'Textual' and 'contextual continuities': a new approach to the medieval religious lyric in England

-A study of lyrics in prose texts-

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PhD Thesis

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Abstract

This thesis suggests a new approach to the medieval religious lyric in England and puts it into practice by a particular selection of lyrics and a specific interpretation of them as textually and contextually continuous.

The new approach is based on some essential difficulties in the study of the lyrics: defining the lyrics, comprehending them, especially with regard to their manuscript contexts, and studying them systematically. I respond to these difficulties by re-thinking the boundaries of defining the lyric, thereby allowing for a wide variety of conventional and unconventional definitions, and by aiming at representation rather than comprehension, thereby letting the problems in comprehending the lyrics become characteristics of the lyrics that can be represented.

According to these new principles I compile a corpus of lyrics. It aims at variety and responds in particular to the issue of comprehending lyrics in their manuscript contexts: the corpus consists of one hundred Middle English, Anglo-Latin, Anglo-Norman and macaronic religious lyrics which are part of prose texts in their original sources. These are lyrics that have never been compiled before or studied together.

My interpretation of them is based on their texts, which includes their versions, and on their prose contexts. I introduce the concept of continuity and apply it to both textual and contextual levels, as it seems that these lyrics can be seen to be lengthened by their versions as well as by their prose texts. Various processes, including repetition and variation, suggest continuity from lyric to lyric (a version may be regarded as a repetition of a lyric and as such as a continuation of that lyric) as well as from lyric to prose and vice versa (the lyric can be seen to continue the prose and be continued by the prose).

The critical implications are here a wider understanding of the medieval lyric, awareness of its varied textual nature and its complex relationships with its contexts as well as the possibility of an interpretation that combines both textual and contextual perspectives.

'Textual' and 'contextual continuities': a new approach to the medieval religious lyric in England - A study of lyrics in prose texts -

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Abbreviations

All references to works are given once in full in the footnotes when they are first referred to, except for the abbreviations listed below. After this they are abbreviated to surname of author and most important words of the title. They are, of course, also listed in full in the Bibliography.

Index	*The Index of Middle English Verse*, ed. Carlton Brown and Rossell Hope Robbins (New York: Columbia University Press, 1943)
Initia	*Initia carminum ac versuum medii aevi posterioris latinorum*, ed. H. Walther (publisher not indicated: Göttingen, 1959)
Proverbia	*Proverbia sententiaeque latinitatis medii aevi*, ed. H. Walther, 6 vols (publisher not indicated: Göttingen, 1963-69)
Suppl.	*Supplement to the Index of Middle English Verse*, ed. Rossell Hope Robbins and John Levi Cutler (Lexington: University of Kentucky Press, 1965)
Whiting	*Proverbs, Sentences, and Proverbial Phrases from English Writings Mainly Before 1500*, ed. Bartlett Jere Whiting and Helen Wescott (Cambridge, Massachusetts: Harvard University Press, 1968)

References to the above indices are provided for all texts cited in the thesis, unless they are not listed in these indices. The texts compiled in Appendix A are also provided with these references, but when the texts of Appendix A are cited in the thesis these references are not given. This means that the reader has to consult Appendix A in these cases.

Chapter 1 Introduction

The medieval religious lyrics are fascinating pieces of text. Many can be read like poems produced in our own age. But, it seems to me that their fascination does not necessarily lie in that. Unfortunately, they are mostly presented as modern poems in anthologies, and we are therefore encouraged to read them like modern poems. For example, one of the most well-known English medieval lyrics- for some time believed to have been the oldest surviving Middle English one- is generally presented in the following way; I take it from Carleton Brown's standard edition of thirteenth-century lyrics, which still seems to be the most scholarly edition of these lyrics:

> Nou goth sonne vnder wod,-
> me reweth, marie, þi faire Rode.
> Nou goþ sonne vnder tre,-
> me reweþ, marie, þi sone and þe.[1]

Indeed, one can approach this lyric in the same way as a modern poem. The couplet form is familiar, and together with the neat repetition of the first line in the third and of the first half-line of the second line in the fourth, the suggestive imagery of the setting sun and the passionate tone of pity this lyric may well appeal to a modern sense of aestheticism. And as long as the lyric's religious context is recognised, it may be interpreted satisfactorily as a lament about the double Passion of the crucified Christ and his onlooking mother, Mary.

However, this straightforward interpretation and pleasing self-contained neatness of the lyric may be somewhat deceptive. In the notes to this lyric, unfortunately tucked away at the back of the anthology, it says that 'this English quatrain is introduced in the text of Archbishop Edmund's *Speculum Ecclesie*, a treatise

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[1] Carleton Brown, ed., *English Lyrics of the Thirteenth Century* (London: Clarendon Press, 1932), No 1. *Index* 2320.

probably composed 1239-40..'[2] In fact, the lyric has not survived outside this treatise at all. Brown continues: 'though St. Edmund gives no hint as to.. from whom these lines were taken, it seems more than likely that he composed them himself.'[3] The basis of this statement is that the lines appear to be based on the prose section preceding the lyric in the treatise. Here, I think, true fascination begins.

The treatise is a religious manual, quite eclectic at first sight but adhering to the mystic tradition: through the recognition of one's own faults one gradually contemplates God, first through man, then through the Bible, before one's soul reaches the contemplation of God himself. The lyric occurs in the part on the contemplation of God himself. in particular on the contemplation of the Passion:

> ..De la passion devez penser ke a cel'houre fu Jhesu mis en la croiz entre deus larons, un a destre, un autre a senestre, aussi come [si] il eut esté leur mestre. Ci ne say jeo quey dire. Kar si totes les maladies e totes les doleurs de cest mund fussent en le cors de un soul homme, e selui poet conseivre aussi grant anguisse e aussi grant dolur en son cors come tous les hommes de ceo mund, poy serroit ou rien en regard de la douleur qu'il soeffri pur nous en un' houre de jour. Donke si jeo poesse vivre cent mil aunz, e morir chesqun jour mil foiz pur li de memes la mort qu'il morut un' soul' foiz pur moy, rien [ne] amontereit a la duleur qu'il aveit en sei. Dunt akun homme dirroit ke la peyne qu'il soeffri por nous en la croiz esteit greinur ke ne fut la peyne d'einfer en taunt de houre ; e veez porquey. Nule creature ne poet soeffrir taunt come Jhesu, por ceo ke nul n'avoit en sei taunt de vertu. Mes aukune creature peut soeffrir la peyne d'einfer en la pardurable fu, donke fu la peyne d'einfer meyndre en taunt de tens ke la peyne Jhesu. Jeo ne di pas certeinement, por consience d'aukune gent. E por ceo dit il memes par Jeremie : *Quorum omnes qui transitis per viam, attendite et videte si est dolor simul sicut dolor meus.* Ceo est a dire, 'Entendez a moy trestuz qui passez par la voye, e veez s'il i ad dolur semblable a la moye.' Certes nul, ke unkes ne fut dolur [semblable] a la vostre, treisduz Jhesu !
>
> Ci devez penser de la duce Marie, e quel anguisse ele estoit replenie quant ele estut a son destre e resceut le desciple por le mestre, come ele avoit grant dolur kuant le ceerf resceut pur le seignur, le fiz al peccheur pro le fiz a l'emperur, Johan le fiz Zebedeu por Jhesu le fiz Dieu. E pur ceo pout ele dire de sey ceo ke dit Noemi: 'Ne m'apellez beale mes taunt ne kuant, mes amere m'apellez desoren [a]vaunt, kar [de] amertume e dol grant m'a replenie le tot puissaunt.'

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[2] Brown, *Thirteenth Century*, p.165.
[3] Ibid., p.166.

> Memes cel'tenure dit ele en la Chaunson d'Amur : 'Ne vous emerveillez come jeo su brunecte e haulé, kar le soleil m'ad descoloree,' *Nolite considerare quod fusca sim*, etc. E por ceo en engleys en tele manere de pité:
>
> Nou goþ sunne under wode;
> Me reuweþ, Marie, þy faire rode;
> Nou goþ sunne under tre;
> Me reweþ, Marie, [þi] sone and the.
>
> Ore avez, pucele, es[ro]vé la trenchante espee dount Simeon vous fit mencion le jour de vostre purificacion. Ore avez resceu la premesse ke Anna vous promit, la prophetesce..[4]

Several aspects are immediately striking here: firstly, the prose is written in a different language from the lyric in the version printed here (and in the version referred to by Brown in his notes), that is, in Anglo-Norman;[5] secondly, the lyric seems to be preceded by a 'chaunson d'amur', that is, another lyric, which is also written in Anglo-Norman and followed by the beginning of its Latin original (this lyric is here presented in a prose layout);[6] thirdly, the prose paragraph preceding the 'chaunson d'amur' appears to be written in rhythmic prose, not dissimilar from the lyric itself, and finally, of course, as already pointed out by Brown, the lyric's content directly relates to the preceding text.

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[4] A.D. Wilshere, ed., *Mirour de Seinte Eglyse*, Anglo-Norman Text Society 40 (London: Anglo-Norman Text Society, 1982) pp.65, 67, 69. This is a different Anglo-Norman version from the one printed by Brown.

[5] For a long time it was thought that the *Speculum* had originally been composed in Anglo-Norman. Helen P. Forshaw, however, has shown in her edition *Speculum Religiosorum and Speculum Ecclesie*, Auctores Britannici Medii Aevi 3 (London: Oxford University Press, 1973) that the original was composed in Anglo-Latin. The original version entitled *Speculum Religiosorum* was written in Latin while the *Speculum Ecclesie*, a vulgate Latin text, was translated from an Anglo-Norman version of the *Speculum Religiosorum*. Later the treatise was translated from both Latin and French versions into Middle English. Interestingly, the original Latin version, *Speculum Religiosorum* does not include the lyric 'Nou goþ sunne' but the Anglo-Norman versions do as well as the Latin translations from the Anglo-Norman, hence my use of one of the Anglo-Norman prose versions of the *Speculum* here.

[6] 'Chaunson d'Amur' refers, of course, to the Canticles here, which is where 'Ne vous emerveillez..' has been taken from. In the Old French lyric tradition, however, a 'chaunson d'amour' is one of the sub-genres of the lyric. I therefore investigate here the possibilities for reading 'Ne vous emerveillez..' as a lyric.

I begin with the latter point. The initial contemplation of the crucified Christ shifts in the course of the prose to the contemplation of Mary standing next to the cross, suffering. Both of these aspects are found in the lyric combined. Then two quotations from the Bible follow, the first one from Ruth 1:20 and the second, the 'chaunson d'amur', from Canticles 1:15. Both emphasize the aspect of suffering, which is implied in the Middle English lyric, and the second one in particular refers to the *sun*, figuring so prominently in the Middle English lyric. There seems to be no doubt about a close relation of the lyric to its surrounding text, but the relation consists not only in the just mentioned details but also in a more general connection to the prose overall. The lyric is here not only a lament about the double Passion but also one element in the contemplation of God. It is part of a mystic process with the particular aim of glimpsing something of the incomprehensible nature of God. In its context the lyric has a different kind of significance. There, the emphasis lies not so much on qualities of self-containment but on integration into a process of contemplation. It seems to me, therefore. that the modern reader should not be deprived of this integration. Especially because this is one of the most well-known lyrics, especially because this lyric has not survived outside this treatise and especially because it has been preserved in this very specific context- it is not just part of any manuscript compilation, but it has been included into another genre-, because of all this we should not ignore this context.

However. there are a number of questions that arise once the lyric is looked at in the prose, questions that render the lyric in its context more complex than it seems to be on its own. questions that we may or may not be able to answer. First of all, did St. Edmund really write the lyric? If not, where did he take it from? And why does he include it at all? What does the lyric do that the prose cannot at this particular point in

the text? And who exactly speaks the lyric: is it Naomi to whom the first quotation is attributed and about whom it is said that she speaks the 'chaunson d'amur' in the same manner; is it the prose writer, or are the words put into the mouths of the readers who are addressed directly in the imperative throughout (see the beginning of the extract here: 'De la passion devez penser').

Why is the lyric written in English? When the lyric is announced as 'E por ceo en engleys en tele manere de pité', does that mean that it is supposed to be a translation of the preceding quotation from the Canticles? This is not stated explicitly, and, of course the lyric could only be read as a paraphrase rather than as a word for word translation. The sentence announcing the Middle English lyric could also loosely be read as: 'and here is something for the English, similar to the above, as it is written in the same manner of pity'. What exactly is the linguistic relationship between the Middle English lyric and its preceding Anglo-Norman texts?

The other lyric preceding and the rhythmical prose lead us further into the complexity of this lyric in its context. How many lyrics are in this prose text? In order to demonstrate this question I reprint the extract, this time with a different layout:[7]

> De la passion devez penser ke a cel'houre fu Jhesu mis en la croiz entre deus larons, un a destre, un autre a senestre, aussi come [si] il eut esté leur mestre. Ci ne say jeo quey dire. Kar si totes les maladies e totes les doleurs de cest mund fussent en le cors de un soul homme, e selui poet conseivre aussi grant anguisse e aussi grant dolur en son cors come tous les hommes de ceo mund, poy serroit ou rien en regard de la douleur qu'il soeffri pur nous en un' houre de jour. Donke si jeo poesse vivre cent mil aunz, e morir chesqun jour mil foiz pur li de memes la mort qu'il morut un' soul' foiz pur moy, rien [ne] amontereit a la duleur qu'il aveit en sei. Dunt akun homme dirroit ke la peyne qu'il soeffri por nous en la croiz esteit greinur ke ne fut la peyne d'einfer en

[7] Wilshere does not reproduce the manuscript layout. In the manuscript, MS Arundel CCLXXXVIII, f.118v, the entire text is written in a prose layout in two columns per page. That means that the 'Nou goþ sunne' lyric is written out in prose, too. It was, however, very common to write verse of lyric texts in a prose layout, which does not necessarily mean that the medieval scribe was not aware of patterns of rhyme and rhythm but that, for example, no parchment could be spared for a more elaborate layout.

taunt de houre ; e veez porquey. Nule creature ne poet soeffrir taunt come Jhesu, por ceo ke nul n'avoit en sei taunt de vertu. Mes aukune creature peut soeffrir la peyne d'einfer en la pardurable fu, donke fu la peyne d'einfer meyndre en taunt de tens ke la peyne Jhesu. Jeo ne di pas certeinement, por consience d'aukune gent. E por ceo dit il memes par Jeremie : *Quorum omnes qui transitis per viam, attendite et videte si est dolor simul sicut dolor meus.* Ceo est a dire, 'Entendez a moy trestuz qui passez par la voye, e veez s'il i ad dolur semblable a la moye.' Certes nul, ke unkes ne fut dolur [semblable] a la vostre, treisduz Jhesu !

Ci devez penser de la duce Marie,
e quel anguisse ele estoit replenie
quant ele estut a son destre
e resceut le desciple por le mestre,
come ele avoit grant dolur
kuant le ceerf resceut pur le seignur,
le fiz al peccheur
pro le fiz a l'emperur,
Johan le fiz Zebedeu
por Jhesu le fiz Dieu.
E pur ceo pout ele dire de sey
ceo ke dit Noemi:

'Ne m'apellez beale mes taunt ne kuant,
mes amere m'apellez desoren [a]vaunt,
kar [de] amertume e dol grant
m'a replenie le tot puissaunt.'

Memes cel'tenure
dit ele en la Chaunson d'Amur :

'Ne vous emerveillez
come jeo su brunecte e haulé,
kar le soleil m'ad descoloree,'
Nolite considerare quod fusca sim, etc.

E por ceo en engleys en tele manere de pité:

Nou goþ sunne under wode;
Me reuweþ, Marie, þy faire rode;
Nou goþ sunne under tre;
Me reweþ, Marie, [þi] sone and the.

Ore avez, pucele, es[ro]vé la trenchante espee dount Simeon vous fit mencion le jour de vostre purificacion. Ore avez resceu la premesse ke Anna vous promit, la prophetesce.

With this layout it seems that there is one long lyric preceding the Middle English one,

and within this long lyric there seem to be two others included. Do we have to do with a lyric cluster within this section of the *Speculum*? But is rhythmical prose a lyric at all? Are quotations lyrics? Would the Latin line, the beginning of the original of the translation of Naomi's words, be part of this lyric if we were to consider it as a lyric? How exactly do we recognise the beginning and ending of one individual lyric?

All these bits of text here do not seem to be very different from the Middle English lyric. The 'rhythmic prose' is written in couplets, too. The quotations are fairly self-contained in their statements but would seem a little cryptic if read on their own. Yet more importantly, all of these bits of text are intrinsically linked to each other: 'Ci devez penser de la duce Marie', the first line of the rhythmic prose, echoes the first line of the previous prose paragraph: 'De la passion devez penser..'; the rhythmic prose provides the speech markers for the quotations from the Bible, and the prose line announcing the Middle English lyric links this lyric to the previous texts: 'en tele manere de pité' can be related to the previous 'Memes cel'tenure dit ele en la Chaunson d'Amur'. Could we not extract all of these bits of text, including the Middle English lyric, and present them as one long lyric? How can we justify extracting the Middle English one only? Here, an answer may be easy: by focussing on Middle English texts only and by having a certain idea of what a lyric should look like. One may wonder, however, how useful these criteria are in the light of an original context that treats pieces of texts of different languages together and that does not seem to specify what prose is, what verse is, or what a lyric is. And this is probably the ultimate question the prose context inspires us to ask: what is a lyric?

The lyric 'Nou goþ sunne under wode', when read in its original context, reveals quite a different picture from the one encountered when the lyric is read in

isolation, but this context also reveals the lyric to be more difficult to read, renders it perhaps a little mysterious. The manuscript context can appear to be rather messy in contrast to the clean blank lines between lyrics in anthologies. However, once this context is known, it seems hard to ignore it. On the contrary, it provides a wonderful field for research.

In this thesis I discuss the questions raised here, assess their importance and the possibility of their answers. I look at lyrics in their original sources, specifically at lyrics included in prose texts, treat lyrics of different languages together, pay attention to the multi-lingual contexts in which lyrics have been preserved and open myself up to various possible readings of these lyrics outside their contexts and in their contexts. I consider the English medieval religious lyrics at first in general. This means Middle English, Anglo-Latin, Anglo-Norman and macaronic lyrics as preserved in manuscripts from the twelfth to the sixteenth centuries. Then, I focus on such lyrics included in prose texts in their manuscripts. This shift of focus occurs in the same way as presented here in the Introduction: from the lyric outside any context as represented in most anthologies to the lyric in the particular context of a prose text in the original source of the manuscript. This is to trace a journey from one perspective to another and to eventually combine the two in retrospect.

More specifically, the issues of definition, language and so on, which I have just raised and which I think do profitably challenge some perceived views of the lyrics, present themselves most poignantly with lyrics in prose texts; there, a link between the lyric and its surrounding text in the manuscript is hardest to ignore since the lyric tends to be integrated in the prose text. Therefore, the question of the nature of the lyric poses itself the more: the lyric's contextual significance reflects back on its textual nature and

meaning. Inevitably, some points at issue with the lyric in a prose text become more specialised than with the lyric in general, but only the consideration of the lyric 'in general' has here led to the consideration of the lyric in prose texts and to the particular questions raised here. This is another reason why the lyric in general is treated first.

The journey from considering the lyric in general to considering lyrics preserved in prose contexts and the questions of definition that raises, will lead me to explore the very boundaries of the conventional definitions of the lyric. Without making any judgments on criteria for definition, or aiming at re-defining the lyric, I try to demonstrate the many possible directions conventional definitions of the lyrics can be pushed into and thereby to widen our understanding of the lyrics. This means deliberately presenting pieces of text that, with regard to these conventional definitions of a lyric, seem controversial choices and, indeed, cannot be called 'lyrics' in the conventional sense. Amongst these, for example, will be the quotation from the Canticles included in the section of the *Speculum* just discussed. This particular choice is borne out of the questions raised here earlier: Why should only the Middle English bit of text be considered as a lyric (i.e. the 'Nou goþ sunne' lyric)? The French quotation rhymes, too, is rhythmical and is called 'Chaunson d'Amur', which, in the context of Old French literature, is often regarded as a type of lyric. Nevertheless, I should not call pieces of text like the 'Ne vous emerveillez' 'lyrics', because my reasons for doing so are unconventional. I should really call them 'lyrics?' or 'pieces of texts found in prose texts which show some to a whole range of criteria generally applied to the genre "lyric"'. This, however, seems to be a rather clumsy solution and may lead to confusion. The term 'lyric' is thus used here and there in places where some readers may find it inappropriate. I would like to ask such readers to forgive me at

these places and to supply a mental '?' after the term 'lyric'.

Chapter 2 A new approach to the medieval religious lyric in England

In this chapter I introduce a new approach to the medieval religious lyrics in England on a quite fundamental level: I re-think boundaries of definition as well as ways of studying and find that there are many possible ways in which to understand the lyrics. Using these considerations for a selection of lyrics and a critical interpretation of them is my suggested approach. It may be rather basic but is actually thoroughly resourceful, as I will explain here theoretically and demonstrate practically in the following chapters.

Here I also show that and how my suggested approach has been borne out of some developments in scholarship on the lyrics and on English medieval literature in general; I discuss to what extent the approach can be read as a reaction to some aspects of the history of lyric scholarship, to what extent it follows on from traditional scholarship on these lyrics and to what extent it has been influenced by new tendencies in the literary criticism of medieval literature in general. These tendencies are, for example, an increasing interest in manuscript study and in the existence of multiple versions of the same text. I explain in what ways I believe my approach to contribute to these various branches of scholarship.

In the course of describing my new approach to the lyrics and of relating it to past and present academic study I give information on the medieval religious lyrics in England, discuss their literary characteristics, such as content, form and language as well as their text production, sources, authors/anonymity and possible historical use. Thereby I give textual and contextual examples as well as draw on the body of literary critical material available on these lyrics. I point out some of the aspects of the lyrics

that are most discussed in scholarship and describe some of the history of publishing and writing on lyrics.

The medieval religious lyrics in England most probably existed first in an oral form. From the twelfth century onwards, however, many of them were being recorded in writing, and new ones were being composed in a written form, too. Many have thus been preserved in manuscripts or early printed books where they occur on flyleaves, in the margins, as part of other texts, such as sermons, or on their own, sometimes in a way similar to the modern anthology of poetry. Often a lyric was copied from one manuscript into another: occasionally it was translated into another language. In these processes the lyric was frequently changed: apart from spelling, whole words and phrases would be altered. some would be left out, others would be added. In this way a great number of lyrics have survived in several versions. The preserved lyrics are thus numerous even though their total number is hard to calculate. The original manuscripts and books, which were mostly produced in England, or at least by people who had a link to the country, date from the late twelfth to the early sixteenth centuries, at which point- probably due to religious changes- most of the text production and literary tradition of the English medieval religious lyrics ceased.

The content of these lyrics tends to concern the beliefs and doctrines of the Christianity practised at the time. There are, for example, prayers to and praises of God, Jesus and Mary. There are reproaches by Christ to mankind for rejecting him; there is advice by a spiritual leader, such as a priest, on how to practise religion. There are laments by Mary about her son's death or laments by mankind about the state of the world. The lyrics refer to events in the Bible, state such doctrines as the Ten

Commandments or the Seven Deadly Sins and quote liturgical phrases. There is a general emphasis on Original Sin, on mortality and on the temporal character of material goods. In response to this, the necessity to believe in God, to confess any sins and to live virtuously is stressed as well as the hope for mercy and the desire to go to Heaven. As such, the lyrics tend to be based on other religious texts. The Bible, writings by the Church Fathers, the liturgy and Latin hymnology are their main sources. To a lesser extent they were influenced by Old English poetry and Old French lyrics.

Their tone ranges from a humble and submissive one to a passionate and dramatic one. and their use of language can be either simple or complex. In most cases the English medieval religious lyrics were written in verse even though not necessarily copied in a verse-layout. Rhyme may be their most prominent feature in this respect, but there is also a considerable amount of alliteration and of various other rhetorical features. One finds examples of such literary forms as the 'roundel' and the 'carol'. The lyrics' meter is not necessarily regular. Most lyrics are relatively short. They exist in the three major languages current during the Middle Ages in England: in Middle English, in a variety of Old French known as 'Anglo-Norman' and in a variety of medieval Latin often referred to as 'Anglo-Latin'. They have also been written in macaronic form, which means in a mixture of the above languages. In the majority of cases the authors of these lyrics are not known. Lyrics were read, listened to, sung and/or danced to, so that they are associated with a variety of readers, listeners and performers and with a number of cultural and social contexts.

As seen here. it is not easy to be precise when describing the medieval religious lyrics in England. Hardly any statement can be made about the lyric that does not entail

a number of qualifications, that does not involve words such as 'mostly', 'probably', 'may be' and 'either ..or'. Besides, the lyric 'picture' seems to be so complex that no description could be detailed enough: if I had given twenty examples of ways in which lyrics were copied, I would still not have covered them all. I would also have to give many more examples of the content of the lyrics if I were to do justice to the lyrics' variety in this respect. Therefore, I had to phrase the above description carefully. It is not obvious how the lyrics could be grasped as a genre. While this may be the case for some other genres, too, it is particularly the case for the lyric. As I will show below, the terminology used for this genre is less specific than that for most other genres, and the lyric's very status as a genre has hardly been formulated. In this light it may not be surprising that studying the English medieval religious lyrics is a true challenge and that, by implication, any study of them may have to start at a rather basic level, that is, with issues of definition and methodology.

Chapter 2.1 Definitions

Exploring the issue of definition should not only concern the term 'lyric'. As seen with the description of the English medieval religious lyrics above, the addition of adjectives to describe them more closely may not necessarily make their description more precise. Therefore. I discuss the adjectives 'medieval', 'religious' and 'English' in relation to the noun 'lyric' as well as the 'lyric' per se.[1] I begin with the latter.

[1] Of course, the adjectives and the noun cannot be treated fully separately; as will be seen, the discussions of the two overlap to some extent.

The 'lyric'

The challenge of defining the 'lyric' can be perceived from different perspectives. Firstly, there are only few aspects of a general definition of the English medieval lyric that most scholars would agree with. Secondly, specific and adequate genre theory for the medieval lyric is not yet fully developed and may not prove satisfactory anyway. Thirdly, alternative and additional terminology to the term 'lyric' tends to be either too specific or too broad and tends to complicate rather than simplify. Fourthly, certain associations that may come with the term 'lyric' have to be filtered according to the particular lyric in question, that is, the medieval religious English lyrics are quite different from some other texts referred to as 'lyrics'- medieval and modern. Finally, lyrics cannot always be distinguished from other genres. For example, the medieval religious English lyrics cannot always be distinguished from medieval verse and prose texts.

Most definitions of the English medieval lyric by scholars have only the following in common: a lyric is short, has a stanza-form – rhymes by implication – and is non-narrative. Those parts of the definition which vary from scholar to scholar tend to be the following: a lyric has musical accompaniment, is composed to be sung, has a metre, simple rhyme and a refrain, is devotional but not necessarily didactic or doctrinal and/or intended as a prayer or meditation (The latter aspects are mainly used to refer to the religious lyric.) Compare, for example, the following quotations by different scholars: 'the term 'lyric' in this [medieval] context usually means no more than a **short**

poem, preferably **in stanzas**';[2] 'lyric here means **non-narrative** poetry, generally **of modest dimensions**, not predominantly doctrinal or didactic in mode and aim';[3] '"**short** devotional poems".. which are usually intended for use by others, whether as song, meditation or prayer';[4] 'a **short** poem originally written for musical accompaniment, or written as if to be sung. It is usually characterized by a repeated **stanza form**, with a forceful meter. simple rhyme and a refrain.';[5] 'we also use the term [lyric] loosely to describe a particular kind of poem in order to **distinguish it from narrative** or dramatic verse of any kind.'[6]

The quotations give the impression that a relatively unspecific core (short, stanzaic. non-narrative) can be extended in any direction, be it formal, extra-textual, stylistic or any other. There does not seem to be a sense that there are any indispensable elements in the definition. elements that always have to be mentioned, since even the shortness. the rhyme and the lack of narrative are only *mostly* listed, not *always*. Each definition undoubtedly applies to a particular lyric or group of lyrics, just not to all lyrics. The definitions do not really contradict each other but they perhaps deliberately leave out aspects of the lyrics that do not apply to those lyrics they refer to. The

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[2] J.A. Burrow, *Medieval Writers and their Work, Middle English Literature and its Background, 1100-1500* (Oxford: Oxford University Press, 1982), p.61; my highlighting.
[3] Patrick S. Diehl, *The Medieval European Religious Lyric* (Berkeley, Los Angeles: University of California Press, 1985), p.2; my highlighting.
[4] Douglas Gray, *Themes and Images in the Medieval English Religious Lyric* (London: Routledge and Kegan Paul, 1972), p.59; my highlighting.
[5] Ian Ousby et al, eds, *The Cambridge Guide to Literature in English*, 2nd ed. (Cambridge: Cambridge University Press, 1993; 1st ed. 1988), entry 'medieval lyric'; my highlighting.

definitions are thus specific, but not specific enough; they show common ground but not enough common ground to make sense of the texts they refer to. They pose a challenge to the student of the medieval lyric.

The detail that is desired for a definition of the lyric but that can hardly be given may be one of the reasons why the lyric has hardly been defined generically. There is, of course, the general question of the need for generic classification. In modern scholarship this has been an issue ever since Croce's extreme stance against genre. Johannes A. Huisman summarises. 'as for the lack of interest shown by recent scholarship, we must note that neither the method of history of ideas nor that of hermeneutic interpretation has much need for genre theory.'[7] And W. Erzgraeber reminds us that New Criticism in particular turns against any overly strong systematisation and classification of literary works.[8] There is. however, a sense that any treatment of texts referred to as 'medieval lyrics' finds its obstacles in generic classification as well as in the lack of generic classification. There seems to be a paradox of having a generic term ready at hand but not knowing which texts exactly this term refers to, of having grouped some texts under this term without the term helping the understanding of these texts; there seems to be a paradox of acknowledging the shortcomings of this term without being able to abandon it, and this may make generic discussion after all necessary.

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[6] J.A. Cuddon, *The Penguin Dictionary of Literary Terms and Literary Theory*, 3rd ed. (London: Penguin, 1992; first pbl. USA: Doubleday & Co. Inc., 1977), entry 'lyric'; my highlighting.

[7] Johannes A. Huisman, 'Generative Classifications in Medieval Literature', transl. Ruth Hein, in *Theories of Literary Genre*, ed. Joseph P. Strelka (University Park, Pennsylvania and London: Pennsylvania State University Press, 1978), pp.123-49, at p.124.

Attitudes amongst scholars vary between a defeatist one- 'a lyric is that which resists definition'[9]-, an escapist one ('the word [lyric] is used only because it is shorthand which is understood by most people in this general sense')[10] and real complaints about medieval literature in general being a 'generic waste-land or labyrinth'[11], or about the study of the English medieval lyrics taking place in a 'generic no man's land'.[12]

The problem may lie in a lack of sufficient genre theory. Karl Langosch in his book *Lateinisches Mittelalter* points out that

> ..this field [genre theory] is far too little cultivated; almost everywhere the documents must still be collected and examined; the genres must be sorted out according to formal, contextual, moral and other traits; their story must be written and their inner structure must be worked out.[13]

Huisman, however, retaliates that to some extent: 'practice cannot wait for theory to establish a definitive system of genres, if such is even possible.'[14] He himself, however, does suggest work on such a system in his article 'Generative Classifications in Medieval Literature'. Based on Chomsky's transformational-generative grammar, the

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[8] Willi Erzgraeber, ed., *Moderne englische und amerikanische Literaturkritik* (Darmstadt: Wissenschaftliche Buchgesellschaft, 1970), p.ix.
[9] Daniel Albright, *Lyricality in English Literature* (Lincoln, Nebraska and London: University of Nebraska Press, 1985), p.viii.
[10] R.T. Davies, ed., *Medieval English Lyrics* (London: Faber and Faber, 1978; 1st ed. 1963), p.46.
[11] Alastair Fowler, *Kinds of Literature, An Introduction to the Theory of Genres and Modes* (Oxford: Clarendon, 1982), p.146.
[12] Julia Boffey, 'Middle English Lyrics: Texts and Interpretation' in *Medieval Literature: Texts and Interpretation*, ed. Tim William Machan (Binghamton, New York: Medieval and Renaissance Texts and Studies, 1991), pp.121-38, at p.121.
[13] Karl Langosch, *Die deutsche Literatur des lateinischen Mittelalters in ihrer geschichtlichen Entlwicklung* (Berlin, 1974), p.77 (translated by Ruth Hein in Huisman, 'Generative Classifications', p.123).
[14] Huisman, 'Generative Classifications', p.124.

school of generative poetics, to which Huisman belongs, involves exactly that 'sorting out of genres' and detecting of 'inner structures' that would eventually provide an all-encompassing theory of genre for all literature. It is a theory that would thus supply synchronic as well as diachronic typologies of literature and would thus seem particularly useful for medieval literature and its changes to the present day. However, as Huisman points out, it is 'a very long and tedious road'[15] since, for example, diachronic change alone 'can only be described when the precise rules of the system underlying a given type are known'.[16]

Alternative theories have been proposed, such as the structuralist system of external and internal forms. A generic criterion may thus be a structural principle. For medieval literature, for example, numerology has been suggested as such a principle.[17] The structuralist approach, however, is, of course, a predominantly synchronic one. The statistical theory of literary language is a further way of generating generic criteria. Through the help of electronic data, statistics of literary characteristics may be drawn and may provide parameters for grouping texts generically.[18] This, however, is still at the beginning since it depends on the developments of electronic software.

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[15] Ibid., p.128.

[16] Teun A. van Dijk, 'Foundations for Typologies of Texts', *Semiotica* 6 (1972), 297-323, at p. 312.

[17] This has first been proposed by E.R. Curtius in his *European Literature and the Latin Middle Ages*, transl. Williard R. Trask (London: Routledge and Kegan Paul, 1953), pp. 501-9. It has been applied to lyrics, for example, by Michael S. Batts in 'Numbers and Number Symbolism in Medieval German Poetry', *Modern Languages Quarterly* 24 (1963), 342-49.

[18] See, for example, Lubomir Dolož el, 'Zur statistischen Theorie der Dichtersprache', in *Mathematik und Dichtung: Versuch zur Frage einer exakten Literaturwissenschaft*, eds H. Kreuzer and Rul Grunzenhäuser (Munich: Nymphenburger, 1965), pp.275-93 and Els Oskaar, 'Stilstatistik und Textanalyse: Bemerkungen zu Helmut Heissenbüttel'

The sociological method, taking into account production and reception of texts- that is extra-textual criteria- has especially recently been judged useful for medieval literature. Dictated by Hans Robert Jauss's influential reception-theory, genre would be defined by the difference between audience expectation of a work and the fulfillment of that expectation.[19] This, however, is difficult to determine with regard to many medieval texts, as Ardis Butterfield points out when applying the theory to Old French lyric insertions in romances:

> ..external evidence for medieval audience response is hard to find, or rather to identify: it is only recently that critics have thought to look for it in scribal annotation, practices of compilation and manuscript layout, patterns of illumination and in 'creative' mis-copying and textual continuations. There are many works, however, where even this kind of evidence is unavailable: where, for example, a work survives in a single copy, in fragments pasted into a binding, or in copies written out long after its date of composition.[20]

This applies very much to the medieval religious lyric in England, and, of course, some of the most obvious sources for external evidence, theoretical treatises from the time, comments in the margin of manuscripts and so on, concern all kinds of texts apart from these lyrics. Alex Preminger et al's *Classical and Medieval Literary Criticism* prints among others, texts by Proclus, Fulgentius and Geoffrey of Vinsauf, mostly talking

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in *Festschrift für Hans Eggers zum 65. Geburtstag*, eds Backes and Mogge (Tübingen: Niemeyer, 1972), pp.630-48.

[19] Hans Robert Jauss, *Toward an Aesthetic of Reception*, transl. Timothy Bahti (Brighton: Harvester, 1982), pp.3-45 and pp.76-109.

[20] Ardis Butterfield, 'Medieval Genres and Modern Genre Theory', *Paragraph* 13.2 (1990), 184-201, at p.185. Scholars looking for external evidence on audience response are also, for example, Sylvia Huot, *From Song to Book: The Poetics of Writing Old French Lyric and Lyrical Narrative Poetry* (Ithaca and London: Cornell University Press, 1987), Barry Windeatt, 'The Scribes as Chaucer's Early Critics', *Studies in the Age of Chaucer* 1 (1979), 119-41 and some essays in *Women and Literature in Britain 1150-1500*, ed. Carol M. Meale (Cambridge: Cambridge University Press, 1993; 2nd ed. 1996).

about Latin continental literature and not referring to lyrics.[21] J.W.H. Atkins also looks at the works of these writers but also at some works referring to vernacular literature in his *English Literary Criticism: The Medieval Phase*. However, these seem to be mainly relevant to such texts as Chaucer's or *The Owl and the Nightingale*.[22]

It may well be that the medieval writer, reader and listener did not have a generic category of the lyric in mind. Perhaps it should be borne in mind that the term 'lyric' was not in use in the Middle Ages but was first used by Elizabethan literary critics for the English medieval lyric.[23] One of the few external items of evidence to be found on lyrics are the different terms by which some lyrics are introduced in their original sources. Here are some examples of the ones I have come across: 'songe', 'cantu', 'antiphona', 'versus' and 'verbis'.[24] These terms suggest that anything we may consider as a lyric today was either perceived in a smaller category (e.g. as a song) or in a broader one (e.g. as verse). With such considerations in mind, developing a genre theory for the lyric may seem a rather daunting task that may not actually prove as useful as it promises to be.

Introducing alternative or additional terminology to the 'lyric' may seem to be a way of alleviating some of the difficulties in dealing with an ambiguous generic

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[21] Alex Preminger et al, eds, *Classical and Medieval Literary Criticism* (New York: Ungar, 1974).

[22] J.W.H. Atkins, *English Literary Criticism: The Medieval Phase* (Cambridge: Cambridge University Press, 1943). See in particular, chapter VII 'Native Literary Problems: The Owl and the Nightingale, Wyclif, Chaucer', pp.142-62, and chapter VIII 'Native Literary Problems (continued): Caxton, Hawes, Skelton', pp.163-181.

[23] Rosemary Woolf, *The English Religious Lyric in the Middle Ages* (Oxford: Clarendon Press, 1968), p.1, footnote 1.

[24] For references to the manuscripts in which these terms occur see Appendix A, ME 15 ('songe'), ME 17 ('cantu'), ME3 ('antiphona'), AL1 ('versus'), Mac1 ('verbis'). There are, of course, some other terms which describe the lyrics. However, these are the ones

category. However, this is not necessarily the case. Interestingly, any 'modern' alternatives to the term lyric are very similar to the range of terms used by the medieval scribes listed above. Gray sometimes uses 'song',[25] and Kermode and Cuddon sometimes use 'verse' (e.g. 'shorter verse' in Kermode's *Oxford Anthology of Literature* and 'lyric verse' in Cuddon's *Penguin Dictionary*).[26] And just as some medieval scribes distinguish 'cantu' from 'antiphona', one finds Raby and many others distinguish between such types of songs as 'sequence' and 'hymn'.[27] But, by still being concerned with the same range of texts as the term 'lyric' refers to, these alternative terms cannot really replace the term lyric: they are either too specific or too broad, and we might not want to adopt the medieval perception completely. We cannot be absolutely certain after all about how exactly the medieval scribe and reader saw the lyric material. And giving up the term 'lyric' would mean changing our premise completely; this may be too radical in the sense that we would reject all those texts already assembled under this term and all the literary critical work already done on these texts.

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most often found in a compilation of one hundred lyrics that have been included in prose texts in their manuscripts (see introduction to Appendix A).

[25] Douglas Gray, 'Songs and Lyrics' in *Literature in Fourteenth-Century England*, ed. Piero Boitani and Anna Torti (Tübingen: Gunter Narr Verlag, 1983), pp.83-98.

[26] Frank Kermode et al, eds, *The Oxford Anthology of English Literature*, 2 vols (London, New York and Toronto: Oxford University Press, 1973), pp.411-13; Cuddon, *Literary Terms*, entry 'lyric'.

[27] F.J.E. Raby, ed., *The Oxford Book of Medieval Latin Verse* (Oxford: Clarendon Press, 1959; previously ed. by Stephen Gaselee, Oxford: Clarendon, 1973), p.xiiif. ('sequence'), pp.xvi-xvii ('hymn'). Modern scholars use also many other terms apart from the ones listed. 'Poem' often replaces 'lyric' and is further specified. Burrow, for example, talks about 'Ricardian Poetry' when describing poetry/lyrics produced under the reign of one specific king (J.A. Burrow, *Ricardian Poetry: Chaucer, Gower, Langland and the Gawain Poet* (London: Penguin, 1992)). There is also, for example, the term 'ballad' which is mostly distinguished from the term 'lyric'; an 'epitaph' is

When *alternative* terms are understood as *additional* terms, they let us grasp the lyric material more easily, mainly by sub-dividing the lyrics into comprehensive groups. However, these terms can also complicate the picture, as the sub-divisions of the lyric have become increasingly manifold and as they overlap considerably. It seems there are three main ways of sub-dividing the lyric: the first and most established way is the distinction between the 'religious' and the 'secular', whereby the 'secular' has been divided further into categories of 'historical', 'love' or, for example, 'political'.[28] The second way is a distinction on the one hand between the 'popular' and the 'courtly'[29] and on the other between the 'oral' (here: lyrics which were sung) and the 'literary' (here: lyrics which were read or read out).[30] The third way of distinguishing concerns 'formal' and 'thematic' aspects. The formal division of lyrics supplies such categories as 'the carol'. 'the pastourelle', 'reverdie', 'chanson d'aventure', 'ballade', 'rondeau' and so on. while the thematic division provides such terms as 'lullaby', 'passion lyric' or 'complaints of the Virgin'.[31] This last division has caused terminological problems: for

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regarded as a lyric by some but not by all, and the 'carol' is generally treated as a sub-category of the lyric.

[28] See Brown and Robbins' editions of lyrics: Carleton Brown, *Thirteenth Century, Religious Lyrics of the Fourteenth Century*, re-ed. G.V. Smithers, 2nd ed. (Oxford: Clarendon Press, 1957; 1st ed. 1924) and *Religious Lyrics of the Fifteenth Century* (Oxford: Clarendon Press, 1939); Rossell Hope Robbins, *Historical Poems of the Fourteenth and Fifteenth Centuries* (New York: Columbia University Press, 1959) and *Secular Lyrics of the Fourteenth and Fifteenth Centuries*, 2nd ed. (Oxford: Clarendon Press, 1955; 1st ed. 1952; repr. 1956).

[29] See Robbins' editions of lyrics in particular (footnote 28).

[30] These are distinctions made in the introduction of Thomas G. Duncan's editions of lyrics: *Medieval English Lyrics, 1200-1400* (London: Penguin, 1995) and *Late Medieval English Lyrics and Carols, 1400-1530* (London: Penguin, 2000).

[31] Some of these distinctions are, for example, apparent in Richard Leighton Greene's *The Early English Carols*, 2nd ed. (Oxford: Clarendon Press, 1977; 1st ed. 1935) and in

example, some refer to the 'Passion lyric' as 'Crucifixion lyric', and some refer to the 'complaints of the Virgin' as 'Marian laments'.

The fact that these divisions are not as distinct as they seem- there are popular and courtly secular lyrics, there are religious and secular chansons d'aventure, religious love lyrics and so on, and the fact that these divisions are ascribed by some to different time periods within the Middle Ages, may have led to further sophistication in the categorisation of lyrics. Duncan recently divided the lyrics from 1200 to 1400 into the following groups, 'love', 'penitential and moral', 'devotional' and 'miscellaneous', while his divisions of the lyrics from 1400-1530 are the following, 'courtly', 'devotional and doctrinal'. 'moral and penitential' and 'popular and miscellaneous'.[32] Duncan also explains that there were *popular* love lyrics in the first half of the Middle Ages, which were mainly sung, while the *courtly* love lyrics only developed later with such specific forms as the 'pastourelle', 'reverdie' or 'chanson d'aventure'. According to him the Chaucerian love lyric developed with such other specific forms as the 'ballade' or the 'roundel', and these latter ones were most certainly literary lyrics, that is, they were not sung.[33] While exemplifying the complexity of the lyric material, these distinctions seem to complicate rather than clarify our picture of the lyrics, and the difficulties with the one term 'lyric' remain.

The wide variety of texts assembled under the one term 'lyric' often causes certain associations to come with the term that. strictly speaking, apply only to certain

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Karen Saupe's *Middle English Marian Lyrics* (Kalamazoo, Michigan: TEAMS for Western Michigan University, 1999).
[32] Duncan. *1200-1400, 1400-1530.*
[33] Duncan, *1400-1530*, 'Introduction'.

specific lyrics. The Greek lyric, giving the lyric its very name, may be responsible for attaching a 'song' or 'music' label to the lyric in general, the lyric from the Romantic period for attaching a 'subjective', 'personal' and 'passionate' label and so on. Indeed, as it is well known, the term 'lyric' derives from the Greek word for the musical instrument 'lyre', and in ancient Greece a 'lyric' was a song for accompaniment on the lyre.[34] With regard to the medieval lyrics in England, however, it has to be pointed out that by no means all of them were sung or accompanied by an instrument; only few have been preserved with musical notation, and many were most certainly read or read out exclusively. There is a slight divide in scholarship about the extent to which lyrics were sung or else read. Stephen Manning regards the Middle English lyrics exclusively as songs ('They are songs. And they must be judged as such'),[35] and F.J.E Raby says about the medieval Latin lyrics that their very existence was due to new musical developments of the later twelfth and early thirteenth centuries, which created a demand for words to the music.[36] By contrast, Rosemary Woolf, referring to the Middle English religious lyrics, is convinced that apart from a few exceptions they were not sung.[37] Indeed, all Middle English lyrics which have survived with musical notation until 1400 fit into one relatively slim volume: *Medieval English Songs* by E.J. Dobson.[38]

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[34] Chris Baldick, ed., *Concise Dictionary of Literary Terms* (Oxford and New York: Oxford University Press, 1990), entry 'lyric'.
[35] Stephen Manning, *Wisdom and Number: Toward a Critical Appraisal of the Middle English Religious Lyric* (Lincoln, Nebraska: Nebraska University Press, 1962), p.vii.
[36] Raby, *Medieval Latin Verse*, p.xv.
[37] Woolf, *English Religious Lyric*, p.3.
[38] E.J. Dobson and F.Ll. Harrison, eds, *Medieval English Songs* (London: Faber and Faber, 1979).

Carleton Brown distinguishes: 'In the thirteenth century much more than in the fourteenth lyrics were composed to be sung.. it is not until the rise of the carol [15th c.] that one meets again with an appreciable number of English songs provided with musical score.'[39] It is generally believed that in the fifteenth century lyrics were increasingly composed and copied for *readers* rather than *listeners* (with the exception of the carol).[40] But reading and/or singing may also have depended on the context in which the lyrics were used. Such lyrics as the levation prayers said at the raising of the Host during the Eucharist or those compiled by Herebert for the inclusion in English sermons may well have been read out rather than sung.[41] Furthermore, the noun 'lyric' is here not to be confused with the adjective 'lyrical' which, vague enough in its meaning ('emotional or song-like quality'),[42] is not generally seen as the major characteristic of the medieval lyric and is more often associated with later literature and with music.[43]

The lyrics from the Middle Ages are also to be distinguished from what is known as 'lyrics' in later centuries, that is broadly from the Renaissance onwards. One of

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[39] Brown. *Thirteenth Century*, p.xlii.

[40] See, for example, Julia Boffey, '"Loke on þis wrytyng man, for þi devocion!"': Focal Texts in Some Later Middle English Religious Lyrics' in *Individuality and Achievement in Middle English Poetry*, ed. O.S. Pickering (Cambridge: D.S.Brewer, 1997), pp. 129-45, at pp.139-40. For general discussions on the change from an oral to a literate culture and the various stages in between, see, for example, Franz H. Bauml, 'Varieties and Consequences of Medieval Literacy and Illiteracy', *Speculum* 55 (1980), 237-65 and Paul Saenger, 'Silent Reading: Its Impact on Late Medieval Script and Society', *Viator* 13 (1982), 367-414.

[41] Rossell Hope Robbins, ed., 'Levation Prayers in Middle English Verse', *Modern Philology* 40 (1942), 131-46, esp. pp. 133-4. For Herebert see Brown, *Fourteenth Century*, pp.xiii-xiv.

[42] Baldick, *Literary Terms*, entry 'lyric'.

[43] See the discussion 'lyric and lyrical' in the first chapter of James Wimsatt's *Chaucer and his French Contemporaries: Natural Music in the Fourteenth Century* (Toronto, Buffalo: University of Toronto Press, 1991; repr. 1993), pp.5-12.

the differences most commented on is that the individual voice of the lyrics of later literary periods, which tends to tell of subjective experiences or impressions- this may apply in particular to poems of the Romantic period, cannot necessarily be found in the medieval lyrics.[44] In the majority of cases these earlier lyrics have a communal voice, that is a voice which stands for all of mankind and which expresses truths expected to be experienced and acknowledged by all.[45] When one does come across an apparently more personal voice, it does not tend to be 'self-absorbed' but 'speaks for all'.[46]

On the other hand, the medieval lyrics may be somewhat compared to those later and indeed contemporary 'lyrics' which are known as 'pop songs'. Medieval lyrics themselves are often described as 'popular'. Of course, 'popular' has been defined in various different respects, and scholars tend to warn that none of these definitions are to be taken as absolute and that there are a good number of lyrics which cannot be described as 'popular' at all. (The main criteria for the popular nature of medieval lyrics have been simplicity of language and literary style,[47] the address of a 'populus' rather than of the aristocracy in terms of register,[48] the reading experience (communal rather

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[44] See, for example, J.A.W. Bennett, *Middle English Literature*, ed. Douglas Gray (Oxford: Clarendon, 1986), p. 371 or Douglas Gray, *Themes and Images*, p.59.
[45] See in particular Woolf's comparison between Middle English religious lyrics and seventeenth-century metaphysical poetry in Woolf, *English Religious Lyric*, p. 4ff.
[46] Duncan, *1200-1400*, p.xxxiii. See also Gray, 'Songs and Lyrics', p.85.
[47] Karl Reichl, 'The "Charms of Simplicity": Popular Strains in the Early Middle English Love Lyric' in *Individuality and Achievement in Middle English Poetry*, ed. O.S. Pickering (Cambridge: D.S. Brewer, 1997), pp.39-58.
[48] P. Bec, 'Quelques refléxions sur la poésie lyrique médiévale: Problème et essai de caractérisation' in *Mélanges offerts a Rita Lejeune*, ed. Fred Dethier et al, 2 vols (Gembloux: Duculot, 1969), vol 2, pp.1309-29, esp. pp.1327-9.

than private)[49] and the low social status of the audience or readers.[50]) Yet, comparisons between the medieval and the modern pop songs are hardly ever made, possibly because of the great time difference between the lyrics' composition, but such comparisons are not really far-fetched. The voices of the lyrics may be different as well as some of the contents. Yet, the modern pop songs can have simple language, too, the whole range of society may be addressed, and they are often experienced in a public sphere. Furthermore, both lyric traditions tend to relate very common experiences. And just as the pop songs are sung and danced to, a good number of medieval lyrics were, too. For these reasons I insert one such comparison briefly here.

The fourteenth-century religious lyric 'Vndo þi dore, my spuse dere', for example, is surprisingly similar to the contemporary lyric 'My lover's gone' sung by Dido.[51] In the Middle English lyric the dying Christ- represented as a lover- unsuccessfully begs mankind- represented as the beloved- to let him into the bedroom where mankind is. Rejected, Christ leaves. Then mankind regrets the rejection of Christ and wishes he would return. In the Modern English lyric a lover laments the loss of the beloved who has left the bedroom where the two slept ('as i slept i felt him go', l.1) and who may have died ('no earthly ships will ever bring him home again', refrain). The

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[49] See Rossell Hope Robbins, ed., 'Popular Prayers in Middle English Verse', *Modern Philology* 36 (1939), 337-50 in contrast to his 'Private Prayers in Middle English Verse', *Studies in Philology* 36 (1939), 467-75.

[50] Rosemary Woolf, 'Later Poetry: The Popular Tradition' in *The Middle Ages*, ed. W.E. Bolton, 2nd ed. (London: Sphere Books, 1986; 1st ed. 1970), pp.267-311; Duncan, *1400-1530*, p.xlix; see also Woolf, *English Religious Lyric*, p.8: '..there can, perhaps never have been a poetry which was more exclusively written in the language of the common people'.

similarities between the two lyrics are remarkable: the setting of the bedroom is common to both; in both a dying lover has left (whether because of rejection or not), and lament about this is expressed in both. Besides, the voice of the beloved as well as of the lover are singled out for comment in both: the absence of the beloved's voice and the presence of the lover's voice are commented on in Dido's song ('no more his song, the tune upon his lips has passed/ i sing alone', ll.4-5), and the way Christ pleaded is recalled by mankind in the medieval lyric ('sorfuliche he maket his mone', l.11). The similarities here may not be coincidental. Christ pleading as a lover at the door of the beloved and the following rejection and loss of him is a recurring theme in the medieval lyrics as is the theme of a lost lover in contemporary lyrics. It is a common experience and may thus be described as popular in appeal.

However. the medieval religious lyric in England is probably most comparable to other medieval lyrics, such as those known as 'medieval secular-' and 'medieval historical lyrics' and such as the lyrics written in other European vernacular languages of the time. There are. for example, similarities of literary convention, such as the 'spring opening', which may begin both religious and secular lyrics, especially Old French love lyrics.[52] There are common forms, such as the 'carol', which covers many religious aspects but also political satire, drinking and feasting,[53] and there are similar themes,

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[51] Brown. *Fourteenth Century*, No 68 (*Index* 3825); Dido (singer), 'My lover's gone' written by D. Armstrong and J. Catto for her album *no angel* (Warner Chappell Music Ltd. (PRS), adm. W.B. Music Corporation (ASCAP), 2000).

[52] Compare, for example, the religious lyrics Nos 54 (*Index* 3221) and 63 (*Index* 3963) from Brown, *Thirteenth Century* to the secular lyric No 81 (*Index* 1861) from the same edition. All show a 'spring opening'.

[53] Compare, for example, 'Carols of Ale and Hunting' with 'Carols of Religious Counsel' in Greene, *Early English Carols*, p.256 and p.197ff.

such as the suffering during Christ's passion, which may be compared to the suffering of love-sickness in love lyrics.[54]

Yet some more distinctions have to be made. The term 'lyric' when used for medieval texts does not only have to be distinguished from some other texts referred to as 'lyrics'. It may also have to be distinguished from other genres altogether. The description of the medieval lyric given so far is not mutually exclusive from some medieval verse and even prose texts. *The Owl and the Nightingale*, *The Fox and the Wolf* and the *Cursor Mundi*, for instance, are not considered to be lyrics. However, they are all written in verse and. like the religious lyrics, contain religious material. One may think that length is here the decisive criterion: lyrics tend to be short while these texts are long (The *Owl and the Nightingale* has almost 1800 lines, *The Fox and the Wolf* over 290 and the *Cursor Mundi* has as many as 29 000 in some of its manuscripts.) Yet, where exactly is the line to be drawn? How short does a text have to be to fall into the lyric category? [55] Brown includes 'The Thrush and the Nightingale' in his anthology of thirteenth-century lyrics, a text comparable to *The Owl and the Nightingale*. It may not be as long as the latter, but it nevertheless contains as many as thirty-two stanzas, which is considerably more than most of the other lyrics show in that anthology.[56] Prose texts,

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[54] Compare the secular No 85 (*Index* 2236) in Brown, *Thirteenth Century*, where a lover blames his sadness on his lady's rejection, with the religious No 68 (*Index* 3825) in Brown. *Fourteenth Century*, where Christ blames his wounds from the Crucifixion on mankind's rejection of him.

[55] Almost all definitions of the lyric refer to the shortness of lyrics without specifying an exact length. This is the case in general definitions of the 'lyric' such as in Cuddon, *Literary Terms*, entry 'lyric' or in Ousby, *Cambridge Guide to Literature*, entry 'lyric' as it is the case in specific definitions of the medieval lyric such as in Kermode, *Oxford Anthology of English Literature*, vol 1, p.411 or in Burrow, *Medieval Writers*, p.61.

[56] Brown, *Thirteenth Century*, No 52 (*Index* 3222).

which may be thought to be more easily distinguished from lyrics, can after all display features of verse, such as rhyme and alliteration. There is, for example, much rhyme in the Anglo-Norman translation of the Book of Kings *Li quatre livre des reis*.[57] Raby in *Medieval Latin Verse* reminds us that the origins of rhyme are unclear and that 'rhyme had long been a familiar ornament of rhetorical prose and from this it may well have passed into verse..'.[58] Brown goes as far as comparing some lyrics to prose pieces.[59] Finally, the fact that, in their original sources, lyrics are frequently included in longer verse texts or in prose texts, such as the 'Nou goþ sunne' lyric cited in the Introduction, does not always make it possible to see whether they are *independent from* or *part of* the verse or the prose.

In this light, the basic task of defining the lyric, or rather, as it is suggested here, the task of dealing with issues of definition, presenting and discussing them, seems essential to any study of the lyric. As I see these issues, they invite us to re-think definitions of the 'lyric', not with the aim of finding the ultimate definition but rather with the aim of recognizing the multiplicity of definitions that can be given of the lyric. The fact that there is a range of varying definitions of the lyric by lyric experts shows that the lyric can be defined in many different ways and that there is no definitive definition. Possible genre theory on the lyrics and the number of alternative and additional terms to 'lyric' imply such a multiplicity of perspectives, modern and medieval. that it would be difficult to decide on one. The lyric can be understood in so

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[57] See E.R. Curtius's discussion of rhyme in his edition of the prose text *Li quatre livre des reis* (Dresden: Niemeyer, 1911), pp.lxxi-lxxxviii.
[58] Raby, *Medieval Latin Verse*, p.xii.
[59] Brown, *Thirteenth Century*, p.xvii.

many ways that it is almost true to say that each lyric could produce a different definition: on a diachronic scale some medieval religious lyrics are more similar to lyrics from earlier, contemporary or later literary periods than others; on a synchronic scale one lyric seems to have been sung, another exclusively read; some lyrics may indeed be 'lyrical', others not at all; one lyric may project a communal voice, another a voice which may 'speak for all' but is altogether more personal; one lyric can be described as 'popular', another not so much; some lyrics are comparable to longer verse and prose, others not, and so on. Being aware of all this, and more, accepting all this, rather than working against this is the first step in the approach I am suggesting here.

The 'medieval'. 'religious' and 'English' lyric

As pointed out above, it is not only the term 'lyric' itself which causes difficulties of definition but also the terms 'medieval'. 'religious' and 'English' when they are related to the 'lyric'. I will now discuss each of these terms in turn and make the following observations: the meaning of 'medieval' could go beyond temporal considerations, as these are slightly arbitrary anyway; the religious characteristics generally identified for the medieval religious lyrics in England are not exclusive to these lyrics, and the religious lyrics cannot always be distinguished from the secular lyrics; it is not necessarily the case that England as place of text production lends the lyrics a specific national characteristic. neither through language nor textual tradition.

What exactly makes a lyric 'medieval'? The terms 'medieval' and 'Middle Ages' are somewhat arbitrary. They tend to refer to slightly different centuries according to different academic disciplines and different countries. Medieval Latin scholars see the Middle Ages beginning shortly after Christ's birth; in Italy, especially with regard to

painting, the Middle Ages end much earlier than in England (the beginning of the fifteenth century), and, with regard to English literature the period concerned with here, that is the twelfth to the early sixteenth centuries, may sometimes be described as the 'later Middle Ages', especially by Anglo-Saxon scholars who see themselves working on the 'early Middle Ages'. With regard to the medieval European religious lyric Patrick Diehl reminds us that '"medieval" varies with the language in question'. For example, the Old High German lyric existed first in a written form from 800, the Old Norse one from the eleventh century and the Portuguese, Catalan and Spanish ones from as late as the thirteenth century. [60]

Here especially it should not be forgotten that many lyrics first existed in an oral form. possibly since before the centuries referred to here, that many lyrics are heavily based on source texts much older than the period referred to by any definition of the Middle Ages and that many lyrics have been copied and re-written during, as well as beyond any period referred to as 'medieval'. Quite a few have been more or less continuously edited and printed in editions from the Middle Ages to the present day.[61]

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[60] Diehl, *Medieval European Religious Lyric*, pp.1-2. It has become conventional to date a lyric by its manuscript. This has proved to be the most convenient even though not always the most satisfactory way of dating, as earlier versions of lyrics may have been lost or have not been preserved in writing. See Brown on the difficulty of dating lyrics in *Fourteenth Century*, pp.xi ff.

[61] On the oral existence of medieval lyrics see, for example, Boffey, 'Focal Texts', p.131 with regard to the lyrics in Richard Hill's Commonplace Book. On evidence for orality in general and the processes by which medieval oral 'texts' became written see the seminal M.T. Clanchy, *From Memory to Written Record*, 2nd ed. (Oxford: Blackwell, 1993; first pbl. London: Edward Arnold, 1979). For the processes of writing and copying see, for example, A.J. Minnis and Charlotte Brewer, eds, *Crux and Controversy in Middle English Textual Criticism* (Cambridge: D.S. Brewer, 1992), and for the change from writing to printing see H.J. Chaytor, *From Script to Print, an Introduction to Medieval Literature* (Cambridge: Cambridge University Press, 1945), Roger Chartier,

For example, the English lyric 'þenchen hu swart þing ant hu suti is sunne' is believed to exist in at least seventeen versions.[62] Most were set down in manuscripts at very different times, the earliest in the first half of the thirteenth century (the Middle English version in MS Cotton Nero A.XIV) and the latest in the first half of the sixteenth century (the Anglo-Latin version in MS Royal VII.C.X). Besides, the way the lyric is introduced in most of its manuscript contexts is with a reference to its previous existence: when included in the religious prose treatise *Ancrene Wisse*, it is introduced as a piece of text that 'wes ȝare itaht'.[63] Considering that it is introduced in this way in the manuscript which preserves the earliest version of the lyric (MS Cotton Nero A.XIV) as well as in the manuscript which preserves the version presumed to be closest to a lost original (MS Cotton Cleopatra C.VI) this may well mean that the lyric already

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ed., *The Culture of Print, Power and the Uses of Print in Early Modern Europe*, transl. Lydia G. Cochrane (Cambridge: Polity, 1989) and Norman Blake, 'Manuscript to Print' in *Book Production and Publishing in Britain, 1375-1475*, ed. Jeremy Griffiths and Derek Pearsall (Cambridge: Cambridge University Press, 1989), pp. 403-32. To my knowledge, no comprehensive history of editing the medieval lyric has been published, but see A.S.G. Edward's pioneering article 'Observations on the History of Middle English Editing' in *Manuscripts and Texts: Editorial Problems in Later Middle English Literature*, ed. Derek Pearsall (Cambridge: D.S. Brewer, 1987), pp.34-49.

[62] *Index* 3568. This entry lists seven Middle English versions. However, one entry is wrong and corrected the *Suppl.* 3568 and 3570.5 in this *Supplement* list another two versions. There is another Middle English version in Cambridge, Magdalene College, MS Pepys 2498, but this one is not set out as verse or rhymes and has therefore not been considered a lyric by scholars such as Brown, Robbins or Cutler. There are another four versions extant in Anglo-Norman in London, British Library, MS Cotton Vitellius F.VII, Cambridge, Trinity College, MS R.14.7, Oxford, Bodleian Library, MS Bodley 90 and in France, Paris, Bibliothèque Nationale, MS F.FR.6276; there are also another four versions extant in Anglo-Latin in Oxford, Merton College, MS Coxe 44, Oxford, Magdalen College, MS Latin 67, London, British Library, MS Cotton Vitellius MS E.VII and in London, British Library, MS Royal VII.C.X.

[63] J.R.R. Tolkien, ed., *Ancrene Wisse*, Early English Text Society, O.S. 249 (London: Oxford University Press, 1962), p.123. The symbol 'ȝ' represents the Middle English yogh here and throughout the thesis.

existed before both of these versions. Indeed, it may not only mean that the lyric already existed in a written form but also that it existed in an oral form: in the context of 'teaching' ('itaht', see above) this can well be imagined. The lyric may have been a piece of knowledge drawn from memory and passed on for memorizing well before the thirteenth century.

Another example is 'Swete Iesu king of blisse' which exists in ten different Middle English versions dating from the late thirteenth- to the early fifteenth centuries.[64] These have been based to a considerable extent on the earlier Latin hymn 'Dulcis Iesu Memoria',[65] the earliest of which- now believed to be lost- is assumed to be from the first half of the twelfth century and circulated in many versions until at least the fourteenth century.[66] Since the late Middle Ages both the Latin hymn and the Middle

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[64]Brown, *Index* 1747, 3236, 3238. *Suppl.* 1732.5, 1747, 1747.5, 1779.5, 3236, 3238, 3680.5.

[65] *Initia* 4814.

[66] Brown in particular points out this source in Brown, *Fourteenth Century*, p.272. The Latin hymn is one of the most well-known and influential of its kind. With its mysticism and particular emphasis on the name of Jesus it can be seen to have started a cult evident in the prose and verse of many medieval writers, in particular in the writing of Richard Rolle whose lyric 'My sange es in sihting' (*Index* 2270), for example, commends the devout use of the name Jesus in lines 20, 21 and 39. (See, for example, Sam J. Womack, 'The *Jubilus Theme* in the Later Writings of Richard Rolle' (PhD. Dissertation: Duke University, 1961)). Raby writes about the hymn: 'it marks a stage in the movement of personal devotion which was to continue through the Franciscans and others into Renaissance times and beyond.' (*Medieval Latin Verse*, pp.493-4). 'Dulcis Iesu Memoria' was originally ascribed to St. Bernard of Clairvaux, but André Wilmart has shown convincingly that it was written by an anonymous English Cistercian at the end of the twelfth century who was strongly influenced by Bernard's mysticism. See A. Wilmart and B. Hauréau, *Des poèmes latins attribués à Saint Bernard* (Paris: no publisher indicated, 1890), A. Wilmart, ed., *Le 'Jubilus' sur le nom de Jésus dit de Saint Bernard*, Ephemerides liturgicae 57 (Città del Vaticano, 1943) or the later A. Wilmart, ed., *Le 'Jubilus' dit de Saint Bernard* (Rome: Edizioni di storia e letteratura, 1944). For editions of individual versions of 'Dulcis Jesus Memoria' see, for example, Wilmart *Le Jubilus* cited above which is a text of the hymn with commentary, F.J. Mone, ed.,

English lyric have been translated into contemporary varieties of English or have been re-written altogether. There are versions extant from as late as the nineteenth century, such as E. Caswall's 'Jesus, the very thought of Thee' or J.M. Neale's 'Jesus, the very thought is sweet.' [67] Considering lyrics, such as 'þenchen hu swart þing ant hu suti is sunne' and 'Swete Iesu king of blisse' may mean re-thinking and possibly thinking beyond the temporal boundaries of the Middle Ages.

Of course, the meaning of 'medieval' and 'Middle Ages' relates not only to a time but also to an ideology that was prevalent in a certain part of the world. The terms are based on the idea of an age in the middle between classical antiquity and the present, during which classical antiquity was to be re-created in various renaissances. This idea was first introduced by Humanists of the fourteenth and fifteenth centuries (hence 'the present' refers to those centuries) and was, as well as is, applied only to the West.[68] This is the Christian West, of course, as Christianity also forms a great part of the definition

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Lateinische Hymnen des Mittelalters, 3 vols (Freiburg im Breisgau: Herder, 1853-55), vol 1, pp.330ff. and Raby, *Medieval Latin Verse*, No 233 (pp.347-53). Many commentaries have been written on the hymn; two of the most influential ones are Mone, op. cit., who reckons the hymn must originally have consisted of exactly fifty stanzas and was as such used as a rosary, and Etienne Gilson ('La mystique Cistercienne et le Iesu Dulcis Memoria' in her *Les idées et les lettres* (Paris, Liège: no publisher indicated, 1932), pp.39-57) who describes the hymn as the experience of a mystical union with Jesus in the specific order of the desire and preparation of the human soul for the union, the union itself and the end of the union followed by the expression of renewed desire.

[67] See John Julian, ed., *A Dictionary of Hymnology*, 2 vols, 2nd ed. (London: John Murray, 1957; 1st pbl. 1892), vol 1, pp.585-9.

[68] Auty, Robert et al, eds, *Lexikon des Mittelalters*, 10 vols (Munich and Zurich: Artemis Verlag, 1977-80), entry 'Mittelalter'.

of the Middle Ages: R.W. Southern describes Latin Christendom as lying at the basis of the age in his famous *The Making of the Middle Ages.*[69]

While Christianity is apparent in most of the religious lyrics under discussion here, it may not be entirely clear how and whether they represent that 'middle state' between antiquity and the present. Nor does it seem plausible that their existence is restricted to the West. Even though related to different faiths, lyrics from other parts of the world from the same time span may not seem so different after all. This may, for example, be seen in James J. Wilhelm's edition *Lyrics of the Middle Ages.*[70] There, lyrics from the medieval Christian West are printed next to lyrics from Judaism and the Arabic Muslim world. Perhaps this is an invitation to a more specific or simply a different description of the medieval character of such lyrics as the religious medieval ones from England.

Just like the medieval characteristics of a lyric, the religious ones are not so easily described. For example, it is quite hard to put a finger on the specific religious characteristics that distinguish the religious lyric from any other religious text of the time. The lyrics have, for example, been described as 'religious meditations'.[71] This description hardly applies to other medieval religious texts, which tend to be narrative in character. However, there are some lyrics which are also narrative in character, such as 'Hit wes up-on a scere þors-day..'. This lyric has been called 'the first ballad', a form

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[69] R.W. Southern, *The Making of the Middle Ages* (London: Arrow Books, 1967; first printed 1953).
[70] James J. Wilhelm, ed., *Lyrics of the Middle Ages* (New York and London: Garland Publishing, 1990).
[71] Woolf, *English Religious Lyric*, p.13.

hardly conducive to meditation.[72] The lyrics are also said to display 'affective piety'. This, however, can also be found in the prose works of Richard Rolle, Julian of Norwich and especially of Margery Kempe.[73] It is often pointed out that the religious lyrics do not question received Christian- in this case specifically Catholic- doctrines[74] unlike some of the Lollard texts (mostly sermons), which, for example, discuss and question the doctrine of Transubstantiation.[75] However, there are plenty of other sermons which, like the lyrics, repeat the received doctrines. An example of this is the sermons in MS Royal XVIII.B.XXIII.[76]

How the religious lyric differs from the secular one is another question that poses itself when assessing the religious properties of a lyric. Even though the distinction between the 'religious' and the 'secular' is well established, it is not always easy to draw. There is the famous case of the lyric 'Maiden in the mor lay',[77] which has

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[72] Davies, *Medieval English Lyrics*, pp.45, 75, 315 (*Index* 1649).

[73] Sister Mary Arthur Knowlton in particular points out the close relation between the texts of Rolle, Julian and the Middle English lyrics in terms of religious character. See her *The Influence of Richard Rolle and of Julian of Norwich on the Middle English Lyrics* (Paris, The Hague: Mouton, 1973).

[74] See Bennett, *Middle English Literature*, p.371, Dyas Dee's section on lyrics in his *Images of Faith in English Literature, 700-1500* (London: Longman, 1997), pp.170-194 (The lyrics are here indeed presented as unquestionable 'images of faith'.) and Gray, *Themes and Images*, p.29.

[75] The possibility is occasionally hinted at that the lyrics' orthodoxy is the very reason for the lyrics' existence. The lyrics could be read as a reaction to disaffected heretical movements, a growing tendency to disengage faith from reason and so on. See, for example, Gray, *Themes and Images*, p.28ff.

[76] 'The collection is orthodox.. their [the sermons'] theology is simple', Woodburn O. Ross, ed., *Middle English Sermons*, Early English Text Society, O.S. 209 (London: Oxford University Press, 1940), p.lxvi.

[77] *Index* 3891.

been interpreted as both religious and secular.[78] After the discovery of some external evidence which shows that the lyric has most probably been read as secular at the time, it is now mostly interpreted as such.[79] As pointed out above, however, there are a number of similarities between the religious and the secular lyrics. Even though they are almost always considered apart from each other, they are occasionally printed together in the same edition as well as treated together in the same critical work.[80] Again, these editions and critical works may be read as an invitation to re-think certain received ideas about the lyrics.

Finally one may ask what makes the lyrics 'English'? How far is there a coherence among lyrics produced in England, that is, in what ways, if in any at all, are they distinct from lyrics produced elsewhere? These questions apply in particular to the 'Anglo-Norman' and the 'Anglo-Latin' lyrics. They may not be much different from lyrics written in the respective continental varieties of these languages, as the terms

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[78] See E. Talbot Donaldson, 'Patristic Exegesis in the Criticism of Medieval Literature' in *Critical Approaches to Medieval Literature*, ed. Dorothy Bethurum (New York: Columbia University Press, 1960), pp.1-26, at pp. 20-26 and J.A. Burrow, 'Poems without Contexts: the Rawlinson Lyrics' in his *Essays on Medieval Literature* (Clarendon: Oxford, 1984), pp.1-26.

[79] Richard Leighton Greene, '"The Maid of the Moor" in the Red Book of Ossory', *Speculum* 27 (1952), 504-6 and Siegfried Wenzel, 'The Moor Maiden: A Contemporary View', *Speculum*, 49 (1974), 69-74.

[80] For editions treating religious and secular medieval lyrics from England together, sometimes not even in separate sections, see, for example, Brown, *Thirteenth Century* and Maxwell S. Luria and Richard L. Hoffman, eds, *Middle English Lyrics* (New York and London: Norton, 1974). Critical works treating religious and secular medieval lyrics from England together are, for example, H.S. Bennett, *Chaucer and the Fifteenth Century* (Oxford: Clarendon, 1947), M.J.C. Hodgart, 'Medieval Lyrics and Ballads' in *A Guide to English Literature*, ed. Boris Ford, 7 vols (London: Cassell & Co: London, 1961), vol 1, pp. 149-56, Siegfried Wenzel, 'Love Sacred and Profane' in his *Preachers, Poets and the Early English Lyric* (Princeton, New Jersey: Princeton University Press, 1986), ch.7, pp.209-42 and Woolf, 'Later Poetry'.

'Anglo-Norman' and 'Anglo-Latin' do not necessarily refer to Anglophone linguistic features but primarily to England as place of text production and to English scribes and authors (This is, of course, somewhat arbitrary, as many of them will have been of Norman descent.) 'Anglo-Norman' is the French dialect that was used in England in written and spoken form for about three to four centuries following the Norman Conquest.[81] Apart from a number of specific linguistic characteristics of its own, it mainly shows the linguistic characteristics of the continental Old French.[82] The term 'Anglo-Latin' has now generally come to mean 'any Latin written or spoken in Britain to the end of the Middle Ages' (The earlier and alternative term 'British Latin' is now confined to any Latin used in Britain before the Norman Conquest).[83] 'Anglo-Latin' is

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[81] Auty, *Lexikon*, entry 'Anglonormannische Literatur'; Alain Rey et al, eds, *Le Robert Dictionnaire historique de la langue française*, 3 vols (Paris: Robert, 1992), vol 1, p.142ff.

[82] See, for example, Albert C. Baugh and Thomas Cable, *A History of the English Language*, 4th ed. (London: Routledge, 1993; first pbl. New York and London: D. Appleton-Century Co., 1935), p.170ff, Louise W. Stone, T.B.W. Reid and William Rothwell, eds, *Anglo-Norman Dictionary* (London: Modern Humanities Research Association, 1977-92), p.xi. More detailed and specific works are F. MacKenzie, *Les rélations de l'Angleterre et de la France d'après le vocabulaire*, 2 vols (Paris: Droz, 1939), M.K. Pope, *From Latin to Modern French with Especial Consideration of Anglo-Norman* (Manchester: Manchester University Press, 1934), Per Johann Vising, *Anglo-Norman Language and Literature* (London: Oxford University Press, 1923), John Orr, *Impact of French upon English* (Oxford: Clarendon, 1948), R.M. Wilson, 'English and French in England 1100-1300', *History* 26 (1941), 163-75 and the more recent articles by William Rothwell including 'Glimpses into our Ignorance of the Anglo-Norman Lexis' in *Medieval French Textual Studies in Memory of T.B.W Reid*, ed. Ian Short (London: Anglo-Norman Text Society, 1984), pp.167-79 and 'The Legacy of Anglo-French: *Faux Amis* in French and English', *Zeitschrift für Romanische Philologie* 109 (1993), 16-46.

[83] A.G. Rigg, *A History of Anglo-Latin Literature 1066-1422* (Cambridge: Cambridge University Press, 1992), pp.1-8 where he discusses the whole concept of 'Anglo-Latin literature' in detail.

certainly different from 'classical Latin' but not much from the continental varieties of medieval Latin.

English macaronic lyrics are also hard to distinguish from the continental macaronic lyrics of the time (unless they use Middle English). This may be because no clear definition of the medieval macaronic text has yet been formulated. Named after a national Italian dish the term 'macaronic' was first used in Italy in the late fifteenth century where it referred to the vernacular with Latin endings, phrases and syntax.[84] It retained this meaning for other vernacular languages of the Renaissance. It was thus not used in the Middle Ages but has been applied to medieval texts retrospectively. Since the term - derived from Renaissance linguistic practice - does not fully apply to medieval linguistic practice, its meaning has been broadened: 'any verse mingling two or more languages'[85] (Even though the term had traditionally been related to verse, it is now also recognized to apply to prose.) Despite the usefulness of the broader definition its breadth suggests a somewhat unjustified randomness in the mixing of languages ('any form of verse in which two or more languages are *jumbled* together').[86] However, studies on medieval macaronic structure have shown that the mixing of languages works according to certain principles.[87] In order to avoid the connotations of the original use of

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[84] See Lucia Lazzerini, 'Aux origines du macaronique', *Revue des langues romanes*, 86 (1982), 11-33 and '"Per latinos grossos..": Studio sui sermoni mescidati', *Studi filologia italiana* 29 (1971), 219-339.

[85] N. Frye et al, eds, *The Harper Handbook to Literature* (New York: Harper and Row, 1985), entry 'macaronic'.

[86] A.F. Scott, ed., *Current Literary Terms: A Concise Dictionary of their Origins and Use* (New York: St. Martin's Press; London: Macmillan, 1965), entry 'macaronic', my italics.

[87] See, for example, Elizabeth Archibald, 'Tradition and Innovation in the Macaronic Poetry of Dunbar and Skelton', *Modern Languages Quarterly* 53.1 (March 1992), 126-

the term and the too broad modern definition of it, Paul Zumthor has suggested the alternative terms 'bilingual' and 'barbarolexie'.[88] Nevertheless, the full extent of medieval macaronic texture has still to be established. With regard to the lyrics one may wonder what degree of language mixture needs to take place in a lyric for it to be 'macaronic', and what kind of a mixture needs to take place, whether translation counts as such or whether all the languages have to be used for composition in one and the same lyric. Whether macaronic texture differs according to the use of different languages or according to different literary traditions and cultural contexts also still remains to be explored.

Whether the Anglo-Norman, Anglo-Latin and macaronic lyrics belong to the same textual tradition as the Middle English ones has hardly been researched, as will be pointed out in the last part of this chapter, chapter 2.3. And the question of whether the textual tradition of all of these lyrics is distinct from a continental tradition has only been answered tentatively. One of the differences between the English and the continental religious lyrics, which is often pointed out, is the lack of authorial names for the English lyrics and the considerable number of such names for the continental lyrics. Besides, it is said that the textual tradition of the English lyrics was slow to develop in contrast to the textual tradition of the continental lyrics and that the former constitutes

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49, Diehl, *Medieval European Religious Lyric*, p.111 ff., Carol Harvey, 'Intertextuality in the Anglo-Norman Hymn', *Journal of the Rocky Mountain Medieval and Renaissance Association* 10 (1989), 17-28 and 'Macaronic Techniques in Anglo-Norman Verse', *Esprit Créateur* 18 (1978), 70-81.

[88] Paul Zumthor, *Langue et techniques poétiques à l'epoque romane, onzième – treizième siècles* (Paris: L.C. Klinksieck, 1963), pp.95ff. and 103ff. in particular, and 'Un problème d'ésthétique médiévale: L'utilisation poétique du bilinguisme', *Moyen Âge* (1960), 301-36, 561-94.

an imitation of the latter.[89] However, it remains to be studied how and whether that affected the textual nature of the English lyrics.

It seems then that the medieval religious lyric in England can be 'medieval', 'religious' and 'English' in several ways. A lyric can be medieval through the date of the manuscript in which it is included or through the ideology it represents; it could be neither of these when one considers that it has existed since before the Middle Ages and been copied till the present day. A lyric may share its religious properties with other genres or it may not; it can be religious by being explicitly unequivocally so, or it can be ambiguously religious. Finally, a lyric may be particularly English or it may not be- we just don't know.

The lyric can be regarded as a most multi-faceted, flexible genre. There is a range of ways in which the medieval religious lyric in England could be defined, and there is room for more such ways of defining, as certain aspects of the lyrics have not been studied yet. Changing the term 'lyric' or restricting the range of texts this term refers to seems to be an unsatisfactory move in response to this range. Instead, it seems best to approach the lyrics in as unassuming a way as possible. Making room for the variety of possible definitions would mean being most truthful to the variety of the lyric material. It is my aim in this thesis to apply this more open-minded approach to the lyrics without letting our understanding of the lyrics become vague. In this sense I identify lyrics for study in this thesis according to the specific queries of definition

[89] See. for example, Bennett, *Middle English Literature*, p.364 ; Gray, 'Songs and Lyrics', p.85 ; Hodgart, 'Medieval Lyrics', p.149.

discussed here. I will put this into practice in the following chapter (ch. 3). As mentioned above, however, I will discuss issues of studying the lyric next.

Chapter 2.2 Methodology

Uncertainties with the definition of the lyric are not the only challenges here. Issues of methodology also have to be considered carefully and have to be approached in a quite fundamental way, as they concern such essential aspects as the availability of the lyrics, their very shape, that is their textual beginnings and endings, and the way the lyrics appear on a first reading. With regard to these aspects I find the following: even though many lyrics are now accessible in editions, it should not be forgotten that not all medieval religious English lyrics are available for reading; the identification of a lyric in a manuscript and in relation to its versions can be a matter of interpretation; and it is a challenge to grasp the lyrics as a body of texts, as they are paradoxically varied and similar at the same time. All of this has to be accommodated in any methodological approach to the lyrics.

The lyrics' availability to the modern reader

Not all medieval religious lyrics from England are available for study since some lyrics may only have ever existed in an oral form and have never been put down in writing, since some manuscripts recording lyrics have been lost, [90] and since not all medieval manuscripts and early printed books have yet been searched for lyrics (the number of original sources is after all great). This means that not all lyrics have yet been collected

[90] See R.M. Wilson, *The Lost Literature of Medieval England*, 2nd ed. (London: Methuen & Co., 1970; 1st ed. 1952) which lists and discusses references in medieval texts to other medieval texts which have not been preserved to the present day, among them lyrics.

not to mention edited.[91] A comprehensive collection of lyrics accessible to the modern reader in one edition is thus an unattainable ideal. This has consequences for a study of the lyrics: while a scholar of D.H. Lawrence may have access to all texts of *Lady Chatterley's Lover* that have ever been in existence, this is not the case for a lyric scholar with regard to lyric texts; any conclusions arrived at, any claims made about the lyrics have to be modified with this in mind.

The lyrics' textual units in their manuscript contexts and in relation to their versions

Identifying lyrics in their original manuscripts and/or in relation to their versions may have to be an act of interpretation. This means that there is room for ambiguity with regard to what exactly constitutes a lyric text.[92] I discuss the identification of a lyric in its manuscript first. Lyrics do not always occur as distinct textual items (both in terms of

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[91] Despite the publication of Brown's *Index* and Robbin's *Supplement*, which list thousands of lyrics, articles presenting newly found lyrics, not included in the *Index*, have been numerous. Amongst them are, for example, S. Ogilvie-Thomson, 'Some unpublished Verses in Lambeth Palace MS 559', *Review of English Studies* 25 (1974), 385-95 or Siegfried Wenzel, 'Unrecorded Middle-English Verses', *Anglia* 92 (1974), 55-78. A revised index is currently being compiled by Julia Boffey and A.S.G. Edwards.

[92] This ambiguity is directly relevant to the notions of 'version', 'textual instability' and the 'open text' which have been established, researched and discussed in many different contexts in medieval literary scholarship. Paul Zumthor, for example, emphasises the oral nature of medieval texts and points out the implications this has for our reading of written texts: '.."medieval texts" present us with nothing but an empty form that is without a doubt profoundly distorted from what was in another sensorimotor context, the whole potential of the spoken word' (from his 'The Text and the Voice', *New Literary History* 16 (1984-5), 67-92, at p.70.) Others have considered the varied written forms one apparent 'text' takes in the Middle Ages and the implications this has for editorial processes. See, for example, *Manuscripts and Texts: Editorial Problems in Later Middle English Literature*, ed. D.A. Pearsall (Cambridge: D.S. Brewer, 1987). In this volume Dan Embree and Elizabeth Urquhart have, for instance, come to the conclusion that the modern editors are 'scribes- not revisers- and prefer to remain as simultaneously faithful as possible' to different versions of the same text. See 'The Simonie: The Case for a Parallel-Text Edition' in *Manuscripts and Texts*, ed. Pearsall, op. cit., pp. 49-59, at p.59.

layout and content). There is not always a blank line or a title to indicate their beginning and ending, nor are they necessarily presented in a verse layout, which would mark them as separate from a preceding or following prose text, for example. Besides, they can be linked to any preceding or following text through thematic, stylistic or other similarities.[93] Therefore, one may sometimes wonder whether a particular text is a lyric at all, and if so, what exactly constitutes the body of its text, that is, where does it begin and where does it end. In other words, identifying lyrics in manuscripts can mean deciding whether a bit of text is a lyric at all and whether it is one, two or more lyrics.

Julia Boffey focuses on the latter question in her article 'Middle English Lyrics: Texts and Interpretation' where she questions the textual independence of two conventionally recognized lyrics since they follow each other without break in the manuscript and are closely related in terms of content.[94] The former question, whether a bit of text is a lyric at all, poses itself most prominently when a lyric has been integrated into another genre, such as the 'Nou goþ sunne' lyric. But while this is separated from the prose to some extent, some lyrics do not seem to be separate at all. The following is

[93] It should be added here that it is not only writing which precedes and follows the lyrics in the manuscripts. Pictures and illumination also form part of some manuscript leaves and may at times be just as closely related to the lyric as any writing. See, for example, T.W. Ross, 'Five Fifteenth-Century "Emblem Verses" from Brit. Mus. Addit. MS 37049', *Speculum* 32 (1957), 274-82 or Marjorie M. Malvern, 'An Earnest "Monyscyon" and "þinge Delectabyll" Realized Verbally and Visually in "a Disputacion Betwyx þe Body and Wormes": A Middle English Poem Inspired by Tomb Art and Northern Spirituality', *Viator* 13 (1982), 415-43. To make matters more complicated lyrics do, of course, not only exist in manuscripts but also in the form of inscriptions on walls and monuments, for example. These constitute a further kind of context from which it may be equally difficult to extract the lyrics. See, for example, Rossell Hope Robbins, 'Wall Verses at Launceston Priory', *Archiv* 200 (1963), 338-43.
[94] Boffey, 'Middle English Lyrics', pp.125 ff.

an example of this. It is an extract from the prose saint's life *Seinte Marherete* from MS Royal XVII.A.XXVII. I have indicated the lyric in bold:

> [a demon revealing to St. Margaret how mankind may overcome him:]
> þis beoð þe wepnen þat me wurst wundeð, ant wite ham unweommet ant strengeð ham staleward-lukest aȝein me, ant aȝein ham t hare wake lustes- þat beoð: eoten meokeliche t drincken meokeluker: don þat flesch i sum derf.. þenchen hit is þurh me þat hare lust leadeð ham to wurchen to wundre: þenchen ȝif ha beieð to me, to hu bittre best ha beieð, ant hwas luue ha leoseð.. þis ha moten ofte munnen bi ham seoluen; **þenchen hu swart þing ant hu suti is sunne; þenchen of helle-wa, of heouenriches wunne; ant hare ahne deð t drihtines munegin ilome, t te grisle t te grure þe bið et te dome; þenchen þat te flesches lust alið swiðe sone, þe pine þer-uore leasteð a mare.** Ant tenne so[n]ne s[o] a gulteð awih[t], gan anan forð-riht þat ha ne firstin hit nawiht to schawen hit i schrifte, ne beo hit no so lutel ne so liht sunne. þat is under sunne þinge me laðest, þat me eorne ofte to schrift of his sunnen..[95]

If I had not indicated the lyric in bold, it could hardly be recognised since it has been integrated into the prose in terms of layout (Mack's edition represents the manuscript layout in so far as the lyric is not represented as verse.) The lyric has also been integrated in terms of syntax. The infinitive 'þenchen' in the lyric depends on the subject and verb of the preceding prose sentence 'ha moten'. It also repeats some of the wording of the surrounding prose ('þenchen', 'flesch', 'lust', 'sunne' etc.), and, in terms of content, one does not have the impression that the lyric should be read as separate from the prose: it is after all part of a list of things people have to do to prevent sinning. If it was not singled out by the prose by the demonstrative 'þis' and if it didn't rhyme ('sunne', 'wunne'; 'ilome', 'dome'), it could be read as part of the prose.

In fact. it may only be possible to single out certain lines here as a lyric because they exist in a similar form in other manuscripts; there is a version of this lyric in MS

Arundel DVII, f.76, for example, where the lyric occurs on its own, that is as a lyric separate from any other text-types. However, does this inevitably mean that the lines in the saint's life are a lyric, too? Are the similar lines in Arundel, which appear to form one complete text, evidence enough for describing the lines in the saint's life as a lyric rather than as part of the prose? If the lines in the saint's life are considered to form a lyric, the question is still which of its lines are actually part of the lyric and which of them are part of the prose. They are after all not fully identical with the ones in Arundel DVII:

saint's life. MS Royal XVII.A.XXVII:	MS Arundel DVII:
þenchen hu swart þing ant hu suti is sunne	Thynk oft with sare hart of þi foule sinnes
þenchen of helle-wa, of heouenriches wunne	Thynk of helle waa of heuenriche wynnes
ant hare ahne deð t drihtines munegin ilome	Thynk of þi aune dede, of goddis dede on rode
t te grisle t te grure þe bið et te dome	þe grymme dome of domysday haue þou oft in mode
þenchen þat te flesches lust alið swiðe sone	Thynk how fals is þis warlde & what is his mede
þe pine þer-uore leasteð a mare	Thynk what þou hauste god for his gode dede[96]

In addition to such grammatical differences as the use of the infinitive 'þenchen' in the saint's life instead of the imperative 'thynk' in Arundel and such as the third person plural pronoun 'hare' in the saint's life instead of the second person singular 'þi' in Arundel. there are some differences of content. At the beginning the lyric in the saint's

[95] Frances M. Mack. ed., *Seinte Marherete*, Early English Text Society, O.S. 193 (London: Oxford University Press, 1934), pp.33, 35, my highlighting. 'þenchen hu swart ant hu suti is sunne' = *Suppl.* 3570.5.

[96] Carl Horstmann, ed., *Yorkshire Writers: Richard Rolle of Hampole, an English Father of the Church and his Followers*, 2 vols (London: S. Sonnenschein & CO.; New York: Macmillan & Co., 1895-6), vol 1, p.156. *Index* and *Suppl.* 3568.

life talks about the dirtiness of sin ('swart', 'suti', l.1) while Arundel emphasises the 'sorry heart' (l.1) one should have about sinning. At the end the lyric in the saint's life mentions physical desire, says how quickly it subsides and points out the great pain suffered from it afterwards (ll.5-6). Arundel, however, points out the falseness of the world and the debt mankind owes to God (ll.5-6). Interestingly, the topic of physical desire, or rather of chastity, is very much part of the saint's life overall. The demon refers to it again and again, as it can be seen in the prose extract above: 'don þat flesch I sum derf' (l.3), 'þenchen hit is þurh me þat hare lust leadeð ham to wurchen wundre' (ll.3-4). Besides, it concerns the story of St. Margaret in general: Margaret, who has decided to remain chaste all her life. is asked by a man to marry him. When she rejects him. he tortures her in order to make her change her mind.

One may thus wonder whether the last two lines of the lyric in the saint's life form part of the prose rather than of the lyric (They are also the only lines that do not rhyme.) One may wonder whether the saint's life lyric consists then only of those lines which are most similar to the Arundel ones, in other words, whether this lyric begins and ends at other points from the Arundel lyric. One may further ask whether the two can then be regarded as one lyric, because of their great similarity, or, when the other lines from the saint's life are taken into account after all, whether they can be regarded as two 'versions' of one lyric. Alternatively, they could also be regarded as two different lyrics altogether because some of their differences are considerable, and they are both found in different contexts.

The fact that very few lyrics are unique and many recur in similar versions allows for a generalization of the questions concerning the saint's life lyric: do several

'versions' make one 'lyric', or is each 'version' an 'individual lyric'? And the same question may be asked with regard to translations and paraphrases, as will be discussed further below: are they versions or independent lyrics? These are questions concerning again the very textual unit of a lyric, its beginning and ending and particular shape, this time not in an individual manuscript but across manuscripts, across the textual tradition of the lyrics. They concern the identification of a lyric in relation to its versions.

This topic of the textual unit is also still prevalent with those lyrics which appear to be marked off as separate items in a manuscript compilation and which are not believed to have survived in other 'versions'. The following lyric is generally extracted from its manuscript, that is, separated from any other textual items, and it is not believed to exist in other versions.[97] So. for example, it is not generally thought to be a 'version' of the ones cited above (the lyric in the saint's life and the Arundel lyrics), yet the similarity to them can hardly be overlooked:

> þenc man of min harde stundes;
> þenc of mine harde wndes.
>
> MAn, þu haue þine þout one me,
> þenc hou dere i bouthe þe;
> I let me nailen to þe tre-
> hardere deth ne mai non ben-
> þenc, man, al hit was for þe..[98]

Apart from the obvious similarity of the use of the word 'think' as anaphora, these lines here could be read as an extension or paraphrase of the lines 'deð.. drihtines munegin ilome' (saint's life, l.3) and 'Thynk.. of goddis dede on rode' (Arundel, l.3) from the two

[97] It is believed that originally it occurred separately, even though it is preceded by another lyric without break in its manuscript. See Brown, *Index*, No 3565.
[98] Brown. *Fourteenth Century*, No 3 (*Index* 3565).

examples above. The exception is here that Christ speaks himself whereas in the saint's life and in Arundel he is talked about. Nevertheless, could this lyric here not also be a 'version' of the two above? What would make it complete and independent from the others?

In this sense any study of lyrics has to be preceded by the recognition that we are not necessarily dealing with clearly definable entities of text; the lyrics' beginnings and endings may not be fixed. Any choice of lyrics from the manuscripts and their versions, and these are choices on the very textual body of the lyrics, has to be clearly justified.

The lyrics' similarity and simultaneous variety

The English medieval religious lyrics surprise as a paradoxical collection, somehow varied and similar at the same time. In terms of content. literary form, possible use, language, source material and authorship the lyrics can differ widely.[99] On the other hand. there seem to be groups of lyrics making use of the same content, form, language and so on.[100] This also has implications for methodology. How can the lyrics be grasped as a body of texts? How should similarity and difference be treated in any study? I demonstrate both with examples. First a group of similar lyrics:

1) WYth was hys nakede brest and red of blod hys side,
Bleye was his fair handled, his wund dop ant wide,
And his arms ystreith hey up-hon þe rode;
On fif studes on his body þe stremes ran o blode

[99] On this variety see, for example, Bennett, *Middle English Literature*, p.364 or Burrow, *Medieval Writers*, p.61.

[100] These groups are often printed together in editions, as can be seen in most of Brown's and Robbins' anthologies, for example. Raymond Oliver studied a corpus of six such standard editions and observed, for instance, that 'the whole corpus of Middle English lyrics, written between about 1200 and 1500, has a high degree of stylistic coherence..', *Poems without Names, The English Lyric, 1200-1500* (Berkeley, Los Angeles and London: University of California Press, 1970), p.3.

2) LOke man to iesu crist
hi-neiled an þo rode,
and hi-þiȝ his nakede bodi
red hi-maked mid blode;
his reg mid scurge I-suunge,
his heued þornes prikede,
þo nailes in him stikede.
þuend and trend þi lordes bodi,
þurch wam þu art i-boruhe,
þer þu mit hi-uinde blode an sorue.

3) MAn, þu haue þine þout one me,
þenc hou dere i bouthe þe;
I let me nailen to þe tre-
hardere deth ne mai non ben-
þenc, man, al hit was for þe.

I gaf mi fles, i gaf mi blod,
for þe me let i-don on rod,
Vt of mi side ern þe flod;
I þoled hit al wid milde mod-
Man, hit [was] al for þi god.

Mine peines weren harde and stronge,
Mi moder þouth es swiþe longe:
þenc, man, er þu do þi sinne,
Wath I þolede for man-kinne;
Min harde deth þe shal don blinne.

4) MAn and wyman, loket to me,
u michel pine ich þolede for þe;
loke up-one mi rig, u sore ich was i-biten;
loke to mi side, wat Blode ich haue i-leten.
mine uet an mine honden nailed beth to þe rode;
of þe þornes prikung min hiued urnth a blode.
fram side to side, fro hiued to þe fot,
turn mi bodi abuten, oueral þu findest blod.
man, þ in hurte, þin hurte, þu tune to me,
for þe vif wndes þe ich tholede for þe.[101]

[101] Brown, *Fourteenth Century*, Nos 1A (*Index* 4088), 2A (*Index* 1940), 3 (*Suppl.* 2079.5), 4 (*Index* 2042).

Of course, it cannot be denied that there are some differences between these lyrics: the speakers and addressees vary, the form varies between statement, reproach and lament, the rhyme-schemes and meters are different and so on. But there are some quite outstanding similarities. The lyrics are all concerned with the Crucifixion and present it in the same light: it is something that has to be thought of; that has to be imagined with sentiments of pity and guilt. Another clear and important similarity between these lyrics is that they are all written in Middle English. It does not seem difficult to comprehend *these* lyrics.

By contrast, see the following lyrics:

A IHesu crist le fiz marie 1
cil ke tut le munde fist
de nus eit pite e merci
si li pleit
ke nos almes ne seint dampnes 5
pur nul maufet

Louerd crist, þou hauest us boust,
þou madest al þis world of noust;
we biddet þe wid word ant þoust
conseil ant red 10
þat oure soule ne be
fur-lore for no qued.

Sire deu uus eistes tel
pere de tere e de cel
plus douz ke mel 15
kaunt il est chaud
a uus nus deuum obliger
sire au haut..[102]

B Lullay, lullay, la lullay, Mi dere moder, lullay.

Als i lay vp-on a nith 1
Alone in my longging,

[102] Brown, *Thirteenth Century*, No 15 (*Index* 1949).

Me þouthe i sau a wonder sith,
A maiden child rokking..

'Sing nov, moder,' seide þat child, 5
'Wat me sal be-falle
Here after wan i cum to eld-
So don modres alle..'

'Suete sone,' seyde sche,
'Wer-offe suld i singge? 10
Wist i neuere ȝet more of þe
But gabrieles gretingge..'[103]

C Fructum preclarum faciant fontes lacrimarum, 1
Nam merito fletus Deus occurrit tibi letus.
Pectore ferventi dic laudes omnipotenti.
Cum sis vir fortis, non stes ut formula mortis.
Gutture sic cantes manibus ut premia plantes. 5
Non vox sola placet, set manus ipsa vacet.
Carmina consueta cantans sit mens tua leta.
Si non insit amor, mirabilis sit tibi clamor.
Voci da votum, clamori cor dato totum.
Tunc exauditum tibi dat Deus [omne] petitum.[104] 10

D ERþe toc of erþe, erþe wyþ woh, 1
Erþe oþer erþe to þe erþe droh,
Erþe leyde erþe in erþene þroh-
þo heuede erþe of erþe erþe ynoh.[105] 4

E The infinite power essenciall, 1
Me thoght I sawe verrement,
Procedyng from his trone celestiall
To a dere damsell that was gent.
Songes melodious was in their tent, 5
Of Angells synging with gret solemnyte
Before a quene which was present,
Ecce virgo Radix Iesse.

Tota pulcra, to the lille like,

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[103] Brown, *Fourteenth Century*, No 56 (*Index* 352).
[104] Siegfried Wenzel, ed., *Fasciculus Morum: A Fourteenth-Century Preacher's Handbook* (University Park Pennsylvania and London: The Pennsylvania State University Press, 1989), p.510 (This lyric does not seem to be listed in any indices).
[105] Brown, *Thirteenth Century*, No 73 (*Index* 3939).

She was set withe saphure celestiall; 10
The odour of hir mowthe aromatike
Dyd coumford the world vnyuersall,
Moche clerer she was then the cristall,
She is the flowre of all formosite,
Devoide of actes crymynall, 15
Ecce virgo Radix Iesse..[106]

The differences between these lyrics are numerous. Surely, all examples are of 'religious' content, but they are concerned with quite different aspects of it. Almost all are about different religious persons apart from D, some focus on Biblical events (A on the Creation of the world and the Crucifixion, B on the Assumption and E on the Ascension of the Virgin), one is about a specific statement from the Bible (D), another discusses the properties of sung praise and prayer (C), and two are about the relationship between mankind and God (A and C). The speaker(s) and the addressee(s) vary from lyric to lyric. A is spoken by mankind and addressed to Jesus. B is told by a narrator who has overheard a dialogue between the Virgin Mary and the Christ child, giving it in direct speech. C appears to be spoken by a spiritual adviser, possibly a preacher, addressing mankind or. more specifically, a church congregation. In D no one in particular speaks and no one is directly addressed, and E is someone's vision of the Coronation of the Virgin in Heaven. The form the lyrics take also varies. A is a praise of Jesus and prayer to him. B is first a report about the situation of the narrator (ll.1-4) before it becomes a dialogue (from line 5 onwards) which develops into a re-telling of the Assumption ('gabrieles gretingge', l.12). C is advice on how to sing praise to God and how to pray to him. mostly given in the imperative mode (e.g. 'dic', l.3; 'non stes', l.4). D is a set of

[106] Brown, *Fifteenth Century*, No 38 (*Index* 3391).

statements re-phrasing the concept of 'dust to dust' and 'ashes to ashes', while E praises the Virgin and celebrates her ascent into Heaven.

With regard to language the lyrics vary considerably. B and D are written in Middle English, C in Anglo-Latin and E mainly in Middle English with some Anglo-Latin lines interspersed. In A one Anglo-Norman stanza alternates with one Middle English stanza. Here the Middle English appears to translate or paraphrase the Anglo-Norman. In E, however, the Anglo-Latin lines do not translate the Middle English ones, but form part of the text as if they were written in Middle English themselves: 'Tota pulcra, to the lille like/ She was set withe salphure cellestial..' (E, ll. 9-10). (A more detailed discussion of the different languages and their use in medieval religious lyrics can be found below.) There are also differences in the use of the same language. This is especially apparent here with the use of Middle English. While B uses a simple language (the diction derives mainly from the basic vocabulary of Middle English and tends to be of Germanic origin: 'sith', l.3; 'maiden', l.4; 'child', l.4; 'seide', l.5; 'cum', l.7), E. by contrast, is written in an 'aureate' style, that is in a strongly Latinate diction ('infinte', 'essenciall', both l.1; 'celestiall', l.3), using words from a more complex set of vocabulary ('procedyng', l.3; 'solemnyte', l.6)

Different literary forms are represented in the above examples. B is a carol since it has a burden ('lullay, lullay..') and is written in four-line stanzas with cross-rhyme. E, by using the same line at the end of each stanza may also be seen to have a burden. However. this 'burden' is shorter than the one in B, and it is not pre-fixed to the lyric as it is in the case of B. E's rhyme-scheme indicates that it is a *ballade*. B and D have a fairly simple rhyme-scheme: as already mentioned B shows a cross-rhyme, D makes use

of mono-rhyme only (also internally through the repetition of the word 'erþe' three times in every line). C appears to have no rhyme, however, it does rhyme internally and consistently in each line. A and E have comparatively complex rhyme-schemes: aaabcb (A) and ababbcbc (E).

The metre is quite difficult to make sense of in the different lyrics. It appears to be more irregular than regular and therefore different in each lyric. A, for example, is mostly trochaic in the Anglo-Norman stanzas, however the number of feet varies in some lines (four in the first three lines and the fifth line of each Anglo-Norman stanza; two in the fourth and sixth lines. whereby the first Anglo-Norman stanza turns into an iambic meter in the sixth line.) In the Middle English stanza the meter changes throughout:

/ + / + / + + /
Louerd crist, þou hauest us boust,
+ / + / + / + /
þou madest al þis world of noust;
+ / + + / / + /
we biddet þe wid word ant þoust..[107]

In B the first line is trochaic while the next three are iambic, apart from the fact that line three includes a dactyl (if the 'e' at the end of 'thouthe' is pronounced) and that line four has two stressed syllables following each other, 'chíld rókking'. The meter of the rest of the lyric is equally irregular. This sort of 'irregularity' is also found in C and E. In D, however. the meter appears to be quite consistent. It seems to be determined by the

[107] A, ll. 7-9.

alliteration, that is especially the vowel 'e' in the repetition of the word 'erþe', which results in four stresses per line.[108]

The length of the lyrics varies just as much as any other aspect of them. A, B and E are fairly long lyrics (the stanzas given above are extracts as indicated). A has actually eight stanzas, B as many as thirty-seven and E has seven. C and D have one stanza only. Of course, it needs to be taken into account that C shows quite a long stanza with its ten lines in comparison to the four-line stanzas of B or D. C also has comparatively longer lines than the other lyrics.

When one considers the way in which the different lyrics may have been used, further differences emerge. It is difficult to make any statements in this respect with regard to A and D. However, some assumptions may be held about lyrics B, C and E. While B might have been intended for a popular audience- its simple diction and the carol form might suggest that- E may well have been intended for a literate audience- so its more complex diction of Latin origin suggests. C, on the other hand, may also have been intended for a popular audience, however, more specifically for a church congregation, as it appears to be spoken by a preacher. B's popular nature, that is in particular its carol form, suggests that it has an oral history and that it was sung, possibly even danced to. E, however, if it was intended for a more literate audience, would have

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[108] Metre, as found in the lyrics, has been difficult to make sense of for many scholars. At first it was assumed to be so varied that it was impossible to study it with the result that it has often been neglected. Woolf, for example, writes in *English Religious Lyric*, p.2, 'with the exception of a small group, chiefly the Harley lyrics, they [the Middle English religious lyrics] have no characteristic meters.' Some studies, on the other hand, have shown that the lyrics' meter is not quite as varied as perceived by some. See, for instance, Beatrice H.N. Geary, *A Study of Fifteenth-Century English Lyric Verse from*

been read only. C, if it has been used in a church service, would most certainly have been read out. These conjectures further imply that B may have been used communally, that is sung and danced to by a group of people, while E may have been used by individuals privately, and E may have been read out by one person to a group of people.

With regard to the lyrics' variety, three topics merit further attention: language, sources and authorship/anonymity. They are particularly relevant here because the language in which the lyrics were written is more than one, and specific language use differs from lyric to lyric, because the number of source texts used for the lyrics is great, and the dependency of the lyrics on these texts varies, and finally because the majority of lyrics is anonymous, while the authors of some lyrics are known.

There are not only *different* lyrics in different languages, as already seen with some of the lyrics quoted above (e.g. the Middle English lyric B in contrast to the Anglo-Latin lyric C), but there are also cases of the *same* lyric existing in different languages. The lyric 'þenchen hu swart þing ant hu suti is sunne', quoted above as part of the saint's life *Seinte Marherete*, exists in Middle-English, Anglo-Latin and Anglo-Norman versions. Here is one of each:

> þench ofte wið sar of þine sunnen.
> þench of helle wa of heoueriches wunnen.
> þench of þin ahne deað of godes deað o rode.
> þe grímme dom of domesdei. munneð ofte ofte i mode.
> þench hu fals is þe worlt. hwucche beoð hire meden.
> þench hwet tu ahest godd for his goddeden.[109]

> cogita sepe cum dolore de tuis peccatis,
> de pena inferni, de premio celesti,

Manuscripts and Printed Editions with Special Reference to Metrical Form (Oxford: Bodleian Library, Thesis, 1932).

[109] Tolkien, *Ancrene Wisse*, p.123 (*Index* 3568).

de propria morte, de morte Christi in cruce,
de dic districti iudicij;
cogita quam fallax est mundus, que merces eius;
cogita quid debes Deo pro eius beneficijs.[110]

pensez souent ou do-lour de vos pecchez
de la peine enfern. e de la ioie du ciel.
pensez de uostre mort demeine. e de la mort nostre seignur en la croiz
e dil horible iugement au iour de iui-se. remenbrez souent e uostre quer.
pensez cum faus est li mound e quele est sa meri-te.
E si pensez quei vus deuez a deu pur soen bien fet.[111]

Then there are the macaronic lyrics, which show, of course, a mixture of two or of all three of these languages within the same lyric. These macaronic lyrics take quite distinctly different forms. The first part of the lyric may be written in one language, while the second part may be written in another language:

In cruce sum pro te. Cur peccas? Desine pro me.
Desine, do veniam; dic culpam, retraho penam..
I honge on cros for loue of the.
Lef þy synne for loue of me.
Mercy aske, amende þe sone,
And I forȝyf þe þat is mysdone.[112]

In other macaronic lyrics one stanza in one language may alternate with a stanza in another language as seen in lyric A above, 'Ihesu crist le fiz marie'.[113] Instead of stanzas one also finds lines alternating. One line in one language follows a line in another language as in the following example:

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[110] Charlotte D'Evelyn, ed., *The Latin Text of the Ancrene Riwle*, Early English Text Society, O.S. 216 (London: Oxford University Press, 1944), p.88 (This lyric does not seem to be listed in any indices).
[111] W.H. Trethewey, ed., *The French Text of the Ancrene Riwle*, Early English Text Society, O.S. 240 (London, New York and Toronto: Oxford University Press, 1958), pp.19-20 (This lyric does not seem to be listed in any indices).
[112] Wenzel, *Fasciculus Morum*, p.212 (The Latin half is listed under 8884 in *Initia* and the English half under 1321 in the *Index*).
[113] Another example can be found in Brown, *Thirteenth Century*, No 5 (*Index* 1978).

SEinte mari, moder milde,
mater salutaris
feirest flour of eni felde,
uere nuncuparis,
þorou ihesu crist þou were wid childe;..[114]

In some lyrics the main part may be written in one language while the refrain or just a few lines within the lyric may be in another language (see lyric E, 'The infinite power essenciall'). In some lines of these lyrics one or two words in one language may alternate with one or two words in another language, such as in E, line 9, 'Tota pulcra, to the lille like'. Here is another example of that:

Moder and maiden þat neuer did mysse,
intrauit castellum of ioy and blisse.[115]

The languages are sometimes used for composition, sometimes for translation and sometimes for paraphrasing. In 'Seinte mari, moder milde', in E, 'The infinite power essenciall', and in 'Moder and maiden þat neuer did mysse' both Middle English and Anglo-Latin are used for composition; one language complements the other without translating the other. However, the versions of the 'þenchen' lyric and the lyric 'In cruce sum pro te' may be described as forms of translation. Even though it is not always a word for word translation that takes place in these lyrics, the rendering of one language into the other may be described as 'close'. In lyric A, 'Ihesu crist le fiz marie', however, it appears that the Middle English paraphrases, rather than translates the Anglo-Norman. See the first two stanzas again, this time with a Modern English translation given on the right hand side of each stanza:

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[114] Brown. *Thirteenth Century*, No 16 (*Index* 2995).
[115] Wenzel, 'Unrecorded Middle-English Verses', p.67 (As Wenzel's title suggest, this lyric is not listed in the *Index*).

IHesu crist le fiz marie	Jesus Christ the son of Mary
cil ke tut le munde fist	the one who made the entire world
de nus eit pite e merci	have pity and mercy on us
si le pleit	if it pleases you
ke nos almes ne seint dampnes	that our souls may not be damned
pur nul maufet	for no sort of evil.
Louerd crist, þou hauest us boust,	Lord Christ, you bought us
þou madest al þis world of noust;	you made this entire world out of nothing
we biddet þe wid word ant þoust	we pray to you in word and thought
conseil ant red	for counsel and advice
þat oure soule ne be	that our souls may not be
fur-lore for no qued.	lost for any kind of evil.

Only the last two lines are compatible in terms of translation. All of the first four lines are quite different in terms of content, even though the overall message may be similar.

On the one hand the lyrics in different languages are as different from each other as some of the lyrics written in the same language. The differences between the Middle English lyric B and the Anglo-Latin lyric C, for example, have been discussed above, and are just as great as the differences between, for example, the Middle English lyric B and the Middle English lyric D. The differences concern voice, addressee, religious content. literary form and so on. On the other hand, there are the macaronic lyrics, where the various languages cannot be separated since they are combined in one and the same lyric. Between those two extremes there are such lyrics as 'þenchen hu swart þing ant hu suti is sunne' which exist in different languages. The texts of this lyric are extremely similar even though they have been written in different languages.

These considerations lead back to the question of the textual unit of the lyrics and to an aspect already touched on there. Just as one may ask whether several 'versions' make up one 'lyric', or whether each 'version' should be regarded as an 'independent' 'lyric', so one can ask here whether a lyric in a language different from another lyric,

which is however very similar to it, can be regarded as a 'version' of that lyric or as an 'independent lyric'. In other words, is there a difference between a 'translation' and a 'version'? Is there a difference between a 'paraphrase' and a 'version'? How closely does one lyric have to be translated from another in order to constitute a 'version' of that 'lyric'? With regard to the way lyrics in different languages are preserved in manuscripts, one may ask whether one lyric in one language following another lyric in another language on the same manuscript page is a definite sign for the existence of two lyrics. In fact the lyric 'In cruce sum pro te' given above is, in its manuscript context, the prose text of the *Fasciculus Morum*. interrupted by a language marker. After the Latin, the words 'Anglice sic' follow before the Middle English lines. Does this mean that a switch in language, which is even pointed out by the manuscript itself, indicates the beginning of a new lyric, even though that lyric may say exactly the same as the other in the other language? Is 'In cruce sum pro te' one or two lyrics? From when onwards one can talk about a 'macaronic' lyric rather than about two lyrics, each in a different language is a further consequent question. The challenge of studying the medieval religious lyrics in all the different languages of the English Middle Ages is not only to take into account the fact that the lyrics were recorded in three different languages, but also how the languages were used for the lyrics and how lyrics in different languages were preserved in the manuscripts.

The lyrics' sources are as varied as the lyrics' use of languages. They are not only Old English texts from Anglo-Saxon times, but also Old French lyrics, and more prominently so, they tend to be the Bible, writings by the Church Fathers, the liturgy and

especially Latin hymns written by a wide range of European authors.[116] The lyrics' dependency on these source texts varies and, not infrequently, more than one source text is used for one lyric. The following Middle English example from the thirteenth century may be considered to be a fairly close rendering of the famous Latin hymn 'Stabat iuxta Christi crucem'. (It does not translate it, but it is firmly based on it.) Here are the first two stanzas of each:

STabat iuxta Christi crucem.	IEsu cristes milde moder
Stabat videns vitae ducem	stud, biheld, hire sone o rode
Vitae valefacere.	þat he was inpined on;
Stabat mater nec iam mater	þe sone heng, þe moder stud
Et, quid sit eventus ater,	and biheld hire childes blud,
Novo novit funere.	wu it of hise wundes ran.
Stabat virgo spectans crucem	þo he starf þat king is of lif,
Et utramque pati lucem,	dreriere nas neuerre no wif
Sed plus suam doluit.	þan þu were, leuedi, þo;
Ista stabat, his pendebat,	þe brithe day went in-to nith,

[116] Examples of lyrics based on these sources are: Brown, *Thirteenth Century*, No 48 (*Index* 3310) showing an *ubi sunt* passage common to Old English literature; the lyrics in J.A.W. Bennett and G.V. Smithers' edition *Early Middle English Verse and Prose*, 2nd ed. (Oxford: Clarendon Press, 1968), pp.113-5 (*Index* 2207) and pp.116-7 (*Index* 1449) have a similar beginning and structure as the *chanson d'aventure* of the Old French lyric tradition; Brown, *Thirteenth Century*, No 80 (*Index* 2604) is based on the Biblical parable of the labourers in the vineyard, and No 25 (*Index* 1649) changes the story of Judas's betrayal; ibid., Nos 45 (*Index* 3432) and 49 (*Index* 3211) are both based on the 'Lamentacio Sancti Bernardi de compassione beate marie virginis' even though to varying degrees, see notes on pp.200-1 and pp.203-5; ibid., No 23 (*Index* 1129) recounts the Ten Commandments; the lyrics by Herebert in Brown, *Fourteenth Century*, pp.15-28, are translations and paraphrases of Latin hymns. The sources of the lyrics are not always as clearly identifiable as in the above cases. Indeed, in lyric scholarship there is some uncertainty about which exact sources affected which lyric, with the result that there are some contradictory views. Davies, exemplifying this uncertainty, qualifies: 'A number of English stanza forms are the same as those in Latin.. though it may be that both Latin and English forms developed separately,' and acknowledges that secular lyrics in the French tradition often have characteristics in common with English poems of love (*Medieval English Lyrics*, pp.39 and 44). Robbins, on the other hand, entitles one section of his discussion of the secular lyric 'Unimportance of the French Influence.' (*Secular Lyric*, pp.li-lv).

Et, quod foris hic ferebat,	þo ihesu crist þin herte lith
Intus haec sutinuit..[117]	was iqueint with pine and wo..[118]

The wording in the Middle English lyric is somewhat different from that of the Latin. As can be seen from a comparison of each Latin line with the corresponding Middle English line, the Middle English is not a word for word translation of the Latin. However, meter (trochaic tetrameter), rhythm and rhyme-scheme (aabccb) are identical in both. The scene portrayed is the same: Mary stands at the cross of the crucified Christ. The sentiment expressed is also the same: the suffering of Mary about the torture and imminent death of her son.

Another Middle English lyric, this time from the fifteenth century, may remind us of the same hymn through the time it is set in (the time of the Crucifixion) and through the sentiment expressed (Mary's suffering about her son's death):

AS Reson Rywlyde my Rechyles mynde,
by wayes & wyldernes as y hadde wente,
a solempne cite fortunyd me to fynde;
to turne þer-to wes myne entente.
I met a mayde at þe citeys ende,
snobbynge & syȝynge sche wes ny schente,
a fayrer foode had y not kende.
hurre herre, hure face, sche all to-rente,
Sche tuggyd & tere with gret turment;
sche brake hure skynne boþe body & breste,
and saide þese wordys euer as sche wente,
'filius Regis mortuus est.'..[119]

The metre is here an iambic tetrameter, the rhythm depends heavily on alliteration, and with one exception there are mono-rhymes throughout. The scene has changed to a city

[117] Brown, *Thirteenth Century*, p.8. See notes on p.167, where Brown relates the Latin source to the Middle English lyric printed next to it here. *Initia* 18575.
[118] Brown. *Thirteenth Century*, No 47 (*Index* 1697).
[119] Brown, *Fifteenth Century*, No 6 (*Index* 404).

(it probably takes place after Christ's Crucifixion), and there is a direct observer of Mary, that is, there is a first-person narrator. The sentiment of Mary's pain about the death of her son is expressed but in an even more forceful fashion than in the Latin. Here Mary 'tears her hair and face' and while doing so repeats the same phrase: 'The king's son is dead.' Mary, rather than being a pitiful figure at a stiff scene where 'Christ hangs' and 'Mary stands', is here presented as a woman gone mad, self-harming in her frenzy.[120] On the other hand, this lyric here reminds us of another textual tradition than Latin hymnology. Its beginning is strongly reminiscent of the secular Old French *chanson d'aventure*. In it the narrator tends to be going somewhere, then comes across a sight which is worth reporting and tells a story related to this sight.[121]

Considering the amount and the mixture of source material that has flowed into the medieval religious lyrics, considering a good deal of dependency of some of the lyrics on these sources, it may not be surprising that the matter of authorship with regard to the lyrics has many facets. More than one name can be associated with one lyric. This can also be seen in the multiple processes of copying, translating and paraphrasing, each of which may have been executed by a different person. For example, the Latin hymn 'Gloria Laus et Honor'[122] presumably composed by Bishop Theodulphus was integrated into the thirteenth century *Sarum Graduale* and sung by the congregation in Palm

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[120] The more dramatic and passionate tone as found in 'As Reson Rywlyde my Rechyles mynde' has often been pointed out as a distinct characteristic of later medieval religious lyrics. See, for example, Davies, *Medieval English Lyrics*, p.38.

[121] For definition and use in secular and religious ways see Helen Estabrook Sandison, *The 'Chanson d'Aventure' in Middle English* (Bryn Mawr: Bryn Mawr College Monographs, Monograph Series 12, 1913) and Judith M. Davidoff, *Beginning Well: Framing Fictions in Later Middle English Poetry* (New Jersey: Cranbury, 1988).

[122] *Initia* 21100a.

Sunday processions, before it was translated into Middle English by Friar William Herebert in the late thirteenth or early fourteenth centuries. Brown believes it was designed for pulpit use which meant yet more names (the preachers') may have been associated with the text.[123]

It has long been pointed out that individuality and originality are not necessarily virtues in medieval literature in general. Emphasis lay much more on passing on material that has already been written down in one way or another. Besides, one might argue with regard to the lyrics that the whole point of the religious lyric is its anonymity. Since the voice in the lyrics is hardly ever individual but stands for mankind in general,

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[123] See Brown, *Fourteenth Century*, p.xiv. About the lack of authorial control writers had over their work in the Middle Ages in general see W.E. Bolton, 'The Conditions of Literary Composition in Medieval England' in his edition *The Middle Ages*, 2nd ed. (London: Sphere Books, 1986; 1st ed. 1970), pp.1-27. In scholarship there seems to be a general uncertainty about the importance of authorship and the relevance of a preserved name of an author for a lyric. Pearsall has made a distinction between anonymous lyrics and those written by known writers. In his anthology he separates anonymous lyrics from those by Charles of Orleans or John Lydgate (*Chaucer to Spenser, an Anthology of Writings in English, 1375-1575* (Oxford: Blackwell, 1999)). Other authors, whose names have been preserved by chance, but which are less well-known than those of Charles of Orleans or Lydgate, tend not to be mentioned, and their works tend to be integrated into the sections of the anonymous lyrics. Names, such as Herebert or Ryman, tend to be mentioned after the lyric or after the first line of the lyric on the contents page. See, for example, Maxwell S. Luria and Richard L. Hoffman, eds, *Middle English Lyrics* (New York and London: Norton, 1974). Hence there seems to be a general uneasiness whether the lyric should be regarded as anonymous, and whether much attention should be paid to a preserved name, as well as whether works by an already well-known author should be considered under the term 'lyric' at all. While Brown excluded works by the well-known authors (*Thirteenth Century, Fourteenth Century, Fifteenth Century*), Davies in 1963 began to include them (*Medieval English Lyrics*) and more recently, Duncan in 1998 and 2000 has no longer drawn this dividing line between authorship and anonymity (*1200-1400, 1400-1530*). For editions of well-known authors see, for example, James Kinsley, ed., *The Poems of William Dunbar* (Oxford: Clarendon, 1979), John Scattergood, ed., *John Skelton: The Complete English Poems* (London: Penguin, 1983), E.K. Whiting, ed., *The Poems of John Audelay*, Early English Text Society, O.S. 184 (London: Oxford University Press, 1931).

or is represented as God's, Christ's or Mary's voice, expressing truths expected to be believed by all, the presence of an authorial name would defeat this whole point. An author's name would take away the authenticity as well as the communality of the voice of most lyrics. Diehl reminds us that 'there is no such [authorial] force acting to unify the medieval poem, only the impersonal and omnipresent forces of the coherence of its culture.'[124] There was, of course, also the common medieval belief that God is the ultimate creator and hence the author of all things, which implies that a human authorial name would be presumptuous.[125]

It seems, however, that sometimes an author's name mattered, while at other times it didn't. Chaucer's ABC poem 'Almighty and al merciable queene' about the Virgin Mary and mankind's relation to her, for example, does not sound much different from an anonymous lyric about the same topic, 'O hie Emperice and quene celestiall'. The following are the first stanzas of each:

<u>Chaucer</u>
Amighty and al merciable queene, 1
To whom that al this world fleeth for socour.
To have relees of sinne, of sorwe, and teene,
Glorious virgine, of alle floures flour,
To thee I flee, confounded in errour. 5
Help and releeve, thou mighti debonayre,
Have mercy on my perilous langour.

[124] Diehl, *Medieval European Religious Lyric*, p.18.
[125] Alastair Minnis showed, of course, how with scholasticism 'auctoritas moved from the divine realm to the human' (*Medieval Theory of Authorship, Scholastic Literary Attitudes in the Later Middle Ages*, 2nd ed. (Aldershot: Scolar Press, 1988, 1st ed. 1984), p.vii). How far this is applicable to lyrics is, however, questionable. See also 'From anonymity to individualism' in Ronald Carter and John Mc Rae, *The Routledge History of Literature in English, Britain and Ireland* (London: Routledge, 1997; 2nd ed. 2001), pp.25-28.

Venquisshed me hath my cruel adversaire.[126]

Anonymous
O hie Emperice and quene celestiall, 1
Princes eterne and flour Immaculate,
Oure souerane help quhen we vnto the call,
Haile! ros Intact, virgyne Inuiolate,
That with the fader was predestinate 5
To bere the floure and makar of vs all,
And with no spue of crime coinquintate,
Bot virgyne pure, clerare than Cristall.[127]

Indeed, the voice in Chaucer's poem may not be recognised as that of a particular person, just as in the case of the anonymous lyric. In both there is an 'I' who addresses a 'you', and in both the 'I' stands for mankind while the 'you' stands for Mary. Surely, when Chaucer writes, 'Xristus, thi sone, that in this world alighte/ Upon the cros to suffre his passioun,../ And al was this for my salvacioun' (ll.161-2, 165, same lyric as printed above),[128] he did not refer only to himself (even though some might argue so in the light of the 'Retraction'). The Crucifixion took after all place for the benefit of all mankind. The wording of both poems is also quite comparable. In Chaucer's lyric one encounters the same apostrophes to Mary as in the anonymous one, both full of hyperbolic praise: 'Glorious virgine, of alle floures flour' (Chaucer, l.4); '..ros Intact, virgyne Inuiolate' (Anonymous, l.4). In Chaucer's text one is hard-put to look for his well-known citations of all kinds of genres or the ironic phrases so characteristic of much of his other writing. One is hard-put to find Chaucer's own voice.

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[126] Larry D. Benson et al, eds, *The Riverside Chaucer*, 3rd ed. (Oxford: Oxford University Press, 1988), p.637 (*Index* 239).
[127] Brown. *Fifteenth Century*, No 13 (*Index* 2461).
[128] Benson, *The Riverside Chaucer*, p.639.

However, with regard to some authors who wrote lyrics a certain amount of individuality and originality has been established, such as for Richard Rolle or Dunbar and Skelton.[129] In this way, there are texts by known authors, which seem to stand out as distinct groups from the anonymous lyrics. James Ryman's work, for example, is characterised by the fact that many of his lyrics are written in the form of carols. Of course, there are also anonymous carols, but a further characteristic of Ryman's carols is that he restricts himself to religious themes (they are scattered throughout Greene's sections on the religious carol.)[130] As another example, there is William Herebert, a friar, whose lyrics stand out by the fact that they are based on Latin hymns and have been rendered fairly closely to these sources (e.g. 'My volk, what habbe y do þe' based on 'Popule meus quid feci tibi?', 'Heyl, leuedy, se-steorre bryht' on 'Aue Maris Stella', 'Com shupperre holy gost, of-seth oure þouhtes' on 'Veni creator spiritus').[131] Then there is a group of lyrics, which, although not unique to one author, nevertheless seems to have been inspired by the work of one author: the mystic Richard Rolle. They clearly stand in a mystical tradition and cover Rolle's most common topic: the love of Jesus. (e.g. 'Ihesu, als þow me made & boght,/ þou be my lufe & al my thoght,..', 'Ihesu, god sone, lord of mageste,/.. reue me slykyng of þis lang, my lufe þat þou may be').[132] The co-existence of both known authorship and (deliberate) anonymity is thus a further aspect that may have to be accommodated in any study of the lyrics.

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[129] Nicholas Watson, *Richard Rolle and the Invention of Authority* (Cambridge: Cambridge University Press, 1991); Archibald, 'Tradition and Innovation'.
[130] Greene, *Early English Carols*.
[131] Brown, *Fourteenth Century*, Nos 15 (*Index* 2241), 17 (*Index* 1054), 18 (*Index* 643).
[132] Brown, *Fourteenth Century*, No 80, ll. 1-2 (*Index* 1663), No 83, ll. 1, 3 (*Index* 1715).

Ways of studying, it seems to me, have to be re-invented to some extent for each study of lyrics, each choice of lyrics. Here I suggest using the principle of representation for such a choice. The form of representation that I propose is based on the acceptance of the challenges to the study of the lyrics as pointed out here, that is acceptance of a lack of availability of certain lyrics, of their often ambiguous textual units and their variety and simultaneous similarity to each other. This has important implications: it means that these challenges can be regarded as characteristics of the lyric, which can be represented, rather than as problems, which prevent study. This can be seen put into practice in my compilation of lyrics for study in the thesis. As mentioned before, it is described in the following chapter, chapter 3.

Accepting problems in the study of the lyrics as characteristics of the nature of the lyrics has further interesting advantages: as characteristics these 'problems' can become an object of study rather than remain problems on the way to study. For this thesis I choose the textual unit of the lyrics as such an object of study. As pointed out above the lyrics' textual units tend to be ambiguous, which renders them peculiarly interesting. Besides, amongst the 'problems' of study listed here, the ambiguous textual unit strikes me as the most fundamental 'problem', as it concerns the very shape of the lyrics, where they begin, what they contain and where they end. Furthermore, an ambiguous textual unit concerns both textual- and contextual levels: the textual beginning and ending of a lyric may be ambiguous due to the relation of the lyric to other versions of it and/or due to the text that follows and/or precedes the lyric on the manuscript page. Therefore, I will pay equal attention to both the lyrics' texts and contexts.

With this in mind, the lyrics I select for study in this thesis are particularly textually ambiguous: lyrics that are included in prose texts in their original manuscripts. I have given examples of them above with the 'Nou goþ sunne' lyric and the lyric included in the saint's life *Seinte Marherete*. As seen there, lyrics included in prose texts come from a dense manuscript context where they are preceded and followed by text in such a way that the lyric's beginning and ending may be blurred, that its textual unit may be ambiguous. The study of the textual unit of the selected lyrics can be found in chapter 4, the chapter after the description of my compilation of lyrics. Before both of these. however, I will now place my suggested approach in the context of the scholarship of the lyrics and of medieval literature in general.

Chapter 2.3 Scholarship

My treatment of lyrics as suggested in the previous two sections relates to both traditional lyric scholarship and more recent developments in the research of lyrics and to medieval literature in general. I will explain how I am hoping to make a specific contribution to both of these. In order to do this. it seemed important to me first of all to treat the research on lyrics and on medieval literature - in as far as it is relevant to lyric research - in some detail. I try to cover as broad a range of scholarly works as possible: literary theoretical, -historical and –critical works, editions and anthologies. I consider indices. dictionaries and any other scholarly genres when I think they throw a light on the scholarship of the lyrics. I focus on works specialising in the lyrics but also take into account works concerned with other forms of literature in as far as lyrics are treated together with them; in the same way I focus primarily on works on the medieval period

but also pay attention to those on other literary periods in as far as they are treated together with the medieval one; in the same way there is emphasis on religious literature but also on secular when it is treated together with religious literature, and there is an emphasis on English literature while foreign literature is taken into account, too. I consider the historical as well as contemporary works on all of the above.

I organise this material in such a way that I move from the more general works to the more specific ones, that is, from literary theoretical works, literary historical works and anthologies- all treating English literature or medieval English literature in general- to literary critical works and to editions- all specialising in the English medieval lyric, some in particular in the religious lyrics. I supply a historical perspective for the specific works in particular and then account for the contemporary picture of lyric scholarship, where again more general works are taken into account (This is due to the particular kind of scholarship practised with regard to many lyrics now: lyrics are considered through manuscript study, and are often treated as part of the other works of a given manuscript.)

According to this survey it seems that there has been a relative neglect of the lyric in scholarship for some time. The difficulties of definition and study discussed above may have been part of the reasons for this neglect. Recently, however, the interest in lyrics seems to have revived, and I would like to contribute to this renewed interest with my work in this thesis. In this way chapter 2.3 falls into three parts: one part describing the neglect of the lyric, which is the longest part, as it describes the history of lyric scholarship and sets up the premises against which the next two parts are defined.

These parts are the renewed interest in the lyrics and an outline of how I am hoping to contribute to it.

A relative neglect of the lyric in scholarship

Because of the length of this first part, I give an overview of it here: the lyric in general and the medieval lyric in particular seem to have been neglected in favour of other genres. And the medieval lyric has not attracted as much attention as lyrics from other literary periods. Indeed, at times, some rather arbitrary means of assessing the literary value of the medieval lyrics in England have been used by which their neglect may have been encouraged. This can be witnessed from the general works, the literary theoretical- and literary historical works as well as from the anthologies concerning English literature or medieval English literature in general. They also show that the medieval religious lyrics in England, the literary texts chosen for this thesis, have hardly been studied *per se*. This may be due to the fact that the medieval secular lyric seems to be generally preferred. It may also be due to the fact that not much work has yet focussed on the Anglo-Norman, Anglo-Latin and/or macaronic lyrics. These latter points apply also to works specialising in lyrics, literary critical works and editions. Although the religious lyric has been of great interest, this interest may have declined somewhat in recent years due to a preference for secular material. In general, publications specialising in the English medieval lyrics, especially on Middle English lyrics, have been quite numerous but have now declined for a while. Therefore, not all retrievable lyrics have yet been published and old editions have, in the majority of cases been reprinted rather than revised. This is particularly apparent when one considers the editions available of the lyrics. With regard to the literary critical works specialising in the lyrics some

arbitrary issues remain unrevised and some disparate views remain unresolved. Finally, it seems that new issues have been raised in discussions of other medieval genres but not yet in discussions of the medieval lyrics.

With regard to literary criticism and literary theory, the lyric in general had been neglected for some time in favour of longer verse and prose. Chaviva Hosek and Patricia Parker point out that many 'branches' of postmodern literary theory use narrative texts for analysis, that is longer verse texts or the novel. In response to this their book *Lyric Poetry, Beyond New Criticism* is an attempt to reconcile theory with lyric poetry.[133] However. they hardly mention the medieval lyric, even though in medieval literary criticism the situation is similar. At least with regard to *English* medieval literature a lack of regard for the lyric can often be encountered: 'The main strength of English literature in this period.. lies in narrative, rather than in lyric or dramatic writing.'[134]

Literary histories and anthologies of English literature in general do, of course, include the English lyric, but it is clear that the medieval lyric tends to take a secondary place to lyrics from other literary periods. While substantial literary histories, such as W.E. Bolton's multi-volume one, include entire essays on the medieval lyric,[135] Alastair Fowler's *A History of English Literature*, for instance, mentions the medieval lyric

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[133] Chaviva Hosek and Patricia Parker, eds, *Lyric Poetry, Beyond New Criticism* (Ithaca, New York and London: Cornell University Press, 1985), pp.11-16.
[134] Burrow, *Medieval Writers*, p.68.
[135] There are two essays on the medieval lyric in Bolton's *The Middle Ages*: Douglas Gray's 'Later Poetry: The Courtly Tradition' on pp.313-67 and Rosemary Woolf's 'Later Poetry: The Popular Tradition' on pp.267-311. See also Hodgart's essay 'Medieval Lyrics' in Ford's *A Guide to English Literature*, pp.149-56.

merely in passing.[136] (It is admittedly a short and compact history.) *The Oxford Anthology of English Literature* prints as few as seventeen and *The Norton Anthology of English Literature* as few as twelve medieval lyrics.[137] Even with literary histories and anthologies focussing on English poetry or the lyric itself the *medieval* lyric still tends to be neglected. In J.C. Grierson and J.C. Smith's *A Critical History of English Poetry* medieval lyrics are mentioned briefly, and any emphasis lies only on those lyrics by well-known medieval authors.[138] While such comprehensive editions as *The Norton Anthology of English Poetry* cover even the medieval lyric in some detail, *The New Oxford Book of English Verse*, for example, prints as few as five lyrics before Langland and Chaucer before moving swiftly on to the next literary period.[139]

Most literary histories of English *medieval* literature do mention the medieval lyric. While in the *Cambridge History of Medieval English Literature* lyrics do not have a chapter on their own, and while in a book, such as Bennett's *Chaucer and the Fifteenth Century*, only two pages are allocated to lyrics, the majority of such works do

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[136] Alastair Fowler, *A History of English Literature* (Oxford: Blackwell, 1987; revised 1989), pp.26-8.

[137] Kermode, *Oxford Anthology English Literature*, vol 1, pp.413-25; M.H. Abrams et al, eds, *The Norton Anthology of English Literature*, 2 vols, 6th ed. (London: W.W. Norton & Co, 1993; 1st ed. 1962; 7th ed. 2000), vol 1, pp.286-91.

[138] H.J.C. Grierson and J.C. Smith, *A Critical History of English Poetry* (London: Chatto & Windus, 1944; repr. London: Penguin, 1962), chs 2-5.

[139] In Margaret Ferguson et al, eds, *The Norton Anthology of English Poetry*, 4th ed. (London: W.W. Norton, 1996; 1st ed., 1970) there is 'Anonymous Lyrics of the Thirteenth and Fourteenth Centuries', pp.13-16, 'Anonymous Lyrics of the Fifteenth Century', pp.63-70 and sections on lyrics by known medieval authors. Helen Gardner, ed., *The New Oxford Book of English Verse, 1250-1950* (London: Guild Publishing, 1985; first pbl. Oxford: Clarendon, 1972; repr. 1973), pp.1-4.

include the lyric more or less generously.[140] Among them are, for example, E.K. Chambers' *Literature at the Close of the Middle Ages*, John Speirs' *Medieval English Poetry, the Non-Chaucerian Tradition* or Elizabeth Salter's *Fourteenth Century English Poetry*.[141] However, with regard to most literary critical works of English medieval literature (that excludes literary histories) discussions of the lyric are less often found than discussions of other medieval genres. There are quite a few well-known collections of essays, such as David Aers's *Medieval Literature, Criticism, Ideology and History* or Stephanie Trigg's *Medieval English Poetry* where one looks in vain for any treatment of the lyric.[142]

This relative neglect of the lyric may to some extent have to do with some rather arbitrary means of assessing the literary value of the English medieval lyrics. Occasionally it is still assessed by those variable parts of the definition of the lyric which clearly are not medieval at all, such as the emphasis on the poet's personal expression. Surely, statements such as 'It has to be admitted that of all of the lyrics Chaucer's are among the finest',[143] or Moore's admission to have selected lyrics which 'imply moderate achievement as tested by postmedieval criteria'[144] are based on such

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[140] David Wallace, ed., *The Cambridge History of Medieval English Literature* (Cambridge: Cambridge University Press, 1999); Bennett, *Chaucer*, pp.161-2.
[141] E.K. Chambers, *English Literature at the Close of the Middle Ages* (Oxford: Clarendon, 1945), John Speirs, *Medieval English Poetry, The Non-Chaucerian Tradition* (London: Faber and Faber, 1957), Elisabeth Salter, *Fourteenth-Century English Poetry* (Oxford: Clarendon, 1983; repr. 1984).
[142] David Aers, ed., *Medieval Literature, Criticism, Ideology and History* (Brighton: The Harvester Press, 1986), Stephanie Trigg, ed., *Medieval English Poetry* (London and New York: Longman, 1994).
[143] Duncan, *1200-1400*, p.xxxvii.
[144] Arthur K. Moore, *The Secular Lyric in Middle English* (Lexington: University of Kentucky Press, 1951; repbl. Westport, Connecticut: Greenwood, 1970), p.viii.

criteria. On the other hand, there are some voices that do point out that these lyrics are worthy of literary study. There is, for example, Diehl, who shows patience with the post-medieval reader: 'the possibility of suspending disbelief and experiencing these texts aesthetically as valid expressions of an alien culture remains in consequence open to us',[145] or there is Fowler's emphatic: 'so far as the lyric is concerned, the Middle Ages are one of the most productive and accomplished periods we know of.'[146]

Most of the works mentioned so far are, of course, general works, inherently compact and giving summaries only. Nevertheless, they should surely also be comprehensive in a representative way. Yet they seem to reflect literary taste as much as literary history in their choice of narrative texts rather than of lyrics and in their preference for lyrics from other times than the Middle Ages. With the representation of the medieval lyric itself literary taste can also be observed. There is a general preference for the medieval secular over the medieval religious lyrics. Only *The Norton Anthology of English Poetry* represents medieval secular and medieval religious lyrics to an equal extent. In *The Oxford Anthology of English Literature* as well as in *The Norton Anthology of English Literature* the medieval religious lyrics form an even smaller part than the medieval secular ones. This preference for the secular can even be observed in the majority of works focussing on medieval literature. Bennett in his *Early Middle English Verse and Prose* gives eighteen secular lyrics before seven religious ones.[147] And this is even the case with many works specialising in the medieval lyric itself. Some give reasons for their neglect of the religious lyric, reasons which seem rather

[145] Diehl, *Medieval European Religious Lyric*, p.20.
[146] Fowler, *A History of English Literature*, p.27.

tenuous: 'More space has been given to secular than to religious verse because, though less survives, the variety of secular verse is greater',[148] or 'on the basis of intrinsic merit the secular lyrics are more deserving of notice than the religious'.[149] It is mostly recent works on medieval literature or the medieval lyric in particular which represent religious and secular material equally, no longer worrying about an anyway arbitrary distinction. Lyrics are now often printed in the groups in which they occur in the manuscripts, where, of course, the religious and the secular are often mixed.[150]

It is needless to say that the general works on literature quoted here so far, restrict themselves to medieval lyrics related to England. However, it does seem peculiar that out of these only the Middle English lyric is represented. Even in general works on medieval literature it is rare to find any mention of Anglo-Norman, Anglo-Latin or macaronic lyrics. An exception may be Derek Pearsall's *Old English and Middle English Poetry* which at least discusses the matter of Anglo-Norman even though under the general heading of 'Poetry in the early Middle English Period'.[151] David Wallace's *The Cambridge History of Medieval English Literature* has a section on 'Anglo-Norman Cultures in England, 1066-1460' by Susan Crane,[152] and Albert C.

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[147] Bennett, *Early Middle English Verse and Prose*, pp.110-35.
[148] Celia and Kenneth Sisam, eds, *The Oxford Book of Medieval English Verse* (Oxford: Clarendon, 1970), p.ix.
[149] Moore, *Secular Lyric*, p.vii.
[150] See, for example, Douglas Gray, ed., *The Oxford Book of late Medieval Verse and Prose* (Oxford: Clarendon, 1985; repr. 1989), J.A. Burrow and Thorlac Turville-Peter, ed., *A Book of Middle English*, 2nd ed. (Oxford: Blackwell, 1996; 1st ed. 1992), Elaine Treharne, ed., *Old and Middle English, an Anthology* (Oxford: Blackwell, 2000).
[151] Derek Pearsall, *Old English and Middle English Poetry* (London: Routledge and Kegan Paul, 1977), pp.85-9.
[152] Susan Crane, 'Anglo-Norman Cultures in England, 1066-1460' in Wallace, *Cambridge History of Medieval English Literature*, pp.35-60.

Baugh has a chapter on 'Anglo Norman Literature' and on 'Early Latin Writers' in his *Literary History of England*, but this is again under the general heading of 'The Middle English Period'.[153] The medieval religious lyrics, that is lyrics in different medieval languages from medieval England are thus hardly ever considered together.

Works specialising in the various medieval lyrics from England are numerous even though they do in no way equal the number of works on Chaucer. They focus mostly on the Middle English lyrics and have somewhat declined in the last few decades. especially those treating the religious lyrics. First of all, it has to be said that after the lyric had been included in the various editions of the *Manual of the Writings in Middle English*,[154] it took up an increasingly prominent place in other works collecting and listing Middle English verse, such as Carleton Brown's *Register of Middle English Religious and Didactic Verse* and his more extensive *Index of Middle English Verse*, its *Supplement* by Rossell Hope Robbins and the currently newly compiled *Index* by Julia Boffey and A.S.G. Edwards.[155] Such tools may have furthered the publication of literary critical works on the Middle English lyrics. Unfortunately, there is no such index for the Anglo-Norman or Anglo-Latin lyrics with a notable exception of a 'Check-list of Anglo-

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[153] Albert C. Baugh and Kemp Malone, *A Literary History of England*, 2nd ed. (London: Routledge and Kegan Paul, 1967; first pbl. New York and London: D. Appleton-Century Co., 1948), pp.135-142 and pp.143-151.

[154] John Edwin Wells, ed., *A Manual of the Writings in Middle English 1050-1400* (London: Humphrey Milford, 1916) and his *Supplement to the Manual of Writings in Middle English 1050-1400*, 9 vols (London: Oxford University Press, 1919-51), ch.xiii; J.Burke Severs and Albert E. Hartung et al, eds, *A Manual of the Writings in Middle English 1050-1500*, 10 vols (New Haven, Connecticut: Connecticut Academy of Arts and Sciences, 1967-1989), esp. vol 6.

[155] Carleton Brown, ed., *A Register of Middle English Religious and Didactic Verse*, 2 vols (Oxford: Oxford University Press, 1916). See ch.2.1 for the other indices.

Norman songs' by John Stevens from 1994.[156] However, this provides only the beginning of what could be a substantial index. And macaronic lyrics do not feature greatly in the above indices.

Works treating the Middle English lyric in general include Raymond Oliver's *Poems without Names* from 1970 and E. Reiss's *The Art of the Middle English Lyric* from 1972.[157] Despite a general preference for medieval secular lyrics in the general works on English Literature and *medieval* English literature, only a few works have treated the Middle English secular lyric exclusively. Apart from Arthur K. Moore's *The Secular Lyric in Middle English* from 1951 or the more recent *Manuscripts of English Courtly Love Lyrics in the Later Middle Ages* by Julia Boffey from 1985 not much has been published on the secular lyric in book form.[158] There is, however, a good number of articles discussing individual or groups of secular lyrics.

In contrast. quite a number of books treat the Middle English *religious* lyric, such as *Wisdom and Number: Toward a Critical Appraisal of the Middle English Religious Lyric* by Stephen Manning from 1962, *The English Religious Lyric in the Middle Ages* by Rosemary Woolf from 1968, *Theology and Poetry in the Middle English Lyric* by Sarah Appleton Weber from 1969, *Themes and Images in the Medieval Religious Lyric* by Douglas Gray from 1972, *The Influence of Richard Rolle and of Julian of Norwich on the Middle English Lyrics* by Sister Mary Arthur Knowlton and

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[156] John Stevens. 'Alphabetical Check-list of Anglo-Norman Songs, c. 1150- c. 1350', *Plainsong and Medieval Music* 3 (1994), 1-22.
[157] Oliver. *Poems Without Names*, E. Reiss, *The Art of the Middle English Lyric* (Athens, Georgia: University of Georgia Press, 1972).
[158] Moore, *Secular Lyric*; Julia Boffey, *Manuscripts of English Courtly Love Lyrics in the Later Middle Ages* (Cambridge: D.S. Brewer, 1985).

The Early English Lyric and Franciscan Spirituality by David L. Jeffrey from 1975.[159] Publications on the religious lyrics seem to have declined somewhat since then. I will discuss those that have after all been published in the meantime further below in the account of the renewed interest in lyric scholarship.

Most of the literary critical works listed here mention only a few Anglo-Norman and Anglo-Latin lyrics in relation to the Middle English ones. For the works on the Middle English lyric, languages other than English have mattered only in relation to source study. Latin texts have, for example, been taken into account if they were judged to have had an influence on. for instance, the meditative nature of a lyric- 'The English religious lyric.. grew directly and unselfconsciously from a Latin devotional movement, the authors using the vocabulary and verse-forms conveniently at hand.',[160] or Latin texts have been taken into account if they had an influence on, for example, the typology used in a Middle English lyric.[161] Old French textual traditions have –if at all- been considered in relation to their influence on the Middle English lyric tradition as, for example, in H.J. Chaytor's *The Troubadours and England.*[162]

No substantial study has yet been published on either the Anglo-Norman or the Anglo-Latin lyric. After Per Johan Vising's *Anglo-Norman Language and Literature* from 1923 Dominica Legge devoted an entire chapter to the Anglo-Norman lyric in her

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[159] The ones not yet referred to in the footnotes before is Sarah Appleton Weber, *Theology and Poetry in the Middle English Lyric, a Study of Sacred History and Aesthetic Form* (Columbus, Ohio: Ohio State University Press, 1969) and David L. Jeffrey, *The Early English Lyric and Franciscan Spirituality* (Lincoln, Nebraska: University of Nebraska Press, 1975).
[160] Woolf, *English Religious Lyric*, p.2.
[161] See, for example, Gray, *Themes and Images*, pp.1-17.

Anglo-Norman Literature and its Background from 1963.[163] There are a number of articles devoted to individual Anglo-Norman lyrics, such as Carol Harvey's 'Intertextuality in the Anglo-Norman Hymn'.[164] As will be seen further below there are a few editions of Anglo-Norman lyrics, not, however, of religious Anglo-Norman lyrics. The poetry written in the English variety of Latin is mainly treated in works which look at medieval Latin poetry in general, such as *Medieval Latin Lyrics* by Allen Philip Schuyler from 1931, *Medieval Latin Lyrics* by H. Waddell from 1933, F.J.E. Raby's *A History of Christian-Latin Poetry: From the Beginnings to the Close of the Middle Ages* from 1927 and his complementary *A History of Secular Latin Poetry in the Middle Ages* from 1934.[165] Similarly one finds Anglo-Latin pieces mentioned in Josef Szövérffy's *Die Annalen der lateinischen Hymendichtung* from 1964, which concentrates on hymns, and in his *Weltliche Dichtungen des lateinischen Mittelalters* from 1970, which focuses on secular poetry.[166] In 1977, however, a series of articles on medieval Latin poetic miscellanies. focussing in particular on manuscripts from England, was started in the journal *Medieval Studies*. By 2002 the series had reached its seventh article on this

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[162] H.J. Chaytor, *The Troubadours and England* (Cambridge: Cambridge University Press, 1923).
[163] Vising, *Anglo-Norman Language and Literature*, Dominica Legge, *Anglo-Norman Literature and its Background* (Oxford: Clarendon, 1963), pp.332-361.
[164] See the section on 'macaronic lyrics' in ch.2.2.
[165] Philip Schuyler Allen, ed., *Medieval Latin Lyrics* (Chicago: University of Chicago Press, 1931), H. Waddell, ed., *Mediaeval Latin Lyrics*, 4th ed. (London: Constable & Co, 1933), F.J.E. Raby, ed., *A History of Christian-Latin Poetry: From the Beginnings to the Close of the Middle Ages*, 2nd ed. (Oxford: Clarendon, 1953; 1st ed. 1927) and *A History of Secular Latin Poetry in the Middle Ages*, 2nd ed. (Oxford: Clarendon, 1957; 1st ed. 1934).
[166] Josef Szövérffy, *Die Annalen der lateinischen Hymnendichtung* (Berlin: Erich Schmidt Verlag, 1964) and *Weltliche Dichtungen des lateinischen Mittelalters* (Berlin: Erich Schmidt Verlag, 1970).

topic. A.G. Rigg, David Townsend, Peter Binkley and in 2002 also Greti Dinkova-Bruun contributed to this series by focussing on such Anglo-Latin works as the poetry of Henry of Avranches or on anthology of verses on biblical themes from a manuscript in the York Minster Library.[167]

Nevertheless, a certain lack of works focussing especially on the English varieties of French and Latin persists, and the reason may be that the two varieties had for long been neglected in favour of Old French, continental Latin and Middle English texts. Even though two histories of Anglo-Norman literature (Vising and Legge, see above) had been published in 1923 and 1963, *The Anglo-Norman Dictionary*, for instance. was only completed in 1992. In the general preface to this dictionary William Rothwell makes clear how difficult it was to begin the project of the dictionary, how difficult to finance it and complete it due to doubts about the need for it.[168] There does not seem to be a dictionary specifically devoted to Anglo-Latin, but there is a *Dictionary of Medieval Latin from British Sources* from 1975-1981 by R.E. Latham to complement

[167] A.G. Rigg, 'Medieval Latin Poetic Anthologies' (I-IV), *Medieval Studies* 39 (1977), 281-330, 40 (1978), 387-406, 41 (1979), 468-505, 43 (1981), 472-97; David Townsend and A.G. Rigg, 'Medieval Latin Poetic Anthologies (V): Matthew Paris' Anthology of Henry Avranches (Cambridge University Library MS Dd.11.78)', *Medieval Studies* 49 (1987), 352-90; Peter Binkley, 'Medieval Latin Poetic Anthologies (VI): The Cotton Anthology of Henry of Avranches (BL. Cotton Vespasian D.V, fols. 151-184)', *Medieval Studies* 52 (1990), 221-54; Greti Dinkova-Bruun, 'Medieval Poetic Anthologies (VII): The Biblical Anthology from York Minster Library (MS XVI Q 14)', *Medieval Studies* 64 (2002), 61-109. For Henry of Avranches see also A.G. Rigg and Peter Binkley, 'Two Poetic Debates by Henry of Avranches' *Medieval Studies* 62 (2000), 29-67, especially footnote 3ff. which lists all editions and studies of Henry Avranches published until 2000.

[168] Stone, *Anglo-Norman Dictionary*, pp.ix ff.

the general *Mittellateinisches Wörterbuch* by Paul Lehmann (1959-1967).[169] There are also two indices of Latin writers in Britain, the *Index of British and Irish Latin Writers, 400-1520* by J.H. Baxter from 1932 and the recent *A Handlist of the Latin Writers of Great Britain and Ireland Before 1540* by Richard Sharpe. The latter is particulary comprehensive. It gives such bibliographical data for each entry of an identifiable author and/or work that- without the need for further reference works- this leads straight to a copy of the required text(s) in edition(s) or manuscript(s).[170] As already mentioned, in 1992 A.G. Rigg published *A History of Anglo-Latin Literature 1066-1422*. This was to complement the more general ones, such as *A History of Later Latin Literature: From the Middle of the Fourth to the End of the Seventeenth Century* by F.A. Wright and T.A. Sinclair. first published in 1931.[171] These are books providing the groundwork and reference material for studies of specific text-types in these varieties of England.

It may be fair to say that the study of the macaronic lyrics from England is still at its beginning. Apart from one major work on the macaronic hymns by W.O. Wehrle, it is hard to come by any books on the subject.[172] Yet again a number of articles can be

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[169] R.E. Latham et al, eds, *Dictionary of Medieval Latin from British Sources* (Oxford: Oxford University Press, 1975-1981), Paul Lehmann et al, eds, *Mittellateinisches Wörterbuch bis zum ausgehenden 13. Jahrhundert* (Munich, 1959-67).

[170] J.H. Baxter et al, eds, *An Index of British and Irish Latin Writers, 400-1520* (Paris: Extrait du Bulletin du Cange, 1932); Richard Sharpe, *A Handlist of the Latin Writers of Great Britain and Ireland before 1540*, Publications of the Journal of Medieval Latin 1 (Brepols, Belgium, 1997).

[171] Rigg, *Anglo-Latin Literature*, F.A. Wright and T.A. Sinclair, *A History of Later Latin Literature, From the Middle of the Fourth to the End of the Seventeenth Century*, 2nd ed. (London: Dawsons of Pall Mall, 1969; 1st ed. London: G. Routledge & Sons, 1931).

[172] W.O. Wehrle, *The Macaronic Hymn Tradition in Medieval English Literature* (Washington D.C.: Catholic University of America Press, 1933).

found, such as those by Elizabeth Archibald or Carol Harvey.[173] An increasing awareness of the importance of treating medieval texts from England together in all the different languages of the English Middle Ages can be observed in the recent *Multilingualism in Later Medieval Britain* by D.A. Trotter, which, however, does not include lyrics. (This even includes essays on texts in medieval Welsh.)[174] Studies on the medieval religious lyric from England *per se* are thus rare. There are, however, some on the medieval European lyric treating a great number of European vernacular lyrics, such as Peter Dronke's *Medieval Latin and the Rise of the European Love-Lyric* from 1965 as well as his *The Medieval Lyric* from 1968 or Patrick S. Diehl's *The Medieval European Religious Lyric* from 1985.[175]

The editions available of the medieval lyric from England parallel the situation of the critical works: most focus on the Middle English lyric; these are numerous but not many have been published in the last few decades. In 1959 Rossell Hope Robbins began the preface to his edition *Historical Poems of the Fourteenth and Fifteenth Centuries* with the following sentence: '*Historical Poems of the Fourteenth and Fifteenth Centuries* now completes the assembly in modern editions of the best of the Middle English lyrics, begun in 1924 by Carelton Brown and continued in his anthologies of 1932 and 1939, and in my own *Secular Lyrics of the Fourteenth and Fifteenth Centuries*

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[173] See the section on 'macaronic lyrics' in ch. 2.2.

[174] D.A. Trotter, ed., *Multilingualism in Later Medieval Britain* (Cambridge: D.S. Brewer, 2000).

[175] Peter Dronke, *Medieval Latin and the Rise of the European Love-Lyric*, 2 vols, 2nd ed. (Oxford: Clarendon, 1968; 1st ed. 1965) and *The Medieval Lyric*, 2nd ed. (London: Hutchinson & Co, 1978; 1st ed. 1968; 3rd ed. Cambridge: D.S.Brewer, 1996); Diehl, *Medieval European Religious Lyric*.

of 1952.'[176] This triumphant note was certainly justified after almost half a century of assembling and editing of what is known as the 'Middle English lyric'. Editions of the lyric earlier than Brown and Robbins' had no such comprehensive underlying principle. *Religious Pieces in Prose and Verse* by George G. Perry from 1867, for example, focuses on the texts of one manuscript only (The Thornton MS).[177] *Early English Lyrics, Amorous, Divine, Moral and Trivial* by E.K. Chambers and F. Sidgwick from 1907 may have been the first comprehensive edition of the Middle English lyric but was still comparatively small in scope. Since it includes religious, secular and historical works all in one volume. it can only give a small percentage of each.[178] *Middle English Penitential Lyrics* by Franck Allen Patterson from 1911, on the other hand, is again very specific in its selection, concentrating on only one type of religious lyric.[179]

However. the impression of 'completion' Robbins gives has long been challenged. Robbins himself points out that Brown included the majority of lyrics in his *English Lyrics of the Thirteenth Century* from friars' miscellanies thereby ignoring other

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[176] Robbins, *Historical Poems*, p.vii.
[177] George G. Perry, ed., *Religious Pieces in Prose and Verse*, Early English Text Society, O.S. 26, 2nd ed. (London: Kegan Paul, 1914; 1st ed. 1867).
[178] E.K. Chambers and F. Sidgwick, eds, *Early English Lyrics, Amorous, Divine, Moral and Trivial*, 2nd ed. (London: A.H. Bullen, 1926; 1st ed. 1907).
[179] Franck Allen Patterson, ed., *Middle English Penitential Lyrics* (New York: Columbia University Press, 1911). Further early editions of specific types of lyrics or of lyrics from specific manuscripts are F.J. Furnivall, ed., *Hymns to the Virgin and Christ*, Early English Text Society, O.S. 24 (London: Oxford University Press, 1867), *Political, Religious and Love Poems*, Early English Text Society, O.S. 15 (London: Oxford University Press, 1903), *The Minor Poems of the Vernon Manuscript*, edited with Carl Horstmann, Early English Text Society, O.S. 98, 117 (London: Oxford University Press, 1901) as well as Roman Dyboski, ed., *Songs, Carols and Other Miscellaneous Poems*, Early English Text Society, E.S. 101 (London: Oxford University Press, 1908).

manuscripts of the time.[180] And the fact that the *Index of Middle English Verse* (also by Brown and Robbins, see above) is currently being revised promises an even greater number of texts that might be classified as lyrics. In spite of this, no revised edition of the lyrics presented by Brown has been produced. Instead, many complementary ones have been published, such as G.L. Brook's edition of part of the fourteenth-century Harley manuscript 2253 from 1948[181] (Brown had to ignore most of the Harley lyrics for his *Religious Lyrics of the Fourteenth Century* since many exist in earlier copies and form thus part of his *English Lyrics of the Thirteenth Century*.) Then there is Richard Leighton Greene's *The Early English Carols* from 1935[182] (the carol, mainly preserved from the fifteenth century, had to be extensively excluded from Brown's *Religious Lyrics of the Fifteenth Century* because of the generally plentiful material available from that century.) There is, furthermore, *Cambridge Middle English Lyrics* from 1953 by Henry A. Person focusing on lyrics from Cambridge manuscripts.[183] Some other, then newly discovered poems had been published separately in articles, such as 'Private Prayers in Middle English Verse' from 1939 or 'Levation Prayers in Middle English Verse' from 1942 by Robbins.[184]

On the other hand, the items in Brown and Robbins' volumes and in the complementary editions mentioned above have been reprinted many times and presented in less scholarly editions, in order to make them accessible to the general public. Thus

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[180] Robbins, *Secular Lyrics*, p.xvii-xviii.
[181] G.L. Brook, ed., *The Harley Lyrics*, 3rd ed. (Manchester: Manchester University Press, 1964; 1st ed. 1948).
[182] Greene, *Early English Carols*.
[183] Henry A. Person, ed., *Cambridge Middle English Lyrics* (Seattle: University of Washington Press, 1953; revised ed. 1962).

there is, for example, Greene's economical and therefore more approachable *Selection of English Carols* from 1962.[185] From the year just before there is R.T. Davies' *Medieval English Lyrics*, which provides heavy glossing and translations of many difficult texts so as to make them accessible to non-Middle English readers.[186] In the seventies Brown's texts have been reprinted in *Medieval English Lyrics* by T. Silverstein (1971), in *English Medieval Religious Lyrics* and in *Selection of Religious Lyrics* both by Douglas Gray (1975).[187] And most recently they have been presented by T.G. Duncan in two volumes. *Medieval English Lyrics 1200-1400* from 1995 and *Late Medieval English Lyrics and Carols 1400-1530* from 2000.[188] Editions printing texts together with their musical notation (as far as extant) may also not be directly intended for scholars but seem to be mainly aimed at singers and musicians. They are for practical use, such as John Stevens' *Medieval Carols* from 1952, his *Early Tudor Songs and Carols* from 1975 as well as E.J. Dobson and F.Ll Harrison's *Medieval English Songs* from 1979.[189]

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[184] Robbins, 'Private Prayers' and 'Levation Prayers'.
[185] Richard Leighton Greene, ed., *A Selection of English Carols* (Oxford: Clarendon, 1962): this also includes some carols which had not been published until then.
[186] Davies, *Medieval English Lyrics*.
[187] Theodore Silverstein, ed., *Medieval English Lyrics* (London: Edward Arnold, 1971), Douglas Gray, ed., *English Medieval Religious Lyrics*, 2nd ed. (Exeter: University of Exeter Press, 1992; 1st ed. 1975) and *A Selection of Religious Lyrics* (Oxford: Clarendon, 1975); from this time there is also J.A. Burrow's edition *English Verse 1300-1500* (London: Longman, 1977).
[188] Duncan, *1200-1400* and *1400-1530*.
[189] John Stevens, ed., *Medieval Carols*, 2nd ed. (London: for the Royal Musical Association by Stainer and Bell, 1958; 1st ed. 1952) and *Early Tudor Songs and Carols* (London: for the Musical Association by Stainer and Bell, 1975), Dobson, *Medieval English Songs*.

With regard to Anglo-Norman and Anglo-Latin lyrics it is very hard to come across editions exclusively focussing on this material. Apart from Isabel Aspin's *Anglo-Norman Political Songs* from 1953,[190] there are numerous articles editing individual Anglo-Norman pieces.[191] With regard to Anglo-Latin there is T. Wright's *The Latin Poems Commonly Attributed to Walter Mapes* from as long ago as 1841 and his *Anglo-Latin Satirical Poets and Epigrammatists of the Twelfth Century* from 1872.[192] I know of two relatively recent editions of Anglo-Latin poetry, one by Theo Stemmler (*The Latin Hymns of Richard Ledrede* from 1975) and one by Stephen Ray Reimer (*The Works of William Herebert* from 1987), the latter printing the poems as well as the sermons and sermon outlines by Herebert.[193] Some Anglo-Norman and Anglo-Latin lyrics have been printed by Brown together with the Middle English material. But they are restricted to those which are of direct relevance to the Middle English lyrics printed. The Middle English may have been translated from the Anglo-Norman and Anglo-Latin, or Anglo-Norman and Anglo-Latin phrases have been included in the Middle English text.[194] One also finds the Anglo-Latin lyrics included in editions printing the medieval Latin lyrics in general, such as F.J.E. Raby's *Oxford Book of Medieval Latin Verse* from

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[190] Isabel Aspin, ed., *Anglo-Norman Political Songs*, Anglo-Norman Text Society 11 (Oxford: Blackwell, 1953).
[191] See Legge's chapter on Anglo-Norman lyrics in her *Anglo-Norman Literature and its Background* for bibliographical references, pp.332-61.
[192] T. Wright, ed., *The Latin Poems Commonly Attributed to Walter Mapes*, Camden Society, O.S. 16 (London: 1841) and *Anglo-Latin Satricial Poets and Epigrammatists of the Twelfth Century*, 2 vols (London: Oxford University Press, 1872).
[193] Theo Stemmler, ed., *The Latin Hymns of Richard Ledrede* (Mannheim: English Department, Medieval Section, University of Mannheim, 1975); Stephen Ray Reimer, ed., *The Works of William Herebert*, Studies and Texts 81 (Toronto: Pontifical Institute of Medieval Studies, 1987).
[194] See, for example, Brown, *Thirteenth Century*, Nos 5, 9, 14, 15, 16, 17 etc.

1959, *Poésie Latine Chrétienne du Moyen Age, IIIe-Xve siècle* by Henry Spitzmuller from 1971 or *The Virgin and the Nightingale* by Fleur Adcock from 1983.[195] Then there are the older, more comprehensive editions of medieval Latin lyrics, such as F.J. Mone's *Lateinische Hymnen des Mittelalters* from 1853 or Guido Maria Dreves' 55 volumes of *Analecta Hymnica Medii Aevi*, which was completed in 1922.[196] I do not know of any editions of macaronic lyrics.

Despite the general hesitation of treating lyrics in the different languages of one country together, there are at least two editions which treat medieval lyrics from around the world in one volume: Hubert Creekmore's *Lyrics of the Middle Ages* from 1959, which, even though translated into Modern English, gives samples of most Germanic and Romance lyrics, and the already mentioned edition by James J. Wilhelm of the same title from 1990, which even includes Hebrew and Mozarabic lyrics and which prints some of the lyrics in the original.[197]

The fact that not much has been published on the lyrics in the last few decades has the following implications: the critical debate seems to have come to a halt with Brown, Robbins, Moore, Manning, Woolf and Gray's works being accepted as the standard and others being hardly mentioned, such as Sarah Appleton Weber's or Mary Arthur Knowlton's. In fact, Derek Pearsall's section on lyrics in his anthology *Chaucer*

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[195] Raby, *Medieval Latin Verse*, Henry Spitzmuller, ed., *Poésie latine chrétienne du Moyen Age, IIIe-Xve siècle* (Bruges: Desclée De Brouwer, 1971), Fleur Adcock, ed. and transl., *The Virgin and the Nightingale, Medieval Latin Poems* (Newcastle upon Tyne: Bloodaxe Books, 1983; repr. 1988).
[196] Mone, *Lateinische Hymnen*; G.M. Dreves and C. Blume, eds, *Analecta Hymnica Medii Aevi*, 24 vols (Leipzig: Altenburg, 1886).
[197] Hubert Creekmore, ed., *Lyrics of the Middle Ages* (New York: Grove Press, 1959), Wilhelm, *Lyrics of the Middle Ages*.

to Spenser from only four years ago still suggests Woolf and Gray's works for further reading.[198] Therefore, some arbitrary issues remain unrevised, such as the persistent division of the lyric material according to certain centuries. Furthermore, some disparate views have remained unresolved. Whether content or form of the lyrics are more important is an example of that. Perhaps it is a consequence of all this that new issues have been raised with regard to other medieval genres but not yet with regard to the medieval lyrics.

The presentation of lyrics according to centuries and the emphasis on the varying amount of material available from the individual medieval centuries. as shown especially in Brown and Robbins' editions, has led to the belief in a 'lyrical progress' taking place from the thirteenth to the early fifteenth century and in the belief of a decline taking place from the early fifteenth century to the early sixteenth century.[199] This has resulted in a division of the lyric-material into two halves: pre-fifteenth century and post-fifteenth century, whereby the high point of the lyric is ascribed to the fourteenth century and the low point to the end of the fifteenth. The sixteenth-century material had at first been neglected. Woolf, for example, in 1968 divides her work on religious lyrics into two major sections: 'Thirteenth- and Fourteenth-Century Lyrics' and 'Fifteenth Century Lyrics', complaining about the decline of the lyric in the fifteenth century: 'in some fifteenth-century poetry there is an artificiality and straining for effect that may be called stylistic insincerity.'[200] In the meantime the fifteenth-century material has undergone a re-examination and appraisal. In 2000 Duncan says in the preface to his

[198] Pearsall, *Chaucer to Spenser*, p.387.
[199] Brown, *Fourteenth Century*, p.xxii.

edition of late medieval lyrics: 'Admittedly, some fifteenth-century poems to the Virgin.. are rather artificial and heavy-going, but others, like 'The infinite power essenciall' [cited above in chapter 2.2, lyric E], read in the light of medieval poetic taste, are representative of a higher style of imaginative and technical achievement.' At the same time Duncan has taken the sixteenth-century material into account, stating that it is part of the body of lyrics: 'the title *Late Medieval Lyrics and Carols* may seem odd for an anthology reaching into the Tudor period. However, it reflects the nature of these lyrics. They are characteristically "late medieval"'.[201] Despite this, the split around 1400 has remained firm. As mentioned before. Duncan himself published two editions: *Medieval English Lyrics 1200-1400* and *Late Medieval English Lyrics and Carols 1400-1530.*

This split must not only be understood in the light of the amount of material available from the various centuries but also in the light of stylistic analyses, as already implied by the above quotations by Woolf and Duncan. A change of style from the 'simple' in the early lyrics to the 'complex' and 'ornate', often 'aureate', in the later lyrics has also contributed to the division of lyric material around 1400. However, it has been pointed out that matters are not as clear-cut as that. While it is true that there are no examples of the 'aureate' style from before 1400, there are still plenty of examples of the 'simple' style from after 1400. Furthermore, it has been said that there are quite a few examples of lyrics from before 1400 which, although not 'aureate', are characterised by wit and other forms of complexity: 'There is also to be found in some

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[200] Woolf, *English Religious Lyric*, p.8.
[201] Duncan, *1400-1530*, p.xxxiv and p.xiii.

of the devotional lyrics [these are mainly from the thirteenth- and fourteenth centuries in Duncan's view] a sophistication of style and play of wit'.[202] The difficulty with such an analysis is, of course, that 'style' is a vague critical term which may relate to anything from form, metre and language to linguistic structure. Therefore, words such as 'simple' and 'complex' remain fairly unspecified. In my view the division of the lyrics according to the centuries mentioned here is an aspect of the study that should be revised.

Apart from a certain lack of revision of some issues in lyric scholarship there are certain strongly differing views on some aspects of the lyrics on which no general agreement has been reached. For example, there is a debate about the importance of content in contrast to the importance of form. Depending on which side a scholar is on he or she would emphasise aspects of content or of form in their definition of the lyric. Rosemary Woolf emphasises the content of the lyric: 'Like so much medieval literature the religious lyrics have to be defined in terms of content not form',[203] while Patrick S. Diehl does the opposite, 'the focus is on the form and presentation of content, not the content itself'.[204]

Perhaps the adherence to varying conceptions of the lyrics, such as grouping them into pre- and post 1400 sets, and the lack of agreement on as fundamental issues as content and form meant that new approaches to the lyric have been slow in developing. The co-existence of texts written in all the major languages current during the Middle Ages and the question of what constitutes a version and what an independent text have entered the critical debates of most medieval genres apart from the lyrics. The texts of

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[202] Duncan, *1200-1400*, p.xxxiv.
[203] Woolf, *English Religious Lyric*, p.3.

the religious treatise *Ancrene Wisse* have been edited in all their different languages, but the lyrics still tends to be referred to according to their separate languages.[205] While the textual unit of a 'version' of a medieval text has been matter of much discussion, for example, in the publications on the manuscripts of *Piers Plowman*, the 'textual unit' of a lyric 'version' has not yet entered many debates.[206]

The points made so far are that the lyric in the scholarship on English literature and on English *medieval* literature in general has never been fully accepted and that the history of scholarship on the lyric itself seems to have quietened for a while. This may be because of some fundamental challenges in the study of the lyric, such as I have described them in chapters 2.1 and 2.2. In fact, it appears that many articles on lyrics published nowadays tend to be more about the difficulties of the definition and study of the lyrics than about new issues in the study.[207] This may have put a hold on collecting further lyrics and publishing them, on revising old editions, on revising arbitrary views, on solving contradictory views and on keeping up with developments in the field of medieval literature in general. Of course - at least with regard to the religious lyrics- this may also have been due to a shift of interest from religious material to more secular

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[204] Diehl, *Medieval European Religious Lyric*, p.3.

[205] See, for example, E.J. Dobson, ed., *The English Text of the Ancrene Riwle*, Early English Text Society, O.S. 267 (London, New York and Toronto: Oxford University Press, 1972), D'Evelyn, *The Latin Text of the Ancrene Riwle*, Trethewey, *The French Text of the Ancrene Riwle*.

[206] See, for instance, A.V.C. Schmidt, ed., *William Langland: Piers Plowman, a Parallel-Text Edition of the A, B, C and Z versions* (London and New York: Longman, 1995).

[207] See, for example, Boffey, 'Middle English Lyrics', p.121: 'Transmitted and recorded in a variety of more or less casual ways, they [the Middle English lyrics] have survived in precarious and heterodox forms which offer little possibility of systematic textual

material, and with regard to the neglect of Anglo-Latin, Anglo-Norman and macaronic lyrics it may have been due to the fact that the continental varieties of these languages seem to have been used for a more coherent and therefore more popular set of lyrics. Most lyrics in those languages can after all be attributed to the names of reasonably well-known authors. However, this general neglect of the lyric from England has not been true in all cases: there have been some important exceptions, as I will demonstrate in the following.

A renewed interest in the lyrics

On the one hand some work has carried on focussing on lyrics as a genre. On the other hand, much work on lyrics is now conducted from the perspective of the manuscript treating lyrics together with other genres. I have already mentioned the quite recent editions of some English medieval lyrics by Theo Stemmler (*The Latin Hymns of Richard Ledrede*, 1975), Stephen Ray Reimer (*The Works of William Herebert*, 1987) and Thomas G. Duncan (*Medieval English Lyrics, 1200-1400*, 1995, and *Late Medieval English Lyrics and Carols, 1400-1530*, 2000) as well as the series of articles on Anglo-Latin poetic miscellanies by A.G. Rigg and others in *Medieval Studies* (1977-). To these should be added Susanna Greer Fein's edition of *Moral Love Songs and Laments* from 1998 and Karen Saupe's edition of *Middle English Marian Lyrics* from 1999.[208] In terms of literary criticism, Daniel Ransom has published a significant literary critical study on the Harley lyrics in 1985: *Poets at Play: Irony and Parody in the Harley*

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study. A major critical obstacle is posed by the generic category which accommodates their diversity..'.

Lyrics.[209] Furthermore, I have already referred to some of Julia Boffey's large number of articles on English medieval lyrics. Together with A.S.G. Edwards she is also the main editor of the *Revised Index of Middle English Verse*, which is to be published soon, and which is one of the most valuable tools to a lyric scholar of Middle English. Rosemary Greentree should also be added to the list here, as she has published the most recent annotated bibliography on *The Middle English Lyric and Short Poem* in 2001.[210]

I should also point out here that the study of the English medieval religious lyrics is being influenced by the study of the Old French lyrics. In fact, one might say that work on the English lyrics is trying to 'catch up' with work on the Old French lyrics. Much more has been published on it in recent years than on the English lyrics, and issues of manuscript context have mattered here greatly: lyrics are read in relation to other texts in the manuscripts to the extent that lyrics included in other genres are considered, too, and the lyrics are read in relation to any musical notation they have been preserved with. Debates about these specific contexts seem to have been carrying on for longer and to a much greater extent than any such debates with regard to the English lyrics. Paul Zumthor, P. Bec and Sylvia Huot are only a few names of scholars who have been and are working on these lyrics in France.[211] But here in England there

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[208] Susanna Greer Fein, ed., *Moral Love Songs and Laments* (Western Michigan University, Kalamazoo, Michigan: TEAMS in association with the University of Rochester Medieval Institute Publications, 1998); Saupe, *Marian Lyrics*.

[209] Ransom, Daniel J., *Poets at Play: Irony and Parody in the Harley Lyrics* (Norman, Oklahoma: Pilgrim Books, 1985).

[210] Rosemary Greentree, *The Middle English Lyric and Short Poem* (Cambridge: D.S. Brewer, 2001).

[211] See, for example, Paul Zumthor, *Essai de poétique médiévale* (Paris: Éditions du Seiul, 1972), *Langues et techniques poétiques à l'époque romane, onzième – treizième siècles* (Paris: L.C. Klinsieck, 1963), P. Bec, *La lyrique française au Moyen Âge, XIIe-*

are also a good number of scholars concentrating on these lyrics and thereby often providing a bridge between the Old French and the Middle English, and most importantly between the Old French and the Anglo-Norman camps of scholars. The late John Stevens, Ardis Butterfield and Christopher Page are some of these English scholars working on French as well as English material.[212] Ardis Butterfield in particular has looked extensively at lyrics included in other genres in their manuscripts, work that with regard to the English medieval lyrics is only at the beginning. She has also considered lyrics together with their musical notation, in particular refrains, and Christopher Page is. for example, known for his work on the Latin conducti in French manuscripts, Latin lyrics preserved with notation.[213]

A general shift of interest in the study of medieval literature, an emphasis on the manuscripts rather than the individual genres of the Middle Ages, has meant a re-discovery of English lyrics in quite a few cases.[214] Lyrics are now, more than before,

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XIIIe siècles: Contribution à une typologie des poétiques médiévaux, 2 vols (Paris: Publications du Centre d'Études Supérieures de Civilisation Médiévale de l'Université de Poitiers 6-7, 1977) and Huot, *From Song to Book.*

[212] See, for example, John Stevens, *Words and Music in the Middle Ages: Song, Narrative, Dance and Drama, 1050-1350* (Cambridge: Cambridge University Press, 1986), Ardis Butterfield, *Poetry and Music in Medieval France* (Cambridge: Cambridge University Press, 2002), Christopher Page, *The Owl and the Nightingale, Musical Life and Ideas in France* (London: J.M. Dent & Sons ltd., 1989).

[213] See in particular, Butterfield, *Poetry and Music*, chs 2, 12 and 13-15 for lyric and narrative, her article 'Repetition and Variation in the Thirteenth-Century Refrain' on refrain and notation and Christopher Page, *Latin Poetry and Conductus Rhythm in Medieval France* (London: Royal Musical Association, 1997) on the Latin conducti.

[214] As examples of this increasing interest in manuscript context for the last two decades, see, for example, Derek Pearsall, ed., *Manuscripts and Texts: Editorial Problems in Later Middle English Literature* (Cambridge: D.S. Brewer, 1987); Jeremy Griffiths and Derek Pearsall, eds, *Book Production and Publishing in Britain, 1375-1475* (Cambridge: Cambridge University Press, 1989), Ralph Hanna, ed., *Pursuing History: Middle English Manuscripts and their Texts* (Stanford, California: Stanford

read as they appear in their manuscripts, as part of a compilation of texts and as part of the historical circumstance of the manuscript production with all its social and political implications. This means scholars do not necessarily focus on particular groups of lyrics but on lyrics as they come across them in a manuscript, the manuscript itself being the centre of attention. An example of this is Vincent Gillespie's work *Syon Abbey* from 2001. It is an edition of one entire manuscript, rather than of specific genres. The manuscript contains the catalogue of the library of the brethren of Syon Abbey from circa 1500 to circa 1524. This is perhaps a genre in itself, and the very nature of the catalogue suggests, of course, the publication of it in its entirety rather than in excerpts, but the point is here that in this way lyrics are discovered together with other works rather than in isolation from them: the entries for lyrics are next to the entries for other genres in this catalogue; the edition of the catalogue thus presents the lyrics and all the texts of the library in the context in which they were preserved there. An instance of such an entry for a lyric together with entries for other texts is the following [the entry of the lyric is highlighted]:

> ..\\v.24// a Omelie dominicales per annum cum quibusdam de sanctis.•// b Ricardus hampole de Regula viuendi. fo.43.•// c Regula sancti Basilii. fo. 51•// d **Disputacio inter corpus & animam metrice.** fo.56•// e De adoracione ymaginum fo.58..[215]

University Press, 1996); Vincent Gillespie, A.S.G. Edwards and Ralph Hanna, eds, *The English Medieval Book: Studies in Memory of Jeremy Griffiths* (London: British Library Studies in the History of the Book, 2000); A.S.G. Edwards, ed. *English Manuscript Studies vol 10, Decoration and Illustration in Medieval English Manuscripts* (London: British Library, 2002).

[215] Vincent Gillespie, ed., *Syon Abbey* (London: The British Library in association with the British Academy, 2001), p.243.

The focus on manuscript context has also meant that scholars mainly known for work on a particular genre of the Middle Ages have started work on others and have started to read them in relation to each other. Scholars, such as Ralph Hanna and A.S.G Edwards, who are well known for their work on medieval prose, consider lyrics, too.[216] Siegfried Wenzel is a particular example here, since his work on the preacher's handbook *Fasciculus Morum*, written as prose, has led him to work on lyrics which are included in this handbook. He writes on the lyrics from the perspective of their original source in such works as *Verses in Sermons. Preachers, Poets and the Early English Lyric* and 'The English Verses in the *Fasciculus Morum*'.[217]

My suggested contribution

I would like my work to be part of this renewed interest in the lyrics, while also answering to some of the deficiencies in the history of the study of the lyrics. Perhaps I can contribute by providing two perspectives: the textual one and the contextual one; I focus on lyrics as texts *and* on lyrics in particular manuscript contexts, lyrics in prose texts. I am trying to answer to some of the deficiencies in the history of the study of the lyric by concentrating on the English medieval religious lyric *per se*, that is on religious

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[216] See, for example, Ralph Hanna, *The Index of Middle English Prose, Handlist 1. A Handlist of Manuscripts Containing Middle English Prose in the Henry E. Huntington Library* (Cambridge: D.S. Brewer, 1984), R.E. Lewis, N.F. Blake, A.S.G. Edwards, eds, *Index of Printed Middle English Prose* (New York, London: Garland, 1985) or A.S.G. Edwards, ed. *Middle English Prose: A Critical Guide to Major Authors and Genres* (New Brunswick, New Jersey: Rutgers University Press, 1984).

[217] Siegfried Wenzel, *Verses in Sermons, 'Fasciculus Morum' and its Middle English Poems* (Cambridge, Massachusetts: Medieval Academy of America, 1978), *Preachers, Poets and the Early English Lyric* (Princeton, New Jersey: Princeton University Press, 1986), 'The English Verses in the *Fasciculus Morum*' in *Chaucer and Middle English Studies in Honour of Rossell Hope Robbins*, ed. Beryl Rowland (Kent, Ohio: Kent State University Press, 1974), pp.230-48.

lyrics, which have recently become less popular, and lyrics written in all the major language varieties of medieval England, which have hardly ever been considered together. The emphasis in my study lies on the textual unit of lyrics in prose texts, and thereby I examine the concepts of version and independent lyric on the one hand – a focus so far mainly explored with regard to other genres apart from the lyric – and, on the other hand, I examine a specific manuscript context which, with regard to the lyrics, has not been widely considered yet.

When lyrics in prose texts are printed and discussed, they tend to be extracted from their prose texts.[218] There are, however, a few scholars who have paid attention to such lyrics in prose contexts, in particular to lyrics included in sermons. Amongst them are Siegfried Wenzel whose work I have already mentioned, Stephen Ray Reimer whose edition of Herebert's sermons –also already mentioned- shows some sermons containing lyrics[219] and Alan Fletcher who devotes much of the discussion in his *Preaching, Politics and Poetry in Late-Medieval England* to verses in sermons.[220] Furthermore, the lyrics included in the 'English Epistles' by Richard Rolle have for some time been

[218] See, for example, Brown, *Fourteenth Century*, Nos 35, 88, 130. Only the notes to these respective lyrics indicate their original contexts.
[219] See, for example, 'Sermo 5' which includes two Latin and one English verse. Reimer, *William Herebert*, pp.89-92.
[220] Alan Fletcher, *Preaching, Politics and Poetry in Late-Medieval England* (Dublin: Four Courts, 1998). See, for example, the discussion of English verses structuring sermons on pp. 52-4 and, for example, references to contemporary comments on the possible political function of such *divisio* verses, such as: '..John Wyclif (c.1330-84) was moved to the tendentious assertion that divisions in sermons were diagnostic, nay, even causative, of divisions in society' (p.14). Fletcher also prints a sermon containing a good number of verses in chapter 6, pp.170-98.

studied in relation to the epistles,[221] and the English verses found in the religious manual *Speculum Christiani* have also been treated in relation to this manual.[222] I will come back to the latter two for further discussion in the following chapter.

Lyrics in prose texts are extremely interesting, as some of the earliest and some of the most famous lyrics were first recorded in prose texts. For example, the Middle English lyric, that used to be thought of as the oldest to have survived (cited in the Introduction), 'Nou goþ sunne under wode' has been preserved exclusively in St. Edmund's religious prose manual *Mirour de Seinte Eglyse*. Even if one lyric may not be known itself. it may be the prose text that has attracted considerable scholarly attention, such as the religious treatise *Ancrene Wisse*, which includes lyrics in almost all of its extant versions. While later lyrics tend to appear as separate textual items in a manuscript compilation, early lyrics tend to be included in prose texts and have as such been constantly copied and translated together with and sometimes without their prose texts. They are thus extant from the late twelfth century right through to the early sixteenth. They have also been translated forwards and backwards in the different medieval languages, sometimes in a way in which only the prose has been translated but

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[221] See, for example, Hope Emily Allen, ed., *Richard Rolle: English Writings of Richard Rolle, Hermit of Hampole* (Sutton: no publisher indicated, 1988), Woolf, *English Religious Lyric*, pp.160-79, Knowlton, *Influence of Richard Rolle*, esp. pp. 49-70 and more recently Vincent Gillespie, 'Mystic's Foot: Rolle and Affectivity', in *The Medieval Mystical Tradition in England II*, ed. M. Glasscoe (Exeter: Exeter University Press, 1982), pp.199-230.

[222] See, for example, Vincent Gillespie, 'The Evolution of the *Speculum Christiani*', in *Latin and Vernacular: Studies in Late-Medieval Texts and Manuscripts*, ed. A.J. Minnis (Cambridge: D.S. Brewer, 1989), pp.39-60, where he comments on the use of the English verses in the Latin prose versions of the *Speculum* and its Latin source *Cibus Anime*. More references to work on lyrics in prose texts will be given in the following chapter, chapter 3.

the lyric left in the original language, or the other way around. By selecting and studying these lyrics I would thus like to contribute to a relatively new interest. In the next chapter I will explain and exemplify my selection of lyrics and prose texts in detail.

Chapter 3 A corpus: one hundred English medieval religious lyrics in prose texts

The compilation of a corpus of lyrics is the first step towards putting my proposed new approach to the lyrics into practice. In the previous chapter I came to the conclusion that I would allow for the possible variety of definitions of lyrics and select representatives of as many of these defined kinds as possible, as this is a way of answering to some of the difficulties of understanding the medieval religious lyric in England.

However, I set myself one restriction: I would select only lyrics that have been preserved in prose texts in their original sources. This is because I decided to take an apparent problem in the study of the lyric as an object of study: the lyric's textual unit which, in relation to its manuscript context and its versions, tends to be ambiguous, and lyrics in prose texts are particularly relevant to a study of the lyric's textual unit. The lyric is preceded and/or followed by prose in its manuscript, so that the lyric's beginning and ending is not always distinct from the prose. But these lyrics seem to be just as varied as the lyrics in general: they exist in as many versions as any other lyrics, and as mentioned before, they have been copied with and without their prose texts from the twelfth to the sixteenth centuries. The study of the lyrics' textual unit will take place in the following chapter, chapter 4, but the corpus provides first of all a practical means by which such lyrics can be collected.

This chapter thus describes the compilation of my corpus. However, the purpose of this is not only to create the material or a tool for the analysis of the textual unit of lyrics. The corpus also works in its own right. It makes a statement on how the nature of lyrics can be understood. This statement, however, entails some important considerations already introduced at the end of chapter 1: I present different possible ways in which lyrics can be understood, that means different bits

of text that I invite the reader to consider under the term 'lyric'. However, some of these pieces of text may be regarded as quite controversial in the sense that some scholars would never consider these as 'lyrics' at all. As mentioned in the 'Introduction', these controversial pieces of text should be read in relation to the term 'lyric' with a question mark in mind. And that, of course, is the aim of my corpus here. The corpus is not here to re-define the lyric, or even to say some bits of texts can more rightly be called 'lyrics' than others, or to show an 'ultimate' lyric, but rather to pinpoint with some quite sharp-pointed examples the difficulties of specifying the boundaries of the definition of the lyrics.

Thereby I am hoping to open up many possibilities of reading these texts and to suggest a way to still use the term 'lyric' while facing up to the difficulties it poses, while confronting these difficulties directly. The aim of the corpus is to expose the problematic nature not just of the term lyric but quite specifically of the relation between the term and the texts it refers to and could be imagined to refer to. I would thus like to repeat and emphasise again that the use of the term 'lyric' in this and the following chapters may often have to be understood as a possibility rather than a certainty. It was the most practical solution to keep using the term, as any alternatives, such as 'pieces of text found in prose texts' seemed too clumsy and not much more specific than the term lyric itself. And calling the more controversial pieces 'lyrics' as well, lets one perhaps ask the questions posed in this thesis even more forcefully, lets one perhaps more effectively confront the difficulties with the term lyric. It would be interesting to see whether different readers would point out different pieces in the corpus as controversial and different pieces as conventional lyrics. I would like to leave that possibility open rather than myself declare which

ones are controversial and which ones are not by using a different terminology for them.[1]

The criteria (described below in ch. 3.1) by which I have chosen the pieces for the corpus are borne out of the questions regarding the lyrics as a genre which I have raised in the previous chapter, the chapter that has paved the theoretical ground for exploring the margins of the conventional definition of the lyric. By responding point by point to the issues of definition and methodology raised in the previous chapter, this chapter presents a new, original and to some extent consciously controversial selection of texts. To some extent the criteria for this selection are determined by the conventional definition of the lyric, to some extent by the problems this conventional definition entails and to another extent by the particular context from which the pieces of text are chosen, that is the prose texts.

Before specifying these criteria I would like to comment further on the format of the corpus and its advantages here. The texts collected for it come from a wide variety of sources which are difficult to access, unless they are collected in a place where they can be viewed all together at the same time. For this reason I have appended the corpus to the thesis: Appendix A shows all the lyrics of the corpus with some information on the prose texts and the manuscripts where they have been taken from. Another appendix, Appendix B, shows some of these prose texts in full to give an impression of the actual appearance of some lyrics in their prose texts. For space reasons not all prose texts could be printed. Even though both the lyrics and the prose texts are described, examined and quoted extensively within the thesis, these appendices provide the opportunity to view these texts together and to verify certain claims made about them in this and the following chapters.

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[1] As a compromise, however, I nevertheless repeat the criteria for the choice of some of the pieces in the corpus in particular. See Appendix A.

The reason why the lyrics come from a wide variety of sources is because lyrics occur in a whole range of prose genres, and even though one comes across lyric clusters in one and the same prose text, lyrics are mostly spread across prose texts and that means also across manuscripts. This is why the texts of the corpus here are compiled from modern editions. In the time available for this thesis I could not have covered the same range of manuscripts as the editions do, and could not have found the lyrics in them as readily. (There are, of course, disadvantages to using editions, as they do not always copy the manuscript faithfully. However, I hope that a careful choice of editions and taking account of the respective editorial policy- this will be discussed in more detail below- may have offset these disadvantages.)

The range of the editions is as large as the range of prose texts and manuscripts. This is because the criteria and combination of criteria for my compilation are new. As pointed out in the previous chapter, considering lyrics in all the languages current during the English Middle Ages is rare and only few scholars have yet paid attention to lyrics in prose texts. There is therefore no index specifically listing such lyrics, nor many editions that specifically assemble such lyrics, which is all the more a reason for making some of them available in the appendices here.

There are some lyrics in prose texts that may seem to be an obvious choice for a corpus like mine, mostly because they have already attracted a considerable amount of attention by scholars. I have already referred to some of them in the previous chapter: the lyrics found in the prose writings by Richard Rolle, the English verses included in the *Speculum Christiani*, and to these I would like to add verses functioning as *mnemonics* in a whole range of theological, penitential,

homiletic and didactic prose texts from the twelfth century (most of these prose texts are written in Latin).

There are verses scattered throughout most of Rolle's writings, but the most well-known ones are the lyrics found in two of his English Epistles: five lyrics in the *Ego Dormio*, which was written for a nun at Yedingham, and two in *The Form of Living* written for Margaret Kyrkby just before she became a recluse.[2] These texts may be regarded as particularly interesting interplays between prose and verse.[3] Structurally, they have been described as Manippean Satire, but the interplay of prose and verse is much more pervasive than this classical form may suggest.[4]

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[2] The standard editions of Rolle's works are Horstmann, *Yorkshire Writers*, which is an invaluable collocation of Rolle's texts even though the canon established by Horstmann is doubful; M. Deanesly, ed., *The Incendium Amoris of Richard Rolle* (Manchester: Manchester University Press, 1915); this was tranlsated by C. Wolters as *The Fire of Love* (Harmondsworth: Penguin, 1972); E.J.F. Arnould, ed., *Melos Amoris* (Oxford: Basil Blackwell, 1957); Richard Misyn, transl., Ralph Harvey, ed., *The Fire of Love and The Mending of Life or The Rule of Living*, Early English Text Society, O.S. 106 (London: Oxford University Press, 1896), a medieval translation from 1434-5 of some of Rolle's Latin works; Allen, *English Writings*; S.J.Ogilvie-Thomson, ed., *Richard Rolle: Prose and Verse, Edited from MS Longleat 29 and Related Manuscripts*, Early English Text Society 293 (Oxford: Oxford University Press, 1988); Frances M. M. Comper, ed., *The Life of Richard Rolle Together with an Edition of his English Lyrics* (London and Toronto: J.M. Dent, 1933); Rolle's lyrics are also printed in many medieval lyric anthologies, such as Davies, *Medieval English Lyrics*, No.36. See also Hope Emily Allen, *Writings Ascribed to Richard Rolle, Hermit of Hampole, and Material for his Biography*, MLA Monograph Series 3 (New York: D.C. Heath; London: Oxford University Press, 1927), which is a definitive early study of Rolle's canon, the manuscripts of his works and his biography. Watson, *Richard Rolle and the Invention of Authority* is an up-to-date evaluation of Rolle' life and work.

[3] Discussions of the lyrics in Rolle's prose include: Allen, *English Writings*, Woolf, *English Religious Lyric*, ch. 5, pp.160-79, Knowlton, *Influence of Richard Rolle*, ch.2, pp.49-70, Gabriel Liegey, 'Richard Rolle's "Carmen Prosaicum"', *Medieval Studies* 19 (1957), 15-36, Gillespie, 'Mystic's Foot', Douglas Gray, 'Medieval English Mystical Lyrics' in *Mysticism and Spirituality in Medieval England*, ed. William F. Pollard and Robert Boenig (Cambridge: D.S. Brewer, 1997), pp.203-218, Barry Windeatt, ed., *English Mystics of the Middle Ages* (Cambridge: Cambridge University Press, 1994), p.15ff., Marion Glasscoe, *English Medieval Mystics, Games of Faith* (London and New York: Longman, 1993), for example pp.105-9.

[4] Knowlton, *Influence of Richard Rolle*, pp. 51, 55.

The three degrees of love, formulated by Richard of St. Victor and presented by Rolle as necessary achievements to proceed from monastic to hermitic life, determine much of Rolle's work and are illustrated by the lyrics, indeed, the lyrics 'embody sentiments' proper to each of these degrees.[5] In the *Ego Dormio*, for example, where all three degrees are described, the first one, which is the rejection of sin, fidelity to the Church and God and the renunciation of earthly pleasure, is illustrated by a lyric on the transitoriness and false attractiveness of this world ('Alle perisches and passes þat we with eghe se').[6] The second one, forsaking the world and following Christ into poverty, is demonstrated by a lyric that is a meditation on the Passion in order to move the Christian (here the nun the epistle is addressed to) to the attainment of this degree of love ('My keyng, þat water grette and blode swette'),[7] and the third one, contemplative life, is represented by a lyric expressing the experience of a heart burning with love, yearning for the union with Christ in Heaven which is, of course, the ultimate aim of the Christian mystical contemplation ('My sange es in syhtyng, my lyfe es in langynge').[8]

Interestingly, Rolle's ideal of meditation and the contemplative life which this leads to is repeatedly represented by him as 'song'. He calls the third lyric in the *Ego Dormio* a 'cantus amoris', and this is the lyric illustrating the third degree: contemplation. In the *Incendium Amoris*, one of Rolle's Latin works, he writes about the state of contemplation: 'And when in prayer with my whole desire I was intent on celestial things, of a sudden I felt within me (I know not how) a melodious harmony, and I received from heaven the most delectable symphony, which

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[5] Ibid., p.55.
[6] Not listed in Brown's *Index* since it is alliterative and unrhymed. Printed in Allen, *English Writings*, p.64.
[7] Brown, *Index* 2250. Printed in Allen, *English Writings*, pp.67-9.
[8] Brrown, *Index* 2270. Printed in Allen, *English Writings*, p.70 ff.

remained with me in mind. For my thought was continually changed into melodious song, and I had, as it were, songs in meditation, and even in my very prayers and psalmody I uttered the same sound.'[9] Referring to this Barry Windeatt points out: 'in chapter 15 [of the *Incendium Amoris*] Rolle recalls a key moment of transition where the mystic's thought, after earlier ardent feelings of *fervor*, turns into a kind of exalted spiritual harmony.. Fittingly, prose therefore gives way recurrently to poetry in Rolle's writings, and in the concluding chapter of the *Incendium* Rolle likens his spiritual singing of mystical love to the nightingale's song.'[10] In an important contribution to our understanding of lyric verse in Rolle's work Vincent Gillespie has shown that the effect of the use of verse in Rolle is affective, and that this affection is implicit in Rolle's concept of *canor* (one of the three concepts the mystic is preoccupied with. The other two are *calor* and *dulcor*), and that is the mystical experience through harmony, melody and song.[11]

However fascinating the lyric material in Rolle's prose contexts may seem, I have not included it in my corpus. As shown here, a considerable amount has already been written on these lyrics in prose texts, and it seems to me that the interest in these lyrics is as such that they deserve to be studied on their own. This means that they require the detailed attention that cannot be given to them as part of a large corpus of lyrics as compiled here. And in any case, this corpus attempts to test the limits of the conventional definition of the 'lyric', an interest of a different

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[9] Richard Rolle, *Incendium Amoris*, ch. 15. Quoted and translated in Allen, *English Writings*, p.xxvii.
[10] Windeatt, *Mystics*, p.16.
[11] Gillespie, 'Mystic's Foot'. See also Womack, 'The Jubilus Theme', Franz Schulte, 'Das musikalische Element in der Mystik Richard Rolles von Hampole' (PhD Dissertation: Bonn University, 1951) and Gabriel Liegey, 'The Rhetorical Aspects of Richard Rolle's *Melos Contemplativorum*' (PhD dissertation: Columbia University, 1960).

focus from most studies of Rolle's lyrics that tend to concentrate rather on the topics of the lyrics in relation to Rolle's mysticism.

I have, however, included lyrics in the corpus from the *Speculum Christiani*, a religious manual showing lyrics in English that has only recently been studied with regard to its lyrics.[12] Since Vincent Gillespie's D.Phil dissertation on the *Speculum* in 1981 and his article 'The Evolution of the *Speculum Christiani*' a range of articles focussing on individual lyrics from the manual have been published.[13] I would like to contribute to this by discussing some of the lyrics from the manual together with lyrics from other such manuals in this and the following chapters.

A number of scholars understand the lyrics in the *Speculum Christiani* as *mnemonics*,[14] and this is a particular function of lyrics in prose texts that has been the topic of much discussion.[15] No doubt many of the lyrics chosen for my corpus

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[12] The lyrics from the *Speculum* included in my corpus are ME7, 12 and 21, see Appendix A. They are referred to in the course of this and the following chapter.

[13] Vincent Gillespie, 'The Literary Form of the Middle English Pastoral Manual with Particular Reference to the *Speculum Christiani* and Some Related Texts' (D.Phil. thesis: Oxford University, 1981), Gillespie, 'The Evolution of the *Speculum Christiani*', C. Greenberg, '*Marie Moder, Wel the Be*: A Study of the Mnemonic Lyric', *Neuphilologische Mitteilungen* 82 (1981), 289-94 (This study is about the Marian lyric in tabula 8 of the *Speculum* (Brown, *Index* 2119)), C. Brown, 'The Towneley *Play of the Doctors* and the *Speculum Christiani*', *Modern Language Notes* 31 (1916), 223-6 (the *Speculum* and the *Towneley* cycle share one lyric), A.C. Cawley, 'Middle English Metrical Versions of the Decalogue with Reference to the English Corpus Christi Cycles', *Leeds Studies in English*, New Series 8 (1975), 129-45 (Cawley assumes that the *Towneley* compiler used a copy of the *Speculum Christiani*).

[14] See, for example, Gillespie, 'The Evolution of the *Speculum Christiani*' or Greenberg, '*Marie Moder*'.

[15] This was first discussed in G.R. Owst, *Preaching in Medieval England: An Introduction to Sermon Manuscripts of the Period c.1350-1450* (Cambridge: Cambridge University Press, 1926), p.272 and in H.G. Pfander, 'The Popular Sermon of the Medieval Friar in England' (Ph.D. thesis: New York University, 1937), p.45. For discussions of mnemonics in other prose texts than sermons see, for example, R.K. Stone, *Middle English Prose Style: Margery Kempe and Julian of Norwich*, Studies in English Literature 36 (The Hague, Paris: Mouton, 1970),

perform such a function, but I have been wary to emphasise the term 'mnemonic', partly because it can lead to overlooking other functions of the lyrics and thereby often unjustifiably reducing the significance of a lyric that 'merely' summarises the prose in a memorable way (Siegfried Wenzel stresses this in particular in his *Verses in Sermons*[16]) and partly because the term implies in my view particular socio-historical questions. It implies a particular set of audience at which these mnemonics are aimed by expecting them to memorise the contents of the given prose via the lyric. While these socio-historical concerns are important and revealing, I could not include them in my thesis to the same extent as the textual and contextual concerns ('context' means here the prose texts, i.e. the lyrics in their manuscripts) for reasons of time and space. This is explained in greater detail in the following chapter. There is, however, a discussion of the functions of structure and content of the lyrics in chapter 4.3.

Before moving on to the next part of this chapter I would like to point out briefly that even though lyrics included in other genres are commonly referred to as 'inserted' or 'interpolated' lyrics, these terms will not be used here. They carry connotations of authorship and of various dates of composition. However, often it is not known whether the author of the lyric and the author of the prose were two different persons or the same; sometimes it is also difficult to assess how much alteration there has been since the original version of the lyric and the prose, and to which extent this is 'authorial' or not. Nor is it always known whether the lyric had

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pp.85-88, C.R. Cheney, 'English Cistercian Libraries: The First Century' in his *Medieval Texts and Studies* (Oxford: Clarendon Press, 1973), p.337, Antonia Gransden, *Historical Writing in England c. 550 to c. 1307* (London: Routledge, 1974; repr. 1998), pp.363-414, L.B. Hessler, 'The Latin Epigram of the Middle English Period', *Publications of the Modern Language Association of America* 38 (1923), 712-28.

[16] Wenzel, *Verses in Sermons*, ch. 2, esp. p.62.

been composed before the prose text or vice versa, nor whether the lyric was composed together with the prose.[17]

Chapter 3.1 Criteria

Compiling a corpus of lyrics means dealing in practical terms with exactly those issues raised in the previous chapter in theoretical terms. Choosing lyrics means assuming a knowledge of what they are. Since this is not truly possible for reasons explained in the previous chapter, my choice of lyrics is as little restrictive as possible but not random in any way. This means that I am not defining the lyrics but am showing awareness of the possible variety of definitions, indeed am paying tribute to this variety by accepting it freely. In this way my choice of lyrics is not prescriptive nor does it focus on a particular kind of lyric that may be more clearly and easily defined. It is simply a selection from the available variety.

There is, however, one aspect that has played a particular role in this selection: the manuscript context, that is the prose text in which the lyrics occur originally. This means that apart from the more conventional criteria for lyrics, which tend to be textual (e.g. short, stanzaic, non-narrative; see chapter 2.1), new and unconventional criteria derived from the context (e.g. the way a lyric is introduced in the manuscript, ways in which the lyric differs from its surrounding prose) have been added, which can but do not have to be mutually exclusive from the textual criteria. This seemed important to me especially because of the high amount of interpretation necessary for identifying a lyric in a manuscript in the first place (see chapter 2.2), here in particular for identifying its very beginning and ending from the surrounding prose. In this sense I am not only accepting a variety

[17] Siegfried Wenzel shows, for example, how John Grimestone may have composed the lyrics along with the prose texts in which he integrates them. See 'Grimestone the Lyricist' in Wenzel's *Preachers, Poets*, pp.135-73.

of textual definitions of the lyrics as they are most common but also a variety of contextual definitions; I am accepting the complexity of the textual units of these lyrics with regard to their manuscript contexts.

But the widening of a more conventional choice of lyrics has also taken place within the group of lyrics mainly based on textual criteria since this group varies from lyrics recognised as such by most scholars to lyrics which are only recognised as such by few scholars; that is, their value has been disregarded by most scholars, and they have hence been neglected. This is in response to what I see as unjustified criteria based on arbitrary value judgments (see chapter 2.3). I need to point out, however, that in some cases several of the here mentioned criteria are combined in one lyric.

I identify the 'medieval', 'religious' and 'English' attributes of the lyrics for the corpus in a similar way to the lyrics themselves: they are partly determined by the prose context and partly by the conventional and unconventional ways of understanding these adjectives, as discussed in chapter 2.1. As mentioned there, this distinction of the noun and its adjectives is, of course, somewhat artificial and some overlap in the discussions occurs.

The 'lyric'[18]

My criteria for lyrics that have been called 'lyrics' by almost all scholars are first of all recognised forms or subject matters. Thus in the corpus there are examples of some famous forms of lyric, such as the carol (e.g. ME4)[19] or the roundel (e.g. ME6), as well as a number of well established sub-genres of the religious lyric,

[18] The lyrics are here and in the following quoted directly from Appendix A. They are referred to according to the numbering in this appendix. Bibliographical references to the editions and the page numbers where the individual lyrics occur can be found in the introductory entry to each lyric and the bibliography of Appendix A.

[19] It shows a refrain but no cross-rhyme.

such as some 'Reproaches from the Cross' (e.g. ME9, ME24, AL12), lyrics which are known as 'Abuses-' or 'Contempt of the World' (e.g. AL9, Mac13), 'Memento Mori' (e.g. ME10, ME14, ME23, Mac15), lyrics which describe 'how the body dies' (e.g. ME20) and dialogues between Christ and Mary at the Crucifixion (e.g. ME17).

Secondly, I have been guided by the editor's treatment of a lyric when it is printed together with its prose. Occasionally editors decide to separate that bit of text that they consider to be a lyric from the main part of the text and to print it as verse. This is, for example, the case for ME3 (editor Robertson), ME5 (editor Morris, *Old English Homilies*), AL8 and AL24 (editor Ross), AN1 and AN5 (editor Meyer, 'Les Manuscrits.. Cambridge, Trinity College'), ME7, ME12 and ME21 (editor Holmstedt), ME9, ME15, AL1, AL2 and AL13 (editor Weatherly), ME13 (editor Wilshere), and all lyrics taken from the *Fasciculus Morum* edited by Wenzel. In the cases of ME10 (editor Morris, *Ayenbite of Inwyt*) AL6, AL10 and Mac2 (editor Morris, *Old English Homilies*) the editor has indicated the lyrics in italics and the lines of verse by the sign '/'.[20]

The fact that some lyric anthologies include lyrics that originally occurred in a prose context has been taken as another lead for finding lyrics for the corpus. These are, for example, ME1, ME4, ME6 and ME17, which have been extracted from their prose context in their manuscripts and have been edited by Brown (*Thirteenth Century* and *Fourteenth Century*), and ME2, ME8, ME14, ME22, ME24, ME25 and Mac11, which have been extracted and edited by Wenzel ('Unrecorded Middle-English Verses').

[20] See bibliography of Appendix A for exact references to editors, their editions and the page numbers where the lyrics occur.

Most of these are lyrics that are generally recognised as 'lyrics' and are as such listed in what one may describe as the 'Bible' of a lyric editor: the *Index of Middle English Verse* (Brown, see above). However, I also included lyrics that, in the version in which I include them, are not necessarily listed in the *Index*, have not been included in lyric anthologies and are not always presented as lyrics in terms of layout by the editors of the prose texts in which they occur. Nevertheless, elsewhere these lyrics occur in versions in which they form separate textual items in a manuscript. And as such they have formed part of lyric anthologies and of the *Index*. Among these is, for example ME17, which, split up into two sections and as such integrated into a sermon, occurs also in MS Digby 86, f.127a as a separate textual item, which is, however, longer than ME17. The MS Digby version has been edited by Brown and included in the main part of his anthology of thirteenth-century lyrics, while ME17 is printed at the back of the anthology in the notes section. It gives the impression that ME17 is not lyric 'enough' to be part of the main section of the anthology. Compare the two [ME17 is highlighted]:

<u>MS Digby:</u>
'STond wel, moder, ounder rode,
Bihold þi child wiþ glade mode,
Moder bliþe miȝt þou be.'
'Sone, hou may ich bliþe stonde?
Ich se þine fet and þine honde
I-nayled to þe harde tre.'..[21]

<u>ME17:</u>
Vnde cum in qvondam cantu dicatur in persona filii ad Beatam virginem sic:
Stond wel moder under rode
byholt þy sone with glade mode
blize moder miȝt tu ben
Respondetur sic in persona matris
Son hou may hi bliþe stonde
i se þi fet i se þi honde
nayled to þat harde tre.'[22]

[21] Brown, *Thirteenth Century*, No 49.
[22] Ibid., p.204.

ME3 and ME10 are further examples of lyrics which, in the versions and in the form in which they occur in their prose contexts, are not listed anywhere as 'lyrics'. However, in other versions and as separate textual items of a manuscript compilation they have been printed by Brown in one of his anthologies of lyrics.

I also included lyrics that, in whichever version, only few scholars have paid attention to. These are mainly choices which have been disregarded because of their apparently low critical value, lyrics which Rosemary Woolf, for example, excluded from her major study of the lyric because they 'are poetically inconsiderable', such as 'versifications of the Pater Noster and Creed, confessions of sins, Levation prayers and other ejaculatory and simple, extra-liturgical prayers'.[23] Robbins, on the other hand, considered these lyrics as interesting and of value for an understanding of the variety of lyric material, by, for example, publishing an article on 'Levation Prayers in Middle English Verse'.[24] In this sense, versifications of the Ten Commandments (ME18, AL23), of the Creed (Mac2) and of the Pater Noster (Mac17) can be found in the corpus. AL7, AN13 and Mac9 are phrases from the liturgy, beginnings of prayers or whole prayers, such as the Confiteor in Mac9.

Whether highly regarded or disregarded, all of these choices generally involve the broad but common definition of the medieval lyric as short, stanzaic and non-narrative (see ch.2.1). It should be pointed out that 'rhyme' in particular- one may take that as implicit in the definition of the lyrics as 'stanzaic'- is the most common characteristic of the lyrics in the corpus. However, when looking at lyrics in prose texts it becomes apparent that the above criteria are by no means the only ones that offer a way of identifying a lyric. I discovered a number of contextual

[23] Woolf, *English Religious Lyric*, pp.3-4.
[24] Robbins, 'Levation Prayers'.

elements that seemed to me to let certain pieces of text stand out as lyrics, and in quite a few cases that led to the choice of lyrics that have not previously been recognised as such.

The way in which certain sections of text are 'announced' by the prose offers a first opportunity for identifying a lyric. Occasionally the prose uses a marker that seems to be a generic term: Some bits of text are simply referred to as 'words', which seems to imply that they are 'special words' to be distinguished from the prose, such as ME9 ('in syche wordes'),[25] Mac1 ('istis verbis') and Mac10 ('inquibus verbis'). Some are described as 'verse', such as ME18, AL1, AL5, AL14, AL15, AL20, AL22, AL23 and AN19 ('vers', 'versibus', 'versus'), and AL2 and AL13 are referred to as 'the speech of a versifier' ('a certeyne vercifier spekeþ thus', 'a serteyne vercifier seyþ thus'). Again others are 'metrical words' according to the prose: AL16, AL21, Mac12, Mac15, Mac16, Mac20 ('istis metris', 'metrice', 'metrice dicitur'). Others are called 'songs', such as ME15 ('songe'), ME17 ('cantu') and ME22 ('canticum'); ME3, AL3, AL4 and AL19 are called 'antiphons' by the prose ('antifona', 'antiphona'), and AN17 is announced as a 'Chaunson d'Amur'.

Apart from generic markers, one also encounters phrases that mark what is to follow as something different from the previous prose. The prose refers to a particular bit of text as something that is not the same as the prose but likened to it, such as to AL10 and Mac10 with 'scilicet', and in other cases it refers to a section of the text as that which 'follows', such as to AL25 with 'iuxta illud'. See AL25 in

[25] The words just before the lyrics in their prose texts, as listed in this and following paragraphs, occur on the same page as the lyrics in the editions, and can thus be found via the bibliographical references in Appendix A.

its prose context [The lyric is indicated in bold as is the 'iuxta illud' by which it is introduced; line numbers precede each line]:

> 1..Nam sicut candela quando extinguitur lumen non ministrat assistentibus, set 2certe quod homines solet confortare fetet pessime, revera sic est de homine 3cum moritur, quia corpus quod vivendo diversos confortabat post mortem 4illis cedet in horrorem, **iuxta illud**:
> **5Vilior est humana caro quam pellis ovina:**
> **6Cum moriatur ovis, aliquid valet illa ruina,**
> **7Extrahitur pellis et scribitur intus et extra;**
> **8Cum moriatur homo, moritur simul caro et ossa...**[26]

The 'iuxta illud' may here be taken as a sign that what is to come is going to exemplify the previous words, something that is used as a demonstration of what has been said before. The lyric gives a specific example of the temporal aspect of the body, more particularly of the body's uselessness after death, just as the prose has announced it: 'corpus quod vivendo diversos confortabat post mortem illis cedet in horrorem' (ll.3-4). This marker 'iuxta illud' together with the mono-rhyme of the lines 'Vilior est humana caro..' (ll.5-8) lets this bit of text stand out as something separate from the prose, something that certainly stands in relation to the prose but that takes up a special position in it.

Occasionally parts of text are said to be quotations from elsewhere, as, for example, in the following cases: AL17 ('Salomon seþ'), AN4 ('seint Escripture dit'), AN9 ('parle le seiñt alme, e dit'), AN13 ('dit li prophéte'). This may be taken as another way in which a lyric is announced, a way in which a lyric is marked as separate from the prose. Indeed, a considerable number of lyrics are presented as direct speech. Many are to be said: ME10 ('zayþ þe guode man'), ME11 ('et tunc dicat'), ME16 ('Et ideo sic.. possum dicere'), ME20 ('sic dicit'), ME23 ('dicitur'), AL9 ('we sculen eou seggan'), AL21 ('dicitur'), AN1 and AN5 ('dites icest a Deu devotement', 'dites a nostre Dame'), AN6 ('e dit'), and Mac3, Mac4, Mac6, Mac7,

[26] Wenzel, *Fasciculus Morum*, p.98.

Mac13 and Mac21 are marked in similar ways. AL7 is shouted out, as is ME9 ('cryeþ and seiþ'). Some are responses, such as AN6 (after the first two lines of the lyric: 'e dit ele respondit') and AN20 ('respundi Jonathas'). Others are sung, such as AL11 ('singað'). Again others are listened to: AL22 ('clamores quos audient').

If not always in direct speech some lyrics should still be read as words in inverted commas: One may call this 'direct writing', such as in the representation of inscriptions, 'direct thinking', such as in the representation of thoughts and so on. The following lyrics are presented as inscriptions in their prose texts: ME25, Mac22 and Mac24. Here is part of Mac24 and of its prose [the lyric is indicated in bold as are the phrases which describe it as something that occurred elsewhere in writing]:

> ..Fertur autem quod antiquis temporibus a commentatore Iuvenali Oracio depingebatur ad modum hominis pulcherrimi habentis corpus igneum et capud in celum erectum, super unam lanceam rectam et altissimam, cum quatuor angelis illam supportantibus et rotul[u]m in minibus singulis tenentibus **codicem** condiciones Oracionis continentem. In quorum primo rotulo **scribebatur**:
> **Terris igne, mari, ventis peto dominari.**
> Anglice sic:
> **Fyre, watur, wynd and lond**
> **Y wylne to haue in my honde.**
> In secundo:
> **Vir, pete, sum presto; si plangas, cercior esto.**
> Anglice sic:
> **Byd faste and Ycome sone:**
> **Yf þow sorow, þe tyt þy bone.**
> In tercio:..[27]

One lyric is to be pondered on: ME19 ('þis ha moten ofte munnen bi ham seoluen'). Some are 'named' or 'called' in the following way: AL6 are words which 'þus beoð ihaten' and AL15 are words which 'beoð biclupped'. All of these phrases seem to me to be indications for the beginning of a lyric.

[27] Wenzel, *Fasciculus Morum*, pp.520, 522.

In addition, a proverb-like tone, as, for instance, in AL14 ('Lex et fama, fides, reverencia, caucio dampni/ Defectus veri tibi dant iurare licenter.') or in AL21 ('Si tibi copia, si sapiencia formaque detur,/ Sola superbia destruit omnia si comitetur.'), or a refrain-like repetition of certain phrases, such as in AN3, appear to be characteristics of what one may call 'lyrics in prose texts'. They may let a lyric stand out from its prose text. Since, for example, ME6 (generally recognised as a 'lyric', since it is printed by Brown) constantly repeats a line, such as 'haue merci on me' (ll. 2, 7, 10, 15, 20, 25, 30), a similar line 'De tut ceo me reng cupable, sire dieus, e uous cri merci', which occurs, however, as part of the prose text rather than as part of a 'recognised' lyric, may also be taken as a lyric. AN3 which can be seen to consist of ten repetitions of the above line alone may be considered as unconventional and is certainly not published anywhere as a 'lyric'. Besides, it does not show any rhyme which is common to lyrics. But it does exactly the same by repetition what ME6 does, and, as shown in chapter 2, rhyme is by no means a consistent characteristic of lyrics. Compare the two lyrics [The repeated lines, 'haue merci on me' in ME6- here are the first two stanzas only- and 'De tut ceo me reng cupable..' in AN3- here three lines are given only- are indicated in bold]:

<u>ME6 extracted from its context (it occurs in a sermon):</u>
Ihesu, þat al þis world haþ wroȝt,
haue merci on me!
ihesu, þat wiþ þi blod vs bouȝt,
ihesu, þat ȝaf vs whanne we adde noȝt,
ihesu, dauid sone! &c.

dauid sone, ful of miȝt
haue [merci on me]!
dauid sone, fair to siȝt,
dauid sone, þat mengeþ merci wiþ riȝt,
haue merci on me, & mak me mek to þe,
& mak me þenche on þe, & bring me to þe
þat longeþ to þe, þat wolde ben at þe,
ihesu [dauid sone]!..

AN3 in its prose context, a confession by Robert Grossetête:

..**De tut ceo me reng cupable, sire dieus, e uous cri merci**. Sire dieus, ieo reconuis qe ieo ai este cuueitous de chateus e de rentes e de robes e de cheuaus e de milz autrez choses terriens plus qe mester ne feroyt. Moud ai desire ceo que ieo ne poie auer;...Trop ai ferm tenu ceo que al honour de dieu e al pru de m'alme e de moun prume dusse auer done **e de tut ceo me reng cupale, sire dieu, e uous cri merci**. Sire dieu, ieo reconuis que ieo [ai] moun prume a tozt curuze sanz reisoun e si ai curuz trop lungez porte issi qe ieo le turnai en hange uers moun prume, e auoy si male uolunte enuers lui qe ieo uoudrai k'il perdissist uie ou membre ou sancte ou honur terrien ou amour de ueisin ou garisoun ou chatel, ou akune duresce lui auenist e ne mye pur seon amendement, mes pur ester uenge de luy, e que dusse amer cume me meimes, sire dieu, cume nous le aues comaunde e ausi cher l'auez achate cume moy e dusse uoler que celuy aueit ou de maladie ou de sancte ou de bon auenture ou de duresce qe uous sauez qe mester luy sereit. **De tut ceo me reng cupable e, sire dieu, uous cri merci**. Sire dieu, ieo reconuis qe i'ai este enuious ..[28]

The language in which parts of text are written is another element that lets certain bits of text stand out as something different from the rest of the text, something one may call a 'lyric'. There are 51 lyrics in the corpus (just over half of all the lyrics), which are written in a different language from the prose.[29] AL6 may serve as an example. It occurs in a sermon [the lyric is indicated in bold]:

..But, frendes, þis preyoure and cryinge to Crist must be in ij maners; þat is, in Þenkynge and spekynge, and neþur may be from oþur and þou wilte pleise þi God. For it is wrytten,
"Dum cor non orat,
In vanum lingua laborat."..[30]

The lyric rhymes. But it is not just the rhyme which lets the lyric stand out from the prose. It is also the fact that it is written in Latin while all previous and following words are in Middle English. Furthermore, it is presented as something that has been taken from somewhere else, it is presented as a quotation ('For it is written..'), which, as already mentioned, is another element which marks out lyrics from prose.

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[28] Hermann Urtel, 'Eine altfranzösische Beichte', *Zeitschrift für romanische Philologie* 32 (1909), 571-5, at p.573.

[29] This number does not include macaronic lyrics in macaronic prose texts. The language of the lyric and the language of the prose are indicated for each entry in Appendix A.

[30] Ross, *Middle English Sermons*, p.154.

Here one can see several textual and contextual aspects working together in signalling that a bit of text could be called a lyric: rhyme, language and a quotation marker. A good number of lyrics, when they are written in a different language from the prose, are also referred to directly as something in a different language: they are marked out as something that is written in 'Anglice' (e.g. see prose in between Mac24) or in 'bocleden' (= Book Latin; see prose before AL9). These criteria here allow for a contextual understanding of the lyric, and in the context of the prose texts they appear to be equally significant to the textual criteria of length and form.

The 'medieval', 'religious' and 'English' lyric

I will now discuss the ways in which I identify lyrics as 'medieval', 'religious' and 'English'. As mentioned before, these ways are based, here too, on the principle of accepting the variety of ways in which English medieval religious lyrics can be understood as well as on the manuscript contexts in which the lyrics are found.

With regard to the medieval attribute of the lyrics I pointed out in chapter 2.1 that it may well go beyond temporal considerations and that it is therefore manifold in meaning. For the compilation of medieval lyrics for the corpus temporal considerations have therefore been crucial while other aspects have been taken into account, too. Time has been a criterion for medieval in so far as all the manuscripts preserving the lyrics in the prose texts chosen for the corpus date from those centuries considered to be the Middle Ages in the discipline of English literature. Besides, their range from the late twelfth- to the early sixteenth centuries is generally considered to be the time span of the textual preservation of the English medieval lyric. Due to the fact that the date of a manuscript is not necessarily indicative of its medieval character, as the texts it preserves may have existed

before that date and after (see chapter 2.1), it has been the aim to some extent to include texts whose date of writing and sometimes even date of composition can be placed in the Middle Ages. This has been the aim 'to some extent' as, of course, even that may not give a satisfactory answer to the medieval character of texts. Hence other non-temporal aspects have complemented the temporal ones: the genre of the prose (for example, a genre that was particularly popular at the time and possibly unique to the time), references to contemporary events or to typically medieval concepts, such as the *trentel*, and the language of prose and lyric (despite constant change, it may be recognisably medieval). I have not ventured to include texts under the label 'medieval' on the ground of their ideology as that, as indicated in chapter 2.1 is a more delicate matter.

With the range of medieval criteria listed here, it may be clear that most of them depend on or are derived from the context of the lyrics rather than the lyrics themselves, as the dates of the manuscripts, for example, do not necessarily refer to the dates of composition of the lyrics, and as the dates of composition of the prose texts, as far as they can be told, are also not necessarily those of the lyrics. But both of these dates are much easier to find out than those of the lyrics. The criterion of the genre of the prose texts as typical of the Middle Ages is evidently also determined by the context of the lyrics, as is, in most cases, the criterion of references to contemporary events, as they tend to occur in the prose rather than in the lyric. One may also be of the opinion that the fact that the lyrics have been included in manuscripts and prose texts of that time is a medieval characteristic of the lyrics (the medieval character of manuscript and prose text can be seen reflected in the lyric). I will discuss these criteria in turn.

The lyrics and the prose texts may be called medieval as their manuscripts date from the twelfth- to the early sixteenth centuries.[31] It has to be remembered, of course, that many of the sources of both the lyrics and the prose, their exemplars and versions as well as their possible oral existence may date from earlier centuries. AL9, for example, is based on a seventh-century source, the treatise *De Duodecim Abusivis*, while the sermon that includes AL9 is based on a sermon by Aelfric.[32] The sources for the saint's life *Seinte Marherete* from which ME19 has been taken go back to the first decade of the fourth century, during which Margaret's persecution took place (the great Antiochian persecution during the joint reign of Diocletian and Maximian), and the first record of it survives in a Latin martyrology of the ninth century by Rabanus Maurus.[33]

However, some quite specific dates can be found which place not just the writing but even the composition of some of the texts of the corpus well into the Middle Ages. The manuscript of ME10, for example, contains an autograph by Dan Michel of Northgate who dates it 1340. We also know that his text was based on a French treatise from 1279.[34] Siegfried Wenzel found out that the original of *Fasciculus Morum*, the preacher's handbook from which many lyrics have been chosen for the corpus, dates from shortly after 1300.[35] With regard to that section of the *Peterborough Chronicle* from which one lyric has been included (AL11), it is

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[31] See 'List of Original Sources' in Appendix A for the dates of the manuscripts used for the corpus.
[32] Richard Morris, ed., *Old English Homilies and Homiletic Treatises, First Series* (London: N. Trübner & Co., 1868), p.xi (see reference to Homily X from which AL9 has been taken).
[33] Mack, *Seinte Marherete*, p.ix.
[34] Richard Morris, ed., *Dan Michel's Ayenbite of Inwyt* (London: N. Trübner & Co., London, 1866), first and third page of 'I Description of the Manuscript'.
[35] Wenzel, *Fasciculus Morum*, p.22.

most certain that it was written between 1121 and 1155.[36] AN3, AN23 and Mac9 were all written by Robert Grossetête after a severe illness which can be dated to October 1232.[37]

The following genres of the prose texts are typically medieval: religious manuals, such as the *Speculum Christiani*- used for the corpus- are typical of the fourteenth and fifteenth centuries.[38] Especially the sermons of the corpus can be described as medieval as they either show characteristics of the so-called 'old style sermon' (generally based on Anglo-Saxon practice, such as some of the sermons in the *Speculum Sacerdotale*, which is used for the corpus) or the 'new', 'scholastic sermon' (found to some extent in the *Fasciculus Morum*, which, as already mentioned, has also been used for the corpus). Saints' lives, allegories of the kind of the *Sawles Warde*, texts entitled 'Mirrors', such as the *Speculum Sacerdotale* or the *Mirour de Seinte Eglyse*, treatises on doctrinal issues and the more practical aspects of religion were all common genres of the Middle Ages and can as such be found in the corpus.[39] Some prose texts even refer to contemporary events and scenes, such as the Middle English sermons from London, British Library, MS Royal 18.B.23 that include AL8, 17 and 24.[40] The sermon that includes Mac4 explicitly refers to 'lollards'.[41] The 'trentel' discussed in the prose of AN6 is a particularly medieval

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[36] Cecily Clark, ed., *The Peterborough Chronicle, 1070-1154* (Oxford: Oxford University Press, 1958; 2nd ed. 1970), p.xxx.
[37] Urtel, 'Eine altfranzösische Beichte', p.572.
[38] See Gustav Holmstedt, ed., *Speculum Christiani*, Early English Text Society, O.S. 182 (London: Oxford University Press, 1933), p.clxxix.
[39] The specific prose text and the genre from which each lyric has been taken are pointed out in the introductory part of each lyric in Appendix A.
[40] See Ross, *Middle English Sermons*, pp.lvii-lx.
[41] Wenzel, *Macaronic Sermons*, pp.270-307.

concept,[42] and the Bidding Prayers which include lyrics AL3, 4 and 19 were most certainly used in the medieval Church.[43]

The fact that the lyrics and the prose texts are written in medieval varieties of languages is, of course, another indication of their medieval character. As mentioned in chapter 2.1, apart from Middle English and Anglo-Norman, even Anglo-Latin is distinctly medieval, as it shows a less complex syntax and simplified forms of grammar in contrast to the originally classical Latin. AL8, for example, stands out in its simplicity:

> Dum cor non orat,
> In vanum lingua laborat.

A word order based on subject-verb (the most common word order for languages without case-systems, such as Middle English was on the way to become), cannot often be found in classical Latin, but is here consistently adhered to. The simplicity of the choice of diction may also be pointed out: 'cor', 'lingua', 'orare' and 'laborare' are part of the basic vocabulary of the language.

In response to the challenge of defining the 'religious' lyric as outlined in chapter 2.1 (i.e. the fact that the religious characteristics of the lyrics are multiple and in their multiplicity not exclusive to the lyrics; the occasional difficulty of telling religious and secular apart) I have included lyrics representing a fairly wide range of religious characteristics as well as lyrics which could be interpreted both in a secular as well as in a religious way. The fact that these ambiguously religious lyrics are interpreted as religious by their prose texts, means that here, too, the prose texts are taken into account for establishing characteristics of the lyrics.

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[42] Paul Meyer, 'Les Manuscrits Français de Cambridge- Bibliothèque de l'Université', *Romania* 15 (1886), 236-357, at pp.281-3.
[43] Thomas Frederick Simmons, ed., *The Lay Folks Mass Book* (London: N. Trübner & Co., 1879), p.316.

There is hardly any doubt about a religious label when a lyric mentions religious persons, such as God the Father, Christ, Mary or a saint, when it deals with such recognisably religious matters as the sacraments or such concepts as the Seven Deadly Sins, when it discusses sins or virtues clearly based on Christian thinking, or when it quotes from the Bible, the liturgy or the writings of the Church Fathers, and the majority of the lyrics of the corpus fall into one or more of these categories. However, a lyric, such as ME1, that does not do any of the above, could be read as religious or as secular:

> At a sprynge wel vnder a þorn,
> þer was bote of bale, a lytel here a-forn;
> þer by-syde stant a mayde,
> fulle of loue y-bounde.
> Ho-so wol seche trwe loue,
> yn hyr hyt schal be founde.

While the maiden could easily be interpreted as Mary, mother of Christ, and the thorn could easily be related to Christ (the crown of thorns etc.), this is not explicit in the lyric. It could be a lyric of pagan origin. Water imagery and maiden(s), for example, occur in the famous 'Maiden in the mor lay', which was, at the time, most certainly read as a secular poem.[44] However, ME1 occurs in an 'exemplum de confessione', which interprets the lyric for us. The maiden is indeed Mary and the whole scene is linked to the Crucifixion. Whether or not that makes the lyric actually religious may not be for us to decide, however, the fact that it occurs in a religious context and has been interpreted in a religious way by some at the time may be reasons enough for including it into a corpus of 'religious' lyrics. ME22 is a similar case to ME1. It can be read as a religious or as a secular lyric: 'Wo is me, wo is me, for loue y go ibunden.' It is undoubtedly a love lyric. However, is the lover a man or woman suffering for the love of another man or woman or is it

[44] See references to 'Maiden in the mor lay' in ch.2.1.

Christ on the cross suffering for his love of mankind? The sermon in which it occurs suggests the latter.

ME21 even appears to be anti-religious:

> Who-so wyl haue helle,
> Do he moste as I him telle.
> I boste and bragge ay with the beste.
> To maynten synne I am ful preste.
> Myn awne wyl I wylle haue ay,
> Thoue god and gud men al bydde nay.

Is someone encouraging others to sin? In the context in which the lyric occurs this is certainly not the case. It is rather a rhetorical ploy in which the reader has to realise that it is the voice of the devil who speaks in this lyric, because what is to follow is a series of quotations from the Church Fathers which tell the opposite of the lyric. Besides all this is at the beginning of the section on 'pride' as part of a treatment of the Seven Deadly Sins in the religious manual *Speculum Christiani*:

> Quarta tabula.
> De septem peccatis mortalibus.
> Superbia.
>
> [lyric as above]
>
> Bernardus: Pryde es be-gynne of al synne and cause of al vndoynge. Augustinus: Pryde made angel the deuyl. Meknes made [god man]. Pride makeȝ the commaundmente of god to bee dyspysede. Meknes makȝ it to be kepede...[45]

The Englishness of the lyrics of the corpus has also been very much determined by the conclusions reached in the discussion of this issue in chapter 2.1, that is the fact that England as place of text production is not necessarily a sign for an 'English text' as both language and textual tradition are not in all cases different from, for example, continental language and textual tradition. Hence it seemed to me best to combine a good range of criteria that seem to imply Englishness: language has

[45] Holmstedt, *Speculum Christiani*, p.58.

played a role for the Middle English texts while textual tradition may be an aspect that – under-researched as it is- cannot be included here. References to England as place have also been taken as a criterion for an 'English' text. England as the place, where the manuscripts or at least the exemplars of the manuscripts were written, figured as criterion as well as a wider understanding of England as the place where the manuscripts were used. To the place I have added the people as a further criterion, that is, English people writing the texts and/or the texts referring to English people. (This is, of course, slightly ambiguous as many English people were of continental descent, but it is for this reason that I have introduced a combination of a wide range of criteria for Englishness.)

Most of these criteria are determined by the context of the lyrics: for example, the original lyric may not have been composed in England, and not all versions may have been written and used in England; they may thus not even have been in an English variety of the medieval language, but the prose texts and the very particular manuscript, in which they are found, are. I thus take the view that just as a religious prose text may reflect in a religious way on a secular lyric, here a prose text produced in England may reflect in an 'English' way on a lyric from elsewhere originally. I discuss these criteria in turn now.

Texts written in Middle English can easily be related to England, and the number of these texts is, of course, numerous in the corpus. There are not only twenty-five Middle English lyrics and many macaronic lyrics that include Middle English in their mixture of languages, but also a considerable number of Middle English prose texts, and this number includes those prose texts which show Anglo-

Norman or Anglo-Latin lyrics.[46] However, the Anglo-Norman, Anglo-Latin and macaronic lyrics that include Anglo-Norman and Anglo-Latin may not necessarily show Anglophone features. As discussed in chapter 2.1 this may mean that these texts cannot easily be distinguished from texts written in the respective continental varieties of these languages. While the lyrics taken from the Anglo-Norman *Li Quatre Livre des Reis* (AN7, 8, 10, 20, 22) as well as this prose text itself do show Anglophone features,[47] most of the other Anglo-Norman and Anglo-Latin texts do not.

References to England as a place and to the English people in the texts of the corpus show a relation to England. In the sermon from which Mac4 is taken, for example, there occurs an analogy in which England is likened to a vineyard that is in disorder due to the activities of the Lollards.[48] The *Peterborough Chronicle*, from which AL11 has been taken, exclusively relates historical and political events that took place in England at different times of the Middle Ages. The miracle which includes ME3 is a story about the English saint Thomas Becket, and the very word 'England' is mentioned in the lyric: 'Dhu [Thomas] ert help in Engelande' (l.7).

For a good number of the manuscripts represented in the corpus one can say with certainty that they were written in England. For the manuscript Cambridge, Trinity College, MS O.2.45, from which Anglo-Norman material has been taken (AN1, 5, 24), Meyer assures that it was written in England: 'Il appartint jadis, et fut peut-être même écrit, à l'abbaye de Cerne, Dorset',[49] and for the lyric in Cambridge, University Library, MS KK.4.20 (AN2) he is convinced that it was

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[46] The language of each lyric and prose text are indicated in the introductory part of each lyric in Appendix A.
[47] There is a list of such features in Curtius, *Li Quatre Livre des Reis,* p.lxxxviii ff.
[48] See Wenzel, *Macaronic Sermons*, pp. 270-307.
[49] Paul Meyer, 'Les Manuscrits Français de Cambridge- Trinity College', *Romania* 32 (1903), 18-120, at p.108.

'certainement écrit en Angleterre'.[50] He says this about most of the Cambridge University Library manuscripts that have been used in the corpus: 'la plupart de ces manuscripts ont été exécuté par des scribes anglais et les ouvrages qu'ils renferment ont, en general, été composés en Angleterre.'[51] The *Peterborough Chronicle* from which the Anglo-Latin lyric AL11 has been taken was written at Peterborough.[52] The *Speculum Sacerdotale* from which as many as seven lyrics- in Middle English, Anglo-Latin and macaronic- have been chosen, is also assumed to have been written in England. Its editor, Edward Weatherly calls it an 'English collection of *sermones*'.[53] And the sermon that includes Mac4 and Mac6 was written in Oxford.[54] With regard to the *Speculum Christiani*, from which ME7, 12 and 21 are taken, its editor claims that 'the treatise was written in England.'[55] In other cases the exemplars used for the manuscripts can be related to England, such as in the case of the sermons from which AL8, 17, 18 and 24 have been taken: 'The sermons were originally collected into this group at Oxford, and the collection was recopied once or more before it was reproduced in the MS here edited'.[56] With other texts one can establish where they were in use in England. The Bidding Prayers that include AL3, 4 and 19, for example, were used in services at York Minster.[57]

In some cases the original author, the compiler, copier or translator can be identified as an English person. In other cases it has been established that the addressees as well as the readers or listeners were English people. The editor of the

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[50] Meyer, 'Les Manuscrits.. Cambridge- Bibliothèque de l'Université', at p.353.
[51] Ibid., p.236.
[52] Clark, *The Peterborough Chronicle*, p.xxx.
[53] Edward Weatherly, ed., *Speculum Sacerdotale*, Early English Text Society, O.S. 200 (London: Oxford University Press, 1936), p.xv.
[54] Wenzel, *Macaronic Sermons*, p.160.
[55] Holmstedt, *Speculum Christiani*, p.clxxvi.
[56] Ross, *Middle English Sermons*, pp.lxv-lxvi.
[57] See Simmons, *Lay Folks Mass Book*, pp.315-321.

Speculum Christiani (It includes ME7, 12, 21.) is certain that the author of the prose 'must have been an Englishman'.[58] And the prose *Ayenbite of Inwyt*, even if not the lyric taken from it (ME10), was composed by Dan Michel of Northgate, Kent,[59] and the *Mirour de Seinte Eglyse* including ME13 and AN17 was composed by St. Edmund of Abingdon.[60] The lyrics AN3, AN23 and Mac9 come from a text that was originally composed by Bishop Robert Grossetête, also known as Robert of Lincoln.[61] Nicole de Bozon, who according to Meyer was originally probably from the North of England,[62] was the author of the prose in which AN4, 9, 11, 16, 25 and Mac18 occur. The sermon from which Mac1 is taken was also probably written by an Englishman, friar William Melton, a famous preacher mentioned by Margery Kempe.[63] The sermon of Mac10 was presumably composed by a Robert Holcot.[64]

ME6 is part of a sermon which, if not composed, was at least collected and thus handled by an English person, Bishop Sheppey,[65] and with regard to the *Speculum Christiani*, Holmstedt says 'The translation of the whole *Speculum* into English [MS used] was without doubt the work of a Lollard'.[66] In relation to the sermons from which Mac8, 21, 22 and 25 were taken one can at least say that John Swetstock was their scribe, if not their composer.[67]

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[58] Holmstedt, *Speculum Christiani*, p.clxxvi.
[59] Morris, *Ayenbite of Inwyt*, first page of 'Preface'.
[60] Wilshere, *Mirour de Seinte Eglyse*, p.iii.
[61] Urtel, 'Eine altfranzösische Beichte', p.572.
[62] Lucy Toulmin Smith and Paul Meyer, *Les Contes Moralisés de Nicole de Bozon* (Paris : Firmin Didot, 1889), p.ii.
[63] A.G. Little, ed., 'A fifteenth-century sermon' in *Franciscan Papers, Lists and Documents*, ed. A.G. Little (Manchester: Manchester University Press, 1943), pp.244-56, at p.245.
[64] Wenzel, *Macaronic Sermons*, p.18.
[65] Brown, *Fourteenth Century*, No35 (=ME6) is part of a whole section of Bishop Sheppey's collection of lyrics.
[66] Holmstedt, *Speculum Christiani*, p.clxxx.
[67] Wenzel, *Macaronic Sermons*, p.160.

Apart from the composers, scribes and compilers who had to do with the texts, there are the people who used them. The sermon in which Mac1 occurs was most possibly preached by Nicholas Phillip, an English friar minor,[68] and the *Ancrene Wisse* (It includes AL5, 7, 15 and AN19 in different manuscripts), was originally composed for some English anchoresses, as it is well known. The manuscript where ME7, 12 and 21 occur (the *Speculum Christiani*) was 'undertaken for the benefit of the many unlearned Lollard preachers.'[69] In this way our understanding of 'medieval', 'religious' and 'English' can here be just as broad and unrestrictive as our understanding of 'lyric'. However, it has not become vague because it is based on a range of specified criteria.

Chapter 3.2 Numbers, beginnings and endings, content and form

Methodology for studying the lyrics is not easy to devise as discussed in chapter 2.2. A certain lack of availability of some lyrics, a highly interpretive way of identifying a lyric in its original source and in relation to its versions, as well as the great variety and simultaneous similarity the lyrics display in terms of content, literary form, possible use, language and so on are challenges to any systematic study of the lyrics. This problem is here solved by aiming at representation. As pointed out in chapter 2.2, it is a representation that is based on the acceptance of the lack of access to some lyrics, acceptance of the ambiguity of the lyrics' textual unit and acceptance of their variety by considering all of these issues not as problems in the study of the lyrics but as the characteristics of the lyrics. This means that exactly these characteristics are represented in the corpus: the lyrics'

[68] Little, 'A fifteenth-century sermon', p.244.
[69] Holmstedt, *Speculum Christiani*, p.clxxx.

incompleteness in number, their ambiguous beginnings and endings, their similarity and variety in terms of content and form.

The lyrics' availability to the modern reader

The lack of accessibility of some lyrics means that I consider a selection of lyrics only. The corpus consists of one hundred lyrics, that is twenty-five of each language variety (including the macaronic variety of Middle English, Anglo-Latin and Anglo-Norman). That is still a relatively small part of the available lyrics, but one hundred seemed to be a sufficiently high number to be able to make some credible claims about the lyrics. On the other hand, one hundred is a number almost too high for the size of a thesis like this and the time available for it.

Numbers of lyrics, especially of Anglo-Norman, Anglo-Latin and macaronic lyrics are not really known precisely. Choosing twenty-five lyrics of each language variety for the corpus is thus not necessarily representational of the actual number of these lyrics available, rather it is a deliberate attempt to treat equally lyrics written in all the main language varieties of the English Middle Ages and to make up for the lack of such treatment in the past (see chapter 2.3).

Apart from the aspect of language, however, the selection of lyrics is as representative of those lyrics which can be accessed by the modern reader as possible. See, for example, the bibliography of Appendix A for the variety of editions used for the corpus. See also the discussion of these editions in chapter 3.3 below and the description of the different kinds of lyrics in chapter 3.1 above. I treat this selection with the thought in mind that it is still not representative of all ever existing lyrics, that is, I treat it as a selection rather than a collection; in this way the selection is representative of the state of the lyrics as they have survived. Any

conclusions drawn from this selection apply thus, strictly speaking, only to this selection, to the state in which these particular lyrics have survived.

The lyrics' textual units in their manuscript contexts and in relation to their versions

I here address the challenge of identifying a lyric in the manuscript and in relation to its versions (see chapter 2.2). I discuss the former first. I accept the fact that a lyric can be identified in a manuscript only through interpretation. That means being able to represent it as such. The selected lyrics have thus been taken from manuscript contexts which pose particular challenges to the identification of a lyric, from manuscripts in which the lyric is not a separate textual item but included in a prose text. In many cases the shape of its textual body has thus to be understood as ambiguous; its beginning and ending may not be clear. As they stand in the corpus the lyrics should thus be representative of the interpretive state of their selection from the original source. ME19 (the lyric in the saint's life *Seinte Marherete*) is a very clear example of this textual ambiguity in relation to the manuscript context. It has already been quoted in chapter 2.2, where I showed how it could only be identified as a lyric by comparison to versions of it that were found as independent textual items in a different manuscript. And still it was not obvious which lines exactly begin and finish the lyric.

AN3, the refrain-like lines found in the Anglo-Norman confession by Robert Grosstête, quoted in chapter 3.1, are also an example of textual ambiguity within the prose text. The choice of AN3 as a lyric for the corpus depended on its refrain-like repetition. However, the lines of AN3 are not the only repetitions in the confession. With some variations they could be lengthened: for example, almost

every line of AN3 is followed by the same first half of a sentence, 'Sire dieu, ieo reconuis que ieo..' and then by varying second halves of this sentence, such as '..que ieo ai este cuueitous de chateus e de rentes e de robes..' or '..que ieo [ai] moun prume a tozt cruruze sanz reisoun e..'.[70] These following sentences could thus also be regarded as part of AN3. The lyric's textual body seems to be extendable depending on different ways of reading.

There are some examples of lyrics in the corpus whose textual lengths may be less ambiguous than those in the above examples, but even with them there are still some questions about their exact identity. AN4, 9 and 11 come from the same prose context, section 116, 'Quod sancta crux bonis est refugium Christianis' from *Les Contes Moralisés* by Nichole Bozon. On the one hand they can be easily distinguished from the prose. Their beginning is clearly marked by speech markers, they are recognisable quotations from Scripture and they all have elements of rhyme which the surrounding prose does not have. Another indication that they form a separate entity from the prose is that they are followed by their Latin originals and a reference to where in the Bible they have been taken from. Because the Latin originals are added, however, one may ask whether they should not be part of the French translations, that is of lyrics AN4, 9 and 11, whether the ending of AN4, 9 and 11 could not be lengthened so as to include their Latin originals. See the section 116 of the *Contes* here with the three lyrics marked in bold:

> 116. Quod sancta crux bonis est refugium Christianis.
> En la terre de Inde est trovee un arbre, com dit le livere, de merveillouse grandour, mès uncore de plus merveillouse nature; quar ne est jamès trovee sañ z fruit ne sañ z foillie. Enqi habitent une manere de colombes qe sunt sustenuz de cest fruit; e par desouz une foñ taigne de ewe tredouce. Un dragoñ qe ment en cel pays tant heet la vertue de cel arbre que jamès ne ose adesser cele part ou le umbre se estent, mès touzjours se trest del autre part. Et tant com les columbes se tienent dedenz la franchise de cel arbre, [il] ne

[70] Urtel, 'Eine altfranzösische Beichte', p.573.

> oñ t gard du dragoñ ; mès, ci tost com passent hors del umbre meyntenant sunt happez del dragoñ e devorrez. Et pur quoy ad Dieu mys tant vertue en cel arbre? Pur monstrer la [graunt] vertue de cel arbre qe Dieux ad plantee en seint Eglise, doñ t seint Escripture dit: "**Dieux ad plantee en mi lieu paraïs un arbre de vie.**" Lignum vite posuit Deus in medio Paradisi. Gen.2,9. Ceste arbre est la seinte croiz par qele nous avons la vie, qe plantee est en mi lieu pur receyvere petitz e grauntz e les veux e les enfañ tz. En ceste arbre nous trovoms la fruit qe ne defaut. Doñ t seint John dit: "Jeo vi la rivere de eawe vive, e desouz la rivere l'arbre de vie rendant fruit adessement." La rivere est la coste Jhesu Crist doñ t issirent eawe e sanke, qe seint John mesmes vyt, doñ t nous sumez enbeverez, de noz pechez mondez. La arbre de vie est la croiz joignant a la rivere de ces costez qe fruit nous rend de sustenañ ce e de savacioñ . En la umbre de cest arbre meynent les columbes, qar en avowerie de sa passioñ soñ t savez del mausee les prodhommez. De ceo parle le señ t alme, e dit: "**En la umbre de lui me sui assiz, e douz est de gouster le fruit qe pend en lui a ma goule.**" Sub umbra illius sedi et fructus ejus dulcis est gutturi meo. Can.2,5. Ceo fet a charger qe autre oysel qe columbe nouñ en cest arbre peot reposer, qar les autres ne oñ t qe feare: le egle, pur sa hautenerye, le corfe pur sa robberie, le [esturnel pur janglerie, ly perdyz pur lecherie, ly] messoñ pur sa combaterye, [ly woutre pur sa crueleté], ne plusurs autres qe ne soñ t pas nomeez, mès soulement le columbe meynt en cel arbre: ceo est lui prodhomme. Pur ceo dit seint Pool, Cor. 1: "**Folie est a gentz perdues la croiz Jhesu Crist e sa passioñ, mès a ceux qe soñ t eslus vertue est e savacioñ .**" Verbum crucis pereuntibus stulticia, hiss autem qui salvi sint, id est nobis, virtus Dei est..[71]

If the Latin was added, lyrics AN4, 9 and 11 would become macaronic. I think that either way would be a valid one; it is simply a decision based on one interpretation.

I also include lyrics in the corpus which are based on the interpretation that both original and translation may form one lyric. In this way, I recognise the role interpretation plays in the decision on the beginnings and endings of the lyrics, and that this interpretation can be quite inconsistent. See, for example, Mac5 from a sermon on St. John the Baptist from the collection of sermons *Speculum Sacerdotale*:

> ..For he prechid al that were voluble and noȝt þat was abydyng. And this John ne was noȝt verrey liȝt but was in schelle and dwellyd in granys til the tyme that his wordes were fulfillid be commyng of Crist that he prechid of. And þerfore, sires, that day commeþ to chirche, et cetera.

[71] Toulmin-Smith, *Les Contes*, pp.131-133.

> **'Ego vox clamantis in deserto, et cetera. I am a voys of the cryer in þe deserte, et cetera.'** Dere frendes, þe hertis of hem þat ben withoute drede of God and the Holy Gost, þei ben lickenyd to a myrye deserte.[72]

As another similar example, see Mac15. Despite the speech marker in the middle of the lyric, I have taken it as one entity:

> [From Pars I, 'De Superbia', 'Meditating on Death' in the preacher's handbook *Fasciculus Morum*:]
> [S]ecundo humilitatem inducit memoria mortis, de qua Ieronimus ait: "Facile, inquit, contempnit omnia qui se cogitat moriturum." "Memorare novissima tua," iuxta consilium Sapientis, "et in eternum non peccabis." Unde metrice dicitur:
> **Non aliter melius poterit caro viva domari**
> **Mortua qualis erit quam semper premeditari.**
> Anglice sic:
> **þe flesches lust may þou nouȝt o-lyue bettur quenche**
> **Bote aftur þy deth which þou beȝ euermore beþenche,**
> scilicet quam breve erit tempus et quam incertum, et quam vile est corpus mortuum..[73]

As seen here, the textual unit of some of the lyrics seems more definite than of others. That is, the ambiguity of their textual body varies as some lyrics seem more extractable from their prose text and thus seem to involve 'less' interpretation than others. These lyrics may complement the more ambiguous ones and thus render the selection in the corpus representative of the lyrics in context, too. Here is a final example, that could be regarded as very 'extractable', as perhaps one of the least textually ambiguous examples in the corpus, AL16:

> [The prose talks about flattery as part of the discussion of 'Envy', Pars III in the preacher's handbook *Fasciculus Morum*:]
> ..Unde, ut michi videtur, deus ille quem colunt adulatores potest sic depingi, videlicet cum capite et cauda mureligi et corpore draconis. Et certe bene. Nam sicut catus nulli rei tantum blanditur tam capite quam cauda sicut muri, non quia amat set ut decipiat, similiter nullum corpus est ita venen osum sicut corpus draconis, eo quod eius anelitus tantum aerem inficit per quod homo interficitur, sic adulator habet mel in ore et fel in corde, sicut habetur in istis metris:
> **Multis annis iam transactis**
> **Rara fides est in factis.**

---

[72] Weatherly, *Speculum Sacerdotale*, p.166.
[73] Wenzel, *Fasciculus Morum*, p.96.

Mel in ore, verba lactis,
Fel in corde, fraus in factis.

Unde bene sibi convenit dicta pictura, eo quod primo ore decipit et cauda, hoc est in posterum, mordet, et tandem sui flatu hominem totaliter occidit quantum in eo est, et hoc aliquando spiritualiter et aliquando corporaliter..[74]

The lyric rhymes, while the prose does not; the lyric is preceded by a generic marker ('istis metris') pointing to it as something different from the prose, and the lyric works as an analogy to the prose (the poison of the dragon is the honey and the gall of the flatterer); it is therefore related to but also clearly separated from the prose. Including lyrics like AL16 together with the examples above means representing different cases of textual ambiguity.

Identifying a lyric from its versions can result in the same inconsistencies as identifying a lyric in its manuscript context. Again, accepting this is my suggested approach of dealing with this difficulty, and again, this means being able to represent this somewhat inevitable inconsistency. In this sense I include lyrics in the corpus which are extremely similar to others, some which are translations of others, some which are paraphrases of others, and some which seem to be quite different from others. I am thus accepting and representing the various degrees of similarity between lyrics without determining their status as a version or independent lyric. Here are some examples of these degrees of similarity. AL3 and AL4 are quite similar. They have the same wording for some part of the lyric:

AL3
Aue regina celorum
aue domina angelorum

AL4
Ave regina celorum
mater regis angelorum
O maria flos virginum
velut rosa vel lilium
funde preces ad filium

[74] Wenzel, *Fasciculus Morum*, pp.170, 172 .

pro salute fidelium.

AL23 and ME18 seem to be a more or less close translation of each other:

AL23
Unum crede Deum. Ne iures falsa per ipsum.
Sabbata sanctifices. Tibi sint in honore parentes.
Non occisor eris, fur, mechus, testis iniquus.
Non violas nuptam nec rem cupias alienam.

ME18
Take no God but oon in heuen.
Neme nouȝth his name in ydel steuen.
Loke ryȝt wel þyn halyday.
þy fadur and moder þow worship ay.
Loke þou be no monsleere.
Of fals wytnes noo berere.
þou shalt do no lecherye,
Ni no þefthe of felonye.
þin neyȝborus godes þou ne wyll.
Ne wyf ne douȝter for to spylle.

Rather than translations the following two lyrics appear to paraphrase each other:[75]

AL12
Homo [prose], vide quid pro te pacior,
Se est dolor sicut quo crucior.
Ad te clamo qui pro te morior.
Vide penas quibus afficior.
Vide clav[o]s quibus confodior.
Cum sit dolor tantus exterior,
Set interior tamen planctus gravior,
Dum tam ingratum te experior.

ME9
Lystne, man, lystne to me,
Byholde what I thole for the.
To the, man, well lowde I crye;
For thy loue þou seest I dye.
Byholde my body how I am swongyn;
Se þe nayles howe I am þrouȝ stongyn.
My body withoute is betyn sore,
My peynes with-in ben wel more.
All this I haye tholyd for the,
As þou schalt at Domysday se.

[75] As can be seen here paraphrase and translation are quite difficult to distinguish. The Middle English lyric here seems to parpaphrase 'more' than the one above.

Finally there are lyrics in the corpus which are extremely different from each other. Contrast, for instance, the following:

> ME22
> Wo is me, wo is me, for loue y go ibunden.
>
> AL6
> Cordis contritione moritur peccatum.
> oris confessione defertur ad tumulum.
> operas satisfactione tumulatur in perpetuum.
>
> AN12
> Gloriouse virgine seinte Maria qui le fitz Dieux portastes,
> Virgine le conceustes et virgine l'enfantastes,
> Et de vriginal lait le lestates,
> Dame, si verroyment come ceo est verroy,
> Eyez en garde le corps et l'alme de moy.

By including all of the above examples in the corpus I recognise degrees of textual ambiguity as well as different possible outcomes of the interpretations of these textual ambiguities, that is, the multiple processes by which a lyric may be identified in its manuscript and from its versions.

The lyrics' similarity and simultaneous variety

The approach taken to the variety of the lyrics in terms of content, form and so on (see chapter 2.2) has, once again, been one of acceptance. As said above, the aim here is representation, and therefore the variety of lyrics has to be accepted as something that must be represented. There are hence lyrics of different content in different literary forms, lyrics which have probably been used in different contexts, lyrics in different languages, based on different sources and written by different authors. However, in chapter 2.2 I pointed out that there is not just variety with regard to the lyric material; paradoxically, there is also a high amount of similarity. In this sense it was important to represent this high amount of similarity, too. There are always several representatives of each kind of lyric, as will be shown below by the number of examples listed for each kind of lyric.

The topics of the lyrics are numerous. Most lyrics are concerned with one or two of the following: sins, virtues, death, the temporal aspect of life, Christ's life, Biblical characters (Contrast, for example, ME2, 4, 9, AL2, 5, 6, AN7, 8, 23, Mac3, 12 and 16). There are well-known sub-genres, such as 'Reproaches from the Cross' or 'Memento Mori', as already listed at the beginning of this chapter. There is a fair representation of prayers (e.g. ME2, 3, 16, AN5, 12), praises (e.g. ME15, AN24; most prayers also include praises) and laments (e.g. ME22, AL16; again many laments also include prayers and praises), as they are common for medieval religious lyrics. There are simple statements (e.g. ME7, AL8) monologues (most lyrics) and dialogues (e.g. ME17, Mac3, 19).

It was important to me to assemble a mixture of texts with regard to who speaks in the lyrics and to whom they are addressed. Thus there are addresses from mankind to mankind (e.g. ME1, 4), from mankind to God (e.g. ME2, 16, AN23), from mankind to Jesus (e.g. AN1, 24), from mankind to Mary (e.g. ME11, AL3, 4, AN5). There are also addresses by Jesus to mankind (e.g. ME9, 24, AL12) and there is the devil speaking to mankind (ME21). More specific characters amongst mankind can be found, too, such as the executioners in Mac3 or a priest addressing women and men in habit (AN15) and a congregation (ME12). Besides, the writer occasionally addresses the reader/listener (ME5, AN21). Then there is the Crucifix speaking to the sinner (ME25).

In line with the commonly acknowledged sources of the medieval religious lyrics one finds translations from the Bible (e.g. AN7, 8, 10, 13, 17, 20, 22, AL4, 9, 11, 24) as well as paraphrases and commentaries on aspects of the Bible (e.g. AN16) or quotations from the liturgy (ME18, AL7, 23, Mac2, 9, 17). There are also proverbs (e.g. ME14, AL8, 16, 21, Mac6, 13, 16, 20). There are mostly

contemplative pieces but there are also slightly narrative pieces. In this sense one finds allegorical elements in the lyrics in the corpus (e.g. in AN2) and little stories (e.g. AN18). Many of the lyrics that come from sermons re-phrase the heading of the sermon, that is mostly a quotation from the Bible which has been chosen for exegesis (e.g. Mac1, 4, 10, 14, 21, 25).

With regard to the form of the lyrics, only two common forms can be found in the corpus, the carol (ME4)[76] and the roundel (ME6). This may suggest that many lyrics adhere to rhyme-patterns and structures that are not commonly classified. The majority of the lyrics rhyme in some way or another. There are only a few that do not show any end-rhyme at all, even though some rhyme internally (AL2, AL13, AL14, AL23, AN13, Mac2, Mac6, Mac8, Mac9, Mac19, Mac22). Most show simple rhyme schemes. The most common rhyme scheme is the pair-rhyme (pure pair-rhyme: ME3, ME7-ME9, ME11-ME16, ME18, AL1, AL3, AL8, AL15, AL18, AL21, AL25, AN2, AN4, AN11, AN14, AN16, AN18, AN21, AN22, Mac11, Mac15, Mac18, Mac20, Mac23). The next most numerous rhyme scheme is the mono-rhyme (pure mono-rhyme: ME24, AL6, AL12, AL16, AN1 (two different ones), AN3, AN7, AN8, AN10, Mac14, Mac21, Mac25- in AL19 the same word is repeated after the end of each line: 'alleluya'). There are some but not many examples of the cross-rhyme (pure cross-rhyme: ME23, Mac4). There are also a few lyrics of more complex rhyme schemes (ME2: aaab, ME4: aaaa (refrain) b (b possibly corrupted) bc aabacb aabaab, ME6 abaac dbddbbc adbb bbdbebbdbe bbdbbbbe, ME25: abcbdd, AN17: aaba) The rhyme-scheme of some of the lyrics appears to be corrupted (ME1: the fifth line may originally have rhymed on 'mayde'; ME19: 'sone' should probably rhyme on 'mare' in lines 5-6; ME17: 'ben'

[76] It shows a refrain but no cross-rhyme.

in line 3 should possibly rhyme with 'tre' in line 6; AL10: the last line should presumably rhyme with the mono-rhyme of the previous three lines; Mac3 may originally have been in couplets). Some lyrics mix the mono- and pair rhyme (AL4: aabbbb, AN12: aaabb, AN20 and 24: aabbb, AN5: aaaabb in the first stanza and aaaaabbbbb in the second stanza). ME10 shows first cross-rhyme and then mono-rhyme, and ME20 shows exactly the opposite. Others show rhyme in some parts of the lyric but not in others (ME5: first half rhymes, second half does not; AN25: the last four lines are mono-rhymes; AN9: only the first two lines rhyme; AL20: the last two lines rhyme). Again others show only one or two end-rhymes which appear to be there by coincidence rather than design (See AL5, AL 9, AL19).

The macaronic lyrics are particularly interesting with regard to rhyme. The individual rhyme scheme may change with a change in language. In Mac12, for example, some of the Anglo-Latin lines rhyme with each other as do the Middle English lines, and this, even though the Anglo-Latin and Middle English lines are in alternate order:

Morte cadunt subita mala mors simul et mala vita.	a
[prose]	
þourgh ferly deth to-gedur arn fald	b
Bothe euel lyf and euel deth cald.	b
[prose]	
Hanc vitam vita, ne moriaris ita.	a
I rede such lyrf þou forsake,	c
Wyth suche deth lest þou be take.	c
[prose]	
Heu, heu, prothdolor, sicut iudicavi sic iudicor!	d
[prose]	
Alas, alas, þat I was boren,	e
For dome with dome I am forloren	e

In Mac17 the Anglo-Latin lines show no rhyme while the Anglo-Norman ones do: they form couplets. Similarly in Mac7, 13, 16 and 24 the Anglo-Latin lines do not rhyme while the Middle English ones form couplets. And in Mac1 and 10 only the

Middle English lines rhyme: they are mono-rhymes. Only in the case of Mac18 both languages used, Anglo-Norman and Anglo-Latin, form couplets.

The length of the lyrics varies. There are short and long ones. This means they vary from one line (ME22, AL11, AL17, AL24) to fifty-eight lines (Mac8), while the majority of lyrics (eighty-two lyrics, that is more than two thirds of the lyrics) are up to ten lines long. Four- and six-lines-long are the most common lengths (seventeen lyrics of each length). Then there are five lyrics of twelve lines, one of fourteen lines, three of sixteen lines and one each of seventeen, eighteen, twenty-two, twenty-four, twenty-five, twenty-eight, thirty, thirty-four and fifty-eight lines. Of course, some lines of some lyrics are longer than others (Contrast Mac4 with Mac14, for example).

Finally some remarks on the language varieties in the corpus. As mentioned above, the corpus consists of twenty-five Middle English, twenty-five Anglo-Latin, twenty-five Anglo-Norman and twenty-five macaronic lyrics. The majority of macaronic lyrics contains a mixture of Middle English and Anglo-Latin (21 lyrics) while three lyrics contain Anglo-Latin and Anglo-Norman and one lyric Anglo-Norman and Middle English. Even though almost all of the texts called 'Middle-English', 'Anglo-Latin' and 'Anglo-Norman' contain exclusively Middle English, Latin and French words (see ch.2.1 for the small number of specifically Anglophone linguistic features in Anglo-Latin and Anglo-Norman), there are some cases where one or two words are from a different variety.

Furthermore, the ways in which a text is macaronic are numerous as discussed and exemplified in chapter 2.2. According to the macaronic patterns listed there, I included a number of each of these patterns in the corpus. There are examples of lyrics whose first part is in one language while the second part is in

another (Mac3, 9 and 23), examples of lyrics where one stanza in one language alternates with a stanza in another language (Mac7, 10, 13, 15, 16, 18- the last one shows in its manuscript layout two Anglo-Norman stanzas after each other and one Anglo-Latin stanza next to the last Anglo-Norman stanza. See Appendix A) and lyrics where one or two lines in one language alternate with one or two lines or a half-line in another language (Mac2, 5, 12, 17, 24). There are examples of lyrics which are in the main part written in one language but include some words in another language (Mac1, 11, 14, 21, 25). With some of these examples the second language used is presented in a surprisingly regular way. In Mac4, for instance, there are only two or three words in Latin, but these are repeated three times at the same place in the lines [the Latin words are printed in bold]:

> disciplis drery in derknes sou3t li3t of lifful techinge and holi,
> **de celo** þat is payntid with sterres and planetis bri3t schynynge.
> Wrecchis wrapped in sekenes sou3t influens [of] helful remedie,
> **de celo** þat is cler as þe cristal on þe clif springinge.
> And prisoners pined with heuynes sou3t a tokonn of delyueraunce and mercy,
> **de summo celo vbi est gracius** comfort and blissful abidinge.

In Mac21, only three Middle English phrases occur, however they each end one line of the lyric [the Middle English is printed in bold]:

> Quod omnipotens princeps Iesus sue armatura lucis vincit nostrum inimicum **tirannum of derkenes;**
> quod omnisciens medicus Iesus sui surripo sanguinis sanauit **vrdlich men of hor dedle sekenes;**
> quod omnibonus dominus Iesus sue deitatis dulcedine pascit celicos angelos **in euerlastyng blissidnes.**

There are also examples where two languages are completely mixed in the sense that two languages are used to equal extents but are used indifferently of stanza or line structure (Mac6, 8, 22).

As mentioned in chapter 2.2 the languages in macaronic lyrics are equally used for composition, translation and paraphrase. In Mac2, 3, 5, 7, 10, 12, 13, 15,

16, 23 and 24, one language translates or occasionally paraphrases the other. Mac1, 4, 6, 8, 11, 14, 17, 18, 21 and 25 are all lyrics in which all the languages have been used almost exclusively for composition. Mac17 appears to be a peculiar case here. In Mac17 one line in Anglo-Latin alternates with one line in Anglo-Norman. They do not translate each other, nor do they seem in any other way related. The lyric looks as if two different texts were being told at the same time, one in Anglo-Latin listing the Seven Deadly Sins and one in Anglo-Norman versifying the Pater Noster. Here is the beginning of the lyric:

> Peticio contra superbiam.
> Nostre pere qui es en ciel,
> Spiritus timoris Domini.
> Beneit seit ton nom duz com mel.
> Contra invidiam, spiritus pietatis. Contra iram,
> Ton regne aviegne e ton voler,..

Then there is a mixture of translation and composition, such as in the cases of Mac9, 19 and 20. Mac20, for example, shows two stanzas in Anglo-Latin, only the latter of these is then translated in a Middle English stanza; as such it could possibly be read as two lyrics, but, as pointed out above, this is a matter of interpretation:

> Quod nova testa capit,
> inveterata sapit.
> [prose]
> Qui non assuessit virtutibus dum iuvenescit,
> A viciis nescit discedere quando senescit.
> [prose]
> Woso woneþ hym noȝt goude furst in hys youth,
> Unthewes to leve were to hym in his elde wel uncouþe.

In this way, variety and similarity concern all major aspects of the lyrics in the corpus from content to form and language. I am now going to look at those parts of the corpus which are equally important to the lyrics: the relations between lyric and prose, the prose texts themselves, the manuscripts in which they can be found and the editions from which I have copied them for the corpus. I describe all of these

and explain the reasons for their particular choice in the following last section of this chapter.

Chapter 3.3 Prose texts, manuscripts and editions

Any consideration of the textual unit of a lyric that has originally been preserved in a prose text, needs to take the prose text into account to the same extent as the lyric, as it is the relation between the two that will determine the textual unit of the lyric. In order to do this many different kinds of relations between lyric and prose had to be considered. I have tried to choose as many different kinds of relation between prose and lyric as I could identify as well as several of the same kind to create ground for comparison. A choice of prose texts had to take place, too, as well as a choice of manuscripts, and in the case here, a choice of editions, as both of the latter determine the access and perception of the prose. I have included a fair cross-section of prose texts as well as of kinds of manuscripts; at the same time there are always several representatives of each kind of prose and manuscript- again- so as to create ground for comparison in addition to the overall variety. However, the overall compilation of the manuscripts is not described here in great detail as the main focus is on the prose and the lyrics. The choice of the editions is based on the criteria of the most recent edition of a text, quality of scholarship and in particular faithfulness to the manuscript. In addition, the fact whether the prose was printed together with the lyric plays an important role.

Relationships between lyric and prose

These relationships are described here in as far as they concern the choice of lyrics and prose texts for the corpus, not in as far as they concern the study of the textual units of the lyrics. This will take place in the following chapter. But since the textual unit and the relation between lyric and prose are closely linked, to the extent

that one may determine the other, the discussion here and that of the following chapter may overlap slightly.

Ensuring variety of different kinds of relation between lyric and prose meant including lyrics which occur at different places within a prose text, including lyrics which show prose in between their lines as well as lyrics which do not, and taking each lyric from a different prose text as well as several from the same. Paying attention to the place at which a lyric occurs resulted in choosing lyrics which occur at the beginning of a prose text, in the middle and at the end (as I will explain further below, many prose texts are divided into sections; when a lyric occurs at the beginning or ending of such a section, I treat it as occurring at the beginning or ending of the 'prose text'). There are eight lyrics occurring at the beginning of a prose text[77], eighty in the middle[78] and twelve at the end.[79] These numbers may or may not be representative of the overall occurrence of lyrics at these places in prose texts; there are just too many lyrics in prose texts to be able to assess this unless a large-scale study is undertaken. However, the large number of lyrics occurring in the middle of a prose text in my corpus may be slightly deceptive as a good number of them actually occur towards the beginning or the ending of the prose text. Yet again, being placed exactly at the beginning or the ending may make a real difference to the relation between lyric and prose. See the following examples. ME12 occurs at the beginning of a sermon in the *Speculum Christiani* [The lyric is indicated in bold as is the practice in the rest of this chapter]:

My dere frendes, I ȝou pray,

[77] ME7, 12, 21, AL9, 24, AN12, 14, 16.
[78] ME1, 2, 3, 4, 6, 8, 9, 10, 11, 13, 14, 15, 17, 19, 20, 22, 23, 24, 25, AL1, 2, 3, 4, 5, 6, 7, 8, 11, 12, 13, 14, 15, 16, 17, 10, 19, 20, 22, 25, AN1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 13, 17, 18, 19, 20, 22, 23, 25, Mac1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 12, 13, 14, 15, 16, 17, 19, 20, 21, 22, 23, 24, 25.
[79] ME5, 16, 18, AL18, 21, 23, AN2, 15, 21, 24, Mac9, 18.

> **Foure thynges in herte bere a-way.**
> On es what thynges fileȝ men. A-nother es what thynge makeȝ them clene. The therde [es] what thynge kepeȝ hem in clennes. The fourte es that there wyl to goddess wyl thei redres. As to the fyrste wytte ȝe wele: thre thynges [foule] a man; the whyche ben..[80]

The lyric addresses the audience for the first time, introduces the number of the topics of the sermon, creates suspense about them by not actually mentioning them, introduces the overall structure of the sermon by mentioning the number of topics to be discussed (the sermon does actually fall into a four-part structure), and in its couplet form the lyric was presumably intended to catch the audience's attention before the serious matter of the sermon was put to them. All of these tasks seem to be especially relevant to the beginning of any text, rather than the middle or the end. Contrast, for example, AL6, which is found in the middle of a sermon on the prophet Jeremiah:

> ..Ah leofemen godalmihtin haueð isceaweð us wel muchele grace. þenne he haueð geuen us to beon mud freo. þet we maȝen mid ure muðe bringen us ut of þisse putte; þe bitacneð þeo deopnesse of sunne. and þet þurh þreo herde weies þe þus beoð ihaten. Cordis contricione. Oris confessione. Operis satisfactione. þurð heorte bireusunke. þurh muðes openunge. þurh dede wel endinge. **Cordis contritione moritur peccatum. oris confessione defertur ad tumulum. operis satisfactione tumulatur in perpetuum.** þe we beoð sari in ure heorte þet we isuneged habbeð þenne slage we ure sunne; þene we to sunbote cumeð. þenne do we bi ure sunne al swa me deað bi þe deade. for efterþan þet þe mon bið dead me leið þene licome in þere þruh. Al swa þu leist þine sunne in þare þruh; hwenne þu scrift underuongest of þe sunnen þe þu idon hauest to-geines godes wille. þenne þu hauest þine sunnen ibet; efter þines scriftes wissunge. þenne buriest þu þine sunnen and bringest heom ut of þine on-walde..[81]

Here the prose introduces the content of the lyric: to be free to confess means one can get out of sin in three ways, and these three ways the lyric enumerates. After that the prose paraphrases them. The prose thus provides a framework for AL6, and AL6 seems to be well embedded in the prose.

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[80] Holmstedt, *Speculum Christiani*, p.74.
[81] Morris, *Old English Homilies*, pp.49, 51.

ME5 occurs at the end of the allegorical sermon *Sawles Warde*:

[The human soul is allegorised as a house, with Wit as the husband and Will as the wife. Prudence, Strength, Moderation and Equity guard the house from thieves working for the devil. In the course of the story two messengers come to the house: Fear, the messenger of death and Love, that is love of life. The last part of the prose warns that everyone should keep the messengers' words in mind and use the guards to keep his soul from being snatched away by the devil:]

..þus ah mon te þenchen ofte Ant ilome. Ant wið þulliche þohtes awechen his heorte. þe islep of ȝemeles for-ȝet hire sawle heale. Efter þeos twa sonden. From helle sihðe biseon. To þe blisse of heouene. To habben farlac of þat an. Luue toward þat oðer. Ant leaden him ant hinen. þat beoð his limen alle. Nawt efter wil þe untohe lefdi ant his lust leareð. Ah efter þat wit wule þat is husebonde tuhten ant teachen þat wit ga euer biuore ant teache wil efter him. To al þat he dihteð ant demeð to donne. Ant wið þe fowr sustren. þer fore þe fowr heued þeawes. Warschipe. Strencðe in godd. Ant Með. Ant Rihtwisness. Witen godes treosor þat is his ahne sawle. Iþe hus of þe bodi. From þe þeof of helle. þulli þoht makeð mon te fleon alle unþeawes ant ontent his heorte toward þe blisse of heouene þat ure lauerd ȝeue us þurh his hali milce þat wið þe feder. Ant e sune ant e hali gast rixleð in þreo had a buten ende. AMEN.

Par seinte charite biddeð a pater noster for iohan þat þeos boc wrat.
Hwa se þis writ haueð ired.
Ant crist him haueð swa isped.
Ich bidde par seinte charite.
þet ȝe bidden ofte for me.
Aa pater noster. ant aue marie.
þet ich mote þat lif her drehen.
Ant ure lauerd wel icwemen.
I Mi ȝuheðe ant in min elde.
þet ich mote ihesu crist mi sawle ȝelden.
AMEN.[82]

ME5 may be similar to an epilogue of a play asking for the approval of the audience. In any case, it is clear that it must occur at the end by its reference to those who have finished reading the prose. Its content also only applies to the end of the prose, as the desired prayer for the writer of the prose should be borne out of the reading: only when the reading was successful, when one has been inspired by it ('crist him haueð swa isped.'), may a prayer for the writer seem appropriate.

[82] Morris, *Old English Homilies*, p.267.

Some lyrics in the corpus seem to be 'interrupted' by the prose, others not. When they are 'split up', they are mostly so through speech markers or genre markers. Sometimes, however, they are interrupted by longer prose sentences. See the following example:

> **..dauid sone, ful of miȝt**
> **haue (merci on me)!**
> **dauid sone, fair to siȝt,**
> **dauid sone, þat mengeþ merci wiþ riȝt,**
> **haue merci on me, & mak me mek to þe,**
> **& mak me þenche on þe, & bring me to þe,**
> **þat longeþ to þe, þat wolde ben at þe,**
> **ihesu (dauid sone)!** prosequatur sermo sic.
>
> **ihesu, þat al þis world ad wroȝt,**
> **dauid sone, ful of myȝt,**
> **haue merci on me!**
> **& mak me meke to þe,** & isto modo concludendo prosequitur sermo..[83]

Of course, terminology, such as 'interrupted' or 'split up' may not be adequate in view of the earlier discussed textual ambiguity of the lyrics. If it is a matter of interpretation where a lyric begins and where it ends, then one can hardly speak about it being 'interrupted' or 'split up'. However, I also showed that for some lyrics their beginning and ending seems to be less ambiguous than for others. And I think that in the above quoted lyric, the lyric lines are clearly distinguishable from the prose lines, not just through difference in language (Middle English/ Anglo-Latin), but also through the vocabulary used in the lyric: it is peculiar to the lyric in its repetition. Furthermore, the reference in the prose to a sermon indicates that the lyric is treated as something different from the actual sermon: after part of the lyric the sermon continues, and after another part of the lyric the sermon concludes.

This same question of 'interruption' may already have posed itself, with AL6, the lyric quoted earlier as an example of a lyric placed in the middle of a

[83] Brown, *Fourteenth Century*, No 35.

prose text. It seems that this lyric could start earlier, but if it were to, it would be 'interrupted' by the prose. See again, this time the earlier parts are highlighted, too:

> ..Ah leofemen godalmihtin haueð isceaweð us wel muchele grace. þenne he haueð geuen us to beon mud freo. þet we maȝen mid ure muðe bringen us ut of þisse putte; þe bitacneð þeo deopnesse of sunne. and þet þurh þreo herde weies þe þus beoð ihaten. **Cordis contricione. Oris confessione. Operis satisfactione.** þurð heorte bireusunke. þurh muðes openunge. þurh dede wel endinge. **Cordis contritione moritur peccatum. oris confessione defertur ad tumulum. operis satisfactione tumulatur in perpetuum.** þe we beoð sari in ure heorte þet we isuneged habbeð þenne slage we ure sunne; þene we to sunbote cumeð. þenne do we bi ure sunne al swa me deað bi þe deade. for efterþan þet þe mon bið dead me leið þene licome in þere þruh. Al swa þu leist þine sunne in þare þruh; hwenne þu scrift underuongest of þe sunnen þe þu idon hauest to-geines godes wille. þenne þu hauest þine sunnen ibet; efter þines scriftes wissunge. þenne buriest þu þine sunnen and bringest heom ut of þine on-walde..[84]

Adding the other highlighted phrases to AL6 – and even adding the lines inbetween the two highlighted bits of text, as they are nothing else but a translation into Middle English - may again lead back to the same discussion of chapter 3.2 about the textual ambiguity of a lyric, how it may be just as valid to see a lyric beginning at a certain point and ending at a certain point as it is to see a lyric beginning at another point and ending at another. The point I am making here, however, is that the decision of where a lyric begins and where it ends may determine how we see the relation between the lyric and the prose, whether we see the lyric as interrupted by the prose (if we would add the earlier three phrases to AL6) or not (if we see AL6 as it is now, or if we add the earlier three phrases together with the following translation). In this sense it was important to me to include some lyrics which do have prose somewhere in the middle of them and lyrics which do not, however inconsistent that may seem at times.

The number of lyrics chosen from each individual prose text is mostly one. However, there are also a number of prose texts from which several lyrics have

[84] Morris, *Old English Homilies*, pp.49, 51.

been taken, sometimes even from the very same part of that prose text. Five lyrics have been taken from *Li quatre livre des reis* (AN7, 8, 10, 20, 22), four from the *Ancrene Riwle*, however from four different manuscripts of the text (AL5, 7, 15, AN19), three from the *Speculum Christiani* (ME7, 12, 21), three from the *York Bidding Prayers* (AL3, 4, 19)- two from the same one (AL4, 19)- four from the *Contes moralisés* by Nichole de Bozon (AN4, 9, 11, 25), three from an Anglo-Norman prose confession by Robert Grossetête (AN3, 23, Mac9), seven from the *Speculum Sacerdotale* (ME9, 15, AL1, 2, 13, Mac5, 19), twenty-one from the *Fasciculus Morum* (ME11, 16, 18, 20, AL12, 14, 16, 20, 21, 22, 23, 25, Mac3, 7, 12, 13, 15, 16, 20, 23, 24), two from the *Mirour de Seinte Eglyse* by Edmund of Abingdon (ME13, AN17) and the others each from one prose text. This also ensures many different kinds of relations between prose and lyric.

The prose texts

With regard to the prose texts themselves there are a fair number of prose genres represented: even though the majority of lyrics are taken from sermons (thirty-five),[85] there is one from a sermon outline[86], twenty-two from a preacher's

[85] ME2, 6, 8, 9, 12 (but the prose is written in the style of a manual), 14, 15 (the prose could also be categorised as a saint's life), 17, 22, 24, AL1, 2 (the prose could also be categorised as a saint's life), 6, 8, 9, 10, 13, 17, 18, 24, AN2, 14 (the prose could also be labelled as a treatise), Mac1, 2, 4, 5 (the prose could also be categorised as a saint's life), 6, 8, 10, 11, 14, 19 (the prose could also be categorised as a saint's life), 21, 22, 25.
[86] ME4.

handbook,[87] nine from religious treatises,[88] five from religious manuals,[89] four from what one may call 'stories with moral application'[90] and two from what one may refer to as 'explicatii' of phrases from the Bible.[91] Two lyrics have been taken from miracle stories,[92] two from 'exempla'[93] and one from a saint's life[94] as well as one from a chronicle.[95] Three come from bidding prayers,[96] five from translations of the Bible,[97] one from a text re-telling Christ's childhood[98] and three from a prose confession.[99] Then there is one from a text introducing various prayers,[100] two from a text introducing various forms of greetings to Jesus and Mary[101] and one from a text setting out the five joys of Mary.[102] Of course, the generic terms used here are not always helpful; amongst sermons one has to distinguish between the older sermons deriving from Anglo-Saxon times and those which came with scholasticism. Furthermore, such texts as *Sawles Warde* may be called an allegory but also a sermon. It is certainly treated so by its editor Richard Morris. A miracle story, generally considered to be a genre of its own right in the Middle Ages, may also form part of a sermon. However, the general idea was to draw lyrics from as

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[87] ME11, 16, 18, 20, 23, AL12, 14, 16, 20, 21, 22, 23, 25, Mac3, 7, 12, 13, 15, 16, 20, 23, 24 (the prose of this preacher's handbook could be described as a collection of sermons or as a religious treatise and possibly even as a manual).
[88] ME5 (the prose could also be regarded as a sermon), AL5, 7, 15, AN13, 15, 19, 21, 24.
[89] ME7, 10, 13, 21, AN17.
[90] AN4, 9, 11, 25.
[91] AN16, Mac18.
[92] ME3, AN6.
[93] ME1, 25.
[94] ME19.
[95] AL11.
[96] AL3, 4, 19.
[97] AN7, 8, 10, 20, 22.
[98] AN18 (the style is very reminiscent of a romance).
[99] AN3, 23, Mac9.
[100] Mac17.
[101] AN1, 5.
[102] AN12.

many different prose sources as possible, and this I hope to have shown here. The reason that the genre of the sermon stands out and forms the majority of the prose texts is because it appears indeed to be the most common prose source of the lyrics.

The chosen prose texts vary in length and entity from a fairly short, more or less self-contained section in a manuscript compilation of such similar texts to longer prose texts, which either present one continuing text or are divided into various sections. Some of these are part of collections of the same kinds of prose texts from the same manuscript and can be related to each other. A prose text that is short and relatively self-contained, as it appears as an entity in its manuscript, is for example, the following, which begins with AN12:

> **Gloriouse virgine seinte Maria qui le fitz Dieux portastes,**
> **Virgine le conceustes et virgine l'enfantastes,**
> **Et de virginal lait le lestates,**
> **Dame, si verroyment come ceo est verroy,**
> **Eyez en garde le corps e l'alme de moy.**
> Et après dites Pater Noster et cink Ave Maria. Icest orisoun envoia Nostre Dame seinte Marie a seint Morice, l'evesque de Paris, et qui chescun jour le dirra cynk foitz en l'onuraunce des cynk joies que Nostre Dame avoit de son cher fitz, et Pater noster et v. Ave Maria, ja en cest siecle hountage n'avera ne mès aventure ne lui avendra ne en court de terrien seignour vencu ne serra; tonere ne foudre ne lui damagera, viseyn qy ne lui noiera, ne femme enceynte de son enfant ne perira.[103]

A similar text in terms of length and self-containment is the exemplum of which ME1 is part, even though this exemplum is part of a miscellaneous collection of such 'exempla moraliter exposita', which on the one hand renders it less self-contained and more part of an overall manuscript design and on the other hand still self-contained as it is a miscellaneous collection, that is, there are not necessarily related stories. The miracle stories, including ME3 and AN6, are part of similar such collections in their manuscripts. And the lyrics taken from the York Bidding

[103] Meyer, 'Les Manuscrits.. Cambridge- Trinity College', pp.117-8.

Prayers, occur in a manuscript and early printed book assembling such Prayers, and, in fact, there are more than just prayers as they form a liturgy.

Slightly longer but possibly less related to other items in their manuscripts are the following self-contained texts: *Sawles Warde*, including ME5, the Anglo-Norman confession, including AN3, 23, and Mac9, the text introducing greetings to Jesus and Mary (AN1, 5), the miracle caused through the saying of mass (AN6), the text on the five joys of Mary (AN12), the text introducing various prayers (Mac17), the treatise on men and women in habit (AN15), the treatise on confession (AN13), the treatise on the use of psalms as charms (AN24) and the text on Christ's childhood (AN18). Then there are prose texts which are extracts, such as the extracts from the *Miroir* by Robert de Gretham including AN21 and the extracts from the *Proverbe de bon enseignement* by Nichole de Bozon including AN16 and Mac18.

Texts of substantial length that are self-contained and present one continuous text are the saint's life *Seinte Marherete* (ME19) and the religious treatise *Ancrene Wisse* (AL5, 7, 15, AN19). Other such texts are clearly divided into sections, such as the *Fasciculus Morum* (see footnote 87) which collects texts that are, however, all related to each other through a very explicit structure: the Seven Deadly Sins together with their remedies are discussed in turn. Each discussion can be read individually, but it will always be preceded and followed by sentences linking it to the whole of the work. Here are some exemplary extracts:

> [beginning of Pars I, De Superbia:]
> ..iste *Fasciculus morum* nominatur, et per septem particulas dividatur, in quarum unaquaque precedente vicii descripcione sequitur virtus pro fine, tamquam extirpatrix cuiuscumque mali, anam cuius finis bonus, [ipsum totum] bonum..
> [end of Pars I, De Superbia:]
> ..Et hec de superbia et humilitate cum suis membris ad presens dicta sufficiunt, et sic terminatur prima particula istius libelli..

> [beginning of ParsII, De Ira:]
> ..[Q]uia mater crudelis parere solet filiam sevissimam, ideo in ista secunda particula agitur de ira, tamquam de principali filia pessime matris superbie..[104]

The *Mirour de Seinte Eglyse* (ME13, AN17), even though quite eclectic on first sight, follows a structure that according to the mysticism the work promotes leads from meditation and contemplation of God to a mystical contemplation of him in the later parts of the work. *Les contes moralisés* by Nichole de Bozon (AN4, 9, 11, 25) are related not just through his authorship, proved by Meyer and Toulmin Smith, but also by the coherence of the overall work, a collection of stories with moral application:

> En ceo petit liveret poet l'em trover meynt beal ensaumple de diverse matiere par ont l'em poet aprendre de eschuer peché, de embracer bontee, e sur tote rien de loer Dampnedee qe de bien vivere nous doynt enchesoñ par la nature des creatures qe soñ t saunz reisoñ ..[105]

The *Ayenbite of Inwyt* (ME10) presents many different sections covering such topics as the Ten Commandments or the Seven Deadly Sins. The *Speculum Christiani* (ME7, 12, 21) is very similar to the *Ayenbite*. Altogether, however, they each make up one religious compendium, an 'all you need to know about religion'-lexicon. *Li quatre livre des reis* (AN7, 8, 10, 20, 22) is a translation of the Book of Kings and thus follows the divisions of this book of the Bible, and *The Peterborough Chronicle* (AL11) presents individual years as sections of prose.

Larger collections of the same kinds of prose texts tend to be collections of sermons. There is, for example, the *Speculum Sacerdotale* which gives sermons on most feast days throughout the year. Even though the sermons are quite self-contained they are presented as part of the larger whole of the Church year in their manuscript. The first ten sermons are, for example, on the following topics: Advent,

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[104] Wenzel, *Fasciculus Morum*, pp.32, 114, 116.
[105] Toulmin Simith, *Les Contes*, p.8.

Nativity, St. Steven, St. John, Innocents, St. Thomas of Canterbury, Circumcision, Octaves, Epiphany and St. Paul.[106] Lyrics have been taken from the collection's individual sermons (ME9, 15, AL1, 2, 13, Mac5, 19). Similarly, there is a collection of sermons in MS Royal XVIII.B.XXIII (AL8, 17, 18, 24), which, even though not given a name like the *Speculum*, seems to show sermons linked to each other through possibly common authorship and most certainly through the hand of the same scribe.[107] And the same is the case for a collection of sermons in Lambeth Palace MS 487 (AL6, 9, 10, Mac2).[108]

As concerns the languages of the prose texts there are twenty-six Middle English ones, thirty-seven Anglo-Latin ones, twenty-three Anglo-Norman ones and fourteen macaronic prose texts.[109] The macaronic prose texts are all a mixture of Middle English and Anglo-Latin apart from the prose text of AN24 which is a mixture of Middle English, Anglo-Latin and Anglo-Norman. As can be seen from these numbers the prose texts are not necessarily of the same language as the lyrics. In forty-nine cases the language of the lyric and of the prose is the same.[110] In fifty-one cases the language of the lyric is different from that of the prose. Of course, a number of prose texts are not purely monolingual when they are referred to as Middle English, Anglo-Latin or Anglo-Norman. There are, for example, many Latin phrases in the otherwise Middle English sermons used for AL8, AL17 and AL9. Siegfried Wenzel, in his pioneering study of macaronic sermons points out at the very beginning that 'there is probably no religious or devotional text in Middle

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[106] Weatherly, *Speculum Sacerdotale*.
[107] Ross, *Middle English Sermons*.
[108] Morris, *Old English Homilies*.
[109] These numbers represent the prose texts per lyric. This is why they add up to one hundred. There are, however, less prose texts in the corpus because in some cases several lyrics have been taken from the same prose text.
[110] When the prose text and the lyric are macaronic, this has been counted as the 'same language'.

English prose that does not include some Latin words, phrases, or sentences.'[111] Yet, these elements seemed to me too minute to classify these texts as macaronic rather than as Middle English, Anglo-Latin or Anglo-Norman.

Macaronic prose shows different patterns from those of the macaronic lyrics. These macaronic prose patterns, do, however, vary just as much.[112] The macaronic prose texts included in the corpus is in the majority that which has been defined as macaronic by Wenzel. These tend to be sermons whose 'matrix' is Latin but whose 'texture' frequently changes to English and then back again.[113] The following is an extract from such a sermon where Mac4 is included. According to Wenzel's practice the English words are printed in bold:

> ..Domini, specialis vinea patris celestis quam Christus suus filius nutriuit et diu custoduit est et per virtutem Spiritus Sancti [*blank*] fidem **and goode beleue** est nostrum fertile regnum. Deus de sua misericordia istud seruet, quia recte vt in materiali vinea, si vites sint fertiles **and likinge**, rami invtiles absciduntur in tempore, alii fertiles **ar prouynyd and nurchid furd**, \et/ pro fractura **þai ar raisid vp** et vnita **to stif stacus**, sic in nostra spirituali vinea, regno scilicet, si vites, idest magni domini spirituales et temporales, erunt fertiles et referent fructus honoris Deo et proficui regno, oportet vt abscidas omnes ram[o]s **vnthrifti**, ramos superbie et gule, extorcionis et auaricie, et omnes ramos mortalis peccati..[114]

The macaronic prose texts of Mac1, 6, 8, 10, 14, 21 and 22 are of this same nature. The macaronic prose text of ME4 is similar, only that it is a sermon outline rather than a complete sermon. Yet, again the outlines are in Latin while here and there English phrases are interspersed. The prose text from which AN24 has been taken is more peculiarly macaronic. It is a treatise on the use of psalms as charms and begins in Anglo-Norman introducing a number of Latin quotations from the psalms,

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[111] Wenzel, *Macaronic Sermons*, p.5.
[112] See Wenzel, *Macaronic Sermons*, p. 11ff for differences between macaronic verse and prose, and Chapter Two in the same for a categorisation of macaronic sermons, pp.13-30.
[113] Ibid., p.10.
[114] Ibid., p.270.

before this leads onto a Middle English prose prayer and eventually to the Anglo-Norman lyric. Here is an extract from the prose:

> ..Si aucun deit pleider a plus haut de sei, die: Miserere mei, Deus, miserere [LVI], egenuille set feiz, e prie Deu humblement. Ki bataille deit fere, die neof feiz, ou aucun pur lui: Eripe me Domine [CXXXIX]; Exaudi Deus deprecationem [LX]; Exaudi, Deus, orationem [LXIII]; pus si averat l'aide Deu.- Ki est en volenté de peccher, die: Deus misereatur [LXVI], et prie ententivement; si ert delivre. Après sunges dites treis feîz devotement: Loverd Jhesu Crist, ich the bidde for the vif wunde and the diet that thu tholedest in thare holie rode that thu turne mine swevenes to blisse and to gode. Amen..[115]

The macaronic prose texts of AL3, 4 and 19 are bidding prayers and as such liturgical in nature. In this way they combine different languages in yet another way. Bidding Prayer V, for example, which includes AL4 and AL19 begins with a Latin formula, saying that prayers are bidden, before it lists all the persons for whom prayers are bidden in Middle English.[116] Then follows a psalm in Latin, before the Collect, also in Latin and then more prayers for various people, again in Middle English, then follows the lyric in Anglo-Latin. This pattern is then repeated with other prayers, Collects and so on.[117] In this sense varieties of both macaronic verse and macaronic prose are represented in my selection of lyrics in prose texts.

The manuscripts

Most of the manuscripts used for the corpus are kept in the major holdings of manuscripts of the U.K., that is the British Library in London, the Bodleian Library in Oxford, and the University Library in Cambridge, as well as a number of colleges in Oxford and Cambridge. However, manuscripts from other institutions also form part, that is manuscripts from the Canterbury Cathedral Library, from the Worcester cathedral as well as the York Minster Library. Some come from Lambeth

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[115] Meyer, 'Manuscrits.. Cambridge- Trinity College', p.109.
[116] Simmons, *Lay Folks Mass Book*, p. 75 ff.
[117] Ibid., pp.75-80.

Palace and Gray's Inn, both, of course, in London. There are three manuscripts from outside the U.K.: one from Paris in the Bibliothèque Mazarine, one from Hamburg in the Stadtbibliothek and one from New York in the Pierpont Morgan Library. The texts of the corpus come from forty-two manuscripts and one early printed book.[118] This means that just under half of the lyrics and the prose texts in the corpus come from different manuscripts representing a good variety with regard to the original sources of the lyrics and of the prose texts.

Often just one or two lyrics have been taken from one manuscript.[119] However, from some manuscripts a quite high number of lyrics have been taken. This is partly because, as mentioned above, sometimes more than one lyric has been extracted from the same prose text. I give some examples here. Most of the the Anglo-Latin lyrics included from the *Fasciculus Morum* come from the same Anglo-Latin version of this collection of prose texts, and that means from the very same manuscript: Canterbury, Cathedral Library, MS D.14 (AL12, 14, 20, 22, 23, 25). All the Middle English and macaronic lyrics taken from the *Fasciculus Morum* come from a different version of the collection preserved in Oxford, Bodleian Library, MS Rawlinson C.670 (ME11, 16, 18, 20, 23, Mac3, 7, 12, 13, 15, 16, 20, 23, 24). All the lyrics taken from the *Speculum Sacerdotale* are taken from the same version of it and hence from the same manuscript: London, British Library, MS Additional XXXVIMDCCXCI (ME9, 15, AL1, 2, 13, Mac5, 19). And in the same way all the lyrics taken from the *Speculum Christiani* come from the same version of this prose text and the same manuscript: London, British Library, MS Harley VIMDLXXX (ME7, 12, 21). The same is the case for the lyrics taken from Bozon's

[118] See 'List of original sources' in Appendix A for full list of manuscripts.
[119] See 'List of original sources' in Appendix A where the lyrics are listed next to the entry of their source.

Les contes moralisés: London, Gray's Inn, MS 12 (AN4, 9, 11, 25), and for the lyrics taken from Robert Grossetête's prose confession: Germany, Hamburg, Stadtbibliothek, MS Cod.philol.296 (AN3, AN23, Mac9).

As already mentioned, the dates of the manuscripts have here been taken as the dates of the texts. This makes sense as a particular version of a lyric and of a prose text are represented in the corpus, and this version may be regarded as an independent text in its own right. It is unique in its own way, and this uniqueness may be placed in time, by the time it was created, that is the setting down in writing in a particular manuscript. The manuscripts date from the first half of the twelfth century to the first half of the sixteenth century. Most lyrics have been taken from manuscripts that date from the fifteenth century, which is in line with the fact that more lyrics have been preserved from the fifteenth century than from the previous or following ones. In this sense as few as ten come from the twelfth century, the century from which not much lyric material has survived, fifteen from the thirteenth and seventeen from the fourteenth century, which are fairly prosperous centuries in terms of the quantity of lyric material written down and preserved. Two lyrics come from the sixteenth century, the century when the circulation of the lyrics slowed down increasingly. Some editions do not indicate the date of the manuscript they print. From the twelfth century no Middle English lyrics have been included, since the number of preserved and edited Middle English lyrics from that century is very low. More Anglo-Latin and Anglo-Norman lyrics seem to have survived from that time, so that the ten lyrics included in the corpus from the twelfth century are one Anglo-Latin lyric and nine Anglo-Norman ones. The lyrics from manuscripts of the thirteenth, fourteenth and fifteenth centuries, however, are written in all the

languages. Two Anglo-Latin lyrics have been taken from an early printed book of the sixteenth century.

The editions

Finally a word about the editions used for the corpus.[120] The criteria for choosing the editions were the most recent date and the most scholarly format. The editorial policy of almost all of these editions is an as faithful transcription of the manuscripts as possible while any emendations are restricted to the most common ones: abbreviations are occasionally silently expanded, capitalisation and punctuation are in some editions normalised according to modern practice, some spelling has also been normalised, such as the use of 'v' in the manuscripts for the modern 'u'. If individual words have been changed by the editor because of assumed mis-copying or other assumed mistakes, this is indicated in the footnotes of the editions and has been transferred as such by me into the corpus. Any other emendations are mostly indicated by [ ]. I have copied them from the editions in this way. Indeed, my copying, as indicated at the beginning of Appendix A, is faithful to the editions. However, I have not copied the layout in all cases, and have changed italic or bold print to regular print, nor have I always reproduced the size of the letters. The prose occurring in between the lines of some lyrics is indicated by [prose], as the reader will already have observed.

Among the more recent editions which adhere to these editorial principles are Siegfried Wenzel's *Macaronic Sermons* from 1994, his *Fasciculus Morum* from 1989 as well as his earlier article 'Unrecorded Middle-English Verses' from 1974, A.D. Wilshere's *Mirour de Seinte Eglyse* from 1982, E.J. Dobson's *The English Text of the Ancrene Riwle* from 1972 and Cecily Clark's *The Peterborough*

[120] For full bibliographical details of the editions mentioned here, see the bibliography of Appendix A.

Chronicle from 1970. With regard to the scholarly format of these editions, the Anglo Norman Text Society (Wilshere) as well as the Early English Text Society (Dobson) may be taken as some of the most reliable publishers in terms of faithfulness to the original source. The others, even though not published by these societies, do, however, adhere to the same policies.

However, I also use older editions. There is a good number of editions from the first half of the twentieth century as well as a number from the late nineteenth century. I have nevertheless used them, not least because they tend to be the only editions of the texts in question and mostly because their editorial policies suit the purposes of the corpus (i.e. faithfulness to the manuscript). Among these are mainly editions from the Early English Text Society, such as W.H. Trethewey's *The French Text of the Ancrene Riwle* from 1958, Charlotte D'Evelyn's *The Latin Text of the Ancrene Riwle* from 1944, Woodburn O. Ross's *Middle English Sermons* from 1940, Edward H. Weatherly's *Speculum Sacerdotale* from 1936, Frances M. Mack's *Seinte Marherete* from 1934, Gustaf Holmstedt's *Speculum Christiani* from 1933, Thomas Frederick Simmons's *The Lay Folks Mass Book* from 1879, Richard Morris's *Old English Homilies* from 1868 and his *Ayenbite of Inwyt* from 1866. Lucy Toulmin Smith and Paul Meyer's *Les Contes Moralisés de Nicole Bozon* from 1889 is a publication of the Anglo Norman Text Society, and James Craigie Robertson's 'Miracula S. Thomae Cantuariensis' from his *Materials for the History of Thomas Becket* is published by the Rolls Series (1875-85). A.G. Little's 'A fifteenth-century sermon' from his *Franciscan Papers, Lists and Documents* from 1943, Carleton Brown's *Thirteenth Century* from 1932 and his *Fourteenth Century* from 1924, Ernst Robert Curtius's *Li quatre livre des reis* from 1911, Hermann Urtel's 'Eine altfranzösische Beichte' from 1909 and Paul Meyer's 'Les Manuscrits

Français de Cambridge- Trinity College' from 1903, his 'Les Manuscrits Français de Cambridge- Bibliothèque de l'Université' from 1886 and his 'Notice et Extraits du MS.8336 de la Bibliothèque de Sir Thomas Phillipps à Cheltenham' from 1884 also tend to display an editorial policy similar to that of the E.E.T.S and A.N.T.S.

With regard to some editions, it has to be pointed out that they have used several manuscripts. This applies most prominently to Wenzel's *Fasciculus Morum* where he uses one 'base manuscript' and several 'control manuscripts' in order to present as complete a text as possible.[121] However, in cases like this one, footnotes as well as notes in the margin tend to indicate very clearly which parts of text are taken from which sources as well as how they relate to the rest of the text presented. This made it possible for me to single out text from individual manuscripts. Mostly, however, any editions using more than one manuscript tend to present them in a parallel way, so that I decided on one or the other, such as in the case of Mack's *Seinte Marherete*.

Another criterion for selecting editions was whether the lyrics were printed together with their prose texts. That is not always the case. I included some editions which only print the lyric but not the prose text in which it is included. This is the case for Wenzel's 'Unrecorded Middle-English Verses', for some of the lyrics taken from his *Macaronic Sermons*, for the lyrics taken from Brown's *Thirteenth Century* and *Fourteenth Century* as well as for some of the lyrics taken from Meyer's publications on Anglo-Norman manuscripts. The reason why I still decided to incorporate these lyrics into the corpus is, on the one hand, that most of the prose texts these lyrics were originally part of have not been published anywhere: Wenzel's 'Unrecorded Middle-English Verses' speaks for itself in this respect and

[121] Wenzel, *Fasciculus Morum*, pp.23-5.

his *Macaronic Sermons* is a pioneering study looking at material hardly anyone has considered so far; the particular prose texts from which Brown extracted lyrics have not been published either as well as some of those printed by Meyer. On the other hand, all of these editions give either a considerable extract from the prose text in question, or give detailed information about it. Furthermore, I have complemented this information by consulting other reference works, such as manuscript catalogues, or in some cases the manuscript itself.

Compiling a corpus may work in its own right, just as an edition does, and the tasks of compiling this corpus are essentially editorial. The editorial principles suggested here are acceptance of variety and the editorial policy is representation of that variety. In this sense the lyric has been understood in textual as well as contextual ways and in this understanding certain value judgments conventionally made about the lyrics have been ignored. Thereby more variety of lyric material could be introduced.

The corpus may thus work like an edition, but as mentioned before, I have chosen a particular object of study that can go beyond the corpus compilation: the textual units of lyrics. The textual units of lyrics have already played an important role here in choosing lyrics for the corpus, in deciding on their beginnings and endings, but, as a topic, it can be pursued further. This is because it seemed to me to be one of the most fundamental aspects of the lyrics: its ambiguity means uncertainty about the very beginning and ending of a lyric. This textual ambiguity could be regarded as the core difficulty in grasping the lyrics, as any definition of the lyric itself may depend on the assumption on a given lyric text, on the assumption of a beginning, middle and end of that text. Besides, the textual unit is interesting to consider as it concerns both text and context of the lyrics.

The acceptance of the ambiguity of the textual unit as put into practice in this chapter meant that it can be understood as a characteristic of the lyrics: it is accepted as part of the nature of the lyrics, not as a problem in understanding them. And it is this which enables to a study of the textual unit: through the principles of the corpus it is no longer a problem on the way to study but has become an object of study. In the following chapter I study the textual units of the lyrics in the corpus, assess their ambiguity and propose a new interpretation of them. In this sense I use the corpus as a means for literary critical study.

Chapter 4 An interpretation: 'textual' and 'contextual continuities'

The textual units of many lyrics are ambiguous, especially of those included in prose texts in their original sources. I pointed this out in chapter 2.2, and this observation led me to choose lyrics in prose texts as a focus for the latter part of this thesis. The extreme ambiguity with regard to the textual units of lyrics in prose texts seemed particularly interesting and relevant to the issues of definition and reading at the heart of this thesis (see chapters 1, 2.2 and 3 for more detailed discussions of the reasons for the focus on lyrics in prose texts). As this chapter is a detailed study of the ambiguous textual units of these lyrics, that is, of the lyrics in prose texts assembled in Appendix A, I will quickly repeat what I mean by 'textual unit' and 'ambiguity'.

I understand the 'textual unit' of the lyrics in two ways. Firstly, I understand it as the text of the lyric as represented in the manuscript, as defined against the text surrounding the lyric there. See ME19, the lyric included in the *Seinte Marherete*, again:

> þis beoð þe wepnen þat me wurst wundeð, ant wite ham unweommet ant strengeð ham staleward-lukest aȝein me, ant aȝein ham t hare wake lustes- þat beoð: eoten meokeliche t drincken meokeluker: don þat flesch i sum derf.. þenchen hit is þurh me þat hare lust leadeð ham to wurchen to wundre: þenchen ȝif ha beieð to me, to hu bittre best ha beieð, ant hwas luue ha leoseð.. þis ha moten ofte munnen bi ham seoluen; **þenchen hu swart þing ant hu suti is sunne; þenchen of helle-wa, of heouenriches wunne; ant hare ahne deð t drihtines munegin ilome, t te grisle t te grure þe bið et te dome; þenchen þat te flesches lust alið swiðe sone, þe pine þer-uore leasteð a mare.** Ant tenne so[n]ne s[o] a gulteð awih[t], gan anan forð-riht þat ha ne firstin hit nawiht to schawen hit i schrifte, ne beo hit no so lutel ne so liht sunne. þat is under sunne þinge me laðest, þat me eorne ofte to schrift of his sunnen..[1]

I have indicated the textual unit of ME19 in bold (Mack represents the manuscript layout in so far as the whole text is written in a prose layout). Here the textual unit of the lyric can be understood to start with 'þenchen' and to end with

[1] Mack, *Seinte Marherete*, pp.33, 35, my highlighting.

'mare'. As said before, there are several reasons for this: the prose refers to this bit of text as 'þis' which indicates that it is somewhat separate from the prose; the demonstrative sets it apart from the rest of the prose. In addition, this bit of text here seems to provide us with some formal elements often characteristic of verse, such as rhyme and the anaphora of 'þenchen', which is followed by almost equally long lines:

> þenchen hu swart þing ant hu suti is sunne;
> þenchen of helle-wa, of heouenriches wunne;
> ant hare ahne deð t drihtines munegin ilome,
> t te grisle t te grure þe bið et te dome;
> þenchen þat te flesches lust alið swiðe sone,
> þe pine þer-uore leasteð a mare.

This, however, is only one way of defining this lyric against its surrounding prose. One could argue that the phrase just preceding the lyric, the phrase 'þis ha moten ofte munnen bi ham seoluen', should be part of the 'textual unit' of the lyric, since it provides the subject and auxiliary verb for the phrases of the lyric as we have just defined it. 'þenchen' is an infinitive and, as such, it is hardly ever placed at the beginning of any text. It depends on 'ha' and 'moten': 'ha moten þenchen' ('they should think'). The textual unit of the lyric could thus look like this:

> þis ha moten ofte munnen bi ham seoluen;
> þenchen hu swart þing ant hu suti is sunne;
> þenchen of helle-wa, of heouenriches wunne;
> ant hare ahne deð t drihtines munegin ilome,
> t te grisle t te grure þe bið et te dome;
> þenchen þat te flesches lust alið swiðe sone,
> þe pine þer-uore leasteð a mare.

The fact that you can argue for either the shorter or longer form of the lyric suggests that the textual unit of the lyric in the prose context of the *Seinte Marherete* is not definitive; it is ambiguous.

A second way of understanding the 'textual unit' of a lyric concerns the lyric as made up of several versions, the lyric as defined in relation to its representations across

manuscripts. This understanding of the textual unit of a lyric can perhaps best be exemplified by such indices, as *The Index of Middle English Verse* where, under one heading, *several* versions of *one* lyric are listed, and where cross-references can be found to other lyrics which are extremely similar but not as similar as the ones listed under this one heading; they may be understood as cross-references to lyrics that are not quite independent lyrics but closely related; they are 'almost versions'. In chapter 2.2, I compared ME19 to one of its 'almost versions'. ME19 is listed under number 3750.5 in the *Supplement* of the *Index* and is 'cross-referred' to by the entry of 3568. One of the versions listed under 3568 occurs in MS Arundel DVII, f.76, which- by the way- occurs as one item in a manuscript compilation, that is, it is not included in any prose text. It is the version I compared to ME19 in chapter 2.2. I print the two once more in comparison to each other:

ME19:	MS Arundel 507:
þenchen hu swart þing ant hu suti is sunne	Thynk oft with sare hart of þi foule sinnes
þenchen of helle-wa, of heouenriches wunne	Thynk of helle waa of heuenriche wynnes
ant hare ahne deð t drihtines munegin ilome	Thynk of þi aune dede, of goddis dede on rode
t te grisle t te grure þe bið et te dome	þe grymme dome of domysday haue þou oft in mode
þenchen þat te flesches lust alið swiðe sone	Thynk how fals is þis warlde & what is his mede
þe pine þer-uore leasteð a mare	Thynk what þou hauste god for his gode dede[2]

Both textual units, as presented here, look quite similar. Both show the same number of lines. Both use more or less the same words at the beginning of each line, and some lines are almost the same. They could indeed be regarded as two representatives of one lyric. Together, they could be regarded to form *one* textual unit; this would be a hypothetical lyric of an amalgamation of the two versions. However, there are also

[2] Horstmann, *Yorkshire Writers*, vol 1, p.156.

some considerable differences. Apart from some differences in spelling and the use of slightly different expressions (see especially line 1), the versions are particularly different from each other in the last two lines. The word 'think' remains the only similarity there. And these may be the reasons why ME19 and the Arundel text are listed under two separate entries in the *Index*.

One could, however, argue against this and insist on treating the two as one lyric. One could say that they are more similar than different and that the definition of their textual unit should be based on their similarities. One could take the core of similar elements of both ME19 and Arundel and declare it to be one textual unit of one lyric. It could, for example, look like this:

> þenchen hu swart þing ant hu suti is sunne;
> þenchen of helle-wa, of heouenriches wunne;
> ant hare ahne deð t drihtines munegin ilome,
> t te grisle t te grure þe bið et te dome;

Returning to considering ME19 in its prose context, but now informed by a comparison of ME19 to one of its 'versions', one could also argue for this same shape of ME19's textual unit as just shown. Comparing ME19 to Arundel has brought the last two lines into the spotlight. And in this light it becomes quite obvious that the last two lines of ME19 do not rhyme while the ones of Arundel do. Besides, when wondering why the content of the two last lines is different in each version, we may remind ourselves that Arundel is not included in any prose text while ME19 is, and that, if we read the last two lines in this light, it becomes more obvious that those of ME19 are quite specifically modelled for the saint's life of St. Margaret. The last two lines refer to physical desire and its chastisement, which is one of the main topics of the saint's life the lyric is included in. We might even think that ME19's textual unit actually consists of the first four lines as represented above plus the last two lines found in Arundel, as it

seems that in ME19 they have been exchanged for two lines adapted to the prose in form (lack of rhyme) and subject matter (physical desire).

All of these are possible shapes in which one lyric could be perceived, and there is not so much a question about a 'correct' shape but rather about the number of shapes the lyric can be perceived in and what they look like specifically. The textual unit of a lyric in a prose text, whether defined against its original source or its versions, is ambiguous, and the two ways of understanding the lyric's textual unit can depend closely on each other, inform each other and thereby offer a range of alternative textual units of one lyric.[3]

There are a good number of literary theoretical terms that may come to mind when looking at the different examples given here of the shapes in which one lyric can be understood: one may think first of all of 'intertextuality', and perhaps- because of the particularly medieval context- one may think of terms used especially frequently in relation to this context, such as 'textual instability', 'the open text', 'mouvance' or 'remaniement'. Yet, I find that none of these describes specifically enough the phenomenon of 'ambiguous textual units' of lyrics when they are looked at in the manuscript and when they are compared to their versions; it seems to me that lyrics and in particular lyrics in prose texts provide some quite specific examples of textual ambiguity that may require a separate description, possibly a different term of reference.

[3] There are, of course, other ways of understanding a textual unit, such as by perceiving an oral and/or aural unit. There the unit of the lyric could be determined by the sounds it consisted of when performed orally or perceived aurally. In order to establish this, however, we would need to have information about the oral existence of the lyric in question as well as about whether it was listened to and how. In this thesis, however, I concentrate on lyrics in prose texts and their versions, that is, I concentrate on lyrics in written form.

At first 'intertextuality' may seem to be a concept that is very applicable to medieval lyrics. In contrast to the now slightly outdated concept of 'influence' that used to dominate certain approaches to literature, 'intertextuality' does not emphasise the 'author', which makes sense with regard to lyrics, as many of them are anonymous, and intertextuality is not interested in an original or 'ur-text', which seems to be a productive approach to lyrics whose origins tend to be obscured by orality or lost manuscripts.[4]

However, the concept 'intertextuality' is not easy to handle.[5] Many introductory text books to the term and its literary theory start with warnings like the following:

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[4] For a detailed discussion of the differences between 'influence' and 'intertextuality' see Jay Clayton and Eric Rothstein's 'Figures in the Corpus: Theories of Influence and Intertextuality' in their edition *Influence and Intertextuality in Literary History* (Wisconsin: The University of Wisconsin Press, 1991), pp. 3-36.

[5] The term 'intertextuality' was originally coined by Julia Kristeva in the late 1960s. She developed a theory which was influenced by the writings of Bakhtin and in a more indirect way by those of Derrida and Lacan. (See her *Desire in Language: A Semiotic Approach to Literature and Art*, ed. Leon S. Roudiez, transl. Thomas Gora, Alice Jardine and Leon S. Roudiez (New York: Columbia University Press, 1980) and her *Revolution in Poetic Language*, transl. Margaret Waller (New York: Columbia University Press, 1984)) Even though the theory proved to be immensly influential, it has a number of weak points: the relationship between the social (a major aspect of Kristeva's work) and the literary is not clarified in her work; the reader does hardly play any role at all, and the theory does not lend itself to writing a convincing literary history. This led other theorists to modify and further develop the theory in various different directions: Barthes focused on the reader and his/her reaction to intertextual forms, talking about the reader's puzzlement or play (See his 'The Death of the Author', in *Image-Music-Text*, transl. Stephen Heath (New York: Hill and Wang, 1977), pp.142-48 or his *S/Z*, transl. Richard Miller (New York: Hill and Wang, 1974)). Riffaterre and Culler made an intertextual theory applicable to practical criticism, thereby paying attention as much to the literary critic as to the literary theorist (See, for example, Michael Riffaterre, 'The Making of the Text' in *Identity of the Literary Text*, ed. Mario J. Valds and Owen Miller (Toronto: University of Toronto Press, 1985), pp.54-70 or his *Text Production*, transl. Terese Lyons (New York: Columbia University Press, 1983); see also Jonathan Culler, 'Presupposition and Intertextuality', in his *The Pursuit of Signs: Semiotics, Literature, Deconstruction* (Ithaca: Cornell University Press, 1981), pp.100-118, or his 'Riffaterre and the Semiotics of Poetry', also in *The Pursuit of Signs*, pp.80-99). By emphasising the social and the reader Jauss and Iser developed a *Rezeptionsästhetik* (Jauss, *Toward an Aesthetic of Reception*). By adding a political dimension to the social one Foucault brought intertextuality into the realm of cultural materialism (See, for example, his 'What Is an Author?', transl. Josué V.

> Intertextuality, one of the central ideas in contemporary literary theory, is not a transparent term and so, despite its confident utilization by many theorists and critics, cannot be evoked in an uncomplicated manner. Such a term is in danger of meaning nothing more than whatever each particular critic wishes it to mean.[6]

Furthermore, literary critics working on medieval material have been known, if not to avoid, at least not to rely on the term too much, such as Hans Robert Jauss and Wolfgang Iser for their famous reception theory of medieval texts. No doubt, their investigations entail notions related to 'intertextuality', but they do not describe them in this way. Some critics, especially those with historicist interests, may simply be opposed to the term on the principle that it was not used at the time the texts under discussion were produced. An example of this is Andrew D. Weiner's work on Sidney, Spenser and Shakespeare. He writes:

> [I] do not mean that historians today must limit themselves to early historian's techniques or that one must do all anthropology from the 'inside'. [I] mean that to avoid anachronism we should understand things in their own terms before we turn to other terms. The burden of proof is on 'influence' and 'intertextuality' to prove that they can do something that a theory contemporary with the writers cannot and that they can do it from 'without', so to speak, without writing over that contemporary history.[7]

What could the theory of intertextuality do to make us understand better the above examples of lyrics in prose texts and their ambiguous textual units? The theory seems to apply in particular to lyric versions, as the text of a version is reproduced from an already extant one. We could understand each version as an intertext, but it seems to me that this would not enhance our understanding of each version in its particular

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Harari in *Textual Strategies: Perspectives in Post-Structuralist Criticism*, ed. Josué V. Harari (Ithaca, New York: Cornell University Press, 1979), pp.141-60). These different directions- all pursued by scholars influenced by a concept of 'intertextuality'- makes the concept hard to grasp as an entity.

[6] Graham Allen, *Intertextuality* (London and New York: Routledge, 2000), p.2.

[7] Andrew D. Weiner, 'Sidney/ Spenser/ Shakespeare: Influence/ Intertextuality/ Intention' in *Influence and Intertextuality in Literary History*, ed. Jay Clayton and Eric Rothstein (Wisconsin: The University of Wisconsin Press, 1991), pp. 245-6.

manuscript context, especially the context of a prose text. It is first of all this difficulty of making the theory applicable to the prose contexts which makes its use problematic here, or at least not entirely productive: it does not allow us to discuss the relationships between the lyric and the manuscript context it is found in, which is after all one of the main concerns of the thesis here and which, as described above, is closely linked to my discussion of lyric versions. The theory seems to be more interested in diachronic aspects and not so much in synchronic ones, which are, however, crucial for a consideration of lyrics preserved in prose texts. Two texts have been set down there at the same time, and their relationship is complex. Previous and later texts of these two exist as intertexts, but they inform the synchronic relationship only to some extent. The Arundel version as an intertext may inform our view of ME19 and to some extent our view of ME19 in its prose context; but we need to do still more than that to grasp the full extent of the ambiguity of ME19's textual unit. We need to immerse ourselves as much in the prose context as in the version context.

When Allen, as quoted above, writes that 'such a term [intertextuality] is in danger of meaning nothing more than whatever each particular critic wishes it to mean', he may well refer to the vagueness the term allows for the *kind* of intertextuality that occurs 'between' texts. And this is the second objection I have to using the term for describing the ambiguous textual units of lyrics in prose texts and their versions. Intertextuality can incorporate quotation and allusion; it may refer to parody and pastiche and many other literary forms. It seems to me, however, that the lyrics do not take on any of these literary forms. They do not show this sort of range of intertextualities. I think that the kind of intertextuality between lyric versions is quite specific. It seems that the versions quite simply repeat each other without giving the source of repetition, without commenting on the other, without consciously mimicking

each other. They repeat each other with some variation, and this variation, when closely examined, is not that different in terms of content. One version merely seems to be more specific than the other: the talk of physical desire in the last two lines of ME19 and the advice not to succumb to it could, in the religious context of both lyrics, be understood as a specification of the last two lines of the Arundel version, that is, it could be understood as one of the aspects that make this world false, and as one of the aspects of the debt we owe to God.

The vagueness of the term intertextuality may, of course, have to do with the fact that it can be used for any literature of any time, and in order not to fall prey to reductionism it must necessarily imply fairly broad principles. Therefore, I will now examine some other terms that tend to be used more specifically for the context of medieval literature, some of which were used at the time and some of which have been devised by scholars now but with attention to the specific processes of writing common at the time. They are terms implying theories that like Jauss's reception theory- mentioned above- relate to the broad concept of intertextuality but do not necessarily make this explicit.

The term 'textual instability' seems to describe the scenario of textual relationships demonstrated at the beginning of this chapter much better.[8] It applies to both the context of the prose as well as to the context of the versions, as the lyric's shape could be described as 'unstable' in both of these. 'Unstable' could be read as a synonym of 'ambiguous'. However, both of these terms have some negative connotations. They seem to imply that there was something wrong with the texts, that they should actually be 'stable', 'unambiguous'. Perhaps we shouldn't forget that the

[8] For references to medieval scholars concerned with the concepts of 'textual instability' and the following 'open text', see my discussion of lyric versions (the *Seinte Marherete* lyric and the version in the Arundel MS) in chapter 2.2.

'instability' and 'ambiguity' of the text lies entirely in our perspective. Looking at texts in different contexts has revealed to us that the text can be understood in different ways, and it has certainly detracted from any notion of a fixed text with one unmistakeable meaning, but the terminology used to describe this discovery almost seems to be a language of disappointment; we define by negation: '*un*stable'.

I think, however, that this 'disappointing' instability, so difficult to make sense of, is a characteristic of these texts; it can be regarded as part of their nature. When looking at the individual lyric one can often observe a range of linguistic, formal and structural patterns that allow the lyric to be added to or taken from without necessarily making it look unrecognisable or unfinished. Above, the repetition of 'þenchen', for example, may have provided the prose writer with a pattern to which he could easily add (that is, of course, if he did add the last two lines himself). It could have provided him with the beginning for another two lines in which he could introduce material more relevant to the prose text than contained in the other lines of the lyric. It may be, at least in the case of the lyrics, that they are constructed in a way in which they allow the writer to change them any time, to add to them and to take from them; it may very well be that this changeability is part of the text's nature, and this could make us look for a more positive term to describe this nature, affirming our discovery of it.

'The open text' is another term that would here apply to both the context of the manuscript as well as to the context of the versions. However, 'open' implies 'open-endedness', and I do not think this is a helpful concept with which to think about the lyrics. They may be open in that one version may be added to, may be lengthened, in that a lyric can be changed in order to be included in a prose text, but in these cases the lyrics seem to be open in very concrete ways, not in open-ended ways. It does not seem to be sufficient to call ME19 an 'open text', since, even though it can be 'opened up' in

its prose context by reading it together with the line 'ha moten..', this is a very specific line, and the reasons why the lyric can be 'opened up' to this line are very concrete: the syntax of the phrases of ME19. In this respect the word 'open' is just as vague as the word 'intertextuality'. It seems that the ways in which a lyric is open can be described in much more specific terms.

'Remaniement' is a term that was actually in use in the Middle Ages, which makes it the more interesting for literary critical use here. 'The reworking of given subject matter' is probably the most specific description of the different textual units encountered above. Nevertheless, I decided not to use the term for two reasons: the first one is that it is associated in particular with Old French literature and has associations in relation to it that are not directly relevant here, and the second reason is that the term implies socio-historical aspects which I cannot go into in too much detail in this thesis for reasons of time and space. For example, Sarah Kay uses remaniement to some extent in her article on the different endings supplied by different writers to the Old French text by Jaufre Rudel.[9] It is a particularly French context and it involves considerations of authorship, as the different endings, which- unlike in the case of ME19- are considerably different from each other and not mere repetitions with variations; they are supplied by different people with different ideas. This focus on who wrote, copied and modified is undoubtedly an important one, but is difficult to supply for a corpus of as many as one hundred lyrics. I will therefore restrict my focus mainly to the textual nature of the lyrics. I will come back to the question of socio-history in more detail below.

Finally, 'mouvance' seems to be another established term applicable to the lyrics' ambiguous textual units. However, again, it refers to a French context and it

[9] Sarah Kay, 'Continuation as Criticism: The Case of Jaufre Rudel', *Medium Aevum* 56 (1987), 46-64.

does not give any indication of the possible shapes texts may take; instead, it refers to the fact that one text may recur in a different context (i.e. it may 'move') but it does not indicate how, or that the text may take on a different shape in that other context.

I would like to suggest an entirely different term to describe the phenomenon of the ambiguous textual units of lyrics in prose texts. It is a term that may sound as vague as the other terms discussed here, but I think it is more descriptive and more positive in implication than the terms discussed so far. Most importantly, it does hardly carry any connotations that come with a term once it has been used for different literary texts for different literary theoretical purposes. The term I would like to suggest is broad enough to describe the ambiguous textual units of lyrics in the context of the prose text as well as in the context of their versions, and I supplement it with a range of other terms that specify the kinds of textual ambiguities taking place in these different contexts. Some of these 'supplementary' terms were in use at the time, or at least their concepts were known at the time. The term I suggest is 'continuity', and the terms to describe this one more closely are 'repetition', 'variation', 'amplification', 'assimilation' and 'complementation'.

To describe the lyrics as continuous means taking a particular view of their textual ambiguity. It recognises the textual ambiguity as a quality of the lyrics, rather than as a fault, by positively describing the property of this ambiguity: to be extendable, to have the potential to be continued. Indeed, 'continuity' sees 'textual ambiguity' as providing the lyrics with a potential that characterises them, the potential to be lengthened, which can be seen actualised when the lyrics are read in their prose contexts or in comparison to their versions or both. Describing a lyric as 'continuous' means positively affirming its ability to be continued as a text and as such as a textual tradition.

This continuity can be described more closely. It seems that the reason why the lyrics can potentially be continued and have actually been continued in some of their contexts is because the individual lyric is constructed in a way that enables this, because copying processes confirm this particular literary construction, and because prose writers make use of this construction in order to integrate the lyric into the prose. This literary construction is one that is made up of repetition, variation and amplification. Rather than introducing, developing and concluding as many genres of text do, including most prose texts and poems, these pieces of text here repeat, vary and amplify. As I will describe in more detail with more examples in the next section of this chapter, the linguistic, formal and structural make-up of most lyrics in the corpus is determined by repetitive patterns, and I would like to argue that these repetitive patterns are the potential for the lyric's continuity; repetition by nature invites further repetition, even though this repetition may take slightly different shapes that, depending on the size of the difference, may be called variation or amplification. All repetition, variation and amplification are forms of continuity; they lengthen the lyric, add to it.

When looking at a version of a lyric, this version does not tend to show a literary construction different from its exemplar; instead it repeats the one of its exemplar while the processes of variation and amplification may occur here, too. A version of a lyric is constructed in such a way that, rather than re-inventing or subverting like a pastiche or a parody, it repeats, varies or amplifies the exemplar. It actually continues a given textual unit by reproducing it in these specific ways. It continues a textual tradition. I call this 'textual continuity'.

When the same lyric is looked at in its prose context, one can often observe how the construction of the lyric, that is the repetitive, varied and amplified elements are used in order to integrate the lyric into the prose. Here the lyric seems to be either

assimilated to the prose or it seems to complement it. We have observed assimilation above with ME19: the last two lines of ME19 seem to have been assimilated to the prose in terms of content. And the repetitive pattern of the construction of the lyric overall, the anaphora 'þenchen' has been used to put this assimilation in place. These writing processes seem to have occurred to ensure a smooth continuum of text. I refer to this as 'contextual continuity'.

The concept of continuity as suggested here lets us read lyrics in prose texts from different perspectives. It lets us read the lyric simultaneously on three levels, as a text on its own, that is, as a text with a potential for continuation, as a text in relation to its versions, that is as a continuum of a specific textual tradition and as a text included in another text, that is, as a continuing element within a prose text in the manuscript. Thereby the concept of continuity may re-assemble material well known under the terms 'version' and 'context' in a new way; it thereby also pinpoints possible relationships between these two types of material that are otherwise known separately as 'intertext' (a version) and 'context' (the prose text).

The term 'continuity' together with its supplementary terms may also describe some aspects of the meanings of the lyrics. 'Repetition' may not just simply be a repetition of the same words, of the same meaning, but it can also have a meaning itself. That is, the process of repetition may take on a significance within the lyrics that becomes part of their message. The repetition that occurs between versions has a meaning, too. Rather than changing an exemplar, a version repeats it and thereby states that its exemplar is to be confirmed; its meaning is to be endorsed. The assimilation and complementation that occurs with lyrics in prose texts results in additional meanings; the lyrics take on additional significance within the prose context. Continuity is thus a textual process as well as an interpretation of the result of this process.

I explain all this in greater detail with examples in the following sections, where I look at the lyrics of the corpus first on their own, then in relation to their versions and finally in their prose contexts. Beforehand I would like to discuss three more topics: the medieval use of some of the terms introduced here, the way my use of the concept of continuity incorporates the concept of the version and- as will be seen below- also of the translation and some scholarly contexts in which continuity or a term similar to it has been used already, however, not on the same scale as I am suggesting it in this thesis.

Some of the concepts of repetition, variation, amplification, assimilation and complementation were known during the Middle Ages from classical rhetoric- so their Latin etymology may already have revealed. Of course, as pointed out before in chapter 2.1, it is very hard to come by any evidence on how exactly and according to which specific rules lyrics were produced, but the *artes poetica* of the time, mostly referring to longer verse texts than the lyrics and mostly to Latin texts exclusively (see chapter 2.1), may nevertheless help us here a little. They may give some sort of indication which concepts many writers would have been familiar with. Therefore, even though the 'repetitio' and 'amplificatio', for example, are not made explicit in the English medieval lyric tradition, they certainly are in the English Latin manuscript tradition. The English medieval poet and literary theorist Geoffrey of Vinsauf, for example, discusses 'amplification' as one of the topics he treats in his rhetorical manual *Documentum de Arte Versificandi*, and he considers it in greater detail in his *Poetria Nova*.[10] Even though he writes in Latin and seems to have longer pieces of verse in mind than most lyrics are, it is not unlikely that his rules of rhetoric would have had an

[10] See Rigg, *Anglo-Latin Literature*, pp.108-11 for Vinsauf and quotations from his works (including one on 'amplification') and p.111ff. for other literary theorists of the time.

influence on many writing practices. Since I do not know to which extent they would have been known to a lyric writer, I have not used Vinsauf's specific definitions here, but I use the terms simply because they were current during the Middle Ages. My approach and interpretation of the lyrics is thus not strictly historicist, nor is it completely super-imposed from a modern perspective. I have aimed for a compromise between the two.

The concept of continuity as I use it usurps the concept of the 'version' and, as will be seen later, also the concept of 'translation'. I have explained above that I see a version as a repetition of an already extant text, a repetition with variation and possibly amplification. A translation seems to me to be a very similar concept to a version. As I have already discussed in chapter 2.2, it can be regarded as a version in a different language, and in this chapter I treat translations of lyrics as versions of lyrics. One may ask why the well-established terms 'version' and 'translation' should be amalgamated or even be replaced. But I *do* use the terms but understand them under the processes of repetition, variation and amplification. This is because something similar seems to have been the case during the Middle Ages. For example, both Geoffrey of Vinsauf and Matthew Vendôme discuss *translatio*, and after referring to the 'common' practice of extreme literalness in translation, especially of sacred texts (to the extent that the same syntax would be repeated in the translating language) they suggest among other techniques those of *amplificatio* and *abbreviatio*.[11] These are presented as ways that

[11] See Karen Pratt, 'Medieval Attitudes to Translation and Adaptation: The Rhetorical Theory and the Poetic Practice', in *The Medieval Translator II*, ed. Roger Ellis, Westfield Publications in Medieval Studies 5 (London: Centre for Medieval Studies, Queen Mary and Westfield College, University of London, 1991), pp.1-28. For more discussions of medieval translation practices see the other volumes of *The Medieval Translator* and Jeanette Beer, ed., *Medieval Translators and their Craft*, Studies in Medieval Culture XXV (Kalamazoo, Michigan: Medieval Institute Publications, Western Michigan University, 1989) and Jeanette Beer and Kenneth Lloyd Jones, eds, *Translation and the Transmission of Culture between 1300 and 1600*, Studies in

vary from the tedium of exact repetition of the exemplar. Considering that theorists like Geoffrey and Matthew were concerned with quite different texts from the lyrics, texts that at closer inspection do go somewhat beyond amplification, that actually innovate much more than copy,[12] may render their comments somewhat useless for lyrics, but their reaction to literal translation does after all give us some indication that extremely faithful translation abounded at the time and that the extent to which an original could be changed was- theoretically at least- restricted to specific principles, such as the amplificatio and abbreviatio mentioned by the theorists.

Finally, before exemplifying my suggested theory of continuity, I give a brief account of how the concept of continuity has been used in literary critical scholarship so far, which terminology has been used in relation to it, how my use of the concept and term differs and how I justify this. The concept of 'continuity' has been used in various forms in literary criticism. However, it has mainly been applied to other medieval genres, usually continental genres; it is not always the term 'continuity' itself which has been used but other closely related ones, and it has, to my knowledge, never been used on the same scale as here.

Sarah Kay, for example, speaks of 'continuation' of the Old French text by Jaufre Rudel. She sees the various different endings that have been supplied to the text in various different manuscripts by different writers as forms of continuation and in turn as a form of literary criticism on the original text.[13] However, in contrast to the continuity with the medieval religious lyrics from England as described here, she is concerned with quite a different kind of continuity. First of all, the beginning of the text remained the same. Secondly, the structure of the text as a whole demands a clear

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Medieval Culture XXXV (Kalamazoo, Michigan: Medieval Institute Publications, Western Michigan University, 1995).

[12] Pratt, 'Medieval Attitudes to Translation', p.9.

[13] Kay, 'Continuation as Criticism'.

beginning and ending, and even though one or the other are exchangeable for other versions of beginnings and endings, there always has to be a definite beginning and ending. It is a narrative that demands an introduction and a form of closure (even though many forms of closure are possible). In the case of the lyrics, the whole point of their continuity is that their beginning and endings are not fixed; their construction seems to be based on repetition, rather than introduction and closure. And while the exchange of one ending for another is in Kay's view understood as a form of literary criticism, as a comment on the previous, possibly original ending, in the case of the lyrics any continuity is difficult to describe as literary criticism. On the contrary, it is in most cases a repetition of what is said at the beginning and middle of the lyric, an uncritical acceptance.

In addition, the form of literary criticism discovered in Rudel implies considerations of authorship. Individual marks are made through the various endings, a new author emerges and adapts the text to his/her purposes. With the lyrics any considerations of authorship fade into the background as no individual mark seems to be made by lengthening the lyric. By contrast, any continuation of the lyric remains very close to the rest of the lyric through repetition, variation and amplification.

As another example, Hugo Kuhn has introduced a concept similar to that of 'continuity' for late courtly literature in Middle High German: 'addition'. Talking about Wolfram Eschenbach's romances *Erec*, *Iwein* and *Parzival*, he finds addition to be a new structural element letting these romances stand out from the ones by Chrétien. He finds that all three works use the same structural elements, while these are, however, varied in each one of the romances. A new aspect is 'added' to each structural element in the course of the three romances. He finds that 'alle drei Werke den gleichen

strukturellen Sinn jedesmal neu schöpferisch variieren..'.[14] That means that all protagonists proceed from failure to honour by living up to a norm established by Arthur's court before they lose that honour again and only re-gain it through 'Selbsterfahrung' ('experience of the self'). The latter is the 'added' element since it is removed from the code of the kinghts of the Round Table; it is something presented as true self-recognition of the knight's individuality rather than as an identification as a knight of Arthur's, defined by a code of practice not in harmony with the individual knight. While continuity with the medieval religious lyrics in England may also be seen as a structural element, it cannot be described as 'addition', as, even though words may be added, they are mainly added by way of repetition and not by creation, as it is the case in the romances. The lyrics seem to be continued in the way in which they already exist, by pre-determined elements in the textual tradition of the lyrics.

With regard to the lyrics, forms of continuity have also played a role in literary criticism. Again, however, continuity has been used in quite different ways and with slightly different terms from the ones I propose in this thesis. Interestingly, in treatments of the lyric in general, it has been 'discontinuity' more than 'continuity' which has been used to explain the nature of the lyrics. Northrop Frye in particular, sees lyrics as forms of expressions which are by nature 'discontinuous'. They are something for which human action has to cease, to pause, in order to engage with the lyric: 'The more this sense of the discontinuous increases, the more closely we approach the lyrical area.'[15] Only in this way the essence of any lyric, its message, can be understood. Since this, however, is only for the time the lyric is read or read out, the message is something glimpsed at rather than taken in and kept. It is about a short revelation lost again at the

[14] Hugo Kuhn, 'Parzival. Ein Versuch über Mythos, Glaube und Dichtung im Mittelalter' in his *Dichtung und Welt im Mittelalter* (Stuttgart: J.B. Metzlersche Verlagsbuchhandlung, 1959), pp.151-180; quotation at p.170.
[15] N. Frye, 'Approaching the Lyric' in Hosek, *Lyric Poetry*, pp.31-8, at p.31.

end of the lyric, at the point when human activity resumes. This view of the lyric, however, implies a text which is self-contained, that is, a text comprehensible in isolation from its various contexts. Furthermore, it seems to refer to lyrics of a later period than the Middle Ages, as it implies a text which expresses an individual message. So with regard to the medieval lyrics this theory is quite frankly ill-informed.

Frye's theory thus appears to express the exact opposite of what may be true for the lyrics under discussion here. Indeed, it is not difficult to find indirect refutations of this theory by medieval lyric scholars. Patrick S. Diehl writing about the European religious medieval lyric underlines that it 'has neither beginning nor end.. Its existence is in a middle state, between eternity and eternity..'[16] He does not say it is continuous but he implies, possibly in as vague terms as Frye's that the lyric does not take place in a discontinuous area but in a continuous one: 'between eternity and eternity'. It is not self-contained as its beginning or ending are not fixed. Diehl giving this statement in the introduction to his study of the medieval religious European lyric makes it part of some parametres for understanding the nature of these lyrics but does not take it any further. He is after all writing an *ars poetica* and not a study of how this state between eternity and eternity could itself be used as a way for examining the lyrics.

Paul Zumthor, one of the great scholars on the Old French lyric, has in his seminal article 'On the Circularity of Song' suggested a concept which appears to me to be quite similar to the concept of continuity as it is used here. Through a thorough and comprehensive examination of the *chanson d'amour* from France of the last quarter of the twelfth and the first half of the thirteenth centuries he revealed a 'deep structure' underlying all of these songs. It is a structure which reveals a form of continuity in the sense that it manifests itself in one text carrying out and on the textual tradition of

[16] Diehl, *Medieval European Religious Lyric*, p.15.

another. The 'deep structure' is constituted by a relationship between all these lyrics shown in the creation of semes peculiar to these lyrics alone. For example, 'chanter' has in this textual tradition not only the universal meaning of 'to sing' but also the meaning of 'to love'. And 'aimer' has, apart from its universal meaning of 'to love', the meaning 'to sing'. These additional meanings do exist only in this particular textual tradition of the chanson d'amour and can only be detected when the texts are read in relation to each other. Zumthor uses the metaphor of a circle to describe this particular semantic relationship between the lyrics. And a circle suggests a form of continuity, as there is neither beginning nor end.[17] But the medieval religious lyrics in England may not have quite such a clearly definable 'deep structure'. It also has to be pointed out, of course, that Zumthor is here concerned with more specific kinds of lyrics from a shorter time span, with secular lyrics, and his study of them is exclusively linguistic, but I take into account the literary critical aspects of theme and form, too.

Chapter 4.1 Ambiguous textual units

Before covering the corpus of lyrics as a whole, I would first like to look at a small number of examples from the corpus in detail and explain in greater depth than above how I understand them to work in a continous way through their ambiguous textual units. Amongst these examples is again the *Seinte Marherete* lyric (ME19) but this time together with some other versions of it that are included in a different prose text, the *Ancrene Wisse*. This is also of interest as these other versions are represented in the corpus in Anglo-Norman and Anglo-Latin: 'pensez souent ou do-lour de vos pecchez' (AN19), 'cogita sepe cum dolore de tuis peccatis' (AL5) and 'Mors tua. mors domini.

[17] Paul Zumthor, 'On the Circularity of Song' in *French Literary Theory Today: A Reader*, ed. Tzvetan Todorov, transl. R. Carter (Cambridge: Cambridge University Press, 1982), pp.179-92, at p.179.

Nota culpa gaudia celi.' (AL15). However, I would like to start with ME6: 'Ihesu, þat al þis world haþ wroȝt'.

I look first at the lyrics on their own outside any context, before comparing the *Ancrene Wisse/Seinte Marherete* lyric with its versions and before looking at them in their different prose contexts. The final paragraphs of this section discuss some aspects of methodological concern (e.g. to what extent the analysis of textual continuity is an oral-formulaic analysis) and some aspects of socio-historical concern (e.g. how far the question of authorship should and can play a role in my analysis).

'Ihesu, þat al þis world haþ wroȝt'

'Ihesu, þat al þis world haþ wroȝt' is determined by repetition and variation:

Ihesu, þat al þis world haþ wroȝt, 1
haue merci on me!
ihesu, þat wiþ þi blod vs bouȝt,
ihesu, þat ȝaf vs whanne we adde noȝt,
ihesu, dauid sone! &c. 5

dauid sone, ful of miȝt
haue [merci on me]!
dauid sone, fair to siȝt,
dauid sone, þat mengeþ merci wiþ riȝt,
haue merci on me, & mak me mek to þe, 10
& mak me þenche on þe, & bring me to þe
þat longeþ to þe, þat wolde ben at þe,
ihesu [dauid sone]!

[prose]

ihesu, þat al þis world ad wroȝt,
dauid sone, ful of myȝt, 15
haue merci on me!
& mak me meke to þe,

[prose]

louerd, þou þat foluest me
wider-ward so i fle,
dauid sone, fair to siȝt, 20
haue merci on me!
þat ich may habbe meknesse an sorwe of my sinne.
lord, þou þat faȝt for me

wan myn enemy folewed me,
dauid sone, ful of myȝt, 25
haue merci on me!
þat i may helde my penaunce & stomble naȝt Þerinne.

Lord, þou þat ȝiuest me
al þat langeþ to me
dauid sone, þat mengest merci wiþ riȝt, 30
haue merci on me!
& bring me to þe,
þat wolde ben at te,
þat longeþ to þe,
in þi muchel blis þat neuere more shal blinne. 35

The most obvious repetition and variation is lexical. The lyric not only repeats in words, it repeats in entire phrases. In fact, the only unique phrases out of the 35 lines of the lyric are: 'wiþ þi blod vs bouȝt' (l.3), 'ȝaf vs whanne we adde noȝt' (l.4), 'þou þat foluest me/ wider-ward so i fle' (ll.18-9), 'may habbe meknesse an sorwe of my sinne' (l.22), 'þat faȝt for me/ wan myn enemy folewed me' (ll.23-4; the verb 'to follow' is used in line 18, too), 'i may helde my penaunce & stomble naȝt þerinne' (l.27), 'þat ȝiuest me' (l.27; the verb 'to give' is used in line 4, too) and 'þi muchel blis þat neuere more shal blinne.' (l.35). But these are always linked to the repeating phrases, mostly in the following way: '<u>ihesu, þat</u> wiþ þi blod vs bouȝt,/ <u>ihesu, þat</u> ȝaf vs whanne we adde noȝt' (ll.3-4). The 'ihesu, þat' part is repeated four times throughout the lyric, and to this the unique phrases 'wiþ þi blod vs bouȝt' and 'ȝaf vs whanne we adde noȝt' are attached. These phrases altogether may thus be described as repetition with variation, and one may call this process 'lexical repetition with variation'.

The fact that this process is so pervasive in this lyric, the fact that it seems to be the very engine of the lyric gives the impression that the lyric could carry on endlessly. There may be some subtle changes, such as the change from the 'ihesu, þat' pattern to the 'louerd, þou þat' in the fourth stanza but that does not diminish this impression. The

'dauid sone' phrases carry on as well as the 'haue merci on me' phrases, just as in the previous stanzas.

The change from 'ihesu' to 'louerd' is a lexical change only, not a semantic one. 'Ihesu' and 'louerd' can be read as synonymous, unless one takes 'louerd' to refer to God the Father, but this distinction is not made explicit in the lyric. In fact, the combination 'lord, þou þat fa3t for me' (l.23) seems to imply that Jesus is meant; 'fighting' may be understood as referring to the Crucifixion, the fight for mankind's liberation. Indeed, the processes of repetition and variation are even more pervasive than the lyric's lexis suggests. There is also, what one may call 'semantic repetition'. 'Ihesu' and 'louerd' are not the only synonyms. There is 'dauid sone' which also refers to Jesus. Furthermore, most of the phrases of the lyric can be read in relation to each other to such an extent that they seem to be synonymous. 'þat al þis world haþ wro3t' (l.1) together with 'þat wiþ þi blod vs bou3t' (l.3) both referring to different events, the Creation and the Crucifixion, can together be understood as 'þat 3af vs whanne we adde no3t' (l.4): mankind has been given what it didn't have, life and life after death. 'Haue merci on me' (l.2) and 'bring me to þe' (l.11) can be read in the same way. The latter seems to be dependent on the former: without mercy mankind, stained by the Original Sin, cannot come to Jesus, that is go to Heaven after death.

Apart from semantic repetition, one can here observe syntactic repetition. The relative sub-clause is repeated fourteen times. Besides, such phrases as 'dauid sone, ful of mi3t' (l.6) and 'dauid sone, fair to si3t' (l.20) may be lexically different, but they are syntactically congruous. In terms of structure an apostrophe, such as 'Ihesu' (l.1), 'dauid sone' (l.6) or 'louerd' (l.18), seems to alternate constantly with a small range of other such structural entities, such as reference to an event (the Creation, l.1; the Crucifixion, l.3; the Redemption, l.4; all repeated again throughout the lyric) or

description of a person (Jesus as the son of David, l.5; also repeated throughout the lyric) and various prayers and praises.

All of these repetitive elements seem to imply that the lyric's beginning and ending are extendable, that the lyric could continue. It can be seen to have a potential for continuity since it is constructed in such a way that any version of it and any prose writer including it in his prose could add lines to it, as long as these lines repeat and vary.

Interestingly, it seems to be the very plea of the lyric to be continued as it stands now: the 'haue merci's are not going to stop before mercy is shown, before enough praise of Jesus has been uttered in order to move him to mercy. The content of the lyric seems to be slight but through its repetition of utmost importance. It seems that the repetition is part of the content, part of the meaning of the lyric, as if it said: 'asking for mercy is only truly asking for mercy when it is said more than once, when it is said continuously.'

It can be imagined that the repetition here, that is in particular the repetition of the name Jesus, also had a quite particular cultural meaning at the time. As mentioned, when I discussed the famous Latin hymn 'Dulcis Iesu Memoria' and also referred to Richard Rolle's lyric 'My sange es in sihting' in chapter 2.2, the emphasis on the name of Jesus was a cult related to medieval mysticism. Both of these lyrics show much repetition of the name Jesus at the beginning of their lines, and the aim of the expression of these lyrics was, as far as we know, the achievement of a mystical union with Christ, which, however, could only be achieved through considerable contemplation. It may well be that this contemplation was in such lyrics to a great extent determined by their repetitive elements, at least by the repetition of the name Jesus. With ME6 we could argue that the wish to be shown mercy by Jesus is so strong

because of the consequence of mercy, that is, to be accepted by Christ, to be united with him ('þat wolde ben at þe', l.12), that it has acquired mystical proportions. ME6's repetition and consequent potential for continuity could be understood in relation to the mystic tradition.

The lyric versions in the Ancrene Wisse and Seinte Marherete

The amount of repetition and variation in 'Ihesu þat al þis world haþ wroȝt' may seem extraordinary. Indeed, not all lyrics show this, but most show a considerable amount, such as the lyrics included in the *Ancrene Wisse* and the *Seinte Marherete*. See, for example, AL5, the Latin version of this lyric included in the *Ancrene Wisse*:

> cogita sepe cum dolore de tuis peccatis, 1
> de pena inferni, de premio celesti,
> de propria morte, de morte Christi in cruce,
> de die districti iudicij;
> cogita quam fallax est mundus, que merces eius; 5
> cogita quid debes Deo pro eius beneficijs.

The words 'cogita' and 'de' stand out here as the most repeated words. The variations are the words that follow 'cogita' and 'de', such as 'cogita.. de tuis peccatis' (l.1) or 'cogita quam fallax est mundus' (l.5), such as 'de propria morte' (l.3) or 'de die districti iudicij' (l.4). Semantic repetition does not occur here, as different aspects are mentioned that the reader should 'think' about, but one may say that with regard to the religious context of the lyric each of these aspects is so linked to the other that when thinking of one, one may automatically think of the other: for example, one's own death is so inextricably linked to Christ's death (without his death mankind's death would have an entirely different meaning), that one may automatically think of the two, not as the same, but as belonging together (see line 3). The same syntactic construction 'cogita de..', that is imperative - dative object, determines the entire lyric. The stylistic means by which the lyric is structured seem to be a series of repetitive commands in the imperative voice.

Even though the repetition and variation of AL5 occur to a different degree from those of ME6 through AL5's repetition of two main words rather than of most of the words in the lyric and through absence of repetition of semantic elements, repetition and variation are nevertheless very much perceptible and seem to determine the meaning of the lyric just as much as ME6: it should not only be thought about *all of the listed aspects* but it should generally be *thought*, and that is stressed in a repetitive manner so as to say it should be thought *continually*. The lyric even says explicitly 'cogita sepe' (l.1), 'think always'. Therefore, it seems that the lyric does not have to stop after the third 'cogita' (l.6), it could repeat further, or it could insert some more 'cogita' in the middle of the lyric or add some at the beginning; the list of the variations of what should be thought about could go beyond the textual unit as we see it now above.

Interestingly, the context in which this lyric occurs- as I will explain in more detail below- is one that is closely related to the contemplation mentioned above in relation to ME6. It occurs in the section of the *Ancrene Wisse* that is concerned with the topic of 'meditation', and presents meditation as a remedy against sins. The lyric gives examples of topics for meditation. We could say that the lyric provides the beginning of this meditation and that possibly it is to be continued by repetition, in the same way as contemplation seems to consist in repetition in some works of the mystical tradition. Repetition seems to have been perceived as a way to come closer to understanding a concept, even to absorbing it.

When we compare AL5 and AN19, the Anglo-Norman version of the *Ancrene Wisse* lyric, we can see one has been copied from the other, one is 'repeating' and 'varying' the other. Even though they are in a different language, their wording corresponds closely, which can be understood as a repetition of this wording in one

version from the other, and, at the few places where their wording diverges, we may understand this as a variation from the one to the other. We can understand the copying process as a way of lengthening of a lyric, as establishing a textual tradition, a continuum of texts. See AL5 and AN19 together:

AL5:
cogita sepe cum dolore de tuis peccatis, 1
de pena inferni, de premio celesti,
de propria morte, de morte Christi in cruce,
de die districti iudicij;
cogita quam fallax est mundus, que merces eius; 5
cogita quid debes Deo pro eius beneficijs.

AN19:
pensez souent ou do-lour de vos pecchez 1
de la peine de enfern. e de la ioie du ciel.
pensez de uostre mort demeine. e de la mort nostre seignur en la croiz.
e dil horible iugement au iuor de iui-se. remenbrez souent e uostre quer.
pensez cum faus est li mound e quele est sa meri-te. 5
E si pensez quei vus deuez a deu pur soen bien fet.

The repetition and variation are here the following: while line 1 of both versions is exactly the same- each Latin word has an equivalent in French- the second line in the French version adds articles and prepositions which are, of course, due to the grammar of this language. These, together with some personal pronouns can be seen added throughout AN19. But the French version also adds the conjunction 'and' (l.3), which would not have been necessary in terms of grammar. In line 3 the French version adds the word 'think' at the beginning, which cannot be found at the beginning of line 3 of the Latin version. This is, of course, a lexical repetition within the French lyric and across both lyrics: both 'cogita' and 'pensez' are repeated in other lines. Also in line 3 the French version uses the combination 'nostre seignur' in place of the Latin 'Christi'. This can be seen as a semantic repetition since both are synonyms of each other. Line 4 shows more variation. The Anglo-Norman line is much longer than the Latin, and even though it translates the Latin, it adds further material: 'horible iugement.. remenbrez

souent e uostre quer.' This is nevertheless in line with the lyric overall, as judgment and judgment day (the latter mentioned in both lines 4) are closely related in meaning, and as 'remenbrez' is a synonym of 'pensez' and 'cogita'; 'souent' also has been mentioned before (l.1). Line 5 is again a close translation of the Latin while the conjunction 'and' is added again as well as the verb 'to be'. Once again 'and' is added in the last line as well as the conjunction 'si' while the rest is translated faithfully. Altogether the differences between the lyrics are minute, but they may still be described as variations.

As can be observed with the other versions of AL5, however, the degree of repetition and variation between these versions varies. In order to describe this adequately I introduce the term 'amplification'. When a version introduces apparently new material of some length, one may no longer talk about variation but about amplification. With regard to the Middle English version (ME19) of AL5 and AN19, which I have cited repeatedly throughout this thesis, much more variation may be observed, and some of it may be referred to as 'amplification'. Contrast AL5 and AN19 to ME19:

AL5:
cogita sepe cum dolore de tuis peccatis, 1
de pena inferni, de premio celesti,
de propria morte, de morte Christi in cruce,
de die districti iudicij;
cogita quam fallax est mundus, que merces eius; 5
cogita quid debes Deo pro eius beneficijs.

AN19:
pensez souent ou do-lour de vos pecchez 1
de la peine de enfern. e de la ioie du ciel.
pensez de uostre mort demeine. e de la mort nostre seignur en la croiz.
e dil horible iugement au iuor de iui-se. remenbrez souent e uostre quer.
pensez cum faus est li mound e quele est sa meri-te. 5
E si pensez quei vus deuez a deu pur soen bien fet.

ME19:
þenchen hu swart þing ant hu suti is sunne; 1
þenchen of helle-wa, of heouenriches wunne;
ant hare ahne deð t drihtines munegin ilome,

t te grisle t te grure þe bið et te dome;
þenchen þat te flesches lust alið swiðe sone, 5
þe pine þer-uore leasteð a mare.

Lines 1-4 of ME19 are quite similar to lines 1-4 of the Anglo-Norman and Anglo-Latin versions. However, some variation can be observed, too, in fact, more variation than has been observed in the comparison of lines 1-4 between AN19 and AL5 above. 'hu swart þing ant hu suti' of the first line is, for example, unique to the Middle English version. It may be understood as a semantic repetition of the 'pain' with which one should think of one's sins, which is mentioned in the first lines of the other versions: 'think with pain of your sins' and 'think about the darkness and dirtiness of sin' are similar in that they present sin as something negative and implicitly ask the reader not to sin. The use of the feminine third person plural pronoun in line 3 as well as 't te grisle t te grure þe biþ' of line 4 are also unique to the Middle English version. While the use of the third person plural pronoun has to do with the particular prose context in which this lyric is found (In the prose the devil is here speaking about maidens. I will talk about this further below.), the line 't grisle t te grure þe biþ' (interestingly not using the 3rd person here; the copier does not seem to have fully integrated the lyric in this respect) represents semantically what AN19 says is 'horible': Doomsday. In ME19 you feel terrible on Judgment Day while in AN19 Judgement Day itself is terrible: the meanings are surely related. However, the last two lines of ME19, as pointed out before in relation to the Arundel version of this lyric, are completely different from the last two lines of AL5 and AN19. Even though they begin with the overall pattern of the lyrics by using the word 'think' at the beginning of the line, they talk about 'fleshly lust' while AL5 and AN19 talk about the 'falseness of the world' and 'the debt owed to God by mankind'. It seems that ME19 has exchanged the last two lines of the lyric. ME19, at the end, refers back to the beginning by mentioning one of the sins that is

'dark and dirty' (i.e. fleshly lust) and by relating it implicitly to what is mentioned in the middle, Doomsday: 'þe pine þer-uore leasteþ a mare' (l.6). It thus expands on what has been said before. AL5 and AN19 on the other hand add more aspects at the end that should be 'thought about'. They do not necessarily refer back to what has already been said. AL5 and AN19 thus vary while ME19 amplifies.

Finally, here is the other Anglo-Latin version of this lyric, AL15:

Mors tua. mors domini. Nota culpa gaudia celi.
Iudicii terror figantur mente fideli.

It is much shorter than the other versions, more economical in its use of grammar as well as sparser in vocabulary. It seems that the other versions present an amplified version of each of the phrases mentioned in AL15 by giving more detail (e.g. 'the death of God' is described as 'on the cross', lines 3 of AL5 and AN19), and they present some material that is related to the phrases mentioned in AL15 but not actually found there, such as the pains in hell, the falseness of the world, the debts owed to God and fleshly lust.

AL5, AN19, ME19 and AL15 all repeat each other and vary each other to different degrees since they have been part of a copying process. The last two lines of ME19 can be read as amplifications of AL5 and AN19, and parts of the lines of AL5, AN19 and ME19 can be read as amplifications when compared to AL15. These processes let the versions discussed here appear as if they had carried on from each other in various directions, and that lets their textual unit appear ambiguous, extendable, that is, 'repeatable', 'variable' and 'amplifiable'. Underlying all these processes seems to be one process of continuity. When looked at in comparison to each other these versions may be understood as a continuation of a textual tradition. No matter whether one was written down earlier or later than the other, the fact is that they are all related in a continuum.

This can be understood to mean that they all endorse each other: by repeating each other's meanings in more or less the same wording, they re-affirm the lyric's content. Considering that both the *Ancrene Wisse* and the *Seinte Marherete* are part of what is known as the Katherine Group, a group of texts produced in the West Midlands, it may not seem so surprising to find the same lyric occurring in both prose texts. It lends the group an additional element of coherence but also a similarity in meaning. Both prose texts endorse the lyric's content and thereby continue its textual tradition. Furthermore, the *Ancrene Wisse*, as it is well known, proved to be very popular and was copied many times. While the original version was addressed to anchoresses, the text was soon opened up to a wider audience, so that later versions were addressed to a lay audience in different languages. This prolific text production can, in the context here, also be read as a popularity of the lyric and hence a continuous endorsement of its meaning.

The Ancrene Wisse lyric versions and the Seinte Marherete version in their prose contexts

When looking at AL5, AN19, ME19 and AL15 in their prose texts the concept of continuity may also play a role. The very fact that the lines of the lyrics follow and/or precede prose on the manuscript pages can be regarded as a form of continuity; the writing on the page runs from prose to lyric to prose. However, as explained in chapter 3, lyrics are included in prose texts in different ways, and this has, for the compilation of the corpus, determined some of the choices of the beginnings and endings of these lyrics. As exemplified in chapter 3.3, some beginnings of the lyrics seem more like beginnings because they can be distinguished from the preceding prose, and the same applies to the endings. By contrast, some beginnings of lyrics have been chosen in a rather inconsistent way because they cannot be distinguished so clearly from the prose.

This has implications for any understanding of the lyrics as continuous with their prose contexts. The lyric whose textual unit can be more clearly distinguished from the surrounding prose than that of another may seem more separate from the prose; it may, indeed be seen to 'discontinue' the prose. The lyric whose textual unit cannot easily be distinguished from the prose, however, may, indeed, be seen as continuous with the prose.

Interestingly, the versions of the *Ancrene Wisse* and the *Seinte Marherete* lyric exemplify exactly those two cases. And even more interestingly, all the versions in the *Ancrene Wisse* seem to be relatively separate from the prose while the one version that occurs in the *Seinte Marherete* appears to be continuous with the surrounding prose. In fact, it has already been quoted in its prose context in chapter 2 and earlier in this chapter, as an example of the potential difficulty of identifying a lyric in its manuscript context at all. There I pointed out, that it can only really be recognised as a lyric since its lines occur in another manuscript as a separate textual item and, as I may add here, since some versions of it occur in the *Ancrene Wisse* quite recognisably as a lyric. Contrast AN19 (as a representative of the versions in the *Ancrene Wisse*) and ME19 (the version in the *Seinte Marherete*):

> [AN19 is included in a text written originally as a guide for anchoresses that later on in various copies (including this one) has been made available to a wider and a lay audience. In this sense it gives general advice on how to tackle life in a Christian way, on how to deal with sinning, for example. This is what the section of the prose is concerned with at the point the lyric is included. One of the ways of dealing with sinning is, for example, through meditation, suggests the prose. - Two lyrics are included in this section of the prose, and both are indicated in bold. The first one is not included in the corpus in this particular version (but cf. AL15); the second one is AN19. The specific use of two lyrics after each other in a prose context has been discussed in chapter 3.3 and will be discussed again in chapter 4.3.3 below.]
> ..Isci comencent les generaus medecines e contre les set pecchez morteus en countre totes temptacions.
> Ie vus ai dit deuant les especiaus medici-nes e remedies en countre checun par sei des set morteus pecchez ; ore vus dirrai les generaus remedies e medecines en con-tre toz pecchez. En countre toz temptaciouns nomement en countre

> charneus mede-cines sunt esaunte soz la grace deu ; seinte meditacions enterines. e des mesurables. e angoissouses prieres ; ferme creance.. De la ualue de seintes meditaciounS. Seintes me-ditacions sunt en closes en ceus deus uers. **Mors tua mors domini. nota culpe gaudia celi. Iudicii terror figantur mente fideli.** cest taunt a dire. **pensez souent ou do-lour de vos pecchez de la peine de enfern. e de la ioie du ciel. pensez de uostre mort demeine. e de la mort nostre seignur en la croiz. e dil horible iugement au iour de iui-se. remenbrez souent e uostre quer. pensez cum faus est li mound e quele est sa meri-te. E si pensez quei vus deuez a deu pur soen bien fet.** A checun de ces moz uoudreit estre longe posee. pur bien mustrer les e ouertement. e pur ceo en pensez en quant vus poez le plus longement. kar ieo uois auant. Apres uos pecchez quant vus pensez de la peine de enfern. e de la ioie du ciel ; entendez ke deu uoleit en aucune manere mustrer les a hommes de ceu mound par peines due siecle ; e par ioies du siecle. e les mustra auant ausi come umbre..[18]

The version in the *Ancrene Wisse* is preceded by a genre marker referring to AN19 and the lyric just preceding it: 'Seintes me-ditacions sunt en closes en ceus deus uers.' As 'uers' both lyrics are thus marked as something different from the prose. After the lyric the prose says, 'A checun de ces moz uoudreit estre longe posee. pur bien mustrer les e ouertement..'. This is a clear sign that the lyric is treated as a separate entity from the prose. 'These words' is a demonstrative that distances the prose from the lyric, and the fact that 'these words' need a 'longe posee', which may be understood as a form of exegesis or a well thought-through interpretation, also suggests that they are different from the prose. By contrast ME19 is not preceded or followed by any such sentences:

> [In this extract of the saint's life a demon reveals to St. Margaret how mankind may overcome him. The third person plural pronouns refer to virgins like St. Margaret.]
> þis beoð þe wepnen þat me wurst wundeð, ant wite ham unweommet ant strengeð ham staleward-lukest aȝein me, ant aȝein ham t hare wake lustes- þat beoð: eoten meokeliche t drincken meokeluker: don þat flesch i sum derf.. þenchen hit is þurh me þat hare lust leadeð ham to wurchen to wundre: þenchen ȝif ha beieð to me, to hu bitter best ha beieð, ant hwas luue ha leoseð.. þis ha moten ofte munnen bi ham seoluen: **þenchen hu swart þing ant hu suti is sunne, þenchen of helle-wa, of heouenriches wunne; ant hare ahne deð t drihtines munegin ilome, t te grisle t te grure þe bið et te dome; þenchen þat te flesches lust alið swiðe sone, þe pine þer-uore leasteð a mare.** Ant tenne so[n]ne s[o] a gulteð awih[t], gan anan forð-riht þat ha ne firstin hit

[18] Trethewey, *The French Text of the Ancrene Riwle*, pp.19-20.

> nawiht to schawen hit i schrifte, ne beo hit no so lutel ne so liht sunne. þat is under sunne þinge me laðest, þat me eorne ofte to schrift of his sunnen..[19]

As explained in chapter 2.2 and earlier on in this chapter, when this lyric was quoted in its context before, it has been integrated into the prose in many ways. The lyric *repeats* by echoing some of the wording of the surrounding prose ('þenchen', 'flesch', 'lust', 'sunne' etc.) The lyric has been *assimilated* by being part of the syntax of a sentence of the prose. The infinitive 'þenchen' in the lyric depends on the subject and verb of the preceding prose sentence 'ha moten'. And the lyric seems to *complement* the prose in terms of content, since it is after all part of a list of things people have to do to prevent sinning. If it was not singled out by the prose by the demonstrative 'þis' and if it didn't rhyme ('sunne', 'wunne'; 'ilome', 'dome'), it could be read as part of the prose. Thus, in the case of ME19, it seems that processes of repetition, assimilation and complementation seem to have blurred the beginning and ending of the lyric, the ending and beginning of the prose, while in the case of AN19 the lack of these processes and the use of generic markers have made it possible to distinguish lyric and prose more clearly. In this sense ME19 could be regarded as continuing the prose of which it is part and as being continued by that prose, while this claim cannot be made so easily about AN19, which– not exactly discontinuous with its prose- is not quite continuous with it either, at least not in the way ME19 is.

This has implications for our reading of these lyrics. The lyric in the *Ancrene Wisse* may be part of this religious treatise and hence part of the section on 'meditation'. It makes a point within this framework: meditation should be on the topics suggested by the lyric. However, its very form as a lyric with its repetitive forms almost asks the reader to meditate on these topics on the spot. Its expression may be understood as a meditation in itself. Indeed, it can well be imagined that the medieval

[19] Mack, *Seinte Marherete*, pp.33, 35.

reader may have taken this lyric as something to come back to when s/he does want to/have to meditate as prescribed by the treatise itself. Then s/he may have read it in isolation from the treatise. This cannot be imagined so well with the lyric in the saint's life. Since it is part of the prose to a much greater extent, it cannot and possibly must not be isolated from its prose text. Here the prose does not give the lyric as an example for meditation but as something that displeases the demon St. Margaret is talking to. It is as such part of a narrative framework. The step from this framework to an independent reading of the lyric would not seem as natural here as in the case of the *Ancrene Wisse* lyric. In other words, the *Ancrene Wisse* lyric says what meditation is about as well as provides meditiation itself, while the *Seinte Marherete* lyric says which kinds of thoughts displease the devil.

In summary I would like to say that the examples of ME6, AL5, AN19, ME19 and AL15 have shown that the textual units of the lyrics can be ambiguous, but more so, they can be ambiguous on both a textual and contextual level. Therefore, I would like to stress the interest of considering both the texts and the contexts of the lyrics in the study here. I have also shown, however, that this ambiguity can take different shapes. With regard to that I would like to emphasise the fact that little can be generalised and that much attention has to be paid to detail, especially with regard to the contexts of the lyrics, since the lyrics' appearance in them varies so much.

With regard to the textual ambiguity on the textual and contextual levels I propose an interpretation of it: the lyrics can be regarded as textually and contextually continuous. This means that a lyric, which tends to be marked by repetition, variation and amplification, could be repeated, varied and amplified endlessly. It could potentially be continued. A lyric which is a copy of another lyric can be seen to repeat, vary and amplify this one (i.e. provide a version), can be seen to actually continue that

lyric by carrying out and on a textual tradition. And a lyric, which may be repeated, assimilated and complemented by the prose or does the same to the prose, can be seen to be continued by the prose or can be seen to continue the prose. This interpretation may not apply exclusively as shown with the lyric included in the *Ancrene Wisse* (for this one the concept of discontinuity has to be taken into account at the same time). This interpretation may also require some distinguishing because there are clearly degrees of continuity, as repetition, variation, amplification and the other processes occur to different extents, but their underlying principle is one of continuity, and this enables specific readings of the lyrics in and outside their prose texts.

Some justifications and ramifications

It may already have become obvious in the course of the interpretation of the examples here that questions of methodology and of socio-historical relevance may have to be addressed. The way in which units of lexis, semantics, syntax and so on are identified and analysed will be explained here, as well as the concerns of the socio-historical contexts of the lyrics, such as the people who have written, copied and used the lyrics and prose texts under discussion. In addition, I will answer to the possible criticism that repetition and variation in the lyrics are aspects so apparent in the lyrics that they do not necessarily have to be shown in detail.

When identifying units of repetition, variation and amplification, I am essentially identifying formulae. And the process by which I identify them is a form of formulaic analysis. This will become most apparent in the following section, chapter 4.2, which discusses the linguistic, formal and structural repetition and variation on a larger scale than here, that is, with regard to the corpus as a whole. It will also be seen in Appendix C, which directly relates to chapter 4.2.

While certain sections of my thesis are thus part of the formulaic school, they are not quite part of the *oral*-formulaic school. This is because I do not address orality directly. My study is essentially textual, since even the context I consider is in a written form; it is not performance or any such 'oral' activity. This is mainly so for reasons of time and space: only one form of context could be considered.

But formulae have since Milman Parry's analysis of Homer's epics been related to orality.[20] I do not think, however, that formulae are necessarily dependent on orality. Even though lyrics most probably first existed in an oral form (see chapter 2, beginning), they came to be written down, and new ones were composed in a written form, too, so that– at least from this time- the distinction between orality and literacy was blurred.[21] A scribe, for example, may repeat and vary linguistic, formal and structural units not necessarily by remembering these from lyrics s/he has heard but by directly copying a lyric that is in written form in front of her or him. Written culture may thus play an equally significant part with regard to the use of formulae as does oral culture.

Nevertheless, some of my observations with regard to repetition and variation relate to, and indeed, have been influenced by work in the oral-formulaic school. There is, for example, the very concept of 'variation' that was initially not accepted as a sign for a formula. It does after all imply divergence rather than formulaic repetition. However, scholars like Dennis P. Donahue have argued especially with regard to

[20] See Adam Parry, ed., *The Making of Homeric Verse: The Collected Papers of Milman Parry* (London: Clarendon, 1971).
[21] See, for example, Diehl, *Medieval European Religious Lyric*, p.5: 'They are certainly not the result of oral tradition, which is rarely a factor in the transmission of religious lyrics, even lyrics in the vernacular.'

medieval literature that there is no need for exact repetition for a work to be formulaic. Instead he emphasises flexibility in repetitive patterns, in other words 'variations'.[22]

I should also point out here that the definition of a formula varies slightly from scholar to scholar. While traditionally it was related to a particular theme in an epic and could thus be seen expressed quite specifically in a short narrative unit (Parry), it can also simply relate to a line of words that does not have to be narrative and may occur in any genre (Donahue). I understand formulae here as the units I have already identified: lexis (that is, words or phrases), semantics (that is, meanings expressed in a word or phrases: in a word mostly as synonymy and in several words mostly as metaphors, symbols, similes and personifications, as will be explained in detail in chapter 4.2.1) and syntax (any syntactic construction); rhyme will be added to these in chapter 4.2.1 (any unit of rhyme, in particular, mono- and pair- rhyme) and structure (any style of writing that implies a unit, such as a command or lament).

The methodology by which I identify these formulae is by considering each lyric of the corpus in turn, marking the repetitions and variations in each lyric according to the kinds of formulae just distinguished above. I can then list these repetitions in tables and assess their frequency in the individual lyric and across lyrics. This can be witnessed in Appendix C, while in the following section of the chapter only the results of these analyses are used.

A disadvantage of not addressing orality directly is, of course, that a form of historical context is neglected. But oral formulae are only one kind of context, and most studies on these formulae could also be reproached for a lack of contextualising, since they tend to restrict themselves to the context of orality alone while other socio-

[22]See his chapter 'The Recognition of Flexibility as a Characteristic of Formulaic and Thematic Composition' in Dennis P. Donahue, *Lawman's Brut, An Early Arthurian Poem: A Study of Middle English Formulaic Composition* (New York: The Edwin Mellen Press, 1991), pp.13-67.

historical contexts are not often paid attention to. An exception may here be such books as *Oral Tradition in Literature: Interpretation in Context.*[23] Socio-historical contexts may raise such questions as whether a medieval reader perceived a formula in the way I do here, whether a medieval reader would have encountered lyrics on their own – as I do here to identify formulae- and whether s/he would have read lyrics in relation to each other, and the question of authorship can be added here, too. One may ask whether my analysis of the textual units of lyrics in prose texts could not profit from some more in depth historicist inquiries regarding the just raised questions.

In relation to this I would like to draw a parallel to the study of the medieval Latin 'conducti', Latin songs preserved with musical notation. It seems to me to put my study here in a different perspective with regard to socio-historical contexts. Indeed, a case comparable to the study of lyrics here may be the study of conducti rhythms. First of all, the term 'conductus' was, just like the term 'lyric', not used in the Middle Ages (To our knowledge it is only mentioned in one manuscript.) Secondly, there has been a long history of modal analysis of these conducti trying to understand a system by which their rhythms could be identified (They are not indicated in the manuscripts.) This may be compared to the formulaic analysis of the lyrics, even though the latter is to understand these texts in relation to each other rather than in relation to any notation. Thirdly, not much historical evidence has been taken into account in the conductus study apart from one manuscript, known as the 'Notre Dame conductus', which has been treated more or less as an exemplar to all others. However, as Christopher Page has reminded us, there are many other manuscripts which do not necessarily conform to

[23] Foley, John Miles, ed., *Oral Tradition in Literature: Interpretation in Context* (Columbia: University of Missouri Press, 1986). All essays take a context of orality as necessary for a truthful interpretation.

the 'Notre Dame' one, and there is one contemporary treatise on the 'conducti' which can be taken into account.[24]

This is where the study of conducti and lyrics differs: there is no such historical evidence for the lyrics apart from the many manuscripts showing the lyrics. And it is important to see that the aim of the conducti study is not just to make out the rhythms of the songs but to understand thereby one further aspect of contemporary performance of these texts with notation (and possibly to perform the songs again nowadays). This is a socio-historical aspect not directly relevant to the lyrics here.

In other words, neglecting certain historical contexts here is at least partly for lack of the necessary material. As already discussed in chapter 2.1, the lack of such material is part of the reasons why genre theory on the lyrics has never been fully formulated. Furthermore, such material is not always reliable. As shown in another study by Christopher Page, where he 'attempt[s] to view the musical life.. through the eyes of contemporary writers', these eyes reveal perhaps more about contemporary politics than musical life itself ('What do these writings really say?').[25]

With regard to my use of context, I would like to summarise briefly that I focus on two very specific textual contexts, the prose texts and the versions of the lyrics included in the corpus. It was partly for reasons of space and time that not more contexts could be taken into account, partly for a certain lack of material to supply contextual information because of the ways the lyrics have survived. Nevertheless, apart from the textual contexts I have taken into account, I have tried to inform my study with contextual information of a socio-historical kind to some extent: some of the

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[24] For the comments on the conducti made see Christopher Page, *Latin Poetry and Conductus Rhythm in Medieval France* (London: Royal Musical Association, 1997), especially the 'Introduction', pp.2-17 and 'Chapter 3', pp.54-67, which talks about the notation preserved in the manuscripts and the theoretical treatise on conducti *Discantus positio vulgaris*.

[25] Page, *The Owl and the Nightingale*, pp.ix, 1.

terminology I use was used at the time, as explained at the beginning of this chapter, and I have tried to supply some additional information about the audience and use of the examples cited where it was available and where it fitted into the argument. In this way I have tried to achieve a compromise- at least to some extent- between a purely structural and a more historicist critique.

With regard to some of the socio-historical questions raised above, some answers may be given straightaway. It seems most likely that a medieval reader would have perceived a formula as I do here without, however, using the same terminology. At least a scribe or an author would have been aware of repetitive units- whether consciously or not- as s/he used them again and again. Furthermore, it is very likely that a medieval reader would have encountered lyrics on their own as well as together, as lyrics do occur as distinct textual items in manuscripts, and, at least a scribe would encounter versions of lyrics in the very process of copying.

The question of authorship, on the other hand, may have to be answered in a different way. Considerations, such as who wrote a lyric, were all versions of that lyric written by a different person, and who wrote the prose and who wrote and included the lyric in the prose, may seem relevant to an understanding of repetition, variation and so on in the sense, that, for example, a lyric can only repeat another if it was written after that one, that is possibly also, if it copied another person's work. However, I would like to argue that, while these are interesting considerations, they are after all not strictly necessary for my study here: continuity may not depend on authorship at all, it mostly relates to a textual tradition which can be carried out by copiers and readers as well as by authors, if those professions do not overlap anyway. Furthermore, in most cases it is impossible to find out who wrote which. The order in which versions were produced

does not seem to be as relevant here as the fact that they were produced, that the textual tradition of the lyrics was continued.

Finally I would like to refute the possible criticism that repetition and variation may be processes that seem too obvious on a first reading of the lyrics to be shown in any detail. However, they have, to my knowledge, never been shown to be so through any form of analysis. Besides, there are aspects of repetition in the lyrics that are not so easily perceived on a first reading. They may concern semantics and syntactic structure as well as certain styles of writing. Therefore, detailed analysis on the scale of a corpus of one hundred lyrics, as will be done in the following section and will be shown in the methodological and statistical terms in Appendix C may prove revealing. Furthermore, these analyses are used for an interpretation that may not be so obvious and has critical implications: the textual continuity of the lyrics.

Chapter 4.2 'Textual continuity'

This section of chapter 4 is concerned with the textual continuity of the lyrics, that is, with the possible lengthening of the individual lyric, as already exemplified with ME6, 'Ihesu, þat al þis world haþ wroȝt' in chapter 4.1. It is also concerned with the lengthening of lyrics that can be observed across versions, as exemplified with the *Ancrene Wisse* lyric versions and the *Seinte Marherete* lyric version. Contextual continuity, the possible lengthening of lyrics through and in their prose texts is discussed in the following section, chapter 4.3

Chapter 4.2.1 The individual lyric

Here I look at the individual lyric across the corpus and observe patterns of repetition and variation. The main forms of repetition and variation, as I discern them, concern linguistic, formal and structural elements. I find that the most representative of these are

lexis, semantics and syntax (linguistic elements), rhyme (a literary formal element) and style (this rather broad term refers here to the ways of writing that result in a particular tone producing, for example, prayers, praises and so on; these can be seen to structure the lyrics.) Repetition and variation may concern a range from the single word to phrases, whole lines and even stanzas. I demonstrate all this by giving the most exceptional and the most typical examples from the corpus for illustration, while referring to Appendix C where, as mentioned before, statistics are collected that show the exact extent to which forms of repetition and variation exist across the corpus.

Lexical repetition and variation

When one and the same word is repeated within one and the same lyric, this may be called 'lexical repetition'. Entire phrases, lines and even stanzas may also recur within one and the same lyric, but often their recurrence involves a certain amount of variation. A high amount of such repetition and repetition with variation seems to invite further such repetition, seems to give the lyric a potential for continuation. The recurrence of the same words can be understood as a process that may potentially carry on endlessly.

Tables 1 and 2 in Appendix C list the recurring words, phrases and lines of the corpus lyrics together with their variations as well as the number of times they recur in the individual lyrics. According to these tables thirty-six lyrics out of the one hundred of the corpus show considerable lexical repetition (table 1). These lyrics repeat more than three words (often as a phrase) more than once, often more than twice. A typical example is a lyric of 11 words of which three words are repeated twice (ME22), or a lyric of 99 words of which thirteen words are repeated three times on average (AL2). Thirty lyrics show moderate lexical repetition (table 2); that means they repeat two or three words twice, occasionally, in especially long lyrics, three times. A typical

example is, for instance, a lyric of 156 words of which one word is repeated twice and another three times (AN21), or, for instance, a lyric of 13 words of which one word is repeated twice (AL15). Most of these are, however, lyrics of only one or two lines. Besides, only very apparent lexical repetition is taken into account here (see Appendix C, introduction to tables 1 and 2).

ME6 has already been cited above with its considerable amount of lexical repetition. I have shown there how this repetition invites the continuation of the lyric. ME22 is another but much shorter example of considerable lexical repetition. It repeats a whole phrase twice even though it only consists of one line:

Wo is me, wo is me, for loue y go ibunden.

Especially since the repeated phrase sounds like a lament, it would seem just natural if it was repeated again. Its expression sounds like a way of bringing relief to the sufferer. He or she could utter it repeatedly until the sorrow is relieved. On another note, since this lyric here is especially cryptic, it could well be imagined that there could be some more 'wo is me' with varied following phrases, explaining in different ways *why* 'wo is me' (Jesus is bound by the love of mankind?). Besides, the 'wo is me' phrase may remind us of a refrain, which by its very nature is to be repeated.

The macaronic lyrics are full of lexical repetition, even though the kind of repetition has to be distinguished from the above examples. They sometimes repeat words only in one language, sometimes in more than one language, but a different word in each, and in many cases (fifteen out of the twenty-five macaronic lyrics) close translation takes place, which can be seen as a lexical repetition in itself (sometimes, however, only one part of the lyric constitutes translation). As an example of repetition of words in only one of the languages in the macaronic lyrics, there is Mac13 where 'mundus', 'mundat' and 'mundo' are repeated while within the English (even though a

translation of the Latin), hardly any repetition takes place, apart from possibly 'fyle'/'fylþe':

> Mundus non mundat se mundus polluit omnes. 1
> Qui manet in mundo, quomodo mundus erit?
> [prose]
> þis worlde fyle ys and clansyt lyte.
> Of fylþe þerinne who may be quyte? 4

Mac7, on the other hand is typical of those lyrics which repeat words in each of the languages used, only that it is a different one in each. The Latin 'desine' is repeated once (ll.1, 2), while in English the different word 'loue' is repeated once (ll.3, 4). Mac2 is a typical example for the lyrics in which one language translates the other and where therefore lexical repetition inevitably takes place, even though the words are taken from different languages:

> Credo in deum. Ic ileue in god. 1
> patrem omnipotentem. Þe fede[r] almihti.
> Creatorem celi & terre. scuppende and weldende of heouene
> and of orðe and of alle iscefte
> & in ihesum christum. and ich ileue on þe helende crist.
> filium eius unicum. his enlepi sunne. 5
> dominum nostrum. ure lauerd.

It can be seen here that the conception of the word varies from language to language. The one word 'Credo' in Latin stands for two words 'Ic ileue' in Middle English. However, this still constitutes a repetition as the 'Ic' is contained in 'credo' by the ending 'o'. The Middle English adds more words in line 3 by describing the creator of the sky and the earth as 'the creator and ruler of Heaven and of earth and of all created things'. In other words, some variation has taken place here. In any case, it seems to me that the possibility of one lyric being repeated within itself through translation into another language means that it could be translated into yet more languages and thus carry on. The sense of expansion through translation gives a sense of continuity, too.

In the light of this amount of repetition and repetition with variation, it seems that the content of the lyrics is relatively small, as, inevitably, it is also repeated. More so, it seems that in many cases the repeated words are more important than the not repeated words. Emphasis is undoubtedly put on a word or phrase when it is repeated, but here it even seems to contain the most important aspects of the lyric's content. ME6 does not just repeat 'Jesus' and 'have mercy on me' but it can be adequately described to be about these two. The address of Jesus and the plea for mercy, as apparently expressed by mankind, seem to be mankind's main concern in this lyric. ME22 is about the woe endured by the speaker. It seems that the speaker's goal is to induce pity from the reader or listener by the repetitive 'woe'. While the non-repeated parts of a lyric are, of course, just as much part of the lyric as the repeated ones, the latter ones seem to contain a special clue to the lyric's meaning. In this sense lexical repetition suggests a textual continuity that seems to epitomise the content of the lyric. It reduces the content through repetition and highlights it at the same time.

Semantic repetition and variation

Different words of the same meaning may occur within the same lyric; this is a pattern of synonymy, which can be called 'semantic repetition'. Different phrases, lines and stanzas can also have the same meaning; they often involve metaphors, similes and personification rather than simple synonyms. One could say that repetition with variation is already implicit here as the words, phrases, and lines vary while their meaning is repeated. Like lexical repetition, this process could carry on once the lyric has stopped in the manuscript because of its repetitive form.

Semantic repetition is mostly a matter of interpretation. Often the semantic properties have to be understood in the context of the lyric itself, in the context of other lyrics and the religion practised at the time. Therefore my account of semantic

repetition here should be read as an interpretation in contrast to the account of lexical repetition where recurrence of words can be demonstrated rather than interpreted (this refers especially to the tables in Appendix C). See, for example, ME13 again:

> Nou goþ sunne under wode
> Me reuweþ, Marie, þy faire rode;
> Nou goþ sunne under tre;
> Me reweþ, Marie, [þi] sone and the.

Depending on how the words 'wode' and 'tre', for example, are translated, they can be read as synonyms of each other. 'Wode' may stand for Modern English 'wood', and 'tre' for Modern English 'tree', yet in the religious context of the lyric these words may be read as 'cross' in both instances: the pity the voice of the lyric expresses for Mary and her son suggests the context of the Crucifixion, possibly with Christ actually on the cross and Mary nearby. This is not far-fetched as 'wood' and 'tree' are after all the materials the cross is made of. Indeed, the *Middle English Dictionary* defines 'tre' not only as 'tree' (meaning 1a. a), but also as 'wood, esp. as a material for the fashioning of decorative or functional objects' (2a. a), and as 'a cross serving as a means of execution, esp. the cross on which Christ was crucified' (3. a). In the sense in which 'tre' refers to 'specific trees' (1b) the *MED* also lists a figurative use in which the specific tree of the cross stands for Christ himself (1b. a).[26] With this translation the scene depicted and repeated in the lyric is that of the sun setting behind the cross on which Christ hangs, rather than behind some unspecified wood and tree. This would seem particularly fitting as the setting sun and the Crucifixion may be understood as determining the sad mood which motivates the pity of the speaker: everything has- for the time being- come to an end.

[26] Hans Kurath, ed. et al, *Middle English Dictionary* (Ann Arbor, Michigan: University of Michigan Press, 1956-), entry 'tre'.

The words 'faire rode' are conventionally translated as 'fair complexion' or 'beautiful face' and are as such related to Mary. Brown explains with regard to this lyric: 'The rhyme *wode* shows that the word is *rode* [with a short 'o'] (face) and not *rode* [with a long 'o'] (cross).'[27] It may be questionable, however, why the medieval writer should only have one meaning in mind. The *Middle English Dictionary* gives the meaning 'complexion.., face' ('rode' with short 'o', n. (1) meaning b) as well as the meaning 'the cross on which Christ died; also the crucifixion' ('rode' with long 'o', n. (5) meaning 2a. a).[28] And if one allows for the meaning 'cross', one can read 'rode' as synonymous to both 'wode' and 'tre'. However, reading 'rode' as 'cross' may make no sense in the context here: how is the cross Mary's ('þy..rode', l.2), and why should it be beautiful ('faire', l.2)? The latter question will be discussed further below. With regard to the former one may reason in the following way: When one considers that Christ, Mary's son, is said to be hers ('þi sone', l.4) and that he is, of course, the one who is on the cross (the cross may even stand for him figuratively as seen above with the definition of 'tre'), it may not seem so implausible any longer that Christ and the cross, being one here, relate to Mary as much as Christ does on his own. In fact, he is even more 'hers' when he is on the cross, as this highlights their relationship and brings out the grief in particular: because he is hers, she grieves at the sight of him on the cross, and it is this which causes the pity on behalf of the voice of the lyric; it is not because she and he are related that the mood is sad, but because she and he are related *and* he hangs on the cross. If we accept this interpretation, if we accept that 'wode', 'tre' and 'rode' all mean 'cross' and that as such they stand figuratively for 'Christ', the word 'sone', too, is synonymous to them, as it refers to 'Christ'. One may claim that almost

[27] Brown, *Thirteenth Century*, p.166.
[28] Kurath, *Middle English Dictionary*, entry 'rode' (with long and short 'o').

all the words which are unique to the lyric on a lexical level are synonyms of each other and are thus repetitions on a semantic level.

What still remains to be discussed is the positive adjective 'fair' in line 2. This word may seem inappropriate if we translate 'rode' as 'cross'. In the sad situation of the Crucifixion it would be surprising to come across anything positive. But this *remains* surprising if 'rode' is translated as 'complexion'. It may seem to be just as inappropriate to have Mary looking particularly beautiful at the scene of the murder of her son as it may seem inappropriate to have a particularly beautiful cross on which the murder takes place. I believe that this adjective is part of a rather peculiar and possibly particularly medieval Christian tradition by which the painful and the pleasurable go hand in hand (*The Dream of the Rood* may spring to mind here, too). This applies in particular to the Crucifixion: it is sad, as Christ suffers and every Christian with him, yet it is joyful as this Crucifixion means the Salvation of every Christian. Another example for this apparent paradox is the concept of 'felix culpa' related to Adam: if he had not eaten of the apple, Christ would never have come to save mankind. The implication of this is considerable for the lyric and the patterns of repetition discovered so far. The adjective 'fair' may contain both positive and negative aspects in the context of the lyric in which it occurs. It thus has a universal 'positive' meaning but a particular 'positive and negative meaning at the same time' in the lyric and the religious tradition it seems to subscribe to. In my view, it is thus indeed a beautiful *cross* that is being pitied, not Mary's *face*. In this way 'rode' is synonymous to 'wode', 'tre' and 'sone' in this particular interpretation.

While in ME13 any repetition of meaning depends on a considerable amount of interpretation, not all lyrics are like this. In the majority of cases a repetition of meaning is more eye-catching, such as in the line 'þat child ys god, þat child is man' (ME4, l.7)

where the synonyms of child (God, man) are made explicit by the lyric through the verb 'to be'. But even here we can see that this synonymy depends on the context of the Christian religion where the concept of the manhood and godhead of the child Jesus is clearly formulated. Here are some stanzas from this lyric; the cases of synonymy are indicated individually either by highlighting, italics or underlining and are also quoted separately in the margin; the line number precedes each line:

1Honnd by honnd we schulle ous take,	
2& **ioye** & **blisse** schulle we make,	ioye=blisse
3for þe *deuel* of *elle man* haȝt for-sake,	deuel=elle man=senful man (l.10)
4& <u>godes sone</u> ys maked <u>oure make</u>	godes son=oure make
5A **child** is boren a-mo[n]ges **man**,	child=man=god=oure lif
6& in þat **child** was no wam;	
7þat **child** ys **god**, þat **child** is **man**,	
8& in þat **child oure lif** bygan.	
9Honnd by honnd þanne schulle ous take, &c.	
10*Senful man* be **bliþe** and **glad**,	bliþe=glad (see also l.2)
11for your mariage þy peys ys grad,	
12wan crist was boren:	
13com to crist, þy peis ys grad,	
14for þe was hys blod ysched,	
15þat were for-loren.	
16Honnd by honnd þanne schulle ous take	
17& **ioye & blisse** schu[ll]e we make, &c..	ioye=blisse (see also l.2)

The considerable number of synonyms here seems to determine the content of the lyric. The lyric is a celebration of the Nativity, but what seems to be stressed are the implications of this Nativity: God has become man, that means mankind's friend. This equation may have inspired the inclusion of other synonyms in the lyric. The lyric does not only seem to be a celebration of the Nativity but also of the equality, the 'sameness' that comes along with that. And, furthermore, the general sense is one of relief that this has finally happened and will now remain for evermore: mankind 'þat were for-loren' (l.15) but is no more. This state of affairs will continue; mankind can repeat the same meaning.

The fact that the amount of interpretation in order to show a repetition of meaning varies across the lyrics makes it quite difficult to show statistically how much repetition of meaning takes place across the corpus. I have thus decided not to list cases, such as ME13 ('Nou goþ sunne'), in the table of semantic repetition in Appendix C (table 3), as I feel I would have to show in detail how they could be interpreted for an understanding of the specific semantic repetition that takes place in them. Therefore I also do not distinguish between considerable and moderate repetition in contrast to the lexis. I only give one table of semantic repetition. It may suffice to say that most lyrics of the corpus work internally in synonymous ways when they are looked at closely enough. What I do list in this one table are repetitions of meanings of the kind of ME4 ('Honnd by honnd we shulle ous take'). Even with this table it has to be borne in mind that the semantic repetition may not be universally understandable but is mostly contextual. For verification one may thus have to go to the lyric itself (i.e. Appendix A).

With all these limitations in mind, I have come to the following conclusions: in thirty-eight lyrics semantic repetition takes place. (It has to be taken into account that in most lyrics of only one or two lines not much semantic repetition would take place because of their brevity.) The repetition concerns individual words to the same extent as phrases and lines. Occasionally the repetition occurs in the form of a list which may be linked by 'and's, such as in ME8 where 'wach and wake' (l.1) and 'stovt, noble and gay' (l.3) are linked in such a way. In the majority of cases one can talk of synonyms while there are at least five lyrics containing metaphors, three lyrics containing similes, one symbols and one personifications.

Most lyrics contain between one and two items of repetition while some contain up to four; Mac8 contains ten, but it is after all a lyric of as many as 58 lines. Again, in

the majority of cases an individual item of semantic repetition is characterised by one or two repetitions (e.g. in ME6 Jesus means both 'David's son' and 'Lord'; these are two repetitions of the same meaning); with regard to some lyrics up to four such repetitions can be observed. Some lyrics show many more than four repetitions (e.g. 6 in AL2).

Repetition by giving the same meaning again in different words appears to be a repetition that, just like lexical repetition, invites more such repetitions. Especially when the main part of a lyric consists of such repetitions, it seems that the very meaning of the lyric is derived from re-stating the same, from continuing to uphold this same meaning.

Syntactic and morphological repetition and variation

Yet another form of linguistic repetition can generally be found in the lyrics. See, for example, the following extract of ME9 (ll.5-6):

> ..Byholde my body how I am swongyn;
> Se þe nayles howe I am þrouȝ stongyn.

The words 'how I am' are repeated here, and the meaning of the word 'byholde' (l.5) is repeated by the word 'se' (l.6) as the latter is a synonym of the former. However, when reading these two lines, one cannot help feeling that more repetition takes place than the lexis and the semantics suggest. This is because there is repetition on the syntactic and morphological level, too. Here, 'byholde' and 'se', synonyms in semantic terms, are both predicates in syntactic terms and both imperatives in morphological terms. Moreover, they are both followed by an object, that is a noun phrase consisting of the sequence determiner - noun. While the determiner varies in both lines (possessive pronoun in line 5 and definite article in line 6), the noun is in the accusative case in both lines, even though one is in the singular ('body', l.5) and one in the plural ('nayles', l.6). This main clause is followed by a sub-clause of mode ('how..') in both lines, which, again in both lines, consists of the order subject-predicate. The subject is the first

person pronoun singular and the predicate a verb phrase consisting of an auxiliary verb and a past participle (the preposition in line 6, 'þrouȝ', is here part of the verb, as in the infinitive form the verb is most likely *'þrouȝstongan'). The verb phrase connotes in both the present perfect (which in Middle English could still be formed with 'to be').

The same syntactic constructions are frequently repeated in one and the same lyric, sometimes even containing exactly the same inflectional morphology as in the example above. Morphology is, of course, not always 'visible' with the medieval languages concerned with here; inflectional endings cannot always be observed. The syntactic and morphological constructions may vary in their repetition when, for example, only the syntactic construction of one half of a line is repeated while the other half displays a different construction. This repetition and repetition with variation can thus concern words as well as phrases, lines and entire stanzas. Yet, in all these cases this repetition is an indication that the lyric could continue with more such syntactic repetitions. See the following examples from the corpus:

ME20:
When þe hede quakyth
And þe lyppis blakyth
And þe nose sharpyth
And þe senow stakyth
And þe brest pantyth
And þe breþe wantyþ
And þe teþe ratelyȝt
And þe þrote roteliþ
And þe sowle is wente owte
Þe body ne tyt but a clowte.
Sone be it so stekenn
Þe sowle all clene ys forȝetenn.

AL3:
Aue regina celorum
aue domina angelorum

AN25:
Vous qe ne savez mye le mal eschure e le bien eslire,
demaundés les bestez [e il vus aprendrount,
les oiseus que volent] e ils vus dirrõ t,

les matiers de la tiere e ils vus repounderoň t,
les pessons de la mier e ils vus denuncieroň t

The examples just given are typical of those lyrics showing considerable syntactic repetition, and a list of all of these examples in the corpus is given in Appendix C as table 4. Table 5 lists those lyrics with moderate syntactic repetition. Lyrics with considerable syntactic repetition tend to show repetition of phrases, clauses *and* sentences, which are mostly fully morphologically congruous. They tend to repeat each syntactic construction more than once, but if they repeat it only once they mostly show more than one syntactic construction repeated. In fact, they generally tend to show more than one syntactic construction repeated. Lyrics with moderate syntactic repetition show a repetition of clauses and phrases, only occasionally entire sentences, which are often but not always morphologically congruous. They repeat each syntactic construction once to twice and show at least one to two syntactic constructions that are repeated in the lyric overall. According to these distinctions I count thirty-seven lyrics of considerable syntactic repetition and nineteen lyrics of moderate syntactic repetition.

Repetition and variation through rhyme

Apart from repetitive linguistic features the lyrics show repetitive features of literary form. The most eye-catching is rhyme, which I would like to focus on, even though a consideration of such other literary forms as imagery may prove to be just as rich a resource with regard to repetitive patterns. As mentioned before, rhyme is one of the most common features of the lyrics even though there are some lyrics without rhyme. Repetition through rhyme seems to be most likely when there is a rhyme scheme, and when this is simple. Most of the rhyme schemes of the lyrics in the corpus are very simple as described in chapter 3.2. In the majority of cases mono- or pair rhyme is used. These, as the simplest forms of end rhyme, can easily be repeated, especially the mono-rhyme as it does not suggest any rhyme units. The triplet ME24, for example, could, it

seems, easily be lengthened as long as some more rhymes on the words 'noght', 'bought' and 'brought' are found:

> Wy hastou me forsake þat mad þe of noght?
> Why hastou me forsake þat þe so dere bought?
> Wy hastou me forsake þat for þe to deye [or deþe] [was brought]?

The pair-rhyme, in contrast to the mono-rhyme, already suggests a unit (i.e. two lines that are linked by the same end-rhyme, followed by another two lines linked by a different end-rhyme), and as such it may suggest a sense of completion. However, this unit only concerns two lines and can as such still be easily repeated, unlike the cross-rhyme which already involves four lines. AN2 is an example of the use of pair-rhyme in the corpus:

> De quatre sorurs vus voil dire 1
> Ke filies sunt Deu nostre Sire.
> Quatre sors i sunt numrez
> E par diverse nuns numez;
> Merci fu la premere né 5
> Ke tute fu pleine de pité.

The pair-rhyme may here suggest units as, for example, each two lines form one sentence and as, in terms of content, each two lines seem to be closely linked (ll.1-2: introduction of the subject and definition; ll.3-4: repetition of the subject and new aspect about subject introduced (the names); ll.5-6: about one part of the subject). However these little units could surely continue. By the end of the lyric we know only about the first daughter of God; the others could still be mentioned; each could be introduced in a further couplet.

The extent to which rhyme can be found in the corpus as a –somewhat inevitably- repetitive feature is considerable as already shown in chapter 3.2. I repeat some of it briefly: there are thirteen lyrics of pure mono-rhyme, thirty-one lyrics of pure pair-rhyme and five lyrics of a mixture of mono- and pair-rhyme. There are many others that rhyme in some parts of the lyric but not in others. There is no table in

Appendix C referring to rhyme, as the repetitive features of rhyme can be seen listed in chapter 3.2., where through the reference to the numbers of the lyrics these features can be more quickly verified with the corpus than syntactic or semantic repetition for which separate tables seemed more practical.

Repetition and variation of structure

Finally, there is one more aspect I would like to discuss in relation to repetition and variation and hence in relation to continuity of the texts of the lyrics. Particular ways of writing, such as description, narration, prayer, praise or lament are repeated in alternation with each other, and as such they can be seen to structure a lyric. They may vary: a prayer may once be for mercy and once for being able to do good deeds, but the form of writing, the prayer, is repeated. The order in which these forms of writings recur in the individual lyric may also vary. They may concern a few words to a whole stanza depending on how many words are needed for the chosen style of writing. Even though they are small stylistic units, there is no sense of conclusion, but because of their constant alternation there is a sense of continuity. It seems, for example, that a sequence of prayer-praise-prayer could be followed by another such sequence.

I have identified a number of styles of writing used in the lyrics of the corpus. They may purport the following: a description of (a) person(s) or a situation (e.g. ME6, l.9 'dauid sone, þat mengeþ merci wiþ riȝt'), a reference to an event (e.g. ME3, ll.5-6 'Selcuth dede ure Drichtin/ Dhat he dhi wetter wente to wyn') or a narrative (e.g. AN4: 'Dieux ad plantee en mi lieu paraïs/ un arbre de vie'). A reference to an event and a narrative are here distinguished by the fact that a reference is merely a mention of some aspects of an event that is already known but not re-told in the lyric, such as in the example given. In ME3 the miracle God performed is merely referred to but not re-told in detail. On the other hand, a narrative is the complete telling of an event, such as the

planting of the tree of life in the garden of Eden, as given as an example above (AN4). A description of a situation refers to anything that implies a state rather than an action. But a state may also be a continuous action. It may therefore be distinguished from narrative and reference to an event in that it describes something that occurs over an unlimited period of time, while narrative and reference to an event describe something with a beginning and an end.

The styles of writing can also suggest prayer (e.g. AN1, l.6 'Defendez nus, sire Jhesu Crist, de pecché d'encombrier'), praise, (e.g. ME6, l.8 'dauid sone, fair to siȝt'), greeting (e.g. AL3, l.1 'Aue regina celorum'), apostrophe (e.g. ME6 l.1 'Ihesu, þat al þis world haþ wroȝt'), lament (e.g. ME17, ll.4-6 'Son hou may hi bliþe stonde/ i se þi fet i se þi honde/ nayled to þat harde tre'), rejoicing (e.g. ME4, ll.1-2 'Honnd by honnd we schulle ous take,/ & ioye & blisse schulle we make'), pitying (e.g. ME13, l.2 'Me reuweþ, Marie, þy faire rode'), questioning (e.g. AL11: 'Exurge, quare obdormis, Domine?'), reproach (e.g. AL12, ll.1, 8 'Homo..., vide quid pro te pacior,/.. Dum tam ingratum te experior.'), command (e.g. AL23, the Ten Commandments) or advice (e.g. AN21, ll.5-6 'Penseiz en, si avereit mesteir./ Ky ben vus feit mut le averet cher').

I find that these distinctions can be further typefied: the description of (a) person(s) tends to be the description of either a divinity or mankind (e.g. ME4: description of Christ as a child, man and God, ME6: the description of Christ as the son of David who is 'full of might' (l.6), AL4: the description of Mary as 'the flower of virginity' (l.3), ME23: the description of man as 'made of earth' (l.2)), and the description of a situation tends to refer to a moral or immoral state (Thus most descriptions of situations are proverbs, such as in AL17 which says 'lying kills the soul'). The reference to an event tends to be the reference to an event recorded in the Bible, mostly one that relates to the life of Jesus (e.g. ME4: reference to Nativity and

Crucifixion, ME6: reference to Creation and Crucifixion, AL5: reference to Crucifixion and Doomsday, AL19: reference to the Coronation of Mary), and the narrative tends to be something that cannot easily be categorised as it occurs relatively rarely in the lyrics (e.g. the diversity may be exemplified at these three lyrics: AN18: narrative about Christ as a young child, AN7: narrative episode from the Book of Kings, AN4: short narrative of the planting of the Tree of Life in Eden). The categories of prayer, praise, greeting, apostrophe, pitying and rejoicing tend to be expressed by the voice of mankind (e.g. ME2: prayer by mankind to God, ME11: prayer to and praise of Mary and the saints by mankind, AL3: greeting and praise of Mary by mankind, ME6: constant apostrophe by mankind to Jesus, ME13: mankind pitying Mary at the scene of the Crucifixion, ME4: rejoicing by mankind about Christ's Nativity). The categories questioning, reproach, command and advice tend to be expressed by a godhead, mostly Jesus, or by a human representative of a godhead, such as a priest (e.g. Mac13: a preacher questioning who may be clean in a world full of dirt, ME9: reproach by Jesus to mankind, ME18: commands, that is the Ten Commandments apparently mediated by a priest to mankind, AN21: advice by a preacher to mankind). The category of lament, on the other hand, may be expressed by any of them (See the diversity, for example, in AL9, a preacher lamenting about the abuses of the world, AL12, Jesus lamenting about the ungratefulness of mankind and in ME17, Mary lamenting about the Crucifixion of her son).

According to these styles of writing, the lyrics in the corpus seem to be structured. That means that they follow each other in varying sequences. Thereby they can be seen to be repeated in one and the same lyric. See the following example; I indicate the structural parts by separating them from each other by a blank line and by supplying my stylistic category in the margin:

ME3

Hali Thomas of hevenriche, Alle postles eve[n]liche,	**description of a person** (St. Thomas, in Heaven, understood by the apostles)
Dhe martyrs dhe understande Deyhuamliche on here hande.	
Selcuth dede ure Drichtin Dhat he dhi wetter wente to wyn.	**reference to an event** (miracle performed by God)
Dhu ert help in Engelande,	**description of a person** (St. Thomas is help for England)
Ure stefne understande.	**prayer** (by mankind to St. Thomas)
Thu hert froure imang mankynne,	**description of a person** (St. Thomas means comfort for mankind)
Help us nu of ure senne.	**prayer** (by mankind to St. Thomas)

Here parts of the structure of the lyric can be seen to be repeated. The sequence 'description of a person' followed by 'prayer' is repeated once (the last four lines of the lyric), while 'description of a person' is itself repeated twice, that is it forms every second structural element.

It seems to me that the sequences of styles encountered in the individual lyrics could be repeated and thus continue. The extent to which this sort of repetition takes place across the corpus can be seen in table 6 where all lyrics are listed together with the sequence of styles they present. The reason why all lyrics are listed there, not just the ones that show especially much repetition, is because it was important to me to show that all lyrics can be described in the stylistic terms in which I have identified them here. These stylistic units are after all not as well established as the unit of a 'word' or a 'seme'.

In summary, one can say that each lyric of the corpus shows at least one of the forms of repetition mentioned here. But the case for textual continuity of the individual

lyric is probably most strong when several of these forms of repetition can be found combined in one lyric. It can be seen from the tables in Appendix C that a considerable number of lyrics listed in one table is also listed in the other tables. With regard to the linguistic repetition alone, there are seventeen lyrics combining lexical, semantic and syntactic repetition.[29] And there are thirty-seven lyrics combining any two of these forms of repetition.[30] If one were to include the aspects of rhyme and structure, the number of lyrics showing various combinations of all of these forms of repetition would be considerably higher.

Nevertheless, it has to be pointed out that the concept of continuity does not apply to all corpus lyrics, and the extent to which it does apply varies for almost each lyric. But I hope to have shown that being sensitive to any repetitive patterns in any English medieval religious lyric to whichever extent they may occur, may help our understanding of the lyric's content. Repetition, that is the continuity that it implies, may be taken as part of the meaning of the lyric; it is an expressive means that may take over to such an extent that, as shown in ME6, 'Ihesu, þat al þis world haþ wroȝt', it becomes the meaning of the lyric: only when asking repetitively for mercy is the plea for mercy truly expressed.

Chapter 4.2.2 Lyric versions

Here I look at the lyrics in the corpus in comparison to their versions (cf. the preliminary analysis of the *Ancrene Wisse* lyric versions in chapter 4.1). When the version of a corpus lyric is not represented in the corpus I quote it from elsewhere. However, here, I cannot cover the corpus to the same extent as I have done in the previous section, chapter 4.2.1; there is not enough time and space to draw on all the

[29] ME4, 6, 9, 10, 11, 17, 18, 19, AL2, 3, 13, 24, AN1, Mac2, 8, 9, 10.
[30] ME3, 5, 8, 15, 20, 21, 24, 25, AL1, 4, 5, 9, 10, 12, 16, 21, AN2, 3, 5, 6, 7, 8, 11, 13, 18, 19, 22, 23, 24, 25, Mac4, 7, 11, 13, 17, 20, 25.

versions of the lyrics from outside the corpus. Therefore I give here exemplary evidence only.

I show how lyrics are repeated, varied and amplified by their versions and how this can be understood as a form of continuity, as the lyrics lengthening each other. I illustrate different cases of repetition, variation and amplification, and explain how amplification differs from variation and why it applies to lyrics in comparison to their versions but not to lyrics when read on their own. When observing the repetition, variation and amplification across versions, something soon becomes apparent that seems to substantiate the proposed interpretation of textual continuity: in the comparison of versions of lyrics it appears that the order in which words, lines and stanzas occur in a lyric does not seem to matter as much as the fact that they are repeated, varied and amplified. That means a lyric's beginning may quite often also be its ending.

Cases of repetition, variation and amplification across the lyrics

When looking at versions of a lyric, this lyric can be seen to be repeated, but it can also be seen varied and/or amplified. It is repeated because there is another copy of it; it may be varied when this copy (now 'version') does not repeat the lyric exactly and it may be amplified when it adds material to the copy of the lyric. In the first case the lyric has been lengthened because its textual tradition has been continued (i.e. a copy has been made), and in the latter two cases the lyric has been lengthened because in the copy more and different material has been added. I refer to variation when the copy includes relatively little different material and I refer to amplification when the copy includes relatively much different material. In the latter two cases the lyric may not always be copied in its entirety; material is added to a not necessarily complete copy of the lyric. Of course, repetition, variation, and amplification can often all be observed in one and

the same copy. With regard to these processes one can say that one lyric continues the other.

I have already demonstrated repetition, variation and amplification in the *Ancrene Wisse* lyric versions and the *Seinte Marherete* lyric version in chapter 4.1. All these concepts applied to these versions. However, depending on the number of versions extant of one lyric, and depending on their closeness to each other in lexical terms, not all forms of repetition, variation and amplification always occur in a comparison of these versions. While repetition is found in all cases, variation and amplification do not always occur. For instance, ME13, the 'Nou goþ sunne' lyric, has survived in versions that, in the majority, show repetition only. That means each version looks more or less the same as the other. This is remarkable especially since, according to the *Index of Middle English Verse*, ME13 has survived in as many as thirty-seven versions.[31] And indeed only two of these versions show the lyric in a different form, that is, only its last two lines, while the others show the full and the same four lines. Of course, some variation does after all take place, but it is negligible: mostly it has to do with spelling differences only or with copying mistakes rather than with a deliberate changing of words. Compare five of the versions:

ME13:
Nou goþ sunne under wode 1
Me reuweþ Marie, þy faire rode;
Nou goþ sunne under tre;
Me reweþ, Marie [þi] sone and the. 4

Oxford, Corpus Christi College, MS 36, f.42b (col.2)
Nu goþ sunne under wode 1
Me rewe3 marie þi vaire rude
Nu goþ sunne under treo
me rewe3 marie þi sune ant te.[32] 4

Oxford, Magdalen College, MS 72, f.139a

[31] *Index* 2320.
[32] Brown, *Register*, vol 1 'List of Manuscripts', p.139.

Now goeth the sonne vnder the wode 1
Me reweth Mary thy faire rode
Now goeth the vnder the tre
Me reweth Mary thy sonne and the.[33] 4

London, British Library, MS Additional XXXIIIMCMLVII, f.41a
Now goþ þe son vndyr þe wode 1
Me rewþ lady þi fare rude
Now goþ þe son vndyr þe tre
Me reweþ lady mary þi son 7 þe.[34] 4

London, British Library, MS Additional XMLIII, f.23a
Now goþe somor vndir wode 1
Me rewyþ marye þe fayr fode
Now goþe somor undir þe tre
Me rewyþ marye þy sono 7 þee[35] 4

The differences between ME13 and the Corpus Christi College version are surely spelling differences: some letters have been left out, others have been exchanged. The introduction of a definite article in front of the word 'sun' and 'wood' in the Magdalen College version seems to be a negligible difference between versions, and the omission of the word 'sun' in the third line must surely be a mistake. In the next version printed, the MS Additional XXXIIIMCMLVII one, the word 'Mary' has been exchanged for the word 'lady', while it is mentioned together with the word 'lady' later on in the lyric. 'Lady' can thus be read as a synonym of 'Mary'. Finally, the last version printed, the MS Additional XMLIII one, shows the greatest amount of variation. The word 'somor' could be more than a spelling mistake or –difference. It has after all the independent meaning of 'summer'. The fact that it is repeated in the third line suggests that the scribe meant what he/she wrote. The word 'fode' instead of 'rode' is also suggestive of more than a spelling difference as it has the meaning 'food'. Nevertheless, it would be difficult to interpret the lyric convincingly with these changes in vocabulary. ME13 and

[33] Ibid., p.146.
[34] Ibid., p.410.
[35] Ibid., p.387.

its versions may be regarded as one textual continuum through repetition, through the reproduction of one and the same text.

Lyric ME3, on the other hand, can be seen to show repetition and amplification only and hardly any variation, when it is looked at together with its other versions. Only two Middle English versions of this antiphon to St. Thomas Becket are extant, and both are so similar that they can be described as close copies, as pure repetitions of each other:

ME3:	Oxford, Jesus College, MS29, f.258b:	
Hali Thomas of hevenriche,	HAly thomas of heoueriche	1
Alle postles eve[n]liche,	alle apostles eueliche,	
Dhe martyrs dhe understande	þe Martyrs þe vnderstonde	
Deyhuamliche on here hande.	godfullyche in heore honde.	
Selcuth ded ure Drichtin	Selcuþ dude vre dryhtin,	5
Dhat he dhi wetter wente to wyn.	þat he water wende to win;	
Dhu ert help in Engelande,	þu ert help in engelaunde	
Ure stefne understande.	vre stephne vnderstonde.	
Thu hert froure imang mankynne,	þu ert froure a-mong mon-kunne,	
Help us nu of ure senne.	help vs nv of vre sunne. Evovae[36]	10

With the exception of spelling differences, the occasional omission or addition of an article, only two words are different. The first one is 'deyhuamliche' in ME3, which is 'godfullyche' in the other version, both in line 4. One means 'daily' and the other 'full of God' in the sense of 'pious' perhaps. These are quite different meanings, but they do not essentially change the overall content of the lyric at all. How the apostles honour St. Thomas may vary but not the fact that they honour St. Thomas. The other word that is different is 'Evovae', which occurs at the end of the Jesus College version but not at all in ME3. It is 'a recognized symbol in medieval music for the Cadence with which the Gloria concludes. It is made up of the vowels in 'Seculorum Amen'',[37] and as such suggests the use of the antiphon in a liturgical setting. But whether either or both were used in a liturgical setting, this does not necessarily suggest lexical difference.

[36] Brown, *Thirteenth Century*, No 42.
[37] Brown, *Thirteenth Century*, p.198.

There is one other version of this lyric, which is written in Anglo-Latin. This also can be regarded as a repetition of the ones above, as it exactly translates the two versions here, or possibly the two versions have been exactly translated from it. However, any other versions relating to the antiphon about St. Thomas are all in Anglo-Latin and are all extensively different. They may be regarded as amplifications. First I print the Anglo-Latin version of the antiphon that is very similar to the ones above (it can thus be compared to the ones above), and below I print extracts of antiphons to St. Thomas of Becket which, also in Latin, are considerably different from the ones here while still referring to them:

Sancte Thoma, civis coelestis 1
par omnibus apostolis, martyres
excipiunt te suis in manubus quotidie.
Saluator noster mirum fecit,
qui tuam aquam in vinum vertit. 5
Tu es juvamen Anglie; voces nostras attende.
Tu es solamen in humano genere;
a peccatis nostris nos averte, evo vae.[38]

<u>Edinburgh, Edinburgh University, MS123, ff. 155-8:</u>
..Totus orbis martiris 1
certat in amorem
cuius signa singulos
agunt in stuporem.
evovae 5

Aqua Thome quinquies
varians colorem
in lac semel transiit
quater in cruorem.
evovae.. 10

..In uinum unda ueritur
quo pape uotum frangitur
humber subtrahitur
donec zona conteritur
[T]ota concurrit anglia 15
laudans dei magnalia
letantur huic gallia

[38] Brown, *Thirteenth Century*, p.197. (This piece does not seem to be listed in any indices.)

gaudet omnis anima[39]

The extracts refer to one particular aspect of ME3, the Jesus College version and the Latin version: the miracle God performed as mentioned in lines 5-6 in the Middle English versions and in lines 4-5 in the Anglo-Latin version. The extracts also mention the martyrs and how all of them relate to St. Thomas, as it can be seen in lines 3 in the Middle English versions and in line 2 in the Anglo-Latin version. Furthermore, there is the similarity of the emphasis on England as the location where the miracle took place (the Latin extracts, l.15) and as the place where Thomas Becket was, who may therefore help England as a country (l.7 in the Middle English versions and l.6 in the Anglo-Latin version). Thus one may say that despite some similarities between these pieces- some obvious repetitions- the extracts quoted last are amplifications. In the picture of the versions of ME3 there does not seem to be an in between in the sense that there is not much variation, there is either pure repetition or amplification. The continuation of the textual tradition of ME3 and its versions is thus ensured in slightly different ways from the one of ME13.

The more versions diverge from each other, the less one can speak conventionally of them as 'versions'. This may already have become apparent with the example of ME3, the antiphon to St. Thomas of Beckett and its very similar versions on the one hand and its very different versions on the other. The latter were characterized by amplification and can be seen as amplifications to such an extent that they may easily be called independent 'lyrics' rather than 'versions' of ME3. Indeed, the more variation and the more amplification can be observed the fewer similarities, the less continuity can be observed. However, as mentioned above, I would like to suggest that variation and amplification nevertheless constitute continuity, even though it is not as

[39] Brown, *Thirteenth Century*, p.198. (This piece does not seem to be listed in any indices.)

apparent as the continuity that involves repetition. This may be demonstrated with lyrics which do not have any 'recognised' versions. An example is ME1. This lyric does not appear to exist in a very similar form elsewhere. However, there is a lyric that seems to stand in some relation to ME1. Compare the first three stanzas of this to the one stanza of ME1:

ME1:
At a sprynge wel vnder a þorn,
þer was bote of bale, a lytel here a forn;
þer by-syde stant a mayde,
fulle of loue y-bounde.
Ho-so wol seche trewe loue,
yn hyr hyt schal be founde.

'Ther ys a blossum sprong of a thorn':
Ther ys a blossum sprong of a thorn:
Alleluya, alleluia! Deo patri sit gloria!

Ther ys a blossum sprong of a thorn,
To saue mankynd þat was forlorne,
As the profettis sayd be-forne.
Deo patri sit gloria!

þer sprong a well at Maris fote,
That torned all þis world to bote;
Of her toke Jhesu flesshe & bold:
Deo patri [sit gloria!]

From þat well þer strake a strem;
Owt of Egipt in to Bedlem [a-gayn.
God thorowgh his highnes torned yt
Deo [patri sit Gloria]

þer was III kyngis of dyuersis londis
They thowght a thowght þat was strong,
Hym to seke & thanke a-mong,
Deo [patri sit gloria]..[40]

Both lyrics may seem to be quite different at first sight. 'Ther ys a blossum sprong of a thorn' is not only much longer than ME1 (it has nine stanzas altogether), it also has a Latin burden which does not exist in ME1; the lines of each stanza are fewer than the lines in the one stanza of ME1, and it is explicitly religious by talking first of Mary and then of the Magi, which remain the main topic until the end of the lyric. ME1, however, is ambiguous in this respect. It could be religious just as it could be secular. On the other hand, there is one remarkable similarity between the two texts which concerns the

[40]Dyboski, *Songs, Carols*, pp.12-13 (*Index* 3527).

scene described in the first three stanzas of 'Ther ys a blossum' and the scene encountered in ME1. Both lyrics describe an environment in nature where there is a well, a stream and a thorn together with a woman. 'Ther ys a blossum' may interpret this environment explicitly as symbolic of the Salvation (the blossom on the thorn can be seen as the Resurrection following the Crucifixion; the spring well can be seen to stand for Christ's Nativity) and does not talk merely about a woman but about Mary in particular. ME1 may do no such thing. It says that there is salvation in the scene described ('bote of bale', l.2) and that there is a woman ('a mayden', l.3) in whom love can be found, but it does not say that this salvation consists in the Crucifixion or the Nativity, and it does not say whether the woman is Mary. Yet the similarity in the natural scene described and the fact that both texts place a woman in this scene can be evidenced in a number of the same or similar words (these words are marked in bold here):

ME1:
At a **sprynge wel** vnder a **þorn**,
þer was **bote** of bale, a lytel here a-forn;
þer by-syde stant a mayde..

'Ther ys a blossum sprong of a thorn':
Ther ys a blossum **sprong** of a **thorn**
..
þer sprong a **well** at Maris fote,
That torned all þis world to **bote;**
..
From þat **well** þer strake a strem..

It seems that both draw on similar stock words and phrases of a given topos. Both present them in a different order and give them either specific meaning ('Ther ys a blossum') or omit any specific meaning (ME1). One could be the copy of the other, or both may be the result of a long process of copying which, through gradual changes, ended or rather continued with two quite different texts. Either way, both examples here continue each other by repeating and by changing what they repeat; they continue each other by repeating certain words, and by putting them in a different order, by placing them in a similar context which is yet different through different degrees of

explicitness, by focusing on the same scene (the well) and theme (salvation) for a while before either stopping (ME1) or continuing with a completely different theme (the Magi in 'Ther ys a blossum'). One is tempted to call these two 'versions' of each other.

Repetition, variation and amplification versus order

When looking at the individual lyric, one may already have the impression that the order in which certain lines occur is not as significant as the fact that they are repeated. For example, when looking at ME6 on its own, it appears that what is said matters more than the order in which it is said. The very first stanza may exemplify this. While the lyric begins with the line 'Ihesu, þat al þis world haþ wroȝt', lines 3 and 4 begin in the same way 'ihesu, þat..'. Would it matter if some of these lines were changed around, for example, would it make a great difference if lines 3 and 4 began the lyric rather than line1? This hypothetical first stanza would look like the following in contrast to the original stanza:

hypothetical stanza:	original stanza:
Ihesu, þat wiþ þi blod vs bouȝt,	Ihesu, þat al þis world haþ wroȝt
ihesu, þat ȝaf vs whanne we adde noȝt,	haue merci on me!
ihesu, þat al þis world haþ wroȝt,	ihesu, þat wiþ þi blod vs bouȝt
haue merci on me!	ihesu, þat ȝaf vs whanne we adde noȝt
ihesu, dauid sone!	ihesu, dauid sone!

One might object to this from a semantic point of view and say that in the original lyric the order of the relative clauses referring to Jesus is deliberately chronological: first Jesus created the world, then he sacrificed himself for mankind and thereby 'gave us something when we had nothing' (l.4). However, this apparent chronological order is not adhered to in the following stanzas, and it is interrupted by the phrase 'haue merci on me' in the first stanza. The third stanza, for example, shows an interesting order of lines: it repeats the first line of the first stanza before it repeats the first line of the second stanza, then the second line of both the first and the second stanzas and then the second half-line of the fifth line of the second stanza. The lyric thus does not adhere to

any sequential order established by itself or for that matter the Christian religion. The third stanza, in fact, reverses the order of lines that has been introduced in the first or the second ones.

Of course, it would be foolish to say that a hypothetical stanza of a different order of lines could be created for any lyric of the corpus. However, when it is not the order of lines which is changeable, then it may be larger units which can change place, such as a range of several lines or a whole stanza. In AL 9, for instance, the first line and the last line certainly have to remain the first and the last, since one introduces: 'Duodecim abusiua sunt seculi. Hoc est' and the other concludes '& sic suffocatur iusticia dei'. Yet there does not seem to be any particular reason for the specific order of the lines which make up the middle part of the lyric: 'Sapiens sine operibus bonis./ Senex sine religione./ Adolescens sine obediencia..' (ll.2-4). There is no complicated rhyme-scheme which might determine the order of lines, and in terms of content one is confronted with a list which does not adhere to a particular sequence: the mention of young age follows old age rather than the other way around, and the mention of the poor man, for example, comes long after the rich man has been mentioned. It seems the order of the list could be changed around.

That this has actually happened can be seen when AL9 is compared to one of its versions in Middle English [line numbers are indicated at the beginning of each line]:

AL9:	Middle English Version:
1Duodecim abusiua sunt seculi. Hoc est.	Bissop lorless
2Sapiens sine operibus bonis.	Kyng rechles,
3Senex sine religione.	3ung man rechles,
4Adolescens sine obediencia.	Old man witles,
5Diues sine elemosina.	Womman ssamles-
6Femina sine pudicitia.	I swer bi heuen kyng
7Dominus sine virtute.	þo beþ fiue liþer þing[41]
8Christianus contenciosus.	
9Pauper superbus.	

[41] Wenzel, *Preachers, Poets*, p.177 (*Index* 1820).

10Rex iniquus.
11Episcopus negligens.
12Plebs. sine disciplina.
13Populus sine lege.
14& sic suffocatur iusticia dei.

Because of the different order in which the lines are presented and, of course, because of the shortness of the Middle English lyric in contrast to the length of the Anglo-Latin lyric, one might say that the similarity between these two lyrics is not so great after all. The one is concerned with twelve abuses of the world and the other only with five, and these numbers define a very clear beginning and ending of each lyric; AL9 has an introduction and a conclusion while the Middle English one only has a conclusion, and in the main part the number of lines of each lyric is determined by the number of abuses announced. However, the fact that there are different numbers in these two texts, shows that the number of abuses is itself changeable and thus is their order. Siegfried Wenzel relating lyrics of this sort to their original source of the seventh-century treatise on Christian ethics *De Duodecim Abusivis Seculi*, says, 'instead of merely translating their source and at best expanding it with necessary verbal material, they shorten or increase the original number of twelve', and he confirms that the texts based on this seventh-century source thus 'continually generate new versions'.[42] One could perhaps add to this statement that not only the number can change but also the order in which the items of this number are mentioned. Hence repetition takes place between these two versions, but line 3 of AL9 is repeated in line 4 of the Middle English version, line 11 of AL9 is repeated in line 1 of the Middle English version and so on. The first line of AL9 forms the introduction but the kind of content in this line (i.e. the announcement of the number of abuses) functions as a conclusion in the Middle English version. Anything else in AL9 can be regarded as amplification, but this amplification, too, occurs at

[42] Wenzel, *Preachers, Poets*, p.180.

various places. It occurs in between the repetitions, that is at the beginning, at various points in the middle and at the end. Hence, the order in which repetition, variation and amplification take place seems to be different all the time, depending on which lyrics and versions one compares with each other.

Chapter 4.3 'Contextual continuity'

In the consideration of the lyrics in their prose contexts the concept of continuity may have to be modified somewhat. This has already been explained to some extent at the beginning of this chapter. There, the examples of the 'pensez souent ou do-lour de vos pecchez' lyric (AN19) as included in the *Ancrene Wisse* and the 'þenchen hu swart þing ant hu suti is sunne' lyric (ME19) included in the *Seinte Marherete* were contrasted to each other as the former seemed to be more discontinuous with its prose than continuous, while the latter seemed to be the exact opposite. In other words, the notion of discontinuity had to be introduced as well as a notion of degrees of continuity in order to describe the complex relation between lyric and prose. No uniform picture can here be drawn. Nevertheless, those lyrics which seem to be quite continuous with their prose texts are quite numerous, and in the following I will look at them in particular. Then I observe that some of the lyrics display the textual continuity described earlier in their prose text. The textually continuous qualities of the lyrics could here be understood as continuing not just the lyrics themselves but the very prose texts of which they are part. They seem to provide the inspiration for the continuation of the prose.

Chapter 4.3.1 Lyric and prose

I focus here on those lyrics of the corpus which have quite ambiguous textual units when looked at in their prose texts. I find that they can be identified in groups

according to the ways in which their ambiguous textual unit suggests continuity with the prose, that is, according to the ways in which lyric and prose seem to lengthen each other rather than simply occur after each other. I will give representative examples of each of the groups. In the course of this I respond to Siegfried Wenzel's work on lyrics in sermons, as he is one of the scholars whose work specifies functions of lyrics in prose texts. His categories of the functions of lyrics in sermons are drawn on and revised for my corpus because it also includes lyrics in other genres than sermons.

While with textual continuity I saw the processes of repetition, variation and amplification at work, here I see repetition, assimilation and complementation at work. The meaning of the lyrics seems to vary from lyric to lyric depending on the extent to which the lyric repeats, has been assimilated to and/or complements the meaning of the prose. Here the lyric's meaning does not seem to be determined by its continuous nature but by the ways in which it continues the prose and is continued by it.

The aspects of content and structure seem to reveal the greatest amount of continuity between lyric and prose (even though, others, such as lexis, semantics and syntax as used above could have been examined here, too. For reasons of time this was not possible.) A relation of content between lyric and prose automatically implies a continuity as does a structural link between the two. However, it needs to be differentiated between different kinds of relation of content as well as between different kinds of structural integration of the lyric. The lyrics will be grouped here according to these kinds. Furthermore, the absence of a link in content does not always mean that the lyric is discontinuous to the prose. It appears that often there is after all a link in content, only that it is indirect. In these cases the lyric tends to perform a particular function that cannot be recognised by, for example, comparing the content of the lyric to that of the prose.

Functions of lyrics identified by Siegfried Wenzel

Siegfried Wenzel was one of the first to point out the importance of links of content and of structure with regard to lyrics in sermons, and he formulated them in terms of the function the lyric performs in a sermon. These are the main functions he isolated: the lyric reduces doctrinal material that has been presented in the prose, summarises a story told by the prose, expresses the message of the prose, proves a point of argument made by the prose or serves structural purposes.[43] These are all aspects revealing an intrinsic continuity between lyric and prose. Some or all of these seem to apply to the majority of the lyrics in the corpus. However, this is because the majority of the prose texts of the corpus are sermons or sermon-like genres (It seems, there is much generic overlapping with treatises and manuals), and Wenzel has been focussing on lyrics included in sermons exclusively. It is fascinating to see how neatly Wenzel's categories apply to sermons and similar genres, while they mostly fail to apply to other, very different genres.

Here an initial comparison. AL17 is a short lyric that occurs in a sermon explaining the Ten Commandments. It has been made part of the section on the Eighth Commandment [AL17 is marked in bold, as is the practice in the rest of this chapter]:

> ..The viij is þis: þou shalte not bere no fals wittenesse, for þorowe false wyttenesse berynge many a ryghtfull eyre leseþ is heritage, and many a giltelisse man hanged, and many [a] thefe saued. In þis Commaundement is all false swerynge forbede and in speciall vppon þe boke or on þe Sacramente of oure Lorde Ihesus bodye. "For suche men ben vtturly acursed, Lord", seþ Dauyd, "þat bowen avey fro þi commaundementes." False lesyng-mongers and bakebyters ben also for-bede in þis Commaundemente; for as to þese lesyngmongers, Salomon seþ, "**Os quod mentitur occidit animam-** þe mowȝthe þat lyeþ," seyþ he, "sleyes þe soule." And as to bakbytynge Salomon seþ þat vj þinges God hateþ, but þe vij þe soule of God waryeþ, to make men at [d]ebate as bakbyters done.

[43] Wenzel, *Verses in Sermons*, pp.69-82.

The ix Commaundemente ys þis:..[44]

The lyric combines at least three of Wenzel's functions: it reduces doctrinal material by summarising the Eighth Commandment, different in words but the same in essence; it proves a point of argument made in the prose in that it shows the consequences of lying through the authoritative voice of Salomon, and the lyric expresses the message of the prose in that it indirectly dissuades from lying by stating its consequence. And these are particular signs of continuity between lyric and prose. Compare this to AL11 which is part of the *Peterborough Chronicle*:

> Millesimo CXXVII: þis gear heald se kyng Heanri his hird aet Cristesmaesse on Windlesoure.. [the events of that year follow leading up to the appointment of a new abbot to Burch who, however, brings trouble] ..7 þanon he com to Burch. 7 þaer he wunede eallriht swa drane doð on hiue: eall þet þa beon dragen toward, swa fret þa drane 7 dragað fraward- swa dide he. Eall þet he mihte tacen wiðinnen 7 wiðuten, of laered 7 of laewed, swa he sende ouer sae; 7 na god þaer ne dide ne na god ðaer ne laeuede. Ne þince man na sellice þet we soð seggen; for hit waes ful cuð ofer eall land þet swa radlice swa he þaer com- þet waes þes Sunendaeies þet man singað "**Exurge, quare obdormis, Domine?**'- þa son þaeraefter þa saegon 7 herdon fela men feole huntes hunten. þa huntes waeron swarte 7 micele 7 ladlice, 7 here hundes ealle swarte 7 bradegede 7 ladlice, 7 hi ridone on swarte hors 7 on swarte bucces. þis waes segon on þe selue derfald in þa tune on Burch 7 on ealle þa wudes ða waeron fram þa selua tune to Stanforde..[45]

Here the lyric does not seem to perform any of the functions listed by Wenzel. It seems that this has to do with the fact that prose and lyric are not actually linked in terms of content. The quotation from the psalm and its literal content of 'rousing oneself' does not seem to have anything to do with the ravaging at Burch. The psalm has not been included for its content as such but rather as a way of dating the events in Burch. The fact that each psalm is sung on a specific day in a specific year makes it possible to date days with psalms; especially at a time when religion was all-pervasive. When the lyric is looked at in this light, it does after all do something similar to the functions listed by

[44] Ross, *Middle English Sermons*, p.24.
[45] Clark, *The Peterborough Chronicle*, pp. 48-50.

Wenzel. To some extent it proves a point made by the prose. By dating it tries to prove the fact that the ravaging did take place, that the chronicle is telling the truth: 'Ne þince man na sellice þet we soð seggen' (ll.7-8). However, it only does this indirectly. The direct function performed is that of dating and that seems to be related to the particular genre: dates are of a great importance in a chronicle. The lyric is thus not discontinuous to the prose. It is not so much an 'aside' as the punctuation in the edition used here implies. On the contrary, it gives crucial information necessary for giving the prose authority and detail, and, by the way, for giving a sense of the religious context in which the historical events recounted took place.

Because the corpus here includes more genres than the sermon and because I am looking at the inclusion of lyrics into prose texts from the particular point of view of their continuity with each other, I suggest modifying the categories for examining the relation of lyric and prose in terms of content and structure or lack of either. Furthermore, all of Wenzel's categories assume a link of content or of structure, while in my selection of lyrics a relation of different sorts occurs, such as the one just exemplified with AL11 in the chronicle. Besides, all the categories apart from 'summarising a story' assume that the lyric complements the prose, which is not always the case as will be demonstrated further below. I suggest the following broad categories in the first instance: lyrics that are related to the prose in terms of content, lyrics that are related to the prose in terms of structure, and lyrics that are related to the prose in terms of neither of these but in some unique ways. Of course, some overlapping takes place, too.

With the relation of content I distinguish further: lyrics that repeat what the prose says (Wenzel's category of 'the lyric summarising a story told by the prose' is included here but is only one of the ways in which a lyric repeats what the prose says),

lyrics that introduce what is repeated by the prose and lyrics that complement the prose, that is, they do not repeat the prose or are repeated by the prose in any way. Lyrics which complement the prose can mostly not be understood without the prose and vice versa. With regard to the structural relation between lyric and prose one can often distinguish between lyrics that simply form part of the structure of the particular prose text and the interesting cases of lyrics that actually determine the structure of the particular prose text. I find that, when a lyric is structurally linked to the prose, it also tends to be linked in terms of content. However, if a lyric is mainly linked in terms of content, it is not necessarily a structural link, too. Those lyrics which are neither structurally linked to the prose nor in terms of content are the most varied group with regard to contextual continuity, as they perform a good variety of different functions, that is, indicating a historical day is not the only function found.

Continuity through links of content

Lyrics which repeat what has been said by the prose tend to occur in sermons. They are frequent in the corpus but not as frequent as lyrics which complement the content of the prose, mostly perhaps because this latter relation of content tends to occur in other genres, too. AL1 is an example of repetition of the prose. It only concerns a small section of the prose but repeats it concisely, before the prose moves on to a related but distinctly different topic. AL1 occurs in a sermon on the Purification which mainly explains the origins and customs of this feast day. Since this feast is also known as Candlemass, the prose writer includes the image of a candle as a symbol for the Christian godheads. This candle has several symbolic properties which are repeated by the lyric:

. ..Sires, that day ye oweth for to goo mete oure lord Ihesu Christ as dyde Symeon, the riȝtwis man, scilicet, with candels liȝt, for in a candell are thre thyngis, scilicet, wex, weyke, and lyght. The wax betokeneth the virginite of

> Marie. The weyke betokeneth the manhede of Crist. And by the lyght is tokenyd the godhead. Vnde versus:
> **Accipe per ceram**
> **Carnem de virgine veram;**
> **Per lumen numen,**
> **Maiestatisque cacumen;**
> **Humanum care**
> **Lichnum dic significare**
> And as it is saide afore, this day is callyd of many men Candylmasse. But that is of non auctorite, but of custom of folke... [exposition of origin of tradition of candles at Candlemass follows][46]

The 'vnde versus' announcing the lyric here suggests that it is a 'mnemonic'. Indeed summarising in a memorable form the content of the prose is a repetition of the prose. In this way this rhetorical function of the lyric may also be seen as performing a quite specific social or political function. Here the focus on the candle as symbolic of the Christian divinities rather than as a source of anything else- possibly even of pagan origin- may have been the intended 'memorable' content. The explanation of the use of candles on Candlemass in relation to the Purification of Mary did not seem to have been common knowledge since the sermon writer here thought it necessary to teach it. It seems that he wanted to make sure the candles on Candlemass would, through the effect of the sermon, be associated with no one else but Mary and Christ.

AL24 is an example of a lyric introducing what is repeated by the prose. This form of relation of content is mostly found in sermons and particularly with those lyrics in sermons which establish the theme of the sermon. They are mostly quotations from the Bible. They tend to begin the sermon and thereby provide the material for the sermon to repeat and recall throughout the sermon. They may also be interpreted, paraphrased and so on and thereby somewhat developed, but the point is here that the prose constantly refers back to these lyrics. These lyrics are slightly less frequent in the corpus than lyrics which repeat what is said in the prose. [Any repetition of the lyric

[46] Weatherly, *Speculum Sacerdotale*, p.25.

itself whether in the original or in translation as well as any prose lines which repeat the content of the lyric are underlined]:

> "**Vigilate et orate,**" Mathei vicesimo sexto.
> The [helpe] and þe grace of almyghty God thorowght þoȝ besechyng of ys blessed modur and mayden, Oure Ladye Seynt Mary, be with vs now at oure begynnynge, helpe vs and spede vs in all our lyvynge, and brynge vs to þat blis þat neuer shall haue endynge. Amen.
>
> Worshippull bretheren and susteren, ȝe shall vndirstond and knowe þat we auȝth all to be bretheren and susters in Crist, for all we haue but oon fadur, þat is our blessed Lord Crist Ihesu, for he ys þe beste fadur þat ys or may be; for he byddeþ vs haske of hym whateuer we will, and it be ryghtwys, and we shall haue:
> "Petite," inquid, "et accipietis." But Crist in þe gospell of Seynt Mathew, þer-as my teme ys taken, biddeþ vs wake and preye, seyinge þus, "Vigilate et orate," vbi supra. "Wake ȝe," he seys, "and preyþ."
> For þer ben many of vs, þe more harme is, þat slepeþ when þei preye, both lered and lewde of all degrees.. [exposition on how to pray]
> "Vigilate et orate," ubi prius.
> These wordes þat I haue takon to seye at þis tyme ben wrytten in þe gospell of Seynt Mathew, xxvj chapitur, and ben þus muche to sey on Englissh tonge: "Wake ȝe and preye."
> I told you afore þat God hereþ not a man gladly þat preyþ hym slepynge in synne..[47]

Lyrics which complement the content of the prose in some way form the majority of the lyrics that show a relation of content to the prose. A good many of them complement the prose to such an extent that they are difficult to understand in isolation. See, for example, the following dialogue lyric, Mac3, providing the speech for some characters whose words only make fully sense in the anecdote of which they are part and with an explanation of the meaning of their words:

> ..Unde narratur de clerico Parisius commorante famoso et divite, qui in memoriam mortis sue ipso vivente fecit fieri sepulcrum suum; supra pro epitaphio fecit depingi ymaginem sui ipsius [quasi morientis], ad cuius pedes eciam depinxit genus nummorum decurrencium in [illa] civitate aut terra. Ad caput autem et ex utraque parte dicte ymaginis fecit depingi suos executores suas manus sic extendentes, unam scilicet versus pecuniam et aliam versus socios. Quorum primus dixit in Gallico:
> **De ceo mort sumus executors,**
> **Mais de co money quei from nus?**
> Secundus sic:

[47] Ross, *Middle English Sermons*, pp.46-7.

> **Pren ta part e ieo la moye,**
> **Ly mort n'ad cure de monoye.**
> Tercius sic:
> **Kyke noster dyner achatera,**
> **Ceo mort issi le quitera.**
> In Anglico sic primus:
> **We ben executors of þis dede,**
> **But of þis mone what is oure rede?**
> Secundus:
> **Take to þe and I to me,**
> **þe dede kepes of no mone.**
> Tercius:
> **By vs oure dyner who-so wol,**
> **Þe dede schal quyten al þe fulle.**
> Unde est sciendum quod in isto verbo "mors" sunt quatuor littere corespondentes quatuor verbis et proprietatibus mortis cuiuslibet hominis. Nam pro ista littera M hec proposicio corespondet: Mors est mirum speculum: secundo pro ista littera O corespondet hec proposicio: Mors est orologium; tercio pro ista littera R corespondet hec proposicio: Mors est raptor [rapiens]; quarto pro ista littera S corespondet hec proposicio: Mors est sitator circuiens..[48]

Lyrics which complement the prose cannot only be found in sermons. They also occur in a variety of other genres.

Continuity through structural links

As mentioned above, there are also structural links between lyric and prose. However, they tend to apply to one particular group of lyrics and prose texts almost exclusively: lyrics which occur in scholastic sermons; sermons which live up to a strict structure and use lyrics as their theme (i.e. the lyric giving the overall topic of the sermon), as a means of introducing additional themes (i.e. the lyric giving an additional topic to the sermon) and as a means of structuring parts of the sermon (i.e. lyrics distinguishing several aspects of one topic). As said above, a structural relation between the lyric and the prose often involves a relation of content, too, while the reverse is not necessarily the case. Simply repeating the prose, being repeated by the prose or complementing the prose in terms of content does not necessarily mean structuring it, while structuring the

[48] Wenzel, *Fasciculus Morum*, pp.100, 102.

prose or being part of its structure often inevitably involves references to the content of the prose and vice versa. This will be shown more clearly at the examples below.

In the first instance, it seems that a structural link can either mean the lyric is part of the structure of the prose or the lyric determines the structure of the prose. Being part of the structure of the prose means the occurrence of the lyric has already been determined by a structural device, the lyric has already been 'announced' structurally. An example of this is AL20 which occurs in the preacher's handbook *Fasciculus Morum* (the prose there is divided into many sermon-like pieces) in a part in which the day, place and manner of Christ's passion is described and discussed, as the heading of the prose makes clear: 'Quod Die, Loco, et Modo Christus Passus Est'. This means the prose is structured according to these three parts, that is, the three aspects relating to Christ mentioned in the heading. These are also mentioned in the first sentence of the prose and are as such doubly announced. The lyric is about the day on which Christ died. It thus belongs to the first part of the prose and can therefore be regarded as one structural part of the prose. Since the lyric is about one of the topics of the prose as well as part of the structure, it shows a relation of content as well as of structure:

> [A]d maiorem autem huius [rei] securitatem habendam, de confectione huius carte ostendit secundo quo die fuit scripta, quo modo, et in quo loco. Et nota quod dies fuit feria sexta, que Anglice dicitur Fryday. Et merito mutatur i in e, ut ita dicatur Freday, quia in illo die, ut dictum est, de servitute diaboli nos eripuit et liberos, ad celestia regna reddidit. In quo autem die primus homo fuit creatus, et eodem die tamquam dominus terrarum in paradiso collocates, et tercio eodem die pro peccato ab illo expulsus ac multiplici miserie adiudicatus. Similiter isto die fuit angelus Marie missus et Filius Dei incarnatus. Unde versus:
> **Salve, festa, dies, que vulnera nostra coherces.**
> **Est Adam factus et eodem [tempore] lapsus.**
> **Angelus est missus, et passus in cruce Christus.**
> Est ergo hec dies secundum Psalmistam "quam fecit Dominus; exultemus et letemur in ea", quia in illa salvatum fuit genus humanum a morte eterma.
>
> Circa modum autem passionis.. [Here begins the second, the section about the manner of Christ's suffering. The place of suffering is mentioned after

that. The order of topics announced at the beginning has thus slightly changed.]..[49]

When the lyric determines the structure of the prose, it says a number of things which have not been touched on by the preceding prose but which are being discussed in detail in the following prose (in fact, these lyrics mostly occur at the beginning of the prose). The things that the lyric says determine the topics of the following prose and possibly the way in which these topics are being treated. The number of things mentioned by the lyric determine the number of sections following in the prose. ME12 occurs at the beginning of a sermon in the religious manual *Speculum Christiani* and thus does not repeat anything the prose has said but introduces what is said in the following prose. Even though it does not introduce the actual topics of the sermon (there is thus no relation of content in this case), it introduces the number of the topics to be discussed in the sermon, namely four, and thereby determines the sermon's four-part structure:

My dere frendes, I ȝou pray,
Foure thynges in herte bere a-way.
On es what thynges fileȝ men. A-nother es what thynge makeȝ them clene. The therde [es] what thynge kepeȝ hem in clennes. The fourte es that ther wyl to goddess wyl thei redres. As to the *fyrste* wytte ȝe wele: thre thynges [foule] a man; the whyche ben these: synnes of herte, of mouth, and of dede. [here follows the treatment of sins of heart, mouth and action each in turn] As to the *secunde* wete ȝe wele that thre thynges maken a man clene. On es sorrow of herte, and hym be-houeȝ to be in wyl to synne no more.. Anothyr es scrifte of mouthe, and that be-houes to be hasty and nakyde and with-outen depertynge.. The therde es satisfaccyon, which es fastyng, prayer, and almes-dede..As to the *thride*, what thyng kepeȝ men in clennes, ther be sex thynges.. besy thought of deth.. Fle fro wyckede company.. temperance and discrecion in mete and drynke.. honeste ocupacion and profitable..besynes to kepe thi fyue wyttes fro al wickede thynges.. ofte and gladly to here or to rede [godes] wordes or holy scripture.. As to the *fourte* thynge, what drawyth a man to ordeyn his wyl to godes wil, [thre] thynges ther be. On [es] ensample of holy men and women that louede god and his lawe.. Anothir es the grete gudnes and mercy of al-myghty god.. The thyrde es oft and inderly thynke on the wondyrful blis of the hye kyngedome of heuen and also on the dredful and

[49] Wenzel, *Fasciculus Morum*, p.214.

22 horrible payne of the depe pitte of helle.. [final section of the sermon][50]

The four 'things' announced in the lyric are thus given names in the prose and given a section each (The beginning of each section is indicated in italics). Each section is sub-divided but the overall structure remains a four-part one. Many lyrics which determine the structure of the prose are the theme of the sermon and therefore may not only announce the number of topics that are to be discussed in the sermon but also the very topics of the sermons (thereby establishing a relation of content to the prose as well as a relation of structure).

Both functions, the lyric determining the structure and being part of the overall structure of the prose, can be observed in those lyrics which have already been determined by a structural device but are given the function of sub-dividing the already given structure, that is, a lyric is responsible for the structure of the immediately following prose; it is responsible for the structure of one section of the prose. These are mainly lyrics which occur in the middle of the prose and function as structural divisions in a scholastic sermon. Because of their reference to whatever prose precedes them and because they determine the topics and thus the numerical structure of whatever prose follows them, they show a relation of content as well as of structure.

Mac4 is an example. It occurs in the middle of a macaronic sermon (Anglo-Latin and Middle English) and refers back to the theme of the sermon (the original structural device of the sermon), 'De celo querebant' (in italics below), through which it was pre-determined. It also refers back to the immediately preceding discussion of the prose which pre-empts the words of the lyric almost completely, which again, pre-determines the lyric as a structural device (also indicated in italics). However, the lyric also determines the structure of the following prose by sub-dividing the original theme

[50] Holmstedt, *Speculum Christiani*, pp.74-122.

of the sermon into three different aspects of that theme, by talking about three different groups of people who are looking for three different things in the sky (= 'De celo querebant') and who find three different things. These people and these things are the topic of the following prose and the number three determines the numerical structure of the following prose [The references to the lyric through echoing of words are indicated in italics]:

> *De celo querebant*, Luce XI et in euangelio hodierno.
> Gracia and comfort benedicte Trinitatis intercessione Beate Domine Christi matris et omnium sanctorum in summo palacio celi sit nobiscum nunc et semper. Amen.
>
> Venerandi domini, verba que sumpsi pro themate scribuntur in euangelio istius diei et tantum sonant in lingua materna: *þai soȝt fro heuonn..* [sermon begins with this theme, several anecdotes follow]..
>
> *De celo querebant*, etc., vbi prius. Domini, hic potestis racionabiliter petere tres questiones: Ho souȝt, quid þai souȝt, et – ex quo sunt septem celi, vt sanctus Thomas dicit 2 Sentenciarum- a quo celo querebant. Ad primum, cum queritis qui querebant, respondeo et dico quod *disciplis drery in derkenes, wrecchis wrappid in seknes, and prisoners pined with heuynes*. Ad secundum, quid querebant, dico quod lithe *lyfful techinge and holi influens of heldful remedie and a tokon of deliueraunce and merci*. Ad tercium, a quo celo querebant, dico quod *a celo þat is payntid with sterres and planetis briȝt schynyng, de celo þat is cler as þe cristal on þe clif springing, et de summo celo vbi est gracius comfort and blisful abidinge*.
>
> Pro connexione istorum membrorum adinuicem et processu nostri sermonis dico primo quod
> **-disciplis drery in derknes *souȝt* liȝt of lifful techinge and holi, *de celo* þat is payntid with sterres and planetis briȝt schynynge.**
> **-Wrecchis wrappid in sekenes *souȝt* influens [of] helful remedie, *de celo* þat is cler as þe cristal on þe clif springinge.**
> **-And prisoners pined with heuynes *souȝt* a tokonn of delyeraunce and mercy, *de summo celo* vbi est gracius comfort and blisful abidinge.**
> Et sic triplex genus h[ominum] lakkinge hof liȝt wisdom, pyned [in] animo, and oppressid diabolica seruitute, contricione cordis and sorooful sykinge succur *querebant de celo*, vt in principio.
>
> Dixi primo, etc. Vt magnus clericus Lincolniensis dicit in suis Dictis dicto, 168, per illud *briȝt schynynge celum* quod clerici vocant celum stellatum possumus bene intelligere Ecclesiam, que recte vt celum semper mouetur super duos polo, fidem et spem, arayid septem stellis septem sacramentorum, and piȝt ful fixis stellis omnium aliarum virtutum.. [sermon continues to discuss the individual parts of the lyric]..[51]

[51] Wenzel, *Macaronic Sermons*, pp.270, 278.

In this example, one even finds an explicit reference to the structural function of the lyric. Just before the lyric the prose writer says himself that the lyric serves for combining three aspects of the theme of the sermon and that this in turn serves for the development of the sermon: 'Pro connexione istorum membrorum adinuicem et processu nostri sermonis dico primo quod [lyric follows]'.

Continuity through indirect functions of the lyric

There are some lyrics which show neither a relation of content nor of structure. AL11 has already been given as an example in this respect. Its function in the prose text, *The Peterborough Chronicle*, is not determined by the content or the structure of the prose but by the generic expectations of this chronicle: to provide a date for the events recounted. The lyric can thus only be related to the content of the prose in an indirect way. There are not many examples of this in the corpus but they are all very different from each other, and the ways in which they relate indirectly to the prose are very different, too. Here I list and discuss some others apart from AL11 to exemplify this particular diversity.

ME5 occurs at the end of the allegory *Sawles Warde*. Here is the last part of the prose referring back to the stories told about the allegorical characters Wit and Will with the lyric appended:

> ..þus ah mon te þenchen ofte Ant ilome. Ant wið þulliche þohtes awechen his heorte. þe islep of ȝemeles for-ȝet hire sawle heale. efter þeos twa sonden. From helle sihðe biseon; to þe blisse of heouene. To habben farlac of þat an; luue toward þat oðer. ant leaden him ant hinen. þat beoð his limen alle. nawt efter wil þe untohe lefdi ant his lust leareð. ah efter þat wit wule þat is husebonde tuhten ant teachen þat wit ga euer biuore ant teache wil efter him. to al þat he dihteð ant demeð to donne. ant wið þe fowr sustren. þer fore þe fowr heued þeawes. Warschipe. Strencðe in godd. Ant Með. Ant Rihtwisnesse. witen godes treosor þat is his ahne sawle. iþe hus of þe bodi; from þe þeof of helle. þulli þoht makeð mon te fleon alle unþeawes ant ontent his heorte toward þe blisse of heouene þat ure lauerd ȝeue us þurh his hali milce þat wið þe feder. ant e sune ant e hali gast rixleð in þreo had á buten ende. AMEN.
>
> Par seinte charite biddeð a pater noster for iohan þat þeos boc wrat.

Hwa se þis writ haueð ired.
Ant crist him haueð swa isped.
Ich bidde par seinte charite.
þet ȝe bidden ofte for me.
Aa pater noster. ant aue marie.
þet ich mote þat lif her drehen.
Ant ure lauerd wel icwemen.
I Mi ȝuheðe ant in min elde.
þet ich mote ihesu crist mi sawle ȝelden.
AMEN.[52]

The content of the lyric, it seems, does not have anything to do with the content of the prose. The lyric is an appeal by the prose writer to the reader to pray for him, while the prose is an allegorical story personifying the concepts of reason and (emotional) will in which reason has the last word. Furthermore, the lyric is about the writer's concerns rather than about those of the reader, which are played at in the prose (i.e. Wit and Will can actually be found in every reader, that is in each member of 'mankind'). There are, however, two explicit links between prose and lyric: the prose sentence just before the lyric that occurs after the allegorical story of *Sawles Warde* has already finished- this sentence announces the very concern of the lyric- and the reference in the lyric itself to 'þis writ' which appears to refer to the prose. These are not, however, links of content or structure; they are, again, generic links. The prose sentence makes us aware that now, after the prose is to follow a prayer, that is, a different kind of text from the one before. The lyric's reference to 'þis writ' also points out that what came before is different from what is to come now: if there was no need to distinguish the two, the lyric would not have to delineate the text above it as 'this writing'.

But what exactly is the lyric's function here? There is probably no definite answer to this question. The lyric's concern may be meant straightforwardly in the sense that a writer who has written as pious a story as *Sawles Warde* deserves our prayer, and perhaps the writer has only written the story so as to be prayed for, in the

[52] Morris, *Old English Homilies*, p.267.

sense of a good deed meriting a reward. Alternatively the lyric could be formulaic; it could be a conventional way of finishing a story, or rather of continuing a story. Perhaps it should not be all to have read the story; it has only been truly read if it leads onto a prayer for the author. Indeed to show that a reader has understood the content of the story, and that it has affected him in the way in which a pious story perhaps should affect a reader, the reader needs to pray for the author. This, indeed, seems to be implied by the lyric. It says: 'Hwa se þis writ haueð ired/ Ant crist him haueð swa isped' (ll.1-2 of lyric), that is, not only who has read the prose but also who through this reading has become inspired by Christ, should pray for the reader. Continuity here, is thus the lyric itself. The prose is not yet finished after the allegorical story; it continues with the lyric that should be the result of a thorough understanding of the prose.

AL7 in its prose context is another example of a lyric without relation of content or structure to the prose:

> For þi mileoue suster sone se þu eauer un der ȝetest þ þe dogge of helle cume snakerinde wið his blodi fleȝen of stinkinde þochtes. Ne li þu naut stille nene site nou ðer. to loki hwet he wule don. ne hu feor he wule gan. Ne sei þu naut slepinde. ame dogge ga her ut hwet wult þu nu herinne þis tolleð him inwart. Ach nim anan þe ro de staf Mit nempnunge iþi muð. Mid þe Marke iþin hont. Mid þocht iþin heorte 7 hat him ut heterliche þefule cur dogge. z liðere to him luðerliche Mid þe halirode staf. stronge bac duntes. þ is Ruing up. stu re þe. hold up echnen on hech towart he ouene. gred efter sucurs. **deus inadiutorium 7 cetera. Veni creator spiritus. Exurgat deus 7 dissipentur. deus innomine tuo saluum 7 cetera. domine quid multiplica ti sunt. Adte domine leuaui animan 7 cetera. ad te le uaui 7 cetera. Leuaui oculos 7 cetera**. 3ef þe ne kimeð sone help gred luddere wið hat heorte. **usque quo domine ob**. z al þe salm ouer. **Pater noster. credo. Aue Maria.** wið halsinde bonen. on þin aȝene Ledene smit smeorteliche adun þe cneon to þe eorðe. 7 breid up þe rode staf. 7 sweng him on fouwer half aȝein helle dogge..[53]

This is another section out of the Middle English version of the religious treatise *Ancrene Wisse*. It advises its readers on how to deal with a dog of hell when he/she meets him (Metaphorically this is presumably when one is in a situation in which one is

[53] Dobson, *The English Text of the Ancrene Riwle*, p.214.

tempted to sin). Apart from using the 'rode staf' in defence against this dog, one should also be 'shouting' ('gred efter sucurs') the lyric at this dog. The lyric consists of phrases from the Bible and the Liturgy. They are only parts of quotations from the Bible and from prayers and are presumably to be completed by the reader himself when in the situation of meeting the dog. However, in terms of content these Biblical and liturgical lines have nothing to do with the story about the hell dog. It seems that the content of the phrases does not matter so much as their religious context (i.e. the Bible and the Liturgy). In fact, the hell dog is not to be converted to Christianity by being confronted with these phrases; the animal is not going to listen to their content, rather he is to be scared by them, simply because they come from a religious background. Furthermore, the lines are addressed to God rather than to the dog (e.g. 'Veni creator spiritus') and ask him to come and help in the situation. However, they have not been written specifically for this situation; their original context of the Bible and the Liturgy surely must have been known to any reader at the time. So, the lines seem to work as a symbol for allegiance to God and animosity with the devil (=hell dog) rather than as a direct link in content to the specific prose. The continuity between prose and lyric is here again determined by an indirect use of the lyric.

ME15, as the last example to show the variety of those lyrics which do not show any relation to the prose in terms of content or structure, occurs in a sermon of the collection *Speculum Sacerdotale*. The sermon is about St. Thomas, and the lyric occurs in that part of the sermon where one of Thomas's miracles is recounted:

> ..Also we rede a myracle that was seen in his lyf, the which for magnificacion of hym we woll nowe schewe to you. We rede that when Seynt Thomas was prechynge in the londe of Ynde and come by the cite of Andronopolim that the kynge of the same cite hadde made a brydale of his douȝtur and dide make a proclamacion that alle men lasse and more that were in the cite schuld be atte that brydale, and ȝif eny were there-fro, he schulde bere the wraþ and the indignacion of the kynge. So Thomas with his felawe callyd Abanes entryd in-to the cite, and with-in the cite there wente a-bowte a womman synggynge with a

symphanye and vsynge other maner of melodies, and she songe abowte to yche companye hire songis and schewyd hire mynstralcye. So atte the laste sche hadde a siȝte of Seynt Thomas and maruaylede, for he neyþer ete ne dranke with the other peple, and [sche] trowyd þerfore that he was a worscheper of God and an Hebrewe as sche hire-self was. And the songe that sche songe was in the tonge of Hebrewe and is turnyd in-to Englisshe tonge thus in this maner:

O God is in heuene,
Man of mylde steuene.
Heuene and erþe he made of noȝt,
And vs alle on the rode he bought.
He wote the grounde of yche see
And the peynes in helle that be.
He is kynge of alle kyngis,
And to hym lowteþ alle þyngis.

And when the apostle herde these wordes, he prayede the damsel to reherse hem aȝeyn. But anoon come the butler, and for he sawe Thomas neyþer ete ne drynke, he reprouyd hym and ȝaf hym a grete stroke in the face with his fiste. And then spake the apostle: 'Better', he sayde,'is to be smyten here in this world þenne in the toþer, where there is no heleþe of wounde. And þerfore', he saide, 'here in this worlde mote houndes rewarde thyne hondes that me haue smyten. And I ne schal noȝt ryse fro this borde or I se this honde that smote me i-bore a-way with houndes.' But he spake these wordes in the tonge of Hebrewe, the whiche noon vnderstode but the forsaide womman. Then after this the boteler ȝede to a well for to drawe water, and anoon there come to hym a lyon and slowȝe hym and sowkyd his blood. And then come a multitude of houndes and ete his membres, amonge þe whiche there come a blak hounde and toke his riȝt honde in his mouþe and bare in the myddes of the halle. And eche man hauynge therof merueile, the forsaide damesel kast fro hire hire symohanye and ran and kissed the feet of Seynt Thomas, sayinge: 'Beholdeþ, sires, for this man is a prophete or ellis an apostle of God, for ȝerwhiles when Þat the boteler dide smyte hym, he saide to hym in Hebrewe: 'I shal noȝt passe or that I se this honde that smote me i-bore a-way with houndes.' And when the kynge herde of this, he commaunded to calle the apostle and prayede hym to blesse his douȝtur with hire spowse. And so Thomaus dide. And aftur he entrede in-to the chambere with the kynge and dide blisse hym and toke his leeue and ȝede in-to the londe of Ynde. And there he conuertyde the londe to the feiþe..[54]

Again, the lyric does not have much to do with the prose in terms of content. The lyric is about the monotheistic aspect of Christianity, about God's omnipotence and omniscience. The prose is about a wedding at which a minstrel sings before she is forbidden to do so and so on. One might argue that through this lyric Thomas can perform a miracle that will convert the Indian people. However, strictly speaking, it is not the lyric which is the miracle nor the reason for the conversion; the butler could not

[54] Weatherly, *Speculum Sacerdotale*, pp. 252-3.

have understood the content of the lyric since it was sung in Hebrew; he thus merely objected to Thomas not eating rather than to the content of the lyric. The miracle is Thomas's prophecy coming true and the conversion is a result of the prophecy coming true. The lyric itself is thus merely the symbol of the Christianity Thomas represents. Continuity between prose and lyric is here thus determined by the symbolic rather than the literal meaning of the lyric.

The groups of lyrics identified here correspond to the processes of repetition, assimilation and complementation observed with the lyrics in prose texts. Lyrics repeating the prose show evidently a process of repetition, while lyrics which are part of the structure of a prose text and lyrics which perform indirect functions within the prose can be read as assimilated to the prose. Lyrics which introduce what is repeated by the prose, lyrics which complement the prose to the extent that the one cannot be read without the other and lyrics which determine the structure of the prose may be understood as complementing the prose.

While all of these processes imply a continuous relationship with the prose they also imply that the content of the lyrics is determined by the prose to varying degrees producing no uniform interpretation of the lyrics' contents. The lyric in the sermon of St. Thomas, for example, can on its own be read as an affirmation of God's omnipotence, while in the prose it is read as a symbol for Christianity in general. ME21, the lyric preceding a sermon, 'My dere frendes, I ȝou pray,/ foure thynges in herte bere a-way', does not have much meaning on its own at all, but only in relation to the 'four things' specified in the following sermon. In this way the kind of continuity between lyric and prose determines the meaning of the lyric. And this means that there is a wide range of meanings across the corpus lyrics when read in their prose texts.

Chapter 4.3.2 The lyric's textual continuity in the prose

In response to the previous section, this section here shows that even though textual and contextual readings of the lyrics vary, the textual reading of the lyric can after all inform the contextual one. It appears that some lyrics of the corpus display in the prose context that which has been described as textual continuity above. They appear to be textually continuous in the prose by, for example, being repeated within the prose again and again, by being 'interrupted' by the prose and then continued again and so on. A close examination of these lyrics in the following shows that the textually continuous qualities of the lyrics could here be understood as continuing not just the lyrics themselves but the very prose texts of which they are part. They seem to provide the inspiration for the continuation of the prose, some of them can even be seen as the motor for the prose, possibly even the reason for the existence of the prose text.

The 'interrupted' lyric

One of the aspects of the textual continuity of the lyrics, the ambiguous beginnings and endings, means that the lyrics can easily be shortened or lengthened and by consequence can be stopped and then again continued. With regard to a prose context that means that the lyrics can be split up into different parts in between which the prose itself continues. The prose tends to fill these in between spaces by markers in the majority of cases: language markers, speech- or inscription markers and genre markers. The spaces in between the parts of a lyric therefore tend to be fairly short. But in other cases where the prose does not interject markers but longer sentences, the spaces in between the parts of a lyric can be quite long. The former group of cases will be considered first.

Mac7, as it occurs in the *Fasciculus Morum*, is an example of a lyric 'interrupted' by a language marker:

..Dicit ergo Christus:
In cruce sum pro te. Cur peccas? Desine pro me.
Desine, do veniam; dic culpam, retraho penam.
Anglice sic:
I honge on cros for loue of the.
Lef þy synne for loue of me.
Mercy aske, amende þe sone,
And I forȝyf þe þat is mysdone.
Sic ergo patet primo quare Christus pro nobis sanguinem suum fudit..[55]

The language marker 'Anglice sic' is not really much prose. In fact it is not really necessary as macaronic lyrics often switch between languages without announcing this at all (see most of the macaronic lyrics of the corpus). It may have been introduced in the particular manuscript where Mac7 occurs as this one translates many of the Latin lyrics and phrases that in other manuscripts of the *Fasciculus Morum* are not translated. The marker may thus have a very practical purpose of making clear that translation has taken place; it may be a signal that one has made sure everybody will understand, not only the Latin speaker but the vernacular speaker, too. But in this sense the marker can also be understood as a signal for the lengthening of the lyric. The marker works together with the lyric by making explicit what the lyric implicitly does: translating. Yet, translations are not always close, and indeed, in the case here one can observe a Middle English paraphrase rather than a translation. The Middle English is not as concise as the Latin and therefore longer as the Latin. The fact that all this, the Latin and the longer English text, are included in the prose may mean that the prose writer deliberately allowed space for this, that s/he allows time for pondering on the matter of the lyric by translating or rather paraphrasing the Latin part of the lyric. By introducing the marker the prose writer indicates that s/he is fully aware of this lengthening of text, of this prolonged pondering; it indicates that this is part of the structure of the prose, that this is just as structured as the rest of the prose (e.g. after the lyric the prose points

[55] Wenzel, *Fasciculus Morum*, p.212.

out that the first structural point of the lyric has been successfully discussed). Without losing control the writer of a strictly structured text in the scholastic sense can allow for a lyric to prolong the overall text since s/he can split it up and in between signify this control.

While the prose of Mac7 introduces a language marker, the prose of ME17, for instance, introduces a speech marker:

> Vnde cum in qvondam cantu dicatur in persona filii ad Beatam virginem sic:
> **Stond wel moder under rode**
> **byholt þy sone wyth glade mode**
> **blize moder miȝt tu ben**
> Respondetur sic in persona matris
> **Son hou may hi bliþe stonde**
> **i se þi fet is se þi honde**
> **nayled to þat harde tre..**[56]

The introduction of the speech marker seems understandable as the lyric is written in the form of a dialogue. Yet again, this marker can be seen as redundant if one considers that the lyric could also be understood without the marker, that is, the different voices of the lyric become apparent even without a marker. A version of ME17, which appears on its own in a manuscript compilation, does not have any speech markers included. Any inverted commas are editorial:

> 'STond wel, moder, ounder rode,
> Bihold þi child wiþ glade mode,
> Moder bliþe miȝt þou be.'
> 'Sone, hou may ich bliþe stonde?
> Ich se þine fet and þine honde
> I-nayled to þe harde tre.'..[57]

The same can be observed at an example of a lyric in which inscription markers have been inserted. See Mac22 in its context of a sermon:

> ..In signum huius, deus pietatis olim pingebatur in similitudine hominis habentis in manu scissum cor in duas partes. In vna parte scribebatur: "**Qwan mercy vocatur, venit statim.**" In altera parte: "**Merci is reediest vbi synne is most.**"

[56] Brown, *Thirteenth Century*, p.204.
[57] Ibid., No 49 A.

> Et in circuitu: "**Merci abidid and locud al dai qwan man fro synne vult diuertere.**" Ista ymago, iste deus pietatis, est Iesus..[58]

The lyric could also be understood without the inscription markers, but through the inscription markers the lyric's meaning has changed slightly. In the prose the lyric represents the words that are written on Jesus's heart and are therefore directly related to him as 'God of pity'. Without the prose the lyric consists of statements which are not related to anyone in particular. Using speech markers or inscription markers can thus mean that the prose adapts various parts of a lyric to a story introduced by itself, a story which does not necessarily relate to the lyric (i.e. the lyric can also be understood on its own). So, while the prose shortens the lyric again and again through its speech- or inscription markers, it has actually lengthened it by making it part of a longer story, and the lyric, by giving the prose the opportunity to be stopped and continued again and again, no matter how many times, allowed the prose to continue equally.

While the majority of lyrics when they are 'interrupted' by the prose are 'interrupted' by markers, some lyrics are 'interrupted' by other forms of prose. See ME6 again:

> **..dauid sone, ful of miȝt**
> **haue (merci on me)!**
> **dauid sone, fair to siȝt,**
> **dauid sone, þat mengeþ merci wiþ riȝt,**
> **haue merci on me, & mak me mek to þe,**
> **& mak me þenche on þe, & bring me to þe,**
> **þat longeþ to þe, þat wolde ben at þe,**
> **ihesu (dauid sone)!** prosequatur sermo sic.
>
> **ihesu, þat al þis world ad wroȝt,**
> **dauid sone, ful of myȝt,**
> **haue merci on me!**
> **& mak me meke to þe,** & isto modo concludendo prosequitur sermo..[59]

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[58] Wenzel, *Macaronic Sermons*, p.97.
[59] Brown, *Fourteenth Century*, No 35.

The lyric, part of a sermon, seems to provide the very material for the sermon: 'prosequatur', 'prosequitur', that is, the sermon follows the lyric. The prose continues the lyric by taking it up as a topic, by completing it 'isto modo concludendo'.

AN3 in its prose context is a further example of a different kind of prose in between lines of lyric. AN3 is found in the prose confession by Robert Grossetête:

> Cest confessioun fist seint robert, li euesqe de nichole, de set mortels pecchez..Sire dieu, ieo reconuise qe ieo ai este orguillous e surquiders des biens que uous m'auez preste.. **De tut ceo me reng cupable, sire dieus, e uous cri merci**. Sire dieus, ieo reconuis que ieo ai este cuueitous de chateus e de rentes e de robes e de cheuaus e de milz autrez choses terriens plus qe mester ne feroyt. Moud ai desire ceo que ieo ne poie auer..**e de tut ceo me reng cupale, sire deu, e uous cri merci**. Sire dieu, ieo reconuis que ieo [ai] moun prume a tort curuze sanz reisoun e si ai curuz trop lungez porte issi qe ieo le turnai en hange uers moun prume, e auoy si male uolunte enuers lui qe ieo uoudrai k'il perdissist uie ou membre ou sancte ou honur terrien ou amour de ueisin..**De tut ceo me reng cupable e, sire dieu, uous cri merci**. Sire dieu, ieo reconuis que i'ai este enuious e ai este greue d'autri biens cume de honur ou de chatel ou d'auauncement ou de ualour ..[60]

It seems that the continuous nature of AN3 is the reason for its appearance in this prose confession: its repetitive nature reminds of the reason, the very cause of writing the confession, that is, to ask for mercy for the sins committed. Thereby the lyric allows the prose to continue in a very particular way: every time the lyric itself is continued, that is here repeated, a renewed starting point is provided for the prose. The prose can add further sins, make the 'tout ce me reng cupable' specific. Just when one prose sentence is exhausted, it can be renewed, that is, started again, through a bit of lyric.

The repeated lyric

Another way in which the continuity of a lyric itself is made explicit within a prose context is through the repetition of the very same lyric in that same prose context. That is, rather than an individual lyric being split up, an individual lyric may be repeated in its entirety, which demonstrates its textual continuity for an endless number of such

[60] Urtel, 'Eine altfranzösische Beichte', p.573.

repetitions. This repetition occurs in the prose texts of the corpus in different ways: either one comes across a repetition of the lyric in the same language or in a different language, the repeated lyric may be shortened or lengthened or remain exactly the same length, the repeated lyric may be marginally changed, the lyric may be repeated once or more than once and it may be repeated immediately or later in the prose. Often one or more of these ways of repetition overlap for an individual lyric. The reason for these kinds of repetition and the reason for any combination of these ways of repetition may be different for each prose context but it seems clear that each such repetition of a lyric allows the prose to continue, only in different ways.

AL15 from the *Ancrene Wisse* shows the first three ways of repetition listed: it is repeated in a different language, thereby it has been lengthened and marginally changed [AL15 is the first lyric printed in bold]:

> Hali meditaciuns beoð biclupped inauers. þ wes ȝeare ita cht ow. **Mors tua. mors domini. Nota culpa gaudia celi. Iudicii terror figantur mente fideli** þ is **þenh ofte wið sar of þine sunnen. þe nch ofte of helle wa. of heo ueriches wunne. þench of þin aȝ ene deað. of godes deð on rode. þe grimme dom of domesdei nim of te in heorte. þench hufals is þe world. hwich beoð hire meden. þench hwat þu aȝest god. for hise godde den.** euch an of þeose wordes walde along hwile habben. for to beon i openend. ach ȝef ich hiȝe forðward abide ȝe þelengere..[61]

AL15 provides the topics for the meditation in concise form, while the following English version may provide the form in which should be meditated by being in English and by enlarging on the topics. The *Ancrene Wisse* was originally and certainly in this particular version addressed to an English audience, so that such meditation may well have taken place in English. Furthermore, by enlarging on the topics of meditation the lyric is doing exactly what is asked for by meditation: the prolonging and focussing on certain topics. In this sense both lyrics advance the prose. They say things implicitly (e.g. the form in which should be meditated) that the prose might have expressed but

[61] Dobson, *The English Text of the Ancrene Riwle*, p.177.

doesn't ('abide ȝe þelengere'). The lyrics do express them through their textual continuity, through repetition and expansion of the first lyric.

AL8, included in a sermon, is repeated in English and once again repeated in English, even though in different words [AL8 is the first lyric indicated in bold]:

> ..But, frendes, þis preyoure and cryinge to Crist must be in ij maners; þat is, in þenkynge and spekynge, and neþur may be from oþur and þou wilte pleise þi God. For it is wrytten,
>
> **"Dum cor non orat,**
> **in vanum lingua laborat."**
>
> þat is to sey, "**þer þe herte preyþ not, þe tonge trayveils in vayn:" þer-as þe herte worshippes not, itt is but vaste þat þe tounge spekeþ.**
>
> And þer-fore be-ware þat þou be not like a vomman..[62]

Here, it also seems that the more the lyric is repeated the more the sermon advances. With each repetition aspects are added that are typical of lyrics: the translation into another language and the repetition of the same thing in different words. Only that here they not only advance (continue) the lyrics themselves but also the prose. They after all do exactly what is required by a sermon: teaching through explanation. The first lyric contains the content that is to be taught, but it needs to be explained since it is short and concise. First, it is translated into English to make sure it is understood by vernacular speakers, then it is paraphrased to make sure its very contents are clear.

AL24, 'Vigilate et orate' has already been quoted above together with its prose context in chapter 4.3.1. It is a good example of a lyric which is repeated more than once in the same prose text and which is repeated once more or less immediatedly after its first occurrence and again many times at later stages of the prose. It is repeated exactly and it is repeated in expanded form, in the same language and in another language. All this is because AL24 is the theme of a sermon. It may thus be seen as the very motor of the prose text. It initiates the sermon as well as continues it throughout.

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[62] Ross, *Middle English Sermons*, p.154.

Different lyrics following each other

Because of the lyric's textual continuity and its consequent continual relationship to other lyrics (see chapters 4.2.1 and 4.2.2), it may not seem surprising that different lyrics occasionally follow each other in the same prose text. In the corpus the following cases can be found: one lyric may follow another in the same or in another language, one may be quite similar or quite different from the other in terms of topic; sometimes only two different lyrics follow each other while at other times entire clusters of different lyrics can be encountered. There are, of course, lyrics which fall into more than one of these categories. Just as with the sequence of the same lyrics, with a sequence of different lyrics the reasons for their insertion in the prose text varies between prose contexts but they all allow the prose to continue in one way or another.

Here is one particularly interesting example of one lyric following another lyric in the same prose text. Mac13 included in the section on avarice in the *Fasciculus Morum* is shortly followed by a different lyric [Mac13 are the first two indications in bold]:

> ..Tercio est mundi avaricia detestanda quia suos per omnia deturpat, fedat, et inficit. Unde fertur quod quidam correptus a quodam sancto quod mundi feditatem relinqueret et vite puritati se daret, qui [super] hoc admirans respondit dicens:
>
> **Mundus non mundat set mundus polluit omnes.**
> **Qui manet in mundo, quomodo mundus erit?**
>
> Anglice sic:
>
> **þis worlde fyle ys and clansyt lyte.**
> **Of fylþe þerinne who may be quyte?**
>
> quasi diceret: Ex quo Deus ipse mundum detestatur et tamen sine mundo vivere non possumus, non mirum ergo cum omnia in illo sordescunt. S[et] ego vivo in mund[o]. Quid ergo faciam? Qui respondit:
>
> **Nec Deus odit opes nec detestatur habentes,**
> **Set qui divicias proposuere Deo.**
>
> Anglice sic:
>
> **The ryche ne rychesse God ne hatyth,**
> **But who-so for rychess God forsakyth.**
>
> Exemplum ad hoc:..[63]

[63] Wenzel, *Fasciculus Morum*, p.376.

It seems here that the lyrics are the material, the true substance of this part of the prose. The prose only supplies links between them, such as, of course, the language markers already discussed above, but even the longer prose sentences in between are links between the lyrics rather than independent arguments. In this way the prose beginning 'Quasi diceret..' may be understood as a link from the first lyric to the next ('quasi' = in this way, in the way of the just quoted lyric). It leads the contents of the first lyric onto a concluding question ('quid ergo faciam?'), the answer of which is provided by the second lyric. Who can live in a dirty world, especially when there is no way out of the dirt, says the first lyric, before the prose repeats this sentiment and before it leads it to conclude: 'so, what to do?' Then the second lyric answers through an analogy: God doesn't hate the rich but those who forsake him. It is thus to be paraphrased in the mind as, God doesn't hate the dirty, but he hates those who forsake him. The second lyric is the answer to the first.

The prose translating, paraphrasing and interpreting the lyric

When the prose immediately translates, paraphrases and/or interprets a lyric in the same or a different language, it seems that it uses the lyric as material to go on with, as an inspiration for continuation. AL6 in its sermon context may be the most illustrative example of this. The sermon begins with the story about Jeremiah and the pit. Jeremiah falls into a pit and stays there until someone comes to help. These people try to pull him out of the pit with hard ropes. Jeremiah, however, has grown so weak that he cannot hold onto the ropes. The helpers have to clothe the robes before Jeremiah can be helped out. After the sermon has told this story, the pit is likened to sin, and Jeremiahs' situation is used as an analogy for the everyman sinner. Ways are suggested in which everyman can get out of the pit, that is, can be freed from sins [The lines starting 'Cordis contritione moritur peccatum' are AL6 in bold]:

> .. Ah leofemen godalmihtin haueð isceaweð us wel muchele grace. þenne he haueð geuen us to beon mud freo. þet we maȝen mid ure muðe bringen us ut of þisse putte; þe bitacneð þeo deopnesse of sunne. and þet þurh þreo herde weies þe þus beoð ihaten. **Cordis contricione. Oris confessione. Operis satisfactione. þurð heorte bireusunke. þur muðes openunge. þurh dede wel endinge. Cordis contritione moritur peccatum. oris confessione defertur ad tumulum. operis satisfactione tumulatur in perpetuum.** þe we beoð sari in ure heorte þet we isuneged habbeð þenne slage we ure sunne; þene we to sunbote cumeð. þenne do we bi ure sunne al swa me deað bi þe deade. for efterþan þet þe mon bið dead me leið þene licome in þere þruh. Al swa þu leist þine sunne in þare þruh; hwenne þu scrift underuongest of þe sunnen þe þu idon hauest to-geines godes wille. þenne þu hauest þine sunnen ibet; efter þines scriftes wissunge. þenne buriest þu þine sunnen and bringest heom ut of þine on-walde..[64]

AL6's textual continuity is most visible here. It first occurs in a short version, then in a translation of this short version and then in a longer version. It has thus been repeated three times with variation. This means that it has progressed at the same time. With each repetition and with each variation to the repetition it has introduced a different aspect. The prose, rather than remaining separate from the lyric as it does, for example, when it introduces speech- or genre-markers, or rather than providing links between the lyrics as in the previous example discussed here, joins in the same repetitive technique suggested by the sequence of lyrics. It carries on to repeat, to vary and to amplify. It paraphrases the lyrics, refers to the first by giving the paraphrase in Middle English and refers to the third by including the extended aspects of that lyric into its paraphrase. It seems that the lyric and the realisation of its potential continuity has inspired the prose to continue according to the same principles. Furthermore, the lyric has enabled the prose to move away from the very specific story of Jeremiah in the pit and to make it applicable to everybody.

The continuous nature of the lyrics in the corpus as described in this section is realised not only by the lyrics being made part of a prose text but also by the lyrics themselves being lengthened as, for example, through their repetition or the

[64] Morris, *Old English Homilies*, pp. 49, 51.

introduction of another lyric: even within the prose one lyric continues another by repeating, varying and amplifying it. But most importantly, as the just cited examples have shown, the continuous nature of the lyrics allowed for the lyrics' integration into the prose in the first place and, in many cases, provided the prose with the kind of material from which the prose itself could and would carry on smoothly. The lyrics of the corpus can be seen to work in two main different ways in their prose texts: in a continuous relationship with the prose through repetition, assimilation and/or complementation and in a continuous relationship with the prose by providing material for the prose to continue itself.

All in all, the conclusions drawn from my suggested interpretation of continuity are first of all that the lyrics can be understood as continuous in nature. More specifically that means that they do not necessarily show a beginning or an ending, that many beginnings or endings may be changeable and have to be understood either in relation to the textual tradition of the lyrics or in relation to the prose text in which they are included.

In this sense the terms 'lyric', 'medieval', 'religious' and 'English' could be defined. A lyric could be defined as continuous; this could also be its peculiarly medieval characteristic and its religious content: as seen above, continuity can be read as the message of the lyrics. Possibly this continuity is even a characteristic that helps to distinguish the 'English' lyric from the continental one. However, these answers bring us back to the beginning of this thesis where the multiplicity of definitions of the lyric has been recognised as a characteristic of the lyric. Therefore I will here not replace this multiplicity with a new found single one. Instead, these possible definitions may here be read as applicable to some of the lyrics of a corpus which assembles lyrics included in prose texts.

Chapter 5 Conclusion

At the end of my thesis I should ask how exactly our reading of lyrics in prose texts differs from our reading of lyrics in isolation from their contexts, what do we gain from a contextual reading, and what are the wider implications of reading lyrics in their prose texts. Of course, any reading of lyrics in the modern anthologies, that is in isolation from their manuscript contexts, is not wrong as such. Indeed, the 'Nou goþ sunne' lyric cited in my introduction can make perfect sense to us when read in isolation, and so do many of the lyrics printed in Appendix A. Indeed, this is probably the reason why they are included in modern anthologies; this is probably the reason for the persistent neglect of the 'Nou goþ sunne' lyric's context, even though it is one of the most well known lyrics, and we should therefore know as much about it as we can. By contrast, the lyric included in the saint's life *Seinte Marherete*, cited throughout the thesis, can, to my knowledge, not be found in any such anthology. And this may be because it cannot be read in the same way as the 'Nou goþ sunne' lyric when extracted from its context; in fact, as pointed out early on, it can hardly be spotted as a lyric at all because of its close relations to its context. It seems then that many lyrics are chosen for their extractability from their contexts, and that means in turn that a certain idea of a lyric is promoted which may, for example, imply a certain amount of self-containment or an appeal to a modern aesthetic sense. The complexity of the lyric in context remains ignored.

This in itself may be reason enough for considering lyrics in their contexts. There, different understandings of the lyrics can be achieved, a different view of what a lyric is can be developed and only that allows for the discovery of lyrics, such as the one included in the saint's life *Seinte Marherete*. This means that the issue of the context throws open a whole range of useful questions, not just whether the meaning of the individual lyric is different in its context, but also whether a lyric is a lyric, whether

it is of a certain length or not, whether its language, especially when it is different from the prose, plays any role at all and so on. Surely, this renders the apparently self-contained lyric suddenly into a complex lyric-in-context case, presenting us with certain problems we have perhaps not thought about before, but it also presents the lyrics in a fascinating light, a light which reveals them to work in much more subtle ways than perceived so far, and any disparaging value judgments of the lyrics may no longer seem applicable and quite misjudged in the light of this context. 'Poetical inconsiderability' is a category that may not be relevant in the prose context.

The difference in meaning of a lyric read in isolation from a lyric read in context can be great, but it can also be minute. As emphasised repeatedly in the thesis, generalisations are extremely hard to make, and can be quite misleading. The interest lies in the particular lyric or group of lyrics as identified in the previous chapters. In this sense it may be that the meaning of a particular lyric as determined in isolation from its context may not actually change very much when it is read in its context. However, the meaning may, for example, be enriched. The following lyric from the corpus (AN12) is followed by a very short prose text; however, this prose text refers back to the lyric and presents it to us as something more than we thought it was when reading it on its own:

> **Gloriouse virgine seinte Maria qui le fitz Dieux portastes,**
> **Virgine le conceustes et virgine l'enfantastes,**
> **Et de virginal lait le lestates,**
> **Dame, si verroyment come ceo est verroy,**
> **Eyez en garde le corps et l'alme de moy.**
>
> Et après dites Pater Noster et cink Ave Maria. Icest orisoun envoia Nostre Dame seinte Marie a seint Morice, l'evesque de Paris, et qi chescun jour le dirra cynk foitz en l'onuraunce des cynk joies que Nostre Dame avoit de son cher fitz, et Pater noster et v. Ave Maria, ja en cest siecle hountage n'avera ne mès aventure ne lui avendra ne en court de terrien seignour vencu ne serra ; tonere ne foudre ne lui damagera, viseyn qy ne lui noiera, ne femme enceynte de son enfant ne perira.[1]

[1] Meyer, 'Les Manuscrits.. Cambridge – Trinity College', pp.117-8.

The prose tells us a variety of things about the lyric: first of all it is to be followed by a Pater Noster and then by five Ave Maria, then all of these texts are linked to the five joys of Mary by the suggestion that these texts should be repeated five times each day. The prose further claims that, whoever actually does this, is protected from all sorts of evil and unfortunate events. It appears that the lyric, despite its written appearance, is meant for oral expression, that it should in this way be lengthened by the Pater Noster and by five Ave Maria, prayers which the prose refers to but does not actually write out. Furthermore, this oral expression is supposed to be repeated in a strictly numerical way each day. The text is thus not only meant for oral expression but also as a part of everyday life. The way this is explained to work suggests that the lyric is understood as a charm that works as a somewhat superstitious deterrent against bad luck. Furthermore, it is here ascribed to a particular writer, the archbishop of Paris.

All these additional meanings, additional to the meaning of praise of Mary's Immaculate Conception and prayer to Mary to protect body and soul, cannot be present in a reading of the lyric in isolation. In its prose context the lyric *remains* a praise of and prayer to Mary, but this very content is the reason for an expansion of it by the prose. That is, a lyric on the Crucifixion would not necessarily be followed by a prose text suggesting a five-fold repetition but perhaps rather a three-fold one, according to the different symbolisms of these numbers. Besides, the fact that it is a praise of and prayer to Mary is very important for its suggested repetition; the repetition seems to be working through the address of Mary and the number five through an aspect strictly relevant to Mary (i.e. the five joys). By implication the protection from bad luck comes from the prayer to Mary and the specific number of repetitions just as much from the fact that this prayer is repeated at all.

Meyer, who prints this lyric with its prose text points out at the beginning 'Nous n'avons ici que le premier couplet de cette prière, suivi d'un commentaire où il est attribué à l'évêque de Paris, Maurice de Sully. La pièce se trouve entière dans le ms. Bodley 57, fol. 4vo, de la Bodléienne. Le premier couplet se rencontre aussi, mais accompagné d'une suite différente, dans le ms Harléien 273, fol.110, du Musée britannique. Dans ces deux textes, il n'est pas question de Maurice de Sully.'[2] Considering this lyric with its versions would mean understanding it in yet further ways, that are not apparent in an isolated reading: these other contexts may not treat the lyric as a charm as suggested here; the lyric is there longer than here, which may indeed change an isolated reading; the lyric is there not attributed to the same author.

Reading a lyric in isolation may thus work perfectly fine, only that this reading misses out on something fascinating even though often confusing: the prose text adds meaning to the lyric that we would not add when reading it in isolation, and thereby it opens a little window to how it may have been read at the time; when read in its different versions in different contexts, the lyric and its other prose texts may confuse us by, for example, telling us about an author not confirmed by the other texts, and it may present us with quite a different treatment of the lyric. This sort of complexity is not easy to deal with. It opens up more questions than answers, but it may also reveal an interesting aspect of the lyric otherwise buried, otherwise giving any modern critic an easy excuse to disparage it as poetically inconsiderable.

Another example I would like to use here is ME9. In isolation it reads as follows:

Lystne, man, lystne to me, 1
Byholde what I thole for the.
To the, man, well lowde I crye;
For thy loue þou seest I dye.

[2] Meyer, 'Les Manuscrits.. Cambridge – Trinity College', p.117.

Byholde my body how I am swongyn; 5
Se þe nayles howe I am þrouȝ stongyn.
My body withoute is betyn sore,
My peynes with-in ben wel more.
All this I haue tholyd for the,
As þou schalt at Domysday se. 10

The lyric is an appeal from the cross by Christ to mankind presenting Christ as a voice that mankind should listen to and the crucified body as an image that mankind should see and look at. The lyric has a reproachful tone, 'All this I haue tholyd for the' (l.9), implying Christ's sacrifice for an unthankful mankind. It is furthermore affective in its detailed description of the pains suffered by Christ. The reproachful and affective tones thus work together in establishing the lyric as an appeal, as a way to move mankind. All of this can be deciphered from the lyric in isolation, and all this may constitute a perfectly acceptable interpretation.

In the prose text, in which the lyric is included, however, the lyric has some additional meanings. It occurs in a sermon on Good Friday which is part of the collection of sermons *Speculum Sacerdotale*. It seems to be the only lyric in this sermon, and perhaps therefore takes up a special position in it. The sermon begins by pointing out three main aspects of Good Friday: the washing of feet before the last supper, the betrayal of Jesus and the last supper itself. It treats these aspects in turn always relating them to the particular celebration of the day in the Church, such as the fact that the congregation does not kneel because of the Jew's mockery of Jesus. Slowly but surely the prose works towards the Crucifixion itself by such statements as 'And he that amonge the Jewus helede here seke folke, clensed here lepre men, rerede the dede, he receyued noon othur mede of hem but passion and deþ vpon the crosse.'[3] Finally the prose reaches the point of the pain suffered by Christ, by directly addressing the

[3] Weatherly, *Speculum Sacerdotale*, p.110.

congregation, and by pointing out in the most insisting words, how the congregation should treat this pain:

> ..Sires, beholdeþ before you the figure of oure redemptour Ihesu Christ, as he hongeþ in þe crosse in þe same fourme þat he suffred deþ in and brouȝt mankynde fro the peynes of helle. Wherfore he cryeþ and seiþ to vs yche day in syche wordes:
> **'Lystne, man, lystne to me,**
> **Byholde what I thole for the.**
> **To the, man, well lowde I crye;**
> **For thy loue þou seest I dye.**
> **Byholde my body how I am swongyn;**
> **Se þe nayles howe I am þrouȝ stongyn.**
> **My body withoute is betyn sore,**
> **My peynes with-in ben wel more.**
> **All this I haue tholyd for the,**
> **As þou schalt at Domysday se.'**
> For in the ende of the world, he schal come and schewew hym and his woundes þat he suffred for vs, and there he schall schewe al the tokenens of his passion, scilicet, crosse, nayles, spere, þe which schall be borne worschipfully afore hym in schewynge and wittnessyng of his mercye þat it may be schewyd þere-by þat wyckyd men ben moste riȝtfully dampnyd, for they dispised þe price of his precious bloode, vt supra in Aduentu. And þerfore, breþeren, what schall we answere in the day of dome þat neuer susteyned ne dyde noȝt for hym? ..[description of the Last Judgment].. And þerfore, dere breth-eren, let vs biwarre þat we may be of þe nombre of hem, that we dele of oure goodus amonge the pore and þat we cloþe þe nakyd and fede þe hungrie and visite the seke, et cetera..[4]

And in this sense the sermon finishes.

In this context the lyric seems to work as the climax of the sermon. Its content has not changed, and our earlier interpretation works here just as well. But the tones of reproach and affectiveness are clearly much more emphasized through the build-up of the prose to the very pain of the Crucifixion. Moving on from the more sober explanations of how the events of Good Friday affect the church service, the prose makes clear their very emotional motivations: the pain suffered by Christ and our consequent respect for him. The prose enhances the emotions conjured up by the lyric by its direct address of the audience, 'Sires, beholdeþ..', by pointing out that the words

[4] Weatherly, *Speculum Sacerdotale*, pp.112-3.

of the lyrics are cried out 'cryeþ and seiþ', and that Christ says them every day ('yche day'). It is a persistent pain that we should respond to. Furthermore, the prose makes explicit the implications of the lyric. The lyric itself does not say directly what Christ expects man to do with all this affectiveness and reproachfulness. The prose does, however. It first of all takes the last line of the lyric 'As þou schalt at Domysday se' and explains it by describing Doomsday and its exact consequences. Then it tells the audience what is to be done to avoid the wrong consequence, that is to go to Hell, and how at the same time this would quieten the daily reproach and pain of Christ: to do good deeds.

Another lyric, AL12, very closely related to ME9 ('Lystne, man..'), as the one seems to be a translation of the other, is presented slightly differently by its prose text, a part of the section 'De Invidia' of the preacher's handbook *Fasciculus Morum*. The section itself begins by announcing the topics it will be treating, all of which are related to the Crucifixion, 'quo die.., quo modo, et in quo loco',[5] and it treats the three topics announced in this way in turn. The lyric is part of the 'modo', the way in which Christ died. At first it thus seems to be presented as something similar to the above lyric, emphasizing the pain Christ suffered:

> ..Et certe omnes pene predicte non tantum illum gravant sicut ingratitudo hominis, quem tantum dilexit et diligit. Et ideo quidam devotus hominem ingratum loco Christi sic redarguit:
> **Homo** (inquit)**, vide quid pro te pacior,**
> **Si est dolor sicut quo crucior.**
> **Ad te clamo qui pro te morior.**
> **Vide penas quibus afficior.**
> **Vide clav[o]s quibus confodior.**
> **Cum sit dolor tantus exterior,**
> **Set interior tamen planctus gravior,**
> **Dum tam ingratum te experior.**[6]

Then the prose moves on to talk about the place of the Crucifixion.

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[5] Wenzel, *Fasciculus Morum*, p.214.
[6] Wenzel, *Fasciculus Morum*, p.216.

Surely the pains of the Crucifixion are even more emphasized through the prose context, but the emphasis does not seem quite as strong as in the previous example. Perhaps because of the strict structure of the parts of the preacher's handbook the lyric does not so much come across as part of a narrative, as part of a careful build-up towards the climax of the Crucifixion, but more as part of the very scholastic structure of the text. The fashion in which Christ dies is only one part of a tripartite structure that seems to give equal weight to each: the day, the way and place of the Crucifixion. Besides, the voice of the lyric is not presented as Christ's own. It is said that a devout person reproaches mankind in Christ's stead. That takes away much of the immediacy of the lyric, of its affective poignancy.

Interestingly, in this case here, there are some more lyrics to be found in the same prose section. The discussion of the day, just like the way of Christ's Crucifixion, includes a lyric (This is also included in the Corpus as AL20):

> ..Et nota quod dies fuit feria sexta, que Anglice dicitur Fryday. Et merito mutatur i in e, ut ita dicatur Freday, quia in illo die, ut dictum est, de servitute diaboli nos eripuit et liberos ad celestia regna reddidit. In quo autem die primus homo fuit creatus, et eodem die tamquam dominus terrarum in paradiso collocatus, et tercio eodem die pro peccato ab illo explusus ac multiplici miserie adiudicatus. Similiter isto die fuit angelus Marie missus et Filius Dei incarnatus. Unde versus :
> **Salve, festa dies, que vulnera nostra coherces.**
> **Est Adam factus et eodem [tempore] lapsus.**
> **Angelus est missus, et passus in cruce Christus.**
> ..[7]

It seems that these lyrics, the one here and the one immediately above, have been allocated their place just as carefully as the lyric in the sermon on Good Friday. However, their function seems to be quite different. While in the previous example, ME9, the lyric was the climax of the sermon, here the lyrics support the points made by the prose; each lyric is allocated to a different point made. This may also imply that we

[7] Wenzel, *Fasciculus Morum*, p.214.

can read the lyrics in relation to each other. The prose is about the day, manner and place of Christ's death, and two lyrics are each about one of these concerns; one about the day and one about the manner of Christ's death. 'Salve festa' and 'Homo.., vide' relate to each other in the same way as the individual discussions of the prose do. When 'Homo.., vide' is read in isolation, the reader not only loses out on the particular prose context, but also, in this case, on other lyrics set in relation to it by the prose itself. 'Salve festa' may not ordinarily be read together with 'Homo.., vide'.

There are, however, yet more lyrics in this section of the *Fasciculus Morum*, that is, when one looks at a particular manuscript version of this section. When one looks at MS Rawlinson C.670 which gives one version of the *Fasciculus Morum*, the two lyrics cited above are not the only ones found in this section. The section on the way in which Christ died looks there like this:

> ..Que pena, ut dicunt sancti, omnia priora excedebat. [Bene] ergo potest Christus dicere illud [Trenorum]: "O vos omnes qui transitis per viam," etc.
> **A, ȝe men þat by me wendenn,**
> **Abydes a while and loke on me,**
> **3ef ȝe fyndenn in any ende**
> **Suche sorow as here ȝe se on me.**
>
> Et certe omnes pene predicte non tantum illum gravant sicut ingratitudo hominis, quem tantum dilexit et diligit. Et ideo quidam devotus hominem ingratum loco Christi sic redarguit:
> **Homo (inquit), vide quid pro te pacior,**
> **Si est dolor sicut quo crucior.**
> **Ad te clamo qui pro te morior.**
> **Vide penas quibus afficior.**
> **Vide clav[o]s quibus confodior.**
> **Cum sit dolor tantus exterior,**
> **Set interior tamen planctus gravior,**
> **Dum tam ingratum te experior.**
>
> **Byholde, mon, what I dree,**
> **Whech is my payne, qwech is my woo.**
> **To the I clepe now I shal dye.**
> **By-se the wel, for I mot go.**
> **Byholde þe nayles þat hen withoute,**
> **How þey me þorlenn to þys tre.**
> **Of all my pyne haue I no doute**
> **Bu ȝif vnkynde I fynde the.**

Circa locum passionis tercio est sciendum quod fuit in monte Calvarie...[8]

In this manuscript there is a whole cluster of lyrics in the section on how Christ died. They are quite probably lyrics that are normally printed together in a modern anthology which orders its lyrics according to themes. But here the particular choice of lyrics seems to be determined by a particular prose context, and, as repeatedly pointed out, the Latin and the English lyrics are hardly ever printed together in the same volume. However, they are here treated together. The prose writer did not seem to have found anything odd about the language mixture, and, in any case, he treats the languages quite categorically. The first Middle English lyric is a paraphrase of the Latin quotation from Lamentations given first and probably assumed to be well known enough, so that it is not given in its entirety. The second Middle English lyric is a fairly close translation of the Latin 'Homo.., vide'. The exact reasons for giving the Middle English lyrics are various, and surely have to do with the particular audience this manuscript was addressed to. It would take some socio-historical research to find out exactly why. However, for us, here, it may be sufficient that the Middle English does occur together with the Latin, and that perhaps only in this way, only by looking at 'Homo.., vide' in its prose context, do we start to read the Middle English lyrics in relation to this Latin one.

The prose text may lead to further considerations, such as whether the 'Homo.., vide' could be read together with the Middle English translation without break and thus render the two into one macaronic lyric. One may also ask whether the first Middle English lyric could be part of this one macaronic lyric. It is also spoken by Christ, it is also addressed to mankind and its vocabulary is closely related to the following lyric: 'loke on me' (in the first Middle English lyric), 'vide' (three times in the Latin lyric),

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[8] Wenzel, *Fasciculus Morum*, pp.216, 218. 'A ȝe men..' = *Index* 2596. 'Byholde, mon..' = *Index* 495.

'byholde', 'by-se' (in the second Middle English lyric). Besides, the emphasis of this lyric is also on the sorrow, the very pain suffered by Christ on the cross. In this sense the last two lyrics could be read as a follow-up of the first. And the last two ones are, indeed, presented as such by the prose, linking the two by pointing out a subtle shift of emphasis from the one lyric to the other: not just the pain is important, but also the ingratitude of man towards Jesus. The last two lyrics thus progress the topic of the way in which Christ died at least according to the prose.

Considerations, such as where does one lyric begin and where does it end; can two lyrics be read as one, even when they are written in two different languages and so on, may invite such considerations for other prose contexts, too. The reading of the lyrics in their prose texts may have changed from the reading of the lyric in isolation to the extent that it reveals to us new possibilities of understanding the lyric, of perceiving its very textual body. We can take this knowledge to other prose texts, and then possibly find lyrics in them that may not do for the modern anthology, that do not seem coherent and self-contained enough, but that work in ways described above within the prose text, and that result from our new understanding of the lyric in its prose texts. See Mac 19 as included in Appendix A, that is in isolation from the prose:

> Quid nobis et vobis, apostoli Dei viui?
> What haue ye and we to do with tho men
> þat are apostles of lyuynge God?
> Lo, we ben brende þrouȝ lyes þrouȝ ȝoure presence.
> [prose]
> Vnum e duobos eligite,
> aut horum repentinum interitum
> aut vestrum martirium.
> [prose]
> Chese you one of these two:
> scilicet, other to se veniable deþ fro heuene of this peple
> or ellis ye to haue martirdom amonge hem.
> [prose]
> We wol chese, lord,
> þat þou conuerte this peple
> and þat þou graunte vs to haue

victorye of marterdom.
[prose]
For that ye schal knowe þat these ydoles are fulle of deuelles,
we commaunde hem here a-fore you
that they passe oute and that ychone of hem breke his symilacre.

This lyric does not seem to make much sense when read like this. It may seem clear that a dialogue is occurring, but who is speaking when and the content remain mysterious. It is clearly macaronic, but the apparent translation of the Latin in the first three stanzas is abandoned in the last two ones. Furthermore, it is frequently 'interrupted' by prose. If we compare this lyric to the 'Nou goþ sunne' lyric, it seems indeed to be poetically invaluable: it does not show the same self-containedness, which is, of course, as shown in the Introduction deceptive; it hardly rhymes, and it does not seem to show any moving imagery. In a modern anthology it would seem misplaced. One would ask indeed, whether this is a lyric at all. See this lyric now in its prose context, a sermon of the *Speculum Sacerdotale* on Simon and Jude. The lyric is part of a miracle performed by Simon and Jude:

> ..And herfore was two men that were wicches wroþ and come to a cite where were fourty bisshopes of ydoles, and they mouyd hem aȝeyns the apostles and counselid hem that they schuld make the apostles come þeder and make hem to do sacrifice to the ydoles or elles for to sle hem. So alle the prouynce was souȝte for the apostles, and when that the apostles were founden and i-brouȝte to the ydolatrye, the deuelles began to ȝelle and to crye: '**Quid nobis et vobis, apostoli Dei viui? What haue ye and we to do with tho men þat are apostles of lyuynge God? Lo, we ben brende þrouȝ lyes þrouȝ ȝoure presence.**' And a-noon the angel of God aperyd to hem and saide: '**Vnum e duobus eligite, aut horum repentinum interitum aut vestrum martirium.**' He saide: '**Chese you one of these two: scilicet, other to se veniable deþ fro heuene of this peple or ellis ye to haue martidom amonge hem.**' And the apostles answerd aȝeyn: '**We wol chese, lord, þat þou conuerte this peple and þat þou graunte vs to haue victorye of marterdom.**' Then there was made a sylence, and the apostles sayde: '**For that ye schal knowe þat these ydoles are fulle of deuelles, we commaunde hem here a-fore you that they passe oute and that ychone of hem breke his symilacre.**' And a-noon two grete blake and nakyd gyantis passid oute of þe symilacres in-to grete marueyle to alle þat stode aboute and brake here symilacres and ȝede here way with horryble voyces. And when the bisshop sawe this, they made holde the apostles [and] anoon dyde sle hem. And in the same houre there come syche a bryȝtnes and syche a lemynge þat the temple was smyten and departyd in-to thre partyes, and the two deuels were

> brenned with the strokys of the lyȝttenynge in-to poudre and coles. And the kynge dide translate the bodies of þe apostles vnto his cite, and there in the worschip of hem he ordeyned to be i-made a chirche of a meruaylous gretnys, in the whiche are grete and many graces of God i-getyn and grauntyd to alle that troweþ in Ihesu Crist and that theder wol come..[9]

The different bits of the lyric are spoken by three different voices: the devils, the angel of God and the apostles Simon and Jude. In sequence, they advance the particular story told by the prose, the first one through the confrontation between the devils and the apostles ('What do you want, apostles?'), the second one through the divine intervention leaving choice to the apostles ('Choose one of two options in this situation') and the third one through the decision by the apostles ('the destruction of the devils, the conversion of the people and the martyrdom of themselves'). The result is successful as the devils are destroyed, the people converted simply by looking at these strange events and the apostles dead in sacrifice for all of this.

The lyric here does something slightly different from all of the above, in that it is part of a narrative and more strongly part of it than perhaps any of the examples above. But in principle it works together with the prose in similar ways. It enlivens the story through direct speech, perhaps in the same way as Christ's appeal from the cross does through his own voice in the sermon on Good Friday, thereby highlighting the emotions of the appeal. Both appear therefore dramatic. The difference is here, however, that more voices than one are represented and that the lyric can hardly be understood without the prose and vice versa. The lyric combines Anglo-Latin and Middle English in a way in which it can be imagined for the above lyrics in the *Fasciculus Morum*. There we could read all the lyrics and the prose in different languages in relation to each other. Here the same is the case, only that the languages are more mixed; they are not quite as categorically separate as in the example of the *Fasciculus Morum*. Besides,

[9] Weatherly, *Speculum Sacerdotale*, pp.217-8.

the lyric is 'interrupted' by the prose, which none of the above examples seem to be. However, we did see that the first Middle English lyric in the *Fasciculus Morum* could be read in sequence with the others, even though prose lines would 'interrupt' them.

In other words, if we take the considerations from above to their logical conclusions, we may want to justify that bits of text like Mac19 are lyrics, too, and we may take the view that a lyric does not always have to make sense on its own. The implication of this, and in fact the very use of this, is that we can start to look for lyrics from the perspective of the prose context and not from the lyric in isolation as presented in the modern edition. In this sense, reading lyrics in prose contexts widens our understanding of the lyrics, not just of the individual lyric in its very particular relationship to a very particular prose text, adding meaning, enriching our perception of the lyrics in various different ways, but also of the use of different languages within the very same prose text and lyric. Perhaps most importantly, all this challenges any preconceived perception of the lyric as lyric. Reading lyrics in their prose texts becomes an invitation to explore the very boundaries of a possible definition of the lyric.

Appendix A The lyrics of the corpus

The lyrics of the corpus consist of a selection of one hundred English medieval religious lyrics in the languages Middle English, Anglo-Latin and Anglo-Norman as well as in macaronic versions of these languages. There are twenty-five lyrics of each of these language varieties. The lyrics have been extracted from various prose genres in their original manuscripts. The prose texts are not always in the same language as the lyrics. All texts of the corpus have been taken from modern editions.

They are sorted according to language: the Middle English lyrics precede the Anglo-Latin ones which are followed by the Anglo-Norman ones, and the macaronic ones conclude the corpus. Within each of these language sections the lyrics are printed in alphabetical order of first lines. They have been numbered as follows: ME1, 2, 3 etc. referring to the Middle English lyrics, AL1, 2, 3 etc. to the Anglo-Latin ones, AN1, 2, 3 etc. to the Anglo-Norman ones and Mac1, 2, 3 etc. to the macaronic lyrics.

References precede each lyric and are given in the following order:
--reference number to lyric followed by index number if the lyric is listed in the *Index*, *Suppl.*, *Initia*, *Proverbia* or Whiting.
--first line of lyric (language in brackets) [A separate index of first lines is appended.]
--reference to the prose text from which the lyric has been taken: genre, contents, title and author (if known) - this information has been taken from the editions - (language in brackets)
--as far as given in the editions, full reference to manuscript and folio number(s) or to early printed book and page number(s) where the lyric occurs; date of manuscript/book [A complete list of the original sources is appended.]
--reference to edition and page number(s) from which the lyric has been copied; bibliographical references are abbreviated to surname of editor, key-words of title and page number(s) where the lyric is printed [Full bibliographical references are appended.]
--Some lyrics, especially those that seem controversial choices for inclusion under the term 'lyric' here are followed by some explanatory notes regarding the reasons for their choice for the corpus.

The editorial policy of almost all of these editions is an as faithful transcription of the manuscripts as possible while any emendations are restricted to the most common ones: abbreviations are occasionally silently expanded, capitalisation and punctuation are in some editions normalised according to modern practice; some spelling has also been normalised in some editions, such as the use of 'v' in the manuscripts for the modern 'u' and vice versa. When the editor has changed individual words because of assumed miscopying or other assumed mistakes, this is indicated in the footnotes of the editions and has been transferred as such by me into the corpus. Any other emendations are mostly indicated by [ ]. As such I have also copied it from the editions. Indeed, my copying is faithful to the editions. However, I have not copied the layout in all cases, and have changed italic or bold print to regular print, nor have I always reproduced the size of the letters. When prose occurs in between the lines of the lyrics, I indicate this as [prose].

The principles used in compiling these lyrics are explained in chapter 3, and the lyrics are quoted and discussed in chapters 3 and 4.
I repeat some of the principles of compilation here for a better appreciation of the corpus when read on its own. The term 'lyric' is here used in both a conventional as well as

unconventional sense. As will be seen, some items of text in this corpus cannot conventionally be called 'lyrics'. However, the aim of the corpus is to challenge the conventional use of the term 'lyric', to explore the boundaries of the generic definition of the 'lyric' by suggesting these pieces of text for consideration in relation to the term 'lyric'. This is in response to a range of theoretical questions asked in the course of the thesis: how the nature of a lyric may be understood through examination of its manuscript context, whether conventional criteria that tend to be of a textual rather than a contextual kind are always justified, whether language and switching between languages should play a role in our grasp of a lyric and so on. Borne out of questions such as these, the corpus does not aim at re-defining the lyric but rather at specifying the problems with defining the lyric.

As pointed out in chapter 3, my use of the term 'lyric' for this Appendix has to be 'understood as a possibility rather than a certainty. It was the most practical solution to use the term, as any alternatives, such as "pieces of text found in prose texts" seem too clumsy and not much more specific than the term lyric itself. And quite possibly calling the more controversial pieces lyrics as well, lets one more forcefully ask the questions posed in the thesis, lets one perhaps more effectively confront the difficulties with the term lyric.'

In order to remind of these questions yet more forcefully I provide some notes for some of the pieces in the corpus that may be regarded as particularly controversial. These notes work as a reminder of the criteria used for the compilation of the corpus and explain the specific reasons for the choice of the piece in question. This does not mean that I have now declared them to be 'lyrics' but rather that they in particular help to question the conventional definition of the lyric, that they are lyrics with a question mark. These notes are given after the text of the lyric in angled brackets, and they refer directly to the sets of criteria for selecting the corpus lyrics outlined in chapter 3. I summarise them briefly in the following.

The criteria are as little restrictive as possible apart from the fact that the pieces of text included in the corpus all occur in a prose text in their original source. The unrestrictiveness of the criteria is to allow for that room of exploration under the one term lyric as pointed out above. The reason for choosing pieces of text in prose texts is because in these contexts a lyric seems to be particularly difficult to define. (See end of chapter 1, end of chapter 2.2 and beginning of chapter 3 for more detailed reasons for the choice of 'lyrics' in prose texts.)

The criteria are a combination of conventional and unconventional ones. The conventional ones are mainly textual: shortness, lack of narrative, rhyme, a literary form and subject matter conventionally recognised for lyrics (e.g. carol, memento mori). When a piece of text has been treated as a lyric by a number of well respected scholars, I use this as a reason for including it into the corpus whether it actually lives up to the conventional textual criteria or not. This may be called an 'authoritative' criterion since it depends on the judgment of a lyric authority. This criterion results in texts that are, for example, listed in Brown's *Index* or in *incipitaria*, such as Walther's *Initia*. Pieces of text that have not been recognised as lyrics by lyric authorities are also included. The reasons for their inclusion are one or a combination of the following: I include a piece of text in a prose text under the heading 'lyric', for example, when (a) version(s) of this piece occurs as a separate item in a manuscript compilation and has in this context been recognised as a lyric by scholars while in the prose context it has not been recognised as such; another unconventional choice of lyrics are those lyrics disregarded by most

scholars purely for reasons of poetical inconsiderability, such as prayers or versifications of the Pater Noster or the Creed; these are pieces of text that may live up to the conventional textual criteria of shortness, lack of narrative and rhyme, but they have not been recognised as lyrics by a number of scholars.

To these criteria I add unconventional criteria determined by the prose context in which the 'lyrics' are found, and these criteria in particular have resulted in the rather controversial choices for the corpus. They are the way in which certain sections of text are announced by the prose: the prose may use a generic term before the lyric, such as 'antifona', it may present the lyric as a quotation, as direct speech, as an inscription or a thought. These are all markers that seem to me to let pieces of text stand out as something one might explore under the term 'lyric', pieces of text that usually also show one or two of the conventional criteria listed above. Other unconventional criteria are a proverb-like tone, a refrain-like repetition of phrases and a change in language from prose to 'lyric' and vice versa, which could indicate the beginning and ending of a lyric in a prose context. Not all criteria listed here apply to each item in the corpus; rather one can generally find a combination of three or four of them. In this way the corpus shows that unrestrictiveness in the choice of texts mentioned above; it includes a whole range of texts, authoritative lyrics and unconventional lyrics, lyrics based on textual criteria, lyrics based on contextual criteria and lyrics based on both.

Finally, I would like to point out again that the corpus is an appendix even though its compilation has involved editorial tasks and can in some ways be understood as an edition. In order to fully appreciate it, especially the criteria for selection of texts presented in it, it has to be read in conjunction with chapter 3 of this thesis. Appendix B complements this appendix here by giving ten of the lyrics together with their prose texts. Due to reasons of space not all prose texts could be printed.

Middle English:

ME1 (*Index* 420)
-'At a sprynge wel vnder a þorn' (Middle English) in an *exemplum* 'de confessione' which is part of a miscellaneous collection of 'exempla moraliter exposita' (Anglo-Latin).
-Oxford, Magdalen College, MS 60, f.214a, late 14th c.
-Brown, *Fourteenth Century*, No 130.

At a sprynge wel vnder a þorn, 1
þer was bote of bale, a lytel here a-forn;
þer by-syde stant a mayde,
fulle of loue y-bounde.
Ho-so wol seche trwe loue, 5
yn hyr hyt schal be founde.

ME2
-'Egge oure hertes, lord of myth' (Middle English) in a sermon on the Collect of the Second Sunday of Advent beginning, 'Excita, Domine, corda nostra ad preparandas Unigeniti tui vias, ut per eius adventum purificatis tibi mentibus seruire mereamur' (Anglo-Latin).
-Worcester, Worcester Cathedral, MS F.126, f.27v [date not given by editor].
-Wenzel, 'Unrecorded Middle-English Verses', p.61.

Egge oure hertes, lord of myth, 1
þi sonys weyis so to dyth
þat we mowen wen he comeþ
wyþ worþi work hem welcomin. 4

ME3 (*Index* 1233)
-'Hali Thomas of hevenriche' (Middle English) in a miracle relating a vision in which an anthem is sung to Thomas Becket as martyr, in the *Miracula S. Thomae Cantuariensis* by William, monk of Canterbury (Anglo-Latin).
-Winchester, MS Winchester [f. no. not given by editor], 2nd half 13th c. [This seems to be an outdated MS reference; the name and location of the MS may have changed.]
-Robertson, 'Miracula', p.151.

Hali Thomas of hevenriche, 1
Alle postles eve[n]liche,
Dhe martyrs dhe understande
Deyhuamliche on here hande.
Selcuth dede ure Drichtin 5
Dhat he dhi wetter wente to wyn.
Dhu ert help in Engelande,
Ure stefne understande.
Thu hert froure imang mankynne,
Help us nu of ure senne. 10

ME4 (*Index* 29)
-'Honnd by honnd we schulle ous take' (Middle English) in a sermon outline where a banquet is described which Christ gives for those who come to him (macaronic = Anglo-Latin + Middle English).
-Oxford, Bodleian Library, MS Bodley 26, f.202, 2nd half 14th c.
-Brown, *Fourteenth Century*, No 88.

Honnd by honnd we schulle ous take, 1
& ioye & blisse schulle we make,
for þe deuel of elle man haȝt for-sake,
& godes sone ys maked oure make.

A child is boren a-mo[n]ges man, 5
& in þat child was no wam;
þat child ys god, þat child is man,
& in þat child oure lif bygan.
Honnd by honnd þanne schulle ous take, &c.

Senful man be bliþe and glad, 10
for your mariage þy peys ys grad,
wan crist was boren:
com to crist, þy peis ys grad,
for þe was hys blod ysched,
þat were for-loren. 15
Honnd by honnd þanne schulle ous take
& ioye & blisse schu[lle] we make, &c.

Senful man be bliþe & bold,
for euene ys boþe boȝt & sold,
euereche fote: 20
com to crist, þy peys ys told,
for þe he ȝahf a hondre fo[l]d,
hys lif to bote.
Honnd by honnd, &c.

ME5 (*Index* 4098)
-'Hwa se þis writ haueð ired' (Middle English) in the allegorical treatise/sermon *Sawles Warde* (Middle English).
-London, British Library, MS Royal XVII.A.XXVII [f. no. not given by editor], 1st half 13th c.
-Morris, *Old English Homilies*, p.267.

Hwa se þis writ haueð ired. 1
Ant crist him haueð swa isped.
Ich bidde par seinte charite.
þet ȝe bidden ofte for me.
Aa pater noster. ant aue marie. 5
þet ich mote þat lif her drehen.
Ant ure lauerd wel icwemen.
I Mi ȝuheðe ant in min elde.

þet ich mote ihesu crist mi sawle ȝelden.
AMEN. 10

[The criteria for choosing this piece of text for the corpus are conventional textual criteria (it is short, non-narrative and rhymes), 'authoritative' criteria (it is listed in the *Index* and treated as a lyric by the editor of the prose text by printing it as a verse stanza) and contextual criteria (it is almost completely separate from the prose text as it occurs at the end of it and can therefore be understood as a piece of text that stands out from the prose). See the introduction to this appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

ME6 (*Index* 1750)
-'Ihesu, þat al þis world haþ wroȝt' (Middle English) in a sermon on the text 'Ihesu, fili dauid, miserere mei' (Anglo-Latin).
-Oxford, Merton College, MS 248, f.66, 14th c.
-Brown, *Fourteenth Century*, No 35.

Ihesu, þat al þis world haþ wroȝt, 1
haue merci on me!
ihesu, þat wiþ þi blod vs bouȝt,
ihesu, þat ȝaf vs whanne we adde noȝt,
ihesu, dauid sone! &c. 5

dauid sone, ful of miȝt
haue [merci on me]!
dauid sone, fair to siȝt,
dauid sone, þat mengeþ merci wiþ riȝt,
haue merci on me, & mak me mek to þe, 10
& mak me þenche on þe, & bring me to þe
þat longeþ to þe, þat wolde ben at þe,
ihesu [dauid sone]!

[prose]

ihesu, þat al þis world ad wroȝt,
dauid sone, ful of myȝt, 15
haue merci on me!
& mak me meke to þe,

[prose]

louerd, þou þat foluest me
wider-ward so i fle,
dauid sone, fair to siȝt, 20
haue merci on me!
þat ich may habbe meknesse an sorwe of my sinne.
lord, þou þat faȝt for me
wan myn enemy folewed me,
dauid sone, ful of myȝt, 25
haue merci on me!
þat i may helde my penaunce & stomble naȝt þerinne.

Lord, þou þat ȝiuest me
al þat langeþ to me
dauid sone, þat mengest merci wiþ riȝt, 30
haue merci on me!
& bring me to þe,
þat wolde ben at te,
þat longeþ to þe,
in þi muchel blis þat neuere more shal blinne. 35

[The criteria for choosing this piece of text for the corpus are first of all conventional textual criteria: it is relatively short, non-narrative, rhymes, shows the literary form of a roundel- conventionally recognised for lyrics- as well as a subject matter prevalent in a great number of lyrics, that is the celebration of the name Jesus. ME6 was also chosen for 'authoritative criteria': it is treated as a lyric by the lyric authority Carlton Brown by printing it in his anthology of fourteenth-century lyrics and listing it in his *Index*. In the prose context in which the lyric is found it stands out as a lyric, for example, because of a language change from lyric to prose and to lyric, as the prose is written in Latin while the lyric is written in Middle English. See the introduction to this appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

ME7 (*Index* 1491)
-'In heuen schal dwelle al cristen men' (Middle English) in the section on the Ten Commandments of the *Speculum Christiani*, a religious manual (Middle English).
-London, British Library, MS Harley VIMDLXXX, f.6a, mid-15th c.
-Holmstedt, *Speculum Christiani*, p.16.

In heuen schal dwelle al cristen men,
That knowen and kepe goddes byddynge[s] ten.

[The criteria for choosing this piece of text for the corpus are conventional textual criteria (it is short, non-narrative and rhymes), 'authoritative' criteria (it is listed in the *Index* and is treated as a lyric by the editor of the prose by printing it as a verse stanza), unconventional textual criteria (it has a proverb-like tone) and contextual criteria (it occurs at the very beginning of the section on the Ten Commandments and therefore seems to be marked as something different from the prose of the rest of the section). See the introduction to this appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

ME8
-'Kyng, be þu redy, wach and wake' (Middle English) describing letters of a tyrant (i.e. Death) besieging the castle of the soul in a sermon (Middle English).
-London, British Library, MS Harley IIMCCXLVII, f.211v [date not given by editor].
-Wenzel, 'Unrecorded Middle-English Verses', p.65.

Kyng, be þu redy, wach and wake. 1
Or þu be ware I woll þe take.
Though þu be stovt, noble and gay,
Thou shalt yelde þe castell yf I may.
O, þu kyng, a-slake þi boste, 5
for deth is ny to take þi goste.

ME9 (*Index* 1902)
-'Lystne, man, lystne to me' (Middle English) in a sermon for Good Friday, which is part of the collection of sermons *Speculum Sacerdotale* (Middle English).
-London, British Library, MS Additional XXXVIMDCCXCI, ff.63a-b, 15th c.
-Weatherly, *Speculum Sacerdotale*, p.112.

Lystne, man, lystne to me, 1
Byholde what I thole for the.
To the, man, well lowde I crye;
For thy loue þou seest I dye.
Byholde my body how I am swongyn; 5
Se þe nayles howe I am þrouȝ stongyn.
My body withoute is betyn sore,
My peynes with-in ben wel more.
All this I haue tholyd for the,
As þou schalt at Domysday se. 10

ME10 (*Index* 2070)
-'Man may longe his lyues wene' (Middle English) in Dan Michel's *Ayenbite of Inwyt*, a religious manual (Middle English).
-London, British Library, MS Arundel LVII, f.39b, 1340.
-Morris, *Ayenbite of Inwyt*, pp.129-30.

Man may longe his lyues wene 1
and ofte him lyeȝeþ his wrench.
ase uayr weder went in-to rene
and uerliche makeþ his blench.
þer ne is noþer king ne kuene 5
þet ne ssel drinke of deaþes drench.
man þeruore þe beþench
er þou ualle of þi bench
þi zenne aquench.

ME11 (*Index* 2114)
-'Mary, moder of grace, we cryen to þe' (Middle English) in the section on 'de superbia' in *Fasciculus Morum*, a preacher's handbook (Anglo-Latin).
-Oxford, Bodleian Library, MS Rawlinson C.670, ff.7-150v [exact f.no. not indicated], 1st half 15th c.
-Wenzel, *Fasciculus Morum*, p.72.

Mary, moder of grace, we cryen to þe, 1
Moder of mercy and of pyte,
Wyte vs fro þe fendes fondyng
And helpe vs at oure last endyng;
And to þy sone oure pes þou make, 5
þat he on vs no wreche take.
Alle þe halewen þat aren in heuen,
To ȝow I crye with mylde steuen.
Helpe þat Cryst my gult forȝeue,
And I wol him serue whyl þat I leue. 10

ME12 (*Suppl.* 2233.5)
-'My dere frendes, I ȝou pray' (Middle English) in a sermon which is part of the *Speculum Christiani*, a religious manual (Middle English).
-London, British Library, MS Harley VIMDLXXX, f.23a, mid-15th c.
-Holmstedt, *Speculum Christiani*, p.74.

My dere frendes, I ȝou pray,
Foure thynges in herte bere a-way.

[The criteria for choosing this piece of text for the corpus are conventional textual criteria (it is short, non-narrative and rhymes), 'authoritative' criteria (it is listed in the *Index* and is treated as a lyric by the editor of the prose by printing it as a verse stanza), contextual criteria (it occurs at the very beginning of the sermon in the *Speculum Christiani* and therefore seems to be marked as something different from the prose of the rest of the section). See the introduction to this appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

ME13 (*Index* 2320)
-'Nou goþ sunne under wode' (Middle English) in St. Edmund's *Mirour de Seinte Eglyse*, a religious manual (Anglo-Norman).
-London, British Library, MS Arundel CCLXXXVIII, f.118v, late 13th c.
-Wilshere, *Mirour de Seinte Eglyse*, p.69.

Nou goþ sunne under wode 1
Me reuweþ, Marie, þy faire rode;
Nou goþ sunne under tre;
Me reweþ, Marie, [þi] sone and the. 4

ME14
-'Of all þat he was wont to haue' (Middle English) in a funeral sermon (Middle English).
-London, British Library, MS Harley MMCCXLVII, f.213r [date not given by editor].
-Wenzel, 'Unrecorded Middle-English Verses', p.68.

Of all þat he was wont to haue
is left hym oonly but his graue.

ME15 (*Index* 2693)
-'O God is in heuene' (Middle English) in a sermon on St. Thomas, the apostle, which is part of the collection of sermons *Speculum Sacerdotale* (Middle English).
-London, British Library, MS Additional XXXVIMDCCXCI, f.142a, 15th c.
-Weatherly, *Speculum Sacerdotale*, p.252.

O God is in heuene, 1
Man of mylde steuene.
Heuene and erþe he made of noȝt,
And vs alle on the rode he bought.
He wote the grounde of yche see 5
And the peynes in helle that be.
He is kynge of alle kyngis,
And to hym lowteþ alle þyngis.

ME16 (*Index* 3147)
-'Sithen þis world was ful of onde' (Middle English) in the section on 'de invidia' of *Fasciculus Morum*, a preacher's handbook (Anglo-Latin).
-Oxford, Bodleian Library, MS Rawlinson C.670, ff.7-150v [exact f. no. not indicated], 1st half 15th c.
-Wenzel, *Fasciculus Morum*, p.154.

Sithen þis world was ful of onde, 1
Trewth and love has leyn in bonde.
Wherfore, þou Lord þat art aboue,
Lethe þat bonde and sende vs loue. 4

ME17 (*Index* 3211)
-'Stond wel moder under rode' (Middle English) in a sermon (Anglo-Latin).
-London, British Library, MS Royal VIII.F.II, flyleaf, about 1300.
-Brown, *Thirteenth Century*, No 49 notes, p.204.

Stond wel moder under rode 1
byholt þy sone wyth glade mode
blize moder miȝt tu ben
[prose]
Son hou may hi bliþe stonde
i se þi fet i se þi honde 5
nayled to þat harde tre.

ME18 (*Index* 3254)
-'Take no God but oon in heuen' (Middle English) in the section on 'de invidia' of *Fasciculus Morum*, a preacher's handbook (Anglo-Latin).
-Oxford, Bodleian Library, MS Rawlinson C.670, ff.7-150v [exact f. no. not indicated], 1st half 15th c.
-Wenzel, *Fasciculus Morum*, p.184.

Take no God but oon in heuen. 1
Neme nouȝth his name in ydel steuen.
Loke ryȝt wel þyn halyday.
þy fadur and moder þow worshyp ay.
Loke þou be no monsleere. 5
Of fals wytnes noo berere.
þou shalt do no lecherye,
Ni no þefthe of felonye.
þin neyȝborus godes þou ne wyll.
Ne wyf ne douȝter for to spylle. 10

ME19 (*Suppl.* 3570.5)
-'þenchen hu swart þing ant hu suti is sunne' (Middle English) in the saint's life *Seinte Marherete* (Middle English).
-London, British Library, MS Royal XVII.A.XXVII, f.49r, 1st half 13th c.
-Mack, *Seinte Marherete*, p.35.

þenchen hu swart þing ant hu suti is sunne; 1
þenchen of helle-wa, of heouenriches wunne;

ant hare ahne deð t drihtines munegin ilome,
t te grisle t te grure þe bið et te dome;
þenchen þat te flesches lust alið swiðe sone, 5
þe pine þer-uore leasteð a mare.

ME20 (*Index* 4035)
-'When þe hede quakyth' (Middle English) in the section on 'de luxuria' of *Fasciculus Morum*, a preacher's handbook (Anglo-Latin).
-Oxford, Bodleian Library, MS Rawlinson C.670, ff.7-150v [exact f. no. not indicated], 1st half 15th c.
-Wenzel, *Fasciculus Morum*, pp.718, 719.

When þe hede quakyth 1
And þe lyppis blakyth
And þe nose sharpyth
And þe senow stakyth
And þe brest pantyth 5
And þe breþe wantyþ
And þe teþe ratelyȝt
And þe þrote roteliþ
And þe sowle is wente owte
þe body ne tyt but a clowte. 10
Sone be it so stekenn
þe sowle all clene ys forȝetenn.

ME21 (*Index* 4150)
-'Who-so wyl haue helle' (Middle English) in the section on the Seven Deadly Sins of the *Speculum Christiani*, a religious manual, (Middle English).
-London, British Library, MS Harley VIMDLXXX, f.19a, mid-15th c.
-Holmstedt, *Speculum Christiani*, p.58.

Who-so wyl haue helle, 1
Do he moste as I hym telle.
I boste and bragge ay wyth the beste.
To maynten synne I am ful preste.
Myn awne wyl I wylle haue ay, 5
Thoue god and gud men al bydde nay.

[The criteria for choosing this piece of text for the corpus are conventional textual criteria (it is short, non-narrative and rhymes), 'authoritative' criteria (it is listed in the *Index* and treated as a lyric by the editor of the prose by printing it as a verse stanza) and contextual criteria (it occurs at the very beginning of the section on The Seven Deadly Sins and therefore seems to be marked as something different from the prose of the rest of the section). See the introduction to this appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

ME22
-'Wo is me, wo is me, for loue y go ibunden' (Middle English) in a sermon on how much Christ suffered for love of man (Anglo-Latin).
-Cambridge, Cambridge University Library, MS Ff.1.17, f.265r [date not given by editor].
-Wenzel, 'Unrecorded Middle-English Verses', p.78.

Wo is me, wo is me, for loue y go ibunden.

[The criteria for choosing this piece of text for the corpus are conventional textual criteria (it is short and non-narrative), unconventional textual criteria (it contains a refrain-like repetition characteristic of many lyrics), 'authoritative' criteria (it is treated as a lyric by its editor Wenzel) and contextual criteria (the lyric is written in a different language from the prose which lets it stand out as something different from the prose). See the introduction to this appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

ME23 (*Index* 4239)
-'Wreche mon, why art þou prowde' (Middle English) in the section 'de superbia' of *Fasciculus Morum*, a preacher's handbook (Anglo-Latin).
-Oxford, Bodleian Library, MS Rawlinson C.670, ff.7-150v [exact f. no. not indicated], 1st half 15th c.
-Wenzel, *Fasciculus Morum*, p.94.

Wreche mon, why art þou prowde 1
þat art of erthe maket?
Hedure ne brouȝtest þou no schroude,
But pore þou come and naket.
When þy soule is faren out, 5
þy body with erthe yraket,
þat body þat was so ronke and loude
Of alle men is hated.

ME24
-'Wy hastou me forsake þat mad þe of noght?' (Middle English), which is Christ's lament on the cross in a sermon on 'ut quid dereliquisti me?' (Matt. 27:46) (Anglo-Latin).
-Worcester, Worcester Cathedral, MS F.126, f.116 [date not given by editor].
-Wenzel, 'Unrecorded Middle-English Verses', pp.77-8.

Wy hastou me forsake þat mad þe of noght?
Why hastou me forsake þat þe so dere bought?
Wy hastou me forsake þat for þe to deye [*or* deþe] [was brought]?

ME25
-'Wyth myn owyn herte blod' (Middle English), which are two inscriptions that appear on a crucifix that stops its ears before a sinner who confesses but does not forgive. The last couplet appears as soon as he has forgiven, in an *exemplum* (Anglo-Latin).
-London, Lambeth Palace, MS 78, f.266v [date not given by editor].
-Wenzel, 'Unrecorded Middle-English Verses', p.78.

Wyth myn owyn herte blod 1
I wysch the owt of synne,
and the forȝaf al thy gylt,
so redy I ţou [?] bygynne.
[prose]
Now I make ioy wyth the 5
and here hwat thow prayst me.

Anglo-Latin:

AL1

-'Accipe per ceram' (Anglo-Latin) in a sermon on the Purification which is part of the collection of sermons *Speculum Sacerdotale* (Middle English).
-London, British Library, MS Additional XXXVIMDCCXCI, f.15a, 15th c.
-Weatherly, *Speculum Sacerdotale*, p.25.

Accipe per ceram 1
Carnem de virgine veram;
Per lumen numen,
Maiestatisque cacumen;
Humanum care 5
Lichnum dic significare.

AL2 (*Initia* 1068)

-'Anna viros habuit Joachim, Cleopham, Salomeque' (Anglo-Latin) in a sermon on Philip and Jacob which is part of the collection of sermons *Speculum Sacerdotale* (Middle English).
-London, British Library, MS Additional XXXVIMDCCXCI, f.82a, 15th c.
-Weatherly, *Speculum Sacerdotale*, pp.145-6.

Anna viros habuit Joachim, Cleopham, Salomeque; 1
Vir Ioachim primus, felix hic prole, Mariam
Hanc genuit, Ioseph-que viro copulatur. At ille
Non cognouit eam, sed salua virginitate
Virgo Deum peperit. Cleophas quoque duxerat Annam. 5
Defuncto Ioachim, tandem genuit-que Mariam,
Quam dedit Alpheo, Ioseph Iacobque credantur
Cognati Christo. Cleophas hic frater habetur
Joseph qui sponsus matrem domini comitatur.
Defuncto Cleopha, Salome coniungitur Anna, 10
Inde Maria venit, ȝebedeus quam sibi iunxit.
Prole viro tandem Iacobum tulit atque Iohannem.
Prima ergo Maria filia Anne et Ioachim,
Secunda Anne et Cleophe, tercia Anne et Salome.
Vxor ȝebedei mater fuit Iohannis Euangeliste 15
Et Jacobi Maioris.

[The criteria for choosing this piece of text for the corpus are 'authoritative' criteria (it is listed in Walther's *Initia* and treated as a lyric by the editor of the prose by printing it as a verse stanza) and contextual criteria (it is introduced by the phrase 'a certeyne vercifier spekeþ thus'; it is also written in a different language from the prose which lets it stand out from the prose). See the introduction to this appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

AL3 (*Initia* 1969)
-'Aue regina celorum' (Anglo-Latin) in one of the York Bidding Prayers (macaronic = Anglo-Latin + Middle English).
-York, Minster Library, MS Manual 16.M.4, f.177, 1st half 15th c.
-Simmons, *The Lay Folks Mass Book*, p.72.

Aue regina celorum
aue domina angelorum

[The criteria for choosing this piece of text for the corpus are conventional textual criteria (it is short, non-narrative and rhymes), 'authoritative' criteria (it is listed in Walther's *Initia*, and it is treated as a lyric by the editor of the prose by printing it as a verse stanza), contextual criteria (it is introduced as an 'antifona'). See the introduction to this appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

AL4
-'Ave regina celorum / mater regis angelorum' (Anglo-Latin) in one of the York Bidding Prayers (macaronic = Anglo-Latin + Middle English).
-W. de Worde, *Manuale secundum usum matris ecclesie Eboracensis*, p.103, 1509 (London, Ripon Minster Library).
-Simmons, *The Lay Folks Mass Book*, p.79.

Ave regina celorum 1
mater regis angelorum
O maria flos virginum
velut rosa vel lilium
funde preces ad filium 5
pro salute fidelium.

AL5
-'Cogita sepe cum dolore de tuis peccatis' (Anglo-Latin) in the religious treatise *Ancrene Wisse* (Anglo-Latin).
-Oxford, Merton College, MS Coxe 44, f.128v, 1st half 14th c.
-D'Evelyn, *The Latin Text of the Ancrene Riwle*, p.88.

cogita sepe cum dolore de tuis peccatis, 1
de pena inferni, de premio celesti,
de propria morte, de morte Christi in cruce,
de die districti iudicij;
cogita quam fallax est mundus, que merces eius; 5
cogita quid debes Deo pro eius beneficijs.

[The criteria for choosing this piece of text for the corpus are conventional textual criteria (it is short and non-narrative), unconventional criteria that go against the judgment of some lyric scholars (other versions of AL5 are recognised as lyrics, such as a version of it found in MS Arundel DVII, f.76 (printed in chapters 2.2 and 4), but AL5 is not necessarily recognised as such) and contextual criteria (AL5 is described as 'versus' by the prose). See the introduction to this appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

AL6

-'Cordis contritione moritur peccatum' (Anglo-Latin) in a sermon on the prophet Jeremiah: 'Missus est ieremias in puteum et stetit ibi usque ad os.' (Middle English).
-London, Lambeth Palace, MS 487, ff.19b-20a, about 1200.
-Morris, *Old English Homilies*, pp.49, 51.

Cordis contritione moritur peccatum.
oris confessione defertur ad tumulum.
operis satisfactione tumulatur in perpetuum.

AL7

-'Deus inadiutorium z cetera' (Anglo-Latin) in the religious treatise *Ancrene Wisse* (Middle English).
-London, British Library, MS Cotton Cleopatra C.VI, f.131v, 1st half 13th c.
-Dobson, *The English Text of the Ancrene Riwle*, p.214.

deus inadiutorium z cetera. 1
Veni creator spiritus.
Exurgat deus z dissipentur.
deus innomine tuo saluum z cetera.
domine quid multiplicati sunt. 5
Adte domine leuaui animam z cetera.
ad te leuaui z cetera.
Leuaui oculos z cetera.
[prose]
usque quo domine ob.
[prose]
Pater noster. 10
credo
Aue Maria

[This is admittedly one of the most unconventional choices for this corpus, but it is not that different from lyrics, that may generally be disregarded for their low poetical value, but that are still recognised as lyrics, such as versifications of the Pater Noster or the Creed. It is marked as direct speech by its prose context which lets it stand out from the prose, and its language is different from the prose, which also lets this bit of text here stand out from its surrounding prose. See the introduction to this appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

AL8 (*Proverbia* 6476)

-'Dum cor non orat' (Anglo-Latin) in a sermon on 'Calma ne cesses' (Isaiah 58:1) (Middle English).
-London, British Library, MS Royal XVIII.B.XXIII, f.105v, mid-15th c.
-Ross, *Middle English Sermons*, p.154.

Dum cor non orat,
In vanum lingua laborat

[The criteria for choosing this piece of text for the corpus are conventional textual criteria (it is short, non-narrative and rhymes), 'authoritative' criteria (it is treated as a lyric by the editor of the prose by printing it as a verse stanza), unconventional textual criteria (it is a proverb) and contextual criteria (it is written in a different language from the prose which lets it stand out from the prose). See the introduction to this appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

AL9 (*Initia* 17280)
-'Duodecim abusiua sunt seculi. Hoc est' (Anglo-Latin) in a sermon on 'De Octo Uiciis & De Duodecim Abusiuis Huius Seculi' beginning 'Omnia nimia nocent. & temperancia mater virtutum dicitur.' (Middle English).
-London, Lambeth Palace, MS 487, f.40a, about 1200.
-Morris, *Old English Homilies*, p.107.

Duodecim abusiua sunt seculi. Hoc est. 1
Sapiens sine operibus bonis.
Senex sine religione.
Adolescens sine obediencia.
Diues sine elemosina. 5
Femina sine pudicitia.
Dominus sine uirtute.
Christianus contenciosus.
Pauper superbus.
Rex iniquus. 10
Episcopus negligens.
Plebs. sine disciplina.
Populus sine lege.
& sic suffocatur iusticia dei.

[The criteria for choosing this piece of text for the corpus are conventional textual criteria (it is relatively short, non-narrative, shows some rhyme and treats a topic common to lyrics, the 'Abuses of the World'), 'authoritative' criteria (it is listed in Walther's *Initia*) and contextual criteria (it is presented as direct speech in the prose ('we sculen eou seggan') and written in a different language from the prose, all of which marks it as something different from the prose). See the introduction to the appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

AL10
-'Eum dominum omnium cognoscere' (Anglo-Latin) in a sermon on the Creed beginning, 'Tria sunt hominum saluti necessaria. fides. batissmus. mundicia uite.' (Middle English).
-London, Lambeth Palace, MS 487, f.26b, about 1200.
-Morris, *Old English Homilies*, p.75.

eum dominum omnium cognoscere. 1
super omnia diligere.
pre omnibus timere.
& uenerari eique per omnia obedire. 4

AL11
-'Exurge, quare obdormis, Domine' (Anglo-Latin) in the chronicle *The Peterborough Chronicle* (Middle English).
-Oxford, Bodleian Library, MS Laud. Misc. 636, f.86r, 1st half 12th c.
-Clark, *The Peterborough Chronicle*, pp.49-50.

Exurge, quare obdormis, Domine?

[This is one of the most controversial choices for this corpus. It is printed in italics by the editor of the prose, which shows that he treats it as something different from the surrounding prose. It is written in a different language from the prose which also marks it as something that stands out from the prose. But it

does not really show any of the conventional textual criteria of the lyrics apart from being short and non-narrative. Nevertheless, as a quotation from the psalms it does not seem entirely different from such lyrics that are generally disregarded for their low poetical value but are still recognised as lyrics, such as versifications of prayers, psalms and other passages from the Bible. I am pushing the boundary of any lyric definition here in particular as this is just a quotation, as it is not versified and as it is extremely short. See the introduction to the appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

AL12 (*Initia* 8401)
-'Homo, vide quid pro te pacior' (Anglo-Latin) in the section on 'de invidia' of *Fasciculus Morum*, a preacher's handbook (Anglo-Latin).
-Canterbury, Cathedral Library, MS D.14, ff.48v-49r, 3rd quarter 15th c.
-Wenzel, *Fasciculus Morum*, p.216.

Homo [prose], vide quid pro te pacior, 1
Se est dolor sicut quo crucior.
Ad te clamo qui pro te morior.
Vide penas quibus afficior.
Vide clav[o]s quibus confodior. 5
Cum sit dolor tantus exterior,
Set interior tamen planctus gravior,
Dum tam ingratum te experior.

AL13 (*Initia* 9015)
-'In natale sacro tria sunt solempnia misse' (Anglo-Latin) in a sermon on the Nativity of the Lord which is part of the collection of sermons *Speculum Sacerdotale* (Middle English).
-London, British Library, MS Additional XXXVIMDCCXCI, f.5b, 15th c.
-Weatherly, *Speculum Sacerdotale*, p.8.

In natale sacro tria sunt solempnia misse; 1
Quod signent misse aut cui celebrentur habe.
Nocte prior, sub luce sequens [e]t luce suprema,
Sub Noe, sub Dauid, sub Christo sacra fuere,
Nox, aurora dies; vmbra, figura, Deus. 5

[The criteria for choosing this piece of text for the corpus are 'authoritative' criteria (it is listed in Walther's *Initia* and is treated as a lyric by the editor of the prose by printing it as a verse stanza) and contextual criteria (it is introduced by the sentence: 'a serteyne vercifier seyþ thus', and it is written in a different language from the prose which lets it stand out from the prose). See the introduction to the appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

AL14
-'Lex et fama, fides, reverencia, caucio dampni' (Anglo-Latin) in the section on 'de invidia' of *Fasciculus Morum*, a preacher's handbook (Anglo-Latin).
-Canterbury, Cathedral Library, MS D.14, f.33r, 3rd quarter 15th c.
-Wenzel, *Fasciculus Morum*, p.166.

Lex et fama, fides, reverencia, caucio dampni,
Defectus veri tibi dant iurare licenter.

[The criteria for choosing this piece of text for the corpus are 'authoritative' criteria (it is treated as a lyric

by the editor of the prose by printing it as a verse stanza), unconventional textual criteria (it is a proverb) and contextual criteria (it is referred to as 'versus' by the prose). See the introduction to the appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

AL15

-'Mors tua. mors domini. Nota culpa gaudia celi' (Anglo-Latin) in the religious treatise *Ancrene Wisse* (Middle English).
-London, British Library, MS Cotton Cleopatra C.VI, f.105v, 1st half 13th c.
-Dobson, *The English Text of the Ancrene Riwle*, p.177.

Mors tua. mors domini. Nota culpa gaudia celi.
Iudicii terror figantur mente fideli

AL16 (*Proverbia* 15497)

-'Multis annis iam transactis' (Anglo-Latin) in the section on 'de invidia' of *Fasciculus Morum,* a preacher's handbook (Anglo-Latin).
-U.S.A., New York, Pierpont Morgan Library, MS 298, ff.2-98v [exact f. no. not indicated], about 1412.
-Wenzel, *Fasciculus Morum*, pp.170, 172.

Multis annis iam transactis 1
Rara fides est in factis.
Mel in ore, verba lactis,
Fel in corde, fraus in factis. 4

AL17

-'Os quod mentitur occidit animam' (Anglo-Latin) in a sermon beginning, 'Tunc erit tibi gloria coram simul disumbentibus' (Luke 14:10) (Middle English).
-London, British Library, MS Royal XVIII.B.XXIII, f.59r, mid-15th c.
-Ross, *Middle English Sermons*, p.24.

Os quod mentitur occidit animam

[The criteria for choosing this piece of text for the corpus are mainly contextual criteria (it is introduced as a quotation by Salomon ('Solomon seþ'), and it is written in a different language from the prose, both of which let it stand out from the prose. Here I am pushing the boundaries of any definition of the lyric by taking the fact that some conventionally recognised lyrics are presented as quotations in a prose text and are written in a language different from the prose and by using these as reasons for presenting a piece of text that is not conventionally recognised as a lyric. See the introduction to the appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

AL18

-'Quod vobis concedat' (Anglo-Latin) in a sermon on 'Redde quod debes' (Matt. 18:28) (Middle English).
-London, British Library, MS Royal XVIII.B.XXIII, f.64v, mid-15th c.
-Ross, *Middle English Sermons*, p.45.

Quod vobis concedat
qui sine fine viuit et regnat.

AL19 (*Initia* 16516)
-'Regina celi letare' (Anglo-Latin) in one of the York Bidding Prayers (macaronic = Anglo-Latin + Middle English).
-W.de Worde, *Manuale secundum usum matris ecclesie Eboracensis*, p.103, 1509 (London, Ripon Minster Library).
-Simmons, *The Lay Folks Mass Book*, p.79.

Regina celi letare	alleluya:	1
quia quem meruisti portare	alleluya:	
resurrexit sicut dixit	alleluya:	
ora pro nobis deum	alleluya.	4

[The criteria for choosing this piece of text for the corpus are conventional textual criteria (it is short, non-narrative and shows rhyme in the repetition of 'alleluya'), unconventional textual criteria (it shows a refrain-like repetition characteristic of some lyrics), 'authoritative' criteria (it is listed in Walther's *Initia* and treated as a lyric by the editor of the prose by printing it as a verse stanza) and contextual criteria (the prose introduces it as 'antiphona'). See the introduction to the appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

AL20 (*Initia* 17100)
-'Salve, festa dies, que vulnera nostra coherces' (Anglo-Latin) in the section on 'de invidia' of *Fasciculus Morum*, a preacher's handbook (Anglo-Latin).
-Canterbury, Cathedral Library, MS D.14, f.48r, 3rd quarter 15th c.
-Wenzel, *Fasciculus Morum*, p.214.

Salve, festa dies, que vulnera nostra coherces.
Est Adam factus et eodem [tempore] lapsus.
Angelus est missus, et passus in cruce Christus.

AL21 (*Initia* 17998)
-'Si tibi copia, si sapiencia formaque detur' (Anglo-Latin) in the section on 'de superbia' of *Fasciculus Morum*, a preacher's handbook (Anglo-Latin).
-U.S.A., New York, Pierpont Morgan Library, MS 298, f.5v, about 1412.
-Wenzel, *Fasciculus Morum*, p.56.

Si tibi copia, si sapiencia formaque detur,
Sola superbia destruit omnia si comitetur.

AL22
-'Surgite defuncti, modo iudicis ira patebit' (Anglo-Latin) in the section on 'de luxuria' of *Fasciculus Morum*, a preacher's handbook (Anglo-Latin).
-Canterbury, Cathedral Library, MS D.14, f.211r, 3rd quarter 15th c.
-Wenzel, *Fasciculus Morum*, pp.698, 700.

Surgite defuncti, modo iudicis ira patebit;	1
Iam cernent cuncti tua facta nilque latebit;	
Conscia sum puncti minimi, nil teste carebit;	
Tu michi servisti, meus es, dabo quod meruisti;	
O Deus, hec signa tua puniat ulcio digna;	5
Hoc, horrende chaos, ostende, vorare reos hos;	
O maledict[a] cohors, sit semper in igne tibi sors!	

AL23 (*Initia* 19669)
-'Unum crede Deum. Ne iures falsa per ipsum' (Anglo-Latin) in the section on 'de invidia' of *Fasciculus Morum*, a preacher's handbook (Anglo-Latin).
-Canterbury, Cathedral Library, MS D.14, f.38r, 3rd quarter 15th c.
-Wenzel, *Fasciculus Morum*, p.184.

Unum crede Deum. Ne iures falsa per ipsum. 1
Sabbata sanctifices. Tibi sint in honore parentes.
Non occisor eris, fur, mechus, testis iniquus.
Non violas nuptam nec rem cupias alienam. 4

AL24
-'Vigilate et orate' (Anglo-Latin) in a sermon on 'Vigilate et orate' (Matt. 26:41) (Middle English).
-London, British Library, MS Royal XVIII.B.XXIII, f.65r, mid-15th c.
-Ross, *Middle English Sermons*, p.46.

Vigilate et orate

[This is one of the most controversial choices for this corpus. The reasons for including it are mostly contextual: it occurs right at the beginning of the sermon and is written in a different language from the prose, which lets it stand out from the prose. It is also repeated in the course of the sermon in a refrain-like manner. Here I am pushing the boundaries of any definition of the lyric by taking the fact that some conventionally recognised lyrics in prose texts are placed at the beginning of the prose and are as such marked as separate from the prose and that some conventionally recognised lyrics in prose texts show refrains (e.g. ME4), and by using this as reasons for presenting a piece of text that is not conventionally recognised as a lyric. I go one step further by assuming that a refrain-like repetition could be a lyric on its own without a body of lyric text to which a refrain conventionally refers.]

AL25 (*Initia* 20331)
-'Vilior est humana caro quam pellis ovina' (Anglo-Latin) in the section on 'de superbia' of *Fasciculus Morum*, a preacher's handbook (Anglo-Latin).
-Canterbury, Cathedral Library, MS D.14, f.11v, 3rd quarter 15th c.
-Wenzel, *Fasciculus Morum*, p.98.

Vilior est humana caro quam pellis ovina: 1
Cum moriatur ovis, aliquid valet illa ruina,
Extrahitur pellis et scribitur intus et extra;
Cum moriatur homo, moritur simul caro et ossa. 4

<u>Anglo-Norman:</u>

AN1
-'Ave Jhesu, reis omnipotent, ki home peccheur eustes si chier' (Anglo-Norman) in a prose text introducing greetings to Jesus and to his mother, Mary (Anglo-Norman).
-Cambridge, Trinity College, MS O.2.45, f.7, mid-13th c.
-Meyer, 'Les Manuscrits.. Cambridge- Trinity College', pp.110-1.

Ave Jhesu, reis omnipotent, ki home peccheur eustes si chier, 1
Pur ki suffristes vostres cors si trés vile[ne]ment treiter.
Vos seintes meins e vos duz piez en croiz estendre e cloufichier.
E vostre cors precius de une lance agüe percier,
E les cinc plaies de salu pur nus peccheurs feistes seigner. 5

Defendez nus, sire Jhesu Crist, de pecché d'encombrier.
Ave Jhesu, ki vos duz braz pur mei voliez estendre
En cele gloriose croiz e pur mei cheitif pendre,
E suffrir si dure mort ke ne sui fors pudre e cendre.
Sire, donez mei grace ke jeo le sace entendre, 10
E en vostre seint servisse issi mun tens despendre
Ke mun espirit pusse a ma fin en vos meins rendre.
Amen

AN2

-'De quatre sorurs vus voil dire' (Anglo-Norman) in a sermon on the text 'Misericordia et veritas obviaverunt sibi..' (Ps. 84:11) (Anglo-Latin).
-Cambridge, University Library, MS KK.4.20, f.58, 14th c.
-Meyer, 'Les Manuscrits.. Cambridge - Bibliothèque de l'université', pp.352-3.

De quatre sorurs vus voil dire 1
Ke filies sunt Deu nostre Sire.
Quatre sors i sunt numrez
E par diverse nuns numez;
Merci fu la primere né 5
Ke tute fu pleine de pité.

AN3

-'De tut ceo me reng cupable, sire dieus, e uous cri merci' (Anglo-Norman) in a prose confession by Robert of Lincoln (Anglo-Norman).
-Germany, Hamburg, Stadtbibliothek, MS Cod.philol. 296, ff.59-66, 1st half 14th c.
-Urtel, 'Eine altfranzösische Beichte', pp.573-5.

De tut ceo me reng cupable, sire dieus, e uous cri merci 1
[prose]
e de tut ceo me reng cupale, sire dieu, e uous cri merci
[prose]
De tut ceo me reng cupable e, sire dieu, uous cri merci
[prose]
De tut ceo me reng cupable e , sire dieu, uous cri merci
[prose]
e pur ceo de tutez seculere tristesces e desperaunces, que ieo ai eu, 5
me reng cupable, sire dieu, e uous cri merci.
[prose]
De tut ceo me reng cupable [e], sire dieu, uous cri merci
[prose]
De tous ces fetz e de tutes ces fols uoluntes e de ceus orz pensers
me reng cupable e uos cri merci.
[prose]
De tous ceo mals uos cri merci
[prose]
De tut ceo uos cri merci
[prose]
De tus ces maus dount me suuent e de tous ces que i'ai ublie e de 10

tous le biens que i'ai lesse de fet ou de dit par peresce ou
par mon sauance, sire dieu, de tut ceo uous cri merci.

[This is one of the most controversial choices for this corpus. The main criterion for its inclusion is the refrain-like repetition of each line. See a detailed discussion of it and the reasons for its inclusion in chapter 3.1.]

AN4

-'Dieux ad plantee en mi lieu paraïs' (Anglo-Norman) in *Les Contes Moralisés de Nicole Bozon*, a collection of stories with moral application (Anglo-Norman).
-London, Gray's Inn, MS 12, f.40, mid-14th c.
-Toulmin Smith, *Les Contes*, p.132.

Dieux ad plantee en mi lieu paraïs
un arbre de vie.

[This is a controversial choice. The piece of text here shows some conventional textual characteristics of lyrics, such as shortness and rhyme. A contextual criterion for its inclusion is that it is introduced as a quotation: 'Seint Escripture dit'. Here I am using the fact that some conventionally recognised lyrics are short and rhyme and are represented as a quotation in a prose context as reasons for pushing the boundary of any definition of a lyric for this piece of text here. See the introduction to the appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

AN5

-'Duce dame seinte Marie, eez de nus pité' (Anglo-Norman) in a prose text introducing greetings to Jesus and to his mother, Mary (Anglo-Norman).
-Cambridge, Trinity College, MS O.2.45, f.7, mid-13th c.
-Meyer, 'Les Manuscrits.. Cambridge - Trinity College', p.111.

Duce dame seinte Marie, eez de nus pité, 1
Ke ja de pecché mortel ne seium encumbré,
Ne ja pur nule folie a dure mort livré.
Amen, amen, duce pucele, pur ta seinte virginité.
Duce dame sainte Marie, preez vostre enfant 5
K'il nus salve de tuz mals, si cum il est pussant.

Duce dame seinte Marie, priez Jhesu Crist
K'il nus tuz salve si com de vus char prist.
Amen, duce dame, mere Jhesu Christ,
Beneit seit le hure ke il en tei se mist. 10
Il eit merci de nus ke tele te fist.
Duce dame seinte Marie, preez vostre enfant
K'il nus doint sa aïe e nus seit garant
Encontre tuz nos enemis ke nus haient tant,
Duce Marie, preez vostre enfant 15
K'il nus salve de tuz mals, si cum il est pussant

AN6
-'Duz dame, raïne de cel e de terre' (Anglo-Norman) in a story about a miracle caused through the saying of mass (Anglo-Norman).
-Cambridge, University Library, MS FF.6.15, f.250v, 2nd half 14th c.
-Meyer, 'Les Manuscrits.. Cambridge - Bibliothèque de l'Université', p.283.

Duz dame, raïne de cel e de terre, 1
jeo vus cri merci pur l'amur vostre duz filz.
[prose]
Bieu duz filz,
ceo su jeo vostre mere.
Beneite soit le hore que vous nasquistes! 5
que de tele cum vous me veïstez aultre fiz me a Diex,
par vous messez, deliveré de ma paine.
E si fra tous ceous pur qui l'em les chantera
en la manere que vous les avez fetes,
e serront deliverez de perils e de pechez. 10

AN7
-'É Deu chalt pas sur les Phistiens tuná' (Anglo-Norman) in the Bible translation of the book of Samuel and the book of Kings, *Li Quatre Livre Des Reis* (Anglo-Norman).
-France, Paris, Bibliothèque Mazarine, MS 54, ff.9r-v, late 12th c.
-Curtius, *Li Quatre Livre Des Reis*, p.15, vv.10-12.

É Deu chalt pas sur les Phistiens tuná 1
é forment les espoentá.
É Israel vers Bethacar les enchalcha,
ocist asez, puis returná.
Pois li prophetes Samuel une pierre leva, 5
é entre Masphat é Sen la posá
é le líu Pierre de Áïé Deu apela

AN8
-'É li nostre rei nus jugerá' (Anglo-Norman) in the Bible translation of the book of Samuel and the book of Kings, *Li Quatre Livre Des Reis* (Anglo-Norman).
-France, Paris, Bibliothèque Mazarine, MS 54, f.10r, late 12th c.
-Curtius, *Li Quatre Livre Des Reis*, p.17, vv.20-22.

É li nostre rei nus jugerá, 1
devant nus tuz irad
é pur nus tuz se cumbaterád
Samuel ces paroles bien escultád
e á Deu meïsme les mustrad, 5
ki la requeste lur otreiad.
É Samuel á itant les cúngeád,
puis chascuns al suen turnad.

AN9
-'En la umbre de lui me sui assiz' (Anglo-Norman) in *Les Contes Moralisés de Nicole Bozon*, a collection of stories with moral application (Anglo-Norman).
-London, Gray's Inn, MS 12, f.40, mid-14th c.
-Toulmin Smith, *Les Contes*, p.133.

En la umbre de lui me sui assiz,
e douz est de gouster le fruit
qe pend en lui a ma goule.

AN10
-'En un solier entrerent' (Anglo-Norman) in the Bible translation of the book of Samuel and the book of Kings, *Li Quatre Livre Des Reis* (Anglo-Norman).
-France, Paris, Bibliothèque de Mazarine, MS 54, f.11r, late 12th c.
-Curtius, *Li Quatre Livre Des Reis*, p.18, v.25.

En un solier entrerent
ú il se herbergerent
é de priveted parlerent.

AN11
-'Folie est a gentz perdues la croiz Jhesu Crist e sa passioñ' (Anglo-Norman) in *Les Contes Moralisés de Nicole Bozon*, a collection of stories with moral application (Anglo-Norman).
-London, Gray's Inn, MS 12, f.40, mid-14th c.
-Toulmin Smith, *Les Contes*, p.133.

Folie est a gentz perdues la croiz Jhesu Crist e sa passioñ,
mès a ceux que soñt eslus vertue est e savacioñ.

AN12
-'Gloriouse virgine seinte Maria qui le fitz Dieux portastes' (Anglo-Norman) in a prose text on the five joys of the Virgin Mary (Anglo-Norman).
-Cambridge, Trinity College, MS O.5.32, f.25v, beginning 15th c.
-Meyer, 'Les Manuscrits.. Cambridge - Trinity College', pp.117-8.

Gloriouse virgine seinte Maria qui le fitz Dieux portastes, 1
Virgine le conceustes et virgine l'enfantastes,
Et de virginal lait le lestates,
Dame, si verroyment come ceo est verroy,
Eyez en garde le corps et l'alme de moy. 5

AN13
-'Guster et veez com suef e duz est li Sire' (Anglo-Norman) in a religious treatise on confession (Anglo-Norman).
-Cambridge, Trinity College, MS O.1.20, f.328v, 13th c.
-Meyer, 'Les Manuscrits.. Cambridge- Trinity College', p.95.

Guster e veez com suef e duz est li Sire.
Cil est benuré qui met sa esperance en li.

AN14

-'Ki volt oïr e volt aprendre' (Anglo-Norman) in a sermon on the dedication of churches (Anglo-Norman).
-Cambridge, Trinity College, MS O.2.14, f.109, 1st half 13th c.
-Meyer, 'Les Manuscrits.. Cambridge - Trinity College', p.107.

Ki volt oïr et volt aprendre 1
E de curage ben entendre
Le sacrement de seint Eglise,
Cum l'escripture le devise,
Ceo est des mustiers dediement, 5
Issi le dist l'em vulgarement,
Ces dous moz "sacrer e dedïer"
En cest lui servent d'un mestier.
Dunée est la poesté
Sul as eveskes, de par Dé, 10
Les eglises [de] dedïer,
A els apent icest mestier
E nient a altre; c'est l'asise
De li qui fundat seinte Eglise.
Par un prodom de grant valur 15
A qui Deus dona la sue amur
En (corr Est) cest traité fors excepté;
E sul par lui sui ordené,
K'il s'en delite el oïr
E preu i ait del retenir, 20
E tut li altre ensement
De ceo reteg[n]ent esperement
De bien oïr e de bien faire
E lur ben fait a bon chef traire.
Le rimer dès ore larrum, 25
Kar pleinement parler voldrum
Pur bien espundre la escripture
E bien mustrer la sanz cuverture.
Ore dunc entende qui voldra,
Del bien entendre pru averat. 30

AN15

-'La enfermerie de vostre alme deit estre compassioun e pité' (Anglo-Norman) in a treatise for men and women in habit (Anglo-Norman).
-London, British Library, MS Additional XLVIMCMXIX, f.65v, late 14th c.
-Meyer, 'Notice et Extraits', p.514.

La enfermerie de vostre alme deit estre compassioun e pité 1
de autri meseise e nomement de pecché,
e kaunt vous veez vostre prome encombré de pecché
ou de graunt maladie, ou de autre meseise
si vous peise e pité en avez, vous en averez merite. 5
E si vous poez, vous estes tenuz de ly aider
e pur luy prier et l yconforter. Amen.

AN16
-'Li sages dit en sun livre' (Anglo-Norman) in an *explicatio* of phrases from the Bible, *Proverbe de bon enseignement* probably by Nicole de Bozon (Anglo-Latin).
-London, British Library, MS Selden supra LXXIV, f.38 [date not given by editor].
-Meyer, 'Notice et extraits', p.540.

Li sages dit en sun livre 1
Ke commencement de ben vivre
Sur tute rien est a doter
Dampnedeu e honorer.

Li autre dit que vostre entente 5
Devetz metre en ta juvente
De tous pecchez vous retrere
E ver bountés tousjours trere

AN17
-'Ne vous emerveillez' (Anglo-Norman) in St. Edmund's *Mirour de Seinte Eglyse*, a religious manual (Anglo-Norman).
-London, British Library, MS Arundel CCLXXXVIII, f.118v, late 13th c.
-Wilshere, *Mirour de Seinte Eglyse*, p.67.

Ne vous emerveillez 1
come jeo su brunecte e haulé
kar le soleil
m'ad descoloree 4

[The criteria for choosing this piece of text for the corpus are conventional textual criteria (it is short, non-narrative and rhymes) and contextual criteria (it is presented as a 'Chaunson d'Amur' in the prose). See the introduction to the appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

AN18
-'Ore vous dirrai de une enfaunt' (Anglo-Norman) in a text on Christ's childhood (Anglo-Norman).
-Cambridge, University Library, MS GG.1.1, ff. 479-80, early 14th c.
-Meyer, 'Les Manuscrits.. Cambridge - Bibliothèque de l'université', p.336.

Ore vous dirrai de une enfaunt 1
Quant en tere fut conversaunt.
Marie ov sun fiz ala
E Joseph qui il mut ama;
Mut de draguns encuntra, 5
E chescune li enclina.
Marie prist dunc sun enfant,
Si li tint en sun devaunt;
Poüre out de bestes graunt,
Car ele vist venir itaunt. 10
Des liouns vindrent assez
E autres bestes de quatre pez;
Berbis e lowes i sunt alez

Qui nul n'ont autre damagez.
Puis bien chescun entendeit, 15
Ki trestut bien veir esteit
E qui issi nous diseit
Quant prophecie demustreit.
Il mustra bien par ses dis
Qui quant Marie out un fiz 20
Lowe mangerent uel ov berbis
Sanz mal fere e sanz estris.

AN19
-'Pensez souent ou do-lour de vos pecchez' (Anglo-Norman) in the religious treatise *Ancrene Wisse* (Anglo-Norman).
-Cambridge, Trinity College, MS R.14.7, f.30a, late 13th c.
-Trethewey, *The French Text of the Ancrene Riwle*, pp.19-20.

pensez souent ou do-lour de vos pecchez 1
de la peine de enfern. e de la ioie du ciel.
pensez de uostre mort demeine. e de la mort nostre seignur en la croiz.
e dil horible iugement au iour de iui-se. remenbrez souent e uostre quer.
pensez cum faus est li mound e quele est sa meri-te. 5
E si pensez quei vus deuez a deu pur soen bien fet.

[The criteria for choosing this piece of text for the corpus are that in other versions this piece of text here is conventionally recognised as a lyric, such as the version in MS Arundel DVII, f.76 (printed in chapters 2.2 and 4), and that it is introduced with the generic marker 'versus' in its prose context. See the introduction to the appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

AN20
-'Quant li poples ses enemis enchalchad' (Anglo-Norman) in the Bible translation of the book of Samuel and the book of Kings, *Li Quatre Livre des Reis* (Anglo-Norman).
-France, Paris, Bibliothèque Mazarine, MS 54, f.18r, late 12th c.
-Curtius, *Li Quatre Livre Des Reis*, p.28, v.43.

Quant li poples ses enemis enchalchad 1
é par vostre cumandement junad,
en une lande miel truvai
é un poi en manjai;
é pur cest mesfait or en murrai? 5

AN21
-'Seinurs, ne vus voil pas loier' (Anglo-Norman) in several pieces from the *Miroir* by *Robert de Gretham*, a religious treatise (Anglo-Latin).
-Cambridge, Trinity College, MS B.14.39, 40, f.72, 13th c.
-Meyer, 'Les Manuscrits.. Cambridge - Trinity College', pp.36-7.

Seinurs, ne vus voil pas loier 1
Ne tut tenir ne tut doner;
Mès quant les mesages verreiz,
Pur Deu amur, les succurreiz.

Penseiz en, si avereit mesteir. 5
Ky ben vus feit mut le averet cher;
Penseiz ke estis de une nature;
Heiez pité e bone cure.
E le aver quel ben vus fra
Quant la mort vus enguisera? 10
Ceo ke pur Deu avereit duné
Vus erit ben reguerdoné.
Malement cuilt grant aveir
Ke nulle joye ne seit aveir.
De ceo ke avez aüné 15
Ja joie ne averez demené;
Quant la gent aleiz decevant
Dereit (sic) est ke vaugeit mès avant.
Vostre aveir trestust lerreiz;
La gent jammès ne traerez. 20
Seinurs, tretus garde pernez
Que ceo secle est vanitez,
E la richesse de se mund
Treit la gent a enfeir parfund,
Car ky de aver a cuveitise 25
Il ne aime Deu ne sente Glise;
Sa entente met a sun aveir
Car il le quide tut dis aveir.

AN22
-'Si hom peche vers altre, á Deu se purrad acorder' (Anglo-Norman) in the Bible translation of the book of Samuel and the book of Kings, *Li Quatre Livre Des Reis* (Anglo-Norman).
-France, Paris, Bibliothèque Mazarine, MS 54, f.4r, late 12th c.
-Curtius, *Li Quatre Livre Des Reis*, p.7, v.25.

Si hom peche vers altre, á Deu se purrad acorder,
é s'il peche vers Deu, ki purrad pur lui preier?

AN23
-'Sire dieu omnipotent tut pussaunt' (Anglo-Norman) in a prose confession by Robert of Lincoln (Anglo-Norman).
-Germany, Hamburg, Stadtbibliothek, MS Cod.philol. 296, f.59, 14th c.
-Urtel, 'Eine altfranzösische Beichte', p.573.

Sire dieu omnipotent tut pussaunt, 1
donez moy dreite creance, ferm esperaunce
e uerai amour uers nous e ues chescun honme
e donez moy uostre grace
que ieo puisse en queor bien uiure e bien morir. 5

[This is a controversial choice for the corpus because this piece of text does not show any of the conventional textual criteria common to lyrics. However, it does not seem to be so different from those lyrics that are generally disregarded for low poetical value but that are still recognised as lyrics, such as versifications of prayers, such as the Pater Noster and the Creed. However, this piece here is not versified.

Nevertheless, it seems to be quite similar in tone and outlook to ME2, for example, which is a prayer and generally recognised as a lyric. See the introduction to the appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

AN24
-'Sire Jhesu Christ, rei pussant' (Anglo-Norman) in a treatise on the use of psalms as charms (macaronic = Anglo-Norman+ Anglo-Latin + Middle English).
-Cambridge, Trinty College, MS O.2.45, f.5, mid-13th c.
-Meyer, 'Les Manuscrits.. Cambridge - Trinity College', p.110.

Sire Jhesu Christ, rei pussant, 1
A vostre seint cors me comand;
E vostre seint sanc me seit salu
Ki pur nus en la seinte croiz fu espandu.
Amen, amen, issi seit pur ta grant vertu. 5

AN25
-'Vus qe ne savez mye le mal eschure e le bien eslire' (Anglo-Norman) in *Les Contes Moralisés de Nicole Bozon*, a collection of stories with moral application (Anglo-Norman).
-London, Gray's Inn, MS 12, f.17, mid-14th c.
-Toulmin Smith, *Les Contes*, p.8.

Vous qe ne savez mye le mal eschure e le bien eslire, 1
demaundés les bestez [e il vus aprendrount,
les oiseus que volent] e ils vus dirroñt,
les matiers de la tiere e ils vus respounderoñt,
les pessoñs de la mier e ils vus denuncieroñt 5

Macaronic:

Mac1 (*Suppl.* 65.5)
-'A losse of hele and likyng': in ve' (macaronic = Anglo-Latin + Middle English) in a sermon on the Crucifixion and the *mater dolorosa* for Good Friday on the quotation 've michi mater mea' (Jer. 15:10) (macaronic = Anglo-Latin + Middle English).
-Oxford, Bodleian Library, MS lat.th.d.1, f.123, 1st half 15th c.
-Little, 'Fifteenth-century sermon', p.248.

a losse of hele and likyng: in *ve-*
a body dressede to dying: in *ve michi-*
to a woman petously pleynyng: in *mater mea-*

Mac2
-'Credo in deum. Ic ileue in god' (macaronic = Anglo-Latin + Middle English) in a sermon on the Creed beginning, 'Tria sunt hominum saluti nesessaria. fides. baptissmus. mundicia uite.' (Middle English).
-London, Lambeth Palace, MS 487, f.26b, about 1200.
-Morris, *Old English Homilies*, p.75.

Credo in deum. Ic ileue in god. 1
patrem omnipotentem. þe fede[r] almihti.
Creatorem celi & terre. scuppende and weldende of heouene and
of orðe and of alle iscefte
& in ihesum christum. and ich ileue on þe helende crist.

filium eius unicum. his enlepi sunne. 5
dominum nostrum. ure lauerd

[This is a controversial choice for the corpus because this piece of text does not show any of the conventional textual criteria common to lyrics. However, it does not seem to be so different from those lyrics that are generally disregarded for low poetical value but that are still recognised as lyrics, such as versifications of prayers, such as the Pater Noster and the Creed, only that the piece here is not versified. I am in this way pushing the boundaries of any definition of a lyric. See the introduction to the appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

Mac3 (the English half = *Index* 3863)
-'De ceo mort sumus executors' (macaronic = Anglo-Norman + Middle English) in the section on 'de superbia' of *Fasciculus Morum*, a preacher's handbook (Anglo-Latin).
-Oxford, Bodleian Library, MS Rawlinson C.670, ff.7-150v [exact f. no. not indicated], 1st half 15th c.
-Wenzel, *Fasciculus Morum*, p.100.

De ceo mort sumus executors, 1
Mais de co money quei from nus?
[prose]
Pren ta part et ieo la moye,
Ly mort n'ad cure de monoye.
[prose]
Kyke noster dyner achatera, 5
Ceo mort issi le quitera.
[prose]
We ben executors of þis dede,
But of þis mone what is oure rede?
[prose]
Take to þe and I to me,
þe dede kepes of no mone. 10
[prose]
By vs oure dyner who-so wol,
þe dede schal quyten al þe fulle.

Mac4
-'Disciplis drery in derknes sou3t li3t of lifful techinge and holi' (macaronic = Anglo-Latin + Middle English) in a sermon on 'De celo querebant' (Luke 11:16) (macaronic = Anglo-Latin + Middle English).
-Oxford, Bodleian Library, MS Bodley 649, f.42v, early 15th c.
-Wenzel, *Macaronic Sermons*, p.278.

disciplis drery in derknes sou3t li3t of lifful techinge and holi, 1
de celo þat is payntid with sterres and planetis bri3t schynynge.
Wrecchis wrappid in sekenes sou3t influens [of] helful remedie,
de celo þat is cler as þe cristal on þe clif springinge.
And prisoners pined with heuynes sou3t a tokonn of delyueraunce and mercy, 5
de summo celo vbi est gracius comfort and blisful abidinge.

Mac5
-'Ego vox clamantis in deserto, et cetera' (macaronic = Anglo-Latin + Middle English) in a sermon on St. John, the Baptist, which is part of the collection of sermons *Speculum Sacerdotale* (Middle English).
-London, British Library, MS Additional XXXVIMDCCXCI, f.94, 15th c.
-Weatherly, *Speculum Sacerdotale*, p.166.

Ego vox clamantis in deserto, et cetera.
I am a voys of the cryer in þe deserte, et cetera.

[This is one of the most controversial choices for this corpus. The piece of text does not really show any of the conventional textual criteria of the lyrics apart from being short and non-narrative. Nevertheless, as a quotation from the gospel of St. John it does not seem entirely different from such lyrics that are generally disregarded for their low poetical value but are still recognised as lyrics, such as versifications of prayers, psalms and other passages from the Bible. As pointed out in the introduction, I include such lyrics of low poetical value. However, I am pushing the boundary of any lyric definition here in particular as this is just a quotation, as it is not versified and as it is extremely short. Compare it to AL11. See the introduction to the appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

Mac6 (Whiting F85)
-'He þat wil in curia nunc manere' (macaronic = Anglo-Latin + Middle English) in a sermon on 'Abiit Iesus' (John 6:1) (macaronic = Anglo-Latin + Middle English).
-Oxford, Bodleian Library, MS Bodley 649, f.57v, early 15th c.
-Wenzel, *Macaronic Sermons*, p.91.

He þat wil in curia nunc manere,
he most couuray wel fouell

[The criteria for choosing this piece of text for the corpus are unconventional textual criteria (it is a proverb), 'authoritative' criteria (it is treated as a lyric by the editor of the prose by representing it as a verse stanza) and contextual criteria (it is introduced as 'vulgariter dicitur'). See the introduction to the appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

Mac7 (the Latin half = *Initia* 8884; the English half = *Index* 1321)
-'In cruce sum pro te. Cur peccas? Desine pro me' (macaronic = Anglo-Latin + Middle English) in the section on 'de invidia' of *Fasciculus Morum*, a preacher's handbook (Anglo-Latin).
-Oxford, Bodleian Library, MS Rawlinson C.670, ff.7-150v [exact f. no. not indicated], 1st half 15th c.
-Wenzel, *Fasciculus Morum*, p.212.

In cruce sum pro te. Cur peccas? Desine pro me. 1
Desine, do veniam; dic culpam, retraho penam.
[prose]
I honge on cros for loue of the.
Lef þy synne for loue of me.
Mercy aske, amende þe sone, 5
And I forȝyf þe þat is mysdone.

[The criteria for choosing this piece of text for the corpus are conventional textual criteria (it is short, non-narrative, rhymes and represents a sub-genre of the lyric by being a Lament from the Cross), 'authoritative' criteria (it is listed in the *Index* and in Walther's *Initia* and is treated as a lyric by the editor of the prose by printing it as verse stanzas) and contextual criteria (it is represented as direct speech by the prose: 'Dicit ergo Christus'). See the introduction to the appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

Mac8

-'Isto modo' (macaronic = Anglo-Latin + Middle English) in a sermon on 'Statuit eum supra pinnaculum templi' (Matt.4:5) (macaronic = Anglo-Latin + Middle English).
-Oxford, Bodleian Library, MS Bodley 649, f.115r-v, early 15th c.
-Wenzel, *Macaronic Sermons*, pp.101-3.

Isto modo, 1
quamuis habeas singulares virtutes,
licet creuisti super generosam stipitem,
venisti de sublimi progenie,
set not þin hert to hie ne superbias, 5
instatue speculum -teipsum- coram visu tuo,
cogita quid es.
Quid es, credis?
Secundus philosophus dicit quod homo est manicipium mortis,
a manciple, 10
a seruant,
an homage to deth.
Be þou neuer so quik,
so qwyuer
aut liuelich, 15
habes cutem þat deth is in,
geris mortem circa te,
be þou neuer so fair ne so fresche of hu.
Licet erigas cornua in sublime,
hangist super ea perre and preciouse stonis, 20
facis frontem tuam as gay vt frons templi
-sicut propheta elicit: "Circumornate vt similitudo templi"-,
lauas et vngis,
facis a gay meror de teipsa men to gasyn oponn,
quis es, credis? 25
Sanctus Bernardus dat an homli descripcioun:
es nisi terra et cinis,
et pudet dicere solum quod est suus textus:
saccus plenus of filth,
saccus plenus fimo, 30
saccus plenus stercoris,
es nisi a filth, quantumcumque sis pulcra.
Cogita tunc quam turpis es,
salta de pinnaculo superbie,
iacta cornua ad diabolum, 35
descende et agnosce teipsum.
Non es melior quam patres tui,
cape exemplum de eis,
sint tibi speculum.
Qui est nunc Nabugodonosor et rex Antiochus 40
qui statuebantur olim supra altum pinnaculum superbie?
Vbi est presignis Iosue et Iulius imperator, rex Arthurus et magnus Alexander,
qui statuebantur olim supra suppremum honoris pinnaculum?

Omnes isti erant homageris morti,
facerunt homagium et transierunt, 45
saltauerunt de vita ad mortem.
Abierunt hi, and þou schalt aftur, nescis vbi nec quando.
Statue hoc speculum, tuum mortale corpus, ante visum tuum,
memento quod morieris, quia memoria mortis faciet te noscere teipsum.
Fac isto modo speculum miticie de teipso proprio visui, 50
let no couetise acumbre þe,
let no bewte blinde þe,
quia quantumcumque sis pulcher aut fresche of hu,
non es speculum sine macula,
es turpiter maculatus, 55
quia sepe þe more bewte, þe lasse bownte;
þe fairer face, þe fowler soule,
sicut cotidie auditur.

[This piece of text here is a controversial choice for its length and lack of rhyme. Nevertheless, the criteria for choosing this piece of text for the corpus are 'authoritative' (it is printed as verse by Wenzel) and conventional textual (in content it is a *memento mori* which is a *topos* common to lyrics). See the introduction to the appendix for a summary of all criteria used for the selection of texts in this corpus and for and explanation of their reasons.]

Mac9

-'Jeo reconuis a dieu e a sa gloriouse mere' (macaronic = Anglo-Norman + Anglo-Latin) in a prose confession by Robert of Lincoln (Anglo-Norman).
-Germany, Hamburg, Stadtbibliothek, MS Cod.philol. 296, ff.65-66, 14th c.
-Urtel, 'Eine altfranzösische Beichte', p.575.

Jeo reconuis a dieu e a sa gloriouse mere, 1
notre dame seinte marie,
e a tous ces seinz e a uous, piere espiritel,
que i'ai mut pecche par parole, par pensee,
par delit de corage, par fet, par uolunte; 5
e pur ceo requer la gloriouse mere dieu
e tous les seinz dieu e uous, piere espirital,
que uous pries pur moy que dieu eit merci de moy
e me mette a bone fin e me doint uie pardurable.
Amen. 10
Misereatur nostri omnipotens deus
et dimittat nobis omnia peccata nostra,
liberet nos deus ab omni malo,
conseruet et confirmet in omni opere bono
et perducat nos ad uitam eternam. 15
Amen.
Confiteor domino celi et benedicte marie
et omnibus Sanctis eius et uobis,
quia ego miser peccator peccaui nimis
in uita mea in cogitacione, 20
locucione, dilectacione,
consensu, uisu, verbo et opere,

mea culpa, mea maxima culpa;
ideo precor sanctam uirginem mariam
et omnes sanctos et sanctas dei et uos 25
orare pro me.

[This is one of the most controversial choices for this corpus. The piece of text does not really show any of the conventional textual criteria of the lyrics apart from being non-narrative. Nevertheless, as a series of different liturgical prayers it does not seem to be entirely different from such lyrics that are generally disregarded for their low poetical value but are still recognised as lyrics, such as versifications of prayers (See, for example, ME2). I am pushing the boundary of any lyric definition here in particular as this is just a quotation of liturgical prayers and as it is not versified. However, it does not occur in a liturgical context but in a prose text like other conventionally recognised lyrics that versify prayers. See the introduction to the appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

Mac10

-'Ligamen obedience, oportet' (macaronic = Anglo-Latin + Middle English) in a sermon on 'In hiis que patris mei sunt oportet me esse' (Luke 2:49) (macaronic = Anglo-Latin +Middle English).
-Cambridge, Peterhouse MS 210, f.32r [date not given by editor].
-Wenzel, *Macaronic Sermons*, p.18.

ligamen obediencie, oportet; 1
cognamen diligencie et sedulitatis, me esse;
solamen reverencie et magne dignitatis, quia in hiis que patris mei sunt.
In hiis, inquam, etc.
[prose]
bond of buxumnesse, 5
lif of bysynesse,
stat of worthynesse.

[The criteria for choosing this piece of text for the corpus are conventional textual ones (it is short, non-narrative and the English half of it rhymes), the fact that it is a sermon *divisio*, the 'genre' of which sometimes appears to be recognised as a conventional lyric (cf. Mac1 which is listed in the *Index*), and contextual criteria (it is introduced as 'words' in the prose which singles this bit of text out as 'special words' standing out from the prose: 'inquibus verbis'). See the introduction to the appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

Mac11

-'Moder and maiden þat neuer did mysse' (macaronic = Middle English + Anglo-Latin) in a sermon on 'Intravit castellum' (Luke 10:38) (Anglo-Latin).
-Oxford, Bodleian Library, MS Bodley 649, f.124r, early 15th c.
-Wenzel, 'Unrecorded Middle-English Verses', p.67.

Moder and maiden þat neuer did mysse,
intrauit castellum of ioy and blisse

Mac12 (the Latin half = *Proverbia* 15232; the English half = *Index* 3716)
-'Morte cadunt subita mala mors simul et mala vita' (macaronic = Anglo-Latin + Middle English) in the section on 'de avaricia' of *Fasciculus Morum*, a preacher's handbook (Anglo-Latin).
-Oxford, Bodleian Library, MS Rawlinson C.670, ff. 7-150v [exact f. no. not indicated], 1st half 15th c.
-Wenzel, *Fasciculus Morum*, p.320.

Morte cadunt subita mala mors simul et mala vita. 1
[prose]
þourgh ferly deth to-gedur arn fald
Bothe euel lyf and euel deth cald.
[prose]
Hanc vitam vita, ne moriaris ita.
I rede such lyf þou forsake, 5
Wyth suche deth lest þou be take.
[prose]
Heu, heu, prothdolor, sicut iudicavi sic iudicor!
[prose]
Alas, alas, þat I was boren,
For dome with dome I am forloren

Mac13 (the English half = *Index* 3649)
-'Mundus non mundat set mundus polluit omnes' (macaronic = Anglo-Latin + Middle English) in the section on 'de avaricia' of *Fasciculus Morum*, a preacher's handbook (Anglo-Latin).
-Oxford, Bodleian Library, MS Rawlinson C.670, ff.7-150v [exact f. no. not indicated], 1st half 15th c.
-Wenzel, *Fasciculus Morum*, p.376.

Mundus non mundat set mundus polluit omnes. 1
Qui manet in mundo, quomodo mundus erit?
[prose]
þis worlde fyle ys and clansyt lyte.
Of fylþe þerinne who may be quyte? 4

Mac14
-'Nam lux meuyth lygthly' (macaronic = Anglo-Latin + Middle English) in a sermon on the Nativity of the blessed Virgin beginning, 'Multi nativitate eius gaudebunt' (Luke 1:14) (macaronic = Anglo-Latin + Middle English).
-Oxford, Bodleian Library, MS Barlow 24, f.191r [date not given by editor].
-Wenzel, *Macaronic Sermons*, p.21.

Nam lux meuyth lygthly,
schewyth brygthly,
and rewlyth rygthly.

Mac15 (the Latin half = *Proverbia* 17219a; the English half = 3350)
-'Non aliter melius poterit caro viva domari' (macaronic = Anglo-Latin + Middle English) in the section on 'de superbia' of *Fasciculus Morum*, a preacher's handbook (Anglo-Latin).
-Oxford, Bodleian Library, MS Rawlinson C.670, ff.7-150v [exact f.no. not indicated], 1st half 15th c.
-Wenzel, *Fasciculus Morum*, p.96.

Non aliter melius poterit caro viva domari 1
Mortua qualis erit quam semper premeditari.

[prose]
þe flesches lust may þou nouȝt o-lyue bettur quenche
Bote aftur þy deth which þou beȝ euermore beþenche 4

[The criteria for choosing this piece of text for the corpus are conventional textual criteria (it is short, non-narrative and rhymes), 'authoritative' criteria (the English half is listed in the *Index*, the Latin half in Walther's *Proverbia*, and the editor of the prose presents both as lyrics by printing them in a verse layout) and contextual criteria (it is referred to as 'metrical words' ('metrice dicitur') in its prose context). See the introduction to the appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

Mac16 (the Latin half = *Initia* 12222; the English half *Index* 2298)
-'Non vox set votum, non musica cordula set cor' (macaronic = Anglo-Latin + Middle English) in the section on 'de superbia' of *Fasciculus Morum*, a preacher's handbook (Anglo-Latin).
-Oxford, Bodleian Library, MS Rawlinson C.670, ff.7-150v [exact f.no. not indicated], 1st half 15th c.
-Wenzel, *Fasciculus Morum*, p.60.

Non vox set votum, non musica cordula set cor, 1
Non clamor set amor sonat in aure Dei.
[prose]
Ne monnes steuen but gode wylle,
No murthe of mouth but herte stylle,
No cry but love no oþer bere 5
Nys murthe ny song God to here.

Mac17
-'Peticio contra superbiam' (macaronic = Anglo-Latin + Anglo-Norman) in a prose text introducing various prayers (Anglo-Latin).
-Cambridge, University Library, MS GG.4.32, f.12v, 2nd half 14th c.
-Meyer, 'Les Manuscrits.. Cambridge - Bibliothèque de l'université', p.342.

Peticio contra superbiam. 1
Nostre pere qui es en ciel,
Spiritus timoris Domini.
Beneit seit ton nom duz com mel.
Contra invidiam, spiritus pietatis. Contra iram, 5
Ton regne aviegne e ton voler,
Spiritus sciencie.
Ou ciel e terre soit plener.
Contra tristiciam, spiritus fortitudinis.
Nostre pain de chescun jour 10
Nous donne hui par ta douçour.
Contra avariciam, spiritus consilii.
E nos dettes lessez a nous
Si com a nos dettours lessons.
Contra gulam, spiritus intelligencie. 15
En temptacion ne nous menez,
Contra luxuriam, spiritus sapiencie.
Mais de nos maus nous delivrez. Amen.

[The criteria for choosing this piece of text for the corpus are conventional textual criteria (it is relatively

short, non-narrative, and the Anglo-Norman lines rhyme with each other) and 'authoritative' criteria (the editor prints it as verse). Otherwise it is a prayer and may as such fall under the category of versifications of such prayers, which are often disregarded for their low poetical value, but which are nevertheless recognised as lyrics and have as such been included in the corpus here. See the introduction to the appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

Mac18

-'Pour ceo voil issi lesser' (macaronic = Anglo-Norman + Anglo-Latin) in an *explicatio* of phrases from the Bible, *Proverbe de bon enseignement* probably by Nicole de Bozon (Anglo-Latin).
-London, British Library, MS Selden supra LXXIV, f.43v [date not given by editor].
-Meyer, 'Notice et extraits', pp.540-1.

Pour ceo voil issi lesser 1
De plus proverbes translater,
Que ceux que lisent cest escrit
En breve parole aient delit

Ore priez tous pur Boun Qui pro aliis orat, 5
Ki vous presente ceste lessun pro se laborat.
K'il par vostre oreisun
Viengne a bone salvacion.

Mac19

-'Quid nobis et vobis apostoli Dei viui' (macaronic = Anglo-Latin + Middle English) in a sermon on Simon and Jude which is part of the collection of sermons *Speculum Sacerdotale* (Middle English).
-London, British Library, MS Additional XXXVIMDCCXCI, f.122b, 15th c.
-Weatherly, *Speculum Sacerdotale*, p.217.

Quid nobis et vobis, apostoli Dei viui? 1
What haue ye and we to do with tho men
þat are apostles of lyuynge God?
Lo, we ben brende þrouȝ lyes þrouȝ ȝoure presence.
[prose]
Vnum e duobus eligite, 5
aut horum repentinum interitum
aut vestrum martirium.
[prose]
Chese you one of these two:
scilicet, other to se veniable deþ fro heuene of this peple
or ellis ye to haue martirdom amonge hem. 10
[prose]
We wol chese, lord,
þat þou conuerte this peple
and þat þou graunte vs to haue
victorye of marterdom.
[prose]
For that ye schal knowe þat these ydoles are fulle of deuelles, 15
we commaunde hem here a-fore you
that they passe oute and that ychone of hem breke his symilacre.

[This is a very controversial choice for this corpus. It is discussed in particular in the conclusion of this thesis where the aspects that justify its inclusion are discussed in detail. See chapter 5.]

Mac20 ('Quod nova..' = *Proverbia* 25948; 'Qui non..' = *Proverbia* 24381; 'Woso..' = *Index* 4156)
-'Quod nova testa capit' (macaronic = Anglo-Latin + Middle English) in the section on 'de superbia' of *Fasciculus Morum*, a preacher's handbook (Anglo-Latin).
-Oxford, Bodleian Library, MS Rawlinson C.670, ff.7-150v [exact f. no. not indicated], 1st half 15th c.
-Wenzel, *Fasciculus Morum*, p.90.

Quod nova testa capit, 1
inveterata sapit.
[prose]
Qui non assuessit vitutibus dum iuvenescit,
A viciis nescit discedere quando senescit.
[prose]
Woso woneþ hym noȝt to goude furst in hys youth, 5
Unthewes to leve were to hym in his elde wel uncouþe.

Mac21
-'Quod omnipotens princeps Iesus..' (macaronic = Anglo-Latin + Middle English) in a sermon on the Gospel of St. Matthew, 15:21 (macaronic = Anglo-Latin + Middle English).
-Oxford, Bodleian Library, MS Bodley 649, f.28, early 15th c.
-Wenzel, *Macaronic Sermons*, p.78.

Quod omnipotens princeps Iesus sue armatura lucis vincit nostrum inimicum tirannum of derkenes;
quod omnisciens medicus Iesus sui surripo sanguinis sanauit vrdlich men of hor dedle sekenes;
quod omnibonus dominus Iesus sue deitatis dulcedine pascit celicos angelos in euerlastyng blissidnes.

Mac22 ('Merci is rediest..' = *Index* 2158; 'Mercib abidid..' = *Index* 2155)
-'Qwan mercy vocatur, venit statim' (macaronic = Anglo-Latin + Middle English) in a sermon on 'Abiit Iesus' (John 6:1) (macaronic = Anglo-Latin + Middle English).
-Oxford, Bodleian Library, MS Bodley 649, f.59v, early 15th c.
-Wenzel, *Macaronic Sermons*, p.97.

Qwan mercy vocatur, venit statim. 1
[prose]
Merci is rediest vbi synne is most.
[prose]
Merci abidid and locud al dai
qwan man fro synne vult diuertere. 4

Mac23 (the English half = *Index* 1822)
-'Rex presens regno' (macaronic = Anglo-Latin + Middle English) in the section on 'de avaricia' of *Fasciculus Morum*, a preacher's handbook (Anglo-Latin).
-Oxford, Bodleian Library, MS Rawlinson C.670, ff.7-150v [exact f. no. not indicated], 1st half 15th c.
-Wenzel, *Fasciculus Morum*, p.332.

Rex presens regno, 1
possum fore cras sine regno
[prose]
Heu michi, regnavi,
quid prodest illud quod amavi?
[prose]
Nuper dives ego. 5
Vix mea membra tego.
[prose]
Sum regnaturus
cum sim miser moriturus.
[prose]
Kynge I syt and loke aboute,
To-morn I may ben with-oute. 10
[prose]
Wo is me, a kynge I was.
þis worlde I louede, but þat I las.
[prose]
Nouȝth longe gon I was ful ryche,
But now is ryche and pore ylyche.
[prose]
I shal be kynge, þat men schull se. 15
When þe wreche ded shal be

Mac24 (the English half = *Index* 798)
-'Terris, igne, mari, ventis peto dominari' (macaronic = Anglo-Latin + Middle English) in the section on 'de accidia' of *Fasciculus Morum*, a preacher's handbook (Anglo-Latin).
-Oxford, Bodleian Library, MS Rawlinson C.670, ff.7-150v [exact f.no. not indicated], 1st half 15th c.
-Wenzel, *Fasciculus* Morum, pp.520, 522.

Terris, igne, mari, ventis peto dominari. 1
[prose]
Fyre, watur, wynd and lond
Y wylne to haue in my honde.
[prose]
Vir, pete, sum presto; si plangas, cercior esto.
[prose]
Byd faste and Y come sone; 5
Yf þow sorow, þe tyt þy bone.
[prose]
Si petor, accedo; sin autem, inde recedo.
[prose]
Whyle þou bydde, redy Y am;

When þou leuyst, Y go þe fram.
[prose]
Adiuvo ferventer, non desero, pugno libenter. 10
[prose]
[Smertly] I helpe [and noght] forsake.
Gladly Y fyȝt þe maystry to take.

Mac25
-'þe holi crosse, þe liuelich tre' (macaronic = Anglo-Latin + Middle English) in a sermon on 'Fructus iusti lignum vite' (Prov. 11:30) (macaronic = Anglo-Latin + Middle English).
-Oxford, Bodleian Library, MS Bodley 649, f.100v, early 15th c.
-Wenzel, *Macaronic Sermons*, p.97.

þe holi crosse, þe liuelich tre,
Est þi frute if þou riȝtful be.

[The criteria for choosing this piece of text for the corpus are mainly conventional textual criteria (it is short, non-narrative and rhymes) and 'authoritative' criteria (it is printed as verse by the editor). See the introduction to the appendix for a summary of all criteria used for the selection of texts in this corpus and for an explanation of their reasons.]

Index of first lines

The lyrics are sorted according to language. Within each language section they are listed in alphabetical order. The reference number to the lyric is added.

Middle English:
'At a sprynge wel vnder a þorn', ME1
'Egge oure hertes, lord of myth', ME2
'Hali Thomas of hevenriche', ME3
'Honnd by honnd we schulle ous take', ME4
'Hwa se þis writ haueð ired', ME5
'Ihesu, þat al þis world haþ wroȝt', ME6
'In heuen schal dwelle al cristen men', ME7
'Kyng, be þu redy, wach and wake', ME8
'Lystne, man, lystne to me', ME9
'Man may longe his lyues wene', ME10
'Mary, moder of grace, we cryen to þe', ME11
'My dere frendes, I ȝou pray', ME12
'Nou goþ sunne under wode', ME13
'Of all þat he was wont to haue', ME14
'O God is in heuene', ME15
'Sithen þis world was ful of onde', ME16
'Stond wel moder under rode', ME17
'Take no God but oon in heuen', ME18
'þenchen hu swart þing ant hu suti is sunne', ME19
'When þe hede quakyth', ME20
'Who-so wyl haue helle', ME21
'Wo is me, wo is me, for loue y go ibunden', ME22
'Wreche mon, why art þou prowde', ME23
'Wy hastou me forsake þat mad þe of noght', ME24
'Wyth myn owyn herte blod', ME25

Anglo-Latin:
'Accipe per ceram', AL1
'Anna viros habuit Joachim, Cleopham, Salomeque', AL2
'Aue regina celorum', AL3
'Ave regina celorum / mater regis angelorum', AL4
'Cogita sepe cum dolore de tuis peccatis', AL5
'Cordis contritione moritur peccatum', AL6
'Deus inadiutorium z cetera', AL7
'Dum cor non orat', AL8
'Duodecim abusiua sunt seculi. Hoc est', AL9
'Eum dominum omnium cognoscere', AL10
'Exurge, quare obdormis, Domine', AL11
'Homo, vide quid pro te pacior', AL12
'In natale sacro tria sunt solempnia misse', AL13
'Lex et fama, fides, reverencia, caucio dampni', AL14
'Mors tua. mors domini. Nota culpa gaudia celi', AL15

'Multis annis iam transactis', AL16
'Os quod mentitur occidit animam', AL17
'Quod vobis concedat', AL18
'Regina celi letare', AL19
'Salve, festa dies, que vulnera nostra coherces', AL20
'Si tibi copia, si sapiencia formaque detur', AL21
'Surgite defuncti, modo iudicis ira patebit', AL22
'Unum crede Deum. Ne iures falsa per ipsum', AL23
'Vigilate et orate', AL24
'Vilior est humana caro quam pellis ovina', AL25

Anglo-Norman:
'Ave Jhesu, reis omnipotent, ki home peccheur eustes si chier', AN1
'De quatre sorurs vus voil dire', AN2
'De tut ceo me reng cupable, sire dieus, e uous cri merci', AN3
'Dieux ad plantee en mi lieu paraïs', AN4
'Duce dame seinte Marie, eez de nus pité', AN5
'Duz dame, raïne de cel e de terre', AN6
'É Deu chalt pas sur les Phistiens tuná', AN7
'É li nostre rei nus jugerá', AN8
'En la umbre de lui me sui assiz', AN9
'En un solier entrerent', AN10
'Folie est a gentz perdues la croiz Jhesu Crist e sa passioñ', AN11
'Gloriouse virgine seinte Maria qui le fitz Dieux portastes', AN12
'Guster et veez com suef e duz est li Sire', AN13
'Ki volt oïr et volt aprendre', AN14
'La enfermerie de vostre alme deit estre compassioun e pité', AN15
'Li sages dit en sun livre', AN16
'Ne vous emerveillez', AN17
'Ore vous dirrai de une enfaunt', AN18
'Pensez souent ou do-lour de vos pecchez', AN19
'Quant li poples ses enemis enchalchad', AN20
'Seinurs, ne vus voil pas loier', AN21
'Si hom peche vers altre, á Deu se purrad acorder', AN22
'Sire dieu omnipotent tut pussaunt', AN23
'Sire Jhesu Christ, rei pussant', AN24
'Vous qe ne savez mye le mal eschure e le bien eslire', AN25

Macaronic:
'A losse of hele and likyng': in ve', Mac1
'Credo in deum. Ic ileue in god', Mac2
'De ceo mort sumus executors', Mac3
'Disciplis drery in derknes sout list of lifful techinge and holi', Mac4
'Ego vox clamantis in deserto, et cetera', Mac5
'He þat wil in curia nunc manere', Mac6
'In cruce sum pro te. Cur peccas? Desine pro me', Mac7
'Isto modo', Mac8
'Jeo reconuis a dieu e a sa gloriouse mere', Mac9

‘Ligamen obedience, oportet’, Mac10
‘Moder and maiden þat neuer did mysse’, Mac11
‘Morte cadunt subita mala mors simul et mala vita’, Mac12
‘Mundus non mundat set mundus polluit omnes’, Mac13
‘Nam lux meuyth lygthly’, Mac 14
‘Non aliter melius poterit caro viva domari’, Mac15
‘Non vox set votum, non musica cordula set cor’, Mac16
‘Peticio contra superbiam’, Mac17
‘Pour ceo voil issi lesser’, Mac18
‘Quid nobis et vobis, apostoli Dei viui’, Mac19
‘Quod nova testa capit’, Mac20
‘Quod omnipotens princeps Iesus..’, Mac21
‘Qwan mercy vocatur, venit statim’, Mac22
‘Rex presens regno’, Mac23
‘Terris, igne, mari, ventis peto dominari’, Mac24
‘þe holi crosse, þe liuelich tre’, Mac25

List of original sources: manuscripts and one early printed book

The sources are sorted according to the country where they are kept in the first instance; then they are listed in alphabetical order of the city and the institution where they are kept. The date of each source (as far as given by the editions) is added as well as the reference numbers to the lyrics which have been extracted from each source. Again, as far as given by the editions, the respective folio/page number(s) where the lyrics occur in the source are added, too.

MSS

UK:

Cambridge	Peterhouse	MS 210 [date not given by editior] --(Mac10, f.32r)
	Trinity College	MS B.14.39,40 [13th c.] --(AN21, f.72) MS O.1.20 [13th c.] --(AN13, f.328v) MS O.2.14 [1st half 13th c.] --(AN14, f.109) MS O.2.45 [mid-13th c.] --(AN1, f.7; AN5, f.7; AN24, f.5) MS O.5.32 [beginning 15th c.] --(AN12, f.25v) MS R.14.7 [late 13th c.] --(AN19, f.30a)
	University Library	MS Ff.1.17 [date not given by editor] --(ME22, f.265r) MS FF.6.15 [2nd half 14th c.] --(AN6, f.250v) MS GG.1.1 [early 14th c.] --(AN18, ff.479-80) MS GG.4.32 [2nd half 14th c.] --(Mac17, f.12v) MS KK.4.20 [14th c.] --(AN2, f.58)
Canterbury	Cathedral Library	MS D.14 [3rd quarter 15th c.] --(AL12, ff.48v-49r; AL14, f.33r; AL20, f.48r; AL22, f.211r; AL23, f.38r; AL25, f.11v)
London	British Library	MS AdditionalXXXVIMDCCXCI[15th c.] --(ME9, ff.63a-b; ME15, f.142a; AL1, f.15a; AL2, f.82a; AL13, f.5b; Mac5, f.94; Mac19, f.122b) MS AdditionalXLVIMCMXIX[late 14thc.] --(AN15, f.65v) MS Arundel LVII [1340] --(ME10, f.39b) MS Arundel CCLXXXVIII [late 13th c.]

		--(ME13, f.188v; AN17, f.118v)
		MS Cotton Cleopatra C.VI [1st half 13th c.]
		--(AL7, f.131v; AL15, f.105v)
		MS Harley MMCCXLVII [datenotgivenby ed.]
		--(ME8, f.211v; ME14, f.213r)
		MS Harley VIMDLXXX [mid-15th c.]
		--(ME7, f.6a; ME12, f.23a; ME21, f.19a)
		MS Royal VIII.F.II [about 1300]
		--(ME17, flyleaf)
		MS Royal XVII.A.XXVII [1st half 13th c.]
		--(ME5 (f. no. not given by editor); ME19, f.49r)
		MS Royal XVIII.B.XXIII [mid-15th c.]
		--(AL8, f.105v; AL17, f.59r; AL18, f.64v; AL24, f.65r)
		MS Selden supra LXXIV [date not given]
		--(AN16, f.38; Mac18, f.43v)
	Gray's Inn	MS 12 [mid-14th c.]
		--(AN4, f.40; AN9, f.40; AN11, f.40; AN25, f.17)
	Lambeth Palace	MS 78 [date not given by editor]
		--(ME25, f.266v)
		MS 487 [about 1200]
		--(AL6, ff.19b-20a; AL9, f.40a; AL10, f.26b; Mac2, f.26b)
Oxford	Bodleian Library	MS Barlow 24 [date not given by editor]
		--(Mac14, f.191r)
		MS Bodley 26 [2nd half 14th c.]
		--(ME4, f.202)
		MS Bodley 649 [early 15th c.]
		--(Mac4, f.42v; Mac6, f.57v; Mac8, f.115r-v; Mac11, f.124r; Mac21, f.28; Mac22, f.59v; Mac25, f.100v)
		MS Laud. Misc. 636 [1st half 12th c.]
		--(AL11, f.86r)
		MS Rawlinson C.670 [1st half 15th c.]
		--(ME11, ME16, ME18, ME20, ME23, Mac3, Mac7, Mac12, Mac13, Mac15, Mac16, Mac20, Mac23, Mac24, all ff.7-150v (exact f. no. not given by editor))
		MS lat.th.d.1 [1st half 15th c.]
		--(Mac1, f.123)
	Magdalen College	MS 60 [late 14th c.]
		--(ME1, f.214a)
	Merton College	MS 248 [14th c.]
		--(ME6, f.66)
		MS Coxe 44 [1st half 14th c.]

		--(AL5, f.128v)
Winchester		MS Winchester [2nd half 13th c.]
		--(ME3 (f. no. not given by editor))

[This seems to be an outdated MS reference. The name and location of the MS may have changed.]

Worcester	Cathedral	MS F.126 [date not given by editor]
		--(ME2, f.27v; ME24, f.116)
York	Minster Library	MS Manual 16.M.4 [1st half 15th c.]
		--(AL3, f.177)

Elsewhere:

France	Paris, Bibliothèque Mazarine, MS 54 [late 12th c.]
	(AN7, ff.9r-v; AN8, f.10r; AN10, f.11r; AN20, f.18r; AN22, f.4r)
Germany	Hamburg, Stadtbibliothek, MS Cod.philol.296 [14th c.]
	(AN3, ff.59-65; AN23, f.59; Mac9, ff.65-6)
U.S.A.	New York, Pierpont Morgan Library, MS 298 [about 1412]
	(AL16, ff.2-98v (exact f. no. not given by editor); AL21, f.5v)

<u>Early printed book</u>
Ripon Minster Library
W. de Worde, *Manuale secundum usum matris ecclesie Eboracensis* (London, 1509)
(AL4, p.103; AL19, p.103)

Full bibliography of modern editions publishing the texts of the corpus

They are sorted according to the surname of the editor in alphabetical order. The reference numbers to the lyrics, which have been copied from each edition, are added as well as the page numbers where they occur in the edition (i.e. not the page numbers where they occur in this corpus). As mentioned in chapter 3.3, not al editions print the lyrics together with the prose texts.

Brown, Carleton, ed., *English Lyrics of the Thirteenth Century* (Oxford: Clarendon Press, 1932)
[ME17, No49 notes, p.204]
--- ed., G.V. Smithers, re-ed., *Religious Lyrics of the Fourteenth Century* (Oxford: Clarendon Press, 1924)
[ME1, No130; ME4, No88; ME6, No 35]
Clark, Cecily, ed., *The Peterborough Chronicle, 1070-1154*, 1st ed. (Oxford: Oxford University Press, 1958, 2nd edition 1970)
[AL11, pp.49-50]
Curtius, Ernst Robert, ed., *Li quatre livre des reis* (Dresden: Niemeyer, 1911)
[AN7, p.15; AN8, p.17; AN10, p.18; AN20, p.28; AN22, p.7]
D'Evelyn, Charlotte, ed., *The Latin Text of the Ancrene Riwle*, Early English Text Society, O.S. 216 (London: Oxford University Press, 1944)
[AL5, p.88]
Dobson, E.J., ed., *The English Text of the Ancrene Riwle*, Early English Text Society, O.S. 267 (London: Oxford University Press, 1972)
[AL7, p.214; AL15, p.177]
Holmstedt, Gustaf, ed., *Speculum Christiani*, Early English Text Society, O.S. 182 (London: Oxford University Press, 1933)
[ME7, p.16; ME12, p.74; ME21, p.58]
Little, A.G., ed., 'A fifteenth-century sermon' in *Franciscan Papers, Lists and Documents*, A.G. Little (Manchester: Manchester University Press, 1943), pp. 244-56
[Mac1, p.248]
Mack, Frances M., ed., *Seinte Marherete*, Early English Text Society, O.S. 193 (London: Oxford University Press, 1934)
[ME19, p.35]
Meyer, Paul, 'Les Manuscrits Français de Cambridge- Bibliothèque de l'Université', *Romania* 15 (1886), 236-357
[AN2, pp.352-3; AN6, p.283; AN18, p.336; Mac17, p.342]
--- 'Les Manuscrits Français de Cambridge- Trinity College', *Romania* 32 (1903), 18-120
[AN1, pp.110-1; AN5, p.111; AN12, pp.117-8; AN13, p.95; AN14, p.107; AN21, pp.36-7; AN24, p.110]
--- 'Notice et Extraits du MS.8336 de la Bibliothèque de Sir Thomas Phillipps à Cheltenham', *Romania* 13 (1884), 497-541
[AN15, p.514 ; AN16, p.540; Mac18, pp.540-1]
Morris, Richard, ed., *Dan Michel's Ayenbite of Inwyt* (London: N. Trübner & Co., 1866)
[ME10, pp.129-30]
--- ed., *Old English Homilies and Homiletic Treatises, first series* (London: N. Trübner

& Co., 1868)
[ME5, p.267; AL6, pp.49, 51; AL9, p.107; AL10, p.75; Mac2, p.75]
Robertson, James Craigie, ed., 'Miracula S. Thomae Cantuariensis' in *Materials for the History of Thomas Becket*, 7 vols, ed. James Craigie Robertson (London: Longman & Co, 1875-85), vol 1, pp. 137-546
[ME3, p.151]
Ross, Woodburn O., ed., *Middle English Sermons*, Early English Text Society, O.S. 209 (London: Oxford University Press, 1940)
[AL8, p.154; AL17, p.24; AL18, p.45; AL24, p.46]
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[AL3, p.72; AL4, p.79; AL19, p.79]
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[AN4, p.132; AN9, p.133; AN11, p.133; AN25, p.8]
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[AN19, pp.19-20]
Urtel, Hermann, ed., 'Eine altfranzösische Beichte', *Zeitschrift für romanische Philologie* 33 (1909), 571-5
[AN3, pp.573-5; AN23, p.573; Mac9, p.575]
Weatherly, Edward H., ed., *Speculum Sacerdotale*, Early English Text Society, O.S. 200 (London: Oxford University Press, 1936)
[ME9, p.112; ME15, p.252; AL1, p.25; AL2, pp.145-6; AL13, p.8; Mac5, p.166; Mac19, p.217]
Wenzel, Siegfried, ed., *Fasciculus Morum, a Fourteenth-Century Preacher's Handbook* (University Park Pennsylvania, Pennsylvania and London: The Pennsylvania State University Press, 1989)
[ME11, p.72; ME16, p.154; ME18, p.184; ME20, pp.718, 719; ME23, p.94; AL12, p.216; AL14, p.166; AL16, pp.170, 172; AL20, p.214; AL21, p.56; AL22, pp.698, 700; AL23, p.184; AL25, p.98; Mac3, p.100; Mac7, p.212; Mac12, p.320; Mac13, p.376; Mac15, p.96; Mac16, p.60; Mac20, p.90; Mac 23, p.332; Mac24, pp.520, 522]
--- ed., *Macaronic Sermons* (Michigan: The University of Michigan Press, 1994)
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[ME13, p.69; AN17, p.67]

Appendix B Ten lyrics and their prose contexts: selections from the corpus

Appendix B complements Appendix A by giving ten of the lyrics printed in Appendix A together with the prose texts in which they occur in their mansucripts. They are the following [I refer to the lyrics with the same numbering as used in Appendix A]: ME13 (1), AL5 (2), AN19 (3), AL15 (4), ME19 (5), ME7 (6), ME21 (7), AL1 (8), ME15 (9), AN7 (10). For space reasons not all lyrics of the corpus can be given with their prose texts, but here I print a good variety of them, which includes some of the lyrics in prose texts that are treated in particular detail in the thesis: lyrics in different languages included in prose texts of the same language as the lyric (AL5, AN19, ME19, ME21, ME7, ME15, AN7) and in prose texts of a different language from the lyric (ME13, AL15, AL1), versions of lyrics (AL5, AN19, ME19, AL15) each included in a different version of the same prose text (AL5, AN19, AL15) and in a different prose text altogether (ME19), lyrics occurring at the beginning (ME7, ME21) and the middle of their prose texts (ME13, AL5, AN19, AL15, ME19, ME15, AL1, AN7), lyrics from religious treatises (AL5, AN19, AL15), a saint's life (ME19), religious manuals (ME13, ME21, ME7), sermons (ME15, AL1) and a Bible translation (AN7). I discuss ME13 in the introduction of the thesis, and AL5, AN19, ME19 and AL15 have been discussed in detail in chapter 4.1.

The purpose of this appendix is to give an impression of what lyrics in prose texts can look like. I want to give the reader of the thesis the opportunity to see for him- or herself how lyrics in prose texts could be understood and interpreted. This appendix is thus an addition to the extensive quotations from the prose texts and to their discussions in the thesis, but not an essential part of the thesis itself.

After a short introduction to each text, I print the lyric in its prose text. However, many prose texts are so long that I only give the section of the prose where the lyric occurs together with extracts from before and after this section. In these cases I contextualise the prose section in the introductory part. Some of the prose sections printed include more than one lyric, but only the corpus lyrics are indicated in bold.

For full references to editions, see the bibliography of Appendix A and for exact references to the manuscripts and folio numbers see the list of original sources in Appendix A. I have copied the texts from the editions faithfully but have left out any footnotes or notes in the margins. The layout is reproduced from the editions as far as it seemed useful for the purposes here. This also applies to the size of the letters while italics, highlighting, indications of folio numbers and some punctuation marks are not reproduced.

(1)

ME13, 'Nou goþ sunne under wode' occurs in St Edmund's *Mirour de Seinte Eglyse*, a religious manual. Wilshere, the editor, writes about the *Mirour*: 'Its theme is holiness, that is, living honourably. This is to be attained by first recognizing one's own limitations and inadequacies, and then proceeding to the contemplation of God. This contemplation has three degrees: God is to be contemplated in creatures, in Scripture, in Himself. Finally, when these stages have been traversed, the soul is brought to the mystical contemplation of God. The treatise is rounded off by a brief chapter on living amicably and humbly.'[1] The chapter where ME13 occurs is part of the Contemplation

[1] Wilshere, *Mirour de Seinte Eglyse*, p.iv.

of God in Himself, treating the Incarnation and the Crucifixion. As can be seen below, the lyric occurs in the part in which the Crucifixion in particular is treated, in fact, almost at the end of the chapter where the focus has shifted from the crucified Christ to the suffering Virgin mother. And of course, fittingly, this lyric is an expression of pity for both the suffering Mary and Christ. Here are prose and lyric:

..Kar en ii. maneres desceut le mal espirit homme en paradis, c'est a dire, par mauveis entisement de sa launge, e par la freidure de son venim. E por ceo vient le Seint Espirit en launge encontre l'enticement del deable en feu pur destrure la freidure de son venim.

[**24** *(XXI) De l'incarnacion e de sa crucifixion a midi*]

Devaunt mydi devez penser de l'anunciacion e de la passion.

De l'anunciacion devez penser de la misericorde Nostre Seignur, pur quey il voleyt homme devenir, e mort soeffrir pur nous en sa humanité, puis ke en autre manere [nus] poet aver rechaté. E tot ceo fit il a nus pur est[r]ayre l'amur de nous. Kar si un eut esté vostre creatur [e] un autre vostre sauveur, donke puissez vous plus amer vostre rechatur ke vostre creatur. E pur ceo voleit vostre creatur estre vostre sauveur, e soeffrir en son cors tot vostre dolur pur achater tot vostre amur.

De la passion devez penser ke a cel'houre fu Jhesu mis en la croiz entre deus larons, un a destre, un autre a senestre, aussi come [si] il eut esté leur mestre. Ci ne say jeo quey dire. Kar si totes les maladies e totes les doleurs de cest mund fussent en le cors de un soul homme, e selui poet conseivre aussi grant anguisse e aussi grant dolur en son cors come tous les hommes de ceo mund, poy serroit ou rien en regard de la douleur qu'il soeffri pur nous en un' houre de jour. Donke si jeo poesse vivre cent mil aunz, e morir chesqun jour mil foiz pur li de memes la mort qu'il morut un' soul' foiz pur moy, rien [ne] amontereit a la duleur qu'il aveit en sei. Dunt akun homme dirroit ke la peyne qu'il soeffri por nous en la croiz esteit greinur ke ne fut la peyne d'einfer en taunt de houre ; e veez porquey. Nule creature ne poet soeffrir taunt come Jhesu, por ceo ke nul n'avoit en sei taunt de vertu. Mes aukune creature peut soeffrir la peyne d'einfer en la pardurable fu, donke fu la peyne d'einfer meyndre en taunt de tens ke la peyne Jhesu. Jeo ne di pas certeinement, por consience d'aukune genr. E por ceo dit il memes par Jeremie : *Quorum omnes qui transitis per viam, attendite et videte si est dolor simul sicut dolor meus.* Ceo est a dire, 'Entendez a moy trestuz qui passez par la voye, e veez s'il i ad dolur semblable a la moye.' Certes nul, ke unkes ne fut dolur [semblable] a la vostre, treisduz Jhesu!

Ci devez penser de la duce Marie, e quel anguisse ele estoit replenie quant ele estut a son destre e resceut le desciple por le mestre, come ele avoit grant dolur kuant le ceerf resceut pur le seignur, le fiz al peccheur por le fiz a l'emperur, Johan le fiz Zebedeu por Jhesu le fiz Dieu. E pur ceo pout ele dire de sey ceo ke dit Noemi: 'Ne m'apellez beale mes taunt ne kuant, mes amere m'apellez desoren [a]vaunt, kar [de] amertume e dol grant m'a replenie le tot puissaunt.'

Memes cel'tenure dit ele en la Chaunson d'Amur : 'Ne vous emerveillez come jeo su brunecte e haulé, kar le soleil m'ad descoloree,' *Nolite considerare quod fusca sim*, etc. E por ceo en engleys en tele manere de pité:

Nou goþ sunne under wode;
Me reuweþ, Marie, þy faire rode;
Nou goþ sunne under tre;
Me reweþ, Marie, [þi] sone and the.

Ore avez, pucele, es[ro]vé la trenchante espee dount Simeon vous fit mencion le jour de vostre purificacion. Ore avez resceu la premesse ke Anna vous promit, la prophetesce.

[**25** *(XXII)*] *De la mort Jhesu Crist [e sa ascencion] a noune*

Devaunt noune devez penser de la passion e de l'ascencion.

De la pascion devez penser ke a cel' houre del jour morut l'autur de vie por nostre amour. Ci devez penser de les paroles qu'il parla en la croiz, e des .iiii. signez ke aviendrent en sa mort..[2]

(2)

AL5, 'Cogita sepe cum dolore de tuis peccatis' occurs in one of the Latin versions of the religious treatise *Ancrene Wisse*. It is a treatise covering a whole range of topics that were thought to be of relevance to an anchoress at the time. One of these is temptation. The lyric occurs in the last part of the section on temptation. The first part sets out the different kinds of temptations (interior and exterior) and which sins they lead to. The second part explains the comforts against such temptations. The third part lists the remedies against the temptations. The lyric is set in relation to the first item on the list of remedies, which is 'holy meditations'. Here is the part on meditation:

..Contra omnes temptationes et precipue contra carnales sunt medicine sub Dei gracia sancte meditationes, intime, sine intermissione et anxie orationes, stabilis fides, inspectio sacre scripture, ieiunia, vigilie, corporales labores, consolationes verbales aliorum. In hora temptationis humilitas, paciencia, cordis liberalitas et omnes boni mores arma sunt in hac pungna, vnitas caritatis super omnia alia. Qui arma sua proicit, wlnerari appetit.

Sancte meditationes hijs versibus includuntur:

Mors tua, mors Christi, nota culpe, gaudia celi,
Iudicij terror, figantur mente fideli.

Hoc est: **cogita sepe cum dolore de tuis peccatis, de pena inferni, de premio celesti, de propria morte, de morte Christi in cruce, de die districti iudicij; cogita quam fallax est mundus, que merces eius; cogita quid debes Deo pro eius beneficijs.** Ad aperiendum quodlibet horum verborum magna requireretur hora. Sed si ego festinem, prolixius moremini. Vnum verbum dico. Post peccata vestra cum cogitatis de pena inferni et premio celesti, intelligatis quod Deus voluit aliquo modo illa ostendere hominibus in hoc mundo per penas mundanas et terrena comoda et ostendit ea ac exhibet tanquam vmbras, quia non sunt similiora. | Vos estis supra mare mundi, super pontem celi. Videatis ne sitis tanquam equus vmbratilis qui dum timet vmbram de ponte cadit in foueam uel aquam. Nimis infantiles sunt qui fugiunt pre timore picturam que videtur terribilis uel horribilis. Pena et edia in hoc mundo non est nisi pictura, nisi vmbra.

Non solum meditationes de Domino nostro, de omnibus eius operibus, de omnibus eius verbis, de beata virgine et de omnibus sanctis sed etiam alie cogitationes in varijs temptationibus quandoque iuuarunt. Quatuor genera temptationum presertim carnalium impugnant: meticulose, mirabiles, lete et tristes. Affectiones non necessarie per istas excitantur in corde, -sicut cogitare quid uelles facere si videres aperte coram testare et late hyare super te diabolum, sicut facit secrete in temptatione; si clamaretur, 'Ignis, ignis, ecclesia comburitur!'; si audires fures uel raptores frangentes muros tuos. Iste et alie huiusmodi sunt meticulose cogitationes. Mirabiles et lete, - sicut si videres Christum et audires eum te interrogantem quid maxime interrogares post tuam et

[2] Wilshere, *Miroure de Seinte Eglyse*, pp. 65, 67, 69.

amicorum tuorum saluationem de rebus vite presentis et offerret tibi et tue electioni eo pacto quod tu resisteres; si uideres certitudinaliter omnia celestia et infernalia in temptatione te solum respicere; si tibi diceretur quod homo quem maxime diligis miraculose sicut per uocem celestem esset electus in papam et alia huiusmodi. Mirabiles et tristes, sicut si audires quod homo tibi carissimus esset subito submersus uel murdratus; quod sorores tue essent in domo sua combuste. Tales cogitationes sepe a carnalibus animis extrahunt cicius carnales temptationes quam alique aliarum.

Intime, continue et anxie orationes impetrant cito succursum et adiutorium a Domino contra carnales temptationes...[3]

(3)

AN19, 'pensez souent ou do-lour de vos pecchez' occurs in the section on meditation in one of the Anglo-Norman versions of the religious treatise *Ancrene Wisse*. For contextualisation see (2) above. Here is the section on meditation:

..Isci comencent les generaus medecines e contre les set pecchez morteus en countre totes temptactions.

IE Vus ai dit deuant les especiaus medici-nes e remedies en countre checun par sei des set morteus pecchez ; ore vus dirrai les generaus remedies e medecines en con-tre toz pecchez. En countre toz temptaciouns nomement en countre charneus medecines sunt esaunte soz la grace deu; seinte meditacions enterines. e des mesurables. e angoissouses prieres; ferme creance. les-con. iune. ueilles. e trauail de cors. confort de autre a ki homme puet parler; e sei con-forter e meme la oure de la temtacioun quant plus fort lui esta. humilite. pacien-ce. franc quer. e totes autres bones uertuz sunt armes en ceste bataille. e vnite de charite. sur totes autres. ki ke cestes ar-mes gette de lui en ueie. il ad desir de estre uencu e naufre. De la ualue de seintes meditaciounS. Seintes me-ditacions sunt en closes en ceus deus uers. Mors tua mors domini. nota culpe gaudia celi. Iudicii terror figantur mente fideli. cest taunt a dire. **pensez souent ou do-lour de vos pecchez de la peine de enfern. e de la ioie du ciel. pensez de uostre mort demeine. e de la mort nostre seignur en la croiz. e dil horible iugement au iour de iui-se. remenbrez souent e uostre quer. pensez cum faus est li mound e quele est sa meri-te. E si pensez quei vus deuez a deu pur soen bien fet.** A checun de ces moz uoudreit estre longe posee. pur bien mustrer les e ouertement. e pur ceo en pensez en quant vus poez le plus longement. kar ieo uois auant. Apres uos pecchez quant vus pensez de la peine de enfern. e de la ioie du ciel; en tendez ke deu uoleit en aucune manere mustrer les a hommes de ceu mound par peines du siecle; e par ioies du siecle. e les mustra auant ausi come umbre. kar il ne resemblent nent plus ke umbre. vus genz de religioun estes outre la mer de ce mound sur le pont du ciel. kar vus auez vn de vos piez en paradis. si come dit seint bernard. Trop est cil pouerus ke fuit uue de peinture ke resemble hiduse e horrible a regarder. peine e ioie en ce mound tot nest neent fors vne umbre. E ne mie sulement seintes meditaci-ons ausi come de nostre seignur iesu crist; e de ses paroles. e de ses oueres. ou de nostre duce dame seinte marie. ou de toz seinz; mes autres penses aucune fiez en des mesu-rees temtaciouns; ont mout ualu e ei-de a mout de genz. E nomement quatre maners de pensers [ont ualue. ualent a ceus ke furunt e ki ore sunt charnelement assaliz e entemptez. Cest asauer; pensers] pleines de pours e pleines de merueilles. e pleines de ioie. e pleines de dolur. Si temptacion donc char-nele

[3] D'Evelyn, *The Latin Text of the Ancrene Riwle*, pp.88-89.

vus assaut; leuez uostre quer. e pen-sez quei vus voudreiez fere; si vus veisset apertement ester de uant vus. e abaer tant com il puet sur vus le dyable de enfern ausi com il fet priuement en la temptacion ia seit issi ke vus ne leueez pas; Si lem criast feu. le glise ard ; pensez ke vus freez. si vus oissez larons depecer uostre me-son pensez coment vus serriez esmae e espoente; ces e teles autres sunt pensers pleines de pour. pensers pleines de merueille e pleines de ioie sunt; ausi com vus ueissez iesu crist. e li oissez demaunder vus quele chose vus ameriez plus a pres uostre sauacion a vus e a vostre plus cher ami de ceo mound. e vus com-maundast choisir a tiel couenant ke vus res-ceussez ala temptacion. Si vus ueissez ueraiement tote la compaignie du ciel. e tote la compaignie de enfern en la temptacion vus abouter come grant merueille vus resemblereit. Si ons hom uenist e vus countast ke li homme ke vus plus amissez en ceo mound fust subitement neie. ou murdri. e tres toz voz freres fusent ars en lour mesoun teus pensers souent charneus amis en chacent plus tot char-neus temptacions ke ne funt aucuns des premers pensers. De ualue de uerrai oreisoun. Enterines e des mesurees e ang-oissouses prieres; gaignent tot sucurs e eide de nostre seignur e countre charneles temp-tacions..[4]

(4)

AL15, 'Mors tua. mors domini. Nota culpa gaudia celi' occurs in the section on meditation in one of the Middle English versions of the religious treatise *Ancrene Wisse*. For contextualisation see (2) above. Here is the section on meditation:

Aȝe inalle fondunges. 7 nomeliche aȝe infleschliche. saluen beoð 7 boten vnder godes grace. hali meditaci uns. inwarde 7 medlese. 7 angwisu se bonen. hardi bileaue. Redunge festen. wecchen 7 licomliche swinkes odres froure. for to speoke toward þe ilke stunde þ hire stont stronge Eadmodnesse þolemodnesse. freo lec of heorte. 7 alle gode þeawes beoð almes inþis fecht. 7 anrednesse of luue ouer alle þe oðre. þe hiswep ne warpeð awei; himluste beon iwunden. Hali meditaciuns beoð biclupped inauers. þ wes ȝeare ita cht ow. **Mors tua. mors domini. Nota culpa gaudia celi. Iudicii terror figantur mente fideli** þ is þenh ofte wið sar of þine sunnen. þe nch ofte of helle wa. of heo ueriches wunne. þench of þin aȝe ne deað. of godes deð on rode. þe grimme dom of domesdei nim of te in heorte. þench hufals is þe world. hwich beoð hire meden. þench hwat þu aȝest god. for hise godde den. euch an of þeose wordes walde along hwile habben. for to beon i opened. ach ȝef ich hiȝe forðward abide ȝe þelengere. Aword ich seg ge. Efter ower sunnen hwense ȝe þencheð of helle wa 7 of heoueriches wunne. understondeð þ god walde on summe wise schawen ham temen in þisse worlde bi þisse worldliche pinen 7 schawede ham forð as schadewe. for nan sikere ne beoð heo. 3e beoð ouer þis worldes sea up on þe brug ge of heouene. lokeð þ ȝe nebeon naut ilich þe scheunchinde hors þ scheuncheð for an schadewe. 7 falleð dun iþe water of þe brinke. To chil dene ha beoð. þ fleoð an peintinge þe þuncheð ham grisliche 7 grure ful to bihalden. wa z wunne in þis world al nis bute peintinge. al nis bute schadewe. Naut ane hali me ditaciuns as of ure lauerd 7 of alle hise werkes. 7 of alle hise wordes 7 of þe deore lafdi 7 of alle haleȝen. ach oðer þochtes sumchere inmedlese fondunges habbeð iholpen. froure nomeliche. to fleschliche asaillet. dredfule. wunder fule 7 gledfule 7 sorchfule willes wið uten neod areared iþe heorte. as þen chen hwat þu waldest don ȝef þu sech ȝe openliche stonden biforen þe 7 ȝeonen up on þe þe deofel of helle as he deð derneliche inþe fondinge. ȝef me seide fur fur ȝef þe chirche barnde. ȝef þu herdest

[4] Trethewey, *The French Text of the Ancrene Riwle*, pp.19-21.

breoke þine þeose 7 oðre þulliche dredfule þoch tes. wundfule 7 gledfule. as ȝef þu ȝe Sechȝe Iesu crist. 7 herdest him as ken hwed þe were leouest efter saluaciun. 7 I of þe 7 of þine leoueste fre ont. of þing on þisse liue. 7 beode þe cheosen wið þ þu wið stode. ȝef þu se ȝe witerliche al heouene ware 7 helle ware iþe fondunge bihalde þe ane ȝef me come 7 talde þe þ mon þ þe is leouest þurch sum miracle as steuene of heouene were icoren to pape. 7 alle oðre swiche wunderfule 7 seorch fule as ȝef þu herdest seggen þ mon þ þe is leouest were adreint oðer imur ðred ase he þ wrat þis boc. oðer þ þine sustren weren inhare hus for barnde. þulliche þochtes ofte infles liche saulen wrencheð ut sonre fles liche fondunges þen summe of þe arre. inwarde 7 medlase bonen an crefule biwinneð sone sucurs. 7 helpeð ure lauerd aȝeines flesches fon dunges.. [5]

(5)

ME19, 'þenchen hu swart þing ant hu suti is sunne' occurs in the saint's life *Seinte Marherete*. Margaret has vowed to remain a virgin all her life and therby dedicates her life to Jesus. When she is asked by a man to marry her, she refuses, but the man goes as far as torturing and imprisoning her in order to persuade her to become his wife. She endures the torture. When imprisoned a demon visits her, but she overcomes him, and asks him to reveal to her his evil practices and principles. The part in which the lyric occurs the demon explains these to her:

..þis beoð þe wepnen þat me wurst wundeð, ant witeð ham unweommet ant strengeð ham staleward-lukest aȝein me, ant aȝein ham t hare wake lustes – þat beoð: eoten meokeliche t drincken meokeluker: don þat flesch i sum derf, t neauer idel: monne bone wið hare ahne, ant beodefule þohtes, þat ha schulen þenchen bimong hare benen t aȝein unwreste þohtes: þenchen hit is þurh me þat hare lust leadeð ham to wurchen to wundre: þenchen ȝif ha beieð to me, to hu bittre best ha beieð, ant hwas luue ha leoseð; þat lufsum þing [ha forleteð, þat is] meiðhad, meidenes menske, t te luue of þen luueliche lauerd of heouene ant te lufsum cwen, englene lefdi; t heanlunges makeð ham wið heouenlich hir[d], ant unmenskeð ham seolf bimon eorðlich men, t for-leoseð þe luue nawt ane on heh in heouene ah of lah ec in eorðe, t makieð þe engles to murnin ant us muche murhðe to lahen so lude, þe seoð ham lihten swa lah of so swiðe heh, from þe heste in heouene to þe laheste in helle. þis ha moten ofte munnen bi ham seoluen; **þenchen hu swart þing ant hu suti is sunne; þenchen of helle-wa, of heounriches wunne; ant hare ahne deð t drihtines munegin ilome, t te grisle t te grure þe bið et te dome; þenchen þat te flesches lust alið swiðe sone, þe pine þer-uore leasteð a mare.** Ant tenne so[n]e [so] a gulteð awih[t], gan anan forð-riht þat ha ne firstin hit nawiht to schawen hit i schrifte, ne beo hit no so lutel ne so liht sunne. þat is under sunne þinge me laðest, þat me eorne ofte to schrift of his sunnen: for lutle ich mei makien to muchelin unmeaðeliche ȝef me hut t heleð hit; ah sone so hit ischawet is bi-rewsinde i schrifte, þenne scheomeð me, t þer-wið fleo ham from, schudrinde as ich ischend were. þah so forð ant so feor ha mahen stepnen eft in softeliche to luuien, þat ha nanes-weis ne schulen stewen hare heorte ne et-stunten ne et-stonden þe strencðe of mine swenges, hwil ha somet beoð. Nis ter bote nan, bute fleon þenne, þat nowðer neowher ane mid oðer; ne seon ham, [ne] sompnin, ne sitten to-gederes wið-uten witnesse, þe mahe iseon hwet ha don ant heren hwet ha seggen. ȝef ha þus ne letteð me nawt ah þauieð t þolieð t weneð þah to etwrenchen, ich leade ham wið les luue lutlen ant lutlen into so deop dung þat ha druncneð þerin; t sparchi in ham sparkes of lustes

[5] Dobson, *The English Text of the Ancrene Riwle*, pp.176-9.

swa luðere, þat ha for-berneð in wið t þurh þe brune ablindeð, þat ha nabbeð sihðe nan, ham seoluen to bi-seonne. þe mein of ham melteð þurh þe heate, ant forwurðeð hare wit, t weorreð hare wisdom, swa þat nulleð ha nawt witen þat tat ha ahten to witen wel. Loke nu h[wuch] wunder: ha beoð so cleane ouercumen, ant swa ich habbe ablend ham, þat ha blindlunge gað t for-seoþ godd t ham seoluen fur–ȝeoteð; swa þat ha luðerliche, hwen ha last weneð, ferliche falleð, fule ant fenniliche i fleschliche fulðen: for a lust þat alið in an hond-hwile, leoseð ba þe luue of godd t te worldes wurðschipe. t þat stalewurðe beoð t starke toȝein me, swa þat heo ham wið me t mine wrenches wecchinde ham werien, so uuel me þuncheð þrof, þat al ich am dreori aðet ha beon þurh me idoruen, ant am in hare beddes so bisi ham abuten, þat summes-weis ha schulen ham slepinde sulen. Ah þe rode mercke merreð me oueral, t mest et te nuðe." t mit tis ilke bi-gon to ȝeien t to ȝuren: "Margarete, meiden, to hwon schal ich iwurðen? mine wepnen aren allunge awarpen. 3et were hit þurh a mon as is nu þurh a wummon- þis ȝet þuncheð me wurst, þat al þat cun þat tu art of icumen, beoð in ure bondes, t tu art et-broken ham: alre wund[re] [m]est, þat tu þe ane hauest ouergan þi feder t ti moder, meies ba t mehen, t al þe ende þat tu t heo [habbeð in] ierdet, t Crist ane hauest i-coren to leouemon t to lauerd. Beatest us ant bindest ant to deaðe fordemest. Wey! wake beo we nu t noht wurð mid alle, hwen a meiden ure muchele ouergart þus afalleð."

"Stew," quoð heo, " sari wiht, t sei me hwer þu mest wunest; of hwet cun þu art icumen, t ti cunde cuð me, t þurh hwas heste heani ȝe [hali men] t harmeð hare werkes." "Ah sei me, " [quoð he], "seli meiden, hwonne is te ileanet i þine leoðe-bei limen so stalewurðe strenðe; of hwet cunde cumeð þe þi luue t tin bileaue, þat leið me so lahe. Cuð me t ken me hwi þe worldes weldent wuneð in þe, t hu he com, wummon, to þe, t ichulle makien þe war of alle mine wiheles." "Stew þe, steorue, ant stille beo," [quoð ha, "of] þin escunge. 3e, nart tu nawt wurðe to heren mi stefne, awariede ful wiht, t hure to understonden so derne þing ant so derf, of godes dihelness. Ant hwet-so icham þurh godes grace ich hit do t am, wilȝeoue un-ofseruet, þat he me haueð iȝetted, for to ȝelden hit him seoluen. Ah swiðe cuð me t ken þat ich eski efter." ["3e," quoð he, "ich mot nede.]...[6]

(6)

ME7, 'In heuen schal dwelle al cristen men' occurs in the *Speculum Christiani*, a religious manual. The prose is a mixture of treatises and lists of quotations systematically condemning all sins and giving directions for virtuous living. The lyric is part of a list of quotations enforcing the Ten Commandments. It is at the beginning of the list concerning the First Commandment:

[Tabula secunda]
In heuen schal dwelle al cristen men,
That knowen and kepe goddes byddynge[s] ten.
Ecclesiastici VI: Haue in mynde the byddynges of god, and be thou most besy in hys commaundmentes. Ambrosius: They that haue not goddys commaundmentis in her hertys, truly, thei schal suffyr harde tormentes and peynes. Idem: Thou synnest most greuosly for thou art vnconynge or thou wilt not cunne. Gregorius: He troweth euele hym-selfe to be rightful that can not the rule of hye ryghtwysnes. Ieronimus: Man wythouten knoulech of his maker es but a best. Ecclesiastis XII: Drede god and kepe hys commandmentes; to that euery man es made, et cetera.

[6] Mack, *Seinte Marherete*, pp.33, 35, 37, 39.

Be holy wyrte ther be ten commaundmentes, of whych thre longen to god and seuen to oure euen-cristen. The fyrst es: Thou schalt haue no false goddes be-fore me. Thou schalt not preyse ne worschip hem, god seyth. In this commaundmente be for-boden al sorsryes, wychecraftes, al enchauntmentes and coniurementes wyth false inpressions of carectis and of al such falshede and vtturly dampned, et cetera.

Alle maner thinges that be louyd aboue or more than god be seyd fals goddys. Bernardus: Eche man ordeyne3 that thynge to be hys [god] that he worschepe3 or loues byfore other thynges. Radulphus super Leuiticum: They that putten by-fore and fulfille here desyre of body, loue of mony, other ellys apetyte of worschipe more than charite of god, they worschipen invisibily Maumtrye, and that ordeyne thei for her god that thei desyre wyth hye entent. Euangelium: No man may seruen two lordes contrarie, for other he schal hate on and loue a-nother, or he schal draw to that on and despise that other.

Thou schalte loue god wyth herte entiere,
Wyth al thi saule and al thy myght;
Other god in no manere
Thou schalt not haue be day ne nyght.

Gregorius: No man may be thangful to god and to hys enmys in on and that same thynge. Petrus: Of whome that any man es ouercome, in that he es made his seruant. Ieronimus: Euery man es callyde the sone of whos werke he doos, et cetera.

The secunde commaundment: Thou schalt not take the name of thy lorde god in vayne. In this commaundment...[7]

(7)

ME21, 'Who-so wyl haue helle' occurs in the *Speculum Christiani*, a religious manual. The prose is a mixture of treatises and lists of quotations systematically condemning all sins and giving directions for virtuous living. The lyric is part of a list of quotations against the Seven Deadly Sins. It is part of the list concerning the first sin, pride:

Quarta tabula.
De septem peccatis mortalibus.
Superbia.

Who-so wyl haue helle,
Do he moste as I hym telle.
I boste and bragge ay wyth the beste.
To maynten synne I am ful preste.
Myn awne wyl I wylle haue ay,
Thoue god and gud men al bydde nay.

Bernardus: Pryde es be-gynnynge of al synne and cause of al vndoynge. Augustinus: Pryde made angel the deuyl. Meknes made [god man]. Pride make3 the commaundmente of god to bee dyspysede. Mekenes make3 it to be kepede. Bernardus: Euery proude man es intollerable, for hys clothynge es to ouere mych, hys goynge es proude, hys haterel vp-raysede, then proude loken and scorneful. He stryue3 of hyer place; he boste3 hys wrechednes and hys dedys; he kepe3 not reuerence in hys seryuce. Augustinus: Whom-so-euere thou seeste to be proude, dout thou hym not to be the

[7] Holmstedt, *Speculum Christiani*, pp.16 and 18 (printed here), pp.16-39 (entire section on the Ten Commandments).

deuyl chylde, he es so. Be-thynke often aȝeyns pryde what thou haste be, who thou art, and what thou schalte be aftyr deth. Bernardus: Man es not ellys bot stynkynge slyme, a sac of vyle ord[u]re and wormes mete. Idem: If thou schulde consydre besyly what gos oute by the mouthe, what be the nose therlles, and what be other open places of the body, thou saw neuer a viler donghepe. Worschyps be not ȝeuen to the for the, bot for gostly lucre that myght come ther-of. The outwarde gudes and temperalle be not kyndly thyne; bot ryches ben of the erthe, and thei be taken of the erthe. Gregorius: He that es proude of virtues sleeȝ not hym-selfe wyth swerde bot wyth medycyn. Idem: He that es proude of conynge that he has, he es made blynde of that thynge of whych he awe to haue lyght and ther-of to be lyghthede, et cetera.

Inuidia.

I am ful sory in myn herte
For other mens hele and querte.
I banne and bacbyte wyckedly,
And hyndre al that I may sykerly.
Seneca: Als many ioyes as ben [of] blessede men, so many sorwes ben of enviose men. Ieronimus:...[8]

(8)

AL1, 'Accipe per ceram' occurs in a sermon, which is part of the collection of sermons *Speculum Sacerdotale*. The sermons were most probably designed for specific Sundays and feast days according to the Church year. The sermon here concerns the Purification:

[Chapter Twelve] Purificacion
In that day ye schall haue the feste of representacion of Crist in the temple, when he was representid in-to the temple by his modur and his frendis. And this day of representacion is þe xl. day fro the Natiuite of oure Lord. And it is callyd Candilmesday, but more propurly the day of purgacion of the blessid Marie, thouȝ all there was noȝt in hure wherof to be purged or clensid, for sche conceyuyd without spott. And sche childed hure child withoute spote also. But in this day oure lady Marie and alle hire frendus that was with hure brought Ihesu in-to Jerusalem that he schuld be offred as the olde lawe commaundide. And the lawe commaundid that tyme that who-so-euer were firste conceyued, born, and brought forthe, were it of man, were it of beste, it shulde be offred to God. And the prest be-felle for to take for iche man and womman that were so offred v. sycles. And ȝif it were a beste of vnclennus as hounde or asse, he schuld make it to be bought aȝeyn. Hit was also commaundid be the lawe that iche woman schuld offere for hure sone in the xl. day after his birthe and for hure doughter in the lxxx. day after hure birthe a clene lombe that schuld be vnfiled and a turtyl or ellis a dowue. And ȝif that sche were pore and noȝt in power for to offre a lambe, hit was ordeyned that sche schule ȝ[e]ue two turtuls or ellis two dowuys. And þerfore oure lord Ihesu Crist þouȝ al he were riche, ȝit for vs he made hym a pore childe. And therfore he wold noȝt make non offeryng but pore to yeve vs ensample of poverte that we schuld noȝt thynk evel ne gruche with the grace that God will sende, for oure pore lord hath no despit ne no disdayn to his pore creatures, but he calleth hem vn-to his kyngdom and yeveth hem a

[8] Holmstedt, *Speculum Christiani*, pp.58 and 60 (printed here), pp.58-73 (entire section on the Seven Deadly Sins).

faire lyff. So ther was a man that was a preste in Jerusalem named Symeon, riȝtwis and dredyng his God, and euer this man a-boode the comyng of his redemptoure and gretely desired to se hym. And therfore in a tyme he hadde an answere of his desire made be the Holy Gost that he schuld noȝt be dede til he sawe Crist, the sone of God. And what tyme oure lady Marie and the frendis of Ihesu brought hym, oure saueoure, in-to the temple, Symeon, tauȝt and ladde be the Holy Gost, come a-ȝeyn hym reuerently and toke hym there in his armes and blessid God and seide these wordis: 'Nunc dimittis, domine, et cetera. Now, lord, thou leuyst thy seruant in pees, for myn yȝen hath seyen thyne hele, scilicet, thy sone, the whiche thow hast sent to bye the world, the whiche I haue longe and moche desired for to se or I shulde dye.' Sires, that day ye oweth for to goo mete oure lord Ihesu Crist as dyde Symeon, the riȝtwis man, scilicet, with candels liȝt, for in a candell are thre thyngis, scilicet, wex, weyke, and lyght. The wax betokeneth the virginite of Marie. The weyke betokeneth the manhede of Crist. And by the lyght is tokenyd the godhead. Vnde versus:

> **'Accipe per ceram**
> **Carnem de virgine veram;**
> **Per lumen numen,**
> **Maiestatisque cacumen;**
> **Humanum care**
> **Lichnum dic significare.'**

And as it is saide afore, this day is callyd of many men Candylmasse. But that is of non auctorite, but of custom of folke. Hit was som tyme custom at Rome that a-bowte this tyme in the begynnynge of Februarie iche man schuld haue a taper, and so they schulde go a processioun a-bowte the cite. And so that custom that then was doon by the Gentyles is now vse come vnto Cristen men in the feste of oure lady to preysynge and veneracion of hure. Or ellis we bere oure candels for the cause that we may by hem folowe holy virgins, of whome oure lady is the hede, scilicet, that we may so by liȝttenyd with the lawmpe of charite and of chastite that we mowe be worthy with hure for to entere in-to the temple of God, oure verrey spowse. And here ye schull here a myracle. Justinian the emperoure in his dayes hadde gouernayle of the comonte, the whiche emperoure was first goode and holy, and sythen he bycam a cruel heretyk, holdyng an opynion that ther was but o werke in the two naturus of Crist. And his wyf was an heretyk and redy to vicis. And sche brouȝt hym to many wickede synnys and wickyd heresies that he dyde and vsede and throuȝ entisement of hure the emperoure made to be outlawed a pope of Rome and to sle a-nother for they stode aȝeyn here falshede. And the synne and the sacrilege of the emperoure went ouer all the world, for the world bouȝt it and the erthe, the which wax drye and ne wold noȝt brynge forthe fruytes, that hungur lost yche londe. And of this grete myschef fame was ouer-al so sorowefull that the peple was nyȝe stroyed and loste. And there come pestilences a-bove al manere of mesure in so myche that the stenche and the fylthe that come of dede bodies or they myght be beryede infect al manere of odoures. And the ayre ther with that was so infect and the elymentis that the cite of Rome and other also they fouled that vnnethe he was in it that myght scape dethe. And the scharpe casualte of deth lost mennus wittis that the peple beyng now hole merveyled of the sodeyne translacion that was made of hem in-to an-other world. Neuertheles aȝeyn these maner of perillis and myschefes there was ordeyned and purposid this remedie, scilicet, for to go a processioun with the image of oure lady, and where-so-euer they yede on this wyse with the image, alle maner of siche infirmite yede away. And men that were nye dede, for

they herde of the processioun, they went aȝeyn it. And when the thridde day was commen, the mercy and the pyte of God cam so fayre that þere smote amonge hem an eyre that helede the seke bodies and made a plentyuous yere. Then the emoeroure with the patriark ordeyned for the worschip of oure blessid lady that the feste of the Purificacion shuld be had fro that tyme forthe euer-more, the whiche was never seen a-fore. Neuertheles it is now holden and euer shal be in the cite afore-saide and also by al the world. And therfore ye schul worschipe with alle your myght this solempnyte and feste when it schal falle, cesynge fro al ertheliche werkys. And cometh to youre chirche with youre lighttis as is custom with alle Cristen peple. And, sires, hereth diuine seruys with good deuocion. And prayeth God that he vochesaf for the loue of his modur Marie he foryeue to you your synnes, et cetera. In nomine et cetera.

Now, dere sires, ye haue herde howe that Marie and Joseph and Anne made a worshipful processioun and presentyd vp the child Ihesu. And [t]herfore of the same wyse lat vs gon a processioun and bere a taper by the which is figurid and bytokened Ihesu Crist vnto the churche. Ther-by, I sey thre thynges in a candell, scilicet, wex, weyke, and lyght, be the whiche thre are thre thyngis be-tokenyd that was in Crist. For wax betokeneth the flesche of Crist, the whiche he toke of the virgyn Marie without corrupcion, as dothe the bee wex withoute corrupcion of eny other. The weyke beynge on the wex betokeneth the faire sowle of Crist, that lay withyn his flessh. The fyre betokeneth his godhede, for oure God is fyre consumyng. In this candel we may be informyd that ȝif we woll be purified be-fore God, vs most haue thre thynges, scilicet, very feyth, good actioun, and riȝtwis entent. For be a candel that is in an hows without the light is vnderstonde feyth withoute good werkes. For as a candell withouten light is but deed, nother the light withoute the candell ne schyneth noȝt, right so feyth withoute good werkys and good werkes withoute feythe is but deed. Nowe I calle the weyke that is withyn the wex riȝt entent. For Seynt Gregorie seyth: 'Si opus tuum sit in publico, intencio maneat in occulto. Ȝif the werke moste be doon openliche, ȝit lat thyn entent be kepte prevyliche.' And now haveth here a miracle. Ther was som tyme an howsewyf, and sche was come of noble birthe. And in oure lady Seynt Marie over all thynge sche had grete deuocion. This womman dyde make beside hure a fayre chapel, and there sche wold iche day of hure chapeleyne heere a masse of oure lady. So it be-felle that a-bowte the feste of the Purificacion hure chapeleyn hadde an erende in-to a ferre contre to do, the whiche went his way. Then this worschipfull womman at the tyme of that feste myght haue no masse. And it is red þat this womman vsid to yeve at the tyme of the forsaide feste for loue of the holy Virgine all that sche myght haue to ȝyue, and so att the last sche ȝaf hure cloke. So when sche hadde ȝeven hure cloke, sche myght noȝt go to the chirche, and so sche moste al-gatis be that day with-oute masse. And sche hadde therfore myche sorowe, but sche went to hure owene chapel, and there sche felle downe before the auter of oure lady. So a-noon as it hadde ben in a raveschynge of hure mynde, hure thought sche was sette in another passynge fayre chirche. And there sche be-helde a grete company of virgines comynge in-to the chirche, before whome the fayrest of hem alle yede crowned with a dyadyme. And when they were come, they sette hem doun ychon be ordre. Then ther come in a fayre company of yonge men and sette hem downe in ordre ychon by other. And a-noon one of hem þat bare a grete multitude of taperis yede vnto the forsaide virgine þat yede before alle and ȝaf hure the gretyst taper. And when he hadde doon, he yede and yaue to ychon of the virgyns and of the yonge men a taper. And at the last he wente vnto the womman beforesaid and profred a taper to hure, the whiche gladliche sche receyued. And then as sche lokyd abowte hure, sche sawe by the auter two candilberers, a subdekyn and a dekyn and a preste, and i-clothed with precious clothes goynge to the auter as they wold do there masse. And it semyd to

this womman that the two colittis which bere the candylles was Laurence and Vincent, the holy marteres, and that the dekyn and the subdekyn were two angels, and the preste was Crist, and there were two yonge men stondyng in myddis the queer, the which deuowtly begonne the office of the masse. And the tother that were in the queer helpid forth. And when they were comen vn-to the tyme of the offerynge, the queene of virgines and alle the tother virgines that were in the quere with hure yede vp to the auter and as maner is offred vp here taperes. And when alle had offred that the preste was abydyng stille for the womman and hure offrynge to be receyued, the forsaide queene of heuene sent hure worde by here messangere that sche dide rudely and lewdely that sche come noȝt to offerynge. And sche yaue answere a-yene and bad the preste schuld procede forthe in his masse, for sche wold noȝt offre it to hym. Then the lady sent to hure an-other messangere, and sche answered to him in the same maner that sche wolde yeue hure candel to no man but kepe it for grete deuocion. Then the lady of hevene had hure messanger go and pray hure to offre hire candel and ellis take it oute of hure handys violently. So when he was comen and sche wold not do at his prayere, he seide to hure that he was charged to take it violently fro hure. And then a-noon he busked hym to take it fro hure with a grete violence. And ȝit sche held it more strongly then he and manly defendid hure-self so tyl they hadde longe stryuen and the taper fowle done to amonge hem. At the laste the taper was sodeynly i-broke, and the ton half laft in the honde of the messanger and the tother in hire hande. And throuȝ the grete wrystyng of the taper be-twene hem two, sodeynly sche was a-waked and turnyd to hure mynde and thought sche had i-be at the auter where sche went to firste. And when sche hadde thought of all this, gretely sche thonkyd God and his moder Marie for that they let hure noȝt in that day be with-oute masse but vochidesaf in that manere to do and mynystre. And then sche put vp hure part of hure taper as for a grete iewel, tresoure, and a relyk. And all the seke whome-euer it touchid afterward were there-throuȝ hole delyuerd as it is seid. And therfore ye schall kepe with a souerayn worschip this festiuite, cesyng fro alle erthely werkis. And cometh to youre chirche with youre lyghtes, as is the custom of Cristen peple, and hereth Godis seruyce devowtely, and prayeth hym for his pite that he vochesaf for the prayers and merytis of his blessid moder [to] foryeve you alle youre synnes. Amen.[9]

(9)

ME15, 'O God is in heuene' occurs in a sermon, which is part of the collection of sermons *Speculum Sacerdotale*. The sermons were most probably designed for specific Sundays and feast days according to the Church year. The sermon here concerns the saint day of St. Thomas, the apostle:

[Chapter Seventy] St. Thomas Apostle
And, sires, in syche a day ye schal haue the feste of the holy apostle Seynt Thomas, of whome it is redde and the gospel makeþ mencion that Crist suffrid hym as worþi thereto for to put his fyngres in-to his woundes to strengþynge and confermacion of his feble bileue. For it is redde þat Crist after the tyme of his resurreccion aperyd vnto alle his disciplis excepte onely Thomas. And then when Crist was passid and Thomas was commen, the apostlis seyde to hym howe they hadde seen here lord, Ihesu Crist. And then Thomas sayde aȝeyn that he wolde noȝt trowe it til the tyme that he sawe the places where þe nayles were fastenyd, scilicet, the woundes, and put his hande in-to the

[9] Weatherly, *Speculum Sacerdotale*, pp.24-9.

wounde of his side. So afterward at the viii. day fro that tyme þe disciplis were to-geder and Thomas with hem, noȝt-withstondynge that here ȝates were shette, Ihesu aperid to hem and stode in myddys of hem and said: 'Pax vobis, pees be to you.' And then he saide to Thomas: 'Thomas, put in thy fyngre here and beholde my handes, and put thy honde in-to my side, and be noȝt of mysbeleue but true in trowþe.' And then saide Thomas: 'A, lord, A, my God art þou.' And þen seide Ihesu: 'Thomas, for þou sawe me þou trowidest me. Beati qui non viderunt et crediderunt. Blessid be they that neuer sawe me and troweþ in me.'

Also we rede a myracle that was seen in his lyf, the which for magnificacion of hym we woll nowe schewe to you. We rede that when Seynt Thomas was prechynge in the londe of Ynde and come by the cite of Andronopolim that the kynge of the same cite hadde made a brydale of his douȝtur and dide make a proclamacion that alle men lasse and more that were in the cite schuld be atte that brydale, and ȝif eny were there-fro, he schulde bere the wraþ and the indignacion of the kynge. So Thomas with his felawe callyd Abanes entryd in-to the cite, and with-in the cite there wente a-bowte a womman synggynge with a symphanye and vsynge other maner of melodies, and she songe abowte to yche companye hire songis and schewyd hire mynstralcye. So atte the laste sche hadde a siȝte of Seynt Thomas and maruaylede, for he neyþer ete ne dranke with the other peple, and [sche] trowyd þerfore that he was a worscheper of God and an Hebrewe as sche hire-self was. And the songe that sche songe was in the tonge of Hebrewe and is turnyd in-to Englisshe tonge thus in this maner:

'O god is in heuene,
Man of mylde steuene.
Heuene and erþe he made of noȝt,
And vs alle on the rode he bought.
He wote the grounde of yche see
And the peynes in helle that be.
He is kynge of alle kyngis,
And to hym lowteþ alle þyngis.'

And when the apostle herde these wordes, he prayede the damsel to reherse hem aȝeyn. But anoon come the butler, and for he sawe Thomas neyþer ete ne drynke, he reprouyd hym and ȝaf hym a grete stroke in the face with his fiste. And then spake the apostle: 'Better', he sayde, 'is to be smyten here in this world þenne in the toþer, where there is no heleþe of wounde. And þerfore', he saide, 'here in this worlde mote houndes rewarde thyne hondes that me haue smyten. And I ne schal noȝt ryse fro this borde or I se this honde that smote me i-bore a-way with houndes.' But he spake these wordes in the tonge of Hebrewe, the whiche noon vnderstode but the forsaide womman. Then after this the boteler ȝede to a welle for to drawe water, and anoon there come to hym a lyon and slowȝe hym and sowkyd his blood. And then come a multitude of houndes and ete his membres, amonge þe whiche there come a blak hounde and toke his riȝt honde in his mouþe and bare in the myddes of the halle. And eche man hauynge therof merueile, the forsaide damesel kast fro hire hire symphanye and ran and kissed the feet of Seynt Thomas, sayinge: 'Beholdeþ, sires, for this man is a prophete or ellis an apostle of God, for ȝerwhiles when þat the boteler dide smyte hym, he saide to hym in Hebrewe: 'I shal noȝt passe or that I se this honde that smote me i-bore a-way with houndes.' And when the kynge herde of this, he commaunded to calle the apostle and prayede hym to blesse his douȝtur with hire spowse. And so Thomaus dide. And aftur he entrede in-to the chambere with the kynge and dide blisse hym and toke his leeue and ȝede in-to the

londe of Ynde. And there he conuertyde the londe to the feiþe and marterdom suffred and passid to his goode maister, Ihesu Crist, qui cum patre et sancto spiritu viuit et regnat, trinitas et vnus, in secula seculorum. Amen.

Explicit Liber qui vocatur Speculum Sacerdotale.[10]

(10)

AN7, 'É Deu chalt pas sur les Phistiens tuná' occurs in the first book of Kings in the Bible translation of the book of Samuel and the Book of Kings, *Li Quatre Livre Des Reis*:

..Cum l'arche vint en un champ Josue ki fud de Bethsames, iloc arestud é jesque la sewirent li prince de Philistíím é li barun e d'iloc s'en turnad chascuns al suen. A cel cuntemple cil de Bethsames seierent furmenz en la valee. Virent l'arche é forment se esléécerent. Une grant pierre fud en la place, é vindrent cil é decolperent le char é des vaches firent sacrefise á Deu. É li ordene receurent l'arche é l'escrin ú esteit li presenz, les anels é li rat d'or, é sur la grant pierre l'asístrent. A cel jur íces de Bethsames í firent lur sacrefises. É les cinc princes de Philistíím le virent é returnerent á Accharon le jur. Azote, Gaze, Aschalon, Geth é Accharon, ces cinc maistres citez dunerent cinc anels é cinc raz d'or en le honurance Deu, é les altres citez é les viles ki ne furent clos de mur une suriz d'or par tute la terre de ci que Ábelgrant, sur ki poserent l'arche ki aveit esté jesque á cel jur al champ Josue de Bethsames, ki á ídunc receut altre num é fud apeléé Abelgrant, é çó signefie plur grant. Kar el remuement de l'arche en ocist Deus des maistres de la terre treis vinz é dis é del pople cinquante milie pur çó que nun dignement veüd ourent l'arche en descuvert. Li poples fist grant plainte é plur pur çó que Deus out fait tele venjance sur sun pople. É distrent ces de Bethsames: 'Ki purrad ester devant nostre Seignur ki est Deus é sire de cest saintuarie? É quel part en irrad quant de nus partirad?' Lores tramistrent lur messages á cels de Chariathyarim, sir lur manderent que il venissant é l'arche enmenassent. Cil de Chariathiarim vindrent, l'arche recuillirent é enmenérent é honestement herbergerent en la maisun Aminadab en Gabáá. É seintefierent sun fiz Éleazar qu'il l'arche guardast. Remist iloches mulz jurs. É vint anz i our ested, quant li reis Saül la fist á une feiz venir encuntre les Philistiens en se ost. En cel cuntemple tuit li poples de Israel fud acuragiez de faire le servise Deu. É Samuel lur fist amonestement de bien en ceste baillie: 'Si de tut vostre quer á Deu turnez, les deus estranges remuez, Báálim é Astaroth. Voz quers á Deu aprestez é á lui sulement servez, é il vus deliverad de voz énemis.' Li fiz Israel á itant degeterent lur fals deus é de quer servirent lur creatur. Lores lur dist Samuel: 'Assemblez vus tuit en Masphat, é la preierai pur vus'. É il s'i assemblerent tuit é lur junie firent al jur é cunurent lur culpe é lur mesfait é ewe verserent é espandirent devant Deu, pur enseignes que si cume l'ewe ki est á terre verséé ne repáire, issi li poples Deu a servise de deable ne retunrnereit. É Samuel jújad les fiz Israel en Masphat. Ces de Philistíím sóurent que ásemblé se furent li fiz Israel en Masphat é vindrent sur els á ost. Cume espandue fud la nuvele entre les fiz Israel, requistrent Samuel que il ne cessast pur els Deu preier qu'il les salvast des Philistiens. Samuel le pople pas ne ubliá, un aignel laitant offri é sacrefiá, pur sa gent de quer úrá. Deu l'oïd é sa gent salvá. Avint que la bataille fud a l'úre que Samuel fist sa ureisun é sa oblatiun. **É Deu chalt pas sur les Phistiens tuná é forment les espoentá. É Israel vers Bethacar les enchalcha, ocist asez, puis retuná. Pois li prophetes Samuel une pierre leva, é entre Masphat é Sen la posá é le líú Pierre de Áïé Deu**

[10] Weatherly, *Speculum Sacerdotale*, pp.251-3.

apela é dist: 'Jesque cha nus ad Deus áidé'. Par ceste descunfiture furent humiliez li Philistien si que n'oserent returner á la terre de Israel. La force Deu amatid les Philistiens tuz les jurs Samuel. É rendirent les citez que pris ourent sur Israel des Accharon jesque Gieth é tute cele cuntréé, é Deu deliverad Israel de tuz ses enemis. Samuel fud juges sur le pople tute sa vie é alad cheün an envirun Bethel é Galgala é Masphat. É pois returnout en Ramatha ú fud sa reseantise, é la un altel pur Deu servir levá...[11]

[11] Curtius, *Li Quatre Livre Des Reis*, pp.14-16 (printed here), pp.3-60 (the entire first book of Kings).

Appendix C Repetition and variation of linguistic, formal and structural elements of the corpus lyrics: methodology and tables

This appendix gives the tables referred to in chapter 4.2.1 of this thesis and explains by which methodology they have been compiled. The tables list the repetitions and repetitions with variations of the words, meanings, syntactic constructions, and –by me perceived- structural entities of the lyrics in the corpus. I refer to the lyrics as they are printed in Appendix A and use the numbering of the lyrics used there.

Tables 1 and 2 Lexical repetition and variation

Only very apparent lexical repetition is taken into account. This means that prepositions and conjunctions, for example, have only then been listed when their repetition is considerable. The same applies to most adjectives and adverbs. However, I do consider prepositions, conjunctions, adjectives and adverbs when they form part of a repetition of a whole phrase, line or stanza. Pronouns in their lexical form are probably the most repeated items of all- when there are many pronouns, it is most likely that the same pronoun is repeated more than once-, but mostly they have not been included in the tables here as their high repetition may be understood as given. For an example one may look at ME25 [the pronouns are printed in bold]:

Wyth **myn** owyn herte blod
I wysch **the** owt of synne,
And **the** forȝaf al **thy** gylt,
So redy **I þou** [?] bygynne.
[prose]
Now **I** make ioy with **the**
And here hwat **thow** prayst **me**.

I paid most attention to nouns and verbs. Besides, I have taken into account different morphological forms of the same word stem (polyptoton) as repetitions, too, while I have disregarded spelling differences. Furthermore, when whole phrases, even lines or stanzas are repeated, this generally involves a certain amount of repetition with variation. This variation is listed as a form of lexical repetition, too, but is indicated separately in the tables. Translation in the macaronic lyrics has also been counted as lexical repetition.

Repetition is measured according to the number of words repeated, the number of times they are repeated, and this is seen in relation to the length of the lyric (i.e. the total number of words of a lyric). Words are counted according to the way they have been printed in the editions from which I have copied the lyrics. That means, for example, that hyphenated words have been counted as one word each, that what appears to be two words but is printed as one (e.g. 'innomine' = in nomine) is counted as one and that an abbreviated article linked to the noun by apostrophe in Anglo-Norman has not been counted as a separate word. Editorial suggestions filling gaps in the lyric texts have been counted, too, while editorial suggestions for substitutions of words have not been counted.

In the following those lyrics displaying considerable lexical repetition are listed in table 1 before those lyrics with moderate repetition, which can be found underneath in table 2. I have judged lyrics to be of considerable lexical repetition when they repeat

more than three words (often as a phrase) more than once, often more than twice. Those lyrics of moderate repetition repeat two or three words twice, occasionally, in especially long lyrics, three times.

The lyrics are listed together with their numbers of words, the words which are repeated and the lines in which they are found, and this indicates the number of times they have been repeated. Grammatical differences are listed next to each other divided by a comma (e.g. bidde, bidden (ll.3, 4)), and repetition with variation is listed individually, too (e.g. þu be (ll.2, 3), be þu (l.1)) and is also divided by a comma; all other items are divided from each other by separate lines.

Table 1 Lyrics showing considerable lexical repetition:

ME4 (150 words):
-honnd by honnd we schulle ous take,/ & ioye & blisse schulle we make (ll.1-2), Honnd by honnd þanne schulle ous take, &c. (l.9), Honnd by honnd þanne schulle ous take/ & ioye & blisse schu[lle] we make, &c. (ll.16-17), Honnd, by honnd, &c. (l.24)
-man (ll.5, 7), senful man (l.10)
-be bliþe and glad (l.10), be bliþe & bold (l.18)
-þy peis ys grad (ll.11, 13), þy peys ys told (l.21)
-crist (l.12), com to crist (ll.13, 21), com to crist þy peis ys grad (l.13), com to crist, þy peys ys told (l.21)
-child (ll.5, 6, 7 twice, 8)
-& (ll.2 twice, 4, 6, 8, 9, 17 three times, 18, 19, 24)
ME6 (197 words):
-ihesu (ll.1, 3, 4, 5, 13, 14), ihesu, þat (ll.1, 3, 4, 14), ihesu, þat al þis world haþ wroȝt (ll.1, 14)
-dauid sone (ll.5, 6, 8, 9, 13, 15, 20, 25, 30), ihesu, dauid sone (ll.5, 13), dauid sone, þat mengeþ merci wiþ riȝt (ll.10, 30), dauid sone, ful of miȝt (ll.6, 15, 25), dauid sone, fair to siȝt (ll.8, 20)
-haue merci on me (ll.2, 7, 10, 16, 21, 26, 31), haue merci on me & mak me mek to þe (ll.10, 17), þat ich habbe meknesse an sorwe of my sinne (l.22)
-þat langeþ to me (l.28), þat longeþ to þe, þat wolde ben at þe (ll.12, 33-34)
ME9 (65 words):
-lystne (l.1 twice)
-man (ll.1, 3)
-byholde (ll.2, 5)
-thole, tholyd (ll.2, 9)
-For the (ll.2, 9)
-seest, se (ll.4, 6, 10)
-my body (ll.5, 7)
-how I am (ll.5, 6)
ME13 (23 words):
-Nou goþ sunne under (ll.1, 3)
-Me reuweþ, Marie, þi (ll.2, 4)
ME17 (35 words):
-stond, stonde (ll.1, 4)
-moder (ll.1, 3)
-sone (ll.2, 4)
-blize (ll.3, 4), bliþe stonde (l.4), blize moder (l.3)
-i se þi (l.5 twice)
ME20 (56 words):

-And þe (ll.2-9)
-sowle (ll. 9, 12)
ME22 (11 words):
-wo is me (l.1 twice)
ME24 (29 words):
-Wy hastou me forsake þat (ll.1, 2, 3)
AL2 (99 words):
-Anna (ll.1, 5, 10, 13, 14 twice)
-Joachim (ll.1, 2, 6)
-Cleophas (ll.1, 5, 8, 10, 14)
-Salome (ll.1, 10, 11, 14)
-vir (ll. 2, 3, 12)
-prole (ll.2, 12)
-defuncto (ll.6, 10)
-maria (ll.2, 6, 11, 13)
-Ioseph (ll.7, 9)
-mater (ll.9, 15)
-3ebedeus (ll.11, 15)
-Iacob (ll.7, 12, 16)
-Iohannes (ll.12, 15)
AL3 (6 words):
-ave (ll.1-2)
AL7 (45 words):
-deus (ll.1, 3, 4)
-domine (ll.5, 6, 9)
-leuaui (ll.6, 7, 8)
-z etera (ll.1, 4, 6, 7, 8)
AL9 (44 words):
-Sine (ll.2-7, 12, 13)
AL10 (16 words):
-omnium (ll.1, 2, 3, 4)
AL12 (42 words):
-vide (ll.1, 4, 5)
-te (ll.8, 3), pro te (ll.1, 3)
-dolor (ll.2, 6)
-quibus (ll.5, 4)
AL25 (29 words):
-pellis (ll.1, 3)
-moriatur, moritur (ll. 2, l.4 twice)
AN1 (120 words):
-Ave Jhesu (ll.1, 7)
-peccheur, peccheurs, pecche (ll.1, 5, 6)
-suffristes, suffrir (l.2, 9)
-vostres cors (ll.2, 4)
-meins (ll.3, 12)
-e (ll.3 twice, 4, 5, 8, 9 twice, 11)
-croiz (ll.3, 8)
-estendre (ll.3, 7)
-sire (ll.6, 10)
-ke, ki (ll.12, 7, 1, 2)

AN3 (159 words):
-De tut ceo me reng cupable, sire dieus, e uous cri merci (l.1), e de tut ceo me reng cupale, sire dieu, e uous cri merci (l.2), De tut ceo me reng cupable e, sire, dieu, uous cri merci (ll. 3, 4, 6), me reng cupable, sire dieu, e uous cri merci (ll.5, 7), De tous ceo mals uos cri merci (l.8), De tut ceo uos cri merci (l.9), De tus ces maus.., sire dieu, de tut ceo uous cri merci (l.11)
AN5 (133 words):
-duce dame (l.10), duce Marie (l.15), duce dame seinte Marie (ll.1, 5, 7, 12)
-amen (ll.4 twice, 9)
-k'ils nus salve (ll.6, 8, 16), k'ils nus salve de tuz mal (ll.6, 16), k'il nus tuz salve (l.8)
-priez Jhesu Christ (l.7), Jhesu Christ (l.9)
-preez vostre enfant (ll.12, 15)
AN12 (37 words):
-virgine, virginal (ll.1, 2 twice, 3)
-verroyment, verroy (l.4 twice)
AN14 (162 words):
-seint Eglise (ll.3, 14), eglises (l.11)
-mustiers (ll.12, 5, 28)
-dedier (ll.6, 11)
-oïr (ll.19, 23)
-faire fait (ll. 23, 24)
-escripture (ll. 27, 4)
-entende, entendre (ll.29, 30)
AN19 (68 words):
-pensez (ll. 1, 3, 6)
-souent (ll.1, 4)
-mort (l.3 twice)
-e (ll.2, 3, 4, 5, 6)
AN22 (20 words):
-peche vers (ll.1, 2)
-Deu (ll.1, 2)
-purrad (ll.1, 2)
AN23 (35 words):
-donez moy (ll.2, 4)
-e (ll.3 twice, 4)
AN25 (45 words):
-les (ll.3, 4, 5)
-e il, e ils (ll.2, 3, 4, 5)
Mac2 (49 words):
-credo in deum, Ic ileue in god (l.1 twice), ich ileue (l.4)
-Þe feder almihti (l.2 twice)
-creatorem celi & terre (l.3), scuppende and weldende of heouene and of orðe and of alle iscefte (l.3)
-& in ihesum christum, and.. on Þe helende crist (l.4 twice)
-filium eius unicum, his enlepi sunne (l.5 twice)
-dominum nostrum, ure lauerd (l.6 twice)
Mac3 (74 words):
-De ceo mort sumus executors, We ben executors of Þis dede (ll.1, 7)
-mort, dede (ll. 1, 4, 6, 7, 10, 12)
-Mais de co money quei from nus, But of Þis mone what is oure rede (ll.2, 8)

-money, monoye, mone (ll.2, 4, 8, 10)
-pren ta part et ieo la moye, Take to Þe and I to me (ll.3, 9)
-ly mort n'ad cure do monoye, Þe dede kepes of no mone (ll.4, 10)
-kyke noster kyner achatera, By vs oure dyner who-so wol (ll.5, 11)
-ceo mort issi le quitera, Þe dede schal quyten al Þe fulle (ll.6, 12)
Mac5 (19 words):
-et cetera (ll.1, 2)
-Ego vox clamantis in deserto, I am a voys of the cryer in Þe deserte (ll.1, 2)
Mac7 (44 words):
-desine (ll.1, 2)
-loue (ll.3, 4)
-In cruce sum pro te, I honge on cros for loue of the (ll.1, 3)
-Desine pro me, Lef Þy synne for loue of me (ll.1, 4)
-do veniam, amende Þe sone (ll.2, 5)
Mac9 (160 words):
-Jeo reconuis a dieu e a sa gloriouse mere, confiteor domino celi et benedicte marie (ll.1, 17)
-gloriouse mere (ll.1, 6)
-benedicte marie, notre dame seinte marie, sanctam uirginem mariam (ll.2, 17, 24)
-e a tous ces seinz e a uous, piere espiritel, e tous les seinz dieu e uous, piere espirital, et omnibus sanctis eius et uobis, et omnes sanctos et sanctas dei et uos (ll.3, 7, 18, 25)
-dieu, deus, dei (ll. 1, 6, 7, 8, 11, 13, 25)
-que i'ai mut pecche, quia ego miser peccator peccavi nimis (ll.4, 19)
-par parole, locucione, verbo (ll. 3, 21, 22)
-par pensee, in cogitacione (ll.3, 20)
-par delit, dilectacione (ll.5, 21)
-e pur ceo requer la gloriouse mere dieu e tous les seinz dieu e uous, ideo precor sanctam uirginem mariam et omnes sanctos et sanctas dei et uos (ll. 6-7, 24-5)
-que uous pries pur moy que dieu eit merci de moy e me mette a bone fin e me doint uie pardurable, liberet nos deus ab omni malo, conseruet et confirmet in omni opere bono et perducat nos ad uitam eternam (ll. 8-9, 13-15), orare pro me (l.26)
-pecche, peccata, peccator, peccaui (ll.4, 12, 19 twice)
-mea culpa, mea maxima culpa (l.23 twice)
-Amen (ll.10, 16)
-opere (ll.14, 22)
-omni (ll.13, 14)
Mac 12 (61 words):
-Morte cadunt subita mala mors simul et mala vita, Þourgh ferly deth to-gedur arn fald/ Bothe euel lyf and euel deth cald (ll.1, 2-3)
-Hanc vitam vita, ne moriaris ita (l.4), I rede such lyf Þou forsake, Wyth suche deth lest Þou be take (ll.5-6)
-Heu, heu prothdolor, sicut iudicavi sic iudicor (l.7), Alas, alas, Þat I was boren,/ For dome with dome I am forloren (ll.8-9)
Mac13 (28 words):
-mundus,mundo,mundat (l.1 three times, l.2 twice)
-Mundus non mundat set mundus polluit omnes./ Qui manet in mundo, quomodo mundus erit ?, Þis worlde fyle ys and clansyt lyte./ Of fylÞe Þerinne who may be quyte ? (ll.1-4)
Mac15 (31 words):

-Non aliter melius poterit caro viva domari/ Mortua qualis erit quam semper premeditari./ Þe flesches lust may Þou nouȝt o-lyue bettur quenche/ Bote aftur Þy deth which Þou beȝ euermore beÞenche (ll.1-4)
Mac16 (44 words):
-Non vox set votum, non musica cordula set cor,/ Non clamor set amor sonat in aure Dei, Ne monnes steuen but gode wylle,/ No murthe of mouth but herte stylle,/ No cry but love no oÞer bere/ Nys murthe ny song God to here (ll.1-6)
-non, ne, no, nys, ny (ll.1 twice, 2, 3, 4, 5 twice, 6 twice)
-set, but (ll.1 twice, 2, 3, 4)
-murthe (ll.4, 6)
Mac17 (91 words):
-contra (ll.1, 5 twice, 9, 12, 15, 17)
-spiritus (ll.3, 5, 7, 9, 12, 15, 17)
Mac19 (117 words):
-Quid nobis et vobis, apostoli Dei viui ?, What haue ye and we to do with tho men Þat are apostles of lyuynge God ? (ll.1, 2)
-Vnum e duobus eligite,/ aut horum repentinum interitum/ aut vestrum martirium, Chese you one of these two:/ Scilicet, other to se veniable deÞ fro heuene of this peple/ or ellis ye to haue martirdome amonge hem (ll.5-7, 8-10)
-martirium, martirdom, marterdom (ll.7, 10, 14)
-eligite, chese (ll.5, 8, 11)
-this peple (ll.9, 12)
Mac 20 (39 words):
-Qui non assuessit virtutibus dum iuvenescit,/ A viciis nescit discedere quando senescit, Woso woneÞ hym noȝt to goude furst in hys youth,/ Unthewes to leve were to hym in his elde wel uncouÞe (ll. 3-4, 5-6)
Mac23 (83 words):
-rex, kynge (ll.1, 9, 11, 15)
-regno, regnavi, regnaturus (ll.1, 2, 3, 7)
-ryche (ll.13, 14)
-Heu michi, wo is me (ll.3, 11)
-amavi, I louede (ll.4, 12)
-miser moriturus, wreche ded (ll. 8, 16)
Mac24 (78 words):
-terris, igne, mari, ventis, fyre, watur, wynd, lond (ll.1, 2)
-vir, pete, sum presto, si plangas, cercior esto, Byd faste and Y come sone ;/ Yf Þow sorow, Þe tyt Þy bone (ll.4, 5-6)
-si petor, accedo, sin autem, inde recedo, Whyle Þou bydde, redy Y am ;/ When Þou leuyst, Y go Þe fram (ll.7, 8-9)
-adiuvo ferventer, non desero, pugno libenter, [smertly] I helpe [and noȝt] forsake./ Gladly Y fyȝt Þe maystre to take. (ll.10, 11-12)
Mac25 (218 words):
-speculum, meror (ll. 6, 24, 39, 48, 50, 54)
-quid es, qui es (ll.7, 8, 25)
-mancipium, manciple (ll. 9, 10)
-deth, mortem (ll. 12, 16, 46)
-perre, stonis (l. 20 twice)
-templi (ll.21, 22)
-saccus plenus (ll. 29, 30, 31)
-cogita (ll.7, 33)

-pinnaculum (l.34), pinnaculo superbie, pinnaculum superbie (ll. 41, 43)
-filth (ll.29, 32)
-homageris, homagium (ll.44, 45)
-visu, visum, visui (ll. 6, 48, 50)
-teipsum, teipso (ll.6, 49, 50)

Table 2 Lyrics showing moderate lexical repetition:
ME1 (36 words):
-loue (ll.4, 5)
ME3 (45 words):
-Dhu ert (ll.7, 9)
ME5 (56 words):
-haueð (ll.1, 2)
-bidde (l.3), bidden (l.4)
-ich mote (ll.6, 9)
ME8 (44 words):
-kyng (ll.1, 5)
-þu be (ll.2, 3), be þu (l.1)
ME10 (50 words):
-man (ll.1, 7)
ME11 (71 words):
-moder (ll.1, 2)
-cryen, crye (ll.1, 8)
ME15 (50 words):
-heuene (ll.1, 3)
-kynge, kyngis (both l.7)
ME16 (27 words):
-bonde (ll.2, 4)
-love (ll.2, 4)
ME18 (59 words):
-loke (ll.3, 5)
ME19 (48 words):
-þenchen (ll.1, 2, 5)
-hu (l.1 twice)
-T te (l.4 twice)
ME21 (41 words):
-wyl, wylle (ll.1, 5 twice)
-ay (ll.3, 5)
ME23 (47 words):
-þou (ll.1, 3, 4)
-erthe (ll.2, 6)
-body (ll. 6, 7)
ME25 (34 words):
-I (ll.2, 4, 5)
-þou, the (ll.2, 3, 4, 5)
AL5 (40 words):
-cogita (ll.1, 5, 6)
-de (ll.1, 2 twice, 3 twice, 4)
-morte (l.3 twice)
AL13 (36 words):

-luce (l.3 twice)
-sub (l.4 three times, l.3)
AL15 (13 words):
-mors (l.1 twice)
AL21 (13 words):
-si (l.1 twice, 2)
AN2 (33 words):
-quatre sorurs, quatre sors (ll.1, 3);
-nuns numez (l.4 twice)
AN6 (78 words):
-duz filz (ll.2, 3)
-fiz (l.6)
-delivere, deliverez (ll.7, 10)
AN7 (44 words):
-e (ll.1, 2, 3, 6, 7)
AN8 (43 words):
-e (ll.1, 3, 5, 7)
AN15 (63 words):
-de pecche (ll.2, 3)
AN18 (112 words):
-fiz (ll.3, 20)
-Marie (ll. 3, 7, 20)
-berbis (ll. 21, 13)
AN20 (28 words):
-e (ll.2, 4, 5)
AN21 (156 words):
-deu (ll.4, 11, 26)
-penseiz (ll.5, 7)
AN24 (35 words):
-amen (l.5 twice)
Mac4 (65 words):
-de celo (ll.2, 4), de summo celo (l.6)
-souȝt (ll.1, 3)
Mac10 (34 words):
-ligamen obedience, bond of buxumnesse (ll.1, 5)
-diligencie, bysynesse (ll.2, 6)
-dignitatis, worthynesse (ll.3, 6)
Mac22 (24 words):
mercy (ll.1, 2, 3); synne (ll.2, 4)

Table 3 Semantic repetition and variation

The fact that the amount of interpretation to show a repetition of meaning varies across the lyrics (see discussion in chapter 4.2.1) makes it quite difficult to show statistically how much repetition of meaning takes place across the corpus. I have thus decided not to list cases for which I would have to explain my interpretation in detail. However, it still has to be borne in mind that the semantic repetition listed here may not be universally understandable since it depends mostly on the context. For a verification one may thus have to go to the lyric itself (i.e. Appendix A).

Here I am concerned with repetition of meaning, and the emphasis lies on the repetition rather than on the specific forms of meaning. Nevertheless, a number of well-known and, in fact, the most common terms for meaning are used in the list below: synonymy, metaphor, simile, symbol and personification. Indeed, the forms of meaning they define seem to be the most prominent ones with regard to the lyrics in the corpus. (Some of the extended forms of these terms, such as 'epic simile' and 'allegory' are rare among the lyrics as are the more complex ones, such as 'metonymy' or 'synecdoche'.)

The distinction made between all of these concepts is based on the definitions given by Chris Baldick in his *Concise Dictionary of Literary Terms*: synonym= 'a word that has the same - or virtually the same- meaning as another word, and so can substitute for it in certain contexts.'; metaphor= '..one thing, idea, or action is referred to by a word or expression normally denoting another thing, idea, or action, so as to suggest some common quality shared by the two. In metaphor, this resemblance is assumed as an imaginary identity rather than directly stated as a comparison..'; simile= 'an explicit comparison between two different things, actions, or feelings, using the words 'as' or 'like''; symbol= '..a word or phrase referring to a concrete object, scene, or action which also has some further significance associated with it.. It is .. usually too simple to say that a literary symbol 'stands for' some idea as if it were just a convenient substitute for a fixed meaning; it is usually a substantial image in its own right, around which further significances may gather according to differing interpretations.'; personification= a figure of speech by which animals, abstract ideas, or inanimate things are referred to as if they were human..'.[1]

However, there are cases where even the distinction between these terms is not clear-cut at all. For example in AL13 it seems that all these following words stand for each other: 'luce suprema' (l.3), 'Christo' (l.4), 'vmbra' (l.5), 'figura' (l.5) and 'Deus' (l.5). They could be described as synonyms, metaphors, symbols and even as personifications, perhaps even as similes. Even though no 'like' or 'as' is mentioned, as it would normally be the case with a simile, one can't help feeling that this is what is meant. Since various shades of light are likened to persons one might talk of personification; since a number of things seem to be standing for each other which may attract various differing interpretations, one may talk of symbols here; since the 'light supreme' can, for example, be interpreted as an imaginary identity of Christ, one could speak of a metaphor, and since single words seem to be exchangeable here, one may think of them as synonyms. Any use of such literary semantic terms in the table below must thus be understood as a somewhat artificial means of dividing up the various expressions of meaning in the lyrics. The terms are not to be taken as absolute and they do overlap with others occasionally.

Synonymy already implies repetition. For a word to be described as a synonym in a particular context, the word against which it is defined as a synonym has to be present in that context, too. The other terms do not necessarily imply repetition in this way. Only if all elements the terms define are present within one lyric, repetition takes place. That means for a metaphor, for example, that both 'tenor' and 'vehicle'- the word(s) implying a reality and the word(s) standing for this reality- or at least two tenors or two vehicles have to be present in a lyric for it to show repetition. For example, in ME10 'ssel drinke of deaþes drench' (l.6) and 'þou ualle of þi bench' (l.8) are both vehicles for the tenor 'death'; however, the word 'death' itself is not mentioned

[1] Baldick, *Literary Terms*, entries 'synonym', 'metaphor', 'simile', 'symbol', 'personification'.

in the lyric except in one of the vehicles. When there is a simile, the thing that it is likened to has to be mentioned as well as the likening itself. Again, in ME10 the phrase 'ofte him lyeȝeþ his wrench' (l.2) as well as that what this line is likened to, 'ase uayr weder wente in-to rene' (l.3), are mentioned. The same applies to symbol and personification: the symbol as well as the thing it stands for have to be mentioned in the lyric; the person as well as the concept it personifies have to be made explicit in the lyric. In AL1 both the symbol and the thing which it is a symbol of are mentioned: 'Accipe per ceram/ Carnem de virgine veram' (ll.1-2, my underlining). And in AN2 both 'mercy' and its personification, 'the first daughter of God', are mentioned ('Merci' l.5; 'la primere né' l.5). Hence I have not been looking for all instances of metaphors, similes and so on but rather for the presence of all elements these terms define.

Because of all these limitations in representing semantic repetition in the lyrics, not as much repetition can be shown as with lexical repetition. Therefore, it did not seem necessary here to distinguish between moderate and considerable repetition. There is only one table. It gives the number of the lyric and then the words which make up the semantic repetition(s) with a reference to their line numbers in brackets. When more than one semantic repetition takes place, the individual cases of repetition are printed in separate lines, while the individual repetitions of one semantic item are separated by '='. They can be read as synonyms unless they are explicitly marked as metaphors, similes, symbols or personifications.

Table 3 Lyrics showing obvious semantic repetition:

ME4
-child (l.5) = crist (l.12) = man (l.7) = god (l.7) = make (l.4) = godes sone (l.4)
-elle man (l.3) = deuel (l.3) = senful man (l.10)
-bliþe = glad (l.10), ioye = blisse (refrain)
ME6
-ihesu (l.1) = dauid sone (l.5) = louerd (l.18)
-þat al þis world haþ wroȝt and þat wiþ thi blod vs bouȝt (ll. 1, 3) = þat ȝaf vs whanne we adde noȝt (l.4)
ME8
-wach (l.1) = wake (l.1)
-stovt (l.3) = noble (l.3) = gay (l.3)
ME9
-byholde (l.2) = se (l.6)
ME10
-SIMILE: ofte him lye3eþ his wrench (l.2) = ase vayr weder went in-to rene (l.3)
-METAPHOR: þou ualle of þi bench (l.8) = ssel drinke of deaþes drench (l.6)
ME11
-Mary (l.1) = moder (l.1)
-þy sone (l.5) = Cryst (l.9)
ME15
-God (l.1) = Man of mylde steuene (l.2) = kynge (l.7)
ME17
-rode (l.1) = tre (l. 6)
ME18
-Take no (l.1) = Neme nouȝth (l.2)
ME19
-þenchen (l.1) = munegin (l.3)
-grisle (l.4) = grure (l.4)

-swart (l.1) = suti (l.1)
-..-wa (l.2) = pine (l.6)
ME21
-boste (l.3) = bragge (l.3)
ME24
-þat þe so dere bought (l.2) = þat for þe to deye [or deþe] [was brought] (l.3)
ME25
-synne (l.2) = gylt (l.3)
AL1
-SYMBOLS: ceram (l.1) = carnem de virgine veram (l.2); lumen(l.3) = numen (l.3); cacumen (l.4) = maiestatis (l.4)
AL2
-viros habuit (l.1) = duxerat (l.5) = dedit (l.7) = comitatur (l.9) = coniungitur (l.10) = iunxit (l.11)
-copulatur (l.3) = genuit (l.3) = cognouit (l.4) = tulit (l.12) = mater fuit (l.15)
AL3
-regina celorum (l.1) = domina angelorum (l.2)
AL4
-regina celorum (l.1) = mater regis angelorum (l.2) = maria flos virginum (l.3) = SIMILE: velut rosa vel lilium (l.4)
AL13
-METAPHORS: Nocte prior (l.3) = Noe (l.4) = nox (l.5); sub luce sequens (l.3) Dauid (l.4) = aurora dies (l.5); luce suprema (l.3) = Christo (l.4) = vmbra (l.5) = figura (l.5) = Deus (l.5)
AL16
-METAPHOR: mel in ore (l.3) = verba lactis (l.3) = fel in corde (l.4) = fraus in factis (l.4)
AL24
-vigilate (l.1) = orate (l.1)
AN1
-pur mei voliez estendre (l.7) = pur mei cheitif pendre (l.8)
AN2
-PERSONIFICATION: Merci (l.5) = la premere né (l.5)
AN6
-delivere de ma paine (l.7) = deliverez de perils e de pechez (l.10)
AN11
-la croiz Jhesu Crist e sa passion (l.1) = vertue est e savacion (l.2)
AN13
-guster (l.1) = veez (l.1)
-suef (l.1) = duz (l.1)
AN16
-pecchez vous retrere (l.7) = bountes tousjours trere (l.8)
AN17
-brunecte (l.2) = haule (l.2) = descoloree (l.4)
AN18
-enfaunt (l.1) = fiz (l.3)
-draguns (l.5)= liouns (l.11) = bestes (l.12) = berbis (l.13) = lowes (l.11)
AN24
-omnipotent (l.1) = tut pussaunt (l.1)
Mac1

-METAPHORS: each word of 've michi mater mea' is synonymous to a phrase in English: ve (l.1) = a losse of hele and lyking (l.1); michi (l.2) = a body dressede to dying (l.2), 'mater mea' (l.3) = to a woman petously pleyning (l.3)
Mac2
-deum/ god (l.1) = patrem omnipotentem/ feder almihti (l.2) = creatorem celi & terre (l.3) = dominum nostrum/ ure lauerd (l.6)= scuppende and weldende of heouene and of orðe and of alle iscefte (l.3)
-ihesum cristum (l.4) = filium eius unicum/ his enlepi sunne (l.5) = Þe helende crist (l.4)
Mac8
-habeas singulares virtutes (l.2) = creuisti super generosam stipitem (l.3) = venisti de sublimi progenie (l.4)
-manicipium mortis (l.9) = a manciple (l.10) = a seruant (l.11) = an homage to deth (l.12)
-quik (l.13) = quwyuer (l.14) = liuelich (l.15)
-fair (l.18) = fresche of hu (l.18) = pulcher (l.53)
-SIMILE: circumornate (l.22) = vt simjilitudo templi (l.22)
-speculum (l.48) = tuum mortale corpus (l.48) = visum tuum (l.48) = teipsum (l.49)
-let no couetise acumbre Þe (l.51) = let no bewte blinde Þe (l.52)
-more bewte (l.56) = fairer face (l.57)
-lasse bownte (l.56) = fowler soule (l.57)
Mac9
-gloriouse mere (l.1) = notre dame seinte marie (l.2) = benedicte marie (l.17) = uirginem mariam (l.24)
-dieu (l.1) = piere espiritel (l.3)
Mac10
-METAPHORS: each phrase of 'In hiis que patris mei sunt oportet me esse' is made synonymous to another phrase in Latin and in English (whereby the English is a translation of the Latin): ligamen obediencie (l.1) = oportet (l.1) = bond of buxumnesse (l.5); cognamen diligencie et sedulitatis (l.2) = me esse (l.2) = lif of bysynesse (l.6); solamen reverencie et magne dignitatis (l.3) = quia in hiis que patris mei sunt (l.3) = stat of worthynesse (l.7)
Mac11
-moder and maiden (l.1) = þat neuer did mysse (l.1)
-moder (l.1) = maiden (l.1)
-ioy (l.2) = blisse (l.2)
Mac13
-fyle (l.3) = clansyt lyte (l.3)
Mac18
-Ore priez tous pur Boun/..K'il par vostre oreisun/ Viengne a bone salvacion.' (ll.5, 6-7) = Qui pro allis orat,/ pro se laborat (ll.5-6)
Mac25
-þe holi crosse (l.1) = þe liuelich tre (l.1) = þi frute (l.2)

Tables 4 and 5 Syntactic and morphological repetition and variation

Any repetition of the order in which a sentence, clause or phrase occur syntactically and morphologically is of interest here. Sometimes only syntactic repetition is found, that is first of all a repetition of main-clauses, or a repetition of one of the combinations in which a main- and sub-clause occur together in one sentence. It may also be the

repetition of the very same sub-clause (e.g. a temporal sub-clause). On another level it is the repetition of the same order in one clause, that is the repetition of the order in which subject, object and predicate occur. On yet a further level the repetition of the way in which the individual phrases are structured that make up subject, object (both always noun phrases) and predicate (always a verb phrase) is also a purely syntactic repetition. Thus the repetition of an object which is structured in a noun phrase as determiner-determiner- noun may be detected.

A morphological repetition in addition to a syntactic repetition occurs when the words used as determiners, nouns and verbs occur in the same order *and* are morphologically congruous, that is when they show the same number, case, person and so on. For example, in two noun phrases the order determiner-determiner-noun may be the same, and the first determiner is a definite article in both cases, the second determiner is an adjective, also in both cases, and the noun is in the nominative singular, again in both cases.

Syntactic repetition seems to be most interesting when a whole sentence or at least a clause is repeated in the same syntactic order. A phrase seems to be too small a unit to be of interest when it is repeated syntactically, unless it is repeated a considerable number of times in relation to the number of sentences in a lyric. Besides, the order subject-predicate or subject-predicate-object is too common to be considered here (by the end of the Middle Ages it had established itself firmly as the most common syntactic sequence, especially with regard to Anglo-Norman and Middle English). Repetitions within this order, however, are more interesting, such as subject-predicate-object-object. Inversions of the most common order were becoming rarer in Middle English, for example, and therefore also of interest here when they are repeated (e.g. object-subject-predicate). If, however, the most common order is repeated and shows the same construction of noun- and verb phrases as well as the same inflectional morphology, it has been counted as a repetition here.

Any repetition is measured against the length of the lyric, that is the number of sentences it contains. A sentence is, of course, sometimes difficult to determine in medieval texts as any use of punctuation marks is quite different from modern usage. I have taken the editors' introduction of modern punctuation marks as guidance as well as the common definition of a sentence as consisting of clauses and phrases and showing at least one subject and one predicate. This practice may not be entirely satisfactory but seems to be the only possible consistent method to arrive at any count of sentences. The length of sentences does, of course, vary. The length of the sentences is not, however, indicated in the list below, so that the number of sentences per lyric only gives an approximate idea in relation to the syntactic repetitions listed.

The lyrics are here again, as with lexical repetition, divided into two groups: the group of considerable syntactic repetition and of moderate repetition (like above, lyrics of insignificant repetition are not listed). Lyrics with considerable syntactic repetition tend to show repetition of phrases, clauses *and* sentences which are mostly fully morphologically congruous. They tend to repeat each syntactic construction more than once (sixteen times of some repeated constructions in ME6), but if they repeat it only once they mostly show more than one syntactic construction repeated. In fact, they generally tend to show more than one syntactic construction repeated (eleven in the case of Mac8). Lyrics with moderate syntactic repetition show a repetition of clauses and phrases, only occasionally entire sentences, which are often but not always morphologically congruous. They repeat each syntactic construction once to twice (six times in the more exceptional case of ME18) and show at least one to two syntactic constructions that are repeated in the lyric overall (rarely up to five, such as in AN15).

The table of considerable repetition, table 4, is printed before table 5, the table listing those lyrics of moderate repetition. The reference number of each lyric is given before the number of sentences of that lyric. Then follows a reference to the line numbers where the syntactic repetition occurs (the syntactic repetition tends to but does not always concern the entire lines listed; if only one line number is shown, that means that the repetition takes place within that line; occasionally more than one repetition occurs within one line). Then follows the description of the syntactic form repeated by the terminology used above. If it says, for example, 'sub-clause (relative)' only and no further description of the syntactic and morphological contents of that sub-clause are given, it means that the repetition of that type of sub-clause is the only repetition found in this case, that is, further syntactic or morphological characteristics differ and are thus not repeated and not listed here. When reading the tables of syntactic repetition in relation to the number of sentences in the lyric, it has to be borne in mind that the clauses and phrases listed as repetitions may be part of one and the same sentence of that lyric or may be part of different sentences of that lyric (that is, of course, if the lyric has more than one sentence).

Table 4 Lyrics showing considerable syntactic and morphological repetition:
ME5 (1 sentence):
-ll.1, 2 = **sub-clause** (relative): **subject - object – predicate** (verb phrase: auxiliary verb (3rd p. singular simple present) - verb (past participle) forming a present perfect))
-ll.4, 6, 9 = **sub-clause** (of consequence)
ME6 (7 sentences):
-ll.1, 3, 4, 9, 12, 14, 18, 23, 28, 29, 30, 33, 34, 35 = **sub-clause (relative)**
-ll.1, 3, 4, 5, 6, 8, 9, 13, 14, 15, 18, 20, 23, 25, 28, 30 = **part of a clause: subject** (noun phrase: noun (nominative singular apostrophe; direct address); **or subject** (noun phrase: noun (nominative singular apostrophe; direct address)- **object** (noun phrase: noun (genetive singular))
-ll.6, 8, 15, 20, 25 = **part of a clause: subject** (noun phrase: noun (nominative singular)) **- object** (noun phrase: noun (genetive singular)) **– object** (noun phrase: determiner (adjective) - determiner (preposition) - noun (genetive singular))
-ll.2, 7, 10, 16, 17, 21, 26, 31, 32 = **part of a clause: predicate** (verb phrase: verb (imperative singular)) **- object** (noun phrase: noun/ pronoun (dative singular/ 1st person dative singular)) **- object** (noun phrase: determiner (preposition) - pronoun (mostly 1st person singular accusative))
-ll.22, 27 = **sub-clause** (of consequence)
ME13 (2 sentences):
-ll.1-2, 3-4 = **sentence**: **sub-clause** (temporal): **predicate** (verb: 3rd person singular present indicative active) – **subject** (noun: nominative singular) – **object** (noun phrase: determiner (preposition) – noun (accusative singular)), **main-clause**: **object** (1st person singular personal pronoun dative) – **predicate** (verb: 3rd person singular present indicative active) – **object** (2 noun phrases: determiner (2nd person singular personal pronoun genetive) – determiner (adjective) – noun (accusative singular) – noun (2nd person singular personal pronoun accusative))
ME19 (3 sentences):
-ll. 1, 2, 3, 5 = **verb phrase: verb** (imperative singular)
-l.1 = **sub-clause** (of mode)
-ll.2, 3 = **noun phrase: noun** (accusative)
ME20 (2 sentences):

-ll. 1-9 = **sub-clause** (temporal): **subject** (noun phrase : determiner (definite article) – noun (nominative singular or plural)) – **predicate** (verb : 3rd person singular or plural present indicative active)
ME24 (3 sentences):
-ll.1-3 = **sentence** : **main-clause** : **predicate** (auxiliary verb : 2nd person singular present indicative active) – **subject** (2nd person singular personal pronoun nominative) – **object** (1st person singular personal pronoun accusative) – **predicate** (verb : past participle), **sub-clause** (relative)
AL1 (2 sentences):
-ll.1, 2, 3, 4 = **part of a clause: object** (dative singular) **- object** (accusative singular)
AL2 (12 sentences):
-ll.1, 3, 5, 6, 7, 11, 12, 15 = **verb phrase: verb** (3rd person singular present tense indicative active)
-ll.6, 8, 10 = **part of a sub-clause** (temporal)**: predicate** (verb: past participle) **- object** (noun: dative singular)
AL3 (2 clauses):
-ll.1, 2 = **part of a clause**: **noun** (nominative singular) – **noun** (genetive plural)
AL4 (3 sentences):
-ll.1, 2, 3 = **part of a clause: subject** (noun: nominative singular) **- object** (noun : genetive)
AL5 (3 sentences):
-ll.1, 5, 6 = **verb phrase: verb** (imperative singular)
-ll.1, 2, 3, 4 = **part of a clause: object** (accusative)
AL6 (3 sentences):
-ll.1, 2, 3 = **sentence: subject** (noun: nominative) **- object** (noun: genetive singular) **- predicate** (verb: 3rd person singular present indicative active) **- object** (accusative)
AL9 (2 sentences):
-ll.2-7, 12, 13 = **part of a clause**: **noun phrase** (noun – determiner – noun)
-ll.8-11 = **part of a clause**: **noun phrase** (noun (nominative singular) – determiner (adjective))
AL10 (1 sentence):
-ll.1, 2, 3, 4 = **part of a clause: object** (accusative) **- predicate** (verb: infinitive)
AL12 (6 sentences):
-ll.1, 4, 5 = **verb phrase: verb** (imperative singular)
-ll.1, 3 = **part of a sub-clause: object** (noun phrase: determiner (preposition) - noun (2nd person singular accusative personal pronoun)) **- predicate** (1st person singular present indicative active)
-ll.1, 2, 3, 4, 5 = **sentence: main-clause - sub-clause** (of which predicate verb in 1st person singular present indicative active)
AL13 (2 sentences):
-ll.3, 4, 5 = **noun phrase: noun** (dative singular)
AL14 (1 sentence):
-l.1 = **noun phrase: noun** (nominative)
AL21 (1 sentence):
-ll.1, 2 = **sub-clause** (conditional)
AL24 (1 sentence):
-l.1 = **verb phrase: verb** (imperative plural)
AN1 (5 sentences):
-ll.2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 = **verb phrase or part of verb phrase: verb** (infinitive)

-ll.1, 2, 7 = **sub-clause** (relative)
-ll.9, 10, 12 = **sub-clause** (of consequence)
-l.3 = **noun-phrase: determiner** (2nd person plural possessive pronoun) **- determiner** (adjective) **- noun** (accusative plural)
-ll.6, 10 = **verb-phrase: verb** (imperative plural)
-ll.3, 5, 7, 8, 9, 11 = **noun-phrase: determiner** (adjective) **- noun**
-ll.1, 4 = **noun-phrase: noun - determiner** (adjective)
AN3 (10 sentences):
-ll.1-10 = sentence : sub-clause (relative) : **subject** (demonstrative article) – **object** (1st person singular personal pronoun accusative) – **predicate** (verb phrase: verb (3rd person singular present active indicative) – adverb), **main-clause**: **object** (noun phrase : determiner (preposition) – determiner (adjective) – noun (demonstrative pronoun) – **subject** (1st person singular pronoun nominative) – **object** (2nd person plural personal pronoun accusative) – **predicate** (1st person singular present indicative active) – **object** (noun: dative singular)
AN5 (8 sentences):
-ll.1-2, 5-6, 7-8, 12-13, 15-16 = **sentence: main-clause** (subject (two noun phrases: both determiner (adjective) - noun (nominative singular)) - predicate (verb phrase: verb (imperative plural)) - object (accusative) (in l.1 another object added)) **- sub-clause** (of consequence); ll.6, 8 and 16 add **sub-clause** (of cause)
-ll.1, 3, 4, 5, 6, 7, 9, 12, 14, 15, 16 = **noun-phrase: determiner** (adjective) **- noun**
-ll.10, 11 = **sub-clause** (relative)
AN7 (3 sentences):
-ll.1-6 = **main-clause**
-ll.3, 4, 5, 6, 7 = **verb-phrase: verb** (3rd person singular past tense indicative active)
AN8 (3 sentences):
-ll.1-8 = **verb-phrase** (3rd person singular present tense indicative active)
-ll.1-2, 3, 4, 7, 8 = **main-clause**
AN10 (1 sentence):
-ll.1-3 = **verb-phrase: verb** (3rd person plural present tense indicative active)
AN19 (3 sentences):
-ll.1, 3, 4, 5, 6 = **verb-phrase: verb** (imperative plural)
-ll.1, 2 = **part of a clause: object** (accusative) **- object** (genetive)
-ll.2, 3 = **part of a clause: object** (accusative)
AN23 (1 sentence):
-ll.2, 4 = **verb-phrase: verb** (imperative plural)
-ll.2, 3 = **part of a clause: object** (noun phrase: determiner (adjective) - noun (dative singular)) **- object** (accusative)
-l.5 = **verb-phrase: verb** (infinitive)
AN25 (1 sentence):
-ll.2-6 = **part of a clause**: **object** (noun phrase: determiner (definite article) – noun (accusative plural)), **main clause**: **subject** (3rd person plural personal pronoun nominative) – **object** (2nd person plural pronoun accusative) – **predicate** (verb: 3rd person plural future tense)
Mac2 (1 sentence):
-ll.1-6 = **part of a clause: object** (accusative)
Mac4 (3 sentences) :
-ll.1-2, 3-4, 5-6 = **sentence: main-clause** (subject (noun: nominative plural)) - adverbial clause - predicate (verb: 3rd person plural past tense indicative active) -

object (accusative singular) - object (genetive) - object (dative)) - **sub-clause** (relative/ in l.6 local)
Mac8 (14 sentences):
-ll.2, 3, 4 = **sub-clause** (of concession)
-ll.10, 11, 12 = **part of a clause: object** (noun phrase : determiner (indefinite article) - noun (accusative singular))
-ll.5, 6, 7, 14, 18, 33, 34, 35, 36, 38, 48, 50 = **verb phrase: verb** (imperative singular)
-ll.8, 16, 17, 19, 20, 21, 24, 25, 27, 32, 33, 37, 47, 49, 54 = **verb phrase: verb** (2nd person singular present tense indicative active)
-ll.8, 25 = **sentence: sub-clause** (object (demonstrative pronoun) - predicate (verb: 2nd person singular present tense indicative active; subject implicit in predicate)) **-main-clause** (predicate: 2nd person singular present tense indicative active; subject implicit in predicate))
-ll.40-41, 42-43 = exactly the same syntax and morphology
-ll.13, 14, 15, 18 = **part of verb phrase: adverb - adjective**
-ll.29, 30, 31 = exactly the same syntax and morphology
-ll.45, 46, 47 = **verb phrase: verb** (3rd person plural present tense indicative active)
-ll.51, 52 = exactly the same syntax and morphology
-ll.56, 57 = exacly the same syntax and morphology
Mac9 (3 sentences):
-ll.1, 2, 3, 6, 7, 17, 18 = **part of a clause: object** (accusative)
-ll.4, 5, 20, 21, 22, 23 = **adverbial clause**
-ll.4, 8 = **sub-clause (of consequence)**
Mac10 (7 sentences):
-ll.1, 2, 3, 5, 6, 7 = **part of a clause: subject** (nominative singular) - **object** (genetive singular)
Mac14 (1 sentence):
-ll.1, 2, 3 = **part of a clause: predicate** (verb phrase: verb (3rd person singular simple present indicative active)) - determiner (adverb))
Mac16 (2 sentences):
-ll.1-5 = **part of a clause: object** (accusative)
Mac17 (6 sentences):
-every second line = **part of a clause: subject** (nominative singular) -various phrases) **object** (genetive singular) every other line = **part of a clause: object** (noun-phrase: determiner (preposition) - noun (accusative singular))
Mac21 (3 sentences):
-ll.1-3 = exactly the same syntax (except for one adjective missing at the end of line1)

Table 5 Lyrics showing moderate syntactic and morphological repetition:
ME3 (4 sentences):
-ll.7, 9 = **main-clause: subject** (noun phrase: personal pronoun 2nd person singular) - **predicate** (verb phrase: 2nd person singular simple present active indicative) - **object** (noun phrase: noun (accusative singular)) - **object** (adverbial phrase: determiner (preposition) - noun)
ME4 (12 sentences):
-l.7 = **main-clause: subject** (noun phrase: determiner (demonstrative article) - noun (nominative singular)) - **predicate** (verb phrase: verb (3rd person singular simple present indicative active)) - **object** (noun phrase: noun (accusative singular))

-ll.10, 18 = **main clause: subject** (noun phrase: determiner (adjective)- noun (nominative singular)) - **predicate** (verb phrase: verb (imperative singular)) - **object** - **object**
-ll.13, 21 = **two sentences: two main clauses: predicate** (imperative singular) - **object** (noun phrase: determiner (preposition) - noun (accusative singular)) - **object** (noun phrase: pronoun (2nd person singular possessive pronoun)) - **subject** (noun phrase: noun (nominative singular)) - **predicate** (verb phrase: auxiliary verb (3rd person singular simple present) - verb (past participle) forming a simple present indicative passive construction)
ME7 (1 sentence):
-l.2 = **verb phrase: verb** (3rd person plural simple present indicative active)
ME9 (9 sentences):
-ll.1, 2, 5, 6 = **verb phrase: verb** (imperative singular)
-ll.5, 6 = **sentence: main-clause and sub-clause** (of mode): **predicate** (verb phrase: verb (imperative singular)) - **object** (noun phrase) - **subject** (noun phrase (pronoun of first person singular nominative)) - **predicate** (verb phrase: auxiliary verb (1st person singular) - past participle (verb phrase connoting present perfect indicative active))
-ll.7, 8 = **sentence: subject** (noun phrase: determiner (1st person singular possessive pronoun) - noun) - **predicate** (verb phrase: determiner (adverb) - auxiliary verb (3rd person singular) - verb (past participle) (verbs connoting present perfect indicative active) - determiner (adverb))
ME10 (4 sentences):
-ll.2, 4 = **part of main-clause: predicate** (verb (3rd person singular simple present indicative active)) - **object** (noun phrase: determiner (3rd person singular possessive pronoun masculine) - noun (genetive singular))
-l.5 = **noun phrase: noun** (nominative singular)
-ll.7, 8 = **part of main-clause: object** (accusative singular) – **predicate** (imperative singular)
ME11 (4 sentences):
-ll.1, 2 = **part of a clause: object** (noun phrase: noun (accusative singular)) - **object** (noun phrase: determiner (preposition) - noun (genetive singular))
-ll.3, 4, 5 = **verb phrase: verb** (imperative singular)
ME17 (6 sentences):
-ll.1, 2 = **verb phrase: verb** (imperative singular)
-l.5 = **sentence: subject** (noun phrase: pronoun (1st person singular nominative)) - **predicate** (verb phrase: verb (1st person singular simple present indicative active)) - **object** (noun phrase: determiner (2nd person singular possessive pronoun) - noun (accusative plural))
ME18 (7 sentences):
-ll.1, 2, 3, 4, 5, 9 = **verb phrase: verb** (imperative singular)
AL16 (3 sentences):
-ll.3, 4 = **part of clause: subject** (noun: nominative singular)- **object** (noun phrase: determiner (preposition) - noun (accusative))
AL18 (1 sentence):
-l.2 = **verb phrase: verb** (3rd person singular present indicative active)
AL25 (4 sentences):
-ll.2, 4 = **sentence: temporal sub-clause** (predicate: verb in 3rd person singular present indicative active) - object (noun: dative singular) - **main-clause**
-l.3 = **verb phrase: verb** (3rd person singular present indicative active)
AN11 (1 sentence):

-l.1 = **part of a clause: subject**
-l.2 = **part of a clause: object** (accusative singular)
AN13 (2 sentences):
-l.1 = **verb phrase: verb** (imperative plural)
-l.1 = **part of a clause** (adjective)
AN15 (2 sentences):
-l.1 = **part of a clause: object** (accusative)
-l.2 = **part of a clause: object** (genetive)
-ll.3, 4 = **part of a clause: object** (accusative)
-l.5 = **part of a clause: object** (accusative)
-ll.6, 7 = **verb-phrase: extended infinitive**
AN22 (1 sentence):
-ll.1, 2 = **sub-clause** (if-clause)**: subject - predicate** (verb: 3rd person singular present tense indicative active) **- object** (noun: accusative) **- main-clause**
Mac7 (10 sentences):
-ll.1, 2, 5 = **verb-phrase: verb** (imperative singular)
-l.2 = **sentence: predicate (subject implied) - object**
-ll.3, 4 = **part of a clause: object** (dative) **- object** (genetive)
Mac11 (1 sentence):
-l.1 = **part of a clause: subject** (noun (nominative singular))
-l.2 = **part of a clause: object** (noun (genetive singular))
Mac20 (3 sentences):
-ll.1-2, 3-4, 5-6 = **sentence: sub-clause** (relative) **- main-clause**
-ll.1, 2, 3, 4 = **verb-phrase: verb** (3rd person singular present tense indicative active)
Mac25 (1 sentence):
-l.1 = **part of a clause: subject** (noun phrase: determiner (definite article) - determiner (adjective) - noun (nominative singular))

Table 6 Structural repetition and variation

Here follows a table which gives the structural pattern of each lyric. This is according to structural units identified and explained in chapter 4.2.1. I derive them from styles of writing and give them here again: description of (a) person(s) or a situation, reference to an event, narrative, prayer, praise, greeting, apostrophe, lament, rejoicing, pitying, questioning, reproach, command and advice. These distinctions can be further typefied: the description of (a) person(s) tends to be the description of either a godhead or mankind, and the description of a situation tends to refer to a moral or immoral state. The reference to an event tends to be the reference to an event recorded in the Bible, mostly one that relates to the life of Jesus, and the narrative tends to be something that cannot easily be categorised as it occurs relatively rarely in the lyrics. The categories of prayer, praise, greeting, apostrophe, pitying and rejoicing tend to be expressed by the voice of mankind. The categories questioning, reproach, command and advice tend to be expressed by a godhead, mostly Jesus, or by a human representative, such as a priest. The category of lament, on the other hand, may be expressed by any of them.

The reason why I list the structural patterns of all lyrics of the corpus here is not because each lyric repeats its pattern but because these structural patterns have not been identified before as such. I therefore would like to show here that they do exist in each lyric, and that in many lyrics they are repeated. Besides, I refer to the structural patterns also in chapter 4.2.2, and, as seen there, I use some of the lyrics for illustration there whose structural pattern is not repeated within the lyric. This is because in this chapter I

am considering the lyrics as a corpus and no longer as individual pieces of texts. In comparison to each other, one can see that one structural pattern may not be repeated within one lyric but by another lyric.

Here, however, are some observations concerning the individual lyric as listed below: occasionally the stuctural entities overlap, that is a sequence of words may fit into the structural category of praise, description and apostrophe. For example, ME6, l.8 'dauid sone, fair to siȝt' both praises and describes Jesus as well as addresses him in the form of an apostrophe. This case here is rather the exception but when it occurs, only one or two structural categories that apply are mentioned. Conversely, sometimes a structural category is listed only once even though it is constantly repeated throughout the lyric. That is the case in particular when the entire lyric shows only one structural category, such as ME1 which is a description of a situation and a person throughout. In this case the repetition should be understood. The voices of specific members of mankind, as they may be indicated by some of the prose texts of the lyrics, are not mentioned here (they tend to be referred to as 'mankind').

The following table gives the reference number of the lyric and then the structural entities of the lyric in the order in which they occur; it also specifies the types of these units as listed above (e.g. the reference to an event is mostly the reference to a Biblical event). Unless there is only one entity occurring in one lyric, line numbers are provided and refer to the points in the lyrics where the structural entities can be found. The entities are phrased in the terminology introduced in chapter 4.2.1 and repeated above.

Table 6 Structural repetition in the lyrics:

ME1 **description of a person** and **situation** (Mary as the state of love in a nature setting)

ME2 **prayer** (by mankind to God for mankind to be virtuous) ll.1-4; **apostrophe** (by mankind to God) l.1

ME3 **apostrophe** (by mankind to Saint Thomas) l.1; **description of a person** (Saint Thomas who is in Heaven) ll.1-4; **reference to an event** (miracle performed by God) ll.5-6; **description of a person** (Saint Thomas is help for England) l.7; **prayer** (by mankind to Saint Thomas to be heard by him) l.8; **description of a person** (Saint Thomas is comfort for mankind) l.9; **prayer** (by mankind to Saint Thomas for mankind to be virtuous) l.10

ME4 **rejoicing** (by mankind about Nativity) ll.1-2; **reference to an event** (Nativity) ll.3-5; **description of a person** (Christ as a child without Original Sin, being God and man at the same time and mankind's saviour) ll.6-8; **rejoicing** (by mankind about Nativity) l.9; **apostrophe** (by virtuous mankind to sinful mankind) l.10; **description of a person** (mankind as sinful) l.10; **command** (by mankind to mankind to be happy) l.10; **reference to an event** (Nativity) ll.11-12; **command** (by mankind to mankind to come to Christ) l.13; **reference to an event** (crucifixion) ll.13-15; **rejoicing** (by mankind about Nativity) ll.16-17; **apostrophe** (by virtuous mankind to sinful mankind) l.18; **description of a person** (mankind as sinful); **command** (by mankind to mankind to be happy) l.18; **reference to an event** (Redemption) ll.19-20; **command** (by mankind to mankind to come to Christ) l.21; **reference to an event** (Redemption) ll.21-23; **rejoicing** (by mankind about Nativity) l.24

ME5 **prayer** (by mankind (writer) to mankind (reader) for praying so that writer may be virtuous)

ME6 **apostrophe** (by mankind to Jesus) l.1; **reference to an event** (Creation) l.1; **prayer** (by mankind to Jesus for him to show mercy) l.2; **address** (by mankind to Jesus) l.3; **reference to an event** (Crucifixion) l.3; **apostrophe** (by mankind to Jesus) l.4; **reference to an event** (Redemption) l.4; **apostrophe** (by mankind to Jesus) l.5; **description of a person** (Jesus as the son of David) l.5; **apostrophe** (by mankind to Jesus) l.6; **description of a person** (Jesus as the son of David) l.6; **praise** (by mankind of Jesus) l.6; **prayer** (by mankind to Jesus for him to show mercy) l.7; **apostrophe** (by mankind of Jesus) l.8; **description of a person** (Jesus as the son of David) l.8; **praise** (by mankind to Jesus) l.8; **apostrophe** (by mankind to Jesus) l.9; **description of a person** (Jesus as the son of David and as someone who balances mercy with justice) l.9; **prayer** (by mankind to Jesus for him to show mercy and for mankind to be humble) l.10; **prayer** (by mankind to Jesus that mankind may think of him and be brought to him); **description of a person** (mankind as belonging to God and desiring to be with him) l.11; **apostrophe** (by mankind to Jesus) l.13; **description of a person** (Jesus as the son of David) l.13; **apostrophe** (by mankind to Jesus) l.14; **reference to an event** (Creation) l.14; **apostrophe** (by mankind to Jesus) l.15; **description of a person** (Jesus as the son of David) l.15; **praise** (by mankind of Jesus) l.15; **prayer** (by mankind to Jesus for him to show mercy and for mankind to be humble) ll.16-17; **apostrophe** (by mankind of Jesus) l.18; **description of a person** (Jesus as the Lord who is omnipresent) ll.18-19; **apostrophe** (by mankind to Jesus) l.20; **description of a person** (Jesus as the son of David) l.20; **praise** (by mankind of Jesus) l.20; **prayer** (by mankind to Jesus for him to show mercy and for mankind to be humble and repentive) ll.21-22; **apostrophe** (by mankind to Jesus) l.23; **reference to an event** (Redemption) ll.23-24; **apostrophe** (by mankind to Jesus) l.25; **description of a person** (Jesus as the son of David) l.25; **praise** (by mankind of Jesus) l.25; **prayer** (by mankind to Jesus for him to show mercy and for mankind to be consistently repentive) ll.26-27; **apostrophe** (by mankind to Jesus) l.28; **description of a person** (Jesus as the generous gift giver) ll.28-29; **apostrophe** (by mankind to Jesus) l.30; **description of a person** (Jesus as the son of David and the one who balances mercy with justice) l.30; **prayer** (by mankind to Jesus for him to show mercy and to take mankind to him) ll.31-32; **description of a person** (mankind as someone who wants to be with Jesus and belongs to him) ll.33-34; **description of a person** (Jesus in eternal bliss) l.35

ME7 **description of persons** (all Christians as inhabitants of Heaven if they keep the Commandments)

ME8 **apostrophe** (by personified Death to mankind) l.1; **description of a person** (mankind as an allegorical king) l.1; **command** (by personified Death to mankind to be ready) l.1; **description of a person** (personified Death as a thief of mankind) l.2; **description of a person** (mankind as proud and as weak having to yield his body to Death) ll.3-4; **apostrophe** (by personified Death to mankind) l.5; **description of a person** (mankind as allegorical king) l.5; **command** (by Death to mankind to leave off boasting) l.5; **description of a person** (Death as a thief of mankind's soul) l.6

ME9 **command** (by Jesus to mankind to listen and to consider his suffering) ll.1-2; **apostrophe** (by Jesus to mankind) l.1; **reference to an event** (Crucifixion) ll.2-9; **apostrophe** (by Jesus to mankind, crying loudly) l.3; **reproach** (by Jesus to mankind to have died for love of mankind) l.4; **command** (by Jesus to mankind to look at his hurt body and at the nails piercing his body) ll.5-6; **description of**

a person (Jesus as a body of pain from the outside and the inside) ll.7-8; **reproach** (by Jesus to mankind to have suffered for mankind) l.9; **reference to an event** (Doomsday) l.10

ME10 **description of a person** (mankind as someone who considers himself immortal) l.1; **reference to an event** (mankind's death) ll.2-6; **command** (by preacher to mankind to consider death and repent in time) ll.7-9

ME11 **apostrophe** (by mankind to Mary) l.1; **description of a person** (Mary as full of grace) l.1; **prayer** (by mankind to Mary) l.1; **description of a person** (Mary as full of mercy and compassion) l.2; **prayer** (by mankind to Mary to be protected from temptation, to be helped at time of death and for Mary to mediate between Jesus and mankind) ll.2-6; **apostrophe** (by mankind to the saints) l.7; **description of persons** (the saints are in Heaven), l.7; **prayer** (by mankind to the saints as mediators between mankind and Jesus) ll.8-10

ME12 **apostrophe** (by preacher to mankind (congregation)) l.1; **description of persons** (mankind (congregation) as friends) l.1; **prayer** (by preacher to mankind (congregation) to keep four things in mind) ll.1-2

ME13 **reference to an event** (Crucifixion) ll.1-4; **description of a situation** (the sun going down) l.1; **apostrophe** (by mankind to Mary) l.2; **pitying** (mankind pities Mary and the crucifix) l.2; **description of a situation** (the sun going down) l.3; **apostrophe** (by mankind to Mary) l.4; **pitying** (mankind pities Mary and her son Jesus) l.4

ME14 **description of a situation** (mankind has nothing material left in death) ll.1-2

ME15 **description of a person** (one God in Heaven who has a mild voice) ll.1-2; **reference to an event** (Creation) l.3; **reference to an event** (Crucifixion) l.4; **description of a person** (God as omniscient, and as the king who possesses everything) ll.5-8

ME16 **description of a situation** (since the world is full of hate, truth and love are locked up) ll.1-2; **apostrophe** (by mankind to God) l.3; **description of a person** (God is in Heaven) l.3; **prayer** (by mankind to God to bring love) l.4

ME17 **reference to an event** (Crucifixion) ll.1-6; **command** (by Jesus to Mary to be firm at the Crucifixion, and to look happily at the crucified Christ) ll.1-2; **description of a person** (Mary as happy) l.3; **apostrophe** (by Mary to Jesus) l.4; **reproach** (by Mary to Jesus how she can be happy when he is being crucified) ll.4-6

ME18 **command** (by preacher to mankind, the Ten Commandments) ll.1-10

ME19 **command** (by preacher to mankind to meditate on various aspects: sins, pain in Hell, joy in Heaven, mankind's death, Jesus' death, Doomsday, the pain felt after fleshly lust is succumbed to) ll.1-6

ME20 **description of a situation** (what happens to the body when death comes, and how the soul is soon forgotten) ll.1-12

ME21 **advice** (by the Devil to mankind to be proud through boasting and egotism) ll.1-6

ME22 **lament** (probably by Jesus about lovesickness) l.1

ME23 **apostrophe** (by Jesus to mankind) l.1; **description of a person** (mankind as wretched) l.1; **questioning** (by Jesus of mankind, why mankind is proud) l.1; **description of a person** (mankind as made of earth) l.2; **description of a situation** (the nakedness of Adam and Eve as epitome for the state of all mankind) ll.3-4; **reference to an event** (mankind's death) ll.5-8

ME24 **reproach** (by Jesus of mankind for forsaking him) l.1; **reference to an event** (Creation) l.1; **reproach** (by Jesus of mankind for forsaking him) l.2; **reference**

to an event (Redemption) l.2; **reproach** (by Jesus of mankind for forsaking him) l.3; **reference to an event** (Crucifixion) l.3

ME25 **prayer** (by Jesus to mankind to repent, so that he may forgive) ll.1-4; **rejoicing** (by Jesus about repentful mankind, ready to forgive) ll.5-6

AL1 **command** (by preacher to mankind to see parts of a candle as symbols for Mary, divinity and manhood respectively) ll.1-6; **description of a person** (Mary symbolically as the wax of a candle) ll.1-2; **description of a person** (the name of God symbolically as the light of a candle) l.3; **description of a person** (the majesty, God, symbolically as the wick of a candle) l.4; **description of a person** (the manhood of God (i.e. Jesus) symbolically as the light of a candle) ll.5-6

AL2 **narrative** (the story of Anna and her various sons)

AL3 **greeting** (by mankind to Mary) l.1; **description of a person** (Mary as the queen of Heaven) l.1; **greeting** (by mankind to Mary) l.2; **description of a person** (Mary as the lady of the angels) l.2

AL4 **greeting** (by mankind to Mary) l.1; **description of a person** (Mary as the queen of Heaven) l.1; **description of a person** (Mary as the mother of the king of the angels) l.2; **description of a person** (Mary symbolically as the flower of virginity, as a rose and a lily) ll.3-4; **prayer** (by mankind to Mary to act as mediator between Jesus and mankind) ll.5-6

AL5 **command** (by preacher to mankind to meditate on various things: sins, pains of Hell, joys of Heaven, mankind's death, Jesus's death, Doomsday, the falseness of the world and the debts owed to God)

AL6 **advice** (by preacher to mankind to repent, to let off sins, to do good works)

AL7 (This lyric consists of a list of parts of various liturgical prayers; only the few words of each prayer are given. In order to make the structural analysis work the rest of the prayer or at least a complete sentence has to be taken into account.) **description of a person** (God as helper) l.1; **command** (by mankind to the Holy Ghost to come) l.2; **description of a person** (God as helper) l.3; **command** (by mankind to God to be saved in his name) l.4; **description of a person** (God as multiplier) l.5; **description of a situation** (mankind lifting his soul to God) ll.6-7; **description of a situation** (mankind lifting his eyes up to God) l.8; **description of a situation** (mankind relating to God) l.9; **prayer** (by mankind to God, Pater Noster) l.10; **description of a situation** (mankind believing in God, the Creed) l.11; **prayer** (mankind to Mary, Ave Maria) l.12

AL8 **description of a situation** (when praying the heart must be in congruence with the tongue)

AL9 **description of a situation** (the abuses of the world which result in suffocating God's justice)

AL10 **command** (by preacher to mankind to recognise, praise, fear and obey God above all else)

AL11 **questioning** (by Jesus to God about sleeping disciples (?))

AL12 **reference to an event** (Crucifixion) ll.1-8; **apostrophe** (by Jesus to mankind) l.1; **reproach** (by Jesus to mankind that Jesus suffers for mankind, even though mankind is ungrateful) ll.1-8; **command** (by Jesus to mankind to see how Jesus suffers) ll.1-2, 4, 5

AL13 **reference to an event** (Nativity) l.1; **reference to an event** (the feast day of the Nativity is explained by reference to biblical events)

AL14 **description of a situation** (in which situation mankind is allowed to swear)

AL15 **command** (by preacher to mankind to meditate on various things: mankind's death, Jesus's death, sins, the joys of Heaven and Doomsday)

AL16 **description of a situation** (the situation in which mankind does not tell the truth any longer)

AL17 **description of a situation** (lying kills the soul)

AL18 **description of a situation** (he who reigns for eternity is with mankind)

AL19 **description of a person** (Mary as the queen of Heaven) l.1; **reference to an event** (the Immaculate Conception) l.2; **reference to an event** (the Ascension of Mary) l.3; **prayer** (by mankind to Mary to pray for mankind) l.4

AL20 **greeting** (by mankind or preacher to feast day) l.1; **reference to an event** (Adam's creation and the Original Sin) l.2; **reference to an event** (the Annunciation) l.3; **reference to an event** (Crucifixion) l.3

AL21 **description of a situation** (pride destroys everything)

AL22 **description of a situation** (facts at Doomsday)

AL23 **command** (by the preacher to mankind, the Ten Commandments)

AL24 **command** (by the preacher to mankind, to wake and pray)

AL25 **description of a situation** (human skin is worth nothing since, even after the body's death, it cannot be used as parchment)

AN1 **greeting** (by mankind of Jesus) l.1; **description of a person** (Jesus as all-powerful king) l.1; **reference to an event** (Crucifixion) ll.1-5; **prayer** (by mankind to Jesus not to sin) l.6; **greeting** (by mankind to Jesus) l.7; **reference to an event** (Crucifixion) ll.7-9; **prayer** (by mankind to Jesus to be shown grace) ll.10-13; **apostrophe** (by mankind to Jesus) l.10

AN2 **description of a situation** (God has four allegorical daughters)

AN3 **prayer** (by mankind to Jesus to be shown mercy for all sins)

AN4 **narrative** (the planting of the tree of life in the Garden of Eden)

AN5 **apostrophe** (by mankind to Mary) l.1; **description of a person** (Mary as a sweet lady) l.1; **prayer** (by mankind to Mary for mankind not to sin) ll.2-3; **apostrophe** (by mankind to Mary) l.4; **description of a person** (Mary as sweet girl in her virginity) l.4; **apostrophe** (by mankind to Mary) l.5; **description of a person** (Mary as a sweet lady) l.5; **prayer** (by mankind to Mary to mediate between Jesus and mankind for Salvation) ll.5-6; **description of a person** (Jesus as strong) l.6; **apostrophe** (by mankind to Mary) l.7; **description of a person** (Mary as sweet lady) l.7; **prayer** (by mankind to Mary to mediate between Jesus and mankind for Salvation) ll.7-8; **apostrophe** (by mankind to Mary) l.9; **description of a person** (Mary as sweet lady and mother) l.9; **reference to an event** (Immaculate Conception) l.10; **prayer** (by mankind to Mary to mediate between Jesus and mankind for him to show mercy) l.11; **apostrophe** (by mankind to Mary) l.12; **description of a person** (Mary as sweet lady) l.12; **prayer** (by mankind to Mary as mediator between mankind and Jesus) ll.12-14; **apostrophe** (by mankind to Mary) l.15; **description of a person** (Mary as sweet) l.15; **prayer** (by mankind to Mary to mediate between Jesus and mankind) ll.15-16; **description of a person** (Jesus as powerful) l.16

AN6 **apostrophe** (by mankind to Mary) l.1; **description of a person** (Mary as the queen of Heaven and Earth) l.1; **prayer** (by mankind to Mary to show mercy by the love of Jesus) l.2; **apostrophe** (by a mother to her son) l.3; **description of a person** (the son as sweet) l.3; **description of a situation** (she is his mother) l.4; **reference to an event** and **rejoicing** (the birth of the son) l.5; **description of a situation** (if all sons pray for their dead mothers in the same way as he has done, they will all be delivered from their sins) ll.6-10

AN7 **narrative** (episode from the Book of Kings)
AN8 **narrative** (episode from the Book of Kings)
AN9 **narrative** (someone sitting in the shadow of a tree tasting its fruit)
AN10 **narrative** (episode from the Book of Kings)
AN11 **description of a situation** (the Redemption is useluss to those who are sinful) ll.1-2; **reference to an event** (Crucifixion) l.1
AN12 **apostrophe** (by mankind to Mary) l.1; **reference to an event** (the Immaculate Conception and the Nativity) ll.1-3; **apostrophe** (by mankind to Mary) l.4; **prayer** (by mankind to Mary for her to protect the body and soul of mankind) ll.4-5
AN13 **command** (by preacher to mankind to taste the Lord) l.1; **description of a situation** (he is blessed who puts his hope in Christ) l.2
AN14 **advice** (who wants to is taught how churches are dedicated)
AN15 **advice** (on how to behave towards others)
AN16 **advice** (on how to behave well)
AN17 **description of a situation** (why someone is burnt)
AN18 **narrative** (episodes of the early life of Christ)
AN19 **command** (by preacher to mankind to meditate on various things: sins, pains of Hell, joys of Heaven, death, Jesus's death, Doomsday, the falseness of the world, the debts owed to God)
AN20 **narrative** (episode from the Book of Kings)
AN21 **advice** (on how to behave virtuously)
AN22 **questioning** (where can someone turn if he sins against God?)
AN23 **apostrophe** (by mankind to God) l.1; **description of a person** (God as all-powerful) l.1; **prayer** (by mankind to God to have right faith, firm hope and true love towards all and to receive grace) ll.2-5
AN24 **apostrophe** (by mankind to God) l.1; **description of a person** (God as powerful king) l.1; **description of a situation** (mankind commending himself to God) ll.2-3; **reference to an event** (Crucifixion) ll.2-4; **praise** (by mankind of God: he is of great virtue) l.5
AN25 **command** (by preacher to mankind to ask animals for answers)
Mac1 **description of a situation** (the pity for Mary relates to a loss of spirit, to the figure of Christ ready to be crucified, to the *mater dolorosa*)
Mac2 **description of a situation** (mankind believing in God, the Creed)
Mac3 **description of a situation** (executioners debating the state of the money of a dead person)
Mac4 **description of a situation** (Heaven as a resourceful advisor to various people)
Mac5 **description of a person** (someone, mankind is the voice in the desert)
Mac6 **description of a situation** (who will stay in court must curry favel)
Mac7 **description of a situation** (Jesus is on the cross for mankind) l.1; **reproach** (by Jesus to mankind about mankind's sinning) l.1; **command** (by Jesus to mankind to stop sinning and to repent) ll.1-2; **description of a situation** (if mankind repents, Jesus will not punish) l.2; **description of a situation** (Jesus is on the cross for the love of mankind) l.3; **command** (by Jesus to mankind to stop sinning, to repent and do good deeds) ll.4-5; **description of a situation** (if mankind repents, Jesus forgives) ll.5-6
Mac8 **questioning** (if you think you are of the best family, put a mirror in front of your face and ask yourself who you are) ll.1-8; **description of a situation** (man is no more than a servant) ll.9-12, (man is mortal) ll.12-18; **questioning** (if you think you are beautiful, look in the mirror and ask yourself who you are) ll.19-

25; **description of a situation** (man is no more than a sack of filth) ll.26-32; **command** (by preacher to man to recognise who he is) ll.33-36; **description of a situation** (man is no better than his fathers) ll.37-39; **questioning** (*ubi sunt* passage; where are the fathers now?) ll.40-43; **description of a situation** (all the fathers have died) ll.44-46; **description of a situation** (in the moment of man's death he realises who he is) ll.47-49; **command** (by preacher to mankind to make a mirror of himself and not to be deluded) ll.50-58

Mac9 **description of a situation** (man is in great sin and repents) ll.1-5; **prayer** (by mankind to Mary, the saints and God to show mercy) ll.6-10; **description of a situation** (man is in great sin and repents) ll.11-12; **prayer** (by mankind to God to show mercy) ll.13-16; **description of a situation** (man is in great sin and repents) ll.17-23; **prayer** (by mankind to Mary, the saints and God to show mercy) ll.24-26

Mac10 **description of a situation** (state of obedience, reverence and worthiness)

Mac11 **narrative** (Mary enters the castle of joy and happiness) ll.1-2; **description of a person** (Mary as the maiden who never sinned) l.1

Mac12 **description of a situation** (through sudden death no sins can be forgiven) ll.1-3; **advice** (by preacher to mankind to forsake sinful life in fear of sudden death) ll.4-6; **lament** (by mankind about judgment on Doomsday) ll.7-9

Mac13 **description of a situation** (the world is filthy) l.1; **questioning** (by preacher: who can be cleansed of filthiness in such a world?) l.2; **description of a situation** (the world is filthy) l.3; **questioning** (by preacher: who can be cleansed of filthiness in such a world?) l.4

Mac14 **description of a situation** (the light moves brightly, shines brightly, rules rightly)

Mac15 **description of a situation** (fleshly lust must be quenched during life before it is too late)

Mac16 **description of a situation** (only the voice of true faith will be heard by God)

Mac17 **description of a situation** (to be against the Seven Deadly Sins, because of the virtues) every second line; **prayer** (by mankind to God, Pater Noster) every second line

Mac18 **description of a situation** (preacher (writer) finishes as the most delight is in short words) ll.1-4; **command** (by preacher (writer) to mankind (reader) to pray for preacher (writer)) ll.5-8 left hand side; **description of a situation** (he who works for others works for himself) ll.5-6 right hand side

Mac19 **narrative** (dealings of the apostles with sacriligious people)

Mac20 **description of a situation** (who does not learn in youth, finds it difficult to do so in old age)

Mac21 **description of a situation** (through various attributes Jesus wins over the enemy, cures ill men and reigns over the angels)

Mac22 **description of a situation** (mercy is ready when it is called)

Mac23 **description of a situation** (someone (mankind) is king) ll.1-2; **lament** (by king (mankind) about the loss of the kingship) ll.3-8; **description of a situation** (someone (mankind) is king) ll.9-10; **lament** (by king (mankind) about the loss of the kingship) ll.11-16

Mac24 **description of a situation** (Jesus (presumably) comes when mankind asks for him)

Mac25 **description of a situation** (the price is the holy cross if mankind is righteous)

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