘to bridge the gap between the removed and suffering Christ and the devout reader who thus
overhears Christ speak, and is so able to visualize his passion more clearly' (102).

1672, 2473.


First compares the ‘Disputacion’ ['In þe ceson of huge mortalitie,' 1563] and Marvell’s ‘To his Coy Mistress.’ Janofsky discerns resemblances in the devouring worms and the speakers’ assertions of rightness, but differences in the worms’ significance and purpose. The ‘Disputacion’ is a debate poem, and is related to debates of the body and soul. It differs from these in not explicitly alluding to the soul; in speaking of a particular body with her own personality; in ending ‘with a serene, almost joyous outlook and expectation of the glorification of the body and eternal bliss’ (140); and in its illustrations that imply the fifteenth-century double-tombs. Janofsky describes speech patterns and summarizes the arguments; he notes the central turning point and conclusion, in ‘Christian reconciliation and harmony,’ from which the worms’ literal, allegorical, moral, and analogical functions can be appreciated. The body and soul never seem to be separate entities; rather the body seems ‘an image and ... expression of a total and uniquely unified personality’ (144). The illustrations reinforce the text’s messages, but raise questions about ‘style, date, provenance, inner relationships with other items in the entire manuscript, and relationship of the poem to contemporary 15th Century reality’ (146). Of these matters, Janofsky deals only with implications of the English double-tomb, to suggest that a grave rather than such a tomb is depicted when the lady is shown lying above a decaying corpse, with the prefatory verses, ‘Take hede vnto my fyigure here abowrne’ [3252.5]. Later illustrations represent events of the poem and the body’s changing association with the worms. They assist understanding of the text, displaying
confrontations and double aspects of ‘Beauty and Decay, Glory and Humiliation, Greatness and Insignificance, Life and Death,’ revealing ‘the elegance and worldly splendor of an individual’s [past] existence ... and the grossness of the flesh revealed in death’ (151). Janofsky explains the paradox of *dignitas non moritur*, and relates it to the double-tombs and some funeral processions. The tombs and inscriptions demonstrate medieval characteristics that include ‘curiosity, self-detachment, even humor, which permits the individual to see himself or herself both as alive and dead, attractive and repulsive, grossly disfigured and gloriously transfigured’ (153). The ‘Disputacion’ resolves the tension of life and death, whereas the tombs extend it in their messages. In an appendix (158--9), Janofsky discusses lines missing in the manuscript and their effects. [See Malvern, 782.]

1563, 3252.5.

617 Lasater, Alice E. *Spain to England: A Comparative Study of Arabic, European, and English Literature of the Middle Ages*. Jackson, MS: UP of Mississippi, 1974.

In her study of the literature of the period, Lasater considers the Provençal and French influences seen in ME lyrics, particularly noting verse forms and rhyme schemes.

359, 515, 1395, 1463.


Counters Robbins’s contention [*IMEV*] that the text beginning ‘O god swete lord ihū crist that madest me’ [2457] is one composite work, and proposes ‘six separate items’ (385). Ogilvie-Thomson prints these with versions from other manuscripts. Richard de Caistre’s hymn ‘Ihesu lord that madist me’ [1727] is the source of poem I, which she compares with entries in Stonyhurst College XLIII, and Sidney Sussex 80. Poem

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II is an ‘attempt at improvisation ... on a well-known Latin hymn, “Criste qui lux es et dies’” (387), compared with the version, ‘Cryst þat art [boþe d]ay & lyht’[615] in Egerton 3245. Poem III, ‘Fader and sun and hali gast’ [780], addresses the three persons of the Trinity; elsewhere it is not connected with the two poems preceding it in Lambeth 559. Ogilvie-Thomson compares IV, ‘Almyghty god fadir of heuene’ [241], and V, ‘Mary of help both day and nyght’ [2121], with Longleat 29, to show differences from Robbins’s description of the Lambeth text. She detects ‘signs of a more Northerly provenance’ in 2121, although Lambeth 559 and Longleat 29 are not Northern manuscripts, and finds signs in Lambeth 559 of ‘a Southern scribe’s misunderstanding’ (393). The last lines of VI, ‘Emperasse of helle, heven quene’ [800351], resemble some versions of ‘Mary moder well thoue be’ [2119], but Ogilvie-Thomson considers it unique; she prints it in quatrains. Thus the Lambeth text seems ‘a devoted transcription of some rough workings, made by a scribe ... unable to realize that he was in fact copying not a single finished poem, but creative work on six’ (395).

241, 615, 775, 1727, 2119, 2121, 2451, 800351.


In ‘Anonymous Medieval Lyrics’ (17--28) Porter comments on the language and tone of the lyrics, to show the sophistication of poets of the era, who ‘valued technical skill with words and ideas,’ and ‘relished jokes and games with language’ (18). He offers illustrations from a range of poems, including some Border ballads. Thwaite, in ‘John Skelton (c. 1460--1529)’ (29--41), relates Skelton’s work to the context of his times, and discusses his influence on other poets.

223.5, 497, 729.5, 1132, 1299, 2037.5, 2263.5, 2756.5, 3265.5, 3899.3, 3998, 800347.
Textual variations that result from deliberate revision rather than unintentional error may be clearly discerned in some political verses, since these works ‘usually refer to precise and recognizable contexts and usually embody firm attitudes’ (287). Scattergood compares differences produced by alterations to produce different emphasis; adjustments to take account of recent events; omissions; and additions which may make the tone of the poem more or less favourable than other versions. Revision is sometimes extensive, as in ‘The Abuses of the Age’ ['Len puet fere et defere,' 1857]. Two versions of ‘The Lament of the Duchess of Gloucester’ ['Thorow owt a pales as I can passe,' 3720] show a difference in tone. When political verse deals with controversial topics, it may provoke ‘violent feelings in a prospective copyist’ (299).

841, 921, 1555, 1857, 2192, 3491, 3558.5, 3720.

There is a contradiction implied in reading grein as ‘seed,’ since ‘one does not plant green seeds, but ripe, dry ones’ (425). Shannon summarizes and discusses the emendation of this word in ‘Wynter wakeneþ al my care’ [4177] in BrownXIV, 48, (by reference to John 12: 24--5), and in comments of Speirs, 385, and Reed, 159. She proposes ‘a homonym of grein “seed,” a relatively rare word derived from Old Norse, with a variety of specific senses, one of which is “a cutting of a tree” ’ (426). This accords with graven ‘to plant,’ and provides ‘a visible grein, a cutting which is green when one plants it, but soon fades, withers, and dies’ (427). This is fitting in a poem of mortality.
The "Boar's Head Carol" ["The boris hed in hondes I brynge," 3313] recalls Germanic legends and customs connected with Freyr and Freya, their boars, and the sacrifice of a boar to Freyr, to ask him "to show favor to the new year" (196). The boar's head in AS literature is a protective symbol; the boar hunt and Christmas festivities appear in Sir Gawain and the Green Knight [3144]. The roots of the tradition are "deep and unbroken in the folk cultures of England, Sweden, and Denmark" (197). It persists in the United States "as a part of its inherited folk culture" (198).

3144, 3313.


"Alysoun" [515] has often been published and enjoyed, but for "aesthetic properties which so far have never been precisely analysed." Stemmler aims "to replace uncritical opinion by reasoned judgement" (111). He discusses the rhyme scheme, spring opening, and metrical and thematic structure; compares "Alysoun" with other lyrics; and notes that the name continues the tradition of Aëliz in French popular carols and is used by Chaucer. The description of the beloved follows the conventional head to foot style, but has unconventional details, such as colour of eyes and eyebrows. Alliteration emphasizes the symptoms of love-sickness. Thus "conventions of the Continental courtly love-lyric are modified by means of native literary techniques" and anglicized, with "complete mastery of rhyme, metre and
structure,’ to effect ‘“simple complexity” ... the reason why Alysoun has always been appreciated, but rarely understood’ (116).

360, 515, 2207.


Not seen.


Adds to comments on Celtic characteristics of the music of the Reading Rota, ‘Svmer is icumen in’ [3223], by examining the words, in which Travis finds resemblances to OIr and medieval Welsh verses. Since the themes of the advent of summer and the cuckoo are also found in the verse of France, Italy, and Germany, the lyric, ‘far from being unique thematically, represents a genre’ (129). The music is in the Welsh style, ‘in as many parts as there are voices’ (130), but the Rota suggests a note-for-syllable relation. This cannot be maintained with the Latin or ME texts, and the scribe has altered the music to fit. The unworkable result shows that he did not understand the system, and copied rather than composed the music. Travis analyses the words and their relation to the music. He concludes that the song translates a Celtic lyric, which was originally in Welsh or Irish, and that the music is ‘an example of medieval Welsh part singing’ (134). This suggests that the translator was ‘a bilingual Celt,’ who conveyed ‘not merely the substance of the lyric but its versecraft’ (134--5), and no doubt also the music; however ‘an English monastic’ must have ‘perpetrated the mutilation of this music’ (135).

3223.
The thirteen-line stanza was the most popular among medieval alliterative poets. Turville-Petre supplies examples of it and similar stanzas, before discussing three poems which have in common ‘a description of a hunting expedition which introduces, in a delicately oblique fashion, a vision in which the protagonist is confronted by a personification of death or mutability’ (3). He describes the hunting scene and vision of Lady Fortune in ‘Somer Soneday’ [3838], and reviews discussion of the poem’s date and the possibility that it refers to Edward II, as suggested by Brown, 160, and Robbins, 57. Although ‘De Tribus Regibus Mortuis’ [2677] is found in John Audelay’s collection, it differs in ‘rhyme scheme, regularity of alliteration, and, most significantly, imaginative power and technical skill,’ making it ‘safe to say that it is not by the author of the other poems’ (7). It is an English version of the ‘Three Living and Three Dead’ theme. Turville-Petre also considers ‘the meeting of Guenevere and Gawain with the ghost of Guenevere’s mother’ from ‘The Awntyrs of Arthure’ [1566]. The latter poems resemble each other in theme and style, but similarities in the first two are less striking, although they offer ‘the only two examples in the O.E.D. of the word wheelwright to refer to one who turns a wheel rather than one who makes a wheel’ (12). Similarities reveal that a ‘school’ of poets expressed similar themes in the stanza. An appendix (12–14) lists ‘English Poems of the Fourteenth Century,’ ‘Poems in John Audelay’s Manuscript,’ ‘Drama,’ and ‘Scottish Poetry of the Fifteenth and Sixteenth Centuries’ that use the thirteen-line stanza.

1453, 1566, 1899, 1974, 2481, 2677, 2718, 3415, 3553, 3838.

627 Wenzel, Siegfried. ‘The Moor Maiden---A Contemporary View.’ Speculum 49

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After a brief survey of the 'forest of ingenious and often very speculative interpretations' of the lyric of the Moor Maiden, 'Maiden in the mor lay' [2037.5], Wenzel introduces 'a small ray of light ... a fact that might tell us what a medieval witness thought of the poem' (70). There is an allusion in a sermon on 'the moral deterioration of mankind through its history' (70), found in MS F.126 of Worcester Cathedral Library. Here the maid is said to lie 'be wode' rather than 'in the mor,' and the lyric is called a karole, which implies a secular song, probably for dancing. The structure of the sermon echoes the song, and hints that the preacher 'took the entire lyric to be about man's primitive state' (73). The maiden is not specifically identified, but she seems likely to be 'a figure of medieval folk-belief, perhaps some woodland or water sprite or fée' (74).

2037.5.


The Fasciculus Morum includes many ME verses among 'homiletic material, exempla, similes, and narrationes' (230), which Wenzel relates to their Latin context. He finds four types: some 'translate the preceding Latin passage'; some are suggested by it; of those 'neither translated nor suggested' (231), some are dispensable, others integral; he supplies examples of each type, noting the relation of each to its context. He compares manuscripts that contain ME items with others that have none, in particular Madrid University Library, Faculty of Law 11120.3, which was 'perhaps copied by a Spanish or Portuguese scribe,' and Pierpont Morgan Library, Morgan 298, 'made by a German Franciscan, Friar Johannes Sintram of Würzburg, who

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copied the *Fasciculus* at Oxford about 1412' and 'frequently made his own German verse translations of corresponding Latin pieces' (237). The importance of the ME verses is 'not that these items are in English, but that they are in verse,' to lend rhetorical and mnemonic force. Of the verses, some were current, 'while others were made up by the author *ad hoc*' (242). Favourite topics include *memento mori*, the lament of Christ on the Cross, love, and Fortune. Wenzel classifies some English items as 'message verses.' Of the 'strongly proverbial' (243) verses, some are attributed to 'Hendyng,' to imply authority. The compositions suggest 'verbal facility, moral stance, and ready wit' (244). [See also 663.]


A handlist of 97 verses, 'either not recorded in The Index of Middle English Verse or its Supplement, or ... found in additional manuscripts not yet listed.' Most of these are 'pious pieces of two or four lines used by medieval preachers' (55); 'versified prayers ... and several translations of liturgical pieces'; together with 'scribal verses' and 'quotations from or allusions to English songs.' Although many have no 'aesthetic splendor,' and reveal little 'about the nature of late medieval poetry' (56), they add to knowledge of the composition and spread of preachers' tags, many of which are directly translated from Latin verses. Wenzel prints the verses in alphabetical order, in the version of the first manuscript listed, and refers to alternative versions.

14, 086.3, 221, 427.5, 541.8, 593.5, 735.3, 811, 830, 834, 847, 994, 1089, 1119, 1140, 1273.5, 1304, 1332, 1422, 1436.5, 1502, 1551, 1975, 1977, 2037.5, 2074, 2078, 2238.5, 2256, 2289.3, 2740, 2817, 2833, 2835, 3081, 3167.3, 3306, 3311, 3322.3, 3397, 3398, 3403, 3405, 3433, 3433, 3568.5, 3600, 3640, 3641, 3897.5, 3900.5, 3907, 4020.6, 4033, 4094.8, 800459, 800494, 800495, 800496, 800497, 800498, 800499, 800500, 800501, 800502, 800503, 800504, 800505, 800506,

Prymers were popular with the literate laity, as sources of the Passion narrative and offices such as the Hours of the Virgin, the Passion, and the Compassion. They affected the composition of lyrics on the Passion, which were acquiring ‘a markedly more intellectual and theological nature than before,’ because ‘the ability to read had become relatively common among the middle-class laity’ (264). Barratt describes the prymers and their contents, and relates them to various lyrics. Thus she reveals resemblances, including those to such images as the *Imago pietatis*, and to themes that include the Five Wounds of Christ and the Seven Words from the Cross. She compares lyrics on these themes by Lydgate, Audelay, Ryman, and others, and traces the treatment of a prayer on the Seven Words and seven deadly sins (attributed to Bede) by Audelay [‘O Ihū crist hongyng on cros,’ 2468], and by an anonymous poet [‘O lord God O Ihū Crist,’ 2486].


In her survey of the ideals and customs of chivalry and courtesy, Bornstein refers to John Russell’s ‘Boke of Kervyng & Nortur’ [1514]. This manual is set in ‘the narrative framework inherited from Chaucer’s *Book of the Duchess* [1306] and many
a French *chanson d’aventure* (74).

1514.


Copenhagen Royal Library MS Thott 4° 110 has four ME lyrics. Bradley corrects inconsistent entries in *IMEV* and *SIMEV* which offer another source for ‘Worship wymmen wyne and vnweldy age’ [4230] and ‘Y shall say what ynordynat loue ys’ [1359], and notes the relationship of 4230 to ‘per ben foure thinges causing gret folye’ [3521] and ‘per beoþe foure thinges þat makeþ man a fool’ [3523]. ‘Witt hath wunder that reson ne telle can’ [4181] is attributed to Reginald Pecock; Thott 110 associates a variant with Nicholas Barkley, the owner of the manuscript, by whom it may have been ‘written down, if not actually composed’ (342). The poem deals with reason, mysteries, and paradoxes of faith with ‘its own pleasing logic and wit,’ (343).

1359, 3521, 3523, 4181, 4230.


Describing ‘Judas’ [1649] as ‘a masterpiece of ironies’ (246), Crowther explores the ironies inherent in Christ’s insistence that Judas should go to Jerusalem, and his foreknowledge of all that would occur. The bargain with Pilate establishes ‘the kinship of Judas, his mistress, and Pilate: all three are traders in bodies’ (247). Christ’s ‘bartered body becomes the “mete” and promise of the redemption’ (248); his divine knowledge prompts the human reaction expressed in his words to Judas and Peter. The poem’s power comes from ‘the ironic balancing of Christ’s human nature against his divine one,’ exploiting ‘the inextricable tangle of Christ’s two natures, and
with remarkable economy ... the tragedy and triumph of Christ's love' (249).

1649.


To establish a love mythos, Davidson examines the notions of courtly love advanced by twentieth-century critics, and compares evidence for ideas and expression of love in poems of the Middle Ages and Renaissance. Men’s experience of love is recorded in ways influenced by troubadours and in traditions such as women’s songs. Love is ‘a way to woe and despair’ (6), but also an ennobling and religious experience, as illustrated by Dante, Cavalcanti, Sidney, and Chaucer. It is parodied in the *Lover’s Mass* ['Wyth all myn Hool herte entere,’ 4186] and ‘The X Commaundements of Love’ ['Certes for extendeth my Reason,’ 590]. The initiate’s ordeal offers other parallels. Davidson presents a Jungian explanation of the lover’s individual and shared experiences, illustrated in medieval lyrics and Wyatt’s poems. The lover finds earthly joy in worship of his lady, but often bears the pain of separation. Love may be sanctified and be ‘an initiation into life itself’ (14).

146, 515, 590, 752, 1240, 2092, 2188, 2207, 2517, 3291, 3785, 4186, 4194.


Comparison of manuscript variations establishes that John Stowe used Trinity College, Cambridge R.3.19 for his edition of ‘The Craft of Lovers’ ['To moralise <a similitude> who list these ballets sewe,’ 3761]. Stowe’s edition has a significant unique reading in line 159 ['CCCCxl & viii yere folowyng’]. Here, in a reference to the date 1449, ‘CCCC’ has been altered to ‘CCC,’ to fit the note in the margin:
'Chaucer died. 1400.' Stowe based his edition on this manuscript, with 'a few readings from either the Additional [34360] or Harley [2251] manuscripts' (267). The other black letter edition of the poem, Speght's, is based on Stowe's, with a few variants that seem 'reasonable conjectural restorations' (268).

3761.


The poem 'And þerfor þe lordingis þe louedays wile holde' [312], in Latin and English, sets out 'duties of arbitrators and litigants who take part in lovedays' (172). Heffernan describes and lists the contents of Cambridge University Library MS Dd.1.1, with notes on palaeography and language. He traces comments on loveday and meanings assigned to the term, by John Webster Spargo [Speculum 15 (1940): 36--56] and Bennett, 386, and concludes that it was an amicable way of settling cases out of court, but no longer efficacious in the late fourteenth century, when it 'had become a burlesque' (175). Early in the fifteenth century public officials were not permitted to be arbiters. The corruption of umpires is condemned by Langland in Piers Plowman [1459] and satirized by Chaucer through Friar Huberd in the Canterbury Tales [4019]. Heffernan prints the poem, commenting on its structure and its account of 'the abuses to which the practice of loveday making was susceptible in late fourteenth-century England' (176).

312, 1459, 4019.


Explores the juxtaposition of the order expected in the earthly lives of the cloistered
monks and nuns and the 'radically disordered life in a paradise of sensual delight' (56) described in the 'Land of Cockaygne' ['Fur in see bi west Spaygne,' 762]. Hill notes the significance of themes of Enoch and Elias, the joys of heaven, flying to God, and the image of the river of milk.

762.


Examines the involvement with ME drama in the Franciscans’ use of popular culture, suggesting that some plays developed from semi-dramatic sermons delivered by the Franciscans. Italian preaching manuscripts which preserve these sermons resemble ‘those English homiletical collections in which we find the majority of Middle English lyrics of the dramatic type’ (28). Jeffrey illustrates the account of dramatic performances with examples of sermon lyrics, verse sermons and the play Cayphas, and instances of association with the Franciscans within several other plays. He suggests a closer connection of the ‘vigorous vernacular homiletical tradition’ of the Friars Minor to ME religious drama than to that of ‘Latin liturgical drama with which it has been so long associated’ (46).

180, 1405, 2663, 3211, 800489.


Explains the spiritual context of Franciscans’ contributions to ME lyrics, and details their use of lyrics and tags. The early chapters, ‘Introduction: An Abbreviated History of Approaches’ (1--11), ‘Spiritual Revolution and Popular Poetry’ (12--42), ‘Franciscan Spirituality’ (43--82), ‘Aesthetics and Spirituality’ (83--117), and ‘The
Earliest Lyrics in Italy' (118-68) supply this background to 'Ioculatores Dei in England' (169-230) and 'Spirituality and Style in the Early English Lyric' (231-68). Appendices deal with 'The Lamentatio Beate Virginis de Cruce of Ubertino da Casale' (269-71), 'Music from a Franciscan Sermon Manuscript' (272), and 'The Franciscans after 1350' (273-5). Jeffrey examines the order's preaching methods and handling of secular material, particularly considering influences of St Francis; Peter Waldes or Waldo and the Waldensians; Richard de Ledrede, who compiled the Red Book of Ossory; St Bernardino of Siena; and St Bonaventure. Sources of lyrics include sermons such as John Grimestone's, the Fasciculus Morum, and carols of James Ryman. Themes include repentance and contrition, the Nativity and Passion, and identification with Christ and the Virgin; their expression involves emotion, mysticism, and urgency. Jeffrey finds the Franciscans' contribution considerable, and proposes that the ME lyric is 'essentially, a Franciscan song' (261). Many lyrics formerly thought secular should be reconsidered to assess their religious content.


Discerns some confusion, which lends 'a disturbing circularity in his argument,' when Jeffrey needs to deal with ambiguity in the phrase 'Franciscan spirituality,' and its potential to mean '(a) religious attitudes that are Franciscan or (b) religious attitudes that are uniquely Franciscan' (195). This leads to further confusion about 'quite how much he has proved' (196) of the Franciscan origin of the ME lyric, although he
establishes 'that Franciscan friars played the major role in the development of the earliest vernacular lyric in England, and in the course of the argument he provides many convincing and lovely analyses of medieval poems' (197) in a good book.


Records a number of inaccuracies in transcriptions and references, and '[f]aults of omission' that are 'equally serious' (320). Wilson 'sees no profit in discussing the speculations which Mr. Jeffrey has based upon' his presentation and understanding of primary sources, and judges the book 'thoroughly shoddy' (321).


Geoffroi de Vinsauf prescribed the medieval convention for description of a beautiful woman, which should begin 'at the top of the head and descend to the toe' (1).

Violation and manipulation of the conventional expectations achieve startling effects. Kiernan offers many examples of variations of the convention in ME lyrics, before he proceeds to the celebrated description of Alison in the Miller's Tale. He shows the annoying effect of overamplification in 'A Catalogue of Delights' ['With woful hert & gret monyng,' 4209] and the more discriminating use of convention in 'Blow, Northerne Wynd' [1395] and 'Alysoun' [515]. Other works show the descending catalogue and its variations, including humorous consequences of unexpected descriptions. The results involve the initiated audiences in the poets' acts of creation.

515, 1010, 1395, 1452, 1888, 1916, 2232, 2421, 2437, 2640, 2662, 3203, 3327, 3465, 3832, 4019, 4209.

641 Meier-Ewart, C. 'The Anglo-Norman Origin of Thou Wommun Boute Uere.'

Shows the similarities between William Herebert's 'þou wommon boute vere' [3700]
and two AN works, ‘Le mel de ceel,’ attributed to Bozon, and ‘Douce dame pie mere,’ both found in BL MS Add. 46919, with Herebert’s poems. Meier-Ewart prints the corresponding sections of the poems, to reveal the source of paradoxes explored by Herebert, in ‘Le mel de ceel,’ and the figure of the charter of Christ, in ‘Douce dame pie mere.’

3700.


Examines the effect of perspective on medieval notions of experience by comparing medieval and modern art forms, and recording similarities and differences. Peck considers private and public myths and dreams and effects of their juxtaposition. ‘Wel and wa sal ys hornes blaw’ [3857.5] demonstrates ‘the shock---the tension or thrill---of a medieval poem ... in the bursting of this barrier between private dream and public dream’ (462), by evoking the summons to Judgement in the question about the dead bugler. He cites changes in perspective and perception in Chaucer’s Miller’s Tale and Second Nun’s Tale [4019], and compares the imagist poems, ‘Spring and All,’ by William Carlos Williams and ‘Merie singen þe munaches binnen Ely’ [2164], to discuss implications of the images. Peck relates medieval ideas of cosmology, as expressed by Augustine, Anselm, and Bonaventure, and in the notion of the world as a riddle, and supplies four interpretations of the poem ‘Erthe upon Erthe’ [3939]. Thus he indicates ‘something of the range of response we might expect from a medieval “reader”’ (465) and the need for ‘a peculiarly medieval perspective on time and space.’ Medieval perspective is both spacious and intimate. It reveals a mind that ‘knows where it is’ and ‘understands words and knows how to use metaphor’ (466), as in the ‘Corpus Christi Carol’ [1132] and in the changing perceptions of ‘Nou goth þe sonne under wode’ [2320]. Peck’s last example is from Chaucer’s
'Words unto Adam' [120]. He concludes that medieval literature deals with myth in its concern with the mind's journey to a sense 'large enough to hold both our public and private dreams within a single purview' (467).

120, 1132, 2164, 2320, 3857.5, 3939, 4019.


Not seen.


ME lyrics recall songs of troubadours and trouvères in conventional phrases, to effect 'an alteration of the way in which the language of the lyrics carries meaning, or it signifies' (371). Plummer offers examples of clichés, and draws analogies with the writings of Dante on song tradition. The phrases reduce 'the ambiguous to the specific' (374); the conventional phrase is the 'smallest form in the lyric which is satisfyingly significant' (374--5), that is 'a sign token' (375). He briefly illustrates conventional descriptions of the lady's eyebrows, the lover's sorrow, and the bringing of bliss. In a detailed analysis of 'Alysoun' [515], he demonstrates symmetry in verbal and stress patterns, rhyme scheme, and topic, in the structure of pedes, caudae, and refrain; the pattern of distribution of ich; and themes of Spring, Love Service, Joy of Love, and Beauty, relating the thematic analysis to the occurrence of themes of spring and beauty in other lyrics. After noting the conventions of the Natureingang and envoy, he concludes that the conventional phrases, 'a stylistic resource' (380), are
'the key source of the formal artistry of the lyric' (385).

105, 360, 515, 521, 864, 1010, 1394, 1395, 1504, 1768, 1861, 2207, 2236, 4037, 4194.


Lines 11--15 of 'Wynter wakeneþ al my care' [4177] have attracted critical comment. Scattergood refers in particular to BrownXIV 48, Reed, 159, Manning, 443, and Kenneth and Celia Sisam, 69, most of whom see an allusion to the decay of life in winter. Linguistic evidence is too ambiguous for a definitive reading, but the poem works 'on a literal level if "Al þat gren me graueþ grene" is taken as a reference to planting winter corn.' It is 'plainly about transitoriness and death' (62), and such poems often concern 'speculations about resurrection' (63). The implications of the poet's hopes for a good harvest from his winter corn and resurrection of his soul suggest that 'gren should be read as "grain" or "seed" and graueþ as "plants" or "buries"' (64).

66, 579, 695, 1115, 1459, 3996, 4177.


Notes that the pun in 'Annot and John' [1394], revealing the name of the poet's mistress, cited in Brown XIII, 36, had been observed by Humfrey Wanley (A Catalogue of the Harleian Collection of Manuscripts ... in the British Museum, London 1759, II, sig. [4C2ro/b]). Stanley finds a similar identification in 'Weping haueþ myn wonges wet' [3874], and proposes that hyrd in the sixth stanza may suggest that the name of Richard is 'Hyrd, or le Hyrd, or Hird, or Herd, or Hurd,
without or with final e’ (157). Stanley comments further in a reply to Revard’s suggestion that *hyrt* in line 2 of the Harley poem, ‘Ne mai no lewed libben in londe’ [*A Satire on the Consistory Courts, 2287*] ‘has the same sense’ as in 3874, but is not convinced by Revard, since ‘the word comes again (line 56) unambiguously as “court of law”’ (413).

1394, 3874.


Augments Erb, 564, by noting misreadings and adding ‘an edition of the 49 English texts not discovered or published by Erb’ (1). Twenty-five of the sermon lyrics are not noted in *IMEV* or *SIMEV*.

103.5, 197.5, 445, 853.8, 873.5, 1009, 1265.5, 1301, 1311, 1478, 1611, 2077.5, 2602.6, 2811.8, 3246.5, 3292, 3293, 3302, 3690, 3699, 3803, 3901, 4020.6, 4263, 800459, 800460, 800461, 800462, 800463, 800464, 800465, 800466, 800467, 800468, 800469, 800470, 800471, 800472, 800473, 800474, 800475, 800476, 800477, 800478, 800479, 800480, 800482, 800483, 800484, 800485, 800486, 800487.

648 Borroff, Marie. ‘“It Wern Fowre Letterys of Pusposy”: A New Interpretation.’ *Notes and Queries* 221 (1976): 294--5.

Instead of reading *purposy* as a nonce form of ‘purpose,’ in ‘It wern fowre letterys of purposy’ [1650], Borroff proposes to interpret it as ‘two words, pur, i.e. “pure”, and posy, the latter being used in two obsolete meanings, “poesy” and “emblem”’ (294). Thus the line praises ‘the letters of Mary’s name as “pure poesy”, a poem of joy,’ and alludes to ‘the treatment of the name in the carol as an emblem or “posy”’ (295). This suggests another, earlier citation for *posy* in *OED*.

397
Investigates 'some of the oldest evidence for ballads and related songs in medieval Europe,' in ‘direct and indirect testimonies for one characteristic European ballad theme’ (1), the return of the ghost of a dead lover. Dronke takes examples from the Song of Songs, and from Latin, Scots, German, Hungarian, Danish, Norse, Irish, Greek, French, and English works, to show the recurrence of motifs in a range of lyrics, songs, lays, and ballads. These include moonlight, the crowing of the cock, and the longings to lie with the ghost and take revenge for the lover’s death. A ballad recorded in Birmingham, in 1953, incorporates several of the motifs. A version of this work, ‘given by a Dorset farmer in 1905 echoes, almost word for word, the stark longing of the second couplet of Westron winde [3899.3]’ (36). Dronke concludes that much remains to be learned of the origin of European ballads, and ‘evidence from the early Middle Ages can no longer be ignored.’ This hints at ‘bonds that unite learned and literary traditions with popular,’ when poets of either tradition draw on materials of the other. Ballads uniformly envisage the woman’s role as ‘that of the victim’ (38), who follows her lover to death. The ballads reveal ambivalent attitudes towards the realm of the dead, in the love or fear of the dead expressed by the living.

3899.3.

650 Fallows, David. ‘English Song Repertories of the Mid-Fifteenth Century.’

398
Fallows intends to survey ‘the polyphonic secular song repertory in England from about 1430 to 1470,’ following the studies of Stevens, 52, 83. He summarizes insular sources before considering continental manuscripts, in which English songs are sometimes recognized from a scribe’s difficulties with his copy text. The investigations follow fixed forms of poetry, particularly the ballade and rondeau. The ballade was hardly used in this period by continental composers, so that any ballade ‘that cannot be connected with a particular occasion automatically come under suspicion of being English’ (69). Fallows notes several of these, and also some textless music which fits the form. The rondeau was more popular in France, but there is ‘more evidence of rondeau settings in England than may hitherto have seemed the case’ (71); they seem ‘not only thoroughly French but clearly separable from other kinds of song in English’ (74). Among these are settings of John Bedynham, preserved in Trent codices, and of Robert Morton who composed at the Burgundian court. Evidence against England’s musical isolation includes Skelton’s allusions to a rondeau of Binchois. Fallows comments on songs ascribed to Galfridus de Anglia and to Robertus de Anglia in MS Oporto 714, and relates these to English compositions. His summary cites four stylistic strands of song sources: the rondeau; the ballade; another form known only in ‘the Ashmole strophic song “Now wolde y fayne sum merthis mak” [238] and the Escorial ballade “Pryncess of youth”[2782]’; and some in ‘the truly English tradition of free-form songs’ (78), with characteristics of the Fayrfax MS. He concludes by warning of gaps in such a survey.


Vernacular sermons in Bodleian MSS e Museo 180 and Hatton 96 tell of the Castrum
Sapiencie, 'a castle into which none may enter unless he first construe the significance of three shields that hang in the doorway' (341). The exemplum, of death and judgement, is enforced by three lyrics. 'Thy lyfe it is a law of dethe' [800491] renders the Latin verses written over the first shield. The others, 'Wan þat is wyte wuxit falou' [800492] and 'Wan is heyn turnip' [800493], of old age and signs of death, are 'accretions from an external tradition of death poetry' which present a picture of 'the untolerated old man, dignity gone, and now reduced to a kombir-flet' (342).

800491, 800491, 800493.


Summarizes critical interpretations of ‘Westron wynde when wylle thou blow’ [3899.3], to investigate the association of music and words, and the distortions of modernized and bowdlerized versions. Variation in the position of a question mark, after the first or second line, causes different interpretations, since marks are usually intended 'to determine whether the rain should go away or stay' (261). Less significant is 'the change from “can” as “may” to “can” as “does,”' since the poet invokes the wind 'for the sake of change.' One should not try to specify the speaker and context, or 'to posit “my love” as either dead or alive, or as either husband or wife or sweetheart' (263). Frey notes resemblances to similar works, and the relation to folk song, but suggests that the poem is courtly rather than popular, with music written specifically for it. Christ is invoked as 'the active dispenser of time’s gains and losses, of company and desolation' (267). Detailed analysis of the structure reveals many internal parallels, so that the 'kinesthetic flux of wind, rain, love, arms, and bed, exemplifies the plangent realism typical of the late northern middle ages' (272), with the wind the factor of greatest significance.

320, 1306, 1395, 3112, 3525, 3899.3.

The lyrics express emotionally the love of God for man and of man for God. Gibińska offers numerous examples of the treatment of ‘earthly and divine love ... secular models taken from the convention of courtly love ... Bernardian symbolism and ... the Passion itself’ (104). ‘A Luue Ron’ [66] of Thomas de Hales and lyrics of the School of Richard Rolle contrast the false, transitory nature of earthly love, *cupiditas*, with the sweetness and fire of divine love, *caritas*. Some religious lyrics show their origins in courtly forms. There is Bernardian influence in lyrics of ‘love longing and desire for mystical union with God’ (108), some with the *sponsus* theme. Important Latin sources for Passion lyrics are *Candet Nudatum Pectus*, attributed to Augustine, and *Respice in Faciem Christi*. Some English forms are translations, but in some cases ‘the imagery and the language ... make the poems both original and beautiful’ (114).


Many medieval literary works written in prison were influenced by Boethius, ‘the archetypal literary prisoner’ (101). Green examines the anonymous ‘Lament of a Prisoner Against Fortune’ [‘Fortune alas alas what haue I gylt,’ 860] for details that could indicate its author. It has been ascribed to John Lydgate, Thomas Usk, George Ashby, and Sir Richard Roos, but the cases are not strong. Associations of manuscripts with John Shirley’s *scriptorium* suggest William de la Pole, Duke of
Suffolk. Green provides a brief account of Suffolk’s political career, and records correspondences between biographical details and lines in the ‘Lament,’ as well as resemblances to a poem written by Suffolk when he was in a French prison. [See also Hammond, 121.]

860.


Versions of ‘I syke when y singe’ [1365] in MSS Digby 2 and Harley 2253 differ significantly in presentation of a Passion meditation, with emphasis on ‘the meditator’s inner reaction to his visualization of the crucifixion’ (360). There are differences in order of stanzas and in references to Mary and St John. The psychological progression is affected, to make the Harley version ‘valuable only for displaying the superior poetic achievement of the Digby text’ (364).

1365.


Two versions of ‘The ax was sharpe the stokke was hard’ [3306], on ‘a harsh year of excessive capital punishment during Richard II’s rule’ (80), nominate the fourth or fourteenth year, which could indicate 1381, and so the Peasants’ Revolt and reprisals, or 1391, ‘a year of peace and calm’ (82). Both versions can refer to 1381: *fourthe* if the e is inflectional, so that the line is metrically correct; *fourteenth* if the reference is ‘not to the fourteenth year of his sovereignty, but to the fourteenth year of his life’ (83), when ‘the axe was indeed sharp and royal justice hard’ (84).
Robbins, Rossell Hope. ‘The Vintner’s Son: French Wine in English Bottles.’ 

In this survey of the transition from French to English literature in the medieval English court, with particular emphasis on Eleanor and Chaucer, Robbins argues for Chaucer’s establishment of his poetic reputation by works written in French. He refers briefly to the English works ‘The Craft of Lovers’ [‘To moralise <a similitude> who list these ballets sewe,’ 3761] and ‘The Quatrefoil of Love’ [‘In a mornynge of May when medose schulde sprynge,’ 1453].

1453, 3761.


‘Louerd þu clepest me’ [1978], which translates a passage of St Augustine’s Confessions, illustrates the problems of the relation of allusions to their sources and the critic’s estimation of the author’s intentions and of the value of the poem. Rogers relates his criticism to that of W.K. Wimsatt, Jr. and Monroe C. Beardsley, on ‘The Intentional Fallacy’ [The Verbal Icon], Kane, 292, Manning, 443, Oliver, 549, and E.D. Hirsch [Validity in Interpretation]. He considers authorial intentions, the significance of the translated passage, the distinction between content and subject-matter of a poem, and the poetic value of a poem, and finds that ‘in a translation-poem the insight into the meaning that is translated gives the poem its independent poetic value’ (36). He applies his conclusions more generally, to assess the effect of literary allusions. These theoretical methods allow us to ‘discuss sources without
introducing certain assumptions about the author and the audience’ (42).

1978.


A study of lyrics ‘of the imagined event and ... the imagined state of being’ (5), which refers most to Old Provençal, OF, and MHG works, in the genres of alba, aube, tageliet, and pastourelle. Saíz mentions the alba in The Compleynt of Mars [913], the ‘Baffled Knight’ sub-class of the pastourelle (59–60), and the Harley pastourelle ‘In a fryht as y con fere fremede’ [1449] (67).

913, 1449.


‘Judas’ [1649], ‘the earliest surviving ballad in Middle English,’ has been seen as ‘a riddle’ and ‘a fragment, not a finished piece’ (841). Schueler explores its dramatic episodes and the shift in focus from Judas to Peter. The narrative work relies on the reader’s knowledge and anticipation, and its real concern is ‘less to do with Judas than with ... the universality of the human guilt that brought Christ to the Cross’ (842). Judas’s climbing to the rock sets up associations, to make him appear ‘no worse than most of us, just as, at the end, Peter seems no better.’ Sympathy with both disciples implicates the reader in Christ’s death. The poem’s link between the Last Supper and the thirty pieces of silver is not seen in biblical narratives; it shows that the food ‘has cost Jesus his life---his body and blood: he has been sold to buy it’ (843). The logic is that of preordained events; the audience’s imagination and
knowledge supply anything missing in the poem.

1649.


A detailed analysis of ‘The Grave’ [‘ðe wes bold þe þu i-boren were,’ 3497], to examine the structure that underlies its ‘distinctive aesthetic quality.’ Short prints the poem, and describes the balance of rhetorical figures, to show that ‘the overt didacticism inherent in the death and the grave tradition has in this poem been subsumed by an aesthetic mode characterized by rhetorical manipulation’ (292). The metaphor of the grave as a house is a structural device. Words of dwellings and building are manipulated in rhetorical figures throughout the poem, and images of birth are contrasted with thoughts of death. There is another pattern in the use of second person pronouns, to produce in the poem a ‘dual focus ... on the grave and on the auditor’ (295). Short examines the rhetorical patterns to reveal the effect of the presentation of the grave as ‘the inevitable end of all men,’ then as ‘a specific plot of ground prepared for the interment of the corpse,’ and finally, ‘as a finished house’ (297). The description of decay moves ‘from the neutral to the graphic, from the distasteful to the gruesome’ (298), introducing the rejection of the dead ‘as the ultimate corporeal horror is realized’ (299).

3497, 3517, 4044.


Many figures are represented in ME lyrics, including personifications of Nature, Fortune, Death, Youth, the Pride of Life, and Age. After explicating ‘The Figures’
Context’ (1--19), Tristram considers ‘Youth and its Mentors’ (20--61) and ‘Age and its Perspectives’ (62--94), before discussing ‘Related Views of Temporal Life’ (95--151) and ‘Mortality and the Grave’ (152--83), to conclude with ‘Christ and the Triumph of Eternal Life’ (184--212). She examines teaching on mortal life and living to attain eternal life, and shows aspects of its stages in many works. ‘Erthe upon Erthe,’ in its B version [‘Erth owte of erth is wondyrly wroght,’ 704], is ‘an admonition specific to the Pride of Life’ (47), to express contemptus mundi. The miseries of Elde may come ‘close to humour’ (71), in ‘From þe tyme þat we were bore’ [880]. Nature’s pattern is stated in the labours of the months, ‘By thys fyr I warme my handys’ [579], ‘in which man is identified with her purposes’ (99). The debate, ‘Holy berith beris rede ynowgh’ [1226], is the contention between ‘Holly, the male principle of life, the independent tree which stands for joy’ and ‘Ivy, the solemn and possibly kill-joy female, the clinging parasite’ (103). In ‘A Winter Song’ [4177] ‘themes of Winter, Age and Death become virtually interchangeable,’ but ‘An Autumn Song’ [2359] reveals ‘the delicate regret of transience’ (108) and memento mori, although its images soften mortality’s horrors ‘by suffusing death with autumnal resignation’ (127). The ubi sunt theme is often expressed, as in the ‘Luue Ron’ [66] of Thomas de Hales. The many warnings of mortality occasionally have ‘something approaching a satiric buoyancy’ (154), as in ‘Wanne mine eyhnen misten’ [3998], but are more often grim. The celebration of Resurrection in ‘On leome is in þis world ilist’ [293] makes it possible ‘to rejoice in the promised resurrection of all mankind’ (194).

2, 12, 66, 108, 248, 293, 355, 529, 579, 603, 646, 849, 880, 937, 1115, 1132, 1216, 1226, 1272, 1370.5, 1387, 1459, 1475, 1563, 1591, 1599.5, 1865, 2143.5, 2192, 2228, 2338, 2359, 2551, 2579, 2590, 2591, 2619, 2677, 2716, 2744, 3074.3, 3143, 3310, 3457, 3517, 3531, 3756, 3795, 3798, 3909, 3921, 3992, 3998, 4019, 4044, 4099, 4177.

The word *gay*, repeated in the burden of the carol ‘Every day h’ my3t lere’ [739] is interpreted by Greene, 37, as ‘a mere ejaculatory syllable’ (85), and by Davies, 61, as a glance at the foolishly gay. It may recall ‘a Latin exemplum concerning an overseer or chamberlain named Gayus who... is visited by four devils who... frighten him literally to death’ (87). They perform a carol-like dance, ‘alternating a fixed line (‘Gay, Gay, tu morieris’)) with a variable one sung by the Vorsänger’ (87). This accords with the dates of the exemplum, with references in the works of John Bromyard and Bishop John Sheppey, the Fasciculus Morum (142), and with a ME version ‘Gay gay þou art yhent’ [900] in a sermon. Details preserved include the devils’ song and Gay’s words. In the adaptation for the sermon, Gayus has become ‘an anonymous medieval playboy who eventually changes his real name to “gay Gay,”’ and Gayus seemed to the preacher ‘a protagonist of a “gay,”’ that is, carefree and mundane character’ (90).

142, 739, 900.


After a general survey of the preaching, Wenzel presents an explication of the Fasciculus Morum, ‘a preacher’s aid,’ which provides ‘a thesaurus which preachers would study and from which they would cull their material’ (37). Among its devices are short ME poems or tags used for the memorable emphasis of material, many of which are ‘an integral and necessary part of the text’ (47). Wenzel’s examples of proverbial and doctrinal tags include ‘“message verses,” in which a character within a tale formulates in meter and rhyme whatever needs to be driven home with particular force.’ Most verses are ‘direct translations of one or two Latin hexameters’ (48).
Although many vernacular tags are found in Latin handbooks, sermons, and commonplace books of the thirteenth century, there are few in fifteenth-century works, which impart such messages in prose. The delight of earlier preachers ‘in Latin and in the vernacular ... in sprinkling, or peppering, their prose sermons with verses’ implies that they recognized ‘the mnemonic and rhetorical or persuasive usefulness of such verse items for their audience,’ and also experienced ‘genuine pleasure in turning out a good verse’ (49). [See also 628.]

142, 1935, 3081, 3254, 3287, 4151.


Examines the relation of the English language to medieval literature and seeks to show how knowledge of the language of that period helps in understanding ‘the nature and type of literature written then’ (7). Blake uses ME lyrics to illustrate some of his findings. The reference to ‘My lefe ys faren in londe’ [2254] in the Nun’s Priest’s Tale [4019] may suggest that ‘it was widely known by the 1390s even though it survives only in a manuscript from about 1500’ (19), but it need not, since Chaucer was more widely read than many of his readers. His own lyric, ‘Adam scryveyne if euer it þee byfalle’ [120], implies Chaucer’s ‘concern for the quality of his text and ... helplessness in the face of faulty copying’ (25). Varieties of word-play are exemplified in lyrics, including repetition in ‘Erthe upon Erthe’ [3939], and punning in ‘Jentill butler bell amy’ [903] and ‘I have a newe gardyn’ [1302]. ‘O fresche floure most plesant of pryse’ [2437], a ‘fifteenth-century attack on women’ (123), and ‘The Land of Cockaygne’ [762] are parodies.

120, 762, 903, 1302, 2254, 2437, 3939, 4019.

666 Fletcher, Alan J. ‘A Death Lyric from the Summa Predicantium, MS. Oriel
In a space left, ‘towards the end of the long chapter on death ... for the inclusion of a vernacular death lyric’ (11), the scribe has written the first six lines of ‘Whanne þe flet coldetʒ’ [4033] and a contemporary corrector has added the rest of the text. The Summa Predicantium is the work of John Bromyard, but he did not compose the lyric, which uses motifs of Proprietates Mortis, death’s poverty, and Memorare Novissima. Other spaces left by the scribe remain unexplained. The change in the lyric, ‘from an objective, third person contemplation on death to an immediate second person warning in the last four lines’ (12), implies an intention to use it in a sermon.

4033.


Explores play on weder is went in ‘þu sikest sore’ [3691]. This can mean both departure of a sheep and a change in weather, to allude ‘to the darkened sky at the Savior’s death, which is a testament to His divinity, and to the Lamb of God’s release from His earthly bonds.’ Thus the line evokes ‘the sudden release of the Savior’s divine power at the moment of His physical defeat.’

3691.


A poem in National Library of Scotland Advocates’ MS 23.7.11 is a composite of astronomical and astrological material, tables, and recipes, ‘stock subject matter for the medieval medical man’ (506). The work describes the development and position of the foetus. Hargreaves summarizes medieval notions of fertilization, noting that
the poem’s first line, ‘The sede of man and woman clere as cristal it is’ [800702], shows that its author did not subscribe to ‘the Aristotelian doctrine that only the male contributed seed, while the female provided blood’ (508). Rather, the poet follows Giles of Rome on the development of the liver, heart, and brain, ‘seats of respectively the Natural, Vital and Animal Spirits’ (510). The description of the position of the foetus is more accurate than those of other contemporary sources.

800702.


The conceit of the poet of ‘Me þingkit þou art so loueli’ [2141] as ‘debtor, not a creditor, if he lends his love,’ twists conventions of courtly love with ‘an intellectual as well as an emotional reaction to the threat of physical separation.’

2141.


Provides detailed notes on the text of the alliterative poem ‘De tribus regibus mortis’ [2677] edited by E.K. Whiting [The Poems of John Audelay, EETS 184]. McIntosh intends to resolve some difficulties and correct parts of the commentary and glossary. This and the poem preceding it in Whiting’s edition are probably the work of the same author, but not that of Audelay. The scribe had ‘special difficulty’ with the ‘highly complex form and the unusual diction’ (385). There may have been errors in the copy text, and it was ‘almost certainly in a dialect more northerly than his own’ (386). McIntosh attends particularly to three problems connected with the poem: ‘antecedents and affinities of the very complex conventions of ornamentation’; its thirteen-line stanza and connections with others in this form; and ‘its relationship ...
to the acknowledged work of the Gawain poet (386). He provides an appendix on the phrase to lede bi lagmon and possible connections with Lagmon [295], to postulate 'a West Midland ME. noun Lagmon, referentially identical to S.E.L.'s [the South English Legendary's] Lutel Man, but which characterizes the little finger ... by its position as last in the series of four “true” fingers’ (391).

295, 2677.


The ‘structural alliteration’ of some ME lyrics has evolved from ‘the rhythmical alliteration of certain veins of devotional prose’ (40--1), rather than from the long lines of verse of the alliterative revival. Although it is syllabic, lyric alliterative verse has an ‘apparent disregard for either strict or consistent meter’ (42). Osberg demonstrates correspondences in shared alliterative phrases in examples from prose passages in the St Katherine Group and from alliterative lyrics. He shows the association of similar constructions with some topics, and scans passages of prose with identical patterns of alliteration. In devotional prose he finds ‘all the alliterative patterns characteristic of Anglo-Saxon verse and the Middle English alliterative lyric’ (50), and examples of rhyme. The relation is seen in thirteenth-century lyrics, in works of the school of Richard Rolle, and in fifteenth-century works where alliteration may or may not coincide with ‘regular metrical rhythms’ (54).

2, 631, 872, 1310, 2951, 4044, 4162.

A general study, mainly of ‘poetry written before the introduction of printing into England in the 1470s’ (x), which attends particularly to ‘provenance and audience’ (xi) and so to manuscript context. In ‘Poetry in the early Middle English period’ (85--118) Pearsall considers the use of Latin, ME, and AN; the clerical tradition of writing; friars’ miscellanies; poetry of popular instruction; La3amon; romance; and chronicle. In ‘Some Fourteenth-Century Books and Writers’ (119--49), he describes several manuscripts, particularly Harley 2253 (120--32), relating contents of other manuscripts to its political, courtly and non-courtly verse, and considering possible influences on the works. Collections of religious verse include the Prymer, the Vernon MS, and works of William Herebert, Bishop Sheppey of Rochester, John Grimestone, Richard Maidstone, William of Shoreham, and Richard Rolle and his school. ‘Court Poetry’ (189--222) outlines the interaction of French and English, and the influence of Chaucer, his circle, and Gower, before proceeding to courtly patronage of such poets as Lydgate, Hoccleve, and Roos, and to wider distribution of poetry, for example by John Shirley. Charles d’Orléans influenced English composition during his captivity, and, in the Fairfax poems, ‘Chaucerian cadences are often echoed’ (218). In ‘The Close of the Middle Ages’ (223--81) Pearsall describes poetry of the fifteenth century, and finds the time ‘a shallow trough rather than an abyss in the history of English poetry’ (223). Books and reading are more widely distributed, and there are some libraries which ‘only the most exceptional fourteenth-century collections can match’ (225). Lydgate and Hoccleve are prolific and versatile. Many religious lyrics of the period have survived, and some authors are known, including Richard de Caistre, James Ryman, John Audelay, and the secular writers ‘R. Stokys’ and ‘Squire Halsham.’ Stephen Hawes, Alexander Barclay, and John Skelton are poets of the Transition period, ‘between the introduction of printing into England (1476) and the publication of Tottel’s Songs and Sonettes (1557)’ (266). Scots poetry, of Henryson, Dunbar, and Douglas, surpasses English work. Many early sixteenth-century lyrics are ‘medieval in most essentials of form and subject’ (273). In conclusion Pearsall examines ‘tenacity of the medieval tradition’ (283),
maintained by Wyatt and Spenser, and offers two appendices: ‘Technical Terms, mainly metrical’ (284--90) and a ‘Chronological Table’ (291--302).


The figure impossibilitia or adynata produces an ironic effect in Criseyde’s aubes to make her vows of constancy to Troilus. The figure would already be familiar to the audience from ‘a strikingly different context, that of the popular anti-feminist lying-song.’ Schibanoff cites ‘When nettuls in wynter bryng forth rosys red’ [3999] to show that Criseyde’s assertions must have seemed ‘an almost certain prediction of the opposite course of behaviour’ (327).

3327, 3999.


Examines punctuation and its effect on the first lines of ‘Westron wynde when wylle thou blow’ [3899.3]. The first line may be ‘a question about a desirable future event, the coming of the west wind,’ and the second ‘an exclamation about the present undesirable state of the weather.’ Both lines together may pose ‘a question about the
future’ (187). The authors survey interpretations, including the suggestion that the second line is a result clause without a conjunction. ‘Purposeful ambiguity’ (189) is not possible; the manuscript has no punctuation. Small when applied to rain suggests an ‘association of small, gentle rain with Zephyrus, the warm western wind that ushers in the spring’ (190). Evidence from the musical score supports reading the two lines ‘as a single syntactical unit’ (191). Short and Williams place a question mark after the second line, and regularize the capitalization, but find otherwise that ‘the poem as found in the original manuscript can be left to speak for itself.’ Thus the last lines echo the first two, and the poet longs for ‘the spring breeze, the gentle rain, his love, and his own bed.’ The journey is ‘a secular one ... towards home’ (192).

3899.3.


The image of Adam bound in ‘Adam lay I-bowndyn bowndyn in a bond’ [117] recalls the paradox of felix culpa and the vinculum amoris, ‘the chain of love which binds man to his lady, or in sacred literature, to Christ’ (99). Adam was bound because of his sinful love, but Mary, ‘the second Eve, offers the corrective to Adam’s misdirected love bond’; her crowning comes after Christ’s Passion and Resurrection. The last irony is the paradox of freedom, ‘to praise God because we are prisoners of His love’ (101).


Presents the texts of nine incipits of English songs in the Red Book of Ossory, with
corrections and information additional to that found in *IMEV* and in numerous earlier editions. Stemmler examines, in particular, the editions of J. Graves ['English and Norman Songs of the 14th Century,' *Notes and Queries* 2 (1850): 385--6]; of J.T. Gilbert ['Archives of the See of Ossory,' *Historical MSS Report* 10, Appendix, Part V (London, 1859): 219--65]; and of Greene, 37, 78. Stemmler traces the origins and development of variations in editors' transcriptions, and presents his revisions. He stresses the importance of ‘the discovery even of seemingly slight mistakes’ (129) and the preparation of reliable texts.

684, 891, 1120.5, 1123, 1214.4, 1265, 2037.5.


Considers aspects of the alliterative style and its place in ME literature, using examples from particular works, generally longer poems, to illustrate the style’s features and effects. The influence of the ‘short and impressive poem ‘The Grave’ [3497]’ (9) is seen in ‘The Soul’s Address to the Body’ [*2684.5], where the poet expands the theme of the grave as the body’s house, using ‘the alliterative line with a little more freedom than the author of *The Grave*’ (10). Poets of the Harley lyrics use alliteration and other devices ‘to achieve a number of different effects’ (18). Turville-Petre supplies examples of style, alliterative patterns, stanza form, and satire from these poems. He explains uses of the thirteen-line stanza in ‘The Quatrefoil of Love’ [1453], ‘The Pistill of Susan’ [3553] ‘Somer Soneday’ [3838], and ‘De Tribus Regibus Mortuis’ [2677]. In conclusion, he considers Scottish treatments of alliterative style; its use during Lollard controversies in ‘three unattractive works, *Jack Upland* [3782.5], *Friar Daw’s Reply* [4098.3] and *Upland’s Rejoinder* [1653.5]’; the survival and rediscovery of the verse; and the prospect of ‘a second alliterative revival’ (128).

After detailed descriptions and histories of the two fifteenth-century manuscripts, which share eight items, Wilson considers their ownership. It is likely that Dame Margaret Throckmorton owned the Coughton Court MS, and Dame Anne Wingfield Harley 4012. Wilson provides a brief biography of these ladies, each of whom read devout literature of the kind found in the manuscripts.

Interprets ‘In a valye of þis restles mynde’ [1463] by examining ‘the medieval tradition of the Canticle of Canticles, which is the primary source for both the structure of the poem and its imagery’ (327). Canticles is seen as a mystical work, and Christ the bridegroom of the soul. Similar readings apply to the Latin lyrics: ‘Quis est hic qui pulsat ad ostium?’ and ‘Dulcis iesus memoria.’ The works are alike, despite differences in ‘time of composition ... place of origin and language ... length, verse form, point of view, dramatic situation, and incident’ (328). The sermons of St Bernard of Clairvaux on Canticles are also relevant. Wimsatt analyses themes and images in the Latin poems. He refers to passages in Canticles and the sermons, and traces the soul’s progress ‘from meditation to union’ (335), before examining this movement in the ME lyric. The latter offers first ‘a vivid and moving presentation by Christ of his Passion as an act of love to man ... the basis for Christ’s ensuing appeal to the soul to come and rest in the chamber of his side and for the soul’s ultimate acquiescence.’ Wimsatt’s exposition explains the images of the lover as ‘brother, humble suitor, bridegroom, and husband of the beloved,’ as well as those of ‘pursuing hunter and nursing mother’ (336). Bernard’s interpretations are supplemented by those of Bede and Origen. The imagery is complex, and includes relating the wound in Christ’s side not only to the scrip containing the pilgrim’s needs, but also to ‘the nest of the dove and the marriage chamber’ (341). The bridal chamber is a place for contemplation, where the soul may be cleansed and healed. The soul’s ‘sleep of the contemplative,’ which signifies ‘the ecstasy of communion with God,’ is compared to that of a child at the mother’s breast. A tradition of Christ as mother supports images of the wound as ‘the breast which feeds the soul with spiritual milk’ (343). The English lyric may rank ‘with the very best of mystical writings’ (345).

1463.

Miles, in line 20 of ‘Lenten ys come wiþ loue to toune’ [1861], is a hapax legomenon now generally accepted to be derived from the Welsh noun mil meaning “animal” (354), but it may have a different meaning. With a change in punctuation this may alter the sense of lines 19--22. Berger examines suggested readings, and rejects mules, myles, and meles, in favour of males, with a full stop after makes. This makes line 20 [‘Males murgeþ huere makes’] ‘a graphic generalization of line 19’ [‘Wowes þis wolde drakes’]. Line 21 [‘ase strem þat strikeþ stille’] illustrates 22 [‘Mody meneþ so doþ mo’]. In the latter pair of lines the concept ‘lack of vigour and joy,’ is integrated in the ‘image of the river flowing slowly and that of the man complaining sadly about his fate’ (357), consistent with the lines that follow.

1861.


Detects stanzas with ‘the limerick rhyme-scheme with approximations to its rhythm-scheme’ in works of Dunbar: ‘To a ladye’ [‘Sweit rois of vertew and of gentilness,’ 3243.3] and stanzas of ‘How Dunbar was desyred to be ane freir’ [‘This nycht befoir the dawing cleir,’ 3634.3]. There is ‘a faintly limerick-like quality’ (57) in ‘Svmer is icumen in’ [3223], and a closer resemblance in a stanza of the Bestiary [3353], which begins ‘The lion is wonderly strong.’

3223, 3243.3, 3353, 3634.3.


Differs from Bowers, 494, in his identification of Carthusians named as companions of St Bruno in the poem on the order’s origin, ‘At þe begynnyng of þe chartirhoouse god did schewe’ [435]. Boyer proposes that they were famous holy men of the order,
not its founders. Thus ‘Saynt Hewe’ is Hugh of Avalon; ‘Saynt Anoelius’ is St Anthelmus; and Bridus is Britius of Auxerre.

435.


‘Man 3yf þ wylt here’ [2062] prescribes seven works of mercy. It is found in MSS BL Harley 3594 and Cambridge University Library Ii.4.9; Braekman’s edition is drawn chiefly from the former. He summarizes sources of the teachings before describing the poem’s treatment. The exemplum to illustrate the third work, of clothing the naked, is the story of St Martin’s clothing a beggar; that for the sixth work, of giving hospitality to the homeless, is a story of a woman who shelters a leper. The brief treatment of the seventh work, of burying the dead, implies that it is included only for the sake of completeness. The remaining third of the poem explains that there are more good works to do, but stresses the greater importance of the seven works of the poem, ‘since at the Day of Judgement every human being will be asked about his practising them’ (147). Braekman prints the poem, noting variations found in the two manuscripts.

2062.

685 Fletcher, Alan J. ‘‘I Sing of a Maiden”: A Fifteenth-Century Sermon Reminiscence.’ Notes and Queries 223 (1978): 107--8, 541.

Notes portions of ME lyrics found within Bodleian MS Barlow 24, a collection of sermons, in Latin, which were assembled by a compiler who gave his name as ‘Selk,’ in the capitals of divisions in the sermons. Most of the lyrics appear in Selk’s funeral sermons, and are concerned with ‘age and mortality’ (107). A sermon for the
Assumption includes a couplet, 'Mayde, wyff and moder whas neuer but ye; / Well may suche a Lady Godlys modyr be,' lines 'commonly sung about the Virgin Mary,' and 'an unmistakable reminiscence of the last two of "I Sing of a Maiden [1367]."' The comment demonstrates a wider currency in the fifteenth century 'than its solitary appearance in the Sloane manuscript might suggest' (108). [On p 541, the editors correct a quotation printed on p 108.] [See 800; Wenzel, 701; Powell, 786.]


Considers John Stow's part in preparing his 1561 edition of Chaucer, in particular the addition of 24 poems to the edition of c. 1550, many of which are attributed incorrectly to Chaucer. Examination of Trinity College Cambridge MS R.3.19 reveals that this was often Stow's copy text. The accuracy of the transcription suggests that Stow supervised the work as well as providing manuscripts for the printer. Fletcher discusses the poems individually, with Stow's titles, citing all manuscript sources, and suggesting which was used. He concludes with comments on Stow's accuracy in preparing the print, modifications of spelling, and discriminating choice of manuscript sources.

687 Friedlander, Carolynn VanDyke. 'Early Middle English Accentual Verse.' Modern Philology 76 (1978--9): 219--30

The term 'Early ME Accentual Verse' is the 'least inaccurate' (220) designation for a small body of literature, some written before 1050, in a period when writers 'probably
did not clearly distinguish poetry from prose' (219). Friedlander explains the metrical and rhyming patterns of OE and Early ME poetry in detail, and labels ‘The Grave’ ['ðe wes bold ðeyl dr þu i-boren were,' 3497] and the Worcester fragments as ‘accumulations of clichés,’ in which ‘reiteration of the obvious sometimes makes them grimly effective’ (227). Hints of OE tradition in Early ME verse suggest that the poets were ‘nostalgic about it’ (230).

3497.


Not seen.


MS Advocates 19.3.1 is ‘a “Library in parvo,”’ because of ‘the catholicity of its contents’; its collection of quires ‘arranged and written independently of each other’; and the probability that the booklets were kept ‘as separate, unbound volumes’ (262). Hardman lists each quire’s contents, and records the hands in which the manuscript was written, noting names of the scribes who have signed their work: Recardun Heege and John Hawghton. The hands are of the late fifteenth century; the language implies ‘a North Midland provenance’ (264). Hardman discusses the work by theme, noting that quires 1 and 6 are anthologies of comic and religious verse.
AN literature mirrors a society in which "English was the language of the "common folk," Anglo-Norman that of the descendants of William the Conqueror and his followers, and Latin the language of religion, law and erudition" (70). Macaronic works combine the languages with varying techniques. Harvey examines works in Latin and AN, and some that use ME with either or both of the other languages. She notes varying patterns of rhyme, in and between the languages, and a tendency to English rhythms. Increasing use of ME shows "the changing prestige of the three languages," as it gradually becomes "the literary language of the country," while Latin declines. When "the different registers of the vernaculars offer little contrast," macaronic verses become "little more than a literary curiosity" (81).

Included in the manuscript are five ME poems ['Ic eom elderly þanne ic wes a wintre and a lare,' 1272; 'I-blessed beo þu lauedi ful of houene Blise,' 1407; 'Litel uotit eniman ou trewe loue bi-stondet,' 1923; 'Of on þat is so fayr and bright,' 2645; 'Somer is comen & winter gon' 322], an English rhyming proverb ["Leef hen. Whanne hue Leyth," 800563], and two macaronic ME and AN poems ['kar bon ostel aurerez,' 800564; 'Wyd is swete armes,' 800565]. Hill's account provides a 'Technical Description' (395--7), 'Contents' (397--404), 'Additions in Other Hands' (405--8), and 'The History of the Manuscript' (408--9), and concludes with an appendix with
the text of *Salut et solace par l’amour de Jésu* (492--501), in which the macaronic poems are found.

1272, 1407, 1923, 2645, 3221, 800563, 800564, 800565.


Explores the motif used in the Marian lyric ‘With fauoure in hir face ferr passyng my Reason’ [4189] for ‘a hard-hearted speaker who is eventually moved from his initial indifference to tears.’ Hill relates this to Dante’s description of himself, to suggest ‘a mediate status, between that of a sinner who is insensible of or indifferent to his condition and hence “asleep” and that of a Christian in a state of grace who is thus fully “awake”’ (51). This recalls Lancelot’s torpor in *La Queste de Saint Graal* (described by Malory as *half wakyng and half slepyng*), when he cannot respond to the sight of the Grail and the healing of a knight. There is another echo in the *Speculum Sacerdotale*, in the exemplum of a Flemish clerk’s vision of Mary Magdalene, while he is ‘half-waking, half-sleeping’ (53). In the admonition ‘Wake man slepe not rise vp and thynk þat erth thou art’ [3859], the poet hears a message as he lies ‘between sleep and wakefulness.’ Augustine’s account of the movement from folly to wisdom posits ‘a mediate state between these two conditions just as there is a transitional condition between sleep and waking’ (54). In 4189 the motif defines ‘a specific moment in a man’s moral life—the time between sin and repentance when a man must choose to awaken or to fall back into the sleep of sin’ (56).

3859, 4189.

Accounts of the martyrdom of St Thomas Becket, in two carols printed by Greene, vary in ‘the number of points for which he is said to have lost his life’ (296). John Audelay’s carol, ‘ffor on a tewsdny thrmas was borne’ [838] suggests 50, whereas ‘Lesteyntʒ lordingis bope grete and smale’ [1892], notes 52, 15, and 50 (or possibly five), according to the manuscript consulted. The points may be ‘the items set out by Henry II in the Constitutions of Clarendon of 1164’ (297) and at the council of Northampton. Becket granted four points gladly, ‘as well as an unspecified number of others,’ but not ten. Although the carols give precise numbers, The South English Legendary and a Trinity College Dublin manuscript are vague. The life of Herbert of Bosham proposes 16 points, and William of Canterbury’s account is similar. This is ‘the number accepted in modern historical works’ (298). Johnston suggests possibilities to explain scribal misreadings and errors from oral transmission, to find that ‘fifteen is the most satisfactory solution’ (299).

838, 1892.


Offers detailed comments on the language and text of the poem ‘þe siker soþe who so seys’ [3462], of Northern origin, in a genre ‘confined mainly to the West Midlands and parts of the North’ (137), and on the unique copy in the Auchinleck MS, which was ‘presumably made in London by a scribe whose own orthographic and dialectical characteristics indicate that he probably came from Middlesex’ (137--8). McIntosh’s remarks cover words used in the North and sometimes the North Midlands; some with wider distribution which do not imply a place of origin; some apparently changed to a Southern form; and some ‘which cannot be assumed to have been introduced by the scribe but for which the evidence for use in the north is rather slender’ (140).
Most legal documents on medieval marriage deal with ‘those couples who ended in court’ (3). Two lyric categories consider this: ‘the chanson de mal marié, or husband’s lament; and the chanson de mal mariée, wife’s lament.’ Only one of the latter truly defends women against anti-feminist satire, since they are often ‘a dialogue between gossips in a tavern which catalogues their husbands’ respective shortcomings’ (6). The more numerous husbands’ laments are usually monologues that list specific complaints, condemn marriage, or stress the need to choose a wife carefully. Palmer has yet to discover a poem that ‘records or celebrates domestic bliss’ (7).

210, 1459, 3533.5, 3919, 4019, 4279.


‘Alle ȝe mowyn be blyth & glade’ [235] differs from works of instruction or exhortation on similar subjects, because the poet expresses ‘spectacular truths of Christ’s redemption of man and transubstantiation on the altar.’ The poem’s images include Christ as Eucharistic bread, ‘a morsel of food, deadly to Satan but beneficial to man’ (283), as a doctor, and as Passover lamb, his blood as ointment; the medical imagery is extended to an OT treatment of lepers. Pickering notes similar images of
bread and wheat, and compares the metrical structure with that of other works with thirteen-line stanzas. A poem on the ‘Festivals of the Church’ [‘The lord þat is a howsholder,’ 3415] shares the verse-form; resemblances in ‘more personal stylistic features such as vocabulary, phrasing and imagery’ (288) imply common authorship. There are shared characteristics in the ‘Dispute between Mary and the Cross’ [‘O litel whyle lesteneþ to me ententyfly so haue þe blys,’ 2481; ‘Oure ladi freo on Rode treo made hire mone,’ 2718] and ‘Whon grein of whete is cast to grounde’ [3952]. Pickering traces similarities in style and imagery, in particular the ‘intense, concise phrasing and the selection of uncommon vocabulary’ (293). Analysis of the rhymes indicates a clerical poet, ‘working probably in East Anglia and possibly in Norfolk ... in the mid-fourteenth century.’ His audience for 3952 and 235 may have been a congregation, with the latter perhaps ‘written for delivery on Easter Day’ (297), on the occasion of annual communion; he is ‘consciously a poet’ (298). Pickering prints 235, arranging it to bring out its sense and rhyme scheme, with apparatus and ‘explanatory notes of considerable length’ (299).

235, 1627, 2481, 2681, 2718, 3415, 3583, 3920, 3952.


Close study of ‘Annot and John’ [1394] shows that it is not only ‘a mechanically composed list of gems, flowers, birds, herbs, and people to which a lady is compared’ (121). Ransom refers briefly to Brook, 42, Moore, 297, and Stone, 63, and in greater detail to Dronke, 472, and Stemmler [Die englischen Liebesgedichte des MS. Harley 2253, diss. Rheinische Friedrich-Wilhelms-Universität 1962 (Bonn, 1962)]. Detailed examination reveals incongruities in the many comparisons. The pun that reveals Annot’s name, noted for instance in BrownXIII, 36, encourages ‘pun-hunting elsewhere in the poem’ (128). Ransom explores the possibilities of play on coynte
and cunde, on gome as ‘game’ or ‘man,’ and in the notion that Annot is as chaste as emerald in the morning. Many inconsistencies in the associations of birds, particularly with lechery and chastity, emphasize the strategy used to achieve ‘not an accumulation of complementary similes and metaphors but a pronounced tension in the terms of comparison’ (137), with similar tensions in the stanzas on herbs and heroic figures. Contradictory descriptions of Annot show the poet’s ‘combined enthusiasm and irony’ (140). He burlesques ‘the form and conventions of courtly love poetry without reducing its subject to mere caricature’ (141).

1394, 1485, 3222.


The ‘“beaver-tailed” form of capital S’ used by thirteenth-century scribes has often been misread as M, ‘especially when the misreading would yield reasonable sense.’ Revard suggests such a misreading in line 4 of ‘Foweles in the frith’ [864], to produce mulch, rather than sulch. The latter offers ‘smoother syntax’ and is also ‘linguistically regularly derived from OE. swylc.’ He makes the alteration and prints the text of the poem.

864.


Surveys the symbolic use of birds, especially as figures for the soul. Rowland describes many species, in alphabetical order, noting the characteristics ascribed to them, and illustrates her findings with references to literature and folklore. Birds in the lyrics include the bunting [‘In Aprell and in May, 1470]; cock [‘I have a gentil
cok,' 1299]; goose ['There ben women there ben wordis,' 3522.5]; pheasant ['In a noon tijd of a somers day,' 1454]; and thrush ['Annot and Iohn' 1394].

1299, 1394, 1454, 1470, 3522.5.


Explains cruces in three Harley poems: ‘Lystneþ lordynges a newe song Ich ulle bigynne’ [1889], ‘Alle þat beoþ of huert trewe’ [205], and ‘Annot and Iohn’ [1394]. Stemmler investigates the phrases aȝeyn star and his ponkes in 1889. He considers the faulty rhyme scheme of a stanza of 205, with suggested emendations and the possibilities of sound changes and implications for other Harley poems. He compares transcriptions and interpretations of the words sauue/sanne and saueþ/saneþ in 1394.

205, 1394, 1889.


The Fasciculus morum, a fourteenth-century preachers’ handbook, presents sermons that are arranged to deal with the seven vices, their opposing virtues, and related material, including catechetical topics. The sermons are recorded in Latin, for delivery in that language or the vernacular, according to the audience. Included in the text are numerous verses and tags, ‘variously mnemonic, rhetorical, or meditative, or simply an outlet for wit and verbal skill’ (66). Wenzel supplies a detailed account of the work and its 28 varied manuscripts, and of excerpts and references to the Fasciculus morum in other sources. Examination of versions of exempla leads him to place the terminus a quo in the early thirteenth century, and to conclude that ‘the greatest claim for authoring Fasciculus morum belongs to Robert Selk’ (39). Some
verses render Latin sermon lines exactly or freely; some provide biblical quotations or proverbs; some accompany moralized pictures; others supply headings for the preacher's divisions of his text. Comparison with other sermon manuscripts shows similar use of ME verses within the Latin compositions by their authors, most of them considered to be Franciscan or Dominican friars.

In 'The English Verses of Fasciculus Morum,' Wenzel provides details of the 55 ME verses found in the Fasciculus morum, discussing their 'Nature, Function, Textual History' (101--14). He demonstrates the range and contexts of the verses, with a table to illustrate their distribution in the various manuscripts (106--7). In an examination of 'The Originality of Fasciculus morum' (114--20), he compares similar material, in particular MS Harley 7322, and concludes that 'a good many English verses have come from the very quill of the unknown preacher who compiled this "bundle of virtues"' (121). In 'Preacher's Verses and the English Religious Lyric' (121--32) he compares the verses with other religious lyrics, and considers criticism, particularly that of Woolf, 522.


-----Review by Marjorie Rigby, *Review of English Studies* NS 32 (1981): 439--40. Summarizes the content and method of the book, and makes comparisons with Silverstein, 73, and Woolf, 522. Rigby comments on 'the category of religious lyric as Rosemary Woolf defined it' and the fitness of some of the verses from the Fasciculus Morum to be included in it; she also notes distinctions 'between the sermon-verses and the meditative poems.' She finds Wenzel's work 'a densely paced study, informative and stimulating' (440).

The record in BL MS Add. 47214 can be used to date the destruction by lightning of
the Carmelite friary at Lynn at 6 July, 1363. Reference in the present perfect tense to
this incident in the carol ‘Thynk man qwerof þæ art wrout’ [3566] implies assignment
‘to the year 1363 or 1364’ (203). Evidence from the manuscript, which had belonged
to the Franciscans of Lynn, suggests Franciscan authorship of the carol.

3566.

703 Wolpers, Theodor. ‘Geistliche Lyrik in England.’ Europäisches
Spätmittelalter. Ed. Willi Erzgräber et al. Neues Handbuch der

A general historical study of ME religious lyrics which offers many literary and
pictorial examples, and German translations of some texts. Wolpers examines the
relationship of lyrics and prayers, and notes parallels with secular poems. He contrasts
the distance established between God and the believer in early medieval Latin hymns
with the tendency to mystical identification in ME poetry, seen in St Godric’s hymn,
‘Seinte marie clane uirgine’ [2988]. Most prayers and sermon lyrics of the thirteenth
and fourteenth centuries were anonymous works, with signs of Franciscan piety,
delivered by the preachers to a public with no knowledge of Latin or French. These
Marian and Passion verses resemble secular verse, and make their subjects seem more
human. Wolpers reproduces pictures that accompanied the lyrics and decorated
books of devotion. These stress the humanity of Christ and Mary, stir emotions, and
encourage meditation. Among the many verses composed at the beginning of the
fourteenth century, those of Harley MS 2253 are outstanding. Wolpers considers in
particular 'A Prayer for Deliverance' [2039], 'A Winter Song' [4177], and 'An Autumn Song' [2359]. These poems, like miniatures in books of devotion, demonstrate connections between courtly elegance and natural beauty and tender feelings. Preaching lyrics of the late fourteenth and fifteenth centuries resemble emblem poems, for example 'O man vnkynde / hafe in mynde / my paynes smert' [2504], spoken by Christ’s wounded heart, and images of suffering such as the Pietà. There are severe warnings and reproaches, and commentary on morality and social conditions. The Commonplace Book of John Grimestone, intended only to enforce Christ’s message, has no literary importance. The few poems of personal piety of the thirteenth and fourteenth centuries include the ‘Luue Ron’ [66] of Thomas de Hales, and the hymns translated by William Herebert, who employs the image of Christ as knight in ‘What ys he þys lorldling þat cometh vrom þe wyht’ [3906], and explores the Virgin’s paradoxical relationships in ‘þou wommon boute vere’ [3700]. Songs of Richard Rolle’s school continue monastic, mystical literature in the fourteenth century. Chaucer’s Marian lyrics are different in nature. Wolpers notes the change in emphasis, from humanity’s address to Christ or Mary to their own request for the human believer’s love. Aureate diction in some fifteenth-century poetry may be more conspicuous than religious content, and there is less expression of emotion. It presents Mary in shining images of beauty and virtue, as in Lydgate’s poems; in contrast, carols and lullabies depict a human mother. It is remarkable that the finest ME poem, ‘I syng of a myden þis makeles’ [1367], seems independent of the general conventions.

A detailed historical account of secular lyrics, with numerous examples, and German translations of some texts. Wolpers explains poetic effects in the expression of thoughts and emotions in love lyrics of the thirteenth and fourteenth centuries, and the links with folk elements and French styles and motifs. Simplicity of structure is characteristic, even when artful rhetorical means are employed; among others Wolpers cites ‘Sumer is icumen in’ [3223], and Rawlinson and Harley lyrics. He writes at length about the Harley collection, considering its historical importance and varied styles; he stresses the language’s connections to that of religious lyrics, even in the declaration of erotic feelings. Popular and courtly poetry of the late fourteenth and fifteenth centuries generally cannot equal the fresh approach of the Rawlinson or the variety of the Harley lyrics. Some popular love poetry imitates the courtly manner in coarsely explicit style, often mocking women and their weaknesses. There are many political and moralistic poems of national and individual matters. They may be written against general and individual enemies, as in the poems of the French and the Scots, ‘The Execution of Sir Simon Fraser’ [1889], and the condemnation of Richard, Earl of Cornwall in ‘The Song of the Battle of Lewes’ [3155]. Laurence Minot’s poems present patriotic accounts of battles, to stress English heroism and victory; they include ‘The Siege of Calais’ [585], ‘The Battle of Bannockburn’ [3080], and ‘The Battle of Neville’s Cross’ [3117]. There are anonymous works such as ‘The Battle of Otterburn’ [1620] and ‘The Battle of Agincourt’ [3213]. Poems of the Wars of the Roses combine metaphor and allegory, yet remain concrete in details; they may conceal identities in allusions to heraldic emblems. Satirical songs attack greed, corruption, luxury, and oppression of the poor; Wolpers cites works in ME, Latin, and AN. He considers, among others, poems written against extravagant fashions; poems
of moral advice. Even satires on ‘Retinues of the Great’ [2649] and ‘Consistory Courts’ [2287], and ‘The Song of the Husbandman’ [1320.5], the moralizing works of Harley 2253, seem to be lyrical. Such poems in the fourteenth and fifteenth centuries tend to stress concrete details, and to lack lyrical emotion, as seen in the mockery of the gallant [‘Galawnt pride thy father is dede,’ 892]. A song of Edward II, ‘Someron Soneday’ [3838], tells of a meeting in a forest with Fortune. A lament for Edward III, ‘A dere God what may this be’ [5], presents him as an example of royal greatness, and knighthood as the ship of state. Other poems of monarchs include Hoccleve’s of the reburial of Richard II, ‘Wheareas þat land wont was for to be’ [4066], and Audelay’s on Henry VI, ‘Fore he is ful ʒong tender of age’ [822]; each work, in fact, is intended to praise Henry V. John Ball expressed the anger of the oppressed in his sermon on the theme ‘Whan adam deffid & eva span / who was than a gentilman’ [3922]; many other poems were directed against those in authority. Attacks against the mendicant friars include that of Wyclif’s supporters, ‘Preste ne monke ne ʒiy chanoun’ [2777]. The power and use of money are satirized in ‘London Lickpenny’ [3759] and poems such as ‘Sir Penny’ [‘In erth there ys a lityll thyngh,’ 1480; ‘Peny is an hardy knyght,’ 2747; ‘Man vpon molde whatsoever þou be,’ 2082]. These works show the coming of an era of capitalism, displayed in Chaucer’s Canterbury Tales [4019] in characters and their tales. The power and prestige of wealthy citizens of London is displayed in some lyrics of the fifteenth century; the city is celebrated by Dunbar, in ‘London thou art of townes a per se’ [1933.5]. The fourteenth and fifteenth centuries produced many cheerful songs for festivities and practical verses for teaching and mnemonic purposes.

5, 72, 105, 179, 205, 210, 225, 377, 436, 438, 515, 521, 549, 579, 585, 694.5, 809, 822, 824, 849, 864, 869, 892, 903, 922, 960.1, 1008, 1195, 1201, 1222, 1240, 1280, 1293.5, 1299, 1302, 1303, 1314, 1320.5, 1333, 1339, 1394, 1395, 1417, 1449, 1468, 1480, 1485, 1502, 1504, 1555, 1608, 1609, 1620, 1622, 1791, 1796, 1829, 1849, 1857, 1861, 1866, 1889, 1933.5, 1938, 1974, 2031, 2037.5, 2082, 2135, 2161, 2163, 2166, 2207, 2236, 2243, 2262.3, 2311, 2338, 2343, 2624, 2634, 2649, 2654, 2656, 2663, 2675, 2747, 2756, 2777, 3080, 3117, 3155, 3157, 3162, 3164, 3174, 3190, 3213, 3222, 3223, 3259, 3310, 3313, 3327, 3348, 3409, 3412, 3438, 3445.5, 3465, *3533.5,
705 Best, Larry G. 'Dissociative Allegory in Medieval Lyrics.' *Encyclopedia* 56 (1979): 83--90.

The allegory Best calls 'dissociative' is a system running 'parallel to the work of literature but having nothing to do with, or being barely incidental to, the central theme or ideas of the work.' He compares this to illumination of medieval manuscripts that supplies 'decoration for the sake of decoration' (85). There are examples in two lyrics, 'With a garland of thornes kene' [4185], in which images of the Passion are seen as remedies against the Deadly Sins, and 'Judas' [1649]. The first poem operates 'with a careful interaction between image, symbol, and idea.' This method is seen also in 'Judas,' but with addition of images 'which operate independently of the central meaning of the poem, forming a type of contrapuntal allegory of images associated with the passion of Christ but dissociated from the primary meaning of the poem' (87). Best notes implications of the imagery. He distinguishes between images 'not dissociated but ... integral to the meaning' and others that contribute 'moral decoration' (88) rather than understanding, to allow allegorical manipulation on two levels.

1649, 4185.

706 Bitterling, Klaus. 'Signs of Death and Other Monitory Snatches from MS. Harley 2247.' *Notes and Queries* 224 (1979): 101--2.

The last sermon in this manuscript is a model sermon for a funeral, embellished with verses, *exempla* showing death as an archer and the keeper of a garden, and a list of the signs of death. The last reveals 'a partial identity' with that in 'the Franciscan *Fasciculus Morum* (102).
4033, 800515, 800525.


A holistic study, which relates musical, literary, and theological exploration of the carol ‘Ther is no rose of swych vertu’ [3536]. Boenig compares the music to the style of *Ars Nova*, with examples of syncopation, rhythmic counterpoint, and hocket by Gilles Binchois, Guillaume Dufay, and an anonymous composer. He relates literary and theological considerations to the work’s diction and structure, derives the notion of a monastic origin, and compares the carol with ‘I syng of a myden þ is makeles’ [1367]. The macaronic form sets ‘a counterpoint between its English, the language of everyday life, and Latin, the special language heard inside churches’ (57). This is echoed in the music, which is syllabic or neumatic for English lines and melismatic for the Latin tags.

1367, 3536.

708 Booth, Mark W. ‘“Sumer is Icumen In” as a Song.’ *Chaucer Review* 14 (1979--80): 158--65.

Because ‘Svmer is icumen in’ [3223] has been explicated as a lyric, it offers ‘a good occasion for exploring the significant difference between song and poem’ (158). A lyric poem arouses the reader’s romantic expectations and perhaps ‘fixation upon that moment of inspired experience’ at its creation. Booth considers the song and its music, with the words ‘sung over each other by up to six voices’ (160), as a round. He relates his findings to criticism, including that of Moore, 297, Manning, 394, Reiss, 583, and Chambers and Sidgwick, 18. Comparison with the Latin ‘pious impostor,’ *Perspice christicola*, in the same manuscript reveals the ME lyric as ‘a
genuine song' (161), in the experience of the singer and audience. Its ‘most insistent sound is the nonsense sound of cuccu,’ which is ‘part of the magic that lifts us into celebration’ (163), the conventional response to a spring song. The metrical structure and repetition of cuccu produce a ‘strong rocking effect.’ Thus ‘the rota arrangement does no violence to the effective verbal structures of the verse, and even extends and amplifies their effects’ (164).

3223.


Ten poems in English and two in French survive only in MS Bodleian Rawlinson D. 913. Burrow groups them by their position in the manuscript and subject matter, and deals first with the ‘merest scraps: Items 2, 3 and 4’ (8) ['he gode mon on is weie,' 3361.3; ‘Ich aue a mantel i-maket of cloth,’ 1301.5; ‘Ne sey neruer such a man a Iordan was,’ 2288.5], each of only one line. Items 1, 10, and 11 are ‘clearly concerned ... with sexual love.’ Although the last, ‘Al gold Ionet is þin her’ [179], seems to be simple, more knowledge of its context could alter critical opinion. If it were the work of Chaucer, it would be ‘a version of the pastoral, in Chaucer’s “small-town” manner’ (9). He sees in Item 1, ‘Of euerkyne tre’ [2622], a wooing song for a mistress described with nature-imagery; Speirs, 385, sees a wooing song for a hawthorn tree. Item 10, ‘Al nist by [þe] rose rose’ [194], is generally read as an allegory of deflowering. Item 5, a French chanson de mal mariée, which ‘conforms exactly to the pattern of the carol’ (13), is interpreted more easily than Item 9, ‘Wer þer ouþer in þis toun’ [3898], in which the text is illegible and obscure. The last poem, a song of drinking, ‘Ye Sir [þat is] idronken / dronken ydronken’ [4256.8],
conveys ‘an effect of tipsy and slightly incoherent excitement’ (16), perhaps for a
dance. The most difficult poems are Items 7 and 8 ['Gode sire pray ich þe,' 1008;
‘Maiden in the mor lay,’ 2037.5]. The former, ‘Icham of Irlaunde,’ seems to be a
carol that perhaps identifies Ireland, ‘in the make-believe geography of the dance
floor, with the area occupied by the soloist at the centre of the ring of carollers’ (19).
Burrow summarizes readings of 2037.5, ‘The Maid of the Moor,’ and suggests that
the other Rawlinson poems provide its context and imply a secular poem. He stresses
the value of context to indicate the genre of a poem, and points to genre ‘as an
internal substitute for context’ (27).

179, 194, 1008, 1301.5, 2037.5, 2288.5, 2622, 3361.3, 3898, 4256.8.

710 Dronke, Peter. ‘The Song of Songs and Medieval Love-Lyric.’ The Bible and
and His World. Peter Dronke. Storia e Lettera Raccolta di Studi e Testi 164. Rome:

Examines medieval European lyrics influenced by versions of the Song of Songs, and
by translations and paraphrases found in literature. Dronke cites the ME lyric ‘Als i
me rod this endre dai’ [360] to show that here the girl, ‘sick with love like the bride in
the Canticle (quia amore langueo), both laments and cries out against the lover who
has left her’ (255).

360.

711 Frey, Charles. ‘Transcribing and Editing Western Wind.’ Manuscripta 22

Explores points of palaeographical and editorial doubt in ‘Westron wynde when wylle
thou blow’ [3899.3]. The ninth and twelfth words are generally read rayne, but Frey notes differences between them and suggests that the twelfth could be vayne, wayne, or bayne, creating ambiguity compounded by the interpretation of can. The fourth word could be wyll or wylt; Frey prefers the former. The poem may be closed with an exclamation mark, but Frey proposes ‘a period or, better ... no punctuation.’ Editing should show the speaker’s wish for ‘a change in the weather, just as he or she desires a change from the temper of that poignant loneliness,’ and it should present the text ‘in such a way as to let its unfettered strength stand forth’ (111).

3899.3.


Unlike Robbins, 54, Hanson-Smith finds that many of the 24 secular lyrics of the Findern Anthology are ‘written from the female perspective, in a woman’s persona’ (179). In support of her contention she cites ‘direct reference to men as the object of love’ (180); the unique occurrence of all but four lyrics; the use of Derbyshire dialect for the shorter poems (with Southeastern London dialect for longer poems, probably entered by professional scribes); and the possibility that authorial correction rather than scribal error explains some transcription practices. The lyrics express the limitations of social condition and mobility experienced by women. Their feelings show ‘openness and elan’ (186) towards their lovers, rather than the haughtiness and cruelty often evoked by male poets of courtly love. The motif of Fortune’s wheel appears in poems frequently pervaded by ‘a profound pessimism or fatalism’ (187), with resignation as part of the female perspective. Male figures seem powerful, even in light-hearted references; the lover may be compared to a sovereign, priest, governor, or mentor. Humour, rather than an excuse such as the protection of virtue,
is used to reject a lover. Themes in the Findern lyrics are those of other love poetry, but details suggest the female experience of love. [See McNamer, 958.]

12, 360, 657, 1170, 1331, 2009, 2279, 3878, 3917, 4272.5.

713 Hirsh, John C. ‘I Seche a Youthe: A Late Middle English Lyric.’ English Language Notes 17 (1997--80): 163--5.

‘I seche a þouthe þat eldyth noȝt,’ [1356.3] speaks of the religious life, ‘the quest of a homo viator, and a simple attestation of the value of the life of a religious—perhaps a friar.’ The idea of the paradoxical search is not unique; Hirsh cites other examples of the figure. In 1356.3 a secular search for youth that does not age becomes ‘a sacred quest for eternal life’ (164). References to need and strife could apply in most times, but one can discern a Lollard belief, that ‘certain kinds of “nede” ought not to exist among Christians.’ The last apology in this poem of spiritual quest informs the reader ‘that he must begin in the present and that the best way to future perfection is to be found in the religious life.’ The present tense in the last line emphasizes ‘the abiding present and gives directions to the seemingly impossible quest’ (165).

1356.3, 1356.5, 1359.


Devotional literature may be affective or admonitory, depending on ‘the disposition with which the reader addressed his codex.’ Thus some texts in Harley 1706 may be read as instruction or prayers, according to the reader’s choice. In Bodley 789, however, 18 articles, in prose and verse, offer ‘a reasonably complete religious vade mecum.’ A meditation ‘ascribed to Bonaventure’ lists six things the reader must know: ‘the fourteen points of truth, the ten commandments, the seven sacraments, the
seven works of mercy, the seven virtues, the seven deadly sins.' With a *Speculum Peccatoris*, these complete the first sequence. The next sequence has 'expositions on the Pater Noster, the Ave, the Creed, and the Ten Commandments, and an Art of Dying' (56). Hirsh considers the final series of devotions and prayers in detail. The introductory rubric and prose *ABC of Aristotle* stress the reader’s helpless sinfulness, leading to a verse prayer to the Trinity, ‘Almyghty god fadir of heuene’ [241], and a prose accusation of Christ. ‘Aware of his own sinfulness, mindful both of Christ’s Passion and of his own salvation, and having just praised the Trinity, the reader now confronts the power of the divine, and its exclusiveness’ (60), to confirm his wish to be saved and avoid damnation. The next poems are of the seven deadly sins ['Ihesu for þi precius blood,' 1707] and a warning from a dead man ['Mi leeue lyf þat lyuest in welþe,' 2255]. The latter’s *Explicit* concludes ‘not only the grim description of a corpse, but also the sequence of poems and prose texts that lead the devout reader into prayer and meditation’ (62). In an appendix, Hirsh lists the poems in ff. 205--14 of MS Harley 1706, and prints three previously unpublished ['Be ry3twys man what euer be-tyde,' 475; 'Byleue in god þat alle haþ wrou3te,' 505; 'Ihesus seynge peplys comyng hym tylle,' 1746].

241, 469, 475, 505, 880, 1126, 1416, 1707, 1746, 1748, 1815, 2255, 2352, 2770, 3040, 3262, 3685.


Concludes a discussion of Franciscan theology and its use of aspects of popular culture by noting that ‘the medieval vernacular lyric ... is related by Franciscan aesthetics and spirituality to the social context and spiritual function of dramatic art’ (158). Thus it can be related to identification and to redemption, ‘not only in the
usual theological sense, but in the redemption and elevation of popular culture through a beautiful literary expression’ (158–9). Jeffrey illustrates his remarks by reference to ‘Wynter wakene þ al my care’ [4177], which he finds an example of ‘the style change in Franciscan spirituality transforming an old form’ (159).

4177.


Echoes of Anne Boleyn’s motto, ‘Ainsi sera, groigne qui groigne,’ in Wyatt’s carol ‘My yeris be yong even as ye see’ [2281.5] and the lyric ‘Passetyme with good cumpanye’ [2737.5], attributed to Henry VIII, suggest that the poems were intended ‘to be complementary’ (398). Henry’s poem alludes to his relationship with Anne before his marriage to Queen Catherine had been dissolved. Wyatt issues a warning, but Henry sends ‘a reassuring reply to Anne that the King was determined to marry her, “Grugge so woll”’ (399). [See also Greene, 611.]

2281.5, 2737.5.


‘Rome poet fere e defere’ and ‘Len puet fere et defere’ [both listed at 1857] are ‘clearly partisan, political poems’ (183), and have been thought to criticize either Edward I or Edward II. Kendrick relates the poems to political events, and finds references to both monarchs, to Henry III, Pope Clement V, Piers Gaveston, and ‘Edward II’s notorious love of the “vulgar” pastimes of rowing, digging, and other forms of manual labor’ (192). In these poems, allusions at several levels to historical events, ‘abrupt juxtapositions of events from different periods, derogatory allusions
produced by puns and other kinds of word play, adaptation or parodistic use of conventional moral forms ... or topics' (197) serve to illustrate the complexity and artfulness of medieval political verse.

1857.

718 Lepow, Lauren. ‘Middle English Elevation Prayers and the Corpus Christi Cycles.’ *English Language Notes* 17 (1979--80): 85--8.

‘Hail’ lyrics of mystery plays have the form of ‘versified prayer, written for the laity, intended for address to the Real Presence in the Sacrament of the Altar at the moment of its elevation’ (85). Lepow describes devotion to the sight of the Sacrament. She cites parallels in prayers composed for the elevation, ‘Hail’ lyrics of Corpus Christi plays, and the Towneley shepherds’ greetings to the Christ Child. The tradition helps to establish ‘a forceful identification ... between the experience of the shepherds in Bethlehem and that of the contemporary Christian at the elevation of the Mass’ (87). Associations of the shepherds’ simple, homely, affectionate words enhance a profound level of devotion to ‘the elevated Host’ as ‘a small, dazzlingly beautiful sacrificial child, the vision of which might be vouchsafed to the faithful’ (88).

715, 3883.

719 Lucas, Peter J. ‘Another Text of “With This Beetle be He Smit.”’ *Notes and Queries* 224 (1979): 396--7.

Supplies another source for the quatrain ‘With his betull be he smytte’ [4202], an allusion to ‘a story of a foolish father who gave away all his goods to his son-in-law’ (396). To the five sources listed in *IMEV* and *SIMEV*, may be added the version in Eton College MS 34, fol. 192'.
Surveys literature of comment and complaint, generally topical and concerning society as a whole. Nicholson’s numerous examples begin with lists of abuses and related assertions that ‘the estates are not doing their duty’ (11), so putting society at risk. There are complaints ‘against fashions and opulence of dress’ (13), and changes seen as characteristic of social disorder. The perception of instability causes longing for a Golden Age. Among conventions is that of ‘Truth and Virtue ... displaced by Falsehood and Vice’ (16); changes from virtues to vices recall the lists of abuses. The evils lead to the need ‘for God to pass judgement, if he has not in fact already done so in some natural or national disaster of the time’ (18). Conventions and consistency hint that medieval complaint is ‘a mode of perception (communal) and expression (topical), rather than ... a genre’ (21). Langland uses it casually in Piers Plowman [1459], as ‘an official mode, topical in form,’ related to the world through moral rhetoric. Other poets develop an allegory of money, generally ‘within the alliterative tradition,’ whereas ‘metrical writers such as Lydgate, Hoccleve, even Gower and their followers’ tend to mention money in ‘appeals for conscientious patronage’ (22). Complaint is related to satire, but is general, whereas satire has a specific target. Among the generally anonymous works are some by Nigellus, Walter Maps, and John of Salisbury. There is ‘a striking coincidence between the development of popular religious education’ (24) and changes in fourteenth-century complaint literature, with more widespread literacy and emphasis on penitence and regulation. The notion of a covenant ‘between a people and God’ is ‘the ground of complaint and social comment in late medieval England’ (28).

Not seen.


Summarizes scholarship on the ‘O & I’ refrain, and lists, without comment, S/IMEV numbers of six poems not previously identified as containing it. Although it has been thought ‘a nonsense jingle,’ Osberg proposes that frequent association with particular stanza forms, often in ‘poems both highly religious and gravely didactic,’ implies ‘a character appropriate to the seriousness of the subject.’ He suggests a link with ‘the exclamation “oye” (listen! pay attention!)’ (392), noting oye in the Knight’s Tale [4019] and Parthenope of Blois [4132], and traces refrains with hey, hey, hey, hey; with a hey and a ho; heigh-ho, and with a heave and a ho in medieval and renaissance plays. The refrain is ‘inherently formal, ceremonial, indeed ritualistic,’ and thus ‘rich in associations’ (396).


Extends Stanley’s comments, 646, on ‘someone named Richard Hyrd (or Hird, or Hurd, or Herd)’ (199), mentioned in ‘Wepinghe haueþ myn wonges wet’ [3874], and in allusions to Annot and Johon in another Harley lyric [1394]. Revard suggests two
Possible ways to identify these three people. Documents in the BL and Salop Record Office preserve records of ‘Richard Hurd, allutarius’ (tawer, tanner), living in Ludlow and contemporary with the Harley Scribe, his wife Agnes, and of a scribe, John de Brompton, who drew up deeds including the granting of a tenement to Richard and Agnes. The Harley scribe may also have served barons of the district. Annot, if ‘a diminutive not of Agnes but of Ann’, could be Johanna, the Lady of Richard’s Castle, near Ludlow, who married Richard Talbot, and presented a prebendal portion in Burford to John de Wotton. Bourgeois and baronial triads of the names can be found, but Revard warns against ‘turning a kaleidoscope in which the scattered and colourful bits of information insist on making lovely patterns,’ to avoid mistaking them, ‘too readily, for portraits of actual persons’ (202).

1394, 3874.


Compares ‘dissent in the medieval period in England and dissent in the Colonial period in America, between 1376 and 1776’ (25), noting similarities in dissatisfaction with taxes and notions of equality. Many ME protests are general rather than specific grievances. Any that seem to be ‘more topoi than topical’ lose value ‘as expressions of protest’ (28). Unconsciously, such conservative writers as Langland and Wyclif wrote ‘the most dangerous and far-reaching manifestations of dissent’ (28) when they wrote of the Three Estates. This theory developed towards absolutism, through increasing power of the king and of merchants, as the base of the economy moved from land to money. There were technological, economic, and social changes, which were eventually expressed in rebellion. Peter Idley and Lydgate wrote approvingly to explain the system; William Clerk, John Holton, and Wyllyam Colyngbourne were executed for their writings; Bishop Reginald Pecock, ‘a strong anti-Lollard,’ used ‘the
Lollard rationale,' and 'was compelled to recant' (42). Wyclif supported 'the secular feudal aristocracy,' but he wrote the 'gravest attack on medieval society,' because his theological conclusions had 'sociological overtones' (34). He questioned the theory of the Three Estates, influencing John Ball and leading to Lollardy. Such works attack 'the very heart of the Establishment,' whereas attacks 'on dress, cosmetics, luxuries, all concerned with personal morality---are tangential or peripheral' (38).

The latter include carols, mystery plays, and satires of the clergy and nobles. Use of the vernacular in itself encouraged dissent, since the use of ME, rather than Latin or French was 'a major act of rebellion' (40). The depiction of life and of discrepancies 'between precept and practice ... the idea and the institution ... justice and law, love and marriage, religion and the Church' must be 'inevitably radical' (41).

478, 663, 762, 884, 1320.5, 1540, 1543, 1791, 1857, 1877, 1926, 2287, 2335, 2615, 3133, 3260, 3318.7, 3756, 3851, 3922, 4181.


Longer ME court poems have been little studied because they are 'often dull, often uninspired' (244), relatively inaccessible, and lack appropriate criticism. Robbins aims to remedy the last by discussing the poems, which were written 'for intellectual and social diversion and amorous dalliance among a minuscule elite group.' These poems include 'the lover's salutation (the salut d'amour)' and more often, 'the lover's plea or complaint d'amour' (245). The works are rarely related to concerns of real life, and are conventional in form, with figures that suggest 'a ritual game' (248). Robbins's examples include 'How a Lover Praiseth his Lady' ['When the son the laumpe of heuen ful lyght,' 4043], 'The Lover's Book' ['O Lady myne to whom thys boke I sende,' 2478.5], and 'The Parlement of Love' ['Now 3ee that will of louse
here,' 2383]. To exemplify *dits amoureux*, he chooses ‘Supplicacio Amantis’ [147], ‘The Temple of Glas’ [851], and ‘The Assembly of Ladies’ [1528]. He examines the use of portions of poems to form new compositions, in ‘the courtly tradition of the new pastiche’ (259), including the *Cantus Troili* ['Gif no luve is o God quaht feill I so,' 1422.1]. [See also 744.]

14.5, 146, 147, 152, 154, 255, 377, 482, 767, 837.5, 848.5, 851, 868, 1086, 1295.8, 1330, 1334, 1418.5, 1422.1, 1487, 1496, 1507, 1528, 1598.3, 1620.5, 1838, 1871.5, 1926.5, 2161, 2245, 2247, 2268, 2318, 2383, 2384.8, 2475, 2478.5, 2510, 2577.5, 2579.3, 2595, 2767, 3168, 3327, 3409, 3670, 3880.6, 3899.3, 4043.


Prints ‘Swarte smekyd smethes smateryd wythe smoke’ [3227] from BL MS Arundel 292, ‘a thirteenth-century Norwich Cathedral Priory manuscript,’ using a ‘continuous format ... punctuated into long-line units.’ Salter explores the poem’s details to establish ‘historical and literary affiliations’ (194), considering the author’s ‘materials and motives’ and the ‘significance of its East-Anglian religious—and probably urban—provenance’ (195). The work of metal workers at night (mentioned in Chaucer’s *Miller’s Tale* [4019] and in craft *Ordinances*) is forbidden, for general and particular benefit. The provenance implies the influence of religious attitudes in ‘its vehement denunciation of blacksmiths and their working practices,’ and accounts for the poem’s ‘preservation in a strongly traditional and moral setting’ (200). The poem recalls the ‘equally vehement denunciation of the riotous youth of Flanders’ (201) in the *Pardoner’s Tale*. There are devilish associations in other literary references to smiths, as in the *Aeneid*, OT, *Navigatio Brendani Sancti*, the legend of the making of the Crucifixion nails, and the life of Egwin of Evesham. Such links are countered by
SS Dunstan and Eligius, and the monk Cwicwine. Working at night implies ‘a disturbing reversal of religious values’ in town life. There is little evidence to connect it with ‘western or north-western areas usually regarded as the home of medieval English alliterative verse’ (203), and Salter notes East-Anglian words. The poem resembles burlesque and complaint literature with ‘an ingenious line of abuse in vigorously alliterative language,’ but it allows readers access to ‘serious preoccupations and observations ... as it invites them to share its ironic perspectives and to relish the quality of its stylistic performance’ (204). The poem recalls passages in Sir Isumbras [1184], John Capgrave’s life of St Katherine [6], Langland’s Piers Plowman [1459], Hoccleve’s Regement of Princes [2229], and works of Horace, Juvenal, and Martial. In the replacement of the classical dichotomy ‘town and country’ by the shifting alternatives of medieval literature, the city gradually established itself, while ‘urban satire was replaced by curial’ (206). The English poet may have known a ‘medieval tradition of anti-curial satire which had an essential point or two in common with Classical complaint.’ The works were in ecclesiastical libraries, with others on the art of composition, such as Geoffrey of Vinsauf’s Poetria Nova, which had an exercise ‘on the activities of blacksmiths engaged in the making of armour’ (207), and had influence seen in Norfolk works of the period. The poem’s preservation in a monastic manuscript may not exclude its composition ‘in another kind of religious setting’ (208), and Salter speculates that ‘its place of origin was not dissimilar to the Augustinian Friary at King’s Lynn’ (208). She concludes that its wit may lie ‘most exactly in an appreciation of the distance between its ostensible theme--a common nuisance, of some social and moral resonace---and the dignified framework of Latin rhetorical exercise into which it is so neatly and divertingly set’ (209).

6, 1184, 1459, 2229, 2649, 3227, 3461, 3819, 3895, 4019, 4149, 4265.

727 Wilson, Edward. ‘An Unpublished Alliterative Poem on Plant-Names from

The principal scribe of the manuscript was Thomas Schort. It is 'largely a compilation of Latin pedagogical treatises for use in schools' (504), and is thought to reproduce the teaching material used by Robert Londe, at Newgate school; it has 'indications of west country provenance.' The poem on plants, 'Y wandryng ful wery and walkynge þe ways' [1378.5] has one stanza for each letter of the alphabet. Wilson prints it, with notes to explain the language and unfamiliar plant-names, and those 'whose Middle English spelling is likely to give difficulty' (505).

1378.5.


The imperfect *concatenatio* of the fifth and sixth stanzas of 'The Meeting in the Wood' [1449] implies the omission of a whole stanza that would restore the pattern of alternate stanzas for the poet and the girl. With the missing stanza in place, 'the girl's capitulation, though still sudden, would be more believable, and quite in accord with *pastourelle* convention' (258). There is a second difficulty in lines 23--4, generally read 'in some such sense as "Till I go grey, I undertake to abide by everything that I have promised to you." Anderson proposes a literal translation of the man's undertaking to keep his promises of lines 11--12, reinterpretting *pat* and *hore* in line 23 and reading *hore* as representing 'OE ār “repect, regard, honour”, not OE hārian.' The passage then reads: 'I undertake to hold that [the girl's *menske* “honour”] in high regard, with respect to everything which I have promised to you.' This sharpens the poem, to show that 'the girl is won even though the man gives very little away' (259), beyond an offer of fine clothes away from cares.
1449.


Offers a new interpretation of *grysly*, in the crux ‘þys ys þe Karolle þat Grysly wrought,’ in line 65 of ‘The Dancers of Colbek’ [inserted in *Handling Synne*, 778].

Sisam, 30, interprets the word as an erroneous variant of the proper name, *Gerlew*. Besserman reads it as an adverb, ‘Terribly, cruelly, wickedly,’ and proposes ‘“This is the carol that wrought cruelly,”’ so that ‘the line now points ominously ahead to the tale’s awful climax.’

778.


A comprehensive account of the background of a ME poem of fortune-telling by casting dice, including methods and books of divination from various sources. There are several ME poems on fortune-telling by various methods, including those of ‘Rageman ... “the good Devil”’ (12), and some that deal with the use of dice: ‘First myn vnkunnyng and my rudenesse’ [803], ‘When Sunday gothe by D and C’ [4018], ‘When þe snail rennep and þe see brennep’ [4042.5]. Braekman prints the poem of 56 stanzas ‘Thow þat has cast iij sixes her’ [3694.3], not previously published in full, in which each stanza deals with the prediction from a combination of three dice. He compares readings found in five manuscripts, and provides full notes on the text.

752.5, 803, 2183.5, 2251, 3694.3, 4018, 4042.5.

731 Camargo, Martin. ‘The Verse Love Epistle: An Unrecognized Genre.’ *Genre*
Reasons for the neglect of this genre include the inaccessibility of ‘information concerning the conventions of medieval epistolography’ (397), and ‘the tendency of the verse epistle to overlap the boundaries of other, usually well-defined genres’ (398), since many are embedded in other works. The genre is not mentioned in Wells’s Manual, because it was most popular in the fifteenth century. To identify a verse epistle Carmargo examines the work itself and surrounding material in the manuscript or text in which it is embedded, finding that ‘these two criteria yield a group of at least 117 love epistles, dating from the end of the twelfth century through the beginning of the sixteenth’ (388--400). He illustrates the genre with epistles written by William de la Pole, Duke of Suffolk [‘Myn hertes Ioy and all myn hole plesaunce,’ 2182] and Margery Brews [‘And yf ye commande me to kepe me true wherever I go,’ 303], and comments on each.

303, 1121, 2182.


Supplements Spitzer, 303, and alludes briefly to criticism of ‘Blow, Northerne Wynd’ [1395], including that of BrownXIII, 36, Greene, 37, Brook, 42, Dickins and Wilson, 47, Davies, 61, Stevick, 62, Bennett and Smithers, 65, Sisam and Sisam, 69, and Luria and Hoffman, 79. Crampton describes ‘shifting perspectives’ and ‘drastic shifts in emotional tone,’ particularly between courtly stanzas and the burden, ‘almost surely popular in origin’ (184). The stanzas are in three sections: ‘a litany of six stanzas is followed by a three-stanza allegory and a short report of one stanza.’ These are linked, ‘by their similar metrical pattern, by rhetorical continuities, and by the same kind of logical link, and implicit “hence,” “therefore”’ (185). She examines the
exuberant litany and the sad allegory, concentrating on the latter’s last stanza. She proposes that hire loue in line 71 [‘Hire loue me lustnede vch word’] expresses the maiden’s power over love, and that Love’s advice to the lover [‘hente þat hord / of myne huerte hele’] is to seize his treasure, ‘his heart’s well-being, its “hele”’ (192). Her explication of hire loue, hent, and dereworpliche, based on ‘literal and obvious glosses and less immediately helpful, interpretive, and conclusive glosses,’ allows the lyric to be vital, ‘when we observe the letter rather than attempting to translate its spirit’ (193). A Freudian and Jungian interpretation of the dream allegory includes the notion of the god as ‘a Jungian archetype’ (196). The concluding stanza, ‘in the mode of report’ (198), may be variously interpreted; Crampton summarizes opinions of Davies and Spitzer. The poem illustrates many qualities of dreams. To its other disjunctions, the poet may have added the contrast of ‘day and night, the waking world as against the dream one, and conscious as against subconscious mental life’ (200--1).

1196, 1395.


The range of archetypal images of women extends from the ideal of the Virgin, with ‘a negative opposite depicted as Eve ... in various avatars in fabliaux, lyric and dramatic traditions; and a mixed form best expressed in the career of the Magdalene’ (84). Lyrics can illustrate stereotyped characteristics of ‘sexual gullibility,’ hypocritical enjoyment, and ‘sensuality and passivity.’ These build a ‘generally negative picture of most women,’ with exceptions such as ‘Alysoun’ [515]. The depictions show that women rarely employ decorous diction in popular poetry, unlike men, even those ‘not themselves nobly born.’ Women’s dependence on men, their ‘lack of reason and even common sense’ are represented in the lyric tradition of holly
and ivy, where ‘the sturdy evergreen stands for the male and the vine lacking self-support for the female’ (83).

360, 377, 515, 1849.


Offers additional information for S/IMEV gained from an inspection of manuscripts in the Huntington Library. Hanna’s corrections and additions concern 73 items; he lists new sources, manuscript variations, and some previously unnoticed poems. These may have been overlooked because some works were not noted in the catalogue for the Huntington collection, and some are marginal entries in printed books; one verse may have seemed to be ‘just another early sixteenth-century scribble’ (237). Similar searches of other collections could yield further information.

Recounts the recent history of the manuscript, with a brief account of scholarship. It contains copies of religious verse and prose, and is ‘a valuable witness of what a late medieval Carthusian read’ (253), with numerous illustrations. Hogg lists and describes most items, and prints some previously unedited, with notes. Among these are ‘At þe begynnynge of þe chartirhoouse god did schewe’ [435], ‘Behald man and þi þoght vp lede’ [493], ‘Fyrst þou sal make knawledge to god of heuen’ [804], ‘þat is on Ynglyshe þus to say’ [800573], and ‘Alle þe warld wyde and brade’ [800574].

435, 491, 493, 804, 1426, 1735, 2504, 2507, 2721, 3443, 3476, 3687, 4030, 800573, 800574.


Explores the use of convention and allusion to other works in some Harley lyrics, in particular ‘Lenten ys come wiþ loue to toune’ [1861] and ‘In may it murgeþ when hit dawes’ [1504]. The former ‘follows the familiar model of a débat or estrif,’ and the poet alludes to ‘The Thrush and the Nightingale’ ['Som is comen wiþ loue to toune,' 3222]. The nature openings of 1861 and 3222 could alert the original audience to expect ‘a song of happiness in love, or ... an antithetical statement of longing or despair.’ The echo of the *chanson d’aventure* suggests the ‘fashionable and long-lived querelle des femmes’ debated in 3222: ‘are women as virtuous as they are beautiful, worthy of love and praise, or are they treacherous and false, dangerous and deceptive in their beauty?’ (624). Howell compares the poems closely, recording resemblances in diction and structure, and allusions to other works. He concludes his examination of 1861 by ‘noticing the alliterative flourish that ends the poem’ (629), and emphasizes the image of worms. Other Harley lyrics show patterns of allusion, including reiteration of phrases, that recall the use of devices and imagery in different contexts. Several poems exploit the antithetical alternation of the speaker’s point of view. Their adjoining position in the manuscript and similarities in structure,
particularly the alliterative conclusion, suggest that 1861 and 1504 are the work of the same poet. After a similar nature opening, 1504 amplifies its ‘minor, parenthetical theme’ (636) of the _querelle des femmes_, leading to themes of women’s innocence or treachery, seduction, and sexual appetites. The poet warns women against men as he tells of the Dangers of Love, in ways that recall the pastourelle. Howell summarizes arguments for a common author, noting the poet’s delicate irony, ‘turned typically against the speaker’s self as a lover of women, as well as against the women who must have composed an important part of his audience.’ He finds the lyrics ‘a lively, intriguing, and worthy addition to the century of Chaucer and the Gawain-poet’ (640).

515, 683, 1394, 1395, 1449, 1461, 1504, 1861, 2207, 2236, 2359, 3222.


The ‘Luue Ron’ [66] presents Christ, the eternally beautiful heavenly bridegroom, as ‘the true king and ideal lover who woos the soul of the maiden to become His bride’ (124). The last two stanzas hint at a mystery, ‘to be revealed only when the maiden has totally mastered the poem’; they suggest her special ability to teach a divine message, as ‘an emissary of God’ (125). The roll has implications beyond the method of writing the poem, since it recalls the scroll seen in some illustrations of the Annunciation. Levy describes several examples that show Gabriel’s greeting on a scroll in his hand, and some with Mary’s reply on a scroll. Some aspects of the bridal imagery, particularly in the closing prayer, correspond with the wooing of the bride in the _Song of Songs_. Friar Thomas de Hales sees himself as poet and messenger, ‘parallel to the angelic intermediary,’ when he acts as ‘an intermediary between heaven and earth in his role as a spiritual counsel.’ He offers counsel in the poem, presenting the maiden’s role as ‘parallel to that of the Virgin Mary,’ whom she should emulate. She must preserve her chastity ‘to achieve the bliss of heaven’ (131); she
can help others to salvation by teaching the heavenly message.

66.


Not seen.


The poems are on the dorse of a court roll, ‘headed “the first court of Nicholas Essex” held at Hickling on 6 April 1407.’ The first, a macaronic penitential poem ['Sic uite penitas 3if heuene thow thynk to wynne,' 800566], shows ‘what must be given up to gain eternal life.’ The second ['I had my syluer And my frend,' 1297] ‘notes a personal misfortune of this world.’ The third (in French) is of ‘attempts to gain salvation of Robert Brynkele who acquired the manor of Essex in Hickling in 1403’ (498). The authors supply a detailed account of Brynkele’s difficulties in land dealings and troubles with members of his family. They suggest that the clerk who wrote the roll and the poems was ‘a shrewd judge of character,’ who discerned ‘a lack of perception’ in Brynkele’s abundant charity and trust, which made him ‘tiresome and unrealistic in his search for salvation,’ and so provoked ‘the clerk’s satire’ (499).

1297, 800566.

740 **Panofsky, Richard J.** ‘Twelve Middle English Lyrics (with Modern English Settings).’ *New Mexico Highlands University Journal* 2 (1980): 43--8.

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Offers general comment on the nature and imagery of ME lyrics, and their reflection of ‘vigorous native folk traditions,’ in ‘a country where French was the language of politics and Latin the language of a learned clergy’ (43). Panofsky presents twelve lyrics, with translations in which he seeks ‘vigor over literal accuracy, first working to capture a properly light, or solemn, movement and tone,’ with a ‘pattern of meter and rhyme’ (46). He adds brief notes on each poem.

117, 194, 864, 932, 1299, 1367, 1422, 1861, 2163, 3223, 3961, 4044.


‘Blak be thy bankes / and thy ripes also’ [800703], in some manuscripts of the second, Yorkist, version of his Chronicle, expresses John Harding’s ‘anti-Scots prejudice ... consistent with his role as promoter of English claims to Scotland and forger of documents furthering that claim.’ The poem invites the seas to grieve ‘that they must touch the Scottish shore.’ It is based on ‘Blake be thy bondes and thy wede also’ [524], found ‘as an envoy in a manuscript of Lydgate’s Fall of Princes [1168] and (the first stanza only) at the end of the copy of Troilus and Criseyde [3327] in the Kingis Qhahir [1215] manuscript’ (202). Peterson prints 524 and 800703, and adds another manuscript (Harley 293) to those of Harding’s Chronicle listed in IMEV. Oxford, All Souls MS 33, which appears on that list, does not have the Chronicle, but preserves ‘an otherwise unrecorded and unprinted poem,’ in a fourteenth-century hand, ‘Cadwalladyre sall Owan call’ [800704]. This supplies an English version of Merlin’s prophecies in Historia Regum Britanniae, Book VII, of Geoffrey of Monmouth, differing in that ‘Owan has been substituted for the original Conan, and Wales for Scotland’ (203).

524, 1168, 1552, 3327, 800703, 800704.

Analyses ‘When erþ haþ erþ i-wonne wiþ wow’ [3939], found in Harley MS 2253, as a Christian lyric, a riddle, and an account of alchemical processes, to reveal the ambiguities inherent in these ideas. The poem’s themes of the reconciliation of life and death and the perfection of the incorruptible from corruptible physical materials have ‘a meaning ... immediately recognizable as essential Christian process, as well as essential alchemical process.’ The poem functions as riddle and lyric, with ‘generic modes of verbal expansion and exploration involving reconciliation as well as resolution.’ Rios explains the poem’s ‘numerological arrangement of three in four, the sum of which is twelve’ (66), to disclose connections with alchemy and the ‘tradition of perceiving the alchemical process of producing pure gold as analogous to the Christian process of achieving a higher state of existence’ (67). Exploring each line, she relates the twelve repetitions of erþe to the ‘twelve steps or “gates” of alchemical transmutation, divided into four distinct stages of destruction and creation, change and restoration’ (68). When the lyric is seen as ‘a poetic analogue of the alchemical process,’ it reveals ‘its greater potencies, and its higher art’ (72).

3939.


Appreciation and understanding of ‘The Man in the Moon’ [2066] is helped by consideration of ‘the background of the tradition of oral performance.’ Although the author may not himself have been a minstrel, he may have intended it for performance, allowing scope ‘for the performer’s dramatic skill.’ Brevity in narration suggests the audience’s familiarity with the story. The poet supplies ‘a detailed
treatment of the hedging procedure' and depicts the Man in the Moon 'as a character calling forth laughter and derision rather than sympathy' (43). Rissanen describes the poem in detail, and suggests possibilities for performance, noting the 'colloquial flavour of its language,' with particular attention to amarscled, wher he were and Hubert, the Man's name, which is used for the kite in Le Roman de Renart.

2066.


Distinguishes ME court verse from other poetry of the period, noting contributions of Chaucer, Lydgate, Hoccleve, William de la Pole, Richard Beauchamp, Edward Stafford, Anthony Woodville, Sir Richard Roos, Sir John Clanvowe, and numerous anonymous poets. Most works in the genre are formal love poems, 'some 300 short court love lyrics, either praising the poet's mistress or complaining about an unsatisfactory love situation' (205); 'some thirty longer love poems best identified by their corresponding genre in French, dits amoureux' (206). Both forms are derived from the salut d'amour and complaint d'amour. Robbins finds 'no essential difference in circumstances of composition or in style or in point of view between the short lyrics and the extended love sequences,' which frequently incorporate 'extrapolable lyrics in a social setting.' He describes some manuscripts 'owned by noble families' (207) in which the poems are preserved. Since the fifteenth-century court love poems are 'probably the most neglected genre in English literature' (208), Robbins suggests a method of reading them, asking: 'Who wrote the poem? For whom was it written? When was it written? Where was it written? Why was it written? ... what does the poem say and how does the poem say it?' (208). He demonstrates the method, and shows that answers are to be found in the poems or the
manuscripts, from information supplied about dates, and from symbolism that may indicate the intended audience or characters in the lyrics. In particular, he examines ‘Knelyng allon ryght thus I may make myn wylle’ [1826], and its manuscript setting, and offers a detailed analysis of ‘Somewhat musing / and more mourning’ [3193.5].

The latter may be seen as a conventional anonymous complaint against Fortune, written in virelai form, but its ability to ‘convey an intense and personal cri de cœur’ is revealed in the light of the additional information that the poet was Anthony Woodville, Earl Rivers, writing on the eve of his execution. Thus although few of the court poems exceed ‘the level of occasional verse,’ the form has ‘a certain resilience’ and the potential to foster ‘the great lyrical production of Wyatt and Surrey and of Spenser’ (224). [See also 725.]

100, 138, 139, 146, 158, 158.9, 225, 353, 231, 267, 353, 783, 803, 851, 869, 913, 922, 1086, 1120, 1288, 1306, 1309, 1331, 1487, 1507, 1826, 2182, 2223, 2229, 2245, 2251, 2277.8, 2279, 2409.5, 2479, 2595, 2626, 2749, 3193.5, 3327, 3402, 3412, 3613, 3844.5, 3854, 3947, 4186.


Examines affective literature and its place in ‘the participating readers’ structure of reality---that structure of language, religious tenet, daily existence, and emotion’ (142). Stugrin relates the literature to the response of individuals to ‘the culture’s emotional tenor’ (144) in the context of famine, war, and plague, considering the significance of the concentration of the literature upon the sufferings of Christ and Mary, and the humanity of Christ, as in ‘Lollai lollai litel child whi wepistou so sore’ [2025].

2025.

Most of the contents of BL MS Add. 60577 are ‘religious, moral or pedagogic,’ but seven songs are included among ‘distinctively secular and courtly’ (293) items. Three works [‘O rote of trouth o princess to my pay,’ 2547.5; ‘So put un feyre I dare not speke,’ 3168.4; ‘That was my woo is nowe my most gladness,’ 3297.5] are also found in the Fayrfax or Ritson manuscripts; the others [‘Why dare I not compleyne to my lady,’ 800567; ‘Fortune vnfrendly þou art vnto me,’ 800568; ‘Whan I wold fayne begynne to pleyne,’ 800569; ‘A lady bryȝt, fayre and gay,’ 800570] have not been recorded elsewhere. Wilson prints the songs, with notes on the texts.

2547.5, 3168.4, 3297.5, 800567, 800568, 800569, 800570.


Among the medieval items in this manuscript are a ‘hitherto unrecorded Shoemaker’s Testament ... and a likewise unrecorded misogynistic carol’ (20), which can ‘probably be placed on the Cambridgeshire-Norfolk border.’ The Shoemaker’s Testament, ‘Lystyne lordys verament,’ [800571] may be a mnemonic used to teach the names of the shoemaker’s tools, but the suggestion of irony in the burden implies ‘the same literary predeliction as is shown by the satiric misogynistic carol which follows it’ (21). Solomon is the stock figure of the anti-marital carol, ‘Salomon þe wyse he tawt in his lyf’ [800572], which warns against allowing a wife to rule her husband. Wilson edits and prints the poems, with full explanatory notes.

368, 800571, 800572.

Benedikz, B.S. ‘Morning Prayer in Staffordshire.’ Occasional Papers in

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MS Lichfield 10, ‘a handsome, if sadly trimmed copy of the Wycliffite New Testament,’ written ‘in a clear, well-formed hand of c. 1410’ (33), has a devotional poem, ‘I þonke þe lord god ful of miht’ [1369], in ‘the space on fol. 124v not used up by the last verses of the Book of Revelation’ (34). The manuscript lost its original covers and flyleaves in the most recent binding, and its origin seems to have been in the West Midlands. The poem is found ‘in only one other MS, the Simeon MS (now MS BL Add. 22283), which also has strong Midlands connections’ (34). Benedikz prints the poem and records significant differences from the Simeon version, in particular the omission of the Simeon scribe’s instruction to recite the Ave Maria after the second stanza. These changes imply the influence of Wycliffite scriptures and suggest that ‘the omissions may represent an exercise in Staffordshire Lollardy’ (38).

1369.


‘A Luue Ron’ [66] teaches and exhorts ‘the glory of chastity’ (49). Bloomfield prints the text and describes the rhyme scheme before exploring the thematic structure, which begins with ‘a kind of brief razo’ to explain that ‘a maid asks Thomas about a true lover’ (54). This and the last three stanzas, addressed to the maiden, frame the poem. Two prose lines that follow the poem pray for the poet’s good death, offering ‘the sign of a good destination in the next world’ and ‘a personal reference ... back to the beginning of the poem.’ The themes of the ‘inner poem’ are contemptus mundi (lines 9--89) and sponsa Christi (lines 89--184). They contrast human love with that
of the true lover, Christ, who is ‘always faithful, powerful and always beautiful and attentive.’ The maid is ‘probably a laywoman,’ but could be ‘a nun thinking of abandoning her virginity’ (55). The first section presents the *ubi sunt* topos (lines 65-72), including the words ‘So the sheaf is of the clew,’ which Bloomfield translates ‘As the sheaf is by the sickle’ (56-7). In contrast, Christ is a lover whose virtues are ‘loyalty, wealth, power, beauty, permanence and love,’ whose love is ‘pure and always chaste.’ Apocalyptic imagery describes Solomon’s temple, ‘the reward to the true lovers of Christ’ (58). The maid’s virginity is her greatest treasure. The poem is the didactic, direct address of a teacher to his pupil, and the term ‘Rune’ implies ‘an inner meaning,’ here ‘the paradoxical secret: that he who truly loves, loves Christ.’ The form suggests secret wisdom, with the poem ‘enclosed in a frame which must be “opened” to understand but which also must remain closed’ (59), as virginity is ‘forever held within the frame of desire’ (60).

66.


Presents text and commentary on a love epistle, ‘my owne dere hart I grete you well’ [800588], and a cryptogram, ‘I love goode alle þat ys no fayle’ [800589], which are found in two BL manuscripts: Harley 4011 and Add. 38666. The name may be explained ‘by unsophisticated guesswork as “Alice” (“Alle-ys”) or “Goodall” (the lady’s surname), or [is] else all too cunningly concealed’ (21).

800588, 800589.


Refutes Sisam’s suggestion, 480, that the lyric ['Ne saltou neuer leuedi Tuynklen wyt
'pin eyen,' [2288] consists of three unrelated and possibly corrupted scraps. The lines are the complete monologue of a frustrated lover, in which he first threatens to take revenge on his lady for her hard-heartedness, and finally (in his imagination) carries out the threat' (19). In a detailed account of the lines, Burton notes ambiguities and the change from a generalized to a specific threat. The result is a poem that could seem 'a declaration of intended rape,' but is 'wish-fulfilment.' It is 'a male counterpart of the song of the "litel mai"' of 'Als i me rod this endre dai' [360], and rejects 'the courtly love ethic of limitless service without thought for reward' (20). Corruption may be discounted since 'the raggedness of the rhyme and syntax' are consonant with the thoughts of 'a lover whose patience is exhausted' (21).

360, 2288.


Although it may be difficult to recognize and prove the existence of ME parody, the poet may give internal signals of intention to create it. Burton examines 'The Fair Maid of Ribblesdale' [2207] for such signs. He prints the text, with MnE notes from several sources, and compares aspects of the poem with similar details in poems that are assumed not to be parodic. The single place-name 'Ribblesdale,' an area 'of limited extent and wild terrain,' appearing instead of the usual formula of extent, expressed by two names, seems deflationary; it may imply that 'the woman is no beauty' and suggest to the audience that 'this poem is not going to be straightforward' (287). The poet lists unexpected attributes, such as the lady's boldness and the noon-time brightness of her complexion, with surprising details, such as the arching of both eyebrows, and the possibility that her nose is 'the cause of the speaker's impending death' (290). There are similarly strange descriptions of her teeth and neck, and estimates of the length of her arms suggest either a gorilla or a midget. Indelicate and
irreverent images are associated with the lady’s breasts and girdle. The poem does not conform to conventions of expectation, common sense, or delicacy, and has exaggerated, contradictory, inconsequential, equivocal, and blasphemous descriptions. Taken together, ‘a small number of blatant internal indicators will suffice to convey the author’s intention,’ so that the poet’s manipulations of convention ‘fall into place as part of the parody’ (296).

105, 515, 751, 754, 1010, 1216, 1394, 1395, 1449, 1504, 1768, 2031, 2207, 2232, 2236, 2359, 2421, 2437, 2491, 2640, 3144, 3236, 3465, 4019, 4037, 4194, 4209, 4282.


Considers literature intended ‘to instruct, exhort and ultimately, to inspire readers to criticize and eventually reform social practice’ (16), and relates the works to historical events. In ‘Vernacular literacy and lay education’ (18--57), Coleman surveys French and ME texts and their readers, and notes changes in the balance in the use of the languages. She discusses the nature and sources of literacy; the universities, schools, and education; and the influence of bishops and other patrons. The spread of literacy reveals differences in tastes and diction of readers in courtly and middle classes, with romance literature ‘drawing heavily on gallicisms,’ whereas the ‘literature of edification’ develops ‘a specifically English vocabulary to suit its polemical purposes’ (43). Examination of administrative records and imaginative literature conveys an idea of the social structure, and implies ‘an extended public for both kinds of writing’ (46). The works of Chaucer and Langland, in particular, should be read against the social background. ‘The literature of social unrest’ (58--156) surveys condemnation of the age, in specifically spiritual, social, and political works, such as Pierce the Plowman’s Crede ['Crose and cureys Christ thys begynnyng spede,' 663] and verses of John Ball ['John Ball Saint Mary priest,' 1791; 'Johan the Muller hath ygrownde
The audience of complaint was not likely to be the ‘peasantry’ or ‘immobile rural small freeholder[s],’ but rather ‘lower echelons of the middle class.’ This hints that a middle class can be defined ‘in terms of literacy’ (63). There is nationalist propaganda against the French, Scots, and papacy, including Minot’s poems of Edward III’s campaigns. Early complaint verse (including some Harley lyrics) is trilingual; the verse airs themes of injustice and corruption later elaborated by Gower. Some late fourteenth-century complaint condemns war with France, and much of it speaks against the clergy, citing simony at all levels. Some of the verse judges individuals, especially the king’s advisers, often in terms of heraldic allusions. ‘Memory, preaching and the literature of a society in transition’ (157--231) deals with the interaction of oral and written literature, the alliterative revival, and the significance of the Bible and theological writings. Preaching handbooks, such as John Grimestone’s, include lyrics and tags to explain Latin teachings. Coleman pays much attention to preaching and Lollardy. In ‘Theology, non-scholastic literature and poetry’ (232--70) she examines theological dispute outside universities, and compares texts of Piers Plowman [1459]. She finds that people of the prosperous, enterprising fifteenth century wanted ‘a literature that soothed, entertained and comforted, rather than one that disrupted and questioned’ (270). Her ‘Conclusion’ (271--80), stresses the value of comparing literary and historical data. She notes literature’s ‘social function,’ as ‘a consciously wrought medium used either to support a contemporary ethic or incite to change,’ and stresses that few works were ‘mere’ entertainment and escapist’ (274). Many religious lyrics express affective piety, and the didactic poetry questions commonplaces, to show ‘what lay beneath the assumed smooth surface of an age of simple faith’ (278). The literature, like the period, was in transition.

5, 296.3, 411, 424, 585, 663, 709, 759, 817, 1034.5, 1162, 1320, 1353, 1459, 1475, 1523, 1749, 1832, 1845, 1894, 2006.8, 2048, 2054, 2149, 2189, 2662, 2684, 3113, 3137, 3212, 3428, 3899, 4008, 4019, 4029, 4165, 800397, 800399, 800409, 800411, 800441, 800442, 800545, 800659.
Describes a ‘small unbound paper bifolium’ found by Henry Bradshaw, and designated King’s College MS 21B. This contains ‘four otherwise unknown late medieval English carols transcribed in three different hands of late fifteenth-century type.’ The first two of these, ‘Of mary a mayd withowt lesyng [2635.5] and ‘The ffather of heuyn from aboue’ [3328.5], have been edited by Robbins, 490, and Greene, 86. They are ‘conventional hymns employing a Te Deum refrain’ ascribed to the Franciscan James Ryman. The others, which tell of a friar and a nun [both ‘I pray yow maydens everychone, 1344.5], are among few recorded ribald carols. The bifolium is complete, not a fragment. Carol 3 is ‘an audacious anti-clerical satire’ in which the ‘simple tale of seduction becomes a parody of the sung liturgy.’ It represents ‘a sophisticated human reaction to the unremitting piety of Ryman and his kind’ (2). Carol 4 is ‘innocent of a satirical dimension.’ Croft explores carol 3, and corrects the misreadings of Segnory to Bequory, ‘sustaining the musical metaphor’ (3), and depe to sepe, ‘normal medieval spelling of Latin saepe.’ The nun’s song, in answer to the friar’s lesson, continues ‘the thread of irreverent allusions to the Vulgate which runs through all the carol’s Latin phrases’ (4). Other playful uses of Latin forms include the allusion to pungere, tollum as a ‘latinization of the vernacular “thole,”’ the macaronic pun in lapides, and ‘the nun’s vernacular Quoniam’ (5). Casual popular references show that ‘“the friar and the nun” had for long a scandalous reputation which outstripped even that more recently enjoyed by “the bishop and the actress”’ (6), and that his reputation is probably implied in Petruchio’s song in The Taming of the Shrew. The bifolium’s possible provenance suggests an association with a book owned by Richard Green (perhaps a chorister at King’s College), which was later used in binding a book that belonged to ‘Samuel Thoms alias Toms alias Thomas’ (12), who gave manuscripts to King’s College. Bradshaw’s designation of the bifolium as MS 21B may mean that he inserted it in MS 21 ‘for
protection until he could return for a closer examination' (14). The satirical carol may be the original unvulgarized text on the ‘friar-and-nun’ theme. Croft prints the texts of carols 3 and 4.

2635.5, 3328.5, 3443.5.


Woman’s song, as diverse as the Virgin’s planctus and the pastourelle, is characterized by its Otherness. Its conventions and characteristics differ from those of the male-voiced lyric. The characteristics include concentration on ‘a particular beloved man’ (unlike the male persona’s ‘obsession with itself’); cultural distinction of voices through use of ‘a vernacular or dialect [for the female] as opposed to a learned tongue [for the male]’; the speaker’s absorption in ‘experience of the beloved’s presence in or absence from her arms’; powerlessness, even when the woman is rhetorically dominant, ‘most dramatically illustrated in the alba’ (159); and occasional capacity for satire, as in the pastourelle. Fries cites examples from ME and Middle Scots poetry, with emphasis on opposed examples of behaviour related to Mary and to Eve, found in planctus and carols of betrayed girls. Chaucer manipulates traditions of the alba in the Reeve’s Tale and the Merchant’s Tale [4019], and in Troilus and Criseyde [3327]. Henryson performs similar manipulation in The Tale of the Cock and the Fox [3703], ‘Robene and Makyne’ [2831], and Cresseid’s ‘Complaint’ in The Testament of Cresseid [285], as does Dunbar in ‘The tretis of the tua mariit wemen and the wedo’ [3845.5]. Woman’s song is generally other, ‘not only to the predominant male voice which utters the real “stuff of courtoisie” but to
the pervasive male warrior ethos from which the female persona emerged' (173).

14, 285, 352, 360, 377, 404, 1299, 1460, 1849, 1899, 2036, 2619, 2831, 3327, 3692, 3703, 3845.5, 4019, 4159, 4189.


The poem 'Glorieux crosse that with the holy blood' [914], based on the Litany, is found in 'a particularly fine example of an illustrated devotional book, the “Beauchamp Hours”, now in the Library of the Fitzwilliam Museum' (185). Other sources of the poem include the 'Talbot Hours,' an adaptation in Blairs College, Aberdeen, and MS Cotton Tiberius B.iii. Gray describes the first book, which was probably made for Margaret Beauchamp, and some of its illustrations, and compares other books of hours and devotional literature. He considers, in particular, the arrangement of illustrations and relationship of images and words. In general, the relationship is 'a simple and practical one: the image gives a visual focus for the reader of the words, and the words direct the eye of the worshipper to the image' (187--8). In 914 there is a 'simple pattern of image followed by words' (188), which is 'complementary,' so that 'each part exists in its own right, and illuminates the other' (189). This differs from the 'neatly reciprocal' relationship of the *Arma Christi* ['O vernacule I honoure him and the,' 2577]. Gray compares versions of 914 and other poems based on the Litany, and prints the poem 'with a minimum of emendation' (194), noting variations in the textual notes. Some words have Northern forms, but the spelling in the Beauchamp, Talbot, and Blairs manuscripts more strikingly reveals their French origin. The scribe's alterations to pronouns (from singular to plural) in the Beauchamp text may suggest a trend 'towards the more general "congregational" form' or 'the more romantic possibility that he made the changes with his patron's wife in mind, so that she might include her spouse with
herself in her prayer’ (196).

529, 672, 914, 1704, 1831, 2115, 2282, 2577, 3027, 3584.


The lyric ‘Mary moder well thou be’ [2119] exemplifies penitence and petition. It presents an example of how prayer should be offered, to express ‘sorrow for sin and the desire for amendment’ (289), and then to pray for the speaker, friends, foes, and those who do good and evil, to ask for all that is needed in life and after death. Its pattern follows ‘outlines for prayer in contemporary prose expositions.’ The form is mnemonic, and it achieves memorability by ‘the use of four-stressed lines in rhyming couplet form’ (290). Greenberg demonstrates the importance of the rhyme scheme as an aid to learning by breaking the stanzas, ‘so that the couplet forms the single prayer unit’ (291). Copying of such a lyric would produce variations in the lines. Greenberg discusses variations of this poem and similar works, and finds that the mnemonic poems form a genre ‘clearly distinguishable from the so-called “invocatory” type of the same period’ (293), although their petitions allow for a transition to the those lyrics. They differ from the devotions of elegant praise to Mary found in the Prymer, but were known to a wider audience.

1030, 2099, 2110, 2118, 2119.


The lyrics are on a vellum bifolium, perhaps used for binding, which Heffernan describes in detail. The first, ‘Bird us neure blipe be’ [550.5], begins with a version of the ‘Three Sorrowful Things’ and the entire poem may be an expansion of this
theme. The stanzas deal with Christian counsel and charity, God’s healing powers, and Mary’s role as mediatrix nostra. The poem has its resolution in implications of contemptus mundi, man’s need to ‘renounce earth in order to gain heaven.’ Although the second lyric fragment, ‘[I] wote a boure so bricht’ [1393.5], could be secular or religious, ‘the context of the other poems argues for a religious theme’ (137). The third, ‘*Godes boure as tu gane bilde’ [*995.2], is acephalous, and the number of lines lost cannot be estimated. Its first three stanzas are addressed to Mary as mediatrix; the remainder of the poem depicts ‘events necessary for salvation,’ in a way intended ‘to stimulate the listener and/or reader to spiritual contemplation’ (138). The last poem, a version of ‘God þat al þis myhtes may’ [968], is ‘a penitential piece designed to illustrate the all-encompassing mercy of God and man’s repeated opportunity for salvation’ (138). Heffernan describes metrical and linguistic features of the lyrics in detail, and prints the poems with notes.


‘Lenten is an holy tyme’ [1860] has been described in IMEV as ‘a fragment based on the last 92 lines of the Quadragesima piece in the South English Legendary [“Leynte comeþ þer afterward þþ six wike i-lasteþ,” 1859]’ (362), but Heffernan finds the affiliation mistaken and the error compounded by confusion with ‘Lenten ys come wiþ loue to toune’ [1861] in SIMEV. The texts of 1860 and 1859 differ significantly, and ‘the addition of another 77 lines to the SEL composition would surely represent sufficient amplification to give the two texts a markedly different character.’ The author of 1860 may have been ‘a mendicant preacher fulfilling his catechetical obligations’ (363), by presenting popular homiletic themes for Lent. Heffernan comments on the use of metre, rhyme and alliteration. He suggests that the text ‘need
not derive from a specific source, but rather is simply yet another representative expression of a much discussed topic in fourteenth-century England.' He prints the poem, which is an example of 'admonitory verses written in homiletic fashion and intended for oral delivery' (365).

1859, 1860, 1861.


Seeks to establish that the ‘fragmentary exemplum of Theobaldus and the Leper in Harvard University, Houghton Library MS 1032’ (301--2) is related to ‘kindred versions in Jacob’s Well and the Alphabet of Tales’ (302), rather than the homiletic exemplum ['Hit was an Erle of muche miht,' 1645] of the Northern Homily Cycle.’ SIMEV proposes the latter connection, but each story has its source in the exempla of Jacques de Vitry. Heffernan prints a transcription of the exemplum from Houghton 1032.

1645.


The effigy of the individual on these cadaver tombs depicts the body ‘as a shrouded corpse, in a state of putrefaction, or as a skeleton’ (494). The tombs’ exhortation to penance reveals their purpose of memento mori as well as that of recording the donors’ names. King prints the poems, only two of which have previously been published ['Here lythe Joh Brigge under this marbil ston,' 1206.6; ‘Here lieth Marmaduke Cunstable of Flaynborght knyght,’ 800577].

Versions of ‘St Augustine on the Virtues of the Mass’ ['Now herken euery man bothe more and lesse,' 2323; ‘Nowe vnderstonde boþe more and lesse,’ 2373] are found in Trinity College, Cambridge, MS R.3.21 (T) and two Bodleian manuscripts: Ashmole 59 (A) and Rawlinson poet. 118 (R). Version A was written by John Shirley, and version R William Gybbe. Lucas notes codicological and textual aspects of relevant introductory matter and presents the previously unprinted A and R [both listed at 2373], ‘collating them with each other and with the version T [2323], which is already in print’ (395). Lucas comments on R’s manuscript context, of works on the sanctity of marriage and the need to live virtuously to attain salvation, and on Gybbe’s alterations of the text to suit his purpose. He prints A and R side by side, and comments on differences from each other and from T, proposing that Gybbe may have thought the text was ‘designed to be readily recalled from memory.’ He suggests that variation in the deference felt by scribes in their approaches to texts ‘should be taken into account when modern scholars comment, often adversely, on the work of medieval scribes’ (398).

1107, 1762, 2052, 2323, 2373.

Indicates ‘technical features’ of ‘the “non-classical,” shorter stanzaic alliterative poem’ (341), and includes Harley lyrics among examples of the form. Matonis bases her examination on the following: counting and notation of alliterative syllables with secondary metrical stress; metrical ambiguity and variety within a poem; compound or alternating alliteration on syllables with varying stress, thereby accounting for supplementary alliteration; generic alliteration and numerical classification of alliterating syllables; consonantal correspondence or cynghandedd [see 582]. She challenges the notion of regular alliteration of four stressed syllables in shorter stanzaic alliterative poems, to show that frequently lines alliterate ‘only three of the four metrically stressed syllables in a line.’ To this end she cites numerous examples of ‘compound, alternating, and generic alliteration’ (347), and records tables of alliterations per line in 10 poems and alliterative patterns in 11. The variations illustrate difficulties experienced in formulation of rules, caused by ‘metrical diversity within a poem and within the tradition itself during this period’ (350). Matonis uses passages from ‘The Satire on the Consistory Courts’ [2287], ‘The Satire on the Retinues of the Great’ [2649], and Audelay’s ‘De tribus regibus mortuis’ [2677] to illustrate the influence of metrical traditions and alliterative mannerisms. She demonstrates that some descriptive categories may not accommodate ‘the variety of alliterative, metrical and stylistic mannerisms present in much of this verse’ (352).

295, 1216, 1320.5, 1394, 1449, 2166, 2287, 2322, 2608, 2649, 2677, 2744, 3144, 3445, 3462, 3838, 3874.


Explores a modern reader’s wish to understand intentions and nuances and to reconcile familiar and unfamiliar aspects of medieval literature. This exploration is exemplified in reading ‘I syng of a myden þþ is makeles’ [1367], not as translation, but
'more like reading a book of our own age in which certain idioms and words escape us' (9). Medcalf assesses associations, imagery, and shades of meaning, and compares ‘Nu pis fules singet hand maket hure blisse’ [2366], from which 1367 is derived. He examines medieval and twentieth-century ideas of authorship, and the oral nature of medieval literature, which ensures that some lyrics seem ‘to carry their own music with them over and above the ordinary music of words’ (14). Although the medieval period was one of increasing literacy, private reading need not have meant abandoning ‘oral feeling for literature’ (15). Poetry could have fitted ‘the general situation of the arts,’ such as painting, sculpture, or building, as one of the ‘craft skills’ (18). Medcalf uses examples from the mystery plays, and works of Chaucer, Lydgate, the Gawain poet, and Langland, to illustrate his comments on aspects of society, including public and personal piety. He notes that the history of the carols ran parallel to that of the mystery plays. His historical summary begins with the period before 1373, roughly coinciding with ‘the long reign of Edward III (1327--77)’ (37). This period includes 1497 to c.1525, in which ‘[t]he most powerful writing is a pure, intense crystallization of the Middle Ages’ (45--6), when Dunbar, Douglas, and Skelton were writing. It concludes with c.1525 to 1549, ‘the purging of the Middle Ages’ (48), of which Thomas Cranmer’s first Book of Common Prayer is the ‘typical product’ (49). The bibliography (53--5) includes brief comments on the works cited.

117, 285, 693, 925, 991, 1011.5, 1132, 1168, 1367, 1459, 1463, 1842.5, 2178, 2366, 2381, 2464, 2591, 2744, 2831.6, 2832.2, 3137, 3144, 3327, 3412, 3691, 3899.3, 4019.


Presents additions and emendations to IMEV and SIMEV (generally concerned with practical verse) and includes some new entries presented in the format of SIMEV.
The mimetic use of conventions for portrayal of old age in the *Pardoner’s Tale* [4019] allows ‘new psychological significance.’ Chaucer draws on the work of Maxiamus and Innocent III who cite the miseries of age, to warn against pride, and to recall the transience of the world, in their ‘descriptions of aging... to show the levelling effect which old age has on man’ (76). Chaucer’s use of lyric elements is seen in the old man’s elegaic complaint, which is directly related to meditative lyrics seeking ‘the meaning of old age’ (77) and most closely linked to ‘Herkneþ to mi ron’ [1115]. Nitecki explores differences in Chaucer’s treatment from that of other works, including *Piers Plowman* [1459] and *The Parlement of the Thre Ages* [1556]. She concludes that the lament is ‘no longer merely a lament on old age,’ and that the topos is rather ‘a trope for the human longing for transcendence’ (83).


Summarizes patterns of alliteration in ME lyrics to indicate resemblances to OE types and to distinguish between alliterative lyrics and ‘those which simply contain alliteration’ (314). Osberg supplies tables of frequency of alliterative phrases in lyrics and other literature to show that, although lyricists were ‘actively engaged in creating new alliterative language,’ the frequent use of some phrases points to ‘the dependence
on a core vocabulary of alliterative formulae’ (315). The list of short alliterative poems that have been edited includes 29 isolable lyrics from the *Corpus Christi* plays.


Relates ME woman’s song to European forms, to argue against the perception of a popular form distinct from the ‘courtly’ lyric, and to imply ‘that woman’s songs and the male-voiced love lyric arose from fundamentally different social and cultural milieux.’ Woman’s song is more narrative and realistic, dealing with love and sex, carnal in *ethos,* and ‘within *stilus humilis,*’ with ‘the *fabliau,* the *pastourelle,* and the farce’ (135). It is of the boundaries of courtly experience (unlike the central male-voiced lyric) and it may be related to dance songs and carols. Although it seems popular in origin, like the *chanson de toile,* woman’s song may be revealed as ‘archaizing, sophisticated artifice,’ just as the ‘open sensuousness’ of Walter von der
Vogelweide’s ‘Under der linden’ is ‘an artistic male creation’ (139). The songs include the chanson de mal mariée and ironic lament of the abandoned maiden. The latter often involves a clerical seducer, and this aspect may be conveyed in macaronic verse, by juxtaposition of Latin and vernacular lines. The ‘[g]libness and trickery’ often mentioned by the maiden are ‘proverbial attributes of the clergy in medieval anticlerical satire and in the fabliaux’ (143), as in the Miller’s Tale [4019], Dame Siri3 [342], and the Interludium de Clerico et Puella [668]. Such a character does not appear in male love songs. The maiden and her lover are stereotypes and treated unsympathetically. Some woman’s songs express the woman’s satisfaction in her sexual activities. Plummer sees a pattern in such songs. He questions the idea that ‘O lorde so swett ser lohn dothe kys’ [2494], ‘one of the best of the English wanton woman’s songs’ (148), is ‘realistic and popular’ (149), but finds the Scots chanson d’aventure ‘Wa Worth Maryage’ antifeminist. In ME songs the woman enunciates ‘a non-courtly position,’ frequently involving ‘either a headstrong carnality or a hapless sexual carelessness’ (150). Antifeminism and class feelings contribute, but neither of these is the only explanation. The ME song must be seen as ‘one branch of a lyric tradition as old as European vernacular lyrics in themselves’ (151). Plummer supplies a list of ME woman’s songs (151--2).

225, 342, 377, 438, 445, 668, 1008, 1091, 1265, 1286.5, 1269.5, 1330, 1849, 2236, 2494, 2654, 3174, 3409, 3418, 3594, 3832.5, 3897.5, 3902.5, 4019, 800320.


‘Quant homo deit parleir videat que verba loquatur’ [2787] is a collection of macaronic proverbs found in Trinity College, Dublin MS 517. Pope explains its relation to other texts of the work, with a table of variant lines. She prints it, with notes on variants and some words.

A general historical study illustrated with numerous examples, many of which are lyrics (524--33). Stemmler supplies a German translation for some of the texts. He Stemmler first discusses changing patterns in the use of languages in England, particularly after the Norman Conquest. These patterns tended to make English a spoken language, scarcely represented in literature until the thirteenth century. He contrasts Provençal, French, and German literature which flowered earlier. In his explication of earlier works he compares ‘The Grave’ [3497] and ‘The Soul’s Address to the Body’ [*2684.5]; he examines ‘The Owl and the Nightingale’ [1384] and compares passages with various lyrics (518--21). Stemmler suggests reasons for the scarcity of early lyrics, and remarks that many poems must have circulated orally. Common characteristics of those preserved include their brevity, religious themes, paired rhymes, and connections with the life of a saint. These features are exemplified in St Godric’s hymn, ‘Seinte marie clane uirgine’ [2988], and a hymn to St Thomas Becket, ‘Haly thomas of heouenriche’ [1233]. Stemmler describes in detail the earliest secular lyric preserved, ‘[p]eh þet hi can wittes fule-wis’ [3512], which precedes courtly poetry such as the Harley lyrics. Most early lyrics are religious, and Marian, Passion, or memento mori poems. Their mood is serious until the replacement of this kind of piety by the joyous Franciscan style later in the thirteenth century. Stemmler offers close analysis of several lyrics. He notes similarities to ‘The Owl and the Nightingale’ in 3512 and in ‘Leuedi sainte marie moder and meide’ [1839], and considers implications of the seemingly fragmented text of ‘Mirie it is while sumer ilast’ [2163].
A detailed account of the Latin lyric, its sources, and musical settings. Stevens finds evidence of its popularity in two ME translations, one accompanying it in BL Arundel MS 248 ['Gabriel fram evene king,' 888], and another, by John Audelay, in Bodleian Library, Douce MS 302 ['The angel to be virgyn said,' 3305]. He prints both translations. The Arundel version seems to be 'little more than a loose paraphrase of the Latin,' whereas Audelay's translation represents 'the pith of the Latin text in almost every line.' Audelay preserves the scheme of metre and rhyme 'almost intact,' and is 'more consistently close to the metre of the Latin,' although variations in numbers of syllables suggest that 'he was writing a contrafactum to the melody.' The 'most curious feature' in Audelay's work is his omission of the stanza of 'the Virgin's humble acceptance of her divine mission' and his insertion of 'an extra stanza which turns out to be a close translation of the stanza unique to the Digby MS [147]' (310).

888, 3305.

772 Stouck, Mary-Ann. 'A Reading of the Middle English Judas.' JEGP 80 (1981): 188--98.

Surveys representations of Judas to trace the change from 'the archvillain of Christian history' to 'something of an archunderdog' (188). Stouck summarizes 'Judas' [1649], comparing readings of Schueler, 660, and Baum, 142, and relates the poem to the Gospels, to show that the most significant additions are in 'Judas' encounter with the
woman and his subsequent agreement with Pilate' (191). She probes Judas’s motivation and the significance of the sum of 30 pieces of silver in its contemporary value. The latter includes the sum’s associations with ‘the price of a slave,’ its use ‘to buy a burial field’ (193), and a possible relation to the price of the ointment used to anoint Christ at Bethany. The last factor hints that materialism obscures the disciples’ understanding of the divinity of Christ signified in the anointing. It reveals Judas as ‘one whose concepts of discipleship and of Christ are hopelessly inverted,’ so that he sees Christ ‘as a figure of vengeance rather than mercy’; this is ‘consistent with his later despairing suicide’ (195). This perception is opposed to Peter’s resolution, through faith, of his denial of Christ. Association of the woman who anoints Christ with Mary Magdalene implies a comparison with the woman who influences Judas. The latter woman represents ‘the unredeemed daughter of Eve, as Mary Magdalene represents the redeemed in medieval tradition’ (196). The poem presents Judas in a way that is ‘neither tragic nor particularly sympathetic,’ to explain his motivation as that of ‘one who consciously abuses his own free will to follow the typical pattern of Christian sin,’ compounding duplicity with despair, ‘for which forgiveness is impossible’ (196).

1649.


An edition of the poem that Bazire calls ‘Mercy and Justice’ ['Bi a forest as y can walke,' 560] from Chichester MS Cowfold (C). Kurvinen, 580, previously printed the Porkington MS version with the title ‘Mercy and Righteousness,’ and designated it P. Bazire, however, calls that version H/P, since the manuscript is now ‘in the National Library of Wales and designated MS Harlech 10’ (178). Bazire describes the Cowfold Parish Account and Memoranda Book, 1460--1485, and lists significant
features of dialect that differ from versions H/P, A (BL Add. MS 31042), and L (Lambeth MS 853). These features point to the general area of Horsham, including Cowfold, and possibly mid-south Surrey. Bazire prints the text (181--4), and follows the numbering of stanzas and lines in Kurvinen’s edition, although H/P has 26 stanzas to the 15 of C. She provides textual footnotes and comment, a table to relate the four versions (186), and explanatory material. C differs significantly in its introductory stanza (which could be explained by ‘an oral transmitter’s inability to remember the whole stanza’) and in the abrupt conclusion in the fifteenth stanza. In H/P, A, and C, Mercy debates with Ryth (called ‘“Justice” rather than “Righteousness,”’ by Bazire), but with a Sinner in L, ‘undoubtedly the correct debater’ (187). The figure of Mercy is masculine. The versions differ in rhyme words and pattern. A seems most specifically Northern in character, and varies most from the others, although each version has ‘peculiarities which vary against the other three’ (189). Comparison of the four versions demonstrates ‘how a poem could “develop” in the course of transmission, both oral and scribal’ (191).

560.


Surveys works on the Passion, beginning with the OE Dream of the Rood, in ‘A Vision of a Rood’ (1--31). ‘The Meditative Movement’ (32--61) traces developments of the theme, in particular attention paid to the ‘new figure, the Virgin,’ and to ‘the marred beauty of the body of Christ.’ These have the effect of making the poet write as one ‘emotionally involved in the scene’ (35). Bennett compares Latin and English verses, and finds the latter ‘eloquent in their stark economy’ (37), and intended to induce pity and tears. Some details recur in the presentation of the image ‘in wood or stone, paper or vellum’ (39), including ‘the whiteness of the flesh, the pallor of the
face’ (48). The adjective unkind, for man, is balanced by sweet, used of and by Christ. Prose meditations on the Passion tend to be ample, but the lyrics are characteristically bare and simple, although not artless, and they may recall the imago pietatis. The notion of life as warfare inspires the image of ‘Christus Miles’ (62–84), which presents Christ as a lover-knight who rescues a besieged lady who represents ‘the soul, that dwells in a tenement of clay’ (64). The imagery further represents Christ’s body through the knight’s pierced shield, with allegories of his armour, arming, weapons, wounds, and combat. Canticles inspires imagery here, as it does in the meditations. In the martial imagery the Cross symbolizes triumph. Bennett discusses ‘The Passion in Piers Plowman [1459]’ (85–112) and ‘The Scottish Testimony’ (113–144), before proceeding to more recent poetry of the Passion.

143, 248, 324, 497, 498, 583, 776, 1119, 1125, 1235, 1274, 1308, 1406, 1459, 1460, 1463, 1752, 1761, 1781, 1921, 1922, 1930, 1943, 2250, 2273, 2320, 2574, 2824, 3112, 3144, 3242, 3310, 3691, 3825, 3906, 4019, 4088.


Presents evidence for Celtic influence on the ME lyric, with examples taken from the Harley lyrics, which were compiled in Leominster, in an area of English and Welsh interaction. Although Benning does not posit a direct relationship, he notes associations with Celtic epics in allusions in Sir Tristem [1382] and in Gottfried von Strassburg’s story of Tristan. These links imply the involvement of Welsh bards whose repertoire included the Tristan material. He discerns references to the wife of the king of Ireland and mother of Isolde; to Tristan and Isolde, the wife of King Mark; and to Tristan’s marriage to Isolde, the daughter of the Duke of Brittany.
105, 1382, 1504, 2359, 4194.


Four Marian lyrics not noted in *SIMEV* are preserved ‘on the dorse of a rental [Humberside County Record Office DDHE 19] that belonged formerly to the borough corporation of Hedon’ (27). Benskin presents ‘an account of the manuscript, a diplomatic transcript, and an examination of the linguistic provenance,’ rather than literary comment, He finds that Text I ['e-/ ]<at> be fe[ / lilio / [y]e frut of y ... / [w]as nalyd on a tre,' 800591; an acephalous lyric] and Text IV ['None / And hyr / So fayr so / Take hyr to,' 800594; the text lacks many line-ends] are ‘seemingly conventional.’ Text II ['A semly song I wy+ 3ow syng,' 800592] is ‘distinctive and accomplished.’ Text III ['lystyng lordyngs I wy+ 3ow tell,' 800593] is ‘at least unusual’ (28) in its presentation of the Nativity. Compilation of the manuscript, in the time of the chamberlain William Molscroft and a king who may have been Henry IV, V, or VI, was piecemeal but not protracted. The document seems to have remained in Hedon until it was acquired by the antiquarian Gillyat Sumner. Thus the verses were written, but not necessarily composed, in Hedon, and the manuscript is ‘at most a fair copy, for the texts are written without hesitation or correction’ (30). Some errors of sense imply copying, rather than composition, from a dialect not substantially different from that of the scribe. Benskin compares the dialect with Northern ME forms, with particular attention to the substitution of *y* for *þ*, which he uses as a guide to authorship. The manuscript’s association with the chantry of St Mary at Hedon, which was maintained for a time by rent charges, may mean that it represents ‘the financial and devotional aspects of but a single enterprise’ (32). Benskin prints the texts, with conjectural readings where there is damage to the manuscript, supplying a summary of each poem and brief notes. Text I compares the
tree of Eden and the Cross, and requests intercession. Text II alone is intact: it is ‘an imaginary encounter between the narrator, and a maiden accompanied by an old man.’ Although the work tells of Mary and Joseph, the incongruities of age and the maiden’s child recall ‘cuckoldry and the *mal marié(e)* of secular poetry’ (34). Text III is of the Annunciation and Nativity: it presents the latter through reference to the Passion, and shows the Circumcision as a type of the Crucifixion. Text IV is a meditative love lyric to the Virgin. There are three appendices: ‘The language of the Hedon verses compared with the language of the East Riding documents’ (38--47); ‘A note on the Hedon scribe’s use of the letters *y* and *þ*’ (47--9); and ‘A note on the texts and authors of Durham Dean and Chapter Muniments Locellus XXV numbers 18 and 27’ (49--52). In the first, Benskin notes several documents, with a map locating their sources, and compares phonological categories, grammatical suffixes, and lexical categories. He discerns many similarities in letters written by Richard Cliff and Robert Babthorpe, and considers that they may have colluded in recommending a candidate for the choral vicar of Hemingborough.

800591, 800592, 800593, 800594.


In his discussion of ME lyrics in ‘Major genres’ (56--85), Burrow explains that, in the context ‘ME lyric,’ the last word ‘usually means no more than a short poem.’ He confines his attention to ‘short poems which speak in the first person, usually to a second person,’ to illustrate ‘the most characteristic axis of lyric poetry: the “I” addressing the “you.”’ The ‘I’ of many medieval first-person poems may be a type rather than an individual, for example ‘a lover, a penitent sinner, or a devotee of the Virgin’ (61). Burrow demonstrates similarities in secular and religious lyrics and the development in English poetry of the fixed forms of Provençal love lyrics (such as
Chaucer’s roundel ‘Your yeën two wol slee me sodenly’ [4282]. He compares 4282 and ‘Nou goth þe sonne under wode’ [2320], since both employ ‘the generic I’ and are ‘general compleynyngs.’ A more specific kind of dramatic lyric is the chanson de femme. ‘As I went on Yole day in oure prosession’ [377], for instance, demonstrates the important ‘internal, generic relation between literary forms and social class,’ which is more significant than ‘the external, sociological relation’ (65). The chanson d’aventure is clearly defined, and tells of the speaker’s riding out and encounter with another, ‘who herself (it is usually a woman) may sing a chanson de femme.’

Religious lyrics include dramatic examples of the complaint of Christ, such as ‘3e þr passen be þe weye’ [4263], which modifies ‘a verse in the Lamentations of Jeremiah (1:12)’ (66). The speaker of Burrow’s last example is a woman, but not a betrayed maiden; her lyric is not a complaint, but rather ‘a mysterious invitation ... to come and dance with her in Ireland.’ Her song, ‘Gode sire pray ich þe’ [1008], is perhaps a carol. The poem offers ‘a forceful reminder that not all these lyrics can be understood in terms of known genres and traditions’ (68).

100, 360, 377, 1008, 2037.5, 2320, 4019, 4263, 4282.

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Prints five previously unpublished examples of ‘Wanne i ðenke ðinges ðre’ [3969], which occurs in 14 versions. The theme of the Three Sorrowful Things, usually stated in three couplets, is ‘the transience of human life, the lamentable fact of death, and the uncertainty of human salvation’ (31). It is rarely seen before the twelfth century, but late in the thirteenth seems to be ‘a commonplace on the transience of human life.’ Heffernan includes ‘Þre þinges it ben þat I holde pris’ [371.5], not as a variant, but because its resemblances ‘almost suggest a scribal parody of the more orthodox sentiments of TST” (32).
Jeffrey, David L.  ‘Early English Carols and the Macaronic Hymn.’

Considers functions of the fifteenth-century carol revealed by those in MS Cambridge Library Ee.I.12, which were composed or collected by James Ryman and edited by Zupitza, 10. Of the 166 poems, the first 110 form ‘a compilatio of sorts, more than a mere collectio ... largely organized by the theme and liturgical occasion or calendar, concentrating especially on the seasons Advent, Nativity, and Epiphany’ (211), anticipating ‘specialization of the carol as a Christmas song.’ They may be grouped according to address or function. More than 50 are concerned with the Virgin, 35 with Christ, and more than 12 the Trinity, whereas 35 are catechal and 10 liturgical. There are also translations of Latin hymns and other forms of religious lyric, but the collection is ‘dominated by carols’ (212). The macaronic hymns are closely connected to the liturgy. The form of the lyrics shows that they were not intended ‘for meditative, reflective use’ (215). Some may have been sung by the preachers, ‘to a popular audience, if not likely by them’ (218). In the carols, ‘form and meter immediately suggest group singing ... highly accessible even to the laity’ (219). Thus they help to make ‘divine service itself more accessible to the laity’ (221). Some carols may seem garish, maudlin, or boring, but the best of them, ‘with respect to their lyrics, are a blend of simplicity and unstudied elegance; with respect to meter and measure they are often “catchy” and eminently tunable’ (314). Ryman’s works show ‘a definite rootedness of divine mystery and beauty in the tangibility of Christ’s and the Virgin’s humanity’ (315). The collection is ‘a signal contribution to the development in England of an accessible vernacular hymnody’ (317). [Does not differ substantially from 831.]
Laing, Margaret, and Angus McIntosh. ‘Bodleian Library, Rawlinson MS D.375: An Historical Puzzle.’ Notes and Queries 227 (1982): 484–7

A Northern or Scottish poem, ‘In sythyng sar I sit vnsauth’ [800647], is printed, with notes on the text and dialect, and investigation of cryptographic possibilities. The work is ‘not without literary merit,’ and presents ‘problems, textual, dialectal, historical and even cryptographic’ (485). The authors expand abbreviations, and print y for þ and y (treated identically in the text). The language is ‘somewhat idiosyncratic’: features suggest that ‘the original can scarcely have been composed anywhere south of Lincolnshire,’ but this copy ‘might have been written almost anywhere in the north’ (486). The poem is a species of acrostic, but significant letters are placed within the stanzas, and form part of their meaning; O and I in the ‘O and I’ refrain may or may not be among them. The letters of stanza 4 spell Angus backwards, but it is difficult to decipher other words.

800647.


Surveys commentary on helde, which rhymes with kelde in ‘The Meeting in the Wood’ [1449]. Brook, 42, in proposing a Kentish derivation, would assume ‘a Kentish-Anglian rhyme,’ but other evidence for Kentish influence is lacking. There is support for a derivation from *hældi, but ‘an apparent hapax legomenon must be assumed.’ Machan suggests that the word’s etymon is ‘not OE hyldu but PrOE *hældi’ (4).

488

Represents a close examination of the poem ['In þe ceson of huge mortalitie,' 1563] and its illustrations. Malvern aims to verify the work’s worth and to relate it to ‘late medieval literary and iconographic works that center on the death motif,’ which show ‘variations on poetic and homiletic traditions prevalent in Middle English literature’ (415), particularly the conventions of ‘the débat and of the memento mori topos,’ and the ‘intentional mingling of jest with earnest’ (416). The poet’s wish ‘to delight and to instruct the reader,’ although he acknowledges disease, death, and decay, ‘leads to his animation of the body and worms depicted on the transi tomb’ (417), in order to alleviate the fear of death. Malvern sets the poem in a context of affective piety which emphasizes the wounded Christ as imago pietatis. She compares it to contemporary religious drama, and notes that it is framed by ‘a brief adaptation of the popular danse macabre poem and a short prose note on the contemptus mundi topos’ (418) in BL MS Add. 37049. She considers first the picture of the tomb, which shows the Body as a beautiful woman, finely dressed, above a decaying corpse, consumed by worms, lizards, and toads. The tomb bears a preface, ‘Take hede vnto my fygure here abowne’ [3252.5]. In the ‘Disputacion’ the poet describes a pilgrimage in a time of mortality and desolation, and his visit to a church where he sees the tomb; here he prays before an image of the crucified, suffering Christ. In a dream, he observes the ‘Disputacion,’ which transforms ‘the traditional debate between the Body and the Soul’ (425), so that the Body learns from the Worms to recognize her sins and repent. The proud Body’s first complaints incongruously resemble those of the humbled Job. The illustrations lend the Worms ‘a
choreographic vitality,' so that 'they seem to squirm in rhythm' (428). The Worms lead the Body to penitence, to learn 'the "wisdom"' which the viewers of the Body's transi tomb are urged to learn from the "disputacion,"' to see her experience 'as part of fallen humanity's lot but not the final destiny for the devout Christian' (429). The lessons are imparted most strongly in an explication of the Ash Wednesday liturgy and in an exchange (about former lovers) which exploits the ubi sunt device. The illustrations show the Body's progress: in the last picture, 'the artist reverses the positions of the combatants and draws them nearer to each other.' When the Body has learned charity, she offers 'apologies to the Worms,' and begs 'that they be friends, kiss each other and dwell together in love until God calls her to the Day of Judgement' (432), again recalling Job. The Worms bring her 'from a state of miserable ignorance to a joyous state of "wisdom"' (434), to see decay as 'a necessary prelude to ... ascent to eternal bliss' (436), a message reminiscent of Paul's teachings to the Corinthians. The poem unites 'seemingly disparate elements drawn from the Aesopic fable, the homily, the liturgy, the chivalric romance, the flying match or the debate,' and reflects 'the heterogeneity evident in the various plays designed to promote spiritual health in Christian folk' (437). Malvern provides appendices on 'Perspectives on B.L. MS Add. 37049' (439--42) and 'Conjectures concerning the lacuna in "A Disputacion betwyx þe Body and Wormes"' (442--3), and reproduces pages of the manuscript and an illustration from La danse macabre des femmes. [See also Janofsky, 616.]

603, 715, 1370.5, 1563, 2255, 2590, 2591, 3252.5.

783 Mantovani, Maddalena. 'La lirica "Mon in þe mon stond & strit" e la leggenda dell’uomo sulla luna.' Quaderni de Filologia Germanica della Facoltà di Lettere e Filosofia dell'Università di Bologna 2 (1982): 25--43.

Not seen.

‘In maner whyche enlumynyth euery astate’ [1501] is described in IMEV as ‘another version of the popular late Middle English poem, Stans Puer ad Mensam Domini. The latter is usually attributed to John Lydgate,’ but resemblances to the work are ‘in the general messages of some of the precepts, not in verbal correspondences’ (4). The Latin lines that prefix the stanzas are often attributed to Robert Grosseteste. This poem is generally closer to the Latin model than Lydgate’s, which cannot always be considered a translation. The Pepys poet is more prolix than his source, and occasionally used ‘a generalized knowledge of etiquette to give his translation more authority and detail where it was thought necessary’ (4). A Paschal calendar and musical compositions in the manuscript suggest a date in the range 1450 to 1460. The work has ‘few, if any, adroit poetical touches,’ but is ‘not without lexical interest,’ since words of French origin---rabyous and rette---may reveal ‘the author’s nationality or bilingualism’ (5). Nicholls prints the poem, with expanded contractions and some additions, and offers footnotes on words and lines of interest.

1501.


Notes the two recorded occurrences of ‘Say me viit in þe brom’ [3078], in MSS Trinity College, Cambridge B.14.39 (323) and BL Add. 22579, and summarizes the rather different stories implied. In each poem a woman asks the ‘wight’ for advice about her husband: in the first she wants him to love her, but in the second she
complains about him. The reply, in each case, is ‘Hold þine tunke stille / & hawe al þine wille.’ A third text, in Lambeth Palace Library 78, resembles the second poem, and is also found in a Latin story in a theological miscellany. Lambeth 78 is ‘the only known manuscript of the Speculum parvulorum, a large-scale compilation by one William Chartham who was a monk of Christ Church, Canterbury from 1403 to 1448’ (20-1). Pickering prints the story and the verse, noting independent occurrences of the wight’s reply, other English sermon verses, and some previously unrecorded ‘scraps of English’ (21) in Lambeth 78.


The name ‘Selk’ has been noted as that of the compiler of sermons in Bodleian Library MS Barlow 24. Fletcher, 685, proposes that he is ‘one of two William Selks active in Oxford in the fifteenth century,’ whereas Wenzel, 701, suggests ‘a Franciscan, Robert Selk (Selke, Silke).’ Powell considers that Robert Selk is ‘the likely author of the popular Latin treatise on the vices and virtues, the Fasciculus Morum, and that MS Barlow 24 shows connections with that work’ (10). These connections are seen in ‘three English lyrics otherwise unrecorded outside the Fasciculus and [in] an extended discussion of an anagram of mors, death’ (11). She notes the lyrics and the couplet ['Mayde, wyff and moder whas neuer but ye / Well may such a Lady Goddys moder be’] ‘quoted by Fletcher from “I sing of a maiden” [1367] ... in the 35th sermon ... on the Assumption of the Virgin.’ A sermon on the Nativity of the Virgin has a Marian lyric related to ‘Mary moder of grace we cryen to þe’ [2114]. Two other lyrics come from the Fasciculus chapter on memento mortis. One of these translates Job 14. 1--2, as ‘Mon iboren of wommon ne lyueth but a stounde’ [2058]; the other, in a sermon that is ‘largely ... an interpretation of the four
letters of *mors* (13), is related to "Haue mynde on þyn endynge" [1127].

1127, 1367, 2058, 2114, 4035, 800525, 800561, 800562.


Proposes that the French *Gilote et Johane* is an interlude placed in MS Harley 2253, in a trilingual collection that is ‘not a miscellany but a *miroir*, not merely assembled but structured, [that] demonstrates both a principled *selection* of items and a principled *arrangement* of them’ (127). In the selection of religious and secular works it may seem that *Gilote et Johane* is there ‘to give the Devil his due, while in the *Harrowing of Hell* God was given his’ (129). As analogies, Revard cites *De Arte Honeste Amandi* and *Canterbury Tales* [4019], and discusses the structure of fols. 75-6 of the Harley manuscript. He notes French as well as English poems, to display the juxtaposition of themes, ‘in a sequence that appears planned rather than haphazard’ (135). The study suggests that the manuscript is ‘selectively and dialectically compiled as an anthology, with not only a deliberately wide variety of forms, genres, viewpoints, and themes, but also with a deliberate placement of its pieces in mutually illuminating relationships’ (138). The diction and themes of *Gilote et Johane* present internal evidence to suggest a composer and an audience ‘knowledgeable in academic and legal matters’ (139). External evidence hints that the Harley scribe was a legal cleric. Revard supplies extensive biographical details of possible candidates, and finds Richard de Ludlow and James Wottenhull, senior the most likely, although there are objections to each.

694.5, 1365, 1678, 1705, 1921, 1922, 2236, 2359, 3211, 3236, 3963, 4019, 4037, 4177.

788 Stevens, John. ‘Medieval Lyrics and Music.’ *Medieval Literature: Chaucer*

Relates the words and music of medieval lyrics to general descriptions of their composition and preservation, including detailed discussions of particular examples. Through his explication of ‘Bryd on brere y telle yt’ [521.5], Stevens considers circumstances of authorship, purpose, and preservation. He also introduces the issue of editorial decisions about punctuation and meaning, to show that ‘every edition is an interpretation’ (249). Examination of ambiguities in texts indicates that ‘a considered personal response’ is indispensable ‘in the study of medieval literature as of all other’ (251). Although the words and music of 521.5 seem to artless, the words are fresh, moving, and subtle, the melody ‘well-wrought and tautly constructed.’ The relation of the words and music does not show ‘any direct intellectual or emotional response on the composer’s part to the words of the song’ (252). Stevens discusses ME lyrics in terms of the popular, clerical, and courtly traditions, and writes in detail on examples of each style. Among popular lyrics are ‘Maiden in the mor lay’ [2037.5], ‘Nou springes the sprai’ [360], and ‘Of this martir make we mende’ [2665]. He considers literary and social contexts of these and other lyrics, as well as the nature of carols. The clerical tradition may be more helpfully defined in terms of audience rather than of authorship. Stevens notes the relation of such lyrics to the liturgy. He takes ‘What ys he þys lordling þat cometh vrom þe wyht’ [3906] and ‘My volk what habbe y do þe’ [2241] as examples, and compares the approaches of William Herebert and George Herbert. Many lyrics survive in clerical manuscripts, but ownership was ‘the condition of their survival, not evidence of any monopoly,’ although ‘all men in some kind of ecclesiastical orders ... were the most numerous class of writers, in both senses of the word’ (266). Variations on the theme of contemptus mundi were the source of many clerical lyrics. Traces of the French trouvère tradition can be observed in ME courtly lyrics, including ‘Alysoun’ [515] and Chaucer’s ‘Balade to Rosamond’ [2031]. Stevens investigates ‘In a gloryus
garden green' [1450] and its use of an aubade to counterpoint a song perhaps 'in honour of the white rose, Queen Elizabeth of York, the wife of Henry VII' (274), and to incorporate courtly symbols in a political context. Lyrics such as the 'Corpus Christi Carol' [1132] are liable 'to go on teasing us for ever with their enigmatic power' (275).

194, 298, 352, 360, 497, 515, 521.5, 1132, 1450, 1731, 1866, 2031, 2037.5, 2070, 2241, 2551.8, 2665, 3236, 3906, 3939, 4166.


This consideration of the relationship of sound and sense is also of the realtionship of words and music. Stevens distinguishes literal and metaphorical mimesis, as he examines 'the proposition that the metaphorical range is far less extended in medieval poetry than in later, and that the mimetic function of sound is confined to the literal---the imitation of sound in sound' (4). His examples include 'Swarte smekyd smethes smateryd wythe smoke' [3227] (for literal mimesis) and Pearl [2744] (for metaphorical) through its 'intellectual metaphors of pattern and number' (5). Both mimetic qualities are discerned only when the poem's context is known. Stevens find the relationship of words and music 'highly formalized and in verbal terms non-conceptual' (6). In its connection with speech, ME poetry is 'not strictly mimetic,' but rather 'consistently, very speech itself.' He points out differences in the use of speech by such poets as Browning, Tennyson, Eliot, and Yeats, and notes the difficulty of making such comparisons in the Middle Ages. Most medieval poetry is 'designed for live performance' (7), with style distinctions 'based on speech-categories' (7--8), and 'the author casts himself in the role of narrator' (8). Stevens decides that medieval poetry uses 'the mimetic and emotive resources of prose' (8) and 'metaphorical sound in the way speech does---naturally and without conscious artifice' (9). He questions iambic readings of Chaucer's verse (made by restoration of
final -e in some editions) and shows that Chaucer exploits ‘the rhythm of speech’ (10), with Chaucer’s use of metaphor generally inconspicuous compared to Shakespeare’s. He concludes that medieval poetry is ‘semantically relaxed, open, unambiguous on the surface, linear, “melodic” rather than “harmonic,”’ and contrasts the compression induced in metaphor. He further notes the analogical, iconographical, referential, lucid nature of medieval poetry. Of the ‘old’ and ‘new’ sounds, Stevens inferences that the former was ‘put together from phrases, units of speech,’ whereas the latter is ‘to be fabricated from words.’ In conclusion, he examines works in ‘the new metre—syllabic, relentlessly iambic and accentual’ (11).

1459, 1978, 2163, 2744, 3227, 3327, 4019.


The lament ‘Seyngurs þat solem weer sembled hem al samen’ [800805] is preserved on the back of a sheet, in ‘a commission of sewers for the wapentakes of Bingham and Newark in Nottinghamshire’ (332), Mi 01 in the Middleton Collection of Nottingham University Library. Sir John Berkely of Wymondham died of a sickness after fighting in a campaign in Brittany, from which English forces withdrew in July, 1375. Turville-Petre supplies biographical details of Berkeley and his family and offers commentary on the poem. The latter mourns the loss from a hunting party, and is expressed in the contrast between the sorrowful occasion and former days of happiness in the company of the generous lord. The dialect of the Lament is that of the Northeast Midlands, employing ‘the alliterative long line with end rhyme, usually in couplets.’ It presents a man ‘of local but not national importance’ (334), who resembles Chaucer’s Franklin; his life seems ‘wholly admirable, and his good living as a proper and seemly adjunct to his social position.’ The author pleasingly adapts Aesop’s fable of the grasshopper and ant, and emphasizes loss at personal as well as
public level, to produce a poem which is ‘attractive, even if the poet’s technical
ability is not outstanding’ (335). He presumably belonged to Berkeley’s retinue, and
perhaps revealed his name, Turnour, in his account of the dying knight’s instructions.
Turville-Petre prints the poem (336--8), with notes and commentary (338--9).

800805.

791 Wenzel, Siegfried. ‘Pestilence and Middle English Literature: Friar John
Grimestone’s Poems on Death.’ The Black Death: The Impact of the Fourteenth-

Relatively few references to death in ME literature specify the Black Death, which is
generally seen as God’s punishment and call to reform. Wenzel examines ME lyrics
of death for signs of changes in ‘their representation of death and reaction to it ... after
the Black Death’ (134). He compares preachers’ tags of John Grimestone’s
Commonplace Book (written in 1372) with those of the Fasciculus morum (prepared
shortly after 1300), in which the section on pride recommends meditation on death to
encourage humility. The Fasciculus morum has 13 such verses in 55, whereas
Grimestone has 28 poems on death among 246. This implies a greater preoccupation
with death in the earlier work, emphasized in the greater length of the Fasciculus
verses. Most ME poems in the collections can be related to Latin models.
Grimestone’s poems are indebted to Latin proverbia and sententia, ‘the learned
tradition of preaching,’ divisions of sermons, lists of Signs of Death, and native
proverbial commonplaces. Thus their origins and attitudes are from ‘times long
before the Black Death’ (142), and express the transience of life and the warning of
memento mori. In general they seem to differ little from earlier works, although their
concentration on ‘the gruesome details of corpse and grave’ may have been ‘caused or
at least intensified by the ravages of the plague’ (143). Wenzel discerns fewer
changes in Grimestone’s lyrics on death, except in the ‘Visit to the Grave’ [‘Her sal I
duellen loken vnnder stone,’ 1210.5], than in those on topics such as the Passion, but
the time of composition may have been ‘too early for the full impact of plague
experience to show in English lyrics on death’ (147). Effects are seen in aspects of
the Dance of Death, which may represent earlier traditions, including ‘the Vado mori,
the Three Living and the Three Dead, or simply the Visit to the Grave or a similar
Memento mori’ (148). The apparently slight effect of plague may come from English
‘cheerfulness in the face of death.’ This provides ‘not only an excellent psychological
defense’ but also a possible ‘medicinal value’ (149), endorsed by Lydgate [‘Who wil
be hool and keep him from sekenesse,’ 4112]. Wenzel concludes that the ‘relatively
insignificant impact’ of the Black Death on literature is related to the continuing
perception of disorder in the world, caused by ‘moral disorders in the heart of man’
(152).

230.5, 296.3, 352, 353, 517.5, 703, 825.8, 1002, 1127, 1210.5, 1220, 1459, 1563,
1847, 2012, 2023, 2036, 2058, 2066.8, 2083, 2167, 2255, 2260, 2283, 2590, 2817,
2924, 3078.5, 3079.3, 3100.5, 3350, 3428, 3567.6, 3691, 3825, 3903, 3908, 3939,
3969, 4019, 4035, 4044, 4049.6, 4049.7, 4112, 4239, 4268, 800331, 800361, 800368,
800383, 800388, 800393, 800395, 800401, 800402, 800415, 800422, 800425,
800451.

792 Baker, D.C. ‘De Arte Lacrimandi’: A Supplement and some Corrections.’

Supplements and corrects the edition of ‘Now late me thought I wolde begynn’
[2347], prepared by Garrett, 121, from MS Harley 2274. Baker consults Bodley 423,
Corpus Christi College F.261, and Trinity College, Dublin 160, and prints ‘five
stanzas in Bodley 423 not found in Harley 2274, and some corrections of the Garrett
Harley text’ (223). Bodley 423 is not signed, but appears to be in the hand of Stephen
Dodesham. Although the texts differ in length, the shared contents agree quite
closely, and it seems that no leaves are missing from the Harley and Trinity College

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versions. Thus Baker concludes that the poem 'grew in transmission, as is frequently the case with meditative materials' (225). The refrain 'Who cannot wepe com lerne of me' is shared with other *planctus*.

2347, 4189.


The lyric's 'interesting and somewhat unusual setting' is Paris, Bibliothèque Nationale, MS fr. 1830, 'a late xiii- or early xiv-century collection of three OF devotional treatises in prose: "Li douze services de tribulacion"' (226). The poem is a version of the levation prayer 'Ihesu lord welcom þow be' [1729]. Such prayers are sometimes the only examples of ME in Latin devotional works, but it is unusual to find them in manuscripts in other vernaculars. An inscription that may have stated ownership have been erased, but 'this MS was in the hands of an owner whose most reverent devotions naturally formed themselves in English' (227) when the verse was added. An her investigation of the manuscript’s connections with England, Barratt records that it had been owned by François I, and so possibly by his grandfather, Jean d’Angoulême, or by his great-uncle Charles d’Orléans. The latter continued to collect books during his captivity in England, including French and Latin texts of *Li douze services de tribulacion*. The manuscript may have been in English hands before Charles bought it back, which could explain the erasure of an English note of ownership, and 'the ME lyric, which is homely and unsophisticated would perhaps not represent his own taste in poetry' (228).

1729.

First examines the cultural and socio-political background of ME lyrics. Bergner contrasts the situation in English and other courts, and proposes a growing audience for ME lyrics as the language gained acceptance and literacy became more widespread. He describes the range of ME lyrics and the factors important in their survival. The alliterative revival revealed increased national pride. Other influences on the lyrics were Latin hymns and sequences, and OF and Provençal lyrics, which generally affected secular ME poetry. Music for the poems is rarely preserved, although many must have been sung or accompanied. Bergner describes poetic forms, to conclude that classification must be based on topic rather than form, in contrast to French formes fixes. A few French forms are found in ME lyrics, including the ballade, rondel, virelai, and forms of the chanson d'aventure. Bergner extends his comments to Scots literature, the carol, and the political prophecies, and considers poetry according to content. The chief divisions are religious and secular; they vary according to purpose, diction, and stylistic context. In his description of these aspects, Bergner concentrates on content and theme, spiritual and emotional trends, style, and relation to the time period, which he summarizes in a table (264). He explores transmission and pronunciation, preservation of lyric forms in England and Scotland, and pronunciation of ME and MnE. In his detailed interpretation of several lyrics, religious, secular, and political, Bergner prints each ME text, with a German translation; he comments on metre and matters of linguistic interest, and compares related works. The religious lyrics are ‘The milde Lomb i-sprad o rode’ [3432], a Marian poem showing influences of Bernard and of Franciscan thinking (270--84); ‘Leuedi ic þenke þe wid herte suiþe milde’ [1836], also Franciscan (284--7); ‘Cristes milde moder seynte marie’ [631], a mystical poem related to related to Bernard’s writings (287--9); ‘Crist made to man a fair present’ [611], from Rolle’s mystical work (290--302); Lydgate’s ‘O sterre of Iacob glorye of Israell’ [2556] and Dunbar’s ‘Hale sterne superne hale in eterne’ [1082.5], examples of aureate diction.
The secular works are ‘Lenten ys come wiþ loue to toune’ [1867], which juxtaposes worldly and religious symbols to stress the poet’s strangeness in a spring setting (316--30); ‘Blow, Northerne Wynd’ [1395], which presents a catalogues of virtues and symbols (330--4); and ‘Ladd Y the daunce a Myssomur Day’ [1849] which is direct and dramatic, provoking sympathy for its narrator (334--44). The political lyrics are the ‘Song of the Husbandman’ [‘Ich herde men vpo mold make much mon,’ 1320.5], on injustices and harsh taxes (344--8); and Minot’s poem on the Battle of Bannockburn, ‘Skottes out of Berwik and of Abirdene’ [3080] presented from an English point of view (348--58).


Investigation of the manuscript context of lyrics may reveal aspects which are not disclosed in the presentation of anthologies ordered by subject or chronology. Boffey briefly surveys the organization of manuscripts containing fifteenth-century lyrics, before she examines a pair of lyrics which have been preserved in different settings. She notes that some lyrics have been preserved in French manuscripts or those associated with French poets, such as Charles d’Orléans, in arrangements organized by theme or author. The organization of Humphrey Newton’s commonplace book appears haphazard when it is compared with presentation of that kind. The Findern MS seems to have functioned as an autograph album, and the contributions show ‘the writer’s association with the manuscript’ (6). Although Trinity College Cambridge S R.3.19, has numerous courtly lyrics, the whole collection projects a ‘moral and
essentially anti-feminist tone' (8). Manuscripts organized according to author reflect the fifteenth-century 'surge of interest in the idea of one author's "collected works"' (8). Some lyrics are connected with games, songs, or obscure occasions; even secular works are associated with the clergy, as performers and compilers. The effect of setting is demonstrated by examination of a pair of lyrics: 'De Amico ad Amicam' ['A celuy que playt eyme en mounde,' 16] and 'Responsio' ['A souen treschere et special,' 19]. In the Chaucerian collection, Cambridge University Library Gg.4.27, these macaronic works gain 'a superbly cosmopolitan and precious flavour---international court culture at its most rarified' (13). They appear too in BL Harley 3362, where most compositions are 'snatches of Latin---proverbs, pithy sayings, epigrams, jokes, riddles' (13), English and French proverbs, and macaronic works including anti-fraternal satire, all suggesting 'a clerical provenance of some sort' (14). Here the lyrics seem 'exquisitely clerkly, and essentially comic; the gracefully turned sentiments here become exuberant learned play.' The differences confirm 'the chameleon-like nature of these lyrics' (14).

16, 19, 239, 267, 402, 671, 803, 808, 828, 922, 1018, 1238, 1300, 1506, 1592, 1944, 2229, 2246, 2251, 2289, 2311, 2464, 2524, 2541, 2567, 2625, 2654, 2661, 2756, 3327, 3502, 3747, 3761, 3807.


A general study of the 'historical amalgam, developing from the twelfth to the sixteenth century,' with aspects of learned and folk traditions, 'not unreasonably summed up as "Gothic"' (xiii). Brewer considers lyrics in 'The question of song---lyrics, short poems, ballads' (40--69). He describes manuscripts, their contents and styles, and the range of subjects embraced in the genre. 'The Owl and the Nightingale' [1384] exemplifies the amalgam, by displaying the sententious style of proverbs and fervour of lyrics. 'A Luue Ron' [66]of Thomas de Hales offers the
Franciscan approach to religious love, expressing ‘traditional commonplaces in fresh words: life is short, the world transitory, man’s love is unreliable, his wealth a source of anxiety,’ whereas ‘Jesus has given you the best of gems, while you retain it, which is chastity’ (44). Macaronic poems in ME and Latin form ‘a characteristically Gothic mixture’ (45). There are difficulties in the ‘medieval “manuscript culture”, [which is] halfway between a purely oral tradition and the mechanical repetition of “print culture.”’ Thus, although different manuscript sources present variations of works, there is ‘no single authoritative text’ (46). Gothic notions include affective piety, which evokes powerful emotions, conflation of imagery, and wordplay to achieve ‘multiplicity of reference’ (48). Comparison of the thirteenth-century ‘Nu þis fules singet hand maket hure blisse’ [2366] and the fifteenth-century ‘I syng of a myden þ þis makeles’ [1367] strikingly illustrates the effects. Exploitation of delicate imagery and paradox allows 1367 to convey ‘an astonishing weight of significance lightly carried, in an easy vigorous metre and perfect wording’ (52). The manuscript in which the poem is preserved, Sloane 2593, also has a range of secular poems including ballads. Brewer briefly describes carols, and notes attempts, especially by Franciscans such as James Ryman, to replace ‘lewd songs with enjoyable but pious ones’ (54). He finds most carols ‘social rather than personal, joyous rather than sad,’ although the enigmatic ‘Corpus Christi Carol’ [1132] evokes ‘strange images of sorrow and beauty,’ with ‘haunting power’ (55). The imagery of nature in Gothic literature may be associated with folk themes, used by the poet to create meaning, drawing on his own experience, and assuming in the lyrics ‘a consciousness at one with nature’ (56). The lyrics of Harley 2253 form a varied collection of religious and secular poems in ME, Latin, and French, which touch on a range of themes. A lyric of the Bodleian Library Vernon MS, ‘The Disputation between the Blessed Virgin and the Cross’ [‘Oure ladi freo on Rode treo made hire mone,’ 2718], illustrates ‘the style of Gothic poetry and the way poetry was thought about’ (59), in conceits that resemble those used by the Metaphysical poets and in the concluding explanation for the fiction of the debate, which disturbs convention by placing the poet both ‘inside’
and ‘outside’ the poem. As the fifteenth century proceeds there are signs of verse becoming ‘more restricted to imaginative writing’ (60), with instruction written in prose. Charles d’Orléans and William de la Pole, Duke of Suffolk, write vigorous, attractive conventional love poems, and James Ryman composes much religious verse. The presence of known poets and their holographs suggests the development of individualism. Devotional lyrics encourage meditation through visualization, an aspect of realism but in the Gothic style, non-naturalistic and archaic, artful but not dramatic. Although the affective religious lyrics did not persist, the secular lyrics continued through work such as Wyatt’s. Brewer concludes with an appendix on ballads, the first of which is ‘Judas’ [1649].

66, 377, 433, 497, 922, 1132, 1233, 1272, 1299, 1302, 1303, 1333, 1367, 1384, 1463, 1534, 1649, 1649, 1747, 1861, 1938, 2037.5, 2066, 2320, 2366, 2518, 2716, 2718, 3058, 3155, 3211, 3227, 3260, 3873, 3874.


Uses a Chinese critical concept, ‘the relation between ch ‘ing [feeling] and ching [scene]’ in a comparison of Chinese and English lyrics, to explore ‘the different modes in which outer reality is related to inner feeling for poetic expression’ (487). The earliest English example chosen is ‘Westron wynde when wylle thou blow’ [3899.3], in which the effect of ‘a collision of images which do not collide is curiously similar to that of the relationship between “scene” and “feeling” in the correlative mode, where the relationship between them is achieved by a quiet juxtaposition which does not explicitly state their connection’ (501).

3866.3.

Traces effects of the thirteenth-century Franciscans on culture and society. D’Angelo describes ‘The Franciscans and English Society’ (218--27), before considering ‘Literary Activities of the Franciscans’ (227--35). The friars produced sacred lyrics as sermon tags, rhymed prayers, and descriptions of the Passion, and were involved in the development and christianization of the carol. Richard de Ledrede, the Franciscan bishop of Ossory, made many such contributions. In ‘Franciscan Poets and Manuscripts’ (235--59), D’Angelo examines works of known or probable Franciscans such as Thomas de Hales (235--9), and supplies details of his life and writings, in particular ‘A Luue Ron’ [66]. MS Digby 86 (239--40) is probably a Franciscan redaction. Evidence for the Franciscan provenance of Digby 2 (241--2) includes the lyric ‘No more will i wiked be’ [2293], of the intention to become a friar. Harley 913 (242--50) is linked with Franciscans, especially Michael of Kildare, and with the Kildare Poems, including religious and satirical works. The surviving poetic works of William Herebert (251--5) translate liturgical hymns and antiphons. His translations from the AN of Nicholas Bozon show him as a precursor of carol writers; his exploration of the theme of Mary as mother of God, ‘þou wommon boute vere’ [3700], presents a delight in paradox and introduces the legal metaphor of the charter of Christ. Bodley 26 has the first carol with ‘an absolute Nativity flavour’ (255): ‘A child is boren amonges man’ [29]. The Fasciculus Morum includes ‘Wreche mon why art þþ prowde’ [4239], to remind man of death. The Franciscan mentality and spirituality of lyrics in John Grimestone’s commonplace book (255--9) are displayed in his preference for the Passion theme. Writing of Chaucer’s works and his raising of the vernacular to ‘an artistic and national tongue,’ D’Angelo concludes that the Franciscans contributed ‘by their preaching and their popular religious poetry to the process of evolution of the language and to its artistic unveiling’ (260).
Establishes the part played by various medieval literary forms in showing the gallant young man as 'weak, wayward and wrong' (111), before examining the dramatic figure of the gallant. Proud, heedless young men are often satirized through imagery of clothing. Their extravagant, immodest dress, associated with 'irresponsibility, newfangledness, empty display and foolishly merry behaviour' (112), is contrasted with sober attire and demeanour. The term *galaunt* is generally pejorative.

Davenport's examples of the figure include its appearances in satires on Abuses of the Age ['King concilles / Bissop loreles,' 1820] and on the Retinues of the Great ['Of Rybaud3 ryme and rede o my rolle,' 2649]. *Galaunt* is used in fourteenth-century works, often associated with the cry *huff* or some variation. 'A Treatise of a Galaunt' [1874] contrasts the French and English nations and condemns sins, using alliteration and an acrostic based on the word *galaunt*. Skelton uses both *huff* and *galaunt* in his flying 'Against Garnesche' [3154.5] and shows the gallant as Riot in 'The Bowge of Court' [1470.5]. The gallant is often used for contrast, as in a wall painting in Hungerford Chapel in Salisbury Cathedral of. This depicts a confrontation, of 'a fashionably-dressed gallant and Death, a skeleton in a shroud,' with verses 'Alasse Dethe alasse a blessful thyng ye were' [143.8]. Poets exploit the possibilities for irony when gallants answer their accusers, for example in taxing priests 'with their furred hoods and pleated gowns' (119).

143.8, 892, 1470.5, 1540, 1820, 1874, 2649, 3113, 3154.5, 4255.

800 Fletcher, Alan J. 'The Authorship of the *Fasciculus Morum*: A Review of the
Briefly summarizes the opinions of Wenzel, 701, and Powell, 786, on the possibility that Robert Selk is the author of the Fasciculus Morum and (as proposed by Powell) the compiler of MS Barlow 24. Fletcher finds a difficulty with the latter idea in a reference (in one of the Barlow sermons) to parliament in the reign of Edward III. Powell establishes that 'Selk, the compiler of Barlow 24, draws upon the Fasciculus Morum,' but does not demonstrate that he is also its original compiler. In that event, 'the Selk of the Fasciculus would have to be brought forward in time' (206), to a date later than that proposed by Wenzel. It is possible that Selk used earlier material or was an editor rather than author of the text. Fletcher concludes that 'the Fasciculus Selk and the Barlow Selk are not one and the same' (207), unless the date of the Fasciculus should be revised.


Although study of the songs and lyrics may help 'to illuminate the whole “picture,”' (84) of the fourteenth century, it is difficult to interpret the evidence. Many works have not survived; most are anonymous; it is difficult to establish date of composition; much material is traditional; they are unlike romantic lyrics, and often not 'the distillation of a unique individual experience' (86). Some are used in the game of love; others are prayers, laments, lullabies, or working songs. Gray warns against perceptions of 'over-neat patterns, easy generalizations or generalized categories,' and emphasizes the traditional nature of 'form, language, and imagery' (87). 'Alysoun' [515] is an example of a love lyric, with its 'rather breathless syntax' (89) and its treatment of traditional material and rhetoric. This poem and the manuscript from which it comes, Harley 2253, do not imply 'any kind of “crisis”' or
extreme tensions, but rather a delight in exploiting a variety of linguistic and literary traditions’ (90). Laurence Minot’s poem on the Battle of Bannockburn, ‘Skottes out of Berwik and of Abirdene’ [3080], exemplifies the poet’s use of alliterative formulae and religious motifs, to interpret history ‘for poetic ends’ (91). Gray’s examples of religious lyrics include some used in sermons, for mnemonic purposes, and some from the tradition of affective piety. Chaucer composed discrete short lyrics and included others in longer works, such as ‘Now welcome somer with thy sonne softe’ [2375] in The Parliament of Fowls [3412], and the Canticus Troilii, ‘a splendidly eloquent version of a Petrarch sonnet’ (97) in Troilus and Criseyde [3227]. The variety to be seen in the ‘picture’ of 14th-century lyric’ shows it to be ‘the product of an era which was both unsettled and creative’ (98).

29, 100, 239, 445, 515, 1761, 2025, 2031, 2039.3, 2262, 2375, 2756, 3080, 3327, 3452.8, 3747, 3838, 3859.5, 3996, 4019, 4088.


Augments the edition (made by Wenzel, 572) of a Miracle of the Virgin, through references to related exempla. The story is of ‘a soul’s efforts to escape the clutches of the Devil and Death by an appeal to the Virgin’ (230). The Virgin bares her breast in an appeal to Christ, who then appeals to God the Father. Three of four manuscripts that illustrate the miracle depict Christ ‘with his bleeding wounds dominating the portrayal of his figure.’ The story confirms the need for penitence and, in iconographic manuscripts, the images and tituli function discretely to present the figures ‘as models of vices and virtues---e.g., Satan = sin, the soul = repentance, the Virgin = charity, etc.’ (231). It is seen as a Miracle of the Virgin because of the emphasis on her maternity, through exposure of her breast, a motif from classical antiquity. Heffernan prints the most complete texts in Latin and English, together with others that illustrate stages in transmission and sometimes vary the order of lines.
spoken by the various figures.

2248, 2463, 800587.


Refers to Manning, 443, and Reiss, 583, before engaging with the interpretation of Colledge, 603. Hill prints ‘I sayh hym wiþ fless al bi-spad’ [1353] ‘as Colledge prints it,’ but separates the second and third stanzas, ‘to distinguish ... two separate poems’ (239). His exposition of the first two stanzas accords generally with Colledge’s. He finds that the geometric form of the Cross symbolizes the four points of the compass, and the symbolism includes their associations. Thus, in the first stanza, the poet links the ‘joyful perception [of the Incarnation] with the east’; then ‘the physical cost of Christ’s atonement and ... suffering with the west’; the salvation of a multitude with the South; and the world’s indifference and sin with the North. The second stanza glosses the first by identifying Christ as bridegroom, knight, buyer of souls, and pilgrim. The poet may have used the association of uneven numbers with God since, in the series of antitheses, ‘it is the lines which are “impar” that bear good news, whereas the more negative lines are all even.’ Hill’s ‘strongest argument’ for seeing the third and fourth stanzas as a separate poem is that the first two stanzas form ‘an intellectually controlled and sophisticated poem,’ whereas the others are ‘by contrast, loosely structured, thematically unrelated ... and metrically and formally inferior’ (242). He differs from Colledge in noting that Christ’s attributes, described in the fourth stanza, correspond to the four cardinal virtues, and in discerning the influence of Hugh of St Cher and ‘a[n unnamed] xiii-century commentator whose work was traditionally associated with that of Albertus Magnus’ (243), rather than Berengaudus. Hill shares Colledge’s concern about the presence of the stanzas together in the manuscript. He suggests that the third and fourth respond to the first
two, and that even if the author of the second poem did not grasp the sophistication of
the model, 'he was nonetheless sensitive to the iterative chant-like quality of the
poem, and he succeeded in some degree in reproducing these qualities in his
response' (244).

804 Horrall, Sarah M. ‘Latin and Middle English Proverbs in a Manuscript at St.

Prints a collection of proverbs, ‘a miscellaneous collection of Latin sayings, usually
of two lines each, which are then translated into Middle English verse.’ These have
been copied in ‘an untidy early sixteenth-century cursive hand into [St George’s
Chapel MS E. I. I.] a manuscript of religious pieces copied in the late fourteenth or
early fifteenth century’ (343). Horrall describes the manuscript, noting other works
there, and prints the proverb collection, ‘In the begynnynge of this dede’ [1539], with
notes. She relates it to similar collections.

169, 247, 432, 820, 854, 1379, 1539, 1781, 2523, 3069, 3502, 3755, 3955, 3957.

805 Jauss, David. ‘The Ironic Use of Medieval Poetic Conventions in “The Fair

Finds ‘a superb example of medieval irony’ in the catalogue of the stock images of
so-called “courty” love poetry,’ employed by the poet and his persona in ‘The Fair
Maid of Ribblesdale’ [2207]. The author of the lyric is a religious poet, and even as
‘the persona praises the maid, the poet actually vituperates her---and his persona’s
blasphemous love.’ He accomplishes this by employing religious imagery in ‘ironic
comparison’ of the maid and the demonic, and ‘ironic contrast’ (293) with the holy.
Jauss analyses the use of conventional devices and their medieval connotations in
many examples taken from other works. *Wilde, swannes swyre*, the whale and
whalebone, the maid’s girdle and her breasts suggest sin, temptation, and the Fall.
The poet offers images of ‘Satan and the Great Whore,’ in contrast to ‘Christ and the
Blessed Virgin’ (297). Many descriptive phrases for the maid recall those applied
conventionally to praise the Virgin, in religious poems that predate the secular love
lyrics. Thus the religious tradition ‘should serve as a gloss on the secular, rather than
the reverse, at least in cases where there are obvious suggestions of irony’ (298).
Ironic contrast and comparison are implied in the image of the *sonnebem*, to make the
maid seem a fallen angel, representing ‘not the light of heaven but the darkness of
hell.’ The figure is extended in imagery of the moon, which contrasts ‘the maid and
the Virgin’ (299), and of the phoenix, which ‘ironically contrasts the maid to both
Christ and the Virgin’ (300). References to the rose, lily, spices, and gems carry
further implications of chastity and the maid’s shortcomings, with hints of the
imagery in ‘A Luue Ron’ [66] of Thomas de Hales. The contrasts satirize ‘the
persona’s cupidity by comparing it to charity’ (301); the poet may be recognized as
‘one of the most skillful and sophisticated poets of his century’ (302).

30, 61, 66, 103, 105, 118, 236, 328, 354, 359, 361, 441, 452, 488, 489, 534, 536, 546,
561, 608, 639, 878, 885, 895, 896, 909, 912, 927, 1024, 1026, 1027, 1029, 1030,
1032, 1042, 1046, 1048, 1072, 1077, 1080, 1082, 1115, 1132, 1216, 1226, 1272,
1351, 1380, 1394, 1395, 1407, 1417, 1565, 1708, 1727, 1768, 1775, 1804, 1830,
1832, 1861, 1893, 1894, 1899, 1914, 1974, 2025, 2037.5, 2039, 2107, 2207, 2322,
2359, 2404, 2421, 2459, 2460, 2461, 2466, 2474, 2508, 2534, 2544, 2562, 2575,
2607, 2610, 2727, 2744, 2800, 2992, 2995, 3222, 3225, 3230, 3244, 3391, 3413,
3455, 3472, 3536, 3597, 3603, 3628, 3638, 3674, 3779, 3821, 3835, 3838, 3904,
3931, 4019, 4194.

806 Matheson, Lister M. ‘The Middle English Verb Sane: A Probable Ghost

References to two ME lyrics suggest that the verb *sane*, noted in the *OED* as ‘an
obsolete verb’ (199), did not exist. Matheson finds that *sane* in line 84 of ‘Ilhesu þi
swetnes whoso my3te it se’ [1781] in the Thornton MS may be an error for saue.
Sane occurs twice in ‘Annot and John’ [1394], as sanne in line 20 and sanep in line
34, for which Matheson proposes sauue and sauep.

1394, 1781.

807 Matsuda, Takami. ‘The Ubi Sunt Passages in Middle English Literature.’

Relates the ubi sunt formula, ‘a rhetorical expression of the theme of mutability’ (65)
in lyrics, homilies, and didactic writings, to moods of regret and nostalgia, and to the
theme of contemptus mundi. Matsuda surveys the classical, patristic, and critical
background of the motif, before describing its use in sermons and lyrics, and detects
in the latter ‘the increasing secularization of the ubi sunt motif, which allows it to
become separated from other motifs and be used by itself for its own poetic effect’
(72). Ubi sunt passages may allude to court life, to secular lovers, and to heroes, but
they are still logically related to contemptus mundi; they lament the transient nature of
worldly joys and ceremonies. There are similar passages in laments for dead kings,
for example in ‘Where is this Prynce that conquered his right’ [4062], for Edward IV.
The theme seems ‘both a motif of mutability and a mood of regret, transiency and
nostalgia’ (77), most ingeniously expressed in Chaucer’s Troilus and Criseyde
[3327]. The ambivalent formula implies both the future, in references to mutability
and ‘future torments of death,’ and the past, in evocation of ‘a vivid description of
worldly joy, nostalgia and lament for what once was’ (80).

66, 251, 351, 1461, 3310, 3327, 3419, 3517, 3720, 3939, 4062, 4160.

808 Mooney, Linne R. ‘A Medieval Latin Mnemonic for Finding the Date of
A Latin mnemonic found in MSS Trinity College, Cambridge O.9.38; BL Sloane 747; and Balliol College, Oxford 354 occurs, in each case, ‘on the same folio as ... a Middle English rule for finding the date of Easter, beginning “In Marche, after the fyrst C” [1502] (391). The Latin rule, ‘Pri pri pri di di di Pasca fiet,’ is based on the counting of primes after Epiphany, but it is necessary to allow for some exceptions in beginning the count.

1502.


After briefly reviewing the historical events of the Battle of Agincourt, Müller considers the accounts presented in the ‘Agincourt Carol’ [‘Owre kynge went forth to Normandy,’ 2716], the ballad ‘King Henry V’s Conquest of France,’ the chronicle ballad ‘Agincourte Battell,’ and the most famous of the ‘literary reverberations’ (159), Shakespeare’s Henry V. To expose differences in the treatment of events in the carol and ballad which he finds ‘largely genre-conditioned’ (160), Müller examines general features of the carol and particular features of 2716. This work is a narrative poem, with a story rather than a plot. It is permeated with religious feeling, concentrated in the burden, that emphasizes the effect of divine intervention in the battle, to mingle patriotism and religiosity. Müller compares it with other political carols, those in honour of Edward IV [‘Sithe god hathe chose þe to be his kny3t,’ 3127] and Henry VI [‘Fore he is ful 3ong tender of age,’ 822]; one on the death of Archbishop Scroop [‘The bysshope Scrope that was so wyse,’ 3308]; and ‘The Briar and the Periwinkle’ [‘Det peruynkkle hed ykwombrght owre town,’ 800237]. He concludes with an account of ‘King Henry V’s Conquest of France’ and the ‘Agincourte Battell’ and compares them with other historical and chronicle ballads.

822, 2716, 3127, 3308, 800237.

An exploration of ‘the problem of the relationship between the two texts of the “Summer Canon” ... the Middle English cuckoo song [‘Svmer is icumen in,’ 3223] and the Latin poem “Perspice christicola”’ (151). Metrical evidence leads Obst to conclude that the music was composed for the Latin text, although not at the same time, and that the ME poem was added later to permit secular use of the tune. He summarizes varying opinions on the order of composition before offering a detailed examination of the canon, with an analysis of metre and notation, and consideration of possibilities for alteration of the music. He finds ‘a clearly recognizable motive apparent in the metrical differences between the texts: the composer of the English text wanted to improve the verse structure, which he believed to be imperfect in the Latin poem’ (160).

3223.


In ‘Introductory: standards’ (1--18), Salter shows the place of poetry in medieval life, where it answered ‘practical needs and refined appetites with equal enthusiasm and fidelity’ (1). Her examples indicate the range of ‘a mass of writing, lyric, didactic, dramatic, moving---often imperceptibly---from entertainment to edification and satisfying the demands of an amorphous public: illiterate, sophisticated, learned’ (2). Many of her examples are lyrics, including didactic and practical verse, and works of religious and secular emotion. She examines the poems’ context, demonstrating the significance of cultural aspects and the ‘relationship of poet and public,’ and the ‘forces---religious, social, and educational---which affect the poet’s choice or
rejection of image, epithet and metrical structure.’ These considerations may reveal wider implications in a poem, to show, for example, that the terseness of some medieval verse, ‘almost to the point of poverty,’ need not signify ‘lack of inventiveness’ (4). Associations of pictorial, liturgical, and biblical imagery are significant. Salter draws analogies from comparison of medieval and modern works: ‘Farewell this world I take my leue for-euer’ [769] and poems of Donne and Herbert; medieval painting and sculpture and works of Picasso, Braque, and Moore; medieval art and modern poster design. She refers to lyrics in ‘Conditions and Status’ (19--51), when, after briefly mentioning Laurence Minot’s songs, she considers the Harley collection’s milieu and its ‘varied and versatile’ repertoire, ‘from English “complaint-type” poems ... to sober informative verse ... and further to graceful, elaborate love lyrics’ (33). ‘Mappings’ (52--85) includes the context revealed in the ‘Satire against the Blacksmiths’ [‘Swarte smekyd smethes smateryd wythe smoke,’ 3227] and the importance of alliterative verses such as the Harley lyrics.

693, 769, 840, 864, 1029, 1129, 1306, 1320.5, 1394, 1422, 1459, 1982, 2235, 2320, 2744, 3144, 3327, 3522, 3603, 4037, 4165, 4254, 4256.8.

812 Scattergood, John. ‘Proverbial Verses in Trinity College Dublin MS 212.’
Notes and Queries 228 (1983): 489--90.

An addition, in a fifteenth-century hand, to fol. 87' of the manuscript is ‘a hitherto unrecorded variant of parts of Index No. 294 ['An old said sawe: on-knowen on-kyst'], a carol which occurs otherwise only in Richard Hill’s sixteenth-century commonplace book, Balliol College MS 354’ (489). The poem is ‘a cautionary warning against changing one’s servants, and makes its points in part by citing items of proverbial wisdom.’ Scattergood traces the proverbs and concludes that it is probably not ‘a refinement and development of something resembling the six-line version,’ although the hands could suggest this. He finds it ‘easier to assume that the carol---in much the same form as Richard Hill copied it down---had been extant a
good deal earlier’ (490).

294.


Among the literary references that imply the dates of seasons, ‘Alysoun’ [‘Bytuene mersh and aueril,’ 515] ‘seems to suggest a March date for the beginning of spring’ (4). [See Moore, 272.]

515, 2464, 2662, 3412, 4019.


‘I syr Ector most honorable, þat prynce was of Troye’ [800724], a poem of the Nine Worthies, follows a genealogical tree of kings of England and lists of archbishops of Canterbury, dukes of Normandy, and Welsh kings, found at the end of a roll in Lincoln Archives Office, MS. 2 Tennyson D’Eyncourt K/1. Each worthy has a stanza, presented in a different order from the usual one. The first person style hints that they were composed ‘to be spoken in a pageant or else to be inscribed under portraits of the Nine’ (80).

800724.


In reply to Machan, 781, Watts proposes that helde, in ‘The Meeting in the Wood’
In a fryht as y con fremede,’ 1449], is ‘an abstract noun formation on the root of the verb healdan, haldan “to hold,”’ and indicates a stronghold or castle. The phrase hendest in helde recalls other alliterative phrases in which ‘the second element refers to setting or location,’ and suggests an association with ‘one or other of two Northern dialect words, heald “a shelter for cattle on the moorlands, a fence of earth or stones”, or heald “a slope, a declivity, or a hill’ (2). These meanings imply a place of refuge or hill; the latter metonymically suggests a castle. In the pastourelle context of 1449, the girl’s position in ‘the household which typically occupies a castle’ (4) is at stake.

635, 1449, 1504, 2207, 3144, 4019.


In his examination of poems about truth-telling to show the context of Mum and the Sothsegger [*296.3], Wawn considers the ‘strange and violent early-sixteenth-century piece called Redeme and be natt wrothe,’ Skelton’s ‘The Bowge of Courte’ [‘In autumpne whanne the sonne in Virgine,’ 1470.5], and an exemplum from Mirk’s collection, The Festial. He discerns fear of telling the truth and ‘the relationship of spede to speke, of bouge to bouche,’ in a tradition that ‘ranges from whole poems and extended scenes to individual proverbs.’ The expression of this fear often includes some form of ‘who sayth soth he shalbe shent’ (273). In detailed comment on shent, he notes the occurrence of the aphorism in various works, including proverbs; Audelay’s treatise on the Deadly Sins, ‘*In hel ne purgatore non oþer plase’ [*1492.5]; and the Vernon and Simeon lyrics ‘he man þ luste to liuen in ese’ [3420] and ‘Who-so loueth endeles rest’ [4135], for which it forms a refrain. In lyrics ‘the principal truth told is the virtue of truth-telling’ (277), but the tongue can be dangerous and susceptible to sin. This is revealed in the ‘Reply of Friar Daw Topias’ [‘Who shal graunten to myn eye a strong streme of teres,’ 4098.3] to the Lollard
complaint of ‘Jack Upland’ [‘To veri god & alle trewe in Crist,’ 3782.5]. Truth-telling seems not to be valued in works of Chaucer, but rather in the Langlandian traditions of Piers Plowman [1459]. Wawn examines Mum and the Sothsegger and Richard the Redeles, and explores the possible relationship of the works.


The references to secular songs in the Red Book of Ossory, compiled by Richard de Ledrede, may reveal a wish to substitute pious Latin words for offensive vernacular ones or to use ‘only the melody to which the bishop wanted his Latin compositions to be sung’ (105). Only ‘Maiden in the mor lay’ [2037.5] has been found intact elsewhere. There is, however, an incomplete reference in a macaronic sermon for Good Friday, in Lambeth Palace Library MS 352, to ‘a variant of one of the English “snatches” quoted in the Red Book of Ossory’ (106): ‘Haue mercie on me frere / Barfote that Y go’ [1123]. Wenzel comments in detail on the place of the lines in the sermon, and on differences in wording in the Lambeth manuscript and the Red Book. The omission of barfote may be simple scribal error, but there may be a more complex explanation for the substitution of bro3ir for frere in the Lambeth source. Here the scribe may have changed the word because it had acquired ‘the meaning of “religious brother”, and specifically “friar,”’ so that it was no longer ‘the right term for Christ’s address to all mankind,’ in the poem of ‘Christ, the perfect lover, emaciated and wan and going barefoot under the burden of the cross’ (108). The presence of ME poems in contexts other than the Red Book shows that they were known in England as well as in Ireland.

1123, 2037.5.
Prints the text of some doggerel jottings, ‘Writ þus oððe bet oððe þine hyde forlet’ [800648] and ‘Writ þus oððe bet ride aweg’ [800649], found in the margins of manuscripts. They appear to admonish a junior ‘to improve his penmanship.’ A message to Willimot, perhaps ‘a diminutive or pet-form of William’ (198), found in Bodleian Library MS Hatton 20, threatens a flogging. A similar rhyme in BL MS Harley 55 is directed to Ælfric. Jottings of this kind are associated with ‘Worcester of the eleventh-twelth century, a noted centre for the copying and study of pre-Conquest texts’ (199). Whitbread adds a note on the occurrence of the names Patta and Putta for bishops (seen in the Harley manuscript) and on associated place names.

800648, 800649.


Presents a correction to the List of Contents in the facsimile edition of ‘The Winchester Anthology,’ BL Add. MS 60577 [88b]. The lyric ‘Wen tho lest wenis veniet mors te superare’ (noted as 4049.6 in SIMEV) is in fact ‘Index 3122 [‘Syth alle that in thys world hath been in rerum natura’], omitting both the first four lines, as printed by Carleton Brown [BrownXIV, 48], and also the Latin epigraph beginning “Esto memor mortis ....”’

3122, 4049.6.

The poems are among endorsements on Magdalen College Deeds: Multon Hall 39a, a deed of ‘feoffment of land in Wyberton, near Boston, Lincolnshire, dated 18 November 1350,’ which forms ‘part of the archives of the manor of Multon Hall, in Frampton.’ Woolgar and O’Donoghue describe the deed and the poetry, and print the poems, with ‘Paleographical and Linguistic Notes’ (219) and ‘Comments’ (219–21). The works are localized from internal evidence, but ‘the language is consistent with the latter’s origins close to the Lincolnshire-Norfolk border’ (219); it is not Southern and recalls the East Midlands. The first poem ‘(-)l(o)se þøt (m)an wil hard be stad, þat d(-) noght thi(n-) angry thoght’ [800585] deals with the consolation of thought and with love. Its contrasting sections appear to suggest that thought brings consolation, ‘but not, of course, the painful thought of the courtly lover.’ The second ‘Me thinkes þat I haue gode úght’ [800586] is a conventional work of ‘the courtly lover’s “service” of the beloved and surrender to her, and her obduracy towards him’ (220). It resembles European courtly lyrics in the use of religious formulation of secular love-longing, and may date, ‘in its original form, from the period of MS Harley 2253, which contains a number of courtly love poems.’ The phrase saue or spil occurs also in ‘Bi a wey wandryng as I went’ [562] and ‘Glade in god call hom ȝoure herte’ [910]. The clerk who copied the poems also wrote a letter from John de Multon to his wife Mary, mostly in French, but concluding in English, ‘possibly with a line of poetry,’ suggesting ‘an interest in vernacular poetry’ (221)

562, 910, 800585, 800586.


Distinguishes between the ‘clear or immediately intelligible lyric, and the difficult
lyric’ (199), by the ‘action by which the ego of the poem---its silent speaker---is
discovered.’ Allen finds that the lyric enacts ‘the simultaneous presence to each other
... of two ego centers’ (200). He draws an analogy between the medieval relation of
man to God and the relation of the reader to the Other, the lyric ego of the poem.
Most medieval lyrics are clear lyrics, with ‘no evocation of the Other’ (201), whereas
modern lyrics tend to be difficult. Most medieval commentary on poetry, including
that on Canticles and the grand chant courtois, is ‘rhetorical and ethical ... or
formalist criticism’ (204), and offers paraphrase and allegorization of specific texts.
Such studies suggest that the ego, although it is ‘only grammatical, is nevertheless
quite powerful’ (207). Allen distinguishes between forma tractandi and forma
tractatus. The typical, clear medieval lyric has an ego that invites ‘occupation of
audience, and whose meaning is the serial experience of the text’ (211). ME lyrics
that illustrate this rhetorical strategy include ‘Nou goth þe sonne under wode’ [2320]
and ‘Svmer is icumen in’ [3223]. One enacts the medieval lyric ego, ‘by entering it---
by submitting to the tractatus of the poem, its linear process, as an enactment of
tractandi’ (219).

2320, 3223.

822 Barratt, Alexandra. ‘Two Middle English Lyrics in the Bibliothèque

The lyrics have not previously been published in the forms in which they appear in
manuscripts in the Bibliothèque Mazarine. The first, ‘Ye blessed sterre of sterris
emperice’ [800650] from MS 469, is a translation of Stella celi extirpauit, a Latin
hymn to the Virgin for protection from the plague, and is written below the Latin
work. Barratt’s discovery brings the known number of ME translations of the hymn
to four. Of the others, Lydgate made two, and Ryman the other. She prints the poem,
noting that it is ‘undoubtedly, the closest, and most economical, translation of the

521
four,’ and ‘closer to Lydgate than to Ryman.’ The adjective primereyn, which is ‘obviously an anglicization of the OF premerain,’ does not appear elsewhere. The last phrase bocche of deth cruel is a more technically precise and unpleasant translation of ulcer than Lydgate’s and Ryman’s renderings.

Although the second lyric ‘Jhesu my loue and my delyte’ [800651], in MS 514, has been known, ‘its existence has been disguised’ (25) by an incorrect entry in SIMEV, under 1736 [Ihesu my louer and my delite],’ which has a similar first line. Barratt describes the manuscript, with a list of ME items, and prints the lyric. The work is an incantatory poem of devotion to the Name of Jesus, which falls neatly ‘into two segments of eight lines each, the first of which introduces the Holy Name at the beginning of each couplet, the second invoking Jesus at the beginning of every line.’ It is otherwise ‘quite incoherent’ (26), and may be ‘a kind of epitome or abridged adaptation of the very long “Swete Ihesu now wol I synge” [3238]’ (27). This manuscript, like the other, is a Book of Hours, owned by the Bothes of Barton and passed to the Radcliff family of Barton-upon-Irdwell through the marriage of Alice Bothe. Biographical information about the two families fixes the provenance of the book, but none is available about its movement to France.

1714, 1727, 1736, 1747, 2017.5, 3236, 3238, 800650, 800651.


There are difficulties in determining the style of the ME lyrics since they do not occur with the lyrics of continental Europe. French was the language of the court in England and Latin that of the clergy, and the ME lyric flourished later than those written in Latin, Provençal, OF, and MHG. ME poems were probably transmitted orally at first and written down later. Most ME authors are unknown, and the poems
were spread by minstrels, who were unlikely to have the skills of poets. Only six authors, mostly friars, were known in 1325. Aristocratic patronage later ensured attention for such poets as Chaucer, Gower, Hoccleve, Lydgate, and Dunbar. Bergner discerns effects of alliterative OE poetry in the style and structure of ME poems, but discounts Celtic influences. He notes the themes and structures of Latin hymns and a diversity in metrical forms, but little borrowing of the continental styles which had developed in the aristocratic city culture. Although the ballade, rondel, virelai, complaint, and pastourelle are occasionally found in ME verse, the folk song and carol are more plentiful. The lack of common threads makes it difficult to define the style. The lyrics are generally secular and religious, and may be further divided according to subject matter. Religious poems include lyrics of Christ and Mary, and these may read on several levels, according to their content, the author’s attitudes, and theological conventions. Secular lyrics include love songs, and political and occasional poems. Bergner supplies a table of subgroups of the religious and secular categories, divided according to theme, attitudes of the authors, and stylistic and socio-cultural context. He refers to numerous critical works, but does not cite specific lyrics.


A general survey of the use of imagery of birds, chiefly of the nightingale, owl, cuckoo, and eagle. The images occur in ‘the debate, fabliau, allegory, and lyric,’ and are used for satirical or allegorical purposes; for disputes about matters ‘too delicate to be debated in a more straightforward way’ (1); and as religious symbols. Bowie notes the birds’ links with changes of weather, especially the coming of spring, and with the poet’s wish to convey ‘a sense of order or happiness before or after calamity’ (4). The cuckoo heralds spring, but most of its connotations are unfavourable. The
eagle, however 'clearly symbolizes strength and nobility of character' (7), seen in The Parliament of Fowls [3412] and 'The Buke of the Howlat' [1554]. The nightingale defends love and women in the debate poems 'The Owl and the Nightingale' [1384], 'The Thrush and the Nightingale' [3222], and 'The Cuckoo and the Nightingale' [3361], but it may seem malicious. Surprisingly, it is also as a symbol for Christ, as is the owl. Bird imagery implies 'a network of cultural and religious traditions.' The most appealing image is 'the soaring bird, a symbol of poetic imagination' (14).

864, 1384, 1498, 1554, 3222, 3223, 3361, 3412, 3553, 4019.


Considers early ME devotional lyrics of the Passion, especially those translated from and related to 'a passage known as the “Candet nudatum pectus” from a meditation by John of Fécamp.' Copeland notes nine ME interpretations, and examines prose versions of John of Fécamp and of John Grimestone, before turning to verse renderings. John of Fécamp presents 'a moving appeal to God on the part of the meditator to look upon the sufferings of Christ on behalf of man' (58), and achieves 'a tone at once harsh in its vividness and tender in its affective suggestiveness' (59). Grimestone ascribes the meditation to Augustine, in 'the immediate source for an English versification' (60), with nothing 'to distract the meditator ... from his immediate and graphic visualization of the Crucifixion' (61). Latin passages accompany some of the ME lyrics. That of MS Trinity College, Cambridge 323, has an ascription to St Bernard; in this case the speaker of the ME translation is Christ himself, who appeals to the Father on man's behalf ['pu þad madest alle þinc,' 3696]. As the meditator becomes an observer, 'the potential for identification ... with the speaker, which is fundamental to the force of John of Fécamp's text, is to a great
extent removed.’ The lyric resembles some complaints of Christ from the Cross, with a similarly personal effect, but Copeland contrasts the tone of ‘affectionate invocation’ (66) and ‘intimate directness’ with that of admonition in some complaint verses. The lyric’s ‘intimate sweetness’ may originate in ‘the convention of Christ as lover’ (67). There are parallels with principles of iconographic design, where the effects of lyrics resemble those of pictures designed to instruct and affect those unable to read writings on the Passion. Visualization is designed ‘to elicit an acute response ... of affectionate and compassionate love’ (72); words and pictures come to have equivalent value. Copeland contrasts the medieval construction of visual emblems with the appeals to other senses evoked by William Alabaster in ‘Now that the midday heat doth scorch my shame.’ She notes variations in several versions of the ME *Candet nudatum pectus*. These include the speaker’s address to Christ in Digby 55 [‘Wyt is þi hachede brest and blodi is þi side,’ 4087]; ‘the absence of a distinctive personal voice’ (75) in Durham Cathedral A.III.12 [‘Wyth was hys nakede brest and red of blod hys syde,’ 4088]; the hortatory, moralizing tone of St John’s College, Cambridge 15 ['Loke to þi louerd man þar hanget he a-rode,' 1943]; and ‘an emotively amplified treatment’ in Grimestone’s sermon handbook ['Bare was þt quite brest,' 461]. She demonstrates stages in the translation of Latin texts and the early ME poets’ dependence on their sources, together with the intimate connection with visual renderings of material for meditation.


Concerns a shepherds’ carol ‘Wee happy heardsmen here’ [800656] from a part-song manuscript book, ‘compiled c. 1637, by Thomas Smith, later bishop of Carlisle’ (143). The carol was described by James Walter Brown, whose practice when he printed it ['An Elizabethan Song-Cycle' and 'Some Elizabethan Lyrics'] was to provide ‘a somewhat mixed text---modernized spellings occasionally, expansion of contraction, alteration of upper and lower case---dismiss it quickly with a passing comment, and then proceed to the next’ (143--4). Cutts prints the text of the carol (144--5) and the musical score (149--50), and comments on the possibility of stage directions in the lines, ‘Come let vs all with ioy / in heart to Bethleem trudge.’ The song could be thought to belong ‘to a class of shepherds’ songs intrinsic to the Officium Pastorum or dramatic ceremony appropriate to the feast of Christmas’ (145). On this basis, Cutts compares shepherds’ songs and the accompanying stage directions from the Coventry Shearmen and Taylors’ Pageant, the Wakefield First and Second Shepherds’ Plays, and the Officium Pastorum of the Shrewsbury Fragments. He finds the closest parallel in an Officium Pastorum from Rouen, and prints the Latin text, with a translation.

112, 715, *3870.5, 800656.


'Medieval Lyrics and the Church Calendar' (53--127) is a detailed study of lyrics designed ‘to celebrate particular days or seasons of the Church calendar, both the temporale and the sanctorale’ (53). Fowler follows the calendar from Advent, including fixed and moveable feasts, and lists ME lyrics that may be assigned to seasons and teachings of the church. He considers the theme of the joys of the Virgin with lyrics for Advent, noting similarities between these and lyrics of secular love, and includes poems of St Nicholas and those relating to all events of the Christmas
season. When there is no religious lyric for a day, he cites a secular work. For St Paul’s Day he supplies the lyric of weather prediction ‘Giff sanct Paullis day be fair and cleir’ [1423]; for Midsummer Day, the Nativity of St John the Baptist, ‘two carols of holiday seduction’ (101): ‘All this day ic han sought’ [225] and ‘Ladd Y the daunce a Myssomur Day’ [1849]. Fowler includes many didactic works for Lent; these are intended to teach matters of faith and to encourage penitence. Since the season coincides with the northern spring, songs of secular love are also apposite; their idiom may be related to songs of the love of God. As a particular example he cites ‘The Way of Christ’s Love’ [1922] and ‘The Way of Woman’s Love’ [1921], to illustrate ‘the difficulty of deciding the question of secular or religious priority’ (73). He extends the discussion to the use of secular styles and motifs in religious works as in the ‘Love Ron’ of Thomas de Hales [66]. He divides most lyrics of Lent into the categories ‘contemptus mundi, satire, wisdom, death, and penance’ (75), and offers examples of each, commenting that in the approach to the Renaissance, an occasional lyric on death might be an elegy, such as Dunbar’s ‘Lament for the Makaris’ [1370.5]. Lyrics describe all aspects of the Passion, in particular the Crucifixion and the Virgin as a witness. Fowler considers that the ‘Corpus Christi Carol’ [1132] implies a pietà tableau, and so belongs in this group; he compares the ME version of the carol with more recent forms that tend ‘to tie it more explicitly to Christmas’ (93). Other Crucifixion lyrics involve dialogues between Christ and the Virgin or Christ’s address to man. There are few lyrics on the Resurrection, but several on the Trinity. Much is written of Mary Magdalene in legend and drama, of which Fowler offers an account. He relates the carol ‘I saw three ships come sailing in’ and ‘Maiden in the mor lay’ [2037.5] to events of her legendary life, and notes similarities to ballads. A few lyrics tell of the Dance of Death and the Last Judgement.

Challenges the notion, proposed by Matonis, 582, of strong Celtic influence on the Harley lyrics. Fulton offers examples from Harley poems, _Pearl_, and Irish and Welsh poetry to counter arguments concerning stanza linking, rhyme, and alliteration. She shows that Irish and Welsh poetic devices, such as _dúnad_, _saigid_, _aicill_, and _trebraid_ rhyme, _breccad_, and _cynghanedd_ do not correspond with the structures identified by Matonis. Although form does not demonstrate direct Celtic influence on ME poetry, contextual evidence shows ‘the nature of the multilingual society that produced the Harley Lyrics and the types of literary traditions held in common by Continental and British poets’ (248). Fulton examines the findings in _BrownXIII_, 36, on names in ‘Annot and John’ [1394]; Welsh borrowings in ‘Lenten ys come wiþ loue to toune’ [1861] and ‘Blow, Northeme Wynd’ [1395]; and on resemblances between ‘Svmer is icumen in’ [3223] and a Welsh folk song. The work of Dafydd ap Gwilym may resemble 1395 in use of the device of a love-messenger. Fulton proposes that the Harley lyrics represent ‘an English response to a popularizing lyric movement emanating from the Continent’ (250), in a tradition ‘native in origin but strongly overlaid with Continental material from the time of the Conquest.’ She suggests that the work of Dafydd ap Gwilym exemplifies ‘a corresponding movement in Wales in the fourteenth century,’ and that there is ‘evidence of a popular lyric movement in Ireland at about the same time’ (251). The Harley lyrics demonstrate the native
popular tradition and continental themes. Welsh words and names indicate ‘the likely provenance of certain lyrics and the overlapping of languages, Anglo-Norman, English, and Welsh, around the border region’ (252), with AN the medium for transmission of continental material, and French and Latin material the source of themes and images in English and Celtic poetry. Thus any Celtic influence discerned in the Harley lyrics must be considered ‘minimal and indirect.’ The diction and versification of the lyrics emphasize ‘the importance of French and Latin ... while the use of alliteration as the predominant form of ornamentation anticipates the revival of the native alliterative meter’ (254).

515, 968, 1216, 1320.5, 1394, 1395, 1449, 1861, 1921, 2166, 2236, 2491, 2634, 2744, 3223, 3874, 4037.


In a study concerned mainly with the connection between romance and ballad, Garbáty writes of works considered the earliest English ballads: ‘Judas’ [1649] and ‘St Stephen and Herod’ [‘Seynt Steuen was a clerk in kin herowdis halle,’ 3058]. There is no record that they were sung, and they may have survived only because of their connection with religious literature. Garbáty wonders if there should be a new category, ‘something like unballads, or unsung ballads’ (290), and suggests the term *rymes* to include these and similar works, including songs of Robin Hood, since ballads of the thirteenth, fourteenth and fifteenth centuries are ‘simply “short, traditional, narrative rhymes.”’ The ballad before 1500 does not merely resemble other genres; rather the ballad ‘was the lyric, carol, romance, and things of that sort’ (291).

1649, 3058, 4170.

Surveys satirical invective and flying, particularly the latter, ‘an art form’ that is ‘essentially rhetorical,’ involving ‘an element of play and of “acting”’ (22). Gray compares other traditional forms of satire and public ridicule such as the ‘skimming on ride’ of *The Mayor of Casterbridge*. Dunbar, Minot, and Skelton make contributions in songs against particular people, such as the Duke of Suffolk, or against the Scots or English. Satirical poems against women may be general or particular. Drama affords examples of popular satire in the characters of Herod and Pilate. After remarks on Henryson’s ‘Sum practysis of Medecyne’ [1021], Gray supplies a detailed account of ‘The Flyting of Dunbar and Kennedie’ [3117.8]. He demonstrates Dunbar’s ‘superb range and control of language, his gift for creating a fantastic or nightmarish “scene”, a kind of satirical “speaking picture”’ (34), whereas Kennedy’s sections seem ‘rather flat and long-winded.’ The ‘rough music’ of the flytings ‘really is a kind of music’ (38), demonstrated in Skelton’s ‘Sithe ye haue me chalynged M[aster] Gariesche’ [3154.5], when among many insults, the poet stresses ‘the similarity of Gariesche with the ranting idolatrous tyrants of the mystery plays’ (41). The ‘flamboyant display of “rough music” is concluded by a splendidly precise verbal image’ (42) of the subject’s knavish body, enshrined at Tyburn. Gray’s dramatic examples of flying culminate in an exchange between Vladimir and Estragon in *Waiting for Godot*.

1021, 1207, 1470.5, 1555, 1934, 1941.8, 2039.3, 2338, 2437, 2580, 2640, 2832.5, 3080, 3117.8, 3154.5, 3999.

The lyric ‘We bern abowtyn non cattes skynnes’ [3864] demands a sexual interpretation. Although ‘the pocket with the two precious stones ... and the powder that makes maidens’ wombs swell ... have only one correct and obvious referent’ (2), the word jelyf is ambiguous. Miller questions previous interpretations as ‘jelly,’ hence ‘semen,’ since powder would then be repetitive. ‘Penis’ is more likely, but raises the problem of ‘why a virile narrator would want to represent his penis by a jelly.’ The scribe may have confused j with long r and f with k, and so copied jelyf for relyk in the unique copy of the poem. He may even have avoided irreverence by a deliberate substitution. Taken with the phrase of godis sonde, this would allow the poet to claim that ‘his phallus is a genuine relic, proven so by the miracles it can perform—-it can stand without feet and smite without hands,’ to ensure that it is ‘worthy the veneration of any damsels’ (3). [See also Grennen, 871.]

1449.


Offers examples in ME works of the image of the grave as a house for the corpse, and notes references to the image by Woolf, 522, and Short, 661. The metaphor’s humour and irony are complicated, because ‘Anglo-Saxon graves were often conceived of and built as houses’ (97). Moffat cites archeological findings, and emphasizes that the image has ‘a resonance that it has lost in its transformation into conventionality, a transformation of which we must be constantly aware if we are to achieve a clearer
understanding of tone and meaning in literary artifacts, and of the imagination that created them’ (100).

2684.5, 3497, 3517, 4044.


‘Crist made to man a fair present’ [611] presents the image of Christ on the Cross, offering his body as a token of love, and concludes with ‘variations on the familiar theme of love and the gentle heart’ (454), but its ideological focus is the paradox of ‘the incomprehensible self-defeat of divine love’ (456). The paradox of atonement creates a tone ‘not of exhortation and accusation aimed at the reader but of awe centered upon the unsearchable ways of God’ (455). The fourth stanza differs in metre and tone, and also concludes the lyric ‘Loueli ter of loueli ey3e’ ['þu sikest sore,’ 3691]. Both Woolf, 522, and Davies, 61, assume that it is ‘the author’s own,’ but Newman suggests that it was ‘not “borrowed” by the original author, but supplied by a later interpolator uncomfortable with paradox’ (456). The lyric 611 is of the genre of planctus or lament, and so not harmonious with the triumphant tone of the fourth stanza, which evokes ‘a living Savior harrowing hell, not ... a dying Savior pouring out his heart’s blood for man’s sins’ (457). The lyric was probably inspired by the ME Meditations on the Life and Passion of Christ, a paraphrase of John of Hovenden’s Philomena, from which Newman cites passages relating to love allegory and ‘the paradox of Christ’s subjection to love---Deus est caritas’ (458). There is a closer resemblance in ‘Jacapone da Todi’s Laude LXXXIII, “De l’amore de Cristo in Croce,” which likewise expresses the poet’s urge to emulate Christ’s incomparable sacrifice’ (459). Newman finds 611 complete without the addition of the fourth stanza, since imagery is sustained throughout the poem, and concludes ‘[t]hat the author himself should violate the high mystery he has so skillfully administered is
inconceivable; that someone else has, is unfortunate’ (461).

611, 1034, 3271, 3691.


Examines ‘ambiguities of alliterative and metrical practice that lurk in the tumbling line of the Harley lyrics’ (125), to discern rules and patterns of structure and scansion, and to find influences on the composition and techniques of the verse. In an exploration of two stanzas of ‘Annot and John’ [1394] Osberg probes patterns of rhythm, metre, and alliteration, and objects to analyses of Brook, 42, and Moore, 297. He investigates scansion of alliterative Harley lyrics, in particular the ‘accentuation of romance loan words; stress in compound nouns, noun phrases, and polysyllables; and the accentuation of personal pronouns, particles and clitic and enclitic adverbs’ (128). He finds that the English poet of ‘Mayden moder milde / oez cel oreysoun’ [2039] applied English stress patterns to French verse, and offers examples of the patterns in Harley lyrics. Examination suggests that the rhythms originate ‘neither in the Anglo-Saxon half-line nor in the accentual syllabic tradition,’ but rather in ‘the high style of rhythmical alliterative prose’ (133). Osberg provides a comprehensive analysis of the patterns in prose works. Investigation of ‘grammetrical’ units in the Harley lyrics yields stress patterns in the half-lines to demonstrate that ‘poets transposed, mixed, and varied their tumbling rhythms’ (146) with ease. Comparison of alliterative structures and nonalliterative lyrics shows that ‘lines of the alliterative lyrics admit more unstressed syllables than do those of the nonalliterative lyrics, but their half-lines are more frequently syncopated and more highly idiosyncratic’ (149). Clashing stresses mark ‘a major distinction between the two methods of composition’ (150). Key stylistic differences include ‘a different understanding of rhythm,’ seen by comparing the half-lines; ‘the characteristic swing of the alliterative lyric line’; the
‘clashing stresses and extended numbers of unaccented syllables’ of the alliterative
lyrics; and the ‘newly minted’ character of the ‘irregular alliterative cadences’ (154).
The structural nature of alliteration in Harley lyrics unites half-lines across the
caesura. The rhythms are those of ‘a broad spectrum of alliterative composition in
lyric verse and prose’ (155).

105, 515, 968, 1216, 1365, 1394, 1395, 1449, 1504, 1861, 2039, 2066, 2153, 2166,
2207, 2604, 3144, 3874, 3939, 4044, 4194.

836 Samuels, M.L. ‘The Dialect of the Scribe of the Harley Lyrics.’ Poetica
Principles and Problems by Angus McIntosh, M.L. Samuels and Margaret Laing. Ed.

Considers dialectal forms used by the scribe of MS Harley 2253, to answer the
question: ‘Was he a native of Hereford, or Ludlow, or elsewhere?’ (256). Samuels
examines disparate works of the Harley scribe to show the scribe’s preferences for
particular forms, and compares these with writings reliably located in particular
places near Hereford, Leominster, and Ludlow. His citations tend to be general,
indicating occurrences of words in whole manuscripts, rather than in particular works
within them; they serve to locate the scribe’s dialect in the area around Leominster.
Localization suggests that ‘the scribe acquired his linguistic and orthographic habits’
in North Herefordshire, but does not reveal where he prepared the manuscript,
although the evidence of Revard, 723, points towards Ludlow. Samuels accepts
connections with both Hereford and Ludlow, and also considers the prose recipes,
written by another scribe in the manuscript. These show ‘more southerly features,’ to
suggest that ‘this scribe was from nearer Hereford.’ Although the findings cannot
determine whether the scribes or the book migrated, ‘evidence for the dialect of the
main scribe points clearly to Leominster rather than Hereford or Ludlow’ (262).

An introduction to the pastourelle, with its pattern of a rural encounter between a young man of superior social rank, usually a knight or clerk, and a young shepherdess. Sichert summarizes comments of Gaston Paris [Melanges de littérature française du moyen âge], Paul Zumthor [Language et techniques poétiques à l'époque romane], and Michel Zink [La pastourelle: poésie et folklore au moyen âge]. The pastourelle theme may be related to themes of Andreas Capellanus and the tradition of Circe, who is thought by Zink to represent a feminine Eros. Love in the pastourelle may be opposed to courtly love. Both forms, because they are linked with the changeable present, may be contrasted with love for the Virgin Mary, which is associated with an eternally peaceful afterlife. The antithesis resembles that of Eve and Mary. Sichert interprets the ME pastourelle in lyrics 'Als i me rod this endre dai' [360], 'As I stod on a day me self under a tre' [371], 'In a fryht as y con fere fremede' [1449], and 'Nou skr[y]nkeþ rose & lylie flour' [2359]; and in ballads 'The Crow and the Pie,' 'Into a Sweet May Morning,' and 'The Knight and the Shepherd's Daughter.' In 1449 the characters are presented antithetically, with opposing social status and desires; in this case the girl refuses the gallant. Both characters of 360 feel the grief of love, since each laments a loss; here the knight comforts the girl. The dream-like poem 371 differs from other pastourelles in telling of a woman of higher social status. She is more active than the poet, who falls into her playful snare; the work contrasts ideal and reality, and the woman resembles Fortuna. Familiarity with the genre is assumed for the audience of 2359, and there is a Christian interpretation. Instead of courting a shepherdess, the poet seeks forgiveness of sins through Mary, and the return of paradise, peace, joy, and unity with God, all lost by Eve. The ME
pastourelle differs from French forms in the emphasis on morality and consequences. The girls want rational love and marriage; they scorn the knights and warn against sinful love, sometimes rejecting all earthly forms, and seeking only the spiritual love of God, through Mary.

360, 371, 1449, 2359.


This lyric has been added to the fifteenth-century medical manuscript, ‘in a small, rapid, secretary hand,’ at some time ‘between 1485 and the 1550’s’ (2). Simons prints the work, ‘Hegh nony nony / nony no hegh’ [800700], and indicates its similarity to lyrics in Robbins, 55, ‘O mestres why / Owtecaste am I’ [2518] and ‘Alone walking / In thought pleyning / And sore sighing’ [267]. There is a dialogue in a dream vision which may be paraphrased: ‘the man is troubled and insecure due to the absence of his lover, she appears and reassures him, he continues in his despair’ (3). It seems to be a reconstruction of a song ‘corrupted due to misremembering’ (4).

267, 2518, 800700.


Defines parody, stating that its recognition depends on the author’s indication of the parodied genre, rather than merely on exaggeration, incongruity, or deviation from a norm. Thus ‘Annot and John’ [1394] and ‘The Fair Maid of Ribblesdale’ [2207] are

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not parodies. [Cf. Ransom, 697; Burton, 752]. Chaucer’s ‘Rosemounde’ [2031] is a
doubtful case, but his Tale of Sir Thopas [4019] includes parodies of courtly-love
lyrics. The ‘Complaynt to his Empty Purse’ [3787] and ‘Merciles Beaute’ [4282] are
parodies that use deflation and reversal of motifs. Fifteenth-century techniques
include ridicule of the lover as well as his lady. Stemmler offers examples that
employ the ‘juxtaposition of phrases taken from the repertoire of the courtly-love
lyric and phrases which contradict the canon’ (207); negation when ‘a canonical motif
is ridiculed not by contradiction ... but by directly negating it’ (208); and inversion of
motif. The lady’s beauty may be parodied in a portrait in which ‘the author realizes
his parodistic purpose by means of contradiction, negation, and irony’ (209), with
incongruous and exaggerated terms presented in the conventional order of
description, as in Hoccleve’s ‘Praise of his Lady’ [‘Of my lady wel me reioise I may,’
2640]. In poems such as ‘O Mossie Quince hangyng by youre stalke’ [2524], the poet
adds ‘sexual and scatological allusions,’ so that ‘the lady is not merely debunked but
reviled’ (210). ‘O fresche floure most plesant of pryse’ [2437] also ridicules the
lover’s epistle. The genre’s climax comes in ‘My fayr lady so fresshe of hew’ [2237],
which has been attributed to Lydgate, which has a description of ‘hitherto unknown
grossness’ (211), with animal imagery and sexual allusions, and concludes with ‘an
inverted spring-opening which usually introduces a love-lyric’ (212). The genre
continues in the work of Shakespeare and Donne.

1280, 1300, 1394, 1957, 2031, 2207, 2237, 2437, 2524, 2640, 3787, 3879, 4019,
4209, 4282.

840 Wenzel, Siegfried. ‘Medieval Sermons and the Study of Literature.’ Medieval
and Pseudo-Medieval Literature. The J.A.W. Bennett Memorial Lectures. Perugia,
Joerg O. Fichte and Hans-Werner Ludwig. Cambridge: Brewer; Tübingen: Narr,
1984. 19--32.
An exploration of connections between sermons and medieval poetry and of the notion that 'behind the actual sermons lie numbers of books and treatises which furnished the ingredients as well as guidance' (21). Wenzel offers several examples of investigation of this kind; he includes references to his earlier work on 'Maiden in the mor lay' [2037.5], 627, and 'Haue mercie on me frere' [1123], 817, and to evidence found for 'the popularity and spread of the vernacular songs cited by Bishop Ledrede next to his own Latin hymns' (22). He considers allegory in sermons, and expresses doubt about an audience's capacity to discern all the meanings of details. As an example he cites the use of a song of a deceived lover in a sermon that refers to 'those lukewarm Christians who after undergoing the cleansing experience of Lent and Easter return to their former sinful life' (24). The preacher explicates 'Ich aue a loue vntrewe' [1301] as a way to allegorize images of lovesickness in lyrics of secular love, in terms of Christ's spiritual love for mankind. This method implies a need to set images of caritas against those of cupiditas, and an awareness of separate systems of discourse. The medieval sermon had 'the status of a work of art,' and demanded 'quite sophisticated verbal, logical, and rhetorical skills' (26). The artistry involved is demonstrated in the collections of precepts for construction of sermons and in comments on and parodies of preaching found in other literary genres. Wenzel concludes by considering possible influences of sermon structure on the structure of Chaucer's works and the influence of medieval sermon language in passages in King Lear.

1123, 1301, 2037.5.


Notes four ME verses in Bodleian Library MS e Musaeo 180, in which sermons are arranged for the church year. The verses are in exempla, and three of them are
accompanied by Latin verses. The first ‘Thu blynde in flessche has fall in a case’ [800652] accompanies a miracle of the Virgin, in which a confessor removes a blood-stained glove from a sinful woman’s hand, and explains the sins that are written on it in Latin. The verse in the second tale, ‘Withe myne hert blod I the bowȝte’ [800653], supplies inscriptions on a crucifix before which a man prayed. Although he had been shriven, the man had not forgiven a neighbour. The image bled and writing appeared on its breast, before and after the man left to offer forgiveness to his neighbour. The third story is of a repentant harlot, who died after hearing a sermon of St Austin, and was denied Christian burial. The roses springing from her mouth bore verses on their leaves, ‘Thowe I were synfull deme [not me]’ [800654]. The last tale is an allegory of four shields that bear enigmatic messages. The messages are interpreted by a clerk, who adds the verse ‘In these scuchyns pat schynyte the so bryȝt’ [800655]. Whiteford supplies only the verse for the first shield ‘Thy lyfe it is a law of dethe’ [800491]. [See Fletcher, 651.]

800491, 800652, 800653, 800654, 800655.


Explains teachings of Bernard of Clairvaux (based on a spiritual interpretation of the Canticle of Canticles) on the mystical experience of the soul’s union with God, before considering the influence of Bernard’s writings on ME poems that express ‘affection for Jesus in his Passion.’ This is shown in the lyric ‘In a valey of pis restles mynde’ [1463] which demonstrates ‘the progress which Bernard postulates,’ since ‘the Passion meditation with which it begins turns neatly into a representation of contemplative union’ (82). The lyric resembles secular love poems and meditative lyrics in its opening, which recalls the chanson d’aventure, and in the device of Christ
the lover-knight, but its main source is Canticles and ‘its tradition, led by Bernard, of mystical exegesis,’ emphasized in the refrain ‘drawn from Canticles (2:5, 5:8), “For I languish with love.”’ As the lover assumes many roles and relationships to the beloved, he stresses his affection, ‘enumerating the proofs of his love that he has given the soul, and contrasting these sharply with what the soul has done to him’ (83). References to his wounds lead to the Passion meditation and to ‘a key transition to Christ’s active wooing and winning of the soul in the second half of the poem’ (84), especially in the image of the wound in the side as marriage chamber or nest for the soul. The image of windows, the senses, through which the soul apprehends the bed and chamber comes from Canticles 2: 9. The soul’s contemplative sleep is that of the Bride of Canticles, and signifies ‘the ecstasy of communion with God’ (86). The poem is ‘thoroughly Bernardine,’ although it was written ‘nearly three centuries after Bernard.’ Wimsatt compares the Latin ‘Dulcis Iesu memoria,’ of Bernard’s time, ‘which even more profoundly reflects his mystical thought’ (87). To exemplify many ME imitations of the latter, he cites ‘Iesu suete is þe loue of þe’ [1747]. The ME poems show little poetic merit, and are ‘not essentially mystical’ (91). Among the factors that contribute to the effectiveness of 1463 and ‘Dulcis Iesu memoria’ are their grounding in coherent and profound Bernardine mystical theology; their narrative of the soul’s progress; their emotional language based on affective, mystical love; and their Christian interpretation of Canticles. Wimsatt compares the mystical works of Mechthild of Magdeburg and of Richard Rolle and his followers with Bernard’s, particularly those on love and Canticles. He concludes that Bernard’s were the most important, ‘the necessary catalyst for the outpouring of mystical literature based on Canticles that came after him’ (94).

1463, 1747.

Surveys traditions of the description of appearance, comparing the conventional fixity of descriptions of beautiful young women with the wide range of those of the ugly. Sidonius Apollinaris, Matthew of Vendôme, Froumund of Tergensee, Geoffrey of Vinsauf, and Chrétien de Troyes are among those who establish the association of ugliness and depravity. This is seen in contrasting descriptions of ‘a luscious young woman and a collapsing crone’ that serve as ‘an emphatic memento mori (or, to be more accurate, memento senescere)’ (5), as in ‘Death & Liffe’ [603] and Sir Gawain and the Green Knight [3144]. The notion is based on physiognomy. Ziolkowski offers French examples, noting animal imagery, before alluding to a giant in the alliterative Morte Arthure [2322], and passing to ‘an entire sub-class of late medieval English lyric poem which contain vituperative descriptions that invert the accepted catalogue of charms’ (10). These include Hoccleve’s ‘Complaint’ to Lady Money [124] and Lydgate’s ‘My fayr lady so fresshe of hew’ [2237]. The former is a triple roundel, the latter an exhaustive description in the standard form; both poems exploit incongruous animal imagery. In a pair of lyrics, a verse letter to a lover [‘Vnto you most froward þis lettre I write,’ 3832] has ‘the only ironic catalogue of a man’s handsomeness found in Middle-English lyric poetry’ (13). The lover’s reply to his mistress [‘O fresche floure most plesant of pryse,’ 2437] counters ‘with a retaliatory ironic catalogue of charms.’ The absence of repetition in such poems confirms that ‘the Middle Ages had more varieties of absolute ugliness than of absolute beauty’ (14), as Ziolkowski demonstrates from the Cambridge ME lyrics. Actual people might be described, as in Dunbar’s ‘On ane blakmoir’ [‘Lang heff I maed of ladyes quhytt,’ 1934.5], on a woman offered ‘as first prize in a joust in 1507’; and in Skelton’s ‘The Tunnyng of Elynour Rummyng’ [3265.5], on ‘an infamous barmaid’ (16). Ziolkowski concludes by describing blason and contre-blason and the shattering of traditions by Shakespeare and Donne.
This exploration of the nature of the lyric deals mainly with poems written after the Middle Ages, and examines the lyric as if it were 'a species of ether, having no commerce with the low world of solid forms.' In considering the antithesis of this partial truth Albright cites ME examples that are 'notably physical, corporeal, showing the surges, the spurtings, the muscularities, the thrusts of the body' in the 'deep embodiedness' (22) of such lyrics, among which he includes the 'Corpus Christi Carol' [1132] and 'Sumer is icumen in' [3223]. He notes the lyric's aspiration to be 'a wordless melody,' although 'it is verbal, nothing but verbal, exclusively a matter of verbal color, clamor, birdcalls, farts, grunts, yodels' (23).

1132, 1944, 3223.

Probes the symbolism of 'I have a gentil cok' [1299], in particular 'the ambivalent otherness suggested in the opening and closing stanzas: the Christian priestly cock as awakener of the upright spirit juxtaposed to the upright cock as awakener of the priest' (1). The cock is an ecclesiastical symbol as gallus deus or gallus Christus; it is related to the pagan sun bird, 'messenger of the coming light of day,' and to Priapus. A third-century story of a resurrected cock persisted in the Middle Ages in cock-oaths, but 'after Prudentius and Ambrose, the cock-Christ was dropped from official church symbolism; instead, the cock was made symbol of the priest, as the gallus praedicator' (2). In many of the priest's functions the symbolism was 'accepted, repeated and elaborated upon by most of the Church Fathers' (3). It is seen in the fourteenth century 'in the mocking ironic-litercal Chaucerian allusions to both
the Nun’s Priest and the Monk as treadfowls.’ Thus the cock of the lyric suggests ecclesiatical and sexual symbols, as he maintains ‘his gallinaceous integrity’ (4), as ‘the priest-cock who performs his matins, and the phallic cock who stirs the priest and puts to flight all other cocks’ (5).

1299, 3058, 4019.


The new manuscript is Paris, Bibliothèque Mazarine 1716, ‘a late-thirteenth-century collection of saints’ lives written in Old French’ (441), which contains a translation of Godric’s life from the Latin of Reginald of Durham. Barratt notes other manuscript sources of the three ME lyrics and their contexts before describing the French manuscript. The lyrics, composed in visions by St Godric, are ‘Seinte marie clane uirgine’ [2988], ‘Crist and saint marie swa on scamel me iledde’ [598], and ‘Sainte Nicolaes godes druð’ [3031]. There are several accounts of Godric’s life. Not all of them supply all the lyrics, but in Reginald’s ‘the first two lyrics appear at appropriate places in the text,’ with ‘a reference to the circumstances of composition of the third’ (440). Mazarine 1716 belonged to Isabella of France, but was probably never in England; it has no other ME works or other evidence of English ownership. The lyrics’ presence probably shows that ‘Reginald’s Latin life originally contained all three poems in context’ (441). Barratt explores possibilities for the circulation of the lyrics and their music, noting that lines left may mean an intention to insert musical notation. Variations in details of the stories of composition concern the lyrics’ original language—Latin in the French text and English in the Latin. She presents ‘a diplomatic transcript of the Mazarine texts, accompanied by an attempt to reconstruct the translator’s, or scribe’s, Middle English exemplar’ (443). The discrepancies reveal a lack of familiarity with ‘letter forms found in early Middle English

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orthography but not in Old French' (444). Examination suggests that there were ‘at least two stages in transmission,’ and that the process illuminates ‘the medieval attitude of respect for a saint’s ipsissima verba’ (445).

598, 2988, 3031.


Builds on previous editions [Kurvinen, 580; Bazire, 773] of ‘Bi a forest as y gan walke’ [560], prepared from the texts of MSS National Library of Wales Harlech 10 [formerly Porkington] (H/P), Chichester Cowfold (C), and Lambeth Palace 853 (L), with an edition of the version in BL Add. 31042 (A). Bazire repeats the table of 773, to show variations in the stanzas, and notes differing features of dialect. Although a Northerly dialect is indicated for A, there is some evidence for the South-East or West Midlands, leading to the conclusion that ‘one could only tentatively suggest an area towards the west of NEM’ (263). Bazire prints the text, with footnotes on manuscript features, and more detailed comments, particularly on ‘rhyme-patterns which are peculiar to A’ (267). She closely examines the lines that vary, and finds that A shows ‘most individuality in its lines.’ The variations do not show connections between versions, to reveal ‘which is closer to the original’ or ‘whether successive transmitters---in copying or orally---have tried to improve upon what they knew’ (268). Inspection shows that variations and alterations have not resulted, ‘on comparing it with H/PL, in the creation of a better work of art,’ but they offer ‘an interesting illustration of the possible fate of a short Middle English poem’ (270).

560.


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Surveys manuscript sources of ME courtly love lyrics ‘between c.1400 and c.1530’ (4). Here a ‘lyric’ is ‘essentially a non-narrative poem, and usually a short one’ (3); ‘courtliness’ relates to ‘implicit values’ rather than to ‘any connection with real, historical courts’; and the ‘love’ element is ‘in many ways merely a function of their courtliness’ (4). Boffey illustrates her findings with numerous examples.

In ‘A Survey of the Manuscripts’ (6--33), she describes the range of manuscripts, and notes hazards of drawing conclusions from the surviving texts. Using particular examples, she explains that of ‘the hundred or so relevant manuscripts, only two complete volumes, BL MSS Addit. 17492 and Harley 682, and one section of ... Bodl. Fairfax 16, are made up entirely (or almost entirely) of such poems’ (7). The lyrics are found in anthologies, such as collections of Chaucer’s works prepared by John Shirley, in commonplace books, and in songbooks; they may also be jotted on flyleaves, in manuscripts and early printed editions. Their ‘literary status’ seems slighter than that of their French counterparts, but ‘writers and readers were clearly familiar with courtly love lyrics, and recognized them as handy for “autograph” purposes’; they were numerous, ‘even if they did not circulate in impressively compiled collected editions’ (33).

‘The Presentation of the Poems’ (34--60) examines the appearance of manuscripts, and warns that many lyrics are ‘“flyleaf” jottings, copied down with little or no regard for layout or visual impact’ (34). Bodleian Fairfax 16 presents the most sumptuously decorated lyric in the amalgamation of the Complaints of Mars and Venus [913, 3542]. A de luxe manuscript, BL Royal 16.F.ii has six miniatures, three of which are associated with poems of Charles d’Orléans. Two songbooks, BL Add. 5465 and 31922, have decorated lyrics. Some manuscripts have such ‘lesser ornamentation’ as ‘coloured flourishing of initial letters’ (41), and gaps in other manuscripts containing lyrics show that ‘decoration of some kind was projected but never completed’ (43). The styles of illumination display French and Flemish influence, and there were English ateliers including William Abell’s. The preoccupation with illumination of liturgical texts may explain why fewer than a third
of lyrics are ornamented. French was the dominant language of secular literature. In continental manuscripts secular lyrics had been ‘illustrated from the start’ (49), and produced in luxurious and literary forms. There were intercalated lyrics in both French and English works. Some ‘lyric utterances’ may be the occasion for an illustration, perhaps shown only by a gap in the manuscript. English readers and compilers of manuscripts seem indifferent to the illustration of lyrics, and ‘any English demand for beautifully-produced copies of lyrics was no doubt amply satisfied by the [readily available] foreign manuscripts’ (59).

In ‘Authorship and Composition’ (61--86), Boffey examines internal and external evidence about the manuscripts, together with that elicited from her reconstruction of ‘the compilation, copying, and subsequent history of individual manuscripts.’ She extends her findings ‘by scrutiny of the evidence of particular groupings of works, by scribal attributions and comments, and by information added to manuscripts by readers’ (61). She considers the relationship between author and scribe; the value placed on the rare records of authorship, as in the cycle associated with Charles d’Orléans, in Harley 682; and the range of known authors. Names may be revealed in autobiographical details; acrostics (which may also name the recipients); and mottoes (which sometimes inform only the poem’s intended audience). Most of the individuals identified are scribes. Some rubrics, such as Shirley’s, provide ascriptions and other information, although an author such as William de la Pole, Duke of Suffolk may have been named only to lend prestige to the manuscript. A lyric’s context may imply a particular author, but such deductions tend to be speculative, unless it is known that lyrics were extracted from other works. Generally centos preserve ‘the spirit of the works from which they are taken’ (70--1), but the ‘Canticus Troilii’ has been put to several uses. Although Chaucer is often named, his dominance is statistically ‘far surpassed by the supposed achievements of Charles d’Orléans (with or without the collaboration of his friend the Duke of Suffolk)’ (74). Shirley’s attributions also connect some lyrics with Lydgate. Evidence for Humfrey Newton’s authorship of 17 lyrics is convincing. Two lyrics are attributed to Skelton,
but attributions to Wyatt are difficult and uncertain. Associations can be made for a few others, but only the ascriptions to Marjery Brews ['And yf ye commande me to kepe me true wherever I go,' 303] and Patrik Larrons ['I patrik larrons of spittale feyld,' 1338.5] can claim ‘satisfyingly incontrovertible evidence’ (85). Of 600 poems, Boffey finds associations for 200 to 300.

‘Currency and Transmission’ (87--112) discusses the extent of circulation and the importance of examplars and oral transmission. Circulation seems limited, and few lyrics survive in more than one copy. Connections with music and with names, such as those of Chaucer, Wyatt, Charles d’Orléans, and Lydgate, are aids to survival. Some lyrics show evidence of reworking. Burdens and refrains may ensure ‘musically-influenced transmission’ (90). Centos reveal ‘familiarity with the source works in a written form,’ although borrowings may suggest oral or written sources and degrees of intermingling. Boffey surveys evidence for the circulation of groups of manuscripts (including Shirley’s anthologies and the ‘Oxford’ group of manuscripts) and for the significance of music and its relation with the courtly lyrics. The bias towards Latin liturgical works meant that few musical settings for English secular songs are available; the preference for continental material influenced the demand for English lyrics. Centres of formal musical education, generally religious, were also sources of courtly love lyrics. Early printers seem not have noticed a demand for ‘cheap, commercially-produced books of English songs’ (97). Headings suggest melodies for singing some lyrics; other references, such as George Cely’s notes, record the titles of lyrics which do not survive. Music used by minstrels has not survived, since they had no need for it, and there is little evidence of amateur performances. The most popular form was the chanson, usually with a three-part setting for voices or instruments. Many pieces, ‘sung or played by musically illiterate amateurs’ (104), were probably transmitted orally. Rhyme royal and ballade stanzas are often used, and most English courtly songs are settings of these forms, allowing the formation of contrafacta. More French than English songs survive, and English composers worked on the continent, leaving ‘only settings for songs with French
words’ (106). Words and music were used and adapted freely. In the *quodlibet* ‘the text is formed from the incipits (or other selected lines) of a number of other works, and the musical setting by means of a similar sort of cannibalism’ (108). The links between words and music seem informal, casual, and improvisatory.

‘Readers and Owners of the Manuscripts’ (113--41) surveys ‘the wider social context of courtly love lyrics—the nature of their audience, and the form and manner in which they circulated within it.’ Boffey considers the identity of the audience, the libraries in which manuscripts were found, and the value placed upon them. The manuscripts can reveal ‘who composed, copied, and read the contents.’ Other documents can indicate ‘ownership of particular books, and suggest certain habits and preferences,’ to supply ‘some idea of the original readership of courtly love lyrics, and ... the possible discrepancy between what was demonstrably “available for reading” and what was actually recorded as “having been read”’ (113). She treats with caution evidence drawn from dedications of manuscripts and records from wills of numbers of books or specific bequests, and finds that many such records vague and unhelpful, ‘fascinating yet baffling’ (115). Provenance is complicated by many instances of courtly love lyrics found as additions to completed manuscripts. Only 30 provenances can be traced among 100 manuscripts. Boffey provides details of several of these, tracing their composition and ownership, in particular BL. Add. 5465 (the Fayrfax MS), 31922, and 17492 (the Devonshire MS); Longleat 258; Bodleian Fairfax 16; BL. Sloane 1212; and Cambridge University Library Ff.1.6 (the Findern anthology). Library collections demonstrated social standing, and some courtly works were acquired for this purpose. The clerical provenance of some manuscripts suggests that ‘clerks of one sort or another formed the biggest audience for courtly love lyrics ... just as they were ... for written material of any kind’ (127). Vague poetic terminology adds to the difficulties in interpreting evidence, so that the nature of a work, whether it is religious or secular, verse or prose, may not be clear. Courtly lyrics are not plentiful; they seem not to be considered ‘desirable reading volumes’ (130), and there are few in library records. Their occasional nature and the possibility
that they were copied to ‘thin, unbound booklets (even single leaves) which quickly disintegrated’ (134) may contribute to difficulties. The dictates of taste and dominance of French seem significant, since troubadour and trouvère poetry have survived; English readers were likely to acquire French manuscripts of lyrics, which are found in several libraries. English courtly lyrics were enjoyed by ‘all classes of cultivated reader,’ particularly by those who ‘could put them to some practical purpose---functionaries responsible for organizing court entertainments ... or clerks of some kind ... who were recording the poems ... for similarly convivial uses’ (140).

Boffey provides appendices of ‘English Courtly Love Lyrics, c. 1400--1530’ (142--86) and ‘Manuscripts Containing Copies of English Courtly Love Lyrics, c. 1400--1530’ (187--201), a ‘Bibliography’ (202--20), and ‘Indices’ (221--32).
Review by Michael J. Franklin, *Medium Ævum* 57 (1988): 114--15. Commends the ‘significant and scholarly substantiation of many central issues.’ Among these are ‘authorship,’ including ‘notions of authorial and textual integrity; clerical audiences (both monastic and lay); clerical traditions of performing love lyric; the social and pragmatic functions of lyric; and the relative importance of the provinces and the court in terms of patronage and readership’; Franklin recommends development of the last of these. Although he notes Boffey’s caution in making deductions, he advises rather more in her interpretation of survival of texts. He would prefer more attention to the manuscript contexts, but finds that the book has ‘clarifying insights into the social and cultural milieu, and it could well prove instrumental in destroying facile assumptions concerning fifteenth- and early sixteenth-century love lyric’ (115).

musical aspects of the lyrics, and contributes material on a poem ascribed to William de la Pole. Fallows develops Boffey's identification of a poem (perhaps the work of Charles d'Orléans) found in MSS Harley 7333 and Trent 87, by supplying a musical setting and extensive comments. Although he acknowledges Boffey's focus on the poems as literature, he welcomes the preparation of the handlist of courtly lyrics, even though she does not identify those, 'over one-fifth,' that 'either survive in a musical setting or are known ... to have existed with music.' The study is based on 'a wide and intelligent reading of the work done in related disciplines, particularly musicology and art history' (137), and 'the result is an extremely useful contribution to our understanding of the subject' (138).


The poem, on the dorse of a rental-roll, was copied 'at Lilleshall Abbey, by an employee of the abbey (if not by a canon or lay brother there), and very likely about 1370--2' (34). The love song has an O-and-I phrase in the fifth line of each stanza of six lines. By analogy with known contrafacta, paired religious and secular songs sharing the same tune, and from Chaucer's account of the Friar and his yeddings, the authors conclude that 'The Rejected Lover' ['y am by-wylt of a wy3t þat worches me wo,' 800658] has a religious counterpart, and that 'this particular yedding was composed and first performed by a friar' (34). They discuss resemblances to other O-and-I lyrics, and note that 'all but one of these others are didactic or religious' (35). The poem tells of a faithless lady who favours a worthless rival, causing the lover to
renounce all women, 'more like anti-feminist commonplaces than like love doctrine.' It is perhaps meant 'as counterpart to a song praising the never-failing love of Mary or of Jesus,' as in 'The Way of Woman's Love' [1921] and 'The Way of Christ's Love' [1922]. The latter poems, from Harley MS 2253, which were copied 'not long before our Lilleshall scribe wrote his poem down ... by a scribe working not far from Lilleshall,' have 'a refrain-phrase resembling the O-and-I refrain, with "Euer ant oo" taking the place of "wyt an on and an y,"' and there are resemblances to other Harley lyrics. Thus the Lilleshall song may be 'the secular half of such a pair, whose religious counterpart is not now known' (36). Cox and Revard print the poem (38-9), with alternative forms of some lines, and lexical notes. They provide an appendix on 'The Question of Authorial Revision' (42-3), with reasons for the poem's appearance of 'an author's own semi-final draft or revision of his poem' (42). The scribe's changes may suggest his use of another dialect, but he may 'simply have been exercising editorial privilege as well as poetic licence in reworking another man's original' (43).


Surveys the religious lyric written in 'the liturgical and learned languages, namely, Latin and Greek; and the major and some minor vernaculars, namely Catalan, Old and Middle High German, Italian, Old and Middle English, Old French, Old Norse, Portuguese, Provençal, and Spanish' (1). Diehl's focus is on 'the form and presentation of content' (3). He examines present day resistance to medieval piety, considering medieval culture 'centripetal, theocentric, and ecclesiological' whereas modern culture is 'centrifugal, anthropocentric, and sociological' (7). The purposes of the religious lyrics were not aesthetic, but they were achieved by aesthetic means,
and so the poems can be read for their aesthetic value. They sought to establish or restore ‘a proper relationship with the divine’ (20), in verse intended to move the emotions. Diehl draws an analogy between the congregation of a medieval church and the audience at a modern reading of poetry, as he explores the role of rhetorical tradition and surveys modern criticism. He deals with the religious lyric in chapters on the functions, genres, forms and structures, and rhetoric, comparing lyrics written in the various European languages. The concluding chapter, ‘Orientations,’ summarizes his conclusions for each language, with bibliographical information, [for ME, 242--7].

229, 352, 239, 631, 1082.5, 0968, 1422, 1775, 0378, 1833, 1914, 2320, 2645, 2570, 3221, 0695, 3826.


The paradox of the King’s Ignorance is ‘a commonplace or topos of xiv- and xv-century satiric and didactic verse’ (121). Embree cites examples from verses of complaint to demonstrate the assumption that anything wrong cannot be ‘the fault of the commons or the King,’ but instead of ‘those who stand between them: local officials, church officials, magnates, and especially ... corrupt and frivolous courtiers.’ Analogies from the twentieth century include Russian peasants’ affectionate regard for Lenin and the ‘claims of executive innocence based on executive ignorance ... made by the executive’ (123). Although such claims are now used to contain problems, poems that employ the King’s Ignorance topos generally issue ‘enthusiastic and expansive attacks upon the administration or even ... upon the King himself.’ They offer advice, warning, and threats that are ‘just below the polite surface,’ even in the work of a poet such as ‘the politically pious Hoccleve’ (124). The poets generally speak for the middle class, with ‘a fear of unchecked or capricious royal power only a little less than its fear of the unchecked or capricious power of the mob’ (125). The
topos emphasizes the need for ‘the very medium in which it is found ... the judicious commentary of a centrally located observer’ who observes ‘both the sufferings of the poor and the corruptions of the court’ (125). Poems such as Mum and the Sothsegger [296.3] may show ‘the simultaneous necessity and unlikelihood of having a sothsegger (or truthteller) present at court’ as they advocate ‘a reformulation of the theoretical relationship between the commons and the King’ (125), perhaps to be achieved in the young Richard II’s placation of the ‘true commons’ (126).

296.3, 817, 2229, 3113, 4165, 4261, 800659.


‘I sei a sicte þat was vnseire’ [1355.5], is one of the ‘lying’ or ‘impossibility’ poems that tell of ‘situations which are either bizarre reversals of normal events ... or logically impossible conditions’ (453). These works are intended to amuse or ‘to satirize the evils of the age, and, most often, as in the Westminster Abbey poem [1355.5], to point up the untrustworthiness of all women, or the unlikelihood that the poet’s lady will love him truly’ (453--4). Poems may tell that ‘plants bear unlikely fruit, normally timid animals chase their natural enemies, animals, birds, and fish perform human tasks, and unlikely sexual congresses occur.’ Scottish poems report ‘geographical and meteorological impossibilities’ (454). Transmission of the works in Latin may result in the sharing of similar images; for instance two lines of 1355.5 are found in ‘The hare wente þe markyth scharlyt forto syll’ [3372.5]. Some elements of the lying songs are reworked in later poems. A poem copied by George Bannatyne, ‘I 3eid the gair that was nevir gane’ that has ‘conflated several traditions,’ resembles 1355.5, with similarities ‘so pronounced that the Bannatyne poem must surely be considered, at least in part, as a later redaction of a poem very much like that in Westminster Abbey MS 34/3’ (455).

Typical readings of rode in ‘Nou goth þe sonne under wode’ (2320) ‘as “face,” “visage,” or “complexion,”’ reflect associations in St Edmund Rich’s Mirror of Holy Church that are ‘typologically related to the appearance of Mary at her Son’s deposition from the cross.’ They obscure ‘another, complementary reading of rode as an alternate spelling for rud, an obsolete name for the flower now known as the calendula, or marigold.’ The flower’s connection with the sun, in particular ‘the observation that it opens with the rising of the sun and closes at its setting,’ have prompted the names ‘solsequium (“follower of the sun”)’ and sponsa solis (“bride of the sun”) or, in Christian terms, Oculus Christi (“eye [bud, darling, jewel] of Christ”) and “Seynte Marie rode” or adaptations or “Mary” + “gold” ... variously alluding to Mary’s roles as beloved and lover of God’ (130). The associations enhance the image of the setting sun, adding ‘the image of Christ as the “flower,” or “faire rode,” of Mary, as well as that of Mary as the “flower” of Christ,’ to support and complicate ‘the “criss cross” of allusion on which the poem is constructed’ (131).

2320.


Pathos is essential in the expression of late medieval affective piety. A particular example is the planctus Mariae; this is ‘most often a free-standing lyric poem, but it
can also be found imbedded in a dramatization or a narrative of the Passion, as a monologue, or 'part of a dialogue with Jesus, the Cross, or St. Bernard.' It may be delivered 'as the Virgin stands at the foot of the Cross, as she holds the corpse of her Son, or as she looks back upon the events of the Passion from a later time' (168). The author must express the Virgin's sorrows and inspire the meditator's grief, and generally creates pathos through antitheses. In contrasting 'present sorrows and past joys,' the poets describe the Compassion to evoke the meditator's pity through allusions to 'earlier joys of the Nativity and Childhood' (170). They employ such motifs as Mary's freedom from pain in childbirth, her feeding the child at her breast, and her addresses to Gabriel or to other mothers. There are also references to Simeon's prophecy, and to the suffering of innocents. A significant contrast is that between the mourner and the dead, emphasized in Mary's feelings of separation, induced by the height of the Cross and the actions of the Jews. Since the tragedy of medieval planctus is mitigated by knowledge of the Resurrection, it is 'more apparent than real,' and should not be considered in terms of 'Frye's larger view of pathos as "low mimetic or domestic tragedy,"' (174) [Northrop Frye, Anatomy of Criticism.] Mary's eloquence has no connotation of insincerity, and 'the idea of clothing the words of the Virgin in the best rhetorical finery must have seemed wholly appropriate and decorous to the authors of the planctus' (175). The Jew is most often placed in antithesis to Mary, Jesus, or both. There may be an implied identification of the meditators or audience of Passion plays with torturers or Jews, enforced, for example, by describing the Jews and Jesus in terms of hardness and softness. Keiser concludes with an examination of a fifteenth-century prose 'Lamentacioun of Oure Lady.'

14, 95, 248, 377.5, 404, 548, 715, 716, 771, 1219, 1273, 1869, 1899, 2036, 2111, 2165, 2321, 2347, 2428, 2530, 2619, 2718, 3208, 3211, 3245, 3575, 3692, 3976, 4023, 4099, 4019, 4159, 4189.

The proverb ‘bewar I say of hadywyste / harde it is a man to trust’ [800657], in the margin of a mid-fifteenth manuscript of Canterbury Tales [4019], ‘early in the text of the Tale of Melibee,’ is an example of statements on ‘Had-I-wist, a word OED defines as “a vain regret, or the heedlessness or loss of opportunity which leads to it.”’ The couplet has ‘no apparent relationship to the text at this point’ (305), but its appearance suggests, ‘something of the reader’s response to Melibee as a whole’ (305--6), to which ‘he append a native fragment of familiar wisdom’ (306).

4019, 800657.


Seeks to establish whether ‘Foweles in the frith’ [864] is a secular or religious lyric, ‘the cri du cœur of one spiritually dead, or the lament of sinful Mankind himself’ (115). Osberg sees the poem as religious, and the phrases foweles in the frith and fisses in þe flod as ‘two significant elements in the theme of lex aeterna ... that originated in Genesis and Psalm 8.’ He traces those and associated ideas in ME poetry and prose, and remarks that frith can mean ‘not only “woods,” or “parkland,” but “divine law” as well’ (116). The analogy of associations with mod imelen, in ‘On god ureison of ure lefdi’ [‘Cristes milde moder seynte marie,’ 631], demonstrates that ‘a phrase that in most contexts has neither literary significance nor special linguistic resonance’ may, by association, be linked to ‘a theme that details the inability of human senses to assimilate Paradise fully’ (117). From phrases, associations, and contexts Osberg establishes that ‘four Middle English collocations, “foweles in þe frith,” “foweles in flyght,” “fisses in þe flod,” and “foweles and fisses” are to be found commonly but independently associated with other significant details in the tradition of locus amoenus.’ He concludes that they belong to the larger landscape beyond the garden, ‘connected with the theme of lex aeterna and mankind’s
estrangement from that order' (120). Poems, plays, and homilies allude to 'a lex
aeterna from which only mankind has been excluded ... signaled by the fish and fowl
collocations' (122). Adam's folly disrupts 'the due order,' and Original Sin
condemns people 'to sorrow and pain in a natural world where they alone are not at
home.' Thus the opening of 864 implies the contrast of 'the order and justice of the
created world with the moral and even physiological disorder that ... seemed a direct
consequence of the Fall' (124). Varied occurrences of beste of bon and blod imply
variable connotations for a medieval listener. Themes linked with the collocations
supply 'a field of meaning in which the connotations of individual phrases may
resonate' (126). Connotations of frith show 'the multiplicity of meaning in the liber
naturalis itself; part divine gift, in which may be read God's beneficence and bounty,
and part human penance, in which may be read Adam's loss of Eden and exile to the
world' (127).

857 Ransom, Daniel J. *Poets at Play: Irony and Parody in the Harley Lyrics.*

Intends to demonstrate 'the ironic tone of four Harley poems and to reveal the parodic
intention that underlies that tone' (xiii), from readings of 'The Poet's Repentance'
[3874], 'Annot and John' [1394], 'The Fair Maid of Ribblesdale' [2207], and 'A
Wayle Whyt ase Whalles Bon' [105], and in extrapolation to other works. Ransom
appraises 'rhetorical irony,' the expression of an idea in its opposite, through 'puns,
ambiguities, allusions, and chop logic in achieving anticlimaxes or bathos or a general
subversion of proper tone' (xv). 'Parody' means 'a species of rhetorical irony,' but
'not simple animadversion, since it is essentially imitative' (xviii). The Harley poets
were probably 'clerics, not courtiers' (xx), familiar with Latin and French works.
They seek amusement and 'playful ridicule,' rather than 'condemnation or rejection
of the subject matter of their poems' (xix), most of which deal with the conventions of courtly love.

In ‘Antifeminism, Irony, and The Poet’s Repentance’ (1--29) Ransom shows the basis for an ironic reading of 3874 and its glorification of Richard Hyrd, who attacked the poet ‘for writing misogynic verse’ (2). Incongruities in the poem imply an ironic tone, even in phrases used seriously elsewhere, in an apparently penitential lyric, written by one who ‘has written unseemly poetry about women’ (5). Inspection reveals the poet’s technique of playful deflation of statements seemingly presented in earnest. This is confirmed in the extravagant praise of Richard that concludes a poem apparently designed to offer praise of women. The conclusion is probably intended ‘to ironize, not lionize his rival,’ and to preserve ‘the concomitant irony of giving the poem’s climactic praise to a man’ (25).

‘Annot and John and the Ploys of Parody’ (31--48) has been published previously, and is annotated at 697.

‘Ribaldry in Ribblesdale, or The Fair Maid Reexamined’ (49--63) probes the poet’s manipulation of genres, in placing the styles of pastourelle and description to cause ‘an ironic perspective on the courtly tone that seems to govern the body of our poem’ (50). Ransom displays effects of disturbance of tone, incongruous associations of ambiguities, and exaggerations in the description of ‘a monster, a poetic grotesque.’ The ironies do not ridicule ‘a poetic form or style,’ but rather ‘courtly love, and in particular its tendency to idealize the mistress,’ and so produce ‘a travesty of the idea’ (56). The maid is hypothetical. The poet’s use of conditional and indicative moods, embodied in poetic clichés, contributes to the creation of his idea; his juxtaposition of seemingly concrete and plausible details strains belief in ‘even the probable’ among them; apparently independent perceptions have ‘the uncertain ring of hearsay’ (58). Irreverent religious references further subvert the conventions and tone of courtly poetry and the notion of ‘courtly love as a religion in conscious parody of the Christian religion’ (60).

In ‘A Wayle Whyt ase Whalles Bon: An Ironic Reconstruction’ (65--79),
Ransom reads the poem as parody. He prints the reconstruction proposed in dissertations of Gibson [1914] and Stemmler [1962] and examines Stemmler’s arguments and those of Degginger, 330, who suggests a different reconstruction. Ransom shows how the poet’s use of facetious tone, incongruous antifeminism, and misogyny undermine the courtly language. The envoi, of the poet’s wish to be a male bird, introduces ‘indelicate double-entendres that have no place in a courtly lyric’ (70), in the prestablecok and lauercok that might shelter between the lady’s kirtle and her smock, in images similar to those used by other poets, including Catullus and Skelton. Skelton parodies the elegy in ‘Phyllyp Sparowe’ [2756.5], but the poet of 105 ‘parodies the love lament of the courtly tradition’ (79).

Ransom extends his findings in ‘Irony and Parody in the Middle English Lyric: A Survey of Possibilities in and after Harley 2253’ (81--100), where he notes moments of irony or potential irony in some other lyrics. These include ‘Blow, Northerne Wind’ [1395], where the poet merely hints at ambiguities and inconsistencies, so that ‘we are not inclined to notice the inherent incongruities and suggestive implications of some of his phrases’ (82). Irony in the pastourelle ‘The Meeting in the Wood’ [1449] is ‘somber, not satirical in tone’ (85). ‘De Clerico et Puella’ [2236] is of the genre contrasto, but ‘the lover’s courtly poetic and the lady’s traditional danger are patent shams and constitute a farcical enactment of conventional love’ (87). Chaucer’s lyrics lack allusions to or verbal echoes of Harley poems, but have similarly subtle ironic methods and attitudes, whereas fifteenth-century writers of parodic lyrics are ‘blunt and obvious in their reversals of conventions’ (93). Ransom attributes the decline in wit to a decline in encouragement at Henry IV’s court, where lack of talent and interest produced ‘an environment more conducive to broad comedy than oblique humour,’ implying that ‘the provincial lyric tradition had its culmination and its end in MS Harley 2253’ (100).

66, 100, 105, 194, 377, 438, 515, 521, 532, 631, 694.5, 708, 718, 752, 762, 776, 780, 991, 1044, 1216, 1280, 1299, 1299, 1300, 1302, 1394, 1394, 1395, 1449, 1449, 1452, 1459, 1472, 1485, 1504, 1593, 1596, 1768, 1775, 1861, 1921, 2009, 2031, 2135,

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-----Review by Michael J. Franklin, Medium Ævum 56 (1987): 128--30. Finds Ransom 'tireless in pursuit' of parody, but questions his presupposition that 'any manifestation of game must be evidence' of it. Franklin doubts that the subtle and sophisticated audience Ransom posits would appreciate the sexual puns that he discerns in the lyrics, and suspects that his approach stems 'from a barely disguised feeling that mediaeval love-lyric is rather tedious ... unless viewed as parody or burlesque' (129). Ransom misses the opportunity to relate the querelle des femmes tradition to the Harley lyrics, and the book lacks 'any real attempt to illustrate the eclectic and experimental manner in which the Harley poets assimilated contemporary literary, artistic, intellectual and religious idiom' (130).

-----Review by E.G. Stanley, Notes and Queries 232 (1987): 522. Although Ransom has given to 'the poets of some of the best [of ME lyrics] the credit of believing in their sophistication,' Stanley deplores his methods of discerning it. He concludes that Ransom is 'an author with enough ideas for a good article on a poem or two,' who 'should have resisted the urge to turn it into a book.'


Examines conventions of description and 'praise of a woman's character and beauty' (299), to establish influences, particularly those of French and Provençal poems, on ME love lyrics. Schmolke-Hasselman takes most of her examples from the Harley lyrics, where '50% consist predominately of lengthy descriptions of a noble girl or lady' (299). These typically English beauties differ from those of Provençal poems,
although some details originate in Provençal works, including ‘[t]he healing effect [of the lady’s beauty], the long neck, the “fyngres fair to folde”’ (302), the gold wire in her hair, and the small breasts. All these characteristics appear in the thirteenth-century Provençal saluts d’amor, which evolved into the complainte, counterpart of the English complaint. Factors that are common to saluts and the Harley lyrics include the burden, stanza-linking, appeals to Christ or the god of love, and the nature topos. Inspection reveals that ‘a French lady’s eyes [are] invariably vair’ and an English lady’s eyes always grey;’ the latter adjective apparently used for alliteration with ‘grete, gode, glass etc.’ (309). Schmolke-Hasselman suspects alliteration’s influence in the linking of swan and swyre for the neck; similarly ‘British brows are brown, or black, and they are always bent’ (310). The Provençal salut did not die in France ‘before the end of the thirteenth century,’ but lived on ‘for another two centuries in Britain where its central portion, the praise of the lady, has enjoyed particular favour ever since the twelfth century’ (317). It displays an eroticism that is ‘absent from its French sources, but already discernible in Anglo-Norman narrative, and a remarkably little social distinction between the lyrical speaker and his paramour’ (319). The bitterness felt by those whose features did not correspond to the conventions is expressed in ‘the outcry of a woman with dark skin and black hair’ (319), in ‘Sume men sayon þat y am blak’ [3174]. Schmolke-Hasselman supplies a diagram to show the relations of the various verse forms.


‘Whanne þou art stered to don amys’ [800660], uniquely preserved in a vellum manuscript of the Wycliffite NT and written by a versifier ‘not without technical skills,’ presents ‘moral commonplaces’ (447). Although the manuscript’s provenance
is uncertain, it may have belonged to a bishop of Bath and Wells, perhaps Gilbert Bourne or Gilbert Berkeley. Tarvers prints the text, with abbreviations expanded and with emendations, the latter generally needed because of cropping. She arranges 25 long lines to make 6 stanzas of 8 lines, with two additional lines in the last stanza. In her notes she discusses difficult readings, patterns in word order, and possible emendations.

800660.


Examines the 'Englishness' of Chaucer's poetry, relating it to qualities of OE poetry and ME lyrics. The ME lyrics represent native tradition in style and range of subject; many probably had roots in OE poetry and were preserved orally. Weiss explores the continuity of tradition and the interaction of OE and Romance forms in 'The Middle English Lyrics and the Native Poetic Tradition' (23--84). He compares poems that are classified as lyrics because 'intense expression of personal emotion remains for many the essential criterion of lyric poetry,' although many ME poems display a 'very lack of such expression of personal emotion' (25). Some continental influences may have come through early ME lyrics, such as the Harley lyrics, where poets, 'in adopting various aspects of the continental tradition ... also modified it in many respects ... by incorporating elements from their own native tradition' (26). Distinction between religious and secular works is neither easy nor necessary; some lyrics may support both interpretations. 'Nou goth þe sonne under wode' [2320] and 'Foweles in the frith' [864] illustrate this ambiguity, and are similar in their simplicity and effectiveness. Resemblances to OE works include the didactic nature, exemplified in 'Worldes blis ne last no þrowe' [4223], and the visual concreteness of imagery of the lyrics, religious and secular. Scrutiny of several ME poems reveals

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their forceful, didactic nature, and effects of vigour, sincerity, vitality, and beauty. The English lyricists’ objective approach differs from the subjective, self-conscious style of William IX, Bernart de Ventadorn, Conon de Béthune, and Gace Brulé. The orientation of ME secular love poems is external, whereas that of the French poems is internal, ‘the poet addressing himself’ (60). The ‘stark plainness and simplicity ... of the English religious lyrics’ (64) differ from the elaborate metaphor and technique of French poems, which are addressed to the intellect rather than the emotions. The ME works seem intended for oral delivery, as were OE poems. Weiss notes the resemblance of repetitive and parallel structures in ME lyrics to parallel variation in OE poetry. In ‘Bridging the Gulf: From Beowulf to Chaucer’ (85--117), he examines the didactic purpose of the lyrics and relates this to the teaching in some of Chaucer’s works. Chaucer’s audience differed from that of early ME lyrics, as the latter did from that of OE poems. For Chaucer’s audience poetry was ‘a form of recreation, a pleasurable pastime’ (91); they expected amusement as well as instruction. ‘Chaucer and the Middle English Lyrics’ (119--76), makes detailed comparisons of Chaucer’s works with those that influenced them, including An ABC [239] with De Guileville’s Pèlerinage de la Vie Humaine’ and ‘Cristes milde moder seynte marie’ [631]; Weiss stresses the use of alliteration for emphasis in the English poems. Unlike De Guileville, Chaucer and ME lyric poets achieve a conversational effect. This effect may be linked to the relationship between poet and audience, accomplished through manipulation of syntax and metre, and exploitation of enjambement, using the half-line as a structural unit, as in OE poetry. Weiss illustrates the effect in ‘Glade us maiden moder milde’ [912] and ‘Stond wel moder onder rode’ [321]. ‘Chaucer, the English Poet’ (177--227) concentrates on Chaucer’s own lyric poetry, comparing it with his narrative works and their sources. In the ‘Conclusion’ (229--30), Weiss uses the metaphor of Chaucer as gardener to propose that he ‘cultivated the natural beauties of the [native English] garden ... introduced beautiful flowers from France and Italy’ and ‘planted new seeds’ (229).
861 Wenzel, Siegfried. ‘Poets, Preachers, and the Plight of Literary Critics.’

Argues for careful examination of the manuscript context of medieval poems, using
the case of ‘I sayh hym wip fless al bi-sprad’ [1353]. Here the context is a Latin
sermon, and ‘the text in question is not a lyrical “poem” at all, but the formal
division of a Latin sermon put into English rhyming lines’ (345). Wenzel surveys
criticism by Kane, 292, Manning, 443, Reiss, 583, Evans, 605, and Hill, 803, and
their interpretations and notions of the poem’s structure, with questions of ‘whether
the poem deals with Christ’s Second Coming or his continuing concern for man’s
salvation,’ and ‘whether the printed text yields two stanzas or three’ (344). The
manuscript is a collection of sermons, compiled by John Sheppey, and the poem is
found in ‘a Latin sermon on the Ascension, on the biblical theme “Where do you
come from, and where are you going?”’ (346). The sermon expresses the joy of the
angels greeting Christ on his return and the sorrow of the apostles at their loss.
Answers to the questions refer to aspects of Christ’s life and work. The divisions are
four-fold, and involve not only the stanzas noted by the critics mentioned above, but
two others on the Four Horsemen of the Apocalypse. The sermon may have been
delivered in Latin or in English, with the Latin text used only as a guide to the
preacher. The division, ‘which required rhyme and other poetic devices, was worked
out in advance and written down in the vernacular as well because its careful verbal
craftsmanship could not be left up to the inspiration of the moment’ (350). Wenzel
translates the sermon and prints the complete text, with Latin and English verses,
including ‘An er nemorwe de daylįôt spryngeþ’ [2684] (353--63).

1353, 2684.

Summarizes the lapidary description of a gem, to list 'its colour and other aesthetic characteristics,' followed by 'supposed medicinal or magical "virtues"' and sometimes 'a religious significance,' often with a reference to 'the ideal setting for the gem (usually gold)' and declaration that 'it is worthy to belong to a king or prince' (469). Bishop shows the exploitation of such formulas in 'A Luue Ron' of Thomas de Hales [66], the Harley lyric 'A Wayle Whyt ase Whalles Bon' [105], and 'The Tale of the Cock and the Jasp,' the first of Henryson's *Moral Fables* [3703]; he also makes many comparisons with *Pearl* [2744]. In 66, Thomas describes the maiden's chastity as the most precious of gems. The poet of 105 resembles the *Pearl* poet in using *concatenatio* and numerology---it consists of 'the round number of 50 lines plus a pendant of 5 lines' (473)---and in the implication of the parable of the Pearl of Great Price, by employing mercantile language for 'the patently unbusinesslike transaction' (474) of his declaration of longing for the lady.

66, 105, 1394, 3703.


Locates the 'paradigm of the Night Visit, as it is found in English and European *Fensterlieder,*' in songs where a man 'makes the woman aware of his presence outside and asks her to let him in.' She replies first 'with surprise or disapproval,' but the usual ending for the song is her relenting and 'inviting her lover to enter' (140). The song with the burden 'Go from my window go etc.' ['* ... 3oure seuand madame,' *4284.3] and a sixteenth-century religious parody are typical, whereas Alison's rejection of Absolon in the *Miller's Tale* [4019] makes a comic reversal and also
recalls the Song of Songs. Colaco cites references in ballads and traces development of such scenes to the Plighting Scene in *Romeo and Juliet*, noting comments of Baskerville, 148.

4019, *4284.3.


The theme of seeking the absent beloved, expressed in the *Song of Songs*, is rendered in many medieval works of prose and poetry in Latin and ME. Datta notes several poems that convey Christ’s welcoming of Mary to reign in heaven, and the longing of the bride, the devout soul, for the heavenly bridegroom who knocks at the door. The poems tell of paradoxical relationships of the soul with Christ as ‘father and mother, brother, sister and husband’ (30), and those of Christ with Mary who is ‘wife (*sponsa*) and mother, and is crowned queen by her son’ (30--1). There are further paradoxes in Mary’s mourning of her son, father, brother, and spouse, who is alive, although thought to be dead. Two complementary complaints of Christ and Mary express the search for the soul, and present the ‘theme of *maistrye*, or who should be the dominant partner in a love-relationship ... here extended with a nice twist to loving one’s enemy,’ in the paradoxical linking ‘of sister and spouse, of Christ as husband and mother, of search with stillness’ (32).

143, 404, 1460, 1781, 2007, 3225, 3825.


The age considered perfect in man’s life is ‘mature adulthood, the stage of life lasting from the completion of bodily growth until the beginning of *elde*’ (17). Dove cites numerous supporting literary references, including some to sermon lyrics in
Grimestone’s collection, and considers the images of Fortune’s wheel, particularly in ‘Somer Soneday’ [3838], and the Wheel of Life, as it represents the Ages of Man. She compares these ideas of ages with those of longer works.

230, 349, 3838, 4277, 800366, 800507.


Shows Maidstone’s purpose, to construct ‘a single, continuous penitential meditation to be used in private devotion and in preparation for the sacrament of penance’ (77), and investigates his audience. The poem ‘To goddis worship þat dere us bouȝte’ [3755] links seven psalms, through the penitent’s reflection on sins and the trust that Christ will grant grace to repent and avoid further sin. The psalms, VI, XXXI, XXXVII, L, CI, CXXIX, CXLII (using Vulgate numbering, in Maidstone’s order), have traditionally been interpreted ‘in the light of David’s remorse for his treatment of Bathsheba,’ and have gained coherence ‘by linking them to the seven deadly sins.’ Day, 29, connects them thus: VI and Anger; XXXI and Pride; XXXVII and Gluttony; L and Lust; CI and Covetousness; CXXIX and Envy; CXLII and Sloth. Edden finds that Maidstone links ‘the remorse of the sinner with the merits of the redemption’ (78), and proposes instead to connect VI with acknowledgment of sin; XXXI with the penitent’s need for clear conscience; XXXVII with Confession; L with prayer for grace; CI with dialogue between Christ and the sinner; CXXIX with contemplation of Judgement; CXLII with prayer to Christ for grace. This scheme seems to be influenced by the practice of reciting these psalms as well as the daily office and by a renewed interest in penance, rather than exegetical tradition. The context in which they were recited always connected ‘the penitence of the individual sinner with Christ’s passion and redemption.’ Maidstone’s interpretations tend to be spiritual, ‘in which the penitent reader may become the speaker of the poems,’ rather than literal,
historical readings concerning David. He wishes to lead the reader through
penitential, Christocentric meditation, with God ‘as king (and feudal lord) and the
penitent as his subject’ (81). Maidstone varies most from the literal in Psalm L,
which presents the speaker as ‘the penitent sinner, addressing a God who has already
made his redemptive love known in Christ’ (83). His spiritual and allegorical reading
of Psalm CI shows the poor man and the three birds (the pelican, night-crow, and
sparrow) of the psalm to be Christ. Harrowing the earth represents Christ’s torture
and may be linked with harrow, the parchment-maker’s frame, used ‘figuratively for
Christ’s body drawn on the cross’ (86). Maidstone’s treatment is orthodox; his
readers are likely to resemble those of the vernacular primers. They are often placed
with Richard Rolle’s, but Maidstone’s works are ‘quite unmystical, and ... more
polished literary productions.’ Edden notes the context of devotional, liturgical,
practical, and political works in manuscripts that preserve Maidstone’s psalms. She
concludes that they met ‘a need for vernacular devotional material of a penitential
nature amongst the literate laity in the late fourteenth century’ (89), with works
‘theologically orthodox, pro-clerical and designed to supplement rather than replace
the official prayers and liturgy of the Church’ (90).

1961, 2157, 3755.

867 Fletcher, Alan J. ‘The Sermon Booklets of Friar Nicholas Philip.’ Medium

In his account of Oxford, Bodleian Library, MS Lat.th.d.1, a collection of sermon
booklets prepared, but not necessarily composed, by Nicholas Philip, ‘an English
Franciscan friar of the earlier fifteenth century’ (188), Fletcher describes a sermon ‘on
the theme “Qui custos domini sui gloriabitur,”’ which is bedecked ‘in a bewildering
array of divisions and distinctions’ (195). These divisions are achieved by sermon
verses; they explain hospitality to be offered to Christ, the Christian’s guest, and
conclude with verses ‘to be sung to God “devoutly in the heart”’ (196).

636.5, 1938.5, 3727.5, 800802, 800803, 800804.


The motif of folding a lady’s fingers, found in several lyrics of love, has both ‘a definite sensual significance,’ and ‘connotations of the ceremony of “trothplight”, also known as “handfasting”’ (176), which was considered ‘sufficiently binding for the betrothal often to be consummated before the church ceremony’ (177). Thus allusions in the Harley lyrics imply wish for contact in clasping the hands and for marriage. Indeed, in ‘The Fair Maid of Ribblesdale’ [2207], the next lines echo the medieval marriage service in the poet’s wish to have and hold the lady, in ‘the pure paradys or paradys terrestre of the marital estate, the “heaven” to be had here’ (179).

Franklin notes other possible references to trothplight in a translation of an AN ‘A.B.C. a femmes,’ ‘*Bot fals men make her finges feld’ [*552.8], ‘Nou springes the sprai’ [360], Robert Mannyng’s Handlyng Synne [778], and in the Harley lyrics ‘Advice to Women’ [1504], ‘The Meeting in the Wood’ [1449], ‘De Clerico et Puella’ [2236], and ‘The Lover’s Complaint’ [4194]. The lyrics speak of truth in love and courtship, expressing the wish for ‘a blissful love which is both settled and quiet’ (184), in allusions to seete, reste, ro, and pees.

105, 360, 515, 552.8, 778, 1216, 1394, 1395, 1449, 1504, 1861, 1921, 2207, 2236, 3144, 4194.

869 Glasscoe, Marion.  ‘The Fair Maid of Ribblesdale: Content and Context.’

In spite of using conventional and formulaic descriptions, ‘The Fair Maid of
Ribblesdale [2207] seems to avoid stereotypes and ‘to come alive with an ambivalent blend of imaginative idealism and sexual frankness wittily asserted with blasphemous bravado.’ It is startling to find that the poet uses ‘language of undeniable sexual innuendo’ to number the ‘paragon of bright loveliness’ among ‘wanton (wilde) women’ (555). Linguistic evidence confirms the internal credentials of provenance from names in the poem. In the district around Ribblesdale, many Cistercians lived austerely, with rules that prohibited women even in ‘the abbey precinct or outer walls of granges’ (556); pressure on these isolated men might have come from ‘the statutes themselves.’ Glasscoe finds the ‘physical deprivation and spiritual aspiration in the bleak Pennines ... a convincing context for the tonal extremes of this lyric,’ and considers the possibility of composition by a Cistercian ‘for whom the all too real attractions of a ride out in local Ribblesdale held more allure than the distant equestrian splendour of the Pope’ (557).

117, 1459, 2207, 4037.


The lyric ‘By thys fyr I warme my handys’ [579] is ‘a rare example in English of an illustrated poem that is secular, not religious, in subject’ (1). Gray describes the illustrations in the two manuscripts in which the poem survives, Bodleian Library, Digby 88 and BL Add. 22720. In Digby 88, each line is briefly illustrated by ‘a simple emblematic depiction of the relevant instrument or idea,’ whereas the more expansive Add. 22720 shows the activities being performed, ‘in the traditional manner of a calendar with pictures of the labours of the Months’ (2), together with pictures of the signs of the Zodiac.

579

Strives for accuracy in glossing ‘We berno abowtyn non cattes skynnes’ [3864], in particular *lelif/*jelyf/*jelif*. Unlike other editors Grennen finds that the singer ‘and his congener ... are not chapmen,’ but rather ‘sexual opportunists whose offerings have merely a smirking resemblance to peddlers’ wares.’ Explication of the allusions would cause him to blush, but ‘logic insists that “jelif” can not mean “jelly,”’ nor is Greene’s supposition [86] that it is slang for penis at all convincing.’ He proposes that the character Greene reads as *j* and Robbins as *l* [Robbins, 55] could resemble either letter, ‘presumably pronounced as the dental spirant [d3] in the former instance and as the palatal [j] in the latter.’ The latter phonologically resembles *yelf/*yelve*, a garden fork, and ‘would fit the context ... especially in the light of the sexual innuendo of a poem such as “I have a newe gardin” [1302] (child in womb = garden under cultivation).’ A connection with *velver*, a young eel, involves a sound change ‘(from voiced [v] to unvoiced [f]) [that] would be more difficult to account for’ (4). [See also Miller, 832; Hala, 904.]

1302, 1459, 3864.


Presents a reading of ‘Al that gren me graueth grene,’ the eleventh line of ‘Wynter wakeneth al my care’ [4177]. Interpretations of BrownXIV, 48, Brook, 42, and Silverstein, 73, offer ‘“grein” for “gren,” presumably to suggest the image of a seed buried, still unripe,’ to evoke the speaker’s complaint of ‘his unfulfilled youth, now threatened by sudden death,’ or ‘a hope buried never to ripen.’ Harrington does not find either of these satisfactory. Each of the alliterating words *gren*, graueth, and *grene* allows numerous readings. *Gren*, as a variant of *grin*, for trap or snare, must
recall ‘the preceding complaint about unavoidable and unwanted death,’ and in this case ‘trap’ fits better if we imagine a pit or hole one might fall into.’ Rather than ‘buried,’ as is often proposed, graueth seems ‘a variant of greveth, or grieves, with any of its related meanings’ (3). Harrington cites Chaucer’s use of graueth in *Troilus and Criseyde [3327]* as ‘to affect or influence.’ Among meanings of grene is loss of colour in complexion, ‘losing one’s healthy bloom.’ Thus the line reflects ‘the speaker’s discomfort at the thought of unavoidable death,’ and could be rendered idiomatically as ‘The thought of falling into such a pit causes me to turn pale’ (4).

3327, 4177.

873 Hill, Thomas D. ‘Androgyny and Conversion in the Middle English Lyric, “In the vaile of restles mynde.”’ *ELH* 53 (1986): 459--70

Explores the juxtaposition of images of ‘In a valey of pis restles mynde’ [1463] to show Christ first as a lover-knight and later as a nursing mother, with ‘original and startling effect---a moment in which Christ’s sexual nature is abruptly redefined’ (459). Hill’s explication assumes first a cast of two masculine figures---Christ and the narrator---and the feminine ‘mannys soule.’ Christ assumes the masculine role of hunter and later a passive one in the courtship of the soul, which involves union with the soul ‘in a tender, loving, erotic relationship’ (462), yet transformation to a maternal figure. Eventually there is a cast of two---Christ and the soul---since, ‘just as Christ is transformed from lover-knight to nursing mother, the narrator is transformed from the wandering knight who traditionally narrates the *chanson d’aventure* to the faithful and loving “spouse” of Christ’ (463). The images may be traced to the Canticle of Canticles, which is glossed by Bernard in his sermons. The reading of the narrator’s conversion has its origin in ‘the implicit narrative pattern ... and the immensely commonplace medieval Christian *topos* that Christ is the *sponsus* of each faithful Christian’s soul’ (464). Hill explores the notion of mingling sexual

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identity in marriage, as it is implied in the gift of a wedding ring, when the bride offers a phallic gesture and the bridegroom a vaginal symbol. In the loving union of Christ and the soul, ‘constraints of gender are swept away.’ Although the ascription of any sexual role to God must seem ‘arbitrary and to a degree absurd,’ sexual figures may supply ‘an appropriate and powerful mode of expressing the intensity of Christ’s love for man’ (465). The perception of confusion and lack of logic may explain the range of critical responses, for example those of Wimsatt, 680, and Woolf, 522, since it concerns ‘some of the most powerful and primal desires that human beings can experience’ (466), to which critics may have responded intuitively. Hill prints the poem in an appendix (467--70).

1463.


After printing the best text of the carol, ‘Lyth and lysten both old and song’ [1914] (entitled ‘Mary, the Rose-Bush,’ by Greene, 56, 86) Hill elucidates its iconography. He takes issue with Greene’s explanation that the five branches of the rose bush represent the Five Joys of the Virgin, and with Spitzer’s explication, 303. Hill contends that the lyric is also influenced by the ‘leaps of Christ’ theme, based on ‘the traditional medieval exegetical understanding of Cant. 2:8’ (480), which includes ‘each event celebrated in “Mary, the Rose-Bush” except the coming of the Magi.’ The poet plays on the word spring to indicate both growing and leaping, to convey the ideas that ‘Jesus as the son of Mary the “rose” is a branch which sprang up at the Annunciation, the Birth, the Epiphany, the Harrowing and finally at the Ascension,’ and also ‘those great leaps which Jesus made when He leapt from heaven to the Virgin’s womb, from her womb to the crib, and so on’ (481). The poet grafts the Marian and Christological themes to mirror ‘the love of Mary for her son and Jesus

574
for His mother’ (482).

1030, 1046, 1833, 1914, 2098, 2118, 2992.


Questions Brewer’s reply, 351, to Chambers, 18, that language in ‘The Fair Maid of Ribblesdale’ [2207] is conventional, ‘so that the poem may not come from personal experience: a warning against treating poems as autobiography’ (142). Instead, Jones proposes that there are two speakers, only one of whom has seen the girl, and that the second speaker, ‘loves solus solam whereas the first wants the best of a selection of wilde wymmen.’ Since, as noted by Brook, 42, convention forbids naming the girl, names may be pseudonyms. Proper names could suggest provenance, but ‘in this case the humour of the situation of a man riding off on hearsay evidence to find an unnamed girl somewhere around Ribblesdale would be increased proportionally to how far we could legitimately take the provenance away from Ribblesdale’ (143)

2207.


Challenges ideas of Robbins, 423, 724, Kinney, 485, and Elliot, 592, who read some works as ‘poems of “protest” and “dissent.”’ Kane finds their ideas unhistorical and anachronistic. He prefers to see the poems as estates satire, to describe a society which would function ‘if all men behaved virtuously’ (83), and to express a desire for ‘a benevolent paternalism, good rule by the king, or rule by a good king,’ not for ‘individual right and its concomitant responsibility to participate in government’ (84).
The ‘Song of the Husbandman’ [1320.5] concerns excessive and dishonest taxation, an issue felt by more people than ill-treated serfs, and also considered in ‘The Simonie’ [4165]. Kane’s view of the ‘Satire on the Consistory Courts’ [2287], as ‘more social comedy than “complaint,”’ accords with Revard’s, 499. The ‘Satire on the Retinues of the Great’ [2649] is not against ‘the vanity of huge households’ (87), which could be generously maintained, but rather ‘a brilliantly malicious, very scurrilous lampoon against grooms, stable lads, horseboys, a companion piece to The Blacksmiths [3327]’ (87–8). These, with ‘The Song of Lewes’ [3155], ‘The Follies of the Duke of Burgundy’ [1939], and ‘The Papelard Priest’ [2614.5] are examples of satire, which probably developed in England ‘soon after 1154 in imitation of the sirventes’ (88). More serious works include 4165, which shows that ‘present sufferings of people are divine visitations for their sins’ (89), ‘Pierce the Ploughman’s Crede’ [663], and ‘Mum and the Sothsegger’ [*296.3]. Only the writings of Wyclif and the Lollards could be called revolutionary, not that of John Ball. The serious works have in common only ‘concern about the inadequacy of human conduct, the consequent malfunctioning of the social order, the loss of hope’ (91).

296.3, 663, 1320.5, 1459, 1939, 2287, 2614.5, 2649, 3155, 3327, 4165.


These songs were written in ME, French, and Latin. They survive haphazardly if they have no associations with a particular event or background, leaving only the suspicion that ‘there were once many more of them’ (131). If the chronicles record no allusions to the songs, it is impossible to know if they were ‘“popular” in any real sense’ or represented ‘the voice of the people’ (131). Maddicott considers ‘The Song of the Husbandman’ [1320.5] and ‘On the Evil Times of Edward II’ or ‘The Simonie’
[4165], in ME; ‘The Song against the King’s Taxes,’ in French and Latin; and ‘The Outlaw’s Song of Trailbaston,’ in French. The literature crosses linguistic boundaries and shares characteristics. It attacks those in authority, for ‘corruption, graft and venality,’ and failure ‘to correspond to the pretensions of their offices’; it expresses sympathy for the poor and dislike of those who oppress them; it sometimes appeals to God. The complex form and style imply that the poets were ‘clever and technically skilled craftsmen,’ probably members of the clergy, rather than the poor. Two possible authors are Master Ralph Acton and William of Pagula. Circulation of the poems was probably not wide, but some appear in more than one manuscript. The letters of John Ball and others with allegorical names, distributed in the Peasants’ Revolt of 1381, recall the poems in ‘theme, style, phrasing, [and] possible circles of authorship’; they change ‘the language of mere grievance ... into the language of sedition’ (139). Considering the effect of language, Maddicott notes that the poems in French could circulate as easily as those in English, and that the Latin phrase si dedero recurs in 4165 and a letter of Jack Trueman. Works of social protest are related to the genres of estates and venality satire. As conditions became worse ‘the poetry of passive complaint became for an instant the literature of active resistance’ (144).

1320.5, 3155, 3352, 4144, 4165.


The penance, ‘Swete Ihesu / ṣat was of maydyn borne’ [800661], in MS Cambridge University Library Add. 2829, has 11 lines and a prose introduction; it has been added to ‘a sermon in English addressed to intending communicants on Easter Day.’ The first lines are not listed in IMEV or SIMEV, but ‘could be embedded in longer poems and so be listed under a different incipit.’ O’Mara notes similarities in other lyrics, to
demonstrate that the verse ‘is drawing on ideas and expressions common in popular medieval prayers’ (449). Lines 6--9, in particular, provide a version of the prayer ‘Jesus for thy holy name / And for thy bitter passion / Save us from sin and shame / And endless damnation,’ and were ‘so widely known ... that they could be incorporated into other poems without any hint of quotation’ (450).

1703, 1738, 1759, 800661.


Relates the poetry of social comment to religious and political issues, in particular to Lollard doctrines and to the Peasants’ Revolt. Peck considers letters of John Ball ['John Ball Saint Mary priest,' 1791; 'Johan the Muller hath ygrownde smal smal,' 1796], which ‘epitomize the spirit of much of the subsequent reform literature’ (114). Ball’s tone is evangelistic and urgent; he supports unity and appeals to truth; ‘in Chaucer, Langland, Gower, Richard the Redeles, or Mum and the Sothsegger [*296.3], the advice to seek truth and liberation guided by one’s “gost” appears again and again’ (116). Peck examines connections between Wyclif’s teachings and penitential literature, with the effects on reform and perception of conscience, before turning to effects of Langland’s and Chaucer’s writings observed in other works, particularly in attacks on the clergy and advice to Richard II. He perceives Pierce the Ploughman’s Crede [663], The Plowman’s Tale [3448], and Jack Upland ['To veri god & alle trewe in Crist,’ 3782.5] as ‘Wycliffite works’ that make ‘stinging attacks on ecclesiastical corruption, and especially upon the friars’ (130), with distinct influences of Langland and Chaucer, so that the latter two poems were put with the Chaucer canon. Peck shows that resemblances in theme make the link ‘not so utterly outlandish as it at first seems’ (137), and demonstrates the persistence of the themes
in later reform literature.

*296.3, 411, 663, 697, 809, 1459, 1463, 1475, 1543, 1653.5, 1791, 1796, 2048, 2088, 2662, 3144, 3190, 3448, 3564, 3782.5, 4019, 4098.3.


Aims of the study are ‘to examine the relations between words and music’ (6); ‘to provide a conspectus of the art of melody in northern Europe, c. 1050–1350’ (7); and to investigate ‘the rhythmic relationship of words and melody in monophony’ (8). As well as songs of England, Stevens considers Latin works, troubadour and trouvère songs, and German songs. He traces the development of the relation of music and song, in religious and secular contexts, extending the study to ballads, dance, and drama, and displaying complexities of the relationships between various forms. His examination of the carole and rondeau includes courtly and popular forms, and draws on allusions in such works as Chaucer’s Romaut of the Rose [2092] and Gower’s Confessio Amantis [2662], leading to consideration of the refrain. In his investigation of the relationship of words and music, Stevens explores the connection between 'Maiden in the mor lay' [2037.5] and the Latin 'Peperit virgo' in the Red Book of Ossory, and offers 'Worldes blis ne last no browe' [4223] as an example of 'an equal-note transcription,' with the melody transcribed 'according to traditional interpretation' (493).

322, 864, 2007.5, 2037.5, 3223, 4194, 4223.

-----Review by John Caldwell, Medium Ævum 57 (1988): 333–5. Welcomes 'a masterly synthesis which ranges over the entire field of broadly non-liturgical song in England and France up to the middle of the fourteenth century' (334). Caldwell has some reservations about 'certain theoretical concepts [that] are allowed to bear too much of the argument,' but finds the work 'continually thought-provoking' and 'in
the best sense discursive, its many insights illuminated from a variety of angles’ (335).

-----Review by Thomas G. Duncan, *Review of English Studies* NS 39 (1988): 531--3. Summarizes Stevens’s arguments and explores their effect particularly on the arguments of Dobson and Harrison, 87, prompting reconsideration of those findings. Duncan deems the ‘analysis of songs with accentual verse ... especially relevant to English songs,’ in showing that there is ‘no need to emend the texts ... merely for the sake of metrical regularity,’ and that their rhythms should not ‘be ruled by the rhythms of the texts.’ Stevens promises a further account of English songs written before Chaucer, which will be ‘eagerly awaited’ (533).


Surveys writings against the fraternal and mendicant orders, written from ‘the 1250s until the sixteenth century ... in sermon and polemic, by churchmen and academics, by monastic and secular clergy, by archbishops and heretical Lollards, in monastic chronicles and commentaries, in canon law *summae*, in Wycliffite compilations and commentaries, in Latin prose and vernacular lyric, by poets from Jean de Meun to Chaucer’ (4). ‘The English Poetic Tradition’ (183--230) includes references to ‘the chronically abysmal polemical verse’ that influenced ‘some of the best poetry of the English Middle Ages’ (written by such poets as Chaucer, Langland, Gower, Dunbar, and Henryson) ‘mainly in longer poems that depict, sometimes comically, sometimes somberly, the decay of human society near the end of an era’ (183). Theologians explained the friars and their malevolence as the fulfilment of biblical prophecies about scribes, Pharisees, and false prophets, chiefly those of Matt. 23. Their views are expressed in Wycliffite poems such as ‘The Layman’s Complaint’ [‘þou þ þe worde of god,’ 3697] and ‘The Friar’s Answer’ [‘Allas what schul we freris do,’ 161], and in *Pierce the Ploughman’s Crede* [663]. The friars are depicted as sons of
Cain, 'because he is the archetype of all those who wander without place or number.'
Thus they seem to be 'allies of Antichrist, men whose final significance lies not in
history but at its End' (230).

161, 296.3, 663, 871, 1453.5, 2092, 2663, 2777, 3137, 3697, 3703, 3782.5,
4098.3.

882 Wenzel, Siegfried. *Preachers, Poets, and the Early English Lyric.* Princeton,

This comprehensive, copiously illustrated study of ‘the connection of English poems
with sermons [that] often goes undetected and even unsuspected’ (3) begins by
examining ‘Preachers and Poets’ (3--20). Wenzel emphasizes the importance of the
context of lyrics, both religious and secular, which are preserved in preaching
manuscripts for the use of preachers and audience. The manuscripts are sermon
collections, preaching tools, preachers’ notebooks, miscellanies, poetic anthologies,
and non-preaching books. In ‘The Medieval Hymn Tradition’ (21--60), Wenzel
shows the relation of Latin hymns to the English works that translate or allude to
them. He demonstrates changes in emphasis and syntax, and records differences in
word play and texture. He compares versions where the translation is close, and also
examines those where only concepts of the earlier work are retained and reworked.
Thus he reveals differences in the tone and effectiveness of Latin and English poems.
In ‘The Sermon as an Art Form’ (61--100), Wenzel describes the ‘scholastic’ sermon,
which was delivered in the universities, probably to popular as well as to learned
audiences. He illustrates the structure of such sermons, to demonstrate the
development of divisions of the theme, which is sometimes augmented by a
protheme or antetheme. Verses in these sermons assisted both the preacher and his
audience. They include renditions of the sermon theme and its divisions, prooftexts,
message verses addressed to the audience, prayers, and verses to be memorized by the
audience. In ‘The Oeuvre of Friar John of Grimestone’ (101--34) and ‘Grimestone the Lyricist’ (135--73), Wenzel provides a general survey of Grimestone’s handbook, a source of Latin preaching material and of ‘some 240 poems in English’ (102), followed by a closer study of some lyrics, to examine aspects of technique, relation to sources and similar genres, and function of the lyrics within sermons. Much political and social comment was expressed in ‘Complaint Verses and Oral Traditions’ (174--208), and frequently included in sermons, to deal with such topics as the transformation of vices to virtues, evils of the time, and abuses of the age, and prophecy of disaster to come or already visited on a sinful people. These topics were expounded by preachers including Grimestone, John Sheppey, and John Peter.

Wenzel distinguishes two types of complaint verse, according to syntactic structure, but each has the message: ‘things are not what they should be’ (184). The verses of ‘Love Sacred and Profane’ (209--42) include secular works preserved in sermons, sometimes only as brief allusions or fragments, indicating their existence before more complete records such as MS Harley 2253. Songs of secular and sacred love may be closely connected, with resulting difficulties in interpretation. Wenzel offers examples of lyrics written of earthly maidens or the Virgin Mary; the transformation of a secular fragment to a preaching text; the reading of a passage as love longing or the division of a sermon; he traces an allusion through Tudor songbooks to ‘the topsy-turvy world of King Lear, Edgar, and the Fool’ (242). ‘Preachers or Poets’ (243--56), examines the scope for influence of preachers’ verses on major poets of the period, by comparing Grimestone’s and Chaucer’s treatment of the theme of deadly sins and their opposite virtues, in the lyric ‘As I walkyd vppon a day’ [373] and the Parson’s Tale [4019]. Wenzel also and records similarities to preaching lyrics in ‘My fader above beholdyng thy mekeness’ [2238], sometimes ascribed to Lydgate.

Review by Marianne G. Briscoe, *Modern Language Quarterly* 48 (1987): 279--81. Sets this book in the context of Wenzel’s contributions to the study of sermon poetry, acknowledging his insights and the range of supporting material that ‘make this book an important contribution to the study of medieval literature.’ These considerations run counter to ‘Wenzel’s desire to justify his line of inquiry when no accounting should be required’ (279). Briscoe sees no need for Wenzel to defend his superb scholarship; his attention to the sermon lyrics; or to ‘conclude his book with a consideration of the aesthetic inferiority of verses in sermons.’ The book’s strengths ‘greatly outweigh any discomfiting apologistic.’ The examination of context and overview of preaching handbooks are very valuable, although ‘he has sometimes homogenized the viewpoints of the better-known manual writers and at other times overemphasized the work of the author known as “Pseudo-Bonaventure”‘ (280). He deserves praise ‘for beginning to demonstrate how preaching actually worked as a force in medieval literary culture’ (281).

Review by Vincent Gillespie, *Medium Aevum* 57 (1988): 300--1. Considers Wenzel’s ‘desire to supplement Rosemary Woolf’s somewhat exclusive emphasis on the Latin meditative background to the lyrics’ and show the sermons as ‘part of a continuous spectrum of devotional writing’ (300). Although Gillespie would like a fuller exploration of some areas, such as the effects of the Latin commentaries on hymns, sequences, and the Psalter, he sees the book as one ‘to be welcomed, admired and enjoyed’ (301).
-----Review by H.L. Spencer, Notes and Queries 232 (1987): 522–3. Explains Wenzel’s methods, noting a few points of disagreement and some slips Spencer describes as ‘minutiae.’ The latter do not detract from the ‘wealth of this book which resides in its survey of a wide range of manuscript material,’ its ‘new thought-provoking information’ (523), and the authority of Wenzel’s erudition.

-----Review by S.J. Ogilvie-Thomson, Review of English Studies NS 39 (1988): 423–4. Probes Wenzel’s exploration of the relation of ME lyrics to their context and the artistic value of sermon lyrics. His perception of ‘the occasion for a widespread, lively and diversified activity among preachers’ in spite of ‘great poverty of linguistic resources and imagination’ leads Ogilvie-Thomson to ask: ‘Does a utilitarian function therefore preclude lyricism?’ (423). Remaining unconvinced by his effort to find lyricism in the sermon verses of John Grimestone, she suggests that Wenzel ‘has spent a disproportionate amount of time on Grimestone,’ and regrets that other topics were not examined. The conclusion that preachers’ work that was ‘not written for use in sermons’ has ‘poetic wit, sophisticated imagery, innovative language, and metrical diversity, which distinguish it as genuine poetry’ seems ‘surprising’ (424).


Surveys the introduction of the ballade and rondeau, in French, into the literature of England and Scotland, and the influence of these forms on poets writing in ME. Wilkins discusses the exchange of poems between the countries, in particular Chaucer’s adaptations of works of Oton de Granson and Eustache Deschamps; the work of Robert Morton and Walter Frye; and ‘the striking case of Charles d’Orléans and the Duke of Suffolk’ (304). Hoccleve’s English ballades and rondeaux often have French rubrics. Gower’s ballades, composed in French, were translated by John
Quixley. Lydgate translated the French of Deschamps, and John Shirley copied the work of both poets, inviting comparisons of the versions. Dunbar and James I show the influence of the tradition, and Androw Cadiou gave a Scots prose translation of Alain Chartier’s *Breviaire des Nobles*. Charles d’Orléans, the ‘greatest exponent of the “cross-Channel” Ballade and Rondeau,’ developed ‘a mastery of the English tongue and a considerable body of lyrics in English, some of which are translations from his French, others independent compositions’ (310). Wilkins traces Charles’s composition of *ballades* during various stages of his exile, and his transposition from French to English, altering the emphasis of the works. Although Suffolk apparently wrote lyrics in both languages, some attributions are doubtful. Wilkins concludes by writing of works of the sixteenth and later centuries.

138, 158, 2029, 2183, 2293.6, 3165, 3224, 3480, 3542, 3655, 4105, 4112.


Presents palaeographic and textual evidence to suggest that the fragment of Maydestone’s Psalms [‘To goddis worschipe þat dere us bouȝte, 3755] in Bodleian Library MSS Eng. poet. E.17 (s.c. 32690) (E) and Rawlinson A 389 (R) are the work of the same scribe. Augmenting Day’s note, 29, on ‘resemblance in phraseology,’ Blanchfield records similar letter-forms, consistencies in spelling, and scribal errors. Localization of R at Lichfield may suggest ‘this provenance for (E).’ She supplies a transcription of E, ‘as closely to the manuscript as possible,’ to remedy ‘a flawed transcription by Catharine Pullein, a member of the Sussex Archaeological Society’ (465), which has been bound with the fragment and a note on its history. Blanchfield supplies the deficiencies from her observations and corresponding texts in R, expands abbreviations, and adds punctuation.

3755.

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Explains the allegory of the Charter of Christ, in which ‘the crucified Christ is represented as endowing man with heaven by granting him a charter,’ so that ‘the parchment is Christ’s body, the pen the lance or the nails, the letters his wounds, the seal his wounded heart, and so on’ (111). The figure is found in five ME poems ['He þt wylle rede ouer þis boke,' 1174; 'Ihesu kyng of heuen & hell,' 1718; 'Knowyn alle men that are & schuln ben,' 1828; 'Who-so wyll ouer rede thys boke,' 4154; 'Wyeth now all þat ben here,' 4184]. There are earlier examples in Herebert’s ‘þou wommon boute vere’ [3700] and Chaucer’s ‘ABC’ [239]. Breeze surveys the allegory’s influence on other works, particularly considering Welsh and Irish literature. He notes variations such as Tadhg Óg’s, which addresses the Cross, rather than Christ’s body, as the charter, and the version of Mac an Leaghais which makes the number of Christ’s wounds 6,666 instead of 5,460, implying that the Irish poets had access to ‘an idea ... transmitted orally or otherwise’ (117), rather than to a full text.

239, 1174, 1718, 1828, 2589, 2718, 3700, 4154, 4184.


Examines ‘Adam lay I-bowndyn bowndyn in a bond’ [117], which is sometimes printed ‘in eight lines (as two stanzas) as in the manuscript [Sloane 2593], sometimes in sixteen lines (as four stanzas).’ Critics have noted ‘an interesting discrepancy at lines 7 and 8’ of sixteen-line versions (215), and print them ‘As clerkes fyndyn wretyn / in here book,’ or ‘As clerkes fyndyn / wretyn in here book.’ Duncan discusses comments on the metre, in particular those of Reiss, 583, who suggests an anomaly, and of Manning, 443, who finds syncopation. Duncan proposes to emend
the text, using principles advocated by Dobson, based on the lyric’s song-like quality. He recommends the addition of *wretyn* to line 8, to restore ‘the otherwise faulty metre’ and comply with ‘a strikingly characteristic feature of this poem, word repetition’ (219). In line 9 he favours omitting *ben*, so that lines 9--10 read ‘Ne had þe appil taken, / þe appil taken ben,’ to restore metre and rhyme. He prints the poem in full, with some modification of spelling.

117.


Marked differences in versions of ‘The Simonie’ or ‘On the Evil Times of Edward II’ (4165) show the advantage of a parallel-text edition. The poem attacks ‘ecclesiatical, political, and social abuses of the poet’s society’ (49), and blames greed as ‘the common motivation behind the peculiar abuses of each estate.’ The manuscripts are A, the earliest, the Auchinleck MS, National Library of Scotland, Advocates 19.2.1; B, Bodleian Library Bodley 48; and C, Peterhouse College Cambridge 104. They present ‘three distinct texts in three different contexts.’ Embree and Urquhart describe each manuscript and set the poem in its contexts. The versions differ ‘in the order and in the content of their stanzas’; each has ‘unique inclusions and unique omissions, so that ... only 178 lines (or 37 per cent) are common to all three’ (52). Conventional assumptions of medieval writing are of the author’s ‘single act of composition,’ followed by the scribes’ copying, with introduction of errors and corruption of the text, and later the editor’s recovery of the original. Examination of versions of 4165 suggests that, instead of being corrupted, each was ‘independently derived from a lost original.’ Thus Embree and Urquhart posit ‘four separate acts of
composition—-one of creation and three of revision’ (53). They compare passages from A, B, and C, to show degrees of editorial licence and the philosophical bias of scribes whose revisions seem sometimes impulsive and sometimes carefully planned. Separate editions would be ‘physically awkward’; restoration of an archetype would involve discarding much of the verse; a ‘composite’ edition would be of ‘a text that never was’ (59). Thus a parallel-text edition is ‘as simultaneously faithful as possible to all three versions of the poem’ (59). [See also Salter, 504; Finlayson, 918.]

4165.


Examines topoi used to convey the horrors of death and unpreparedness, including depictions of storms, battles, disease, and suffering. Fein discerns a tradition in the grotesque scenes of ‘an encounter between something strange or otherworldly, divine or infernal, and the human realm’ (5). She provides many illustrative examples from lyrics, noting that alliteration intensifies the descriptions. The motif of Fortune’s Wheel is elaborated in ‘Sommer Sonedai’ [3838], and that of the encounter of the Three Living and Three Dead in ‘De Tribus Regibus Mortuis’ [2677]. Contrasting scenes of beauty and horror are often used to shocking effect, as the grotesques hold a mirror to the living. Their purposes are ‘to bring on mindfulness of sin and death and to strengthen penitential resolve’; to present contrasting images to recall ‘both suffering and joy’; to show man ‘caught in time, as journeying perforce through life to the grave’ (16--17); and to bring surreal warnings from the world of these apparitions. The works have painful reminders of mortality, embodying ‘a joyful love of earthly pleasures and honors, tainted by the grim knowledge that all earthliness will pass away, but sweetened by the hope of eternal pleasure to come’ (19).

603, 1512, 1556, 2157, 2273, 2677, 3838.
In this general historical survey, Fowler describes the love songs of Charles d’Orléans as his ‘most valuable ransom,’ with examples of ‘poised, lucidly constructed masterpieces’ (26). He briefly sets the love lyrics in their context of ‘the game of love or some other ceremonious social activity,’ as public rather than private works. There were many religious lyrics that drew on ‘the whole tradition of European Latin hymnody’ (27). The carol came from secular songs associated with a ring dance, but most surviving examples are of clerical origin. Although they seem simple, many lyrics are ‘consummate flowers of art’ (28).

Investigates the possibility that the ‘O and I’ refrains of some ME lyrics are grammatical, so that the vowels ‘signify precisely as elements in an alphabet,’ rather than ‘merely phonemic sports.’ Grennen disagrees with Greene, 434, that the phrase means ‘“very quickly and surely,” ... from the letters considered purely as graphs rather than signs, o and i being the characters which can be made quickly in one stroke’ (614). He proposes grammatical solutions for two refrains, and seeks ‘to point the way to the solutions of others’ (615). ‘While þ hast gode & getest gode for gode þ migȝt beholde’ [4083] is unique in having a refrain of ‘V and I.’ Brown, BrownXY, 39, calls it ‘A Song of Goods,’ but Grennen suggests ‘The Thought of Doomsday’ or, better, ‘The Thrift That Lasts,’ to indicate its theme of ‘the unprofitability of worldly acquisitions, the misperception of apparent good ... and the setting of all to rights when God shall judge each man according to the “goodness” of
his earthly works.’ In this case ‘V’ and ‘I’ represent ‘the words venite and ite, “come” and “go,” understood as the imperatives by which Christ will separate the sheep from the goats’ (616). The poem could then fit with a sermon on Christ’s judgement, possibly one based on a text from Peter Lombard’s Sentences. ‘Of thes frer myours me thenkes moch wonder’ [2663], depicts Franciscans consigned ‘not as the self-regarding myth in which they see themselves in the role of Elijah in the fiery chariot would have it, but to the flames of hell-fire’ (620--1). Peter Lombard warns that this could come after judgement, in the twinkling of an eye, in oculi ictu, a phrase near to venite and ite in the text. Grennen proposes that here ‘O’ and ‘I’ stand for oculi and ictu. This resembles Greene’s suggestion, taken from Dante’s Inferno, 24: 97–102, but Grennen stresses the difference between ‘o’ or ‘i’ and ‘O and I,’ although the treatment of judgement in both poems is significant. In cases of variations of the refrain, such as ‘I and E,’ ‘O and V,’ ‘A and I,’ and ‘E and O,’ Grennen suggests ‘unless those poems are merely imitations of misunderstood exemplars [that] they must be based on different texts’ (624), although other possibilities remain.


An edition of the lines that begin ‘In a sesone of somere þat souerayne ys of alle’ [800669], found on ‘a blank portion of a parchment roll: GL MS 25125/32---a rental and account of 1395/6,’ one of the ‘surviving muniments of St Paul’s Cathedral ... consigned to the care of the Guildhall Library, London.’ The verse is of ‘a walking-out in May to the bishop’s woods outside London and of an unfulfilling encounter with a bird there’ (71). Kennedy describes the rolls and their history, with evidence to
suggest that the poem was composed by John Tickhill, ‘Collector of Rents of the
Dean and Chapter of St Paul’s’ (72). She provides details of the ‘fairly neat and
fluent cursive anglicana’ of the manuscript, ‘a literate clerical hand which is rather
similar to that ascribed to Chaucer in CUL MS Peterhouse 75’ (74). The work is a
draft, with many alterations and enigmatic punctuation, probably set down ‘before
mid-1398 when John Tickhill became rector of St Gregory’s and resigned both his
chantry and his office’ (77). Its ‘traces of non-London dialect’ suggest the work of ‘a
South Yorkshireman who had been living and working in London for the greater part
of the previous seventeen years’ (78). The work is most likely ‘a lyrical vignette of a
familiar bipartite narrative structure, where the walking-out precedes a meeting in the
wood’ (79), and seems complete. Kennedy describes its structure, alliteration, and
spelling. The dialect is South-East Midland, with Northern features. The bird
resembles the turtle-dove of bestiary tradition; other features recall the works of
Langland and Hoccleve. Kennedy provides details of her ‘Editorial Procedure’ (82),
before printing photographs of the lines, as in the manuscript, and of the opening lines
with a diplomatic transcription, the edited text (83), and ‘Notes to the Text’ (84–7).

800669.


The poem ‘To moralise <a similitude> who list these ballet sewe’ [376I], from ‘the
slack water between the high tides of Chaucer and Spenser,’ is preserved in MSS
Harley 2251 (H), BL Add. 34360 (A), and Trinity College, Cambridge, R.3.19 (T).
These manuscripts are miscellanies, A and H ‘didactic, moralistic or religious,’ and T
‘definitely courtly.’ All originated ‘in the office of that avid fifteenth-century
collector and diligent copyist, John Shirley’ (473). Kooper briefly traces the texts’
history, including their use by John Stow, whose edition was freely used by
Alexander Chalmers in his own of 1810. Kooper supplies a new edition (475–84), based on H, which records variations from Stow’s (S), based on T. He offers extensive notes, pointing out manuscript variations and stanzas which have appeared in other contexts (in poems with the titles ‘Lady of Pite’ ['Lady of pite for þy sorowes þþþ haddest,' 1838] and ‘The X Commandements of love’ ['Certes for extendeth my Reason,' 590]) edited by Robbins, RobbinsS, 55, 336. Kooper’s ‘Commentary’ (484–89) notes points of interest in the text, relating it to other works, and extending comments of Moore, 296. The poet exploits connotations including those of Marian lyrics, Job and his association with riches, and numerous classical references.

181, 590, 1838, 2208, 2594, 2791, 3761, 4004, 4043.


The only context of ‘Foweles in the frith’ [864] is its place on a leaf of a manuscript ‘otherwise devoted mostly to legal writings.’ It is unusual in being preserved with music, and has remained mysterious. Moser focuses on ‘ways that a late thirteenth-century auditor would be most likely to interpret this fine small love poem’ (326). He prints the work and summarizes its structure of harmonious Natureingang, the poet’s incongruous madness, apparent clarification of the source of distress, and the enigmatic conclusion that remains ‘confusing, casting doubt restrospectively on our understanding of the rest of the lyric’ (327). Moser concentrates on beste of bon and blod, the cause of sorw, and the references to birds and fishes. He surveys earlier criticism of the lyric, with concentration on puns and other ambiguities and scope for religious and secular interpretation, and notes instances of ‘single pieces of music attached to both secular and sacred words’ (328). His interpretation probes religious associations of the Natureingang and the ambiguity of the last line. He connects birds and fishes with Adam’s domination of the earth’s creatures at creation, and the
'uniquely unhappy state' (329) of sin in which Adam’s descendants must live. The Natureingang evokes Christ’s death in spring, with NT references to foxes’ holes and birds’ nests in contrast to his poverty. The latter topos draws on OT passages, and there are parallels in other lyrics and plays of the Towneley and York cycles. Although the images evoke Christ’s suffering, not that of the poet-meditator, they imply that ‘we all must participate in that sorrow.’ Thus Moser paraphrases 864: ‘The birds (have their natural homes) in the woods and the fish in the sea and I am in anguish; I sorrow as I go walking because (I think) of (the son of God who is) the best man that ever lived (but who on the cross had no place to rest)’ (331). He examines exegetical meditations of Bernard of Clairvaux and Bonaventure, to show the lyric’s intellectual background; notes a similar passage in Piers Plowman [1459]; refers to examples recorded by Wenzel of contemporary comment on and interpretation of secular lyrics, 627, 840; and offers linguistic evidence for a beast-best pun in the last line. The lyric will allow many interpretations, leaving ‘a marvelously ambiguous and moving song about the human heart, one whose brevity, isolation, and wealth of reference place it just beyond easy solution’ (334).

715, 864, 1273, 1301, 1395, 1459, 1523, 2025, 2207, 2481, 3221.


A medical herbal ‘Of erbis xxiiij’ [2627], beginning with the herb betony, is recorded, with much variation, in 15 manuscripts, two of which have only the verses on betony. A third such version is found in York Minster Library XVI.E.32, a medical manuscript compiled by William of Killingsholme. Powell prints these verses, and notes variations from the two full versions of the herbal, ‘one from Stockholm Royal Library MS X.90, pp. 49--78, and the other from British Library Add. MS 17866, fos 5r--21v’ (155). [See Garrett, 128.]

Examines the tradition on which ME secular love lyrics of the thirteenth and early fourteenth centuries, particularly pastourelles, may have drawn. Reichl accepts ‘Nou springes the sprai’ [360], ‘As I stod on a day me self under a tre’ [371], and ‘The Meeting in the Wood’ [1449] as pastourelles. Some poems to the Virgin were in the style of chanson d’aventure, and related secular poems include the contrasto ‘De clerico et puella’ [2236], and the Tudor song ‘Mayde whether go you’ [2034.5]. Others have not survived, so that poems known are ‘part of a tradition,’ that ‘must have been richer and more diverse than is commonly assumed’ (36). Reichl prints the three he accepts, with detailed criticism, and notes related works. A French pastourelle, ‘Au douz mois de mai joli,’ so closely resembles 360, that ‘it might have conceivably served as its model’ (38). He prints this poem, with a translation, indicating similarities of rhyme pattern and metre, and explores the possibility that both works could have been sung to the same tune. He notes the recurrence of ‘fixed points’ (41), elements also found in pastourelles of Marcabru. The genre’s satirical nature is exemplified in the motif of the shepherdess’s clothing, found in ME pastourelles and those of Marcabru and Walter of Châtillon. Reichl pays detailed attention to its use in 1449. He prints the text (44–6) to show his reading of the poem, and examines cruces, summarizing previous criticism. Relating 1449 to AN and Provençal pastourelles, he suggests that it may belong to the tradition of women’s song, which includes the OE Wife’s Lament. He comments on alliteration and the legitimacy of associating ‘an alliterative style with both a courtly mode and an aristocratic milieu’ (53), to establish a similar audience for the Harley pastourelle and
Sir Gawain and the Green Knight [3144]. A goliardic milieu is also possible, so that the ME pastourelle could have ‘a wide currency outside clerical circles’ (54). ‘Most interesting parallels’ (55) can be found in Galician-Portuguese pastourelles. The isolation of the three ME works is ‘more apparent than real ... due to a scarcity of transmitted texts and not to the lack of a tradition’ (56).

References in contemporary literature complement the evidence of sumptuary laws about styles of clothing and perceptions of their purposes and effects. Scattergood shows that the laws indicate ‘a particular climate of opinion among those with the responsibility for government’ (256), and that they may be intended to prevent social mobility and encourage domestic industries. Moral considerations are expressed in sermons and poems, in remarks on immodest and ostentatious dress. ‘Ihesus doþ him by mene’ [1699] presents a striking example in which the author contrasts ‘fashionable dress with Christ’s body torn on the cross’ (265). In verse and plays William Hoccleve, Peter Idley, Henry Medwall, Alexander Barclay, and John Lydgate all advise against extravagances of fashion and imply an origin in pride. The gallant becomes an object of ridicule and blurring of rank a dangerous development. Failure of the laws shows ‘the strength of personal aspiration among those who appreciated the possibility for advancement in a late medieval social structure which was not as rigidly constrained as the conventional wisdom suggested it should be’ (272).

Smithers, G.V. ‘Fragment of a Lost Middle English Lyric.’ Notes and Queries
The lines Smithers edits as ‘On folie was myn silwyr leyd’ [800668] are in fragments catalogued Cambridge University Library MS Add. 4407 (19). The lyric is part of a secular poem on ‘mutability as this applies to the individual human being.’ Like other such works it indicates ‘a contrast between a recklessly carefree life in youth and the physical and other miseries of old age, in the fictive experiences of a man writing in the first person,’ for which Smithers proposes the title ‘Carefree Youth and Wretched Old Age.’ Pointers to provenance imply that the author’s form of leyd must have been Southern, and that ‘saghte for OE soht ... might be a scribe’s form for saughte ... with the South-Eastern and North-Western development of ME /ow/ to /aw/’ (455). The fragments resemble Harley 2253, having some works in common, analogues, and similar works. These similarities, and resemblances of Harley 2253 and Royal 12 C.xii, suggest that the fragments may have been part of a large miscellany, and that the hand and idiosyncratic details may allow identification of other scattered parts. Smithers prints the lyric, with abbreviations expanded and some emendations, and notes on points of interest, including the word flicke. [See Skeat, 136.]

205, 1115, 1216, 1580, 2685.5, 800668.


Considers Lamentatio Mariae or Planctus Mariae as ‘a literary form’ and ‘essential and fruitful manifestation of the Marian exegetical thought of the Middle Ages’ (49). Sticca’s first interest is in drama of the period. He refers to laments in plays of Chester, York, Towneley, and Coventry, and compares passages in European works.
He notes that 'the motif of the lamenting Mother became the subject of forceful sermons and lyrics and one of the highlights of a number of religious poems written around the turn of the fourteenth century' (53), and generally makes allusions to plays rather than to specific lyrics.

715, 716, 1273, 2321.


Presents ‘In a valey of þis restles mynde’ [1463] as a mystical work of the contemplative life. Its use of imagery from the Canticle of Canticles is affective as well as allegorical. The line ‘Quia amore langueo,’ which concludes each stanza, recalls not only Canticles but works of St Bernard of Clairvaux (his Sermones and, more importantly, De diligendo Deo), and Richard Rolle’s use of ‘amore langueo’ in The Form of Living. The line suggests not self-negation but ‘a retreat into the security and sweetness of God’s love.’ There is ‘a significant reversal of speakers’ (3) in 1463; in this poem the line is spoken by Christ, but elsewhere it belongs to the Bride-Soul. Thus the poem tells not only of Christ’s capacity for love and suffering, but his need for man’s love, expressed to the narrator and so to the reader. Stouck compares 1463 with passages in mystical works which she relates to Bernard’s commentary: The Revelations of Divine Love, by Julian of Norwich; The Cloud of Unknowing and The Book of Privy Counselling; and The Scale of Perfection, by Walter Hilton. The poem implies early affective steps in contemplation, before repentance and purgation; the soul seeks ‘a simple retreat from a harsh and threatening world’ (7). Christ is pictured as nurturing and androgynous, as mother and spouse to the Soul. The treatment of the narrator is complex. He appears first in a state of separation from God, rather than one of sin, and eventually becomes identified with the Soul, since only the Soul is addressed by Christ. As the poem opens, the narrator tells us that he
seeks a true love, whereas the Soul rejects Christ. Implications of male gender for the narrator and female for the Soul add to the complexity. The narrative ‘I’ may seem to merge with both Christ, as ‘part of the emphatic recreation of Christ’s feelings’ (9), and with the Soul. The loss of self when the narrator is identified with the Soul is significant in Bernard’s teaching, since ‘loss of self is a prerequisite for the highest degree of contemplation’ (10); the poet considers an earlier stage. By emphasizing Christ’s role, he affirms ‘the need for grace, and Christ’s willingness to provide it’ (11).

1460, 1463.


Investigates use of the colours red, white, and black, in the literature and folklore of several cultures, including that of the Ndembu. Woodbridge concentrates on the connection between fertility rites and conventions, and on the clichés of love poetry, particularly in the sonnet. Surveying the literary background to Renaissance works, she examines colour imagery and symbolism in secular and religious medieval works, including Chaucer’s. ‘Red-and-white imagery, sometimes adding black’ (265) frequently appears in love poetry, chiefly in descriptions of the beloved, and often expressed in terms of lilies and roses. There is similar imagery in the religious lyrics that centre on ‘the story and rites of one of Europe’s foremost fertility myths, the springtime sacrificial death of Jesus.’ Poems of the eucharist stress ‘the inseparability of body and blood.’ Lyrics of the Virgin may also involve red and white, as in carols in which ‘the red rose is Mary, the white lily Christ.’ It is easier to understand veneration of the Virgin and of the courtly lady in images involving ‘the “sexual” colors red and white ... if both are connected with fertility myths, including Christ’s sacrificial atonement’ (266). Woodbridge reviews the place of symbolic colours in
Arthurian romance, classical sources, rituals, and games; she includes Morris dancing and May games, ecclesiastical vestments, imagery of Christmas, chess, playing cards, and riddles, and particularly considers the underlying ritual and its effects on Renaissance love poetry.

65, 100, 161, 550, 769, 991, 1001, 1306, 1627, 1893, 1914, 2178, 2421, 2437, 2576, 2640, 2654, 3144, 3171, 3174, 3327, 3583, 3638, 3779, 4019, 4088, 4170, 4197, 4221.


Two stanzas beginning ‘I was ane hund and syne ane hair’ [800667], on a page originally left blank in the Aberdeen Sasine Register, preserve insults directed between Scots and English during the Wars of Independence. The ‘quasi-dramatic ... miniature flying between two speakers, an Englishman and a Scot’ (441) depicts them alternately as hare and hound, where ‘the hound suggests bold pursuit, while the hare suggests speed only in flight, and therefore implies cowardice.’ Scottish composition is confirmed by the presence of the Scottish rhymes and the awarding of the last word to the Scot. Bawcutt notes the resemblance to The Flyting of Dunbar and Kennedie [3117.8], and its membership of ‘that tradition of popular abuse and invective that helped to shape The Flyting.’ The insult ‘Rocht-futtit Scot’ is countered by “Taltyk tyk” and “Inglis Rumpill.”’ The first term refers to the Scots’ shoes ‘of untanned leather, still rough and hairy, for which the common term was riveling or rilling’ (442), used in an English verse in Peter of Langtoft’s AN chronicle, ‘Tprut Scot rueling’ [3799.3], and by Minot and Skelton. The charge that the English had tails probably came from a legend of St Augustine of Canterbury, who was ill treated by the English. Because they pelted the saint with fish-tails, ‘as a divine punishment [they] henceforth wore tails themselves.’ The story had ‘a wide distribution in medieval Europe, and a long history’ (443). Englishmen were accused
'of bearing the tails of rats, swine, serpents, or scorpions,' but most commonly those of dogs. In its use of *tyk*, 'mongrel,' a term 'even more opprobrious than *canis*, the Aberdeen piece carries the insult one stage further' (444).

1822.5, 1931.3, 3117.8, 3799.3, 3801, 800667.


Examines the motif of the tears of blood wept by the Virgin at the crucifixion, and in particular its appearances in Celtic literature. The tradition was recorded first 'during the thirteenth century in Latin, German and English poetry,' and was 'clearly known in the fifteenth to Welsh and Irish bards.' The topos seems already familiar in German secular uses, but Celtic appearances are related to influences from England and the continent, rather than to 'the secular tears of blood frequently mentioned in early Irish literature' (110). Breeze traces the motif in ME lyrics and accounts of the Passion, and notes that it would also be disseminated in 'statues, carvings, images and book illustrations' (114). He cites various Welsh, Cornish, and Irish occurrences.

293, 328, 648, 771, 776, 1318, 1650, 1869, 1907, 1943, 2347, 3211, 3221, 3366, 3692, 4154.


'God þou haue mercy of me' [990], paraphrases one of the Seven Penitential Psalms. In translated form, it was 'the one most often excerpted from the others,' and was included 'in Latin) in the liturgy, in books of hours, and (in English) in the Primer' (228). Fein presents the version from Robert Thornton's London Manuscript (BL Add. 31042), which is 'densely alliterative, with concatenation and a twelve-line
stanza, known elsewhere in alliterative verse only in *Pearl* [2744]’ (223). She records contents of Thornton’s manuscripts which form the psalm’s context; suggests reasons for its having remained unedited; and notes observations of earlier editors on the stanza form. Works similar in metre, rhyme scheme, and tone include the Northern *Metrical Old Testament* [944], *Pety Job* [1854], and *Pearl*. Fein compares verse 6 of the psalm in several versions, comparing the treatment of words and themes. The poems are in the Auchinleck MS (Advocates 19.2.1) [‘Lorde god to þe we calle,’ 1956], in Richard Maidstone’s Penitential Psalms [‘Lord in thyne anger vptake me nouȝt,’ 1961; ‘Mercy god of my mysdeede,’ 2157; ‘To goddis worshirp þat dere us bouȝte,’ 3755], in the Surtees Psalter [‘This blessyd boke that here begynneth,’ 3576], and in Thomas Brampton’s Seven Penitental Psalms [‘In wynter whan the wedir was cold,’ 1591]. She prints Thornton’s version, with the Latin verses, and includes footnotes on points of interest, a description of the manuscript (232--4), the dialect and date (235--6), and her editorial method (236).

560, 583, 990, 994, 1591, 1732, 1854, 1956, 1961, 2153, 2157, 2410, 2573, 3533, 3576, 3755, 3774.


An answer to the reading (proposed by Grennen, 871) for jelif, in the carol with the burden ‘We ben chapmen’ [‘We bern abowtyn non cattes skynnes,’ 3864]. Grennen’s suggestion is ‘a hypothetical form, “ielif,” as a variation of “yelf” (fork),’ consistent with other *doubles entendres* in the poem, whereas Hala’s is ‘a gelatin used in cooking, which is to say something soft that gets hard and is used in the creation of a new substance.’ Such a word conforms to ‘the extended metaphorical comparison between the sale of domestic goods and sexual seduction.’ The singer and his comrades are chapmen, but not of ‘the usual domestic merchandise.’ Examination of the burden leads Hala to conclude that ‘the “foul weyes” they must flee are enraged fathers and husbands, *foul*-tempered *men* who have been made *fools* by these
chapmen.' He finds confirmation for his ideas in other ambiguities. They reside in the line ‘Damsele, bey some ware of me: “Damsel, buy some wares from me” and “Damsel, be somewhat wary of me”’ (3); in the word assayed, which could suggest experiencing the qualities of materials or of the other sex; and in the implications of powder, involving sexuality and ‘the “earth” or “dust” from which mortal man is made’ (4). [See also Miller, 832.]

1299, 3864.


Proposes to regard ten lines of verse at the beginning of the manuscript as two discrete poems, of six and four lines, rather than as one work. The first section, listed in IMEV as ‘O man beholde before the how thy lif wastith’ [2500], is a version of ‘Looke before the how thi lyfe wasteth’ [1937]. Harley prints the poem and others from Harley 1706, Advocates 18.7.21, Magdalene College, Cambridge 13, and an epitaph from St Paul’s Cathedral. She demonstrates their similarities in the anaphoric presentation of the theme, ‘directing human kind to look before and behind, right and left, beneath and above, and thereby contemplate life, death, the world, the fiend, hell’s pains, and heaven’s joys.’ The last four lines have a different theme, ‘the “abuses of the age” or “the evils of the time”’ (197), and are related to works on the idea of truth suppressed while falsehood is in the flock. Harley prints five lyrics related in theme and presentation, and compares them with the Tanner quatrain, which is ‘unusually vivid and rich in sound.’ She concludes that ‘[t]he first six lines offer the only complete fifteenth-century version of the poem listed as 1937 in IMEV, and the final four lines comprise an exceptional quatrain that should be catalogued in IMEV” (200).

1655, 1937, 2145, 2146, 2319, 2500, 3650, 4222.
906 MacDonald, Alasdair. ‘The Middle English Lyrics: An Introduction.’

Compares ME lyric poetry and equivalents in OE and MnE, noting as characteristics of the last ‘brevity, subjectivity, use of metaphor and symbol, registration and expression of strong emotions,’ and ‘stanzas, rhyme and regular rhythm’ (7), and indicating differences as well as similarities. MacDonald’s earliest example, St Godric’s hymn, ‘Sainte Nicolaes godes druö’ [3031], retains traces of half-lines and alliteration, while apparently moving ‘towards stanza, rhyme and rhythm’ (8). He explains the preponderance of religious over secular lyrics as the result of efforts of the clergy, especially the friars, in composition and recording of lyrics, and their use of teaching and preaching poems. Some themes are expressed in early lyrics and reworked in recognizable later versions. Comparing the fifteenth-century ‘I synge of a myden þi is makeles’ [1367] and thirteenth-century ‘Nu þis fules singet hand maket hure blisse’ [2366], MacDonald shows that whereas 2366 ‘retells the paradox,’ 1367 ‘enacts it,’ with success that ‘has nothing to do with novelty of thought, but everything to do with artistic control over expression’ (14). Images in the lyric of death, ‘Wen þe turuf is þi tuur’ [4044], must be appreciated in its context of courtly love literature. Lyrics of MS Harley 2253 reveal the clerical compiler’s learned tastes and witticisms. MacDonald displays differences in tone and approach of lyrics on the same subject, as in the Passion meditations ‘Nou goth þe sone under wode’ [2320] and Dunbar’s ‘Amang thir freiris with ane cloister’ [276.5]. The ME lyric is ‘a richly diverse art form which was continually developing’ (18); it is best seen against the cultural background that informs it and that it expresses.


Presents an account of ‘Welsh-English Contact’ (1–6), explaining influences and relations between Welsh, English, and Anglo-Normans in border regions in the thirteenth century. Matonis records points of contact in the church and courts, including strategic marriages and political alliances, and comments on effects such as changing styles of Welsh names. ‘Linguistic and Literary Testimony’ (6–11) supplies more details of words of Welsh origin and of Welsh allusions in various Harley lyrics, including those to *Tegeu*, *Wyrwein*, and *Cradoc* in ‘Annot and John’ [1394]; she finds ‘linguistic support ... not entirely firm’ (8) for the idea of *Gyrwein* as equivalent to Virginia. There are resemblance in the ME poem on names of a hare [*‘he mon that ĥe hare i-met,’ 342*] to a Welsh *dyfalu*. Matonis provides details of ‘the adaptation of Welsh metrical technique to English’ in ‘a lyric from the fifteenth century, “A Plea for Another Drink,”’ [*‘Is tell yw my mynd anes tayling dame,’ 1608*] which was almost certainly composed by a Welshman exercising his craft in English verse’ (9). She also sets out the use of patterns of *englyn* and *cynghanedd* in 1608 and in ‘O meichti ladi owr leding tw haf’ [2514], by Jevan ap Rydderch ap Jevan Lloyd. [See Williams, 124; Bell, 131; Davies, 133.] Examination of Harley 2253 confirms that the manuscript exemplifies ‘the complex political and social situation which existed in Wales and along the Marches in the Middle Ages’ (10). Matonis indicates similarities in Celtic and ME systems of metre and ornamentation, not with the intention to equate, ‘but rather to map congruences.’ Discussing ‘the Metrical Systems’ (11–13) and ‘Ornamental Features of the Harley Lyrics’ (13–21), she shows that ‘the ornamented texture of Celtic verse in its multiple combination of alliterative features and verbal patterns comes closest in effect to that found in some of the Harley Lyrics,’ but does not deny ‘French / Continental influence on the stanzaic forms, subject matter, and syllabic rhythm’ (11). The aural effect of alliteration resembles Welsh *cynghanedd* and penultimate stress rather than OE
correspondence of ‘word stress, metrical stress and alliteration’ (13). Linking of lines by repetition suggests techniques of cymeriad, and alliteration corresponds to several forms of cynghaneddd. Matonis demonstrates these and relates them to other poems such as Purity [635].

635, 1216, 1320.5, 1394, 1449, 1608, 1861, 2066, 2166, 2514, 3874.


Within Brotherton MS 501, an anthology of ME religious verse and prose, is a prose Miracle of the Virgin, in which Pickering perceives that her speeches are in verse, although they are written in prose form. The story is complete, and concerns a sinner, who is ‘wholly irreligious except that every night he repeats an Ave Maria’ (219). In despair after hearing a sermon on the pains of hell, he intends to kill himself, but instead falls into a deep sleep, and has a paradisal vision of Mary, the mother of mercy, who urges him to repent and pray for mercy. He changes his life, and goes to heaven after his death. Pickering prints the text in prose form (220–3), with notes and comments. He draws comparisons with similar stories, and shows ‘close affinities with kinds of writing more literary and expansive than normal miracles of the Virgin’ (225), including Piers Plowman [1459], the South English Legendary, the Myrour of Lewed Men, the translation of Grosseteste’s Château d’Amour [4145], and Chaucer’s ABC [239] and Romaunt of the Rose [2092]. The closest affinities are with the lyric ‘In a tabernacle of a toure’ [1460], to which Pickering demonstrates a number of parallels, including a similar refrain. This is shown most clearly when the Virgin’s appeal is rearranged as eight twelve-line stanzas, which he prints, with explanations of his method, emendations and conjectures, and with details of poems related in theme, style, and structure. He discusses the lack of rhyme in the poem, considering the use of verse in sermons, and suggesting that a poem of a complaint of
the Virgin could have been combined with a legend of her descent from a tower, to create the *Miracle*, as 'the product of one conscious creation' (236).

239, 373, 404, 583, 880, 1031, 1041, 1083, 1310, 1402, 1455, 1459, 1460, 1596, 1769, 1841, 1854, 2080, 2092, 2192, 2522, 2574, 2678, 2744, 2800, 3225, 3420, 3451, 3484, 3533, 3612, 3925, 3996, 4121, 4135, 4145, 800788.


Although Lambeth Palace Library MS 499 had been thought to have only one ME item, ‘Wanne i ðenke ðinges ðre’ [3969], there are secular lyrics and ‘a copy of even earlier verses’ (410), ‘Her lis arfaxat fader brandan’ [800789], which Pickering prints here. He describes the manuscript and supplies a detailed account of the work, which was ‘found on a certain leaden vessel outside under the foundation of the structure of the Chapel of the Blessed Virgin at Shrewsbury.’ The inscription records the burial or resting place of ‘two people, Arfaxat and Coroune, who are said to be the father and mother of three saints, Brandan, Kolmkilne, and Cowhel’ (412). The last line, ‘þat komen in to bretene sautes to seke,’ may suggest that they had come to Britain as refugees, or ‘it may be the sautes is a mistake for saules “souls”, which would give good sense if the line were taken to refer to the three saints’ (413). It is hard to reconcile the account of Arfaxat and Coroune with the Irish saints Brendan, Columcille (Columba), and Comhgall (Comgall), and the saints were not related. Pickering suggests that the verse is a work of fiction.

3939, 800789.

The question and answer formula of Hamlet’s dialogue with the Gravedigger is found in some earlier epitaphs. In that of Edward Courtenay, third earl of Devonshire, and Maud, his wife, the body replies ‘I the good Erle of Devonshire; / With Maud, my wife, to mee full dere,’ in answer to the question: ‘Hoe! Hoe! who lies here?’ [800664]. There are similar epitaphs for Robin of Doncaster and Margaret ['How, howe, who is here? / I, Robin of Doncaster, and Margaret my feare,' 800665], and for one of Henry VIII’s fools ['Stay, traveller, guess who lies here,' 800666]. The closest analogy is preserved in ‘a vellum roll in the College of Arms Library, Box 21 No. 16 in the form of a “dialoge betwix a seculer askyng and a frere answeryng at the grave of Dame Johan [Joan] of Acres”, who died in 1305, showing the succession of the lords of the honour of Clare from 1248 to 1456.’ Scattergood cites a passage to demonstrate that the friar’s ‘rather unhelpful preciseness ... here anticipates Shakespeare’s Gravedigger, though this is probably not meant to be comic’ (471). Since it is unlikely that Shakespeare read the document, Scattergood concludes that he probably encountered the formula in epitaphs.

800664, 800665, 800666.


Some songs have been preserved in prose form, for example those inserted in sermons and in the prose of other authors. Stemmler investigates the process and purposes of such works. He suggests that the Canute song ['Merie singen þe munaches binnen Ely,' 2164] was intended to note Canute’s visit, and that its form shows the change from oral to written record. Manuscripts preserve different forms of St Godric’s hymns, showing additions by another author. In ‘Haly thomas of
heouenriche’ [1233], William of Canterbury, an eyewitness, documents Thomas Becket’s murder, perhaps to persuade the pope that he should be canonized. The survival of the poems is not coincidental; they had religious, political, and propaganda purposes, as well as aesthetic ones. The prose form may have aided their survival.

1233, 2164, 2988, 3031.


After citing medieval and modern parodies which recall an Old Provençal lyric and the ‘Cuckoo Song’ [‘Sumer is icumen in,’ 3223], Stemmler discusses the difficulty of recognizing parody and ‘the character of the author’s deviation from the traditional canon’ (158). He warns of the unreliability of exaggeration and apparent incongruity, and its encouragement to the ‘peculiar variety of philological hunter ... the parody-hunter.’ Among recently discovered examples of parody in ‘the thickets of Middle English texts,’ he finds victims of ‘ironic fallacy’ (160). He uses ‘Annot and John’ [1394] for his analysis, and refers to Ransom, 697. The poem is a conventional catalogue, in diversified alliterative verse, and Stemmler disagrees with Ransom about perceived incongruity and monotony. He finds no puns on coynte as a variant of queinte, or cunde of cunte, and no ambiguity in comparison with flowers and herbs. His reading of ‘the totally innocent words licoris and leche, [mandrake and parrot]’ (164) leads Stemmler to find that ‘Annot is not “a bundle of contradictions” ... but of perfection, and the poet is not ambiguous but straight’ (165).

683, 1327, 1394, 3223.

Presents a previously unpublished ‘fragmentary Middle English paraphrase of the fiftieth Vulgate Psalm’ ['God þou haue mercy of me,' 990] from BL MS Add. 31042, ‘an important and well-known anthology of Middle English verse items compiled in the middle years of the fifteenth century by Robert Thornton of East Newton in North Yorkshire’ (38). The psalm was well known and used more often than other penitential psalms; it was available in Primers and Books of Hours, and so familiar to many of the devout laity. It was used to encourage confession, for meditation, and to offer comfort. Thompson explains its context in Add. 31042, noting its proximity to a Latin text of Veni Creator and a prose Reuelacyon schewed to ane holy woman now one late tyme. He describes works of this kind available to the private reader, including treatments of the psalm by Richard Rolle, Richard Maidstone, and Thomas Brampton, and considers the influence of Peter Lombard’s commentary on the Psalter and interpretation of David’s composition. The text has been affected by Thornton’s ‘uncharacteristically cramped presentation of his copy,’ and a lacuna in a ‘particularly fragmentary and troublesome section of the manuscript, in an exceptionally large and composite gathering which shows signs of considerable disarrangement’ (43); Thompson delineates these problems, and comments on the likely structure of this section. He compares the text of the psalm with other works of similar metrical composition, including Pearl [2744], Pety Job [251, 1854], and the didactic refrain poems in the Vernon and Simeon MSS. In an appendix, he prints the text, with notes.

251, 355, 560, 583, 990, 1031, 1041, 1051, 1083, 1369, 1379, 1406, 1591, 1854, 1961, 2157, 2744, 3533, 3755, 3861, 4135, 4246.

914 Arens, Werner. ‘Late Middle English Political Poetry as “Public Poetry.”’ The Living Middle Ages: Studies in Mediaeval English Literature and its Tradition. A Festschrift for Karl Heinz Göller. Ed. Uwe Böker, Manfred Markus, and Rainer
Explores late ME political poetry as ‘public poetry’ that ‘tries to influence and educate its listeners and readers’ and represents ‘an emotional and ethical force which should lead to a secular ethics’ (168). Arens examines political poems according to their ‘subject matter (public events or public personalities)’ and ‘purpose or intended audience’ (169). Domestic and foreign political events are depicted in ‘The Song of Lewes’ [3155], ‘The Song of the Husbandman’ [1320.5], songs of Laurence Minot, and poems on the times of Richard II, Henry IV, and Henry V. The poets tell of the plight of the commons and condemn bad advice offered to the monarchs. Some advocate war with France and commemorate victories such as Agincourt, in ‘a powerful expression of English nationalism.’ ‘The Libel of English Policy’ [3491] and ‘On the English Commercial Policy’ [921] insist that ‘the sovereignty of the sea and trade go together’ (177), and propose policies on all aspects of the English wool trade. The latter has lines taken directly from the former (which is concerned with advantages for merchants), but advocates the export of woollen fabric rather than raw wool, and supplies details of exploitative practices in all stages of manufacture. Producers and merchants, not the king and council, form the audience of the poem. The change in political poems to consider individual responsibility in the common good and the apparent intention to influence conditions show the works to be ‘public poetry.’


Cites a Welsh version of the ‘wry verse on litigation,’ ‘Pees maketh plente’ [2742]. By means of ‘a poem offering some bardic home truths,’ Tudur Aled tells Hwmffre
ap Hywel ‘and his relations (plus the Welsh gentry as a whole) that their endless legal squabbles merely cripple them to the advantage of their English enemies’ (308); Tudur concludes his arguments with the verse. The text on which he based his own seems to be different from the one that has survived in Cambridge, University Library, MS Ff.1.6, the Findern MS.

2742.


Considers the hawthorn or May in medieval literature and folklore, particularly as the *arbor cupiditas*, symbol of carnal love, opposed to the *arbor caritatis* of spiritual love. Allusions in songs of love to the custom of gathering flowers and branches on May Day drew disapproval from church authorities. All parts of the plant have associations, many of them with fertility. The blossoms, leaves, and fruit can be linked with the symbolic colours of spindles made by ‘Solomon’s “evil queen” from the wood of the Tree of Knowledge,’ where ‘the first spindle is white, for innocent virginity; the second, green, for sexual experience / fecundity; and the third, red, representing sexual sin / lust’ (45). The thorns represent ‘the alienation of humankind from God’ (46). A hedge of thorns might be a barrier to a lover or shelter to a nightingale. Comparison with the apple shows that despite similarities in appearance, hawthorn blossoms ‘do not smell sweet, but rather have the scent of death,’ and that the fruit, the hawes ‘are unpleasant’ (48). Although thorns symbolize pain, paradoxically the hawthorn is connected with the Holy Thorn of Glastonbury and the biblical tradition of flowering rods, each of which ‘blooms or sends forth doves as a sign of God’s approval’ (49). Tradition suggests that hawthorn furnished the crown of thorns, and so thorns are mentioned in lyrics and carols. However, it is most often seen as *arbor cupiditatis*, in contrast to the allegorical *arbor caritatis* of Bernard of
Clairvaux.

285, 851, 1080, 1215, 1384, 3344, 3361, 3635, 4019, 4026, 4205.


Not seen.


Investigates the three manuscript versions of ‘The Simonie’ [4165]: the Auchinleck (National Library of Scotland, Advocates 19.2.1) (A); Bodley 48 (B); and Cambridge, University Library, Peterhouse 104 (P). Finlayson contends that differences in these texts are ‘not merely the result of corrupt transmission but, in the case of the latest manuscript [P], represent a deliberate re-working ... by another author-transcriber’ (39). He surveys editions of and critical comment on the poem, in particular Salter’s suggestion, 504, that it was ‘a direct source for some of the matter and language of Piers Plowman [1459]’ (39). Finlayson considers that A, the earliest manuscript, could have influenced Piers Plowman, but that P was affected by it. Comparisons demonstrate that A and B are closely related, with minor differences, although B ‘preserves 114 lines not found in A and P, giving it the status of an independent text for editorial purposes’ (41). In all ways, B resembles A more closely than does P. P has original material and alterations, most of which ‘clarify the sense, render it more vigorously, or direct the audience to the moral conclusions of the matter’ (42). From many examples Finlayson infers that changes to a more contemporary vocabulary were intended ‘to make the poem more verbally and rhetorically acceptable, as well as to give it more direct moral shape’ (43). Analogies with Piers Plowman imply that ‘a
version of The Simonie was an influence on Langland.’ Although he urges caution, Finlayson finds verbal parallels decisive, but many features are ‘not unique to these two works of this period’ (49). Resemblances suggest that Langland was influenced by A, and the P rewriter by Langland. Differences in vocabulary, syntax, and rhythm imply another author for P, rather than ‘a later re-working by the author of A and B, as Ross [384] tentatively conjectures.’ Thus A and P are ‘distinctive authorial versions,’ and B ‘a corrupt and less coherent copy [of A]’ (50). The poem’s strength in attacking persisting corruption in A and P is in ‘the clarity of its presentation of a continuing medieval state’ (51). [See also Embree and Urquhart, 887.]

1469, 4165.


Presents a selection of ME sermon verses, some of which have not previously been printed. The manuscript, ‘a unique collection of sermons and preaching material,’ was probably compiled by Friar Nicholas Philip for his own use, but he was not necessarily the author of the works. The poems most often versify ‘a sermon’s major structural parts.’ Fletcher offers an example of a sermon based on the motif of a Christian’s offering of ‘spiritual hospitality to his guest, Christ’ (163), illustrated in verses of domestic arrangements and dishes to be prepared [‘Loke his wonnyng be clere a dyt3te,’ 1938.5]. Other verses render such Latin originals as the hymn Vexilla regis prodeunt in ‘þe Tree of þe cros is wol bry3te’ [3490.6] in a Good Friday sermon, with verses on Christ’s words from the Cross, ‘A word off plenye of his woo’ [800794], and the Harrowing of Hell, ‘Ondo þoure 3atys, princys, to me!’ [800795]. The latter perhaps recalls a scene that had ‘taken root in his [Philip’s] imagination from any of many sources in literature, art and drama’ (166).

672.5, 1938.5, 3490.6, 4225.5, 800791, 800792, 800793, 800794, 800795.

Examines the relationship of the two lyrics called ‘The Way of Christ’s Love’ [1922] and ‘The Way of Woman’s Love’ [1921], and considers a similar address to the Virgin ‘A Song of the Love of Our Lady’ [1923], found as a fragment in MS BL Egerton 613. Green sees 1922 and 1923 as contrafacta ‘of a very distinctive kind’ (306) of the secular 1921. He demonstrates the resemblance of these lyrics to those of a puy at which ‘matched pairs of amoureuses and serventois’ (308) were composed. Points of resemblance include the verbal echo of first lines, lexical and syntactical echoes, and the stanza structure. However the Harley lyrics differ from French contrafacta in presenting the poems together, suggesting that ‘the English compiler was particularly eager to draw attention to the fashionable parallelism between the two pieces.’ Green poses the question: ‘might the “Way of Christ’s Love” have been written for a puy---have been in fact the winner of a competition to produce a serventois on the “Way of Woman’s Love”? (311).

322, 888, 1921, 1922, 1923, 3223.


Comments on criticism of poems ascribed to Charles d’Orléans and to William de la Pole, Duke of Suffolk. Jansen is particularly interested in the suggestions of MacCracken, 129, that Suffolk wrote the ‘nine English poems in Charles’s personal manuscript (Paris, Bibliothèque National f.fr. 25458), a manuscript that appears to have served as an album amicorum’; that he was ‘also the author and translator of the English poems of Charles in Harley 682’; and that he wrote a series of courtly love poems in Fairfax 16, one of which is also found in the personal manuscript. Jansen

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summarizes the arguments offered and investigates various poems in detail, concentrating on ‘the subject matter and the use of imagery, formal aspects (prosody), and the language (including the rhymes’) (208); he illustrates each point with numerous examples. Explorations show many differences between the lyrics of Fairfax 16 and Harley 682. Although it is possible Charles wrote the Harley works when he had less familiarity with writing in English and the Fairfax poems later, it is more likely that the differences suggest two authors, and that the author of the Fairfax poems was an Englishman.

3, 129, 133, 136, 140, 144, 148, 151, 157, 164, 165, 166, 296, 300, 335, 382, 403, 440, 451, 460, 472, 509, 510, 552, 553, 555, 571, 656, 682, 816, 827, 833, 867, 1023, 1088, 1239, 1240, 1250, 1256, 1257, 1313, 1316, 1385, 1403, 1404, 1413, 1420, 1500, 1529, 1540, 1826, 1858, 2027, 2044, 2175, 2177, 2178, 2180, 2182, 2197, 2203, 2204, 2205, 2206, 2230, 2243, 2265, 2266, 2276, 2278, 2295, 2300, 2308, 2309, 2349, 2350, 2378, 2406, 2407, 2422, 2424.5, 2427, 2436, 2438, 2455, 2456, 2458, 2482, 2488, 2535.5, 2548, 2550, 2558, 2560.5, 2564, 2567, 2581, 2583, 2595, 2603, 2648, 2669, 2758, 2768, 2813, 2819, 2823, 2824, 2828, 2831, 3099, 3124, 3131.5, 3132, 3140, 3141, 3163, 3327, 3360, 3396, 3439, 3447, 3458, 3488, 3541, 3586, 3601, 3622, 3626, 3752, 3794, 3795, 3860, 3875, 3885, 3897, 3912, 3913, 3915, 3949, 3956, 3960, 3962, 3972, 4024, 4188, 4191, 4192, 4213, 4242, 4283.


A study of alliterative poetry, to discover where it was written and for whom, ‘who copied it, who read it, when, where and ... how?’ (164). After surveying the issues generally, Lawton offers a more detailed consideration of particular aspects and texts, including ‘The Disputation between the Blessed Virgin and the Cross’ [2481, 2718], for which he compares manuscript versions and the use of imagery and alliteration, and explains its development from the source, ‘the poem O Crux de te volo conqueri by Phillip de Greve’ (155). He examines the significance of ‘Þe disputisoun betwen þe bodi and þe soule’ [351] in manuscripts that preserve 2481/2718, and the influence of AN works. Lawton’s examination of ‘Four Stanzaic Poems from
Yorkshire’ (158--61) relates ‘The Pistill of Susan’ [3553] and 2481 / 2718, and elicits similarities with ‘The Quatrefoil of Love’ [1453], ‘De tribus regibus mortis’ [2677], and ‘Somer Soneday’ [3838]. He notes too, the relationship of these poems to plays of the York Cycle. The thirteen-line stanzas express themes that are linked numerologically, since ‘thirteen is the number of epiphany’ and thus ‘suitable for expressing the joys and sorrows of the Virgin’ (161). Among works in these stanzas are ‘“Memento Mori” Poems’ (162--3). There are connections between 3838 and 351, and to other alliterative works, and a relation between the stanza and the body and soul debate, implying ‘a cultural continuity from Old English in the literary importance of the Body and Soul theme’ (163).

351, 1453, 1566, 1718, 2481, 2677, 2678, 2718, 3227, 3415, 3481, 3838.

923 Matsuda, Takami. ‘Death and Transience in the Vernon Refrain Series.’


Considers the ‘reflective and non-homiletical quality’ of the Vernon refrain lyrics that demand ‘a didactic rather than ascetic response’ and offer ‘secular wisdom for winning salvation and avoiding discomforts in life.’ Matsuda finds the source of the didacticism and style of expression in Ecclesiastes, which teaches contempt for the world but is ‘sometimes ostensibly indifferent to the fate of the afterlife’ (193). There are similar attitudes in ‘I wolde witen of sum wys wiht’ [1402], ‘In a Pistel þat poul wrouȝt’ [1455], and ‘Whon Men beoþ muriest at heor Mete’ [3996], all of which deal with death and transience and are ‘indebted particularly to Ecclesiastes’ (194). ‘I wolde writen’ suggests that striving to know of the afterlife is vain curiosity, and offers ‘more pragmatic wisdom for life in this world’ (195); in one stanza it presents ‘the carpe diem attitude, a reminder of transience based on the contemptus mundi tradition, and a brief but orthodox admonition to clean life’ (196). ‘In a Pistel’ stresses the need for self-knowledge, evading consideration of the afterlife, and
concerning itself with the pragmatic. It urges man to seek knowledge of God through knowledge of self, but acknowledges the ‘sinful and sorrowful conception of man’ and the ‘transience of joy, fame and life’ (198), and teaches ‘self-scrutiny through conscience’ (199). ‘Whon Men beoþ muriest’ stresses death as ‘the ultimate end,’ and the antithesis of life and non-life, rather than this life and after-life’ (200); it has ‘more pragmatic and materialistic concern with death and salvation’ (201) than others in the series. The poems deal with this life rather than any other, with ‘intellectual resignation rather than ascetic contempt of the world.’ Matsuda compares other Vernon poems on death ‘which do not borrow consciously from Ecclesiastes’ and have ‘a more plainly homiletic manner,’ to trace the ‘gradual secularization of the traditional Christian virtues and vices’ (202), pragmatic attitudes to salvation and possibility for control of the afterlife by individual will, through varying concepts of Purgatory. Belief in the possibilities for salvation are reflected in another Vernon poem ‘Nou Bernes Buirdus bolde and blyþe’ [2302]. The poems show how ‘the inevitable transience of life can be intellectually accepted and the anxiety of death sublimated, without necessarily dismissing the world as false and vain’ (205).

563, 679, 769, 817, 1402, 1443, 1455, 2088, 2091, 2235, 2302, 2865, 3420, 3925, 3996, 4135, 4158, 4268.


Examines an anonymous chronicle of kings of England [listed separately as ‘At Westm. Wyllyam j-crowned was,’ 444; ‘The myghty William Duk of Normandy,’ 3432]. The chronicle is thought to be the work of Lydgate and a redaction of his ‘Kings of England sitthen William Conqueror’ [‘This myghti William Duk of Normandie,’ 3632], by MacCracken [Lydgate: Secular Poems: 710--16, 717--22]. The poems stress the ‘hereditary right to succession and ... power of the Crown,’ and seem to have been ‘written---and received---as political propaganda’ (256). In a
detailed account of 3632 (256–63), Mooney relates it to Lydgate’s translation of Laurence Calot’s ‘The Title and Pedigree of Henry VI’ ['Trouble hertis to sette in quyete,’ 3808], and establishes the date of composition. The Lydgate work’s wide circulation and preservation in 35 manuscripts demonstrate that it was ‘not only a prototype but a paragon of English political propaganda.’ Close study of the anonymous ‘Kings of England’ reveals differences from Lydgate’s work ‘in verse form, content, and tone, the latter two revealing the change in political climate ... in the course of Henry VI’s reign’ (263). It survives, generally with a pedigree of kings, in 16 manuscripts, six of them rolls. The two chronicles circulated ‘side-by-side in the fifteenth century’; they were ‘sometimes combined or confused with one another,’ and some scribes ‘must have had both texts in front of them’ (264). From variations in the use of some of Lydgate’s lines and the length of stanzas, Mooney names two groups of manuscripts of the anonymous work the ‘Lydgate family’ and the ‘longer family.’ She compares stanzas on King Stephen to demonstrate their differences. Those of the longer family seem ‘to represent the earlier as well as the standard version of the poem’ (266). It was probably composed for the marriage of Henry VI and Margaret of Anjou in 1445, implied in the discreet emphasis on pedigree and succession, omitting ‘such references ... as would insult the sensibilities of the bride’ (268). Additions were made to some manuscripts to record later events, and some rolls were hung for display. Some copies were altered to remove details of uprisings, so that they ‘express a different view vis-à-vis Henry’s right to the French throne’ (273). Other verse chronicles survive, and have varying degrees of debt to the works that ‘established the use of brief versified chronicles of the kings as political propaganda, to establish a monarch on the throne, to glorify his accession, or to bolster aristocratic or popular support for him during his reign’ (276). Mooney supplies appendices: ‘Manuscripts of Lydgate’s “Kings of England”’ (277–8) and ‘Manuscripts and Editions of the Anonymous “Kings of England”’ (278–89), the latter with full textual and explanatory notes.

A didactic poem, ‘Envy’ [‘þe worm on þe treo,’ 3506], uses the image of rust on a knife in its description of ‘the destructive and corrosive power of envy,’ as it expresses ‘qualities which are especially relevant to the Reeve’ (307), in metaphors of disease, rust, corrosion, mould, rot, and burning, the last of which produces ‘coals of vice’ (308) rather than a purifying fire. The rustiness of his blade ‘hints at ... potential for envy, rancour, vice and discord’ (309), used by Chaucer in his characterization.

3506, 4019.


Discusses topical and political poems that could introduce students ‘to medieval England’ (107). The poems could achieve this by indicating their context in details such as the Wheel of Fortune motif in ‘The Lamentacioun of the Duchess of Glossester’ [‘Thorow owt a pales as I can passe,’ 3720]; interpretation of the earthquake of 1382 [‘3hit is god a curteys lord,’ 4268]; and the mixed sympathies of ‘On the Rebellion of Jack Straw’ [‘Tax has tenet us alle,’ 3260]. The poems of battles offer a more realistic picture of warfare than chivalric romances. Schwetman finds those of Minot, ‘a front man for Edward III,’ the best, and ‘most typically chauvinistic’ (113), with a jingoistic, nationalist style, unlike the ideals of knighthood, although some knightly deeds are to be found in Laȝamon’s *Brut* [295].
Most important of the benefits of studying the minor poems is the possibility for developing criteria ‘for evaluating the major works that we concentrate on’ (117).

295, 987, 3080, 3155, 3260, 3720, 3796, 3801, 4268.

927 Smallwood, T.M. ‘“God was born in Bethlehem ...”: The Tradition of a Middle English Charm.’ Medium Ævum 58 (1989): 206--23.

A detailed study of a fourteenth-century charm against thieves, ‘God was iborin in bedlem’ [993], its antecedents, derivatives, and related works. Smallwood summarizes investigation of the charm, preserved ‘at f. 193b of the manuscript Paris, Bibliothèque nationale, MS nouv. acq. lat. 693 ... a manuscript from England,’ before printing a ‘near-diplomatic transcription’ (206) and an ‘edited version’ (207), with comprehensive notes on modifications, motifs, and the unusual use of the letter p, which accounts for this version’s name of ‘P charm.’ Motifs of the charm include Christ’s Baptism in the Jordan (often invoked to stanch blood, since the river was believed to stop flowing at the time); a journey to Jerusalem (the Presentation in the Temple or the visit at the age of twelve); a prayer for protection against wolf and thief; and an invocation of saints, here probably John and Luke. The charm ends in a spell to immobilize thieves, in which p is frequently repeated. Smallwood prints a ‘First Derivative’ (209--10), ‘recognizable as a reworking and simplification of the P charm’ (210), with the addition of a prose passage and omission of the motifs of the visit to Jerusalem and the wolf. A Second Derivative, in prose, survives in eight manuscripts which agree closely, although the dates of copying range from the fourteenth to the sixteenth centuries. Modifications suggest use of both the First Derivative and the P charm, and some seventeenth-century copies mention the wolf and thief and the Baptism. Smallwood comments on the recording of charms, first to be used as treatments, and later as occult curiosities. A French derivative of the P charm invokes fifteen saints and ‘various other sacred powers,’ in ‘the form more of a
fulsome personal prayer than the arbitrary, formulaic and rigidly conventional English charm' (214). Antecedents of the P charm are in an AS charm against theft and a tenth-century Latin work 'set down in a High German-speaking area' (215). The Baptism in the Jordan occurs later in HG charms to stop bleeding. The use of the motifs of the visit to Jerusalem, the Baptism, and the wolf and thief within one charm seems confined to English and German examples. It implies 'a contact of educated minds, able to carry and translate relatively sophisticated charms, or to transport a written text' (219). An appendix supplies the history and possible date of the Paris manuscript (219--20). [Cf. Gray, 610.]

993, 3771.


Explains the advantages of linking ME lyrics and ME drama, 'using the lyrics to discover nuances in the plays and vice versa' (106). Thus lyrics of contemptus mundi and of the nativity can enhance the study of the Wakefield Second Shepherds' Play, and lyrics of death that of Everyman. Allen does not cite particular lyrics.


Two chapters of this study of 'medieval reader response---both interpretive and imitative---to the Song of Songs' (177), have particular significance: 'Religious Love Lyric and the Feminine "I"' (136--58) and 'Biblical Drama, Devotional Response and the Feminine "We"' (159--76). In the first Astell elucidates the voice and audience of lyrics of religious love, explaining the 'masculine / feminine polarity' in texts and
traditions of poems that present the Virgin as a courtly heroine or Christ as the mystical Bridegroom. She compares the polarity of secular love songs in which 'the central consciousness and voice is almost invariably masculine,' with a lover's words 'about his beloved, not to her' (137), so that the songs define the feminine as 'nameless, absent, exterior, and unattained.' In contrast religious lyrics such as those of Rolle and his school 'enforce the constant rhetorical presence of the feminine as a role to be played,' to express 'love-longing for the Savior in the form of apostrophe or prayer.' Thus the audience identifies with the Bride, in 'a receptive surrender to the Divine' (138). There are similarities in the conventions of religious and secular love but differences in the love object, with Christ and Mary in place of an earthly lover or lady. The auditor's response to Mary in her function as Mediatrix, 'along the vertical line of human ascent (masculine) and divine descent (feminine),' is typically 'contrasexual (first masculine, then feminine)' (141). Astell illustrates responses to 'Mary the Lady' (141--3). She scrutinizes the convention of 'Christ the Lover' (143--540), through lyrics that show 'Prayer: The Feminine “I”' (144--5); 'Prosopopoeia: The Feminine “Thou”' (145--54), (in which she examines 'In a valey of his restles mynde' [1463]); and 'Dialogue: “I” and “Thou”' (154--8). In each case, she traces imagery from the Song of Songs, to appraise effects that 'engage the auditor in an intensely personal religious experience of Christ as Bridegroom' (158).

Considering biblical drama, Astell probes the connection between lyric and the drama, and notes the influence of the lyric mode and the presence of lyrical passages (some of which are isolable), within many religious plays. Although the Song of Songs is both dramatic and lyrical, there is no 'Play of Solomon, and direct verbal allusion to Canticles is rare.' There are few borrowings, even in 'New Testament scenes most closely assimilated to the Song in the commentary tradition---the Annunciation, the Crucifixion, the Appearance to Mary Magdalene, and the Assumption of the Virgin' (160), although the York Assumption play has songs from the Marian liturgy that use texts from the Song of Songs. Astell summarizes commentary on the Song of Songs as a dramatic work for four voices: the Bride, her
maidens, the Bridegroom, and his attendants. She examines the work of Mary as Medium and Mother through consideration of ‘The Medial Woman and the Lyrics’ (169--72), tracing ‘the reciprocal pattern in the lyrics of salutation’ (169). Mary’s role in expressing the audience’s love for Christ is seen in ‘The Mother-Bride and Exemplification’ (172--6). Here Astell considers illustration in words of the Virgin, Christ and Joseph; her examples are taken from the York cycle, ‘in its entirety ... a “song of songs”’ (176), in which the church and the audience’s responses are feminized.

110, 359, 1407, 1460, 1463, 1663, 1664, 1684, 1715, 1761, 1781, 1930, 1940, 1943, 2012, 2042, 2241, 2260, 3109, 3236, 3365, 3825, 3825, 3826, 3836, 3862, 4088, 4263, 800095, 800097, 800722, 800796, 800797, 800798, 800799, 800800, 800801.

Finds some difficulty with parts of the argument that ‘wherever love and longing are evoked [in the treatment of religious lyrics] the reader is being feminized.’ Rigby is sceptical when she is ‘directed in the epilogue to modern reception theory’ (543), and in Astell’s engagement with Woolf’s findings. She does not agree that cocreation can extend to the mystery cycles or to biblical drama generally.


Examines the apocryphal stories of Judas which are intended to explain his betrayal of Christ. Axton first discusses the gospel narratives, with their ‘three explanations: avarice, diabolic possession, and the fulfilment of prophecy or divine necessity’ (180). He then examines the dialogue Lucidus and Dubius [3352.5]; stories that present Judas as Oepidus; the Legenda Aurea; English legendaries; and ME and French drama. He finds the ME ‘Judas’ [1649] ‘the most intriguing’ (190) of the
interpretations. He describes and prints the text, with possible reasons for the mark ‘.ii.’ near three of the lines, and for the poem’s length of 33 lines, which in ‘a poem which tells of the betrayal of Christ, might be thought significant’ (191). Axton analyses episodes in the poem, and comments on its density, a characteristic of other works in the manuscript that argues against incompleteness. Judas seems the obsessed victim of a temptress; the tearing of his hair, in a ‘haunting portrait of demonic possession, isolation, and suffering’ (195), recalls Samson’s betrayal. The ballad begins and ends with prophecy. Eventually it shows Judas without moral sense and reveals Peter’s weakness, as ‘the extravagance of his boast contrasts beautifully with the quietness of Christ’s prophecy’ (196). The accounts answer the need to understand and assign motivation to Judas, since ‘the man who had to betray Christ and then hang himself must have a special destiny, finely balanced between misfortune and wickedness.’ In popularizing the story, the friars showed the bargain as ‘a double destiny that is both psychologically and theologically disturbing,’ and evinced some equivocal sympathy, ‘at the expense of St Peter, the rock of the established Church’ (197).

1303, 1649, 3352.5, 3561.5.


The fragment ‘I am Rose wo is me’ [1279], apparently ‘a woman’s lament,’ deserves clarification. Barratt describes its source, in Cambridge University Library MS Hh.VI.11. This has suffered cropping at a point where it seems to translate a Latin couplet, which she reconstructs from Oxford, Trinity College 7. This allows an improved transcription, which Barratt prints: ‘I am Rose: wo is me, sutere þat i snete þe! / þat i wacs, weylawey! Cherles hand me þristet ay.’ She supplies notes on sutere and snete. The revision suggests that ‘the poem may refer to a specific Mistress Rose
Souter, who had both an undeserving husband, and a clerical admirer who wrote Latin verse.

1279.


The First Worcester Fragment ['Sanctus beda was iboren her on bretone mid us,' 3074.3], which is written as prose, records a decline in learning, teaching, and language, from more pious AS days to Norman times. Brehe surveys previous criticism, and cites the titles assigned to the work, including The Disuse of English, Sanctus Beda, the Beda Fragment, and Sicut oves absque pastore, before printing it, using the lineation of Varnhagen [Anglia 3 (1880): 423–5]. There are two passages of prose: a list of AS bishops and words of God expressed in the Latin of the Vulgate. In this form it may seem not to belong to ‘that metrical form represented by the Soul’s Address [’... on earde / and alle þeo i-sceaffan þe to him to sculen,’ *2684.5], the Proverbs of Alfred [433], and Laȝamon’s Brut [295]’ (523), where there is alliteration in most lines, but ‘in a minority of lines in all these poems, verse rhyme, not alliteration, unites the two verses in each line’ (524). Brehe compares the list of bishops to similar sections in Brut and the ME Bestiary [3413], noting the use of end rhyme. The passage from the Vulgate can be arranged to assume a metrical form similar to Laȝamon’s metre, and to yield both alliteration and rhyme within the first line. Further rearrangement of lines that apparently lack alliteration and rhyme can offer a longer line that binds long verses with alliterating syllables, as in the Brut and the Soul’s Address. Brehe prints the new lineation, in verse without prose, and in a form generally consistent with Laȝamon’s, with a MnE translation. Apparent confusion of the names Ælfric and Alcuin in the list of bishops may suggest an honorific, such as ‘Ælfric Alcuin,’ ‘to distinguish Ælfric, translator of Alcuin, from...
the several other Ælfrics of the Anglo-Saxon era’ (531). Citing the Pentateuch, by which ‘the poet filled out his line and achieved verse rhyme,’ also presents a reminder of Israel’s ‘struggle against faithlessness and foreign oppression’ (531), a theme linked with Ælfric’s works as well as the First Fragment. The list of bishops, formerly thought to be random, moves from north to south and records the resting places of relics of these bishop-saints, rather than their sees. Selection of these individuals may be linked to ‘achievements related to the poem’s theme’ (533), and a wish to revive interest in their work. The Fragment expresses regret for the leadership ‘that English bishops had provided before the conquest’ (535). The rearrangement renders it ‘more coherent in form and content, and more interesting than its editors have realized’ (536).

295, 433, *2684.5, 3074.3, 3413.


Investigates 23 lyrics, all with ‘stanza forms derived from the French balade,’ but variations in number of lines and rhyme scheme. They are found, in identical order, in the Vernon and Simeon MSS; sub-stanzaic textual variations suggest that they were copied ‘from a common exemplar, VS’ (187), rather than from each other. Burrow is concerned with their shape, generally with the order of stanzas, and particularly with variations in nine poems also found in other manuscripts. Only ‘Mercy Passes All Things’ ['Bi west vnder a wylde wode syde,' 583] is not varied; the rest display at least one other shape. Three poems are also found in another pair of manuscripts, BL Cotton Caligula A.ii and Princeton Garrett 143, which in each case ‘agree on a shape different from that in VS’ (190). Burrow notes difficulties in determining the original shape, and the role of the refrain in fixing this. ‘Ever More Thank God of All’ ['Bi a wey wandryng as I went,' 562], has ‘six distinct shapes' in
seven manuscripts, 'with only V and S agreeing' (191). Only the VS version has five stanzas that Burrow sees as an interpolation of an exemplum of Job's patience. He compares a similar passage found only in the VS version of 'Who Says the Sooth, He Shall be Shent' ['he man þ' luste to liuen in ese,' 3420], to contrast a flatterer with a surgeon who speaks frankly and 'cures wounds by painfully probing them' (193). In other cases, he inspects links between stanzas, omissions, and differences in order. He questions the shape of some lyrics that are found only in VS. His proposal to reorder two stanzas of 'This World Fares as a Fantasy' ['I wolde witen of sum wys wiht,' 1402] is based on the aptness of the penultimate stanza to end the poem, since the last, 'with its elaborate exemplum of the growing and rotting tree, has none of the marks of a conclusion' (198). Burrow suggests that 'the stanzas in question represent an addition to the original.' Their nature implies 'the work of the same hand that interpolated stanzas' in 562 and 3420; the three unique passages 'exhibit a peculiarly learned and curious mind, with an interest in the concrete exemplifying instance' (199). [See also 503, 943.]

5, 253, 349, 373, 374, 378, 404, 562, 563, 583, 872, 1379, 1402, 1443, 1448, 1455, 1460, 1532, 1596, 2108, 2280, 2302, 2619, 2790, 3420, 3522, 3925, 3996, 4157, 4158, 4268.

934 Deyermond, Alan. 'Sexual Initiation in the Woman's-Voice Court Lyric.'

This survey of poems that describe sexual initiation in the woman's voice discusses lyrics in several languages. Three ME works are in the category of 'seduction followed by pregnancy and the man's abandonment of the young woman' (143). Deyermond finds the woman's voice authentically presented in 'Y louede a child of
this cuntrie' [1330], but he argues that it is 'a mere cover---and a fairly transparent one---for the male point of view' in the lyrics 'As I went on Yole day in oure procession' [377] and 'Ladd Y the daunce a Myssomur Day' [1849].

377, 1330, 1849.


Investigates the extent to which continuities with similar OE works may be traced in ME love lyrics. Dronke examines three early lyrics, '[þe]h þet hi can witte fule-wis' [3512], 'He may came to mi lef but by þe wate re' [1142], and 'Atte wrastlynge mi leman i ches' [445]. In each case, his emendations and critical commentary provide texts and interpretations that diverge from previous readings and remove some possibilities of certainty. He notes recurring motifs of separation (especially by water) and of enclosure (particularly within stone walls), and shows that the 'persistence of narrative enigma within lyric is one of the principle continuities between Old and Middle English examples' (9). The early lyric 445 is a woman's complaint of 'erotic invective' (11), but also used as an allegorical sermon verse.

Dronke traces techniques and images in fourteenth-century works 'We schun maken a ioly castel' [800546] and 'Wer þe ouper in þis toun' [3898], and offers a 'more reflective' reading for 3898, which hints at 'muted anguish,' rather than the 'operetta world' (13) of the title, 'A Toast to His Lost Mistress' in Robbins, *51.* Uncertainties in text as well as poetic style contribute to the enigmatic nature of the works, in 'narrative and dramatic hints ... only half-given, so that they will work upon the imagination of the audience,' as in similar OE short lyrical poems, where there is 'the sense of lyric reaching out towards narrative' (14). Dronke considers expressions of sorrow, separation, and captivity in OE in *Wulf and Eadwacer, The Husband's*
Message, and The Wife’s Complaint, and motifs in a Welsh lyric of Tristan and Wolfram von Eschenbach’s Titurel. In a woman’s lyric of the Findern anthology, ‘Yit wulde I not the causer faryd amysse’ [4272.5], the poet ‘pays homage to her medieval predecessors in the art of uniting lyrical and narrative-dramatic impulses with compelling directness’ (20). The techniques point towards Wyatt’s in ‘They fle from me that sometyme did me seke,’ where the poet alone, without imagery of the outer world, employs ‘narrative transitions’ that are ‘psychological,’ although ‘there is still a continuity with the lyrics of earlier centuries in a knowing use of enigma’ (21).


Absolon’s use of a truelove plant before he visits Alison in the Miller’s Tale [4019] is based on extensive popular and poetic tradition. Fein explains the symbolic significance of the herb paris, its associations with good luck in love, and its use as an emblem of divine love, although it fades ‘like fickle love.’ Seeking it involves the double entendre of looking both for ‘the desired plant and ... an ideal faithful mate’ (303). The leaves resemble a cross and a lover’s knot, and it appears as a herbal remedy in continental herbals, although ME records suggest that ‘the curative power of truelove ... acted on spirit rather than body’ (304). ME religious lyrics link it with meditation on the Passion and the visualization of Christ’s wounds, indicating ‘truest love ... in Christ’s suffering for man,’ so that ‘affective remembrance of the Crucifixion will help men to love God faithfully in return’ (305). The image of Christ the Lover-Knight recurs in the search for the plant, as in the lyric ‘In a valey of his restles mynde’ [1463]. Although this poem, found in early fifteenth-century texts,
may not have influenced Chaucer, distorted traces of 'associated images: herb paris, divine love, the cross, the wounded Christ as Lover-Knight' (306), may be discerned in the tale. Elements are also found in 'That ilke man wole lerne wel' [3279], known as 'Loue þat god loueth,' and in 'The Foure Leues of the Trewlufe' ['In a mornynge of May when medose schulde spryngye,' 1453; 'On a dere day by a dale so depe,' 2678], which Fein describes in detail. The cluster of four leaves symbolizes the Trinity and Mary, who represents 'true love expressed within the human sphere' (309). A bird in 1453 explains biblical history, 'a drama of the four leaves joining in companionship, tragically suffering disunion during the Crucifixion, and at last joyfully reunited in the Resurrection and Mary's Coronation as Queen of Heaven.' The poem employs 'a delicate pun upon the four-leaved "gras" and "grace"' (308), a figure seen in other works. Although the milieu of the Miller's Tale differs from that of the religious lyrics, there are analogies in Absolon's wish to be gracious, 'to have the verbal grace of a courtly lover, to win the favour of his lady' (310); in 'the triangle of Nicholas, Alisoun, and John [that] parodies Gabriel, Mary and Joseph'; and in the 'incongruous likeness to Christ' of each male character 'through a specific association with a type for the Savior and cross' (311). The herb has immediate effect in curing Absolon's love-longing. In the late fifteenth century it symbolizes secular love.

196, 252, 420, 498, 1328.7, 1453, 1463, 1583, 1718, 2007, 2107, 2153, 2678, 3279, 3281.5, 3802, 3803, 4019, 4154, 800532.


Comments on the yearning expressed by the poet of the Harley lyric 'Alysoun' [515]. This culminates in lines 35-6, 'Betere is þolien whyle sore / þen mournen euermore,' apparently offering 'a choice between a brief torment and one which will last always,' and resembling 'the earth-heaven opposition' expressed in another Harley lyric, 'A Winter Song' [4177]. Thus, although the poet's suffering in love service expresses
his love for Alysoun, 'not loving her is itself Hell.' The paradox unites the sorrow of the stanzas with the joy of the refrain.

515, 4177.


The wild forest is the landscape most frequently associated with sorrow in love, and it is often a setting for lamentation. It may reflect the chaos of an unhappy lover’s mind, when he flees ‘from the exposure of the city to woodland privacy,’ to isolation linked with ‘the mediaeval myth of the wild man,’ because he is ‘at odds with environments in which social harmony exists’ (229). Kessel-Brown illustrates the idea with literary references, including ‘Lenten ys come wip loue to toune’ [1861]. The forest may also be a place of spiritual refuge, leading to spiritual reflection. Emblematic presentation of the forest generally offers ‘the common depiction of the spring wood as a locus amoenus’ (232), to remind the lover of happier times and perhaps sharpen grief. A narrator may speak of contrasts, as in chansons d’aventure and pastourelles. The forest is then receptive to ‘expressions of loss and lamentation,’ a sympathetic listener to confidences, ‘often invested with the qualities of a living being which possesses sense and intelligence.’ Intimacy in the relationship ‘between lamenter and landscape’ (235) is heightened when a specific tree is addressed. A lover may be driven into the forest, perhaps hunted in the ‘allegorical chase of love’ (237); if he is wounded he will not recover. The wild wood is linked to visions of hell; apprehension of an enforced exile expresses a lover’s sorrows. The figure of a man lamenting beneath a tree is used in The Book of the Duchess [1306] and The Squire of Low Degree [1644], and is associated with the theme ‘Christ in Distress,’ the powerful image of the opening of ‘In a valey of his restles mynde’ [1463]. The lyric exemplifies the use of the forest ‘as a vehicle for the expression of
emotional disturbance wrought by failure in love’ (245).

359, 664, 1306, 1333, 1463, 1644, 1861, 2236, 3187, 3868, 4019, 4037.


Examines the progress of the religious lyric, from its ‘flowering’ in the thirteenth and fourteenth centuries, to ‘dull didactism’ and ‘forced poetic elaboration’ in the fifteenth, and its absence from literary life until the seventeenth. Kohl relates this course to ‘changing aesthetic qualities ... to correspond with differing social functions’ (1). The needs ‘to evoke love of God, or fear of death, or compassion for Christ,’ and to be ‘a mass medium for religious education’ (2) prompted different presentation. The conflict of ‘pastoral demand for unchanging repetition, and the literary demand for defamililiarizing variations ... led to the lyric’s decline and near-disappearance in the fifteenth and sixteenth centuries’ (3). Poems of the thirteenth and fourteenth centuries are original in using the vernacular for the ‘lyrical presentation of the speaking suffering Christ’ (4), without didacticism, a method for ‘an audience whose allegiance is beyond doubt’ (6). In contrast, the fifteenth-century complaints of Christ present authoritative and ‘explicit theological teaching,’ perhaps to counter ‘effects of a growing habitualization’ (7), or in reaction to Wyclif and his school. Later works discourage ‘emotionally involved, concentrated meditation on the Passion’: they offer instruction, and ‘it is man who asks for love and mercy, no longer Christ’ (9). Many lyrics address man ‘as a rational being’ (10), to appeal to intellect before emotion. Complaints became ‘rational explications’ (12) and lost lyrical qualities; reliance on prose meditations increased. Even didactic lyrics were not part of ‘contemporaneous theological controversies.’ Thus fifteenth-century lyrics did not follow ‘changing ways of feeling and thinking,’ and had no ‘element of
unfamiliarity’ (13). The genre does not re-emerge until the seventeenth century, exemplified in works of Donne and Herbert, whose lyrics meet ‘the demand of defamiliarizing their subjects’ (15).

497, 550, 1308, 2081, 2240, 2241, 3826, 3845, 3862, 4263.


Relates the fourteenth-century ME ‘Lamentation of Mary to Saint Bernard’ [‘Lewed men be not lered in lore,’ 1869], in the Vernon MS, to the thirteenth-century Latin work ‘Quis dabit or Liber de passione Christi et doloribus et planctibus matris eius, frequently attributed ... to St. Bernard or St. Augustine,’ and to ‘an intermediary, a thirteenth-century AN verse text, the Plainte de la Vierge’ (137). The examination considers the tension between ‘emotional excesses’ of lyrics on the Compassion of the Virgin (so characterized by Woolf, 522) and the restraint of those on Christ’s Passion, attributed to teaching on the Passion’s contribution to redemption. Marx explores the ‘tension between grief and faith’ of the Quis dabit in the speaker’s wish to know and utter the grief of Mary, who, ‘because she has been glorified (glorificata) ... cannot weep.’ The text presents human and spiritual attitudes, to show that experience of ‘the human emotion of grief in response to the passion of Mary and Christ ... is a sign of grace’ (141). The AN and ME texts demonstrate ‘policies of revision,’ implying ‘different literary contexts’ and responses to ‘problems in the Quis dabit itself, and ... to doctrinal and literary pressures.’ Marx discerns attitudes and something of the reception of the Quis dabit in the vernacular texts. Whereas the Latin text has the ‘divine authority of the Virgin’ (147), the others have St Bernard, John’s gospel, and medieval material ‘responding to the broader traditions and legends which grew up around the scriptural account of the passion’ (150). The ME
text is a dialogue, but the AN has narrative shared by Bernard and Mary. The ME text shows Mary's grief ambiguously. It offers 'less emphasis on the sorrows,' but more prominence for Mary, who 'relates the events of the passion' (151). Marx compares examples of the expression of Mary's grief with corresponding passages in the Quis dabit, to display the Lamentation's resolution of 'grief and doctrine or faith' (154). Changes suggest that 'one of the purposes of the ME text was to present a balance between faith and grief' (155), to show Mary 'as a symbol of faith,' and present her 'genuine human grief ... within a doctrinal framework,' to show compassion as 'a sign of grace and a defence against the devil' (156).

170, 245, 323, 512, 771, 1034, 1718, 1869, 1907, 3428.


Focuses on 'debate poetry's local manifestations in England between roughly 1200 and 1450' (2), including some shorter works in the examination. In 'The Middle English Tradition' (153--218) Reed examines 'the literary context in which poems like The Owl and the Nightingale [1384] and The Parlement of Foules [3412] came to be written' (153). He considers dialogues that involve supernatural figures; abstractions (such as death, youth, and age) and human beings; together with debates on love and women conducted by birds; abstractions; deities; and humans. Among lyrics of the Nativity and Passion are dialogues of the Virgin and Christ; between Christ and Man; and some between Mary and Gabriel, saints, and the Cross. Others take the form of struggles for the souls of the dying, sometimes involving angels and devils. There are debates between the Body and the Soul. Debates of secular love include the pastourelles, 'The Meeting in the Wood' [1449] and 'De Clerico et Puella' [2236], and the 'happy affair ... preserved in two macaronic lyrics from the fifteenth century, the De Amico ad Amicam [16] and its Responcio [19]' (163).

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Another pair of lyrics offers mocking descriptions of the lover ['Vnto you most froward þis lettre I write,' 3832] and his lady ['O fresche flour most plesant of pryse,' 2437]. The flying style is seen in the contests of Holly and Ivy. Henryson and Charles d’Orléans are among poets who favour the genre, and contribute debates of abstractions and love exchanges. Reed considers Chaucer’s exploitation of “‘Implied Debate” and The Canterbury Tales’ (179--204), and compares other dialogues. He concludes that debates, often unresolved, demonstrate that ‘humans do not live in a world of perfect intellectual clarity and volitional control’; they must explore ‘the difficulty of pursuing dimly perceived and occasionally conflicting ideals in a realm of distracting phenomena’ (204). He looks in detail at ‘The Thrush and the Nightingale’ [3222], Death & Lifne 16031, and ‘The Parlement of the thre Ages’ [1556], as examples of the ‘search for resolution’ (218).


Uses musical settings of songs in the Fayrfax MS for an investigation of ‘verse-sound, and therefore possibly the spoken performance of verse,’ accepting that ‘the basis of courtly metres in the fifteenth-century high style was courtly speech itself’ (140). The settings of final and medial syllables and their accentuation offer evidence of word-sound, but this may not be unambiguous. The problem of the mid-line break or pause is ‘most important and baffling’ (146). Intonation may be ‘the most intractable’ among ‘problems of historical phonology,’ and few settings can tell ‘the truth about everyday speech-melody formalized in verse.’ Enjambement is rare, and melismas
'much more prominent' (149). The musical treatment of the stanza is formal and conventional, involving the *formes fixes*, carol, and rhyme-royal. The effects are variable, and may not suggest the spoken performance. When syllable counts seem irregular or unusual, the setting may help establish the rhythm of the line and display 'armonia of proportioned words and phrases,' in works that seem irregular 'if an anachronistic "iambic" regularity is looked for' (152). The 'unusually sensitive musical renderings of the text' show that iambic lines 'represent only one way of creating a "harmonical concen."' The renderings offer contemporary readings that show 'the poetic line as a stable, separable unit,' significantly without 'a norm so insistent that any deviation from it will be heard as creating a tension between "voice" and metrical pattern' (153).


Studies the relationship between Vernon and Simeon copies of the lyrics in the Sowlehele section of the manuscripts, commenting on differences observed and suggesting possible reasons for them. Thompson notes that, when readings do not agree, 'the superiority of the Vernon text is not automatically guaranteed.' He cites instances where the Simeon offers 'equally viable alternative readings or, much less often ... makes better sense' (205). To investigate the idea that the Simeon was copied from the Vernon, he notes differences in punctuation, decoration, and the anonymous insertion of words in the Vernon copy of some lyrics in places where this is apparently not editorial correction against another copy. The decoration provides information about a possible sequence of preparation and about the work of scribes and limners. Thompson considers related works in other parts of the manuscripts. He
notes points of transition between scribes and differences in methods of punctuation, spacing, and planning, and speculates on effects of availability of copy text. Many of the lyrics survive only in these manuscripts, but some are found or mentioned in other sources, which Thompson describes in detail, suggesting circumstances of gathering and preserving the texts. They are in collections that include those of Robert Thornton, Richard Hill, and John Northwood, and in various religious anthologies; Thompson shows the connections with other works. He concludes that, as the ‘enormous sister volumes’ were being prepared, ‘a number of different types of small anthologies were probably also circulating as written exemplars.’ These probably had thematic connections, but since they have not survived, there are limits to the possibilities for making decisions about editorial work in the Vernon and Simeon MSS. The tendency to call the lyrics ‘songs’ implies that they were to be ‘memorised, sung or recited’ (222). The large size of the Vernon and Simeon MSS suggests that they were to be consulted as ‘substantial and permanent written records of what had been or was being written in English to assist “Sowlehele”’ (224).


After a summary of commentary on ‘Maiden in the mor lay’ [2037.5], Waldron proposes a context in the ‘singing-games of children,’ based on ‘the coherence and...
persuasiveness of the resulting reading.’ He cites nineteenth-century games of ‘the enactment of a funeral, usually of a young person, often a young maiden or her bridegroom-to-be’ (217), in particular that of ‘Jinny Jo,’ in ‘a dialogue ... of a group-courtship followed by a funeral’ (218). The works proceed in questions and answers. In ‘Jinny Jo’ this has ‘the poetic and dramatic function of delaying the recognition of the maiden’s death and of mitigating its horror (though emphasizing its poignancy)’ (219–20). The first line ‘Maiden in the mor lay’ can then be read literally, rather than as a statement that the maiden lives on the moor. After references to the OED and MED on lay and moor, Waldron proposes ‘A / The maiden lay buried in the mire’ (221). Thus the poem can be ‘the effort of a child’s mind to take in and comprehend the fact of death (specifically the death of another child)’ (221). This culminates in the ‘note of acceptance struck by the repeated Welle was hire ... found in the later poem in the final And that will just do’ (221–2). Questions in Pearl [2744] offer another analogy to the ‘profound and universal human need for reassurance in the face of mortality’ (222).

2037.5, 2744.


A close study of works in the manuscript compiled by Humphrey Wellys, considering those that mention names and places associated with him, to identify them and their relevance in his life. The lyric verses are ‘some thirty-nine courtly love lyrics; five poems concerned with death in the form of two epitaphs, two lamentations, and a testament (of a buck); four humorous or light poems; and three moral and admonitory ones’ (12). Other works in verse and prose include five political prophecies; their references to contemporary events allow dating of the manuscript. An inscription in cipher identifies Wellys as the owner, and poems styled ‘letters’ provide further
evidence. Wilson prints ‘A letter send by R.W. to A.C.’ [‘Right wel beloved prentise,’ 2827.5] (15--16) and ‘A letter sende by on yonge woman to anoder, which aforetyme were ffellowes togeder’ [‘My loving frende amorous Bune,’ 2261.8] (23--4). He supplies details of people and places mentioned in each poem, and the implications of metaphors and descriptions; he adds further notes in appendices on the two verse epistles (42--4). The references establish the Staffordshire provenance and many yield information about Wellys and his family. Wilson notes biographical material available in his account of Wellys’s life and work. He emphasizes Wellys’s career as an administrator; his recusancy, although his will acknowledges Elizabeth as Defender of the Faith; and his connections with the Chatwyn family through marriage to Mary Chatwyn. The manuscript is carefully compiled, and Wellys’s selection of texts shows ‘not the happenstance of the commonplace book ... but rather a concentration on, and physical separation of, two principal genres, the lyric and the political prophecy’ (30--1). It preserves ‘The epytaphie of Lobe, the Kynes foole’ [‘O Lobbe Lobe on thy sowle God haue mercye,’ 2482.5], and ‘The Lamentatyon of Edward, late Duke of Buckyngham’ [‘O dere God beholde his worlde so transytorye,’ 2409.5], probably copied from texts belonging to William Chatyn, Wellys’s father-in-law, who had been involved in litigation with Buckingham. The latter text displays ‘a public figure who is an exemplum of deservedly punished pride,’ whereas another Buckingham lament, in the John Colyns’s commonplace book, ‘Alas to whom shuld I complayne’ [158.9] shows ‘a victim of fortune and treachery ... with humane anxieties about his family’ (34--5). There is other commentary on contemporary events in an extract from Skelton and in ‘The Testament of the Bucke’ [‘As I stode in a parke streite vp bi a tree,’ 368]; the latter work seems particularly apt, because Wellys’s arms included a buck’s head. The political prophecies are ‘pro-papal, and on occasion, anti-Henrican’ (40), a dangerous position, although Wellys’s belief in supremacy of the papacy did not blind him to its faults. Wilson sees the manuscript ‘not as a passive repository, nor even as the “mere” ordering of a categorizing mind, but as a compilatio which is the result of the interanimation of family and personal
ties with the literary, moral, religious, and political concerns of a Staffordshire gentleman’ (42).


Investigates short English poems in early printed books and the factors that influenced their presence there. The surviving works are of many kinds: the lyrics, ‘printed on single sheets, or individually in short pamphlets,’ are the ‘[m]ost ephemeral of all’ (12). The range of printed poems suggests that ‘printers recognized and catered for an audience for this kind of material’ (13). Boffey records details of numerous lyrics, including topical works, convivial songs, and carols. She suggests that some were ‘used as padding’ (15), in books printed by Caxton and de Worde, to accompany major works of Chaucer and Lydgate. Some poems circulated in quarto volumes, in contexts similar to those of their manuscript form. Chepman and Myllar’s printing of lyrics seems concerned more ‘with space to be filled than with overall theme’ (17). Caxton at times practises ‘economy-filling of this kind’ (18), but may include works to add prominence to his name as a translator or printer. Many poems printed by other early printers, are ‘dedications, prologues, and envoys’ (19); their presence can indicate the printing history of major works. Lyrics composed in English or in translation were in the earliest books; they include some ‘embedded in longer works, and merely reproduced in context’ (20), and others in miscellanies. Boffey explores the survival, in printed form, of lyrics that were not preserved in manuscripts, finding that some ‘were likely to circulate easily by word of mouth,’ and that the ‘logical conclusion to this ... comes in those manuscript copies of printed lyrics which have been jotted into empty spaces in other printed books’ (22). Some ‘flimsy and
ephemeral handwritten copies’ (23) used by printers have not survived. The links between author and printer account for some losses of manuscript copy, exemplified in the associations of Woodville and Caxton and of Skelton and Rastell. The English enthusiasm for French lyrics may explain the scarcity of collections of English lyrics. The reluctance of English printers to produce such collections is demonstrated in the circulation of Wyatt’s lyrics in manuscript form during his life, although he was acquainted with printing.


Probes effects of the problems of definition and ‘the peculiar history of the currency of the language’ in generating ‘different editorial and critical imperatives’ (121), with the result that ‘lyric scholarship ... has no unassailable common core of concern’ (122). Boffey surveys critical methods, noting their benefits and problems, and commends the tendency to see lyrics ‘as part of a larger cultural context’ (123). She demonstrates the need for context study by comparing ‘radically divergent interpretations of particular poems made by uninformed and informed critical understanding’ (124). This need is demonstrated in ‘the history of misapprehension concerning a poem conventionally known as “How Christ Shall Come” [“I sayh hym wip fless al bi-sprad,” 1353],’ which is a plan for a sermon rather than a lyric. [See Wenzel, 861.] Two poems in Sloane MS 1212, ‘Mercy me graunt off pat I me compleyne’ [2167] and ‘Myn worldly hoy vpon me rewe’ [2188], called ‘courtly’ in
Robbins, 51, reveal the ramifications of close study of manuscript copies and context. Boffey prints the poems, 'keeping the layout and punctuation of the manuscript' (125), including lines drawn by the scribe, producing an arrangement which is unlike Robbins's. The poems are indebted to Lydgate's Temple of Glas [851], to which Boffey compares them, to determine the purposes and extent of the borrowing. Different effect of the poems are revealed in this light, but not seen in 'the tidied, independent poems which might catch the eye of the casual browser through Robbins’s anthology' (130). In context, with other extracts from poems of Lydgate, including some that echo works of Chaucer, 'open allusiveness, to texts both in the manuscript and outside it, seems entirely at home,' and perhaps implies a process 'by which one poem answers, anticipates, or spawns another' (131).

Marginal annotations of family names and mottoes around 2188 seem to offer ways to identify readership and provenance, but such speculation is unreliable. It is difficult to determine the status and purpose of poems that are extracts. Some parts of longer works, such as sermon lyrics and isolable carols in plays, 'were expressly designed to be extracted' (135--6). Particular extracts from Troilus and Criseyde [3327] survive 'as discrete “lyrics”' (137) in other situations. Separation and context may modify meaning. The study of context and relations reveals opportunities, with 'disquieting and yet also exhilarating' possibilities 'to modify if not completely undermine prevailing interpretations' (138).

99, 147, 729.5, 848.5, 851, 1168, 1418.5, 1422.1, 1470.5, 1926.5, 2161, 2188, 2219, 2229, 2388.5, 2577.5, 2820, 3327, 3327, 3503, 3535, 3651, 3911.5, 4019.

A detailed study of Rawlinson MS C.86 and some related manuscripts, their contents and owners. The authors list the contents of Rawlinson C.86 and describe its four sections, with comment on materials, scribal methods and hands, and relations of the works copied. They consider the gatherings and their ordering, suggesting that some were left for a long time before binding. The range of contents implies a commonplace book, where miscellaneous scraps of information ‘take the form of random jottings,’ but the formal, professional copying suggests a planned work, and short pieces that accompany the major works seem to be ‘pragmatic filling of space during the process of copying’ (149). They compare this manuscript and others with similar contents, and note the resemblance of Egerton 1995, apparently a professional production, to commonplace books such as those of Richard Hill and John Colyns. Associations of Rawlinson C.86 connect it with ‘London at an early stage of its existence’ (156); these links include signatures and inscriptions, and references to particular places. Associations of the Warner family and their service of Elizabeth Woodville and Elizabeth of York may explain a lyric to ‘Quene Elyzabeth,’ copied in the hand of the scribe who copied a Latin elegy on Edward IV. Comparison with similar works in Richard Hill’s commonplace book can establish ‘a sense of the intermingling civic and social circles in which court functionaries and members of merchant families moved together.’ Other works in Rawlinson C.86 typify ‘the tastes of middle-class, usually mercantile, readers’ (160); the booklets are thematically linked, and generally appeal to a metropolitan audience. Booklet IV stresses civic pageantry and royal genealogy, to evoke ‘past glories, and hopes for future national success’ (163). ‘The Expedition of Henry V’ [‘God that all this world gan make,’ 969], included there, appears in other sources that suggest its milieu, and the ‘political and historical nature of the material ... demonstrates its London affiliations particularly clearly’ (164). Booklet II implies links with John Shirley and ‘London scribes who had access to his exemplars’ (165). Booklets II–IV were probably copied ‘when printed versions of vernacular texts were readily-available,’ and display ‘the main subject areas on which early English printers concentrated’ (167). After
summarizing the history of compilation and connections between works in the booklets, the authors conclude that ‘[t]he pronounced conceptual and physical differences between the various sections of this manuscript reflect something of the range of predominantly vernacular sources available in this period to metropolitan readers and compilers’ (169).

71, 100, 186, 401, 404, 444, 658, 675.5, 700, 824, 969, 977, 1447, 1460, 1511, 1636.8, 1841, 1907, 1916, 2179, 2233, 2464, 2584, 2625, 2719, 2737, 3113, 3203, 3431, 3503, 3531, 3612, 3651, 3798, 3799, 3847, 4019, 4020, 4082, 4090, 4137.


The ordered, consistent style of collections of model letters demonstrates a lack of consciousness of genre and the influence of the ars dictaminis. In contrast to more private works, the collections may have been ‘no more than elegant compliments or pleasant opportunities to practice classical versifying’ (2). Camargo examines the letters’ structure, to show that all are ‘documents that address the recipient directly, speaking for the writer who cannot be physically present’ (13). He explains the form and function of love letters and the genre’s defining tensions. It is closely related to the complaint, and it may be hard to distinguish secular letters of love from works of praise for the Virgin Mary. The ME verse epistle shares the difficulties of classification of the ME lyric, which is resistant, ‘especially by comparison with the Provençal or even the Old French lyric’ (15). Among precursors of the ME verse love epistle, Camargo considers the Provençal salutz and AN saluts d’amour; he also refers to other works, including Ancrene Wisse, and the Harley lyrics ‘The Way of Woman’s Love’ [1921] and ‘The Way of Christ’s Love’ [1922]. The pair ‘De amico ad amicam’ [16] and ‘Responcio’ [19] is rare in being a macaronic letter and response ‘preserved in more than one manuscript’ (45). Camargo traces Ovid’s effect on

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Chaucer and the latter’s on other poets, noting that Chaucer’s shorter love poems recall the complaint rather than the epistle. He compares the ‘Litera Troili’ and ‘Litera Criseydis’ in *Troilus and Criseyde* [3327] with passages of Boccaccio’s *Filostrato*, to display Chaucer’s modifications of character and form. The historical study of love epistles has the problems of the study of ME lyrics. The epistles are generally anonymous, and rarely found in large numbers, although some survive in commonplace books, such as the Findern Anthology, ‘compiled by many hands over periods as long as a century.’ Sixteenth-century collections, such as the Devonshire, and Bannatyne MSS, preserve poems of ‘a century or more prior to the compilation’ (87), and some works in Harley 682 and Fairfax 16 ‘can be dated with certainty to the period before 1450’ (87). The latter manuscripts are connected with Charles d’Orléans and perhaps with his English friend, William de la Pole, Duke of Suffolk; they show the influence of contemporary French literature. Camargo distinguishes fixed forms including *salut d’amour*, ballade, and complaint, and finds the love letter and legalistic love document most popular among English secular epistles. His examination of epistles in Harley 682 and Fairfax 16 reveals that ‘the formal conventions of the genre are the main subject matter’ (121); the earliest Fairfax letters closely resemble the ‘Litera Troili.’ Gower, Lydgate, Hoccleve, and Humfrey Newton are among few known poets, and a sequence in the Devonshire MS is perhaps ‘verse correspondence of Lord Thomas Howard and Lady Margaret Douglas, composed during their imprisonment for their “impolitic” marriage’ (182). The genre was most popular in England in the early sixteenth century, but less so by c.1540.

Camargo places the verse epistle as lover’s gift in the social context of the game of love. He explores the intertextuality in the use of stanzas from such works as *Troilus and Criseyde* and Hawes’s *The Pastime of Pleasure* [4004]. Parody, to ridicule or adapt to religious use, shows consciousness of the genre and conventions of style and theme, although in ‘“external form”---stanza, meter, and total number of lines---the verse love epistle was always “open”’ (146).
Review by Carol M. Meale, *Archiv* 230 (1990): 164--6. Summarizes the formidable problems of studying medieval lyrics, to show the value of Carmago’s ‘important contribution to a modern-day understanding of the genre’ (164). Meale demonstrates ‘the slipperiness of generic definition’ experienced in the study and Camargo’s sensitivity in perception. The scope of the book’s arguments is wide, although its ‘rather schematic lay-out ... can seem a little restrictive ... and it tends to inhibit the flow of discussion’ (165); nevertheless, the system is helpful for reference. Meale finds the book one ‘to be highly recommended: it is scholarly, informative, and stimulating’ (166).

Review by H.L. Spencer, *Review of English Studies* NS 45 (1994): 87--8. Summarizes the argument of the book, relating it to other instances of love epistles. Spencer has some regret that Camargo has emphasized *qualis* ‘at the expense of other questions’ to be asked of the texts, but judges the work ‘a competent and informative introduction to his chosen subject’ (88).


An account of bird imagery, chiefly as it is found in the work of known poets. Davenport considers first Chaucer’s exploitation of bird lore in the lists and
classifications of The Parliament of Fowles [3412] that display the poem’s social themes. Chaucer’s influence persists in the employment of birds as characters in other poems, including Clanvowe’s ‘The Book of Cupid / The Cuckoo and the Nightingale’ [3361] and James I’s The Kingis Quair [1215]. The nightingale has various roles as love’s messenger; an attacker or defender of women; and, through the story of Philomena, ‘as sacrificial victim and hence as a figure of the bleeding Christ’ (70). Birds are teachers in ‘The Bird with Four Feathers’ ['By a forest syde walkyng as I went,’ 561], ‘Revertere’ ['In a noon tij of a somers day,’ 1454], Lydgate’s ‘The Churl and the Bird’ [2784], The House of Fame [991], Henryson’s ‘The Preaching of the Swallow’ [3703], and Holland’s ‘The Buke of the Howlat’ [1554], among others. Dunbar and Skelton display ‘the rich resource’ (78) of bird-lore and bird poems, particularly in ‘The Thrissil and the Rois’ [3990.5], ‘Speke Parott’ [2263.5], and ‘Phyllyp Sparowe’ [2756.5]. The birds can be ‘mirrors of human activity’; ‘their natural qualities of colour, grace and sweet sound’ appeal to the poets’ imagination, making their poems ‘sensitive and truthful about feelings and ideas,’ and sometimes ‘sophisticated and funny’ (82).

417.5, 561, 913, 931, 991, 1215, 1384, 1388, 1452, 1454, 1498, 1503.5, 1554, 1556, 2263.5, 2375, 2784, 2820.5, 3137, 3327, 3361, 3412, 3448, 3703, 3990.5, 4019.


Explains innuendoes of the poem ‘Atte wrastlynge mi lemmen i ches’ [445] in ‘the phallic ambiguities of fel ... and stonde’; in the ‘happy equation of sexual intercourse and a wrestling bout’; and particularly in the notion that ‘ston can mean “testicle.”’ Thus it conveys the disappointed reaction of a girl who gave ‘her big-shot hero at least two tries.’

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Questions the date of 1388 suggested by Wright, 2, for the poem ‘On the Times’ ['Syng I wold butt alas decedunt prospera grata,' 3113]. Green proposes 1380, and finds ‘the historical importance of its satire on contemporary abuses ... considerably increased once we accept that it was composed on the eve of the Peasants’ Revolt’ (330--1). Wright took extravagant court fashion to indicate the reign of Richard II, which Green accepts, although some details and the king’s youth suggest the earlier date. He does not agree with Wright that ‘the retreat of “Jacke” accompanied with “Jacke Noble,”’ to “regna romata,” in all probability refers to the flight of the king’s favorite Robert de Vere duke of Dublin, with Michael de la Pole earl of Suffolk, to the continent’ (331). Green prints lines that refer to iak and iak, and rejects identification of Robert de Vere as ‘Iak’ and Michael de la Pole as ‘Ion,’ in line 109 ['Goode iak, wher is [thi] Ion']. The iak of lines 105--8 may play on senses of a quilted tunic and a coin; thus allusions to ‘those forced to wear on their backs the jakkes they would rather have in their purses’ hint at ‘the burden of wartime taxation’ (334). In his investigation of references to war that include activities on land and sea, Green examines campaigns of John of Gaunt and Thomas of Woodstock. As the ‘Goode Iak’ he proposes ‘a prominent London citizen and former mayor called John Philipot who made a conspicuous contribution to the war effort,’ by hiring ships and paying for armour which soldiers pawned to buy their food. Thus Philipot provided ‘jacks that paid for the jacks on the backs of Woodstock’s ill-fed soldiers’ (336). John of Gaunt could plausibly be ‘Ion,’ but the implication that he was on good terms with Philipot is ‘at odds with standard accounts of the period’ which tend to show Philipot ‘as leader of an anti-Lancastrian faction.’ (337). Green demonstrates that, although ‘Walshingham portrays Gaunt as a war profiteer and Philipot as a disinterested philanthropist, the account books do not entirely bear him out’ (338);
Philipot could have expected Gaunt to reward him. Relying on details of Gaunt’s northern campaigns, Green places the poem in autumn 1380. He compares a similar macaronic work, ‘Tax has tenet us alle’ [3260], and finds it ‘tempting to see these two pieces as the work of a single author ... writing on the eve and on the morrow of the Peasants’ Revolt’ (341).

892, 3113, 3260.


A note on implications of the word reu, which is found in line 13 of ‘Stond wel moder ounder rode’ [3211] only in the version of Royal MS 12 E.i. Other sources, Digby 86, Harley 2253, and Cambridge 111, have rew or rewe. In each, line 13 can be interpreted as ‘Mother have pity on your child!’ In the Royal 12 E.i version, reu in line 43 could bear ‘a twofold interpretation,’ considered ‘in the light of its spelling, the conjugative pattern of Middle English verbs, and a passage from Saint Jerome that may have influenced the particular author.’ Here it could be ‘the imperative of reuen, meaning “to take or deprive.”’ (5). Mary’s grief prevents her from comprehending Christ’s command to be ‘blithe,’ and she asks what she should do. He tells her ‘to have compassion (reu) on her universal children, particularly other woman,’ linking ‘her present emotional pain with the pain that other women experience in childbirth.’ He calls her ‘clene mayden man,’ where the last word is ‘an impersonal pronoun denoting either a man or a woman.’ This may suggest ‘that Mary has nowforgone (in a psychological sense) her womanhood,’ a reading supported by Jerome’s contention that a woman who serves Christ will be called a man. Claene may refer to lack of encumbrance as well as purity. Thus Mary, having severed her maternal bond, is ‘free, or unencumbered, to undertake her new spiritual role: the motherhood of all people on earth’ (7).
Considers the surprising end to the debate of ‘The Thrush and the Nightingale’ ['Somer is comen wip loue to toune,' 3222], in the ‘hypothetical resolution to the problem of compromise between adherents of the Pauline Doctrine and those of the cult of the Virgin.’ The thrush offers specific examples for the case ‘that women are false, lustful, and responsible for the fall of man.’ In contrast the nightingale offers ‘emotional, rather unsubstantiated “proofs,”’ until the last speech, which cites ‘the virtue of the Virgin Mary’ and ‘turns the debate in her favor.’ The thrush’s arguments express ‘traditional thinking of medieval England’ (2), following ‘the teachings of the Church.’ The thrush seems to shift position by admitting that even ‘five of every hundred women are pure’ (3), perhaps ‘foreshadowing that startling reversal that immediately follows,’ in the nightingale’s only ‘tangible proof ... that women are good.’ The shift could indicate failure to resolve confusion from ‘the Pauline doctrine that woman are evil and its contradiction, that Mary, Mother of Jesus, is holy’ (4). Thus the poem accomplishes ‘a difficult task by providing a clear illustration of an abstraction firmly dependent on faith; the paradox of the degradation of women and the glorification of Mary is resolved without further ado’ (4-5).

An edition of a Yorkist genealogical chronicle ‘found in the papers of the Earl of Aylesford at Packington Hall, West Midlands’ (2). Louis describes the manuscript, a roll, which preserves two chronicles, a prose paragraph of kings of England, and a list
of mayors of Coventry. He edits the first chronicle, 'Thys londe was furste Be
goddys ordynaunce / Inhabyt withe Brytons full longe Agone' [800806]. The other,
'At Westm. Wytlyam j-crowned was' [444], is 'interspersed among the branches of a
genealogical tree' that 'serves as a kind of "gloss" to make it prove the legitimacy of
Edward IV’s ascent to the throne,' although it is 'not written with a Yorkist slant,'
and is 'quite complimentary to the Lancastrian kings' (3). [See Mooney, 924.]
Annotations (which express 'a Yorkist point of view') made on the list of mayors
commemorate events in the Wars of the Roses, when allegiances in Coventry
changed. Except in the prose paragraph, the manuscript's contents suggest that 'the
compiler's scholarly interests ... seem to have been secondary to his political
preoccupations' (4). The first chronicle is intended to justify Edward IV's succession,
which, with the slant of other entries, hints that it was compiled in his reign, probably
in Coventry, as propaganda and to show loyalty, perhaps with some 'official or public
function' (5). Louis prints the poem, describes its content and purpose in the
selection of events, and supplies notes (6--20).

444, 882, 3431, 3632, 800806.

956 ------. 'Two Middle English Doomsday Poems.' Neuphilologische Mitteilungen

Presents two poems, not previously printed, 'that deal with the subject of Doomsday
alone' (43), without mentioning signs of the Last Judgement. The first, 'When slepe
had slipt out of my heade' [4015], 'written on a fly-leaf of St. John’s College
Cambridge ms. 31 (B9), which otherwise contains saints’ lives in French, along with
Somme le roi,’ is a ‘dream vision,’ with visions ‘derived from various parts of
Apocalypse’ (43). The second, ‘When þe day of dome sall be / It is in gods pryuye’
[4030], written 'in the main body of British Library Additional ms. 37049, a
collection of religious poems and prose pieces from the first half of the fifteenth

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century,’ complements ‘a preceding prose description of the Last Judgement,’ in ‘a vividly drawn picture of the purging of the universe by fire’ (44).

3967, 4015, 4030.


Questions the application of current perceptions of weeping as ‘a sign of weakness, and as a feminised action,’ by demonstrating that in some medieval contexts it was encouraged, ‘as a purposive form of behaviour’ (43). Lynch cites examples from Ancrene Wisse, and notes references in ME religious lyrics, where weeping is recommended to express sorrow and repentance, ‘as part of the soul’s cure’ (48). Tears may be related to the sacramental liquids, water and wine, and to the blood shed by Christ and martyrs; indeed ‘tears for Christ crucified are clearly a kind of surrogate martyrdom’ (50). Weeping was recommended to add force to prayer. The ‘highest endorsement’ came from the effect of Christ’s tears, shed ‘before the raising of Lazarus’ (51).

1132, 2007, 2250, 3211, 3691, 3874, 3961, 3964.


Anonymous love lyrics of Cambridge University Library MS Ff.1.6, the Findern MS, or Findern Anthology, have been seen as the work of male authors, writing in the playful genres of courtly love; many have been awarded titles such as ‘To His Mistress.’ McNamer examines their context, considering the ‘amateur character’ of the manuscript, its ‘provincial provenance, and the appearance of several women’s names in it’ (280). These are features that caused Robbins, 54, to see the poems as

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works enjoyed by women and copied by them during visits to Findern. McNamer describes the manuscript and people connected with it, and reads the lyrics as works composed by women, with an autobiographical element. [Cf. Hanson-Smith, 712.] The presence of items such as household accounts implies that the lyrics were not valued. It suggests that the manuscript ceased to be ‘a collection of secular works to be treasured and added to as a kind of public entertainment’ to become rather ‘a place for insignificant personal jottings which were not necessarily meant to be shared.’ Emendations, apparently ‘motivated by poetic concerns’ (283), confirm that the manuscript is a holograph, used when it was sufficiently less valuable and private enough ‘to encourage experimentation’ (284). The pronouns used and possibilities for correspondence with the lives of women who might have written in the manuscript suggest a woman’s point of view. The lyrics of the pain of separation need not have been written by men as part of the game of courtly love, since they could express the feelings of provincial women parted from their husbands. Thus the use of ‘playful terms’ of courtly tradition might be ‘in the service of sincere self-expression’ (289). In support, McNamer cites poems of the trobaritz and Margery Brews’s letter [‘And yf ye commande me to kepe me true wherever I go,’ 303] to ‘her future husband John Paston III’ (288). When disease is mentioned it seems more likely to be physical illness than ‘lovesickness.’ In lyrics of separation the speaker is likely to blame Fortune rather than the absent lover, and not to use the courtly style of blaming a cruel mistress. McNamer compares poems of Charles d’Orléans and William de la Pole, Duke of Suffolk. She relates the theme of imprisonment in those male-voiced poems to that of the confinement of the Findern women, and notes in some Findern lyrics ‘psychological depth and movement---rare qualities of the courtly lyric before Wyatt’ (295). Pledges of loyalty seem to be part of the courtly tradition, but they echo the bride’s marriage vows of service and obedience, hinting that they are not ‘playful metaphors,’ but ‘statements of literal truth’ (298). Thus context and manuscript evidence suggest that the lyrics were indeed ‘composed by the women living at or near the Findern estate.’ McNamer comments on implications for ideas of
female authorship, previously discounted, and on ideas of the lyric. She notes that the term was ‘not used in the Middle Ages,’ that it has associations from other periods, and is perceived as not necessarily ‘an autobiographical genre’ (299). She discerns in the Findern lyrics ‘the authentic woman’s lament,’ distinguished from ‘popular’ examples that seem ‘laden with clerkly and courtly irony.’ The Findern works offer ‘a curious reversal of the standard definition of parody’ in their appropriation of ‘an essentially playful idiom’ to invest it with ‘seriousness and meaning’ (300). In an appendix (302–9), McNamer prints 14 lyrics she believes to be the work of women. She supplies a title for each, and notes the titles provided in other sources.

139, 303, 383, 657, 734, 2269, 2279, 2640, 3125, 3193.5, 3613, 3849, 3878, 3917, 4059, 4241.5, 4272.5.


Erthe in ‘Erthe upon Erthe’ [3939] has been interpreted as man, Eve, and Mary. Morgan proposes that certain instances refer to ‘Christ, the human (earthly) form of God,’ so eliminating a grammatical problem and indicating a consistency otherwise unnoticed. If one reads the first erthe in the poem as Christ, toc (in ‘Erthe toc of erthe erthe wyth woh’) is a suitable simple preterite. Thus ‘God, the Creator of both erthes, takes up human form as Christ,’ with the woe of ‘the sins of man ... or a foreshadowing of the Crucifixion.’ Then the second line (‘Erth other erthe to the erthe droh’) means ‘earth (man) brings to death an “other” earth, the erthe that is different and set apart from himself.’ The third line (‘Erthe leyde erthe in erthene throh’) then means that ‘man laid this “other earth” in the grave.’ The fourth line (‘Tho hevede erthe of erthe erthe ynoh’), in either of two interpretations, suggests that ‘Christ’s passion is sufficient for the salvation of man’ (199). Thus the poet alludes to Adam’s creation and humanity’s flesh and soul. The poem’s movement shows God’s descent to, burial in, and rising from the earth; it draws on typology and allegory, and emphasizes salvation.

Studies the central place of the eucharist in the culture of the late Middle Ages in Europe. Rubin traces the growth of its importance; the significance of symbolism and doctrine; teaching and reception of the sacrament; establishment of the feast of Corpus Christi and associated sermons, ceremonies, fraternities, and drama; and variations in interpretation. She draws on Latin and vernacular works, including ‘The Lay Folk’s Mass Book’ [3507], that are intended to explain and interpret the eucharist, and to allow the congregation’s participation. ‘Beyond design: teaching and reception of the eucharist’ (83--163) includes references to works intended to instruct the clergy (83--98) and the laity (98--108); these explain doctrine, preparation, and procedures. Various works illuminate understanding of eucharistic symbols. Prayers for the congregation mark moments such as the elevation and communion, to evoke the most fitting frame of mind.


Investigates the existence of ‘a Middle English equivalent to the French popular genre of the pastourelle’ (205) through exploration of the French genre, preceding an analysis of relevant ME poems. Sichert considers the pastourelle in the socio-psychological and cultural settings of southern and northern France, as ‘a “genre of
relief," for the French aristocracy, and later for the clergy and the burgesses, from social, moral and religious rules which were too strict to be persistently followed. It is thus 'an anti-genre opposed to the courtly love lyric.' The ME poems differ from the French works in their 'didactic and moralistic stance.' She presents a detailed examination, with tables to summarize information, and relates her findings to ME poems often considered pastourelles, 'De Clerico et Puella' [2236], 'In a fryht as y con fere fremede' [1449], 'As I stod on a day me self under a tre' [371], and 'Nou springes the sprai' [360], and to related ballads, 'The Knight and the Shepherd's Daughter,' 'Into a Sweet May Morning,' 'The Crow and the Pie,' and 'The Over Courteous Knight.' Sichert deems the ME poems 'examples of an anti-genre opposed to the French genre,' and concludes that the pastourelle 'never existed in England' (206). 360, 371, 1449, 2236.

962 Stanbury, Sarah. 'The Virgin's Gaze: Spectacle and Transgression in Middle English Lyrics of the Passion.' *PMLA* 106 (1991): 1083--93.

Explores aspects of the female gaze, especially the gaze of the Virgin in Passion lyrics. Stanbury's first examples of gazing women include Beatrice and Lucrece, who support ideas of the gaze as 'cupidinous, seductive, aggressive, thoroughly transgressive,' and 'most invitingly marked by its absence,' characteristics which are demonstrated in Bernard of Clairvaux's use of Eve and Dinah to illustrate 'ocular sins.' It is conventional in horror films to punish 'women who are visually assertive' (1084). In ME literature, Marian laments and Passion lyrics offer 'the most systematic portrayal of a woman's gaze' (1085), in the Virgin's gazing on Christ's dead or dying body. Stanbury discloses implications of this gaze, conventionally forbidden, yet permitted because 'maternal and compassionate, entitled by a mother's right,' and because 'a nearly dead body is hardly an erotic spectacle.' The lyrics offer
a drama of ‘sanctified transgression’ (1086), in the paradoxical relationships of the Holy Family and Christian readers, some of whom plead to receive the Virgin’s gaze. Effects of the ‘assertive command of Christ’s body’ and the ‘deferral in which her own looking turns her into a spectacle’ are dramatized in ‘Stond wel moder ounder rode’ [3211]. In her analysis of this poem Stanbury reveals Christ’s recognition of the power of the ‘gaze of maternal pity,’ which compels him to explain ‘the complicitous cycle of suffering.’ Mary’s gaze ‘entitles her to a subtle control’ (1088) despite grief, and ‘reestablishes the primal order of mother and infant,’ although it shows ‘Christ’s ambivalence toward maternal power.’ The gaze enables ‘a transfer of pain from the body on the cross to the woman below, and even to all women’ (1089). In lyrics, Christ or the Virgin may speak to a traveller who observes the Crucifixion. The command to the poet to look at the Virgin’s countenance stresses ‘her own role as spectacle rather than as spectator’ so that the lines of sight in the poem are those of ‘the passerby, the sinful man of reason’ (1090). The Virgin’s gaze transgresses tradition; it ‘touches Christ’s body, coercing us to confront the spectacle of her act of looking’ (1091).

100, 207, 404, 420, 776, 1048, 1073, 1119, 1318, 1365, 1459, 1761, 1836, 2036, 2619, 3211, 3245, 3412, 3691, 3692, 3700, 3904, 4189.


Considers Harley MS 2253, its compilation, and comments of Pearsall, 672, and Revard, 787. Stemmler finds the manuscript ‘neither a miscellany---a somewhat arbitrary, casual collection of texts---nor a well-wrought book carefully made up of mutually corresponding parts,’ but rather ‘an anthology, a careful collection of texts selected as representative specimens of various genres’ (232). Using a table (232), Stemmler demonstrates possible parameters for ordering the texts, according to
authors, language, form, genre, content, and association. He shows that the Harley scribe used all of these except authors. The scribe’s approach is that of a compiler rather than an editor, and his ‘over-riding principle ... is the distinction between verse and prose’ (233). Stemmler describes groups of texts according to their relations; he notes some that some texts seem to be together by coincidence, from resemblances in the appearance of words rather than sense. The poems may be linked by content, tone, or rhyme. Examinations reveal correspondences in subject; complementary pairs of poems; poems so closely related in metre and style that they appear to be the work of one poet; and groups united in genre and content. Stemmler attributes the increasing disparateness towards the end of the first part of the manuscript (the first 79 items), to ‘the haphazard order in which they became disposable to the compiler.’ Although he finds ‘no traces of a sustained organizing principle,’ Stemmler considers the manuscript ‘an anthology rather than a miscellany’ (236), in which many poems are arranged according to associative grouping. He supplies a table to illustrate the methods used by the compiler (237).

105, 166, 185, 205, 359, 694.5, 968, 1104, 1115, 1196, 1216, 1320.5, 1365, 1395, 1407, 1449, 1461, 1504, 1678, 1705, 1747, 1861, 1889, 1894, 1921, 1922, 1974, 2039, 2078, 2207, 2236, 2287, 2339, 2604, 2649, 3155, 3211, 3236, 3310, 3939, 3963, 3989, 4037, 4177, 4194.


Questions ‘the codicological category “minstrel text”’ (43), and scrutinizes manuscripts ‘that have been explicitly linked to English minstrels and to a few obvious French analogues’ (43--4). Taylor examines ‘Manuscripts Containing Chansons de Geste’ (44--53); ‘Manuscripts Containing Middle English Romances’ (53--60); ‘Anthologies of Lyrics’ (60--5); ‘Manuscripts Signed by Minstrels’ (65--7); ‘Rolls’ (67--70); and ‘Scraps and Fragments’ (70--2). Three anthologies, small ‘plain
paper volumes without any extensive decoration' (60), with religious and secular
lyrics, have been called minstrel texts by Wright [Songs and Carols] and in RobbinsS,
55. The manuscripts are BL Sloane 2593; Bodleian Library, Eng. Poet.e.1; and St John’s College, Cambridge S.54. Taylor examines three Sloane lyrics, called by
Robbins ‘An Unwilling Minstrel’ ['If I synge 3e wyl me lakke,' 1417], ‘The Minstrel
and his Wares’ ['We bern abowtyn non cottes skynnnes,’ 3864], and ‘A Minstrel’s
Begging Song’ ['Omnes gentes plaudite / I saw myny bryddis setyn on a tre,’ [2675].
He argues against an association with minstrels, citing Greene on 1417 [460], and
2675 [86]. The other anthologies seem not to have belonged to minstrels. Arguments
from appearance of the documents ignore ‘a substantial nonminstrel readership of
moderate means’ (65) who may have travelled with their books; Taylor favours
clerical connections. Bodleian Library Douce 302, and Cambridge University
Library, Add. 54943 have been signed by minstrels, but their appearance does not
suggest minstrel ownership. Although rolls seem better suited than other forms to
being carried by minstrels, Taylor thinks only BL Add. 23986 ‘could have begun life
as the property of a minstrel herald’ (69). The most likely minstrel text is ‘a single
sheet ... now bound as the first folio of Oxford, Bodleian Library, MS Rawlinson D
913’ (71), with English lyrics and an AN lyric and call to dinner. The scribe’s hand
hints that although he ‘might have been a minstrel ... he might well have been a
bureaucrat at some point as well’ (72). Difficulties in making ‘the distinction, always
tenuous and hypothetical, between minstrel manuscript or commercial text’ mean that
‘direct access to medieval oral narrative must be postponed’ (73).

668, 1008, 1417, 1953, 2037.5, 2675, 2716, 3864.

965 Thompson, John.‘Textual Instability and the Late Medieval Reputation of

Probes the effects of transcription and transmission on texts, and the interpretive
difficulties of editors who must ‘construct critical texts of items that survive in unstable forms in extant copies’ (175) because copyists were editors as well as scribes. Chaucer’s ‘An ABC’ [239] differs from others in its acceptance as a stable text of a passage of De Guileville’s Le Pèlerinage de la vie humaine; it was inserted in two translations of the French work—-an anonymous prose version, and a verse work in the style of Lydgate. Extant versions of the latter have spaces for ‘An ABC,’ but lack the poem; it is anticipated in an encomium in the text and a note in John Stow’s manuscript, which has another Marian lyric, ‘O blyssed mayde fflour off alle goodnesse’ [2395]. Thompson demonstrates that copyists of such collections as the Vernon and Simeon MSS were able to consult several copies of the works. He pays particular attention to the Cursor Mundi [2153], noting the appearance of the ‘Discourse between Christ and Man’ ['Ihesu was of Mary borne,' 1786], which is seen elsewhere as an independent work. This is inserted in three northern manuscripts of 2153 and is written in a deictic style, standing ‘in dramatic contrast to the formal and restrained Passion narrative that precedes it’ (185). Some scribes had access to a wide range of material, and the composition of miscellanies was influenced by availability of texts and by the tastes of readers. For such reasons, ‘questions of textual integrity, or of “authorial responsibility” and “scribal role” (as the medieval scholastic writer or the modern reader might want to understand them) often tended to get confused with other, parallel, production issues’ (187).

239, 1786, 2153, 2395.


Explores implications of Nowelis flood, the term used by John the carpenter in the
Miller’s Tale [4019], and distinguished from Noes flood, generally used by Nicholas. In this context Nowel is ‘Chaucer’s joke, deliberate and rather unusual,’ to evoke associations of a personal name and the cries repeated in carols of the Nativity and at other joyful occasions. Whaley traces the word’s etymology, and finds ‘two principal uses in late ME, both of which correspond with French uses ... as a cry of celebration ... and ...a word for the feast of Christmas or the Nativity’ (7). She cites numerous occurrences in carols, where it is ‘very frequently ... all or part of the burden’ (8). The French word fits easily in carols in English or Latin, to add ‘a resounding chime to festive songs’ or to be fragmented ‘in playful jubilation.’ It is even used in the burden of a Passion lyric, ‘Mary moder cum & see / þi sone is Nayled on a tre’ [2111], ‘to transform a sacred poem into a carol’ (9). It offers metrical and rhyming possibilities and can be used in word-play. Through a connection with nouvelles, it also carries the meaning of ‘news,’ and it may also be ‘a call for attention.’ In ‘þis world is falce I dare wyll say ’ [3654], a poem of ‘the vanity of earthly life,’ the effect is ‘inept or strikingly ironic’ (10), since the word more often suggests a joyful occasion. Secular examples include poems for the birth of a prince or celebration of a victory. It was apparently used only rarely as a personal name, and such use is assumed to be connected with Christmas. Particular associations with the Miller’s Tale include the possibility that the tale was to be told in the Christmas season, and the implication of John’s resemblance to Joseph ‘not only in his occupation but also in his advanced age and his fear of being cuckolded by his young wife,’ the theme of several carols on the ‘trouble of Joseph’ (13). The word recalls the joyful cry and the season, ‘while at the same time, by delicate implication, putting its immorality in a proper religious perspective’ (14).


967 Wimsatt, James I. ‘Chaucer and Deschamps’ “Natural Music.”’ The Union of
In his discussion of the ‘natural music’ of verse, so classified by Eustache Deschamps, in his *Art de Dictier*, Wimsatt compares Guillaume de Machaut’s ballade ‘Tout ensement com le monde enlumine’ with ‘The Fair Maid of Ribblesdale’ [2207] and Chaucer’s ‘To Rosemounde’ [2031]. ‘Tout ensement’ and 2207 deal mainly with ‘description and praise of the speaker’s ladylove’ (141), but ‘in versification and content they contrast sharply’ (142). Wimsatt cites differences in versification, diction, and imagery. For instance, although both resemble the sun, ‘on the one hand there is the refined lady of the French court whose excellence illuminates the world, and on the other a jolly English girl whose complexion shines like the sun’ (143).

‘The associations of “To Rosemounde” clearly are with the French’ (144), and the ‘only argument with any force for connecting “To Rosemounde” with poems like the “Maid of Ribblesdale” is the matter of stress’ (145).

2031, 2207.


Addseven seven new sources of ‘They thou the vulf hore hod to preste’ [3513]. This poem warns against a wolf which, ‘though hooded as a priest and set to learn psalms, remained a wolf in his habits.’ Breeze prints the three versions noted in *IMEV* and the others, all found as ‘an English “inset” in fable 22 of Liber Parabolarm written c. 1219 by Odo of Cheriton’ (284). There is a parallel in lines found in *Ancrene Wisse* “euer is þe eie to þe wude leie, / þerinee is þet ich luuie” [734.5]---perhaps the refrain of a lost love lyric.’ (286). It seems that ‘this would help date *Ancrene Wisse,* but another occurrence suggests that ‘the first line at least was as perennial as a
proverb' (286). The text is found in Berlin, Staatsbibliothek zu Berlin---Preussischer Kulturbesitz (Haus Unter der Linden) MS Phill. 1904; it has belonged to Battle Abbey, probably in the library of Brecon Priory, and has Welsh material. In the Welsh version of Odo’s fable, ‘the wolves are monks of the present day’ (287); the fable is presented in Welsh and concludes with the ME verse.

734.5, 3513.

969 -----. ‘The Instantaneous Harvest and the Harley Lyric Mayden Moder Milde.’

Examines the lines ‘Of the sprong the ble / Ly souerein creatour’ in the Harley lyric ‘Mayden moder milde / oez cel oreysoun’ [2039], particularly considering ble. Although the word refers elsewhere to ‘“colour, face, complexion, appearance”, these meanings do not suit here’; Breeze proposes an allusion to ‘the miracle of the Instantaneous Harvest on the Flight into Egypt,’ in the reading ‘“Through you [and] the Sovereign Creator sprang up the Harvest”: a miracle occurring through God’s power at the Virgin’s intercession.’ He recounts the legend, and notes a link to ‘an English version of the lyric’s first stanza (IMEV 2034) used by Michael of Northgate to close Ayenbite of Inwyt, itself a translation of Somme des Vices et des Vertues by Loren of Orleans.’ A reference in 2039 offers ‘precious evidence for the legend in England about 1300’ (151). It links the Virgin and Christ, then carried in her arms, to make ‘an especially fitting allusion for a poem which, honouring Christ through devotion to the Virgin, seeks her protection for the sake of his love’ (151--2). It would be more significant if the poet were imprisoned, pondering ‘a miracle by which fugitives escaped capture at the hands of unjust agents of law,’ and would render the poem ‘a more suble and sombre work than has previously been realized’ (152).

2034, 2039.

To explain that ‘Alisoun is both the product and object of a male discourse that has maintained power over women by separating women from both their bodies and language’ (141), Donaldson considers lyrics of clerical seduction. She notes use of the name Alisoun for the Wife of Bath and for the seduced girl of ‘As I went on Yole day in our possession’ [377]. Nicholas’s physical approach resembles ‘that described by the “woman” narrator of the male poet’s lyric,’ ‘Lad Y the daunce a Myssomur Day’ [1849]. The narrator’s ‘expression of sexual enjoyment’ with the clerk who controls her implies no ‘wrongdoing in using force’ (143). The gulf between Absolon and the clerks of courtly lyrics adds to the humour of the Miller’s Tale [4019]. Absolon sees himself as that kind of lover, and defines himself ‘through his use of courtly language gaining the voice of authority’ (144). Alisoun’s realistic language and her rebellious body answer him: she ‘destroys his ability to control discourse by asserting her own gloss of her body’s language’ (150).


Explains some difficulties of using corrupted texts of lyrics, which may be ‘hardly readable as poems.’ Following Dobson, 87, Duncan advocates textual reconstruction to emend ‘defects in metre, rhyme and sense,’ and cites an example in ‘Leuedi sainte marie moder and meide’ [1839], in which ‘a striking anomaly in the order of its final stanzas may have passed unnoticed on account of undue deference to manuscript authority’ (109). The penitential work seems complete after the tenth of its eleven stanzas. Duncan proposes that Stanza 11 was originally 8, and an error from use of
as rhyme-word of the last line in the two stanzas caused misplacement. Thinking he had copied stanza 8 instead of 7, the scribe moved on to the next, which was originally stanza 9; realizing his mistake, he added the missing stanza at the end. This may have happened in the copy text or in the unique surviving copy in MS BL Add. 27909. After reordering, the lyric, ‘as is usual with poems of contrition and supplication, ends appropriately with an appeal to the Virgin and through her to Christ.’ Duncan relates his reconstruction of ‘A Wayle Whyt ase Whalles Bon’ [105] to comments of Gibson [MA diss. 1914], Brook, 42, Davies, 61, Stemmler, 444, and Degginger, 330. He stresses that 105, ‘typically a song lyric albeit without music ... is a kind of poem in which metrical regularity is to be expected’ (111), and compares other Harley lyrics. Following Gibson, he transfers lines that seem superfluous to Stanza 6 to the end of a defective first stanza, and places Stanza 7 as the second. To emend ‘three apparently defective first lines,’ Duncan proposes to add words from the last lines of preceding stanzas, to satisfy metre, sense and stanza-linking. He considers that ‘omission of the same words in the second of two consecutive lines is just the kind of mistake a medieval copyist was liable to make’ (113). Other emendations address apparent metrical irregularities, some of them ‘attributable to linguistic variants introduced in the course of scribal transmission.’ Any change is ‘inevitably conjectural,’ but Duncan asserts that ‘a plausible emendation, albeit uncertain, which has the merit of rectifying the metre, must be counted a significant improvement in itself’ (116). He prints the emended poem, with stanzas in the order proposed by Gibson.

105, 359, 708, 1115, 1216, 1272, 1394, 1407, 1839, 2166, 2207, 4194.

Studies ‘a previously unrecognized combined motif in two poems in the thirteen-line alliterative stanza’ (100) (‘The Dispute between the Blessed Virgin and the Cross’ ['Oure ladi freo on Rode treo make hire mone,’ 2718] and ‘The Foure Leues of the Trewlufe’ ['In a mornyng of May when medose schulde sprynge,’ 1453]), to indicate ‘focused attention upon Mary and the Cross, symbols of incarnation and resurrection.’ This focus causes ‘an original development of planctus Mariae conventions’; reenactment of ‘a metaphoric “birth” at the center, with an actual opening of gates’; and ‘chiasmic symmetry of paired antitheses and parallels, as if imitating in poetry the shape of the cross’ (101). Fein comments on the slight attention paid to the works, and compares others that are similar in theme and style. The poems’ didactic nature fits them for ‘the classification “popular piety,”’ with ‘strange but undeniably arresting conceits of the Cross debating and correcting the Virgin and of a turtledove sermonizing a maiden upon the spiritual meaning of a cross-shaped herb’ (104). The poems, ‘shaped to become themselves cruciate emblems against demonic powers’ (105), emphasize Mary’s compassion and the Cross as signs of grace to defend against the devil. Fein scrutinizes their symbolism and patterned structure. She deals first with 2718, to reveal intertwined themes of incarnation and resurrection, symmetrically arranged in stanzas assigned to the two speakers. Her interpretation of stones, barriers, and gates, in images of birth, relates them to Christ’s painless, immaculate birth and the Virgin’s pain at the Passion, and also to humanity’s cleansing second birth, which makes the Cross ‘actually become a second mother of mankind through Christ’s suffering humanity’ (111). In a crossing over of symbolism, ‘just as the Cross is a mother, so too Mary is a tree’ (112). The spirit of 1453 is more gentle, but there are resemblances in its ‘related stanza forms, identical overall length of apparent numerological value, a meditative focus upon Mary at the Cross, and a climactic central event with gates opening’ (113–14). Fein elucidates the poem’s stanzaic and symbolic structure, to show the significance of the lovelorn maiden, mourning under a tree and searching for the truelove plant, who first evokes a ‘human soul in fallen separation from God.’ Her secular love-longing is considered
spiritual and ‘the basis for a sermon, delivered by the turtledove, upon the Trinity and Mary, who are rhetorically likened to the four leaves of the herb’ (115). Here the imagery of gates depicts the Harrowing of Hell, and offers, ‘a parallel, if different, rendition of the theme of second birth’ (117), in ‘the exit of his [Christ’s] “bon chylder” by means of the Cross’ (118). Mary’s reversal of the Fall is symbolized in the rejoining of the truelove’s leaves. The stanzas of the maid and sermon show ‘mirror imaging ... between the two halves, suggesting a chiasmic reversed symmetry’ (121). The poems ‘subordinate the lament impulse to a framework of doctrinal instruction’ (122); Fein compares them with other shaped and alliterative poems.

583, 1232, 1328.7, 1453, 2320, 2481, 2718, 3211, 3357.


In ‘Kytt hathe lost hur key’ [1824.8] a reference to ‘Seynt Sythe,’ invoked ‘in cases of lost property,’ whose ‘emblem was a key’ uses the pronoun ‘him.’ If there is no error in the poem, this implies ‘devotion at a popular level at which there was ignorance of the saint’s sex’ (148). It may be that ‘Sythe is to be identified with St Osyth’ (148). Frankis explores possibilities of variation in the name, suggesting such identification in a poem attributed to Lydgate, ‘Heyl hooly Sitha maide of gret vertu’ [1050], to celebrate St Zita. He finds ‘no evidence that St Sithe’s Church in London ... was originally dedicated to St Osyth,’ but it ‘was a centre of devotion to Zita by the mid-fourteenth century, though it may not have been officially dedicated to her’ (150).

1050, 1824.6.


667

Explores Marie de France's use of the 'deliberate obscurity assiduously cultivated by ancient writers to guarantee that future generations of readers might supply continuing significance to the written text---la lettre---by glossing it with insights from their own wisdom---lur sen' (216). Each of Marie's Lais involves 'imaginative readjustment whereby the aventure of an ancient lai is recontextualized by her effort both to recollect a past performance, and to reinvent it poetically by her present investment in the activity of writing' (217). The lai can be seen 'as a lyric and as a narrative form.' Frese considers in particular the lai 'Yonec,' and a lyric she identifies as 'clearly coordinate' (220). 'Yonec' is written in OF, but 'The Corpus Christi Carol' [1132] survives in ME and preserves the poetic essence of the lai which is its story version. Frese prints both the lyric and a résumé of 'Yonec,' elucidating correspondences in motifs of the two works. She relates the term lai to OIr laid / loid and Latin laus / laudis, and considers implications of the falcon's arrival at the hour of Lauds, to conclude that 'Yonec' stresses the poetically inevitable connection of love and suffering whose essential anguish in the face of embodied displacement, demise and survival had been profoundly rehearsed and propagandized in connection with the Christian Doctrine of the Incarnation' (230). Frese's discussion indicates that '[t]he "fortunate fall" in "Yonec" is more than a theopoetic parody' (232), and that 'in the Middle English lyric which so clearly conserves a digest of Marie's essential poetic meaning, we may begin to retrieve a chapter in the literary history of generic passage from one form of poetry to another' (233).

1132.

Examination of *Pierce the Ploughman’s Crede* [663] and critical comment on it reveal the differing approaches of the literary critic and the historian. Green considers John Ball’s letters ['Jack Miller asketh helpe to turn his Mill aright,' 1654; ‘Jacke Trewman dothe you to vnderstand,’ 1655; ‘John Ball greteth you wele all,’ 1790.8; ‘John Ball Saint Mary priest,’ 1791; ‘Johan the Muller hath ygrownde smal smal,’ 1796], to show that phrases and themes, such as ‘nowe is tyme’ and ‘trewthe,’ can be related to occurrences and echoes in other texts. There are variations in the interpretation of similar proverbial material, for instance ‘now is time’ and ‘speak, spend, and speed.’ The letters fit the social context of popular preaching. Green draws on analogues to assess ‘Ball’s individual contribution to the actual texts’; to see ‘how closely we should identify the themes of these letters with the events of 1381’; and to ascertain ‘how closely these letters might affect our interpretation of the Peasants’ Revolt itself.’ He finds the first of these aims ‘a largely literary matter’; the second ‘a matter of literary history’; and the third ‘a historical question’ (188). Ball’s letters differ from traditional complaints against Abuses of the Age. They have been thought conservative and reactionary, opposing the Peasants’ Revolt, although some passages, on truth and judicial corruption, may link them to it. Their effect on interpretation of the Revolt turns on ‘the role played by men like Ball in directing, or at least inspiring, the rebellion’ (190), a role estimated by assessing Ball’s use of traditional and contemporary issues. Green concludes that ‘the tradition of popular preaching and the complaint literature associated with it may be said to have helped inflame deeply banked resentments in 1381’ (190--1). Ball, who criticized the friars, nevertheless drew on material used by them, and was ‘anything but a typical Lollard’ (191). Perhaps to avoid implication in the rebellion, the friars in turn attempted to show that the Lollards were trying to blame them, so that John Ball’s ‘alleged confession,’ which apparently incriminates Wyclif, seems to be ‘a Carmelite forgery.’ The Lollards’ hostility to the friars reflects ‘the mutual antipathy of radical and
reactionary’ (192). In Pierce the Ploughman’s Crede, Green finds ‘signs of a
discontent with the source of cultural authority more profound than anything in John
Ball’s letters’ (193). He prints Ball’s letters in an appendix (193--5).


A poem ‘Menksful and my3ty in mynde modyr of maries iiij’ [2153.5] in Aberdeen
University Library MS 123 tells of St Anne, mother of the Blessed Virgin, and her
extended family. Hargreaves describes the manuscript and the poem’s context of
works of computation, numerology, and astragalomancy; historical events on
significant dates; and works on St Ursula. Preceding the poem is a diagram; this sets
out ‘the relationships presented later in it, showing at the head Anne, below her her
three successive husbands, Joachym, Cleopas and Salome, and lower again the three
Marys who were the children of these marriages, each with her husband’s name
alongside in his own cartouche, and on the bottom line the grandchildren of Anne by
these daughters’ marriages’ (10). A line links Anne to her sister, here named
‘Emery,’ the grandmother of John the Baptist. A similar diagram in the manuscript
specifically sets out Henry VI’s descent from St Louis of France. Hargreaves
describes and prints the poem, the language of which is ‘a mixture which might well
be expected in the Northwest of England’ (13), but does not conform closely with
linguistic profiles recorded for places near Warrington. There are no exact parallels
to the work’s unusual metrical structure, with alliteration and a bob, but Hargreaves
notes several similar poems. The matter of the poem resembles the Legenda Aurea of
Jacobus de Voragine and Caxton’s translation, but differs in ‘the name of Anne’s
sister, who has no place in the Latin poem.’ The Latin verses follow Stirps Anne
Beate in the manuscript, ‘with an additional two lines on the death of some of the apostles’ (15). Hargreaves concludes with comments on other poems on the life of St Anne.

208, 888, 1889, 2153.5, 2392, 2421, 3694.3, 3838.


An examination of ‘Ase y me rod þis ender day / by grene wode to seche play’ [359], to show the conflation of the secular genre of pastourelle with that of religious lyric detailing the joys of Mary. The descriptive language, although it was used ‘in erotic “secular” poetry to describe courtly ladies, was also used in Marian lyrics to describe the attributes of the Virgin’ (158). Many words suggest ‘an ambiguity regarding the poet’s declaration of love’ (159). McClellan argues for parody as ‘the operative mode governing the poem’s discourse,’ but states that ‘the parodic appropriation moves in two directions, not just one.’ There is ‘sacred parody’ in ‘the movement towards a religious transvaluation of the secular erotic elements,’ qualified and limited by ‘secular parody,’ in ‘a movement towards a travesty of the sacred image of Mary’ (160). He supports his contentions by reference to Revard, 787, Howell, 736, and Bakhtin’s theories of dialogic discourse and parody. From the ‘erotic/spiritual opposition’ of the dialectical movement, the poet produces ‘a radical interpretation of the Christian theological concept concerning the physical resurrection of the body, and in the process claims a special and intimate relationship with Mary’ (162). McClellan derives the last notion from reading the last lines of the ninth stanza, ‘Crist, leue vs alle wip þat wymman / þat ioie al forte sene,’ as an extension of the concept of the glorified, resurrected body, with erotic and spiritual significance and
many possibilities for interpretation. Thus the ‘paradoxical movement of parody’ shows the site where ‘the material body is transfigured and the spiritual body is eroticized,’ so that ‘eros and spiritual bliss dialectically intersect’ (167).

359, 1861.


Some adaptations of the computus, intended ‘for the literate or semiliterate layman,’ depended ‘less upon written form than upon fingers and memory’ (595). Means surveys forms of the computus first developed by Bede, and proceeds to adaptations for specific tasks. These are related to ‘the position of the moon and its relation to the tides, days of fasting, names of the days of the week, the number of days and weeks in the year, and the length of days, nights, seasons, and shadows’ (597). She describes the presentation of information, ‘from the highly technical to the popular and simplistic’ (598), in such forms as calendars, tables, notes, canons, diagrams, and volvelles, considering how widely the knowledge was spread among laymen, many of whom had ‘neither written resources ... nor mechanical computational instruments (602). ME mnemonic techniques included rhyming verses and use of the hands and fingers. Means prints several verses, and explains calculation of Leap Years, Sunday Letters, Easter, Ember Days, seasons, months, saints’ days, and numbers of days in the months and year.

426, 579, 633.5, 1396, 1502, 1721, 2750, 3571, 800779, 800784.

Surveys aspects of hunting, including hunters, their methods, and game. Its importance ensured that it was often mentioned in literature, in formalized language, one function of which was to make social links and distinctions. Orme considers allusions to hunting, for example in tales of Sir Gawain and the legend of ‘The Three Dead and the Three Living.’ Poems that purport ‘to give the animals’ point of view’ (147) include ‘The Mourning of the Hunted Hare’ [‘Bi a forrest as I gane fare,’ 559] and ‘Wyl Bucke his Testament’ [‘As I stode in a parke streite vp bi a tree,’ 368]. In fact they endorse established rituals of hunting rather than expressing sympathy for the hunted creatures.

368, 559, 710, 1306, 1317, 1399, 1459, 1556, 1566, 3144, 4019.

980 Parker, David R. ‘The Act of Supremacy and the Corpus Christi Carol.’


The context of the ‘Corpus Christi Carol’ [1132], in Richard Hill’s commonplace book (Balliol College MS 354), helps explicate the allegory. Hill copied many puzzles, and his ‘taste for enigmas sheds a powerful light on the enigmas of Corpus Christi.’ Parker sees the carol as a riddle in which ‘the listener hears of the contents of each container within each larger container’ (5). He connects it with ‘particular physical circumstances of the Mass as it was performed in England in the early 1500s,’ to suggest that the first verses ‘figuratively portray the church and altar during the Mass’ (7) in a Lenten celebration. Thus the ‘orchard brown’ can be ‘the dark interior of a columned church or cathedral’ and ‘the hall “hangid with purpill & pall” ... the altar structure.’ Red cloth was frequently ordered for Lenten services, since it symbolized ‘the red earth of the grave, and therefore the entombment of Christ, as well as the blood of the Passion.’ Parker reads the ‘bede’ as a paten, and the bleeding knight as ‘the body of Christ as communion wafer, perhaps bleeding because it has just been dipped in the communion wine.’ The stone with the words ‘Corpus Christi’
may be ‘the super-altar, where the consecration of the Host took place’ (8). He agrees with Greene, 418, that the white falcon represents Anne Boleyn, but does not see Catherine of Aragon as the narrator. Parker finds the carol a riddle, to which ‘the answer is “the Holy Communion,” but more specifically “the Holy Communion in the Roman church.”’ Henry VIII’s Act of Supremacy separated the churches of England and of Rome; the falcon bore away not Henry but the Roman church. The riddle of maid and bleeding knight shows a ‘female communicant ... weeping over this tragedy,’ in an image that may recall a pietà. The Act seemed to reopen Christ’s wounds, ‘and surely Mary was weeping over the freshly opened injuries,’ adding further meaning to the allegory and ‘a moving lament’ for the Roman church ‘which evoked the beauty and mystery of the Roman ritual’ (9).

1132.


Discusses and prints eight lyrics from ‘the margins of a Latin manuscript, now Lambeth Palace Library MS 499, written at Stanlow (or Stanlaw) Abbey, Cheshire, almost certainly in the 1270s.’ The brief, sophisticated, heavily alliterative poems deal with the following topics: ‘(A) a knightly assembly [‘I holde hendeburne her . worthli water ant wys . i world as i wene,’ 800810], (B) hunting [‘busken bernes . boues bryten . blithe burdes botes beden,’ 800811], (C) the natural world in winter [‘faste fresen fennes fule. frostes fre is foules foo,’ 800812], (D) a fugitive in the hills [‘faste ifunde fer on folde . frode fryth is feire fre,’ 800813], (E) keeping a lady’s love [‘I haue to a semly that i bi sete . send mine sonde selliche sete,’800814], (F) bad weather [‘welkes werren . waies weten . windes walken w[e?]de wo,’ 800815], (G) unsuccessful wooing [‘Bi bele ar briddes breme on bowes,’ 800816], and (H) characteristics of four named places [‘Littel is lithe bi lythum . wen stormes arn
stronge upon strike warth,' 800817] (157). Pickering describes the manuscript and its history, and finds that the lyrics were written 'while the scribe was officially occupied with ... a treatise of Augustine on the Trinity' (161). He prints the texts (161--8), with 'a rendering into modern English ... and textual notes' (162). Although date and provenance can be determined, linguistic information is less certain. The text suggests the North-West Midlands, but some more Southern features almost certainly show the lyrics' early date; they may reveal that the scribe was not the author, and that 'the poems were composed somewhat further south than Stanlow Abbey' (169); the place-names suggest 'a general north-western scatter' (170). In discussing the lyrics' verse-form and metre (170--6), Pickering considers rhyme-schemes, alliteration and assonance, word play, and metre. There is also a possibility that the poems were not composed in very long lines, but that 'a scribe pressed for space in the bottom margin of a page might have reduced the poems' vertical length by running two or more lines together.' He divides the works into two groups: 'AEH and BCDF, with which the "short line" lyric G is closely linked in terms of metre and alliteration' (170); these may be the work of different poets. In detailed comment on the first group, he arranges the poems in shorter lines. BCDFG alliterate 'wholly or virtually wholly on a single letter, and ... each is decidedly homomorphic,' (173).

Pickering examines rhyme and metre in the poems, and relates them to contemporary ME verse (176--80). Comparisons reveal that '[i]n their confident and playful use of the courtly-love tradition, as in their cleverness with words, their exploitation of verse-form, their mixture of metres, and their sometimes ironical stance, the Lambeth poems have most in common with the somewhat later lyrics of MS Harley 2253' (177). There are parallels in Welsh, Irish, AN, and Latin techniques, and the author (or authors) may have been 'deliberately experimenting with verse-form, and even setting himself exercises in composition' (180).

Investigates ‘Tegeu,’ who appears in ME literature only in the ‘rather cryptic’ (247) ‘Annot and John’ [1394]. There are Welsh influences in the style and content of the poem, which resembles the eulogistic genre of Welsh court poetry, with some techniques of the Welsh *awdl* or ode. The name Tegeu or Tegau is Celtic. It is linked with legends of testing the chastity of Caradoc’s faithful wife and of ‘a courageous, virtuous woman who sacrifices one of her breasts to free her loved one from a serpent coiled around his arm’ (251--2); in some versions, she acquires a golden breast. These tales are in the French *Livre de Caradoc*. Saint Paul traces the occurrence of the names ‘Tergau Euvron ‘Tegau Gold Breast,” as *Caradawc Vrechvras’s* (“Strong Arm”) faithful wife in the Welsh Triads’ (253), but without a ‘serpent tale.’ She explores possible explanations for the changes, suggesting that the name could represent ‘a souvenir of a tale which had been attached on the Continent to the hero Carodoc Brech/f-bras and his lady whose fidelity was well-known’ (254), perhaps through the ‘serpent tale.’ Contact with the OF Carodoc story could have revived Old Welsh traditions.

1394.


In his elucidation of problems in ‘The Four Foes of Mankind’ [‘he siker soþe who so seys,’ 3462], Smithers refers to *BrownXIV*, 48, and to emendations proposed by McIntosh, 694. By analogy with lines before and after it, line 82 [‘Long lyopon and lened’ in *BrownXIV*] should contain two past participles. Emendation of *lyopon* to *ly*
oponyields a participle, and an instance of zeugma, a ‘not altogether common’ (199) ME construction. Lines 81--2 can then be ‘an idiomatically acceptable way of saying “when you have accumulated and harvested [your possessions], and over a long period have leant over and hung over [them] and have been reluctant to be parted [from them] ...”’ (200). Smithers rejects McIntosh’s emendation ‘Longly opon land lened ... interpreted as “for a long time have relied upon the land for sustenance”’ (201). He offers several reasons for reading lines 43--4 as ‘þe warld tirneþ ous touʒ / Fram wawe to wawe,’ and declines McIntosh’s suggestion to read tirneþ as tirueþ. Instead he proposes that the word evokes Fortune’s wheel, mentioned elsewhere in BrownXIV and BrownXV, 39, and notes ‘a little network of similarities that link certain passages and phrases in a handful of these lyrics to one or another among them, when one in isolation would be cryptic and unintelligible’ (202). There is a similar reference in the Ormulum [2305], ‘in an orthodoxly allegorical disquisition on the early verses of Luke II (Ormulum 3494 ff.),’ although this wheel is not Fortune’s, but is ‘symbolised by Galilee, and itself symbolises life in this world and its affairs’ (203). The idea of uncontrollable change and turning persists. Thus wawe is more satisfactorily read as ‘misery’ than as ‘wave,’ and line 44 is then ‘the last, and the climactic, point in a presentation of the usual motif of the vicissitudes of fortune in life in the world’ (204), confirmed by philological comparisons with analogous forms. [See McIntosh, 992.]

12, 351, 433, 1114, 1448, 1459, 2025, 2153, 2280, 2305, 2576, 2744, 3400, 3408, 3462.


Investigates Pandarus’s references to haselwode, in Troilus and Criseyde [3327]. Wentersdorf looks at each of these in context, and compares similar passages in ME and other languages, relating them to Chaucer’s innovations in retelling the story of
Troilo and Criseida. He supplies examples of erotic allusions to hazeltrees and gathering their nuts as occasions for rustic lovemaking. Pandarus’s last reference includes *joly Robyn*, which is often the name of a rural lover in pastourelles. Wentersdorf notes varying implications of hazeltrees in a range of poems. These include ‘The Thrush and the Nightingale’ [*Somer is comen wiþ loue to toune,* 3222], where it underlines the coming of love; ‘The Reply of Friar Daw Topias’ [4098.3], where it seems to suggest that the Wycliffites might as well write poems of love as hope to enter heaven; and ‘Lovely lordynges ladys lyke’ [2018], where the bird observed ‘should not have left the cage of virtue for the wildness of singing, however blissfully, in a hazel-tree’ (307). Such instances and the link with Pandarus, ‘a man knowledgable in the *jeux d’amour,*’ imply dangerous and erotic possibilities, confirmed in the knowledge that Pandarus ‘as a man of the world ... believes that those who enter the hazelwood cannot count on lasting happiness in love or even on mutual fidelity’ (313).

683, 1091, 1459, 2018, 2092, 2831, 3222, 3327, 4098.3.


Traces the origins and history of ‘The Treatise of a Galaunt’ [*Lyke as grete wateres encresyn into floods fele,* 1874], and other appearances of the motif of excesses of fashion to indicate sin and evils of the times. Boffey compares textual and contextual features of surviving manuscript copies: Rome, English College A.347 (R); the former Astor A.2 (A); and Trinity College, Cambridge, R.3.21 (T). She observes differences in order, transpositions of lines, omissions of stanzas, and variant forms, such as acrostic stanzas on the seven deadly sins. In addition, she notes the difficulties of determining local meanings and understanding variations and processes of transmission. Boffey considers movement of the text to print, the process and the
changes it may entail. She compares four editions associated with Wynkyn de Worde, relating them to manuscripts. The comparisons reveal that the version most closely resembles R. The poem’s success and long life were probably helped by contemporary feelings against the French and against excesses in dress, also expressed in the sumptuary laws. Attribution to Lydgate, implied by the context of ‘more reliably Lydgateian pieces’ and a reference by Bishop John Alcock of Ely, may have seemed to de Worde ‘reason enough for keeping it alive.’ Its interest is in ‘its all-purpose topicality and in the changes which can be observed between its initially flexible manuscript appearances and more fixed printed form’ (185).

143.8, 299.8, 892, 1497, 1585.8, 1874, 2832, 3682, 4165, 4254.5, 4255.


Considers whether ‘Judas’ [1649] is indeed the first English ballad. Since it is ‘a narrative poem ... composed almost exclusively of event and speech with ... the narrator reduced to a bare minimum and very little overt indication of personal bias,’ the issue becomes ‘whether the poem can be considered “a folksong.”’ Boklund-Lagopoulou weighs the oral and written transmission of ballads and their development from ME metrical romances and folksongs. Recognition of ‘Judas’ as a ballad would ‘reshape the discussion over the origins of the popular ballad’ (21) by acknowledging its existence 150--200 years before other accepted texts. Classification of the poem as a religious folksong by David C. Fowler [*A Literary History of the Popular Ballad*] would not vitiate ‘the possibility that it is an ancestor of the popular ballad’ (22). Most works in the manuscript (Cambridge, Trinity College B.14.39) are religious; some secular pieces, perhaps collected by the friars for didactic purposes, are closely related ‘to an oral poetic tradition’ (23). This does not prove ‘Judas’ a ballad, but offers ‘a legitimate interpretative context for the poem in
vernacular folksong' (24). It can also be compared with the vernacular saints' lives and Gospel tales in the manuscript. Other comparisons can be made with such works as 'The Corpus Christi Carol' [1132] and 'St Stephen and Herod' [3058], which resemble both folksongs and ballads. Narrative analysis establishes the poem's actantial structure. Its religious, spatial, temporal, economic, sexual, familial, and erotic codes show their relation to the poem's social world, to conflicts of loyalty, and to plot structure. Boklund-Lagopoulou demonstrates the resemblance to 'the most common form of the later popular ballad, the romantic and tragic ballads' (29). Her stylistic analysis includes the effects of 'sudden shifts of scene, the lack of transitions, and the consistent use of direct dialogue [which] place the entire action, as in the mediaeval drama, squarely in the everyday world of ordinary men and women to give the familiar narrative and doctrine fresh impact.' Presenting Christ as feudal lord enhances the ambiguity of the betrayal, 'a typically feudal conflict of loyalties' with 'elements of both family and erotic relationships' (30). Techniques of incremental repetition, action, and direct speech are ballad conventions, as is the sense of movement towards the tragedy of Judas. She does not claim to have proved the work a ballad, but Boklund-Lagopoulou suggests that the features that make 'Judas' memorable, suggestive, and unique are those 'it has in common with the popular ballad' (31), and that a Franciscan would be an excellent candidate for its collector or composer.

1132, 1389.5, 1649, 1935, 3058, 3078.

987 Braekman, Martine. 'A New Source for The Pains of Love in Rawlinson MS. C.813.' Neophilologus 77 (1993): 127--34.

Investigates the 'common practice for medieval poems to be considered and treated as communal property by contemporary writers,' so that poems were composed when compilers 'interlaced Chaucer, Gower or Lydgate's verse with other anonymous
lyrics’ (127). Braekman notes several anthologies that have such poems, and compares commonplace books, before considering Rawlinson MS C.813, owned by Humphrey Wellys, which was arranged deliberately. She shows that ‘Loo he that ys all holly your3 soo free’ [1926.5] was composed from stanzas of *Troilus and Criseyde* [3327], when the poet ‘adapted, rearranged and altered to the lines to form a new, independent lyric’ (128). She offers similar examples of borrowings from Hawes’s *The Comfort of Lovers* [3357.5] in ‘The Pains of Love’ ['O loue most dere o loue most nere my harte,’ 2496]. The Hawes work is not the only source. The last six stanzas, previously thought to be the poet’s own, are in a ‘“courtly love aunter” composed by William Walter and printed by Wynkyn de Worde probably in 1533,’ where they are ‘interspersed with other lyric material’ (130). Braekman prints the relevant passages in parallel columns (130--1), and notes differences in the texts. They suggest that the Rawlinson scribe’s dialect is ‘predominately western and perhaps to be situated in a region adjoining northern Wales’ (131), consistent with the notion of Wellys as compiler and scribe. These stanzas and others in ‘O my lady dere bothe regarde & se’ [2532], adapted from Hawes’s *Pastime of Pleasure*, [4004] correspond more closely to their sources than do those of 1926.5, although 2532 alters the sense of the lines. Examination of Walter’s poem discloses that lines 64--70 are printed in two columns to reveal the acrostic ‘William Walter,’ not preserved in Rawlinson C.813. The discovery prompts doubt about accepted dates of composition for both poems, ‘as Walter flourished around 1520 and the *Spectacle* is dated [1533?],’ although the acrostic hints that ‘Walter’s works were written at a date earlier than their printed publication’ (133).

851, 1926.5, 2532, 3327, 3357.5.

A stanza of the lyric ‘A Wayle Whyt ase Whalles Bon’ [105] expresses the poet’s desire to be ‘A bounting other a laverok ... Bitwene hir curtel and hir smok.’

Bounting refers to a bird, ‘of which the commonest species in Britain is the Corn Bunting,’ but the word seems to be ‘a Welsh loan in Middle English’ (123). Skeat aligned it with ‘Welsh bontin “the rump” and bontinog “large-buttocked.”’ Breeze cites instances of these words, noting that they occur ‘only in poetry of a popular kind.’ He suggests that the Corn Bunting may have had a ‘less polite’ name, before ‘bras yr ųd “fat one of the corn”, first recorded in a Welsh-English-Latin dictionary of slightly before 1592.’ This would accord with the description of the bird as ‘“large and plump” ... showing a broad spread tail in flight,’ with the English descriptive name ‘wheatear ... “white rump”’ (124), and with the occurrence of other Welsh loanwords in the Harley lyrics.

105.


The note on ‘Warroke “hunchback” in Jolly Wat the Shepherd’ (296–7) explains a crux in ‘Dog, kepe well my shepe fro the corn, / And warn wel Warrok when I blow my horn,’ which contains ‘Wat’s farewell to his sheep and dog as he sets off for Bethlehem,’ in ‘The shepard upon a hill he satt’ [3460], the ‘famous much-edited Christmas carol’ (296). Breeze summarizes comments on warroke, and suggests that it may refer to Wat’s assistant and be a Scottish or Yorkshire word for a ‘stunted child.’ There are also connections with words for ‘stoop’ and ‘hunchback.’ He proposes a Celtic loanward, from Cumbric, ‘a sister-language of Welsh spoken in Cumbria and Strathclyde up to the twelfth century (when shepherds were no doubt
among its last speakers).’ He notes further that ‘anyone with a spinal deformity
would be unfit for the bending and lifting of much farm work, but might be able to
help another tend sheep.’ The poet shows ‘a sharp ear for the language of shepherds,
and the unflattering name a deputy shepherd might have’ (297).

3460.

990 -----. ‘Middle English Tromchery and Irish Tromchorf “Liver.”’ Notes and

A note on tromchery, a hapax legomenon used in ‘A Satire on the People of Kildare’
[1078], and explained by Sisam and Sisam, 69, as ‘rubbish’ in the hory dwelling of
the market women, the hokesters who sell ‘tripe, cows’ feet, and sheep’s heads.’
Breeze perceives the word as ‘a loan from Irish tromchorf, “liver” (literally “heavy
heart”),’ likely to make the dwelling hory since the liver is filled with blood. The
poem may also suggest a location for the dwellings, since ‘hokesters down by the lake
may refer to Dublin, with its dublind “black pool.”’ The lake might be the Liffey,
ear the ‘flesh shambles’ in Fishamble St, ‘at high tide, when its flow is held back.’
His use of the language reveals the poet’s ‘ear for common speech,’ and offers
comment on medieval attitudes to the use of Irish: whereas ‘[b]eyond the Pale, it
enjoyed high status ... [w]ithin the Pale ... [i]t was the language of slaughtermen and
offal-sellers.’

1078.

991 -----. ‘Welsh Mil “Animal” and the Harley Lyric Lenten Ys Come.’ Notes and

Surveys critical comment on the word mil in the lyric ‘Lenten ys come wiþ loue to
toune’ [1861], to show fairly general agreement on a Welsh origin. This notion
'makes sense in the context; it avoids emendation; it accords with the lyric’s West Midland provenance.’ However, there are several ideas of the nature of the animal to which it refers. Breeze investigates the range for which mil is used in Welsh, and notes related forms in Old and Modern Irish, Old Cornish and Middle Breton. The Welsh word is used for monsters and other creatures. Originally, like ME deer, it included any quadruped, with ‘the diminutive milyn for the salmon.’ It was a familiar word for a hunted or a domestic animal. Breeze concludes that the poet wished to mention in the lyric ‘the shy, elusive creatures of the forest whose love might well be as quiet as strem that striketh stille’ (15).

1861.


In answer to Smithers, 983, McIntosh offers more evidence for the change from ‘lyopon to the two-word phrase ly opon’ in line 82 of the lyric ‘pe siker sope who so seys’ [3462]. Although he agrees with the proposal, he questions rendering ‘“ly opon and lened” as “leant over and hung over.”’ He wishes also to investigate the use of ly ‘as a past participle form of the verb lien which is valid for this poem’ (79). He finds similar forms in the hand of Scribe 1, who copied the text in the Auchinleck MS and Lai le Freine [3869], and notes that, in 3462, ‘ly nestles discretely there, midway between long and opon’ (80). As an example of findings that offer a similarly salutary message to the investigator, McIntosh offers the modification of sone to loue (line 56) in BrownXIV, 31; the subsequent proposal of sone by Menner, 229; and the silent restoration of sone in Smithers’s edition of BrownXIV, 48.

1382, 2153, 3462, 3869.

993 Moffat, Douglas. ‘Rage, Play, and Foreplay in Middle English Literature.’

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Investigates 'sexual connotations for the Middle English ... verb ragen "rage"' (167), with examples, including some from ME lyrics. Moffat examines the verb's semantic background, and compares OF ragier. He traces links with children's wild romping and with exuberant flirtation or 'innocent, though probably high-spirited, frolicking between young people of the opposite sex.' He observes that "raging" might lead to outrage, a noun whose connection with ragen is often established by rhyme' (170).

Ragen may imply 'capacity for sexual intercourse' (174), but it emphasizes 'the pleasure of anticipation and preparation' (175). Moffat demonstrates the collocation of ragen and pleien, to suggest that occurrences of ragen offer 'linguistic evidence' for 'a general tendency toward a rehabilitation of sexual pleasure in the later Middle Ages' (180).

129, 1845, 3764, 3784.6, 4157.


Considers poetic rather than didactic merits of the Vernon and Simeon lyrics. The works do not seem to be the work of one author, although 'striking overall similarities of form and subject-matter' point to 'some degree of common authorship' (1). Metrical patterns and structure reveal 'a particular combination of homely reasonableness of address with a fair degree of artificiality of form,' and several points of resemblance to *Sir Gawain and the Green Knight* [3144] and *Pearl* [2744]. The style and scribal dialect are 'compatible with the South West Midlands provenance' (2), although the rhymes are 'consistently those of an East Midlands origin.' Most of the poems are moral or didactic. Their theme of the universality of death leads to 'the transitoriness of earthly things, and contempt for the world, ...
regret for one's own follies,' to 'warnings to others to reform in time,' and to 'specific social complaint and satire' (4). There are allusions to the horrors of death rather than descriptions. The _ubi sunt_ motif and 'homely illustrations' show links to sermons, and anticipate metaphysical images such as Herbert's. Alliteration and rhythmic devices enforce the themes. Waldron explores the poems' sermon-like qualities. They are not 'sermons in verse,' in spite of their themes, and the 'sermon-elements are used ... in a shifted literary context' (7). Some poems use conventions of fictional frameworks such as pastourelle and _congé_. The varied Vernon manuscript is 'a repository of vernacular texts suitable for reading aloud at mealtimes to a fortuitous assembly of lay guests'; the lyrics seem 'near the literary end of this spectrum, and ... in them a didactic purpose is in process of being itself absorbed into an aesthetic mould' (9).

5, 66, 372, 445, 562, 563, 583, 1379, 1402, 1448, 1455, 1459, 1532, 2302, 2607, 2744, 3144, 3310, 3420, 3996, 4135, 4157, 4158, 4268.


Counters the dismissal (by Woolf, 522) of 'A son take hede to me whas son þou was' [14] as a 'dull' work. Whiteford scrutinizes the lyric, beginning with the Latin lines that introduce its brief speeches. Here he finds an attribution to John Chrysostom, and an indication of 'another speaking voice,' perhaps 'the translator and versifier' (141). The voice and context, in two manuscripts containing sermons, suggest a sermon lyric to emphasize two opposed moments to which affective literature gave conspicuous devotion. The contrast of joy at Christ's birth and grief at his death are declared in the preceding sermon verse, 'At his burth thou hurdist angell syng' [427.5]. The traditional expression, in 14, of the Virgin's sorrow and Christ's doctrinal reply and entrusting of his mother to John's care, links 'concerns or focuses

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of interest.' The author articulates and contrasts 'a human complaint and a divine response.' The relationship of mother and son intensifies the tension of human and divine, which is also seen as that of the 'emotions and the reason, between despairing grief and the certainty of faith and knowledge' (143). This is revealed spatially and temporally, in the lyric's emphasis on separation and manipulation of the tenses, through the simultaneous presentation of events of past, present, and future. The style is restrained and seems plain, but the poet is 'consciously exploiting the resources of the language.' He stresses 'the fundamental tension between human and divine perspectives' and 'a universal human relationship,' to relate them to his sermon and 'a particular devotional response in his listeners' (146), creating 'a simple but moving lyric which operates in a rather more subtle way than may first be suspected' (147).

14, 427.5, 3211.


Not seen. Bibliographical information indicates that it deals with the relation between science and literature expressed in fourteenth-century ME poetry.


Explains the cammede kongons of 'Swarte smekyd smethes smateryd wythe smoke' [3227]. They have been seen as misshapen individuals with misshapen noses, by analogy with camus, the adjective used to describe the noses of the miller and his daughter in The Reeve's Tale [4019]. Breeze summarizes critical comment, and argues for cammede as a derivative of the Welsh cam (bent), not a description of the smiths' noses, since 'noses are not mentioned,' and because 'cammed <Welsh cam ...
is easy to accept, but *cammed <camus* is not. *Cam* can describe a range of
deformities, including ‘hunch-backed’ and ‘bow-legged,’ and is related to other words
concerned with the leg. ‘Bow-legged’ is more likely than ‘snub-nosed,’ because ‘a
lame man with strong arms would naturally become a smith,’ rather than a farmer,
soldier, or hunter. ‘Hunch-backed’ is not likely, since this ‘makes strenuous work
impossible’ (149). *Cammede,* ‘bow-legged,’ a deformity, is more fitting than ‘snub-
nosed’ to describe *kongons,* which is ‘better translated “changelings, misshapen
creatures” than “rascals, brutes, bastards,” once we grasp the medieval belief that a
changeling was “an ill-favoured, often deformed or imbecile child believed to be the
offspring of fairies and to have been substituted by them for a normal child”’ (149--
50). The variant *kammede* in *The Reeve’s Tale* and *Promptorium parvulorum* may
mean a twisted rather than a snub nose. A last argument comes from allusions to
lame devils and the hellish setting, in references that ‘echo the gospel ones to Hell as
an outer darkness, a furnace of fire, a place of wailing and gnashing of teeth’ (150).

3223.

998 -----, ‘Two Bardic Themes: The Virgin and Child, and *Ave-Eva.*’ *Medium

Compares early (before c. 1300) and unusual treatment of themes of the Virgin and
Child, and the play of *Ave* and *Eva* in early Welsh poems and ME lyrics. Breeze first
considers a poem of Friar Madog ap Gwallter, whose emphasis on the poverty of the
Nativity suggests that he was a Franciscan. He compares the poem with Latin works
and with ME verses from a friars’ preaching-book (Trinity College, Cambridge MS
323) that stress ‘the pathos of the Incarnation,’ with ‘delicate emphasis on the Virgin
Mary’ (19). He contrasts it with an earlier Welsh poem that stresses the Christ
Child’s power, yet anticipates Madog’s work by evoking ‘the intimate bond of mother
and child’ (21). Madog’s conclusion mentions the Virgin’s ‘active and explicit role
as our intercessor now and at the Last Judgement’ (22), as in earlier Irish works. The contrast of Eve and Mary and word play on Eva and Ave in the angelic salutation was ‘variously developed throughout Europe’ (23). Breeze cites examples in Latin, English, French, Provençal, Galician, and Catalan works, before examining Welsh treatments of the theme. He shows the range of the wordplay in medieval poetry; the misunderstandings in works that state it is a patristic topos; and the imaginative nature of the Welsh treatments by Gruffud ap Maredudd and Rhys Goch Eryri.

889, 1024, 1054, 1601, 2644, 2645.


An investigation of the metre of ME lyrics, illustrated in two penitential works, ‘Mirie it is while sumer ilast’ [2163] and ‘Louerd þu clepedest me’ [1978]. Duncan surveys criticism, noting that Brook, 42, sees resemblances to MnE and OE metre, whereas Stevens, 789, recognizes the relation to the rhythms of speech. Dobson, 87, distinguishes between ‘literary’ lyrics and songs, and emends lines freely. Duncan disagrees with some aspects of Dobson’s work, in particular concerns about headless lines and ‘the matching of rhythm and word stress’ (57), although he acknowledges the stricter constraints of the song and its music. To demonstrate sound and scansion, Duncan offers the musical setting of 2163 supplied by Stevens, with some revisions to produce ‘arguably a more faithful presentation of the original music and text’ (61). Since many lyrics are not songs, Duncan also considers the stress pattern of the work as a spoken poem. He presents a similar analysis for 1978, referring to Stevick, 62, and proposes fewer stressed syllables after elision and syncope. He finds the reading of Oliver, 549, of ‘What is this worlde but oonly vanyte’ [3909] anachronistic, since it

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fails to recognize ‘the speech-like quality of Middle English verse.’ Duncan concludes that ‘all metrical syllables, and not just accented syllables, must be taken into account in the appraisal of the Middle English lyric verse,’ and that the rhythm of this verse was ‘that of speech rather than any insistent pattern of metrical stress’ (65).

352, 1978, 2070, 2163, 2678, 3909.


In ‘Women and Riot in the Harley Lyrics’ (60--81) the study explores ‘courtly discourse, and the extent to which it succeeds in repressing the primal violence of tropological substitution, a violence whereby the feminine body is obliterated (“written out”) in a poetic struggle for dialectical resolution or transcendence’ that Margherita calls ‘lyrical’ (60). Within courtly lyrics women are generally depicted as absent love-objects to be ‘celebrated, entreated, mourned and blamed.’ Margherita uses some Harley love lyrics to focus on ‘the points of resistance in the semiotic system’ (61). She surveys criticism and depicts the lyrics as ‘fundamentally transgressive’ (62), through examination of ‘the relationship between sexual difference and figural language’ in ‘Annot and John’ [1394], ‘The Fair Maid of Ribblesdale’ [2207], ‘The Meeting in the Wood’ [1449], ‘De Clerico et Puella’ [2236], and ‘The Poet’s Repentance’ [3874]. (She provides texts and translations of the poems in an appendix [163--77].) In 1394 and 2207 ‘the instability of language is inscribed across the body of woman’ (65). In 1394, the love-object is described in visual terms, in many comparisons, and she is eventually reduced to ‘a “note of the nightegale,”’ that is, to a pun’ that seems to reveal her name. However the poem also promises ‘the satisfaction of a desire to see both the feminine body and the “derne deeds”’ mentioned in the poem. Thus the ‘rhetorical extravagance’ produces a veil over Annot that ‘serves as a lure for the reader / hearer’ (68). Margherita finds a
similar strategy in 2207, in the focus on the belt buckle ‘as a fetishistic substitute for the female genitalia’ (69). The lyrics have a prurient appeal directed ‘not toward the absent woman, but rather toward the implicitly present voyeur’ (71). Margherita’s analysis of 3874 shows it as ‘the setting for a confrontation between two men, the poet and “Richard, riht of reson rote,” who emerges as the addressee’ (72). The poem presents vices and virtues of women through the antithesis of Eve and Mary, in which women and language are shown to correspond in their unruliness. The pastourelle, 2236, demonstrates this genre’s potential for violence. Through rape, ‘the female voice is submerged in the female body’ (77), even though the genre is ambivalent and unstable, and many pastourelles show the woman’s triumph. There is more emphasis on the feminine character of 1449, which compels the reader ‘to identify with the feminine position, rather than that of the would-be lover / assailant’ (78). The poem ends ambiguously, with a wish for ‘a man who means what he says’ (80). The place of the feminine speaker of the pastourelle, aware of the duplicity and negativity of language, is ‘at the borderline, the place of the mother, the abject, and the poet’ (81).

1394, 1449, 2207, 2236, 3874.


Finds ancestors of the first English limericks in ballads and lyrics, and asserts that the limerick’s genealogy is ‘more respectable than is generally thought.’ ‘Svmer is icumen in’ [3223] illustrates ‘aspects of both form and content’ (529) in its metre and spirit. A fourteenth-century description of the lion, ‘The lion is wonderliche strong,’ in ‘þe formest of þese bestes þre’ [3353], on the Lion, Bear and Dragon, ‘brings the limerick closer’ in its metrical form, and in the ‘emphatic conclusion ... about a character named at the beginning’ (530). Ogden observes that ‘the name limerick seems to be a trisyllabic version of lyric’ (531). [See Bibby, 682.]

Traces the motif of the ‘gallant’ in satirical and didactic literature (chiefly of the fourteenth and fifteenth centuries) particularly in ‘Ye proud galanttes hertlesse’ [4255], with its account of extravagant, lewd attire and comparisons with priests’ apparel. Scase calls it “Proud Gallants and Popeholy Priests” to highlight its yoking of dandies with clerics (275), and prints the text (275--6). There are striking similarities in the rhyme words of the first stanza and those of ‘a popular quatrain directed against the attire of Englishmen,’ ‘Longe berde herteles’ [1934]. The second stanza deals with priests’ clothing, and is related to a popular song, ‘a biting denunciation of over-dressed priests which begins with the line “Ye popeholy prestis fulle of presumcyoun” [4254.5]’ (276). Scase compares versions of 4255 in MSS BL Harley 372; University College, Oxford 154; and Trinity College, Cambridge O.2.53. The second, without the opening “Proud gallants” verses ... has a kind of preface to the “Popeholy priests” attack,' in a stanza, ‘Sing lorel syng’ [3114] that ridicules the gallant’s exaggerated shoe. Variations suggest ‘not simply a version of a popular song, but literary experiments which adapt popular material’ (278). The quatrain’s presence in *The Brut* [295] and John Benet’s commonplace book shows its use in preaching. Palaeography, costume, and contemporary references suggest that 4255 was composed late in the fifteenth century, coinciding with ‘renewal of interest among the authorities in standards and modes of dress’ (279) for laity and clergy. Comments on clerical dress compare it unfavourably with that of gallants, and stress that there should be marked differences between the two, to allow priestly attire to stress authority. Scase compares 4255 and documents in the register of Thomas Bourchier, archbishop of Canterbury. She finds ‘the same “official” language and
stereotype,' but a different use of language. The perspective of documents 'on offending priests and lower clergy is from above' (281), whereas the poem's is 'from below, that of the priests' proud subjects.' The Vision of Edmund Leversedge, written shortly afterwards by a minor cleric and subject of Bourgchier, has the viewpoint of the gallant' (282), in a prose account of Leversedge's vision of an angel who instructs him about his clothing. Its part in official discourse on the authority of the clergy is the independent one of 'satirical exploitation of popular song' (284).

892, 1934, 3113, 3114, 4254.5, 4255.

1003 Schwetman, John W. 'Feudal Chivalry in Popular Medieval Battle Poems.'

Not seen.

1004 Willmott, Adrian. 'Another Middle English Verse Rendering of Job 14: 1--2.'

Discerns another expression of Job 14: 1--2, 'Man pat is of womman born' [800819], in 'the sermon for the fourth Sunday after Epiphany' in MS Longleat 4, 'a sumptuous volume that contains a complete set of Sunday sermons in English, Pore Caitif, and The Charter of the Abbey.' The sermons are the work of a Franciscan, the author of Dives and Pauper. Wenzel, 701, and Fletcher, 685, have noted a variant, 'Mon iboren of wommon ne lyueth but a stounde' [2058]. Willmott concludes that 'there are other versions ... waiting to be discovered.' [See Powell, 786.]

2058, 800819.

1005 Wilson, Edward. 'The Testament of the Buck and the Sociology of the Text.'
A study of ‘The Testament of the Buck’ [‘As I stode in a parke streite vp bi a tree,’ 368] and its sources, relating it to other testament poems. The sources are ‘two manuscripts and one printed edition, all of the sixteenth century: Bodleian Library, Oxford MS Rawlinson C 813, fos. 30–31; British Library MS Cotton Julius A V, fo. 131'; and wyl bucke his Testament, printed in London by Wyllam Copland (no date)’ (157); Wilson describes all of these. He also describes the life of Humphrey Wellys, who first owned and perhaps copied Rawlinson C.813, and notes that recipes follow the testament in the print. He supplies a descriptive list of 23 testaments in verse and prose, and observes a general preference for verse and for human testators, apart from ‘the allegorical human heart ... and the abstract Heresy’ (163), the buck of 368, a parrot, a fox, and a crab-tree. The genre’s purposes can be ‘moral and religious ... amatory ... instructional ... satiric ... and memorial’ (164). The wills are generally satiric, and only 368 is without humour; its content is related to ‘straightforward and pedagogic hunting treatises’ (166). References to the death of hunted deer are found in As You Like It and The Merry Wives of Windsor, and there are Latin and French animal testaments. The genre has no restrictions of ‘time, country, or language,’ but ‘the circumstances, manuscript and print, of its preservation’ (167) are determined and can reveal intentions, as Wilson illustrates. He considers the bibliographical contexts of 368 and effects of its appearance: on a leaf pasted into Cotton Julius A V; within woodcut borders in the Copland print (with another stanza and recipes, perhaps composed by John Lacy); and in Rawlinson C.813, paying greatest attention to the last. He relates the poem to ‘Wellys’s interest in the ceremony and ritual of hunting’ (174) and to its surroundings. To illustrate the significance of these rituals, he cites the hunting and preparation of the St Mary Day Buck of Needwood (174–6), and Erasmus’s mocking account of the breaking of a deer (176), and notes that Wellys’s coat of arms included a deer’s head. The manuscript is carefully arranged, and ‘The Testament’ is ‘the last of a sequence of four poems which treat of death.’
The framing of the second and third poems ['The Epytaphye of Sir Gryffyth ap Ryse,' 3962.5; 'The Lamentatyon of the Ladye Gryffythe,' 2552.5], concerning 'the death of a member of the Welsh gentry with court connections,' with 'The Epytaphye of Lobe, the Kynges Foole' [2482.5], and 'The Testament of the Bucke,' discloses, in the quartet, the 'mortality we share with the foolish and the animal.' The fool's epitaph emphasizes 'both our common folly and our common mortality' (178). Wilson finds a similar deflationary effect in Dr Johnson's reaction to the making of a will, and reflects on 'the supervenient grace of a meaning conferred by a new context created by Humphrey Wellys' (181). In conclusion he describes some treatments of 'The Testament,' including those of Copland and Wellys, as acts of executors.

194.5, 285, 368, 813.3, 1018, 1018.5, 1330.5, 1382, 1459, 1488, 1556, 1820.5, 1826, 1863.5, 2092, 2261.8, 2409.5, 2464, 2482.5, 2496, 2532, 2532.5, 2541, 2552.5, 2757.3, 2822, 2827.5, 3144, 3327, 3428, 3917.8, 3962.5, 4019, 4020, 4099, 800571.

1006 Griffiths, Jeremy. 'Unrecorded Middle English Verse in the Library at Holkham Hall, Norfolk.' Medium Ævum 64 (1995): 278--84.

Describes previously unrecorded ME verses found in the manuscript library of Holkham Hall. A macaronic poem 'O gracyous Ihesu bothe trysty and kynde' [800822] is written on the vellum wrapper of Holkam Hall, MS 755, a legal miscellany which Griffiths describes extensively and associates with the Scarning family. Although the poem seems discrete, the recurring phrase 'Spes mea in deo est' appears 'as the refrain of an alliterative song ... “When lordschyp ys loste & lusty lekyng with all” [3988].' The phrase suggests a family motto and proverb; together with the line, 'To trust on this world hit is but treson,' it contributes to 'some flavour of the tone and origins of the piece' (280). Another legal manuscript, Holkam Hall 229, has variants of a grace 'Crist þat breed brak' [620] and a carol to the Virgin 'Ther is no rose of swych vertu' [3536], the latter based on 'the image of the Virgin Mary as a rose' and 'the familiar paradoxes of the Nativity' (281). Griffiths describes
the manuscript, and records other occurrences of the works and differences in the versions. He prints the texts (281--2) with the titles: ‘Spes mea in deo est’ [800822], ‘Gode þat hys brede brake’ [620], and ‘þer ys no rose of suche vertu’ [3536].

620, 3536, 800822.


In the phrase without(n) more, ‘a line filler and rhyme tag,’ more has been thought ‘the comparative of muchel.’ Thus the OED and MED offer the meanings ‘without anything further or additional,’ ‘without delay,’ and ‘unhesitatingly.’ Lindström suggests that ‘an aphetic form of the Old French and Middle English noun demore “delay”’ (21) should be considered. Among the examples he cites is ‘The Song of the Battle of Lewes’ [3155], in which dude more in the line ‘Ant so he dude more’ may be a periphrastic past tense form of the verb demore(n), with the meaning ‘did hesitate,’ or ‘did prevaricate’ (22).

1993, 2153, 2574, 2662, 3155, *3281.5.


Examines the use of secular lyrics in preaching, in particular one ‘which occurs as part of a moralized exemplum on confession in a notebook compiled by the cleric John Dygoun in the early fifteenth century’ (31). Dygoun tells of a knight who finds a maiden at a bubbling fountain under a hawthorn, described in ‘At a sprynge wel vnder a þorn’ [420], and revealed as representing the Virgin standing near the fountain of Christ’s wounds which supply the healing and cleansing water of regeneration. Millet
finds a precedent in *Sermones de Festis*, a collection compiled by Odo of Cheriton in the thirteenth century, and probably preached in Toulouse. They use Provençal lyrics, broadly classified as *chansons de femme*, and apparently written for secular purposes. Odo’s disapproving comments on secular song, in a sermon on John the Baptist, imply a wish to use ‘profane material for religious ends’ (21), by denouncing and exploiting aspects of secular culture. The allegorical linking of ‘hawthorn and spring with the crown of thorns and the wound in Christ’s side’ (30) by Odo and Dygoun suggests that the latter drew on established custom, although it is hard to distinguish between use of an independent ME secular song and composition of an English song inspired by the French sermon tradition. Odo’s conversion of lyrics ‘from profane entertainment to mnemonic links between this world and the next’ makes a bridge ‘between the songs of entertainers and the songs of angels’ (31).

360, 420, 800624.


Comments on the value of the manuscript contexts of ME lyrics, and the need to investigate the manuscript’s source. Newhauser considers a lyric on death ‘Strong it hus to flitte / Fro worldes blisse to pitte’ [3219] in Bodleian MS Bodley 29, ‘a familiar type of friar “miscellany”’ (321). He demonstrates its Franciscan connections, particularly in ‘the allegorical presentation of the physical characteristics and dress of what appears to be the Franciscan friar as *pugil domini contra diabolum*’ (324), in the treatise containing the verse. The poem has three couplets, which are arranged according to the message to be imparted. In Bodley 29, where ‘the friar’s victory in spiritual warfare is to be emphasized, the poem ends with a reminder of
heaven’s bliss,’ in the lines ‘But worst it is to misse / of heuene-riche blisse.’ However, in BL Harley 7322, the last lines are ‘Strengest is to wende / To pine witouten ende,’ since ‘where sin must be cured, the poem’s audience is left with the warning of the pains of hell’ (328). The motif of the corpse’s journey has developed from a lyric of the thirteenth century, ‘If man him biðocte [1422], which stresses the descent that begins when the body is moved ‘from the bed to the floor immediately after death,’ continues ‘when the corpse is placed in the grave,’ and is extended, ‘in the poetic imagination, by the descent into hell’ (329). Later lyrics on this theme preserve the rhyme words. Although the theme would have appeal in Franciscan preaching, ‘there is no necessary connection between the lyric in its many forms and the Franciscans in most of its manuscript appearances’ (331). In an ‘Appendix’ (331-6), Newhauser prints the Latin treatise containing the ME lyric, from Bodley 29, with notes on biblical references (334), and a translation (334--6).

1422, 3201, 3219, 4033, 4047, 4129.


Not seen.


Notes the occurrence of the mortality lyric ‘Who-so him biþouete’ [4129] ‘at the end of the Huntington Library copy of the early printed text, The Seven Sheddings of the Blood of Jesus Christ.’ The poem has been entered ‘after the colophon in an early-sixteenth-century hand ... that annotates the text elsewhere’ (31). This may have been thought to be a site where accidental discovery could enhance its effect, as on
tombstone and mural inscriptions.

4129.


Offers cultural, lexicographical, linguistic, and semantic evidence on uertep in ‘Svmer is icumen in’ [3223]. Platzer summarizes comment on the date and localization of the manuscript [Harley 978], before examining proposed readings derived from AN vert, ‘seek the green’ and ‘harbour in the green’; from Latin vertere, verbs of motion such as ‘caper,’ ‘gambol,’ and ‘leap’; and from OE feortan, ‘break wind.’ The first seems ‘least probable,’ since a ‘de-adjectival verb’ would imply ‘become green’ (124); the second and third are more likely; the third most often proposed. Platzer’s investigation does not support ‘prejudices towards medieval culture ... responsible for both the erotic interpretations of the “Cuckoo Song” and the adoption of the translation of “break wind”’ (126), which seems not to have been socially acceptable. Lexicographic examination does not show an established loan form from vertere, although there is ‘a record of a complex verb with the base -vert at about the time of the composition of the lyric (ante 1300)’ (136). The Latinate setting of the poem’s composition and demands of its rhyme scheme make a ‘nonce borrowing of Lat. vertere seem plausible’ (128). Study of voicing of <t> and <v> leads to the conclusion that ‘mere probability favours the loan over the voiced variant’ (136). Semantic and stylistic considerations favour a verb of fast motion for uertep, with a parallel relation to stertep; such a word would be a loan from vertere.

Platzer prints the text in an appendix (137).

3223.

1013 Reichl, Karl. ‘“No more ne willi wiked be”: Religious Poetry in a Franciscan

Examines Bodleian MS Digby 2 and the possibility that it is a Franciscan manuscript, in the light of ‘the all-pervasive influence of Franciscan spirituality on the early Middle English religious lyric’ proposed particularly by Robbins, 230, and Jeffrey, 639. Reichl summarizes the manuscript’s contents, mainly ‘computational writings, philosophical treatises, and poetry’ (300) in Latin, ME, and French. The lyric of the intention to become a friar ‘No more will i wiked be’ [2293] and a note of the feast day of St Francis hint at Franciscan origin, in spite of possible connections with the Dominicans, and Reichl places the manuscript ‘in the Franciscan house of Oxford’ (299). The contents imply that the manuscript’s compilers and readers were ‘clerics, whose life revolved both around their studies and around their religious calling’ (314), disclosed in their interests in computation, astronomy, and medicine. Music with several works suggests ‘professional musical skills in at least some of the scribes’ (315), who were were ‘well-versed in the lyrical production of their time’ (316). The tone of ‘fervent and subjective religiosity ... is particularly associated with Franciscan poetry’ (317), but neither religiosity nor such poetry was exclusively Franciscan. Reichl finds the moral stance of 2293 more convincing evidence of Franciscan origin.

888, 1066, 1365, 1697, 2293, 3432, 3963, 4223.


Notes sources not listed in the entries for two works in *IMEV* and *SIMEV*. A poem on Fortune’s wheel, ‘*3utte y se but fewe canne see*’ [*4267.5*], has been printed from
Bodleian Library MS Douce 78 ‘as Appendix G ... of the *Chronique de la Traison et Mort de Richart Deux Roy Dengleterre mis en lumière ...* par Benjamin Williams à Londres: Aux dépens de la Société, 1846’ (18). Bitterling prints six stanzas of the poem as it appears in this source, which omits two previous stanzas printed by Bowers, 412. ‘Maydenes of Engelande sare may ye morne’ [2039.3], a Scottish song to express scorn of the English after the Battle of Bannockburn, is preserved in several chronicle manuscripts. Bitterling notes its appearance ‘in Tytler’s *History of Scotland ... New & Greatly Enlarged Edition*, 4 vols. (London and Glasgow, n.d.), I, 299, [which] has escaped notice so far’ (19) and prints the text.

2039.3, *4267.5.

1015 Duncan, Thomas G. ‘The Maid in the Moor and the Rawlinson Text.’

An examination and reconstruction of ‘Maiden in the mor lay’ [2037.5], in which Duncan assesses previous editions and comments. He prints the poem as it is found in MS Rawlinson D.913, ‘copied out as prose, in a seemingly casual manner’ (151), and considers various edited versions, including those of Sisam, 30, and Robbins, RobbinsS, 51. The relation of 2037.5 to Richard de Ledrede’s *Peperit virgo*, noted by Greene, 314, influenced later editions, such as those of Sisam and Sisam, 69, and Dobson, 87. Greene argues for following the Latin in restructuring the English text, whereas Dobson prefers the English form. Duncan sees significance in repetition in both poems. [See 886]. He urges caution in comparisons of the Rawlinson text and the Latin lyric, ‘for however likely it is that the Rawlinson scribe and the Irish bishop knew the same tune and therefore the English poem in exactly the same form, this cannot be assumed’ (155). Duncan proposes that the Rawlinson scribe was ‘reluctant to waste space and effort,’ and so reduced ‘copying of repeated material to a minimum.’ To avoid obscuring the poem’s form, he showed the pattern of full and
partial repetition in the first stanza, and abbreviated as he continued to write. Duncan offers a reading (158--9) which expands abbreviated lines and adds final -e as necessary; he reconciles this with the stanzaic and metrical structure of *Peperit virgo*. Considered thus, ‘the text as found in the Rawlinson MS is on the whole fairly accurate’ (160), with few cases of suspect metrical structure. Duncan suggests that the scribe was also a performer, ‘or at least ... someone who could readily make sense of the system of abbreviation in the light of and guided by the music’ (161). To think of the work as a dance song could ‘further undermine the credibility of interpretations of this lyric as sophisticated Christian allegory,’ [see Robertson, 298], but it ‘loses nothing of its curious combination of simplicity and enigmatic allure’ (162).

2037.5.


Notes the occurrence, not previously recorded, of the lyric of a variable mistress ‘Thus musyng in my mynd gretly mervelyng’ [3724.5] in University of Chicago MS 253, ‘a copy of the Middle English prose *Brut.*’ Edwards prints the lyric, indicating variants from BL Add. 5465.

3724.5.


Bloodletting in medieval medicine was used for diagnosis, prognosis, and as a treatment for many disorders. As well as prose treatises on the subject, there were verses of instruction. Hunt summarizes some uses of the procedure and presents an extract from John of Mirfield’s *Breviarium Bartholomei*, before his edition of
'Veynes þer be XXXii and two' [3848], from MS BL Sloane 2457, which here begins 'The maystres that usen blood-lettyng.' The work explains the veins and methods to be employed. Hunt includes an AN poem for comparison, and notes variations in other manuscript sources for the ME composition. He prints two other ME poems on bloodletting, 'To knawe the vaynes to let blode one' [800824] and 'A man may be laten blod in two and twenti stedis' [800825], in an appendix (321--2). [See also Mayer, 214.]

3848, 800824, 800825.


Investigates the book of the heart, ‘a trope that dates from the birth of the codex in late antiquity and that ever since has haunted our ideas about writing and the subject’ (1). Among Jager’s numerous examples are the metaphor of the Charter of Christ, which ‘likens the suffering Savior’s body to a written document’ (13), and a poem of the Passion, ‘Ihesus þat hast me der abou3te’ [1761], which ‘urges Christ to write a record of each event on the believer’s heart’ (14).

239, 1761, 3700.


Interprets texts of ‘Who that mannyth hym with his kynne’ [4106.5], from ‘a small collection of witty and wise proverbs and precepts ... in the Boke of St Albans’ (15). It is found in manuscript form on blank leaves in a print of Alliaco Petrus’s Meditationes, and is printed in Here be Certayne Questyons of Kynge Bocthus. Keiser has found another manuscript copy in BL MS Add. 30338, ‘a medical
miscellany,’ which he prints (16). The manuscript was probably copied in a monastic institution, a surprising setting for these verses ‘with their emphasis on practical, worldly matters.’ Comparison with the copy in the Boke of St Albans reveals ‘the skilful and amusing display of wit,’ from ‘an educated clerical mind, trained in language and rhetoric.’ The printed text seems debased, ‘probably resulting from a period of oral transmission and presenting a literal-minded reworking of the original.’ The manuscript sheds more light on some wayward acts. It is unwise to expect support from one’s kin and to surround a garden with cherry trees (so ‘drawing those whom they are meant to keep out’). Making a fire of spoons is ‘an act of foolish extravagance.’ The warning against unwise love depends on the sense of gromes: as someone ‘below one’s station,’ if the word is grom, or ‘of coming to love through anger,’ if it is gram. The error in ‘fetching ale in tankards … at first defies easy explanation’ (17), since tankard was a vessel for storage or for drinking when the poem was written. The reader must choose between ‘the folly … of fetching ale in a drinking vessel, which might leave a thirst unslaked, or … in a barrel … which will lead to drunkenness,’ which Keiser favours. Omission of this line in the printed version may mean that the meaning changed while the verse was transmitted orally, to result in ‘the reconstructed and far less interesting version printed by the Schoolmaster Printer of St Albans’ (18). [See Bühler, 448.]

36, 761, 3848, 4106.5.


Two spelling systems of ‘The Owl and the Nightingale’ [1384] in BL MS Cotton Caligula A.ix. (copied in one hand) suggest that the scribe’s exemplar [X] was ‘the work of two scribes whose spelling practices were markedly different from each other [X1, X2]’ (253). The other copy of 1384, in Jesus College, Oxford 29, has fewer
traces of the differences, but was apparently copied from X. Among other works probably derived from X are six ME lyrics, which Cartlidge examines for orthographic variation; for signs that other ME texts were copied by X1 and X2; and for traces of any other hands in X. The lyrics are ‘Doomsday’ ['Hwenne ich þench of domes dai ful sore i me adrede,' 3967], ‘The Last Day’ ['þene latemeste dai wenne we sulen farren,' 3517], ‘An Orison to Our Lady’ ['On hire is al me lif ilong,' 2687], ‘Death’s Wither-clench’ ['Mon may longe lyues wene,' 2070], ‘A Lutel Soth Sermun ['Herkneþ alle gode men and stylle sitteþ adun,' 1091], and ‘The Ten Abuses’ ['Hwan þu sixt on leode,' 4051]. ‘Will and Wit’ ['Hwenne so wil wit ofer-stieð,' 4016], in Caligula A.ix, was probably lost from Jesus 29. When they are found together in these manuscripts, they retain the same order. Some of the lyrics are also found (generally singly) in other manuscripts. Cartlidge’s scrutiny of the frequency of characters and forms reveals three possible kinds of variation. These are caused by ‘dialectical properties of the lyrics before they were copied into X’ (254); by the possibility of several X scribes with different orthographical practices; and by inconsistencies of the Caligula A.ix scribe. Most variations are of the second type. He finds two groups within the five longer texts: 3967 and 3517; and 2070, 2687, and 1091. Analysis suggests that there were four scribes, with the possibility of six. This number suggests that X must also have contained ‘a substantial number of English texts that were not copied into [Caligula A.ix ]’ (256); some are perhaps found in Jesus 29.

295, 1091, 1384, 2070, 2687, 3517, 3967, 4016, 4051.


Explores the earliest ME lyrics and relates them to OE poems. Lerer examines first ‘Ic aþ witles’ [’[þe]h þet hi can wittes fule-wis,’ 3512], apparently ‘the earliest piece
of Middle English lyric poetry' (128), to reveal implications of standards of form and language and 'the idea of the lyric voice itself and ... the birth of subjectivity in the vernacular' (129). Since most first-person OE texts involve 'a speaking object or narrativized versions of Christian doctrine' (130), the lyric is foreign. Lerer considers the literary culture of the period and the expression of emerging nationhood in the use of ME. The tropes of 'architectural form and topographical manipulation' are significant in articulating 'new Norman projects of castle building, cathedral reorganization, and forest management,' and AS concerns with 'the transitoriness of human works and with death and burial' (132). 'The Rhyme of King William' ['Castelas he let wyrcean'], in the Peterborough Chronicle, renders his life in 'verse forms of the Conqueror's own court' (134). Among the loanwords, castelas 'emblamatizes the Conquest to the English chronicler' (135), and emphasizes the imposition of foreign buildings and Norman barons. Wulfstan of Worcester employs 'principles of Continental verse against a Continental subject' (137), by using an architectural metaphor to lament the church’s interest in creating Norman buildings rather than caring for souls; his is the first English work in rhymed couplets. 'Durham' ['Is óeos burch bretome geond Breotenrice, ]60g.51 and, The First Worcester Fragment ['Sanctus beda was iboren þer on bretone mid us,' 3074.3] recall life before the Conquest in the style of OE verse, and thus 'inhume Anglo-Saxon England' (138). Poems such as 'The Soul's Address to the Body' ['*... on earde / and alle þeo i-sceafan þe to him to sculen,' *2684.5], 'The Grave' ['ðe wes bold 3ebyld er þu i-boren were,' 3497], and 'The Latemest Day' ['þene laterneste dai wenne we sulen farren,' 3517] retain 'preoccupations with the structure of burial, with the architecture of death' (141), in 'the trope of the grave, and of the body, as a house' (143). The soul's house is beautiful in Godric’s hymn, 'Sainte Nicolaes godes druð' [3031]. Images of OE verse preserved in 3512 (perhaps written by the Tremulous Hand responsible for 3074.3 and *2684.5), lead Lerer to see it 'not as Carleton Brown's first Middle English poem [BrownXIII, 36] but, perhaps, as the last Old English one' (146). He discerns the OE heritage in poems that reveal 'features of the
grave verse of late Anglo-Saxon and post-Conquest England' (147), such as ‘Foweles in the frith’ [864], ‘Mirie it is while sumer ilast’ [2163], ‘Wen þe turuf is þi tuur’ [4044] and ‘Bryd one brere’ [521]. He proposes ‘a new, historically minded understanding of the fragments as fragments’ (151) and of ‘expressions of the alienation that provokes the lyric statement and, in historical terms, locates the speaking subject in a landscape of displacement’ (152). This is voiced in ‘The Owl and the Nightingale’ [1384], which Lerer examines at length. The poem is followed, in Cotton Caligula A.ix, by ‘Death’s Wither-Clench’ ['Mon may longe lyues wene,' 2070], a sharp, sombre comment on the debate of two lively birds. In early ME lyrics, Lerer finds voices ‘from castles and from graves [to] remind the readers of conquest’s “wither-clench” and of the afterlife of Old English idioms and genres in later lyrics’ (161).

521, 694.5, 864, 1384, 1608.5, 1861, 2163, *2684.5, 3031, 3074.3, 3497, 3512, 3517, 4037, 4044.


The body of Christ crucified is the spectacular body in medieval representation; it is the object of a gaze of devotional desire, of the ‘eye of piety’ (267), and thus ‘independent of gendered prohibitions or distinctions.’ In some Passion lyrics, the Virgin’s empathetic, suffering gaze can engage ‘his returned look as well as the gaze of the reader/spectator’ (268). The effect is ‘to fracture visual distance through meditation.’ It is seen in ‘Man and wyman loket to me’ [2042], a command from ‘the speaking body on the Cross ... to stop and study his wounds, setting in motion a move to a tactile close-up’ (269), to efface boundaries to the reader/viewer’s intimate engagement, without loss or the voice’s authority. Stanbury explains various representations of the Crucifixion scene and implications of gazes of those gathered around the Cross, before relating the politics of the visibility of the body to Chaucer’s
references to Griselda’s body in the *Clerk’s Tale*.

110, 497, 1073, 2042, 3109, 3211, 3862, 4019, 4263.
Works Cited but not Annotated

The works listed here have been mentioned briefly in the introductions and annotations, sometimes through references in the works which have been annotated.


1944. Repr. as one vol., 1970.


Zumthor, Paul. *Langage et techniques poétiques à l’époque romane*. Paris:

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A lord crist of heuene blisse þou art kynge
A Mercy fortune haue pitee on me
A myn hert remembir þe well
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A most fayre and true / ye cause me rue
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A son take hede to me whas son þou was
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A wel myn hert but wol ye not ben wise
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A celuy que pluys eyme en mounde / Of alle tho that I have found /
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A soun treschere et special / ffer and ner and oueral / In mundo
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A faythfull frende wold I fayne fynde
A fals beginingge
A fals by-hetyng / A lyeres auansyng / A bitynde fonding
A ferly thing it is to mene / That a mayd a chyld etc.
A floure is sprongen þat shall never faile

A fryer an heyward and a fulmer sittyng on a rewe / A tapster hym sittyng by to fylle þe cumpany þe best is a strewe

A ffroward knave pleynly to descryve
‘A Satyrical Ballad against Jack Hare.’
John Lydgate

A God and yet a man / A mayde and yet a mother
A gulden begh in a soghes wrot / A faire wyman and a sot
A gode begynnyng / makyth a gode endyng
A good scoler yf þou wilt be / Arise erly & worship þe trinite
A hole confessoure þu were hone / & leuydist in contemplacion
John Audelay

A kynge out of the North shall come
A kynges sone and an emperoure
A levedy and my love leyt the bole bigan to belle
A lady þat was so feyre and briʒt / velut maris stella
A ladies hert forto want pite
Associated with Charles d’Orléans

A litil childe þer is i-bore / I-spronge owt of Iesses more
A letyll tale Y wyll yow tell / Y troye hit wyll lyke yow well
A lyttll tale I will you tell / The very trowth how it befell
A Mayde Cristes me bit yorne / þi ich hir wurch a luue ron
‘A Luue Ron’
Thomas de Hales

A mayde perles lhathe borne godys Son
A Meyden myelde hath borne a chielde
James Ryman

A man may a while / nature begile
A man that lovith ffisshyng and fowlyng bothe
Piers of Fulham

A man þ’ xuld of treuþe telle / W’ grete lordys he may not dwelle
A man þ’ will of wisdam lere / Herkyn to þe boke etc.
A man was þe fyrst gylt / and therefor he was spilt
A man w/out mercy mercy shall mysse
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A new songe anew / vnto yow louers blynde

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A nywe werk is come on honde / þow myȝt & grace etc.
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A nobull story wryte y fynde / A pope h' wrote etc.

The Trentale of St Gregory

A pak a pak madame my lode alight
Associated with Charles d'Orléans

A nywe werk is come on honde / þorw myȝt & grace etc.
A anyce wyfe A backe dore / Malq¡th oftyn tymes a ryche man pore
A nobull story wryte y fynde / A pope h' wrote etc.

A complaint for my Lady of Gloucester and Holland
John Lydgate

A songe to syng y haue god ryȝt / & myrþ to make in þis presens
A sory beuerech it is & sore it is a-bouth
A soule that list to singe of loue / Of Crist that com till vs etc.
A thowsand storijs kowde I me reherse
‘Balade in Commendation of Our Lady’
John Lydgate

A thousand tymes have I herd men telle
The Legend of Good Women
Geoffrey Chaucer

A tokne of godes louiinge / A sheld of mithful wynninge
A tresour of gret Richesse / A virtue of douthynesse
A ... vpon a strawe / Cudlyng of my cowe
A virgyn pure / this is full sure / Gabriel dide her grete
A war wys lokere / A war wys kepere
A wayle whyt ase whalles bon
‘A Wayle whyt ase Whalles Bon’

A viue pouere was & freo
A wylde beest a man may tame / A womanes tunge will never be lame
A woman a mayd in thought & dede
A woman ofymes will do / þat she is not bede to do
Abel wes looset in treunesse / Habraham in bousumnesse
Abyde gud men & hald yhour pays / And here what god etc.
Abyde I hope it be the beste
Abowt the fyld thei pyped ful right

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113 Aboue all th[en]g thow art a kyng
113.5 Absens of ȝou causeth me to sygh and complayne
113.8 Accipe that longeth to the
114 Adam alas and waylaway / A luper dede dedest ȝou þ' day
114.5 Alas for lake of her presens
115 Adam and Eve did geve concent / Vnto the feende etc.
James Ryman
116 Adam and Eve thatte were unwyse / Were putte etc.
James Ryman
117 Adam lay I-bowndyn bowndyn in a bond
James Ryman
118 Adam our fader was in blis / And for an appil of lytil pris
120 Adam scryveyne if euer it þe byfalle
‘Chaucer’s wordes unto Adam.’
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120.2 Adam that ys ower father be kynde
120.4 Adew adew he company / I trust we shall mete oftener
120.5 Adewe adewe my hartes lust
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124 After that hervest Inned had his sheves
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Thomas Hoccleve
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129 Aftir the day that made is for travayle
Translated from the French of Charles d’Orléans
133 Aftir wyntir the veer with foylis grene
Associated with Charles d’Orléans
134 Ayens the comyng of may / That is full of lustynes
Charles d’Orléans
134.5 Ageynst þe frenchemen in the feld to fyght
135.3 Aqwillare habeth stan diff yn lanteren chis tale me [t]old
135.5 Alac alac what shall I do
136 Alak y kan yow nethir loue nor my
Translated from the French of Charles d’Orléans
137 Alas a thousand sith alas
Humfrey Newton
138 Alas alas Alas is my chief song
234, 252
139 Alas alas and alas why / hath fortune done so crewelly
Allas allas how is hiteth gen entresse
Translated from the French of Charles d’Orléans

Allas alas si haut si bas / so lenger so werchs ye was

Alas alas þat I was born

Allas allas vey yuel y sped / for synne Jesu fro me ys fled

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Alas dere hart what ayleth the

Alasse Dethe alasse a blessful thyng ye were

799

Allas deth who made thee so hardy
Translated from the French of Charles d’Orléans

Allas diceyte þat in truste ys nowe
John Lydgate’s *Fall of Princes*?

234

Alas departynge is grounde of woo

146.5

Alas for lak of her presens

147

Alas for thought and inward peyne

‘Supplicacio Amantis’
John Lydgate

725

Alas fortune alas myn hevynes
Translated from the French of Charles d’Orléans

Allas ful warly for wo may I synge

‘The Harper’

383

150

Alas good man most yow be kyst

151

Alas howe evyr kouothe the god of kynde

Associated with Charles d’Orléans

152

Alas howe schale my hert be lyght

154

Allas I woful creature / Lyving betweene hope and dread

John Lydgate

99, 497

155

Allas in gret sinne alle beȝete we were

155.5

Alas it is I that wote nott what to say

156

Allas iesu þi loue is lorn

John Grimestone

157

Alas madame what maner stryf

Associated with Charles d’Orléans

158

Alas mercy wher shall myn hert yow fynd

Charles d’Orléans

158.2

Alas myn eye whye doest þou bringe

158.3

Ellas mornyngh y syngh mornyngh y call / our lord ys deyd that bogthe ovs al
158.4 Alas my childe how haue ye dighte
158.6 Alas poor man what chans hav y
158.8 Alas to whom should I complayne
158.9 Alas to whom shuld I complayne
Edward Stafford, Third Duke of Buckingham
945
159 Alas what planet was y born vndur
54
159.5 Alas what shall I do for love
Ascribed to Henry VIII
159.8 Alas what thing can be more grevous payne
161 Alas what schul we freris do
359, 881
162 Alas wo sal myn herte slaken
163 Ale mak many a mane to styk at a brere
164 All be hit so y selde haue of yow sight
Translated from the French of Charles d’Orléans
165 All be that of my fare or sely case
Translated from the French of Charles d’Orléans
166 Alle beon he blipe / þat to my songe lyþe
The Gest of King Horn
167 Alle bliþe mote þei be / þat folyes bleþeliche wolþe fle
168 All besy swymmyng in the stormy flood
The Court of Sapience
169 All chylder þ' wyll clergy kone / Take hed how Catoun etc.
Cato’s Distiches
170 All cristen men both more and les / þat in þis werld etc.
171 All cristyn men y bid 30u cum
John Audelay
172 All crysten men þat wawkys me bye / Behold & see etc.
173 Alle cristen peple listeneth ye & here / Of an holibishopp etc.
174 Al day we preche: al day we vse to teche
175 All desolat from ioy or hertis hele
Associated with Charles d’Orléans
177 Al fram ehvuele þinge / me schulde Iesus þat may
179 Al gold Ionet is þin her
431, 709
180 Alle hayle and wel y-met / Alle þee schullep beo þe bet
Cayphas
181 All haile lady mother & virgyn immaculate
182 All heyle Mary and well you be
'Salue sancta parens'
236, 241
All hayle Mary ful of grace / Oure lord of heven is with þe
Alle herkeneþ to me nou / a stri wolfe y tellen ou
The Harrowing of Hell
All hast ys odyus whereas dyscrecyoun
John Lydgate
Alle his frendes he shal beo lóþ / And helud shal ben etc.
Al holy chyrch was bot a thrall
All hyt is fantom þe we wip fare / and for oþer mennes good etc.
Alle it is for woo / þat þe hen synges in þe snowe
All lust and lyking I begyn to leue
‘Let Pyte Comfort Your Daungernesse’

Alle monkyn tornithe in welle & þat on wonder gyse
All mi blod for þe is sched / Reu on me þat am for bled
Al nist by [þe] rose rose / al nist bi the rose I lay
431, 583, 709
All noble men of this take hede
Al oþer loue is lych þe mone / þat wexet and wanet etc.
*All owr mischeuis haue in þy syht
Al oure wele & al oure lif / sum time þoru prid was for-lore
Al oure wonder & al oure wo / is torned to wele & blisse also
Alle perisches and passes þat we with eghe see
Richard Rolle
Al rightwisnes doth now proceed
‘Rammeshorne’
John Lydgate
Alle þat beoþ of huert trewe / a stounde herkeneþ to my songe
‘An Elegy on the Death of Edward I’
136, 171, 700
Alle þat euer gon and riden / þat willeʒ goodes merci abiden
Alle þat gos and rydis loket op on me
Alle þa lykyng for to here / Off prophets sawes etc.
All that I may swink or swete
Alle þa loue to here þis lessoun / Crist graunt hem his benisoun
493
Alle þa þenke to beo shriuen / And out of dedly sinne to liuen
Alle þa well a stownde dwelle / lysten I xal ʒou telle
347
Alle þat welyn of wysdam ler / lestyn to me and ʒe schal her
Al þe ioʒe of oure herte nou is went a-wey

774
Alle þe wordis þat drawen to senne / þenk þat wemyn is þerinne

Al thyngys contruyed by mannys reason
John Skelton

All this day ic han sought / Spyndyl ne werne ne wond Y etc.

All this worlde was ful of grace

Alle to late all to late / When þe weyne is at þe 3ate

All vanitez Forsake if þþ his lufe will fele
Richard Rolle

Alle wandreths welthis in lykingis / by chaunce or happe etc.

Alle we liuen hapfulliche

All women have vertuus noble & excelent
Richard Hattfield

Al worshippe wisdam welthe & worthinesse

‘The Angeles Songe within heuene,’ De Guileville’s Pèlerinage de l’Amé

All werthy men that luffes to here / Off cheuallry etc.
The Sege of Melayne

Alle 3e mowyn be blythe & glade

Alm3ty godde conserue vs fram care

Almyghty god fadir of heuene / ffor cristis loue þat dyde etc.

Almighty & al mercyable quene / To whom all the world etc.

‘ABC hymn to the Blessed Virgin Mary’
Geoffrey Chaucer

Almy3ty godde conserue vs fram care

Almyghty god fadir of heuene / ffor cristis loue þat dyde etc.

Alm3ty god fadir of heuene / ffor cristis loue þat dyde etc.

Almighty god in trenite / fadir and sone and holy gost / as wis as y believe in the

Alle-mighty god in trinite / fader and son and holy gost / þat is one god etc

Almighty god in trinite / In wham anely es persouns thre
Speculum Vite
William of Nassyngton

Almighty god in trinite / Inwardly I thanke þe

Almighti god in Trinite / leue vs wel to spede
‘Luytel Caton’
Alle-my3ty god yn trynyte / Now & euer wyþ vs be
Robert of Brunne

Almy3ty god lord me spare / ffor soþe my dayes werkys etc.
*The Lessons of the Dirige*

17, 913

Allemghyty god maker of alle / Saue you my souereyns etc.
Almi3ti God maker of Heuene / Erthe and Eyre Watur etc.

Almyghty god our fader of hewyne abuf
Almy3ti god so merciable / In fedinge þou make us resonable
Almyghty god þ' made all thyng / aftir his owne ordynaunce

209

Allyghti lord oure blisful kyng Ihesu
‘The Aungelles Songe,’ De Guileville’s *Pèlerinage de l’Ame*

263.3

Alone alone alone alone alone alone / alone in wyldernes
Alone alone / here y am myself alone
ALone alone / murning alone
Alone am y and wille to be alone
Associated with Charles d’Orléans

264

Allone as I went vp and doun / In ane abbay etc.
Allon he drawys from company

265.5

Alone I lyue alone and sore I syghe for one

190

Alone y lyue alone
Alone I leffe alone / And sore I sygh for one
Alone walkyng / In thought pleyning / And sore sighing

838

Also crist ste3 vp hastely . In on stonde so fer to go
Also take hede to his insawmpyl here / þat is lykend etc.
‘The Falcon’

60, 383

Also þe lanterne in þe wynd þat sone is aqueynt
William Herebert?

All þof I kan no farer make in her presen[ce]

221

Al-weldand god of myhttis most / ffadir & sone & holy gost

*272.5

* ... am I lent by diuyne prouidence / ... we mankynde

274

Amonge al merthes manny / We chol seng of a lady

276.5

Amang thir freiris within ane cloister
William Dunbar

906

Ane aigit man twyss fourty yeiris
Walter Kennedy

278

An aungelle bright / came down w' light / A message for to do
James Ryman
An angelle came vnto thatte mayde / And knelyd downe etc.
James Ryman
An angelle came with fulle grete light / And seyde Haylle etc.
James Ryman
An aungell fro hevin gan lyth / A greth a maydyn etc.
An angelle seide to thatte meyde so fre / Hayle etc.
An angelle that was fayre and bryght / Came to Mary etc.
Ane doolie sessoun to ane cairfull dyte
The Testament of Cresseid
Robert Henryson

280.5
An evyll favouryd and a fowle blacke wyf
An holy prayer here begynnes / In remedy of seue dedly synnes
John Audelay
An hoot wynter, a tempestly somer / Plenty of corne, of frute goode caster
On leome is in þis world ilist / þer of is muchel pris
662
An old said sawe: on-kownen on-kyste
812
An preost wes on leoden / Laʒamon wes ihoten
Brut
Laʒamon
670, 926, 932
*295.5
*And a woman of hauntynge moode
'Disputacio inter Clericium et Philomenam'
And as for yow that most ar in mynde
Duke of Suffolk
*296.3
* And as I passid in my preire þer prestis were at messe
Mum and the Sothsegger
816, 851, 876, 879
*296.6
*And as þy worde came on þys wyse / To þe the thefe
And by a chapell as y Came / Mett y whyte Iesu etc.
236
And endyd my complaynt in this manere / one knocked etc.
'Dialogus cum amico'
Thomas Hoccleve
425
And for sweat smell at this nose stink sall thou find
And god before the greef and gret ennoy
Translated from the French of Charles d’Orléans

777
And I yt los and yow yt fynd
And I war a maydyn / As many one ys
And yf ye commande me to kepe me true wherever I go
Margery Brews

100, 731, 848, 958

And loue þi god ouer al þyng / þi neȝbore as þi self I say
John Audelay

*306.5  *And sayde I dreede no threte / I haue founde youe here
The Jeaste of Syr Gawayne

306.8  And save thys flowre wyche ys oure kyng
337

And so be now that y my purpos lesse
Translated from the French of Charles d’Orléans
310  And swa mai men kenne
359

*310.5  *And suffred for ȝow wondes smert
311  And þen þe apostles togeder went / And mayde þe crede etc.
312  And þeþor þe lordingis þl louedays wile holde
307, 386, 636

313  And tus may you here
314  And we fynd writen of ane hermite / þat liued lange etc.
230

*316.3  *And whan they had rescelyved her charge
316.6  And wyth the noyse of them two
317  And ye will please god gretyly / Use preuey penaunce discretly
*317.5  *And ȝouthe that ȝeldes newe ioyes
320  Anoder yere hit may betyde
322  Ar ne kuthe ich sorghe non nu ich mot manen min mon
87

323  Ar þe fulþe of tim was comen / Satenas al folke aued nome
324  Aryse erly / Serve god deuoutly
327  Als a se flouwende
328  As Aaron yerde w’oute moistyure / Hath flourissshed etc.
James Ryman

329  As by the purchas of myn eyen twayne
Translated from the French of Charles d’Orléans
333  As dyuers doctours hath wryt of the vertu / In herynge of etc.
335  As for farewell farewell farewell farewell
Associated with Charles d’Orléans
336  As for the gyft ye haue vnto me geve
Translated from the French of Charles d’Orléans
337  As for youre prayers yn fame that is vpborne
Translated from the French of Charles d’Orléans

778
As he that no thing may profite
Translated from the French of Charles d’Orléans

*As* her am I sent by diuyne prouidence

278

As flowers in feeld thus passeth lif

As holy kyrke makys mynde / *Intravit ventris thalamum*

As I came by a bowre soo fayre

As I cam by a forest syde / This endyrs day in one mornynge

As I com bi an waie / Of on ich herde saie

*Dame Siriʒ*

768

As I cam [walkyng] by þe way / I sawe a sight semly to see

As I cowthe walke because of recreacioun

143

As I fared in a frith / in somer to hure fowlis syng

As I fared thowr a forest free / There byrdis song etc.

As I gan wandre in my walkinge / Bisidis an holt etc.

As I gan wandre in on evenyng / Betwen the cornys etc.

Als I lay in a winteris nyt / in a droukening bifoere the day

‘De disputisoun betwen þe bodi and þe soule’

93, 922

Als i lay vp-on a nith / alone in my longging

539, 588

Als i lay vpon a nith / I lokede vpon a stronde

Als I lay upon a nyʒt / My þowt was on a mayde bryʒt

As I me lay aloone in bed / And sikenes revid me etc.

Thomas Brampton

356

As I me lend to a lond / I herd a schepperde etc.

341

As I me lenyd vnto a Ioyful place / lusty phebus etc.

As I me rode in a mey mornyng / I loked abowte etc.

Ase y me rod þis ender day / by grene wode to seche play

‘The Five Joys of the Virgin’

40, 48, 171, 227, 977

Als i me rod this endre dai / O mi [pleyinge]

A Love Adventure, with refraid ‘Nou springes the sprai’ etc.

94, 99, 262, 289, 583, 609, 710, 751, 788, 837, 868, 895, 961

As I me ros in on morwenyng / My þowt was on a mayde ʒynge

Als I me sat my self allon / In my hart makand my mon

As I me walked ouer feldis wide / When men began to Ere etc.

As I me walked this endurs day / To þe grene wode for to play

As I myselfe lay thyss enderʒ nyght / All alone etc.

365
As I stode in a parke streite vp bi a tree / Mi Arowe in mi honde
'The Testament of the Bucke' / 'Wyl Bucke his Testament'
John Lacy?

945, 979, 1005

As I stod in a ryalle haulle / Where lordys and ladys etc.

As I stod in stydyenge allone

As I stod on a day me self under a tre

94, 837, 895, 961

As I walkyd my self alone
‘God Amende Wykkyd Cownscell’

361

As I walkyd vppon a day / To take the eyre of fylde & flower

882

As I wandrede her bi weste / ffaste vnder a forest syde
‘Ay Merci God and Graunt Merci’

374.5

As I was so be ye

352

As I went in a mery mornyng / I hard a byrd boþe wepe etc.

417

As I went me fore to solase / I hard a mane syghe etc.

As I went on Yole day inoure prosession

55, 563, 777, 934, 970

As I went this enders day / alone walkyng

As I went þrow a gardyn grene / I fond an erber etc.

As I went to þo kyrk wepand

As y yod on ay mounday bytwene Wyltinden and Walle

As in my remembrauns non but ye alone

As in writyng y put haue my wisshis

Translated from the French of Charles d'Orléans

As in yow resstyth my Ioy and comfort

As longe before prophesy seyde / Wtvs to dwelle now etc.

James Ryman

As moche as gnawes / Bestes long innep dawes

John Trevisa

As myche a was wyrchepe

As of hony men gadren oft swetnesse

John Lydgate

As ofte as syghes ben in herte trewe

As oon swete look of your eyen twayn

Charles d’Orléans

As Reson Rywylyde my Rechyles mynde

As storys wryght and specryf / Sent Thomas etc.

Als that a gret clerk shewes in his bokes / Of all the creatures
The Lay Folk's Catechism.

As þy I walkid in the monethe of May / Besyde a groue etc.

As the Child Merlin sat on his fathers knee

As the holy growth grene

As þe see dop ebbè & flowe / So fareþ þe world etc.

As þou for holy church riʒt / bare þe blody face

As þou Lord dyddest stope and staye

Als þ' ware marter & mayd clene

John Audelay

As þung Awrora with cristall haile

William Dunbar

At a place where he me sett / He bad me etc.

At a sarmoun þer I seet / A comely clerk Ich herde crauen

At a spryng wel vnder a þorn / þer was bote of bale etc.

At domes day we solen vp-rise / & wenden fort foles & wyse

At domys day when we shall ryse / And cum before etc.

At feste of seint benedist

At his burth thou hurdist angell syng

At london in Englund noʒt full longe sythene

At matyne hours in middis of þe nicht

Walter Kennedy

At my begynning Criste me spede / in grace and vertue etc.

At my begynnyng Crist me spede / In vertv and lernyng for to spede

At my howse I have a Jaye

At nede thine frendis preven what thei be

Translated from the French of Charles d’Orléans

At owur begynnynge god be owur spede / In grace etc.

At Sifforde seten þeines manie / fele Biscopes etc.

The Proverbs of Alfred

Atte sumtyme mery at sume tyme sadde

James Ryman

At þe begynnyng of þe chartirhouse god did schewe
281, 494, 683, 735
436  At the begynnyng of the mete
437  At the end of Somer when wynter began
   George Ashby
438  At the northe end of seluer whyte
430
440  At the short game of fablis forto play
    Translated from the French of Charles d'Orléans
441  At þe time of matines lord þu were itake
442  At þis þate þe laghe is sette / Poure men here ne slepes etc.
510
444  At Westm. Wylyam j-crowned was
924, 955
445  Atte wrastlynge mi lemmann i ches
144, 935, 951
447  Atween mydnyght and the fresshe morwe gray
    John Lydgate
448  Atwixte dred and tremblyng reuerence
    John Lydgate
BR+448.5  Auctor of gramarye, was whilom Precyan
449  Auctor of helthe Crist haue in myende / That thou etc.
    James Ryman
451  Avaunce thee hope as myn affyaunce
    Translated from the French of Charles d'Orléans
452  Ave gracia plena devoide of all trespass
453  Ave maria I say to þat blessyd mayde / þat modur ys etc.
454  Ave maris stella þe sterre on þe see
454.5  Ave quene of heven / ladi of erthe welle of all bownte
455  Awake lordes awake and take goode hede
455.5  Awake synner out of thi slepe
456  Away ffeyn lufe full of varyaunce
456.5  Ay beshewewe yow be my fay
    Perhaps by John Skelton
457  Ay bitwene þou loken on me
460  Baladis songis and complayntis
    Translated from the French of Charles d'Orléans
461  Bare was þi quite brest / & red þe blodi side
825
462  Be gladde and blythe quene of blysse
    John Mirk
463  Be glad lordynges beþe more & lesse / I bring you tidinges etc
465  Be glad of al maydens flourre / þat hast in heuene swich etc.
465.5  Be hit beter be hit worse / folo hym þat berit þe pursse

782
Be it knowen and vnderstand / This Cite shuld be free honoure
Be it right or wronge / Thes men amonge / On wymen etc
The Notbrowne Mayde
280
Be lou & louende / Be meke & murnede
Be meke and mylde of herte and tung
Be mery & suffer as I the vise / Wher euer thou sytte or rise
Be neuer to Aunterous to Amerous ne Angre þe nat to moche
Be nyse myn hert as purse is of an ey
Associated with Charles d’Orléans
474.5
Be pes ye make me spille my ale
Be ry3twys man what euer be-tyde / To god and man etc.
558, 714
Be thou pacient in thyn aduersite / ffor when god wyll etc.
413
Be trewe and hold that ye haue hy3te / þe haue my louysetc.
Ber þe wel an quemfuliche / Spek seldom & skilfuliche
Beaute of you burne in my body abydis
Humfrey Newton
482
Befor my deth this lay of sorow I sing
‘The Lay of Sorrow’
344, 415
Beholde a clere voice soundith in / That alle derkenes etc.
James Ryman
478
Beholde a voyce of plesant armony
488
Beholde & se how that nature / Chaungith here lawe etc.
James Ryman
488.5
Beholde & see how byrds dothe fly
489
Behold and see o lady free / Regina celi letare
James Ryman
490
Beholde and se this gloriows fyigure / which sent luke etc
John Lydgate
490.5
Beholde he saide my creature
491
Beholde here as þou may se / A man standyng in a tree
182
492
Behold how good & iocunde it is / Brothers to dwell etc.
James Ryman
493
Behal man and þi þoght vp lede / To heuen with al þi spede
735
494
Behold man wat is my wo / þer hange vp-on þe tre
495
Byholde mon what payne I drye
496
Behalde merueylis a mayde ys moder
497
Beholde me I pray þe with all þi hole reson
783
Beholde myne woundes how sore I am dy3 the
Beholde þe þornes myn heued han þrongen how sarpe þ' it ben
Beholde þis grete prync Edward þe Secounde
John Lydgate
Behold þu man þer myth þu se / þe armes þ'i bar for þe
Biholt þou man wip Routhful herte / þe sharpe scourge etc.
Behold we wrecches in this world present
Behold what lyfe that we ryne ine / Frayl to fayl etc.
Be-hold womman a dolful sith / þis is þi sone etc.
Byleue in god þat alle hap wrou3te
558, 714
Benedicta sit sancta trinitas / þ' all this world hath etc.
Benedicite whate dremyd I this ny3t
264
Benyng lady blessed mote thow be
Besechythmekly in ryght lowly wyse / Now in hys nede etc.
Duke of Suffolk
Bisichith this vnto youre regally
Translated from the French of Charles d'Orléans
Bitid þe time Tiberius / rewled Rome with realtime
Better is to suffre and fortune abyde
Bytwene a þousend men on y kouþe etc.
Bytuene mersh and aueril / When spray biginneþ to springe
'Blysoun'
171, 297, 351, 385, 426, 442, 568, 623, 640, 644, 733, 788, 801, 813, 937
Bewar y rede yowre loke here not vpon
Translated from the French of Charles d'Orléans
Bewar man I come as thef
[B]idde huue with milde steuene / til ure fader þe king etc.
Bydyngel alone with sorowe sore encombred
Byrd one breere
190, 1021
Bryd on breere y telle yt / to non oþer y ne dare
788
Biset þine poueþis sire eode
Blak be thy bandis and thy wede also
741
Blissed ben men pore w' wil
Blyssis be þat mayde mary / born he was of here body
Blessid by the swettest name of our lord / Jhesu crist
William Caxton
Blisside be þou holy trinite
597
529 Blissyd Denys of Athenys cheef sonne
John Lydgate
532 Blessid god souereyn goodness / mercy to me etc.
180
533 Blessed lady O pryncesse of mercy / Moder ecalled etc.
John Lydgate
534 Blessed mary moder virginall
535 Blessid mot be oure heuen quene / ffore vergyn & maydyn etc.
John Audelay
536 Blessid mot þu be þu bryþt / Moder & maiden etc.
John Audelay
537 Blessid Sebastian goddis martir and knyght
518
539 Blessing þeue hem lhū crist / þat listeneþ Iohan etc.
540 Blisful lord on heigh what schall I do / or in what place etc.
The Piteous Complaint of the Soul, De Guileville’s Pèlerinage de l’Ame
541.5 Blyth Aberdeane thow berial of all tounis
William Dunbar
541.8 Blood swetyng / Herd byndyng
542 Blodles & bonles blod has non bon
543 Blowyng was mad for gret game
544 Boothe be ware bisshoppe thoge thou be
546 Bothe yonge and olde take hede of this / The cours etc.
James Ryman
547 Bothe þonge oolde wheþir þe be / in cristis name etc.
548 Bowght & sold full traytorsly / & to a pylar bownde
548.3 Breke owte & not blynne
549 Bring us in no browne bred for that is made of brane
552 Brennyng desire to see my fayre maystres
Translated from the French of Charles d’Orléans
553 But for bi cause that deynte lo is leef
Associated with Charles d’Orléans
550 Brother abyde I the desire and pray / Abyde abyde etc.
550.5 Bird us neure bliþe be / Wen we þenke on þinges þre
758
551 Burgeys thou hast so blowen atte the Cole
348, 359, 371
552 Brennyng desire to see my fayre maystres
Translated from the French of Charles d’Orléans
552.5 Busy in stody be þou child
*552.8 *Bot fals men make her finges feld / & dop hem wepe wel
868
553 But for bi cause that deynte lo is leef

785
Associated with Charles d'Orléans

553.5  But god that good may geue
554   But i me be-thouthte / Inderliche & ofte / Wat crist dreu etc.
*554.3  *But y the goste of guydo him
554.5  But yf that I maye have trwly
612
555  But late agoo went y my hert to see
Translated from the French of Charles d’Orléans
556  Bot on thynges mastres greues me ful sore
Humfrey Newton
556.5  But Suthfolke Salesbury and Say
557.5  But why am I so abusyd
558.3  By a banke as I ley / musyng In my mynd
558.5  By a banke as I lay / musyng my sylfe alone
559  Bi a forreest as I gane fare / Walkyn al myselvene alone
   ‘The Mourning of the Hunted Hare’
979
560  Bi a forest as y gan walke / W' out a paleys in a leye
   ‘Merci Passith Rigraphwisnes’
580, 773, 847
561  By a forest syde walkynig as I went / desport to take etc.
   ‘The Bird with Four Feathers’
495, 545, 950
562  Bi a wey wandryng as I went / Sore I syked etc.
   ‘Thank God of all’
126, 820, 933
563  Bi a wode as I gone ride / Walkyne al miself alone
   ‘For þi Sunnes Amenidges make’
126
564  Be cause that teres waymenting and playnte
   ‘The Lufaris Complaint’
344, 415
565  Be dedes of dayne I swere to the
567  Be doughty Artous dawes / þat held Engelond yn good lawes
   Thomas Chestre
570  Bi god but oon my verry plesaunt Ioy
Translated from the French of Charles d’Orléans
571  Bi god of loue comaundid lo am y
Translated from the French of Charles d’Orléans
572  By god of loue set I nothyng
Humfrey Newton
573  By granting charters of peace / To false English without lease
576  Bi sapience tempre þy courage / Of hasty yre etc.
579  By thys fyr I warme my handys / And w' my spade etc.
622  870
580  Bi þis tokninge of þare rode for fram me mote floe
581  Bi thi burthe þe blessed lord / ys made of variance now etc.
236
583  Bi west vnder a wylde wode syde / In a launde etc.

585  Calays men now mai 3e care / And murning mun 3e haue

371, 495, 933
‘Mercy Passes all Things’
Laurence Minot
704
*586.5  *Cassamus roos aftre this talkynge
54
588  Kavser of my goy helthe and comford

‘Katyryn’
342
590  Certes for extendeth my Reason

‘The X Commaundements of Love’
634, 892
591  Chaunge þis name þov man of pride
591.5  Change þi lawe if þou wolt wel spede
592  Charite chaste pite arn waxin al colde
593  Charite is brithe of word / Charite is milde of mod
593.5  Charite is chasyd al abowte
597  Childryn of Eve both grete and small
James Ryman
597.5  Chyldern profyt & lycor faylyng
598  Crist and saint marie swa on scamel me iledde
St Godric
130, 151, 846
600  Cryst buggere of al y-coren / þe uadres olpy sone
William Herebert
601  Crist crid in cradil moder ba ba / þe childer of israel etc.
602  Christ cri3ede wan he preyede for3efnesse of oure senne
John Grimestone
603  Christ christen king y' on the crosse tholed

Death & Liffe
843, 941
604  Cryst crosse me spede & seynt nicolas / A.b.c. A doth etc.
605  Crist crowned kyng þat on cros didest
606  Crist 3iue vs grace to loue wel holi chirch

787
Crist is offred for mannes sake / Of senne fre man to make
Crist ys woundid for oure wikkednesse
Cryst kepe vs all as he well can / a solis ortus cardine
Crist lay on londe greede
Cryste made mane yn þis maner of wyse
Crist made to man a fair present / His blody body etc.

*Criste qui lux es et dies / O lesu crist þe verry lyght

*Crist that ayene has made free / Ex patre etc.
James Ryman

*Crist that art both day and light / And sothfast sonne etc.
John Lydgate

Cryst þat art [boþe d]ay & lyht / thow vnhilist þe mirkness etc.

Cryst þ' art boþe lyʒt & day / Derkenesse of nyʒt etc.

*Crist that art light and day also / Derkenes of nyght etc.
James Ryman

Criste that art light and day so bright
James Ryman

*Crist that light clerenes and day / Derknes of nyght etc.
James Ryman

Crist þat breed brak / at þe soper þer he sat
‘Gode þat hys brede brake’

Cryst that day ertz and lyght

Cryste þ' dyed on þe rode
Crist þ' was crucifyd on cros for our synnus sake

Criste that was in Bedelem born / & bapteisyde was in flum iordan

Criste that wold all men reydem and bye

Cristes bled þe heye of lif þre þingges it hat vndon
Cristes bodi maltʒ

Cristes milde moder seynte marie / Mines liues leorne etc.

Christene man þu lerne of loue

Cir-cum-stant-ly thre Kings came by nyght

Claritas Sapiencie. Clernesse of vnderstandingge

788
Clannesse who so kyndly cowþe comende
‘Cleanness’

Clym clam the cat lepe over the damme

Closter of Christ riche recent flour-de-lyss
Walter Kennedy

Close þi herte from enwy

Cum folow me my frendes vnto helle / Ay to dwelle etc.
‘The Invitation’

Cum lord vr makere Holigost / þe þouhtes of þyne forte sene
Cum maker of gaste þou ert / þouhtes of þine etc.
Come my dere spowse and lady free / Come to thy somne etc.
James Ryman

Come now gud lord now come owr savvyour
Come ouer the woodes fair & grene
Come shuppere holy gost of-seth oure þouhtes
William Herebert

Cometh nere ye folkes temtyd in dremes
Comaunde me what ye will in everi wise
Translated from the French of Charles d’Orléans

Compatience persis reuth & marcy stoundis
Compleyne I may wher soo euer I goo
Compleyne I may whereuyr I go
Compleyne ne coude ne might myn hert neuer
Conceyued man how may that be by reason broght abowte
Consider wel with euery circumstaunce / Of what estate etc.
John Lydgate

Considerying effectually the gret diuersite / Of sectys etc.
Constraynt of payne thouȝt and hevynes
Associated with Charles d’Orléans

Continvaunce / Of remembraunce / withowte endyng

Controuersies plees and al discord
John Lydgate

Conseil þe redeles & þe wille / Chasty þe wanton etc.
Credo in deum / pat ys w'owt begynnynge and ende
Crose and curteys Christ thys begynynge spede
Pierce the Ploughman’s Crede

[Cross] of ihese crist be euereoure spede / And kepe vs etc.
*Cros* crowne of thorne so scharpe & kene / throw my heyde
Cupido vnto whos commandement / The gentil kynrede etc.

Translated from the French of Charles d’Orléans

Compatience persis reuth & marcy stoundis
Compleyne I may wher soo euer I goo
Compleyne I may whereuyr I go
Compleyne ne coude ne might myn hert neuer
Conceyued man how may that be by reason broght abowte
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*Cros* crowne of thorne so scharpe & kene / throw my heyde
Cupido vnto whos commandement / The gentil kynrede etc.

789
Thomas Hoccleve

Dayly in Englund meruels be fownd
Damishel reste wel / Sir welcum by Saynt Michel

*Interludium de clerico et puella*

768

Danger me hāp vnskylfuly

87

Doutter ʒif þou wilt ben a wif and wisliche to wirche
‘How the Good Wiif tauʒte Hir Douʒtir’

Dauyd þat prophet was ay / In þe sawter boke þus etc.
Dere is þe hony buʒt / þat on thornes is souʒt
Dethe began by cause of syn
Deth bringith down lowe þat ben bolde

Ded is strong and maystret alle thing
Deceyt deceuyyth and shal be discueyued
John Lydgate

Deme þe best of euery dowt / Tyll the trowth be tryed owt
Demyd wrongfully / In absent
Departure is my chef Payne / I trust ryght wel of retorn agane
Ascribed to Henry VIII

Deus caritas est / A deore god omnipotent
Deuise prowes and eke humylitee
Dic erodes impie / what awayleth thy cruells
Diews wous garde byewsser tydynges Y yow brynge

Dysdayne me not wythout desert
Displesere thought wrath woo ne heuynes
Translated from the French of Charles d’Orléans

Diuers is þis myddell erede / To lewed men and to lerede
*Kyng Alisaunder*

295

Do do night tremendous synges ful myrie
Dou way Robin the child wile wepe
De wille hand þou art here / & þou shalt haue well els wher
Doctoures wordes mowe not vari / seyen þat aries leo etc.
Done is a batell on the dragon blak
William Dunbar

Downbery doun / Now am I exild my lady fro
Dred of deþ sorow of syn / Trobils my hert ful greuysly
John Audelay

693

Drightin dere wit blisful beildes / þat all þe werld etc.
*Dum ludis floribus velud lacinia*

‘Dum Ludis Floribus’
Yche day me cumeþ tydinges þreo
Ich heredemen vpo mold make muche mon
The Song of the Husbandmen
Eche man be ware that bereth a state / Of counseil etc.
Eche man folwith his owne fantasye
John Lydgate
Erly in a somerstide / y sawe in London as y wente
Erliche in þe morwenyng Ihu the Iewes gunne take
Erly on morwe and toward nyght also
Erth goyth vpon erth as mold vpon
Herde maket halle / & herde maket boure
23
Erth owte of erth is wondyrly wroght / for erth hath geten etc.
‘Erthe upon Erthe’ (B version)
23, 662
Erthe vpon erthe is waxin and wrought / Erthe takys on etc.
‘Erthe upon Erthe’ (C version)
23
Ecce ancilla domini / Seyde tho virgyn withowtyn vice
Edi beo þu heuene quene / folkes froure & engles blis
562, 585
Edward oure cumly king / In Braband has his woning
Laurence Minot
50
Edward the third that was king of this lond
John Hardyng
*711.5
*... eke to þe sowlys þy mercy
Dominus Iohannes arcuarius Canonicus Bodmine
Ego sum alpha et o / I am the first the last also
The Towneley Series of Mystery Plays
170
Ego sum Alpha et O / primus et nobilissimus / It is my etc.
The Chester Plays
VIIJ ys my love ʒif IX go before
551
Elde makip me geld / and growen al grai
161
Emperoures & kynges be kende / Erlys & barunnys bolde
En Ihesu roy soueraign / You lady fare and fre
Enmy herowde þu wokkyd kyng / qwy dredis þu etc.
Enforce thy wyttes for to lere
Entierly belouyd & most yn my mynde
271
Arectyng my syght towarde the zodyake
John Skelton

Eternall god fader of light / Thatt madist al thyng etc.
James Ryman

Eternall lawde to god grettest of myght / Be hertely
John Trevisa

Etere maker of all oo god one live

Evyn as mery as I make myght

Euer yn one with my dew attendaunce

Euer is the eie to the wude leie / þerinne is þet iche luuie

Euerlastyng lof to me I haue tane
Humfrey Newton

Euer lenger þe wors / Lokys þe blynde hors

Euer soureyn swete swettist in siȝt
Humfrey Newton

Euery day before ye go too youre bede / Serche wel etc.
George Ashby

Eueri day me comeþ þinge þre

Euery day þu art heere

Every man and woman hath grete nede

Every man delyt hyly in hijs degre

Every mane in hys degre / Cane say yf he avysed be

Every man schulde teche þis lore / To his children etc.

Every maner creature / Disposed vnto gentynesse
John Lydgate

Euerich nyȝt þere a cok / Wakeþ som man or it dawe
John Trevisa

Ensampl may we rede and se / Of Ierusalem etc.

Exemple sendyng to yow rowte of gentynes

Excellent soueraigne semely to see
Perhapse by a Duke of York

Exilium is contrari to his Ioyeng

Exortum est in loue & lysse / Now cryst hys grace etc

Fayre and discrete fresche wommanly figure

Fair fresshest erthly creature / That ever the sonne overshonne

Faire laydis I pray yow tell me / Whos this ij fayre children be

ffayre maydyn who is this barne / that þu beriste in thyn arme
Falseness and couetys er feris / Wil neþer oþer be-sweke
Far from the kyn cast the
Fur in see bi west Spaygne / Is a lond ihote Cockaygne
‘The Land of Cockaygne’

Fare wele wirchepe and goodness
Fare well fare well / All fresh all chere

Fare-wel fare-wel my lady and maystres
Associated with Charles d’Orléans
Farewell my frends the tide abideth no man
Fairweill my Haert fairweill boyth freind and fa
Farewell my joy and my swete hart
Fayre-wele my loye my comfort and solace
Farewell now my lady gaye
Farewell þat was my lef so dere
Humfrey Newton
Farewell this world I take my leue for-euer
‘Farewell, this World is but a Cherry Fair’

Fader and sun and hali gaste / amghti god in trinite
Fader & son and holy gost / Greet god in trinite
Fadyr and sone & holy gost / Grete god in trinite
Fadyr & sone & holy gost / Greet god in trinite
Fadur and sone and Holigost / Lord to þe I cri and call
Fadur & sone & holi gost o god in trinite / To þe ye make etc.
Fader and sun and haligast / þat anfald God es ay stedfast
Fadyr and sone & holy goste / þat art o god of my3ies moste
‘Handlyng Synne’
Robert Mannyng of Brunne

Fader and sonne & holi goost / We knowledge the in euery coost
James Ryman
Fadyr I am þin owyn chylde / and born of mary meke etc.
Fadir in good benigne and reuerent / My lord etc.
Thomas Hoccleve
Fadere of blisse omnipotent / For thou has made and create us
James Ryman
Fader sum tyme what was þou
Fadayr sone and holy gost / Almyhtty god sittend in trone
Fader sone and holy goost / Lord to the I make my moone
ffede þe hungere þe þirste 3if drenke
John Audelay

Fetys bel chere / drynk to þe fere
Fiftene toknen ich telen may / Of XV dayes er domesday
Fire cold and tereshatyng / dred worme and weeping
ffyre water wynde & lond
First myn vnkunnynge and my rudenesse / Vnto yow all etc.

Fyrst þou sal make knawledge to god of heuen
Fyrst whan a man or a woman drynk more / Any tyme etc.
Flen fly ys and freris populum domini male caedunt
Flee fro the prees and dwelle with sothfastnesse
‘Truth’ or ‘Balade de bon conseyl’
Geoffrey Chaucer

Fleth the shott of swete regard
Translated from the French of Charles d’Orléans
Fleshly lustys and festys / And furres of divers manner of bestys
Folke discomforted bere heuy countenaunce
The Boke of Fame, Pynson

For a man þat is almost blynd
For age is a page / for the courte full vnmete
John Skelton

For as ye lyst my wyll ys bent
Ascribed to Thomas Wyatt

For boule bred in his boke
For cause alle men shall vnderstonde / My lorde etc.
James Ryman

For ded y lyf my lyv & deth y wite
Associated with Charles d’Orléans
For drede ofte my lippes y steke / ffor false reportours etc.
ffor feer or for favour of ony fals mane
For foules lustes I wistod
For god is lord of alle þing / As prophetes tellen i-mene
Fore he is ful ʒonɡ tender of age
John Audelay

For helth of body couer for colde thyn hede

794
John Lydgate

27

825 ff for his love þ' bowght vs all dere / Lysten lordyngis etc.
825.5 ff for I am dughti of dede so will me knowe / be þe kyte he may se þe pocok and þe crowe
825.8 For I ham pore withouten frendes
826 For I wend when any foly me felte / In þought or speche etc.
827 For Ipocras nor yet Galien
Translated from the French of Charles d’Orléans
827.5 for it is mery to ben a wyfe / deye I wylle and lese my lyfe
828 For lac of sight grete cause I haue to pleyne
829 ff for lore of godes i wepe soore / But more for lore of day
830 For loue i morne & sorwe make / for mornige y perische etc.
831 ff for loue is loue & euer schal be / & loue has bene etc.
John Audelay
833 For loue of god as kepith remembrance
Translated from the French of Charles d’Orléans
834 For loue of Iesu my swete herte / y morne and seke etc.
835 for me loue he ys nou asslawe
*835.5 ff for my pastyme vpon a day
836 For no myrþe be þ" to gladde / Ne for no sorow etc.
837.5 For nowe vpon þis first day I will my choys renuwe
John Lydgate
838 ff or on a tewsday thomas was borne / & on a tuysday etc.
John Audelay

693

840 ff or pride in herte he hatis alle one / worship ne reuerens etc.
John Audelay
841 For Scottes / Telle I for sottes
844 For the reward of half a yere
Charles d’Orléans
846 ff or þe I wax al rody opon þe rode
847 For þe man Y suffre schame / Wo and peyne and gret blame
848 For thar wer thai bal bred
359

848.5 for thylke grounde þat beareth the wedes wycke
849 ff or þu art comen of good blood
850 For þou were Meke an laftuste pruyde / Wite blisse etc.
851 For thouȝt constreint and greuous heuines
‘The Temple of Glas’
John Lydgate

295, 725, 947

*851.3 * for þi sake man to whom yf þou call at a
Forto biholde the bewte and manere
Translated from the French of Charles d'Orléans

ffor to p[reue]nte / And after repente / hyt wer ffoly
54

for to saye havyng non atorryte
Jhon Mereley
853.8
For whan the roof of thy hous lyth upon thy nese
854
For why that God is inwardli the witte / Of man etc.
Benedict Burgh
854.5
For Winefrede virgine pure / That ouercomminge
855
For you my lady I am ne3 slayn
Humfrey Newton
856.5
fformyne in me the maner of my lyffe
457

For-seek in woo and fer from ioyous hele
Translated from the French of Charles d'Orléans
860
Fortune alas alas what haue I gylt
123, 654
860.3
Fortune ys varyant ay tornyng her whole / He ys wyse þat is ware or he harm fele
861.7
Four thyngis dullith a manmys reson
861.8
Vour þynges þe ofte ysooth
864
Foweles in the frith / þe fisses in þe flod
79, 466, 478, 497, 498, 562, 568, 583, 698, 856, 860, 893, 1021
865.5
ffree lusti fresch most goodly
867
Fresshe bewtie richeh of youthe and lustynes
Translated from the French of Charles d'Orléans
868
Frishe flour of womanly nature / ye be full gentill
869
ffresshe lusty beaute ioyned with gentynnesse
John Lydgate
870
Fresshest of colour and most amyable
870.5
ffrere gastkyn wo ye be
870.8
ffrere tamas stanfeld / god almegtheic hem it 3elde
John Crophill
538
871
Freers freers wo þe be ministri malorum
359
871.5
Frende of that ere I knew
872
Frenschipe faileþ & fullich fadeþ / ffeilful frendes fewe etc.
48
873
frenchipe is felounie / Manchipe is vileynie
873.5
ffrenschupe þat chaunachit nowth / Enles lordschupe þat deyth nouth
874
Ffrom all mysrewle in 3owthe exercisyd by me

796
Fra god was sent ane angel bright / Gabriel for soth etc.
From heouene in to corpe god gretynge he sende
From hevyn was sent an angell of light
From þe tyme þat we were bore / Oure þoupe passeþ etc.
ffrome thens þ' phebus w' hys bemys bryght
Froom tyme of Brute auctours do specefy
John Lydgate
Fulfyld þe þrofeþy for ay / þ' merly sayd & many on mo
Gabryell of hyþe degre / Cam down from the Trenyte
Gabriell that angell bryþt / Bryþter than the sonne is lyþt
Gayneth me no garlond of greene / Bot hit ben of etc.
Gabriell fram evene king / Sent to the maide swete
Gabryell brygther then the sone / graciusly grette etc.
Gabriel fram evene king / Sent to the maide swete
Gabriell of hyþe degre / Cam down from the Trenyte
Gabriell that angell bryþt / Bryþter than the sonne is lyþt
Gayneth me no garlond of greene / Bot hit ben of etc.
Galauntis purse penyles per vicos ecce vagrantur
Game and earnest euer among / And among ßothyr degre
Gaude felix anna þe moder of mari
Gaude maria cristis moder / mary mylde of the I mene
Gaude of urgins þe freshest floure / In maydenhede etc.
Gaude the flowre of virginyte / In hevyn thow hast etc.
Gaude to whom gabryell was sent / from nazareth to galalie
Gaude tusti in domino
Gay gay þou art yhent
Jentill butler bell amy / Fill the boll by the eye
Get the hence what doest thou here
Gife þys made domesman / gyle is mad chapman
Glad & blithe mote þe be / All that euer y here now se / Alleluia
Glade in god call hou þoure herte / In ioye & blisse etc.
Glade in god pis solempe fest / Now Alleluya is vnloken
Glade us maiden moder milde / þurrú þin herre etc.

Gladlythe thoue queyne of Scottis regioun
William Dunbar
Gladeth ye foules of the morwe gray
‘Compleynt of Mars’
Geoffrey Chaucer

Glorieux crosse that with the holy blood / of Christ Ihū etc.

Glorious god had gret pite / how long mans sowle etc.
Glorius god in trinite / well of man & pyte
Glory vnto God laude and benysoun / To John to Petir etc.
Goo forth kyng reule the by sapyence
John Lydgate
Goo forth lybell and mekly schew thy face / Afore my etc.
‘On the English Commercial Policy’

Go forth myn hert wyth my lady / Loke what ye spar etc.
Charles d’Orléans
Go forth mine owne true heart innocent
Go forthe thi way my feithfull deservaunce
Translated from the French of Charles d’Orléans
Go hert hurt with adversite / and let my lady this woundes see
Go litull bill and command me hertely
Humfrey Newton

Goe lytyll byll & doe me recommende / Vnto my lady etc.
Goo lityl book and submytte the / Vnto al them
William Caxton
Go lytyl boke for dredefull ys thy message
Goo little book of commendacioun / I pray to god etc.

Go lityll quayere And swyft thy pryntes dresse
John Lydgate

Goo lytell ryng to that ylke suete

Go piteous hart rasyd with dedly wo
John Skelton

God against nature thre wonders haith wrought
God almighty saue and conferme our kyng
John Lydgate and Benedict Burgh

936  God allmyghty saue and conserue owre kynge
937  God Almihty that all thinges weles / Windes watres etc.
  Robert of Brunne
939  God & sient Trinite / as I bylyue on þe
940  God be in my hedde & in my understanding
  St Richard of Chichester
941  God beoure gyde / and then schulle we sped
321
944  God fader in heuyn of myghtes most / That mad etc.

Metrical Old Testament

903

945.5  God grant me gras to gehte agayn / þe luffe þat I haue loste
947  God haþ graunted grace vnto our lemyng
  John Audelay
951  God in thy name make me safe and sounde
  John Lydgate
952  God is a substance foreuer diureable
953  God lord þ' sittes in trone / Nu & euere þu here my mone
956  God made Adam the fyrst day of þe moone
956.5  God maker of alle thyng / Be at our begynnynge
957  God of hewine that shoep Erthe and helle / 3yf me grace etc.
960  God of thi grace the good sowle now pardon
  Associated with Charles d’Orléans
960.1  God prosper long our noble king
961  God seyth hym self as wryten we fynde / That whenne etc.
  John Mirk
962  God sende vs pese & unite / In engelande w' prosperite
964.5  God spedþe þe plouþ / and send us korne l-now
965  God þat al hast mad of nouht / ffors loue of mon etc.
968  God þat al þis myhtes may / in heuen & erþe þi wille is oo
171, 325, 467, 758

969  God that all this world gan make / And dyed for us on a tre
  ‘The Expedition of Henry V’
  Perhaps by John Lydgate

948

970  God þat all þis world hath wrouþt / And all mankinde etc.
972  God þ' all þis word has wroþth / and w' precius blod etc
973  God that art of myghtes most / Fader and sone and holy gost
974  God þat art of myhtes most / ffader and Sone and holigost
975  God þat art of myhtes most / þe seuen 3iftus of the holigost
977  god that dyde ffor vs all / And drancke aysell and gall
979  God that dyde apon a Tre / And boughte vs etc.
980 God ſat is in majeste / One God and persons thre
981 God ſat ys myghtfull / Spede all ryghtfull
981.5 God ſat is so foul of meght / Saue hare solys bothe day & neght
John Crophill
985 God ſat madist al ſing of nouȝt
987 God ſat schope both se and sand / Saue Edward king etc.
Laurence Minot
990 God þou haue mercy of me / After thi mercy mekill of mayne
903, 913
991 God turne us every dreem to gode
The House of Fame.
Geoffrey Chaucer
950
993 God was iborin in bedlem
927
994 God wiht hise auengeles i haue forloren / Allas ȝe while etc.
*995.2 *Godes boure as tu gane bilde / us fra sinne and syame sylde
758
995.3 Goddys chosyn who so wel be
995.4 Goddis grace is redy bothe erly & late
‘The Debate between Nurture and Kynd’
524, 557
996 Goddis sone and lord omnipotent
997 Godes sonne for þe loue of mane / Fleshe and blode etc.
998 Goddys sonne is borne / his moder is a maid
999 Goddys son ȝo shynyng bryght splendowre
1000 Goddys sone passyng frome place supernall
1001 Godys sone þat was so fre / into þis world he cam
109, 357
1002 Gold & al þis werdis wyn / Is nouth but cristis rode
552, 583
1003 Goode bydder goode werner
1004 Go day Syre crystemas ouer Kyng / for euer man etc.
1005 Good god make me for þi love & þi desyre
1007 Goodman fool ass lovte / That tearest a Book etc.
1008 Gode sire pray ich þe / For of saynte charite
238, 380, 385, 709, 777
1009 Gode werkemen foul of werynes
1010 Gracius and gay on hyr lyytt all my thoȝth
1011 Gracyous lord for thy bytter passyon / Accept my prayers etc.
451
1011.5 Grant gracious God grant me this time
1011.8 Grant me þe will of wepynge / With teris
Gret huntyng by ryuers and wode / Makythe a manys here to growe
thorowe hys hoode

Gretttere mater of dol an[d] heuynesse
John Lydgate

Grene flowryng age of your manly countenance

Grevus ys my sorowe / Both evyne and moro

Grevouse ys my sorowe / both Even & morow

Gyle & gold togedere arn met / couetyse by hym is set

Guk guk gud day schir gaip quhill þe get it
‘Sum practysis of Medecyne’
Robert Henryson

Had y as moche of worldly goodis
Translated from the French of Charles d’Orléans

Hadde y hertis a thousand thousand score
Associated with Charles d’Orléans

Heil & holi ay be þi name / Fulsum leuedi hende and swete

Haile be þou hende heuen qwene / þþ thugh chastite etc.

Heyle be þþ' ladye so bryþt / Gabriel þþ' seyde so ryþt

Heile be þþu mari cristis moder dere

Haile be þþu mari maiden bright / þþu teche me þë wais right

Heil beo þþu Marie Mýlde quen of heuene

Heil be þow Marie Moodur and May / Mýlde and Meke etc.

Hayle be thou Mary most of honowr

Heil be þþu mari þe modir of crist / Heil þþu blesidest etc.

Hayll be þþu qwen of gret honour / our lord þþi hert has fild etc.

Heyl be þþu sone of þþe fader aboue / þþ man bycome etc.

Ayl be þþow ster of se / godis moder blessed þþow be

Hayl blesid flour of virginite / þþat bare this time etc.

Hayle blessyd lady the moder of cryst ihü
John Lydgate

Hayle bot of bale blissed qwene

Hayle cheftane Cristes aghen confessour

Hayl comely creature curteys of kynde

Hail Cristin knycht haill etern confortour
Walter Kennedy

Heyle fairest þþu euyr god fonde / Heyle modyr & mayden free

Haile festivale day with al honoure

Hayle flower of virgynyte

801
Haile ful of grace criste is wanda the / Of alle women blessed etc.  
James Ryman

Hayle full of grace criste is wanda the / To Mary seide auangel etc.  
James Ryman

Hail Glaid and glorius / Haill virgin hevinnis queyne  
John Lydgate

Hayle glorious lady & heuvely quene / Crownyd etc.  
John Lydgate

Heyl gloryous virgyne ground of all our grace  
Heyl god ye schilde modyr holy kyng bere milde  
Heyle goddes moder dolorous / By þe crosse stonding etc.  
200

Heyle holy fader of the high cuntrey / Of frere mynours etc.  
James Ryman

Heyl hooly Sitha maide of gret vertu  
Perhaps by John Lydgate  
973

Haile holy spyritt & Ioy be vnto the  
Hayle Iesu Godys Sone in forme of bred  
235

Heyle Ihū my creatowre of sorowyng medicyne  
Richard Rolle

Heyle leuedy se-storre bryht / Godes moder edy wyht  
William Herebert

Hayle louely lady laymand so lyght / hayle myghtyfull etc.  
Hayle luminary & benigne lanterne / Of Ierusalem etc.  
John Lydgate

Heil Mayde cheef of alle / þorw whom þe blessed Mon  
Hayle mayden of maydyns thorȝt worde consaywyng  
108

Heyl Mayden ouer Maydenes vchon / Modur wiþ-outen pere  
Heil marie an wel þu be / Of loue gunne þu lere  
Heil marie ful of grace / God is wiþ þe in euerich place  
108

Heil marie ful of wynne / þe holy gost is þe wiþinne  
Hayl mari hic am sori / haf pite of me and merci  
Hayl most myghty in þi werkyng  
Hayl most myghty in þi werkyng  
Heyle my lord in wom ich leue / sothfastliche god & man  
235

Hayle oure lod sterre both bright & clere  
James Ryman

Hayle oure patron & lady of erthe / Qwhene of heven etc.  
200
Haile perfect trone of Salamon / Haile flore and please etc.
James Ryman

Hayle prync roiall most amyable in sight

Hayle quene of blisse of grete honour / Moder of crist etc. James Ryman

Hail quene of hevin and steren of blis / Sen þat þi sone etc.

Heil seint Michel wiþ þe lange sper
‘A Satire on the People of Kildare’

161, 238, 990

Hayle se-sterne gods modyr holy / Pray þou þi swete son etc.

200

Haile spouse of criste oure savioure / Hail lilly floure etc.
James Ryman

Heil sterre of þe See so briht / þow graunt vs to ben vr gyde

Heile sterre on þe se so bright / To godes heli modir dight

Hale sterne superne hale in eterne

‘Ane Ballat of Our Lady’
William Dunbar

566, 794

Haile þe fayrst þer euer god fond
John Audelay

Heil wrth þou King of Englis erde / kynges knyth etc.

172

Half in a dreme not fully awakid
Perhaps by Sir Richard Ros, translated from Alain Chartier

Half in dispeyre not half but clene dispeyrid
Associated with Charles d’Orléans

happe is harde grace hath no pere / Rych is nygarde worshippe is dere

Harde gates I haue go

Herkneþ alle gode men and stytle sitteþ adun
‘A Lutel Soth Sermun’

1020

Herkyns now bothe more and lasse / I wille yow telle etc.

Herknep now bope olde & ȝyng / ffor Marie loue þþ swete þyng

Herkyns serys þþ standys abowte / I wyll ȝow tell etc.

Herknep þat loueþ honour / Of Kyng Arthour and hys labour

Herknet to me gode men / Wius maydnes and alle men

Herknep to mi ron / As hic ou telle con

766
Herkyn to my tale I schall to yow schew 341
Heryne wordis wonder gud / How iesu crist wes done on rud 1119
Have all my hert and be in peys / And þink I lowfe you etc. 1120
55, 338
1120.5 Haue god day my leman
1121 Haue gooday nou mergerete / wip grete loue y þe grete
1122 Haue Ioye Marie Modur and Maide / As þe Angel Gabriel etc.
1123 Haue mercie on me frere / Barfote that Y go 817, 849
1123.8 Haue mercy vpon me oo god
1124 Haue myende for the how I was borne
James Ryman
1125 Haue mynde how I mankynde haue take / Of a pure etc.
James Ryman
1126 Haue mynde on the blys þe neuer schall blyne
1127 Haue mynde on þyn endynge
1129 Haue on god in wrchipe
1131 He abit þole modliche / He scurget litliche
1132 He bare hym vp he bare hym down
‘Corpus Christi Carol’ 19, 59, 105, 110, 125, 169, 345, 385, 387, 418, 442, 461, 543, 642, 788, 796, 827, 844, 974, 980, 986
1133 He 3af him self as good felawe / Whan he was born etc.
1134 He haȝt a swete song loude icried
1136.5 He is no good swayn / þat lettith his Iorney for þe rayn
1137 He is wel siker þat hat clennesse
1137.5 He ys wyse and wel y-taȝth / þat beryth a horne & blow hym noȝth
1139 He is wys þat kan be war or him be wo
1140 He lesus is myth and waxit wain
1140.5 He makt himself in grete richesse / þat nith & day flet wreckednesse
1142 He may come to mi lef but by þe watere 935
1143.5 He may lightli swim / that is hold vp by þe chin
1143 He rod vpon a whit hors in þet
1145.5 He sthey open þe rode þat barst helle clos
William Herebert
1147.8 He þat hadd inou to help him self withal / Sithen he ne wold I ne wile ne I schal
1147.9 He that had London for-sake / Wolde no more to hem take
1148 He that harborythe a ffrere harborythe fesyke 447
1149.5 He that heweth heweth to hye / þe chippis will fall in his ye

804
He þat hem reuen hoe reuen ful sore

1150

He that in youthe no care will take

1150.5

He that in 3outhe no vertu usit / In age all honure hym refusit

1151

He that in youthe to sensualite / Applythe his mynde

1151.5

He that intendith in his hert to seke / To loue etc.

John Lydgate

1152

He that lovYth well to faire

1156

He that made bothe Heuene and Helle / Man and woman etc.

1157

Hee that made with his hand / both winde water and lande

Arthur and Merlin

1162

He is no good can nor non will lern

1162.8

He þat stelys this booke / shul be hanged on a crooke

1165

He þat smythth with a stafe off oke

1165.5

He þat was al heuene w' him þ al hat wroth

1167

He þat whilom did his diligence

Fall of Princes

John Lydgate

1170

He that wilbe a lover in euery wise

‘Advice to Lovers’

1170

342

He þat wol herkyn of wit / þ' ys witnest in holy writ

The Dayes of the Mone

1171

150

He þat wyll hys sowe leche / Lysteneth to me and y woll etc.

1172

4, 505

He þt wylle rede ouer þis boke / & w' hys gostly high etc.

1174

885

He that wyll with the devyll etc / A long spone must he gete

1174.5

Harte be tru and don not amys / & thynk one them that gaue you this / &

euer among remember me

1176.5

hartte be trwe and true loue kepe

1179

[H]Euen it es a rich3 ture / Wele bies im þat itte may winne

1180

Hevy thoughtes & longe depe sykyng

271

1182

Helpe crosse of tymbris thre

1184

Hende in halle and 3e wolde here / Off eldres þat

Sir Isumbras

726

1185

Henry haitspours haith a halt

321

1186

Henrie seth my Sone as thi Sufferayne haith the sembly assyned
Her hert I wold I had I-wis
Humfrey Newton

Here begynnes a new lessoun / Off crystys ressurrectioun

Her begynys A tretis fyne / Made in ynglis owt of latyne

Here begynmeth of Saynt Margarete / The blessed lyfe etc.

Here bigynneþ þe sop to say / A noble book wipout nay

The Prick of Conscience
Robert Manning?

Here beside dwellithe a riche barons dowghter

Her commys Holly þat is so gent

Her commense3 a bok of sweuenyang / þat men meteþ etc.

Here haue I dwellyd with more and lasse

Here I ame and fourthe I mouste / and in Ihesus Criste etc.

Her I was and her I drank

Heer is a good Confession / þat techeþ mon to sauacion

Here is comen þat nomon wot

Heir lyis Erle George þe Brytan

Here lyth John Brigge under this marbil ston

Here lythe Richard þe sone and þe Eyer

Here litt the fresshe flour of Plantagenet

Here lyth under this marbyll ston

Her sal I diuellen loken vnder stone

Here schul 3e here a trew lessoun / Hou fayþ & charyte etc.

John Audelay

Herode þ' was bothe wylde & wode / ful muche he shadde etc.

Herodes þou wykked fo / Whar of ys þy dredinge

William Herebert

Hay how the cheualdoures / woke al nyght

Hay how the mavys on a brere

Hey now now

Hey troly loly / my loue is lusty plesant and demure

Heigh in the hevynnis figure circulere

The Kingis Quhair

James I of Scotland

Hege louerd þou here my bone / þat madest middelerd & mone

Hey priuet3 gritliche / hey Robbet3 holliche etc.
1218 Hiegh towers by strong wyndes full lowe be cast
1219 His body is wappyd all in wo / Hand and fot he may not go
1220 His colour blaket / his mirthe slaket
1220.5 Hys sighe ys a ster bryth
1221 Hoccleue I wole it to thee knownen be / I lady moneie etc.
   Thomas Hoccleve
1222 Hogyn cam to bowers dore
1223 hol & helyng soth & sorwyng
1224 Holde up oure yong kyng Ave benigna
1225 Holver and Heivy made a grete party
1226 Holy berith beris rede ynowgh
256, 662
1229 Holi gost þi miȝte / Ous wisse and rede and diȝte
1230 Holy maydyng blyssid þou be / Godis sone is born of þe
1231 Holy maker of sterres bright / Of feithefull men etc.
   James Ryman
1232 Holy moder þat bere cryst buggere of monkunde
   William Herebert
1233 Haly thomas of heouenriche / Alle apostles eueliche
770, 911
1234 Holy Writ seyȝt which no thyng ys sother
1235 Holy wrouhte of sterres bryht / Of ryhte byleue etc.
   William Herebert
1237 Honour and beaute vertue and gentilnesse
1238 Honour and Ioy helthe and prosperyte
1239 Honure and prayers as mot to hym habound
   Translated from the French of Charles d’Orléans
1240 Honour Ioy helth and plesance
   Associated with Charles d’Orléans
566
1241 Honowre wit all manere of heyll / Be vnto yow ffayre etc.
1242 Honured be þis holy feste day / In honour of þe etc.
   Thomas Hoccleve
597
1243 Honured be þu blisful heuene queene / And worscheped etc.
   Thomas Hoccleve
597
1244 Honured be þou blisful lord aboue / þat vouched saaf etc.
   Thomas Hoccleve
1245 Honoured be þu blisseful lord benigne / That now vnto etc.
   Thomas Hoccleve
1246 Honured be þu blisful lord lhesu / and preysed mote etc.
   Thomas Hoccleve

807
Honowed be þu blisful lord on hye / That of the blisful etc.
Thomas Hoccleve

Honured be þou holy gost on hie / þat vnto poeple etc.
Thomas Hoccleve

Honured be þou Ihesu oure saueour / þat for mankende etc.
Thomas Hoccleve

Honoured be þou lorde of myghte

Hope hath me now fresshe gladsum tidying brouȝt
Translated from the French of Charles d’Orléans

Hope is hard ȝer pap is foo

Hoppe hoppe Wilekin hoppe Wilekin / Engelond is min etc.

Hote and moyste ys Aqarius as ys the Eþe[n] men tellyth etc.

How a lyon shal be banished and to Berwyke gone
Howe cometh al ye That ben y-brought / In bondes etc.

How darest thou swere or be so bold also

How howryn hert opyn þe gate of thought
Translated from the French of Charles d’Orléans

How is hit how haue ye forgotten me
Translated from the French of Charles d’Orléans

How mankinde dooþ bigynne / Is wondir for to scryue so

How mankende furst bygan / In what manschepe now ys man

How schal a mann in pes abide
W. Hichecoke

Hou sort a feste it is þe ioyȝe of al þis word

Hou shold y with that olde man

Hou þi fairnisse is bi-spit / Hou þi swetnisse etc.

I am a chylde & born ful bare / And bare out of þis word etc.

I am a fol i can no god / ho þ' me houit hi halde him wod

I am a woman I may be bold

Ich am afert Lo whet ich se

I ham as I ham and so will I be
Attributed to Sir Thomas Wyatt
1272 Ic eom eldre þanne ic wes a wintre and a lare 'Poema Morale'
691
1273 I am gracyus and grete god withoutyn begynnynge
The York Plays
1273.3 I am he that hath you dayly servyd
1273.5 I am he that wyl not fle / Gyfe me a stafe for charity
1274 I am iesu þ' cum to fith / w'outen seld & spere
613
1276.8 I am not unkynd to love as I ffynd
1278 I am olde whan age doth apele
1279 I am Rose wo is me
931
1280 I am sory for her sake
1286 I boste and broge ay with the best
1286.5 I can be wanton and yf I wyll
1288 I can not half þe woo compleyne
Richard Beauchamp, Earl of Warwick
117
1289 I come vram þe wedlock ad a suete spouse etc.
1290 I comawnde alle þe ratons þat are here abowte
202
1292 I conyoure the laythely beste with that ilke spere
1293 I coniure þe woundes blyue / by þe vertu of þe woundes fyue
1293.5 I coniure hem in the name of the ffader
1294 I counsell what-so-euer thow be / Off polycye forsight etc.
John Lydgate
1295 Iche Edward Kyng / Have yeoven of my forest the keping
1295.8 I fly / constraynyd am I / with wepyngge eyes / to morne & pleyne
1296 I Grace dieu quen and heuenly princesse
Thomas Hoccleve
1297 I had my syluer And my frend / I lent my syluer etc.
739
1298 I hadde richesse I had my helth / I had honoure etc.
James Ryman
1299 I have a gentil cok / Croweth me day
699, 845
1300 I haue a lady where so she be
53
1301 Ich aue a loue vntrewe
840
1301.5 Ich aue a mantel i-maket of cloth

809
709

1302  I have a newe gardyn and nowe is begunne

665, 871

1303  I have a long suster fer b3ondyn þe se

1303.3  Y haue ben a foster longe and meney day

1303.5  I haue bene a foster / long & many a day

1304  Y haue for-3eue take hede þer-to / y charge þ' þu no more do so

1305  I have grete marvell off a byrd / That w' my luff is went away

1306  I have gret wonder by this lighte

The Book of the Duchess
Geoffrey Chaucer

70, 631, 938

1308  I haue laborede sore and suffered dey3th

1309  I have non English convenient and digné / Myn hertes etc.

1310  I haue nowe sett myne herte so hye / my luff alone is one etc.

1311  I haue set my herte so hye / Me liket no lufe that lowere is

1312  Ie have so longe kepe schepe on the grene

1313  I haue the obit of my lady dere

Translated from the French of Charles d'Orléans

1314  I have xii oxen þat be fayre and brown

1315  I haue y-so3te in many a syde / to fynde water to washe etc.

1316  I here many peple playne

Translated from the French of Charles d'Orléans

1317  I herde a carpyng of a clerk / Al at þone wodes end

Robyn and Gandelyn

1318  I hard a maydyn wepe / þfor here sonnys passyon

1319  I herd a playnt of grete pyte

1320  I herd an harping on a hille as I lay vnnder lynde

1320.5  Ich herde men vpo mold make muche mon

‘The Song of the Husbandman’

171, 582, 704, 794, 876, 877, 914

1321  I honge on cros for loue of the

1322  I iosep wonder how this may be / That Mary wex gret etc.

1322.5  I Julius cesar your high emperour

507

1323  I knowe to the god ful of myght / And to his moder etc.

The Lay Folk's Mass Book

1324  I knowlech to god with veray contricion

1326  I leue in godd almioten fader / ðat heuene and erde etc.

1327  I loue a flour of swete odour

337

1328  I loue a louer that loueth me well

James Ryman

810
1328.2 I loue and ffynde cause
1328.3 I loue and y dare nouȝt
1328.5 I loue loued & loued wolde I be
1328.7 I loue so sore I wolde fayne descerne
1328.8 I love trewly without feynyng
1329 I loue on louyd I wotte nott what loue may be
1329.5 I loue vnloued such is myn aventure
1330 Y louede a child of this cuntrie
99, 405, 934
1330.5 I maister Andro Kennedy / Curro quando sum vocatus
William Dunbar
1331 I may woll sygh for greuous ys my payne
1332 Y morne for loue þou may see / þat makide me deye for þe
1333 I muste go walke þe woed so wyld
236
1334 I ne haue loy plesauns nor comfortt
1335 I ne mai a liue / For Benoit ne for Iye
402
1336 I ne may leuen on no manere / ne leten for no þing
1337 I ne wot quat is loue / Ne i ne loue ne louede south
1338.5 I patrik larrons of spittale feyl
Patrik Larrons
497, 848
1339 I prayse no thing these cossis dowche
Translated from the French of Charles d'Orléans
*1339.5 *I pray daily ther paynys to asswage
1340 I pray þe lady þe moder of crist / Praieth þoure sone etc.
1341 [I] praye þe spirit þat angell arte / To whom y ame betake
1342 I pray þowe all my frendes dere / Sumwhat of bokes etc.
1344 I pray you M to me be tru
Humfrey Newton
1344.5 I pray yow maydens euerychone / Tell me
490, 754
1345 I put my silf unto yowre mercy lo
Translated from the French of Charles d'Orléans
1347 I rede þat þou be ioly and glad
1349.5 I recommende me to yow with harte and mynde
1350 I sawe a doge sethyng sowse / And an ape thechyng an howse
156
1351 I saw a fayr maydyn syttyn & synge
1352 I saw a swete semly syght / A blisful birde a blossum etc.
1353 I sayh hym wip fless al bi-sprad / I sayh him wip blod etc.
583, 603, 605, 803, 861, 947

811
I saw iij hedles players at a ball
I say withowte boste / that the smoke stereth the roste
I see a Rybane Ryche and newe / Wyth stones and perles etc.
I sei a sicte þat was vnseire
852
I seche a þouthe þat eldyth noþt
713
I serue wher I no truyst can fynnde
I schalle pray for hys sowle that God gyff him rest
Y shall say what ynordynat loue ys
632
I shall telle you a tale
John Pympe
I shall you tell a full good sport / How gossippis gader etc.
455
I shall you tell a gret mervayll / how an Angell for owr avayll
I schal you tell þis ilk nyght
I schal yowe tel wyth hert mode / Of the kynggys etc.
I shall you tell without leyssinge
Attributed to George Ripley
I syke when y singe / for sorewe þat y se
171, 521, 655
I seik about this warld unstabille
William Dunbar
I syng of a myden þi is makeles / kyng of alle kynges etc.
79, 122, 303, 405, 420, 422, 424, 429, 439, 511, 521, 532, 539, 551, 566,
583, 595, 685, 703, 707, 764, 786, 796, 906
I slepe and my hert wakes / Wha sell tyll my lemman say
Richard Rolle
I þank þe ihū of al þy goodnesse / I cry þe mercy etc.
I þonke þe lord god ful of miht / wiþ al þat euer I con & may
503, 748
I that in heill wes and gladnes
‘Lament for the Makaris’
William Dunbar
417, 442, 827
I þe honoure wiþ al my miht / In forme of brede as y þe see
235
I þinge al day I þinge of nowth
I thoht lang quhill sum lord come hame
William Dunbar
349
I trow in god þe fader Almyth / makare of hewyne etc.

I trow in god þe fader Almyth / makare of hewyne etc.

I bewe to god scho [mais grete stere] / The Scottis wenche etc.

I wayle I wepe I sobbe I sigh ful sore
John Skelton

Y wandryng ful wery and walkynge þe ways
727

I warnē vche leod þat liueþ on londe / And do hem dredles etc.

I was a[t erpel'doun] / wip tomas spak y þare
Sir Tristem

I was born In a stall / Betwen beistis two

Ich wes in one sumere dale
‘The Owl and the Nightingale’

319, 373, 565, 770, 796, 824, 941, 1020, 1021

I was long tyme oon of the company
Translated from the French of Charles d’Orléans

I wa w' pope & Cardynall / and w' byshoppes & prestis etc.

I Wende to dede a kyng y-wys

182, 583

I which that am the sorwefulleste man
An Amorous Compleint (Compleint Damours)
Geoffrey Chaucer

I wole be mendid 3if y say mys / Holy chirche nes nober etc.

Ic chule bere to wascen doun in þe toun / þat was blac ant þat was broun

I winked I winked when I a woman toke

[I] wote a boure so bricht / es kidde with kaiser and knicht

758

Ichot a burde in a boure ase beryl so bryht
‘Annot and John’

36r, 171, 472, 566, 600, 646, 697, 699, 700, 723, 806, 828, 839, 857, 907, 912, 982, 1000

Ichot a burde in boure bryht / þat fully semly is on syht
‘Blowe, Northerne Wynde’

42, 171, 273, 303, 351, 432, 472, 566, 640, 732, 794, 828, 857

I wot a tre xii bowys betake

I wold fflayn be a clarke / but yet hit is a strange werke

I wald noght spare for to speke wist I to spede
Laurence Minot

I wolde witen of sum wys wiht / witterly what þis world were
‘This World Fares as a Fantasy’

48, 282, 526, 923, 933

I wrecche fulfillid of thou3d and hevines
Associated with Charles d’Orléans

\[ 1404 \]
I yeilde my-silf to yow save me my lyf
Associated with Charles d’Orléans.

\[ 1405 \]
Ic ou rede ye sitten stille / & herknet wel wid god wille

\[ 183 \]

\[ 1405.5 \]
I-blessyd be Christes sonde

\[ 1406 \]
Y-blessed be god ofer alle þynge

\[ 1407 \]
I-blessed beo þu lauedi ful of houene Blise

‘Blessed Be þou, Leuedy’

\[ 171, 691 \]

\[ 1408 \]
Iff a man or womman more or less / In his hede haue grett etc.

\[ 128, 427 \]

\[ 1409.3 \]
Yf all the erthe were parchment scrybable

\[ 1409.5 \]
Yff anye man aske a question of the / In thine answer

\[ 471 \]

\[ 1410 \]
If ony persone stele this boke

\[ 1410.5 \]
3yf ony thevis com ny my good

\[ 1411 \]
Yf Crystmas day on the monday be / A trobolus wynter etc.

\[ 1412 \]
Yf god send þe plentuowsly riches / than thank hartely etc.

\[ 1413 \]
Iff y koude make my wanton wisshis flee

Translated from the French of Charles d’Orléans

\[ 1414.5 \]
Yf I had space now for to write / my mortal paynes

\[ 1414.8 \]
Iff I had wytt for to endyght / of my lady

\[ 1415 \]
If y halde the lowe Asyse / and take aray of lytel pryse

\[ 1416 \]
Iff y lye bacybyte or stele / Iff y curse scorne or swere

\[ 1417 \]
If I synge 3e wyl me lakke

\[ 460, 964 \]

\[ 1417.5 \]
If it be loste & you it finde

\[ 1418.5 \]
Yf it be so that ye so creuel be

\[ 1419 \]
If it befalle that god the lyste visyte / wþ ony tourment etc.

\[ 1420 \]
If hit plese yow yowre cossis forto selle

Translated from the French of Charles d’Orléans

\[ 1420.5 \]
If Loue now reyned as it hath bene

Ascribed to Henry VIII

\[ 1421 \]
Yf luste or anger do Thy mynde assayle

In the hand of Thomas Lower

\[ 1422 \]
If man him biöcete / Inderlike and ofte etc.

\[ 144, 1009 \]

\[ 1422.1 \]
Gif no luve is o God quaht feill I so

‘Song of Troyelus’

\[ 725 \]

\[ 1422.3 \]
Yf on the rockes of Scilla and caribdis I doe chaunce

\[ 1422.5 \]
Yf onely sight suffysse / my hart to lose or bynde

814
I423  Giff sanct Paullis day be fair and cleir
827
I424  Iff so were that ye knowe my woo trewly
Translated from the French of Charles d’Orléans
I426.1 If the day of Saint Paule be cleere
I426.4 Yf the lord byddyth fle / The steward byddyth sle
*1426.8 *If þai do so he wil þaim safe / as walnot barke his hare
‘The Portrait’
285, 383
I428  3yf þou comest to me / wordlich blisse ic by-hote þe
I430  Yf thow fle idelnes / Cupide hath no myght
I431  þef þu þeuest him eten inou þanne must him slepen
I432  þef þu sekest loue & wilt him finde / In holinesse etc.
I433  If þou serue a lorde of prys / Be not to bystous etc.
I434  Yf thou thy lyfe in synne haue ledde / Amende the now etc.
James Ryman
I436  þef þu wilt ben strong in fith
I436.3 [If þou wyll goo in] to the partes of the este
I436.5 If þou wyse be wil / six kep þou whilke I þe kenne
I439.5 If þi horse have iij white feet give him to þi foo
576
I440.5  Gif þe wald lufe and luvit be
Attributed to William Dunbar.
I441  I-hereþ my one lutele tale þat ich eu wille telle
I443  Ilke a wys wiht scholde wake / And waite with weke etc.
48
I444  Illa iuventus that is no nyse / Me deduxit in to vayn devise
I445.5 In a busshell of wynnynge / ys not a hondfull of cunningg
I445.6 In a day go we to the tyre wyth hay hay
I446  In a chambr as I stode / There lordys were and Barenis bold
I447  In a chyrch as I gan knelle / Thys endres dey for to here messe
I448  In a Chirch þer I con knel / þis ender day in on Morwenynge
537
I448.5 In a drem late as I lay / me þought I hard / a maydyn say
I449  In a fryght as y con fere fremede
‘The Meeting in the Wood’
42, 79, 94, 171, 540, 582, 659, 728, 781, 815, 837, 857, 868, 895, 941, 961,
1000
I449.5 In a garden vnderneth a tree
I450  In a gloryus garden grene / Sawe I sytting a comly quene
337, 401, 788
I450.5 In a goodly nyght as yn my bede I laye
365

815
In a merie morewynyngge of May / whan the sune etc.
319

In a mornyng of May as I lay on slepyng / To here a song etc.

In a mornynge of May when medose schulde sprynge
‘The Quatrefoil of Love’ / ‘The Foure Leues of the Trewlufe’
542, 599, 657, 677, 922, 936, 972

In a noon tijd of a somers day / þe sune schoon ful myne etc.
‘Revertere’
699, 950

In a Pistel þat pouȝt / I fond hit writen etc.
923

In a plesante arbour very queynte & quadrante

In a semely someres tyde / Als I gan walke in a wolde woude
‘Mesure is best of all thynge’

In a noon tijd of a somers day / lþe sunne schoon ful myne etc.
‘Revertere’
699, 950

In a tabernacle of a toure / As I strode musyng on the mone
48, 99, 143, 500, 574, 908

In a bestri stude y stod / a lutel strif to here
93

In a valey stude y stod / I souȝte in mounteyne etc.

In alle maner þrifte y passe alle þingge
Attributed to William Dunbar

In all this worlde ys none so true / As she that bare etc.
In all this warld [n]ís a meryar life / Than is a yong man etc.

In Aprell and in May / when hartyes be all mery
401, 1470

In autumnne whanne the sone in Virgine / By radyante hete
‘The Bowge of Court’
John Skelton
799, 816

In baill be blyth for þat is best

In Bedleem in that fair cete / A child was born of a maden fre
513

In bedlem is a child i-born / sal comen a-mongus vs

In bedlem this berde of lyf / Is born of marye maydyn & wyf

In blossemed buske I bode boote / In riche array etc.

In Cloȝyngge ys lyue y-hyd

816
<table>
<thead>
<tr>
<th>1480</th>
<th>In erth there ys a lityll thynge</th>
</tr>
</thead>
<tbody>
<tr>
<td>1483</td>
<td>In eueri place men mai se / Whanne children to scole etc.</td>
</tr>
<tr>
<td>1484</td>
<td>In euery plas qwere þat I wende / My purse is my owene frende</td>
</tr>
<tr>
<td>1485</td>
<td>In euery place ye may well see / That women be trewe etc.</td>
</tr>
<tr>
<td>1485.5</td>
<td>In fayth ye be to blame / for my good wyll me to dyffame</td>
</tr>
<tr>
<td>1487</td>
<td>In Feuerier whan the frosty moone</td>
</tr>
<tr>
<td>1488</td>
<td>In iii Poyntyys my Wyll ys or I hens departe</td>
</tr>
<tr>
<td>1489</td>
<td>In ffull grette heveness myn hert ys pwyght</td>
</tr>
<tr>
<td>1489.5</td>
<td>In hond and [herte] true loue kepe</td>
</tr>
<tr>
<td>1490</td>
<td>In hert elene &amp; buxum</td>
</tr>
<tr>
<td>1490.5</td>
<td>In hevene and erth aungell and man</td>
</tr>
<tr>
<td>1491</td>
<td>In Heuene shal dwelle all cristen men / That knowe etc.</td>
</tr>
<tr>
<td>1492</td>
<td>In euyn yer sitte a lady [?schene] / Of all women etc.</td>
</tr>
<tr>
<td>*1492.5</td>
<td>In hel ne purgatore non oþer plase</td>
</tr>
<tr>
<td></td>
<td>John Audelay</td>
</tr>
<tr>
<td>1493.5</td>
<td>In hys beyng he [is] god in persons tre</td>
</tr>
<tr>
<td>1494.5</td>
<td>In holy Churche of cristys fovndacion</td>
</tr>
<tr>
<td>1495</td>
<td>In holy sauter me may rede / Hou god etc.</td>
</tr>
<tr>
<td>1496</td>
<td>In honour of þis heghe fest of customs yere by yere</td>
</tr>
<tr>
<td>1497</td>
<td>In Iuyli whan the sonne shone shene</td>
</tr>
<tr>
<td></td>
<td>‘The Siege of Calais’</td>
</tr>
<tr>
<td>1498</td>
<td>In Iune whan Titan was in Crabbes hede</td>
</tr>
<tr>
<td></td>
<td>John Lydgate</td>
</tr>
<tr>
<td>1500</td>
<td>In louers paradise as them among</td>
</tr>
<tr>
<td></td>
<td>Translated from the French of Charles d’Orléans</td>
</tr>
<tr>
<td>1501</td>
<td>In maner whyche enlumynyth euery astate</td>
</tr>
<tr>
<td>1502</td>
<td>In March after þe fyrf C / Loke the prime &amp;c.</td>
</tr>
<tr>
<td>1503</td>
<td>In Matheus gospell as we fynde</td>
</tr>
<tr>
<td>1503.5</td>
<td>In May as that Aurora did upspring</td>
</tr>
<tr>
<td></td>
<td>William Dunbar</td>
</tr>
<tr>
<td>1504</td>
<td>In may it murgeþ when hit dawes</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>817</td>
</tr>
</tbody>
</table>
Advice to Women

In may that lusty sesoun
[In May]y when euery herte is lyghte / [And]ayre flour flourys etc.
In May whan euery herte is lyȝt / And floures frooschely etc.
In May when Flora the fresshe lusty quene
'The Complaint of the Black Knight'
John Lydgate

In my conscience I fynde / And in my soule I here & se
In my defens god me defend
In my hertt is ther nothynge off remembraunce
In my ȝowȝe full wylde y was
In nome of him Alweldying / þat is vr heiȝe heuene-kyng
In nomine patris at my Crowne
In nomine patris god kep me & filii for cherite
'Boke of Kervyng & Nortur'
John Russell

In patras þer born he was / þe holy buschop seynt Nycholas
In place as man may se / Quan a chylld to scole xat set be
In prophesy thus it is saide / The whiche no wyse may etc.
James Ryman

In secret place this hyndir nycht
William Dunbar

In Septembre at the fallyng of the leef
'The Boke called Assemble de Damys'
Ascribed to Chaucer

In slepe beb leyd all song daunce or disport
Associated with Charles d'Orléans

In sory tyme my lyf is y-spent / & euer so lengur more & more

In Somer biforn þe Asceniun / At Euensong on a Sonundai
In schomer when the leves spryng / The bloschems etc.
In somer when þe shawes be sheyn / And leves be large etc.
In the begyning of this dede / Pray we god that he us spede
In the beginnyng of this litell werke / I pray to god etc.
Peter Idle

In þe beginnyng off thys yere
In the cheiftyme of Charlis that chosin chiftane
'The Taill of Rauf Coileȝear.'

In the cite callyd Assyse / Vir trahens tunc originem
In the contre herd was we
419

1544 In the day of faste and spirituelle afflixione
1545 In the daye of Seynte Svythone / Rane ginneth rinigge
1549 In the forest of noyous hevynes
Translated from the French of Charles d’Orléans
1551 In þe londe of liue Y hope to se / Ioy and blisse etc.
1552 In the londe of more bretayne
1554 In the myddis of Maye to morne / Thow myrth etc.
‘The Buke of the Howlat’

824, 950
1555 In the monethe of May when gresse groweth grene
1556 In the monethes of Maye when mirthes bene fele
‘The Parlement of the thre Ages’

766, 941
1561.5 In the sacrament I am contenyd bothe god and man
1562 In the season of Feuerere when it wasse full colde
1563 In þe ceson of huge mortalitie / Of sondre disseses etc.
‘A disputacion betwyx þe body and wormes’
182, 616, 782
1565 In þe space of halu a daye made þis schorte geste
1566 In the tyme of Arthur an aunter by tydde
‘The Awantyrs off Arthure at the Terne Wathelyne’
160, 189, 599, 626
1567 In the tyme of Arthur as trew men me told
*Golagrus and Gawain*

160
1568 In þe vale of abraham / Cryst hymself he made Adam
1570 In þee god fadir I bileeue / þe firste persoone etc.
1571 In þine honden louerd mine / Ich biteche soule mine
1570.8 In thyn adversyte thanke thi gode
1574 In þis time a chylld was born / to saue þþ sowe þþ wern forlorn
1575 In þis tyme Crist hast vs sent / his owyn sone in present
1575.5 In this tyme of Chrystmas
1577 In thys tre es alle hys myth
1578 In this vale of wrecchednesse
1580 In þis werd þat hys so wicke / I ne mai no st[un]de abide

136
1580.5 In thought dispered not knowyng remedy
1581 In thought in wisshis and in dremes soft
Translated from the French of Charles d’Orléans
1583 In tyberies tyme the trewe Emperour
1585 Yn time of wele þenke on þi wo / for þe wele of þis world etc.
*1585.8* * ... in torne clothis
In troble & in thrall / vnto the Lord I caull
In xx⁴ yere of age remembre we euerychon
In welth be ware of woo what so þe happes / & bere þe evyn for drede of after clappes
In wat order or what degre / Hole cherch hâp bownd þe to John Audelay
In whom is trauthe pettee fredome and hardynesse
In wyldernes / ther founde I Besse
In wynter whan the wedir was cold / I ros at mydnySt etc. Thomas Brampton
903
In womanhede as auctors al write
In women is rest peas and pacience / No season etc. 219
In word in ded in wil in þoȝt / ȝour maydyn hede etc. John Audelay
In worschupe of þat mayden swete / Mylde Marie etc.
InÞynite laude wyth thankynges many folde Walter Hilton
Instruct well thy familie / Sucor the pore
Insuffischaunce of cunningg and of wyt / Default of langage etc. John Walton
In-tyl ane garth wnder ane reid roseir / ane ald man etc. Robert Henryson
Into my Hairtt emprentit is so sore
Into þine honden Louerd bitch Yh gost minne
Into thir dirk and drublie dayis William Dunbar
In-to þi handes lorde I take my soule
In-to this worlde this day dide come / Ihū Criste bothe god etc.
Inwardliche lord bi-seche i þe / Al my trespas for-ȝiue etc.
Ipocras this boke made ȝare / And sente it to the emperor etc. 531
Ipse mocat me / An aple is no pere tree
Is a priue pouyson
Is she not full of all goodly manere
Is tell yw my mynd anes tayling dame
907
Is ðeos burch breome geond Breotenrice
‘Durham’
1021
Is þer any good man here / That will make me any chere
Ys thys a fayre avaunte ys thys honor
Is wan of beting
Iste puer is a pryncę þþ is perles
Hit beoþ þreo tymes on þo day / þat soþe to witen me mai
Hit bilimpeð forte speke to reden & to singe
Hit cometh by kynde of gentil blode
Hit falleth for every gentilman
Yt fell abowght the Lamasse tyde / Whan husbondes etc.

‘The Battle of Otterburn’

It fell ageyns the next nyght / The fox yede etc.

‘The Fox and the Goose’

It fell ageyns the next nyght / The fox yede etc.

‘The Fox and the Goose’

Hit is a marchaund and spende3t nouth
Hit is bred fro heuene cam / fflych & blod of mary it nam
Hit is doon ther is no more to say
Translated from the French of Charles d’Orléans

It is first þe floriti of fairnes
Hit is ful harde to knowe ony estate / Double visages etc.
Hit is ful heue chastite / wþ mene maydyns now o-day
John Audelay

Hit is i-cume to þis tune / Godith and Godrun

Hit is y-founde in holy wryt / That þe dede seyde to þe quik

Hit ys in heruyst cartes to clater

Ittes knowyn in euery schyre / Wekyd tongges have no pere
Hit is lawe þat faillleþ noth / Hit it ower al þat mai beo etc.

It is well fownde a passyng grete damage
Hit nis bot trew I-wend an afte / forte sette Nego etc.
Hit resteþ and hit quemiþ / hit richeþ and hit demeþ
Hit semes quite and is red / hyt is quike and semes dede
It was a kniþt be3onde þe se / þat riche man was wont to be
It was a mayde of brenten ars

Translated from the French of Charles d’Orléans

It is first þe floriti of fairnes
Hit is ful harde to knowe ony estate / Double visages etc.
Hit is ful heue chastite / wt mene maydyns now o-day
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Hit nis bot trew I-wend an afte / forte sette Nego etc.
Hit resteþ and hit quemiþ / hit richeþ and hit demeþ
Hit semes quite and is red / hyt is quike and semes dede
It was a kniþt be3onde þe se / þat riche man was wont to be
It was a mayde of brenten ars
It was a squier of lowe degre / That loved the kings etc.
*The Squire of Low Degree*

Hit was an Erl of muche miht / Biʒonde þe see etc.

Hit wes upon a scereþorsday þat vre louerd aros

‘Judas’

It wern fowre letterys of purposy / M and A, R and I

Iuy is both fair & gren

Y-wandrynge ful very & walkyng þe wayes

I-wyss I-wyss I remember me

I-wyten I fynde a goode stori / þe Pope hit wrot seint Gregori

The Trental of St Gregory

Jack dawe þou habest blasfemed & reson hast

*Jack Upland’s Rejoinder*

Jack Miller asketh helpe to turn his Mill aright

Jack Miller’s Song

Jacke Trewman dothe you to vnderstand

Jack Trueman’s Epistle on the Abuses of the Age

Jerusalem reioss for joy

Attributed to William Dunbar

Ihesu almyghty and mary maydyn fre

Ihesu as þa‘art our sauyour / þat þa‘ saue vs fro dolour

Ihesu als þow me made & broght / þu be my lufe & all my thoght

Ihesu be þou my ioy al melody and swetnes

Richard Rolle

Ihesu by the my sowle

Ihesu crist al þis worlde red / þat for oure sunnes etc.

*The Proverbs of Hendyng*

Ihesu crist godis sone of heuene / Boþe god & man i-borne etc.

Ihesu Criste haue mercy one me / Als þe erte kyng of mageste

Ihesu cryst heuyn kyng / Be at my begyninge

Iesu crist heouene kyng / ʒef vs alle god endyng

‘Ihesu Crist, Heouene Kyng’
Jhesu cryste i besech the for the clennes of thyn incarnaciun
Ihesu crist I the be-seche / Thow here my prayere etc.
Iesu Crist kepe oure lippes from pollucion

Ihesu crist my lemmon swete þat diþedest on þe Rode-tre
Ihesu crist of Nazareþ / That for vs all suffrídist deþ
Ihesu cryst ryhtful Iustyce / King and lord ouir alle kyngis
Ihesu cryste saynte Marye sonne / Thurgh whaym þis werlde etc.
Ihesu Crist þat is so fre / to Monnes soule spekeþ he
Iesu cristes milde moder / stud biheld hire sone o rode

Ihesus descended for to cum / To a cete þat hight capharaum
Ihesus dop him by mene / and spekeþ to synful man

Ihesu for þe mourne I may / As turtel þat longeþ etc.
Ihesu for þi blysful blod / bryng thoo soulis in to thi blys
Ihesu for þi blode þou bledest / And in þe firste tyme
Ihü for thy holy name / And for thy bytter Passioun

Ihesus for þi holy name / & for thi beter passyon
Iesu for þi muchele miht / þou þef vs of þi grace
‘Iesu, for þi Muchele Meht’

Ihesu for Thy precius blod / And Thy bitter Pascion
Ihesu for þi precius blood / þat þ“ schaddist for oure good

Ihü for þyn precius blode / þat Thow shedest for owre good

Jesu for þi wounds fiue / þou kepe he weil in al þaire lyue
Jhesu for thy wondes fyff / Saue fro shedyng Cristayn blode
Ihesu for þi wondis wide / wiþ þi meeknesse fordo mi pride
Ihesu god is be-comen man / Ihü mi loue & my lemman
Ihesu god sone lord of mageste / Send wil to my hert etc.

Ihesu grete loue meued þe / To suffür þe peyne etc.
Ihesu kyng of heuen & hell / Man & woman I will þe tell

Ihesu kyng of hie heuen aboue / Vnto Michael my chief etc.
Jesu lythe my sowle with þe grace

Ihü lord blyssed þ“ be
Ihesu lorde for thy holy cyrcumsicioun

823
John Lydgate

Ihesus Lord of miȝt / Keppe vs boþe day and niȝt
Ihesu lorde of myȝtes most / Fader and sone and holy gost
Iesu lorde oure heuyn kynge / Graunte vs all etc.
Jhesu lord owr heavenly kynge

281

Ihesu lord þat madist me / And wiþ þi blessid blood hast bouȝt
Richard de Caistre

46, 218, 618

Ihesu lorde þi blesside life / help and counforte etc.
Ihesu lorde welcom þow be / In forme of bred as I þe se

235, 793

Ihesu mercy and graunt mercy
Ihesu mercy how may this be / That god hymselfe for sole etc.
Ihesu mercy mercy I cry / myn vygly synnes þou me forgyfe
Jesu most swettest of any þynge / To love þow
Ihesu my lefe Ihesu my loue: Ihesu my couetyne
Possibly Richard Rolle

167

Ihesu my lord welcom þu be / In flesch & blode I þe see
Ihû my luf my ioy my myreste / þi perfite luf close in my breste
Ihesu my loueer and my mydelte / In þi luf make me perfite

339, 822

Iesu my suete with / þu alle þingge hast wroth
Ihesu of a mayde þou woldist be borne / to saue mankynde etc.
Ihesu of his moder was born / For vs he werde garlond etc.
Iesu of Nazareth / yat yoledest for mananes sowle deth
Ihesu of whayme all trewe luffe sprynges
Iesu oure raunsoun / Loue and longynge / Louerde god etc.
William Herebert

1744

Ihesu restyd in a may / xl wekys and a day
Ihesus seynge peplys comynge hym tylle / He styed etc.

558, 714

Ijesu suete is þe loue of þe / nɒping so suete may be

171, 231, 842

Ihû that alle this worlde has wroghte / And of a clene virgyn etc.
Ihesu þat al þis world haþ wroȝt / haue merci on me

48

Ihesu that all thyss worlde hathe wroght / Heven & erthe etc.
Palden

286

Jhesu that arte a jentyll ffor joye off thy dame
Ihesu þat art heuene kynge / Sothfast God and mon also

824
Ihesu ſat borne was of a may / In amendement of mankynde
Ihesu that dieſe one the rude for ſe lufe of me
Jhesu that deyed vp on A tre / Owr sowlys for to wynne
Ihesus ſat diʒedest vppon ſe tre / And poſledest deſ etc.
Iſeu ſat for vs wolde die / And was born of maiden Marie
Ihesu ſat hast me der abouȝte / Write ſe gostly in my ſougte

1762
Ihesu ſat heuyn & eſthe begane / And aſtyr hyſ forme etc.
1768
Iesue that ys most of myght / & made aboffe all thyng
1769
Ihesus ſat sprong of iſse roote / As us haþ prechid þi prophete
1772
Ihesu þ was borne of Mare fre / As he hase power etc.
1775
Ihesus ſat walde after midniȝt / þi sqete face ſat was so briȝt
1776
Iſeu ſat wolde for vs dye / & was born of mayde marie
1777
Ihesu ſat woldest for manys sake
1779
Ihesu the sonne of mare mylde / The seconde parſone in trinyte

679
*1779.5
*Iſeu thow do me loue the so
1780
Ihesu þi name honourde miȝt be / with al ſat any lyſe is in
1781
Ihesu þi swetnes whoso myȝte it se / And þerof haue etc.

806
1785
Ihesu was born in bedlem lude / Of mayde mary þus fynde we
1786
Ihesu was of Mary borne / for synfull man þat was forlorne
‘Discourse between Christ and Man’

965
1786.5
Iſeu whom ye serue dayly / Vpon ȝour enemys
1787
Ihesus woundes so wide / ben welles of lif to þe goode
1789
Iuellis pricious can y non fynde to selle
1790.8
John Ball greteth you wele all
John Ball
975
1791
John Ball Saint Mary priest / Greeteth well all etc.
John Ball

321, 592, 753, 879, 975
1793
Iſon blessis hom alle ſat þis boke rede / Wit gode entent etc.
1793.5
John Barton lyeth under here / Sometimes of London
1793.6
Iſon Clerke of toryton I dar avow

475
1793.9
Iſon Iſon pyke a bone / tomorrow þu schall pyke none
1796
Johan the Muller hath ygrownde smal smal
John Ball

419, 753, 879, 975
1798
Joly chep [e]rte of Aschall downe / can more on loue etc.
1799
Jolyfte Jolyfte / Maket we to the wode the
1802  Iosephe wold haue fled fro that mayde
James Ryman
1803  Ioye and blisse wy3t outen endyng
1804  Ioy blissid lady with pure virgynal floure
1808.5 Joy winefred virgine that ouercominge youthful lures
BR+1808.7 Iuball was fader and fynd[e]r fyrst of songe
1810  Juce of lekes with gotes galle / For evyl herynge help it shalle
1811  Justyce loke thu stedfast be
1813  Katereyn þe curteys of all þat I knowe / cumlyest keping etc.
Richard Spalding
114, 168, 194
1814  Kateryne with glorious Margarete / that be virgines etc.
1815  Kepe thy syght fro vanyte / that þu coveite not þe evil may be
1817  Kepe well x & flee from sevyn / sspende well v & cum to hevyn
551
1817.5 Kepe well thy cowncele as tresor in cheste
1818  Kyndeli is now mi coming / into Þis werd wiht teres and cry
1820  King conseilles / Bissop loreles
161, 799
1820.5 King hart in to his cumlie castell strang
King Hart
Attributed to Gavin Douglas
1821  Kyng next of alle kynges þat hauest non endyng
William Herebert
1822  Kyng I syt & loke about
1822.5 Kyng Jamy Jomy your loye is all go
Attributed to John Skelton
1823  Kyng of grace & ful of pyte / Lord of heuyn I-blyssed þou be
1824.8 Kytt hathe lost hur key
502, 973
1825  Knele down man let for no shame / To wurshupe ihē etc.
1826  Knelyng allon ryght thus I may make myn wylle
Duke of Suffolk
744
1828  Knowyn alle men that are & schuln ben / That I ihē etc.
885
1829  Know er thow knytte Prove er thow preyse yt
1829.2 Know or þou knyte & then þou mayst slake
1829.8 Knolege acquayntance resort favour with grace
John Skelton
1830  Kyryleyson Cristeleys / Pater de celys deus to the we crye
1831  Kyrieleyson have mercy good lorde / Xpeleyn we crye etc.
222

826
1832 Lefdy blisful of muchel miȝt / heyere þanne þe sterres liȝt
1833 Leuedy for þare blisse / þat þu heddest at þe frume
539
1834 Lady for þi sonne sake / Saffe me fro þes fendes blake
182
1836 Leuedy ic þenke þe wid herte suipë milde
1837 Ladye marye maydyn swete / that art so good fayre and free
1838 Lady of pite for þy sorowes þþ þu son etc.
‘A Lover’s Appeal’
Signed ‘Chaucer’
343, 892
1838.5 Ladi quene y pray the to govern me in gode lore
1839 Leuedi sainte marie moder and meide / þþ wisie me nuþe etc.
770, 971
1840 Leuedi swete and milde / For loue of þine childe
1841 Late as I wente one myne pleynge / I set my herte all in solase
1841.5 Late on a nyght as I lay slepyng
365
1842 Late whane Aurora of Tytane toke leue
John Lydgate
1842.5 Laude honor prasingis thankis infynite
*The XIII Bukes of Eneados*
Translated by Gawin Douglas
1844.5 *Le roy cuuayte nos deneres*
1845 Lerne bodily to lyue / þy seruaunt non hyre þþ pay
1846 Leerne þou vnkynde man to be kynde
1847 Leorne to loue as ich loue þe / On alle my lymes þou mith seo
1848 Leche oþ þe lasours lawfulliche y-lenyd
1849 Ladd Y the daunce a Myssomur Day
405, 794, 827, 934, 970
1850 Leue in yi rokke ne is no thief / Take oyer manez wule etc.
1851 Leue is the wrenne / Abouten the schowe renne
1852 Leve lystynes to me / Two wordes or three
1854 Lyef lord my soule thow spare / the sothe I sey now sykerly
*Pety Job*
17, 903, 913
1856.5 Leue men þis beoþ þe ten heste
1857 *Len puet fere et defere / Ceo fait il trop souet / It nis nother wel ne faire*
520, 620, 717
1858 Lende me yowre praty mouth madame / Se how y knele etc.
Charles d’Orléans
1859 Leynte comeþ þer afterward þþ six wike i-lasteþ

827
1860  Lenten is an holy tyme / In which folke wile hem schryue
    759
1861  Lenten ys come wiþ loue to toune / wiþ bloßmen etc.
    36r, 40, 272, 385, 426, 566, 568, 583, 681, 736, 759, 794, 828, 938, 991
1863.5  Let fal downe thyn e & lift up thy hart
1864  Late lef him þþ michil spekt / ffor gret spekere treuthe brekt
1864.5  Lett lowe to lowe go kyndly and sowfte
    354
1865  Lat no man bost of cunnyng ne vertu
      ‘Midsomer Rose’
    John Lydgate
    566
1866  Lett no man cum into this hall
    55, 454
1866.5  Let not vs that yong men be
      Perhaps by Henry VIII
1866.8  Lett serch your myndis ye of hie consideracion
1868  Lat vs avvise thyz dey primordiall
1869  Lewed men be not lered in lore / As clerkes ben in holi writ
      ‘A Dialogue between St Bernard and the Virgin Mary concerning the Passion’
    596, 940
1871  Lex is layde and lethyrly lukys / Iusticia is exyled etc.
1871.5  Ly þow me ner lemmon in þy narmes
1872  Lyft vp the leen of youre aduertence / ye that beth blynde etc
      John Lydgate
1873  Lyft vp your hartzis & be glad / In crystis byrth the angell bad
1874  Lyke as grete wateres encresyn into floods fele
      ‘A Treatise of a Galaunt’
    799, 985
1877  Lysteneth all and ye shall her / How the gode man taght etc.
1887  Lysthen Lordes leoue in londe / Solpeli sawes I wol ßou telle
1888  Lystennyth lordynges A lyttyll stonde / Of on ßat was etc.
        Syre Gawene and the Carle of Carelyle
1889  Lysthep lordynges a new song Ich ulle bigynne
      ‘The Execution of Sir Simon Fraser’
    171, 700, 704
1891  Lysthen Lordis gis and ße schulen here / How þe wise man etc.
1892  Lystenyt lordyngis boþe grete and smale / I xal ßu telyn etc.
    693
1893  Lystenyt lordynges boþe elde and ßyng / How þis rose etc.
    303
828
Lystneþ lordinges boþe 3onge ant old / of þe Freynshe etc.

Lestenit lordyngeþ I you beske / There is no man worght etc.
Lystenyþ lordyngeþ yow pray / How a merchand etc.
Lustneþ lordyngeþ leof and dere / 3e ðat wolen etc.
Listyns lordingus to my tale / And ðe shall here of on story
Lystyn lordyngys qwatte I xall sey / A grete maruell tell I may
Lystne man lystne to me / Byholde what I thole for the
Lustne mylde wrouhte oure bones with woepinge
William Herebert

Lystenlyþ lordynges y yow pray / How a merchand
Lystenys now I wyll 3owe tell / Of mykell pyte I may 3ow spell
The Northern Passion

Lyth and lysten both old and 3ong / How the rose begane etc.

Lythe and listen gentlemen / That be of free born blood
Lythe and listenyth the lif of a lorde riche
The Weddynge of Sir Gawen and Dame Ragnell
Liþer lok and tuinkling / Tihing and tikeling
Lytyll and mykyll olde and yonge / Lystenyth now etc.
Lytyll cheldryn here 3e may lere / Moche cortesye etc.
Lutel wot hit anymon / Hou derne loue may stonde
‘The Way of Woman’s Love’
Lytel wot 3ymon hu derne loue was funde
‘The Way of Christ’s Love’
Litel uotit eniman ou trewe loue bi-stondet
‘A Song of the Love of Our Lady’
Lius fisirst and licames hele
Lo fol how the day goth
Lo he that can be Cristes cleric
Loo he that ys all holly your3 soo free
Loo here two kyngeþ righte perfitt and right good
John Lydgate
Lo kyg Artour ful manly and ful wyse
Lo lemmen swete now may þou se / þat I have lost my lyf etc.
Lo moises bush shynyng vn-brent / þe floures faire etc.
Lo these fonde sottes / And tratlynge Scottes

829
John Skelton

1932  Lo wordly folkes thou[h] his processe of dethe / Be not swete etc.
1933  Logge me dere hert in yowre armys twayne
Translated from the French of Charles d’Orléans
1933.5 London thou art of townes a per se
‘The City of London’
William Dunbar

1934  Longe berde herteles / peyntede hoode wytel
359, 1002
1934.5 Lang heff l maed of ladyes quhytt
‘On ane blakmoir’
William Dunbar

843
1935  Longe slepers and ouerlepers
1936  Long wilbe water in a welle to keche
1937  Looke before the how thi lyfe wasteth / Looke behynde etc.

905
1938  Loke er þin herte be set / Lok þou er þou be knet
1938.5 Loke his wonnyng be clere a dytyet
919
1939  Loke how Flaundres dop fare wiþ his folyhede
‘The Follies of the Duke of Burgundy’

876
1940  Loke man to iesu crist hi neiled an þe rode
48
1940.5 Loke nu frere / Hu strong ordre is hire

321
1941  Loke on þis wrytyng man for þi devcion
1941.8 Loke out here Maier with thy pilled pate
1942  Loke þat þu for no frend be
1943  Loke to þi louerd man þar hanget he a-rode / and wepe etc.
48, 161, 825
1944  Looke well about ye that louers be
‘Beware the blind eat many a fly’

210, 489
*1944.5 * ... [lo]kyng for her trew love / long or that yt was day
1946  Louerd ass þu ard on god ever buten hende

183
1947  Lorde be þu my kepere

339
1949  Louerd crist þou hauest vs boust / þou madest al etc.
1948  Louerd crist ich þe grete / þu art so mylde and swete

830
1950.5 Lorde god alweldande / I beteche todaye into þi hande
1951 Lord god as þou art al good / And of myght he þat al may
1952 Louerd ggod in hondes tine / I bequeðe soule mine
1952.5 Lord God in Trinite / Fader and Sone and Holy Gost

388, 410

1953 Lord God in trynite / Yeef heme hevene for to see
Sir Degrevant
1956 Lorde god to þe we calle / þat þou haue merci on ous alle
903
1957 Lord how shall I me complayne
1958 Lord I bidde boþe day and nyth / cum to my feste etc.
1959 Lord I ʒelde me guli / þat I neure fedde þe hungri
1960 Lord in hondes thine / I be take sowle mine
1961 Lord in thyne anger vptake me nouȝt / and in þi wrap etc.
Richard Maydestone
903
1961.5 Lord Iesu Cryst goddes sone on lyve / haue mercy on vs
1962 Lord Ihu crist in Trinite / þreo persones In vnite
1963 Lorde iesu cryste leuand god sone / þu set þi deyde þi cros etc.
1965 Lord iesu þin ore / I sorwe & sike sore
1967 Lord my God al Merciable / I þe be-seche wiþ herte stable
1968 Louerd shyld me vrom helle deth at þylke gryslich stounde
William Herebert
1969 Lord sunged haue I ofter / In my fyue wittes etc.
1970 Lord swete Ihu crist Haue merci of me
1971 Lord þat art of myȝtis moost / þe ʒadir & sone & holy goost
1974 Lord þat lenest vs lyf ant lokest vch-an lede
‘On the Follies of Fashion’
171
1975 Lorde þat suffrydist harde turment / And on the rode etc.
1977 Louerd þi passioun / wo þe þenchet arist þaron
1978 Louerd þu clepest me / An ich naȝt ne ansuared þe
491, 658, 999
1979 Lord thu kyng off glorye / Whyche grace and uyctorye
Richard Coer de Lion
295
1982 Lord what is thys world wele / Rychesse reule and rych Aray
1984 Lordus ʒiʃ ʒe wol lusten to me / Of Croteye þe noble Cite
1984.5 Lorde & ladyes all bydene / For your goodnes & honour
1986 Lordyngis & ʒe wyl lythe / Of o thyng I xal ʒu kythe
1989 Lordynges I warne yow al beforne / yeʃþ day that Cryste etc.
1992 Lordyngis leue & dere listneþ to me a stounde
384
1993  Lordynges lystnþ to my tale / þat is meryer þan þe nyȝtyngale
   *Sir Beues of Hamtoun*
1995  Lordynges that be now here / If ye wille listene and lere
   Robert of Brunne
1996  Lordynges þat bene hende and Free / Herkyns alle etc
1999.5 Loue fayne wold I / yff I coude spyce
2001  Loue god ouer all thyng
2002  Loue god þat loued the
2003  Loue hauith me broþt in liþir þoþt / þoþt ic ab to blinne
   ‘A Rhyme-Beginning Fragment’
161, 238

2003.5 Loue hym wrouste / and loue hym brouste
   302
2005  Loue is a selked wodenesse
2006  Loue is blisse in mannis mynde / & loue is fre etc.
2007  Luf es lyf þþ lastes ay it in Criste es feste
   ‘Love is Life’
   Richard Rolle
   411

2007.5 Loue is natyrall to euery wyght
2008  Loue is out of lond i-went / Defaute of loue þis lond etc.
2009  Loue is sofft loue is swet loue is goed sware
2010  Luffe luffe where es þi reste / Of Englond I am oute keste
2011  Loue made crist in oure lady to lith
2012  Loue me bredoue / & loue me wrouthe
*2012.3 *... love shuld com / On euery syde þe way she pryde
2013  Love þat is powre it is w’ pyne / Love that is riche etc.
   205

2014  Loue þou art of mikel mit / Mi day þou tornis into nit
2015  Love wyll I and leue so yt may befall
2016  Luf wil I with variance
2017  Loue wolle I withoute eny variaunce
2017.5 Louerd be þou king & thanked be þou kying
   Richard Rolle
2018  Lovely lordynges ladys lyke / Wyves and maydynus ryallyke
   984

2021  Luke in his lesson leres to me / How gabryel etc.
   109, 302
2022  Luke in his lesson leres vs þus / Vnto his desciples etc.
2023  Lullay lullay litel child reste þe a prowé
2024  Lullay lullay litel child / þþ þþ were so sterne & wild
2025  Lollai lollai litel child whi wepistou so sore
   161, 198, 316, 588, 745

832
2025.5 Lusti yough should vs ensue
Ascribed to Henry VIII

2026 Lyarde es ane olde horse and may noght wele drawe

2027 Madame a trouthe not wot y what to say
Translated from the French of Charles d’Orléans

2028 Madame as longe as hit doth ples yow ay
Translated from the French of Charles d’Orléans

2028.5 Madame d’amours / All tymes ar ours

2028.8 Madame defrayne / Ye me retayne

2029 Madame for your newe fangelnesse
‘Against Women Inconstant’ or ‘Newfangelnesse’
Perhaps by Geoffrey Chaucer

2030 Madame y wold bi god alone
Associated with Charles d’Orléans

2031 Madame ye ben of al beaute shryne
‘A Balade to Rosamond’
Geoffrey Chaucer

2032 Madame ye ought well know to my semyng
Translated from the French of Charles d’Orléans

2033.5 Mayde and moder eke thou be

2034 Mayde and moder mylde / uor loue of þine childe

2034.5 Mayde whether go you / I go to the medewe etc.

2035 Mayde wiþoute make / Behold þow qwat I craue

2036 Maiden & moder cum & se / þi child is nailed to a tre

2037 Maidin and moder þat bar þe heuene king

2037.5 Maiden in the mor lay
‘The Maid of the Moor’

2038 Mayden Modur and comely Qween / þat art in heuene etc.

2039 Mayden moder milde / oez cel oreysoun
‘A Prayer for Deliverance’

2039.3 Maydenes of Engelande sare may ye morne

2039.5 Make we mery in hall and boure

2040 Man a-mong þi myrþis haue in mynde / From whens etc.

2041 Man and woman in every place / God hath þow sent etc.

2042 Man and wyman loket to me / u muchel pine ich þolede for þe

833
Man be mery I the rede / but be whar what merthis þu make
Man by-hold hou nou wytʒ my hand
Man bihold what ich for þe / þolid up þe rode tre
Man be war of wikkid counsaile / He wol the lede etc.
Man be war þe way ys sleder
Man folwe Seint Bernard’s trace / And loke in ihū cristes face
Man from myschefe thou þou amende / And to my talkynge etc.
Man haue in mynde how here byfore / for thy mysdede etc.
Man haue hit þy þou3t / Of what matere þa maked is
Man have this in thi mynd
Man hef in mynd & mend þi mys / Quhill þow art heir etc.
Mon iboren of wommon ne lyueth but a stounde
Man 3yf þat þou wylt fle synne / Neuer more to come þer-inne
Man yff thou a wyse man erte / Of thy goodes take thy parte
Man if þa hast synnyd owth / chaunge redely þi þowth
Man 3yf þa wylt here / Ryth good thyng þa myth lere
Man in Heuyn hyt ys mery to dwll
Johannes Mydwynter
267, 403
Mon in þe mone stonde and strit
‘The Man in the Moon’
171, 223, 270, 385, 453, 499, 560, 585, 743, 783
Man in what state that ever thou be
Man is but a frele þing
Man may longe lyues wene / Ac ofte him lyeþ þe wrench
‘Death’s Wither-clench’
1020, 1021
Man Remembre whens þou com & wheþer þou shalt
Man sigh & sorw for þi synnes / þan semeþ þi synnes as slayn
Man sikre helpe hast þa & prest / þe moder þe sone sewet etc.
Man þi in erth aby dys here / Thov mvst be-leve w’owten dure
Man þy lyf up-holdest / thanke when þa art oldest
Man þat was in wurchipe tok no hede / And þerfore last his worchup for is
mysde[de]
Man þat wol of wysdom heren / At wyse Hendyng he mey leren
The Proverbs of Hendyng
Man þenke here on ofte tyme / What helpuþe sowles etc.
Johannes Mydwynter
267, 403
2079.5 Man þu haue þine þout one me
2080 Man þus on rode I hyng for þe / fforsake þi syn for luf of me
2081 Man to reforme þyne exile and þi losse / ffrom paradyss etc.
‘Complaint þat Crist maketh of his Passioun’
John Lydgate
2082 Man vpon molde whatsoever þou be / I warn utterly etc.
704
2083 Man wenit euere to liuen / He þinket nouth þt he sal dey3e
2085 Manked I cale / wiche lyth in frale / For loue I mad the fre
2086 Mankyende was shent and ay forlore / For synne etc.
James Ryman
2088 Mannys soule is sotyl & queynt / shal neuere ende etc.
2090 Many a man blamys his wyffe perde / Yet he ys more to etc.
2091 Many men seyn that in sweveninges / Ther nis but fables etc.
The Romaunt of the Rose
Geoffrey Chaucer
880, 908
2093 Many men wened / þat he ne wene ne þarf
2095 Manic þeres ben i-went / siben treuther out3 of londe is lent
2097 Mary flowr of flowers all / hath born a chylde in an oxstall
2098 Mary for the loue of the / Glad and mery schal we be
2099 Mary for thine yoys fyve / teche me þe vey to ryth lyve
2100 Marie ful of grace weel ðe be / Godd of heuene be wið ðe
2101 Marye goddis moder dere / Socoure & helpe us etc.
2103 Mary is a lady bryʒt / Sche hyʒt a sone of meche myʒt
2107 Marye mayde mylde and fre / Chambre of þe trynyte
William of Shoreham
492, 566
2108 Marie Mayden Moder mylde / þat blisful Bern in bosum bere
2109 Mari milde haþ boren a chylde / crist lyþ in cradul bonde
2110 Marie Modur and Mayden: Euere wel þe be
2111 Mary moder cum & se / þi sone is nayled on a tre
513, 966
2113 Mary moder meke & mylde / from schame & synne etc.
2114 Mary moder of grace we cryen to þe
786
2115 [M]ary moder of mercy & pyte / And seynt Kateryn pray for me
2116 Marie Modur Qwen of heuene / þenk on me etc.
2118 Marie Modur wel þe bee / Modur and Mayden þenk on me
222
2119 Mary moder well thou be / Mary mayden þenk on me etc.
835
Mary of help both day and nyght / I pray þe etc.

Mary so myelde and good of fame / By vertu of the holy goost
James Ryman

Mary thou were greet with lovely cheere
Marie þow quen þow moder mayden briht
Master Geffray Chauser that now lyth in grave
Mæyster Johan eu greteþ of Guldeuorde þo
Maiyst in mageste maker of Alle / Endles and on euer to last
Maisters Gower Chauucer and Lydgate / Primier poetes etc.
Active Policy of a Prince
George Ashby

Maysters that was of craftes seere
Matheu hat mad a grete gestenyng / te Iesu at home etc.
May no man slepe in þoure halle / for dogges madame etc.
Maiist thou now be glade with all thi fresshe aray
‘A Mirror for Young Ladies at their Toilet’

Me lykyþ euer þe lengere þe bet
Me merveilis of this grit confusioun
‘The Want of Wise Men’
Robert Henryson

Me þingkit þou art so loueli / so fair and so swete

Mekely Lordyngis gentyle and fre
Men hem bimenin of litel trewth / It is ded and þat is rewthe
Men hem compleynes of vntrewth / lawe es dede etc.
Men may leue all gamys / That saylen to Seynt Jamys
Men may rede in romance right / Of a grete clerk
The Battle of Crecy
Laurence Minot

Men rent me on rode / Wiht wudes woliche wode
Men þernen iestes for to here / & romance rede etc.

Menkskful and my3ty in mynde modyr of maries iij
‘Stirps beate Anne’

Mercyful quene as ye best kan and may / After your sone etc.
Merci abid on loke alday / War man fro senne wil wende away
Mercy and Trowthe met on a high monteyne
A Praise of Peace
John Lydgate

2157 Mercy god of my mysdede / For þi mercy þat mychel ys
Paraphrase of the Fifty-first Psalm
Richard Maydestone

2158 Mercy is hendest whose sinne is mest / Mercy is lattere þere etc.
2159 Mercy es maste in my mynde / for mercy es þþ I mast prayse
Richard Rolle

2160 Mercy Marie maydene clene / þu let me neuer on sinne duele
2161 Mercy me graunt off þat I me compleyne

2162 Murie a tyme I telle in May / Wan bricte blosme brekez on tre
2163 Mirie it is while sumer ilast

2164 Merie singen þe munaches binnen Ely
The Canute song, quoted by Thomas of Ely

2165 Merie tale telle ihc þis day / Of seinte Mary þþ swete may
2166 Middelerd for mon wes mad / vnmihti aren is meste mede
‘The Three Foes of Man’

2167 Myght is right ... Light is night
2168 Myght wisdom goodnesse of the Trinite / Mi naked sowle etc.
2171 Myldeste of moode & mekyst of maydys alle

2172 Miles Rogerus by ten mile wors he to neer us

2173 Mynd resun vertu & grace / humelete chast & charete
John Audelay

2174 Myn angel that art to me y-send
2175 Myn hert hath sent abowt ye fer and nere
Translated from the French of Charles d’Orléans

2176 Myn hert hath send glad hope in hys message
Charles d’Orléans

2177 Myn hert if so that y good tidyng here
Translated from the French of Charles d’Orléans

2178 Myn hert ys set and all myn hole entent / To serue etc.
Perhaps by the Duke of Suffolk in reproof of Lydgate

2179 Myne hert is set uppon a lusty pynne
Poem ascribed to Elyzabeth, Queen to Henry VII
2180 Myne hert the schepe off fresche fedyng
Translated from the French of Charles d'Orléans
2181 Myn hert thou fondis bi this light
Associated with Charles d'Orléans
2182 Myn hertes Ioy and all myn hole plesaunce
Duke of Suffolk
731
2182.3 Myne harty luste
2182.6 Min harty lust & alle my plesure
2183 Myn hertis lust sterre of my confort
234, 252
2183.5 Myn high estate power & auctoryte
Thomas More
2184 Myn only ioy my lady and maystres
Translated from the French of Charles d'Orléans
2185 Myn owne ladi dere ladi fair and fre / Y pray yow in herte etc.
2186 Myne awen dere sone & þ* will lere / Of sundry wittis etc.
2187 Myn o3en deþ and cristes and mi wikedhede
2188 Myn worldly ioy vpon me rewe
55, 947
2189 Minot with mowth had menid to make / Suth sawes etc.
The Sea fight at Sluys
Laurence Minot
2190 M. Merowre / ys deth / of gostly schewyng
2192 *Miseremini mei ye that ben my ffryndys / This world hath etc.
The lamentation of the soul of Edward IV
Attributed to John Skelton
2193 *Misit deus angelorum / A-downe fro heuen blysse
James Ryman
2195 Masteres Anne / I ame your man / As you may well espie
280
2195.3 Mastres your maners are hard to know
Nycholas Wikes
2195.5 Moaning my hart doth sore oppresse
2196 More speche madame is of your goodlynes
Associated with Charles d'Orléans
2197 More then body hert good and servise
Associated with Charles d'Orléans
2198 More than the deth nys thinge vnto me leef
Translated from the French of Charles d'Orléans
2200 Moost cristen Princesse by influence of grace
Probably by John Lydgate

838
Most clere of colour and rote of stedfastness
Most glorius quene Reynyng yn hevene / Stere of the se etc.
Most goodly fayre aboue alle þo lyvyng
Translated from the French of Charles d’Orléans
Most goodly fayre as lust hit yow to here
Translated from the French of Charles d’Orléans
Most goodly fayre if it were yowre plesere
Translated from the French of Charles d’Orléans
Most goodly yong O plesaunt deponayre
Translated from the French of Charles d’Orléans
Most i ryden by Ribbesdale
‘The Fair Maid of Ribblesdale’

Most mercifull lorde by thyne habundant goodnesse
Most noble prince of Cristen princes alle / Flouring in youþe
John Lydgate
Mooste noble Prynce with support of Your Grace
John Lydgate
Most prepotent prince of power imperiall
Most prudent prince of pruved prevision
Most reverend rightwose regent of this rigalitie
Most soueren lady comfort of care
Humfrey Newton
Moost soueryn Lorde Chryste [Jesu] / Born of a mayde
Most souerayn lord O blysfull cryste Ihü / ffrom owre enemyes
John Lydgate
Most worthi prince of whome the noble fame / In vertue etc.
John Lydgate
Moder milde flur of alle / þu ert leuedi swuþe treowe
Modir of god and virgyne vndeffouled / O blisful queene etc.
Attributed to Thomas Hoccleve
Moder of norture best beloved of al
Mourning mourning / Thus may I sing
Morning my hart doth sore oppresse
Musing allone this hinder nicht
Possibly William Dunbar
Musyng alone voide of consolacion
Henry Baradoun
Musyng vppon the mutabilite / Off worldlye changes etc.
Musyng vpon the restles bisyness / Which that this etc.

De Regimine Principium
Thomas Hoccleve
2230  
My best belouyd lady and maistresse / To whom I must etc.  
Duke of Suffolk  
2231  
My cares comen euer anew  
2231.5 
My darlyng dere my daysy flour  
John Skelton  
2231.8 
My do3ter my derlyngge / Herkne my lore y-se my thechyng  
2232 
My dere an dese ṭat so fayre ys  
2233 
My dere child first thi seue anable / With al thyne herte etc.  
*Stans Puer ad Mensam*  
John Lydgate  
2233.5 
My dere frendes I you pray / four thingis in your hertis bere away  
2234 
Mi dere lemmman behold ṭu me  
2235 
My dere sone wnderstande this buk / bow study & reid etc.  
2236 
My dep y loue my lyf ich hate for a leuedy shene  
‘De Clerico et Puella’  
2236.5 
My delay wo  
2237  
My fayr lady so fresshe of hew  
839, 843  
2238 
My fader above beholdyng thy mekeness / As dewe etc.  
882  
2238.5 
My felowe for his sothe sawe / hath loste his lyf and lythe ful lawe  
2240 
My folk now ansuere me / qwat haue I to the gylt  
2241 
My volk what habbe y do ṭe / Other in thyng toened ṭe  
William Herebert  
788  
2243 
My gostly fader I me confesse / First to God etc.  
Associated with Charles d’Orléans  
2244 
My guddame wes ane gay wyfe bot scho wes rycht gend  
William Dunbar  
2244.3 
My heid did 3ak yester nicht  
William Dunbar  
2244.6 
My herte ys yn grete mournyng  
2245 
My hert ys so plungit yn greffe  
2245.1 
My harte ys sore but yett noo forse  
2245.3 
My hart ys yowrs now kyp het fast  
2245.4 
My harte ys yours ye may be sure / And so shall be  
Signed ‘Bourscher Richard Daniel’  
2245.6 
My hart my mynde & my hole poure  
2246 
My hertly love is in your governauns  
Translated from the French of Charles d’Orléans  
2247 
My hertes Ioie all myn hole plesaunce
My hartis treasure and swete assured fo
William Dunbar

My hope mayden I ask & crafe / In þþ tras þþ þþ me safe

My joye it is from her to here

My kyng þe watur grett / and þe blod he swett
Richard Rolle

My Ladye hath forsaken me / that longe hathe ben her man
My lady hath me in that grace
My lady went to Caunterbury
My ladies and my maistresses echone / Lyke hit unto etc.
Ragmanys Rolle

My joye it is from her to here

My kyng þe watur grett / and þe blod he swett
William Dunbar

My lytell prety one
William Cornish

My lytell fol / Ys gon to play

My lyue y hynde in sorwe & wo / Man to hyme fro ys fo

My lord when ye thys boke ouyr redde

Mi lord with herte I preyeþ þe withouten vois wol stille

My lyttel prety one
L'Envoy de Chaucer à Bukton
Geoffrey Chaucer

My mayster ys cruell and can no curtesye
‘The Five Dogs of London’

Humfrey Newton
My name is Parott a byrde of paradys
‘Speke Parott’
John Skelton

My noble sones and my lordis dere / I your fader etc.
Scogan

My paynied gost enforsith me complayne
Associated with Charles d’Orléans

My poore hert bicomen is hermyte
Transalted from the French of Charles d’Orléans

My prince in God gif the guid grace
William Dunbar

My ryght good lord most knyghtly gentyly knyght

My self Alon I mak grete m[one] / And sigh full sore etc.

My-self walkynge all alone / ffull of thoght of ioy desperat

My sange es in syhtyng / my lyfe es in langynge
‘Cantus amoris’
Richard Rolle

My soverayn lorde for my poure sake
My soverane saveoure to þe I calle

My swetharte & my lylye floure
My thought ys full hevy / and greuith me Ryght sore

My thought oppressed my mynd in trouble

My trewest tresowre sa trayturly was taken / Sa byterly etc.

My verry ioy and most parfite plesere
Transalted from the French of Charles d’Orléans

My wele my ioy my love and my lady
Translated from the French of Charles d’Orléans

My wille my loue my verry sorse of blis
Translated from the French of Charles d’Orléans

My wofull hart in paynfull werynys
Signed ‘Sheryngham’

My wofull hert of all gladnesse barycyn
My whofull herte plonged yn heuynesse

My woful hert þat slepis lo in care
Transalted from the French of Charles d’Orléans

My woofull hert thus clad in payn

Mi word is Deo gracias / In world wher me be wel or no

My worshipfull and reuerent lady dere
Humfrey Newton
2281.5  My yeri be yong even as ye see
Thomas Wyatt
462, 611, 716
2282  Nakyd into þis warld beorn am I
306
2283  Nas ter neuer carayn so þoþ / As man wan he to putte goþ
*2284.3  *... nature y-sette in þow yrmage
*2284.5  *Naþþ my saule bute fur and ys
583
2286  Ne haue þou no god boten on / Idel oth ne suere þou non
2287  Ne mai no lewed ribben in londe
   ‘A Satire on the Consistory Courts’
171, 499, 704, 763, 876
2288  Ne saltou neuer leuedi Tuynklen wyþ þin eyen
Signed ‘Robertus seynþe Mary, Clericus’
321, 480, 751
2288.5  Ne seþ yeuer such a man a lordan was / and went he to gogeshale panyles
709
2289  Ne were my trewe innocent hert
Charles d’Orléans
2289.3  Nede not y loue wher men loue me
2289.5  Neuer to þelden & euere to crauen / Maket man fewe frendis to hauen
2290  Next þe derke nyght þe gray morewe / So is Ioye next etc.
Impingham
2291  No god no haue þov boten on / His name þov naþt etc.
2293  No more will i wiked be / Forsake ich wille þis worldis fe
230, 798, 1013
2293.5  No wondre thow I mumyng make
2293.8  Non sigheth so sore / as þe glotoun that mai no more
2294  Nar that y drede displesen yow only
Translated from the French of Charles d’Orléans
2295  Not far fro marche in the end of feueryere / Allon I went etc.
Duke of Suffolk
2297  Not long agoo purposyd I and thought
2298  Nout mannes steuene but good wille / Nout mirthe etc.
2299  Not oft y prayse but blame as in substaunce
Translated from the French of Charles d’Orléans
2300  Not wot y now what wise to bere my chere
Translated from the French of Charles d’Orléans
2300.3  Noght yo lyke þow me to lake / For this schrowyll byhynd my bake
458
2300.6  Now all men mowe sen be me / That wordys Ioye is vanye
2302  Nou Bernes Buirdus bolde and blyþe / To blessen ow her etc.

843
2303 Now blissid lorde as I haue trust in þe / þe euerlastyng etc.
2305 Nu broþerr Wallterr broþerr min after þe flaeshess kind
Ormulum
Orm
983
2306 Now Criste Iesu sopfast preest and kynge
222
2306.5 Now culit is Dame Venus brand
William Dunbar
2307 Now dép is at myn hede / Í may wel sege alas
2307.5 Now do I know you chaungyd thought
2308 Now drede y daungere nor yet noon of his
Translated from the French of Charles d’Orléans
2308.5 Now fayre fayrest off euery fayre
William Dunbar
2308.8 Now fayreste of stature formyd by nature
2309 Now felle me when þis Jubile þus was made
Associated with Charles d’Orléans
2310 Now forto syng I holde it best / And lete all care etc.
James Ryman
454
2311 Now fresshe floure to me that ys so bryght
2312 Now gyneth the devel to wrathen him sore
Merlin
Henry Lovelich
2313 Now gladly shall the clergy singe / To seint Fraunceys etc.
James Ryman
2315 Now god almythy doun hath sent / The holy gost etc.
2316 Now god almyghty haue mercy on me / For maryes prayers etc.
2317 Now god þat syttyst an hygh in trone
2318 Now good swet hart and my nane good mestrys
2319 Now goot falshed in euery flok / And trewh is sperd etc.
2320 Nou goth þe sonne under wode / Me riweth marie þi etc.
An English quatrain in Speculum Ecclesie
St Edmund Riche
79, 155, 215, 248, 262, 303, 320, 373, 404, 435, 478, 509, 566, 583, 642,
777, 821, 853, 860, 906
2321 Now gracyous god groundyd of all goodnesse
The Ludus Coventriae—a Mystery Cycle of forty-two plays.
2322 Now grett glorious God thorugh grace of hym selvene
Morte Arthure
160, 189, 599, 843
Now herken every man bothe more and lesse / What mede etc.
St Augustine

2323

762

2323.3
Now has Mary born a floure / all þis world to gret honour
2323.4
Now hath ye harde bothe olde & yonge
2323.5
Now haw y vryt alle / þyf me drynk of gode ale
2323.8
Now helpe fortune of thy godenesse
2325.5
Now holde him silf from Ioue let se þat may
Translated from the French of Charles d’Orléans

2327
Now holy gost owr verry Counfortowre
2329
Now ich haue þat I wyle
2332
Now in Betheleme that holy place / To bringe man oute etc.
James Ryman

454

2333
Now ys Crystemas y-cum / ffadyr and Son to gedyr in oon
2334
Now ys cum owre saueowre / And now hathe mane borne etc.
2335
Nowe is Englond perished in fight / With moche people etc.
2336
Now is mon holie & seint / & huuel him muijt in mund
2338
Now is the Fox drevin to hole hoo to hym hoo hoo
2339
Now is þe twelþe day icome / þe fader & sone togeder etc.
2340
Now ys tyme to sle & tyme to hele
2341
Nou ich wille þat ye ywryte hou hit is y-went
2342
Now ys wele & all thing a-ryȝt / And crist is come as a trew kniȝt
2343
Now ys þole comyn w’ gentyll chere / Of merthe & gomyn etc.

55, 184

2344
Now ihō for derwoþ blode / þat þou schaddist for manky

161

2345
Now Ihū lord welle of all goodnes
2346
Now loy be to the trynyte / ffader son & holy goste
2347
Now late me thought I wolde begynn / My synful etc.

121, 523, 792

2348
Now let vs be mery bothe all and some

454

2349
Now lyst fortune thus for me to purueye / That I ne may etc.
Duke of Suffolk

2349.5
Now lufferis cummis with larges lowd
‘The Petition of the Gray Horse, Auld Dunbar’
William Dunbar

2350
Now must I nede part out of your presence
Duke of Suffolk

2352
Now now Ihū for thy circumcisioun / Whan thou was kut etc.
2356
Now pride ys yn pris / Nou couetyse ys wyse
2357
Now rightwis Iuge crist lord Ihū / of kyngis kyng etc.
Now say me lo myn hert what is thi reed
Translated from the French of Charles d'Orléans

Now shall youe her a tale fore youre dysport

Nou skr[y]n kep rose & lylie flour
‘An Autumn Song’

Now sly3tes of cure wylle I preche / How somme mete etc.
Liber Cure Cocorum

Now shall youe her a tale fore youre dysport

Nowe vnderstonde boþe more and lesse / What mede etc.
St Augustine on the Virtues of the Mass

Nowe well and nowe woo / now frend and nowe ffoo

Now wel may we merthis make / ffor vs ihe manhode etc.

Now what tidynge my lady and mastres
Translated from the French of Charles d’Orléans

Nowel el boþe eld & ʒyng / Nowel el now mow we syng
2384.5 O altitude of alle science

2384.8 O beauteous braunch floure of formosyte
   ‘To the Floure of Formosyte’

2385 O Angel dere wher euer I goo / Me that am comytted etc.
2386 O bewtie pereles and right so womanhod
2387 O best maker of lyght and of creatowre
2388 O blesse god in trinite / grete cause we haue to blesse thy name

2388.5 O blesed Albone O mastre most benygne
2390 [O] Blissed god þi art almïêti / þu arte ful of goodnesse
2391 O blessed ihû hyghe heuens kynge / I most synfull etc.
2392 O blessed Ihû that arte fulle of myght / The wonder of etc.
2392.5 O blyssyd Johan the Euangelyst
2393 O blyssed king so full of vertus
2393.5 O blessed lord how may this be
2394 O blyssid lord my lord O crist ihû / Welle and heds pryng etc.
   John Lydgate
2394.5 O blessed lord of heuyn celestiall
2395 O blyssed mayde ffloour off alle goodnesse / On alle synfull etc.
   John Lydgate

2396 O blesid mayde moder and wyffe / Graunter of pease etc.
   James Ryman
2397 O blessed mary the flowre of virgynitie / O quen of hevyn etc.
2398 O blesid quene about the sterrid heuene
   Perhaps by John Lydgate
2400 O blyssedfull berd full of grace / To all mankynd etc.
2401 O cryste Ihû mekely I pray to the / To lete thy name etc.
2402 O Criste rex gencium / Whoyse kyngdom hath non ende
   James Ryman
2403 O crist þi art pe parfty partnere / Of fadyrs lyght etc.
2404 O closed gate of Ezechiel / O plentevous mounte of Daniel
   James Ryman
2405 O closed gate of Ezechiell / O plentevous mounte of Daniel
   James Ryman
2406 O come to me sum gladsum tidying newe
   Translated from the French of Charles d’Orléans
2407 O cruell daunger all myn aduersarye / Of whom alle etc.
   Duke of Suffolk
2408 O cruell deth paynfull & smert / On the to thenke etc.
   James Ryman

847
O Dauid thow nobell key / cepter of the howse of israel
‘The Lamentatyon of Edward, late Duke of Buckyngham’
945
O dere God beholde þis worlde so transytorye
‘Come Death’
342
O desirerabull dyamvnt distinit with diversificacion
O drendefull deth come make an ende / Come vnto me etc.
James Ryman
O emperesse the emperoure / Quem meruisti portare
James Ryman
O endles god bothe .iij. and one / Fader and sonne and etc.
James Ryman
O endles god of maieste / Alpha et oo quem vocamus
James Ryman
O endles god of maieste / On in godhede in persons thre
James Ryman
O endles god of mageste / Te patrem rite vocamus
James Ryman
O eternall and persones three
O excellent suffereigne most semely to see
Translated from the French of Charles d’Orléans
O fayre madame all though that there be noon
Associated with Charles d’Orléans
O fayre crist wold ye knew my Payne
Associated with Charles d’Orléans
O fayre madame if so ye dare not loo
Associated with Charles d’Orléans
O fayre madame no more vnto me write
Associated with Charles d’Orléans
O fayre Rachel semely in syght / Ther is no spotte of syn etc.
James Ryman
O fayrist flowre o floure of flowris alle
Associated with Charles d’Orléans
O fader god how fers and how cruel / In whom the list etc.
Thomas Hoccleve
O fader of eternall blys / Qui semper es ingenitus
James Ryman
2430 O fader of high maieste / O sonne and holigost all thre
James Ryman
2431 O fader of high maieste / The sonne and holigost w' the
James Ryman
2432 O fader w'oute begynnynge / O sonne and holigoost also
James Ryman
2433 O first fownder and hevenly creature
James Ryman
2434 *O flos campi* of swete odoure / Moost fayre of hue etc.
James Ryman
2435 O floure of all uirginite / O moder of oure sauyeoure etc.
James Ryman
2436 O Fortune dost thou my deth conspyre
Translated from the French of Charles d’Orléans
2437 O fresche floure most plesant of pryse
237, 359, 665, 839, 843, 941
2437.5 O ffresches flour
2438 O fy fortune fy thi dissayt and skorne
2439 O fy loue amende yowre gouernaunce
Associated with Charles d’Orléans
2439.5 O gentyll & most gentyll Ihesu yow save
2440 O gentyll fortune I thonke yowe I wys
‘Thanks, Gentle Fortune’
342
2440.5 O glorious feste among al other
597
2441 O gloryus God oure governor gladin alle this gesttyng
2442 O glorius god redeemer of mankynde / Whiche on the crosse etc.
512
2443 O glorius Iohan evangelyste / Best belovyd with Ihū Cryst
2444 O glorius lady and virgyn imaculatt / Succur hus etc.
2445 O gloryous Martyr wiche of deuout humbles / fför crystes etc.
John Lydgate
2446 O glorius mother and mayd off pety / The Swerd off sorow etc.
2448 O god & man sempiternall / That has made vs free etc.
James Ryman
2449 O God how that she lokith veryr fayre
Translated from the French of Charles d’Orléans
2450 O god so as hit enioyeth me
Associated with Charles d’Orléans
2451 O god swete lord ihū cryst that madest me
618
2451.5 O god ṭat in tyme all thingis did begin
John Skelton
O quene of blisse thy son Ihesus / Quem meruisti portare
James Ryman
O god we pray to the in specyall / ffor all the saulis etc.
O good Herry the sixte by name / Both of Inglond etc.
O good sweet hert my ioy and soul plesaunce
Associated with Charles d’Orléans
O goodly fayre sith y have doon and shall
Associated with Charles d’Orléans
O goodli faire which y most loue and drede
Associated with Charles d’Orléans
O hert more hard then roche of any ston
Associated with Charles d’Orléans
O Hevenly sterre most Comfortable of lyght
O heuene sterre so clere and bright / In whome did light etc.
O Hie Emperice and quene celestial
O highe ffader of heuen blys / Sith crist thy sone oure broder is
O hope in nede þ” helpe me / Gods moder I pray to þe
O howe holsom and glad is the memorie / Of Cryst Ihu etc.
John Lydgate
O lesse yerde florigerat / The fruyt of lyff is sprung of the
O lesse yerde florigerat / The fruyte of liffe is sprung of þe
James Ryman
O Ihü crist hongyng on cros / vij. wordis þu sayest wt myld voys
John Audelay
O Ihü cryste of euerlastyng swettnes / Thou god in þi etc.
O Ihü grant me þi will of wepynge
O Ihü lett me neuer forgetthy byttur passion
O Ihü mercy what world is thys
O Ihü þat madest þe heuenes clere / Enlumined etc.
O Ihü to all thy true louers / Graunt peace of hert etc.
O kendly creature of beute perle
O king of grace and indulgence / By whome alle thynge etc.
James Ryman
O lady dere o condite clere / O well of vertue & of grace

850
James Ryman

2478 O Lady I shall me dres with besy cure
2478.5 O Lady myne to whom thys boke I sende
   'The Lover's Book'
343, 725

2478.8 O lady sterre of iacob glorie of israel
2479 O lewde book with thy foole rudeness
312

2480 O lilly flowre of swete odowre / In whois chast bowre etc.
James Ryman

2481 O litel while lesteneþ to me ententyfly so haue 3e blys
   'A Disputation between the Blessed Virgin and the Cross'
696, 922

2482 O lo myn hert syn ye wol gone your way
   Associated with Charles d'Orléans
2482.5 O Lobbe Lobe on thy sowle God haue mercye
   'The Epytaphye of Lobe, the Kynges Foole'
299, 945, 1005

2483 O Lord allmyghty blissed thou be / That hast me formyd etc.
2484 O lorde by whome alle thing is wrought
James Ryman

2485 O lorde by whome al thing is wrought
James Ryman

2486 O lord God O Ihū Crist / O sueit saluiour I þe salewe
630

2488 O lord god what yt is gret plesaunce
   Duke of Suffolk
2491 O lord of loue here my complaynt
2494 O lorde so swett ser Iohn dothe kys
236, 768

2495 O lord þ' art maker and creature / Of thynges all o lord etc.
2496 O loue most dere o loue most nere my harte
   'The Pains of Love'
271, 987

2497.5 O lusty flour of 3ownt benyng and bricht
   William Dunbar
2498 O lustye llyllye þe lantorn of all gentylnes
2499 O maker of hevyn immensurable
2500 O man beholde before the how thy lif wastith
   905

2500.5 O man more than madde what ys þi mynde
2501 O man of molde / mekely beholde / How god mankynd etc.
James Ryman
2503 O man thow marrest in thy mynd / To muse how god etc.
2504 O man vnkynde / hafe in mynde / my paynes smert
383, 703
2505 O man vnkyende prayent in þi myende / The perfecte loue etc.
James Ryman
2506 O man whiche art the erthe take froo / Ayene into erthe etc.
James Ryman
2507 O man-kynde / hafe in þi minde / my passion smert
2508 O meke Hester so mylde of mynde / Thatte hast fownde etc.
James Ryman
2510 O merciful and o mercyable / king of kinges and father of pitee
2511 O marcyfull god maker of all mankind / what meneth etc.
2512 O merciful ihũ for merci to the i cri
235
2514 O meichti ladi owr leding tw haf
Jevan ap Rydderch ap Jevan Lloyd
124, 131, 133, 907
2516 O myghty Mars that wyth thy sterne lyght
Troy Book
John Lydgate
2517 O maistres myn til ʒou I me commend
365
2518 O mestres whye / Owtecaste am I
838
2519 O mors mordens aspere yn gyly þou haste noo per
2520 O mortall man behold tak tent to me
‘The Ressoning betuix Deth and Man’
Robert Henryson
2521 O Mortall Man By grete exaltacion / In ryches awtoryte etc.
324, 371
2522 O Mortall man call to Remembraunce / The day shalle etc.
541
2523 O mortall man masyd w' pompe and pride / of vayne glorie etc.
528
2524 O Mossie Quince hangyng by youre stalke
53, 359, 440, 839
2525 O most blessid Fader omnipotent / O light most glorius etc.
2526 O moste famous noble king thy fame doth spring and spreade
John Skelton
2527 O moder mylde mayde vndefylde / Thatte we so wylde be etc.
James Ryman
2528 O Mother of God Inuolat virgin mary / Exult in Ioy etc.
2529 O my dere harte the lanterne of lyght
2530  O my dere sonne why doest thou soo / why doest thou etc.
James Ryman
2530.5 O my desyre what eylyth the
2531  O my good brother / You ar ne nother
488
2531.5 O my hart and O my hart
Attributed to Henry VIII
2532  O my lady dere bothe regarde & se / my harte vpon yow etc.
987
2532.3 O my lady dure / I am your prisoner
2532.5 O my swete lady & exelente goddes
2533  O of iesse thow holy rote / that to thi pepill arte syker merke
2533.5 O orient lyghte & kinge eterne
597
2534  O orient light shynyng moost bright / O sonne of right etc.
James Ryman
2535  Ooure fader that art in blisse / Sanctified the name mote be
James Ryman
2535.5 O painefull hart in peiyns syght
354
2536  O penful harte that lyes in travvail
341
2536.5 O pereles Prynce of Peace / And Lord of Lordes all
328
2538  O precious tresor inconparable / O ground and rote etc.
La Male Règle de T. Hoccleve
Thomas Hoccleve
506
2539  O prince of peas & king of grace / O endeles lorde etc.
James Ryman
2540  O prynces of eternall peas / O lady of all angellis bright
James Ryman
2541  O prudent folkes takeþe heed / And remembreþe in youre lyves
John Lydgate
2541.5 O quem mirabilia good Lord thy werkys been
2542  O quene of blisse thy son Ihesus / Quem meruisti portare
James Ryman
2543  O quene of grace and of conforte / Whose vertu we cannot etc.
James Ryman
2544  O quene of mercy and of grace / O oure conforte in euery case
James Ryman
2545  O quene of pitee and of grace / O swete lady to thy dere chielde
James Ryman

853
2546 O Radiant luminar of light eterminable / Celestiall father etc.
2547 O resplendent floure prynte pis in your mynde
2547.3 O rex regum in thy realme celestialle
The House of Stanley: Flodden Field.
2547.5 O rote of trouth o princess to my pay

746
2548 O Royalle hope to long y se the slepe
Translated from the French of Charles d’Orléans
2549 O sapiencia of þe fader surmountyng all thyng
2549.5 O Schotland thow was flowering / in prosperus welthe
2550 O sely Ankir that in thi selle
Associated with Charles d’Orléans
2551 O sinfull man in to this mortall se / quhilk is the vaill etc.
‘The Thre Deid Pollis.’
Robert Henryson
2551.8 O sisters too / how may we do

377
2552 O sonne supernall proceding / Fro the fader sumtyme goyng
James Ryman
2552.5 O soorowe of all sorowes my harte doeth dere
‘The Lamentatyon of the Ladye Gryffythe’

1005
2554 O spowsesse most dere most bry3t most clere
James Ryman
2555 O spowsess of Crist and paramour / Most of vertu etc.
James Ryman
2556 O sterre of Iacob glorye of Israell / Of all blissed etc.
John Lydgate

794
2557 O sterre so brycht pat gyfys lycht / til hewyne and haly kirk
2558 O Stedfast trouth displaye thi baner
Translated from the French of Charles d’Orléans
2559 O stronge Iudith so full of myght / By thy vertu we be made fre
James Ryman
2560 O Swete angell to me soo deere / that nyght and day etc.
2560.5 O swete harte dere & most best belouyd
2561 O sweete Ihesu so meke and mylde / Fili Marie virginis
James Ryman
2562 O sweete Ihesu we knowlege this / Thatte thow art kynge etc.
James Ryman
2563 O sweete lady o uirgyn pure / O mater summi iudicis
James Ryman
2564 O Swete thought y neuyr in no wise

854
Translated from the French of Charles d’Orléans

O swettest bawm of grettest excellence / Lady of this etc.

O thou Fortune which hast the gouernaunce

Charles d’Orléans

O þou fortune why art þou so inconstaunt / To make þis etc.

John Lydgate

O thou joyfull lyght eternall ye shyne / In glory etc.

John Lydgate

O thou pereles prync of pees / With all myne herte y þe pray

John Lydgate

O thou3dful herte plunged in distresse / With slombir etc.

John Lydgate

O tryclyn of the trinite / Replete with all diuinite

James Ryman

O Vanite off vanytes & all is vanite

O vernacule I honoure him and the / þat þe made etc.

The *Arma Christi* or ‘Arms of Christ’

218, 220, 512, 756

O very lyfe of swetnes and hope

O very lord o loue o god alas

O uirgyn chast both furst and last / That in tyme past etc.

James Ryman

[O wauering W]orlde all wrapped in wretchidnes

Perhaps Stephen Hawes (not John Skelton)

O welle of swetnesse replete in euery veyne

John Lydgate

O what a treasure ys love certeyne

O when be dyvyne deliberatioune / Of persons thre

O wicket wemen wilfull and variable

John Lydgate

O wooful hert forcast with heuynes

Associated with Charles d’Orléans

O woofull hert make thy complaynt / Why art thou etc.

James Ryman

O wofull hert profound in gret duresse

Duke of Suffolk

O wofull worlde deceyver of mankynde

O worthy lord & most of myght / *Eterne rex altyssime*

O worthi noble kyng Henry the ferthe / In whom the etc.

John Gower

O ye all that ben or haue byn in dyssease

‘Help Me to Weep’

343
2589 O ye al whilk þ' by me cummes and gothe / Attend etc.
2590 O ye creatures that be resonable / the lyffe desyryng etc.
'Dance of Macabre'
John Lydgate
2591 O ye folkes that bene hard harted as a stone
'Dance of Macabre'
John Lydgate
2593 O þe holy Angeles in þoure Ordres nyne / Patriarkes etc.
518
2594 O ye lovers that pletyn for youre ryght
308
2595 O ye louers which in gret heuynes / Haue led your lyfe etc.
Duke of Suffolk
2596 O þe men þ' by me wende / abyde a whyle & loke on me
2597 O ye my emperice I your servaunt þis to you say
Humfrey Newton
2599 O ye prynces þat preychyd hase my hert
338
2602.2 Oblesse oblesse que porar obler / All hevy thought
Associated with Charles d'Orléans
2602.6 Of a day of wel & of a day of wo
2603 Of a mayde Criste did not forsake / Mankyende to take etc.
James Ryman
2604 Of a mon matheu þohte / þo he þe wyn3ord wrohte
'The Labourers in the Vineyard'
171
2605 Off a trewe loue clene & derne / Ichauæ I-write þe a Ron
585
2607 Off alle floures feirest fall on / And þat is Marie Moder fre
284, 331
2608 Of all mankynde þat he made þat maste es of myghte
114
2609 Of alle mennys disposicion naturalle / Philosophysr wryten etc.
2610 Of alle þe bryddus þat euer ʒeyt were
2612 Offe al the ennys y' I can fynd
2613 Of alle þe ioyus þat in þis worlde may be
60
2613.5 Of al þe merueile of merlyn how he makys his mone
2614.5 Of Alle þe witti men and wise I warne Alle i wache
'The Papelard Priest'
302, 499, 876
2615 Of alle þese kene conqueroures to carpe is oure kynde

856
Of all þi frendes sche is þe flowre / Sche wyll the bryng etc.

Off alle wemen pat euer were borne / That berys childer etc.

Of all werkys in this worlde that ever were wrought

Of bewtie yet she passith all

Of euerykune tre / Of euerykune tre / þe haue þorne etc.

385, 431, 709

Off fayre most fayre as verry sorse and welle
Associated with Charles d’Orléans

Off Februar the fiftene nycht
William Dunbar

Of yiftis large in love hathe gret delite
John Lydgate

Of greterer cause may no wight him compleyne
‘Complaint to my Lodesterre’
Perhaps by Geoffrey Chaucer

Of erbis xxijj / I wyl þe telle by and by
128, 388, 427, 894

Off Lentren in the first mornynge
William Dunbar

Off lufe and trewt w’ lang continwans

Of mary a mayd without so leysyng / this day was borne
490, 754

Of mary crist was bore / w’oute wem of aney hore

Of my lady wel me reioise I may
Thomas Hoccleve

839

Of one stable was is halle

Of on þat is so fayr and briȝt / velud maris stella
691

Of vr vife wittes a wel witiynge

Off oure lordes disciples þilke day tweye

Off passid tyne the plaster of no care
Translated from the French of Charles d’Orléans

Of Rybaudʒ y ryme and rede o my rolle
‘Satire on the Retinues of the Great’

171, 704, 763, 799, 876

Of saynt Steuen goddes knyght / That preched the fayth

Off seruyng men I wyll begyne / Troleys loley

Of seuen scyences called lyberall

Of spayn take the clere light / þe rede gumme þat is so bright
Ascribed to Richard Carpenter in one MS

Off stryvys new and fraudulent falsenesse
Perhaps John Lydgate

359

2657.5 Off seche cvmplayn
2659.6 Of the blessed martire saynt Sebastyane / Whos greuous paynes non tell can
2661 Of theyre nature they greely theym Delyte
2662 Of hem that writen ous tofore / The bokes duelle etc.
Confessio Amantis
John Gower

880

2663 Of thes frer mynours me thenkes mocch wonder

573, 890

2663.5 Of these sayynges Cristyne was aucteuresse
Earl Rivers

2664 Of thynges all O myghty mayntoure
2664.5 Of this chapell se here the fundacyon
2665 Of this martir make we mende / qui triumphauit Hodie

788

2667 Of Troye throwe hard fechynge / In half thirde yeris slew etc.
2668 Of wyne awey the moles may ye wash
2669 Oft in my thought full besily haue y sought
Translated from the French of Charles d’Orléans
2671 Okure þrove crafte of okerrers / Schewis hit on mony maners

346

2674.5 Omnes gentes plaudite / Car nostre sauëyour est ne
2675 Omnes gentes plaudite / I saw myny bryddis setyn on a tre

964

2677 An a byrchyn bonke þer bous arne bry3t
‘De tribus regibus mortis’ / ‘The Three Dead Kings’
John Audelay

96, 313, 626, 670, 677, 763, 888, 922

2678 On a dere day by a dale so depe / As I went thorow etc.
‘Fortis vi mors dileccio’

936

2681 On Cristis day I vnderstond / An ere of whet of a mayd sprong
2682 On clife þat castell so knetered
Perhaps by Humfrey Newton

46, 240, 313

2683 On days when I am callit to þe scole / de matre et matertera

184

2684 An ernemorwe de dayli3t spryngeþ

861

*2684.5 * ... on earde / and alle þeo i-sceaftan þe to him to sculen
‘The Soul’s Address to the Body’

858
On esterne day in þe dawing Ilū ros fro deth to lyue
‘The Story of the Resurrection’
596

*On folie was myn silwyr leyd
597
On grene / That kynered kene
359
On hire is al me lif ilong / Of hwan ich wule singe
‘An Orison to Our Lady’
1020

On hooly hilles whicche beoþe of gret Renoun
John Lydgate
2689
On the rode I was put for þe synneste sease forme
2690
On xij'he day came kingis thre / W't golde encense etc.
James Ryman
2691
On xij'he day this sterre so clere / Brought kings iij oute etc.
James Ryman

O begur is wo / þat anoþer in þe town goo
2695.5
On hit is and ne haueþ noþer sone ne suster ne nouþer broþer
2697
One only god thou shalt loue and worship perfytely

Oon sleyth the deer wythe an hooke arwe
287

Oppressid with thought langoure and hevynes
Associated with Charles d’Orléans
2700
Or Crist into clouds gan flueʒ vp so swiftly / þe pater etc.
Robert Farnelay

Oure fader in heuen halowed be þi name / As Ihesus þi etc.
2702
Ure fader in heuene riche / þi name be haliid euer i-liche
2703
Vre fader in heuene y halʒed be þy name / þy kinedom etc.
179, 393

Oure fader þ' art in heuen onone / I-blissed be þi name
2708
Vre fader þ' in heouene is þ' is al soðful iwis
178

Hure wader þat is in euene / þyn oli name beyn olid
2710
Our gracious god moost in magnyfycence
106, 119, 393

Oure gracious god prync of pite / That all this worlde etc.
William Lychefelde

Owre kynge went forth to Normandy
The Agincourt Carol
809
2717 Oure lady dude hyre churche gonge as felle in þe lay
2718 Oure ladi freo on Rode treo made hire mone
2719 ‘The Disputation between the Blessed Virgin and the Cross’
2720 696, 796, 922, 972
2721 Oure lady hade a childe bothe fryssh and gaye
2722 Our lord Ihc crist, did appere / To saynt Edmunde etc.
2723.5 Ur lauerd þat alle michtes may
2724 Our shyp is launched from the grounde / Blessed be God etc.
2725 236
2726 Oure wysdam þis world has be-raft / Pees of lond is lost etc.
2727 Out of þe bloome sprang a þorn / quan god hymself etc
2728 Oute of the chaffe was pured þis corne / & else the cherche etc.
2729 Owt of þe est a sterre shon bright / ffor to shew þre kynges lyght
2730 Owt of 3our slepe aryse & wake / For God mankynd nowe etc.
2731 423
2732 Oute of youre slepe arryse and wake / For god 3oure etc.
2733 James Ryman
2734 Ouer all gatis that I haff gon / Among yº grovys so fayer etc.
2735 Pallas Euander his song lieth here
2736.2 John Trevisa
2736.4 Palmers all our faders were
2736.6 Parce mihi o lord most excellent
2736.8 Pardon alas why saye I so
2737 Passe forþe þou pilgryme and bridel wele þy beeste
2737.5 Passetyme with good cumpanye / I loue and shall unto I dye
2738 Attributed to Henry VIII
2739 716
2740 Pater noster most of my3t / þ al þys world hast wrot
2741 Pacience is a poynþ þaþ hit displese ofte
2742 Pacyens is peyntid with pride
2743 Pees and horkynt hal ifer / Ric and por yong and hold
2744 The Pride of Life
2745 132
2746 Pes lordyngs I prai 3ow pes / And of 3our noys
2747 399
2748 Pees maketh plente / Plente maketh pride
2749 583, 915
2750 Pecunia maket wrong rith
2751 Perle plesaunte to prynces paye / To clanly clos in golde etc.
2752 Pearl
2753 255, 325, 789, 862, 903, 913, 944, 994
2754 Perles prynces of euery place / Of heuen of erthe of see etc.
2755 James Ryman

860
2747 Peny is an hardy knyght / Peny is mekyl of myght  
55, 704
2749 Petir Petir prync of aposteles alle  
Benet Howe
2750 Petyrs cheyre begynnethe Ver
2751 Phebus fonde first the craft of medicine
2753.5 Persyd wyth payne wounded full nygh the hart
2754 Piket hym and diket hym / On scorne saiden he  
321
2755.5 Petyously / Constrayned am I  
Sometimes ascribed to John Skelton
2756 Pitee that I haue sogthe so yere ago  
‘The Compleynt unto Pite’
Geoffrey Chaucer
2756.5 Pla-ce-bo / Who is there who  
‘Phyllyp Sparowe’
John Skelton
857, 950
2757 Playn word entereth the hert / I-flarysched the eeres feedyt
2757.3 Plese ytt your grace dere harte to gyff audyence
2757.5 Pleasure yt ys / to here Iwys
Probably by William Cornish  
8
2758 Plesaunt bewte had woundid sore my hert  
Translated from the French of Charles d’Orléans
2762 Pore and hungri þat han nede
2763 Pore of spirit blessed be / þouȝ he be lord of richesse fele
2766.8 Pray we to God that all may gyde
2767 Prefulgent in pretuousness O synope the quene
2768 Presence of yow causith my comfort  
Associated with Charles d’Orléans
2769 Prute Couertise Sleþe Wreþe and Onde
2770 Pryde ys hede of alle kynne synne / þat makeþ mannès etc.
2771 Pryde is out & pride is ine / And pride is rot of euery synne
2773 Pride pierlies / envie endeles
2774 Pryd pryd wo thow be mater uisyorum
2775 Pryde þ is ouergart / algate has unquart
2776 Pryde wraþ and enuye / Scleþe glotony and lechery  
106
2777 Preste ne monke ne þiy chanoun / Ne no man of religioun  
‘The Orders of Cain’ / ‘Against the Friars’
453, 704
2778 Primum nomen istius prisone vocatur / A place to bury etc.
Prince duke & erle lord knyght & squier
James Ryman

Princesse af youth and floree of god-li-hede / [t]he per-fight etc.

Problemes of olde lykenes and figures
'The Churl and the Bird'
John Lydgate

Put out his hed lyst nat for to dare
John Lydgate

Quant homme deit parleir videat que verba loquatur

Quene of hevyn make thou myrth / And prayse god etc.
Quene of heuene Moder and may / Saue hem alle now etc.
Quene of heuyn of helle eke Emperesse / lady of thys world etc.
John Lydgate

Queene of parage paradyse repayred I-wysse
Rabe moyses þe good clerke / Spekes and preueþ a wunder etc.
Rasyd is my mynde
Reche me mi rocke quet alfled
*2797.5
... red rosse fayre and sote

Refresshe the castell of my poore hert
Translated from the French of Charles d’Orléans

Regem regum A mayde hath borne / To Save mankynde etc.

Regina celi and Lady letare / Lemyng lely & in place of lyght

Regina celi letare / ffor crist thy sonne so dere
James Ryman

Regina celi letare / In whome fyrste þis worlde began
Regina celi qwene of thy sowth
Reioyse England / And vnderstande
John Skelton

Rejoice ye reames of Englond and of Fraunce
Religious pepille leuyn in holynesse
'The World Upside Down'

Remember man the paines and smarte / the Christ etc.

Remember man the payne and smart

Remembre wele thou man mortall / And pryente wele etc.
James Ryman
Remembryr with reuerens the Maker of mankynde

Remembryng on the grete vnstabilness / The pleauntant etc.
John Lydgate

Renowit ryall right reuerend and serene
William Dunbar

Retorne for shame retorne retorne ageyne
Associated with Charles d’Orléans

Rex salamon summus of sapience / The which the sterrid etc.

Riche and pouere zong and eld / þer whiles þou hauest etc.
Hendyng

Right as y herde this othir day tofore
Translated from the French of Charles d’Orléans

Ryght as poueris causeth sobreness / and febleness etc.

Right as the rose excelleth all floures inter ligna floriga

Ryght as the sterne of day begouth to schyne
‘The Golden Targe’
William Dunbar

Right best beloved & most in assurance

Ryght aulie on Ask Weddingsday
William Dunbar

Ryght fane wald I my quentance mak / with Sir Peny

Ryght gentyll harte of greane flouryng age

Ryht goodly flour to whom I owe seruyse
Duke of Suffolk

Ryht godely fressh flour of womanhode
H. Bowesper

Riht myhty prynce and let it be your wille / Condescend etc.
John Lydgate

Right ny myn hert with my bosom lo
Translated from the French of Charles d’Orléans

Rytful dom is ouer cast / & troupe is fer agon
Bishop Bartholomew of Exeter

Robyn Hod in scherewod stod

Robene sat on gud grene hill / Kepand a flok of fe
‘Robene and Makyne’
Robert Henryson

2831.4 Rome no þing is þere to þe
John Trevisa

2831.6 \textit{Rorate celi desuper} / Hevins distill your balmy schouris
William Dunbar

2832 Ronde in schapynge

2832.2 Rutterkyn is com vnto oure towne
Perhaps by John Skelton.

2832.5 Rowe the bote Norman / Rowe to thy leman

2833 Royal Baneris vnrolled of the kyng / Towarde his Batayle etc.
Ascribed to John Lydgate

2835 Sayde þys vntrewe man himself for to schede

2864 Seynt Bernard seip and soo seye I / In her counseill etc.

326

2865 Seynt Bernard seip in his Bok / þat Man is worm etc.

2880 Seynt Cudbert was i-bore here in Engelonde / God dude etc.

2886 Seynt edmund þe confessour þ' lyþ at pounteneye

2892 Seynt elene I þe pray / To helpe me at my last day

2902 Seynt George of kyngryk of Capidous so clere

184

2903 Seynt Iorge our Lady knyþth / He walked day he walked noyþth

2924 Seynt Iohn for grace þou craue / þat of his mercy etc.

2942 Saynte Ione þe gospellere vs telles

2951 Seynte Iuliane com of heþe men as we findeþ i-writ

2963 Seynt Iuke in his godspel bryngeth ous to munde
William Herebert

2988 Seynte Marie clane uirgine / moder ihū cristes nazarene
St Godric’s hymn to the Virgin
St Godric

61, 130, 151, 178, 284, 703, 770, 846

2992 Seynte Marie leuedi brist / Moder thou art of muchel mist

381

2993 Seynt Marie magdalene lady ffair and brithg

518

2995 Seynte Mari moder milde / mater salutaris

3012 Sayn Matheu sais in our godspelle / þat crist com dunward etc.

3027 Seynt Mišel & sint gabriel / And alle goddes angelis also wel

3028 Saint Michael goddes angell clere / and saint Austin etc.
‘The Gast of Gy’ (\textit{Spiritus Guidonis})

3031 Sainte Nicolaes godes druð / tymbre us faire scone hus
Prayer to St Nicholas
St Godric

3033 Seynt Nicholas þe holie Man þat guod confessour was
3034 Seynt Nicholas was of gret poste / for he worcepip etc.
3038 Sent Patrik thorow god all myght / Kam for to preche etc.
3040 Saynt paule þe apostyl þus sais he / Dos al your workys etc.
3057 Saynt steuen þe first marte re / He ched his blod in herþ here
John Audelay
3058 Seynt Steuen was a clerk in kin herowdis halle
3065 Sainte valentyne of custome yeere by yeere
‘Valentine to Our Lady’
John Lydgate
3069 Salamon sat & sayde many soth sawes / Wordis þ’ walkys etc.
162
3070 Saluator mundi domine / ffader of heuene y-blessed þu be
3071 Saluator mundi domine / To the Ihesu make I my moon
3072 Salue decus pauperum / In whom be vertuys ryve
James Ryman
3074 Salue wyth all obaysans to God in humblesse
3074.3 Sanctus beda was iboren her on bretone mid us
The First Worcester Fragment
226, 932, 1021
3074.6 Sauns remedye endure must I
3074.4 Sanguine is þe fyrst, þe ii fleumatyk
BR+3074.8 Saturne disposyth a man to melancolye
3075 Saviour of the world saue ous
3076 Savyoure of this worlde we pray / Lord that has saved etc.
James Ryman
3077 Saver of world lord and mantenowr
3078 Say me viit in þe brom / teche me wou i sule don
785
3078.5 Sey nou man quat þinket þu
3079.3 Sey þu vessel of wretchednesse
3079.7 Saye well ys a worthy thyng
3079.8 Say well or be still / Suffyr and haue all thy wyl
3080 Skottes out of Berwik and of Abirdene
‘The Battle of Bannockburn’
Laurence Minot
76, 359, 704, 794, 801
3081 See & here & held þe stylle / If þou wylt leue & haue þi wylle
3083 Se meche sey lytyll and lerne to suffre in tyme
Ascribed to R. Stokys

865
213

3085 Semenaunt is a wonder þing / It begylyt boþe knyȝt and kyng
3087 Serve þi God trwly / And þe world bysely
3088 Sette and saue yf thouyll haue / Waste and wante etc.
3092 Shalle I by whome all thing began / Dere moder shalle I soo
James Ryman
3093 Shalle I dere moder as I wille / Dere moder shalle I soo
James Ryman
3094 Shalle I moder mayden & wyffe / My dere spowse shalle I soo
James Ryman
3095 Shalle I that am so high in trone / Moder shalle I doo sooo
James Ryman
3096 Shalle I that heuen & erth did make / Dere moder shalle I soo
James Ryman
3097 Shalle I that wrought althing of nought / Dere moder etc.
James Ryman
3097.6 She is gentyll & also wysse
3098 Sche saw yd women all bedene / both for sorow and for tene
3098.3 She þat hathe a wantan eye / & can convey ytt wysselye
3098.5 Sche þat I loue alle þernost & lopist to begile
434
3099 Shulde y me make a lady newe fy fy
Associated with Charles d’Orléans
3100 Schrude and fede and drench and hereborior þe pouere
3101 Siknes of hire synne sorfulliche was i-schowid
3100.5 Sikre to dele to alle maner men / To tellen of is time nouere no man kan
3102 Siȝe and sorwe depeli / moorne and wepe inwardli
100
3104 Silly sight i seich vnsembly forte se / A fwil ar hit was etc.
3104.5 Simenel hornes / ber non þornes / alleluya
3106 Sinne & fulþe onli for sake / to clennesse of lif for mi loue tac
3109 Senful man beþing & se / Quat peine i pole for loue of þe
3110 Synful man loke yp & see / how reufulli I hyng on rode
3111 Synful man ne dred þe nouth / þou þe þenke a wikke þouth
3112 Synful man thou art vnkynde
3113 Syng I wold butt alas deceadunt prospera grata
‘On the Times’
952
3114 Sing lorel syng / Euell loye the wyng
1002
3115 Synguler shepperde gardeyn of cristis folde
Attributed to John Lydgate
3117 Sir Dauid þe Bruse was at distance

866
‘The Battle of Neville’s Cross’
Laurence Minot
198, 359, 704

*3117.4  * ... sire he seis and sonenday is nouwe
3117.5  Schir I complane off injuris
William Dunbar
3117.7  Schir Jhon Sinclair begowth to dance
William Dunbar
3117.8  Schir Johine the Rose ane thing thair is compiled
‘The Flyting of Dunbar and Kennedie’
William Dunbar
830, 901
3118.5  Sur songe in tyme past hath ben doune a doune
3118.6  Schir 3e have mony seruitours
William Dunbar
*3119.5  * ... sit amonges the knyghtes all / ... at te counsell
3121  Syn alle men naturally desyre / To konne o eterne etc.
Thomas Hoccleve
3122  Syth alle that in thys world hath been in rerum natura
417, 819
3123  Sith Criste hath take both flesshe & blode / For thy clennes etc.
James Ryman
3124  Syn cursid deth hath taken my maystre
Translated from the French of Charles d’Orléans
3125  Sith fortune hathe me set thus nethis wyse
54
3126  Sith Gabriell gan grete / Vre ledi Mari swete
Sir Pers of Birmingham
3127  Sith the god hath chose þe to be his kny3t
809
3128  Syn y may not askape me fer nor nere
Translated from the French of Charles d’Orléans
3129  Sith in thys world þer can no þyng be sewre
3131  Sith it concluded was In the trinite / that the son of god etc.
3131.5  Sin it is io / that I muste goo / & pass yow ffroo / my lady dere
3132  Syn hit is so we nedis must depart
Associated with Charles d’Orléans
3133  Sithyn law for wylle begynnyt to slakyn
3134  Syn loue hath cast me banysshe etc.
Translated from the French of Charles d’Orléans
3135  Soethpe mon shal hoenne wende / And nede de3en at þen ende
William Herebert’s translation of Bozon
3136  Sith of right thou mayst not forsake / Mankyende etc.
James Ryman

3137 Sythene that Bretayne was biggede and Bruyttus it aughte
*Wynmere and Wastoure*

3140 Syn that y absent am thus from yow fare
Translated from the French of Charles d'Orléans

3141 Syn that y am yowre haue been and shall
Translated from the French of Charles d'Orléans

3142 Syn that y haue a nonnparall maistres
Charles d'Orléans

3143 Syth that ye lyste to be me costes / And in your boke etc.
John Lucas

3143.5 Sythen the furste þat were here or may be
555

3144 Siþe þe sege and þe assaut wat3 sesed at Troye
*Sir Gawain and the Green Knight*

45, 189, 240, 313, 622, 843, 895, 994

3144.5 Syne the tyme I knew yow yfrst
3145 Syth the tyme þat cryst ihesu / Thorough hys grace and vertu
*Guy of Warwick* (First version)

3146 Sythe þe tyme þat god was borne / And Crystendome etc.
*Guy of Warwick* (Second version)

3147 Sithen þis world was ful of honde

3148 Sith thou hast born the kyng of grace / That sittith etc.
James Ryman

3149 Sith thou hast born the kyng of grace / The lorde etc.
James Ryman

3151 Sen trew vertew encrissis dignytee
3152 Sith thy sonne is both god and man / And by thy meane etc.
James Ryman

3154.5 Sithe ye haue me chalyngyd M[aster] Garnesche
John Skelton

799, 830

3155 Sitheþ alle stille and herkeneþ to me / þe Kyng ofAlemaigne etc.
*The Song of the Battle of Lewes*

171, 223, 297, 704, 876, 914, 1007

3157 Sluggy & slowe in spetynge muche / Cold & moyst etc.
3160 So as I lay this other nyght / In my bed tournyng vp so doun
3161 So blessid a sight it was to see / how mary rokked etc.
3162 So fayre so fresche so goodely an to se
Charles d'Orléans

3162.5 So fer I trow from remedy
3163 So fresshe bewte so moche goodlynes

868
Associated with Charles d’Orléans
3163.5 So gret vnkyndnes wythoute diseruing
3164 So hath myn hert caught in remembraunce
‘Womanly Noblesse---Balade that Chauncier made.’
Geoffrey Chaucer?
3165 So ys emprented in my remembrance
Signed ‘Walterus ffr’
234, 252
3167.3 So longe ic haue lauedi / yhoued at þi gate
3168 So noble medesyne ne so sovereyne
Perhaps by Lydgate
3168.4 So put yn fere I dare not speke
746
3170 Solomon seyth ther is none accord
3171 Sum be mery and sum be sade
3172 Som do entende / there yowthe for to spende
3173 Svm man goth stille of wysdam and resoun
Perhaps by John Lydgate
3173.5 Sunme maner mater worlde I fayne meve
3174 Sume men sayon þat y am blak
858
3179 Some tym[e] Y loued as ye may see
3180 Somtyme Y loud so do Y yut
3181 Sum tyme y was a poore serviture
Associated with Charles d’Orléans
3182 Som tyme in Fraunce dwelled a plowman
3184 Some tyme in Rome a pope þer was / þat hade a moder etc.
3187 Some tyme þer was a noble man / Whos name was clepyd etc.
3190 Some tyme this world was so stedfast and stable
‘Lak of Stedfastnesse’
Geoffrey Chaucer
3193.5 Somewhat musing / and more mourning
Earl Rivers
744
3194 Sum while ich was wiþ sunne i-bounde / And sunne me etc.
3197 Son of Priamus Gentyll paris of Troy
3199 Sonderliche his man astoned / In his owene mende
William of Shoreham
3199.3 Son crokith the tre / that crokid will be
3199.5 Sore I sye & sore I may
3199.8 Sore this dere strykyn ys
3200.5 Sorwe of his kare / ioye of his weilfare
3201 Sori is þe fore / from bedde to þe flore
3203 Sothly by Arthwrys day / Was Bretayne yn grete nobyle
3206 Souerayne Immortal euerlastyng god
   *Epitaphium eiusdam Ducis Glocester, AD 1447
   Perhaps John Lydgate
360
3206.5 Souerayn lorde in erth most excellent
3206.8 Soueraygne lorde welcome to your citie
   John Lydgate
3207 Souereyns and serys 36f it be 3our wylle
3208 Spel yet I wals spek if I cuþe / War ani mirþis etc.
3209 Spend and God schal send / Spare and armor care
3209.5 Stanche blood stanche blood / So dyd Noes flood
610
3210 Summe maner mater wolde I fayne meve
293
3211 Stond wel moder ounder rode / Bihold þi child etc.
   ‘Dialogue between the Virgin and Christ on the Cross’
   171, 230, 539, 860, 953, 962
3212 Steddefast crosse inmong alle oper
3213 Stedes ther stumbelyd in that stownde / That stod stere etc.
   ‘The Battle of Agincourt’
704
3214 Stel is gud I sey no odyr / So mowyn wemen be kaymys brodyr
*3216.5 ... stod ho þere neh / þat leueli leor wid spald ischent
3217 Storyis to rede are delitabill / Suppose that thai be nocht etc.
   Bruce
   John Barbour
3218.3 Straunge men þat needef / þat lond
3218.5 Stroke oul and schape oule and evere is oule oule
3219 Strong it hus to flitte / Fro worldes blisse to pitte
1009
3220 Such a lady seke I neuer non / Sicut tu maria
454
3220.7 Such as ye be some time ware wee / Suche as we are suche schall ye be
3221 Somer is comen & winter gon / þis day biginniz to longe
604, 691
3222 Somer is comen wip loue to toune
   ‘The Thrush and the Nightingale’
   72, 145, 272, 319, 536, 565, 609, 736, 824, 941, 954, 984
3223 Svmer is icumen in
   ‘The Cuckoo Song’ / Summer Canon / Reading Rota
   40, 79, 207, 243, 244, 245, 246, 249, 250, 263, 265, 268, 272, 291, 297, 394,
   426, 466, 483, 583, 593, 625, 682, 704, 708, 810, 821, 828, 844, 912, 1001,
1012
3224 Somer þat rypest mannes sustenance / With holsum hete etc.
          Thomas Hoccleve
3225 Surge mea sponsa so swete in sight / Com se thy sone etc.
3225.5 Surrerit Dominus de sepulchro / The Lord is risen
          Attributed to William Dunbar
3226 Sustine abstine kepe well in yowr mynde
3227 Swarte smekyd smethes smateryd wythe smoke
385, 526, 550, 726, 789, 801, 811, 997
3228 Swete and benynge moder & may / Turtill trew etc.
          William Huchen
3228.3 Swete harte be trwe / chavnge for [no] newe / Come home to me agene
3228.5 Swet harte I loue yow more feruent than my fader
3229 Swet hert / mercy / For smert / Avert
          Associated with Charles d'Orléans
3231 Swete Ihesu crist to þe / A guiti wrecche Ich þelde me
3232 Swete ihesu crist to þe / a synful wrecche I þelde me
3233 Swete ihesu crist to þe / Culpable wrecche y þelde me
3234 Swet ihc hend and fre / þat was i-strau3t on rode tre
          Friar Michael Kildare
161, 238
3235 Swet Ihesus is cum to vs / This good tym of Crystmas
3236 Swete ihü king of blysse / my huerte loue myn herte lisse
171
3238 Swete Ihesu now wol I synge / To þe a song of loue longinge
822
3238.3 Swet Ihesu that on the Rode / Boutast us
3239 Swete Ihesu hwar was thy gelt
3240 Swete lady now þe-wys / As Þe bene quene of heuen blys
200
3241 Swete leuedy synte marie / fful of grace and curteysie
3242 Swete leman Y deye for þi loue
3242.5 Swete lamman dhin are
3243.3 Sweit rois of vertew and of gentilness
          William Dunbar
682
3244 Swete saynt anne we þe beseche / þe pray fore vs etc.
          John Audelay
3245 Swete sone reu on me & brest out of þi bondis
539
3246.5 Swynes halle / fendes falle
3247 Swiþe muche neode hit is / þat vche mon be war and wys
3248.5 Take a webster þat is leill

871
3251 Take hede man how þe Iewes dyd cry
3252.5 Take hede vnto my fygure here abowne

616, 782

3254 Take no god but oon in heuen
3255 Take take this cosse atonyys my hert

Translated from the French of Charles d’Orléans
3256 Take þe sevenþ in ordre sette / Lyneal of þe ABC

‘Devenayle par Pycard’

456

3258 Tancret that was prynce of Salern
3256.1 Take thou this treatise thi time therin to vse
3259 Tappster fyll another ale

55

3260 Tax has tenet us alle / probat hoc mors tot validorum
On the Rebellion of Jack Straw (1381)

926, 952

3261 Te deum Laudamus to the lord sovereign
Attributed to John Lydgate
3262 Teche ich man with charyte / To kepe godys bydyngs etc.
3264 Tel nouth þi frend al [þi þu wost]
3265 Tell we nowe of þi þere / that begynnyth w’ Ienyver

216

3265.5 Tell you I chyll / If that ye wyll

‘The Tunnyng of Elynour Rummyng’
John Skelton

843

3267 That archaungell shynyng full bright / Came vnto Marie etc.
James Ryman
3270 þat good þenkeþ good may do / And god wol helpe him þer-to
3270.5 That goodly las / When she me bas
3271 That hart my hart hath in suche grace
3272 That holy clerke seint Augustyne / Seith now is tyme etc.
James Ryman

569

3273 That y þaf þat ys myn
3274 þat I hete & þat I drinke may I haue
3275 þat y spende þat I had
3277 þat I wrecche þþenful was / Mouwe fynde merci etc.
3278 þat ylke day be out of Muinde
3279 That ilke man wol lerne wel / To loue god wiþ al etc.

‘Loue þat god loueth’

143, 936

3281 þat ys mery to be a wyf

872
\*3281.5 \*pat it apertly was apayed for profit \*pat he feld
\*William of Palerne
3282 \*That lawe hathe noo ry\*te
3283 \*That lord \*p lay in asse stalle / cam to dye for vs Alle
3284 \*That meyden mylde here childe did kepe / As moders etc.
James Ryman
3285 \*Vndo \*pi dore my spuse dere / Allas wy stond i etc.
3287 \*pat mantell \*pe kinge to Vlfride lente
3289 \*pat may \*ze be saynte martyne se / ffor in his lif \*bus writen etc.
3291 \*That pasaunte Goddnes the Rote of all vertve
\*271, 365
3292 \*pat schort was turned into longe
3293 \*pat \*pu crye to hy[m] / wi\*p sorwe of herte etc.
3297 \*That was \*h\*u ore saueour / That oonly sone of gode myghty
3297.3 \*That was my ioy is now my woo and payne
3297.5 \*That was my woo is nowe my most gladness
\*746
3302 \*pat \*ze forbere \*3ow fro alle vylene
3302.5 \*The auncient acquaintance madam between vs twayn
John Skelton
3303 \*The aungell seide of high degree / Haile ful of grace etc.
James Ryman
3304 \*The aungell seyde of high degree / Haill full of grace god etc.
James Ryman
3305 \*The angel to \*pe virgyn said
John Audelay
\*771
3305.8 \*The armes of crist both god and man / Seynt Pieter \*pe pope discryued
3306 \*The ax was sharpe the stokke was hard
\*656
3306.3 \*The bakarse boy is vere cranke
3307 \*The best tre ys ye take entent / \*inter ligna fructifera
3308 \*The bysshope Scrope that was so wyse / Nowe is he dede etc.
\*809
3310 \*\*pe blessinge of heuene king / And of his moder \*pat swete \*ping
\*The Sayings of St Bernard\*
\*171, 391, 547
3311 \*\*pe blisse of our e herte al it is ago / Al vre wele etc.
3312 \*\*pe borys hed haue we in broght
3313 \*The borys hed in hondes I brynge
\*622
3314 \*The borys hede in hond I bryng / With garlond gay in etc.
3315 \*The borys hede that we bryng here / Betokeneth a prince etc.

873
The boke of marchalsie here shall begyn
The bred is flesche in our credance
The burne ys this worlde blynde
The catte the ratte and Louell our dogge / Rulyth all England vnder a hogge Wyllyam Colyngbourne
The chief gynnyng of grace and of vertue / To exclude etc.

John Lydgate

The cyte is bond that shuld be fre
The cok seithe in his songe / that thow dost thin husbonde wrong
The krycket & þe greshope wentyn here to fyȝght

Þo dedtur (?) so is fals and falende / Stille and eke stalkinge
The double sorwe of Troilus to tellen

_Troilus and Criseyde_

Geoffrey Chaucer

_The False Fox_

James Ryman

_The Fader of Heuene his owyn Sone he sent_
_The faders sonne of heuen blis / Of a pure mayde man etc._
_The faders sonne of heuen blis / Of a pure mayde man etc._
_The faders sonne of heuen blys / Thatte is the lord etc._

James Ryman

_The fende oure foe ne may vs dere_
_The ferste day of þol han we in mynde / how man was born etc._
_The fyrst day wan crist was borne / There sprong a rose etc._

John Audelay

_The ferste loye as I ʒu telle / w' mary met seynt Gabrielle_

The first vj yeres of mannnes byrth and aège

_Gentilesse_

Geoffrey Chaucer
The fote folke / Puthe the Scotes in the polke

3350

The formyst fadere þat formed þou alle

Lucidus and Dubius

930

3352

The flesches lust may þoȝt olyue bettur quench

3353

The fote folke / Puthe the Scotes in the polke

3352.5

The formyst fadere þat formed þou alle

Lucidus and Dubius

930

3354.5

The frutefull sentence and the noble werkes

3356

The formyst fadere þat formed þou alle

Lucidus and Dubius

930

3357

The formyst fadere þat formed þou alle

Lucidus and Dubius

930

3357.5

The gentyll poets under cloudy figures

The Comfort of Lovers

Stephen Hawes

987

3359

The gladsum Byrd þe deys mesanger

3360

The god Cupide and Venus the goddes

3361

The God of loue A benedicte

‘The Book of Cupid’ / ‘The Cuckoo and the Nightingale’

Sir John Clavowe

312, 319, 824, 950

3361.3

The gladsum Byrd þe deys mesanger

3362

The god Cupide and Venus the goddes

3363

The gladsum Byrd þe deys mesanger

3364

The god Cupide and Venus the goddes

3365

The gladsum Byrd þe deys mesanger

3366

The gladsum Byrd þe deys mesanger

3367

The gladsum Byrd þe deys mesanger

3368

The gladsum Byrd þe deys mesanger

3369

The gladsum Byrd þe deys mesanger
3376 The high Astrapotent auctor of all / Vnder whos clayme etc.
3376.5 The hye desire that Y have for to se
3378 The high fader of blisse aboue / Hathe sent his sonne etc.
James Ryman
3379 The high fader of blisse aboue / Sent his owne sonne etc.
3381 The herrere degre þe more wys / þe gretter worschip etc.
3382 The hyere men clymmeth the sorere ys the falle
3385 The holy gost is to the sent / ffro the fadyr omnypotent
3390 The incorrupt wombe virginall / Hath borne the king etc.
James Ryman
3391 The infinite power essenciaill / Methoght I sawe verrement
3396 The ioly tyme the first fresshe day of may
Translated from the French of Charles d’Orléans
3397 þe ioye of oure herte is ago / oure song is turnyd into woo
3398 The ioye or ur hert is withere to wo / The floure of ur etc.
3400 þe king of heuen mid us be / þe fend of helle fram vs te
161
3402 The Kyng of Kynges regnyng ouer al / Which stablisshed etc.
Thomas Hoccleve
3403 þe kinges baner bigan to sprede / On þe crouch etc.
3405 þe kynges baneres beth forth y-lad þe rode tokne etc.
William Herebert
3405.5 The knyght knokett at the castell gate
3406 The laborous and the most mervelous werkes
3407 The laddre of heuene I meene charite / Comandith vs etc.
‘Address to Sir John Oldcastle’
Thomas Hoccleve
260
3408 The lade dame fortune is bothe frende & foo
3409 The last tyme I the wel woke
459, 484
3410 The law of god be to þe thy rest / The flesh þy sacrifice etc.
3411 þe lif of þis world / Ys Reuled wiþ wynd
3412 The lyfe so shorte the crafte so longe to lerne
*The Parlement of Foules*
Geoffrey Chaucer
571, 801, 824, 941, 950
3413 ðe leun stant on hille / and he man hunten here
*The Bestiary*
932
3413.3 The lytyll prety nyȝtygale among the leuys grene
3413.6 The lyver maketh a man to love
3414 The longe nyghtes whan euyery creature / Shuld have etc.
‘The Balade of Pite’ or ‘A Complaint to his Lady’
Geoffrey Chaucer

3415 The lord þat is a howsholder / w' fayer festis folk
3416 þe luf of god who so will lere / In his hert þe name of Ihu etc.
3416.5 The lover trwe / In colour blew
3418 The man that I loued altherbest / In al thyss contre etc.
3419 þe mon þat is of wommon I-bore / His lyf his heere but a þrowe
3420 þe man þ' luste to liuen in ese / Or eny worschupe etc.
3421 'Who Says the Sooth, He Shall be Shent'

3421 þe mon that þe hare i-met / Ne shal him nevere be the Let
3422 þe man þ' wylle of lechecraft lere / Rede over þis boke etc.
3423 The man that wol to the to hond sword lere bothe close etc.
3424 The masse is of so high Dignytee / þt no thing to it etc.
3426 The mede is flowe the grace is goon
3428 Associated with Charles d’Orléans
3428 þe might of þe ffader Almihti / þe wit of þe sone Alwitti

3431 The myghty William Duk of Normandy / By iust tale etc.
John Lydgate

3432 The milde Lomb i-sprad o rode / Heng bi-hornen al o blode
3433 þe mynde of þy swet passion iesu teres it telles
3434 The merthe of alle þis londe / maketh þe gode husbonde
3435 The mone in the mornyng merely rose

3436 The more I go the further I am behynde
3437 The more I goo the ferther I am behinde
3438 þe most worthye she is in towne
3438 The moder full manerly & mekly as a mayd
3438.6 The mowse goth a brode / When þe cat is not lorde
3438.8 The name of Iohan wel prays I may
3439 The next tyme my lady and mastres
3439.5 Translated from the French of Charles d’Orléans
3439.5 þe nyȝtyngale synges / þat all þe wod rynges
3443 The nowmer of Ihû cristes woundes / Ar fyve þowsande etc.

877
3443.5 The nunne walked on her prayer
3444 The ordre of fools ful yore agoon begonne
John Lydgate
3445 The *pater noster* to expone may no man hit prise
John Audelay
3444.5 The owle to þe stone and the stone to the owle
3445.5 The Perse owt off Northombarlande and a vowe to God mayd he
*The Hunting of the Cheviot*
3446 The parfte life to put in remembraunce
Probably by John Lydgate
3447 The plesaunt lemys of yowre eyen clere
Associated with Charles d’Orléans
3448 The plowman plucked up his plow / Whan midsomer etc.
*The Plowman’s Tale*

879
3449 The propyrte of every shyre / I shal you telle and ye will here
3450 The prophesy fulfilled is / Of the prophetes now alle & sume
James Ryman
3451 The prophete in his prophecye / lernith vs yn an holy lore

584
3452.8 þe rede stremes renning
3454 The ryȝþh waye to heuên Ihesu þu me shewe
339
3455 The Rote is ded the Swanne is goone
3457 The Ros it es the fairest flour
3458 The secund day of fayre fresshe lusty may
Translated from the French of Charles d’Orléans
3460 The shepard upon a hill he satt

989
3461 The shype ax seyd unto the wryght
3461.5 The sigh ... ysse
3461.8 The sight which ferst my hert dyd strayne
3462 þe siker soþe who so seys / Wip diol dreye we our days
‘The Four Foes of Mankind’

48, 694, 983, 992
3463 The synne of pryde nys noþt in schroude
3464 þe slauwe man is but a driȝe tre þi no froit wil beren
3464.5 The smaller pesun the more to pott
3465 The smyling mouth and laughing eyen gray
Associated with Charles d’Orléans

566

878
The sonne of god and king of blis / Whoos ioye and blis etc.
James Ryman

The sonne of god hath take nature / Of mylde Mary etc.
James Ryman

The sonne of god ourde Ihesus / Ys man becum etc.
James Ryman

The sone of god so full of myght / Came downe fro heuen trone
James Ryman

The sonne of god thatte all hath wrought / To take nature etc.
James Ryman

I heauen and blis etc.
James Ryman

The sonne of god hath take nature / Of mylde Mary etc.
James Ryman

The sonne of god oure lorde Ihesus / Ys man becum etc.
James Ryman

The sone of god so full of myght I Catne downe fro heuen trone
James Ryman

The sonne of god thatte all hath wrought / To take nature etc.
James Ryman

The Pageant of the Shearmen and Taylors, a Coventry Corpus Christi Play

The stern of heven modre Marye

Ye sonne ys here in his syne / ḃ' is seson forto reyne
John Audelay

The sermoungynge pleasure who can expresse

The ten commawndementis that I haue broke

*þe tent ioy had our lady at þe feste of Architriclyne

The tixt of holy writ men sayn / Hit sleep but glose be among

The thoughts within my brest

Ascribed to Henry VIII

The tyme of youthe is to be spent
Henry VIII

The tyme so long the payn ay more and more / That in etc.
Duke of Suffolk

þe Tree of þe cros is wol bryȝte
Friar Nicolas Philip

'The trewe processe of Englysch polycye
The Libel of English Policy'

The xij degrees of pacynce thou mayst beholde her

The vnware woo that commeth on gladnesse

þe way of slaythe & of sothnes

The wednesdayes / astynence and holy fast

879
3497    ðe wes bold ȝebyld er þu i-boren were
    ‘The Grave’
    93, 137, 226, 661, 677, 687, 770, 1021
3498    The well of vertwe and flour of womanheid
3498.5  The whele of fortune who can hold / or stablysh yt
3499    The wisdome of þe fadir / þe treuþe of þe hiȝ king
3500    þe wise herte & understandinge / Sal kepen him selue etc.
3501    þe wyse mon in his bok hâp þis seying / þat þe beginnyng etc.
3502    The wysman seyde to hys sones / thenk on þise prouerbis etc.
3503    The worlde so wyde the ayre so remuable / The sely man etc.
191
3504    The worlde so wide th’aire so remuable / The cely man
191
3505    þe werd wî is faired / þi be-nemet man is sith
3506    þe worm on þe treo / and þe hul on þe see
925
3507    þo worþyest ping most of godnesse / In al þis world is þo masse
    The Lay Folk’s Mass Book
960
3510.5  þe þanne we beseken þi seruans do good
3512    [þe]h þet hi can wittes fule-wis / of worldes blisse habbe etc.
    770, 935, 1021
3513    They thou the vulf hore hod to preste
968
3515    Then all your doyngs schold here in earthe / Present the etc.
3515.5  þan creu cacces An þan was it dey rybaude
3516.5  þanne is abstinence of worþinesse / Wan man fastet fro wikednesse
3517    þene latemeste dai wenne we sulen farren
    ‘The Latemest Day’ / ‘The Last Day’
    93, 1020, 1021
3518    Then shall stynte þat now is kud
3520    þer as al þe herte of man
3521    þer ben foure thinges causing gret folye
632
3521.5  Ther be iij thynges full harde for to knaw
3522    Ther ben iij poyntis of mischeff
3522.5  There ben women there ben wordis / There ben gese there ben tordys
699
3523    þer beþe foure thinges þat makeþ man a fool
632
3525    There blows a colde wynd todaye todaye
236
3526    þer is a babe born of a may / In saluacion of vs

880
Ther ys a blossum sprong of a thorn / to saue mankynd etc.

James Ryman

3530.5 Ther ys a saying bothe olde & trwe

3531 Ther is full lytel sicurnesse / Here in this worlde etc.

Possibly John Lydgate.

3533 There is no creatour but oon / Maker of all creaturs

*3533.5 *þer ys no merth yn noþir / A man þat haþ ytedd hym vp

3534 Thayr ys no myrth under the sky

3535 Ther is no more dredfull pestilens

‘The Tongue’

3536 Ther is no rose of swych vertu / As is þe rose etc.

707, 1006

3537 þer is non gres þ’ growit in ground / Satenas ne peny round

3538 þere is none so wyse man but he may wisdame leere

3538.5 There may to slouthe no nother qw...

3540 Ther he is dangyer but of a bylayn / ne pride but of a etc.

Perhaps by Alain Chartier

3541 Ther nys in me comfort or gladnes

Associated with Charles d’Orléans

3542 There nys so high comfort to my plesaunce

Complaint of Venus, from the French of Sir Oton de Graunson

Geoffrey Chaucer

848

3543 There stod besyde the crosse of Ihū / Hys modyr etc.

3546 There was a man that hadde nought

3550 There was suim teme byfalle a cas

3552 þer wer iij wyly wyly þer wer / a fox a fryyr and a woman

3553 þer woned in Babiloine a bern in þat borw riche

‘The Pistill of Susan’

96, 160, 599, 922

*3553.5 *Therefore be thyn own frend

*3553.8 *These be the diue techynges expresse / The which giveth

3556.5 Thir ladyis fair that makis repair

William Dunbar

280

3557 These lettris þre wiþ þe titil / Arn mochil of myht etc.

3558 Thise make perfyte charite after poulis epistyll

3558.5 These scaterand scottes / hold I for sottes

3559.5 These xij aposteles under figure / I shall declare

3560.5 þies woundes smert bere in þi hert

3561.5 þeues frend and louerdes porse / Comune chest & crystes corse

881
Thinke and thanke prelate of grete prise
Thenke hertely in þy þoqt / Of what matere þou etc.
Thenke man thi life mai not ever endure
Thynk man qwerof þ, art wrout / Powre and nakyd etc.

Thyke man qware off thou art wrought / þ art so wlonk etc.

This boke is one and God's kors ys anoder
This booke late translate here in syght / By Antony Erle etc.

This brede geveth eternall lyfe / Both vnto man to chielde etc.

This dyane day the first in moneth of may
Translated from the French of Charles d'Orléans

This endyr day I mete a clerke / And he was wyly in his werke

This ender day wen me was wo / Naghtgale to meue me to
Thys yonders nyght / I herd a wyght
This endrys nyȝt / I saw a syȝth / A mayde a cradyll kepe
This endurs nyght / I sawe a syȝth / all in my slepe
Thys enders nyte / When sterres shone bryte
This hindir yeire I hard be tald / Thair was a worthy king

The Bludy Serk
Robert Henryson

þis fals mannes thogt was all in synne / for drede of god etc.
This fer from yow am y lady maystres
Translated from the French of Charles d'Orléans

This high feste for to magnifye / Now fest of festis etc
John Lydgate

This holy tyme make 3ow clene / Burnysche bry3t etc.

John Audelay

John Lydgate

John Lydgate

John Lydgate

John Lydgate

John Lydgate

John Lydgate

John Lydgate

John Lydgate

John Lydgate

John Lydgate

William Herebert

William Dunbar

William Dunbar
William Dunbar

This nyght there is a child born / That sprange owt of etc.
This other day / I hard a may / Ryght peteusly complayne

289

This present book legeble in scripture / Here in this place etc.
This rose is railed on a rys / he hath brouȝt þe prince of prys
þis rewle ys gode / for lettynge of blod
þis synful man yn dede and thouȝt / His lord god he etc.
þis synnere in him-self he sayde / þ' he schulde synne etc.
This solemne flest to be had in remembraunce / Of blissed etc.
The Digby Play of the Slaughter of the Innocents

3637

Thys the parlament of byrdys / Of hygh and low
þis tyme is bom a chyld ful good / he þat vs bowt vpon þe rod
þis tyme man hâp overcome þe fende and Robbed helle
This tyme when lovers alþermost defie
Associated with Charles d’Orléans

3642.5

This vnryghtwys man said is sawe

561

This voyce both sharp & also [shryll]
þis wondir wel vndir þis trone
þis worlde fyle ys & clansyt lyte
þis world hym pleyneʒ of mikel ontrewe
Thys world ys born vp by astates seuyn
This worlde ys but a vanite / subtile & false etc.
þis world is falce I dare wyll say / and man xall fade etc.

966

This worlde is ful of variaunce / In euery thinge etc.
This worlde is mutable thus sayth sage / Therfore gader in tyme or thou shall falle in age
þis word lordlinggis I vnderstode / may be lyknyd etc.
This worle wonderep of al thynge / howe a maide etc.
This wardly løy is onely fantasy / Of quhich none erdly etc.
This wrecched worldis transmutacioun / As wele and wo etc.
‘Balade of Fortune’
Geoffrey Chaucer

3662

Thys 3ol thys 3ol / þe beste red þat yc kan

406

Thomas Albone is my name / With hande and pene I write
Thomas Albone

471

Thou art solace in alle oure woo / And thou art etc.
James Ryman

3668

Thow cruell herode thow mortall eneyme
3669 Thow Dereste Disciple of Ihu Criste / Most best belovid etc.
3670 Thou ferse god of armes Mars the rede
Anelida and Arcite
Geoffrey Chaucer

99
3671 Thowwe first moever þat causest al thinge / To haue his etc.
John Lydgate
3672 Thow gracious lord graunt me memory
3673 Thow heuently quene of grace oure loode-sterre
John Lydgate
3674 Thow holy dou3ter of Syon / Princesse of hierusalem
3676 þou kyng of woole and blisse / louerd iesu crist
William Herebert
3677.5 Thow man envired with temptacion
3678 þu man þ' wilt knowne þiself loke quat þu hast þouth
3680 þou most fort wit wele or wo
3681 þou opene myne lyppen Lord / Let felþe of senne etc.
William of Shoreham
3682 Thow Phellippe foundour of new falshe
d
359
3684 þu salt hauen na god buten an / Idel adh ne swere etc.
3685 Thou schalte haue on god and no moo / And ouer all etc.
3687 Thou shalt loue god with hert entier
3688 Thou shalt no more rewle me my hert
Associated with Charles d’Orléans
3689.5 Thou shalt worship one god onely
525
3690 þu scendest me sore w' þi loking
3691 þu sikest sore / þi sorwe is more
‘Loueli ter of loueli ey3e’
667, 834
3692 Thou synfull man of resoun þ' walkest her vp & downe
3694.3 Thow þat has cast iij sixes her / Shalt haue þy desyr
730
3695 Thow that in prayeris hes bene lent / In prayeris etc.
3696 þu þad madest alle þinc
3697 þou þ' sселest þe worde of god / Be þou berfot etc.
359, 881
3698 þou þat werred þe crowne of thornes / Fell dovne þe pryde etc.
3699 þou vs ast shend þoru þi fol loking
3700 þou wommon boute vere / þyn oun vader bere
William Herebert
94a, 566, 640, 703, 798, 885

885
Thocht all þe wod vnder the hevin þat growis

210

Though daunger have the speche biraft me here
Translated from the French of Charles d’Orléans

3703
Thocht fein3eit fabilles of ald poetrie / Be not all etc.

Moral Fables
Robert Henryson

755, 862, 950

Thocht I doo syng my hert dothe wepe

3704
þo ihū crist an eoþe was . Mylde weren hissede

3702.2
Thowgh peper be blake / hit hath a good smakke

3706.4
Though poeuts fayn that fortune by her chaunce

3706.5
Though sum saith that yough rulyth me

Ascribed to Henry VIII

3706.7
Thow that men do call it dotage
Attributed to Henry VIII

3706.8
Though that she can not redresse

3706.9
Tho that ye cannot Redresse / Nor helpe me of my smart

3707
þow þe kyng of tour & town / þow þe kyng etc.

3707.3
Though ye my love were nere a ladye fayre

3707.8
Thoythis fre þat lykis me

335, 365

3709
Thre gude brether are 3e / Gud gatis gange 3e

3710
Thre kingis on the xijth daye / Stella micante preuia
James Ryman

3711
Thre thinges ben in fay / That makith me to sorowe etc.

3711.5
þre þinges it ben þat I holde þris

778

3712
Tre thinges þat eren þ' done me sigh sore

3713
Thre wayes mosthe wyt thowth / nyth and day etc.

3713.5
Through a forest as I can ryde / to take my sporte

3715
Throue a townes as ycom ryde / Y saw wretyn etc.

3716
þourghfe ferly deth to gedur arn falde

3718
Thorugh gladdde aspectis of þe god Cupyde / And ful etc.
John Lydgate

3719
Thurgh grace growand in god almyght

*3719.5
*Throw þy sond with hammur knak þai mad a gresely wound

184

3720
Thorow owt a pales as I can passe / I hard a lady make etc.

‘The Lamentacioun of the Duchess of Glossester’ (1447)

620, 926
Thus hath mayd my Payne

Thus he sought in euery side

Thus y compleyne my grevous hevynesse

Thus in a pece of tyre y most delite

Associated with Charles d’Orléans

Thus it is seide in prophecye / I take witnesse of Ysay

James Ryman

Thus mussyng in my mynd gretly mervelyng

Thus he sought in euery side

Thus y compleyne my grevous hevynesse

Associated with Charles d’Orléans

Thus it is seide in prophecye / I take witnesse of Ysay

James Ryman

Thus mussyng in my mynd gretly mervelyng

Thus seide Mary of grete honoure / My soule my lord etc.

James Ryman

Thus to her seide an aungell thoo / Haile full of grace etc.

James Ryman

Thy begynynge is barane brutelness / w^t wretchitnes wofull

James Ryman

Thy creatures terrestrial / Te patrem nostrum imuocamus

James Ryman

Thy grehounde moste be heddyd lyke a snake

Richard Rolle

Thy myghty mercy kyng of blis / My syn and me be þou etc.

Thy tunge is mad of fleych & blod / Evele to spekyn etc.

Thy myghty mercy kyng of blis / My syn and me be þou etc.

Thy tunge is mad of fleych & blod / Evele to spekyn etc.

Thy myghty mercy kyng of blis / My syn and me be þou etc.

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Thy tunge is mad of fleych & blod / Evele to spekyn etc.

Thy myghty mercy kyng of blis / My syn and me be þou etc.

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Thy myghty mercy kyng of blis / My syn and me be þou etc.

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Thy myghty mercy kyng of blis / My syn and me be þou etc.

Thy tunge is mad of fleych & blod / Evele to spekyn etc.

Thy myghty mercy kyng of blis / My syn and me be þou etc.

Thy tunge is mad of fleych & blod / Evele to spekyn etc.
To Crist Ihesu thatte lorde and kyng / Of whois kyngdome etc.
James Ryman

To complayne me alas why shulde I so

To fle the sect of alle mys-gouernaunce / I am truly etc.
Duke of Suffolk

To geff pees to men of good wyll

To god that is owre best leche / Owre hele holy we be-teche
Version of the Seven Penitential Psalms
Richard Maydestone

To have in mynde callyng to remembraunce

To leve alone comfort ys none

To London once my steppes I bent
‘London Lickpenny’

To loue Ichulle beginne / Ihû bope day and nihte

To moralise <a similitude> who list these ballets sewe
‘The Craft of Lovers’

To pley3en & ragen is for þi pru / Wanne suldes þu etc.

To shewe y haue not forgotten yow
Translated from the French of Charles d’Orléans

To sorow in the morning
George Cely

To þe blisful Trinite be don all reuerens

To the holy goste my goodes I bequeth / that in this place be set

To the maist peirlas prince of pece / With all my power etc.

To the shepeherdes keeping theire folde / That Crist was etc.
James Ryman

To the now cristis dere derlyng / that were a maydyn etc.

To this roose aungell Gabriell / Seide Thou shalt bere etc.
James Ryman

To onpreys wemen yt were a shame

To veri god & to alle trewe in Crist
‘Jack Upland’

To waxen riche w' gret blame / I ne make no force etc.

*To weri with my heued

To you beholders cowde I say more þan þis

To 3ou hie worship and magnificence
To yow mastres whyche haue be longe / a feynd lover
To yow my purs and to non other wyght
Complaynt to his Empty Purse
Geoffrey Chaucer

Today in the dawnyng I hyrde þe fowles syng

To-day sain Louk telles us / In our godspell that Iesus
Tonge breketh bon / wher bon he hathe non
To Amerous to Aunterous ne Angre the nat to mucho
To longe for shame and all to longe trewly
Translated from the French of Charles d’Orléans
Toforen loue haue y pleyd at the chesse
Translated from the French of Charles d’Orléans
Towrenay 3ow has tight / to timber trey and tene
The Siege of Tournay
Laurence Minot

Toward Aurora in the monyth of decembre / Walkyng etc.
Toward the Eende of ffrosty Januare / Whan watyr etc.

John Lydgate

Towarde the ende off wyndy Febaruie
John Lydgate

Tprut Scot riueling / wiþ mikel mistiming / crop þu ut of kage

Trendel an appull never so ferre / hyt will be know fro wheyre he comyth
Trolly lolly loly lo / Syng Troyl loly lo
Trew king þat sittes in trone / Vnto þe I tell my tale
Battle of Halidon Hill
Laurence Minot

Trewloue trewe on you I truste / Euermore to fynde etc.

Trust in my luf hy chall be trw / Hertly to hold þat I haf heght
Trusty seldom to their ffrendys uniust / Gladd for to helpp etc.

Tutiuillus þe deyyl of hell / He wryteþ har names etc.

Twenty wynter glad and blyth
Two frereus and a fox maken þre shrewes
Two wyman in one howse
Vncomly in cloystre i coure ful of care
254
Vnder a forest þ' was so long / As I me rod etc.
Vnder a law as I me lay / I herd a may
289
Vndir a park ful prudently pyght / A perillous path etc.
Vnder a tre / In sportynge me / Alone by a wod syd
Vndo þi dore my spuse dere / Allas wy stond i etc.
583
Vnkynde man þif kepe to me / And loke what payne etc.
Vnkinde man take heed of me / Loke what peyne y etc.
Hounseli gost wat dest þou here / þou were in helle etc.
Vnto the holy and vndeuyded trynyte / Thre persones
William Caxton
Vnto the rial egles excellence / I humble Clerc etc.
Thomas Hoccleve
497
Vnto you most froward þis lettre I write
237, 843, 941
Vp I arose in verno tempore
Apon a day saynt gregore / Song his mas at rome truly
John Audelay
Vpon a lady fayre & bright / so hartely I have set etc.
Vpon a lady my loue ys lente / Withowtene change of etc.
Apon a mornynge of may
Vpon a nyght an aungell bright / Pastoribus apparuit
James Ryman
[V]pon a somer soneday se I þe sonne
‘Somer Soneday’
96, 160, 361, 565, 599, 626, 677, 704, 865, 888, 922
Vpon my Ryght syde y me leye / blesid lady to the y pray
Upon temse fro london myles iiij / In my chambir
Vp-on the cros naylled I was ffor the / Suffred deth etc.
John Lydgate
Apon the Midsummer evin mirriest of nichtis
‘The tretis of the tua mariit wemen and the wedo.’
William Dunbar
755
Vpon þe rode I am for þe / þ' þu sennest let for me
Vtter thy langage wyth gud avisement / Reule the by etc.
Veynes þer be XXX" and two
890
214, 1017

3849 Veryly / And truly / I schall nat fayne

3850 Vertues & good lyuinge is cleped ypocrisie

3851 Vycyce be wyld and vertues lame / And now be vicyce etc.

3852 Victorious Kyng our lord ful gracious / We humble lige etc.

Thomas Hoccleve

3857.5 Wel and wa sal ys hornes blaw

154, 197, 223, 321, 478, 515, 517, 583, 642

3858 Waich & wreschede þou art in sith

3859 Wake man slepe not rise vp and thynk þat erth thou art

3859.5 Wake wel annot / þi mayden boure

3860 Walkyng allon of wyt full desolat / In my spyrytes etc.

Duke of Suffolk

3860.6 Was hit neverre mi kind / Chese in welle to finde

3861 Wast bryngeth a kyngdome in nede / Mede maketh etc.

3862 Water & blod for þe i suete / & as a þef i am i-take

3863 We ben executors of þis dede

3863.5 We be maydyns fayr & gent

3864 We bern abowtyn non cattes skynnes / Pursis perlis syluer etc.

3865 We wende wyrtyn.x. thyng sere / That venial synnes etc.

3866 We redyn ofte and fynde ywryte / As clerkès don us wryte

3867 Sir Orfeo

3868 We redeth oft and findeth y-write / And this clerkès wele etc.

Lai de Freine

3869

832, 871, 904, 964

3870.5 *We Tib / Telle on

3872 Wele heriȝyng and worship ye boe to crist þat doere ous bouhte

William Hereberht

3873 Weole þu art a waried þing vn-euene constu dele

3874 Weping haueþ myn wonges wet

‘The Poet’s Repentance’

171, 251, 255, 297, 300, 582, 723, 857, 1000

3875 Welcome and yit more welcome bi þis light

Translated from the French of Charles d’Orléans

3876 Welcome be thys blissed feest / Off Iesu Christ in trinite

3877 Wolcum be þu heuene kyng / Wolcum born in on morwenyng

196

3878 Welcome be þe my souereine / The cause of my joyfull peine

54

3879 Welcome be þe whan ye go

891
Wellecome Edwarde oure son of high degre
Welcum ffortune wellcum agayne
Welcom full high and nobull prince to us right speciall
Welcome lord in forme of bred / ff or me þi polidest etc.

Welcum fortune welcum agayn
Welcum full high and nobull prince to us right speciall
Wy'elcum lord in forme of breed / I for me þi polidest etc.

Welcum fortune welcum agayn
Welcum full high and nobull prince to us right speciall
Wy'elcum lord in forme of breed / I for me þi polidest etc.

Welcum ffortune wellcum agayne
Welcum full high and nobull prince to us right speciall
Wy'elcum lord in forme of breed / I for me þi polidest etc.

Welcum ffortune wellcum agayne
Welcum full high and nobull prince to us right speciall
Wy'elcum lord in forme of breed / I for me þi polidest etc.
What helpt the man to be unstable
What ys he þys lordling þat cometh vrom þe vyht
William Herebert

Wat is he þis þ' comet so brith / wit blodi cloþes al be-dith
Wat is more dreb / & wat is more fled / þan pouerte etc.
What is this worlde but onyly vanye / Who trustith etc.

What ys he þys lordling þat cometh vrom þe vyht
William Herebert

What man that wille of huntyng leere

What manere of ivell thou be in Goddes name I coungere the

Quhat meneth this Quhat is this windir vre
John Lydgate

What menyst thou hope dost thu me skoffe and skorne
Translated from the French of Charles d’Orléans

What shall I say to whom shall I complayn / I wot not etc.
Duke of Suffolk

What shuld þees cloþes þus many folde
Sometimes attributed to Chaucer

What shuld I say sithe faith is ded
Thomas Wyatt?

What shulde me cause or ony wyse to thynk / To haue etc.
Duke of Suffolk

What so be that y say parde
Translated from the French of Charles d’Orléans

What so men seyn / Love is no peyn

What thynge maye sown to gretter excellence
Wynkyn de Worde

What tyme as Paris son of kyng Priame / lay sleping in a garden
What wenes kyng Edwarde with his longe shankes
What why dedist þou wynk whan þou a wyf toke
Qwete is bothe semely and sote
When adam delf & eue span spir if þ' wil spede

Whan adam deffid & eve span / who was than a gentilman

Quhen Alexander our kyngge wes dede
Whanne alle a kyngdom gadrid ysse / In goddis lawe etc.
Whon alle sopes ben souht and seene / euereichone at etc.
When all this fresshe feleship were com to Cauntirbury

_The Tale of Beryn_

When Alleluya is alofte / I go gay and syt softe

When briðte phebus passed was þe ram / Myd of Aprille etc.

_The Siege of Thebes_

John Lydgate

Qwan brown beryth apelys and homulok hony browin

When charite is chosen with states to stonde

Whenne Criste was borne an aungell bright

James Ryman

Qwan crist was borne in bedlem / þer rose a stere etc.

A song for Epiphany

When cryst was born of mary fre / In bedlem in þ' fayre cyte

Whanne eorthe hath eorthe wiþ wrong i-gete / And eorthe etc.

‘Erthe upon Erthe’

Whan euery woo hathe easse

Quhen fair flora þe goddis of al flowris

‘A Reasoning between Age and Youth’

Robert Henryson

When feithe fayles in prestys sawes / And lordys willes etc.

Attributed sometimes to Chaucer and sometimes to Merlin

Whon grein of whete is caste to grounde / But 3if hit die etc.
When I aduertyse in my remembraunce / And se how fell etc.
‘Parvus Cato’
Benedict Burgh

When you am leyd to slepe as for a stound
Translated from the French of Charles d’Orléans

When I bethenke hertli / How fele men erren greuousli

When I compleyne ther is no Resone

Quan I haue in my purs inow / I may haue both hors etc.

When y last partid fro myn hertis swete
Translated from the French of Charles d’Orléans

Wen i o þe rode se / ffaste nailed to þe tre

When y revolue in my remembraunce
Translated from the French of Charles d’Orléans

‘The Epitaphye of Sir Gryffyth ap Ryse’

When y se bloosmes springe / ant here foules song
‘A Spring Song on the Passion’

Quanne hic se on rode / ihū mi leman

Wennne his soe on rode i-don / ihe mi leman

Hwenne ich þenche of domes dai ful sore i me adrede
‘Doomsday’

Quanne I zenke onne þe rode / quorupe-one þu stode

Wanne i ðenke ðinges ðre / ne mai hi neuere bliðe ben

Wan ic wente byyond the see / Riche man for te bee
When in myn hond was tan me þis patent
Associated with Charles d’Orléans

When ihūs criste bapty3ed was / The holy gost descended etc.
Whan ihesu crist was don on rod / And þolede deþ etc.

Whan Jesus Christ was twelve yeare olde

Whan lyf is most louyd & deþ ys most hatid
‘Erthe upon Erthe’ (B version)

Whan lordechyppe ys loste & lusti lekyng with all

When lordechyppe ys loste & lusti lekyng with all
When man as mad a kyng of a capped man
Quhen Merche wes with variand windis past
‘The Thrissil and the Rois’
William Dunbar

Whanne marye was greet w' gabriel / And had conceyued etc.
When me bithought is of my ladi dere
Associated with Charles d’Orléans
Whon Men beoþ muriest at heor Mete / Wip mete & drink etc.

Whanne mine eyhnen misten / and mine heren sissen
44, 583, 662
When nettuls in wynter bryng forth rosys red
120, 253, 341, 673
Whane nolping whas but God alone / The fadyre the holly etc.
When oure lord ihu so fre / Was born in bedleem of Iude
Whan Phebus entred was in Gemyny / Shynyng age aboue etc.
The Passetyme of Pleasure
Stephen Hawes
317, 949, 987
Whan Phebus in the Crabbe had nere hys cours ronne
The Assembly of Gods
Perhaps by John Lydgate.
Quhen phebus fair wt bemis bricht
When pride is most in prise / And couetys most wise
When Rome is removith into England
Qwen Rome is removyde into Inglande
Whan seynt Stevyn was at Jeru3alem / Godis lawes etc.
When shal thow come glad hope from your vyage
Charles d’Orléans
468
When shall yor cruell stormes be past
When slepe had slipt out of my heade
956
Hwenne so wil wit ofer-stieð / þenne is wil and wit for-lore
‘Will and Wit’
36r, 1020
When Sunday gothe by D and C
730
Whan that aprill with his shoures sote
The Canterbury Tales
Geoffrey Chaucer
When that Bachus the myghti lorde / And Juno eke etc.
*Colyn Blowsbol Testament*

When that byrdes be brought to rest / Wythe joy & myrth

When þat I wowe / goold is in my glove inowe

When that in old tyme by awnsyent antyquety / trubilis etc.

*The Flower and the Leaf*

When that ye goo / Then am y woo

Associated with Charles d’Orléans

Qwan the belle ys solemnly rownge

When the clot klyngeth and the cucko syngith

When þe cock in þe northe hath byld his neste

When þe day of dome sall be / It is in gods pryuyte

When þe hee beginnis til turne

Whanne þe ffet coldet3 / And þe tunge ffoldet3

When þe game ys best / yt ys tyme to rest

When þe hede quakythe *memento*

Wen þe nese blakes and þe lyppe quakes

When þe nyhtegale singes þe wodes waxen grene

‘When þe Nyhtegale Singes’

When the prime fallythe vpon Sunday

When þe rofe of þyn hous lithe on þe nese / Alle þe worldis blisse ys noth worthe a pese

When þe snail rennep and þe see brennep

When the son the laumpe of heuen ful lyght

‘How a Lover Praiseth his Lady’

Wen þe turuf is þi tuur

When the whelpe gameth / the old dogge grenneth

When the wyntar wynddys ar vanished away
Wonne þin eren dinet and þi nese scharpet

Wenne þin eyen beit i-hut / & þin heren beoit i-dut

Whanne þyn hewe blokeþ / And þi strengþe wokeþ

When tho herd hat Rome

Wen tho lest wenis veniet mors te superare

819

When þou lyes vnder þe ston

Hwan þu sixt on leode

‘The Ten Abuses’

1020

When þe seyst þe sacrement

John Audelay

When thonder comeþ in Januere / þou shalt haue þat etc.

527

Qwen wil þu come & comforth me / & bryng me out of kare

Richard Rolle

Wanne hol man is turned into half man

When wrenyes wereare wodknyves Cranes for to kyll

When ye fflemyng wer fressh florisshed in youre flouris

359, 450

When Zepheres eeke with the freshe tarage

Humfrey Newton

Wher be ye / My love my love

Where ffrom euer thys boke be com

Where y hauechosyn stedefast woll y be

54

Where I loue rigth welw / And where I kysse I loue etc.

‘Where I Love’

342

Where is this Prynce that conquered his right

361, 807

Where so euer ye fare by fryth or by felle / My dere chylde etc.

Book of Hunting

Dame Juliana Berners

Qwhereas Adam causde be sinne / Owre nature thus etc

Whereareas þat this land wont was for to be / Of sad byleeue etc.

Thomas Hoccleve

704

Wherfore shuld I hang up my bow

4069

Wherfore wherfore make y pre nayes whi

Associated with Charles d'Orléans

4070

Where-of is mad al mankynde / Of seuene þynges etc.

4070.5

Wherto shuld I expresse / My inwarde heuynesse
4073.5 Quyles I am long whom schold I dred
4074.5 While I haue in mynde / The blode of hyme that was so kynde
4075 Whylome I present was with my soffreyne
4076 Whils I satte in a chapel in my prayere / A hevenly sounde etc.
4077 While y was longe & hadde corage / I wolde play w' grome etc.
4078 Quyyl mene haue her bornys full / þerof Y thynk my pert etc.
4079 Whil ȝat i was sobre sinne ne dede i nowht
4079.3 While the fote warmith / the shoe harnith
4079.6 While the gresse growth / the hors stervith
4082 Whylome þer an hygh and myghty prync
‘The Tale of Guiscardo and Ghismonda’
Gilbert Banester
4083 While þu hast gode & getest gode for gode þu migȝt beholde
890
4084 Wil time is of forȝeuen
4085 Whyle wes seynte peter i-cleped symon / þo queþ vre louerd etc.
4087 Wyt is þi nachede brest and blodi is þi side
‘Candet nudatum pectus’
192, 825
4088 Wyth was hys nakked brest and red of blod hys syde
Augustine’s ‘Candet nudatum pectus’
48, 192, 509, 825
4089 Who can the sorrow conceyue allas / That thou hadde etc.
4090 Who carpys of bryddys of grete gentrys
4091.6 Wo hath non herynde feethe synde
4092 Wo hath þu conyng by wysdam or prudence / To know etc.
4094.3 Who is my loue / but god aboue
4094.5 Who is so wounded or ille bate
4094.8 Ho may þe lynne ſe ſat by þe wode went
4096 Who redes þis boke of ymagerie / hit wil hom comfort etc.
4098 Hwa se þis writ haueþ ired
4098.3 Who shal graunten to myn eye a strong streme of teres
The ‘Reply of Friar Daw Topias’ to ‘Jack Upland’ [3782.5]
677, 816, 984
4098.6 Who shall haue my fayre lady
*4098.8 *Whoe shall haue the egge saye ye
4099 Who shal yeve vn-to myn hed a welle / Of bitter terys etc.
John Lydgate
4101 Who that byldeth his howse all of salos
4102 Hoo that comyt to an howse
4104 Ho that lust for to loke / or for to rede on this boke
4106 Who that maketh in Cristemas a dogge to his larder
4106.5 Who that manneth hym with his kynne / And closith his croofte

899
448, 1019
Ho þat sip him on þe Rode / Iesus his lemmen
Who þat wolde knowe condicion / Of parfyt lyf in alle degre
Who that wol lodge hymself herynne
Who was ded ande never borne / Adam þi was oure first etc.
Wo þe þer be lemmen / Iesus his lemmen
Who wil be hool and keep him from sekenesse
Whoþat wold do weill he mon beginn at weill
Whoso biholdith wel as with my ey3e
Whoso kon suffre and hald hym still / I trow he schalle etc.
Whoso loueth endeles rest / þis false world þen mot he fle
'But he say soth he schal be schent'
Whoso that wyll for grace to sew
Whoso that wyll hymselfe applye
Whoþo wel to fare
Whoþo off welth takith non hede / he shall fynd defawt etc.
Ho so on me doth loke / I am ..... boke
Wose seþe on rode ihs is lef mon
Whoso spekyth of þyng þi is vnwreste
Whoso that wyll all feattes optayne
Ascribed to Henry VIII
Whoso that wyll for grace to sew
Ascribed to Henry VIII
Whoso that wyll hymselfe applye
Whose þenchþ vp þis carful lif / Ni3te and dai þat we beþ inne
'A Song on the Times'
Whoþo wele thinkes wele may say / ffor of gode thoghtes etc.
The Myrour of Lewed Men, a translation of Grosseteste’s Château d’Amour
Ho so wyl a gardener be / Here he may both hyre and se
Who so wylle be ware of purchassyng
Whose wol bope wel rede and loke / he may fynde wryte etc.
Who-so wyll haue helle / he must do as we hym telle
Wo-so wile in soule hanne blisse
Whoso wolle no3t when he may
Wo-so wol this oureson saie / Be ny3th other be daie
Who-so wyll ouer rede thys boke / And w' his gostly ye etc.
The ‘Long Charter of Christ’
Wo-so wol this oureson saie / Be ny3th other be daie
Who-so wilneþ to be wijs & worship deirþ
‘The ABC of Aristotle’
Wo-so wonþ hym no3t to goude furst all in hys youth
Hose wolde be-jenke him weel / Ou þis world is went I-wis
Hose wolde him wel a-vyse / Of þis wrecched world etc.
Wy haue 3e no reuthe on my child / Haue reueth on me etc.
Whi is þis world biloued þat fals is & veyn
Cur mundus militat
Whi loue y yow so moche how may þis be
Translated from the French of Charles d’Orléans
Hwi ne seue we crist and secheþ his sauht
Whye shulde man dowtefully questyons make
Why sittist thou so synyng þenkyst þou nothyng
Why werre and wrake in londe / And manslaughter is y-come
‘The Simonie’ / ‘On the Evil Times of the Reign of Edward II’
Quhy will 3e merchantis of renoun
William Dunbar
Wikked Herode thou mortall foo / That Criste shulde etc.
James Ryman
Wol 3e here / a wonder thynge / Betwyxt a mayd etc.
Wolle ye i-heren of twelte day / Won þe present was i-broust
Wille Gris Wille Gris / Thinche twat you was / and qwat etc.
Wyllyam conqueror Duke of Normandie / Conquered ynglond
Wyne of natur propurtees hath nyne
Wyn of nature hath properties ix
Wynter etyth / what somer getithe
Wynter wakeneþ al my care / nou þis leues waxeþ bare
‘A Winter Song’
40, 159, 171, 487, 553, 569, 583, 621, 645, 662, 703, 715, 872, 937
Wysman wranglere / Richeman robbere / nedi man gadere
Wyst euery man how brettel were his shen bon
Witt hath wunder that reson ne tell can / hough maiden etc.
Often ascribed to Reginald Pecock
632
Wite thou wel that this bok ys leche / To all thyng that etc.
531
Wyteth now all þat ben here / And afyr shall ben leef & dere
The ‘Short Charter of Christ’
144, 885
With a garland of thornes kene / My hed was crowned etc.
705
Wyt a ... so wondyrleche grete / þe comb yt ys of red coral
Wyth all myn Hool herte entere / To fore the famous etc.
‘Lover’s Mass’ / ‘Venus Mass’
Perhaps John Lydgate
113, 634
Wyth bodylye ffode Encreasyng in quantitee
371
Wyth empty honde men may no hawkes lure
With acess shake forsekid and forfaynt
Translated from the French of Charles d’Orléans
With faouure in hir face ferr passyng my Reason
292, 583, 692
Wyth four hors all snowe white / þou schalt sire Emperore wende
With greate humlyyte I submytt me to your gentylnes
With hert body and hool puysshaunce
Translated from the French of Charles d’Orléans
With hert repentaunt of my gret offence
Associated with Charles d’Orléans
Wyt3 lawe and wyt3 ryte
Wip longyng y am lad / on molde y waxe mad
‘The Lover’s Complaint’
171, 472, 566, 868
Wyth my trewe herte content of ioy and wele
Translated from the French of Charles d’Orléans
With notis cleer & vois entuned clene / lyk the ravisshyng etc.
With paciens thou hast vs fedde
With pety movyd I am constreyned / To syng a song etc.
W'ryth al my herte now y yow grete
Wyth scharp bornes pat beth kene / Myn hede was etc.
With sorowfull syghs and grevos payne / Thys ever to endure
Wyth sorowful syghs and wondes smert / my hert ys persed
Margaret Howard?
With pis betull be he smytyte / pat all þe world well it witt

With this rynge I wedde the and with this golde etc.
With tymoros hert and trmbllyng hand of drede
With wiel my herte is wa / And closyds ys w' care
Wyþ what mastrie he hat man y-wrouȝht
Wyþ wo & drede I am born / Al for adam y am lorn
With woful hert & gret monyng

With woofull harte plungede yn dystresse
Vid word & wrid ic warne þe sire ode
Within the tresoure haue y of my thought
Translated from the French of Charles d'Orléans
Withowt dyscord / And bothe accorde
Attributed to Henry VIII
Womans herte vnto no creweltye
Thomas Hoccleve
Wymmen ben fayre for to ...
Wymmen beþ bop goud and schene / On handes fet etc.
Worldys blys haue good day / No lengur habbe ych þe ne may
Worldes blys haue god day / Nou fram min herte etc.
Werdis blisse maket me blind / þ of my det I make etc.
Worldes blis ne last no þrowe / Hit wit ant wend etc.

Werdis blisse strif hat wurut / for it is wit serwe etc.
Werdis ioyȝe is menkt w' wo / He is more þan wod etc.
Werdyȝ lowe lestyth but a quȝye
Worldly love is inherte bysy þouȝt
Worshyp be þe birth of þe / quem portasti Maria
Worschip of vertu ys þe mede

Worship wymmen wyne and vnweldy age / Make men etc.
Wos maket of a clerke hurle / And prelat of a cheurle
Wold god þ' men myȝt sene / Hertys whan thei bene

Wald my gud lady lufe me best / and wrik efter my will
'The Garmont of Gude Ladeis'
Robert Henryson
4239 Wreche mon why art þu prowde
798
4240 Wrey þy self als a þef doʒ
4241 X for crystes him selve was dyth / As clerkys redyn etc.
4241.5 Ye ar to blame to sette yowre hert so sore
54
4242 Ye are to moche as in my dette madame
Translated from the French of Charles d'Orléans
4242.5 þe ben my fader my creacion
475
4245 þee devote people which haue obseruance / Mekely etc.
John Lydgate
4246 Yhe folkes alle whiche han deveocioun / To here masse etc.
John Lydgate
4249 Ye holy prestes remembreth in your herte / Toward masse etc.
John Lydgate
4250 þe lewede Man takeþ hede / ffor þeos clerkes haþ no nede
4251 Yee lوردes eek shynyng in noble fame
Thomas Hoccleve
4253 Yee mene that wysdome will lerne
541
4254 Yee maistresses myne and clenly chamberys
Sometimes attributed to John Lydgate
4254.5 Ye pop holy pristes full of presumcion
1002
4255 Ye proud galanttes hertlesse
359, 1002
4256 Ye schal be payd after your whyfulnes
Charles d'Orléans
*4256.3 * ... ye xall etc.
4256.5 þe suln / rediliche / withouten abiding
4256.8 Ye Sir [hat is] idronken / dronken ydronken
321, 431, 709
4257 Ye that ar comons obey yovr kyng and lorde
310, 371
4258 Ye þat be bi comen wikked and eny werke wol byghyne
4259 þe þat be þis wey pace / abidid & behaldit my face
4260 Yee that deyre in herte and have pleasaunce
John Shirley
112
4261 Yee that have the kyng to demene / And ffrauncheses gif etc.
Yee þat lengen in londe Lordes and ooper / Beurnes or etc.

Ye þat put your trust & confyndence
Ascribed to Thomas More

Ye that wyll lette gude men blode / And wyn þerwyth all youre liues fode
Ye worldly folk avyse yow betymes / Wych in thys lyff etc.
Translation of De Guileville’s *Pèlerinage de la vie humaine*
John Lydgate

Ye wryng my hand so sore / I pray yow do no more
*Ye wyll bete gude men blode / And wyn þerwyth all youre liues fode
The Insurrection and the Earthquake*

Yit wulde I not the causer faryd amysse

3ong & olde More and lass / fful god hit is to here a Masse
Yong and tender child I am & souke my moder tete
3yng men I red that ye bewar / That 3e cum not in the snar
Ying men I warne you everichone / Elde wives take ye none

Yung men of Waterford lemith now to plei

3yng me þ Bern hem so gay / þey þink not on domys day
Yowre counturfetyng / with doubyll delyng
Your yeën two wol slee me sodenly
*Merciles Beaute’*
Geoffrey Chaucer

Yowre goodlihed myn hertis lady dere
Associated with Charles d’Orléans

Your light grevans shall not me constrayne
Yowre mouth hit saith me bas me bas me bas swet
Translated from the French of Charles d’Orléans
*...þoure seruand madame*

Youre vgly token / My mynd hath broken
John Skelton

Younge luste reches or manhod / Trustyth in any of thes etc.
Junge ne can nouth but leden me wil / Ne elde etc.
Temporary Index of First Lines not noted in IMEV or SIMEV

The lines listed in this index are in the forms provided in the works annotated, and there is a brief comment on some works, related to the information provided. The numbers allotted are temporary ones, chosen to avoid confusion with those of IMEV and SIMEV. The index is neither complete nor chronological, since the numbers were allotted as the poems were noted, and some have been deleted as the poems were located in another form, or shown to have been composed in a time outside the limits imposed by IMEV and SIMEV. Doubtless others can be removed for those reasons, or because the form noted represents a variant of a poem already listed. The references within the works annotated are to page numbers, of that work or another cited by the author, unless otherwise specified. In some cases there is doubt about whether or not the poem should be included in this list. These poems are indicated by the symbol †.

†800001 Undo your dore.
Baskerville, 148.

†800002 Joly lemmen dawis it not day.
In Cockelbie Sow.
Baskerville, 148.

†800003 Hay now the day dallis.
Baskerville, 148; Hatto, 474: 510.

†800004 Hay! Now the day dawis
Alexander Montgomerie
Baskerville, 148; Hatto, 474: 508.

†800006 Cok craw thou quhill day.
In Cockelbie Sow.
Baskerville, 148.

†800008 Welcum illustrat layde and our quene!
Taylor, 118.

800009 Farwell Cristmas fayer and fre.
In Early English Ballads, ‘Songs and Carols,’ p 57.
Taylor, 118.

907
Harkried alle gode men, and stille sitteth adun

Religious Songs (Percy Society XI, 81).


"Alas my sone" seide heo / “Hu may ihc liue? hu may þis beo?

Assumption of Our Lady, lines 36--42.

Taylor, 111: 607.

Sen he fro vs will twynne etc.

John, help me nowe and neuere more / That I myght come hym tille.

Dramatic planctus, York XXXIV, Christ Led up to Calvary lines 143-60, 202--3.

Taylor, 111: 612.

Alas! pat þou likes noght to lende ... / Alas! sone, sorowe and siȝte ...


Taylor, 111: 612.

Alas! the doyll I dre / I drowpe, I dare in drede! / Whi hyngys thou, son, so hec? / my bayll begynnes to brede.


Taylor, 111: 613.

Pearson, 196: 245.

A selcouth sight yonder now is ... / All myghty god, how may this be?... / Glad am I, John, Whils I haue the ...


Taylor, 111: 613.

Alas! my love, my life, my lere, / Alas! nowe mourninge, woes me!

Dramatic planctus, Chester XVII, The Crucifixion, lines 239 ff., 331ff.

Taylor, 111: 613. [First line not specified by Taylor.]

A! A! A! how myn hert is colde! / A! hert hard as ston, how mayst thou lest?

Dramatic planctus, Hegge Plays, Coventry XXVIII, The Betraying of
A! my good Lord, my sone so swete! / Why hast thou don? why hangyst now thus here?

A, mercy! mercy! myn owyn sone so dere, / Thi blody face now I must kysse!

Welcom, my Lord! welcom, my grace! / Welcome, my sone, and my solace!

As I did walk onys be anemo side

Be chance bot evin this vthir day.
Bannatyne MS, p 358.

By west off late as I dyd walke.

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Christ: 286.
Taylor, 111: 613. [First line not specified by Taylor.]

†800029

800030

800031

800032

†800036

†800037

†800039

‡800041

909
‡800042 Erle at the day doue
W. Dauney, ed., Ancient Scottish Melodies (Edinburgh: Bannatyne
Club, 1838): 49.
Sandison, 139: 131, A 10.
‡800043 Furth ouer the mold at morrow as I ment
Bannatyne MS: 774.
Sandison, 139: 131, A 12.
‡800044 Good awdience, harken to me in this cace.
Wright, ed., Songs and Ballads: 129.
‡800045 I hard lately to a ladye.
Sandison, 139: 132, A 15.
‡800046 In a sartayn place apoynted for pleasur
Wright, ed., Songs and Ballads: 133.
Sandison, 139: 132, A 18.
‡800047 In an arber of honor set full quadrant.
Wright, ed., Songs and Ballads: 136.
Sandison, 139: 132, A 19.
‡800048 In Bowdoun on blak monunday.
Sandison, 139: 132, A 20.
‡800049 In May in a morning, I movit me one.
Bannatyne MS: 647.
Sandison, 139: 132, A 21.
‡800050 Into a mirthfull May moming.
John Forbes, Cantus, Songs and Fancies etc.
Sandison, 139: 133, A 28.
‡800051 Lettres of gold written l fand.
Bannatyne MS: 138.
Sandison, 139: 143, D 29.
‡800052 My jorney lat as I dyd take.
Wright, ed. Songs and Ballads: 97.
Sandison, 139: 133, A 31.
‡800053 Not long agoo
it chaunsed soo.
Wyatt, Poetical Works, Aldine edn.: 130; Padelford, C16 Lyrics: 12.
Sandison, 139: 133, A 33.
‡800054 Quhen Tayis bank wes blumyt brycht.
Bannatyne MS: 660. Laing, Select Remains: 220; Early Popular
Poetry I: 169.
Sandison, 139: 134, A 35.
‡800055 Still vndir þe levis greene.

910
Maitland MS. Pinkerton, *Ancient Scottish Poems* II: 205. Sibbald
Furnivall, *Captain Cox*: cl. G.G. Smith, *Specimens of Middle Scots*:
64.
Sandison, 139: 134, A 36.

Under ane brokin bank ane by.
Sandison, 139: 135, A 42.

Sandison, 139: 137, R 16.

In sommer tyme I dyd prepaire.
Sandison, 139: 138, R 22.

Whan Dame Flora / In die aurora.
*The Armoyne of Byrdes*, ed. John Wright. Collier, Percy Soc. VII.
Sandison, 139: 139, R 27.

Furth throw ane forrest as I fure.
Bannatyne MS: 118.
Sandison, 139: 141, D 17.

Furth throcht yone finest [sic].
Line 13 of poem begins ‘Wa is the man that wantis.’
*The Miscellany of the Spalding Club* (Aberdeen, 1841–53, 1842):
xxvii, n. 1.
Sandison, 139: 142, D 18.

Quhen Phebus in the ranie cloude.
Sandison, 139: 143, D 32.

Walkyng allone amang thir levis grene.
Bannatyne MS: 145.
Sandison, 139: 144, D 36.

As I walked alone. / and mused on thynys.
Sandison, 139: 145.

Be a wildernes / As I did passe.
Sandison, 139: 146.

As I walked of late by one woodside
Percy, *Reliques*, II, Bk 3, No. 1: 259 (270); *Percy Folio MS* II: 174
(183).
Sandison, 139: 145.
†800071 In a ffresche mornynge among the flowrys. 
Furnivall and Morfill, eds., Ballads from MSS, I: 402 (409). Flügel, 
Neuengl. Leseb.: 165. 
Sandison, 139: 146, M16.

†800072 In December, when the dayes draw to be short. 
Sandison, 139: 146, M19.

†800074 When the wyntar wynddys ar vanished away. 
Wright, ed., Songs and Ballads: 145. 
Sandison, 139: 147, M24.

800080 Was thou noght, Franceis, with thi wapin. 
Baldwin, 165.

800081 Our lord god in trynyte, / Myrth and lovyng be to the. 
Praise of God by Cherubin, Towneley I Creation (11), 61--76. 
Pearson, 196: 232.

800082 A! mercyfull maker, full mekill es þi mighte, / Þat all this warke at a 
worde worthely has wroghte. 
Praise of God by seraphim, York I, Creation, and the Fall of Lucifer, 
lines 41--8. 

800083 Allas! For syte and sorowe sadde, / Mournynge makis me mased and 
madde. 
Adam’s lament, York VI, Adam and Eve driven from Eden, lines 81--122. 
Pearson, 196: 234; Osberg, 767: 325.

800084 Alas! In languor now I am lent! / alas, now shamfullie I am shente! 
Adam’s lament, Chester II, The Creation, lines 345--60. 
Pearson, 196: 234.

800085 Alas alas and wele away / þat evyr towchyd I þe tre. 
Eve’s lament, Ludus Coventriae, Fall of Man, lines 378--90. 
Pearson, 196: 234.

800086 Fyrst qwen I wrought þis worlde so wyde, / Wode and wynde and 
watters wane. 
God’s speech, York VIII, The Building of the Ark, lines 1--24. 
Pearson, 196: 235.

800087 I god that all the world have wrought, / heaven and earth, and all of 
nought. 
God’s speech, Chester III, The Deluge, lines 1--16. 
Pearson, 196: 235.

800088 God of his goodnesse and of grace grounde / By whoys gloryous 
power all thyng is wrought. 
Noah’s prologue, Ludus Coventriae, Noah, lines 1--26. 
Pearson, 196: 235.
Myghtfull god veray / Maker of all tt is, / Thre persons withouten nay / oone god in endles blis.

Adonay, thou god veray, / Thou here vs when we to the call.

Grett god, þat all þis world has wrought, / And wisely wote both gud and ille.

Myrth I make till all men, / with my harp and fyngers ten.

Haile be thou, Mary, maiden free, / full of grace! god is with thee.

Ave maria gratia plena Dominus tecum. / Heyl fful of grace god is with the.

Hayle! Marie! full of grace and blysse, / Oure lord is with þe.

hayll, mary, gracyouse! / hayll, madyn and godis spouse!

Haylle my lord God! hayle prince of pees! / Hayle my fadir, and hayle my sone!

Hayll! prophette, preued withouten pere, / Hayll! prince of pees schall euere endure.
Hail lyric spoken by eight burgesses, York XXV, *The Entry into Jerusalem upon the Ass*, lines 490--545. Pearson, 196: 240; Osberg, 767: 325.

ye men of galylee, / wherfor meruell ye?
Song of two angels at Christ’s ascension, Towneley XXIX, *The Lord’s Ascension*, lines 254--93.
Magnificat anima mea dominum; / My saull lufys my lord abuf.  
Mary’s song of praise, Towneley XI, The Salutation of Elizabeth, lines 49--78.  

800101 ‘magnificat,’ while I have tome, / ‘anima mea dominum.’  
Mary’s song of praise, Chester VI, The Nativity, lines 69--112.  
Pearson, 196, 241.

800102 [T]o his grace I will me ta, / With chastite to dele.  
Mary’s words before she sings the Magnificat (stage direction:  
‘Magnificat, tunc cantat), York XII, The Annunciation, and Visit of  
Elizabeth to Mary, lines 233--40.  

800103 Mightfull god, thou vs glad! / That heuen and erthe and all has mayde.  
Simeon’s prayer, Towneley XVII, The Purification of Mary, lines 1--72.  

800104 Welcome! blyssed Mary and maydyn ay, / Welcome! mooste meke in  
thyne array.  
Anna welcomes the bright star, York XLI, The Purification of Mary:  
Simeon and Anna Prophesy, lines 324--39.  
Pearson, 196: 243; Osberg, 767: 326.

800105 Most myghty makere of Sunne and of mone / Kyng of kyngys and lord  
ouer all.  
Abraham’s prologue, Ludus Coventriae 5, Abraham and Isaac, lines 1--8.  

800106 I thanke the lord God of thy greet grace, / That thus haith sparyd me a  
space.  
Simeon’s prayer, York XLI, The Purification of Mary: Simeon and  
Anna Prophesy, lines 386--426.  

800107 In 30ur name Maria ffyte letterys we han / M. Mayde most mercyfull  
iand mekest in mende.  
Angel’s song to Mary, Ludus Coventriae, Mary in the Temple, lines  
244--51.  
Pearson, 196: 244; Osberg, 767: 325.

800108 Nowe maiden meke and modir myne, / Itt was full mekill myrpe to þe  
The five joys of Mary, words of Jesus, but spoken by six angels,  
according to the rubricator, York XVLI, The Assumption and  
Coronation of the Virgin, lines 113--44.  
Pearson, 196: 244; Osberg, 767: 326.

800109 Alas! my love! my lyfe! my lee! / Alas! mowrning now madds me.
Pearson, 196: 245.

My folk, what haue I done to the, / That thou all thus shall tormente me?
Pearson, 196: 245; Osberg, 767: 325.

With bittirfull bale haue I bought, / Þus, man, all þi misse for to mende.
Pearson, 196: 246.

Alias! for my maistir þat moste is of myght, / That 3ister-even late,
John’s lament, York XXXIV, *Christ led up to Calvary*, lines 107–142.
Pearson, 196: 247.

Erthly man, that I haue wroght, / wightly wake, and slepe thou noght!
Pearson, 196: 247.

Earthly man, that I haue wrought, / awake out of thy sleepe!
Pearson, 196: 248.

Alias! what schall nowe worþe on me, / Mi kaytiffe herte will breke in three.
Lament of Mary Magdalene’s, York XXXVIII, *The Resurrection; Fright of the Jews*, lines 270–86.
Pearson, 196: 248.

Alle for joie me likes to synge, / Myne herte is gladder þanne þe glee.
Mary Magdalene rejoices, York XXIX, *Jesus appears to Mary Magdalene*, lines 134–41.

Waloway! my lefe deres / there I stand in this sted, / sich sorow my hart sheres / for rewth I can no red.
Peter’s lament for Jesus, Towneley XXVIII, *Thomas of India*’ lines 65–79.
Pearson, 196: 249.

As A ravaschyd man whos witt is all gon / grett mornynge I make ff for my dreadfull dowte.
Pearson, 196: 249.
800120  Allas, in þis worlde was neuere no wight / Walkand with so mekill woo.
Lament of Mary Magdalene, York XXXIX, Jesus appears to Mary Magdalene after the Resurrection, lines 1--21.
Pearson, 196: 249; Osberg, 767: 326.

800121  Mercy, ihesu, rew on me / my hande is blody of thi blode! / Mercy, ihesu, for I se / thi myght that I not vnderstode!
Lament of Thomas, Towneley XXVIII, Thomas of India, lines 316--39.
Pearson, 196: 249.

800122  In waylyng and weeping, in woo am I wapped,/ In site and in sorowe, in sighing full sadde.
Lament of Thomas, York XLVI, The Appearance of Our Lady to Thomas, lines 1--104.
Pearson, 196: 250; Osberg, 767: 326.

‡800123  For summer is a come unto day
Refrain of processional for Cornish induction ceremony for May Day--
-Padstow Hobby Horse.
Baskerville, 147.

‡800124  He that will not whan he may / Whan he would, he Shall have nay
Baskerville refers to the date 1562.
Baskerville, 147.

800128  Mi leoue lif, urom thine luue ne schal me no thing to-dealen
In EETS, 34: 191, lines 95--100.
Reed, 135: 45.

800128a  Thise artificers se I day be day.
EETS, es 41: xvii.
Reed, 135: 46 (5).

800129  Mon, wi seestu loue ant herte.
Early Bodleian Music, II: 7.
Reed, 135: 51 (17).

800130  I furne ich habbe isunehed mid worke and mid worde.
EETS, 49: 193.
Reed, 135: 51 (19).

800131  Ladi seinte Marie: Corteis, feir & swete.
Reed, 135: 52 (21).

800136  The gude Erle of Gloucester, God mot him glade.
Reed, 135: 69 (48).

800137  Oway es all thi wele, i-wis
Reed, 135: 69 (49).
800137a  How fair thyng or how precious it be.
Hoccleve, in EETS, ES 41: 119.
Reed, 135: 76 (58).

800143  Beuex bien par tutte la company / Make gode chere and be ryght merry.
Reed, 135: 85 (67).

800145  My Margarit / I cannot mete / In feelde ne strete.
Flügel, Neunenglisches Lesenbuch, Bd 1 (Halle, 1895): 143.
Reed, 135: 92 (82).

800147  For though my ryme be ragged.
Reed, 135: 95 (86).

800148  Enuydy youre colowre
Reed, 135: 96 (89).

800149  Stedfast of thought
Reed, 135: 97 (90).

‡800150  When that Aurora illumynath ly3ght / I rose vp to haue a sySght
Reed, 21; Greene, 418; Sandison, 139.
‡800151  to loughe to smyll to sporte to play.
Reed, 21, no. VI.
‡800152  The [p..ars] & singgest of pype ... / can not dow away your gestinge of
I woll & carme / That I can I can / & dow I wyll.
Reed, 21, no. X.
‡800153  Stum tyme I haue you seyn / yn hygh estate full strange.
Reed, 21, no. XIII.
‡800154  O that fface that ffagraunt fface.
Reed, 21, no. XIV.
‡800155  Shall she neuer out of mynde
Reed, 21, no. XV.
‡800156  Mysyng gretly yn my mynde
Reed, 21, no. XVII.
‡800157  evyn as you lyst my wyll ys bent
Reed, 21, no. XIX.
‡800158  the blynd I thynk my lady dere
Reed, 21, no. XX.
‡800159  O Lady Venus what alyth the.
Reed, 21, no. XXII.
‡800160  Parauenta hit may hapen // yet yt is but hazarde
Reed, 21, no. XXIII.
My joye it is ffroom here to hyre.
Reed, 21, no. XXV.

Now I perceue you chaungyd thought.
Reed, 21, no. XXVI. (Version of IX.)

Now the lady lechery, you must don your attendans.
Isolable lyric in Mary Magdalene. The Digby Plays, ed. F.J. Furnivall,
EETS es 70 (1896; repr. 1967), p 70, lines 422–5.
Robbins, 744: footnote 37.

First at prude ich wol begin
Heuser, 16: 121.

The fyrst commandment off all þe lawe.
MS Arundel 20 (paper, C15).
Heuser, 16: 206.

Of the VII dedly synnys now will I telle
C15, MS Laud 416.
Heuser, 16: 207.

Nesciat dextera, quid faciat sinistra.
Let noþi þi lyft hand: our lord techeþ.
MS Douce 104 (IMEV Bodl. 21678), cf. EETS 54: 46.
Heuser, 16: 223.

Sunt infelices, qu[a] matres sunt meritrices / Þere sch is weld wiþ ony
kyng: wo is þe reme.
Cf. EETS 54: 52 [M fol 13b].
Heuser, 16: 225.

Quod Perkyn þe ploughman: be seint Peter of Rome
Cf. EETS 54: 139.
Heuser, 16: 227.

Omnis sanctus in tempore oportuno / þan consciens comford vs: boþ
clerge and scriptour.
Cf. EETS 54: 264.
Heuser, 16: 264.

þus þay þat ben dampnet to hell.
Mirk’s Festial.
Long, 356.

Thus he preuet our fay.
Mirk’s Festial.
Long, 356.

To þe wech mercy God bryng you and me.
Mirk’s Festial.
Long, 356.

A praye we now alle to the Holy Trynyte
Mirk’s Festial.
Long, 356.
Forto ȝyue pes to men of good wyll.
In Mirk's Festial.
Long, 356.

Backe bent smocke rent
Person, 53.

I haue a hole aboue my knee
Person, 53: 54; Gray, 91: 368.

I have a thing and roughe yt is.
Person, 53.

Ther ys a thyng as I suppose
Person, 53.

Ther was a ladie leaned her back to a wall.
Person, 53.

Two stones hathe yt or els yt is wrong.
Person, 53.

Lait lait on sleip as I wes laid.
Bannatyne MS, (f. 233', STS 26, p 308).
Frankis, 365.

The God of Love, that sits above, / Doth know us: Doth know us.
Translation, from Douce Fragments.
Comper, 38.

Lord God that this day wouldst make, / And shope me to live therein.
Translation, in Vernon MS.
Comper, 38.

Jhesu, since thou me made and bought.
Translation. MS Dd. 5. 64.
Comper, 38.

Jhesu, for thy worthy woundë / That went to thine heartë-rote.
Translation, MS Stonyhurst 43.
Comper, 38.

Joseph was an old man, / And an old man was he
The Cherry Tree Carol
Trapp, 77; Rickert, 22; Phillips 149; Routley, 396.

Almighty, Well of Light, / Of bale the help and hope
Adamson, 35: 31.

No hope has man to live / Here that he may believe
Adamson, 35: 32.

Maiden that bore the heaven's King / Beseech the son, that sweet thing
Adamson, 35: 32.

This is the time Man hath o'ercome / The fiend, robbed hell
Harl. MS, c. 1370
Adamson, 35: 60; Le May, 169.

Since I for love, man, bought thee dear,--- / Thyself the sight thou

919
mayst see here
Makculloch MS

800216
‘Ecce quam bonum et quam jocundum’
Halliwell, James O. ‘Poems of John Audley.’ Percy Society
Publication. 14, 36.
Wehrle, 177.

800218
[First line not specified]
London: Trubner, 1879. 28.
Knowlton, 594: 130.

800220
[First line not specified]
Prayer to Jesus in The Processional of the Nuns of Chester. Ed. J.W.
-7.
Knowlton, 594: 134.

800222
[First line not specified]
Wheatley MS. 6–15.
Knowlton, 594: 166.

‡800223
‘Padstow May Song: Day Song’, mentioned by Copley, who gives a
reference to Greene, Early English Carols.

‡800224
‘Padstow May Song: Morning Song,’ mentioned by Copley, who gives
a reference to Greene, Early English Carols

800226
The maidens came / When I was in my mother’s bower etc.
‘The Bridal Morn’ (Gardner).
Chambers and Sidgwick, 18; Gardner, 75.

Extract from longer poem, Harley 7578, printed Archiv 106: 61 (Fehr).

800228
Hail, comly and clene, / Hail, yong child!
Song of the Shepherd in the Secunda Pastorum of Towneley Plays
[715]. An isolable lyric.
Chambers & Sidgwick, 18; Phillips, 149; Cutts, 826: 268.

‡800230
Fill the cup, Philip, / And let us drink a dram.
Printed Rel. Ant. I, 325, etc. ? C16?
Chambers and Sidgwick, 18, 228.

800231
A domusday we schull ysee / Fadere and Sone in Trinite
Bridgwater Corporation, Muniments, f. 123’. Greene, 37, no 362.

800236
First, lerges, the King my cheife / Quilk come als quiet as a theif.’
Burden: ‘Lerges, lerges, lerges ay: / Lerges of this New Yeirday.’
William Stewart, 1527.
Nat. Lib of Scotland, MS Advocates 1.1.6, f. 95’.
Greene, 86, no. 121.2.

800237
Det peruynkkle hed ykowmbyrght owre town, / Tyl vs het ybent hys
boghe’ Burden: ‘Man of mightt, that al hed ydyght / An knowys
Now she that I / Louyd trewly / Beryth a full fayr face
Burden: ['Care awey, a]wey, awey, / Mornyng awey.'
John Rastell
Greene, 86, no. 470.1.

Robyn Hode in Barnysdale stode / And lent hym tyl a mapyll thystyll.'
Burden: 'Downe downe downe &c.'
John Rastell, c. 1517.
of the Nature of the iiiij. elementes. [E₄]
Greene, 86, no. 473.1.

All under the leaves, and the leaves of life, / I met with virgins seven
Rickert, 22, 145; Phillips, 149, 40; Routley, 396; Gray, 575, 222.

As it fell out on a holy day
Burden: 'Cast off all doubtful care, / Exile and banish tears.'
Byrd’s Songs of Sundry Natures.
Rickert, 22: 211.

Get ivy and hull, woman, deck up thine house
Christmas.
Rickert, 22: 158.

God rest you merry Gentlemen
Traditional.

Here we come a-wassailing / Among the leaves so green
Burden: 'Love and joy come to you etc.'
Traditional.
Rickert, 22: 253; Phillips, 149: 98.

Here we come a-whistling through the fields so green
Burden: 'God send you happy etc.'
Traditional. Cf. 800251.

I come from heaven to tell / The best nowells that ever befell
Ane Sang of the Birth of Christ, with the tune of Baw Lulalaw.

_Ane Compendious Buik of Godlie Psalmes and Spirituall Sangis_

Rickert, _22_: 82.

‡800254

Joseph being an aged man truly, / He married a virgin fair and free

Traditional.

Rickert, _22_: 25.

‡800255

Let us rejoice and sing / And praise that michty King

Burden: ‘La-lay-la.’

Before 1567.

Rickert, _22_: 38.

‡800256

Lordings, listen to our lay--- / We have come from far away

Anglo-Norman carol.

Tr. F. Douce.

Rickert, _22_: 134; Phillips, _149_: 96.

‡800260

Now make we merry all and some, / For Christmas now is come

Burden: ‘That hath no peer / Sing we all in fere etc.’

Fifteenth century.

Rickert, _22_: 204.

‡800261

Rejoice, rejoice, with heart and voice!

For Christmas Day.

_Paradise of Dainty Devices._

Rickert, _22_: 269.

‡800262

Remember, O thou man / Remember O thou man

Ravenscroft’s _Melismata, Musical Phansies, &c_, 1611.

Rickert, _22_: 195.

‡800264

The first nowell the angel did say

Traditional.

Rickert, _22_: 55.

‡800265

The holly and the ivy / Now are both well grown

Burden: ‘The rising of the sun / The running of the deer etc.’

The Holly and the Ivy.

Traditional.

Rickert, _22_: 267; Phillips, _149_: 60; Routley, _396_.

‡800266

The moon shone bright, and the stars gave a light

Rickert, _22_: 201.

800267

Tomorrow shall be my dancing day

‘This have I done for my true love.’

Sandys, _Christmas Carols, Ancient and Modern_ (1833), ‘an old

Cornish poem.’

Traditional.

Rickert, _22_: 146; Routley, _396_. [Entered as _800349_] Gray, _575_: 81.

‡800268

Wassail, wassail, all over the town

Traditional.
Rickert, 22: 251; Phillips, 149, 100.

‡800269
Wassail, wassail, out of the milk pail
Wassail.
John Bale, about 1548.

‡800271
Christmas hath made an end / Well-a-day
Farewell to Christmas.
Phillips, 149: 122.

800272
Over yonder's a park, which is newly begun / All bells in Paradise I heard them a-ring
Down in yon forest there stands a hall / The bells of Paradise I heard them ring
The heron flew east, the heron flew west / The heron flew to the fair forest
Down in yon forest be a hall, / Sing May, Queen May, sing Mary
Traditional versions of 1132, from North Staffordshire, Derbyshire, Scotland and USA.
Greene, 86, nos 322 A, B, C, D, E.
Greene, 37, 86; Rickert, 22; Gilchrist, 125: 52.

800273
Ihesu cryst of heuyn & helle / Men & wemen I wyl 3ou telle
The Middle English ‘Long Charter of Christ,’ MS Harley 5396.
Mead, 421.

800274
A moder and mayde a childe hath borne / As Gabriell hath tolde beforne
James Ryman
Zupitza, 10: 193--4, XXVI.

800276
Com hider, love, to me!
Stevick, 103: 175.

800277
I come hider to wowe....
Stevick, 103: 176.

800278
The ship saileth over the salte som / Wyl brynge etc.
Stevick, 103, 176.

800280
The wyse man his sone for bede / Masons crafte and all clymbynge
Lass, 476.

800281
Tho that ye cannot Redresse / Nor helpe me of my smart
Saltmarsh, 190.

800282
I you assure / Full well I know
‘To Mistress Margaret Tilney.’
John Skelton
Davies, 61.

800283
What no, perdy, ye may be sure! / Think not to make to me your lure
‘No! indeed.’
Thomas Wyatt
Davies, 61.

At moost mischief / I suffre grief / For of relief / Sins I have none
‘My lute and I.’
Thomas Wyatt
Davies, 61.

What menethe this? when I lye alone / I tosse, I turne, I sighe, I grone
‘What does this mean?’
Thomas Wyatt
Davies, 61.

Ons in your grace I knowe I was, / Even as well as now is he
‘What once I was.’
Thomas Wyatt
Davies, 61.

Thomas Beech is my name / And with my pen I write the same
Bühler, 471.

Helpe hande / I haue [no lande] / For grace I do desyar / Yf mi hande
_Greate Herball_ (London: Jhon Kynge, 1561)
Bühler, 471.

Discipulus teneris est instituendus ab annis ...
A scholer must in youth bee taughte
_Liber precum publicarum_ (London: John Jackson, 1594).
Bühler, 471.

Here maist thou learne thyselfe how to be-haue / Within this curteous
booke of curtiesie
Bühler, 471.

Whe schold neuer lust, hop, ne dawnce, / Noþer syng no song of þis
new ordenance
Wilson, 321.

Help God, and haue all.
Det Deus auxilium, et fiat omne suum.
Rigg, 516: 83.

Bewty is subiect vnto age / Sicknes the same will stayne
Wilson, 321; Bühler, 428.

Esperaunce in the worlde nay [Resembles 730.]
Riche apparell, costly and precius
I floure in youthe delght and pleasure
All wordely pleasures vanynshethe away
Group of poems in wall paintings at Leconfield and Wessel.

All my lufe, leif me not / Leif me not, leif me not
Wilson, 321: 183.

Seldome seene ys swetyst, and pretye thingis be strange
Rigg, 516:143.

800297 Wylt thow and I by one assent--- / Thow thieselfe shall chuse or no---
Rigg, 516: 143.

800298 A white hors vp þe hille. A blacke horse down' / þe hille. A gray hors
in a gravell' way. And a brown bay is best at all assay.
Hands, 576.

800299 þe wyte skyn haþ a sori lak / for nouu hit is wyte and nou hit is blak
Verse from a sermon.
Erb, 564: 69.

800300 ho her hys fot set opene þe seewaþ[e] / bote hys schou wete [not], ared
me þys saþ[e]
Verse from a sermon.
Erb, 564: 69.

800301 lord wyth þine eres / þou heire mine teres
Verse from a sermon.
Erb, 564: 70.

800302 þis is þe wylle þat god is inne / þat þe be clene of dedlyche synne
Verse from a sermon.
Erb, 564: 70.

800303 Yif þe blynde wile haue is bone / crist is þe sunne and marie þe mone
Verse from a sermon.
Erb, 564: 71.

800304 þe mone chaung[e]3 his shap / þe mone chaunges his heu
Verse from a sermon.
Erb, 564: 71.

800305 some men offrenden hym boistes of riche spicerie / some men maden
hem bysi aboute here marchandie
Verse from a sermon.
Erb, 564: 72.

800306 bytwene a housend men mony on y koupe reyme / to wom my consel y
dursthe schowe
Verse from a sermon.
Erb, 564: 72.

800307 Mi lordelemman is liche þe mone / for hire loue chaung[e]3 alto sone
Verse from a sermon.
Erb, 564: 72.

800308 He cryth and wepyth streyt iboende / in clowtys and cloþys wrappyd
and wownde
Verse from a sermon.
Erb, 564: 73.

800309 Child i was and child i am / and euer wil be for sinful man
Verse from a sermon.
Erb, 564: 75.
worst is best / strengthe is akaste
Verse from a sermon.
Erb, 564: 76; Wenzel, 882: 117.

Man is mold / þi þryȝte is ysolde
Verse from a sermon.
Erb, 564: 77.

Alas her is ifalle a reuful cas / a poynt was byloken in a compas
Verse from a sermon.
Erb, 564: 78.

Alas i am icast adoun, / Alas i am in hard presoun
Verse from a sermon.
Erb, 564: 79.

3if þou be icast adoun / aris vp and tak þe beth
Verse from a sermon.
Erb, 564: 79.

Sors maris, ira fere: / dolor anguis, agunt miserere./ dred of þis grystlic lyon / and gyle of þys felle dragoun
Verse from a sermon.
Erb, 564: 80.

fle, forsake and wytstond / and ihe þe take þis croune in hond
Verse from a sermon.
Erb, 564: 80.

þer ys on in þys hous / þat doþ womge to ourte spouse
Verse from a sermon.
Erb, 564: 83.

tak þis in mynde of me / and wanne ich am ago / þou þenc on me
Verse from a sermon.
Erb, 564: 76.

With humble prayer I beseech the / That this scripture shall here or see
Moran, 395: 53.

Ianekeyn of Londone / Is loue is al myn
Mustanoja, 548: 65; Bennett and Smithers, 65: 128; Plummer, 768: 152; Wenzel, 882: 225; Barratt, 100: 19.

A gurdul of gile--- / Ich wolde go a mile / To see þe mordaunt
Bennett and Smithers, 65, 128; Wenzel, 768: 224.

Above this horse blacke and hydeous

Beholde myn woundes and have hem in þine þouȝte

Com, my swete: com my flour
Long, 356; Sisam and Sisam 69; Woolf, 522: 299.

Lovert þe mineginge of þe it is so swete
Woolf, 522: 373, n.2.
Man, loke and se

Mon, þu bihode þat hic thole for þe
Woolf, 522: 373.

Ryght and no wrong, it is amonge

Reuthe made God on mayden to lithte

Thoughe my pycyte be not to your pleasaunce
Woolf, 522: 354.

Wat so þu art gost heer be me
Woolf, 522: 88--9; Wilson, 601, no 115; Wenzel, 791: 154.

When I þinke on cristes blod
Woolf, 522: 39 n.2. Gray, 81, no. 34; Comper, 38.

Why should earthes gentry make herself so good

þis boke heyght yppocras / þe best surgyon þat heuer in þis world was
Scattergood, 556: 337.

þe leuys sothyn in wit wyn / Schal make her f<or> to grow will & fyn
On ‘þe vertu of rose mary.’
Scattergood, 556: 338.

In soumer seson, as soune as the sonne / had breydid his bemes on
beris and bouddes
Ielosy.
Brewer, 470: 85.

A, Iesu Crist that ous is boue / For his swete moder loue
Silverstein, 73, no 11.

The ape the lyon the foxe the ase / Descrybes manes nature as in a
glase
Bühler, 428: 22.

I bitake þe, holy gost, þis place here ysette, / And þe fadir and þe sone,
þeues for to lette.
‘Coniuracio bona pro latronibus venientibus ad domum’, a charm
against thieves.
Gray, 610: 66.

On bowes of tre of gret myght / Hengen thre bodys be day light;
A charm against thieves.
Gray, 610: 67.

A lyoun raunpaund wit his powe, / An ape making a mowe
Images for death.
Gray, 575: 39.

Also Adam wyt lust and likynge / Broght al his ken into wo and
wepynge

927
Joy after redemption.
Gray, 575: 75.

800343 This daye is Fridaye / Faste while we maye
‘Friday spell.’
W. Sparrow-Simpson, J. Arch. Ass. xlviii, 46. 16th century MS.
Gray, 575, 164.

800344 Ho art thou that comest so litel and so mithful? / Ho art thou that comes so dredful and so rithful?
Paradoxes.
Gray, 575: 262.

800345 Hold yowre tung and sey the best / And let yowre neghbour sitte in rest
Verse on a mazer.

800346 Lyke as the daye his course doth consume / And the new morowe
springyth agayne as faste
Epitaph of Robert Fabian (d. 1511), at St Michael Cornhill.
Gray, 575: 290.

800347 This aen night, this aen night, / every night and awle
Lykewake Dirge.
Gray, 575: 222--4.
Also cited thus:
When thou from hence away are past / To Whinny-muir thou comest at last
‘Lyke-Wake dirge,’ burden: ‘This ae night, this ae night, / Every night and all’ etc.
Allison et al. 67: 61; Porter and Thwaite, 619: 22--3; Fowler, 827: 79.

800348 Mary Moder, mayden clere, / Pray for me, William Goldwyre
Epitaph of William Goldwyre, d. 1514, Coggeshall, Essex
(Ravenshaw, Antiente Epitaphes, p 19).
Gray, 575: 277.

800350 Al mi blod for thi is sched / Reu on me that am forbled
In the margin of Grimestone’s book.
Gray, 575: p 125.

800351 Emperasse of helle, heven quene, / My socour thou be in sorow and tene
Poem isolated from Lambeth Palace MS 559, f. 47v.
Ogilvie-Thomson, 618: 393.

800352 Peccator assimilatur / To a fals tresorer
De Peccato
Wilson, 601, no. 142.

800353 Peccatum est vitandum propter quatuor: For it is / A filthe þat God
almithen hate3
De Peccato.
Wilson, 601, no. 145.

800354 After þat þe appel was eten withouten det3 passed non of alle
De Peccato.
Wilson, 601, no. 144; Wenzel, 882, 109.

800355 A3en my felawes þat I haue spoken
De Corpore Christi.
Wilson, 601, no. 59; Wenzel, 882, 120.

800356 Allas, allas, þis werdis blisse lestet but a stounde
De Leticia Huius Mundi.
Wilson, 601, no. 103.

800357 Quilibet peccator potest dicere ‘Amen’:
A  Allas for sennes þat I haue wrouth; / M  Merci, Iesu, þat hast me
bouth;
De Peccato.
Wilson, 601, no. 148.

800358 Al þe wey þat God goth by / [I]s sothfastnesse and mercy
De Via Christi.
Wilson, 601, no. 243.

800359 Als a clerk withnesset of wisdom þat can
De Lingua.
The tongue’s subordination to the heart.
Grimestone Lyric 102.
Wilson, 601, no. 102; Wenzel, 882: 110

800360 Be þe wel, be þe wo, be þeself mynde
De Ingratitudine.
Wilson, 601, no. 91.

800361 Behold nou, man,quat þu salt be
De Superbia.
Wilson, 601, no. 228; Wenzel, 791, 154.

800362 Behold, þu wreche, withouten strif, / Quat det I suffre for þi lif.
De Passione Christi.
Wilson, 601, no. 216.

800363 Betre is þe pore in his si[m]plesse
De Diuiciis.
Wilson, 601, no. 70.

800364 Blissed moten þo pappes be / þat Godes sone sak of þe
De Benediccione.
Wilson, 601, no. 36.

800365 Bisiliche 3ef þe to lore / als þu suldest liuen eueremore
De Ocupacione (no 140), De Tempore (no 236).
Wilson, 601, nos. 140, 236.
Children ben litel, brith and schene, and eþe for to fillen
De Condicione Puerorum.
Wilson, 601, no. 50; Dove, 865: 26; Wenzel, 882: 121.

Comet, 3e children, me for to heren; / þe dred of God I sal 3ou leren
De Doctrina Sine Gracia.
Wilson, 601, no. 72.

Deth is a Dredful Dettour; / Deth is an Elenge hErbergour
De Morte. Preceded by ‘Mors habet quatuour litteras, videlicet DETH,
et possunt designari quatuor condiciones mortis. Nam per D;’ etc.
Wilson, 601, no. 112; Wenzel, 791: 154.

Deth is lif; id est, mors Christi est vita nostra, etc.
De Nouis.
Wilson, 601, no. 132.

Drau þe neuere to man / þer is lif is wan
De Murmuracione.
Wilson, 601, no. 108.

Dred and loue, hate an good / Turnen mannis with and maken him wod
De Fatuitate.
Fear, hatred, love and property often turn the right minds of men.
Grimestone Lyric 79.
Wilson, 601, no. 79; Wenzel, 882: 127.

Drunkenchipe brekt / Al þat wisdom spekt
De Ebrietate.
Grimestone Lyric 77.
Wilson, 601, no. 77; Wenzel, 882: 127

Eyne to seing; / Eres to hering
De Obediencia. Preceded by: ‘Totum interius se colligit vt imperantis
in se colligat voluntatem. Anglice.’
Wilson, 601, no. 137.

Fewe hereres, / Feynte wereres / Manie bacbiteres
De Veritate. Preceded by ‘Veritas habet.’
Wilson, 601, no. 242.

Fle þe dich of senne / þat þu fal nouth þerinne
De Peccato.
Beware of the pits, that you may not perish through them!
Grimestone Lyric 143.
Wilson, 601, no. 143; Wenzel, 882: 130.

Pro vetio pomo corrupt omnis homo / For þat appel þat Eue tok / Al
mankindde Crist forsok.
De Peccato.
Wilson, 601, no. 146.

For ping þat is askyn / with stedefast herte and lesten[...]

930
Suich semblant Crist sal maken to þe aboue / Suich as þu makest her nou for his loue.
De Eleemosyna.
Wilson, 601, no. 76.

Þat/s fastingge withouten elmesse is of mith / As is þe lampe with ‘oten’ olie and lith.
De liuino.
Fasting without almsgiving is like a lamp without oil.
Grimestone Lyric 95.
Wilson, 601, no. 95; Wenzel, 882: 108.

þe day taket his lith,  Misericordia
De Gracia.
Sermon divisions, preceded by ‘Wanne þe sunne rist.’
Grimestone Lyric 82.
Wilson, 601, no. 82; Wenzel, 882: 122.

þe foot of þi wil be bounde in þe bond of chastete
De Religione. Preceded by: ‘Nota quod si religiousus esse volueris quod stringaris vinculis. Oportet.’
Wilson, 601, no. 220.

þe 3efte faliȝet nouth with skil [no 74]
þe 3iȝte of hand faliȝet nout with skil [no 75]
De Eleemosyna.
Wilson, 601, nos. 74 and 75.

þe pore man oueral litȝ stille / Quil is pours is nouth at is wille
De Paupertate.
Wilson, 601, no. 153.

þe schip in þe seyling / Treuthe in michil speking
Wilson, 601, no. 151.

þei ben noth wel for to leuen / þat with manie wordis wil quemen;
De Adulacione (no 14), De Decepcione (no 61).
Grasmine Lyric 14.
Wilson, 601, nos. 14 and 61; Wenzel, 882: 104.

þei þat ben trewe is louingge, / Alone in god is here restingge.
De Dileccione.
Wilson, 601, no. 66.

þenk, man, þi loue was dere ibouth: / For loue of werdli þing þu les et nouth
Lamentacio dolorosa.
Wilson, 601, no. 207.

þis is my bodi, als þe mov se, / þat for þou sal peined be.
De Corpore Christi. Preceded by: ‘Hoc est corpus meum.’
Grimestone Lyric 56.
Wilson, 601, no. 56; Wenzel, 882: 117.

800438 þu faire fles þat art me dere, / Nou art þu fo, nou artu fere.
De Tempore.
Grimestone Lyric 234.
Wilson, 601, no. 234; Wenzel, 882: 132.

800439 þu þat hangest þer so heye, / þu art mi sone---I ne haue no mo.
De Passione Christi.
Wilson, 601, no. 183.

800440 Diabolus, þoru pride of herte and heynesse, / Caro, with lust, likingge, and vnclennesse,
De Hostibus. Preceded by: ‘Contra istos quatuour hostes, videlicet.’
Wilson, 601, no. 88.

800441 þoru suetness of lore in preching, / þoru fair conuersacioun in leuing,
De Doctrina Sine Gratia. Preceded by: ‘Tu qui habes curam animarum tripliçiter debes eas pascere et custodire, videlicet.’
Wilson, 601, no. 71.

800442 To eueri preysing is knit a knot. / þe preysing wer good, ne wer þe ‘but’.
De Detraccione.
If it were not for the ‘but,’ everyone would be perfect. But none has been found who lacked ‘but.’
Grasmine Lyric 58.
Wilson, 601, no. 58; Wenzel, 882: 131.

800443 Nota quod vera dileccio debet esse: / Trewe withouten quey[n]tise and feiningge;
De Dileccione.
Wilson, 601, no. 65.

800444 We ben heled þat eer wer seke. / Iblissed be þat wonder leche.
De Passione Christi.
Wilson, 601, no. 160.

800445 Wan þu makst ingong, / Beþenk þe so to ben þalmad,
De Periculo.
Wilson, 601, no. 152.

800446 Quil men and wemmen woniçen togidere / þe fendes brand sone comet þidere.
De Luxuria.
Translates Jerome, ‘If women live together with men, the devil’s fire will not be absent.’
Grasmine Lyric 97.
Wilson, 601, no. 97; Wenzel, 882: 128.

800447 Wil þu art in welthe and wele / þu salt hauen frendis fele.
De Ingratitudine.
Wilson, 601, no. 89.

Waso louet south to don orth, / Treuliche he hatit lith.
De Peccato.
Wilson, 601, no. 149.

Woso þouthte of his birthe / And wider he sal wende
De Occupacione.
Wilson, 601, no. 139.

Woso wile ben riche and hauing, / He fallet in þe fendes fonding.
De Diuiciis.
Wilson, 601, no. 69.

With a sorwe and a clut / Al þis werd comet in and out.
De Morte.
Wilson, 601, no. 116; Wenzel, 791: 154.

Venit: / With flès al bespred, / With blod al bebled,
De Via Christi.
Wilson, 601, no. 246.

Wordes ben so knit with sinne / Tis strong to knowen a þouth
withinne.
De Decepcione.
Wilson, 601, no. 63.

3e þat wilen heuene winne, / Withdrau þou fro flèsli senne.
De Luxuria.
Wilson, 601, no. 98.

[...] wil is good wel for to do / [...]t quan my liking comet, good wil is
go.
De Voluntate.
Wilson, 601, no. 241.

[...]ness an buxumnesse; / [...]uerte and sarpnesse;
De Via Christi. Preceded by: ‘Nota quod via Christi vel vita fuit.’
Wilson, 601, no. 244.

Synne is so on my breste / ‘at non so bitter loue is of prest
A nun in love with a priest.
Stemmler, 647: 2; Wenzel, 629: 52.

Be ioie of oure herte is a-wei y-went, / Oure song is to sorwe isent
Erroneously registered as a variation of 3397.
Stemmler, 647: 3.

Desine, flė, narra, corrique, perrique, habe; / Let and wep, tell and bet,
hold and haue.
Nota: Legitur in gestis Romanorum ...
Stemmler, 647: 10.

By a blody weye / Crist wente in-to his contreye.
Sermon, De passione Christi...
Stemmler, 647: 11.

937
Alas, moche wes þat senninge, / þat to al manke ende was daminge.
Sermon, *De passione Christi* ...
Stemmler, 647: 12.

Plana sine paliacione ... Opyn wyȝt-oute leyseyngge
Sermon, *De passione Christi* ...
Stemmler, 647: 14.

I bore and euer bifore of ancestrie / And noun þoȝt myȝte and maystrie.
Sermon, *Dominus hiis opus habet*.
Stemmler, 647: 13.

De bret þat fedoȝ vs eueri day, / þou graunte vs, lord, þis esterday!
In ewangelio et in oracione communi.
Stemmler, 647: 15.

A wonder mete þat god hat hetth, / Hitȝ hatȝ newe name, wyde kyd.
Sermon, *Panem nostrum cotidianum da nobis hodie* ...
Stemmler, 647: 16.

Eueri prechour / Is godes owe harpour
Sermon: *Tene, quod habes* ...
Stemmler, 647: 18.

Wyse men of gret sleyȝe, / Riche men of gret eyte
Sermon: *De corpore Christi* ...
Stemmler, 647: 20.

Magister redyngge, / Riche emperour
Sermon: *De corpore Christi* ...
Stemmler, 647: 21.

Wyth a fairness of lyt and knoulechyngg
Sermon: *De corpore Christi* ...
Stemmler, 647: 22.

Ase a gost schewyng, / Ase a wynd wyrlyng
Sermon: *De corpore Christi* ...
Stemmler, 647: 23.

Marie wyth wepy[n]g greth / Wach Cristes feth
Sermon: *Lacrimis cepit rigare pedes eius*.
Stemmler, 647: 24.

A body tendur of complexion / And nobelyst in kynde
Christ’s Passion is referred to from four aspects---causae.
Stemmler, 647: 29.

Mater of murnyng ys þus cloþ / Y-coloud wyþ rede for our sake
Christ’s Passion from four aspects---causae.
Stemmler, 647: 30.

Diverte a malo: for drede, / Fac bonum: ffor mede.
Sermon: *Declina a malo et fac bonum*.
Stemmler, 647: 31.
In gret blode, / In myche gode, / In gret bewte, / And in fruit of body.

Sermon: Sermo in navitate domini ...
Stemmler, 647: 32.

Schort was turned in-to longe / ---quando homo erat deus---;
Sermon: Sermo in navitate domini ...
Stemmler, 647: 33.

Aloure wonder and aloure wo / Is torned to wele and blisse al-so.
Sermon: Sermo in navitate domini ...
Stemmler, 647: 34.

Þe ȝate is opun, / Þe kynge is commun, / Þe coenenand is brokun, / And Þe ses[n]g is nomun.
Sermon: Sermo de ascensione domini ...
Stemmler, 647: 35.

Waltring Pollard non est but a dullard; / I say that Pollard is none mery gallard
Bodl. MS Rawlinson D. 328, f. 162a (c.1450), given to Walter Pollard of Plymouth, 1444--5.
Sisam and Sisam, 69: 316.

Crist had rest at hys nede / ---cum dicitur, quod sedit---
Sermon: Sermo de ascensione domini ...
Stemmler, 647: 37.

Myth mylde and strong, / Syth schort and long,
Sermon: Sermo de ascensione domini ...
Stemmler, 647: 39.

Alas, it is a reful mange / Of myth strong and wyl wrong.
Sermon: Sermo de ascensione domini ...
Stemmler, 647: 40.

Makyn here mone / Þat now no ys in þe world no god but gold alone.
Version A

Version B
Þer nas no god but gold alone ... [Latin] ... / God schal be god, wan gold nys none.
Sermon: Dominica 23 post festum Sancte trinitas ...
Stemmler, 647: 42.

Version A
Þer is on, / And swsch a noþur was neuere non.
Version B
He is swsch on, / Þat swsch a noþur nas neuere non.
Version C
He is on, / And swch anoþer was neuer non.
Mistaken in IMEV for last lines of 1611.
Stemmler, 647: 43.

Queramus ergo istum puerum / þat rotyth nowth,
Sermon: *Sermo in natali domini* ...
Stemmler, *647: 47.*

800488  If that a yong man wold atain / Unto worship, must him refrain etc.
BL MS Royal 19 B.iv, f. 98a (c. 1500).
Sisam and Sisam, *69: 325.*

800489  Salue sancta parens: my moder dere / All heyl modyr with glad chere
Christ’s greeting to Mary, after the Resurrection.
Jeffreys, *638: 22.*

800491  Thy lyfe it is a law of dethe, / A strengthe of dome the to begyle
Fletcher, *651: 342; Whiteford, 841: 457.*

800492  Wan þat is wyte waxit falou / And þat is criпse waxit calau
Fletcher, *651: 342.*

800493  Wan is heyyn turniþ, / And is breþ stynkyþ
Fletcher, *651: 342.*

800494  A prince is clad in cloþ3 of dul / for þe deiing of hijs make
Quatrain in a sermon on Good Friday.
Wenzel, *629: 2.*

800495  Alle godes bote on þu salt forsaken. / Ne saltou nout his nome on idel
taken.
The Decalogue in English verse.
Wenzel, *629: 3.*

800496  As mekyll as þer schal be hewynes / qwan Crist schal sey, ‘Go þe me
froo!’
Quatrain translating the Latin couplet: ‘Quantus est luctus ...’
Wenzel, *629: 7.*

800497  Barred girdel, wo þe be, / mi maidenhed he les fo þe
Lament of a fallen woman.
Wenzel, *629: 8.*

800498  Cum, þe man, ne dred þe nast. / Mi sune þat þe haueþ so dure ibo3t
The Virgin appeals by baring her breast.
Wenzel, *629: 9.*

800499  Corrupciurz of synne / þat we han fallun inne
Recommends penance.
Wenzel, *629: 10.*

800500  Ded is a wol comwn thing / for it ne sparet erl ne king
On death.
Wenzel, *629: 11.*

800501  Egge oure hertes, lord of myth, / þi sonys weyis do to dyth
Couplets in a Latin sermon, translating the collect of the Second
Sunday in Advent.
Wenzel, *629: 12; 701: 85.*

800502  Euerch kokewoldes dore stondeþ anyne, etc.
A song mentioned in a sermon.
Wenzel, 629: 14; 701: 84.

800503
For pes to mak I com in lond, / man fre to mak þat was bonnd
Couplet spoken by Christ.
Wenzel, 629: 17.

800504
Fresch and new I haue in mynde / þe blod of hym þat was kynd
Couplet in an exemplum of a princess who is to keep her knight’s
heart as a remembrance.
Wenzel, 629: 18.

800505
He þat is all weldyng haþ takyn a lytul In. / Þo kyng of paradys is
komen of sempul kyn.
Three mirabilia of the Incarnation.

800506
Holy water wel y-mad, / Schyl song to mak men glad,
Four things used in blessing a church.
Wenzel, 629: 22.

800507
I am despysid as man for-sake, / Curys with erth to wurmys make.
Couplets translating hexameters on an imago humilitatis.
Wenzel, 629: 23; Dove, 865: 17.

800508
I am fel and mercy haue noone, / for eueru man to deth shall gone.
Couplets spoken by Death.
Wenzel, 629: 24.

800509
I dye for sorowe, I peyne for þowht, / I brenne in fyyr þat queycheth
nowht.
Lines spoken by a dying sinner.
Wenzel, 629: 26; 701: 72.

800510
I haue for-yef the all thyng, / take no more to euell lyuyng.
Inscriptions on tunic and ring of emperor’s daughter ... in a moralized
story from Gesta Romanorum.
Wenzel, 629: 27.

800511
In þe ys all my blysse, in þe ys all my þouht, / Fayr and fals, suche ys
þys world,
Inscriptions on a chest made by a usurer and a priest.
Wenzel, 629: 30.

800512
Jhesu, my spowse good and trewe, / ne take me to noon other newe.
Prayer of a virgin to the crucifix; lament of the devil; drops of blood as
tokens of Christ’s love.

800513
Jhesu, hy þzt by þe stode / of lof teres wepede and flod
"Unde de isto dolore [matris] dicit quidam Donatus ..."
Wenzel, 629: 32.

800514
John bury, off care Be war, y rede the off Clare. / Lest þu mysfare, now
hede þu tak to my lare.
The scribe’s demand for promised payment.

941
Wenzel, 629: 33.

800515 Kyng, be þu redy, wach and wake. / Or þu be ware I woll þe take.
In a Middle English sermon, letters of a tyrant (i.e. Death) besieging the castle of the soul.
Wenzel, 629: 34; Bitterling, 706: 102.

800516 Lord, for þi holy blyssed name / schelde vs alle from syn and schame,
Prayer.
Wenzel, 629: 35.

800517 Loue him bothe morow and eue, / for loue is fresche and euer neue.
Couplets inscribed on the two halves of the open heart displayed by an image of the God of Love in Athens.
Wenzel, 629: 36.

800518 Mercy and treuth the to-gyddur han mette, / redempciouon ys mad foro manmys syne.
Paraphrases Psalm 84.11.
Wenzel, 629: 39.

800519 Myn hert is sore, I may not synge.
One line, apparently an allusion to a song: Man in tribulation.
Wenzel, 629: 40; 882: 221.

800520 Myn hertes ioye is went a-way, / to wo and sorwe ys turne my play.
Translates Lamentations 5:15--16.
Wenzel, 629: 41.

800521 Moder and maiden þat neuer did myssse, / intravit castellum of ioy and blisse.
Couplet at the beginning of a sermon on "Intravit castellum" (Luke 10:38).
Wenzel, 629: 42.

800522 Nis noþunc? on liue þat maketh wimman / swo sore to wipen as here lefmon.
Couplet, marginal note.
Wenzel, 629: 44.

800523 Now begynnys to go þe banner of our lord þe kyng, / now kun [or gun?] spryng wide þe crosse tokenyng.
Translates the first stanza of the hymn "Vexilla regis prodeunt."
Wenzel, 629: 45.

800524 Nu hur is goo wroth [corrected from worth] / and hyre frendes loth.
The miseries of a fallen girl.
Wenzel, 629: 46.

800525 Of all þat he was wont to haue / is left hym oonly but his graue.
In a Middle English funeral sermon.
Wenzel, 629: 47.
In a collection of sermons assembled by ‘Selk.’
Fletcher, 685: 108; Bitterling, 706: 102.
Of wysdom I haue most plente. / þat godeness sterlys bot lytyl me.
Translates a dialogue between a king and four philosophers.

Oure gladnesse of herte ys awent, / To sorwe and wo oure murþe is went.
Translates Lamentations 5:15--16.
Wenzel, 629: 49; 701: 84.

Sa sal i luue the, sal i luue the, / sal i neuer for thi luue wanner be,
Perhaps from a popular song.
Wenzel, 629: 54.

Ower kynges baneres byth foorþe y-bore, / now schynes þe crouches þat raper was pryuee,
Translates the first stanza of the hymn ‘Vexilla redis prodeunt.’
Wenzel, 629: 55.

Son (?) so he hauet coperun and te Hod, / ne wil he nomine don non god.
On growing slack after entering a religious order.
Wenzel, 629: 56.

Þat ich haue ben longe about, / al haf i lorn a-pon þis niȝt.
Apparently speech of a devil frustrated by a knight’s timely repentance.
Wenzel, 629: 57.

Þe soule of þis synful withe / þoru contritioun þat on hir lith
Angel’s message in an exemplum about a contrite incestuous woman.
Wenzel, 629: 63.

I luuie, þer leik i noth. / þer his min hie, þer is all my þouth.
Couplet adapting the Latin proverb ‘Ubi amor, ibi oculus.’
Wenzel, 629: 64.

Þis woman þat deyde in doloor / is qwyttir þen þe lili flour.
Inscription on tomb of a sinful woman converted by a vision of Christ.
Wenzel, 629: 69.

Þu wysdom þat crepedest out of Godes mouþe, / þat rechest frame est too west, fram norþ to souþ,
Couplets translating the Advent antiphon ‘O Sapientia.’
Wenzel, 629: 70; 701: 86.

Þoȝ þou habbe a fayr [face], / ne treyst þou noȝt to meche þeron.
Translates Latin lines ‘O formose puer’ etc., Virgil, Eclogues, II, 17--18.
Wenzel, 629: 71.
Þe3 þou habbe caseles and toures, halles, chaumbrses, semeliche boures,
Triplets translating the Latin: 'Si tibi magna domus, si splendida mensa, quid inde?'
Wenzel, 629: 72.

800540 Þi lust þat lasteþ but a wile, þou it be breme and like, it deþ þe for to sike sore and lite loue and sore for to sike.
Two long lines, on voluptas carnis.
Wenzel, 629: 73.

800541 To the fend of helle I am betawth, hwan Cryst me clepyd ne herd I hym nawth.
Exclamation of a damned soul.
Wenzel, 629: 74; Pickering, 785: 21.

800542 Treuloue is large, fre and hende, and loue 3if alle þins[?] bleþeli to his frende.
Couplet translating the Latin: ‘Diliget ardenter sic dat amico cuncta libenter.’
Wenzel, 629: 75.

800543 Trewbe ys turnyd in-to trecherye, chast loue in-to lecherye,
Couplets translating a distich: ‘Ingenium dolus est, amor omnis ceca voluntas ...’
Wenzel, 629: 76.

800544 Turn þe to vre louerd. / Foro widerward so þu wlt fle,
Based on Eccli. 17:21.
Wenzel, 629: 77.

800545 Undyrstande what thow were and art, / ffor sum tyme thow dreue thy fadyr cart.
Exemplum of an English bishop of low birth who reminds himself of his origins.
Wenzel, 629: 78; 701: 73.

800546 We schun maken a ioly castel / on a bank brysden a brymme,
Apparently an allusion to a Latin popular song.
Wenzel, 629: 79; 701:228--9; Dronke, 935: 11.

800547 Whan Crist for vs wold be ded, he made his body of þis bred
On the Eucharist.
Wenzel, 629: 83; 701: 94.

800548 Wanne freнд schal fram frende go / into Unkuhelonde,
On the separation at death.
Wenzel, 629: 84.

800549 When myght and will and ryght wer ane, þen was welthe in ilk a wane.
On the evils of the times.
Wenzel, 629: 86.

944
800550 Whanne þo hillus smoken, þanne Babilon schal haue an eende. / But whan þey brene as þo fyer, þanne eere the schal henus weende. Fourfold prophecy, attributed to Daniel.
Wenzel, 629: 88.

Wenzel, 629: 90.

800552 Qwo set euere hys folle abouyn þe seys wawe / bot yf he it wete? tw red me þis saw. Riddle of the Sphinx, solved by Oedipus.
Wenzel, 629: 91.

800553 Quo sabet [i.e. whoso habet] longe ligge in sinne, / nu is tyme þat e blime. Warning against delay in conversion. Exhortation to penance.
Wenzel, 629: 92; 701: 95.

800554 Wy hastou me forsake þat mad þe of noght? / Why hastou me forsake þat þe so dere bought? Christ’s lament on the Cross.
Wenzel, 629: 93.

800555 Wyth myn owyn herte blod / I wysch the owte of synne, Inscriptions appear on a crucifix, in an exemplum.
See also 800653, ‘With myne hert blod I the bowste / to wassche þe owte of synne,’ Whiteford, 841: 456.

800556 Wo is me, wo is me, for loue y go ibunden. Allusion to an English song in a sermon.
Wenzel, 629: 95; 882: 222.

800557 Wordely rychesse me haþ a-blend, / and lecherye me haþ yschend. Speech of a sinful woman who would not forgo her sin.
Wenzel, 629: 97.

800558 Al þat ys shal com to was / and euerylke was [?] shal blynne. Quatrain warning against death.
Wenzel, 629: 4.

800559 All þe worschipe þou hast of cunde / as someres flour it will a-swynde Translates a Latin poem on three kinds of honour.

800560 The kyng is wode and fowle doth fare. / The qwene wepyth and makyth gret care. Sums up an exemplum from the Life of Kentigern.
Wenzel, 629: 60; 701: 71; Pickering, 785: 21.

800561 Love noþte þe world, ne ffalsenysse, / Ne no þynge þat in hym euyll ys.

945
Lyric in sermon collection, assembled by ‘Selk.’
Fletcher, 685: 108.

Cum senescit / And hys yen wexyth dym, / And his nose wexyth þyn
Signs of death, in a sermon collection assembled by ‘Selk.’
Fletcher, 685: 108.

Leef hen. Whanne hue Leyth / Loth whanne hue cloak seyth
Proverb on the hen, added to MS Egerton 613.
Hill, 691: 406.

Kar bon ostel auerez / e veraiment auerez / riche e bon ostel / kar a la
curt ihesu crist vendrez / ky est rey del cel / od ky vus saunz fin serrez / [A]nd salt fare swyfe wel.
AN piece with English line in MS Egerton 613.
Hill, 691: 495.

Wyd is swete armes / vus aclera / and myd milde steuene / ducement
dirra.
Macaronic quatrain in MS Egerton 613.
Hill, 691: 495.

Sic uite penitas 3if heuene thow think to wynne / Cor simul inspiceas
and clense the clene from synne
Macaronic penitential lyric.
O’Donoghue and Woolgar, 739: 498.

Why dare I not compleyn to my lady? / Whie woll I not ask grace in
humble wyse
Early Tudor song. Winchester Anthology, item 173.
Wilson 88b: 30, 38; 746: 293; Boffey, 848: 184.

Fortune, vnrfrendly þou art vnto me. / My dyligent seruise to my
soverayne---
Early Tudor song. Winchester Anthology, item 175.
Wilson, 88b: 30, 37, 746: 294; Boffey, 848: 153.

Whan I wold fayne begynne to pleyne / And tell my wofull heavynesse
Early Tudor song. Winchester Anthology, item 171.
Wilson, 88b: 30, 38; 746: 294; Boffey, 848: 183.

A lady bryþt, fayre and gay, / Made hir mone and seyd in fay
Early Tudor song. Winchester Anthology, item 172.
Wilson, 88b: 30, 37; 746: 294; Boffey, 848, 142.

Lystyne lordys verament / How the sowter hath made hys testament
A Shoemaker’s Testament. Burden: ‘Pyrdow, pyrdow, pyrdow, wows
se bone / Trenket sowterly.’
Wilson, 747: 22.

Salomon þe wyse he tawt in his lyf / To all maner men þat cast hem
for to wyffe
Anti-Marital Carol. Burden: ‘All ffresche, all fresch, fresch is my song
etc.’

946
Pat is on Ynglysche þus to say / He says, Thynk on þine endyng daye A poem on death, item 47 in a Carthusian miscellany.
Hogg, 735: 257, 266--7.

Alle þe warld wyde and brade / Oure Lord specyally for man made Poem comparing the world to a sea, a wilderness and a forest. Item 50 in a Carthusian miscellany.
Hogg, 735: 258, 271--2.

Ho that wil sadly beholde me with his ie Verse on cadaver tomb of John Baret, Bury St Edmunds, Suffolk (1467).
King, 761: 495.

Maker of mankynd, O God in trynyte, / Of thyn high mercy grant me this bon 
Memento mori verse on cadaver tomb of Joan Walrond, Childrey, Bucks (1477).
King, 761: 495.

Here lieth Marmaduke Cunstable of Flaynborght knyght Memento mori verses on cadaver tomb of Marmaduke Constable, Flamborough, N. Yorkshire (1520).
King, 761: 495.

Loke, such as we ar, such schall ye be Memento mori verse on a cadaver tomb, unnamed, Grantham, Wooburn, Bucks (c. 1520).
King, 761: 496.

Some tyme I was a persone here, / Of thys churche of Wadson Memento mori verse on cadaver tomb of Hugh Brystowe, Waddeson, Bucks (1548).
King, 761: 496.

This picture presentyth the to yore rememberance / The last semblytude of alle yore bewty and fame 
Memento mori verse on cadaver tomb of Elizabeth Thame, Shipton-under-Wychwood, Oxfordshire, (1548).
King, 761: 496.

Here I sytte be thy wyff that am qwene of heuene English scrap in Latin theological miscellany, MS Lambeth Palace Library 78, f. 264'.

Vnkende men I haue fownded therfore I Smyte wyth dethy woumd English scrap in Latin theological miscellany, MS Lambeth Palace Library 78, f. 266'.

Schame and drede long lyfe and nede ... the book the bord the bowh
the staff
English scrap in Latin theological miscellany, MS Lambeth Palace Library 78, f. 306'.

800584
Hwo so ethy of thyth bred he schal leue and nawth be deed
English scrap in a Latin theological miscellany, MS Lambeth Palace Library 78, f. 307'.

800585
(-) [o]se þat (m)an wil hard be stad, þat d(-) noght thi(n-) angry thoght
Poem in Magdalen College, Oxford, deeds: Multon Hall 39a, dorse.
Woolgar and O'Donoghue, 820: 218.

800586
Me thinkes þat I haue gode right / To serue semely to my sight
Poem in Magdalen College, Oxford, deeds: Multon Hall 39a, dorse.
Woolgar and O'Donoghue, 820: 218--19.

800587
þis saule I chalange for to wynne, / þat I know is ful of synne
Dialogue between the Devil, Death, the Soul, an Angel, the BV, Christ and the Father.
Heffernan, 802: 235; Wenzel, 629: 40.

800588
my owne dere hart I grete you well / yevyn as hit is my mynde
Love epistle.
Boffey, 750: 20; 848: 165.

800589
I love good alle þat ys no fayle / by þis ye may fynde hyr
Cryptogram of lady's name, perhaps 'Alice,' perhaps 'Goodall.'
Boffey, 750: 21; 848: 157.

800590
I aske thys sowle for to wynne, / qwech I know ful of synne.
ME dialogue inserted in a Latin sermon, of the struggle for a sinner's soul, spoken by a devil, Mary, Christ, the Father and an angel.
Wenzel, 572: 84--5.

800591
[\text{je-} / \text{[a]} / \text{be fe[ / \text{[y]l]}io / \text{[y]}] / \text{w]as nayled on a tre}
First complete line: [Mar]ly modyr aftyr þ' son
A Marian lyric, Text I of a Hedon MS.
Benskin, 776: 33--4.

800592
A semly song I wyll 3ow syng
Is of a maydyn mylde
A Marian lyric, an imaginary encounter between the narrator and a maiden (Mary) accompanied by an old man (Joseph).
Benskin, 776: 34--5.

800593
lystyng lordyngs I wyll 3ow tell
how <h>et owr lady gabryel
A Marian lyric on the Annunciation and Nativity.
Benskin, 776: 35--6.

800594
None / And hyr / So fayr so / Take hyr to
A love lyric to the Blessed Virgin, lacking many line endings.

948
Benskin, 776: 37.

800596 Here and see and say noght. Be wyse and ware and telle noght
ME Verse 6 of *Fasciculus Morum*.
Wenzel, 701: 140.

800597 I spende, I gife, I welde, I werned myne, / I had, I haue I lost, I pyne.
?Variant of ME Verse 50 of *Fasciculus Morum*?
Wenzel, 701: 192.

800598 If þu be rych and wyse also / And of bewte fressh þerto
ME Verse 8 of *Fasciculus Morum*.
Wenzel, 701: 142; 882: 193.

800599 Meni man synyat / Wan he hom in bringat / A fayr yunge wyf ...
Rhymed proverb found in *The Proverbs of Hendyng* and *The Proverbs of Alfred*.
Wenzel, 701: 95.

800600 Now that I have cape and hood, Longer will I do no good!
Spoken by a devil who received a cape and hood from this landlord for work done at a handmill.
Wenzel, 701: 97.

800601 [Form A] The ryche ne rychesse god ne hatyth, / But who-so for rychesse god forsakyth
[Form B] Neiþer þe rychesse / Ne þe ryche man God ne hatyþ
ME Verse 42 of *Fasciculus Morum*, perhaps considered part of Verse 41.
Wenzel, 701: 180--1.

800603 A, blysseful mayden and modyr, þis is a wonderful change
On giving the Blessed Virgin to the care of John.
Wenzel, 882: 159--60.

800609 Gula is samel[es]; / Luxuria is laweles
Sins have become acceptable or even virtues.
Grimestone Lyric 219.
Wenzel, 882: [111], 174.

800610 I brene and euermore must / For synne þat neuer man wist!
Exclamation of the damned soul.
Wenzel, 882: 81.

800615 3yf þou wlt well schriue boen, / Sixth kep þat I þe kene
The (six or seven) circumstances of sin.
Wenzel, 882: 81.

800618 Lete þe cukewald syte at hom / And chese þe anoþer lefmon
A wife should not abstain from taking a friend in place of her ill-favoured husband.
Wenzel, 882: 216--17, 228.

800619 Longe Y was a gygelot, / Yyl þou was on lyue
Prayer of a young girl for her rich husband’s soul.
Wenzel, 882: 217.

Luue bendes me bindet
Image of love bonds used for fetters of Christ.
Wenzel, 882: 222.

Love did him fra heuen comen, / Love did him man be-comen
Divisions of a sermon for Good Friday.
Wenzel, 882: 151.

Loue is knotte of mannes hertes, / Loue is mette of mannes werkes
As love is the measure of all human acts, so it is the knot of minds.
Wenzel, 882: 223.

Loue me and Yche þe, / And þenne schal we wrended boe
Proverbial wisdom on temperance.

Maiden stod at welle and wep: “Weilawei, / Late comet þe lith of dai.”
The BV’s suffering.
Wenzel, 882: 226; Millet, 1008: 22.

Ne sal it wite no man, wite no man, / Hu Ich go ibunde for me lemmen
The Latin context has reminded the preacher of English words from a different source.
Wenzel, 882: 225.

Nu te wude, Marie, al sa ro. / Ne sal hit wite noman wuder hith go.
Mary Magdalene’s flight to the desert.
Wenzel, 882: 227.

Of my husband giu I noht, / Another hauet my luue ybohit
I do not care for my husband.
Wenzel, 882: 216.

Pouerte ys tornd in-to couetynge, / Trevth in-to trecherie.
Evil changes taking place.
Wenzel, 882: 183.

That mi lef askes wit sare weping, / Ne mai Ic it werne for nane kinnes thing
God will not refuse to listen to insistent prayer.
Wenzel, 882: 222.

Þe dew of Aueril / Hauet3 y-maked the grene lef to sprynge.
Spring song of a Cistercian abbot who escaped eternal damnation by a hair’s breadth.

Þer nys no God but gold alone
A communis cantus mentioned in a sermon that condemns various social vices.
Wenzel, 882: 220.

Tintful, tantful, / Al is þis lond ful. / Yehc I go al dai, / Ne habbe Ich min hond ful.

950
A riddle of fog.

An ancient lyrical burden or refrain, surviving in English popular music.
Wenzel, 882: 218.

Weddyng withoutyn luffe, / Deth withoutyn sorow, / Synn withoutyn schame.
Tres abusiones seculi.

Watso þu art þat gost her be me, / Withstand an behold an wel beþenk þe
A warning from the dead.
Grimestone Lyric 115.
Wenzel, 882: 129.

When þe hounde knawithe þe bone, / Þan of felishippe kepe þe none
Worldly friendship likened to the friendship between dog and master.
Wenzel, 882: 80.

Wanne þo lokest in þis stone ..., / Þonk on hur from wham it com ...
Christ speaks of love in a token.
Wenzel, 882: 221.

Worliche blysse and joye al so / Endite in sorwe and wo
Mourning takes hold of the end of joy.
Wenzel, 882: 117.

In syftryng sar I sit vnsauth / & oft mon murnyng myye
Cryptogram in Bodleian Library Rawlinson MS D.375, p 216.
Laing and McIntosh, 780.

Writ þus oððe bet oððe þine hyde forlet
Doggerel scribal jotting warning against poor penmanship. Translated by Whitbread: ‘Write well thus or pay the cost, / Your own hide must else be lost.’
Whitbread, 818: 198.

Writ þus oððe bet ride aweg
Doggerel scribal jotting warning against poor penmanship. Translated by Whitbread: ‘Write thus or pay / (And) ride away.’
Whitbread, 818: 199.

Ye blessed sterre of sterris emperice / That nurryssed Oure Lord with your tetes tweyn
Translation of Stella celi exstirpauit, a Latin hymn to the Virgin for protection from the plague.
Barratt, 822: 24.

Jhesu, my loue and my delýt, / In þi loue make me perfyt.
Lyric from MS Mazarine 514, f.7v. Has very similar first line to 1736,
and has been entered there in *SIMEV*.
Barratt, **822**: 25--6.

800652
Thu blynde in flessche has fall in a case / þu hast geven to þe fende þingis þat riche was
Sermon lyric from a tale of a miracle of the Virgin, in which a Latin verses spell out a woman’s sins on her blood-stained glove.
Whiteford, **841**: 456.

800653
With the myne hert blod I the bowȝte / to wassche þe owte of synne
Sermon lyric from tale of a man who had not forgiven his neighbour and prayed before a crucifix which bled. Verses appeared on the image’s breast, changing after the man had forgiven his neighbour.
Whiteford, **841**: 456.

Wed also 800555, ‘Wyth myn owyn herte blod / I wysch the owt of synne,’ Wenzel, **629**: 94; Pickering, **785**: 21.

800654
Thowe I were synfull deme [not me] / MS me not
Sermon lyric of a repentant harlot.
Whiteford, **841**: 457.

800655
In these scuchoyns þat schynythe so bryȝt / there is doctrine to the pepyll of gostly well
Sermon lyric in allegory of shields with messages interpreted by a clerk.
Whiteford, **841**: 457.

800656
Wee happy heardsmen here / may singe & eke reioyce Carol from a medieval pageant?
Cutts, **826**; Friedman, **606**: 300--1.

800657
bewar I say of hadywyste / harde it is a man to trust
Proverb on *Had-I-wist* (vain regret etc.) in a fifteenth-century ms. of *CT*, in margin of the *Tale of Melibee*.
Lerer, **855**: 305.

800658
y am by-wylt of a wyȝt þat worches me wo, / þerfore wemmen y warye in world ȝwer y go
‘The Rejected Lover,’ with the fifth line in each stanza an *O-and-I* refrain phrase.
Cox and Revard, **849**: 38--9.

800659
A sterne strife is stirred newe / In many steedes in a stound
The Complaint of the Ploughman, Wright, *Political Poems and Songs*, I, 304--46.
Wright, **2**: 304--46; Coleman, **753**; Embree, **851**: 122

800660
Whan ye þou art stered to don amys, / bihold þisilf and þenk on þis.
Written in Wycliffite New Testament, U of Pennsylvania MS English 6, f. 4'.
Tarvers, **859**: 448.

800661
Swete Ihesu / þat was of maydyn borne // my body not my sowle / lett
800662  Lou, lou, lou! wer [h]e goþ! / A lou, lou, lou! wer [h]e goþ! / For hir i
les myn [h]alywater, -ter, -ter, lou!
Song in Dublin, Trinity College, MS D. 4. 9 (270), f. 37v.
Dobson and Harrison, 87: 198--9, no. 19.
800663  If Candlemas day be dry and fair, / The half o’ winter’s to come and
mair.
Rhyme for predicting the length of winter.
Fowler, 827: 65.
800664  Hoe! Hoe! who lies here? / I, the goode Erle of Devonshire; / With
Maud, my wife, to mee full dere, / We lyved togeather fyfty-fyve yere
Epitaph for Edward Courtenay, third earl of Devonshire (d. 1419) and
his wife Maud.
Scattergood, 910: 470.
800665  Howe, howe, who is here? / I, Robin of Doncaster, and Margaret my
feare ... 
Epitaph for Robin of Doncaster and Margaret (dated 1579).
Scattergood, 910: 470.
800666  Stay, traveller, guess who lies here 
Epitaph for one of Henry VIII’s fools.
Scattergood, 910: 470.
800667  I was an ane hund and syne ane hair / Anys I fled, I fle no mair. / 
Rocht-futtit Scot, quhat says thow?
Two stanzas of Anglo-Scottish flyting in the Aberdeen Sasine
Register.
Bawcutt, 901: 441.
800668  On folie was myn silwyr leyd / And folileke it betaght. 
Carefree youth and wretched old age.
Smithers, 897: 455--6.
800669  In a sesone of somere þat souerayne ys of alle 
‘A Bird in Bishopswood.’
John Tickhill
Kennedy, 891.
800700  Hefg nony nony / nony no hegh / hegh nony nony / nony nony nony no
hegh / y lay alle nyght / a sorowfull wight 
A sixteenth-century love lyric.
Simons, 838: 1--2.
800701  ffro this worlde be gynyng, / vnto þat cyte of rome makyng. 
A rudimentary historical and topographical description of Rome, found
with The Stacions of Rome.
Scattergood, 505: 279--82.

The sede of man and woman clere as cristal it is / Owre lorde hym selfe it made for man jwis.

De spermate hominis, on human embryology.

Hargreaves, 668.

Blak be thy bankes / and thy ripes also // Thow sorowful Se / ful of Stremes blak

An invitation to the seas to grieve that they must touch the Scottish shore, based on the Lydgate envoy to Fall of Princes and (first stanza) after the copy of Troilus and Criseyde in the Kingis Quhair manuscript [524].

John Harding.

Peterson, 741: 202--3.

Cadwalladyre sall Owain call. / And Waly sall busk pem fort ro syse.

Based on ‘Prophecies of Merlin’ passage in Geoffrey of Monmouth’s Historia Regum Britanniae, Book VII. Substitutes Owain for Conan and Wales for Scotland.

Peterson, 741: 203.

Alas! now lorne is my lykinge. / for woe I wander and handes wringe.

Mourning of Mary Magdalene [and Maria Iacobi?], Chester XVIII, Christ’s Resurrection (40--41), 309--24.

Osberg, 767: 324.

Alas! now weale is went away, / myne owne my maister ever I may.

Mourning of Luke, Chester XIX, Christ appears to two Disciples (1), 1--8.

Osberg, 767: 324.

I pray to god he spede 3ourway / and in sowle helth he mote 3ow kepe.

Mary speaks to Joseph, Ludus Coventriae, The Betrothal of Mary, 474--86.

Osberg, 767: 324.

Heyle floure of flourys fayrest i-fownde / Heyle perle peerles prime rose of prise.

Song of the First Shepherd, Ludus Coventriae, The Adoration of the Shepherds, 90--118.

Osberg, 767: 325.

I comende me on to 3ow . pou trone of pe trynyte / O mekest maybe now pe modyr of jhesu.


Osberg, 767: 325.

3a 3a all Olde men to me take tent / and weddeth no wyff in no kynnys wyse.

800711 ffarwell! the frelyst that euer was fed! / ffarwell! floure more fresh then floure de lyce!
Osberg, *767*: 325.

800712 Alas! to dy with doyll am I dyght! / In warld was neuer a wofuller wight.
Mary Magdalene laments the death of Jesus [Mary Jacobi faints to think of His wounds], Towneley XXVI, *The Resurrection of the Lord* (56--7) 334--45 [346--51].
Osberg, *767*: 325.

800713 Lord! wyth a lastande luf we loue þe allone, / Þou mightefulle maker þat markid vs and made vs.
A cherubin praises God, York I, *The Creation, and Fall of Lucifer* (8), 57--64.
Osberg, *767*: 325.

800714 Allas! for syte, so may I saye, / My synne it passis al mercie.
Cain’s punishment is too great to bear, York VII, *Sacrificium Cayme and Abell* (10), 117--27.
Osberg, *767*: 325.

800715 Of grete mornyng may I me mene, / And walk full werily be þis way.
Joseph, old and weak, is ashamed that he has wedded a young wife, York, *Joseph’s trouble about Mary*, York XIII (1--2), 1--20.
Osberg, *767*: 325.

800716 Thow maker þat is most of myght, / To thy mercy I make my mone.
Joseph praises the Lord for his grace and regrets his weakness, York XVIII, *The Flight into Egypt* (1--2), 1--24.
Osberg, *767*: 325.

800717 Allas! for syte, what schall I saie, / My worldly welthe is wente for ay.
John laments the judgement passed on his master, York XXXIV, *Christ led up to Calvary*, lines 117--42.
Osberg, *767*: 326.

800718 O! maker vnmade, full of myght, / O! Jesu so jentile and jente.
Longeus receives his sight from Jesus’ blood, York XXXVI, *Mortificacio Christi [and Burial of Jesus]*, lines 300--12.
Osberg, *767*: 326.

800719 A! blessid body, þat bale wolde beete, / Dere haste þou bought man-kynne.
Mary Magdalene mourns Christ’s sacrifice, York XXXIX, *Jesus appears to Mary Magdalene* (14--15), 110--25.
Osberg, *767*: 326.

955
Haill! blyssed babb, that Mary bare, / And blyssed be thy mother, Mary mylde.
Simeon hails the babe and the mother, York XLI, *The Purification of Mary: Simeon and Anna prophesy*, 354--73.
Osberg, *767: 326.*

I thanke þe as reuerent rote of oure reste, / I t hanke þe as stedfast stokke for to stande.
Thomas overflows with thanks, York XLVI, *The Appearance of Our Lady to Thomas* (14), 170--82.
Osberg, *767: 326.*

Hayle! jentilest of Jesse in Jewes generacion, / Haile! welthe of þis worlde all welthis is weldand.
Thomas praises Mary, the gentle, courteous, and beloved, York XLVI, *The Appearance of Our Lady to Thomas* (11), 132--43.
Osberg, *767: 326; Astell, 929: 171.*

Farewele, pou schynymg schappe þat schyniste so schire, / Farewele, þe belle of all bewtes to bide here.
Thomas bids farewell to the *belle* of all beauties, York XLVI, *The Appearance of Our Lady to Thomas* (16), 202--8.
Osberg, *767: 326.*

I syr Ector most honorable, þat prynce was of Troye, / xix kyngys att þat sege I slowe with myn handys.
Poem on the Nine Worthies.
Turville-Petre, *814: 81--3.*

Allac þat euer scho bewte bar
Courtly love lyric.
Boffey, *848: 144.*

But now I se even then / My mystrys dos me love
Courtly love lyric.
Hanna, *734: 241, no.7; Boffey, 848: 149.*

Have I not cause to morne alas
Courtly love lyric.

O cruell fffortune to me most contrarye
Courtly love lyric.
Boffey, *848: 168.*

O cupid I graunt thy might is much
Courtly love lyric.
Boffey, *848: 169.*
O Cupid I graunt thy might is much / for sure thov loveth the dart ‘to’
shout at soch...
Lyric in hand of George Conyers.
Hanna, *734: 249, no. 36.*
O splendent spectakyll most comlyeste of hewe
Courtly love lyric. Winchester Anthology, item 164.
Boffey, 848: 172; Wilson, 88b: 29, 38.

O that my tovng covld but expres
Courtly love lyric.
Boffey, 848: 172.

O verre rote
Courtly love lyric.
Boffey, 848: 173.

Of one accorde owre harttes be knytt
Courtly love lyric.
Boffey, Manuscripts, 848: 173.

Gawde, Vergine and mother beinge / To Criste Jhesu, bothe God and Kinge / By the blissed eyare him consevinge / Gabriellis muncio.
Prayer of Eleanor Percy, written by her sister, Anne Arundel, in a Book of Hours, introduced by ‘Oratio Elionore Percie / Ducissa Buckhamme.’ A translation of the Latin hymn ‘Gaude virgo, mater Christi.’
Barratt, 100: 279--81.

Now may I morne as one off late / Dryuen by force from my delyte
From a sequence in the Devonshire MS, thought to be correspondence composed during their imprisonment by Lord Thomas Howard and Lady Margaret Douglas.
Muir, 41: 261--2, no. 7; Camargo, 949:182.

What thyng shold cawse me to be sad? / As longe (as) ye rejoyce wyth hart.
From a sequence in the Devonshire MS, thought to be correspondence composed during their imprisonment by Lord Thomas Howard and Lady Margaret Douglas.
Muir, 41: 262--3, no. 9; Camargo, 949: 182.

Alas that men be so vngent / To order me so creuelly!
From a sequence in the Devonshire MS, thought to be correspondence composed during their imprisonment by Lord Thomas Howard and Lady Margaret Douglas.
Muir, 41: 263, no. 10; Camargo, 949: 182.

Who hath more cawse for to complayne / Or to lament hys sorow and payne?
From a sequence in the Devonshire MS, thought to be correspondence composed during their imprisonment by Lord Thomas Howard and Lady Margaret Douglas.
Muir, 41: 264, no. 11; Camargo, 949: 182.

I may well say with joyfull harte / As neuer woman myght sat beforne.
From a sequence in the Devonshire MS, thought to be correspondence
composed during their imprisonment by Lord Thomas Howard and Lady Margaret Douglas.

Muir, 41: 264, no. 12; Camargo, 949: 182.

To your gentle letters an answer to resyte, / Both I and my penne there to will apply.

From a sequence in the Devonshire MS, thought to be correspondence composed during their imprisonment by Lord Thomas Howard and Lady Margaret Douglas.

Muir, 41: 265, no. 13; Camargo, 949: 182.

To you that is the harbour of my heart / And creature in whom my comfort lies.


Camargo: 949, 182.

ffresche fragrent flour of biewty souerane / my hummill servise tak no' in disdane.


Camargo: 949, 182.

Ma commendationes w' humilitie
I send vnto hir fay'full womanheid.


Camargo: 949, 182.

O cupid king quhome to sall I complene
or call for comfort in his cairfull cace.


Haif haert in haert 3e haert of haertis haill
Trewly sweit haert 3our haert my haert sal haif.


Camargo, 949: 183.

No wondir is altho' my haert be thrall
To 3ow I wiss ye flour of courtesy.


Camargo, 949: 183.

Lanterne of lufe and lady fair of hew
O perle of pryce most precius and preclair.


Camargo, 949: 183.

Considdir haert my trw intent / Suppois I am noe eloquent/
To wryt 3ow anser reponsyve.


Camargo, 949: 183.

Absent I am rycht soir againis my will
My lang absens causss me mkele wo.

958
Camargo, 949: 183.

800750
Only to tów in erd þat I lufe best
I me commend ane hundreth thousand syss.
Camargo, 949: 183.

800751
My dullit cors dois hairly recommend
My faythfull seruice vnto my lady bricht.
Camargo, 949: 183.

800752
In all this warld no man may wit
Thair no power nor knawlege may.
Camargo, 949: 183.

800753
A goode charme for sore teþ
In nomine † patris † & filii † & spiritus sancti † amen. / Byfore the
gate of Galile.
Charm written as prose in a series of recipes.
Hanna, 734: 239--40, no. 5.

800754
Biware howe thou the body keytte, / For the blode may not to faste out
fleitte.
On the influence of the signs of the Zodiac on venesection.
Hanna, 734: 240--1, no. 6.

800756
Memo God and houre lady that best may, / Sawe al marchauntes be
hyght and be day, / And be ther sped. Amen quod Willme.
Added after the explicit of The Pricke of Conscience.

800757
I haue hard many men make their mone / That lawyers frendly weare
to none; / But whether y' be true or no, / It is not lawfull to saye so.
Poem in Huntington MS 906, f. 59°.
Hanna, 734: 243, no. 18.

800758
In May qhen that hert ys lyʒt, / Euer make thy praer to God almyʒt, /
And then heuen for the shall be byʒt.
Poem in an originally blank column left in the middle of The Pricke of
Conscience.

800759
Iste liber pertinet, beare it well in mynde, / Ad me Georgium
Savagium, bothe cureyes and kynde: / A penis inferni Iesyesu him
bringe, / Ad gaudia celestia, to ioye euerlastinge. Amen.
A bookplate.
Hanna, 734: 247, no. 25 (first).

800760
Iste liber me pertinet, and bear it wel in mynde, / Per me Gulielmum
Downes, so gentelle and so kynde; / A vinculis doloris Isues do hym
brynge / Ad vitam eternae, to lyfe everlastynge.
A bookplate.
Hanna, 734: 247, no. 25 (second).

800761
For wormis in children.
Iob † in a donghill laye †. / Thre wormis † did hem fray †.
Medical charm.
Hanna, 734: 247--8, no. 27.

800762
Lladi myn, whyche cleepe Clleo, / Help me nev in thys meserable case.
Fragment which, with additions, could produce an acceptable
Chaucerian distich.
Hanna, 734: 248, no. 28.

800763
Lownes and humylyte, / Clennes and chastyte, / Love and charyte, / Mercy and pyte.
Virtues.
Hanna, 734: 248, no. 29.

800764
Mirke my wordes well / & ber thym in my[nde]: / Appli thy loves in
syth--- / In age thou shal be [blynde].
Some letters were lost when the folio was cropped; thus ‘syth’ may
read 3owth.
Hanna, 734: 248, no. 30.

800765
Mystrys Barnarde gave her thys boke; / God sende her well heuyn to
loke.
Bookplate.
Hanna, 734: 249, no. 32.

800766
Mystrys Dorethe god bovth save and se, / And gravnte enow that she
may know the verete.
Bookplate.
Hanna, 734: 249, no.33.

800767
Mystrys Dorethe, this is youvr boke; / Who wovll you deny, / Cayle me
to recorde / I wyll saye ly.
Bookplate.
Hanna, 734: 249, no. 34.

800769
O Lorde, have marssye one my soull, / Whyne that to marssye he dose
it call. / Amen. Finis. George Conyers.
Lyric in hand of George Conyers.
Hanna, 734: 249, no. 37.

800770
O that my tovng covld vut expres / The misserys that my hart doth daly
torment ...
Lyric in hand of George Conyers.
Hanna, 734: 249, no. 38.

800771
For armes or legges that ar / myswreyght say thes wordes. / Oure
lorde Ihesu Criste / Ouer a den roode.
Charm.
Hanna, 734: 249–50, no. 42.

800772
Prai for hym þat pat made þis scryte / þat God make hym and vs of synnys quyte.
Follows the explicit of the final dominical sermon of 'The Northern Homilies' [2940]
Hanna, 734: 250, no. 44.

800773
Since mercie nowe in men doth rest, / Assaie what lyes in womans breste.
Distich in a sixteenth-century hand.
Hanna, 734: 251, no. 49.

800774
Hanna does not give first line, but cf. 1811, which lacks first line.
Hanna, 734: 251–2, no. 50.

800775
For drede of the Maie. / Thee flourys in a ny3t can spryng; / Frome euery flowur a streme rennyng; / A clerk, among the flourys lyyng, / Hem fond, but no3t durst say or syng.
Apparently concerns clerical indiscretion.
Hanna, 734: 252, no. 55.

800776
The heyer that the ploumes be, / The heyer that the tres,
In a hand of the late sixteenth century, and followed by two indecipherable lines.
Hanna, 734: 253, no. 56.

800777
þis boke wrot [a large erasure]: / God kepe hym fro syn and schame.
Follows the explicit of 4164.
Hanna, 734: 253, no. 59.

800778
Thys ys my mystryys boke, / Who ovtyth hym forto have; / Whoso whovide agenstey loke, / He ys a vere knave.
Probably 'agensaye' should be emended to 'agensey.'
Hanna, 734: 253, no. 60.

800779
Tred eke the kennyth / Sonday whate letter on remyth.
Written around a calendar wheel in Daniel's *Liber uricrisiarum*, to explain Book II, chapter 6.
Hanna, 734: 254, no. 62.

800780
Forto make a white entret. / Whoso will a white entrete make, / Wirgyn waxe & honny he muste take.
Recipe for a plaster.
Hanna, 734: 255–6, no. 70.

800781
In tyme to come the wodde shall wante and waters shall increase, / And vice shall steke from yonge and olde here (?) vertue to release.
In a hand of the first half of the sixteenth century.

W' fyd & fy, w' fy. / Off my lady margery at hur god wyll gyn, / To numbre (?) hyr beute bothe cheke & chyn.
Written in probably the hand that has added accounts for the parsonage of Witchford, Cambs. for 1530.

When sturtye stormes of stryfe are paste / Shall qui[e]te calmes app[,]ere?
In a hand of the first half of the sixteenth century.

As holy wrytt wytnesse and telle, / Three thingis shull neuer ben fulfelle.
On vicious women.
Hanna, 734: 239, no. 2.

Hanna, 734: 248, no. 31.

The proverbs of Salmon do playnly declare.
Potentially a product of the early court of Henry VIII.
Hanna, 734: 253, no. 58.

O þou my brothyr haue in thy mende / ... / How thy flesh and thy blood ys ordeynd.
Verses hidden in a ME prose Miracle of the Virgin.

Her lis arfaxat fader brandan / ant kolmkilne ant cowhel þer halewe / ant dame courne moder þeyre halewe / þat komen in to bretene sautes to seke
Records the burial or resting place of Arfaxat and Coroune, father and mother of three saints, Brandan, Kolmkilne and Cowhel.
Pickering, 909: 412.

þin fiadere was a bond mand, / þin moder curtesye non can.
An opinion of high birth in sermon remarks on contrition.
Fletcher, 919: 164.

þif þou art pore, þan art þou fre. / þif þou be riche, þan woo is þe.
Fletcher, 919: 164.

It pesys þom þat be wroth, / It clensith hem þat be lothly.
Translates the preceding Latin lines on the five virtues of Christ’s Blood.
Fletcher, 919: 165.

( plenyng of his woo,
A word off ( ffor3iuing to his ffoo.
On Christ’s seven utterances from the Cross.
Fletcher, 919: 165.
800795 Ondo ȝoure ȝatys, princys, to me! / Helle ȝatis, oppen ȝe!
On the Harrowing of Hell.
Fletcher, 919: 165.

800796 Haill floscampy and flower vyrgynall, / The odour of thy goodnes
reflars to vs all.
Astell, 929: 170.

800797 Hayle, myghtfull Marie, Godis modir so mylde, / Hayle be þou, roote
of all reste, hayle be þou, ryall.
Gabriel summons Mary to heaven. The Death of the Virgin (York
Plays, ed. Beadle), p 386.
Astell, 929: 171.

800798 þis teene for thi trespace I take / Who couthe þe more kyndynes have
kydde / Than I?
Jesus addresses the larger audience, speaking of his wounds. The
Astell, 929: 173.

800799 Allas for my swete sonne I saie / þat doulfully to ded þus is diȝt.
Mary’s reply to Christ’s plea for a compassionate human response.
The Death of Christ (York Plays, ed. Beadle), p 326.
Astell, 929: 173.

800800 A, myghtfull God, ay moste of myght, / A selcouth sight is þis to see.
Mary articulates the mixed feelings of the multitude. The Ascension
Astell, 929: 175.

800801 Mi chosen childir, comes vnto me, / With me to wonne nowe schall ȝe
wende.
God’s invitation to the upright. The Last Judgement (York Plays, ed.
Beadle), p 415.
Astell, 929: 176.

800802 A tapyȝte of trewthe, / A dossere of clewnesse.
Allegory of household furniture to be prepared for Christ, the
Fletcher, 867: 195.

800803 in deede,
in þinkyng
Clennesse
in wylle,
in schewayng.
The ‘dossere of clewnesse’ has four corners. Allegory of household
furniture to be prepared for Christ, the Christian’s guest. In sermon
book of Friar Nicholas Philip.
Fletcher, 867: 196.
Ihesu, that woldist for many's sake / Comen from heaven to our wendyng.
Verses to be sung to conclude the sermon on preparation for Christ, the Christian's guest. In sermon book of Friar Nicholas Philip.
Fletcher, 867: 196.

Seyngurs that solemn weer sembled hem al samen, / That were gra(c)ious & glad of her gamen.
'The Lament for Sir John Berkeley.' Possibly by 'Turnour.'
Turville-Petre, 790: 336--8.

Thys londe was furste Be god dys ordynaunce / Inhabyt withe Brytons full longe Agone.
*Titulus Regis Edwardi Quarti ad Coronam Anglie Sanguine Bruti et Cavaldi Quondam Regis Britonum*, a Yorkist chronicle to support the succession of Edward IV.
Louis, 955: 10--20.

In this litill tretis men may se and be in[tro]duyde To the reynnge of the kings of Inglande & ther namys with-all.
Prefatory stanza to a verse chronicle which seems a redaction of Lydgate's 'Kings of England' [3632], extending to Henry VIII.
Mooney, 924: 274.

Sainte wynwall and saint braston and saint tobas and sonne that shineth so bright.
Charm against thieves, 'To binde a house / a gaynste theffes,' written as prose.

I holde hendeburne her . worthli water ant wys . i world as i wene .
Lyric on a river---? Hendeburne?
Pickering, 981: 162--3, A.

busken bernes . boues Bryten . blithe burdes botes beden .
Alliterative lyric on the hunt.
Pickering, 981: 163, B.

faste fresen fennes fule . frostes fre is foules foo .
On winter.
Pickering, 981: 163--4, C.

faste ifunde fer on folde . frode fryth is feire fre .
On 'Frode Fryth,' probably a place---'frog wood' or, more likely, 'Frod's wood.'
Pickering, 981: 164--5, C.

I haue to a semly that i bi sete . send mine sonde selliche sete .
A gift to a beautiful lady.
Pickering, 981: 165, E.

welkes werren . waies weten . windes walken w[e?]de wo .

964
On wild weather.
Pickering, 981: 166, F.

800816
Bi bele arn briddes breme on bowes .
Boles blosmes breden brode .
A lyric of love, where bele may be either a place-name or a pet form of Isabel.
Pickering, 981: 166--7, G.

800817
Littel is lithe bi lythum . wen stormes arn stronge upon strikewarth
On various places.
Pickering, 981: 168, H.

800819
Man þat is of womman born / He lyuyth but a lytyl stounde.
Rendering of Job14. 1--2.

800822
O gracysous Ihesu bothe trysty and kynde / Spem meam to put in the me thynketh best.
`Spes mea in deo est,' in the vellum wrapper for a legal manuscript in Holkham Hall.
Griffiths, 1006: 281--2.

800823
Was ther never caren so lothe / As man when he to pitte goth.
On the disgusting nature of a corpse, preceded in the Fasciculus Morum by a Latin quatrain beginnin Villor est human caro quam pellis ovina.
Duncan, 1015: 76, no. 57.

800824
To knawe the vaynes to let blode one / 3e that wyll lette gude men blode.
On bloodletting.
Hunt, 1017: 321--2.

800825
A man may be laten blod in two and twenti stedis / Of þe whilke in þe hevyd are two faste behinde þe eris.
On bloodletting.
Hunt, 1017: 322.

800826
In on efnigge, stille þer I stod
Passion lyric.

800827
A lord what ys thys worldes wele
Winchester Anthology, item 131.
Wilson, 88b: 26, 37.

800828
And yff thou wyst what thyng yt were
Winchester Anthology, item 125, in the hand of Thomas Dakcomb.
Wilson, 88b: 25, 37.

800829
As I me walkid in A may morning
Winchester Anthology, item 217 [music].

965
Behold man what þou arte
Winchester Anthology, item 170.
Wilson, 88b: 30, 37.

Complayne we maye miche ys amise
Winchester Anthology, item 124.
Wilson, 88b: 25, 37.

Diues and lazarus þe scripture saythe plaine
Winchester Anthology, item 211.

Flowres in myn herbere thay growe grene
Florete flores crescent viride.
Winchester Anthology, item 132 (m).
Wilson, 88b: 27, 37.

He þat hathe an euyll bylle
Winchester Anthology, item 132 (f).
Wilson, 88b: 26, 37.

Hyghe and almyghty creator of alle
Winchester Anthology, item 130.
Wilson, 88b: 26, 37.

I am soore astoned whan I remembre me
Verse translation of the Proem and Book I of Petrarch’s Secretum.
Winchester Anthology, item 72.
Wilson, 88b: 21--2, 37.

I am weddere
Ego sum ille cui aliqua nubet
The English may be verse of a sort.
Winchester Anthology, item 132 (c).
Wilson, 88b: 26, 37.

I wolde be absent daye and nyght
Winchester Anthology, item 228.
Wilson, 88b: 36, 37.

Iff hit so betyde
Si tibi contingat
Winchester Anthology, item 132 (g).
Wilson, 88b: 26, 37.

In euer same maden and wythe my eye
Winchester Anthology, item 123.
Wilson, 88b: 25, 37.

Yt will stant sincke into mans brayne
Subscribed ‘Dictis w wey.’
Winchester Anthology, item 224.
Wilson, 88b: 36, 37.

Lyke as women haue facis
Winchester Anthology, item 106.
Wilson, 88b: 24, 38.

800843 Quis Ascendit in montem domini
inc. Lystenythe a while and thanke ye not longe
Verse sermon on Psalm xxiii. 3--4.
Winchester Anthology, item 121.
Wilson, 88b: 25, 38.

800844 Lorde wherto ys this worlde soo gaye
A translation of the Cur mundus militat.
Winchester Anthology, item 120.
Wilson, 88b: 25, 38.

800845 Man withoute mercye mercy schal mysse
Winchester Anthology, item 152.

800846 Rax ande wax
Exalta adole.
Winchester Anthology, item 132 (k).
Wilson, 88b: 26, 38.

800847 Remember that there be in hell
Subscribed ‘w.w.’
Winchester Anthology, item 117.
Wilson, 88b: 24, 38.

800848 Ryght noble and blessede fader to whom of excellence
Addressed to William Waynflete as Bishop of Winchester.
Winchester Anthology, item 74.

800849 Robbers me beyte and made me bonde
Ex vespilionibus egomet vapulabam et ab eis colbertus fiebam
Winchester Anthology, item 132 (n).
Wilson, 88b: 27, 38.

800850 Sowters haue a nyse pryde
Sutores vtuntur quadam pompa frenola
Winchester Anthology, item 132 (h).
Wilson, 88b: 26, 38.

800851 The mil gothe and let hir go so merely
[Music.]
Winchester Anthology, item 217.

800852 The old dog þe old dog as he lay in his den a buffa
[Music.]
Winchester Anthology, item 217.

800853 Trol þe bol and drinke to me
[Music.]
Winchester Anthology, item 217.

800854 Vndyrnethe a loveresub Iodio
Winchester Anthology, item 132 (l).
Wilson, 88b: 27, 38.

800855 Wedde me Robyn and brynge me home
Tibi nubam Roberte et me ducas domum
Winchester Anthology, item 132 (i).
Wilson, 88b: 26, 38.

800856 What schulde physyke but yf sekenes were
Winchester Anthology, item 79.

800857 When thy frende by enemyte
A translation of Si sit amicus factus iniquus scismate dante, item 36.
Winchester Anthology, item 37.
Wilson, 88b: 20, 38.

800858 Ye þat stonde in welthe and grete plesaunce
Winchester Anthology, item 150.

800859 He sthey opon þe rode, þat barst helle clos;
Ygurd he was wyth strengþe, þe þrydde day aros.
William Herebert
Translates an antiphon for Vespers of the feast of Finding of the True Cross.
Reimer, 94a: no 17, 133.