

BRYN MAWR COLLEGE  
MONOGRAPHS

Monograph Series, Vol. XV

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The Middle English Charters of  
Christ

BY

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Published by BRYN MAWR COLLEGE

BRYN MAWR, PENNSYLVANIA

1914

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## PREFACE

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The following study of the several texts of the Charter of Christ, substantially in its present form, was submitted to the Faculty of Bryn Mawr College in May, 1912, in partial fulfillment of the requirements for the degree of Doctor of Philosophy. With the exception of the *Kent Charter*, which is reprinted from the text published by W. D. Macray in *Notes and Queries* (9th Series, Vol. VIII, p. 240), and of the Fairfax text of the *Short Charter*, which was printed by B. Fehr in Herrig's *Archiv* (CVI. 69-70), none of the texts presented in the following pages has hitherto been printed. For the text of the *Long Charter* in Cotton ms. Calig. A. ii, as also for the texts of the *Short Charter* in mss. Sloane 3292, Stowe 620 and Harl. 116, I have availed myself of transcripts which Professor Carleton Brown kindly placed at my disposal. In the case of the *Short Charter* in St. John's College Cambridge ms. B. 15, and *Carta Libera*, in ms. E. 24 of the same library, as well as the extract from *Carta Celestis Hereditatis* (Appendix II), I have used transcripts made for me by Alfred Rogers, Esq., of the Cambridge University Library. For the fragmentary text in the manuscript at Magdalen College, Oxford, I am indebted to the courtesy of the Librarian, Rev. H. A. Wilson, who put himself to much trouble to transcribe this text and sent me also a full description of the manuscript. For all the other texts which are printed herewith I have depended directly on rotographs of the original manuscripts.

I am glad to have this opportunity of acknowledging my great indebtedness to Professor Carleton Brown of Bryn Mawr College, who first suggested the subject of this investigation, and directed my attention to the larger part of the manuscript material. To him I am under obligations also for helpful criticism in revising the dissertation preparatory to its publication, and for reading the proof sheets.

The classification of the numerous texts of the Charter of Christ and the study of the sources of the material were undertaken under the direction of Dr. Samuel Moore, in 1911-12 of Bryn Mawr College, now of the University of Wisconsin. To his assistance and encouragement throughout the preparation of the dissertation, I am greatly indebted. He has also courteously read the proof sheets as it was passing through the press.

In conclusion I desire to express my appreciation of the kindness shown by the Rev. Father Amadée Viger, O. S. A., Master of Novices, and Doctor Tourscher, O. S. A., Librarian of the Monastery Library at Villanova, Pennsylvania, in placing the books of the Library at my disposal and in obtaining special references for me; I also wish to thank the Librarians of Harvard University, the Seminary of St. Charles Borromeo, Overbrook, Pennsylvania, for permission to use these libraries, and especially Miss Mary L. Jones, Librarian of the Bryn Mawr College Library, for repeated kindnesses.

M. C. S.

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## INTRODUCTORY

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The Charter of Christ belongs to a class of mediæval allegorical compositions, constituting a literary type, in which the theme is developed under the figure of a legal charter or grant. In the Charter of Christ, the allegory is explicit; essentially, this document purports to be a grant of Heaven's bliss, made to mankind by the Saviour, upon condition that man give, in return, his love to God and to his neighbor<sup>1</sup> (an implied reference to the two great commandments of the Law). The structure of this Charter is based, in general, upon that of its legal prototype; in some versions even the *formulae* that mark the several divisions of the mediæval legal charter occur either in Latin or in English translation. Like the legal charter, moreover, one of the texts of the Charter of Christ is written in Latin prose; most of them, however, are in English verse.

Instead of the term "Charter," ordinarily employed for the grant by Christ to mankind, one finds in three manuscripts<sup>2</sup> the title *Testamentum Christi*. For this designation, more than one explanation may be suggested. In the first place, the Charter of Christ may have come to be thought of as a dying bequest through its definite connection with the death on the Cross. Again, the term *testamentum* was not restricted in the Middle Ages to instruments for the disposal of property after death, but was often employed, as DuCange notes,<sup>3</sup> of any kind of charter or deed of gift.<sup>4</sup>

<sup>1</sup> There are also other minor requirements.

<sup>2</sup> MSS. Ash. 61, Vernon, Harl. 2382.

<sup>3</sup> *Glossarium Med. et infim. Lat.* vi. (Paris 1846) *s. v. testamentum*.

<sup>4</sup> In the 15th cent. the word *testament* had also another meaning. The *New English Dictionary* (*s. v. testament*) records the erroneous acceptance, *testimony*, *witness*, and cites Sir G. Haye, *Law Arms*

But although *testamentum* in this more general sense may have been perfectly understood in the fourteenth and fifteenth centuries, it is an unfortunate term to-day to designate the Charter of Christ, since it tends to confuse it with the Last Will and Testament, which constitutes a wholly distinct literary type.<sup>5</sup> To this latter class belong a host of Testaments, both religious and secular, among them, for example, the *Testament of Christ* in Deguileville's *Pèlerinage de la Vie Humaine*.<sup>6</sup>

(1456): "The pape convertit . . . by his testament." Whether or not this meaning was common in the Middle Ages, or existed earlier than the 15th cent. there does not appear to be sufficient evidence to determine. It is possible that compositions such as the *Testament of Love* may have derived their title from such an application. As to this cf. Skeat: "Professor Morley well says that 'the writer of this piece [the *Testament of Love*] uses the word *Testament* in the old Scriptural sense of a witnessing, and means by Love the Divine Love" (*Chaucerian and Other Pieces*, in *Complete Works of Geoffrey Chaucer* vii—supplementary vol. Oxford 1897—p. xxviii). I cannot, however, discover any evidence of an old Scriptural sense of *witnessing* for the word *testament*, nor any instance of such a meaning being applied to it in England earlier than the 15th cent. In France, the "Testament" of Jean de Meung furnishes evidence that the title was applied at least as early as the beginning of the 14th cent. to compositions having no *Will* element.

<sup>5</sup>This seems to be also the opinion of Horstmann (Herrig's *Archiv* lxxix. 424, footnote) and of Cook (*Oynewulf's Christ*, 1900, p. 208); both suggest that *charter* is a better title than *testament* for the versions of the Charter of Christ found in mss. Vernon and Harl. 2382.

<sup>6</sup>Another well known form is the *Testament of the Christian*, fifteenth century (*Rel. Antiq.* i. 280), in which the Christian leaves his body to the earth, his sins to the fiend, his goods to the world, and his soul to God. One similar to this is recorded in E. Hoskins's *Horæ Beatæ Mariæ Virginis, or Sarum and York Primers* (London 1901) 370. For other testaments, religious and secular, see H. R. Lang, *Oncioneiro Gallego-Castelhano* (New York 1902) 174 ff. (for which reference I am indebted to the kindness of Dr. Lang), and a monograph by Dr. E. C. Perrow, *The Last Will and Testament as a Form of Literature*, which is soon to appear in the *Wisconsin Academy Series*. Dr. Perrow has kindly permitted me to see the proof-sheets of this article. Cf. also H. Thien, *Ueber die Eng. Marienklagen* (Kiel 1906) 82.

The apocryphal work, *Testamentum Domini Nostri Jesu Christi*,

The ambiguity arising from a loose application of the title is well illustrated in Professor George C. Taylor's article, *The Relation of the English Corpus Christi Play to the Middle English Religious Lyric*.<sup>7</sup> Under the general term *testament*, he includes, without distinction,<sup>8</sup> poems in which Christ is represented in the first person, a) as making His will, b) as granting a charter to man, c) as lamenting man's ingratitude and reproaching him for it; hence, when later he proceeds to discuss the influence of *Christ's Testament* upon the Middle English Drama, it is uncertain to which type of composition he is referring: "In the English passion play there is no more evidence that the *planctus* [*Mariae*] was the germ or starting point of the passion plays than there is for the *Christ's Testament*. . . . So far as I have been able to discover, it seems by no means certain

assigned by Mgr. Rahmani to the end of the second century, and by J. Cooper and A. J. McLean to about 350 A. D., is of a different type, being an apocryphal compilation of canons and ordinances for Church government. In the Syriac MS. it also bears the title, *First and Second Books of St. Clement*. It is doubtless called *Testament of Christ*, because it embodies such ecclesiastical regulations as Christ was supposed to have instructed the Apostles to enjoin upon the Church.

I add here a note concerning a testament, apparently not extant, entitled, *Librum de Testamento Christi in Cruce*. It is ascribed by Fabricius—*Bibl. Lat. Med. et Infimæ Aetatis* (Florence 1858) I. 18—to "Aegidius Aurifaber Vossio, aliis Fabri, Carmelitanus," who (according to Fabricius) died in 1506. Of the authorities cited by Fabricius, only Alegrius—*Paradisus Carmel. Decoris* (Lugd. 1639) 380—mentions *De Testamento Christi in Cruce* as the work of Aegidius—"de Aegidio Fabri [Aurifaber]"; but neither of the authorities of Alegrius appears to mention this *Testamentum*. I have no other knowledge of the work. It does not appear to be in the British Museum. Whether it is actually a testament, or whether it is a charter miscalled *testament*, cannot be decided from the above data concerning it.

<sup>7</sup> *Mod. Phil.* v. 1 ff. This monograph now forms part of Prof. Taylor's dissertation.

<sup>8</sup> Prof. Taylor says (*op. cit.* p. 8): "Almost as widespread as the *Christmas Carol*, and far more uniform in its type, is the *Testament of Christ*, termed variously, the *Lament of the Redeemer*, *Christ's Charter*, and *Christ's Complaint*."

that the *planctus* was dramatized any earlier than the *Testament of Christ*.”<sup>9</sup> Since, however, there appears to be no example either of the Last Will and Testament or of Christ’s Charter in the Middle English drama,<sup>10</sup> the type that Professor Taylor here has in mind is undoubtedly the *Lament*, or *Complaint*, of Christ, a motive repeatedly utilized in the Passion and Judgment plays.<sup>11</sup> The essence of this form is the Saviour’s reproach, “Man, this have I done for thee; what hast thou done for Me?”<sup>12</sup> It makes no bequests and

<sup>9</sup> *Op. cit.* p. 9.

<sup>10</sup> In the Digby *Burial of Christ*, however, there is an interesting reference to Christ’s Body as a parchment book, written in bloody letters:

Mawdleyne—

271 ‘Cum hithere, Ioseph, beholde & looke,  
How many bludy letters ben wreten in pis buke,  
Small margente her is.’

Ioseph—

274 ‘Ye, this parchement is stritchit owt of syse.’

<sup>11</sup> See, for example, *York Plays* (ed. L. T. Smith) *Crucifixio Christi* vv. 253-58; *Towneley Plays* (E. E. T. S.) *Crucifixion*, stanza 38; *Digby Plays* (E. E. T. S.) *Burial of Christ* vv. 277-282, Joseph’s speech, “O all the pepill that passis hereby,” etc. For a list of Complaints of Christ see Taylor, *The Relation of the Middle English Corpus Christi Play to the Middle English Religious Lyric* (*Mod. Phil.* v. 8, footnote). See also Cook, *Christ* 208 ff. (ed. 1900). To these I add the following: Complaints of Christ in *Bonner Beitr.* xiv. 128, 208, 210; *Rich. Rolle* i. 118-119 (in the 2nd arrow); *Leg. Aurea* (Nuremberg 1488) fol. LXVIII (2nd. col)—LXVIII<sup>b</sup>; *Firmiani Lactantii Opera*, ed. Migne, Tom. II. cola. 283-286, a poem of doubtful authorship on the Passion; and the following in MSS. for which I am indebted to Professor Brown, who has kindly permitted me to copy the references from his MS. transcripts:—Caius Coll. 174, p. 481; Camb. Univ. Fl. 5. 48, fol. 43 b; Bod. Tanner 110, fol. 238 a (also in Caius Coll. Camb. 84, p. 180).

<sup>12</sup> Cook (*Mod. Lang. Notes* vii. 134-137, and *Christ* p. 208) suggests *Lamentations* i. 12: *o vos omnes qui transitis per viam, attendite et videte si est dolor sicut dolor meus*, as a possible source for the Complaints of Christ, and adds that in the Sarum use this verse is employed as follows:—1) as Antiphon for Lauds in Saturday of the

grants no deed, and is thus distinct both from the Testament (properly so called) and from the Charter.

Accordingly, I have found it advisable, for the sake of avoiding ambiguity, to employ the title *Charter* and not *Testament* for those compositions which have the actual

Paschal vigil; 2) as Respond to the ninth lesson of the 3rd Nocturn of the same day; 3) as part of the first lesson for the 1st Nocturn of Good Friday. It appears to me that Cook is certainly right. See also *York Breviary* I. (Surtees Soc. LXXI. 1880) *Feria Secunda in Parasceve domini*, *Lectio* VIII. col. 393, where the same verse is used. Out of this verse, there seem to have developed a number of forms. One of the commonest has for theme the words, *In cruce sum pro te; qui peccas, desine pro me!* to which are often prefixed a few lines such as the following:

*Aspice mortalis, fuit umquam passio talis?*  
*Peccatum sperne, pro quo mea vulnera cerne*  
*Aspice qui transis, quia tu mihi causa doloris, etc.*

According to John Weever these and similar verses were often inscribed under crucifixes or pictures of Christ in old Abbey Churches; see Weever's *Ancient Funeral Monuments* (1631) 117-118, and 488; see also *Rich. Rolle* I. 434; MS. Trin. Coll. Camb. 323, no. 8; MS. Emman. Coll. Camb. 106 (14th cent.) art. 10d, fol. 36: *Tu qui esgardes ma figure | Jeo su deu tu ma facture* (address of Christ on the Cross). It occurs also in countless other places. Another development of the same theme takes the form, *Homo uide quid pro te patior*, an English version of which appears in MS. Trin. Coll. Camb. 1157, fol. 69: "O man unkynde, haue thow yn mynde my passion smert," etc. See also MS. Phillips 8336, Art. 18: *Vous ke me veex en la crois morir E pur l'amour de vous si dure mort souffrir*. Miss F. A. Foster of Bryn Mawr College called my attention to this poem, recorded in an account of the manuscript by Paul Meyer, *Romania* XIII. 518. Again, a third type is found in Christ's reproach to His people, *York Breviary* I. *Dominica quarta Quadragesime*, *Lectio* IX, col. 334; *Popule meus, quid feci aut quid molestus fui tibi?* Richard Rolle (*Med. de Passione Domini*, Horstmann, *R. R.* I. 88) enlarges upon this theme, which has given rise to a number of Complaints, as for instance that (mentioned by Taylor) in *Das Alsfelder Passionsspiel* in *Das Drama des Mittelalters* III. (*Deut. Nat. Litt.* XIV. Stuttgart) 764-65, and also another in the *Frankfurter Passionsspiel* of 1493, *Das Drama des Mittelalters* II. 505-06: *O liebes folgh, sage mir an: was han ich dir zu leide getan*, etc.

Charter form, or in which the Deed is the organizing element of the piece, as in the *Long Charter*.<sup>13</sup>

<sup>13</sup> Dr. Perrow (*op. cit.*) thinks that the use of the title *testament* for the *Long Charter, Version A* (my own designation for the text contained in MSS. Vernon etc., see pp. xiv ff.) might be justified on the ground that this Charter contains: a) the autobiographical element, which he has shown to be a frequent feature of the legal testament and its imitations; b) the same subject matter as the New Testament (of the Bible), which he believes was regarded as Christ's Last Will; c) the Last Will of Jesus. On the other hand, it may be replied, first that neither autobiography nor the subject matter of the New Testament is peculiar to the type known as the *Last Will and Testament*, since these features often appear in various other types of composition, such as the *Complaint* and the *Passion poems*; and secondly, that the Will of Christ occupies but eight lines out of 234 in the shortest version of the *Long Charter*, the organizing element being the Deed itself, which forms the centre of unity in the poem. It seems to me, therefore, that *testament* as a title for this version of the Charter, as well as for those consisting merely of the Deed, is misleading.

# I

## CLASSIFICATION OF MATERIAL

### § 1. EXTANT CHARTERS OF CHRIST

There are five distinct compositions extant which belong to the literary type known as the "Charter of Christ." These are:

I. A Latin prose charter, of about twenty-one lines, entitled *Carta Domini Nostri Iesu Christi*, in a vellum manuscript of the fifteenth century, Brit. Mus. Add. 21253, which belonged in 1633 to John Edwards of Stansti, and is chiefly made up of Latin homilies for Sundays throughout the year.<sup>1</sup> The Charter (f. 186<sup>a</sup>-186<sup>b</sup>) manifestly forms part of a homiletical discourse. The document itself is followed by the application, presented in the form of a curious analogy: as in civil law, a son may not receive the inheritance of a father who has been slain by an enemy, unless he pursue and avenge his father's death upon the slayer; so man, a sinner, may not receive the heavenly inheritance granted by Christ's Charter, unless he pursue and destroy sin, the slayer of our Father Christ. This text, which, so far as I am aware, has never before been printed, will be found in Appendix II.

II. A Latin poem, of from thirty-six to thirty-eight lines, entitled, in ms. St. John's Coll. Camb. E. 24, *Carta Libera d. n. Ihesu Christi*, and in ms. D. 8 of the same college, *Carta Redempcionis humane*. Ms. E. 24 is a vellum manuscript of the fourteenth century, with twenty-six lines to

<sup>1</sup> See *Cat. of Add. to the MSS. in the Brit. Mus. in the Years 1854-1860* (London 1875) 347-8. Where place of publication is omitted below, London is to be understood, and titles to catalogues are occasionally otherwise simplified.

the page; the *Carta Libera* begins at fol. 22. Ms. D. 8, also vellum, is a fifteenth century manuscript with thirty-two to forty-two lines to a page, and the Charter is found at fol. 174<sup>b</sup>. In Appendix II of the present study the text of E. 24 is printed with the variant readings of D. 8. The important relation which the *Carta Libera* bears to the *Short Charter* (iv below) will be discussed in Chapter II.

III. *Carta Dei*, in Middle English verse, consisting of forty two lines in couplets, printed by W. D. Macray in *Notes and Queries* (Ser. VIII. Vol. VIII. 240), from Bod. ms. Kent Charter 233. The date of this manuscript is 1395, though the transcript of the poem which, according to Macray, is written on the back of the Charter, is probably later. I have no means of knowing the date of its writing. It is reprinted in Appendix II.

IV. A Middle English poem of thirty-two lines, in couplets, which I shall call for convenience the *Short Charter*. It occurs, under various titles, in thirteen manuscripts which will be described in detail in Section 3. The only version of the *Short Charter* hitherto printed, so far as I am aware, is that in Brit. Mus. ms. Add. 5465 ("Fairfax ms."), which is one of the latest and worst texts (B. Fehr, in Herrig's *Archiv* cvi. 69-70). The earliest of the extant manuscripts is probably Brit. Mus. ms. Add. 37049, which was written in the first half of the fifteenth century. It is clear, however, from other evidence, that this form of the Charter originated in the fourteenth century.<sup>2</sup> For the texts of the *Short Charter*, see pp. 4 ff.

V. A Middle English poem, also in couplets, which appears under various titles in the different manuscripts, but in the present study will be designated the *Long Charter*. Three distinct versions of this poem occur:

<sup>2</sup> See p. xx.

1) Version A, normally two hundred and thirty-four lines, is represented by seven manuscripts, of which two (ms. Rawl. poet. 175 and ms. Vernon) belong to the fourteenth century, and the others to the fifteenth century. This text has already been printed from the Vernon manuscript by Horstmann<sup>3</sup> and Dr. Furnivall.<sup>4</sup> Version A is the shortest and simplest of the three. Christ addresses man directly, and after briefly reproaching him for his ingratitude, in the manner of the *Complaint of God*,<sup>5</sup> He tells him of the heavenly inheritance that He has bestowed upon him. This gift was made, the Lord explains, by His birth into the world; it was confirmed in the Passion, and the Deed of it was written upon the parchment of His Body. He concludes by telling man of the Indenture left him as surety for the gift, and admonishes him to pay his rent and keep from sin. If man will faithfully do these things, he may claim his inheritance when he will. The allegory upon which the poem is based consists in representing Christ's Body as the Charter—the actual crucified Body being the original document, and the Sacramental Body being the Indenture, the copy delivered to man.

2) Version B, containing four hundred and eighteen lines in its most reliable form, occurs in six manuscripts of the fifteenth century. It includes nearly all of the text of A, and two hundred lines in addition, some of which consist of digressions, and some of explanatory and transitional passages. There are also important differences between the texts of A and B in the lines which are common to both; these will be considered in Chapter IV. The text of ms. Harl. 2382 has been printed in comparison with the

<sup>3</sup> *Nachträge zu den Legenden*, published in Herrig's *Archiv* LXXIX. 424-32.

<sup>4</sup> *Minor Poems of the Vernon ms.* Part II. (*E. E. T. S. Orig. Ser.* 117) 637-57.

<sup>5</sup> *Political, Religious, and Love Poems* (*E. E. T. S. Orig. Ser.* 15. A) 191 ff. The theme is, of course, exceedingly common.

Vernon text of A, by Horstmann and Furnivall, as cited above.

3) Version C, preserved, so far as I am aware, in but one manuscript, Royal 17, C xvii., of the first half of the fifteenth century, is much longer than B, containing six hundred and eighteen lines. It includes all but fifty-seven lines of B, and has in addition two hundred and fifty-seven lines which are not found in either B or A. These consist chiefly of digressions and enlargements. Of the fifty-seven lines of the B-text which are here lacking, twenty-nine appear to have been accidentally dropped by some scribe (see below, pp. lxxxvii ff.). Differences in the readings of lines common to C and B will be discussed in Chapter IV. Version C has also been printed by Dr. Furnivall in comparison with the Vernon text.

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A text of the *Charter of Christ* which may perhaps be merely another manuscript of the *Short Charter*, is described by Dr. Furnivall in the *Athenaeum* for November 11, 1876 (p. 623), as follows:

"An Early English Poem in the form of a legal deed or Grant by Christ to mankind of his love and life, reserving the rent of men's faith and obedience; the deed being sealed with Christ's seal on the Cross, etc., all in regular legal form." According to Dr. Furnivall, the poem occurs at the end of a Latin sermon in a manuscript possessed by the Bedford Library at that time, and of a date later than the thirteenth (?) century. I learn further that on June 17, 1904, this manuscript was sold at Sotheby's (Lot. 457), for £9, to Bernard Quaritch. This is the only information I have been able to obtain regarding this text. Though the grant described above (Christ's love and life) does not correspond with that in the *Short Charter* (Heaven's bliss), the Reservation clause appears to be the same, and the form of the Deed, the seal, etc., suggests the *Short Charter*.

## § 2. THE Charter of Pardon

A type of Charter distinct from the deed of gift with which the present study is concerned, yet in some respects related to it, is Christ's *Charter of Pardon*. Like the deed of gift, this purports to be a document drawn up by the Lord in behalf of man. The only example of this type which I have seen is a poem of fourteen seven-line stanzas, entitled the *Charter of Pardon* or the *Charter of Mercy*, found in the thirty-fourth chapter of the *Pylgrimage of the Soule* (ed. Caxton, 1488), an English translation of J. Gallôpe's French prose version of the *Pèlerinage de l'Ame* of Guillaume de Deguileville. According to Dibdin's record,<sup>6</sup> this translation was made in 1413. The Charter, along with other poems occurring in the *Pylgrimage*, has been assigned by Dr. Furnivall to Hoccleve. For the text and Dr. Furnivall's remarks concerning it, see the *Early English Text Society* Extra Series LXXII. pp. xxviii. ff. and xx. ff.

This poem contains the initial formula of the Royal Pardon in English translation,—“Jhesu Kyng to Mychael and all thyn assessours etc. . . . my gret yng.” After thus beginning, Christ declares that at the instigation of Miserycord and the Blessed Virgin, His Mother, He will receive into His peace all those who cry “Jesu Mercy” before their death and defy their earthly lusts.<sup>7</sup> He further grants them full release from hell pain, and forbids Michael to proceed against them. All, however, who remain in sin without purpose of amending, trusting only to this Charter for salvation, and all who are obstinate and desperate, are excepted

<sup>6</sup> See *Typ. Antiq.* I. (1810) 152 f.

<sup>7</sup> For a legal writ of *Perdonavimus*, see H. Hall, *A Formula Book of Eng. Official Hist. Documents* Pt. I. (Camb. 1908) 84. This writ, dated in the 3rd year of Edward I., contains the clause: *ad instantiam karissimé matris nostré, Alianoré Reginé Anglié, perdonavimus*, etc., an interesting parallel to Christ's declaration that His Mother and Miserycord interceded with Him on behalf of sinners.

from the benefits of the Pardon. The final *formulae*—*In cuius rei testimonium* and *Teste Rege* (or *me ipso*) *apud*, etc.—are lacking.

The two documents described below are inaccessible to me. From the accounts given of them, they appear to be Pardons similar to that which Furnivall attributes to Hocceleve:

I. "A General Free Pardon or Charter of Hevyn's Blys, compiled in our old Englyssh Tong in 1400." Dibdin,<sup>8</sup> from whom I obtained the reference, says it was issued by Lant's<sup>9</sup> press, though he assigns no date for its appearance.

II. *The General Pardon*, described in 1853 by Charles C. Babington,<sup>10</sup> of St. John's College, Cambridge, as follows:

"An imperfect copy of a small tract (measuring five and a half inches by three and a half inches) has recently come into my hands, of which I much desire the wanting parts. It is entitled: '*The General Pardon*, geuen longe agone, and sythe newly conformed, by our Almightye Father, with many large Priuileges, Grauntes, and Bulles graunted for euer, as is to be seen hereafter: Drawne out of Frenche into English. By Wyllyam Hayward.<sup>11</sup> Imprinted at London, by Wyllyam How, for Wyllyam Pickeringe.'" "There is no date," says Mr. Babington, "but it is believed to have been printed in or about 1571. It is in black letter, and is an imitation of the Roman Catholic pardons. It consists of twelve leaves.

<sup>8</sup> *Typ. Antiq.* III. (London 1816) 582, footnote. Herbert, according to Dibdin, refers to White's *Cat.* of 1789 for this work.

<sup>9</sup> I do not know Lant's date. He is spoken of in 1541, and "became a member of the Company in 1556." See Dibdin III. 579.

<sup>10</sup> *Notes and Queries* 1st Series VII. 15. Mr. Babington's note is dated Jan. 1, 1853.

<sup>11</sup> This Wyllyam Hayward is doubtless the same as the author of the "*Bellum Grammaticale. A discourse . . . betwene . . . the nouns and the verbe . . .* Turned into English by W. H(ayward)." H. Bynne-man. (London 1569). See the Catalogue of Books in the Brit. Mus. under *Andreas Guarina*.

In my copy, the last seven of these are torn through their middle vertically." Mr. Babington searched for this tract without success in the British Museum, Bodleian, Cambridge University, Lambeth, and in several of the college libraries. Possibly it is a copy of No. I. above. The phrase "compiled in our old Englyssh Tong," in the description of No. I., suggests that its source may have been in a foreign language; and *The General Pardon* is definitely stated to be a translation from the French.

It is to be noted that in No. I., if we may judge from the title, the pardon and the deed of gift seem to be combined. We find the combination also in one text of the *Short Charter*—ms. Ash. 189—where seven lines referring to a pardon are annexed to the Deed.<sup>12</sup> No. II., though said to be drawn up in imitation of the Roman Catholic Pardons, contains "many large priuileges, Grauntes," etc.; these "Grauntes" may have included a grant of Heaven within the Pardon. Having but one text of the Pardon type accessible, it is not possible to determine the relation that it bears to the *Charter of Christ*. It seems probable, however, from such evidence as we have, that the Pardon was merely a later outgrowth of the Charter.

### § 3. MANUSCRIPTS OF THE *Short Charter*

A. Brit. Mus. ms. Sloane 3292, Art. 3, fol. 2.<sup>13</sup> The title of the poem is *Magna Carta de Libertatibus Mundi*. The date of the manuscript is given as the sixteenth century by the cataloguer.<sup>14</sup> It contains but three other articles:—

<sup>12</sup> See p. 15.

<sup>13</sup> For my transcript of this Charter, I am indebted to Professor Brown, and for examination of the seal and legend to Dr. Helen E. Sandison.

<sup>14</sup> *Index to the Sloane MSS. in the Brit. Mus.* (1904) 430. Here the Charter is incorrectly cited as Latin poetry instead of English. Cf. also Ayscough's Cat., issued in 1782.

(1) Medical Receipts (or Prescriptions), anonymous; (2) Paraphrase of the Lord's Prayer; and (4) Receipts for dyeing silk, making colours and inks. In regard to the date of the Charter, this manuscript furnishes some interesting information. Written in the two spaces at each side of a large roundish seal, drawn at the base of the Charter as though appended to it, and inscribed with a wounded heart marked with five drops of blood, is the following note: "Mr. Lambert a Justice of Peace in Kent<sup>15</sup> found this on a graue-stone in an Abby in Kent bearing date A° Dni 1400 a copie whereof was geuen to Mr. Humfry Windham of Winsecombe in the county of Somerset. Uppon the other si[de o]f the seale there was should be a P[e]l[ican] [picki]ng her bloo[d] for. . . ." If this statement is true—and I can see no reason to doubt it—the Charter belongs to the fourteenth century. The words "Uppon the other si[de o]f the seale," etc., I am inclined to interpret as meaning that a pelican (for the reading *pelican* cf. account of ms. Stowe 620 below) was actually carved upon the stone beside the seal;<sup>16</sup> but that the person who copied from the stone did not care to reproduce the picture upon his own Charter. The letters *R & B* [or *D*] are written in pencil above the strap of the seal.

The couplets of the Charter are arranged in groups, each containing one or two Latin rubrics. The scribe of this text,

<sup>15</sup> This is evidently William Lambarde, author of the *Perambulations of Kent*. There is, however, no reference in the *Perambulations* to this Charter or the stone upon which it was found.

<sup>16</sup> Though so late in date, the following may have interest, as being perhaps a survival of an ancient custom: on a stone, a flat tombstone, in the Church Yard of Leigh, between Worcester and Malvern, is the "pelican in her piety" on the top of the Cross which is sculptured in the stone. The stone bears the label "For as often as ye eat this bread and drink this cup, ye do show the Lord's death till He come." The earliest date on the stone is 1797. This is an abstract of a note, signed by Cuthbert Bede, which occurs in *Notes and Queries* 5th Ser. ix. 261, dated Apr. 6th, 1878.

whether "Mr. Lambert" or another, has inverted the order of the two last groups, that introduced by *Hij's Testibus* coming at the end instead of the group containing the date.

B. Brit. Mus. ms. Stowe 620, fol. 11<sup>b</sup>. Title, *Magna Carta de libertatibus mundi*. The manuscript is a folio of paper, with thirty-eight leaves, of the late sixteenth century. It contains "Kentish pedigrees, evidences, heraldic and genealogical notes taken in Churches and private houses, etc., collected in or about the years 1592-1594," together with other items chiefly relating to legal affairs. Among early documents copied in Stowe 620 are: (1) "Memoranda of the committal of [John] Foxley, Baron of the Exchequer, on a charge of improper conduct at the assizes at Winchester, 3 Edw. II. [1309-10] . . .;" and (2) "Extracts from the Collectors' accompts of an aid in Kent on the knighting of the Black Prince, 20 Edw. III. [1346]."<sup>17</sup> At the middle of the lower edge of the Charter is represented a pointed seal which bears the legend: *De Charta redemptionis humane Sigillum salvatoris domini nostri Iesu Xp̄i*. Upon the seal also is a heart with the spear-thrust and five drops of blood. To the left of the strap attaching the seal to the Charter, and after the last words of the Charter itself, occurs the following: *Cor charte appensum rosei vice cerne sigilli*; which continues on the other side, *spreti morte tui solus id egit amor*. To the left of the seal itself, and therefore not forming part of the Charter, are the words: *Matris ut hec proprio stirps est sacrata cruore Pascis item proprio Xp̄i cruore tue*; something seems to be missing to complete the sentence. At the right of the Charter are some English words: "ther under nethe in the corner is the olde pointed seale within this charter was sett downe was a pellicane a pickinge Her brest and with bloode flowinge Her yonge one in the nest

<sup>17</sup> *Cat. of the Stowe MSS. in the Brit. Mus.* I. (1895) 482.

with the verses about her." Then under all this are the Latin verses:

*Ut pellicanus fit patris sanguine sanus  
Sic nos salvati sumus omnes sanguine nati*

The words "ther under nethe in the corner is the olde pointed seale," seem to mean that in the original the seal was attached to one corner of the Charter instead of depending from the centre of the lower margin, as it is represented in the Stowe ms. It will be noted that the original contained a pelican (and here the word is plain, furnishing me with the clue for the reading in Sloane 3292) within the Charter itself, if we are to take the literal meaning of the words.

C. Brit. Mus. Add. Charter 5960. "*Charta [Jesu Christi] de libertatibus Mundi*, written in English verse, in imitation of a charter, about the year 1500."<sup>18</sup> Upon application to Sir George Warner of the Department of Manuscripts, I was informed that Add. Ch. 5960 belongs to the end of the sixteenth century. It contains the legend: *Cor charte appensum rosei vice cerne sigilli sprete morte, tui solus id egit amor*, in common with ms. Stowe 620, and bears two lists of formal signatures. The first is headed: "Sealed & delivered in ye presence of" . . . after which follow the names of the three Marys, St. John, and the centurion Longinus. The second reads:

<i>Ita fidem facimus</i>	{	Matthew Marke Luke Iohn	}	<i>Notary Publici</i>
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Upon the strap of the seal (which does not itself appear in my rotograph) are the letters "CHS IHS," and below,

<sup>18</sup> *List of Additions to the Department of MSS. [in the Brit. Mus.] in the Year 1841, p. 64.*

*factum est cor meum tanquam cera liques . . . . Psal.*  
22, 13 [?].<sup>19</sup>

D. Brit. Mus. ms. Harl. 6848, Art. 36, fol. 221. The Harleian catalogue describes the manuscript as follows: "A Folio, containing Papers chiefly relating to Ecclesiastical Affairs. A great part of them bought of Mr. Baker by Mr. H. Wanley." Art. 36 is said to be "a paper in old English Verse, entitled *Magna Charta de libertatibus Mundi*. In form of Letters patent from our Saviour."<sup>20</sup> The date of the manuscript was given me as the eighteenth century by Sir George Warner. This text, written as prose, is almost exactly the same as that in Add. Ch. 5960, except for spelling, and there is good reason to believe that it is a copy of the other; see p. lxxv. It contains the same list of witnesses, etc., and the sentence beginning *cor charte*, but lacks the words on the strap of the seal: *factum est cor meum* etc. This strap is represented by two strokes down from the body of the document, and no seal is drawn at the end. The letters "CHS IHS" of Add. Charter are "CHS CHS" in Harl. 6848.

E. Brit. Mus. ms. Add. 37049, Art. 16, fol. 23\*. The manuscript contains: "The Desert of Religion and other poems and religious pieces, etc., mostly illustrated, in Northern English . . . . Paper (except ff. 1, 2); ff. 1 + 96. First half of the XV. cent. The colored drawings are in the crudest style. On f. 1 is an old number 94. 10¾ in. x 8 in."<sup>21</sup> The title given to the poem in the catalogue,

<sup>19</sup> Incorrect reference. It should be either *Psal.* 21. 15 (Vulgate), or *Psal.* 22. 14 (Eng. Versions). We should expect the Vulgate numeration, since the verse is quoted in Latin. It looks as though the scribe, after copying the verse, added the reference from an English Bible.

<sup>20</sup> *Cat. of Harl. MSS.* III. (1808) 435. The title cited by the catalogue does not appear in my rotograph of this Charter.

<sup>21</sup> *Cat. of Add. to the MSS. in the Brit. Mus. in the Years 1900-05* (1907) 324 ff.

which does not, however, appear in the Charter itself, is, *The Charter of Human Redemption*. It is written as prose. The Deed is represented as inscribed upon an immense sheet, held in the two hands of Christ on the Cross. The drawing of the body of Christ is very crude. He is covered with the marks of wounds, and His hands and feet are pierced with nails; He wears a curious sort of turban and a halo surrounds His head. The spear wound is also to be seen, dropping blood. Instruments of the Passion (scourges, spear, hammer, the pillar, wrapped with the cords and stained with blood, the sponge on a pole, and, of course, the Cross itself) are all to be seen, not in the Deed but upon the folio containing it. At the bottom of the sheet are representations of grinning skulls, and bones. To the middle of the lower edge of the Charter is attached a pointed seal, drawn as though fastened by thongs in the usual fashion, and in the centre of the seal is the heart with the spear thrust and the five drops of blood. The sacred monogram "IHS" appears on the seal.

F. Brit. Mus. ms. Harl. 116, Art. 2, fol. 97<sup>b</sup>. Title, *Carta Redempcionis Humane*. "A Parchment Book, written by different Hands, in a small fol." . . . "[The Charter] is a short Poem, feigned to be Spoken by our Savior, and composed in the Form of a Deed of Feoffment. In the Index of Contents at the Beginning of the Book, it is called *Magna Carta Salvatoris*."<sup>22</sup> The Catalogue gives no indication as to where the hands change. The date assigned to Article 2 by Sir George Warner is the second half of the fifteenth century. This copy of the Charter contains no seal and no Latin sentences.

G. Brit. Mus. ms. Add. 24343, Art. 2, ff. 6<sup>b</sup>-7<sup>a</sup>, written in single columns. The title (given at the end of the Charter)

<sup>22</sup> *Cat. of Harl. MSS.* I. (1808) 35.

is *Carta Redempcionis humane*. The text is "in English verse, framed in imitation of a grant of land; . . . . [The manuscript is] vellum; XVth cent. Small Quarto."<sup>23</sup> There is no seal attached to this Charter. At the top of fol. 6<sup>b</sup> are the letters "I H C," and at the bottom of fol. 7<sup>a</sup> are the words: "Min harte life and dere," written in a different and more modern hand. From the rotograph in my possession, I should judge the manuscript to be much stained, and fol. 6<sup>b</sup> gives the appearance of having had a portion of another piece erased upon it, or faded, over which the Charter was written. The lines of the Charter are inscribed between the very faint lines of the erased article. It is impossible to determine what this may have been. The only other article in the manuscript is No. 1, which the catalogue describes as follows: "*Les cink ioyes de nostre Dame*; in French verse; preceded by, and interspersed with, prayers in Latin and French."

H. Caius Coll. Camb. MS. 230, Art. 21, fol. 25<sup>b</sup>, written in double columns. Title (given in the Colophon), *Carta Humane redempcion* . . . . the rest is cut off by the edge of the page. The manuscript is vellum, of the fifteenth century, and came "from St. Alban's Abbey, as appears by many of the verses contained in the volume. It is closely connected with Abbot John Whethamstede."<sup>24</sup> The Charter has no seal or illustrations.

I. Bod. MS. Ashmole 61, Art. 28, fol. 106, occupying but little more than one-half of one of the double columns in which the manuscript is written. The title heading the

<sup>23</sup> *Cat. of Add. to the MSS. in the Brit. Mus. in the Years 1854-75* II. (1877) 57.

<sup>24</sup> James's *Cat. of the MSS. in the Lib. of Gonville and Caius College* I. (Cambridge 1907) 268-76; and "Corrigenda," II. p. xv.

poem is *Testamentum domini*. The manuscript is thus described: "A very tall and narrow folio volume, consisting of 161 leaves of paper of the largest size folded down the length of the sheet. On a flyleaf at the beginning is fixed a torn leaf containing a spoiled copy of 30 lines of the first article, and part of a list of the contents of the volume, which are: A collection of Metrical Romances, Lays, and other Poems in Old English, made by one Rate, in or before the time of Henry VII."<sup>25</sup> At the end of the Charter is drawn a shield, described thus in the catalogue: "a shield charged with a cross between 4 suns, and in the centre a heart with a sun in it." The four suns and the sun within the heart seem to be intended to represent the five wounds of Christ, that in the heart being the one made by the spear. What appears in the drawing to be rays may be blood marks.

J. Brit. Mus. ms. Harl. 237, Art. 19, fol. 100-100<sup>b</sup>: *Carta Humane Redempcionis*, written in double columns. The manuscript is described as a "*Codex Chartaceus et male-habitus in 4to.*"<sup>26</sup> The date of this text (art. 19), as furnished me by Sir George Warner, is the late fifteenth century. The Charter is crowded in between art. 18, *De Ordinatione*, and art. 20, *Formula injungendi populo preces, in Ecclesia Parochiali*. The text begins with line 7, immediately following the title, *Carta humane redempcionis*, and proceeds in this order: 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 1, 2, 3, 4, [5 and 6 lacking], 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34. It will be evident that the mistake is due to the scribe's having copied his lines in the wrong order from a text arranged in double columns, something like this:

<sup>25</sup> W. H. Black's *Cat. of the Ashmolean and other MSS.* (Oxford 1845) cols. 106-109.

<sup>26</sup> *Cat. of Harl. MSS. I.* (1808) 73.

## TOP OF A FOLIO.

End of	1
	2
another article.	3
Carta humane redemptionis	4
7	8
9	10
11	12
13	14
15	16
17	18
19	20
21	22
23	24
25	26
27	28
29	30
31	32
33	34

The scribe of the original manuscript, having some space left to the right, began his article there; but he had first written his title at the end of the preceding piece, as was customary, before he thought of saving the blank space to the right. The scribe of Harl. 237, seeing the title just above what is in reality line 7, supposed that to be the beginning of the Charter and proceeded to copy from that point down the left column and then down the right. As he had presumably just finished a Latin prose treatise, and would not be looking for rhyme, and as the first few lines he copied of this text made sense, he continued without noticing that after line 17 he was writing nonsense. The Charter has the colophon, *quod I lang.* Whether this is the name of the supposed author or of the scribe I cannot say. The preceding article is subscribed as nearly as I can make out, *H. Goffridus de tempore ord.*

K. Brit. Mus. ms. Add. 5465 (ms. Fairfax), Art. 50, ff. 119<sup>a</sup>-124.<sup>a</sup> This manuscript is described in detail by B.

Fehr, in Herrig's *Archiv* cvi. 48-70, and the songs it contains, of which the Charter is one, are printed with the description, exclusive of the musical notation which accompanies them. "Robert Ffayrfax" was, according to Fehr, a celebrated musician and composer who received in 1504 the degree of Mus. D. from Cambridge, in 1511 the same degree from Oxford, and died in 1529. Fehr believes it possible that the manuscript was written by Fairfax's own hand, as we know from entries in the "State's Papers" that he increased his income by writing music books. "Soviel ist sicher," says Fehr, "dass die Handschrift Fairfax' Besitz war: sein Wappen ist auf dem Titelblatt gezeichnet, und auf S. 40 in die beiden Anfangsbuchstaben M hineingeflochten. Wie das Titelblatt weiter andeutet, gehörte das Liederbuch im Jahre 1618 dem General Fairfax, von dem es später in die Hände des Ralph Thoresby von Leeds überging;" etc.

L. Bod. ms. Ashmole 189, fol. 109, written in single column, about twenty-five lines to the page. In this manuscript, as in ms. Fairfax, the Charter figures as a song. It is the tenth in "A collection of Hymns and religious ditties" in Old English," which is the sixth article (apparently) in the second of the four manuscripts that are bound in Ash. 189. Black's account<sup>27</sup> of this second manuscript is as follows: "The second ms. consists of 40 leaves (ff. 70-109), rudely written, on lines ruled with red ink, in the XVth century. On the upper corner of the second page is a distich, written in a cypher of Arabic numerals for the vowels; which may be read thus:

' Qui scripsit certe *Ricardus* nominatur aperte  
Quod si queratur recte *Wrawall* cognominatur.'

On the middle of the last page but one is the following inscription: 'Dominus *Ricardus Coscumbe* prior de Muchelney est possessor huius libri.' This being in the same hand-

<sup>27</sup> See his *Cat. op. cit.* col. 151.

writing as the other note (though without cypher) shows a probability that both names mean the same person. The handwriting of the book is very different." Under the entry of the Charter occurs the following note: "This is a version of what was called *Carta Christi* or *Testamentum Domini*: it is longer than the copy in No. 61, art. 28: and pretends to grant an indulgence of 26030 years and 11 days." The refrain is: "Wette ye All that bene here," the first line of the Charter.

M. St. John's Coll. Camb. ms. B. 15, fol. 53. The manuscript is described by Dr. M. R. James (*Descriptive Catal. of the MSS. in the Lib. of St. John's Coll. Camb.*, 1913) as: "Vellum and paper . . . several volumes. Cent. xv and xiv. *Ex dono Magistri gent ecclesiae Barbrooke in Essexia Rectoris.*" Under I, presumably designating the first volume of the set, is entered *Carta redemptoris*, beginning: "Weyteth now alle that ben here," etc. From the fact that no date is assigned to this volume, and that Vol. III is definitely assigned to the fourteenth century, I infer that Vol. I is written in a fifteenth century hand. Dr. James refers to this Charter as "printed by Furnivall, E. E. T. S.," but so far as I am aware neither Furnivall nor the E. E. T. S. has printed the *Short Charter*.

#### § 4. MANUSCRIPTS OF THE *Long Charter*

##### A-Text <sup>28</sup>

F. Bod. ms. Rawl. poet. 175, Art. 7, ff. 94<sup>b</sup>-95<sup>b</sup>; in columns of about forty-two lines each. Mr. Madan's account

<sup>28</sup> The symbols F, G, H, etc., of these mss., as well as A, B, C, etc., used of the mss. of Version B and of the *Short Charter*, have no significance as regards priority or rank of the mss., but were applied arbitrarily when the writer first began work upon them. Later, the difficulties involved in altering the symbols to an order more consistent with the results attained, made it seem unwise to change them.

of the manuscript is as follows: "in English, on parchment: written in the middle of the fourteenth century:  $11\frac{1}{8} \times 8$  in., 1 + 136 leaves, in double columns. Old English religious and moral poems. . . . Owned in 1630 by 'Christopher Fauell': perhaps earlier by 'Raphe Warmoud.' The manuscript came to Rawlinson from the Thoresby collection."<sup>29</sup> The Charter has no title, but just above the first line it bears the legend, *Ihesus est amor meus*.

G. Brit. Mus. ms. Add. 11307, Art. 2, ff. 89-97, written in single columns, each containing about twenty-six or twenty-eight lines. This manuscript is described in the catalogue as a vellum octavo of the XVth century.<sup>30</sup> Sir George Warner assigns it to the first half of the century. The Charter is without title, and is accompanied by a recent transcript, which is unsigned. Four recent transcripts of other articles contained in this manuscript were made by Joseph Haslewood, but the catalogue does not say that he is the author of the transcript of the Charter.

H. Brit. Mus. ms. Harl. 2346, Art. 16, ff. 51-55, in single columns, of about twenty-eight lines each. The manuscript is a small quarto, written upon parchment, and composed chiefly of theological tracts. Article 16 is "An old English Poem upon the Love of our blessed Savior to Mankind, & his Sufferings for us: wherein, by a Prosopopoeia, he is made to be the Speaker."<sup>31</sup> Sir George Warner informs me that the article was written in the first half of the fifteenth century.

I. Brit. Mus. ms. Harl. 5396, part of Art. 4, ff. 301-305<sup>b</sup>. written in single columns, varying from twenty-two to twenty-

<sup>29</sup> *Summary Cat. of Western MSS.* III. (Oxford 1895) 321-2.

<sup>30</sup> See *List of Add. to the MSS. in the Brit. Mus. in the Year 1838* (1843) 2-3.

<sup>31</sup> See *Cat. of Harl. MSS.* II. (1808) 662.

six lines in length. Under Art. 4, which the cataloguer describes as "A very curious Book on paper," is an inscription in a modern hand, running thus: "A collection of ancient Poems, with some other memorandums, dated the 34th year of K. Hen. VI. 1456." <sup>32</sup> The same hand gives a summary of the chief contents. Sir George Warner's date for this Charter is late fifteenth century. The title heading the Charter is, *What Chryst hath done for us*. Opposite line 32 is some writing, unintelligible to me, which appears to form two or three words. Again, at the end of the Charter, on page 305<sup>b</sup>, are two or three words illegible (at least to me), after which *Explycit* is written in a hand different from that of the poem.

J. Bod. ms. Add. C. 280 (Summary Cat. No. 29572), Art. 4a, ff. 124-5, written in double columns, with about forty lines in each. The manuscript is "on parchment: written in the first half of the fifteenth cent. in England (?): 10½ x 7½ in., 127 leaves: binding, stamped brown leather, early 17th cent. English work." The chief contents of the manuscript is the French text of the *Travels of Sir John Mandeville*. "Fols. 124-127 contain two English poems, added about the middle of the 15th cent.: (1) *Carta domini Nostri Ihesu Cristi* . . . in 212 lines: (2) on the life of Christ, beg.: 'Alle 3e mowyn be blythe & glade,' in 358 lines." <sup>33</sup> The title quoted just above is given in the colophon. On fol. 127<sup>b</sup> occurs the following mark of ownership: *Iste liber constat Johanni Heruy de Lyncolnes Inn*; and just below, *signa dede*. The catalogue notes that Hervy was admitted to Lincoln's Inn in 1509.

K. Bod. ms. 89 (Sum. Cat. no. 1886), ff. 45-49, Art. 2, in single columns of about twenty-eight lines each. The

<sup>32</sup> See *Cat. of Harl. MSS.* III. (1808) 264-5.

<sup>33</sup> *Summary Cat. of Western MSS.* v. (Oxford 1905) 646.

poem is headed: *Hic incipit Carta Xpi*. On folio 49, at the bottom of the page and, I should judge, in the scribe's own hand, are the words: *Iste liber constat Domine Thome Seybrygge*. Just at the end of the Charter is the following in a different hand: *Deux pere sapite nous donn pais & plenteocus & sancte abstinence et charite bon vie & bon & fyn et vitam eternam amen*. At the top of fol. 49 a mark of ownership with the date 1431 is written in a third hand, as follows: *In bigit-siem Margarete lān miiijxxxj Harwod*. Bodley's librarian informs me that both the Charter and the only other article contained in Bod. 89 (*Speculum Christiani*, ff. 1-44, in a different hand from the Charter) were written about the year 1400.

L. Magd. Coll. Oxf. ms. St. Peter-in-the-East 18 e. This Charter is a fragment which is written on the back of a secular charter document preserved in the muniment room of Magdalen College, Oxford. The following description of the manuscript and fragment was most kindly furnished me by the Rev. H. A. Wilson, Librarian of Magdalen College, Oxford: "The parchment on which the fragment is written measures about ten inches by five. It contains on the one side a document numbered '18 e' belonging to the series of charters and deeds relating to the parish of St. Peter in the East in Oxford preserved in the muniment room of Magdalen College. The document is a record of a presentment made in the King's Court in Oxford, on the part of the Master and brethren of the Hospital of St. John Baptist, on the Monday after the Exaltation of the Cross, in the 13th year of Henry IV. (*i. e.* on Sept. 19th, 1412), for the abatement of a nuisance caused to them by the Proctors of the University having made a new window in a hall called Blakehall (Black Hall), in the parish of St. Peter in the East, opening on the land of a tenement belonging to the Master and Brethren. The fragment is written across the back of the document [in long double lines] in a small neat hand of

the 15th century, probably of a date nearly the same with that of the document. It begins about an inch from one end of the parchment and about three inches remain blank at the other end after the last line."

V. Bod. ms. Vernon, ff. 317<sup>b</sup>-318<sup>a</sup>,<sup>34</sup> of the latter part of the fourteenth century. The title of the Charter is *Testamentum Christi*. It has been printed twice: by Horstmann in Herrig's *Archiv*, and by Dr. Furnivall in the *Publications of the Early English Text Society*, as has been already noted.<sup>35</sup>

### B-Text

A. Brit. Mus. ms. Cott. Calig. A II., Art. I. (20), f. 77. The manuscript is of the fifteenth century.<sup>36</sup> Article I.<sup>37</sup> is a "collection of old English poems or lays . . . with some prose tracts intermixed," of which no. 20 is entitled *Carta Jhu Xpi*. A description of this manuscript is to be found in Dr. Edith Rickert's edition of *Emare*.<sup>38</sup> Dr. Rickert assigns the manuscript with great probability to the period between the years 1446 and 1460. Cf. also Glauning's ed. of the *Two Nightingale Poems*.<sup>39</sup>

B. Camb. Univ. ms. Ff. 2. 38, Art. 25, ff. 39<sup>b</sup>-42<sup>b</sup>. "A folio on paper, 247 leaves, double columns of about 40 lines each, handwriting uniform and of the middle of the XVth century: wants some leaves. A collection of Early English

<sup>34</sup> I am indebted to Professor Brown for the number of the folio containing the end of this text.

<sup>35</sup> See p. xv.

<sup>36</sup> See *Cat. Cott. mss.* (1802) 42.

<sup>37</sup> This was originally ms. Vesp. D 8. See Dr. Rickert, *Emare* (*E. T. S. Ex. Ser.* 99) p. ix.

<sup>38</sup> *E. E. T. S. Ex. Ser.* 99 pp. ix-xi.

<sup>39</sup> *E. E. T. S. Ex. Ser.* 80 pp. xi-xiii.

Pieces, chiefly metrical.”<sup>40</sup> The Charter is entitled, *þe Chartur of Criste*. For further information regarding the manuscript, see J. O. Halliwell, *Thornton Romances* (London 1844) pp. xxxvi.-xlv.; and McKnight, *Horn*,<sup>41</sup> who describes it as being in the hand of a Southern scribe.

C. Camb. Univ. ms. Ii. 4. 9, Art. 2, ff. 42<sup>b</sup>-47<sup>a</sup>. A fragment of the Charter only, containing 248 lines. The title in the colophon is *feoffment Ihc*. The manuscript is “a quarto on paper, containing 197 leaves [written in single columns] with about 28 lines in each page; handwriting of the XVth century.”<sup>42</sup>

D. Camb. Univ. ms. Ee. 2. 15, Art. 7, ff. 90<sup>a</sup>-94<sup>a</sup>. “Running title: *The Chartur*, a poem on the last sufferings of Our Blessed Lord. [The ms. is] a folio, on paper, very much mutilated, 95 leaves [written in single columns] about 35 lines in each page, handwriting of the fifteenth or beginning of the sixteenth century.”<sup>43</sup> This text is imperfect, lacking the first sixty-eight lines.

E. Camb. Univ. ms. Ii. 3. 26, Art. 2, ff. 235<sup>a</sup>-237<sup>a</sup>. Title, *Bona Carta gloriose passionis domini nostri ihū xpī*. The Catalogue describes this manuscript as “a folio, on parchment, containing 237 leaves, with 43 lines in each page. Date, the fifteenth century.”<sup>44</sup> But the Charter is written in double columns, with about forty-four lines in each, not forty-three lines to the page. At the bottom of folio 236<sup>b</sup> is the following record of ownership: “Thys ys George Towkars bowke, lentt to hyme by George Harolldde surgentt, the fyrst day of August, Anno Domini 1558.”

<sup>40</sup> *Cat. of MSS. in Camb. Univ. Lib.* II. (Cambridge 1857) 404.

<sup>41</sup> *E. E. T. S. Ex. Ser.* 14 A. p. lv.

<sup>42</sup> *Cat. of MSS. in Camb. Univ. Lib.* III. (Camb. 1858) 448.

<sup>43</sup> *Cat. of MSS. in Camb. Univ. Lib.* II. (Cambridge, 1857) 31.

<sup>44</sup> *Cat. of MSS. in Camb. Univ. Lib.* III. (Cambridge 1858) 429.

X. Brit. Mus. ms. Harl. 2382, Art. 8, fol. 111<sup>b</sup>; *Testamentum Christi*. "A paper book in 4to, wherein are contained several Theological Poems, composed by Dan, John Lydgate Monk of Bury, Geffery Chaucer, & others."<sup>45</sup> The Charter has been twice printed from this manuscript: in Herrig's *Archiv* LXXIX. 424-32 by Horstmann, and in the *Minor Poems of the Vernon* ms. Part II. (*E. E. T. S. Orig. Ser.* 117) by Dr. Furnivall.<sup>46</sup>

### C-Text

R. Brit. Mus. ms. Royal 17, C xvii. Art. (?), leaf 112<sup>b</sup>-leaf 116<sup>b</sup>, of the beginning of the XVth century. This Charter has been printed by Furnivall in *Minor Poems of the Vernon* ms. Part II. (*E. E. T. S. Orig. Ser.* 117).

<sup>45</sup> *Cat. of Harl. mss.* II. (1808) 675.

<sup>46</sup> Through Mr. Flower, of the Department of mss. in the British Museum, I learn that ms. Addit. 11809 (2nd half of the 15th cent.) contains, at fol. 34, an Irish prose translation of the Middle English "*Testamentum Christi*," according to the version in ms. Harl. 2382. The Irish text is a close and literal translation of the Middle English verse. It is the only instance, of which Mr. Flower is aware, of an Irish translation of a Middle English poem.

## II

### HISTORY AND SOURCES

#### § 1. THE CHARTER AS A LITERARY TYPE

It would be natural, perhaps, to suppose that a form which lends itself so readily to imitation as the legal grant or deed of gift, would have been seized upon eagerly by mediæval writers, whose fondness for allegory would presumably have led them to see in the Charter, as in the Last Will and Testament, a convenient medium of symbolic expression.

This, however, does not appear to have been the case. Examples of the type represented by the Charter of Christ, in which the legal form is made to subserve a literary purpose, are exceedingly rare both in England and on the Continent. Indeed, I know of but one example originating in France—Rutebeuf's version of the deed granted to the devil by Theophilus;<sup>1</sup> even this, however, is not a true illustration of the type, since it contains no allegorical element but purports to be an actual charter drawn by Theophilus. It is noteworthy that in the Middle English versions of this legend the deed itself does not appear until the latter part of the fifteenth century.<sup>2</sup>

<sup>1</sup> See Achille Jubinal, *Œuvres Complètes de Rutebeuf* II. (Paris 1839) 104-105.

<sup>2</sup> See for this legend and its various versions, E. Kölbing, *Beiträge z. Vergl. Geschichte der Romantischen Poesie und Prosa des Mittelalters* (Breslau 1876) I; and *Eng. Stud.* I. 10 ff., XXXII. 1 ff.; the last of these contains the deed, stanzas 45 ff. (ed. W. Heuser). See also Jubinal, *op. cit.* Note B, pp. 260 ff.

*The Devil's Charter* by Barnabe Barnes, a play acted probably for the first time in 1607, contains a Charter between the Devil and Pope Alexander VI. (ed. R. B. McKerrow, 1904, in *Materialien zur Kunde des älteren Englischen Dramas* VI.).

In considering examples of the charter type in Middle English we may also leave out of account the spurious grants of land purporting to be executed by Athelstan, Edward the Confessor, etc., since these too are not allegorical, but actual, deeds.<sup>3</sup> Aside from the Charters of Christ I know of only two instances of the allegorical charter in Middle English: the "Charter of Favel to Falsehood," in *Piers Plowman*,<sup>4</sup> and the *Charter of the Abbey of the Holy Ghost*.<sup>5</sup>

The "Charter of Favel to Falsehood," including the description of its witnesses, sealing, etc., occupies in the A-text but twenty-two lines. Like certain versions of the Charter of Christ, it follows fairly closely the phraseology of a legal instrument:—

Hit witen and witnessen      that woneth vppon eorthe,  
That I Fauuel, feffe Fals      to that mayden Meede.

Then follows a list of their holdings, the "erldam of envye," etc., "to habben and to holden and al heore heyres aftur," on condition that they yield their souls to Satan at the year's end. After the list of witnesses, "Wrong, Pers the pardoner," etc., the deed is sealed "in the date of the deucl, be siht of sir Symoni and notaries signes." In the B- and C-texts, the Charter is introduced by the words *Sciant presentes et futuri*, etc., also found in the Charter of Christ. The C-text drops the formula "to have and to hold," and

<sup>3</sup>These have been printed from time to time in *Notes and Queries*; see for example a grant of King Athelstan, 6th Ser. XII. 194. A correspondence concerning the age and authenticity of these documents extends through several numbers of the *N. and Q.*, references for which may be obtained from the indices.

Another rhymed Charter occurs in MS. Cott. Julius F. X., Art. 29, f. 154, beginning:

Iche Sancti Edwardi Regis  
Have yeoven of my forest the keping, etc.

<sup>4</sup>A-text II. 60-82; B-text II. 74-113; C-text III. 79-115.

<sup>5</sup>Printed by Horstmann, *Richard Rolle* I. 338 ff.

both B- and C-texts spoil the simplicity and clearness of the A version of the deed by introducing amplifications, and by changing from the first person to the third.<sup>6</sup> Aside from the parallelism in structure, the "Charter of Favel" shows no resemblance to either of the others.

In the *Charter of the Abbey of the Holy Ghost*, on the other hand, we find a closer parallel to the Charter of Christ. In the first place, the subject—God's ceding to man a "lytel precieuse place that is clepid Conscience"—is not unlike the grant of Heaven to man made by Christ in His Charter. Again, between the *Charter of the Abbey* and the *Short Charter* are certain likenesses which, though they may be due to the employment in both of the phraseology of legal instruments, yet possibly indicate some connection between them. In both, the *formulae* of the legal deed are in Latin, followed by an English translation. One or two of these appear also in the *Long Charter*, but they do not occur consistently throughout. Again, the witnesses named in the Abbey Charter—"aungel and man, heuene and erthe, sone and mone and al the sterres"—suggest the list of phenomena cited as witnesses of the Deed in the *Short Charter*. Finally, the phrase "to the chef lord of the fee" in the Abbey Charter finds a parallel in "as to the chief lord of the fee" in the *Short Charter*. We need not, however, attach much significance to this point, since the phrase is evidently a translation of a Latin formula, such as is found, for example, in a charter of the fiftieth year of Henry III: *habenda et tenenda eidem Rogero et heredibus suis de capitalibus dominis feodi illius seu nobis vel aliis imperpetuum*.<sup>7</sup>

Should there be any connection between the *Charter of the Abbey* and the *Short Charter*, it may fairly be assumed that the dependence was on the side of the former, even

<sup>6</sup> B later introduces the first person at line 86.

<sup>7</sup> Hubert Hall, *A Formula Book of English Official Historical Documents*, Part I. (Cambridge 1908) 39.

though we cannot prove the *Short Charter* to be earlier than the year 1400.<sup>8</sup>

## § 2. ANTIQUITY OF THE CHARTER OF CHRIST

1. The Charter of Christ probably existed in Middle English verse as early as the first quarter of the fourteenth century. The oldest extant manuscript of the *Long Charter*—Rawl. poet. 175—was written about 1350; but between the Rawlinson ms. and the archetype, as I shall undertake to show in Chapter V, no less than three manuscripts intervened, so that the archetype may reasonably be assigned to the early decades of the century.<sup>9</sup> To the fourteenth century belongs also the Latin metrical *Carta Libera*, as we are as-

<sup>8</sup>Horstmann (*Nachträge zu den Legenden* Herrig's Archiv. LXXIX. 470) thought that a close relation existed between the *Long Charter*, Versions A and B (he calls it *Testamentum Christi*) and the *Cursor Mundi* Pt. II. (*E. E. T. S.*) 978 ff. But the likeness here seems to me no greater than exists between the *Charter* and other poems on the Passion. He later (1895, *Rich. Rolle*. I. 71) suggests a Complaint in ms. Camb. Univ. Dd. 5. 64, beginning: "Vnkynde man, gif kepe til me and loke what payne I suffer for þe," as furnishing the theme for the *Long Charter* in ms. Vernon. One line in this poem, "With hungur, thirst, hete & calde," suggests line 48 of the *Long Charter*, "In hongur and þurst, colde and wo"; but the details in the Complaint find so many parallels in other pieces that it would hardly be safe to stress such a resemblance. Cf. for the source of the theme of this poem and others similar to it, note 12, pp. x f., and compare Thien's opinion, *Ueber die Eng. Marienklagen* 82.

Förster (Herrig's Archiv CX. 358) suggests that the texts of the *Short Charter* in Ash. 61 and 189 may belong to the class known as "Himmelsbriefe." So far as I can see there appears to be no relation between the "Letters from Heaven" and the Charter of Christ. For these Letters, Förster refers to A. S. Napier, *Contributions to Old Eng. Lit.* I. (*An Old English Homily on the Observance of Sunday*), and R. Priebach, *John Audelay's Poem on the Observance of Sunday*, both in the *Furnivall Miscellany* 355 ff. and 397 ff., as also to a number of other articles.

<sup>9</sup>Moreover, linguistic tests show that final *e* was sounded when the A-text was composed. For detailed proof of this see Appendix I.

sured by the date of the earlier of the two manuscripts in which it is preserved. The other extant versions of the Charter of Christ contribute no evidence that would point to an earlier origin for the type. None of the manuscripts of the *Short Charter* is earlier than the fifteenth century. The fact that ms. A is copied from a gravestone bearing the date 1400, makes it clear that this version was in existence before the close of the fourteenth century, but linguistic tests, so far as they go, suggest a date late in the century.<sup>10</sup> The *Kent Charter* is written on the back of a legal conveyance dated 1395, but we have no means of determining when the poem was added. Linguistic tests show, however, that at the time of its composition final *e* was not pronounced.<sup>11</sup> *Carta Domini* is preserved in a manuscript of the fifteenth century.<sup>12</sup>

### § 3. THE ORIGIN OF THE CHARTER OF CHRIST

The idea of a charter, drawn up in imitation of a legal document, according to which the Saviour grants to mankind title to the Kingdom of Heaven, may possibly have arisen merely as a variation upon the theme of Christ's Last Will

<sup>10</sup> See pp. 92ff. The *formulae* employed in this Charter afford but little assistance in determining the date of composition. According to H. Hall, *Formula Book of Eng. Off. Hist. Documents*, Pt. I. (Camb. 1908) 25, the formula *Habendum et tenendum* came into use during the reign of John (1199-1216), and had disappeared by 1499. *Habendum* (without the last two words) is found in one ms. of the *Short Charter* (Sloane 3292). The phrase, *In cujus rei testimonium*, which occurs in six mss. of the *Short Charter*, was peculiar to the *Letters Patent*, a form which gradually superseded the regular Charter, but was not well established until the close of the minority of Henry III. (Henry declared his majority in 1227). See *Formula Book* 53.

<sup>11</sup> Note the rhyme words: *blod-god* (pl. adj.), 27-28; *god* (pl. adj.) -*stode* (3rd sing.), 29-30; *long* (pl. adj.) -*stong* (3rd sing.), 31-32.

<sup>12</sup> See p. xiii. As regards the Bedford ms. (see p. xvi) and the two texts described at pages xviii-xix, such data as we have is not sufficient to determine the time of composition in the case of any of them.

and Testament, a literary type to which reference has already been made.<sup>1</sup> Christ's Last Will is occasionally mentioned in mediæval works, which describe the Lord as bequeathing upon the Cross various legacies to those He was leaving on earth.<sup>2</sup> Though quite distinct in the legal form upon which it is based, the Charter resembled the Will in being the Saviour's dying gift; thus it will be noted that all the Deeds are dated on the day of the Crucifixion.

Again, a suggestion for the Charter may be found in a passage in the *Epistle to the Hebrews* (ix: 15-18):

Et ideo novi testamenti mediator est; ut morte intercedente, in redemptionem earum prævaricationum, quæ erant sub priori testamento, repromissionem accipiant qui vocati sunt æternæ hereditatis. Ubi enim testamentum est: mors necesse est intercedat testatoris. Testamentum enim in mortuis confirmatum est: alioquin nondum valet, dum vivit qui testatus est. Unde nec primum quidem sine sanguine dedicatum est.

The Greek *διαθήκη*, here rendered by *testamentum*, combines the meaning of "covenant" and "testament"<sup>3</sup> so that the lines just quoted embody a two-fold figure: (1) the Last Will and Testament made by Christ on man's behalf; (2) the new Covenant instituted by Christ through His

<sup>1</sup> Exemplified by Christ's Testament in Dégueville's *Pèlerinage de la Vie Humaine*; cf. p. viii.

<sup>2</sup> See, for example, St. Ambrose, *Comment. Lib. x in Euang. Luc.* Cap. xxxiii:

Sed ibi pro loco, hic & in cruce non immemor matris, appellat eam, dicens: ecce filius tuus. Et Ioanni: ecce mater tua. Testabatur de cruce Christus, & Testamentum eius signabat Ioannes; dignus tanto testatore testis. Bonum Testamentum non pecuniæ; sed vitæ: quod non atramento scribitur; sed Spiritu Dei vivi.

See also *Leg. Aur.* (Nuremberg 1488) *De Passione ihesu Christi* fol. lxi<sup>b</sup>; and Abbatius Ernaldus Bonævallis, in a discourse concerning the Seven Words of the Cross, *Migne, Pat. Lat.* clxxxix. Col. 1696, etc., etc.

<sup>3</sup> See Thayer's remarks on this passage in his *Grk-Eng. Lexicon of the N. T.*

death on the Cross, whereby man receives the promise of an eternal inheritance.

The word "testamentum" was, of course, familiar to mediæval readers in the sense of "covenant" as well as of "testament." The first interpretation, applied to the passage in question, would represent Christ as the sacrificial victim slain, according to Hebrew custom, to confirm the covenant with mankind.<sup>4</sup> The second interpretation would identify Christ as the testator who grants a charter to man as his dying bequest. But either interpretation may easily have served to suggest the representation of Christ's grant to mankind under the form of a legal deed or charter.

From this figure of the Redemption as a legal deed—tracing its ultimate source very possibly to these sentences in the *Epistle to the Hebrews*—the several extant versions of the Charter of Christ presumably derive. But before proceeding to define more closely the nature of the prototype, or to consider the textual relations of the various extant versions, it will be necessary to note the occurrence, in two of them, of a figure which is directly related to the question of origins.

#### § 4. THE METAPHOR OF THE CRUCIFIED BODY AS THE CHARTER

In the *Long Charter* and *Kent Charter*, but in no other versions, an extended metaphor<sup>5</sup> identifies the Deed with the cru-

<sup>4</sup>Dr. Richard G. Moulton, commenting on the passage in *Hebrews*, explains it by reference to the Hebrew animal-sacrifices, "which were the formal sign of a covenant between parties, the Stroke of Death being the irrevocable seal set on an agreement from which there can be no departing" (see the *Modern Reader's Bible*, 1907, notes on this passage). Cf. also, in this connection, notes and text of the *Bible Containing the Marginal Readings adopted by General Convention* (Thomas Nelson & Sons, New York, 1903), a reference kindly pointed out to me by my father, the Rev. Charles N. Spalding, D.D.

<sup>5</sup>The term allegory seems hardly applicable, as the figure is not developed through narrative but by explanation.

cified Body of Christ. In the *Long Charter* the Deed is written upon the parchment of the Lord's skin with pens which are the scourges used by the Jews. The letters are His wounds, the sealing-wax His blood, etc. The Indenture, or copy left with man, is the Sacrificial Body of the Lord in the Eucharist. The same figure is expressed also in the *Kent Charter*:

I Jhesus of Nazaren . . .  
 Have grantyd, þovyn and confermyd is\*  
 Thourch my Charte that the mon se  
 My body that heng on the tre,  
 A mes housyd fayir and fre  
 It is hevene blysse I telle the . . . etc.

Other versions of the Charter, it is true, also have some features which at first sight suggest that the metaphor, though not explicit, was yet implied: in the *Carta Libera* and the *Carta Domini* the document is said to be written in the Lord's blood, while in the *Short Charter* the wound in His side is the seal. Since similar points form a part of the metaphor in the *Long Charter* and *Kent Charter*, where Christ's blood is either sealing-wax or seal, it would be natural to suppose that the occurrence of such features in the other Charters implied the same metaphor.

This supposition, however, can hardly be justified. In the first place, the expressions *proprio sanguine conscripsi, hec —sanguine scripta*, and "the wounde in my syde [or "herte"] the sele it is," of the *Carta Domini*, *Carta Libera* and the *Short Charter* respectively, may be otherwise explained. They may have reference to the shedding of blood necessary to the ratification of the covenant discussed in Section 3, the terms *conscripsi, scripta*, and "sele" being attributable to the fact that in our texts, the covenant is expressed under the figure of a written charter. Again, had

\* Probably an error for þis.

the metaphor of Christ's Body been in the minds of the several authors of these three Charters, it would indeed have been strange that they should not have expressed it definitely. The idea is appropriate and too suggestive for them to have neglected it, especially in the case of the author of the *Carta Libera*, who introduces much detail regarding the sufferings of our Lord at the Crucifixion. Moreover, in the *Carta Libera*, the words *hec mors, homo, fit tua carta* are better explicable as referring to the ratification of a covenant than as intending to suggest the metaphor in question.

Accordingly, this metaphor, in my opinion, was not present in the Charter of Christ, as it was originally conceived, but was introduced later as an adornment. It may possibly have grown out of the phrase in the *Carta Libera* already mentioned: *hec mors, homo, fit tua carta*, or from *hec . . . sanguine scripta*,<sup>7</sup> or from a reference to the wound in Christ's side as a seal in some early text of the *Short Charter*, etc.<sup>8</sup>

On the other hand, the figure may go back to a Scriptural source. In the *Epistle to the Colossians* (II: 13-14) St. Paul speaks of a bond or writ as being nailed to the Cross:

Et vos cum mortui essetis in delictis, et præputio carnis vestræ, convivificavit cum illo, donans vobis omnia delicta: delens quod adversus nos erat chirographum decreti, quod erat contrarium nobis, et ipsum tulit de medio, *affigens illud cruci*: . . . .

Though the bond here mentioned is not, of course, the same as that with which we are concerned, yet it is a legal document *nailed to the Cross* by Christ in effecting man's redemption from sin. That the Middle Ages played upon

<sup>7</sup> Also in *Carta Libera*.

<sup>8</sup> The fact that the *Long Charter* is an early text (see p. xxxix) and that our only text of *Carta Domini*, for example, occurs in a 15th cent. MS., does not affect the argument here; for there may have been very early texts both of *Carta Domini* and of the other versions in which the metaphor is not found.

this idea is shown in the following passages from the *Legenda Aurea*:<sup>9</sup>

Huiusmodi autem debitum apostolus vocat *cirographum* quod quidem christus tulit & cruci affixit. De quo *cirographo* dicit Augustinus. Eua peccatum a diabolo mutuavit. *cirographum* scripsit. fideiussorem dedit. & vsura posteritati. creuit. Tunc enim a diabolo peccatum mutuauit. quando contra preceptum dei sue prauis iussioni vel suggestioni consensit. *cirographum* scripsit. quando manum ad pomum vetitum porrexit. fideiussionem dedit. quando Adam peccatorum sentire fecit. & sic vsura peccati posteritati creuit.

The same figure is used by Ludolphus de Saxonia, in his *Vita Jesu Christi*,<sup>10</sup> as follows:

Quia enim primus homo ad lignum preuaricationis manus extendendo & pedibus accedendo *cyrographum* damnationis nostre diabolo confecerat : ideo saluator noster : vt *cyrographum* illud deleat manibus et pedibus ligno salutifere crucis affigi voluit clauis inuictissime charitatis delens per hac *cyrographum* decreti quod erat contrarium nobis : et ipsum tulit de medio affigens illud cruci . . . . Jesu qui durissimis clauis cruci affigi voluisti : ac per hoc *cyrographum* peccatorum nostrorum & mortis eidem cruci affixisti. Confige quaeso timore tuo carnes meas . . . . etc.

From this it would be but a step to connect the *chirographum* with the Body of the Saviour and incorporate the metaphor into the Charter of Christ, a document already purporting to deed to man the inheritance of Heaven.<sup>11</sup>

<sup>9</sup> *De passione ihesu Christi*, ed. Nuremberg 1488, fol. lxix. col. 1.

<sup>10</sup> *Secunda Pars* Cap. LXIII., ed. Lyons 1530, fol. ccclxiii.

<sup>11</sup> In this connection, it should be noted that in the *Short Charter* MS. A, the following six lines standing at the beginning just before the *Soiant presentes et futuri* (which is supposedly the beginning of the Charter) speak of a writ of man's debt cancelled by Christ:

Jhesus Christ his Charter Great  
That bloud and water so did sweat

Though the Pauline text be recognized as furnishing the original suggestion for the figure, it was not necessarily the source upon which these Charters directly depended, for the same metaphorical representation of the Body of Christ, in both simple and elaborated forms, occurs in various treatises at least as early as the fourteenth century and very possibly even earlier. Notwithstanding variations of detail such as might be expected in the development of the Pauline figure—for example, the document is sometimes represented as a book or a bill of pardon as well as a charter—yet the parchment is always Christ's Body. Perhaps the simplest expression of the figure is to be found in the two following citations, wherein, it will be noted, no actual document is mentioned:

oure blessed fadir of heuene spared not his owen sone but  
suffrede hym to be streyned on the harde cros, moore dispitously  
& greuously þan euer was schepys skyn streyned on the wal or  
vp-on þe parchemyn-makeris harowe aȝens þe sonne to drye.<sup>12</sup>

And had his heart I-wounded sore  
To save mankind forever more  
Christ hath cancelled the writ of man's debt  
And by the great Charter him free hath set.

This allusion to a writ would have led me to include the above passage from *Colossians* among the possible sources of the Charter, discussed in the preceding section, except that it is not probable that these lines formed a part of the original text of the *Short Charter*. They do not occur in MS. E, of the early 15th cent., nor in any other MS. except that the last two are found in MS. B, of the late 16th cent. Metrically, these lines appear to be of late origin. Moreover, the metre in the last two differs from that of the *Charter* itself. So that, although MS. Sloane 3292 (MS. A) purports to contain a version copied from a gravestone in 1400, and hence probably represents a fairly early text of the *Short Charter*, yet as the MS. itself belongs to the 16th cent., these introductory lines may well have been added, or rather, prefixed, to the *Charter* when the MS. was written.

<sup>12</sup> *A meditacion of þe fyue woundes of Ihesu Crist*, printed by Horstmann, *Richard Rolle* II. 440, from Univ. Coll. Oxford MS. 97, of the end of the 14th century. The *Meditacion* has been wrongly attributed

And whene he [Christ] was thus sprede o-brode one þe crosse  
more straite þan any parchemyne-skyne es sprede one þe harowe,  
so þat mene myghte tell all þe blyssede bones of his body.<sup>13</sup>

With the exception of these two, all the examples I have noted speak of a document, or book. In *An ABC Poem on the Passion of Christ*, one finds in the introductory stanzas a comparison between Christ's Body on the Cross and the horn book, or ABC, from which children learned to read:<sup>14</sup>

- 1 In place as man may se,  
Quan a chyld to scole xal set be,
- 3 A bok hym is browt,  
Naylyd on a brede of tre,  
þat men callyt an abece,
- 6 Pratylych I-wrout.

Wrout is on þe bok with-oute,  
.V. paraffys<sup>15</sup> grete & stoute

- 9 Bolyd in rose red;  
þat is set with-outyn doute,

to Richard Rolle. It also occurs in ms. Simeon (Brit. Mus. ms. Add. 22283) at fol. 61<sup>b</sup>, which was transcribed about 1380-1400; see Horstmann, *op. cit.* 436, and the *Cat. of Add. mss. in the Brit. Mus.*

<sup>13</sup> *Bonaventura de misteriis passionis Iesu Christi*, or *The Privy of the Passion*, meditation for midday; printed by Horstmann, *Richard Rolle* i. 206, from ms. Thornton (c. 1430-40). This is an anonymous work, a "free and abridged translation" of the *Meditationes Vitæ Christi*, Cap. 74-92, formerly ascribed to Bonaventura. The Latin treatise does not contain the figure of the parchment, which is thus an addition by the author of the so-called translation.

<sup>14</sup> Ms. *Harl.* 3954, which is dated by Furnivall about 1420. The poem itself may be somewhat earlier. It has been printed in the *Reliq. Antig.*, and in *Pol. Rel. and Love Poems* (ed. Furnivall *E. E. T. S.*) 271.

<sup>15</sup> "*Paraphe*: The flourish, or peculiar knot, or mark set unto, or after, or instead of, a name in the signing of a Deed, or Letter; and generally, any such graceful setting out of a man's hand, or name in writing; also a subsignature, or signing under,"—Cotgrave. Cf. also Sainte Palaye, *Dict. hist. de l'anc. langage fr.* The word also means "paragraph."

[No gap in the MS.]

12 In tokenyng of cristis ded.

Red letter in parchemyn

Makyth a chyld good & fyn

15 Lettrys to loke & se.

Be þis bok men may dyuyne

þat cristis body was ful of pyne

18 þat deyid on rodē tre.

On tre he was don ful blythe

With grete paraffys, þat be wondis .V.

21 As ȝe mou vnder-stonde.

Loke in hys body, mayde & wyfe,

Qwon hee gun naylys dryue

24 In fot & in honde.

Hond & fout þer was ful woo,

And þer were lettrys many moo

27 With-in & with-oute,

With rede wondis & strokis blo

He was dryue fro top to þe too,

30 Hys fayre body aboute.

About þis, a pece I wyl spede,

þat I myth þis lettrys rede

33 With-outyn ony dystaunce;

But god þat let hys body sprede

Vp-on þe rode for manys nede,

36 In heuene vs alle auaunce!

Another very similar example of this figure is found in the *Disputacion between Mary and the Cross*,<sup>16</sup> in the Vernon MS. (c. 1370-80):

<sup>16</sup> *Leg. of the Holy Rood* (ed. Morris *E. E. T. S.* Orig. Ser. 46) 137-8, and *Minor Poems of the Vernon MS.* II. (ed. Furnivall *E. E. T. S.* Orig. Ser. 117) 617-618.

*Numbers in  
Morris ed.**Numbers in  
Furnivall ed.*

- |           |   |   |
|-----------|---|---|
| 187       | For pardoun schewep · be a shrine,<br>Wip nayl · and brede · on bord is smite,<br>Rede lettres · write be lyne,<br>Bluwe · Blake · a-mong men pite :<br>Vr lord I · likne · to pis signe,<br>His bodi · vppon a bord · was bite,<br>In Briht blod · his bodi gan schyne ;<br>Hou wo him was · may no mon wite,<br>Red vp-on pe Roode ;<br>Vr pardoun brede ; from top too to,<br>Writen hit was · wip wonder wo,<br>Wip Rede woundes · and strokes blo, | 179<br><br><br><br><br><br>185<br><br><br>190 |
| . . . . . |   |   |
| 204       | His Bodi was Book · pe Cros was brede,<br>Whon crist for vs · per-on was cleynt :<br>No mon gat pardoun · wip no bede,<br>Weor he neuere · so sely a seynt,<br>Til book on bord · was sprad ;<br>Wip sharpe nayles · dunted and driue,<br>Til feet · and hondes · al-to riue ;<br>His herte blod · vre book hap ȝiue,   | 196<br><br><br><br>200                        |
| 212       | To make · vr gostes glad :      etc. <sup>11</sup>  |   |

Finally, the metaphor in elaborated form is to be found in the *Carta Celestis Hereditatis*, one of a series of fourteenth century tracts of uncertain authorship entitled collectively *The Poor Caitiff*. The parts of this text which concern

<sup>11</sup> Another mention of the Pardon Charter is found in Chaucer's *ABC Poem*:

He vouched sauf, tel him, as was his wille,  
Bicome a man, to have our alliaunce,  
And with his precious blood he wroot the bille,  
Up-on the crois, as general acquitaunce,  
To every penitent in ful creauance; . . . .

This allusion does not occur in his source.

Christ's grant of Heaven to man are printed in Appendix II. of the present study. An examination of the *Carta* will show that it not only contains the features of the figure which appear in the *Disputacion*, etc., but adds also the following (1) the wounds numbered 5475; (2) the pens that wrote the Charter were the nails, spear, and thorns of the crucifixion; (3) the print of the seal was the shape of our Lord upon the Cross; (4) the sentence of the Charter is our belief, and (5) the laces of the Charter are forgiveness of sin and trust in God.<sup>18</sup>

It will be observed that certain of these pieces present striking points of resemblance with the Charters. One of these consists in the identification of Christ's wounds with letters, with which compare the following lines of the *Long Charter*:

How many lettres thereon ben  
 Red and pou may wite and sen  
 fif pousand foure hundred fyfti and ten  
 Woundes on me boþe red and wen.

There is also an interesting parallel between the *Carta Celestis Hereditatis*, and the *Long Charter* in that both mention pens and a specific number of wounds. The pens in the *Carta* however, are nails, spear, and thorns, while those in the *Long Charter* are scourges. The number of the wounds in one is 5475 and in the other 5460; but this is not as significant as at first appears, for these numbers,

<sup>18</sup> Two other (15th cent.) references are as follows:

- 1) His herte blod wrot oure hele,  
 And Ihesus body þe parchemyn is;  
 Wiþ trewe loue he prented oure sele,  
 þat is heritage of oure blis.

J. Kail, *Twenty-six Pol. and Other Poems*  
 Pt. I. (*E. E. T. S.* Orig. Ser. 124) 78.

- 2) The passage from the Digby passion play, already quoted in another connection at p. x, note 10.

or others almost equally large, are also features in other mediæval descriptions of the wounded Body of Christ.<sup>19</sup>

Consequently, it is entirely possible that the *Long Charter* and *Kent Charter* may have drawn the metaphor of Christ's Body from one or more of these or similar pieces. On the other hand, the reverse might have been the case. As to this one can hardly attempt to decide; the dates of the several texts furnish no clue as they are all of the fourteenth century.

### § 5. A COMPARISON OF THE DEED OF GIFT IN THE FIVE CHARTERS

Of the five texts of the Charter of Christ, three consist of the Deed of Gift alone.<sup>1</sup> The other two—*Carta Domini* and the *Long Charter*—contain also additional matter enlarging upon themes suggested by the grant, although it is difficult, particularly in the case of the *Long Charter*, to decide just how much of the poem the author intended to include within the instrument itself.<sup>2</sup> Since the points of resemblance between the Charters are confined to the Deed itself, we may exclude for the present the discussion of this additional material (except such portions as may serve to explain details in the instrument proper) and may proceed to compare the several Charters with respect to the forms of the Deed contained in them.

<sup>19</sup> See, for example, the 4600 wounds mentioned in the *Lamentatio Sancte Marie* (ed. Frölich, Leipzig 1902) 71. v. 197.

<sup>1</sup> The term "Deed" is used here and elsewhere to designate the instrument itself, whereas "Charter" sometimes refers to the Deed and sometimes to the piece containing it.

<sup>2</sup> As illustration, observe the occurrence of the words "*Consummatum est, this charter is done*," v. 187 (A-text), long after the Deed itself (vv. 99-134) is presumably at an end. Again, at line 155 the Jews are mentioned as witnesses of the Crowning of Christ with thorns; later on, at line 169, the formula "*Hijz Testibus* Matthew and John, Luke," etc., is introduced, but seems to refer not to the witnessing of the Deed, but to the witnessing of the offer of drink to the Lord.

At the outset one perceives that *Carta Domini*, the only Latin prose Charter, possesses marked characteristics which distinguish it from all the others. In tone it is learned and ecclesiastical,<sup>3</sup> showing a fondness for abstract terms as contrasted with the concrete style of the rest. For example, *Carta Domini* differs from all the others in not citing as witnesses of the Deed concrete incidents of the crucifixion or the names of persons who were present—as John, the Blessed Virgin, or the Evangelists—but reads: *Sigillum que mee diuinitatis apposui cum testimonio patris et spiritus. Nam hij tres testimonia dant in celo*—an evident adaptation of 1 John v:7: *Quoniam tres sunt, qui testimonium dant in celo: Pater, Verbum, et Spiritus Sanctus*. In view of the divergent character of *Carta Domini* it hardly seems necessary to include it among the other four texts in the tabular comparison which follows, though its omission is not intended to imply that it differs from them in the essential features of the Deed.

Coming now to examine the details of the Deed as it appears in the other four texts of the Charter, we may best indicate their mutual relations by arranging in parallel columns the features which they have in common.<sup>4</sup>

<sup>3</sup>This Charter gives most evidence of having been written by a theologian. It will be remembered that it occurs in a book of sermons; see p. xiii.

<sup>4</sup>In this table brackets indicate that the matter enclosed has been transferred from the order of its occurrence in the Charter.

CARTA LIBERA	SHORT CHARTER	KENT CHARTER	LONG CHARTER
	Writ of man's debt cancelled, and man set free (only in mss. A and B).		
1. <i>Sciunt presentes atque futuri quod</i>	<i>Sciunt</i> (and <i>nou- verint</i> ) Wot ye now all that	Knowyn all men . . . that are & schulen ben, that	<i>Sciunt presentes &amp; futuri</i> wite ye þat are and shal be-tyde that
uir ego ihesus bethlem . . . natus, Ierusalem lesus, crucifixus, iudificatus	I suffered death for love of you, upon the cross, while I was man on earth alive		I (born in Bethle-hem . . .) made a seizin, when I was born, to thee, man, with my Father's will and love. I confirm it with my present charter.
2. <i>Dando concessi cunctis . . . Regnum celeste, si semper uiuant honeste</i>	<i>Dedi et concessi</i> I have made a grant—heaven's bliss—to all repentant.	I have granted Heaven bliss, confirmed through my charter (my body housed fair & free in the mass).	I have granted (thee) to live with me in Realm of Heauen's bliss. [My skin was the parchment on which the Deed was written].
[In caluarie summo sunt hec data, etc. See 8, below].		Between East and West, North and South, it is well known to those dwelling here.	[The Charter was sealed on Calvary between 2 thieves, that East and West, on high hill, I may judge both good and ill. <i>Quia neque ab oriente, neque ab occidentis.</i> ]

CARTA LIBERRA	SHORT CHARTER	KENT CHARTER	LONG CHARTER
3.	<p><i>Habendum</i></p> <p>as long as I am Heaven's King.</p>	<p><i>To havyn and heldyn</i></p> <p>that sweet place, heritable and in fee.</p>	<p><i>To have and to holden</i></p> <p>without miss—free—with all the appurtenances.</p>
4. Nec quicquam cupio reddi nisi cordis amorem . . . pro feodo corredde tuum mihi gratum. Taliter ecce modo tibi trado meum laceratum (heart). Inspice, deuote, ostendo pro te que quanta sunt mea pena. Hic sunt transfossa caro, uene, etc. [nec ab inde recessi (i. e. from my Deed) . . . Aut si quando . . . faciant . . . grauamen, non ita delebor; si peniteant miserebor].	<p><i>Redendo</i></p> <p>True love to God. Charity to one's neighbor.</p> <p>"Keep I no more for all my smart but true Love, man, of thy heart, and that thou be in charity," etc.</p>	<p>For the service of the chief lord of the fee, to keep from sin.</p>	<p>I ask no more but that thou be kind &amp; remember my love deeds; that thou pay as rent the four-leaved grass of shrift, repentance, abandoning of sin, fear of God; which four=a True-Love . . . [Do not delay this rent. You may find it through the year. I will not forsake my deed, and if you fail, you shall have mercy.]</p>
5. Omnia sunt nuda . . . probra, sputa, flagella que plura, crux, clauis, spine . . . lancea, passio dura. Et si que pacior uideantur non satis arda, post hec en morior, hec mors, homo, fit tua carta. Nemo potest iure priuare quin ista tenebunt, en, quot secure warrantizare ualebunt.	<p><i>Warrantizatio</i></p> <p>If my deed—i. e., saving man—is disputed, I would do it again.</p>	<p><i>In Warrantyse</i></p> <p>I, Jesus, &amp; my heirs bind ourselves to Christian men forever.</p>	

CARTA LIBERA	SHORT CHARTER	KENT CHARTER	LONG CHARTER
6. <i>Testibus his factis tenebris . . . velo . . . petris . . . terremoto . . . testante Johanneque matre, ac aliis multis cum sacro neupmate patre.</i>	<i>Hije Testibus</i> The day darkening The Sun withdrawing light The earth quaking The stones breaking The vail rending Men rising from the dead The Virgin mother The Apostle St. John Others many that were there.	<i>These am the wytnesses trowe and god</i> garland of thorns scourges nails spear stoppe of eysil & gall The cry "Eli-Eli!" my bloody tears my bonds my pains other things	(The crowning with thorns) witnessed by the "Jewes alle," who said "Hail be thou," etc. (The giving of the eysil and gall) <i>Hije Testibus</i> Matthew and John, Luke, Mark and many a one, and especially my "Moder Swete."
7. <i>In cuius rei testimonium requiei vt stet tranquillum proprium cor pono sigillum. . . sunt hec . . . sanguine scripta.</i> [The following occurs only in the 15th cent. text: sanguine tamen puro cartam, frater, tibi scripsi, et pro securo proprium cor penditur ipsi, amen].	<i>In cuius rei testimonium, I hang my own seal, &amp; for more surety the wound in my</i> { heart is the seal. { side  Cor charte appensum rosei vice cerne sigilli, etc. (only in late mss. B, C, D)	<i>In wytnesse of thys thing</i> my side was opened for sealing, & I have set the seal of my heart's blood.	The ink for the Charter was the blood from the crown of thorns. [The five seals were wrought of steel and iron. They are—Father and Son, God and man, the Conception by the Holy Ghost.] Sealing wax = blood sought at Christ's heart.
8. <i>In caluarie summo sunt hec data gratis . . . die quo iam maior valeatis.</i>	<i>Datum apud Hierusalem at Calvary, the first day of the great mercy.</i>	Given and granted on Calvary, on that hill, Friday before the Passover in yr. of my reign 30 winter & 30 half year.	[ <i>Consummatum est</i> this Charter is done.] [Date implied would be Good Friday, etc.]
9.	Legend on strap of seal— <i>factum est cor meum tanquam cera liques[cens]</i> Psal. 22 (13?). (Only in mss. C and D).		The sealing wax was sought at my heart's root; <i>Factum est cor meum tanquam cera liquescens in medio ventris mei.</i>

An examination of this table, and of the text of *Carta Domini*, shows that all the Deeds have in common:

(a) the legal form of a charter (including *formulae* clauses, such as *Reddendo*, *Hija Testibus*, etc.), which is followed, however, in greater or less detail;

(b) the grant of Heaven to man (in *Carta Domini*, the grant is not expressed as such, but is clearly implied by the whole context of the Charter;

(c) the day of the crucifixion as the date of sealing or bestowal of the Deed.

It is probable, therefore, that these features belonged to the prototype of the extant texts.

It will be observed further, that *Carta Libera*, the *Long Charter*, and the *Short Charter*, besides particular resemblances of one with another, all contain in the *Reddendo* clause, the requirement of love or "true love" to God. Accordingly it will be well to note in detail the special relationship of these texts to one another.

First, however, it should be said that *Carta Libera*, though containing numerous popular features which ally it more closely with the other Deeds, yet is the only text clearly showing points of agreement with *Carta Domini*, exclusive of those already mentioned as belonging to all the Deeds. These points are: (a) the occurrence, at the end of its long list of witnesses, of the words *cum sacro neupmate patre*,<sup>5</sup> which seem to mean that the Father and the Spirit were also witnesses to the Deed; (b) the statement that the Deed was written in Christ's blood.<sup>6</sup> Thus *Carta Libera* may perhaps represent a state of transition from one type of Charter to

<sup>5</sup>The sense seems to require a connective between *neupmate* and *patre* though the metre forbids. Note a similar omission of connectives in line 19.

<sup>6</sup>In the *Long Charter*, however, the ink was the blood which flowed from the wounds made by the crown of thorns.

another. Its closest resemblance, however, is to the *Short Charter*, with which it has in common several points not to be found in the other Deeds:

(a) the phenomena of darkness, earthquake, etc., the Virgin Mary and St. John, as witnesses;

(b) Christ's own heart attached to the Deed for more security;

(c) Likenesses between the expression *et si que patior videantur non satis arda, post hec en morior*, of *Carta Libera*, and the following lines of the *Short Charter*:

If anyone should say now  
That I have not died for man's prow,  
Rather than man should be forlorn,  
Yet would I eft be all to torn.

These resemblances might seem sufficiently striking to suggest that the *Short Charter* was translated directly from *Carta Libera*,<sup>1</sup> with such omissions as the author saw fit to make; but to this theory there are two objections. One is that the *Short Charter*, by connecting the wound in Christ's side or heart with the seal, resembles the *Long Charter* and *Kent Charter*; and the other is that we should hardly expect so brief and concise a text as the *Short Charter* to derive from a source as detailed and complex in portions as *Carta Libera*. On the whole, therefore, I am inclined to regard the *Short Charter* as originating from an older and simpler Deed—either the text from which *Carta Libera* itself derived, or another farther back in the line of its descent.

Let us next examine the *Long Charter*. This version appears at first sight to be most closely related to *Kent Charter* by virtue of the fact that these two alone contain

<sup>1</sup> A reversal of this relationship, though possible, is too improbable to be seriously considered.

the metaphor identifying the Saviour's Crucified Body with the Deed. This resemblance, however, must be regarded with caution. This figure, as has already been shown,<sup>8</sup> was common in the literature of the fourteenth and fifteenth centuries; it may, therefore, have been introduced independently into each charter from one of these extraneous sources. Two other resemblances of the *Long Charter* with *Kent Charter* are:

(a) the mention (in 2) of East and West—a slight and probably wholly accidental parallelism.<sup>9</sup> The context does not justify our assuming relationship from this likeness.

(b) the seal of one and sealing wax of the other identified with Christ's blood flowing from the wound in His heart or side.

It is possible that this last feature, joined to the common possession of the metaphor, may indicate that the *Long Charter* and *Kent Charter* were specially related. But on the other hand, the *Short Charter* also connected the wound in Christ's side with the seal, and it bears no other likeness to *Kent Charter*. But this resemblance in the three versions may, it seems to me, be accounted for most naturally by supposing either cross influence, or influence from some outside allusion such as those mentioned in Section 4. Early in the fourteenth century we find such expressions as the following, in a poem of Phillipps ms. 8336 (fol. 204<sup>b</sup>)<sup>10</sup> by William Herebert, a Franciscan who flourished about 1330:

<sup>8</sup> See pp. xlvi ff.

<sup>9</sup> The *Long Charter* here evidently intends a reference to *Psalm* LXXIV. 7: *Quia neque ab oriente, neque ab occidente, neque a desertis montibus.*

<sup>10</sup> Ed. Thos. Wright, *Reliq. Antiq.* II. 227. Cf. note on Herebert, *Ibid.* I. 86 ff.

## IV

Soethye he my robe tok  
 Also ich finde in bok,  
 He ys to me y-bounde;  
 And helpe he wole, ich wot,  
 Vor love the chartre wrot,  
 And the enke orn of his wounde.

and it is likely that the feature of the seal varied in its details in other works also.

The *Long Charter* also resembles *Carta Libera* and the *Short Charter*<sup>11</sup> in recording as witnesses the Virgin and St. John, but adds also the other three Evangelists while lacking the phenomena of darkness, earthquake, etc., which appear in both the other texts. It has, beside, two features in common with *Carta Libera* alone:

- (a) Christ's promise of mercy to the repentant;
- (b) the description of the place of crucifixion by the adjective "high."

Moreover, in addition to these points of resemblance, there is further evidence that this Deed traces its descent from some text related to *Carta Libera*,<sup>12</sup> and that is the treatment

<sup>11</sup> In mss. *C* and *D* of the *Short Charter*, there are two additional points of resemblance with the *Long Charter*: the legend *factum est cor meum tanquam cera liquescens in medio ventris mei*, and the four Evangelists—named, however, at the end of the document as *Notarii Publici*, and not as witnesses, such as they appear to be in the *Long Charter*. However, as these features do not occur in the earlier mss. of the *Short Charter*, they are not of much significance in determining its relation to the *Long Charter*.

Moreover, by its addition of *kindness* to the rent of love to God in the *Reddendo* clause, the *Long Charter* might be regarded as resembling the *Short Charter*. Since, however, the *Short Charter* expresses this idea as loving "thy neighbor as I do thee," the likeness between the two Deeds does not appear to be very striking, and is more simply explained as coincidence. Love to God and to one's neighbor would naturally be associated in the mind of any Christian writer.

<sup>12</sup> I do not here include *Carta Domini*; because, though it, too, as

it accords to the matter of the sealing. It contains not one seal but five, the nails and spear of the crucifixion, to wit, Father and Son, God and Man, and the Conception by the Holy Ghost. This, however, is not very clear, and I suspect that we have here an indication that the author of the *Long Charter* was adapting the Trinity, in an earlier version, to suit his metaphor of Christ's Body and the Deed. For both *Carta Domini* and *Carta Libera* contain, in this connection, references to the Trinity. In *Carta Domini* we seem to have something near the primary form: *Sigillumque me divinitatis apposui cum testimonio patris et spiritus. Nam hii tres testimonia dant in celo*, etc. In *Carta Libera*, the corresponding passage runs: *pono sigillum*, and then, after enumerating other witnesses, *aliis multis cum sacro neupmate patre*. If now we assume that the words "God and man," in the *Long Charter*, are in apposition with "Son," we shall have, not five seals (representing the nails in the metaphor) but three: the Father, the Son, and the Conception by the Holy Ghost, corresponding apparently to the Persons of the Trinity, mentioned as seal and witnesses in the other two texts.

One other point remains to be noted in connection with *Kent Charter*. This text corresponds in some of its witnesses with the list of Christ's sufferings in the *Warranty* clause of *Carta Libera*. This again, it appears to me, must be an instance of outside or cross influence. *Kent Charter* is too unlike any of the other Deeds for us to be able to assert near relationship with them unless we accept its points of resemblance with the *Long Charter* as proof of such relation. Another stanza of Herebert's poem quoted above, will illustrate the difficulty of attempting to define exact relationships among these texts:

well as *Carta Libera*, is concerned with the following discussion, it has no other points of resemblance with the *Long Charter*.

## V

Ich take to wytnessinge  
 The spere and the crounynge,  
 The nailes and the rode,  
 That he that ys so cunde,  
 Thys ever haveth in munde  
 That bouhte ous wyth hys blode.

Here a number of the so-called witnesses are identical with those mentioned both in *Kent Charter* and in the *Warranty* clause of *Carta Libera*, and it is impossible to say which list gave rise to the others, or whether there is not also a fourth to which these may later be traced. In general, we may regard *Kent Charter* as a fairly late text,<sup>13</sup> hence as particularly likely to contain material from various sources rather than from one version alone.

In conclusion, it may be said that the foregoing attempt at defining relationships among the Charters is by no means intended to be regarded as establishing facts, but merely as indicating probabilities. The evidence is too meagre, and the possibilities of outside elements contributing to the features of any Charter is too great a factor, to admit of certainty in the results attained.

#### § 6. THE ADDITIONAL MATERIAL IN *Carta Domini* AND THE *Long Charter*.

Besides the Deed itself, as has previously been stated, *Carta Domini* and the *Long Charter* contain additional material developing themes suggested by the instrument. In these additions, however, neither text resembles the other even remotely. This portion of *Carta Domini* consists of a didactic discourse,<sup>1</sup> for which I know of no source. But for

<sup>13</sup> Cf. p. xl.

<sup>1</sup> See p. xiii.

the additional passages in the *Long Charter*, which are narrative and descriptive in nature, it is evident that the author drew upon the stock material of his time. From the Complaints of Christ he may have borrowed details of the crucifixion scene, though these may quite as well have come from the numerous Passion poems, homilies, etc., of the period. It is impossible to trace the sources of this material, for it was the common fund of the age. One often finds details of this theme expressed in the same words by men who probably never saw each other's work. Such an expression as: "From His foot unto His head, He was nought else but all blood-red," for example, was picked up and handed about from one work to another, until it might almost be said to form part of the mediæval vocabulary, where Christ was the subject. The five wounds, the five red roses, Christ's coat-armour, etc., are subjects that received treatment at many different hands. The figure of the *Indenture*, however, as the Sacramental Body of Christ, I have been able to find nowhere except in the *Long Charter*. It may be that this conception belongs to the author of the A-text.

The expansion of the theme which one finds in the B- and C-texts consists likewise of material which was common to the religious literature of the time, though it is, for the most part, more didactic in character than that of the A-text. Examples are, the seven sacraments, the grief of the Virgin, Christ's admonition to man, etc. In one or two cases we can trace the source, as where the C-text incorporates material from the *Lamentacio Sancte Marie*.<sup>2</sup> But usually these expansions are so general in character that it is impossible to assign them to any particular source.

<sup>2</sup> See pp. lxxxix ff.

### III

## THE INTER-RELATIONS OF MANUSCRIPTS OF THE *SHORT CHARTER*

The text of the *Short Charter* comprises, in most of the manuscripts, but thirty-four lines, and the variants, except in a single case, do not offer an opportunity of distinguishing true from spurious readings. It is therefore impossible, with so little available material, to determine the inter-relations of the manuscripts, or to decide which manuscript best represents the text of the original. The following discussion makes no pretense of solving either of these problems; its purpose is merely to present such evidence as exists. This consists: (a) in the external features common to two or more texts; (b) in common readings.

The agreements of the manuscripts in external features may be exhibited in tabular form as follows:

Mss. containing Latin charter formula headings (no. of <i>formulae</i> varying)	<table><tr><td>A.</td><td rowspan="2">}</td><td rowspan="2">contain mention of pelican</td><td rowspan="10">} Contain seal</td></tr><tr><td>B.</td></tr><tr><td>C.</td><td rowspan="2">}</td><td rowspan="2">contain legend <i>Cor charte appensum</i> etc.</td></tr><tr><td>D.</td></tr><tr><td>E.</td><td>--</td><td>contains picture of Christ on the Cross</td></tr><tr><td>F.</td><td rowspan="2">}</td><td rowspan="2"></td></tr><tr><td>G.</td></tr></table>	A.	}	contain mention of pelican	} Contain seal	B.	C.	}	contain legend <i>Cor charte appensum</i> etc.	D.	E.	--	contains picture of Christ on the Cross	F.	}		G.
A.	}	contain mention of pelican				} Contain seal											
B.																	
C.	}	contain legend <i>Cor charte appensum</i> etc.															
D.																	
E.	--	contains picture of Christ on the Cross															
F.	}																
G.																	
Mss. without any Latin formula headings	<table><tr><td>H.</td><td rowspan="6">}</td><td rowspan="6">Do not contain seal</td></tr><tr><td>I.<sup>1</sup></td></tr><tr><td>J.</td></tr><tr><td>K.</td></tr><tr><td>L.</td></tr><tr><td>M.</td></tr></table>	H.	}	Do not contain seal			I. <sup>1</sup>	J.	K.	L.	M.						
H.	}	Do not contain seal															
I. <sup>1</sup>																	
J.																	
K.																	
L.																	
M.																	

<sup>1</sup> Ms. I has at the end of its text a shield with a heart inscribed

It is reasonable to suppose that the original of the *Short Charter*, being written in imitation of a legal document, would have either an actual seal, or a representation of one. Moreover, the seal is found in *A*, our oldest datable manuscript, as also in *E*, a manuscript of the early fifteenth century. Hence we may conclude that the seal was an original feature of the *Short Charter*, and that mss. *F*, *G*, *H*, *J*, *K*, *L*, and *M* depart from the original text in not retaining it. Now, the seals of *A*, *B*, and *E* are alike in containing the drawing of a wounded heart with five drops of blood.<sup>2</sup> Since the drawing (or seal) of ms. *I* is unique in form,<sup>3</sup> and is attached at the wrong place after the words, "my own seal thereto I hang," it may have been added by the scribe of this manuscript, and not derived from the manuscript he was copying.

Thus we have two groups: *ABCDE*, and *FGHIJKLM*. This group-division is corroborated by the readings in line 14 where *FGHIJLM* agree in the reading, *as I do thee*, against *BCDE* (*A* unique). *K*, however, agrees here with *BCDE*; but this is probably merely a coincidence, since *K* does not resemble these manuscripts in other particulars, and is a very free version of the text.

The group *FGHIJKLM* is itself divided into *FG* and *HIJKLM*; because a) *HIJKLM* have none of the Latin *formulæ*, which, since they exist in mss. *A* and *E*, and were regular parts of the legal form, were probably in the original

upon it. This may have been intended to represent a seal, as it follows the words "my own seal thereto I hang." See discussion below.

<sup>2</sup> What was on the seals of *C* and *D*, I do not know, as my rotographs of these mss. show only the upper portion of the strap from which the seal depended.

<sup>3</sup> Whether the drawings called "suns" in the catalogue description of this ms. are really suns, or whether, as I believe, they are intended to represent wounds, does not materially affect the point under discussion, since at any rate the drawing in ms. *I* differs essentially from that in mss. *A*, *B*, and *E*. See the description of ms. *I*, pp. xxv f.

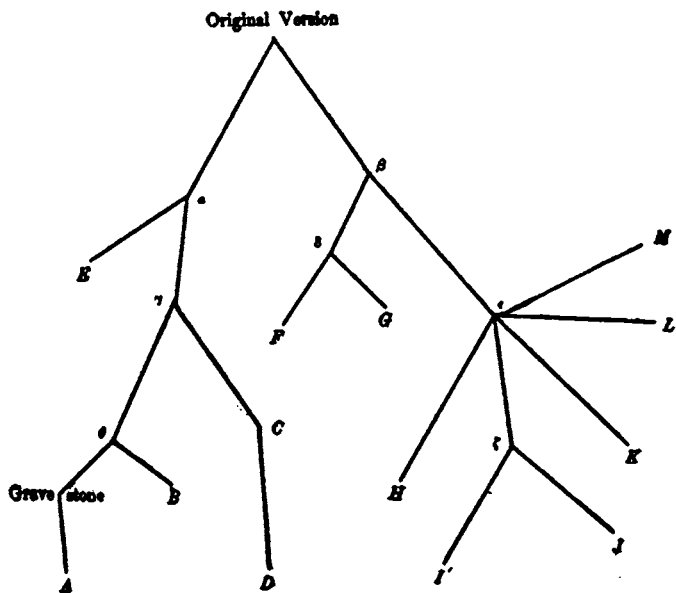
of the *Short Charter*; b) *IJKLM* agree in *al to brake*, 24, against *ABCDEF*, in *sonder brake* (mss. *G* and *H* being unique here, do not affect the grouping); c) *FG* agree in the readings of 23, 25, 29, and 30; in this last, *G* appears to be an emendation of the false reading of their common original. The reading of *L* in 30 is evidently a scribal blunder.

Within the subgroup *HIJKLM* a special relationship is disclosed between *I* and *J*, which agree in line 1 against *HKLM*. Since no other manuscript of the *Short Charter*—either within or outside the subgroup—confirms *IJ* in this line it is certain that the reading of these two mss. is to be regarded as a perversion.

Turning now to *ABCDE*, we find that mss. *A* and *B* agree in containing, at the base of the Charter, an allusion to a pelican, which is not found in *C*, *D*, and *E*. Moreover, *A* and *B* have in common two lines, *e* and *f*, which do not occur in the other manuscripts. *A* and *B*, then, are specially related. Mss. *B*, *C*, and *D* have in common the legend *cor charte appensum* etc., which does not occur in *A* probably because it was not reproduced upon the gravestone from which *A* was copied. *E* has none of these features. Whether they all belonged originally to the Charter, or to Group *ABCDE*, it is impossible to say, since none of them is an intrinsic feature of the Charter like the seal, which, as we should expect, is common to all this group.

Ms. *D* is clearly a copy of ms. *C*. They read exactly alike, except for very slight differences in spelling and capitalization, and the omission in *D* of the verse of Scripture which is written on the strap of the seal in *C*.

The results of the above classification, may be expressed in the following diagram:



# IV

## MUTUAL RELATIONS OF VERSIONS A, B, AND C, OF THE *LONG CHARTER*

It is my aim, in this chapter, to show that the A-text represents the oldest extant form of the *Long Charter*; that the B-text is a redaction made from A, with additions; and that the C-text represents a still later version derived from B.

In the succeeding discussion, the three versions will be referred to as A, B, and C, respectively. It will be necessary to have before us the following tables: the first, giving all the lines of A, with those corresponding in B and C; the second, giving lines which B has in common with C. The numbers in smaller type represent, in the first table, lines in B not occurring in A; in the second table, lines in C not occurring in B.

LINE CORRESPONDENCES BETWEEN A AND THE  
OTHER VERSIONS

A	B	C
	1-24	
1-4	25-28	31-34
5-8	29-32	45-48
9-10	33-34	63-64
	85-86	
11-16	37-42	67-72
17-18	42a-42b	
19-20	45-48	77-78
21-22	43-44	75-76
	47-48	
23-24	49-50	81-82
	51-52	
25-28	53-56	89-92
	57-58	
29-34	61-66	99-104
35		
36	67 (altered)	
	68-70	
37-38	59-60	95-96
39-40		

LINE CORRESPONDENCES  
BETWEEN B AND C

B	C
1-16	1-16
16a-16d	17-20
17-20	21-24
20a-20b	25-26
21-24	27-30
25-28	31-34
28a-28d	35-38
	39-40
28e-28h	41-44
29-32	45-48
	49-52
33-42	63-72
42a-42b	
	73-74
43-62	75-84
	85-88
53-60	89-96
	97-98
61-74	99-112
	113-116

LINE CORRESPONDENCES BETWEEN A AND THE  
OTHER VERSIONS

A	B	C
41	72	110
42	71	109
43-44	73-74	111-112
	75-80	
45-46	81-82	
	83-84	
47-51	85-89	123-126 and 128
	90	
52	91	129
	92	
53-54	93-94	131; 0
	95-96	
55-56	97-98	
	99-102	
57-59	103-105	
	106	
60	107	
	108-120	
61-62	121-122	
	123-126	
63-64	127-128	167-168
	129-180	
65-66	131-132	171-172
	133-134	
67-68	135-136	177-178
69		
70	141	183
71-72	137-138	179-180
	139	
73-74	140	182
	142-160	
75-77	151-153	207-208; 0
	154-156	
78		
79-98	157-176	239-252 and 257-262
	177-178	
99-109	179-189	last line only, 265
110-112	190-192	last two only, 270-269
113-116	193-196	last line only, 268
	197-198	
117-128	199-210	273-284
	211-212	
129-130		
131-140	213-222	287-290; 523-26; 529-30
	223-224	
141-150	225-234	527-28; 533-540
	235-236	
151-162	237-248	543-554
163-164	250-249	(partially)
165	251	315
	252	
166		

LINE CORRESPONDENCES  
BETWEEN B AND C

B	C
75-76	117-118
77-78	
79-80	119-120
81-82	
83-93	121-131
	132-138
94-122	
123-124	139-140
	141-164
125-126	155-156
	167-168
127-132	167-172
	173-174
133-146	175-188
	189-190
147-148	191-192
	193-204
149-152	205-208
152a-152b	209-210
	211-212
152c-152d	213-214
	215-216
153-154	235-236
	237-238
155-156	217-218
	219-224
157-170	239-252
	253-256
171-178	257-264
179-188	
189	265
	266-267
190	
191-192	270-269
193-195	
196	268
197-216	271-290
	291-314
217-220	523-526
221-224	529-532
225-226	527-528
227-250	533-556
251-264	315-328
	329-330
265-270	331-336
	337-350
271-272	225-226
	227-234
273	362
274	361
275-276	363-364
277-278	359-360

LINE CORRESPONDENCES BETWEEN A AND THE  
OTHER VERSIONS

A	B	C
167	254 255-264	318
168	253	317
169-172	265-268 269-276	331-334
173-174	293-294 295-296	371-372
175-178	297-300 301-320	455-458
179-180	283-284 <sup>1</sup> 285-288	365-366
181-182	289-290 291-292	351-352
183-184	277-278 279-282	359-360
185-186	321-322 323-328	481-482
187-198	339-350	501; 0; 511-520
199-202		
203-208	351-356 357-360	521-22; 557-559; 0
209-214	361-366 367-372	. . . last two, 569-570
215-228	373-386 387-392	577-590
229		
230	(suggests 411)	(suggests 615)
231	393 394-410	597
232-233		
234	412 (suggests 413-14)	(suggests 617-618)

LINE CORRESPONDENCES  
BETWEEN B AND C

B	C
279-282	355-358
283-288	365-370
289-292	351-354
293-294	371-372 373-453
295-316	453-474 475-476
317-332	477-492 493-494
333-339	495-501 502-510
340	
341-352	511-522
353-355	557-559 560-564
356	
357-360	565-568
361-364	
365-390	569-594 595-596
391-392	
393-404	597-608
405-406	611-612
407-408	609-610
409-414	613-618

An examination of these line correspondences brings out at once the following facts:

I. A and B have thirty-five lines in common which are not found in C.

II. B and C have one hundred and seventy-five lines<sup>2</sup> in common which are not found in A.

III. A and C have no lines in common which are not also found in B.

<sup>1</sup> Both by position and rhyme.

<sup>2</sup> Because they are peculiar to ms. B alone of the B-text, I have not here included lines 16a-16d, 28a-28h, and 152a-152d. If they be included, the number becomes 191.

It is evident, therefore, that B occupies an intermediate position with respect to A and C. Hence we are obliged to accept one of the following alternatives: either (1) A derives from B; in which case either C is derived from B, or else B is derived from C; or (2) B derives from A; in which case it follows that C must be derived from B.<sup>1</sup>

The second of these alternatives, as I hope to show, is the true one. The evidence offered has to do both with structure and wording, but as these in some cases cannot be considered separately, I have made no attempt at a rigid distinction between the two classes of evidence. In the succeeding discussion, unless otherwise stated, any manuscript of either version will serve to exemplify the facts pointed out, except, of course, where part of the text of a manuscript is missing. Passages quoted have, where possible, been taken from *ms. G* in Version A and from *ms. C* in Version B, for these manuscripts furnish, on the whole, the best texts of their respective versions.<sup>2</sup>

It seems advisable to begin with a passage, which even without other evidence, would, in my opinion, be sufficient to show that B was taken from A. Let us compare A 171-86 with B 267-322.

First, if we suppose that A was derived from B, we must assume that the author of A skipped about in the text before him and picked out his lines (omitting some entirely) in this sequence: B 267-8; 293-4; 297-300; 283-4; 289-90; 277-8; 321-2. While the altered order of these lines might be explained on the hypothesis that A wished to restore the order of events according to the Scriptural narrative, by placing the committal of the Virgin to St. John before the

<sup>1</sup> Thien, in his discussion of the Planctus contained in Version C (*Ueber die Eng. Marienklagen* 82) remarks in passing: "Die genannte längste Version [C-text] . . . , ebenso wie die zweitlängste [B-text] . . . aus der kürzesten [A-text] . . . entwickelt, ist die einzige der Versionen die eine Mkl. enthält." He had evidently not noted the intermediate relation in which B stands to the other two texts.

<sup>2</sup> See Chapter v. §§ 1 and 2.

cry *Pater lamazabatani*; <sup>3</sup> yet this is not a satisfactory solution, since A was not following the Scriptural account very closely.<sup>4</sup> Secondly, upon this hypothesis it would be hard to account for his having altered the subject matter of B 300-20.

On the other hand, if we suppose that B was taken from A, the situation, as it seems to me, admits of a plausible explanation. First, we should have the following sequence: A 171-2; 8 new lines; 183-4; 4 new lines; 179-80; 4 new lines; 181-2; 2 new lines; 173-4; 2 new lines; 175-8; 20 new lines; 185-6. This would mean simply that A 179-84 were taken out of their place and inserted between 172 and 173, but that the last two were put in first. B's reasons for these changes can, I think, be explained, if one notes that in the A-text the passage we are considering covers only sixteen lines, all of which probably lay before the reviser on a single page, so that his alterations would not involve the turning of leaves or reading ahead for any considerable distance.<sup>5</sup> B, being, as we suppose, a reviser and not a mere copyist, read lines 171-186 of A before writing them down. On coming to A 177-80, he did not grasp their meaning:

177      þ<sup>t</sup> I ne hadde wher to take  
             My testament wherof to make

<sup>3</sup> The committal preceded the offer of vinegar (St. John XIX. 26-30); but as the cry *Elī! Elī! lama sabachthani* was the immediate occasion for the offering of drink to Christ (St. Matth. xxvii. 46-48; St. Mark xv. 34-36), the committal must also have preceded the cry.

<sup>4</sup> Note that the Gospels recording both the offer of vinegar and gall to the Lord and the cry *Elī! Elī! lama sabachthani* (Sts. Matthew and Mark), place the drink immediately after the cry, which is followed directly by the death of Christ; whereas in A (and B) the incident of the vinegar and gall precedes not only the cry but also the committal of the Virgin—a double departure from Scriptural order.

<sup>5</sup> Had A, on the contrary, been the reviser, he would have been dealing with a block of text comprising fifty-four lines, and his task would have been much more complicated.

But of my moder lef and dere  
180 Sho stod by me wiþ reuful chere [MS. G].

Line 178 probably suggested to him—as it did to me on first reading—that Christ had nothing out of which to make His Testament, just as He had no parchment for His Charter, lines 51-54.<sup>6</sup> The next line, then, would have no connection, and would, to him, mean simply, “But to speak of my mother, she stood by me sorrowing,” etc. Hence the lines mentioning the Testament would look like an isolated couplet, meaning little, and separating two groups relating to the Virgin. But lines 175-77:

So bare I was of wordles god  
Whan I sholde deye vpon þe rod  
þat I ne hadde wher to take [MS. G]

did suggest to B the text of Scripture in which Christ declares that He has nowhere to lay His head.<sup>7</sup> This inspired

Ne mighte I fynde no parchemyn  
ffor to laston wel and fyn  
But as loue bad me do  
Myn owne skyn y ȝaf þer to [MS. G].

<sup>6</sup> St. Matthew VIII. 20: “And Jesus saith unto him, ‘The foxes have holes, and the birds of the heaven have nests; but the Son of man hath not where to lay his head.’” [Rev. Vers.] Cf. also St. Luke IX. 58. The treatment of this theme was sufficiently common in the Middle Ages. See for example, *Disputation between Mary and the Cross*, *Minor Poems of the Vernon MS. II.* (E. E. T. S. Orig. Ser. 117) 614.

ffoules fourmen heor nestes in þe eyr;  
Wolues, in den, reste þei fynde;  
But Godes sone, in heuene heir,  
His hed nou leoneþ on þornes tynde.

Cf. also Thien, *Ueber die Eng. Marienklagen* (Kiel 1906) 51, who refers in this connection to the *Lamentacio sanoti Bernardi*, ed. Kribel, *Eng. Stud.* VIII. 85 ff., lines 369-72:

allas, þin heuid þei al torace,  
þat was wouid lye to my brest:  
I saw it honge & had no space,  
Wher on it myghte ouht han reste.

B's imagination to enlarge upon the theme, and so, after prefixing two lines (295-6):

Vpon my shuldur y layde myn hedde  
Whan y þrow; faste vnto my deed [B-text, ms. A].

by way of introduction, he changed A 178 to what we find in B 300:

Reste to myne hedde wher-of to make

and followed it by a long digression upon Christ's having no rest in the world, etc.

But this passage of B's, if written directly after A 178, would separate widely the two dealing with the Virgin Mary. So B moved the second of these (179-184) back to connect it with the first (A 171-2), making interpolations to develop the theme of the Virgin's grief, a subject which appealed strongly to the mediæval imagination.<sup>8</sup> In this shifting, however, A 183-4 is put first instead of last where it would ordinarily occur:

In cnowlychyng I made a cry  
Pater lamazabatany

B making slight alterations. Curiously enough, A and B both connect the cry *Pater lamazabatany* with our Lord's distress at seeing His mother's suffering. It is possible, therefore, that B thought that the proper place for it was, not after the committal of the Virgin to St. John, but immediately connected with lines 171-2 and the new lines B 269-76, which deal very vividly with the Virgin's grief. Or, another reason for the position B gives to 183-4 might be

<sup>8</sup> The fact that B chose to connect A 173-174 with what followed it rather than with what preceded it, is confirmation of this explanation, as it shows that B did not grasp the meaning of the passage. He doubtless took *testament* 178 as referring to *chartre* 173, regarding 173-178 as a unit. Perhaps his copy of the Charter was entitled *Testament of Christ*, as is the version of ms. Vernon.

that he wished to make Christ's cry of dereliction the cause of the swooning of Mary, which he introduces as a new feature in the lines following, B 279-80.

It is interesting to note the changes B made in A 179-80:

But of my moder lef and dere  
Sho stod by me *with* rueful chere [MS. G].

We recognize them in B 283-4, altered in such a manner as to incorporate them into the description of the scene with less abruptness:

When y layde my hedde her & þer  
My moþer changed all he[r] chere [MS. A].

Moreover, a very significant alteration is that made by B in A 171-2, which read as follows:

And namely my moder swete  
*ffor she* lufte neuer teres lete [MS. G].

*ffor she* is in B altered to the relative pronoun *that*, because B wished to begin the interpolated passage immediately following, with *for*, thus:

267 And namely my modyr swete  
That for me bloody teres gan lete  
269 *ffor* þer she stode unþer þe rode [B-text, MS. A]

The next passage we shall examine is A 29-42 = B 57-72. The most important differences between the two texts here involve: A 41-42 = B 72-71; A 37-38 = B 59-60; and B 69-70, which has no equivalent in A. Now B 71-72, as it stands, does not make good sense:

69 Nowe derworthly soule herke to me  
And A newe Ioye I xal telle the  
To make A chartore of feffement  
72 *heuen* And erth schuld be present [MS. C].

Line 71 cannot be connected with line 70, and if connected with 72 the statement means nothing. Heaven and earth were not to make the Charter! But upon examining these lines in A, we find that they are joined in thought and syntax to lines 38-40:

- 37 Wel he fond hym geyned noȝt  
 38 *another help was in my þowȝt*  
*more syker þe to make*  
 40 a geȝn þi fo ful of wrake  
*Heuene and erthe in present*  
 42 To make a chartre of feffement [ms. G],

and mean clearly enough: "another help was in my mind to make thee more safe against thy foes, namely, heaven and earth *being present*, to make a charter of feoffment." The infinitive *to make* of line 42 is in apposition with *another help* of line 38. But line 38 (= B 60) is very different in the B-text, and stands in an altogether different place, i. e., immediately before the description of the temptation, B 61 (= A 29):

- 59 wroth he was it helpe hyme nouȝte  
 for to helpe the was All my thoughte  
 he tempted me to gret folȝ  
 in pride covetyse And glotenȝ [B-text, ms. C].

This leaves the infinitive *to make*, B 71 (A 42), without logical connection. B did not see, or else he forgot, the intimate relation existing between lines 38 and 42 of A. So, wanting some material to make the transition between A 28 and 29 less abrupt—

- 27 Tho belsabub and sathanas  
 28 *Hadde gret wounder whi it was*  
*He fondeȝ me wiþ felonye*  
 39 Wiþ pryde couetise and glotenȝ [ms. G]—

he moved A 37-38 up to this point, altering as he desired, and prefixed two explanatory lines of his own, B 57-58:

- 55     þat cursed fende Sathanas  
        hade gret wondyr why it was  
 57     *wher for I schulde so meche loue the*  
 58     *that so unkend hast be to me*  
 59     wroth he was it helpe hym noughte, [B-text, ms. C].

This assuredly improves the poem, for in A 28 the expression *whi it was* is by no means clear, and the transition from line 28 to 29 is very abrupt.

But this left A 39-42 in bad shape. The author of B now cut out 39-40 which had lost their connection, and substituted two lines of his own (69-70) perhaps for the purpose of emphasizing the Charter, which is here mentioned for the first time:

- 69     *Nowe derworthly soule herke to me*  
 70     *And A newe Ioye I xal telle the*

This, of course, left A 41-42 absolutely stranded. So B altered them to read as follows:

- 71     To make A chartore of feffement~~e~~  
 72     heuene And erth schuld be presents [ms. C].

Had the author of B been the author of the poem, he would have changed these lines to read:

- heuene And erth in presents  
        I make A chartore of feffement~~e~~

thus making good sense, as well as fulfilling the grammatical requirements. But B shows in his treatment of this passage that he has not grasped A's idea at all, and feebly alters the lines so that, though remaining grammatically correct, they are logically without point. We have, therefore, in B 57-72, clear evidence, not only that B was derived from A, but also

that the author of the B-text was not the author of the Charter, but a reviser only.<sup>9</sup>

The construction of B 93-102 also throws light upon the question of the priority of A over B:

- 89 Parchement to fynde wyst I none  
 90 To make thy charture Ajene thy fone  
     pat wolde last wyth oute ende  
     herkenyth now to my wordes hende  
 93 but as trewe loue bad me do  
     Myn owne skynne I toke þere-to  
 95 And whanne I hade jit so I-do  
 96 wul fewe frendes had I þo  
 97 to get me frendes I ȝaf gret mede  
     as doth þe pore þat hath gret nede  
     But for to ȝeue the I hade no more  
 100 for thi sowle þat was for-lorne  
     þanne myselfe for to ȝeue the  
 102 þat for the dyed vppon A tre [MS. C].

Lines 95-96 are very poor, and their logical connection with the preceding is not of the clearest. Moreover, the next six lines do not progress but leave us at the end just where we started. The thought of the passage might be expressed in this way: "as true love bade me, I gave my own skin for the Charter. When I had done this, I had but few friends; to get some I gave good reward, but had nothing to give but myself." Now I believe that this awkwardness arose from B's not grasping A's thought. The parallel passage in A runs as follows:

- 51 ne myȝte I fynde no parchemyn  
 52 ffor to laston wel and fyn

<sup>9</sup> The changes made by B in A 33-36 (B 65-68) are unimportant, and doubtless arose from B's effort to improve upon A. Certainly A 34 is a very poor line.

But as loue bad me do  
 Myn owne skyn y ȝaf þer-to  
 55 To gete me frendes I ȝaf god mede  
 So doþ þe pore þat haþ gret nede [ms. G].

It will be noted that A lacks B 95-96 and 99-102. A's meaning is undoubtedly this: "as love bade me do, I took my own skin for the parchment—to obtain followers (disciples) I gave good reward indeed; just as the poor man does in his need"; i. e. the reward, or payment, is the giving of His skin to be used as parchment, or, in other words, the death upon the Cross.<sup>10</sup> Since B missed the connection between A 54 and 55, he thought the reference to *friends* must be made clear; and having in mind those who forsook the Lord in the time of His need, he inserted lines 95-6 to lead up in some degree to line 97. In the same way, supposing the word *mede*, in A 55, to be without connection, he wrote 99-102 to show what the *mede* was. Had B been the original, and A the revised text, it would be difficult to find a satisfactory explanation for A's omission of B 95-6 while retaining 97-98, and for his omission of 99-102.

The next passage indicating that B was derived from A is found in A 165-71 = B 251-67. A reads:

165 Aporst I was ful sore y-swonke  
 þe beuerache moste neþes ben þronke  
 A loue drynk I asked of þe  
 Eysel and galle þou ȝeue me

<sup>10</sup> As I understand A in this passage, there is no intention of leading up to the Last Supper in the expression: *I ȝaf good mede*. The Last Supper was not instituted by Christ in any sense as a bribe, or price of men, nor could it have been so conceived by A. Indeed, both A and B describe the Eucharist as being intended "Boþe frend and fo to maky glade" (ms. G, line 58) with heavenly food, and to be the memorial of the Passion of Christ. Hence the colon punctuation after line 58 of the Vernon text, in the *E. E. T. S.* edition, p. 641, is wrong, and a period should be substituted.

- Hijz testibus* Matheus and Iohan  
 170 Luk Mark and many on  
 171 And namely my moder swete [ms. G].

Now in B 251-4, corresponding to A 165-8, we see preparations leading to the introduction of a new idea, namely, a figurative drink asked of man by the Lord, which is developed in B 255-264 (not occurring in A). Beginning at 251, B reads:

- 251 *Well drye y was & thursted sore*  
*But of such drynk myȝth y no more*  
*ffor aysell & galle þey ȝef to me*  
*But on drynke aske y of the*  
 255 That þou be louyng towards þy fone  
 oþer drynke of þe aske y non  
 ȝef þou me loue haue þis yn mynde  
 To þy enemyes be þou ryght kynde  
 Ensaumpull þou myȝt take her of me  
 260 For loue of my fone y honge on tre  
 But my fadyr y pray the  
 Vpon my enemyes þat þou haue pyte  
 And as y do do þou to þyne  
 Then saued shalt þou be fro helle pyne  
 265 He ben wytnesses mo þen on  
 Marke Mathew luke & jon [ms. A].

The preparatory lines 251-4 are, however, not skilfully managed by B. Line 252, which has no equivalent in A, is wellnigh meaningless. But the significant feature about them lies in the inversion of the order of lines 253-4 from that in the A-text. It is clear that B made this change because "on drynke aske y of þe" leads up better to his interpolated passage 255 ff.<sup>11</sup> Moreover, it will be noticed that

<sup>11</sup>One might question whence B could have drawn this peculiar conception of "on drynke . . . that þu be louyng," etc. Perhaps the word *loue-drynke* in A suggested it to him; or possibly he copied *loue* as *one* because he missed seeing the *l* (it may have been illegible or widely separated from the rest of the word).

the interpolation of B 255-264 leaves lines 265-266 (A 169-170) without connection with what precedes them. In A, however, these two lines are in very close connection with the preceding lines. The differences that appear in this passage between the two texts are easily explainable on the hypothesis that B is derived from A, but are much less easily intelligible on the contrary hypothesis.

Again in B, lines 197-8, which have no equivalent in A, suggest a misunderstanding of the A-text on the part of the author of B:

197     In my blysful Ioye euyr to dwelle  
198     for þe rent þat I xal þe telle     [MS. C].

Now B inserts these lines between 116 and 117 of the following passage of the A-text, separating a direct object from its verbs, and implying a false relation:

107     Wiþ my chartre here in present     [B 187]  
         I make heron confirmament     [B 188]  
         That I haue *granted* and ygeue     [B 189]  
110     To þe mankynde *with* me to leue     [B 190]  
         In my revme of heuon blisse  
         To haue & to holden *with-ouen* mysse  
         In a condicioun jif þou be kynde  
         And my loue dedes haue in mynde  
115     ffre *to haue and fre to holde*     [B 195]  
116     Wiþ al þe purtinaunce to wolde     [B 196]  
117     *Min erytage* þat is so fre     [B 199]  
         ffor homage ne for fewte     [B 200]  
         No more wole I aske of þe     [B 201]  
120     But a four leued gras to þelde me     [MS. G].

*Min erytage*, line 117, is the direct object of *to haue* and *to holde* in 115. But in B this object is separated by lines 197-8 from its verbs. Moreover, line 198 introduces the mention of rent, which does not belong at this point, but after 199 (= A above, line 118). I believe this interpola-

tion shows that B did not observe the connection of *min erytage* with *to have* and *to holde* of A 115, but supposed their object to be the same as that of *to have & to holden with-outen mysse* in A 112, namely, a *feffment*, which B substituted for the *confirmament* of A 108.<sup>12</sup>

There are, in A, certain words and expressions that B seems to have altered either because they were archaic or unfamiliar to him, or because they were not sufficiently refined for his taste. These alterations I offer as evidence corroborative of what it has been my effort to prove in the preceding paragraphs of this chapter:

A 29: fondes or fondede	= B 61: tempted
A 67: kirtel	= B 135: mantyll
A 74: forletton	= B 140: forsoken
A 75: piht, or plyt	= B 151: bound <sup>13</sup>
A 76: tawed	= B 152: beten
A 83: neb, nesse <sup>14</sup>	= B 161: face
A 84: Of iewes spotel on me to stynke <sup>15</sup>	= B 162: thornes in my hed gan to synke
A 136: stiþ	= B 218: smyth
A 141: þurledon, or thrille- don	= B 225: smyten
A 165: yswonke or swon- gen	= B 251: dry
A 209: bykeþe or bykeye	= B 361: a wel faire thyng
A 212: þar þe not drede	= B 364: to kepe þe euer
A 218: camelyn	= B 376: satyn

<sup>12</sup> In Dr. Furnivall's print of Harl. 2382, *Minor Poems of the Vernon* ms. II. (E. E. T. S.) the punctuation of a period after line 198, and of a comma after line 199, is therefore incorrect. There should be a period after 199, and a comma after 198.

<sup>13</sup> But see line 247, where the word is retained.

<sup>14</sup> Ms. H of the A-text reads *face*, but, as will be seen later (Chapter v. § 4), the readings of this ms. do not affect those of the B-text.

<sup>15</sup> mss. I and K read differently; but see Chapter v. § 4.

Now since a revised text is necessarily of a later date than its original, there is a strong probability that it will show modernization, rather than archaization, of vocabulary; hence the above list certainly contributes to the argument that A is the original text. It adds force also to the argument that B was not written by A.

This concludes the evidence I have to offer regarding the dependence of B upon A.<sup>16</sup>

It has already been demonstrated (pp. lxix f.) that if B is derived from A, C is derived from B. If, therefore, my argument for the derivation of B from A is sound, it follows as a necessary consequence that C was derived from B. Nevertheless, it seems desirable to consider certain passages of B and C, both because they show that the differences between the two texts confirm the validity of my argument, and

\*The two following lists of classified interpolations made in the poem by B may prove of interest as showing B's contribution to the material he found. Interpolations discussed in the preceding pages are not recorded here, since they have already been accounted for.

I. To explain A-text.	II. To add interesting subject matter.	
B 47-48	B 1-24	177-78
69-70	35-36	211-12
129-30	51-52	223-24
133-34	75-80	249-50
235-36	83-84	323-38
357-60	108-20	367-72
	123-26	387-92
	142-50	394-410
	154-56	412.

With B, lines 20a-22 (C 25-28), compare the *Lamentacio Sancte Marie* of the Vernon ms. (*E. E. T. S.* Orig. Ser. 98, p. 298) lines 15-16:

þe mon þat con, and teche nille,  
He mai haue drede of godes wreche.

B's additions in 154-156, and 177-178, present difficulties, in that the former is a clumsy repetition of 151-152, and the latter does not join with what follows.

because they enable us to perceive the method which the author of C pursued.

The Charter, in the A- and B-texts, makes a grant of eternal life in heaven to man. See B 37-39 and 188 ff.:

Myne erytage that is so fre  
In þi myschefe I ȝaf the  
And whanne þat solynge A ȝeue þe solde, etc.

. . . . .  
I make to mannes Soule a feffement  
þat I haue grantyd and I-ȝeue  
To mankend wyth me for to be  
In my kindome of hevene blysse [ms. C],

which correspond to A 11-13, and 108-111. Now C has changed *myn heritage* to *my blysfyl body*, lines 67 ff., thus substituting the Sacrament as Christ's gift to man. This is in accord with C's emphasis upon the Sacrament all through (for instance, note his interpolations of 132-138; 141-154; and 560-64). But when referring, in a later passage, to the grant made by Christ's Charter, C does not seem to remember his previous alteration of *heritage* to *my blysfyl body*, and retains the idea of heaven in the grant, as in B. See C 264-72:

264 þat I ihesus of nazaret, godys sone,  
265 as gyn for euer, & grauntyd,  
and be þis charter conformed,  
how mans sawle in my joy to belde,  
Wyt all þe purtenance þer with to welde,  
to af & to hald with-outy[n] mysse  
270 þat for-sayd place, heuen blysse,  
In þat blyssed place for euer to dwell,  
272 for þe rent þat I sall þe tell . . . .

Next, let us consider an important alteration made by C in the following lines from B:

- 353     *Oon endentur y lafte with þe*  
           Wher-of þou shalt euer sykur be  
 355     In þe prestus honde my flessch & blode  
           That for þe was honged on þe rode [ms. A].

This reads, in C:

- 557     *þis charter þus celyd, lewe I wyll þe,*  
           Ware-by þu sall ay sekyr be:  
           My precyus body, of þe preste hande  
 560     for to resaywe, þu sall vnderstand

On comparing C 557 with B 353, we see that C has changed the word *indenture* of B (as of A) to *charter*. Here C misses the whole point of the allegory as conceived by A and followed by B. For note that in A and B, the *Charter* is that Body of Christ which was sacrificed on the Cross, written upon by scourges, sealed with nails and spear, and completed by the death of Him who grants it—“Consummation est, þis Charter is doon”; but the Body of Christ as present in the Eucharist is the *Indenture*:

- B 353     *Oon endentur y lafte with þe*  
           .  
           .  
           .  
           .  
           .  
           In þe prestus honde my flessch & blode, etc.

They are, of course, in a sense, identical, yet different. Now originally, an *indenture* was a deed having two copies. “Both copies,” says the *New English Dictionary*, “were written on one piece of parchment or paper, and then cut asunder in a serrated or sinuous line, so that when brought together again at any time, the two edges exactly tallied, and showed that they were parts of one and the same original document: hence the expression ‘pair of indentures.’” This, it is stated, is the earliest sense of the word.<sup>17</sup> The

<sup>17</sup> Among examples given by the *New English Dictionary* is the following from Barbour’s *Bruce* i. 513: “The barownys thus accordyt

conception of A, followed by B, is, then, that the Sacramental Body of Christ is the copy of the ascended Crucified Body, given to man by the Saviour as surety of the heavenly heritage. The Charter is to be read at the last day (cf. A 228, B 386); but those who have received the Sacramental Body, the "Indenture," may claim their inheritance when they will.<sup>18</sup>

This ingenious and poetical application of the figure in the word *indenture* was overlooked by the author of C, who, as has been pointed out, alters the word to *charter*; so that what was, in A and B, a consistent and effective allegory becomes, in C, a confused mixture of two ill-defined ideas—namely, the literal and sacramental aspects of Christ's Body; indeed, I should say of three ideas, since the heritage of heaven is also involved (in 269-73, previously quoted).

Another passage radically altered by C, requires notice, namely, B 267-292 (= C 333-364). The significant changes are chiefly in the order of the lines, and usually we can trace C's reason for the shiftings. The first point to be noticed is the insertion of B 289-292 after B 270 and the interpolation of C following it, and of B 279-82 immediately after these—changes resulting in C 351-358.

This shifting is easy to understand. B 289-92 is as follows:

289      When seyn john y her betoke  
290      She caste on me a drwly loke

ar, And that ilk nycht writyn war Thair Endenturis, and aythis maid." Another is from Caxton's *Chron. Eng.* CXLVIII. 127: "The fourme of accord . . . was in a payr of Endentures and they put her seales vnto that one part, and they that comen in the kynges name putt her seales to that other part of endentures."

<sup>18</sup> Cf. A 232: Come and cleyne whan pou wilt

be blisse þat loste oure former frende,

and lines in B expressing a similar idea.

As þou; y hadde her all forsake  
 292 And to an-oþer sone her be take  
 [ms. A; = C 351-54]

and B 270 (referring to the Virgin):

She sawe my body all on blode [= C 336]

After this line C has inserted an interpolation of fourteen lines, developing the scene at the Cross more fully, the last five of which record the committal of St. Mary to St. John:

345 & I sayd to my moder Mary:  
 'Be-halde þi sone þat standes þe by!'  
 To Ion I spak wordes of pyte:  
 'Behald þi moder! hy tak hyre to þe'  
 Wen I spak þis wordes þere,  
 350 Vntyll hyre hart þai went ful nere;

At this point, therefore, it would naturally occur to C that the above lines in B, 289-92 relating to the same subject, fit better here than where they stand in B. C accordingly inserts them at the end of his interpolation, consequently after B 270.

He next inserts B 279-282 directly after this altered passage, as follows:

C 355 Onone scho fell downe in swoynynge  
 Be-for þe cros at my dyynge  
 þe paynes þat I hade were full sore,  
 C 358 Bot for my moder þai were wel more!

Thus C evidently preferred that the swooning of the Virgin should result from her being resigned to St. John rather than from Christ's cry, *Ely lamazabatany*. To be delivered over to the care of another would bring home to a mother's heart more bitterly than anything else would, what her son's death was to mean to her. The touch is a natural one, and shows keen insight into human nature. Accordingly, C is

obliged also to change the position of B 277-8, containing Christ's cry, to a point where it shall no longer be the occasion of the Virgin's swooning. Hence, after aptly changing "for sorow of her y made a cry" (B 277) to "for soro of my passioun I made a cry," C inserts B 277-8 before B 273-6, where they produce the effect of merely intensifying the Virgin's misery. This is, however, not a very satisfactory change, since it leaves Christ's cry still in the midst of a description of the Virgin's grief, instead of, as in A and the Scriptures, immediately preceding Christ's death, its proper place:

C 357	be paynes þat I hade were full sore	[= B 281]
358	Bot for my moder þai were wel more!	[= B 282]
359	ffor soro of my passion I made a cry,	[= B 277]
360	A cryed 'hely lama zabatany.'	[= B 278]
	it semed my moder hart wald brek;	[= B 274]
	No worde to me þer myght scho speke;	[= B 273]
	No wonder was if hyre were wo,	[= B 275]
364	Wen sho saw me dyght so!, etc.	[= B 276]

Observe too, that whereas B had shifted the episode of the committal of the Virgin to a point *after* the Saviour's last cry, C has returned to the original sequence in placing the cry after the committal, as in A. To do this it was not necessary that he should have seen a copy of A, for in all the Gospels the "Eli! Eli! lama-sabachthani," or another cry not expressed in words, is uttered by Christ just before His death; and C may very well have noticed the false sequence in B, and have sought to alter it.

An omission from C of twenty-nine lines of B (94-122) requires special notice. The gap is just after C 131. Instead of the B lines that would naturally stand here, the C-text gives seven new lines, and then goes on to B 123-4. These B lines, however, were not dropped by C himself, but by the loss of a leaf from some manuscript between C's own text and our copy, ms. Royal 17. C xvii., as an exami-

nation of C's seven new lines and their relation to the preceding text will show:

- |     |   |         |
|-----|---|---------|
| 127 | to mak þi charter of þi wele-fare,            | [B 90]  |
|     | parchemen to fynde wyst I neuer ware          | [B 89]  |
|     | þat wyld last to þe warldes end;—             | [B 91]  |
| 130 | harkyns now to my wordes hend!—               | [B 92]  |
|     | Bot as trew loue bad me do,                   | [B 93]  |
|     | <i>loke ware I af not done so.</i>            |         |
|     | <i>þis wordys are þus to vnderfong</i>        |         |
|     | <i>to lewed men in ynglys tong:</i>           |         |
| 135 | <i>My flesche trewly es mans fode,</i>        |         |
|     | <i>þat for mans saule dyed on þe rode;</i>    |         |
|     | <i>My blode for sothe þi drynk sal be,</i>    |         |
|     | <i>þat for þe was sched on þe rod[e] tre.</i> |         |
|     | Wo-so it resaywes wyt-outyn mys,              | [B 123] |
| 140 | Sawyd sal he be, & cum to blys;               | [B 124] |

It will be evident that the seven new lines do not connect with what goes before, but contain an explanation of the Sacrament. Now since a reference to the Last Supper, followed by an explanation of the Sacrament, is exactly what we have in the missing text of B, it is probable that C's seven new lines were merely an addition made by him to B 94-122, which were present in the copy from which he was transcribing, and that *þis wordys*, of C 133, refer to *Hoc facite in meam commemoracionem*, which occur in the missing passage.<sup>19</sup> That this rubric stood, in the original text

<sup>19</sup> Cf. with this, *De Lamentacione Sancte Marie* ed. Fröhlich (Leipzig 1902) 84:

- |     |                                 |
|-----|---------------------------------|
| 526 | To cry full loud my son bigan:  |
|     | 'Hely, hely,' his crying was,   |
|     | 'Lamazabatany' efter þan.       |
|     | þir wordes er als men may se    |
| 530 | In ynglysch tong to vnderstand: |
|     | 'Fader, whi forsoke þou me,     |
|     | þus to be bon in bytter band?'  |

[from MS. Rawl. poet. 175.]

Here "þir wordes" refer to the Hebrew which needed translation.

of B, directly after line 122,<sup>20</sup> is probable, because the marginal rubric of ms. *E*, *memoriam fecit [mir]abilium suor[um]*, is written opposite lines 121-22, thus seeming to agree with A, which records the rubric *Hoc facite* etc., at this point.<sup>21</sup> Moreover, upon the hypothesis that the missing text of B was retained by C, we can explain C 167, "Bot or þat I fra þe borde rase"; should we assume the contrary hypothesis this line would be left unrelated to what goes before.<sup>22</sup> A word must be said regarding line 132 in C. This line, as it seems to me, must have been composed by the scribe who was using as copy the manuscript from which the leaf was lost, in order to complete the couplet with line 131. It is manifestly not a part of the C addition which follows it.

Beginning with line 379, C has inserted a long passage extending to 453, and comprising chiefly a lament of the Virgin Mary, which is addressed to Mary Magdalene. The scene is at the Cross. The Magdalene's replies are in much the same vein as the Virgin's lamentation. Hermann Thien, in his dissertation, *Ueber die Englischen Marienklagen* (Kiel 1906) has already pointed out that the author of the Charter has used for this passage material from a Planctus in the form of a dialogue between the Virgin and St. Bernard, in which the Virgin narrates the sufferings and death of Jesus, and bewails her bereavement. This Planctus has been several times printed: by G. Kribel in 1885,<sup>23</sup> by Horstmann in 1892,<sup>24</sup> and by W. Fröhlich in 1902.<sup>25</sup> Thien,

<sup>20</sup> And not, as in mss. *ABDX*, after line 112, where they were probably moved by the scribe of the source of these mss. to fit with the preceding couplet, 111-112.

<sup>21</sup> Ms. *F*, of the A-text, shifts the rubric to the point between lines 60 and 61, but this has no significance for the present discussion.

<sup>22</sup> Lines 165-66 of C certainly do not furnish a sufficient antecedent for line 167, but rather show a necessarily ineffectual effort of the scribe to connect what he perceived to be unrelated material.

<sup>23</sup> *Eng. Stud.* VIII. 85 ff.

<sup>24</sup> *E. E. T. S. Orig. Ser.* 98, Part 1. 297-328.

<sup>25</sup> *De lamentacione Sancte Marie* (Leipzig 1902).

pp. 83-4, prints such passages from the Planctus and Charter as show the influence of the one upon the other, namely:

PLANCTUS	CHARTER
357, 359	379-80
385, 390	387-88
393-96 <sup>26</sup>	389-92 <sup>26</sup>
397-400	395-98
419-22	401-04
423-28	405-11
429, 431	413-14

and he calls attention to line 413 ff. of the Charter, which, as he says, "beweisen dass der Dichter des Testaments [i. e. of the Charter] aus der Lamentacio abschrieb, und dass nicht etwa das umgekehrte Verhältniß vorliegt." I quote the lines in question:

413	I prayd hyre go were hyre wylles was (i. e. the Virgin prayed Magdalene)
414	for I wold byde & syng alas!
415	I prayd þam go weder þai wolde, ffor a song of murnyng syng I sulde. Scho sette hyre down be syde þe rode, & lokyd o-pon hyre blody fode: & als scho stode & lokyd me on,
420	Scho saw my lyfe was nere gon.

<sup>26</sup> I quote this pair of parallels by way of illustration:

	PLANCTUS.	CHARTER.	
393	Maudeleyn seide: 'I con no red, Care hap smiten myn herte sore; I stonde, I seo my lord neih ded,	Magdalan sayd: 'I can no noþer rede, I knele & se my lorde nere dede; full grete soro has smytyn my harte,	389
396	And þi wepyng greueþ me more.'	And ȝit me rewes þi payn[e]s smarte.'	392

Alas, alas! gan sho syng;  
 422      fful fast hyre handis gan scho wryng.

"Diese Verse haben Sinn nur im Munde der Maria, die sie in der Lamentacio auch spricht; der Dichter hat nach Uebernahme der Mkl. Aus Z [i. e. the Planctus] einen Augenblick vergessen, dass nach der Anlage seines Stückes Jesus erzählt und nun fortfahren müsste." Thien is undoubtedly right; cf. lines 417 ff., especially *me* in 419, which of course means Christ.<sup>27</sup>

For the remainder of the Virgin's lament, as it is contained in the Charter, lines 424-34, Thien says that he knows no source. It is quite possible that C himself may be the author of this, and of the conventional description of the effect of the Virgin's grief upon her, which occupies the lines immediately following.<sup>28</sup>

\* Other correspondences between this Planctus and the Charter have already been pointed out in connection with the B version as well as with C, p. lxxxii, note.

\* Attention should be called to the misplacement in C of lines 523-556 (= B 217-250). The passage covers the description of the seals of the Charter, and in A and B it follows immediately upon the words of the Deed as read by Christ. In C, however, it occurs directly after the mention of Easter—hence, after the descent into hell and the Resurrection:

521      þe fest was of ioy & blyse  
             Pasche-day called it ese  
             þe seles þat þe charter es seled with  
 524      þai ware made at a smythe; etc.

At first I thought the passage must have been on a loose page in C's original, which had somehow slipped in at the wrong place. But, though this *may* be the explanation, the lines immediately following appear to have been altered from what they were in B in order to unite with it closely, thus making the shifting seem intentional:

C 557      þis charter þus celyd lewe I wyll þe  
             ware by þu sall ay sekyr be  
             My precious body, of the preste hande

which compare with the corresponding lines in B (353-55):

one indenture y left to the,  
 where-of þu shalt euer syker be  
 In prestys handes my fleashe & blode

If C purposely shifted the position of the description of the sealing, he lost rather than gained, since the proper place for it was after the reading of the Deed, more especially as the Deed was not sealed after the Resurrection but on the Cross:

- B 217      Thes selys that it is selyd with      [= C 523, etc.]  
              they were made alle at a Smyth  
              of gold ne Siluer were thei noght  
              of Stile and yren were thei wroght  
              with a spere of Stile myn hert was stonge  
 222      thurf my syde & thurf my lunge  
              . . . . .  
 225      with yren nayles they smyten me  
              thurghes fete & handes on þe rode-tre  
              The selyng-wax was dere y-boght  
 228      at myn herte-rote it was sought, etc.      ms. X.

## V

### VERACITY AND INTER-RELATIONS OF MANUSCRIPTS OF THE *LONG CHARTER*

#### § 1. THE A-TEXT

A study of the most important variations in the manuscript readings of Version A leads to the following conclusions:

I. That *G* is the best manuscript, having preserved more of the readings of the common original than any other of the extant manuscripts.

II. That there are, in A, two main groups, namely, *G* and *IKFVHJL*, the latter of which is subdivided into *IK* and *FVHJL*, and *FVHJL* again into *FV* and *HJL*.

III. That none of these manuscripts can be shown to be a direct copy of another without the intervention of other copies.

Slight variations in readings have not been considered in the present investigation, since the possibility of chance correspondence in minor details makes it unsafe to base conclusions upon them. Evidence of the veracity of the various manuscripts, considered with reference to the text of the common original, and evidence of manuscript inter-relations, must alike be derived from the presence, in certain manuscripts, of readings which we can ascertain to be spurious. The following lines afford evidence of this character, the decisive lines, containing clear errors, being distinguished by an asterisk from the corroboratory lines, which contain probable errors: 17\*, 22\*, 79\*, 122\*, 147\*, 149\*, 218\*, and 12, 57, 76, 83, 84, 90, 206.

We shall take up the decisive readings first in order.

*Line 17\**: Correct, *GIK*. Spurious, *FVHJL*. Here the

readings in *FVHJL* make no sense. The reference is not to Christ *and man*, but to Christ alone.

*Line 22\**: Correct, *GFVIK*. Spurious, *HJL*. As in line 17, this reference should not include man, since Christ alone was received by the Virgin.

*Line 79\**: Correct, *GFVH* (*JL* lacking).<sup>1</sup> Spurious, *IK*. *Streyned to drye vpon a tre* carries on the figure of parchment introduced at line 51, and contained in line 80, etc. *To dethe* destroys the figure.

*Line 122\**: It is necessary, in order to avoid confusion, to postpone the discussion of this line until the subgroups of the manuscripts are ascertained, since the decision made in regard to this reading affects the main groups only. See pp. c ff.

*Line 147\**: Correct, *GFVHJ*. Spurious, *IK*. See the context, especially line 149.

*Line 149\**: Correct, *GVHJ*. Spurious, *FIK*. The word *fyff* refers, of course, to the fifth seal. *Fyrst* is a scribal blunder. Cf. for this line also p. cviii.

*Line 218\**: Correct, *HJ*. Spurious, *GFVIK*. The original reading must have been as it is in *HJ*, *white camelyn*, since the reference is evidently to the skin of our Lord's Body. Moreover, three lines down, this *camelyn* is described as being *ypoudred wiþ fyf roses red*, the Five Wounds. Red camelyn scattered over with red roses could hardly have been the picture in the mind of the author. The reading *red camelyn* may possibly have been due to a confusion, in the mind of some scribe, with the scarlet robe which the Jews (according to St. Matthew's Gospel) put upon Christ at the time of the mocking. He may have forgotten for the moment that the figure had reference to Christ's Body. Cf. also for this line pp. xcvi f.

#### Corroboratory Readings.

<sup>1</sup> As the text of ms. *L* comes to an end with line 62, *L* will not in future be accounted for in references to lines after that point.

*Line 12:* Correct, *GFVHJL*. Spurious, *IK*. *IK* has altered the infinitive construction, which, judging from the context, is evidently intended.

*Line 57:* Correct, *GFVHJL*. Spurious, *IK*. The word *soper* is more natural in a reference to the institution of the Sacrament than *feste*,<sup>2</sup> which is later applied to Easter (197, 203). Here, it is probably a scribal alteration.

*Line 76:* Correct, probably *GFVH* (*J* lacking). Spurious, *IK*. *Tugged and tawed*, as the more archaic reading, is likely to have been in the original. Cf. p. lxxxi.

*Lines 83, 84:* Correct, *GFVH* (*J* lacking). Spurious, *IK*. The alterations here were evidently introduced by the scribe of *IK*'s source in order to refine the language. Moreover, mss. *G* and *V* use the word *neb*, which is changed in the other manuscripts to the less archaic *neese* and *face*.

*Line 90* Correct, *GK* (*I* unique): *red and*  $\left\{ \begin{array}{l} \text{wan;} \\ \text{wen;} \end{array} \right.$   
 spurious, *FVH* (*J* lacking): *black and*  $\left\{ \begin{array}{l} \text{wen} \\ \text{wan,} \end{array} \right.$  (*Wan*, however, in *H* and *K* is not correct, as the rhyme shows). The scribes did not understand the meaning of *wen*, which was an unusual word.<sup>3</sup> The meaning of *wen* I take to be, *beautiful, good to look at*; and *red and wen* here refers to the illumination of the parchment. *Red* is therefore more appropriate, in this connection, than *black*.

*Line 206:* Correct, *GFVIK*. Spurious, *HJ*. Note the metre.

Now with regard to the veracity of the manuscripts, it is obvious from the above results that *G* is nearest to the origi-

<sup>2</sup> Especially as Maundy Thursday is, in Latin, *Coena Domini*.

<sup>3</sup> Cf. Bradley-Stratmann: *wēne* [O. E. (or) *wāna*, = Goth. (us-) *wēna*; O. N. *vēnn*; O. H. G. (ur-) *wēni*] hopeful, beautiful. The only adjective use of this word quoted by B. S. is in the comparative degree; *Syr Gawayne and the Grene Knight* 945: *wēner þen Wenore*. In Morris's Glossary this word is traced from O. N. *væn*, O. Dan. *wæn*, and defined "fairer."

nal text, since it records the correct reading in five of the six decisive lines (I am excluding line 122), and in all the seven corroboratory lines, making together twelve out of thirteen cases.<sup>4</sup> The other manuscripts follow in this order:

	DECISIVE LINES	CORROBORATORY LINES	TOTAL
<i>V</i>	4	6	10
<i>H</i>	4	5	9
<i>F</i>	3	6	9
<i>J</i> <sup>a</sup>	3	2	5
<i>K</i>	2	2	4
<i>I</i>	2	1	3
<i>L</i> <sup>b</sup>	—	2	2

Next, let us consider the inter-relations of the manuscripts of A.

For purposes of convenience I wish first to show that, of the extant manuscripts,

- a) *I* and *K* have an original common to them alone.
- b) *H*, *J*, and *L* have an original common to them alone.

It has been seen that mss. *I* and *K* agree in the erroneous readings of lines 12, 57, 76, 79\*, 83, 84, 147\*, against the rest. Other readings which they alone have in common are to be found in lines 1, 15, 28, 30, 45, 49, 73, 100, 121, 124, 135, 158, 162, 163, 193, and 199. Moreover, both manuscripts lack lines 69-72, lines 93-96, and lines 139-40 inclusive. These lines occur in all the others, with the exception of lines 69-72, which are also lacking in ms. *J*. In ms. *J*, however, lines 69-72 are only four in a block of missing text beginning at line 63 and ending with 90; so that there is no significance in the absence of 69-72 from ms. *J*, as far as mss. *I* and *K* are concerned. Therefore it is clear that mss. *I* and *K* are derived from an original common to them alone.

<sup>4</sup> From this information it is clear that *G* would be the best ms. upon which to base a critical text of A.

<sup>a</sup> Not a full text.

Neither of these manuscripts is a copy of the other. *ms. K* was not derived from *ms. I*, as is proved by lines 79\*, 90, 218\*, and 231. *ms. I* was not derived from *ms. K*, for in *K* lines 63-66, and lines 201-202, are lacking; but they occur in *I*, as in *G* and the rest.

*Mss. H, J, and L* have also a common original to which none of our other manuscripts may be traced. This is established by their agreement in the erroneous readings of lines 20, 22\*, and 206, in the latter of which *ms. L* is, of course, lacking, since it contains but sixty-two lines of text. *H, J, and L* agree against the other manuscripts also in the readings of lines 38, and 50; and *H* and *J* in line 218\*, where *L* is lacking. Their agreement in this line is of particular interest, since it represents a correction, made by the scribe of their common original, of an error traceable to the original of all the extant manuscripts; cf. p. xcvi. Besides, in *mss. H* and *J* occur two lines immediately after line 230, which are not found in any of the other manuscripts.<sup>6</sup>

Neither *H* nor *J* could have been derived from *L*, which is only sixty-two lines in length. *L* was derived neither from *H* nor from *J*, as *H* lacks lines 34-37, and *J* lacks 29-32 and 55-56 inclusive, all of which are to be found in *L*. *H* was not copied from *J*, as *J* lacks 29-32, 55-56, and 63-90, which occur in *H*; and finally, *J* did not come from *H*, since *H* lacks lines 34-37 inclusive, and lines 210 and 212, which *J* contains. All these omitted lines are to be found in *G* and the other manuscripts, as regular parts of the Charter.

Passing now to the other manuscript relations, we have seen by the analysis of lines (pp. xciii ff.) the *mss. GFVHJ* (*L*) show correct readings against *IK*'s erroneous readings in lines 12, 57, 76, 79\*, 83, 84, and 147\*. But on examining lines 17\* and 90, we find that *FVHJL* in 17\* agree in an erroneous reading, while *G* and *IK* are correct, and that in 90 *FVH(JL)* are erroneous and again *G* and *IK* are cor-

<sup>6</sup> Namely, 230\*-230\*.

rect.<sup>7</sup> Further, we note that in line 218\*, *GFVVIK* agree in the erroneous reading, and *HJL* alone are correct. This is more clearly seen if put in the form below:

	CORRECT		INCORRECT
I.	79* <i>GFVH</i> ( <i>JL</i> lacking)	against	<i>IK</i>
	147* <i>GFVHJ</i> ( <i>L</i> )	"	<i>IK</i>
	12, 57 <i>GFVHJL</i>	"	<i>IK</i>
	76, 83, 84 <i>GFVH</i> ( <i>JL</i> )	"	<i>IK</i>

But

	CORRECT		INCORRECT
II.	17* <i>GIK</i>	against	<i>FVHJL</i>
	90 <i>GK</i> ( <i>I</i> unique)	"	<i>FVH</i> ( <i>JL</i> lacking)

and

	CORRECT		INCORRECT
III.	218* <i>HJ</i> ( <i>L</i> )	against	<i>GFVVIK</i>

Hence we see, from II., that *FVHJL* may be traced to a common original from which none of the other manuscripts is derived; and from I., II., and III., that ms. *G* contains no erroneous reading found in one group (either *IK* or *FVHJL*) which does not also occur in the other; for its only erroneous reading appears in line 218, under III., where *IK* and two manuscripts of *FVHJL* are also spurious. The fact that *F* and *V* record this error shows that it occurred in the original of the group *FVHJL*, and therefore that the reading of *HJ* (*L*) is a correction on the part of the scribe of their source. Here, then, we have evidence of the existence of an error in the common original of all the extant manuscripts of the A-text.

<sup>7</sup> Here the scribe of *I* has altered the line so as to give a unique reading, but it does not invalidate the reading of his source, since the correct reading occurs in *K*—i. e. *red* instead of *black*. *Wan* in *K* is incorrect but the error is not significant in this connection.

Hence, up to this point, our evidence points to three main groups: *G*; *IK*; and *FVHJL*, in the last of which *HJL* forms a sub-group, as has already been shown. This evidence, however, is exclusive of what a consideration of the readings of line 122 may afford. But before dealing with the problem of line 122, it will be advisable to settle the relations of mss. *F* and *V* to each other and to their source.

Since *F* and *V* belong to the group *FVHJL*, and since *HJL* forms a sub-group within this group, the question remaining to be answered is, are these manuscripts, *F* and *V*, derived independently of each other from the common source of *FVHJL*, or are they grouped together by readings which assign them to a common source exclusively their own, which takes its origin from the source of *FVHJL*? That these two manuscripts do form a subgroup by themselves, is established by the readings of lines 6,<sup>s</sup> 25, 68, 69, and 79\*. Lines 68, 69, and 79\* by themselves would not be agreements of sufficient significance to prove the existence of the subgroup; but line 25 is strong evidence.

This line introduces another phase of the question, in that its readings point to a Northern original for the mss. *F* and *V*. The original rhyme was *ydo-fo* (see mss. *G*, *H*, *K* and *L*.

Mss. *I* and *J*, *do-fo*). *F* and *V* have the rhyme  $\left\{ \begin{array}{l} swa-fa \\ so-fo. \end{array} \right.$

—a change which must have been due to a Northern scribe, presumably the scribe of their source, who evidently made the alteration because *do-fa*, the Northern forms, no longer made even an approximate rhyme. But compare with this the rhyme of 123-4, where *V* retains the Southern rhyme, while *F* has altered the line to obtain the Northern *a* to rhyme with *ma*:

be thred I will no mare do swa  
be ferth dred god whare so þou ga [ms. *F*].

\* See for this line also pp. cv ff.

That *V* does not agree with *F* in this variant shows that the variant is by the hand of the scribe of *F*, and is not traceable to their common source. Hence, if the scribe of their source were a Northern man, he must have passed over some Southern forms without attempting to change them into his own dialect; possibly he was not skilful enough to do so. The scribe of *F* himself lets a number of such forms pass unaltered; see lines 49-50; 209-10; 211-12.

Ms. *V* was certainly not derived from ms. *F*, as is clear from the reading of 124, and from 48 (where *F* has altered for the dialect), 209, 210. That ms. *F* did not come from ms. *V* is probable from 15 (where *F* agrees with *G*) and certain from 23. In this last line the manuscripts read:

*G* — *By* my manhede  
*FHIKL* — *me* my [or *þi*] manhede  
*V* and *J* — *þorw*           “           “

What must have happened is, that in the source of *IKFVHJL* the word *me* was substituted for *By* through a misreading, and that mss. *V* and *J* corrected the error, while the other manuscripts continued to copy it.

Let us now consider line 122. The discussion of this line was postponed from page xciv, because the determination of the true reading here is a problem towards the solution of which little could be accomplished until we had ascertained the approximate relations of the manuscripts, and arrived at some conclusion with respect to their relative values as regards the preservation of true readings. Line 121, which forms a couplet with 122, must be considered also, as the question of the rhyme is involved.

A study of the different forms taken by these two lines in the various manuscripts shows that the original reading must have been either that of mss. *I* and *K* or that of ms. *G*:

- I. That oon lef ys shrift of herte  
 That opere for synne hert smert  
                                     [from ms. *K.* *I* has made some  
   slight changes.]
- II. That on lef is op<sup>o</sup>n shryft  
 That oper thin herte to smerte skyft  
   [from ms. *G.*]

All the other manuscripts are clearly erroneous, since in none of them does the couplet rhyme:

{ O lef is sofast schrifte  
 { þe toþur is for synne herte smerte  
                                     [from mss. *F*, *V*, and *H*.]

Ms. *J* gives a variant of no importance, due doubtless to its own scribe:

{ þat on it is sofastly schryfte  
 { þat other it is senne haue sorow

Now, it is by an examination of the error in *FVHJ(L)* that we may hope to arrive at the true reading of line 122. For this error is manifestly due to one of two causes: its source was either a manuscript in which the phrase *of hert* was gone from line 121 in couplet I. above, leaving:

That oon lef ys shrift  
 That opere for synne hert smert

or its source was a manuscript in which the word *skyft* was lost from line 122, leaving the following from couplet II:

That on lef is op<sup>o</sup>n shryft  
 That oper thin herte to smerte

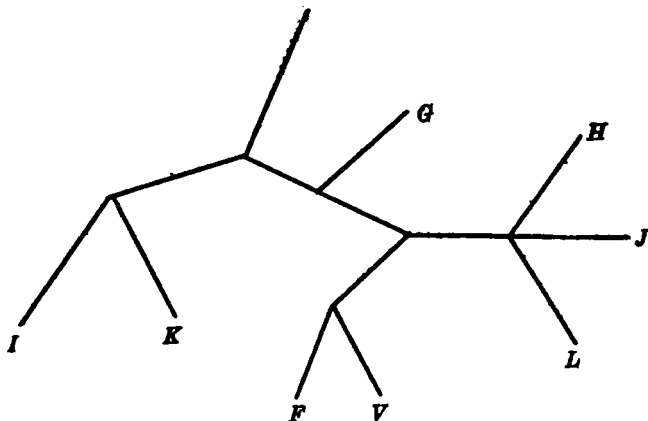
Should the first cause be the true one, ms. *G* would share

\* In the original, this may have been *sofast*, as in *FVHJ(L)*.

the error of *FVHJ(L)*, since it too lacks the phrase of *hert*. The word *open* in *G*, and *sopfast* in the other manuscripts, would be supplied to eke out the metrically defective line 121. The word *is*, in mss. *FV* and *J*, could presumably be accounted for in the same way. And finally, the scribe of *G*, being, we will suppose, of a more inventive turn of mind than the other scribes, would have attempted to correct the rhyme on his own responsibility, whence

That *oper* thin herte to smerte skyft.

According to this explanation, mss. *IK* alone would have the true reading of line 122, and our manuscripts would fall into two main groups, ms. *G* being now united with *FVHJ(L)* in a common error, as follows:



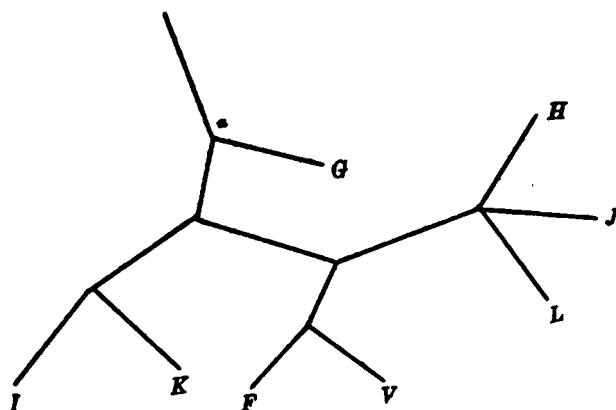
But, assuming the second to be the true explanation, ms. *G* would be the only manuscript preserving a true reading of line 122. We must suppose, then, that *IK* and *FVHJ(L)* have a common error, due to the loss, in their source, of the word *skyft*. In the source of *IK* and *FVHJ(L)*, moreover, the defective line

That *oper* thin herte to smerte

has been altered, for obvious reasons, to

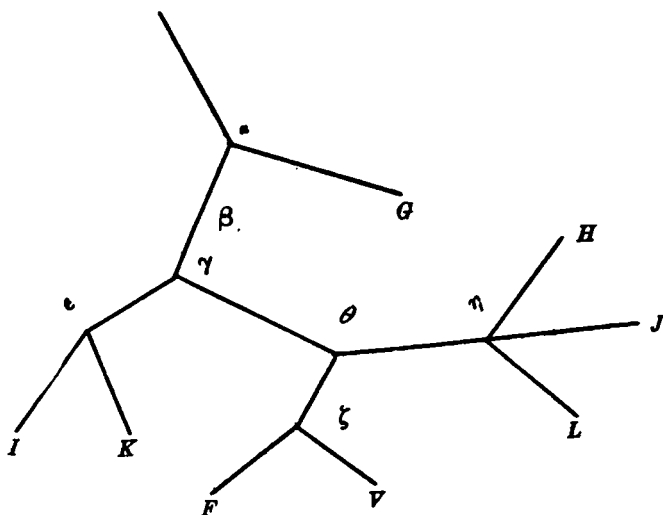
That *opere* (ys) for synne hert smert.

The scribe of the source of *IK* has further added the phrase *of hert* to line 121, in order to correct the rhyme, and has cut out *upon* or *sopfast*; but the scribes of *FVHJ* have left the rhyme false. Our manuscripts would then have the following relations, with two main groups, *G* and *IKFVHJL*:



Now, since *G* is a fifteenth century manuscript, and mss. *F* and *V* are both of the fourteenth century, it follows that, as *G* is derived from *a*, the source of all the extant manuscripts, another manuscript (*β*) must have intervened between *a* and the source of *IKFVHJL*, in which the word *skyft* was lost; because a) *G* contains *skyft* and b) in the source of *IKFVHJL* line 122 was already corrupted, as is proved by the common reading of all these manuscripts.<sup>10</sup>

<sup>10</sup> If ms. *G* did not copy directly from *a*, but from an early manuscript derived from *a*, this would not necessarily follow; since it would be possible, though hardly probable, that *a* might have lost the word *skyft* after the copy had been made from which *G* was derived.



At length, after having considered what is involved in assuming either of our couplets to be the reading of the original, I arrived at the conclusion that *IK* is spurious, and that ms. *G* alone records the true reading; because

1) *G* is our best manuscript. Whereas *I* and *K* have frequently been proved spurious in their readings, in no other instance of which we are certain has ms. *G* been found to err from the reading of the common original.

2) It is more reasonable to suppose that the extraordinary line 122 in *G*

That oper thin herte to smerte skyft<sup>11</sup>

was written by the hand of the author himself than to suppose that a scribe, at a loss for a suitable rhyme, was the

<sup>11</sup> Certainly what the author meant to express here was one of the three parts of a true repentance—Contrition—which theologically, however, should come before *shryft*, the regular order being Contrition, Confession, Satisfaction. It is to be noted that ms. *I* does put Penance second, but this is not significant since *I* does not mention *shryft* at all, but for it substitutes *love of hert*; and since *K* has the same order as *G*, *shryft* first, then *hert smert*, or Contrition.

inventor of it. The word *skyft*, used in this abstract sense, is very rare. Indeed, the nearest approach to it that I have been able to find is in the *Metrical Homilies* (1325), line 61: "Bot Godd that skilfulli can skift, mad them," etc., where *skyft* means *to ordain*.<sup>12</sup>

3) The expression *shryft of hert* in *K* is probably an emendation for the sake of the rhyme, since it is inaccurate as regards meaning, and can not have been what the author intended to express. This emendation we must trace to the source of *IK*, for the word *shryft* obviously belonged to the original. The scribe of *I*, perceiving the inaptness of *shryft of hert* altered it to *loue of hert*, as has already been pointed out. It must be remarked with reference to the reading in *IK*, that it is much more obvious as an emendation than that of *G*, and would naturally occur to a scribe confronted with the false rhyme *shryft-smert*.

4) To assume that *IK* has preserved the correct reading is also to assume that our author was so clumsy as to use the word *hert* both in 121 and 122, which produces an unpleasant effect in reading the couplet. This is not in accord with his style in the rest of the poem.

5) No objection can be taken either to the metre or to the rhyme of *G* 122. Indeed, metrically, *G* 122 is a better line than *K* 122 or 122 in any of the other manuscripts. As to the rhyme, *skyft*, as in ms. *G*, is probably a syncopated form of the present indicative, 3rd person singular,<sup>13</sup> having as its subject *that oþer*.

Certain lines offering special difficulties must now be considered separately. The first of these is line 6. Here we have what at first sight would seem evidence of contamination.

<sup>12</sup> For this word see the Glossary. Its ordinary meaning is: to change, move away, assign, divide, in the concrete.

<sup>13</sup> Cf., for example, syncopated forms of verbs in *t*, *d*, *s*, occurring in the *Troilus*, Kittredge's *Observations of the Language of Chaucer's Troilus* (Chaucer Society, second ser. XXVIII.) 220-1, § 95, as *blent*, *sent*, *last*, *lyst*, *put*, etc.

Ms. *G* reads with *HJL*:

With treson and wythoute gylt

Ms. *I*:

Wyth treson & also with gylt

Ms. *K* nearly the same:

Wip trosoun and wip þi gylt

Ms. *F*:

With tresone & with þine awen gylt

Ms. *V*:

With resoun and wip þin oun gylt.

But this situation can be explained without the necessity of assuming contamination.

Manifestly, *G* and *HJL* are wrong as they stand, since the second half of the line flatly contradicts the first. The other readings are all possible, so far as sense goes. The readings of *F*, *I*, and *K* would mean that man's expulsion from Paradise was because of treachery towards God, and was due to his own fault; of *V*, that man was driven out with good reason and by his own fault. But if we assume the readings of any of these manuscripts to be correct, how can we account for the reading of *HJL*? Certainly contamination would not explain it, since the meaning of the line is spoiled instead of improved by the supposed alteration. The only possible explanation is that the scribe of the source of *HJL* was copying exactly what he found. In that case, the error must be traced back to *a*, the source of all the extant manuscripts. The original reading was undoubtedly not *tresoun* but *resoun*, and the line ran:

With resoun and wythoute gylt

i. e., that man was driven from Paradise for good reason and without injustice. The scribe of *a*, or of some manuscript

perhaps even farther back, prefixed a *t* to the word *resoun*, very likely because the *t* of *w<sup>t</sup>* was near enough to confuse him. Hence ms. *G*'s reading. The mistake was retained in *β* and *γ* and again in *θ*. The scribes of *ε* and *ζ*, however, emended the texts they found, since the reading puzzled them, as well it might. This would also explain the variant in *V*.

The readings of line 19 should be noted. All the manuscripts but *G*, read *forty weeks and forty days* in referring to the period of time between the conception of Christ and His birth. Ms. *G* reads forty weeks *saue V. days*. I am inclined to think that *G* is correct, and that the other manuscripts record a corruption traceable to *γ* or to *β*. If we imagine "saue" written "s aue," with the *s* rather far from the other letters and pretty close to the preceding word (which ends in *s*), we can see how the scribe could have omitted to connect it with *saue*. The final *e* may very easily have looked like *d*. In some manuscripts it is impossible to tell the difference between *e* and *d* except from the context. Next, there is the figure *V.*, or the word *fiue* (or *fyfe*, or *fyue*, or *fife*). The word may have been blurred all but the initial *f*, whence the scribe was left to conjecture as to the original. In that case, he may have written *forty* for the sake of the sound effect it would produce with the first *forty*; or simply as a guess, without thinking of the meaning he was conveying. I see no other explanation for this line.<sup>14</sup>

<sup>14</sup> In the *Charter of the Abbey of the Holy Ghost* (of ms. Laud 210, printed by Horstmann, *Richard Rolle* i. 352) the period between the conception of Christ and His birth is reckoned as *nyne and pritty wekes & a day*, or 274 days. *Piers the Plowman* B xvi. 100, gives *fourty wokes*. St. Augustine, *De Trinitate* Lib. iv. Cap. v. [Migne, *Pat. Lat.* XLII. col. 894], records it as 276 days: "Dixerunt enim: 'Quadraginta et sex annis ædificatum est templum' [St. John ii. 19]. Et quadragies sexies seni, fiunt ducenti septuaginta sex. Qui numerus dierum complet novem menses et sex dies, qui tanquam decem menses parientibus feminis imputantur: non quia omnes ad sextum diem post nonum mensem

The next problem is that presented by the various readings of lines 29 to 37 inclusive. In 29, the pronoun *he* can be either singular or plural. We should expect a plural pronoun throughout, referring to *Belsebub* and *Satanas* in 27, as consistently in ms. V. *G*, *F*, and *L*, however, take the word *he* as singular, to judge from what follows, and continue to do so throughout, doubtless having Satan alone in mind, since two devils tempting Christ are not Scriptural. Ms. *I* leaves one in doubt; *he* is used in some lines, *pei* in others, but the possessives are all plural. *H*, *J*, and *K* vary; *H* begins with the plural, and changes to the singular with line 31. *J* does the same, changing however, at 35 to the singular. *K* is plural up to 33, when it too changes to the singular form. On the whole, there seems to me no safe way of grouping the manuscripts according to the singular and plural readings of these lines. There is too much that might easily confuse a scribe; the possibility of taking *he* in either way, and the danger of forgetting that two fiends are involved where but one would be expected.

Another case of the same nature is to be found in the readings of line 149. *Fyff* is certainly the true reading. The variant *fyrst* of mss. *F*, *I*, and *K*, I believe to be a natural error of the scribes of *F* and of the source of *IK*, who doubtless misread the word because they expected that after the enumeration *Father and Son, God and Man*, each seal would be more fully described, beginning with the first.

Finally, there are certain agreements in the readings of manuscripts not grouped together, which may be attributed either to chance coincidence or to cross influence. I should attribute to chance coincidence the following:

perveniunt, sed quia ipsa perfectio corporis Domini tot diebus ad par-  
tum perducta comperitur, sicut a majoribus traditum suscipiens Eccle-  
siae custodit auctoritas. Octavo enim calendas aprilis conceptus  
creditur, quo et passus . . . Natus autem traditur octavo calendas  
Januarias."

- K* with *L* in line 4.  
*H* " *IK* in line 154.  
*H* " *K* in line 172.  
*F* " *K* in line 204.  
*I* " *HJ* in line 231.

172 and 231, especially, are slips that might very naturally be made by two scribes on account of association of ideas. *Tears* and *to weep* are more closely allied than *tears* and *to lete*; *paying* and *debts*, more allied than *paying* and *rent*.

Two other cases I do not feel sure of, namely, *J* and *IK* in lines 35 and 232. In 35, *J* may have altered *maistroye* to *envye* to rhyme with *destrye*, though it would seem as though he must have known of the form *maistrye*. Possibly he changed *cleyne* to *challenge* in 232 to get a dissyllable. On the whole, I am inclined to believe that *J* and *IK* show merely chance agreement in these lines, since they do not agree in other readings where chance could not be the explanation.

## § 2. THE B-TEXT

The veracity of the manuscripts of Version B is to be determined both by a comparison of their readings with the corresponding readings in Version A, and by such means as we have already made use of in the analysis of the manuscripts of A. The inter-relations of the manuscripts, however, present a much more complicated problem than we have had to deal with in the case of A, since here it is necessary to reckon with certain agreements in readings that seem at first sight to be due to contamination of manuscripts, but which appear, upon further analysis, to be due to other causes. We shall begin with the test for veracity.

With the aid of the A-text, and in other ways when that source of information failed, I have found that in the following lines we can attain either an absolute or a reasonable

certainly as to the reading of the archetype of the various manuscripts of the B-text: 42<sup>a</sup>-42<sup>b</sup>\*, 44\*, 74\*, 101\*, 151-2\*, 167-8\*, 170\*, 172\*, 194\*, 196\*, 200\*, 210\*, 214\*, 227\*, 377\*; and 121, 171, 186, 241. A comparison with readings in the A-text enables us to determine, in all but one of these lines, 101\*, the original reading of B. Line 101 will be considered last:

42<sup>a</sup>-42<sup>b</sup>\*: = A-text 17-18. Correct, mss. *C*, *E*, and *A*, which preserve these lines. They are dropped by mss. *B* and *X*.<sup>15</sup>

44\*, 74\*, 172\*  
194\*, 196\* } : In all these lines the reading of A is preserved in mss. *C* and *E* only; though in 194\* the correspondence with A is not exact, the reading of *C* and *E* is nearer to A than are the readings of the other manuscripts.

151-2\*: = A-text 75-76, preserved most nearly in *A*, *B*, *D*, and *X*. Lost in *C* and *E*.

167-8\*: = A-text 89-90. Correct, *C* and *E*, which preserve the rhyme word of the A-text.

170\*: = A-text 92, preserved in *C* and *E*. *A*, *B*, *D*, and *X* insert *here*, and *D* and *X* introduce "I" in addition, which is also in *C* and *E*.

200\*: = A-text 118, preserved most nearly in *C*. *A*, *B*, *D*, and *X* add *else*. *E* is spurious.

210\*: = A-text 128. The rhyme word of Version A is preserved in mss. *A*, *B*, *D*, and *X*. Spurious, *C*<sup>16</sup> and *E*, though these do not agree.

214\*: = A-text 132. *C* is nearest to Version A in this line.

<sup>15</sup> Since the text of ms. *D* does not begin before line 69, *D* will not be mentioned in the discussion of lines earlier than this point. In the same way, mss. *C* and *E* will not be mentioned under lines in which they are lacking. *C* stops with line 248, and *E* frequently drops couplets and passages throughout the entire poem.

<sup>16</sup> Ms. *C* has *I sende*, rhyming with *be-kynde*.

227\*:= A-text 143. Correct, *C*, *E*, *D*, and *X*. Spurious, *A*, *B*.

377\*:= A-text 219, preserved in *R*, and imperfectly in *E*, *B*, and *D* (though *B* and *D* do not agree with *E*). Cf. p. cxv, for discussion of these readings. Spurious, *A* and *X*.

*Minor Lines.*

121:= A-text 61, preserved in *C*. *A*, *B*, *D*, and *X*, insert only.

171:= A-text 93. Here ms. *G*'s reading is preserved in *C*, *E*, and *X*. Spurious, *A* and *B*. Ms. *D* is a combination of the readings of *C* and *E* and *A* and *B*. Cf. p. cxviii. None of the other manuscripts of Version A agree with readings of Version B.

186:= A-text 106, preserved (with slight variation) in *C* and *E* only.

241:= A-text 155, preserved most closely in *A*, *B*, and *D*.

101\*:= the word *self* in mss. *C*, *E*, and *B*, is the correct reading. *Soul*, in *A*, *D*, and *X*, is manifestly incorrect from the context.

Summing up results, we find that out of a total of sixteen major and four minor readings,

	TRUE MAJOR READINGS	TRUE MINOR READINGS	TOTAL
Ms. <i>C</i> has	12	3	15
Ms. <i>E</i> has	11	2	13
Ms. <i>D</i> has	4	1	5
Ms. <i>B</i> has	4	1	5
Ms. <i>A</i> has	3	1	4
Ms. <i>X</i> has	3	1	4

Ms. *C* is, therefore, our best manuscript as far as it goes, which unfortunately is only to line 248. It is not remarkably well written; there are lines omitted, evidently by accident, here and there, as 16, 78, 110; and there are besides

some very bungling lines, as 9, 116, 152, 238. It needs to be corrected frequently by the aid of the other manuscripts. Ms. *E* is written with a very free hand. Consequently, in spite of its high rank in the list above, it is not to be depended upon for readings that cannot be tested by Version A or supported by ms. *C* or by mss. *A*, *B*, *D* or *X*. Moreover, *E* frequently drops couplets, and sometimes longer passages. The manuscripts, *C* and *E* together, are nevertheless very valuable for constructing a critical text of Version B. Where they agree, they are almost invariably correct; and where they disagree, the preference should, generally speaking, be given to the version which is supported by the other manuscripts.

Let us now examine the manuscript relations of the B-text. In proportion to the length of the B version, there are fewer important variations among the manuscripts than in the A-text, if we except the unique readings of ms. *E*. I hope to show that B contains three groups, the first two being represented each by a single manuscript, *C* and *E* respectively, to the latter of which Version C is particularly related, as will be explained in § 4. The third group comprises mss. *A*, *B*, *D*, and *X*. The difficulties presented by the readings of this group, together with the results I have reached, will be set forth in the succeeding paragraphs.

From the analysis of lines above, it is evident that *A*, *B*, *D*, and *X* are differentiated from mss. *C* and *E* by the spurious readings of lines 44\*, 74\*, 167\*, 170\*, 172\*, 194\* (*A* is unique here), 196\*, 200\*, 214\*, and 377\*. Since in mss. *C* and *E* the readings of these lines agree with Version A, the source of *ABDX* is responsible for the changes in the four manuscripts.<sup>17</sup>

<sup>17</sup>Other lines in which the readings of *ABDX* vary from those of *C* and *E*, though we can not be certain as to whether they are spurious or correct, are these: 1, 61, 182, 281, and 301 (partially). I have pur-

That *C* and *E* belong to different groups of Version B is probable from the fact that they do not agree in any reading that we can recognize as spurious.<sup>18</sup> Such agreements as these manuscripts show (and they are many) are uniformly in readings which we have ascertained to belong to the common original.

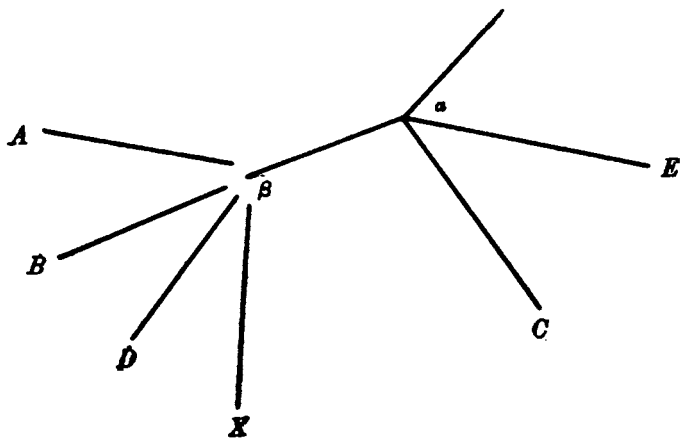
It is evident that *C* was not derived from *E*, for *C* does not share the peculiarities of *E* which unite that manuscript to Version C, nor does it bear marks of the editing for which *E* is so conspicuous, but keeps pretty close to the text, as a comparison of its lines with those of *ABDX* and of Version A will show. Also, while *E* drops many couplets and longer passages at times, *C* gives the whole text as far as line 248, except for a single line accidentally dropped in one or two cases.

possibly omitted to mention the readings of 233 and 240. In 233, *fifth* is, of course, the correct reading, but it would have been very easy for any scribe to have written *first*, thinking that each point in the enumeration of the seals just preceding was to be separately dealt with, so that it is not safe to use this line as basis for classification. In 240, since *my* and *py* could have been interchangeable, a scribe might easily have made a mistake here.

<sup>18</sup> The nearest approaches to such agreement are: a) 225, where *E* reads *thre nayles* and *O pe nayles*, the other manuscripts having *yren nayles*. But I believe this is explained by a *y* being read *p*, and the stroke over the *e* being omitted in a manuscript between *E* and the source; and in *C*, the likeness to *E* is probably coincidence. The matter is too uncertain to rely on, especially as the three nails were a well known symbol of the Passion. b) 151-2, where, though *C* and *E* are both erroneous (Cf. Version A and *ABDX*), they do not agree in their readings of the lines. Each seems to have altered independently, perhaps because two very similar lines occur a little later, 155-6. c) Both *C* and *E* have but two Latin rubrics (though only one in common) of those which occur at intervals in the A-text; *ABDX* has retained five. *E* has written its rubrics not in the text, but in the margin, and has altered one of them from *Hoc facite in meam commemorationem to memoriam fecit mirabilium suorum*. The second, *O vos omnes qui transitis per viam*, etc., was so common that the fact of *C* and *E*'s both having retained it proves no relationship between them. It is a frequent theme in the Complaints of Christ.

That *E* was not derived from *C* is plain, since *C* gives but 248 lines of text.

The manuscript relations, as ascertained up to this point, may therefore be represented thus:



Let us now examine the manuscripts of *ABDX* more particularly. In some of the lines of this group it is difficult to distinguish true from spurious readings; but we are enabled to detect many of them by a comparison with the readings of mss. *C* and *E*, and also of ms. *R* of Version *C*, which, as I have said (p. cxii), is closely related to *E*. Since in the following discussion of *ABDX* and its subdivisions, as well as in § 3, I shall frequently have occasion to refer to ms. *R* to corroborate or to disqualify the readings of ms. *E*, I here refer the reader to § 4 where *R* and *E* are shown to be derived from the same manuscript ( $\gamma$ ), and proceed now as if this were already established.

*AX* agree against *B* and *D* in the following readings:

1) 20<sup>a</sup>-20<sup>b</sup>\*: These two lines, as has been pointed out, were probably in the original, since both *C* and *ER* record them. *B* contains them, but *A* and *X* omit them.

2) 112: The variants of the manuscripts here suggest

that the reading in ms. *β* was blurred. *AX* read *loke ye hem preche*, *B* and *D* read *I pray you þem preche*; while ms. *C* reads *I bydde you hem preche*. *E* is very different, and *R* does not give the line. I believe that *C* has the original reading, as there seems no good reason for the variants in *AX* and *B* and *D*.

3) 126: The correct reading here is in *B* and *D*; cf. mss. *C* and *R* (*E* omits the line). *AX* probably represent an attempt to improve the metre.<sup>19</sup>

4) 150: The original reading would seem to be that of *B* and *D*, since *C* and *R* both agree with these manuscripts. *AX* altered the line by crossing out *forth*, though the metre is not improved by the emendation.

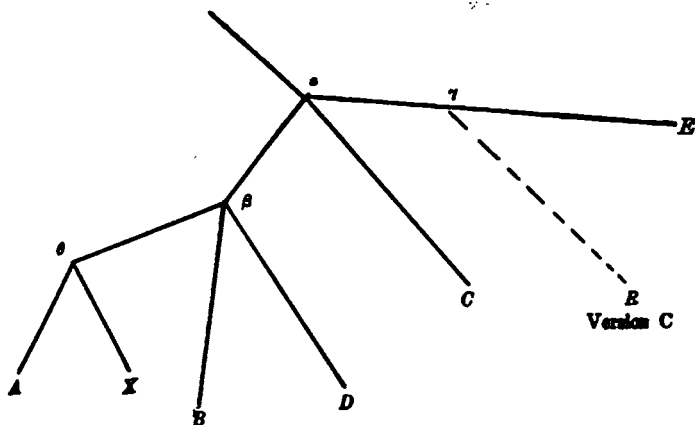
5) 377\*: Here all the manuscripts of *ABDX* are in error, cf. Version *A*, and mss. *E* and *R*. It would seem as though the *wr* of *wroȝte* were obscured or lost in *β*. *AX*'s source (which we shall call *θ*) attempted to correct the error with *betought*, whence ms. *X*. The scribe of *A* substituted *towȝte*, and struck out *me*. The scribes of *B* and *D* did not attempt an emendation.

From these cases, it is evident that mss. *A* and *X* agree in the common errors of lines 20<sup>a</sup>-20<sup>b</sup>\* (dropped by *AX*), 126, 150, 377\*, the last three being lines emended by the source of *AX* from the reading of *β*. Moreover, line 112, while not offering proof of certain error, nevertheless supports the evidence for a subgroup *AX* within *ABDX*. As to the other two manuscripts, *B* and *D*, it is doubtful whether

<sup>19</sup> A word should be said regarding the readings of line 300. *Rest to my head for to make* is the reading of *B*, *D*, and *E*, while *AX* (hence its source) has *whereof to make* in place of *for to make*. At first sight, it would seem as though *AX*'s version were that of the original of the B-text, since the corresponding line 78, in Version *A*, reads *my testament whereof to make*. But I believe that Version *B*'s original reading was *for to make*, because: a) *E* agrees with *B* and *D* in this reading, and b) *for to make* would be a poor alteration, whereas *whereof to make* might easily suggest itself to the scribe of *AX*'s source from the line preceding.

they were derived separately from *B*, or from an original common to them alone. The only evidence for the latter supposition would be line 112; but here we are on very doubtful ground, for it would have been natural for *B* and *D* separately to have applied the word *pray* to fill the supposed gap in their source. It must be noted that the word order in *B* and *D* is the same as that in *C*; this is not the case with the word order in *AX*, which makes the correspondence in these two manuscripts much more significant than that in *B* and *D*. On the whole, I am inclined to regard *B* and *D* as having no relation except through *B*.

If my analysis of the manuscripts holds, we may represent the relations of the versions as in the diagram below. For convenience, ms. *R* (Version C) is included in this plan. I am assuming here that within the group *ABDX* no manuscript is derived from another. For the proof of this, see p. cxx.



Certain cases of readings which do not accord with this analysis must be examined. These I cite below, with such explanations of the difficulty involved as I am able to offer:

A) The agreement of *X* with *B* in a common error.

16: *B* and *X* are in error, reading *that ye may* (or *now*) *know in all your thought*. *C* omits the line. *E*, *R*, and *A* read: *may* (or *most*) *keep*. Here *A* probably emended *know* to *keep* to make better sense.

42<sup>a</sup>-42<sup>b</sup>\*: *B* and *X* have both dropped these lines. *A* retains them. They were in the common original (cf. Version *A* and mss. *C*, *E*, and *R* where the lines have been altered; see p. cx). The fact that they are redundant may have led *B* and *X* independently to omit them.

B) The agreement of *A* and *B* in a common error.

227\*: This line offers peculiar complications. Mss. *A* and *B* agree in a common error, but they are not exactly alike. *A* reads *The sesynge wax was dere y-bowst*, and *B*, *The sesynge was dere y-boght*. The correct reading occurs with unimportant variations in all the other manuscripts, *The selyng wexe was dere a-bought*.<sup>20</sup> I would suggest the following explanation: ms. *S* read *The sesyng wax*, ms. *θ* and ms. *A* the same. Ms. *X* corrected the obvious blunder *sesyng* to *selyng*, as did *D*, while *B* emended erroneously by dropping the word *wax*. Such an explanation obviates the necessity of supposing contamination in this line.

C) The agreement of *A*, *B*, *E*, and *R* against *C*, *D*, and *X*.

140: The simplest explanation of the line I believe to be this: the original reading was *And alle myn frendys sone me forsoken*. *C* emended to *And alle myn frendys me sone forsokn*. The source of *E* and *R* (*γ*) emended by dropping *sone* to make the line smoother. *S* retained the original reading, followed by *D*, *θ*, and *X*. *A* and *B*, however, emended in the same way that *γ* did, by omitting *sone*, which is the most obvious thing to do.

D) The agreement of *A*, *B*, and *C* against *E*, (*R*), and *X*.

21: mss. *A*, *B*, and *C* read *without great strife*. *E*, *R*,

<sup>20</sup> Ms. *E* reads: *This selynge was dyre y-bought*, but *R* records the regular version.

and *X* read *withouten strife*. I would suggest here that the older reading may be that of *E*, *R*, and *X*, and that the other manuscripts, independently of each other, inserted *great* for metrical reasons, since unless the word *without* is regarded as having three syllables, the line will not scan.

60: *C*, *A*, and *B* read *for to helpe the was all my thought*; *E* and *X*, *the to helpe* (*E*, *ever was*; *X*, *was al*) *my thoght*. *R* is unique and quite different. Since the correspondence between *E* and *X* is not exact, the readings of these two would seem to be independent emendations for the sake of the metre. Moreover, as there is little likelihood that the line, as it stands in *E* and *X*, would have been altered to the other form, the original reading is probably that of *C*, *A*, and *B*.

E) The three readings *A* and *B*; *C*, *E*, and *X*; and *D*.

171: The correct reading is probably *Ye men that go forth by the way*,<sup>21</sup> in *C*, *E*, and *X*. *A* and *B* have *here* instead of *forth*, while *D* has *forth here*. The explanation might be that *β*, after having written *forth*, preferred *here*, and set it down right after *forth*, with a faint line through the rejected reading. *θ* and *D* did not see the line and copied both words. *B* did see it and rejected *forth*. *A* and *X* emended the reading of *θ* separately, one choosing *here* and the other *forth*.

F) *E* and *B* against *ADX*.

101\*: The correct reading here is obviously that of *C*, *E*, and *B*: *my self*, and not *my soul*. The error *soul* must have appeared in *β*. *B* independently emended the line by restoring *self*.

287: The original reading of this line (see ms. *E*<sup>22</sup> and

<sup>21</sup> See ms. *G*, A-text.

<sup>22</sup> It will be obvious that we cannot depend upon ms. *E* here, nor indeed upon any of the mss., for the correct reading of the pronoun. The word *suffered* is the reading with which we are concerned in this line.

the context) was probably *The pains that she suffered were full smert*. Ms. *β* introduced a spurious reading, *The pains that I had*, mistaking the author's meaning, and wishing to use a different expression from that employed just above in line 281. He may have taken line 287 to be merely a repetition of 281. *B* corrected this to *the pains that she suffered*, using the word *suffered* from line 281 again, and not, as I believe, from ms. *E*.

G) The agreement of *E* (*R*) and *A* against *B*, *D*, and *X*.

312: Here ms. *A* reads *thou shalt stand on my right hand*, with ms. *E*, against *thou shalt be soothly on my right hand* of *B*, *D*, and *X*. Ms. *R* does not help us here, as it is quite different: *On my reght hand wend sall he*.

370: The true reading would seem to be that of *E*, *R*, and *A*, which gives the better interpretation to the author's thought. The emendation *will* in *B*, *D*, and *X*, instead of *belief*, was doubtless made for metrical reasons in *β*. *A* may have independently altered this to improve the sense; the change would have been a natural one to make.

It will be observed from this analysis that we have nothing except lines 42<sup>a</sup>-42<sup>b</sup> and 312, to weaken our general argument for the manuscript divisions. I have suggested an explanation of 42<sup>a</sup>-42<sup>b</sup>; but it must be acknowledged that one could understand better the omission in *B* and *X* of the following two lines, 43-4, on the ground of redundancy, than of these two. I cannot, however, accept manuscript contamination as the explanation in these cases; for if *B* and *X* are examples of cross influence here, why not in other lines? If the scribe of *X* were using *B*, why did he not emend his plain error in line 101; and why, if the scribe of *B* were using *X*, does his text contain the error of 227? The same may be said regarding the readings of 312. If *A* were influenced by *E* here, why not also in 101 and 227? In the same way, it will be evident from all the lines discussed above as offering

special difficulty, that we cannot detect any case of a manuscript showing consistent contamination by another manuscript. Hence we are forced to conclude that, even in the cases of lines 42<sup>a</sup>-42<sup>b</sup> and 312, cross influence is not a factor, and that these two must be added to the list of coincident readings.

It is now possible to show that no manuscript of Version B is derived directly from another.

Neither *B* nor *D* was derived from *A* or *X*, as is shown by the lines 20<sup>a</sup>-20<sup>b</sup>, 31 (for *B*), 377\*. Neither *A* nor *X* was derived from *D*, as is obvious from *D*'s lack of lines 1-68. *A* was not derived from *B*, since *B* omits lines 42<sup>a</sup>-42<sup>b</sup>, which *A* has, and which were in *β*; nor was *X* derived from *B*—see lines 101, and 203 (where *B* has made an emendation and *X* retains the common error of Version B and certain manuscripts of Version A. See p. cxxi for full discussion of this line). Finally, *X* was not derived from *A*, as we see from lines 16, 140, and 203; nor did *A* come from *X*, as is shown by 42<sup>a</sup>-42<sup>b</sup> and 167.

### §3. RELATION OF THE PARENT MANUSCRIPT OF VERSION B TO VERSION A.

It is probable that the source of Version B had its origin either in that A manuscript which was the source of *IK* and *FVHJL*, or in a manuscript derived from it. For by line 44, we see that the B-text does not possess the common error of *HJL* 22; and by 376, that it has not corrected the erroneous reading *red*, which *HJL* has done.<sup>23</sup> Again, in 53, Version B does not contain the error of *FV* 25; and in 42<sup>a</sup> it lacks the spurious reading of *FVHJL* 17. Moreover, in 171 it contains the word *forth*, which is dropped by the source

\* It will be remembered that *HJL* emended to the true reading *white* in this line.

of *FVHJL*, but which belonged to the original line (93) as is shown by ms. *G*. Hence Version B does not derive from any manuscript of *FVHJL*.

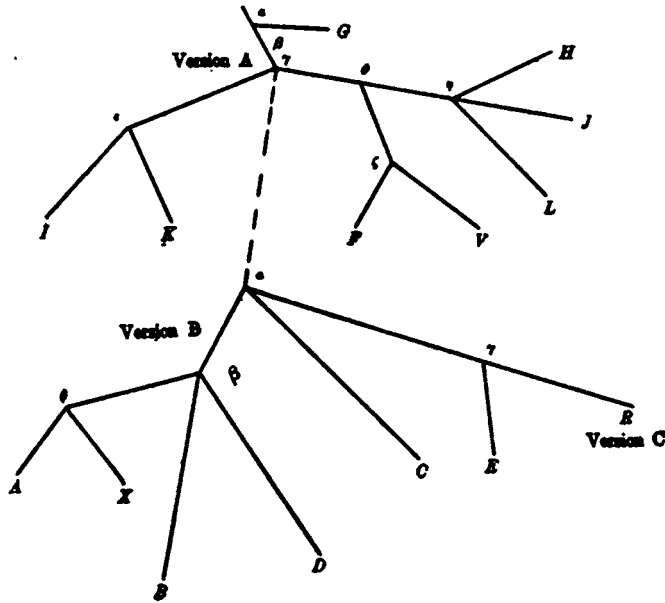
Next, as B shows no agreement with *IK* in its important divergences from the other A manuscripts, namely in lines 28, 30, 45, 49, 57, 73, 76, 83-4, 94, 100, 147, 158, 162, 193 (= B 56, 62, 81, 87, 103, 140, 152, 161-2, 172, 180, 231, 244, 248, 345), it cannot have been derived from that group.

Finally, B 203 does not agree with ms. *G* in the reading of line 122 (where *G* alone has the true reading), but shows the common error of *IKFVHJL*, in that it records the false rhyme of *FVHJL*, *schrift—smert* (*IK* having altered this to *hert—smert*). One point, however, must be noted in this connection. Mss. *A*, *B*, (and *R*,<sup>24</sup> of Version C) have emended this line so as to rhyme *hert* and *smert* as was done by *IK*; see *A* and *B* 203-4, and *R* 277-8. *R* in particular has made a much better couplet by putting *smert* in the first line instead of *hert*, and combining *hert* with *soro* in the second line. (See pp. c ff. for comparison with the A-text on this couplet.)<sup>25</sup> From the above facts, then, we infer that Version B was not derived from the common source of *G* and the other manuscripts of Version A (*a*).

Since B is not derived from ms. *G* or its original, or from either one of the subgroups *IK* and *FVHJL*, its source must be a non-extant text which was derived, directly or indirectly according to the foregoing evidence, from the source of the subgroups *IK* and *FVHJL*. This may be represented as follows:

<sup>24</sup> See p. cxiv, where my reason is given for citing the readings of *R* before showing its relation to Version B.

<sup>25</sup> This line is not evidence of contamination of mss., since the emended readings in *A*, *B*, and *R* do not agree with each other, nor with those of *IK*.



Certain sporadic common readings of manuscripts of the three groups may be noted. They do not, I believe, show contamination, since there are no other proofs of cross influence between Versions A and B or A and C. They seem to be due merely to coincidence. The most important, perhaps, is the agreement between *E* 168 and *FVH(JL)* 90, in the reading *black* instead of *red*. Other slight agreements are:

<i>E</i> 86	with Version A, <i>F</i> 48
<i>E</i> 290	" " all mss. 182
{ <i>EBD</i> 300	" " <i>J</i> 178
Version C, ms. <i>R</i> 458	" " various mss. 72
Various B mss. 138	" " <i>J</i> 182
Version C, ms. <i>R</i> 352	" " <i>J</i> 146
Version C, ms. <i>R</i> 536	" " <i>J</i> 185
{ Version C, ms. <i>R</i> 528	" "
Version B, ms. <i>E</i> 217	" "

## § 4. RELATION OF VERSION C TO VERSION B.

We shall now consider the relationship of Version C, or ms. Royal 17. C xvii., to the manuscripts of the B-text.

Version C (or ms. *R* as I shall call it here to distinguish it from ms. *C* of Version B), traces its descent from a B manuscript which was closely related to the source of ms. *E*; for *E* and *R* are the only manuscripts containing the following lines:

<i>E</i> 16 <sup>a</sup> -16 <sup>d</sup>	= <i>R</i> 17-20
<i>E</i> 28 <sup>a</sup> -28 <sup>h</sup>	= <i>R</i> 35-38; 41-44
<i>E</i> 152 <sup>a</sup> -152 <sup>d</sup>	= <i>R</i> 209-10; 213-14.

Moreover, *E* and *R* record common errors in

<i>E</i> 151-2*	= <i>R</i> 207-8
<i>E</i> 200*	= <i>R</i> 274
<i>E</i> 210	= <i>R</i> 284
<i>E</i> 212	= <i>R</i> 286 <sup>26</sup>
<i>E</i> 217	= <i>R</i> 523

as may be seen by comparing these readings with those of Version A, and with those of the other manuscripts of B. *E* and *R* show coincident readings not distinguishable either as errors or as true readings, but not found in the other manuscripts, in lines:

<i>E</i> 145	= <i>R</i> 187
<i>E</i> 281	= <i>R</i> 357
<i>E</i> 301	= <i>R</i> 459

Slight agreements also exist between *E* and *R*, as in *R* 280 = *E* 206; *R* 584 = *E* 380.

\* This line is proved to be a common error by the agreement of *C* and *AB(D)X* in another reading.

*R* is an unreliable manuscript, because its scribe, or the scribe of some source of *R*, has in numerous instances dealt very freely with the text. See, for example, lines 24, 30, 45, 46, 89, 90, 108, etc. On the other hand, sometimes *R* will seem to be correct where *E* is apparently incorrect. *R* is a valuable manuscript for the purpose of checking the readings of *E*, particularly in those lines that are lacking in *C*; for (in the last part of the poem) where a reading in *R* agrees with *ABDX*, but not with *E*, we may feel reasonably sure that *R* is correct and *E* is not; and *vice versa*.

*R* shows one or two coincident readings with *ABDX*, but they are insignificant, the most important being in line 76, where *R* agrees in part with *ABX* 44 against *C* and *E*.<sup>27</sup>

The following is a list of such interpolations made by Version C in the B-text as we have not yet noted in other connections.

<i>Narrative additions</i>	<i>Didactic and moral additions</i>
49-62	
85-88	Dealing with Seven Sacraments
189-90	291-314
193-204	Dealing with the Eucharist
219-224	560-64
227-234	Dealing with Penance
237-238	595-96
253-256	
337-348	
501-510	

<sup>27</sup> The others are, *R* 118 with *X* 76; *R* 358 with *A* 292.

**The Texts**

**OF**

**The Charter of Christ**

In printing the texts, no attempt has been made at emendation, except in a few instances, recorded in the footnotes, where scribal errors are unmistakable. Very few marks of punctuation appear in the manuscripts. In some, for example ms. Add. 11307, periods occur at the end, and sometimes in the interior, of the lines; but as these marks do not appear with regularity the editor has ignored them for the sake of consistency. Dots over *y* are also ignored. Capitals, except in two or three cases where they occur in the middle of a word, are retained. Certain apparently meaningless tails after various letters, such as those sometimes after *f* and *t* in mss. Harl. 2346 and Ash. 189, are not represented; nor are strokes crossing *ll* and *h*—except in *Ihc* which is expanded in the usual manner. Other strokes and curls are expanded according to the editor's understanding of the symbols. In mss. Camb. Univ. Ii. 4. 9., Bod. C. 280, and sometimes in Harl. 237, *y* and *p* are written alike: in these cases *p* has been printed when it properly occurs. The Latin rubrics occurring at intervals in the poems are represented in a uniform type in the printed texts, whether illuminated, underlined, or left unmarked in the mss. The numbering of the lines in the *Long Charter* is made, for purposes of convenience, to correspond to the numbering in the E. E. T. S. edition.

**MANUSCRIPTS**  
**OF**  
**THE SHORT CHARTER**

SLOANE 3292.

Fol. 2

**Magna Carta de libertatibus Mundi**

- a Ihesus Christ his Charter great  
 b That bloud & water so did sweat  
 c And had his Heart I-wounded sore  
 d To saue Mankinde for euermore  
 e Christ hath cancelld the writt of Mans dett  
 f And by this Charter him free hath sett

*Nouerint presentes & futuri*

- Wat yee now all that be heere  
 and after shall be leif and deere  
 That I Ihesus of Nazareth  
 for Loue of Man haue suffered death  
 5 Uppon the Cross with wounds fyue  
 Whilest I was heere on Earth alvue

*Dedi et Concessi*

I haue geuen and made a graunte  
 to all people repentant  
 Heauens Bliss without ending

*Habendum*

- 10 As long as I am Heauens King

*Redendo*

- 11 Keap I no more for all my smart  
 but the true Loue of all thy hart  
 and that thou be in Charety  
 and Loue thy Neighbour as thyself  
 15 this is the Rent thou shalt giue me  
 as to the Cheif Lord of the fee

*Warrantizatio*

- 17 And if any one shall say now  
 that I dyed not for mans prow  
 Rather then Man should be forlorn  
 20 Yet would I be eft all to-torne

*In cuius rei testimonium*

- 29 In wittnes of the which thinge  
 Myne owne seale there-to I hing  
 and for the more sikernes  
 the wounde on my syde is

*Datum apud Hierusalem*

- This was geuen at Calluery  
 34 the first<sup>1</sup> day of the great mercy

*Hijs testibus*

- 21 Wittnes the day that turnd to night  
 the Sonn that then withdrew his light  
 Wittnes the Earth <sup>pat</sup><sup>2</sup> then did quake  
 and stones great <sup>pat</sup><sup>2</sup> in sonder brake  
 25 Witnes the Vaile that then did ryue  
 and men that rose from dead to lyue  
 Witnes my Mother and St John  
 28 and other then their many one

R & B<sup>3</sup>*on strap*

Mr Lambert a Justice of Peace in Kent found this on a grauestone in an Abby in Kent bearing date A<sup>o</sup> Dni 1400 a Copie whereof was geuen to Mr Humfry Windham of Winsecombe in the county of Somersset.

Upon the other si[de o]f the seale there was should be a P[e]l[ican] pick-  
 ing her bloo[d] for<sup>4</sup>

*seal*      *heart within*      *a circle*

<sup>1</sup> First written *great*, but corrected by the same hand.<sup>2</sup> *y* instead of *p*.<sup>3</sup> Or D?<sup>4</sup> The last part is entirely illegible. Cf. p. xx.

## STOWE 620.

**Magna Carta de libertatibus mundi**Fol. 11<sup>b</sup>-12<sup>a</sup>

- e Crist hathe cancelled the writinge of mens dette  
 f and by the great charter him free hathe sett  
 1 *Sciunt presentes et futuri* Wetys now all that are here  
 And after shal be leife and dere  
 that y Yesus of nazareth  
 for loue of manne haue suffred deathe  
 5 Vppon a crosse with woundes fyue  
 Whilst y was manne yn yerthe one lyue  
*Dedi et concessi*  
 Y haue gyfen and made a graunt  
 to all that askes yt<sup>1</sup> repentant  
 hevin blysse without endinge  
 10 as longe as y ame there kinge  
 kepe y no moore for all my smarte  
 but true love manne of thyne harte  
 and that thowe be in charite  
 and love thy neighbour as y love thee  
 15 this is the rent thou shalt gyue me  
 as to the cheif lorde of the fee  
*Warrantizabo* gyf any mane will saye now  
 that y ne haue died for manne his prowte  
 rather ther<sup>2</sup> manne sholde be forlorne  
 20 yet wold y eft be all to-torne  
*Hijis testibus* Witnesse the day that toorned to nighte  
 and the sonne that withdrew his lighte  
 Witnesse the yerthe that then did quake  
 and stoones great that in sonder brake  
 25 Witnesse the vayle that then did Ryue  
 and men that roose from deathe to lyue  
 Witnesse my muther and Seint Johne  
 and others that were there many one  
*In cuius rei testimonium*  
 Jn witnesse of the whiche thyng  
 30 Myne owene seale therto J hynge  
 and for the more seckernesse  
 the wounde of my syde the seale yt is  
*Data &c.* this was yeven at Calvarye  
 34 the first daye of great mercye

cor charte appensum rosei  
 vice cerne sigilli

Spreta morte tui solus id  
 egit amor

<sup>1</sup>Space for another word is left just before this word in the ms.

<sup>2</sup>Should be *than* or *then*.

Matris ut hec pro-		ther vnder nethe in the corner
prio Stirps est sa-	<i>seal</i>	is the olde pointed seale with-
crata cruore Pascis	<i>heart within</i>	in this Charter was sett downe
item proprio Xpc	<i>a circle</i>	was a pellicane a pickinge
cruore tue		Her brest and with bloode
		flowinge Her yonge one in the
		nest with the verses about her

vt pellicanus fit patris sanguine sanus  
 sic nos salvati sumus omnes sanguine nati.

Legend on the Seal: De charta redemptionis humane sigillum  
 saluatoris domini nostri Iesu christum.

#### ADD. CHARTER 5960.

##### Noverint Universi Presentes et futuri

Weetis all that bee heere  
 Or that shall bee leife and deere  
 That I Iesus of Nazereth  
 ffor mankinde have suffered death  
 5 Upon the crosse with woundes five  
 Whilest I was man on earth alive  
*Dedi et concessi*  
 I have geoven and doe graunt  
 To all that aske in faith repentaunt  
 Heavens blisse withouten endinge  
 10 So longe as I am their King  
 Keep I noe more for all my smart  
 but the true love of thy hearte  
 And that thou bee in charitie  
 14 And thy neighbour love as I love thee  
*Warrantizo*  
 . . . . .  
 17 If any man dare to say  
 That I did not his debt pay  
 Rather then man shall bee forlorne  
 20 Yett would I oft bee all to-torne  
*his testibus*  
 Witnesse the Earth that then did quake  
 And stonys great that in sunder brake  
 Witnesse the day that turnd to night  
 And the cleere sun that lost his light

- 25 Witnesse the vaile that then did rend  
 And graves which their tenantys forth did send  
 Witnesse my moder and St Ihon  
 And bystanders many a one  
*In cuius rei testimonium*  
 ffor furdur witnes who list appeale
- 30 To my heere vnder-honged seale  
 ffor the more stable surenesse  
 this wound in my hearte the seale is  
*Datum*  
 yeoven at Calvary
- 34 The first day of the great mercie  
*(strap and seal)*

## CHS IHS

*factum est cor meum*  
*tanquam cera liquesu*  
*[sic] Psal 22: 13(?)*  
*[cf. Vulg. Psal. 21:*  
 15]

Sealid & deliuered in ye presence of	<table border="0"> <tr> <td rowspan="4">{</td> <td>Mary Mother of God</td> <td rowspan="4">}</td> <td rowspan="4">Ita fidem facimus</td> <td rowspan="4">{</td> <td>Matthew</td> <td rowspan="4">}</td> <td rowspan="4">Notarij publici</td> </tr> <tr> <td>Mary Cleophe</td> <td>Marke</td> </tr> <tr> <td>Mary Iacobi</td> <td>Luke</td> </tr> <tr> <td>John ye disciple</td> <td>Iohn</td> </tr> </table>	{	Mary Mother of God	}	Ita fidem facimus	{	Matthew	}	Notarij publici	Mary Cleophe	Marke	Mary Iacobi	Luke	John ye disciple	Iohn
{	Mary Mother of God		}				Ita fidem facimus			{	Matthew	}	Notarij publici		
	Mary Cleophe										Marke				
	Mary Iacobi										Luke				
	John ye disciple	Iohn													

Long[i]nus Centurion

Cor charte appen-  
 sum rosei vice  
 cerne sigilli spreta  
 morte, tui solus id  
 egit amor.

Readings of Harl. 6848 exclusive of differences in capitalization:  
 1) be 2) shal beleife 3) Nazareth 4) Mankind; suffred 5) cross;  
 woundis 6) whilst; upon 7) yeoven; do 8) unto 9) bliss; ending  
 10) long 11) no; smarte 12) my; heart 13) *That* omitted; be;  
 Charitee. Warrantize. 19) than shal be 20) yet; be 21) Witness  
 22) that did 23) Witness; turned 25) Witness 27) Witness 29)  
 Witness 30) here underhanged 31) sureness 32) wounde; heart.  
 In the attestation, *Mary* is spelled *Marie*; some of the words "Sealed  
 and delivered," etc., are missing in the rotograph. CHS appears  
 instead of IHS, and the remainder of the writing on the strap is lack-  
 ing. *Chartas* appears instead of *Charte*.

## ADD. 37049.

Fol. 23<sup>a</sup>

- Sciunt presentes & futuri*  
 Wete now al þat ar here  
 And after sal be lefe & dere  
 þat I Ihesus of nazareth  
 ffor luf of man has sufferd deth  
 5 Opon þe cross with woundes fyfe  
 Whils I was man in erth on lyfe  
*Dedi & concessi*  
 I hafe gyfen & made a graunt  
 To al þat asks it repentaunt  
 Heuen blis with-outen endyng  
 10 Als lang as I am þair kyng  
 Kepe I no more for al my payne<sup>1</sup> smert  
 Bot trew luf man of þi hert  
 And at þou be in charite  
 And luf þi neghbour as I luf þe  
 15 þis is þe rent þou sal gyf me  
 As to þe chefe lord of þe fe<sup>2</sup>  
 If any man wil say now  
 þat I ne hafe dyed for mans prow  
 Rather or man suld be forlorne  
 20 þit wald I eft be al to-torne  
*Hijis testibus*  
 23 Witnes þe erth þat þan dyd qwake<sup>3</sup>  
 24 And stones gret þat sonder brake  
 25 Wittnes þe vayle þat þan did ryfe  
 26 And men þat rose fro ded to lyfe  
 21 Witnes þe day þat turned to nyght  
 22 And þe son þat withdrewe his light  
 27 Witnes my moder & sayn Ion  
 And oper þat wer þer many one  
*In cuius rei testimonium*  
 In witnes of whilk þinge  
 30 My awne seal þerto I hyng  
 And for þe more sikirnes  
 32 þe wounde in my syde þe seal it is  
 a With perchyng sore of my hert  
 b With a spere þat was scharpe  
*Datum*  
 þis was gyfen at Caluery  
 34 þe fyrst day of þe gret mercy &c

<sup>1</sup> A word has been stroked through before *payne*.<sup>2</sup> *ms. fe* supplied in the margin by the same hand.<sup>3</sup> *ms. quake* written twice, the first occurrence of the word being stroked through.

## HARL. 116.

Fol. 97<sup>v</sup>

- Sciunt presentes & futuri &c*  
 wetys ye now all þat<sup>1</sup> bene here  
 And aftyr shall ben leef & dere  
 That I ghesus of Nazareth  
 flor lufe of mane haue sofurde dethe  
 5 Vpone the crosse with woundis fife  
 Whilis I was man here ons lyfe  
*dedi & concessi &c*  
 I haue<sup>2</sup> yevyne and made a graunt  
 To all that askys me repentaunt  
 hevene blisse withoute endyng  
 10 As long as j am þe<sup>3</sup> Kyng  
 Kepe j no more for my smart  
 but trulofe man of þi harte  
 And that þou be in charite  
 And luffe þi neyghbure as j do the  
 15 This is the rente þou shalt gyfe me  
 As<sup>4</sup> to the chefe lord of the fre  
 jf any mane woll say now  
 þat j ne haue done for mannes prow  
 Rathere thane mane shulde be forlorne  
 20 sit wolde j all<sup>5</sup> be efte to-torne

*Testibus his &c*

- Witnesse the day that turnede to nyght  
 Ande the sonne withdrew his lyght  
 Witnesse the erth that gane quake  
 And stones gret þat sondure brake  
 25 Witnesse þe vaile that gane rife  
 And mene that rose fro dethe to lyfe  
 Witnesse my modyr and saynt Johne  
 And other þat wer ther many one  
*In cuius rei testimonium &c*  
 In witnesse of the same thinge  
 30 Myselfe þerto forsoth j hynge  
 And for the more sikernesse  
 My herte wounded the sele it is

*Data etc*

- This was yolvyn<sup>6</sup> at caluarie  
 34 The firste day of grete mercye

*Carta Redempcionis humane<sup>7</sup>*<sup>1</sup> Ms. *yt*.<sup>2</sup> Final meaningless curl on this word.<sup>3</sup> Ms. *y*.<sup>4</sup> Ms. *ves*<sup>5</sup> Added above the line.<sup>6</sup> Or *yowyn*.<sup>7</sup> The rubrics are in red ink throughout, as well as the colophon.

ADD. 24343.

I H C

Fol. 6<sup>a</sup>*Siant*<sup>1</sup> *presentes & futuri &c*

Wittnes now al that bene here  
 And eftere schall be leve and dere  
 That I ihesus of nazareth  
 for the loue of mane than tholed deth  
 5 Apon the crose with woundes fyve  
 Qwan I was yn e[r]th of lyve

*Dedi & Concessi*

I haue gyue and mad a graunte  
 To all that askes now with repentans  
 Heuenys blis with-outtyn endyng  
 10 Als longe as I ame euer ther kenge  
 I aske no more of the for my smertte  
 Bot the trew loue mane al of th[i] herte  
 And that þou lyve yn charite  
 And loue thi newghpure als I do the  
 15 This is the rent thu schall geue me  
 16 Als for the cheyff lord al of the fee  
 a With sore woundis & grevanse  
 b Thi loue I bought with scheld & launce  
 17 Gyve my mane will sai now  
 That I ne died for manes prow  
 Or manes saule schuld be lorne  
 20 Ofte I wold be al too-torne

Fol. 7<sup>a</sup>*hijis Testibus*

Wittnes the day turnned too noghte  
 The sone withdrew his lightte  
 Wittnes the erth that gane quake  
 And stoines grete that gane brake  
 25 Wittnes the wale that gane ryve  
 And mene that rose frome deth to lyue  
 Wittnes my moder & sain[t] Iohn  
 And vder that wer ther mony one

*[In cuius rei testimonium]*<sup>2</sup>

Y[n] Wit[tn]es of the sam[e] thyng  
 30 My-selue on crosse al blody I hyng  
 And jitte for [more] s[i]kinese  
 The wound yn my herte the celle it [i]s  
*D[a]ta*

This was gyuyne at Caluerye  
 34 The firste day of gret mercye

*Carta Redemcionis Humane*<sup>3</sup><sup>1</sup> Thus the ms.<sup>2</sup> Hardly legible.<sup>3</sup> The words, *Min harte life and dere* are scribbled below in a different hand.

## CAIUS COLL. CAMB. 230.

Fol. 25<sup>b</sup>

- Wyteth now alle þat be here  
 & after schal be leef and dere  
 þat Ihesus of nazareth  
 for loue of man haue suffred dep  
 5 Vp-on a cros with woundes fyue  
 Whilys i was man in erpe on-lyue  
 I haue yeue & maad a graunt  
 To alle þat aske it repentaunt  
 heuene blis with-oute endyng  
 10 As i am þere oonly kyng  
 kepe i no more for al my smerte  
 But loue me man of al þyn herte  
 And þat þou be in charite  
 & loue þi neybur as i do þe  
 15 þis is þe rente þat þou schalt yeue me  
 As to þe cheef loord of lond & se<sup>1</sup>  
 yif eny man wil sey now  
 þat I not deyde for mannys prow  
 Rather þanne he schulde be forlorn  
 20 Yit i wolde eft be al to-torn  
 Witnessyng þe day þat turned to nyht  
 & þe sonne þat withdrowh his lyht  
 witnessyng þe erpe þat þanne quok  
 & stonys harde þat þo brook  
 25 witnessyng þe vayle þat þanne dede [ryue]<sup>2</sup>  
 & men þat roos from dep to lyue  
 witnessyng my moder and also seynt loon  
 & oþre þat ware þere many oon  
 In witnessyng of which þyng  
 30 Myn oun sele þerto i hyng  
 & for þe more sykernys  
 þe wounde in my side þe seel it is  
 þis was yeue at caluary  
 34 þe firste day of þe greet mercy

*Explicit carta humane redempcio[nis]*<sup>3</sup>

<sup>1</sup> The words *al of þe see* appear in the margin opposite this line.

<sup>2</sup> Cut off by edge of folio.

## ASHMOLE 61.

## Testamentum domini.

- Wyteh wele all *pat* bene here  
 And after schall be leue & dere  
 That I Ihesus of nazareth  
 ffore lufe of man haue soferd deth  
 5 vpon a crosse with wondes fyue  
 Whyle I was man off lye  
 I haue gyuen & made a grante  
 To all *pat* askys repentante  
 heuens blysse withouten endyng  
 10 Als longe as I ame *per* kyng  
 kepe I no more fore all my peynes smerte  
 Bot trew lufe of mannys herte  
 And *pat* thow be in charyte  
 And loue *pi* neybour as I do the  
 15 Thys is *pe* rente thow schall gyff me  
 As to *pe* cheffe lord of *pe* fe  
 Iff any man cane sey now  
 That I ne haue dyed fore manys prow  
 Raper than man schuld be fore-lorne  
 20 jite wold I efte be all to-torne  
 Wytnes *pe* dey *pat* turnyd to nyght  
 And *pe* sone withdrew hys lyght  
 Wytnes *pe* erth *pat* *pan* dyde quake  
 and *pe* stones *pat* all to-brake  
 25 Wytnes *pe* vayle *pat* thane dyd ryue  
 And dede men rosse fro deth to lyue  
 Wytnes my modere & seynt Iohne  
 And *oper* *pat* there were many one  
 In wytnes off *pat* yche thyng  
 30 Myne awne sele *perto* I hynge

[Seal.]

## HARL. 237.

Fol. 100<sup>ab</sup>

## Carta humane redemptionis

- Witnes wele al þat bene here &  
 And efter sal be leue and dere  
 þat I ihesus of Nazaret  
 fore luf of mane has sufferde deth  
 5 . . . . .  
 . . . . .  
 I haue gyue and made a grante  
 to al þat askes it repentant  
 heuyns blis withoutyn endyng  
 10 als longe as I am þer kyng<sup>1</sup>  
 a (kepe I no more nore oþer thinge)<sup>2</sup>  
 Kepe I no more fore al my smerte  
 Bod luf man of þin hert  
 Bod þat þou be in charite  
 and luf þi nyȝtbur as I do þe  
 15 Dis is þe rent þou sal gife me  
 as to þe chef lord of þe ffe  
 If ony man kane say nowe  
 þat I ne diede for manys prow  
 Raper þan man sulde be forlorne  
 20 ȝit walde I eft be al to torne  
 Witnes þe day þat turne in-to nyȝt  
 and þe sone withdraw his lyȝt  
 Witnes þe erth þat þen gon qwake  
 And þe stane þat al to b[rake]  
 25 Witnes þe vail þat þan gon ryfe  
 and men þat rais fra ded to lyfe  
 Witnes my moder and sent Iohne  
 And othir þat þer were<sup>3</sup> . . . .  
 In testimonyng of þe whilk thinge  
 30 Mi awne sel her-to I hyng  
 And fore more sekirnes  
 þe wonde in my side þe seil it is  
 Dis was gifyn at caluarye  
 34 dayt þe first<sup>4</sup> day of þe gret Mercy quod I lang<sup>5</sup>

<sup>1</sup> This line is cancelled, evidently by mistake.<sup>2</sup> Extra line. Doubtless the one the scribe meant to cross out instead of the one above it.<sup>3</sup> Incomplete.<sup>4</sup> The scribe first wrote *gret* here and cancelled it, putting *first* in above with a caret below.<sup>5</sup> See description of this MS. at p. xxvi for the order in which the lines occur.

## FAIRFAX.

Fol. 119<sup>a</sup>[ADD. 5465] <sup>1</sup>

Be hit knowyn to all that byn here  
 and to all that here aftir to me shalbe leffe and dere  
 That Jhesus off nazareth  
 for thi loue man haue suffired deth  
 5 Vppon the crosse with woundis smert  
 6 In hed in fete in handis in hart  
 a an for I wolde haue thyne herytage agayne  
 b Therfor I suffyrd all this payne.

Fol. 120<sup>a</sup>

7 A man I haue gevyn and made a graunt  
 to the end and thou wilt be repentaunt  
 heuyn bliss thyne eritage withoute endyng  
 10 as long as I am lord and kyng  
 not covetyng mor for all my smert  
 but a louyng and a contrite hart  
 and that þou be In charite  
 loue þi neybourne as I loue the  
 15 I loue the this þat I axe of the  
 that am the cheffe lord of the fee

Fol. 121<sup>a</sup>

Be it knowyn [etc. ut supra]  
 If any man will say here agayne  
 that I suffird not for the this payne  
 Yet man that þou sholdest not be lorne  
 20 In the awter I am offerd my fader beforne  
 21 witness the day turnyd to nyȝth  
 22 witness the sonne that lost his lyȝth  
 25 witness the vale that then did ryve  
 26 witness the bodies þat rose from deth to lyve

Fol. 122<sup>a</sup>

Be it knowyn [etc. ut supra]  
 23 witness the erthe that did quake  
 24 witness stonys that all to brake  
 27 witness mari witness seynt John  
 28 and othir witness many one  
 In to witness of which thyng  
 30 my nowne seale ther to I hyng  
 and man for the more sykyrnesse  
 The wounde in myn harte þe seale it is  
 I gevyn vpon the mownt of caluary  
 34 the grete daye of mannys mercy  
 Be it knowen to all (etc. ut supra).

<sup>1</sup> Reprint from the text printed by B. Fehr in *Herrig's Archiv*, CVI. 69-70.

## ASHMOLE 189.

Fol. 109

Wette ye All that bene here  
 And here-Aftre that shal be lefe & dere  
 That I Ihesus of Nazareth  
 ffor the loue of man haue suffred deth

Fol. 109<sup>b</sup>

- 5 A-pone A crosse wyth woundys fyve  
 Whyle þat I was in yerth man A-lyve  
 That I haue yeve & made A graunte  
 To All tho þat wyll Aske it repentaunte  
 Heuene blys wythoute yendeynge
- 10 As longe I Am in heuene reynynge  
 Kepe I no more for All my smerte  
 But tru loue of þe man with All thyne herte  
 And þat þou be in full charite  
 And loue thy neighbour As I do the
- 15 Thys is the rent þat þou shalt yelde vnto me  
 As to þe cheffe lorde of þe fee  
 And yf Any mane sey vnto þe now  
 That I haue not dyed for manis prow  
 Rather þen man shuld be for-lorne
- 20 Yet yest-sones wold I be All to-torne  
 In wyttensse of þe daye þat turned to nyght  
 And of the sone þat wythdrewe hys lyght  
 In wyttensse of þe yerth þat þen dyd quake  
 And of þe harde stones þat All to-brake
- 25 In wyttensse of þe viele þat þen dyd reve  
 And of men þat rose from deth to lyue  
 In wyttensse of mary my moder & of seynt Iohne  
 And of odre þat ther were meny one  
 In wyttensse of the whych thyng

Fol. 110

- 30 Myne owne selfe therto I hyng  
 And All-so for þe more sekernesse  
 The wounde in my syde þe seale it ys  
 Thys was graunted At Caluarye  
 The fyrste daye of þe grete mercy
- 35 xiiij M yeres of pardoun  
 wyth-oute popes twelve  
 Eche of them .vj. yeres by themselfe  
 Patriarkes Archebysshopys & bysshopys Also  
 Mekell pardoun haue graunted therto
- 40 The some of þe indulgence rekene or þou gois  
 Is xx<sup>th</sup>vj M. yeres xxx<sup>th</sup> yeres & vj days

## ST. JOHN'S COLL. CAMB. MS. B. 15.

Fol. 53a

## Carta redempcionis

- Wotyth now all that ben here  
 And after schal be leue and dere  
 That I ihesu of nazareth  
 For loue of man hath suffred dede  
 5 Vp-on a cros with woundys fwe  
 whilis I was man in herthe alyue  
 I haue ȝeunyn and made a graunt  
 to alle that askyn repentant  
 Heuene blis witowtyn endyng  
 10 As longe as I am there hire kyng  
 Kepe I nomore for alle myn smerte  
 But the loue man of thyn herte  
 And that thu be in charite  
 And loue thi neythburgh<sup>1</sup> as I do the  
 15 This is the rente that thow schalt ȝeue me  
 as to the scheef lorde of the fee  
 yff ther be ony man that can say now  
 that I haue not deyde for mannys prow  
 rather than man schul ben lorne  
 20 ȝit wold I eftt be alle to torn  
 wetenesse the day turnyd into the nygh  
 and the sunne that lost hise lygh  
 wetenesse the erthe that than dede qwake  
 and the stonys that al to brake  
 25 wetenesse the veyl that dede riue  
 and men that roos from deth to lyue  
 Wetenesse myn modyr and seynt John  
 and other that were ther mony on<sup>2</sup>  
 In the wetenesse of the qwyche thyng  
 30 Myne owne sele ther-to I hyng  
 And for the more sekernessee  
 The wounde in my syde the seel it is  
 This was ȝowyn at Caluerye  
 34 The fyrste day of the gret mercy

<sup>1</sup> The transcript reads *thinoyth burgh*.<sup>2</sup> Ms. *monyon*.

**MANUSCRIPTS**  
**OF**  
**THE LONG CHARTER**  
**A-TEXT**

# THE LONG CHARTER—A-TEXT

RAWL. PORT. 175

ADD. 11307

## Ihesus est amor meus

Fol. 94<sup>b</sup>

**I**hesu kyng of heuen & hell  
Man & woman I will þe tell

- What luf I haue done to þe  
And<sup>1</sup> luke what þou has done for me  
5 Of all ioy þou was out pilt  
With tresone & with þine awen gylt  
ffor þou was dryuen o-way  
Als a best þat gase onstray  
ffra my ryke I com doune  
10 To seke þe fra toun to toun  
Myne herytage þat es so fre  
12 In þi myschef to gyf it þe

Fol. 89

**I**hesu kyng of heuene and helle  
Man and womman I wole þe  
telle

- What loue I haue don to þe  
And loke what þou hast don for me  
5 Of alle ioye þou were out pult  
With treson and wythoute gult  
Pore þou were dryuon a-way  
As a best þat goþ on stray  
ffro my rych I cam a-doun  
10 To seche þe fro toun to toun  
Min erytage þat is so fre  
12 In þi myschef to ȝeunon it þe

BOD. 89

## Hic incipit carta Christi

Fol. 48

**I**hesu crist of heuene and helle  
Man and womman I wolle  
ȝow telle

- what loue I haue donis to  
the  
looke what loue thou hast don to me  
5 Off alle Ioyes þou were out pilt

- wip trosoun and wip þi gilt  
Pore thou were dreuen away  
As a beest þat goþe astray  
ffrom heuene riche I come downne  
10 To seche þe from toun to toun  
My Erytage þat is so free  
12 In thyn myschieft I ȝeue hit þee

<sup>1</sup> Ms. Ad.

# THE LONG CHARTER—A-TEXT

HARL. 2346

ADD. BOD. C. 280

Fol. 51

Ihesu kyng of heuene & helle  
 Man & womman y wol ȝow telle  
 What loue I haue do to þe  
 Loke what þu hast do for me  
 5 Of alle Ioye þu were out pulte  
 With treson and wiþ-oute gulte  
 Pore þu were dryuen a-way  
 As a best þat goþ astray  
 ffro my riche I cam a-doune  
 10 To seche þe fro toun to toun  
 Myne heritage þat ys so fre  
 12 In þy myschif to ȝeue hit þe

Fol. 124

Ihesu kyng of heuene & helle  
 Man & woman I ȝow telle  
 What loue I haue do for þe  
 Loke what þou hauyst do for me  
 5 from ioye þey me vt pelte  
 Wyth tresoun & wyth-vtyn gelte  
 Pore & naked þey drefyn me away  
 As a best þat gayt in stray  
 ffro my ryche y cam a-doun  
 10 To sekyn þe fro toun to toun  
 Myn heritage þat is so fre  
 12 In þi meschef to ȝeunyn it þe

HARL. 5396

## *What Chryst hath done for us*

Fol. 201

Ihesu cryst of heuyn & helle	7 Pore þou was & dreuyn away
Men & wemen I wyl ȝow telle	As a best þat gos on stray
What loue I haue don to þe	ffro heuyn Kyndom I come down
Loke what þou hast don to me	10 To seche þe fro toun to town
5 from <sup>1</sup> all Ioyes þou ware outspylt	Myn herytage <sup>2</sup> þat ys so fre
Wyth treson & also with gylt	12 In þy myschyfe I ȝyf y hyt þe

<sup>1</sup> Of was first written, then cancelled, and from written above it.

<sup>2</sup> The a is written below the line.

## RAWL. POET. 175

## ADD. 11307

- |  |   |
|--|---|
| <p>13 When þat gyft I gyf þe sulde<br/>I did als þe law wolde</p> <p>15 Till a mayden I dismetted me<br/>ffor na chalange suld þan be<br/>Wele derely he keped þe &amp; me<br/>Till I my tyme wold se<br/>Fourty wokes &amp; fourty days</p> <p>20 To fullfyll þe ald lawes<br/>þe mayden was trew myld &amp; fre<br/>Scho resayued me for þe<br/>Me my manhede &amp; my grace<br/>þus come sesyng in-to place</p> <p>25 When þe sesyng was done swa<br/>ffull gret envy had þan þi faa<br/>þan belzebub &amp; sathanas<br/>Had gret wonder whi it was<br/>He fanded me with felony</p> <p>30 With pryde couatyse &amp; glotony<br/>Wele he wist I was a mane</p> <p>32 Bot syn in me fand he nane</p> | <p>13 What þat ȝefte I ȝeuon sholde<br/>I dede as þe lawe wolde</p> <p>15 To a mayde I demytted me<br/>ffor no chalange sholde be<br/>Wel dernely sho kepte me<br/>Tyl I my tyme wolde se<br/>ffourty wokes saue V. dawes</p> <p>20 To fulfulle þe olde lawes<br/>þe mayde was trewe mylde &amp; fre<br/>Sho receyued me for þe<br/>By my manhede and my grace<br/>Thus cam sesyng furst in place</p> <p>25 Whan þat sesyng was y-do<br/>Wel gret envy hadde þanne þi fo<br/>Fol. 89<sup>b</sup> Tho belsabub and sathanas<br/>Hadde gret wounder whi it was<br/>He fondes me wiþ felonye</p> <p>30 Wiþ pryde coueytise and gloteny<br/>Wel he wiste I was a man</p> <p>32 But synne in me ne fond he nan</p> |
|--|---|

## Bod. 89

- |   |   |
|---|---|
| <p>13 Whanne I þat ȝeft ȝeue scholde<br/>I dede os the lawe wolde</p> <p>15 To a mayden I demede to me<br/>ffor none chalange scholde be<br/>Wel derwurthly she kept me<br/>Til I my tyme wolde see<br/>ffourty wokes and fourty dayes</p> <p>20 To fulfille the olde lawes<br/>That made was mylde and free<br/>She resceyued me for the</p> | <p>Me thi manhode and þi grace<br/>Thus come þis sesynge first in place</p> <p>25 Whanne þat sesynge was I-doo<br/>Wele grete enuy hade thy foo<br/>Belsebub and sathanas<br/>hadde grete ferly whi hit was<br/>Fol. 45<sup>b</sup> Thei fonded me wiþ felonye<br/>Wiþ Couetise and glotonye<br/>Wel thei wiste þat I was man</p> <p>32 But synne on me founde þei none</p> |
|---|---|

## HARL. 2346

## ADD. BOD. C. 280

- |  |  |
|--|--|
| <p>13 Whan þat ȝyft I ȝeue þe schulde<br/>I dede as þe lawe wolde</p> <p>15 To a mayden I ordeyned me<br/>ffor [no]<sup>1</sup> chalinge shuld be<br/>ff[ul wor]þely she kept me &amp; þe<br/>[Tyl y] my tyme wolde y-se<br/>ffourty wykes &amp; fourty dayes</p> <p>20 To fulfille þe ryȝt lawes<br/>þe maide was mylde trewe &amp; fre<br/>She rekeued boþe me and the<br/>Me þi manhede and þy grace<br/>þus com þe sesyng ferst a place</p> <p>25 Whan þis sesyng was y-do<br/>Ful gret envye had þan þy fo<br/>þo belsabub and sathanas<br/>Had gret wonder why hit was</p> <p>þey fonded me with felonye</p> <p>Fol. 51<sup>b</sup><br/>30 Wyþ pride couetise and glotenye<br/>Wel he wyst I was a man</p> <p>32 But synne in me fond he non</p> | <p>13 Wan þat<sup>2</sup> I þis ȝyfte ȝeue schulde<br/>I dede ryth as þe laue wolde</p> <p>15 Til a meydyne I hordayn me<br/>ffor þer schulde no chaleyng be<br/>fful worthely ȝe kepte both þe &amp; me<br/>Till þat I my tym wolde se<br/>XL wockys &amp; XL dawys</p> <p>20 ffor to full-fyllyn þe rythe lawys<br/>þe maydyn was trwe mylde &amp; fre<br/>Sche resceuyd both þe &amp; me<br/>þore þi manhot &amp; my grace<br/>þus cam þis sesyn fyrst in place</p> <p>25 or þan þis sesyn was fully do<br/>ffull grete enuye had þan my foo<br/>Belsebub &amp; satanas<br/>þay had grete wondyr what þat it<br/>was</p> <p>. . . . .</p> <p>30 . . . . .</p> <p>32 . . . . .</p> |
|--|--|

## HARL. 5396

- |  |   |
|--|---|
| <p>13 When I þat ȝyft ȝyf schulde<br/>I dyd as þe lawe wolde</p> <p>15 A maydyn I demyd to me Fol. 301<sup>b</sup><br/>ffor no chalange schuld be<br/>ffol der-worthly sche kepyd me<br/>Tyl I my tyme wold se<br/>XL wekys &amp; XL dayes</p> <p>20 To fulfille þe old lawe<br/>þat mayden was trewe &amp; fre<br/>Sche receuyd me for þe</p> | <p>ȝyf me þy manhede &amp; þy grace<br/>þus come þat seysyng fyrst in place</p> <p>25 When þat seysyng was do<br/>ful gret enuy had þy fo<br/>Belsabub &amp; sathanas<sup>3</sup><br/>Had grete ferly why hyt was<br/>þat asseyed me with foly<sup>4</sup></p> <p>30 With couytyse &amp; glotenye<br/>Wyle he wyst I was a man</p> <p>32 But synne yn me fonde he non<sup>4</sup></p> |
|--|---|

<sup>1</sup> The letters in this word and in those bracketed in the two next lines are blurred.<sup>2</sup> Written above the line.<sup>3</sup> Ms. *sathanas*.<sup>4</sup> Opposite this line in the margin is some writing illegible to the editor.

## RAWL. PORT. 175

## ADD. 11307

- |   |   |
|---|---|
| <p>33 Hard he threted me in his thought<br/> pat seseyng suld be dere boght</p> <p>35 He sent his sergaunce with mais-<br/> troy<br/> With wa &amp; sorow me to destroy<br/> And<sup>1</sup> wele he fand him gayned<br/> noght<br/> Ane other help was in my thought<br/> Mare syker þe to make</p> <p>40 Ogayne þi fa full of wrake<br/> Heuen &amp; erth in present<br/> To mak a charter of feffement<br/> In slyke a maner bus it be<br/> pat me bus gyf my lyf for þe</p> <p>45 ffor þou ert ded &amp; I am lyfe<br/> I most dy to gyf þe lyfe<br/> Many a way haue I to ga<br/> In hunger &amp; threst &amp; cald all swa<br/> Thretty wynter &amp; mare þan two</p> <p>50 Or my ded war I-do<br/> Ne myght I fynd na parchemyne</p> <p>52 ffor to last with-uten fyne</p> | <p>33 Harde he þratte me in his þougt<br/> That sesyng sholde ben dere a-bougt</p> <p>35 He sente his seruantes with may-<br/> strye<br/> Wiþ wo and serwe me to distrye<br/> Wel he fond hym geyned nogt</p> <p>Another help was in my þougt<br/> More syker þe to make</p> <p>40 Ageyn þi fo ful of wrake<br/> Heuene and erthe in present<br/> To make a chartre of feffement<br/> In such manere byhoueþ to be<br/> pat I moste ȝuon my lyf for þe</p> <p>45 ffor þou art ded and I am lyf<br/> I mot die to ȝiue þe lyf<br/> Many a wey I haue y-go<br/> In hunger thurst chele and wo<br/> Thritty wynter and mo þer-to</p> <p>50 Or my dede were y-do<br/> Ne myte I fynde no parchemyn</p> <p>52 ffor to laston wel and fyn</p> |
|---|---|

## BOD. 89

- |  |  |
|--|--|
| <p>33 hard he prette me in his þought<br/> That seyng scholde be dere bought</p> <p>35 he sente his seriantes wiþ enuye<br/> wiþ woo and sorow me to destroye<br/> wele he founde him gayned nought<br/> another help was in my tought<br/> More seker the to make</p> <p>40 agayn thi foo ful of wrake<br/> heuene and Erthe in present<br/> To make a chartre of feffement</p> | <p>In which manere be-houethe to be<br/> That I moste ȝeue my lyf for the</p> <p>45 ffor thou art dede thorough rief<br/> I moste deye to ȝeue þe lyf<br/> Many a way I haue I-goo<br/> In hunger therst chele and woo<br/> Thraty ȝere and more þanne<sup>2</sup> too</p> <p>50 Or my dede were fully doo<br/> Ne myght I fynde no parchemyn</p> <p>52 ffor to laste wiþ-oute fyn</p> |
|--|--|

<sup>1</sup> Ms. *Ad* with a final curl. Cf. line 4.<sup>2</sup> Ms. *þanne*.

## HARL. 2346

## ADD. BOD. C. 280

- |  |  |
|--|--|
| <p>33 Hard he pretened me in his þouȝt<br/>         . . . . .<br/>         35 . . . . .<br/>         . . . . .<br/>         . . . . .<br/>         Anoper þing was in my þouȝt<br/>         More syker þe to make<br/>         40 Agayn þi fo ful of wrake<br/>         Heuene &amp; erþe in present<br/>         To make a charter of feffement<br/>         In suche maner by-houep to be<br/>         þat I most ȝeue lyf for þe<br/>         45 ffor þu art dede &amp; y am a-lyue<br/>         Y most daye to ȝeue þe lyffe<br/>         Many a way y haue go<br/>         In hunger in þurste chele &amp; wo<br/>         XXX wynter &amp; mo þen two<br/>         50 Or my chartre was y-do<br/>         Ne myȝt þey fynd no parchemyne<br/>         52 ffor to laste wyþ-oute fyne</p> | <p>33 harde þay thretten me in her thoght<br/>         þat þis sesyn schul dere by boght<br/>         35 He sent his seruentes wyth enuye<br/>         wyth sorow &amp; wo me for to destrye<br/>         wel ȝe fundyne hym geynede noght<br/>         an-hoþer thyng was in my thoght<br/>         wel mor sykyr þe to make<br/>         40 agayns þi fo full of wrake<br/>         heuene &amp; herth in present<br/>         To make a charter of feoffament<br/>         In swyche a maner be howit to be<br/>         þat I most ȝeuyne my lyf for þe<br/>         45 ffor þou art dede &amp; I am lyf<br/>         I most deyn to ȝeuyne lyf<br/>         harde gatys he hauyt gone<br/>         In hungure &amp; thyrst &amp; many wone<br/>         XXX wynter &amp; mo þan two<br/>         50 or þan þis charter wer fully do<br/>         Cowde ye fyndyne no parchemyn<br/>         52 þat wolde lastyn wyth-vtyn fyn</p> |
|--|--|

2d Col.

## HARL. 5396

- |  |   |
|--|---|
| <p>33 hard þey thret me in þer þoȝt<br/>         þat seysyng schuld be dere boȝt<br/>         35 They send her sergant with envye<br/>         with wo &amp; sorow me to destroye<br/>         fful wele he gaynyd noȝt<br/>         Another help was yn my þoȝht<br/>         Moore sekyl þe to make<br/>         40 Aȝeyn þy foo so full of wrake<br/>         heuyn &amp; erthe yn<sup>1</sup> present<br/>         To make a chartur of feffment</p> | <p>In syche a maner hyt behouys to be<br/>         þat I must ȝeue my lyfe for þe<br/>         45 ffor þou dyed þugh synne ryfe<br/>         I must dye to ȝyf þe lyfe<br/>         Many a way I haue goo<br/>         [y]n hungryr thyrst colde &amp;<br/>         mekyll woo<br/>         50 Or my deth was ydo<br/>         I myght fynde no parchemyne<sup>2</sup><br/>         52 ffor to last with out fyne</p> |
|--|---|

Fol. 302

<sup>1</sup> Ms. þn<sup>2</sup> Ms. parchemynd, the n having been written over something erased.

RAWL. POET. 175

ADD. 11307

- |   |   |
|---|---|
| 53 Bot als luf bad me do<br>Myne awen skyn I toke þar-to  | Fol. 92 But as loue bad me do<br>Myn owne skyn y ȝaf þer to   |
| 55 To gett me frendes I gaf gud mede<br>So dose þe pore þat has gret nede<br>On a thursday a soper I made<br>Both frende & fa to make þam<br>glade<br>With mete & drynk to saule fode                     | 55 To gete me frendes I ȝaf god mede<br>So doþ þe pore þat haþ gret nede<br>Vn a thoresday a soper y made<br>Boþe frend and fo to maky glade<br>Wip mete and drynk to soule fode                            |
| 60 With haly word my flesch & blode<br><i>Hoc facite in meam commemora-<br/>cionem</i><br>Dis I made for mankynde<br>My luf-dedes to haue in mynde<br>Or I fra þe bord rase<br>Of my frend betrayd I wase | 60 Wip holy word my flesch and blode<br>This I made for mankynde<br>Mi loue-dedis to haue in mynde<br><i>Hoc facite in meam commemora-<br/>cionem</i><br>Or I fro þe bord aras<br>Of my frend betrayd y was |
| 65 He fand me gangand in þe way<br>Als þe lyon gase to his pray<br><i>Susceperunt me sicut leo [paratus<br/>ad] pre[dam]</i>  | 65 He fond me goyng in þe way<br>As þe lyon goþ tyl his pray<br><i>Susceperunt me sicut leo paratus<br/>ad predam</i>   |
| 67 A kyrtell I had & clathes ma<br>And sone I had all for-ga<br>þan had I þis charter wryten  | 67 A kirtel I hadde and cloþes mo<br>Ac alle I hadde sone for-go<br>Tho þei haddon þis chartre writon   |
| 70 þan was I nakend wele may yhe<br>wyten<br>þai kest lote als wald bi-fall   | Tho was I nakud wel mowe þe<br>wyton<br>They caston lot as wolde by-falle   |
| 72 Whether ane suld haue all or par-<br>ten all   | 72 Wheþer on shold hau al or parton<br>alle   |

BOD. 89

- |   |  |
|---|--|
| But as loue hadde me doo  | 63 . . . . .   |
| Myn owene skynne I toke þerto   | . . . . .  |
| 55 To gete me frendes I ȝaf grete mede  | . . . . .  |
| Fol. 46 As dothe the pore þat hath grete nede   | 66 . . . . .   |
| On a thursday a feste I made<br>ffrende and foo to make glade<br>wip mete and drinke to sowle foode | <i>Susceperunt me sicut leo paratus<br/>ad predam</i>            |
| 60 wip holy wordes my flesshe and<br>blood  | 67 A kyrtill I hadde clothes moo<br>68 alle I hadde sone for-goo |
| This I made for mankynde  | 70 . . . . .   |
| 62 My loue-dedes to haue in mynde   | 72 . . . . .   |

## HARL. 2346

## ADD. BOD. C. 280

- |  |  |
|--|--|
| 53 But as loue bade me to do                 | 53 But as gret loue bad me do          |
| Myne owne skyn y tok <i>per</i> -to          | Myn houene skyne I toke <i>per</i> -to |
| 55 To gete my frendes y <i>ȝaf</i> good mede | 55 . . . . .                           |
| So doþ þe pore þat haþ gret nede             | . . . . .                              |
| On a þursday a soper y made                  | vpon a thursday a soper I made         |
| ffrend & fo to make glade                    | frend & fo to makyn all glade          |
| With mete & drinke to soule fode             | wyth metys & drynkys sowle fode        |
| 60 With holy word my fleish and              | 60 with holy wordys my flesch & my     |
| blode  | blode                                  |
| pis I made for mankynde                      | all pis I dyde for mankynde            |
| My loue-dedys to haue in mynde               | 62 My loue-dedys to haue in mynde      |
| <i>Vol. 52 hoc facite in meam commemora-</i> | . . . . .                              |
| <i>cionem</i>                                | . . . . .                              |
| Or I fro þe bord a-ros                       | . . . . .                              |
| Of my frend by-traied y was                  | . . . . .                              |
| 65 He fonde me goande in þe way              | 65 . . . . .                           |
| As þe lyon goþ to his pray                   | . . . . .                              |
| A curtel I had & cloþes mo                   | . . . . .                              |
| Alle y hadde sone for-go                     | . . . . .                              |
| þey þat had þis chartre wryten               | . . . . .                              |
| 70 þo was y naked wel mow þe wyten           | 70 . . . . .                           |
| þey casten lot as wold by-falle              | . . . . .                              |
| Wheþer on shuld haue or parten               | . . . . .                              |
| alle   |  |

## HARL. 5396

- |  |   |
|--|---|
| 53 But as loue bad me do                                 | 63 Or I fro þe borde ras                |
| Myne owen skyn I toke <i>per</i> to                      | Of my frend betrayed I was              |
| 55 To gete me frendys I <i>ȝaf</i> gret mede             | 65 They toke me goyng yn þe way         |
| As doth þe pore þat hath nede                            | As a lyon gos to hys pray               |
| On a thersday a feste I made                             | <i>Susceperunt me sicut leo paratus</i> |
| ffrende & foo to make glade                              | <i>Ad predam</i>                        |
| With mete & drynk to soule fode                          | A kyrtyl I had & not a cloth mo         |
| 60 With holy wordys my flesh & blode <sup>1</sup>        | 68 All I had sone forgo                 |
| Thys I made for mankynde                                 | . . . . .                               |
| My loue dedys to haue yn mynde                           | 70 . . . . .                            |
| <i>Hoc facite</i> <sup>2</sup> <i>in meam commemora-</i> | . . . . .                               |
| <i>cionem</i> <sup>3</sup>                               | 72 . . . . .                            |

<sup>1</sup> The o is written below the line.<sup>2</sup> *Hoc facyte* cancelled, and *Hoc facite* written above.<sup>3</sup> *Ms. commenoracionem.*

## RAWL. POET. 175

- 73 ffrend & fa þat with me meten  
In my most nede all me leten
- 75 Till a pyler I was pyght  
Tuged & tawed all a nyght  
And waschen in myne awen blode  
And straytely strened on þe rode
- Streyned to dry on þe rode tre
- 80 Als parchemyne aw for to be  
Here now & yhe sall wyten  
How þis charter<sup>1</sup> was wryten  
Opon my neese was made þe ynk  
With Iewes spyttyng on me to stynk
- 85 þe pennes þat þe lettur was with  
wryten  
was of skourges þat I was with  
smyten
- Fol. 95 How many lettres þe re-on bene  
Rede & þou may wyten & sene  
ffyue thowsand four hundreth fyfty  
& ten
- 90 woundes on me bath blak & wen  
*Quinque millia CCCC.<sup>mo</sup> L. X.*  
To schew yhow all my luf-dede
- 92 Mi-self I will þis chartre rede

## ADD. 11307

- 73 ffrend and fo þat with me metton  
In my nede alle me for-letton
- 75 To a pyler I was plyst  
I tugged and tawed al a nygt  
Fol. 92<sup>a</sup> And waschon in myn owne blod  
And streyte y-streyned vpon þe  
rod
- Streyned to drye vp-on a tre
- 80 As parchemyn oveth for to be  
Hereth now & þe shulle weton  
Hou þis chartre was y-wryton  
Vpon my neb was mad þe enke  
Of iewes spotel on me to stynke
- 85 The pennes þat þe lettres wryton
- Weron scories þat I wip was  
smyton
- Hou many lettres þe re-on ben  
Red and þou maist weton and sen  
ffive thousand CCCC fyfty and ten
- 90 Woundes on me boþe rede and wen  
To shew þou alle my loue-dede
- 92 Miself I was þe chartre rede

## Bod. 89

- 73 ffrende and foo þat wip me eten  
In<sup>2</sup> my nede alle from me þeden
- 75 To a piler I was pight  
Tuggyd and drawen alle a nygt  
and wasshen me myn owen bloode  
and strayned me strayet on þe rode  
I-strayned to dethe on a tree
- 80 as parchemyn owipe to be  
here hit now and þe shall wete  
how þis Chartre was I-wrette
- The Iewes fel wip grete swynke  
Of my bloode made þei ynke
- 85 The pennes þat lettres wreten  
was schorges þat he was wip smyte  
how many lettres þe re-on ben  
Rede and thou may wete and sene  
a þousannd .iiij. c and fyfty and  
teen
- Fol. 46<sup>b</sup> woundes on me bothe rede and wan  
To she þow alle my dede
- 92 My self wil this Chartre welle rede

<sup>1</sup> Ms. *chaster*.<sup>2</sup> Ms. *Im*.

## HARL. 2346

## ADD. BOD. C. 280

73	frend & fo þat wyþ metten	73	.	.	.	.	.	.	.
	In my nede alle me for-leten	.	.	.	.	.	.	.	.
75	To a pilour y was pyȝt	75	.	.	.	.	.	.	.
	I tugged and towed al a nyȝt	.	.	.	.	.	.	.	.
	And waschen on myn owne	.	.	.	.	.	.	.	.
	blode	.	.	.	.	.	.	.	.
	And [str]eyȝt y streyned on þe rode	.	.	.	.	.	.	.	.
	S[trey]ned to drye on a tre	.	.	.	.	.	.	.	.
80	As parchemyne ouȝt for to be	80	.	.	.	.	.	.	.
	Hyreþ now & ȝe shul wyten	.	.	.	.	.	.	.	.
	How þis chartre was wryten	.	.	.	.	.	.	.	.
	Vpon my face was made þe ynke	.	.	.	.	.	.	.	.
	With Iewes spotel on me to styneke	.	.	.	.	.	.	.	.
85	þe penne þat þe letteres was with	85	.	.	.	.	.	.	.
	wryten	.	.	.	.	.	.	.	.
	Of scorges þat I was with amyten	.	.	.	.	.	.	.	.
	How many lettres þer-on bene	.	.	.	.	.	.	.	.
	Rede and þu myȝt wyte and sene	.	.	.	.	.	.	.	.
	.V. þousand .iiij. c. fyȝfty and ten	.	.	.	.	.	.	.	.
Fol. 52 <sup>b</sup>	90 Wondes on me boþe blac and	90	.	.	.	.	.	.	.
	wan	.	.	.	.	.	.	.	.

To shewe ȝow al my loue-dede  
92 My-silf y wol þis chartre rede

To scheue ȝow all my loue-dede  
92 My-self will I þis charter rede

## HARL. 5396

73	frend & foo þat with me etyn	83	þe Iowys fell with gret swynk
	In my nede for geton <sup>1</sup>		Of my blode þey madyn ynke
Fol. 302 <sup>b</sup>	75 To a peler I was pyȝt	85	þe pennys þat þe lettrys dyd wryte
	Tuggyd & drawyn all a nyȝt		Where skoges with whych þay dyd
	And washyn yn myn owen bloode		me smyt
	And strayste straynyd vp-on þe		How many lettrys þer-on ben
	rode		Rede & <sup>2</sup> þu may wyt & sene
	Straynyd I was upon a tre		V m CCCC seuyty & V
80	As pa[r]chemyn owyth to be	90	Wyndys <sup>3</sup> I suffyrð here yn my lyfe
	Hereyt now & ȝe schall wyt		To schewe ȝou my lofe-dede
	How þys charter was I-wryt	92	My-selfe wyl þys charter rede

<sup>1</sup> This line is twice written in the margin, as follows:

a) In my nede for getone

b) Al þei had me for yety[n]

An imperfection in the parchment has destroyed most of the line in the text,

<sup>2</sup> Above the line.

<sup>3</sup> Ms. *io wyndys*.

## RAWL. POET. 175

- 93 yhe men þat gase bi þis way  
 Abydes & lokes on me to-day  
 95 And redes on þis parchemyne  
 If any sorow be lyke to myne,  
*O uos omnes qui transitis per uiam*  
*attendite & uidete & cetera*  
 Standes & here þis charter red  
 Whi I am wounded & all forbled  
*Sciant presentes & futuri & cetera*  
 wytt yhe þat bene & sall be-tyde  
 100 I ihesu crist with bloody syde  
 þat was born in bethleem  
 And offred in-to Ierusalem  
 þe kyng son<sup>1</sup> of heuen oboufe  
 With my fader will and lufe  
 105 Made a sesyng when I was born  
 To þe mankynd þat was forlorn  
 With my chartre here present  
 I mak now confirmament  
 þat I haue graunted & gyfen  
 110 To þe mankynd with me to lyfen  
 In my rewme of heuen blys  
 112 To haue & hald withouten mys

## ADD. 11307

- 93 þe men þat gon forþ by the weye  
 Abideth and lokep with þoure ye  
 95 And redeþ on þis þarchemyn  
 gif eny serwe be lyk to myn  
*O uos omnes qui transitis per uiam*  
*attendite* [rad  
 Wipstondeþ and hereþ þis chartre  
 Whi I am wounded an al for-blad  
*Sciant presentes & futuri &c*  
 Witeth þe þat ben and shul betyde  
 100 I ihesu crist with bloody syde  
 Fol 93 That was born in bedlem  
 And offred in-to Iherusalem  
 þe kynges sone of heuene a-boue  
 Wip my fader wille and loue  
 105 Made a sesyng whan I was born  
 To þe mankynde þat was for-lorn  
 Wip my chartre here in present  
 I make heron confirmament  
 That I haue granted and y-geue  
 110 To þe mankynde with me to leue  
 In my revme of heuon blisse  
 112 To haue & to holden withouten  
 mysse

## Bod. 89

- 93 . . . . . 102 and Offred into Ierusalem  
 . . . . . The kynges sone of heuene aboue<sup>2</sup>  
 95 . . . . . wip myn fadre wille and loue  
 . . . . . 105 Made a feffynge whanne I was  
*O uos omnes qui transitis per uiam*  
*attendite & uidete etc* borne  
 97 wipstonde and here the chartre  
 rede To mankynde þat was for lorlorne  
 whi I am wonded and for-blede wip my Chartre her in present  
*Sciant presentes & futuri &c* I make here a confirmement  
 wete þe þat ben and shall be-tyde That I haue graunt and I-geue  
 100 I ihesu wip wondes wyde 110 wip my kynde for to leue  
 That was born in Bedelem In my regne of heuene blis  
 112 To haue and to holde wip-oust mys

<sup>1</sup> Ms. *kyngson*<sup>2</sup> *awoue* cancelled and *aboue* interlined.

## HARL. 2346.

## ADD. BOD. C. 280

- |   |   |
|---|---|
| <p>93 Ye men þat goþ by þe way<br/>A bideþ &amp; lokeþ wyþ þoure ey</p> <p>95 And redeþ on þis parchemyn<br/>Is þer be any sorwe like to myn<br/><i>O uos omnes qui transitis per viam<br/>attendite &amp;c</i><br/>æt stondeþ &amp; hireþ þis chartre red<br/>Whi I am wonded &amp; al for-bled</p> <p><i>Sciant presentes et futuri &amp;c</i><br/>Wyte æt þat ben and shull be-tyde</p> <p>100 Ihesu crist wyth bloddy syde<br/>þat was bore in bethleem<br/>And offred in to Ierusalem<br/>þe kynges sone of heuene a-boue<br/>Wyþ my fader wyl and loue</p> <p>105 Made a sesyng whan y was born<br/>To þe mankinde þat was for-lorn<br/>Wyþ my chartre here present<br/>I make now confirmament<br/>þat I haue graunted &amp; y-æue</p> <p>110 To þe mankynde with þe to leue<br/>On my reme of heuene blisse</p> <p>112 To haue &amp; holde wyþ-oute mysse</p> | <p>93 æt man &amp; woman þat goyt be þe way<br/>abidis &amp; loke vp with þowr ey</p> <p>95 Redyn vpon þis parchemyne<br/>ȝyf any sorow likith to myne<br/>. . . . .</p> <p>[rede<br/>with-sondyt &amp; hereyt þis charter<br/>how I am for-wondid &amp; all for-<br/>blede<br/>. . . . .</p> <p>y-wetyd æt þat beth &amp; schul betydyn</p> <p>100 þat I ihesu crist wyth bloddy sydyne<br/>þat was borne in bedlem<br/>&amp; offerid vp in to ierusalem<br/>þe kyngys sone heye<sup>2</sup> a-boue<br/>with my faderys wil &amp; loue</p> <p>105 I made a sesyn wan I was borne<br/>To þe mankynde þat was forlorne<br/>with my charter her in present<br/>I made to þe a confyrment<br/>þat I graunte &amp; I æue</p> <p>110 To þe mankynd wyth me to leue<br/>In my regne of heuene blys</p> <p>112 To hauyne &amp; holdyne with-vtyn<br/>mys</p> |
|---|---|

## HARL. 5396

- |   |   |
|---|---|
| <p>93 . . . . .</p> <p>95 . . . . .</p> <p><i>O uos omnes qui transytis per viam<br/>attendite &amp;c</i></p> <p>97 Stond styлле &amp; here þys chart red<br/>Why I am wovndyd &amp; forbled<br/><i>S[c]iant presentes &amp; futuri<sup>1</sup></i><br/>Wit æt þat ben &amp; scha betyde</p> <p>100 I ihesu with wovnndes wyde<br/>Fol 303 þat was born yn bedlem</p> | <p>102 And offyrd ynto Ierusalem<br/>The kynges sone of heuyn Aboue<br/>With my fader wele by-loue</p> <p>105 Made a fefment whay I was borne<br/>To mankynde þat was forlorn<br/>With my charter here yn present<br/>I made here a conferment<br/>þat I haue grauntyd for to ȝyf</p> <p>110 With mankynde for to leue<br/>In my reme of heuyn blysse<br/>To haue &amp; to holde with-owtyn<br/>mysse</p> |
|---|---|

<sup>1</sup> Ms. *future*.<sup>2</sup> Written *he ye*.

## RAWL. POET. 175

## ADD. 11307

- |  |                                       |
|--|---------------------------------------|
| 113 In a condicioun if þou be kynde    | 113 In a condicioun if þou be kynde   |
| And my luf-dedes haue in mynde         | And my loue-dedes haue in mynde       |
| 115 ffre to haue & fre to hald         | 115 ffre to haue and fre to holde     |
| With all þe purtenaunce to wald        | Wiþ al þe purtinaunce to wolde        |
| Myne erytage þat es so fre             | Min erytage þat is so fre             |
| ffor homage ne for fewte               | ffor homage ne for fewte              |
| Na mare will I ask of þe               | No more wole I aske of þe             |
| 120 Bot a foure leued gryss yheld þou  | 120 But a four leued gras to þelde me |
| me                                     |                                       |
| A lefe es soth fast schryft            | That on lef is opon shryft            |
| þe tother es for syn hert smyrt        | That oþer thin herte to smerte        |
|  | skyft <sup>1</sup>                    |
| þe thred I will no mare do swa         | The tridde I wole namore don so       |
| þe ferth dred god whare so þou ga      | The ferde drede god euermo            |
| 125 When þir four leues to-gyder er    | 125 Whan þuse leues to-gydere ben set |
| sett                                   |                                       |
| A trew luf men clepes ett              | A trewe loue men clepon it            |
| Of þis rent be noght be-hynd           | Of this rente be not be-hynde         |
| ffor all þe yhere þou may it fynd      | ffor thorþ þe ȝer þou may it fynde    |
| Els may yhe seke it in my wound        | Or elles seche it in my wounde        |
| 130 ffor þare may trew luf ay be found | 130 ffor þere may trewe loue ben      |
|  | founde                                |
| All if yhe fall & gretly mystake       | Thaw þou be falle and gretly          |
|  | mystake                               |
| 132 Mi ded I will neuer forsake        | 132 Mi dede wol I not forsake         |

## BOD. 89

- |  |   |
|--|---|
| 113 In condicioun if thou be kynde       | The fourthe drede me euere mor          |
| And my loue-dedes haue in mynde          | 125 whanne thise to-gydre sitte         |
| 115 ffree to haue and fre to holde       | A trewe loue men clepyn hit             |
| wiþ alle þe purtenaunce to wolde         | Off þis be nouȝt be-hynde               |
| Myn Erytage þat is so free               | ffor thorowe þe ȝere thou may hit       |
| ffor homage ne for feaute                | fynde                                   |
| Nomore wolle I aske of the               | Or to seche hit in my wonde             |
| 120 A foure leued gresse jilde thou me   | 130 ffor there may trewe love be founde |
| fol. 47 That oon leef is shrift of herte | jif thou be fallen and gretely          |
| That oþere for synne hert smyrt          | mys-take                                |
| The thridde in wille nomore do so        | 132 My dede wolle I not for-sake        |

<sup>1</sup> An upward curl on the line crossing the t of this word is evidently due to an attempt to make at the same time with the last letter the upper mark of a colon. The same attempt may be seen at the end of many lines.

## HARL. 2346

## ADD. BOD. C. 280

- |  |  |
|--|--|
| <p>113 In a condicioun if þou be kinde<br/>And my loue-dedes haue in mynde</p> <p>115 ffre to haue &amp; fre to holde<br/>Fol. 53 With al þe purtenaunce to wolde<br/>My heritage þat is so fre<br/>ffor homage ne for feute<br/>No more wol I aske of þe</p> <p>120 A foure leued gras þu ȝeld to me<br/><br/>þat o leef is soþfast shryft<br/>þat oþer for synne hert smert<br/>þe pryde I wol no more do so<br/>þe ferþe drede god euer mo<br/>[sett</p> <p>125 When þes foure leues to-gedre ben<br/>A trewe loue men clepeþ hit<br/>Of þis rente be noȝt by-hynde<br/><br/>ffor þourþ þe ȝere þu may hit fynde<br/><br/>Els may ȝe se in my wounde</p> <p>130 ffor þer may trewe loue be founde<br/>þouþ þu falle gretly mystake</p> <p>132 My dede wol I neuer forsake</p> | <p>113 In a condicioun þat þou be kynde<br/>My loue-dedys þat þou haue in<br/>mynde</p> <p>ffor to hauyn &amp; for to holdyne<br/>wyth all pertinance for to woldyne<br/>Myn heritage þat is so fre<br/>for homage ne for feute<br/>But no more wil I askyn of þe</p> <p>120 But a iiij leuede gras þat þou<br/>grante me<br/>þat on it is sothfastly schryfte<br/>þat other it is senne haue sorow<br/>þe iiij it is þat i nyl no mor do so<br/>þe iiij it is dred god &amp; loue hym<br/>euer mo [schete</p> <p>125 when þes iiij leues to-gedire be<br/>a trwloue þan man clepyt hyt<br/>þer-for pay þi rent be nawht be-<br/>hyndyne<br/>for þrow<sup>2</sup> þe ȝer þou myth grace<br/>fyndyne [wonde<br/>þan mayst þou wel sen in my</p> <p>130 þat þar may trwloue ben I-funde<br/>þoth þou fall &amp; gretly mystake</p> <p>132 My loue-dedys sall I neuer forsake</p> |
|--|--|

## HARL. 5396

- |   |   |
|---|---|
| <p>113 In condicion yf þou be kynde<br/>My loue dedes to haue yn mynde</p> <p>115 ffre to haue &amp; ffre to hold<br/>with<sup>2</sup> all þe appertynantise wolde<br/>In myne heretage þat ys so fre<br/>ffor homage ne for fewette<br/>No more wolde I aske of þe</p> <p>120 But a faure<sup>3</sup> leuyd gres þou ȝyf me<br/>þat on lef ys loue of hert<br/>þat oþyr for synne penans smert</p> <p>Fol. 208v The thyrd I wyl nomore do so</p> | <p>þe forte drede me eyr mo</p> <p>125 Whan thyse leuys to-gedyr be<br/>knytt<br/>A trewe loue men clepyn hyt<br/>Of þys rent be not be-hynde<br/>ffor þorow þe ȝere þou may hyt<br/>fynde<br/>Or ellys take hyt in my wounde<br/>þer may þe trewe loue be fownde<br/>yf þou be fallyn yn mys-tayle</p> <p>132 My dede wyl þe not a-vayle</p> |
|---|---|

<sup>1</sup> Obscure in MS.<sup>2</sup> And deleted before with.<sup>3</sup> The u is written above the line.<sup>4</sup> MS. prow.

## RAWL. POET. 175

- 133 If þou be amend & mercy craue  
 þine herytage yhit sall þou haue  
 135 Þe seles þat it es seled withe  
 þai war grauen on a stythe  
 Of gold ne syluer war þai noght  
 Of stele & yren war þai wroght  
 With þe spere of stele my hert þai  
 strungen  
 140 Thurgh my hert & my longen  
 Irens<sup>1</sup> nayles thirld me  
 Thurgh fete & handes to þe tre  
 Þe selyng wax was dere aboght  
 At my hert rote it was soght  
 145 And tempyrd all with vermelyoun<sup>145</sup>  
 Of my blode þat ran adoune  
*ffactum est cor meum tanquam*  
*cera liquescens &c . . .*  
 Fyue seles war sett þare-on  
 Of fader & son god & man  
 Þe first es for to leue maste  
 150 þat I come of þe haly gaste  
 In playn power þi state to make  
 152 And coroun of my heued to take

## ADD. 11307

- 133 jif þou amendy and mercy craue  
 Thyn erytage shalt þou haue  
 135 The selus þat it was seled wip  
 They weron graun on a stip  
 Of gold ne seluer ne ben þei noȝt  
 Of styl and yron þey weron wroȝt  
 Wip spere of stil myn herte þei  
 stongon  
 140 Thorw myn herte and my longon  
 Iron nailles thrilledon me  
 Thorw fet & hand to þe tre  
 The selyng wax was dere about  
 At myn herte rote it was souȝt  
 And tempred al wip vermylon  
 Of my blod þat ran a-doun  
*ffactum est cor meum tanquam*  
*cera liquescens &c*  
 ffyue seles weron set þeran  
 Of fader and sone god and man  
 The fite þat is to leue most  
 150 That I cam of þe holy gost  
 In playn power þi stat to make  
 152 A corone on myn hed haue I take

## Bod. 89

- 133 So þat þou amende and mercye  
 craue  
 Thyn Erytage þou shalt haue  
 135 The seles þat I was seled wip  
 Thei were grauen on a stithe  
 Offgolde and sylvere were þei nouȝt  
 138 But of Iren and stele I-wrought  
 . . . . .  
 140 . . . . .  
 Iren nayles threlede me [tree Fol. 47<sup>b</sup>  
 142 Thorough hand and foot in-to þe  
 143 The Selynge wax dere bought  
 145 atte myn herte rote I-soughte  
 Tempred wip wermyloun  
 Of my bloode þat run adoune  
*ffactum est cor meum tanquam<sup>2</sup>*  
*cera liquescens in medio ventris*  
*mei*  
 Iren nayles were sete there thanne  
 On fader and sone god and man  
 The first þat þou leue moste  
 150 That I come of þe holy gooste  
 wip playn power þy state to make  
 152 a Croune opone heuede I take

<sup>1</sup> Thus the MS.<sup>2</sup> The final letter is blurred by a crease in the manuscript.

## HARL. 2346

## ADD. BOD. C. 280

- |                                     |  |
|-------------------------------------|--|
| 133 If þu amende and mercy craue    | 133 yf þou þe amende & mercy craue         |
| þyn heritage truly shalt þu haue    | þin heritage sall þou haue                 |
| 135 Þe seel þat hit is seled with   | 135 Þes selys þat þis charter were         |
|                                     | selyde witht                               |
| þei weren graued upon a styth       | þai weryne wroght vp-on a styf             |
| Of gold ne syluer were þei noȝt     | Of gold ne of siluer wer þai nath          |
| Of styel & yren þey were wrouȝt     | But of stel & heryn þai wroght             |
| With spere of stile my hert þey     | wyth spere of stel I was stongyne          |
| stongen                             |  |
| 140 Þourȝ myne herte and my longen  | 140 þrow myn hert lyuer & longyne          |
| þre nailles þurled me               | heryne neyles þerleden me                  |
| Þourȝ feet & hondes to þe tre       | Thorgh fot & handys þer till a tre         |
| þe selyng wexe was dere bouȝt       | þe selyng wex was dere a-bowth             |
| Fol. 52 At myn herte rote y-souȝt   | 144 þrow my hert rot <sup>2</sup> it sowth |
| 145 And tempred al with vermyloun   | þat was tempered all wyth wer-             |
|                                     | mylione [adone <sup>3</sup>                |
| Of my blode þat ran doun            | þat was myn hert blod þat ran              |
| <i>ffactum est cor meum tanquam</i> |  |
| <i>cera liquescens &amp;c</i>       |  |
| ffyue seles were y-sett þer-an      | V sely were set þer vp-one                 |
| Of fader & sone god & man           | of fadyre & sone god & mane                |
| þe fyfþe ys for to loue most        | þe V is to be-leue most                    |
| 150 þat I cam of þe holy gost       | 150 þat he cam of þat holy gost            |
| In pleyn powere þy state to make    | In pleyn power for to makyne               |
| 152 A signe on myn hed y take       | 152 a corone of myn hed I takyne           |

## HARL. 5396

- |   |  |
|---|--|
| 133 Tyl þou mede & mercy craue            | And at my hert rote hyt was soȝt           |
| Myne herytage þou schalt not haue         | 145 Tempryd all wyth vermylon              |
| 135 Þe selys þat I was selyd wyth         | Of my blode þat ran doun                   |
| They were grauyn on þe styth <sup>1</sup> | <i>ffactum est cor meum tan quam</i>       |
| Of gold ne syluyr were þey noȝt           | <i>rera <sup>4</sup> liquescens &amp;c</i> |
| 138 but of yryn & stele wete þey wroȝt    | Fol. 304 Iron nayles were set þer than     |
| . . . . .                                 | On fader & sone god & mane                 |
| 140 . . . . .                             | þe fyrst þat þou leue most                 |
| Yryn naylys thyryld me                    | 150 þat I com of þe holy gost              |
| 142 Thorow hand & fote vnto þe tre        | Wyth pleyn power þy state to make          |
| 143 Þe selyng wax was dere boȝt           | 152 A crovne upon my hede to take          |

<sup>1</sup> Between v. 135 and v. 136, "Of yryn & stele were þey wroȝt" is cancelled.<sup>2</sup> Written r'of.<sup>3</sup> a above the line.<sup>4</sup> Ms. seems to be rera.

## RAWL. POST. 175

## ADD. 11307

- |   |  |
|---|--|
| <p>153 Of thornes in takenyng þat I am kyng<br/>And frely may gyf þe þi thing<br/>155 þis witnes þe Iewes all<br/>On knes to me þai gan doune fall<br/><br/>And lowd cryed on þair skornyng<br/>Hail be þou lord of Iewes kyng<br/>Betwene twa men þis was seled<br/>160 Bath war seke þe tane I heled<br/>Be-twene twa theues on hegh I-pyght<br/>In takenyng þat I was man of myght<br/>þat north &amp; west on hegh hyll<br/>þat I may deme bath gud &amp; ill<br/><i>Q[ui]a neque ab oriente neque ab occidente &amp;c.</i><br/>165 I thirsty was &amp; full sore swongen<br/>þe berygge most nede be drongen<br/><br/>A luf-drynk I ask of þe<br/>Ayzell &amp; gall þai gaf to me<br/><i>Fol. 95<sup>b</sup> Hijs testibus mathew &amp; Ione</i><br/>170 Luke &amp; Marke &amp; many one<br/>And namely my moder swete<br/>172 for scho left neuer teres to lete</p> | <p><i>Fol. 95</i> 153 Of thornes in token þat I am kyng<br/>And frely may gyuon my þyng<br/>155 This witteness þe iewes alle<br/>On knes to me þey gonne down falle<br/><br/>And loude cryede in hure scornynge<br/>Heyl be þou lord of Iewes kyng<br/>By-twene to men þis was y-seled<br/>160 Boþe weron syke þat on I helud<br/>By-twene to þefes on hy y-pyht<br/>In token þat I was man of myht<br/>[hulle<br/>That north and west on wilde<br/>þat I may iugge boþe gode and ylle<br/><i>Quia neque ab oriente neque ab &amp;c.</i><br/>165 Aporst I was ful sore y-swonge<br/>þe beuerache moste neþes ben pronke<br/>A loue-drynk I asked of þe<br/>Eysel and galle þou geue me<br/><i>Hijs testibus Matheus and Iohan</i><br/>170 Luk Mark and many on<br/>And namely my moder swete<br/>172 ffor she lufte neuer teres lete</p> |
|---|--|

## Bod. 89

- |   |  |
|---|--|
| <p>153 Of thornes in tokenyng þat I am kyng<br/>and frely may geue alle þinge<br/>155 This wittenessith Iwis all<br/><br/>On knees to me thei gan falle<br/>and a-lowede crie on hir scornynge<br/>welcome be thou Iwys kyng<br/>Betwene too men I was seled<br/>160 Boþe were seke þe ton heled<br/>Betwene too þeues on highe pight<br/>That I of alle men myght haue a sijt<br/>That Est and west on wilde hille<br/>I may Iuge bothe goode and elle</p> | <p><i>Quia neque ab oriente neque ab occidente &amp;c</i><br/>165 Of threste I was sore be-swonge<br/>The beuerage moste nede be dronke<br/>A leef drinke I axed of þe<br/>168 Eysell an and galle thei gaf me<br/>a This wittenesse þe Iewes alle<br/>b On knees to me þei gan falle<sup>1</sup><br/>and also wittenessith Mathew and Iohn<br/>170 luke marke and many one<br/>and namely my moder swete<br/>172 ffor she left neuere teres to wepe</p> |
|---|--|

<sup>1</sup> Repetition of lines 155-6 above.

## HARL. 2346

- 153 Of þornes bi-tokenyng þat I am king  
And frely may ȝeue al þing
- 155 Wytnesse of þe Iewes alle  
On knees to me þey gon falle  
And loude cried on her scornynge  
Hail be þu lord & Iewes kyng  
By-twyne two men þis was y-seled
- 160 Boþe were sike þat on y heled  
By-twyne two þefes on hye I-pyȝt  
In tokne þat I was man of myȝt  
þat north & west on hye hulle  
þat I may deme boþe good & ylle  
*Quia neque ab oriente neque ab occi-  
dente, &c*
- 165 A þurst I was ful sore y-swonke  
þe beuerage most nedes be dronke  
A loue drynke I asked of þe  
A ysel and galle þey ȝaue to me  
*Hīs testibus* Matheu and Iohn
- 170 Luk. Mark. and many on  
*Vol. 54* And namely my moder swete  
172 ffor she lefte neuer terys to wepe

## ADD. BOD. C. 280

- 153 Of thornis in tokynyng þat I kyng  
& frely may ȝeue þe my thyng
- 155 þis wytnessit þe ieuys all  
*24 Col.* vpon her knys þay can doun fall  
fful loude þe cridens in her scornynge  
heil be þou lorde & ieuys kyng  
Betwen two men þis dede was selyde
- 160 Boþe wer sek þat ons was heylyde  
Be-twen two ieuys heye pyth  
In tokenyng þat I am man of myȝt  
norw & west on heye helle  
þat I may demyn boþe goode & ylle  
*Quia neque ab oriente neque ab occi-  
dente, &c*
- 165 a-prost I was & sor swynkyne  
þis beuerache most nedys be dronkyne  
a loue drynk I askede of þe  
heysell & galle þou ȝeue yt me  
þis wytnessyt mathe[?] & Ione
- 170 luk & mark & many one  
Namelech my modyr swete
- 172 for sche left neuer terys to lete

## HARL. 5396

- 153 Of thornys yn tokyn þat kyng  
And frely may ȝeue all thyng
- 155 þys wettenes þe iewys alle  
On knes to 'me þey con falle  
And lowd cryed yn her scornynge  
Wilcom be þe Iewys kyng
- 159 By twene ij theuys I was seld<sup>1</sup>
- 161 Be twene ij theuys on hygh was I pyȝt
- 160 þe t[other] was seke & I hym helyd<sup>1</sup>
- 162 þat all men on me<sup>2</sup> myȝt haue syȝt<sup>3</sup>  
þat est & west on wylde hylle  
I am Iuge both of god & ylle
- Quia neque ab oryents neque ab occi-  
dent &c*
- 165 for thyrst I was ful sore byswonke  
þe beuerage most nede by dronke  
*Vol. 304<sup>b</sup>* A lytyl drynk I askyd of þe
- 168 Aysyll & galle þou gaf me  
a þys wytnesse þe Iewys alle<sup>4</sup>
- b On knes to me þy con falle  
And also beryng wetnesse mathu & Iohn
- 170 luke marke & othyr many one  
And namely my modur swete
- 172 ffor sche left neuyr terys to lete

<sup>1</sup> Lines 159 and 160 cancelled in MS.<sup>2</sup> Above the line.<sup>3</sup> The following couplet written at the bottom of the page is marked for insertion between lines 162 and 163:

"þe toþer was seke & hym helyd  
The toþer in my charter was not selyd."

<sup>4</sup> See note preceding page.

## RAWL. POET. 175

## ADD. 11307

- |   |   |
|---|---|
| <p>173 Ar þis chartre wryten was<br/>ffull oft scho said allas allas</p> <p>175 So bare I was of wordes gude<br/>When I suld dy on þe rode<br/>þat I had noght wharof to take<br/>Mi testament whare-of to make<br/>Bot of my lefe moder &amp; dere</p> <p>180 Scho stode bi me with a sorowfull<br/>chere<br/>When I to my cosyn hir bi-toke<br/>Scho kest me many a sorowful luke<br/>In knowlegyng I made a cry<br/><i>Pater lamazabathany</i></p> <p>185 Be-hald now men with hert &amp; eghe<br/>ffor yhour luf how I sall degh<br/><i>Consummatum est</i> þis chartre es<br/>done<br/>Man þou has ouer-comen þi fone<br/>To hell I went þis chartre to schew</p> <p>190 Be-for þi fa sathanas þat schrew<br/>þan he was schent &amp; broght to<br/>ground</p> <p>192 With nayles bored &amp; speres wound</p> | <p>173 Or þis chartre wryto was<br/>Wel ofte sho seyde alas alas</p> <p>175 So bare I was of wordles god<br/>Whan I sholde deye vpon þe rod<br/>þat I ne hadde wher to take<br/>My testament wherof to make<br/>Fol. 96<sup>b</sup> But of my moder lef and dere</p> <p>180 Sho stod by me with reuful chere<br/>Whan I my cosyn hure bytok<br/>Sho caste me many a sory lok<br/>In cnowlychyng I made a cry<br/><i>Pater lamazabatany</i></p> <p>185 Byhold now man wiþ herte and ye<br/>ffor thy loue how I shal dye<br/><i>Consummatum</i> þis chartre is don<br/>Man þou hast ouercome þi fon<br/>To helle I wente þis chartre to<br/>shewe</p> <p>190 By-fore þi fo sathanas þe shrewe<br/>Tho was he shent and broȝt to<br/>grounde</p> <p>192 Wiþ nailles bore and speres wounde</p> |
|---|---|

## Bod. 89

- |   |  |
|---|--|
| <p>173 Or þis Chartre wreten was<br/>Oft sche saide allas allas</p> <p>Fol. 48 So bare I was of worldes goode<br/>Thanne I deyede on þe rode</p> <p>177 That ne hadde where-to to take<br/>My testament where-of to take<br/>But my leef moder dere</p> <p>180 She stoude by me wiþ rufull chiere<br/>whenne I to my Cosyn here tok[e<sup>1</sup>]<br/>Sche kest vp many a sory looke</p> <p>183 In knowynge I made a cry</p> | <p><i>Pater lamazabatany</i><br/>Beholde man wiþ hert and eye<br/>ffor þi loue now shall I deye</p> <p>187 <i>Consummatum est</i> this Chartre is<br/>now doone<br/>Man þou hast ouerecome þi foone<br/>To helle I went this chartre to<br/>shewe</p> <p>190 To-for thi foo sathanas þat shrewe<br/>he was shent and brouȝt to grounde</p> <p>192 Thurgh nayles bore and speres<br/>wounde</p> |
|---|--|

<sup>1</sup>e is indicated here, but hidden by a fold in the paper.

## HARL. 2346

## ADD. BOD. C. 280

- |   |   |
|---|---|
| <p>173 Or þis chartre y-writen<sup>1</sup> was<br/>fful ofte she seyde allas allas</p> <p>175 So bare I was of worlych good<br/>When I shuld dey vpon þe rood</p> <p>pat I nadde wher-to to take<br/>My testament where-on<sup>2</sup> to make<br/>But of my leef moder dere</p> <p>180 She stode by me with sorful chere<br/>Whan I my cosyn hir by-toke<br/>She cast on me many a sory loke</p> <p>In knowleche y made a cry<br/><i>Pater lamazabatany</i></p> <p>185 By-hold now man with herte &amp; ye<br/>ffor [3] loue how I shal dye<br/><i>Consummatum</i> þis chartre is done<br/>Man þu hast ouer-come þi foon<br/>To helle y wente þis chartre to<br/>shewe</p> <p>190 By-fore sathanas þat olde shrewe<br/>pat he was shent &amp; brouȝt to<br/>grounde</p> <p>192 With nailes bore and speres wonde</p> | <p>173 Or þis charter wrytyn was<br/>ful oftyn sche seyde allas allas</p> <p>175 So bar þat was of wordys goode<br/>wan þat I schulde deyn vpon þe<br/>rode</p> <p>pat I ne hade werof to takyn<br/>My testament for to makyn<br/>But of my leue modyr dere</p> <p>180 sche stod be me wyth sory chere<br/>Wan þat I my cosyn here be-tok<br/>sche cast vp-on me many rewful<br/>look</p> <p>In knouelachyng y mad a cry<br/><i>Pater lamabazatany</i></p> <p>185 Be-holde man wyth hert &amp; eye<br/>ffor þi [4] how I schall deye<br/>þis charter is done [foyne<br/>Man þou hast ouer-comyn þin<br/>To helle I went þis charter to<br/>scheuyn</p> <p>190 be-for þi fone satan þe schreue<br/>pat he was cast &amp; broȝt to grunde</p> <p>192 wyth neyls bore &amp; sperys wonde</p> |
|---|---|

## HARL. 5396

- |  |   |
|--|---|
| <p>173 Or þys charter wretyn was<br/>Oftyn sche seyde allas allas</p> <p>175 So bare I was of worldys gode<br/>þen I dyed upon þe rede<br/>pat þen had noght<sup>3</sup> wherwith to<br/>take</p> <p>My testament where-wyth to make<br/>But of my leue modur dere</p> <p>180 Sche stode bymewith rufull chere<br/>þen I my cosyn hur be-toke<br/>Sche hast up many a sory loke<br/>In swonyng y made a crye</p> | <p><i>Pater lamazabathanye</i></p> <p>185 But hold man with hert &amp; eye<br/>ffor þy loue now schal I dye<br/>þys charter ys now all don<br/>Man þu hast ouyrecome þy fone</p> <p><sup>fol. 305</sup> To helle I went þis chartre to<br/>schewe</p> <p>190 Before þy fo sathanas þat schrewe<br/>he was schent &amp; broȝt to grovnde</p> <p>192 Thorow naylys bore &amp; sperys<br/>wovnde</p> |
|--|---|

<sup>1</sup> Immediately following this in the MS. is a *y* cancelled.<sup>2</sup> *h* written above the line.<sup>3</sup> Blank space in MS.<sup>4</sup> The word in this space is blurred.<sup>5</sup> Above the line.

## RAWL. PORT. 175

## ADD. 11307

- |   |   |
|---|---|
| <p>193 A strayt couand made þare was</p> <p>Bi-twene me &amp; Sathanas</p> <p>195 All my catell to haue o-way</p> <p>þat he reft with <sup>1</sup> fals pray</p> <p>O-gayne I come &amp; made a feste</p> <p>Omang þe mast &amp; þe leste</p> <p>A-party men þan gan know me</p> <p>200 þat I was man of gret pouste</p> <p>þat fest lasted fourty dawes</p> <p>To do men know my new lawes</p> <p>þat fest was all of ioy &amp; blys</p> <p>þat Pasch day yhit called es</p> <p>205 Ane endenture I left with þe</p> <p>þat euere þou suld syker be</p> <p>In prestes handes my flesch &amp; blode</p> <p>þat for þe dyed on þe rode</p> <p>And my kay I toke all-so</p> <p>210 In taken þat I was vndo</p> <p>To bere with þe whare so þou go</p> <p>212 þan thar þe noght dred þi fo</p> | <p>193 A scrit<sup>2</sup> of couenaunt I-mad þer was</p> <p>By-twene me and sathanas</p> <p>195 Al my catel to haue away</p> <p>That he me rafte with fals fray</p> <p>Agayn y com and made a feste</p> <p>Among þe leste and þe meste</p> <p>Aparty þo men gonne knowe me</p> <p>200 That I was man of gret pouste</p> <p>That feste lestep fourty dawes</p> <p>To do men knowe my newe lawes</p> <p>That feste was of ioye and blis</p> <p>That esterday yet y-cleped ys</p> <p>205 On endenture I lafte with þe</p> <p>That euere þou sholdest syker be</p> <p>In prestes hond my flesch and blod</p> <p>That for þe dyed vpon þe rod</p> <p>A by kepe<sup>3</sup> I tok þe also</p> <p>210 The tokene þat I was onne y-do</p> <p>To bere wip þe were so þou go</p> <p>212 Thanne þar þe not drede of þi fo</p> |
|---|---|

## BOD. 89

- |   |  |
|---|--|
| <p>193 A Chartre of couenauntes made was</p> <p>Betwene me and sathanas</p> <p>195 Alle my cataill to haue a-way</p> <p>That he me reft wip his fals pray</p> <p>ajein I cam and a feste</p> <p>a-monge the meeste and the leste</p> <p>Thanne atte þe firste men gan know me</p> <p>200 That I was man of grete postee</p> <p>. . . . .</p> <p>. . . . .</p> | <p>That feste was of Ioye and blys</p> <p>Fol. 48<sup>b</sup> That pasche day cleped is</p> <p>205 On endenture I laft wip þe</p> <p>That euere thou scholdest seke be</p> <p>In preestes honde my flesshe and blod</p> <p>That for þe deyde on þe rode</p> <p>a bykeye I toke þe also</p> <p>210 The Tokyn þat I was on doo</p> <p>To bere wup the where thou goo</p> <p>212 Thanne dare the noujt drede þi foo</p> |
|---|--|

<sup>1</sup> A second *with* also occurs.<sup>2</sup> Ms. *Ascrit*,*bykwepeþ*—see Glossary.

## HARL. 2346

## BOD. ADD. C. 280

- |  |   |
|--|---|
| <p>193 A wryt of couenaunt I-made þer<br/>was<br/>By-twyne me and sathanas</p> <p>195 Al my catel to haue a-way [pray<br/>þat he me rauesched with fals<br/>A-ȝen y come and made a feste<br/>Among alle boþe mest and leste</p> <p>Fol. 54<sup>b</sup> A-party men þo gunne knowe me</p> <p>200 þat I was man of gret pouste<br/>þe feste laste fourty dawes<br/>To do men knowe my newe lawes<br/>þe feste was al of Ioye and blisse<br/>þat ȝesterday ȝet holden ys</p> <p>205 On endenture y laft with þe<br/>þat oueral þu shuldest siker be<br/>In prestes hond my flesh &amp; blod</p> <p>þat for þe deyed on þe rood<br/>A key y toke þe al-so</p> <p>210 . . . . .<br/>To bere with þe where þu go</p> <p>212 . . . . .</p> | <p>193 a scryth of a conenaunt mad þer<br/>was<br/>Be-twexyn me &amp; satanas</p> <p>195 alle myn to hauyn a-way<br/>þat he me be-reft wyth fals pray</p> <p>Fol. 125<sup>a</sup> a-ȝan y come &amp; made a fest<br/>a-monges all men most &amp; lest</p> <p>A-party þo men gunyn knoue me</p> <p>200 þat I was man of grete powste<br/>þe fest last XL dawys [lawys<br/>To done men knawyn my ryth<br/>þe fyrst it is of ioye &amp; blys<br/>þat hesterne day clepyd is</p> <p>205 hon endenture y lefte with þe<br/>þat ouer al þou schuldys syker be<br/>In prestys hand my flesche &amp; eke<br/>my blode</p> <p>þat for þe deyde vp-on þat rod<br/>on bycaye i tok þe also</p> <p>210 þe rode þat i was vp-on ydo<br/>To beryn wyth þe were þat þou go</p> <p>212 þanne darst þou<sup>1</sup> nere dreydyn<br/>þi fo</p> |
|--|---|

## HARL. 5396

- |   |   |
|---|---|
| <p>193 A charter couunant made was<br/>Bytwene me<sup>2</sup> &amp; sathanas</p> <p>195 All my catel to haue away<br/>þat he me reft with fals pray<br/>A-ȝeyn I come &amp; made a fest<br/>A-mong þe most &amp; þe lest<br/>þen atte furst men knowe con me</p> <p>200 þat I was man of gret powste<br/>þat fest lastyd XL dayes<br/>To do men knowe þe newe wes</p> | <p>þat fest was of Ioye &amp; blysse<br/>þat estyr day ȝet clepyd ys</p> <p>205 One endentur I left with þe<br/>þat euyr þu schalt sekyr be<br/>In prestys hand yn flesch &amp; blode<br/>þat for þe dyed o þe rode<br/>A bykeye I toke þe also</p> <p>210 þe cros þat I was on do<br/>To bere with þe where-so þou go</p> <p>212 þen thar þe not drede þy fo</p> |
|---|---|

<sup>1</sup> "darst þou" is written twice.<sup>2</sup> "me" repeated.

## RAWL. PORT. 175

213 To my fader I most gone  
214 ffor all his will I haue done

215 A cote armure I bare *with me*  
ffor þat I toke of þi lyuere  
þe cloth was ryche & wele fyne  
þe chaumpe it was of red camelyne

A wele fair may to me it wroght

220 Out of hir boure I it broght  
Powderd with fyn roses rede  
Woundes pat I tholed in dede  
pat when I come o-gayn to be

224 þare-by þou myght knaw me

**ADD. 11307**

213 To my fader I moste gon  
214 ffor al his wille I haue y-don

215 A cote armure I bar wiþ me  
ffor þat I tok of þy leuere  
21. The cloþ was ryche and ryzt fyn  
The chaumpe it was of red  
camelyn

A wel fayre mayde to me it wrozt

220 Out of hure bour I it brouȝt  
I-poudred with fyue roses rede  
Wip woundes þat I deled dede  
Whan I com eft aȝeyn to þe

224 Ther-by myjt þou knowe me

## BOD. 89

213 To my fadour I most goone  
214 ffor alle his wille I haue doon

215 a cote armuour I bare wip me  
ffor þat I tooke of thy lyuere  
That chothe was good and fyn [lyn  
The chaumpe was of rede chame-  
A wele faire may hit wrought  
220 and ought of here boure I hit  
brought  
I powdred wip fyn rose rede  
woundes þat I tholede dede  
Whanne I come oft agayn to the  
224 Ther-by þou mayst knowe me

## HARL. 2346

## ADD. BOD. C. 280

- |                                    |                                       |
|------------------------------------|---------------------------------------|
| 213 To my fader I most gon         | 213 ffor to my fadir I most go        |
| 214 ffor al his wille I haue done  | 214 all is wyl I aue do               |
| . . . . .                          | a on halprost day I vndyre-stond      |
| . . . . .                          | b y went vp-on my fadyr reth honde    |
| . . . . .                          | c To deme þe qwyk & eke þe deyð       |
| . . . . .                          | d al myn to schyldyn fro þe qued      |
| . . . . .                          | e a witsonday werement                |
| . . . . .                          | f a-don I sent wyth goode talent      |
| . . . . .                          | g wit & wysdame to all mankynde       |
| . . . . .                          | h all men to scheldene fro þe fende   |
| 215 A cote Armure y bare with me   | 215 a cote armowr I bar with me       |
| ffor þat I took of þi lyuere       | for þat I tok of þi lyuere            |
| þe cloþ was riche & wel fyne       | þe cloth was ryche god & fyne         |
| þe champe was of white camelyn     | þe chomp it was oft whyt came-        |
| [wroujt                            | lyne [wrought                         |
| A wel faire maide to me hit        | A wel faire mayden to me it           |
| 220 Out of hire boure I hit broujt | 220 vt of here boure he me it brought |
| I-poudred with fyue roses rede     | It was pouderyde with V rose rede     |
| Of wondes þat I poled dede         | þat were þe wondys þat I for man      |
|                                    | sufferyd ded                          |
| When y com eft ajen to þe          | wen I come heft a-jayn to þe          |
| 224 þer-by myjt þu knowe me        | 224 þerby mayst þou wel knoue me      |

## HARL. 5396

- |                                  |   |
|----------------------------------|---|
| 213 To my fadur I must gon       | Fol. 205 <sup>b</sup> 215 A kote armur I bart with me |
| 214 ffor all hys wyll I haue don | ffor þat I toke for loue of þe                        |
| . . . . .                        | þat closth was bothe gode & fyne                      |
| . . . . .                        | And hyt hath suffryd mych pyne                        |
| . . . . .                        | A full fayr may hyt wrojt                             |
| . . . . .                        | 220 Out of hur body hyt was brojt                     |
| . . . . .                        | hyt was powdryd all with red                          |
| . . . . .                        | Wowndyd þat suffryd ded                               |
| . . . . .                        | When I come efte agenn to þe                          |
| . . . . .                        | 224 Wher-by <sup>1</sup> þou may knowe me             |

<sup>1</sup> h written above the line.

## RAWL. POET. 175

- 225 *pase* þat bene of rent bi-hynde  
 And þes dedeshaue noght in mynde  
 Sore may þai be a-dred  
 When þis chartre sall be red  
 All þa sall to hell pyne  
 230 And *with* me to blys sall myne  
 231 Pay þi rent kepe þe fra gylt  
 Come & clayme when þou wylt  
 Þe blys þat lost our forme frende  
 234 To þe whilk crist vs bring *with-*  
*outen ende.*

A— M— E— N—.

## ADD. 11307

- 225 Tho þat ben of rente be-hynde  
 An þuse dedes haue noȝt in mynde  
 Sore may þeyer ben adrad  
 Whan þis chartre shal ben rad  
 Alle þey shulle to helle pyne  
 230 *With* me to blisse shulle go myne  
 231 Pay þi rente kep þe fro gylt  
 Come and cleyme whan þou wylt  
 The blisse þat loste oure former  
 frende  
 Crist vs sende wiþouten ende.

Amen

## BOD. 89

- 225 Thise þat ben of rent by-hynde *Fol. 49* Pay þei rent and kepe þe from gilt  
 and thise dedes haue not in mynde Come and chalenge what þou wilt  
 Sore may thei þa ben a-dradde To þat blis þat lost oure forme  
 Whanne þis Chartre shall be redde frende  
 alle þei shulle to helle pyne 234 Crist vs brynge wiþ-oute ende  
 230 wiþ me to blis hulle gone myn Amen <sup>1</sup>  
 Explicit carta *Christi*

<sup>1</sup> For marks of ownership, etc., occurring upon this folio, see description of the MS. at pp. xxxi f.

## HARL. 2346

## ADD. BOD. C. 280

- |  |  |
|--|--|
| <p>225 þo þat ben of rente bi-hynde<br/>And þese loue-dedes haue noȝt in<br/>mynde<br/>Sore may þey þan be a-drad<br/>Whan þis chartre she be rad<br/>Alle þey shulle to helle pyne</p> <p><b>Fol. 55</b> 230 Wip me to blisse shul go<br/>myne<br/>a Pay þi rente bue noȝt by-hinde<br/>b ffor þour; þe ȝere þu myȝt þat gras<br/>fynde</p> <p>231 Pay þi dette kepe þe fro gylt<br/>Come and clayme when þu wylt</p> <p>þe blysse þat lost oure forme frende</p> <p>234 Crist vs graunt with-oute ende<br/>Amen.</p> | <p>225 All þo þat be of rente be-hyndyns<br/>&amp; my loue-dedys haue noȝt in<br/>mynde</p> <p><b>2d Col.</b> fful sor mon þay ben adrad<br/>wen þis charter schall be red<br/>All þey schull til helle peyne</p> <p>230 wyth me to blis schull gone all<br/>myne<br/>a þerfor payþi rent be nath be-hynde<br/>b þrow þe ȝer þou myth grace fynde *</p> <p>231 Pay þi dettys &amp; kep þe fro gylte<br/>&amp; come &amp; chalange wen þat þou<br/>wylte<br/>þat blesse þat lese vr form frende</p> <p>234 Cryst it vs grante with-vtyn-ende<br/>a þat is to seyn þe blysse of heuyn<br/>b amen for is name seyn<br/>Explicit carta domini nostri ihesu<br/>Christi *</p> |
|--|--|

## HARL. 5396

- |  |   |
|--|---|
| <p>225 þey þat bene of rent be-hynde<br/>And thyse dedys haue noȝt yn<br/>mynde<br/>Sore may þey ben <sup>1</sup> a-dredde<br/>When þe charter schall ben red<br/>All þey schall to hell pyne</p> <p>230 With me to blysse schall go alle<br/>myne</p> | <p>231 Pay þy dete &amp; kepe þe fro gylt<br/>Come &amp; chalange what <sup>4</sup> þat wylt<br/>þe blysse þat lastyȝt euȝr to my<br/>frende</p> <p>234 Cryste us brynge with-owtyn ende<br/>Explicit *</p> |
|--|---|

<sup>1</sup> A faint mark, as though *half* erased, occurs over this word.

<sup>2</sup> Cf. lines 127-8.

<sup>3</sup> For marks of ownership on this folio see description of the ms. at p. xxxi.

<sup>4</sup> *w* is written after this word.

<sup>5</sup> Some scribbling follows which seems to read: "Fayre Fayre sone he sayde."

MAGD. COLL. OXF. ST. PETER IN THE EAST 18<sup>e</sup> (verso)

- Ihesu kyng of heuen ant helle  
 man & woman y kil þe telle  
 What loue y haue do to þe  
 loke what loue þou hast do to me  
 5 Of alle ioye þou were out-pult  
 with treson & with-oute gylt  
 Pore þou were dryue a-way  
 as a best þat goþ on stray  
 Fro my ryche y come a-doune  
 10 to seche þe fro toun to toun  
 Myn heritage þat is so fre  
 in þy mischef to gyue hit þe  
 whenne þis gyft gyue þe y sholde  
 y dyde as þe lawe wolde  
 15 To a mayde y ordeynyd me  
 for no chalenge shulde be  
 Wel worþily he kepte þe ant me  
 til y my tyme wolde see  
 Fourty wokes and fourty daies  
 20 to fulfille þe riȝt lawes  
 þe mayde was triwe hende & free  
 he resceyued <sup>1</sup> boþe <sup>2</sup> me & þe  
 Me þy manhede & þy grace  
 þus cam sesing furst a place  
 25 Whan þis sesyng was y-do  
 ful grete enuy hadde þo þy foo  
 þo belzebub & sathanas  
 hadde grete wonder wh[i]<sup>3</sup> hit was  
 He fondit me with felonye  
 30 with pride couetyse & glotonye  
 Wel he wiste y was a manne  
 but synne on me fonde he none  
 33 Hard he þretned me in hys þouȝt  
 þat þat sesyng shulde be dere bouȝt  
 35 He sent his seruantes with maistrie  
 With wo & sorowe me to destrye  
 Wel he fonde hym gayned noȝt  
 anoþer þyng was in my þouȝt  
 More syker þe to make  
 40 aȝens þy foo ful of wrake  
 Heuen & erþe in present  
 to make a chartre of feoffament  
 In suche a maner be-houȝþ to be  
 þat y most gyue my lyfe for þe  
 45 For þou art dede ant y am lif  
 y most dye to gyue þe lif  
 Mony a way y haue go  
 in hungre & thirst thole & wo  
 pritti wynter & mo þan too  
 50 er my charter were full doo  
 No myȝt y <sup>4</sup> fynde no parchemyn  
 for to laste with-oute fyne  
 But as loue bad me doo  
 myn owne skyn y toke þer-too  
 55 To gete me frendys y gaf good mede  
 so doþ þe pore þat haue more nede  
 On a þorsday a souper y made  
 frend & fo to make glade [fode  
 With mete ant drynke to soulys  
 60 With holy wordes my flesh & blode  
 þis y made for mankynde  
 62 My loue-dedys to haue in mynde  
*Hoc facite in meam comemoraci-*  
*onem*

<sup>1</sup> Transcript *resteyned*.<sup>2</sup> The last letter is blurred but looks like o.<sup>3</sup> The first letter has been altered in writing.      <sup>4</sup> Transcript *myȝty*.

**MANUSCRIPTS**  
**OF**  
**THE LONG CHARTER**  
**B-TEXT**

## THE LONG CHARTER—B-TEXT

CAMB. UNIV. II. 3. 26.

CAMB. UNIV. II. 4. 9.

**Bona carta gloriose passionis  
domini nostri ihesu *Christi*¹**

**Fol 285**

Fol. 42<sup>b</sup>

**H**o so euyr will rede this  
boke  
And with gostly ey  
there-yn loke  
To othir thyngs schall he not  
wende

To saue his sowle fro the fende  
 5 Than for to do as this boke telleth  
 ffor holy wrytt for-soth hit spellyth  
 Whare-fore y pray yow for charite  
 In this booke ye reede and see  
 With all youre hert and yowre mynd

10 And kepe trewly þat ye þer-yn fynde  
And that ye fulfyll in dede  
Which in this booke ye doth reede  
Nowe ye schull hyre anon ryght  
Howe criste spekyth to vs all tyst

15 Wordis of a chartour pat he haþe  
wrowit

16 that ye schall kepe with all your  
bowzt

{ With all youre hert and your mynde  
{ And kepe trewly þat ye there-yn  
{ fynde<sup>3</sup>

a to make a chartour by-houyp  
many pyng<sup>3</sup>

b As parchment pen and ynke

c Wex and seele wytnyssith also

d Yowre rent þat ye þer for schall do

**I**o-so-euyr wyll rede ouyr  
this boke  
And wyth his gostely  
pere-In loke  
Tyl the scole dare he not wende

5 To saue is sowle frome the fende  
panne for to do as this boke tellyth  
for holy wrytte for-soth it spellyth  
where-for I praye you for charyte  
þe that this boke wyl rede or see  
Sett youre hertes þere-on & your  
mendys

10 kepe derworthly þat ȝe pere-in fynde  
And fulfyll it in dede  
that ȝe schul nowe in this boke rede  
for ȝe schul now here A-none ryghte  
yours Sauyour speke to ȝou a-plyght

15 wordys of chartur þat he hath  
wroughte

• • • • •

• • • • •

• • • • •

• • • • •

<sup>1</sup> At the top of this folio is some writing, illegible to me.

\* Repetition of lines 9 and 10, apparently by mistake.

\* For lines corresponding to this and the following three, cf. C-Text (ms. Reg. 17. c. xvii).

# THE LONG CHARTER—B-TEXT

COTT. CALIG. A II.

CAMB. UNIV. Ff. 2. 38.

*Carta ihesu Christi*

here folowep þe chartur of crifte

Fol. 77<sup>a</sup>

Fol. 39<sup>b</sup>

1 Who so wyll ouer-rede thys boke

And with hys gostlye ye þer-on  
loke

To oþer skole dare he not wende

For to saue his sowle fro þe fende

5 Then for to do as þis boke telleth

For holy wryte for-soþe hit spelleth

Wherefore y pray þou for charyte

þe þat þis boke wyll rede or se

With þour herte & all þour mynde

10 Bereth derworþly þat þe her fynde

And fulfyller hit in dede

That þo now yn þis boke schull rede

For þe schull here a-none ryght

How þour sauour speketh to þou  
as-tytþe

-15 Wordus of a charter þat he hath  
wrowþth

16 That þe mow kepe yn all þour  
þowþth

. . . . .  
. . . . .  
. . . . .  
. . . . .  
. . . . .  
. . . . .

**W**ho-so will ouer-rede this  
boke

And wyth hys goostly eye  
þer-on loke

To odur scole dar he not wende

Fol. 40<sup>a</sup> To saue hys soule fro the fende

5 Than for to do as þys boke tellyth

ffor holy wryte for-sothe hyt spellyth

Wherefore y pray yow for charyte

He that thys boke wyll rede or see

Wyth yowre herte & all yowre mynde

10 Kepyth derworþely þat ye here-in  
fynde

And fulfyllith hyt in dede

That ye schull now in þys boke rede

ffor now stonde ye full styll here  
anon rygt

Yowre sauour wyll speke to yow  
ys tytþ

15 Wordes of a chartur þat he hath  
wroght

16 That ye now knowe in all yowre  
thoþt

. . . . .  
. . . . .  
. . . . .  
. . . . .  
. . . . .  
. . . . .

## CAMB. UNIV. II. 3. 26.

- 17 Who this chartour doth vndirstonde  
teche hit forth in diuerse londe  
to othir þat haueþe it nowȝt sayne  
20 hit sauþe sowlis fro þe payne  
a Ye that comeþe and wol noȝt teche  
b May be a-gast of god-is wreche  
21 Ellis schull y noȝt withoutyn stryfe

Passe fro the world to þe lond of lyfe

Now schall y be-gyn to rede þer-on  
Criste grawnt yow pes euery-chone

- 25 Ihesu lorde of heuen and hell  
to man and woman woll y tell  
loke whate loue y haue y-do to þe  
28 loke whate loue þou hast do to me  
a Aftyr my-silfe þou were the beste<sup>1</sup>  
b Of all creaturis þou art fayreste  
c A fayrer creature may none be  
d Aftir my-silfe y made the  
e But for þou were vnþuxum to me  
f And etyste an appull of a tre  
2nd Col.  
g þat y forbode þou scholdyst noȝt take  
h þou were y-dreue a-way with þy make  
29 ffram paradise þou were y-pulte  
30 With care and sorow all to-spulse  
And there þou were y-dryue a-waye  
As a beste that goth in-straye  
ffrom my kyngdome y come downe  
to seche the fram towne to towne  
35 To helpe the of thy myschefe  
Dereworth soule þou art me lefe  
My heritage þat is so fre  
In thy myschefe y yaue the

. . . . .  
. . . . .

<sup>1</sup> Cf. C-Text, vv. 35-38 and 41-44 inclusive.

## CAMB. UNIV. II. 4. 9.

- 17 þat ȝe thys boke cunne vndystonde  
Telle ȝe it in All thys londe  
To other þat thys boke haue not seyne  
20 To Saue here sowles as youre owene  
a for they þat cunne And wyl not teche  
b It is to drede of ful gret wrethe  
21 for ellys ȝe schul nat wyth-oute gret  
stryfe  
frome thys worlde passe to þe londe of  
lyfe  
Now he wyl be-gynne to rede þere-one  
his pees he ȝeue vs euerychone

Fol. 48<sup>a</sup>

- 25 Ihesu lorde of heuene & helle  
Mane And womane I wyll the telle  
loke what loue I haue do for the  
28 And loke what loue þou hast do for me  
a . . . . .  
b . . . . .  
c . . . . .  
d . . . . .  
e . . . . .  
f . . . . .  
g . . . . .  
h . . . . .  
29 frome paradyse þou were owt pytte  
30 Wyth care And sorowe þou were spylte  
And for þou were I-drawe A-waye  
as best that gooth A-straye  
for my ryghte I came A-downne  
To seke the frome townne to townne  
35 To helpe the in thyne myschefe  
derworthly soule þat Art my lyfe  
Myne erytage that is so fre  
In thy myschefe I ȝaf the  
And whanne þat solyngs A-ȝeue þe solds  
40 I dyde as þe iewes wolde

## COTT. CALIG. A. II.

## CAMB. UNIV. Ff. 2. 38.

17 And when þe þis boke kan vnþerstonde  
Teche hit forth þorow all þis londe  
Vntyll oþer þat þis boke haue not sowen

20 To saue þeyr sowles ryȝt as þour owen

. . . . .

21 For ellys þe shull not without gret  
stryfe

Fro þis worlde passe into þe londe of lyf

Now y wyll begynne to rede þeerson

Hys pees he ȝeue vs euerychone

25 Ihesu lord of heuen & helle

Man & wommon y woll þow telle

Loke what loue y haue to þee

28 And loke what loue þou hast to me

. . . . .  
. . . . .  
. . . . .  
. . . . .  
. . . . .  
. . . . .  
. . . . .

29 Fro paradys þou were out pylte

30 With kare & sorow þou beþ all spylte

And forþe þou bere drawe a-way

As a beste þat goth a-straye

For my ryght y come a-downe

To seke þe fro town to towne

35 To holpe þe yn þy myschef

Derworth sowle þou art me lef

Myn Erytage þat ys so fre

In þy myschef to ȝeue hit þe

And when þat sesyng y ȝeue schulde

40 A dede as þe ȝewys wolde

17 And who thys boke kan undurstonde  
Teche hyt forthe thorow ous þys londe  
Oon-tyll oþur þat þys boke haue now  
swane

20 To saue ther soulys ryȝt as þer owne

a ffor he that can and wyll not teche

b Hyt ys to drede of full grete wreche

21 ffor ellys ye can not without grete stryfe

ffor þys worlde passyþ in-to þe londe of  
lyfe

Now y wyll begynne to rede ther-one

Hys pees he ȝeue us euery-chone

25 Ihesu lorde of heuene and helle

Man & woman y wole þow telle

Loke what prowē y do<sup>1</sup> to þe

28 And loke what loue þou haste done to  
me

. . . . .  
. . . . .  
. . . . .  
. . . . .  
. . . . .  
. . . . .  
. . . . .

29 ffor paradys þou were owte pylte

30 With care & sorowe þou were owt y-  
spylte

And forthe þou were dreven a-way

As a beste þat goyth on-straye

ffor my ryght y come a-downe

To seke the fro towne to towne

35 To helpe the in thy myschefe

Derworthe soule thou were lefe

Myn herytage that ys<sup>2</sup> so free

In thy myschefe to ȝeue thee

And whene þe sesyng y gyf þe schulde

40 I dudd<sup>3</sup> as the ȝewes wolde

<sup>1</sup> Before *do* the scribe wrote *haue* and afterwards cancelled it.

<sup>2</sup> There is a tail on the *s* in this word.

<sup>3</sup> *Hic et passim* after words ending in *dd* this scribe adds a tail which probably represents a final *e*.

## CAMB. UNIV. II. 3. 26.

- 41 To a mayde y toke me  
 42 Whan y conseyuyd schulde be  
   a Derwardly sche kept me  
   b Till tyme fulfyllid schulde be  
 43 the mayde was mylde and free  
   he reseyuyd me for the  
 45 Nyne mounthis with hir y was  
   to make a-mendis for thi trespass  
   Whan y was to þis world y-borne  
   to saue the that were forlorne  
   Throwe vertu and throwe grace
- 50 Come this seyson furst in place  
 51 Virgyn mary mayde mylde  
   Wyth me he went grete with childe  
   . . . . .  
   . . . . .  
 55 That cursyd fende sathanas  
   Had grete meruayle why hit was  
   . . . . .  
   . . . . .
- 59 Wroth he was hit helpid him noȝt  
 60 the to helpe euer was my thouȝt  
   He temptyd me to grete folȝ  
   With pryde couetyse and glotenȝ  
   Well he wyste y was a man  
 64 But synne in me fownde he none  
   . . . . .  
   . . . . .  
   . . . . .
- 68 . . . . .

## CAMB. UNIV. II. 4. 9.

- 41 To a mayde I be-toke me  
 42 Whanne I conseywyd schulde be  
   a ful derly for-soth sche kepte me  
   b To the tyme fulfyllid be  
 43 the mayde was mylde trew & fre  
   sche reseyuede me for the  
 45 Xe monthes wyth here I was  
   to make A-mendis for thy trespace  
   here I in-to the worlde was borne  
   To Saue mankende þat was forlorne  
   thorow myn wertu And thorow myn  
     grace
- 50 thus came furst this selynge in place  
 Fol. 48<sup>b</sup> virgyne marie mayde mylde  
   wyt me thus went gret wyth childe  
   And whanne thys Selynge was I-do  
   wyl gret Envye hade the foo
- 55 þat cursed fende Sathanas  
   hade gret wondyr why it was  
   wher-for I schulde so meche loue the  
   that so vnkend hast be to me  
   wroth he was it helpe hyme noughte
- 60 for to helpe the was All my thoughte  
   he tempted me to gret folȝ  
   In pride covetyse And glotenȝ  
   And wyl he wyste I was A mane  
   But synne in me fonde he none
- 65 for-soth<sup>1</sup> ful herde he thrett me  
   that sesyng schulde dere A-boughte be  
   for to dystroy me thorow hys myghte
- 68 And putt the for euyr frome my syghte

<sup>1</sup> Ms. for corrected from forth.

## COTT. CALIG. A. II.

## CAMB. UNIV. Ff. 2. 38.

- 41 Vntyll a mayde y be-toke me  
 42 When þat y conceyued shulde be  
   a ffull wordyly she kepte me  
   b Tyll þe tyme fulfilled shuld be  
 43 The mayde was trwe mylde & fre  
   She me reseuyed for loue of þe  
 45 Nyne monethes with her y was  
   To make amendes for þy trespass  
   Or y ynto þis worlde was borne  
   To saue mankynde þat was forlorn  
   Thorow þe vertu of my grace  
 50 Thus kome þis sesyng fyrst in place  
   Vyrgyn Mary mayden mylde  
   With me went grette with chylde  
   And when þis sesyng was all y-do  
   Grete enuye hadde þy fo  
 55 That cursedde fend satanas  
   Hadde gret wonþer why hit was  
   Wherfor j wolde so myche loue þe  
   That so vnkynde hast be to me  
   Wroth he was hit helpede hym noȝt  
 60 For to helpe þe was all my powȝt  
   He tempted me yn so gret foly  
   An pride couetyse & glotenye  
   And well he wyste y was a man  
   But synne yn me fonde he none  
 65 ffor-soþe well harde he þretened me  
   How þat sesyng shuld dere y-bowȝt b[e]  
   For to dystroye me þorow his m[yȝht]  
 68 And putte þe for euer out of m[y syȝht]

- 41 Tyll a maydyn y be-toke mee  
 42 When y conceyuyd schulde bee  
   . . . . .  
   . . . . .  
 43 The maydyn was trewe mylde & free  
   Sche resseyuyd me for loue of thee  
 45 Nyne monthes with hur y was  
   To make amendys for thy trespass  
   Or y in-to thys<sup>1</sup> worlde was borne  
   To saue mankynde þat was forlorne  
   Throrowe my vertue and my grace  
 50 Thus came þys sesyng fyrste on place  
   Vyrgyne mary maydyn mylde  
   Wyth me went þus grete with chylde  
   And when þys sesyng was all y-do  
   Well grete envy hadd thy foo  
 55 That cursydd fende satanas  
   Had grete wondur why hyt was  
   wherefore y wolde so moche loue þe  
   That so vnkynde haste þou be to me  
   Wroth he was hyt helpyd hym noȝt  
 60 ffor to helpe the was all my þoȝht  
   He tempted me in so grete folye  
   Pryde couetyse and glotenye  
   And well he wyste y was a man  
   But synne in me fonde he none  
 65 ffor-sothe ryȝht harde he threted me  
   That sesyng schulde haue beten me  
   ffor to dystroye me þorow hys myȝt  
 68 And put the for-euer owt fro my syȝt

<sup>1</sup>The s in this word is followed by a tail.

## CAMB. UNIV. II. 3. 26.

- 69 Derwarde sowle herkny to me  
 70 And a newe ioye y tell to the  
 to make this chartour of feoffament  
 Heuen and erpe schall be present  
 Hit schall in such maner be  
 pat y mote geue my lyfe for the  
 75 Whan y am dede man be thow kynde

And haue this chartour euer in mynde  
 ffor thy enemy pat þe hath sowȝt

- Fol. 235<sup>b</sup> the woll for-yete ryght nowght  
 there-fore y wol day for thy folye  
 80 to brynge the in my company  
 I am a-lyue and þou art dede  
 y yef the lyfe a-yenste þe quede  
 To helpe the y am redy  
 And to saue the fram thy enmye  
 85 Many a way y haue y-goo  
 In hungryr chele and thurst also  
 Thyrti wyntyr and thre there-to  
 Was all ar all my disese were y-do  
 Parchement to fynde wyste y none  
 90 To make a chartour a-yenste thy fone  
 That schall leste with-outyn mynde  
 92 Herkeneth to me wordis and eynde

## CAMB. UNIV. II. 4. 9.

- 69 Nowe derworthly soule herke to me  
 70 And A newe Ioye I xal telle the  
 To make A chartore of feffement  
 heuene And erth schuld be presents  
 But in soth<sup>2</sup> A maner it mot nede be  
 pat I xall geue myne lyfe for the  
 75 And whanne I Am dede man be þou  
 kende

And haue thys chartur eyr in mende  
 for A enmye þou hast þat hath þe  
 soughte

- Fol. 44<sup>a</sup> for I wylde for thyne foly  
 80 And brynge the in-to my company  
 I am lyf And þou art dep  
 I wull geue lyf A-ȝene þe qued  
 for to helpe I ame All redy  
 to saue the eyr frome thyn enmye  
 85 for many way I haue goo  
 In hunger thyrst schel And wo  
 xxxti wyntyr And thre pere-to  
 or my desese were All do  
 Parchement to fynde wyst I none  
 90 To make thy charture A-ȝene thy fone  
 pat wolde last wyth-oute ende  
 92 herkenyth now to my wordes hende

## CAMB. UNIV. Ee. 2. 15.

## The Chartur

Fol. 90<sup>a</sup>

- 69 Nowe derworthy Sowle herkyn to me  
 And a newe Ioye I shall telle the  
 75 And whan I am dede man be þou kynde  
 And haue thys chartur evyr in thy  
 mynde  
 ffor an enemy that hathe þe<sup>2</sup> sought  
 But I shall for no thyng less the nought  
 ffor I wylle dye for thy folye  
 80 And brynge the in-to my companye

**T**O make a chartur of feffment<sup>1</sup>  
 hevyn and erthe shall be present  
 But in such manere hit mvst nedys be  
 That I shall yelde my lyfe for the

<sup>1</sup> Immediately preceding this line is a duplicate of it, which is cancelled, the fourth word being spelled *chartour*.

<sup>2</sup> Thus the MS.

<sup>2</sup> þe is inserted above the line.

## COTT. CALIG. A. II.

69. Now dereworth soule herken [to me]  
 70 And a newe joye shall y telle [þe]  
 To make a chartur of feffem[ent]  
 Heuen & erþe shall be pres[ent]  
 Hit moste nedus in suche man[er be]  
 That y most ȝolde my lyf fo[r þe]  
 75 And when y am deed man þe[n be  
 þou kynde]  
 And haue þis chartyr euer yn þ[y  
 mynde]  
 ffor þyn enemy þat hath þe so[wȝht]  
 And ȝyt shall y lose þe nowȝ[t]  
 ffor y woll dye for þy foly  
 80 And brynge þe yn-to my cu[mpanye]  
 I am lyf and þou art dede  
 Call þou my lyf aȝeyn þy [nede]  
 ffor to helpe þe y am redy  
 To saue þe euer fro þyn en[my]  
 85 ffor many a way haue y [goo]  
 In hunger þryste chele & woo  
 Thrytty wyntyr & þre þerto  
 Or my desese wer all y-do  
 Parchemyn to fynde wyste y none  
 90 To make a chartur aȝens þy fone  
 That wolde laste with-owten ende  
 92 Herken now to my wordes hende

## CAMB. UNIV. Ff. 2. 38.

- 69 Now derworthe soule herken to me  
 70 And a newe yoye y schall telle to þe  
 To make a chartur of feffement  
 Heuen and erthe schall be presente  
 But in soche a maner hyt muste be  
 That y schall ȝelde my lyfe for the  
 75 And whan y am dede man be þou kynde  
 And haue þys chartur eyur in þy mynde  
 ffor an enemy that hathe the soght  
 But y schall for noþyng lese þe noȝt  
 ffor y wold dye for thy folye  
 80 And brynge in-to my companye  
 I am a-lyue and thou art dedd<sup>2</sup>  
 fol. 40<sup>b</sup> I wold yeue my lyfe ayenste þy quede  
 ffor to helpe þe y am all redy  
 ffor to saue þe euer fro þyn enemye  
 85 ffor many a way y haue y-goo  
 In hungur thurste cheyle & woo  
 Thretty wyntur & thré therto  
 Or my dysese were all y-doo  
 Perchement to fynde wyste y noone  
 90 To make thy chartur a-yenste þy foone  
 That wolde laste with-owten ende  
 92 Herkenyth now to my wordys hende

## CAMB. UNIV. Ee. 2. 15.

- 81 I am lyfe and thou art dede  
 I wylle yeve my lyfe a-yenst thyn quede  
 ffor to helpe the I am alle redy  
 ffor to saue the euer<sup>1</sup> fro thyn enemy  
 85 ffor many a way I have goo  
 In hunger thruste chele and woo  
 Thyrty wynter and thre þer-to  
 Or my dysse were alle I-doo  
 Parchemyn to fynde wyst I noone  
 90 To make the chartur a-yenst thy foone  
 That wold last withoutyn ende  
 92 herkenys nowe to my free wordys hende

<sup>1</sup> Euer is inserted above the line.<sup>2</sup> Or dede?

## CAMB. UNIV. II. 3. 26.

- 93 But as trewe loue me bad to do  
 Myne owne skynne y toke there-to  
 95 And whan y hadd so y-do  
 ffew frendis hadd y tho  
 To geete me frendis y ȝaf gret mede  
 98 As doth the poure that hath nede  
 . . . . .  
 . . . . .  
 101 Than my-selue for the  
 Was y-naylid to the tree  
 On a thorsday a soper y made  
 104 With frendis and foys to make hem glad  
 105 Of brede and wyne the sacrament  
 Euyr to be oure testament  
 hit is my fleysche and my blode  
 To hem that lyuyth in mylde mode  
 To hem that dyeth out of charite  
 110 her dampnacioun for euyr schall be  
 here schall y foure wordis teche  
 to the peple and it preche  
 therefore take hit to yowre mynde  
 yf ye will to heuen wende  
 115 Now this word is of the sacrament  
 116 that men schall reseuyue verament

## CAMB. UNIV. II. 4. 9.

- 93 but as trewe loue bad me do  
 Myne owne skynne I toke *pereto*  
 95 And whanne I hade ȝit so I-do  
 wul fewe frendes had I po  
 to gete me frendes I ȝaf gret mede  
 as doth þe pore þat hath gret nede  
 But for to ȝeue the I hade no more  
 100 for thi sowle þat was for-lorne  
 þanne my-selfe for to ȝeue the  
 þat for the dyed vppone A tre  
 vppone A thursday A sopyr I made  
 Both frend & foo to make heme glade  
 105 of <sup>1</sup> bred And wyne the sacramente  
 for euyr to be youre testament <sup>2</sup>  
 the wyche is myne fesche & myne bloode  
 To tho þat here levynē with mylde mode  
 And tho þat deyne oute of charyte  
 110 . . . . .  
 here wyl I iiije wordys teche  
 to the pupyl I bydde ȝou heme preche  
 And þat þey haue heme euire in mende  
 here mende in heuene they schul fynde  
 115 these wordys towchene þe Sacrament  
 116 þat mend sundyrly reseuyuens verament

## CAMB. UNIV. Ee. 2. 15.

- 93 But as trewe love bad me doo  
 Myn owyn skyn to take ther-to  
 95 And whan I had so I-doo  
 Well fewe frendys had I thoo  
 To gete me frendys I ȝaf gret mede  
 As dothe the poure that hathe gret nede  
 99 . . . . .  
 100 ffor thy soule that was for-lore  
 Than my soule to yeve for the <sup>3</sup>  
 That for the dyed vp-on the tree  
 Vp-on a thursday a supper I made  
 104 To frende and foo to make hem glade

<sup>1</sup> After of in this line there stands in the ms. what looks like a cancelled h.

<sup>2</sup> In the ms. this line was omitted from its place and was written after line 108.

<sup>3</sup> *thyn* deleted before *the*.

## COTT. CALIG. A. II.

## CAMB. UNIV. Ff. 2. 38.

- 93 But as trewe loue ladde<sup>1</sup> me þo  
Myn owene skyne y take þer-to  
95 And when y hadde so y-do  
Well fewe frendes hadde y tho  
To gete me frendes y þaf gret mede  
As both þe pore þat hath myche nede  
But to gyf þe y hadde no more  
100 ffor þy sowle þat was forlore  
Then my sowle y þaf for þe  
ffor to dye vpon a tre  
Vpon a thursday a sowper y made  
To frend & fo to make hem glade  
105 Of breed & wyne þe sacrament  
ffor euer to be my testament  
Whych ys my flesh & my blode  
To þo þat lyuen yn mykyll mode  
And to þem þat dyen out of charite  
110 Her dampnacyon for euer to be  
Her wyll y þou fowr wordes teche  
[A]nd to þe pepull loke ȝe hem preche  
*Hoc facite in meam commemoracionem*  
[þ]o þat haue hem euer yn mynde  
[H]ygh mede in heuen shull ȝe fynde  
115 These wordes towchen þe sacrament  
116 That men resseyuen verament

- 93 But as trewe loue badd me doo  
Myn owne skynne y toke ther-too  
95 And whan y had so y-doo  
Well fewe frendys had y tho  
To gete me frendys y gafe grete mede  
As doþ þe pore man þat haþ grete nede  
But for to yeue þe had y no more  
100 ffor thy soule that was for-lore  
Then my-selfe to yeue for the  
That for the dyed vpon a tree  
Vpon a thursday a soper y made  
To frende & foo to make þem gladd  
105 Of bredd and wyne the sacrament  
ffor eyr to be my testament  
whych ys my flesche & my blode  
To them þat leuen in mylde mode  
And tho þat dyen owt of charyte  
110 Ther dampnacioun for eyr to bee  
Here wold y my wordes yow teche  
And to þe pepull y pray yow þem preche  
*Hoc facite in meam commemoracionem*  
And that they haue þem in mynde  
Ther mede in heuene þere schull þey  
fynde  
115 These wordes techeth the sacrament  
116<sup>2</sup> That men receyueue verament

## CAMB. UNIV. Ee. 2. 15.

- 105 Of bred and wyne the sacrament  
For ever to be in my testament  
wyche ys my fleshe and my blode  
To thoo þat levyn in mylde moode  
And to þoo þat dyen out of charyte  
110 here dampnacioun for evyr to be  
Fol. 90<sup>b</sup> Here wold I you foure wordys teche

And to the peple I pray you hem preche<sup>3</sup>  
*Hoc facite in meam commemoracionem*

**A**ND that they have hem ever in  
mynde  
here mede in hevyn there shull  
þey fynde

- 115 These wordys tovyth the sacrament  
116 That men receyuen verament

<sup>1</sup>The *de* in this word has a stroke over it.

<sup>2</sup>In the MS, line 116 follows line 117.

<sup>3</sup>*teche* deleted before *preche*.

## CAMB. UNIV. II. 3. 26.

- 117 Hit semyth meny and is but oone  
 Hit semyth brede and it is none  
 Hit is quykk and semyth dede  
 120 Hit is my body in forme of brede  
 Hit is y-made for man-kynde<sup>1</sup>  
 122 My wondirfull dedis to haue in mynde  
 . . . . .  
 . . . . .  
 125 . . . . .  
 . . . . .  
 127 And ar y fram the borde a-rose  
 2nd Col. To the iewes betrayed y was  
 Whan y hadd y-soped y ros a-none  
 130 to grete maystris þey gan goone  
 And brought me forth in the way  
 As a lyon that goth a-bowte his pray  
 And a-none they be-gan to pylle me  
 And sayde y schulde day vppon a tre  
 135 My mantell and othir clothis mo  
 All y hadd well sone for-goo  
 . . . . .  
 . . . . .  
 139 All my clothis fro me they token  
 140 And all my frendis me for-sokyn

## CAMB. UNIV. II. 4. 9.

- 117 It semyth many & it is but one  
 It semyth bred And itt is none  
 It is qwyce and semyth dede  
 120 It is myne body in forme of brede  
 this made I for mane-kende  
 My wondyrfull dedys to haue in mende  
 Who-so it resceyuith in clenness  
 Sauyd xal he be And come to blysse  
 125 And to haue in mynde myne passyoun  
 the qwych xal pin saluacioun  
 or I frome that borde ros  
 of myne dyscipule trayed I was  
 Whanne he hadde suppyd he ros A-none  
 130 To gret maystrys he gane gone  
 And broughte heme wyt hym in þe waye  
 As a lyone goth A-bowte hys praye  
 A-none the be-gunne to vnspoyle me  
 And seyde I schulde dye vppone A tre  
 135 My mantyl And other clothes moo  
 Fol. 45a All I hade heme sone for-goo  
 they cast lot as wolde be-falle  
 wheyther one schulde haue all or part  
 Alle  
 But Alle myne clothys frome me they  
 tokene  
 140 And Alle myne frendys me sone for-  
 sokne

## CAMB. UNIV. EE. 2. 15.

- 117 hit semyth many and ys but oon  
 hit semythe bred and it ys noon  
 hit ys queke and semys dede  
 120 hit ys my bodi in forme of breede  
 Thys made I oonly for man-kynde  
 My wonderfulle dedys to haue in mynde  
 123 Who-so resseyvyth it in clenness  
 Savid shall be and come to blys  
 125 And to have in mynde my passioune  
 The wyche shall be thy sauacyoun  
 Or I fro the boorde a-roos  
 Of my dyssyppe be-trayed I was

<sup>1</sup> Opposite this line in the margin is written *Memoriam fecit mirabilium suorum*.

## COTT. CALIG. A II.

## CAMB. UNIV. Ff. 2. 38.

- 117 Hyt semyth mony & ys but on  
Hyt semyth brede & hit ys none  
Hyt ys qwylke & semeth deed
- 120 Hyt ys my body in forme of breed  
Thys made y only for mankynde  
[M]y wonperfull werkes to haue yn  
mynde  
Who so reseyue hit yn clennesses  
[S]aued shall be & come to blysse
- 125 [A]nd to haue yn mynde my passyon  
That shall be py saluacyon  
Ere y fro þe bord arose  
Of my dyscypull betrayd y wose  
When he had sowped he rose a-non
- 130 To grete maystres ryde he gone  
And browȝt hem with hym yn þe way  
As a lyon goth abowte his pray  
*Suscepit me sicut leo paratus ad predam*  
Anon þey begon to spoyle me  
And sayde y shulde dye vpon a tre
- 135 My mantell & oper cloþus mo  
All y hadde hem sone for-go  
They caste lotte as wolde befall  
Wheþer on shuld hem or parte hem all  
So all my cloþus fro me þey token
- 140 And all my frendus me for-soken
- 117 Hyt semeþ many hyt ys but oone  
Hyt seemeþ bredd and hyt ys noone  
Hyt ys quykk and semyth dedd
- 120 Hyt ys my body in forme of bredd  
Thys made y oonly for mankynde  
My wondurfull dedys to haue in mynde  
Who-so resceyueþ hyt in klennesses<sup>2</sup>  
Sauydd schall be and come to blysse
- 125 And to haue in mynde my passyoun  
The whych schall be thy sauacioun  
Or y fro the borde aroos  
Of my dyscypull be-trayed y was  
When he had sowpyd he roos anone
- 130 To the grete maystys he can gone  
And broȝt þem with hym in þe way  
As a lyone þat gothe a-bowte hys pray  
*Susceperunt me sicut leo patris ad predam*  
Anon þey be-ganne<sup>3</sup> to spoyle me  
And seydd y schulde dye vpon a tre
- 135 My mantell & opur cloþys moo  
All y hadd þem sone forgoo  
They caste lotte as wolde be-falle  
wheþer oon schulde haue all or parte  
þem all  
But all my cloþys fro me þey tokene
- 140 And all my frendys me forsokene

## CAMB. UNIV. Ee. 2. 15.

- 130 Whan he had soped he roos a-noon  
To grete maysteys he gan goon  
And brought hem with hym in þe way  
As a lyone that gothe a-boute hys pray  
*Susceperunt me sicut leo paratus and<sup>1</sup> predam*  
A-NOON they be-gonne to spoyle  
me  
And seyde I shuld dye vpon  
a tree
- 135 My mantell and other cloþys moo  
Alle I hadde hem<sup>4</sup> sone for-goo  
They cast lotte as wolde be-falle  
Where oone shuld haue alle or parte  
hem alle  
But alle my cloþys fro me they tokyn  
And alle my frendys sone me for-sokyn

<sup>1</sup> Thus the ms.<sup>2</sup> Ms. be ganne corrected from be game.<sup>3</sup> The k is blurred.<sup>4</sup> hem is inserted.

## CAMB. UNIV. II. 3. 26.

- 141 Nakyd y stooode a-monge my<sup>1</sup> foen  
 Othir sokoure had y none  
 Redy they were to do me disese  
 there was none that wolde me plesse  
 145 they made skorges scharpe and grete  
 Where-with my body schulde they bete  
 And though y wolde haue playnyd me  
 there schulde no socowre to me haue be  
 Sore a-ferde forsoth y was  
 150 Whan they ledde me in-to place  
 151 To a piloure y was bownde ful sore  
 152 On me they had no pite thore

a they seyde be gladd and mery of chere  
 b they both thy frendis þat stondiþe here  
 c We schall neuyr forsake the  
 d till we se the naylid on tree

- 155 this he stooode y-bownde all nyght  
 156 till the morow hit was day lyght  
 153 y waysche with my owen blode  
 154 And on the erth colde y stooode  
 157 Sone after y-straynyd vppon a tre  
 158 As parchement owȝt to be  
 159 Herknyth and ye schall wete  
 160 How this chartour was y-wrete

## CAMB. UNIV. II. 4. 9.

- 141 nakyd I stode A-monge myne foone  
 for other soker had I none  
 Redy þey werne me to dysese  
 But neuyr one þere me to please  
 145 they madene þere skourges grete  
 wherwyth my body schulde be bete  
 And thow I wolde haue pleynned me  
 þere schulde none socure haue<sup>2</sup> bene  
 ful sore a-ferde for-sothe I was  
 150 quan they ledde me forth so gret A  
 pace  
 151 Towarde A peler they ledde me swythe  
 152 And þere A-boundene And betyne I was  
 be-lyue  
 . . . . .  
 . . . . .  
 . . . . .  
 . . . . .  
 153 And waschyne wyth myn owene blood  
 þat one þe erthe A-boute colde it stode  
 155 And so ij stooode boundene al þat nyghte  
 Tyl one þe morowe þat it was daye  
 lyghte  
 Strayned wel herde vppone A tre  
 As parchemente myghte to be  
 heryth nowe And ȝe schul wetyne  
 160 howe thys charture was wretyne

## CAMB. UNIV. Ee. 2. 15.

- 141 Nakyd I stode a-monge my foen  
 For other socour had I noon  
 Redy they were me for to disese  
 But noon ther was me for to please  
 145 They mad scorges harde and grete  
 Ther-wyth my body schulde be bete  
 And though I wolde have pleynned me

- Fol. 91<sup>a</sup> Ther schulde to me no socoure have be  
 ffulle Sore a-ferde for-sothe I was<sup>2</sup>  
 150 Whanne they<sup>4</sup> led me forthe so gret  
 a paas  
 151 To a peler I was bownde alle the nyght  
 152 Tugged and betyn tyll it was day lyght

<sup>1</sup> my is inserted.<sup>2</sup> After socure, A has been cancelled, and after haue h has been cancelled.<sup>3</sup> The cartur is written in the margin.<sup>4</sup> had was written after they and then deleted.

## COTT. CALIG. A. II.

## CAMB. UNIV. Ff. 2. 38.

- 141 Naked y stod among my fone  
ffor oper sokour hadde y none  
Redy þey wer me for to dysese  
But none þe was me to plesse
- 145 They made skourges hwge & grete  
Therwith my body for to bete  
And þowȝ y wolde haue playned me  
Ther schulde to me no sokour haue be  
ffull sore aferd for-soþe y was
- 150 When þey ledde me so gret a pase  
To a pyler y was bownd all nyȝt
- 152 Tugged & beten tyll hit was day lyȝt  
. . . . .  
. . . . .  
. . . . .  
. . . . .
- 153 And wasshen with my owene blode  
That on þe yrþe abowte me fode
- 155 And so y suffred all þe nyȝt  
Tyll on morn hit was day-lyȝt  
Streyned well harde to a tre  
As parchemyn oweth for to be  
Herkeneth now & ȝe shall wyten
- 160 How þe chartur was wryten

- 141 Nakyd y stode amonge my foone  
ffor odur socour had y noone  
Redy þey were me for to dysese  
But none þer was me for to plesse
- 145 They made scorges harde & grete  
Ther-with my body schulde be bete  
And thought y wolde haue pleyned me  
Ther schulde no socour to me haue bee  
ffull sore aferde for-sothe y was
- 150 When þey ladd me forþe so grete a pase  
To a peler y was bownden all þe nyȝt
- 152 Scorged & betyd tyl hyt was day-lyȝt  
. . . . .  
. . . . .  
. . . . .  
. . . . .
- 153 And waschen with myn owne blood  
That on erþe abowte fode stode
- 155 And so y stode bounden all þe nyȝt  
Tyll on þe <sup>1</sup> morne þat hyt was lyȝt
- Fol. 41<sup>a</sup>  
Streyned well harde vpon a tree  
As perchement owyth for to be  
Heryth and ye schall weten
- 160 How thys chartur was y-wretone

## CAMB. UNIV. Ee. 2. 15.

- . . . . .  
. . . . .  
. . . . .  
. . . . .
- 153 And waschen wyth myn owyn bloode  
That on the erthe a-boute me stode
- 155 And so I stood bounde all the nyȝt  
Tyll on the morowe þat it was lyȝt  
Streyned well faste vp-on a tree  
As parchemyn owyth for to be  
heryth nowe & ȝe shall wetyn
- 160 howe thys chartyr was I-wretyn

<sup>1</sup> Or þis?

## CAMB. UNIV. II. 3. 26.

- 161 Of my face fill downe the ynke  
 Whan thornys on my hed gan synke  
 the pennys that the lettris were with  
 wrytene  
 were skorges that y was with betyne  
 165 How many lettris there-in bene<sup>1</sup>  
 Rede and thow myste wyte and seene  
 With .V. M<sup>l</sup>. CCCC. fyfty and ten  
 Woundis in my body blak and whane  
 Fol. 236 ffor to schewe the of my loue-dede  
 170 my-sylue y Woll the chartor rede  
 ye that goth forth by the wey<sup>2</sup>  
 take hede and loke with yowre ey  
 Redith vppon this parchemyne  
 Of eny sorow were grettir þan myne  
 175 He that hireth this chartor y-redde  
 How y am wondid and all for-blede  
 Reportith ye that beth hider y-come  
 178 that y am ihesus nazareth god-is son  
 : : : : :  
 180 : : : : :  
 181 that was y-bore in betheleem  
 Of mary y-offrid in ierusalem  
 The kyng is son of heuen aboue  
 184 A merciful fadir and full of loue

## CAMB. UNIV. II. 4. 9.

- 161 Vppone myne hede A crowne þey sett  
 thornes thorowe myn brayne þei mette  
 The pennes þat þe letteres wretyne  
 Fol. 45<sup>b</sup> Werene scourges þat I was wyt smetene  
 165 how many lettrys there-one bene  
 Rede and þoue maye wete & seene  
 Ve Milia V. C. I And x<sup>e</sup>  
 Wondes one myn body both rede & wane  
 for to schewe þe of loue-dede  
 170 My-selſe I wol the charture rede  
*O vos omnes qui transitis per viam*  
 þe mene þat gone forth in þe weye  
 takyth hede and lokyth with your eye  
 And redyth vppone this parchement  
 gif any sorowe be so gret as myne  
 175 þet stondyth and heryth þe charture rede  
 why I Am wondyd & all for-blede  
*Sciunt presentes & futuri*  
 wote þe þat be here and be fore to come  
 þat ihesu of nazareth goddes sone  
 vndrestond þe wyl þat wollyn Abyde  
 180 þat ihesu hath now A bloddy ayde  
 þat bore was in bedleme  
 of marye offered in ierusalem  
 þe kynges sone of heuene a-boue  
 184 A mercyfull fadyr þat wel I loue

## CAMB. UNIV. Ee. 2. 15.

- 161 Ouer alle my face fell the ynke  
 Thornys in myn hed be-gonne to synke  
 The pennys þat the letterys wretyn  
 Were scorges þat I was wytht smetyn  
 165 howe many letterys þat ther-on ben  
 Rede and thou may wete an seen  
 V m<sup>l</sup> v c fyfty and ten thanne  
 Woundys on my body bothe rede  
 and wanne.  
 ffor to shewe the of my love in deede  
 170 My-selſe I wolde here the chartur rede  
*O vos omnis qui transitis per viam.*  
*attendite et videte si est dolor similis*  
*sicut dolor meus*  
 ye men þat goon foorth here by the  
 weye  
 172 Be-holde and see bothe nyght and daye

<sup>1</sup>nota bene is written in the margin opposite this line.<sup>2</sup>In the margin is written *o vos omnes qui transitis per viam.*

## COTT. CALIG. A. II.

## CAMB. UNIV. Ff. 2. 38.

- 161 Ouer all my face fyll þe ynke  
With þornus þat in my hedde gonne  
synke  
The pennus þat þose letterus wryten  
Wer skourges þat y was with smyten
- 165 How many letterus þat þer-on bene  
Rede & þou may wyte & sene  
ffyue þowsande fyue hundered þen  
Wonþus of my body rede & wanne  
ffor to shew þe of my loue-dede
- 170 My-self wyll here þe chartur rede  
*O vos omnes qui transitis per viam  
attendite uidete si est dolor sitis sicut  
dolor meus*
- 171 þe men þat gon her by þe way  
Beholde & se both nyȝt & day  
And redeth vpon þis parchmyn  
ȝyf any sorow be so gret as myn
- 175 Stonþeth & herkeneth þis chartur redde  
Why y am wounded & all forbledde
- Wyten þo þat ben her & þo þat ben to  
come
- That y ihesu of nazareth goddus sone  
Vnþerstondeþ well þe þat woll abyde
- 180 That y ihesu haue a bloody syde  
That borne was yn bedleem  
Ouer-more offred yn-to iherusalem  
The kyngus sone of heuen aboue
- 184 A mercyfull fader þat y so well loue
- 161 Ouer all the face felle the ynke  
Thornys in myn hedd begynne to synke
- The pennys þat þo letturs<sup>2</sup> wretyne  
Were scorges þat y was with smetyne
- 165 How many letturs that þer-on bee  
Rede & þou may wytt and see  
ffyue thousande .v.c fyfty & .x. than  
woundes on my body rede & wane  
ffor to schewe þe for my loue-dede
- 170 My-selfe wolde here the chartyr rede  
*O vos omnes qui transitis per viam  
attendite & videte si est dolor sitis sicut  
dolor meus*
- 171 þe men þat gone here be þe way  
Be-holdeþ & see boþe nyght & day  
And redyþ vpon thys parchemyne  
If eny sorowe be os grete as myne  
Stondyþ & herkenyþ þys chartur redd  
Why y am woundedd & all for-bledd  
*Sciant presentes et futuri*
- WETEN þo þat ben here & þo þat  
be to come  
That y ihesu of nazareþ godd-  
is sone  
vndurstondeþ well ye þat wyll abyde
- 180 That y ihesu hath a bloody syde  
181 Ouer more of-redd in-to Ierusalem  
182 That borne was in bedleme  
The kyngys sone of heuen aboue
- 184 A mercyfull fadur þat well y loue

## CAMB. UNIV. Ee. 2. 15.

- 173 And redythe vp-on þis<sup>1</sup> parchemyn  
yef ony sorowe be so gret as myn
- 175 Stondyth an herkenyþ thys chartur  
rede  
Why I am woundid and all for-blede  
*Siant presentes et futuri*
- Vndir-stondyþ well ye þat wyll a-byde
- 180 That Ihesu hathe a bloody syde  
That born was in bedlem  
Oder more offryd in-to Ierusalem  
The kyngys sone of heuyn above<sup>2</sup>
- 184 A mercifull fadyr that well I love

W Iten alle thoo that ben here  
& þ<sup>o</sup> tho þat ben to com  
That I Ihesu of Nasarethe  
godys son

<sup>1</sup>my has been deleted and þis inserted.<sup>2</sup>There is a tail after the s in this word.<sup>2</sup>above corrected from abouyn.

## CAMB. UNIV. Ii. 3. 26.

- 185 Made a sesyng<sup>e</sup> whan y was bore  
to mankynde that was forlore  
With my chartoure in playnte  
Made to man a feffament  
y haue him grauntid and y-yeue  
190 In my kyngdome with me to leue  
Euyr to be in heuen blisse  
To haue and to holde withoutyn mysse  
vppon this condicion to be kynde  
And haue my wondirfull dedis in mynde
- 195 ffrely to holde and frely to yelde  
With all the purtenanse þat y may welde  
197 In my blisse for to dwell  
ffor a rent that y schall tell  
My herytage þat is so fre  
200 With-outyn homage othir fute  
None othir rentis ax y of the  
But a foure leuyd grase þou yelde to me  
the firste leue ys sorow of hert <sup>1</sup>  
the secunde leue ys verray schryft  
205 the thrid y nell no more do so  
the firthe is penance y-yeued þerto  
Whan this leue to gadere ys ysett  
208 A trew loue men clepith hit

## CAMB. UNIV. Ii. 4. 9.

- 185 I made a sessyng<sup>e</sup> whane I was bore  
to mankende þat was for-lore  
But wyth my charture here-in presente  
I make to mannes Soule a feffement<sup>e</sup>  
þat I haue grauntyd And I-yeue  
190 to mankend wyth me for to be  
Fol. 46<sup>a</sup> In my kyndome of heuene blysse  
to haue and to holde wyth-owte mys  
So in þis condycioun þat þou be kende  
And myne wondyrful dedys to haue in  
mende
- 195 frely to haue and frely to holde  
wyth all þe portenaunce with þe wolde  
In my blysful Ioye euyr to dwelle  
for þe rent þat I xal þe telle  
Myn herytage þat is so fre  
200 for homage or for fewte  
no more wyl I aske of the  
But A iiij<sup>te</sup> leued gras rent to me  
þe fyrst lefe is wery schryfte  
þat other for þi synne thyn hert smerie  
205 the iij<sup>de</sup> Is I wyl do no more so  
þe iiij<sup>te</sup> is the penaunce þere-to  
And haue thys leuys to-gedyr be set  
208 A trew loue me clepyth it

## CAMB. UNIV. Ee. 2. 15.

- 185 I mad a sesonyng whan I was borne  
To save mankynde that was for-lorne  
Fol. 91<sup>b</sup> But wyth my charter here present  
I make to manys soule a feffment  
That I haue graunted an yeve  
190 To mankynde wyth me for to leue  
In my kyngdom of hevyn blys
- To have and to holde with-out mys  
So in thys condycioun þat þou be kynde  
And my wondyrfull werkys to have in  
mynde  
195 Frely to have and frely to holde  
196 Wyth alle the portenavnce for to be  
bolde

<sup>1</sup> In the margin opposite this line is written *nota bene*.

## COTT. CALIG. A. II.

- 185 I made a sesyng when y was borne  
 To saue mankynde þat was forlorne  
 But with my cha[r]tur her-yn present  
 I make to mannus sowle a feffement  
 That y haue granted & ȝeue  
 190 To mankynde with me to lyue  
 In my kyngdon of heuen blysse  
 To haue & to holde withowten mysse  
 With þis condycyon so þat þou be kynde  
 And haue þis chartor euer yn mynde
- 195 ffrely to haue & frely to holde  
 With alle þe pertynanse to be bolde  
 In my blesfull joye euer to dwelle  
 For þe rente þat y shall þe telle  
 Myn herytage þat ys so fre  
 200 ffor omage or ellys for fewte  
 No more woll y aske of þe  
 But a fowr leued grasse ȝelde to me<sup>1</sup>  
 That on lef ys verry shryfte with hert  
 That<sup>2</sup> oþer ys for synne sorowe smerte  
 205 The þryrde ys y wyll no more do so  
 The fowrþe ys do þy penanse þer-to
- And when þese leuus togeder be sette  
 208 A trewe loue men klepe hyt

## CAMB. UNIV. Ee. 2. 15.

- 197 And in my blysfull Ioy euer to dwelle  
 ffor the rent that I shalle the telle  
 Myn eritage that ys soo free  
 200 ffor omage of ellys for fewte  
 Nomore woll I aske of the  
 But a foure leved gras ȝelde þou me  
 That oo lefe ys verray shryfte

## CAMB. UNIV. Ff. 2. 38.

- 185 I made a sesyng whan y was borne  
 To saue mankynde þat was forlorne  
 But with my chartur here-in presente  
 I make to mannys soule a feffement  
 That y make haue graunted & ȝeue  
 190 To mankynde with me for to leue  
 2nd Col.  
 In my kyngdome of heuene blysse  
 To haue and to holde with-owt mysse  
 So in thys condycioun þat þou be kynde  
 And my wonderfull workis to haue in  
 mynde
- 195 ffrely to haue and frely to holde  
 Wyth all þe purtenaunce for to be bolde  
 And in my blysfull yoye euer to dwell  
 ffor the rente þat y schall þe telle  
 Myn herytage that ys so free  
 200 ffor homage or ellys for fealte  
 Nomore wyll y aske of the  
 But a foure leued grasse ȝelde þou me  
 That oon lefe ys very schryfte of hert  
 That oþer ys for þy synne here smert  
 205 The thrydd y wyll no more do soo  
 The fourþe do þy penaunce mekely  
 þerto  
 And þen þese leues to geder byn sett  
 208 A trewe loue men callyth hyt

<sup>1</sup> Nota in margin.<sup>2</sup> Ms. Tath.<sup>3</sup> Ms. þe deleted before for.

## CAMB. UNIV. II. 3. 26.

209 Of this rent be noght be-hynde  
 210 Yf thow wilt to heuen wynde  
 And yf þis rent þou trewly pay me  
 212 My grette mercy y yeue to the

. . . . .  
 . . . . .

215 . . . . .  
 . . . . .

217 the<sup>1</sup> seele þat þis chartour was selid  
 with

Was y-made at the smyth

<sup>2nd Col.</sup>

Of golde and syluer hit is nowȝt

220 But of stele and yren it is wrowȝt Fol. 46<sup>b</sup>  
 With a spere my hert they stonge

Prow my lyuyr and my longe

Vppon my syde they made a wownde  
 that my hart blod ran to grownde

225 With thre naylis they þourlid me  
 throw foote and hond in-to the tre  
 This selynge was dyre y-bowght  
 At my hert rote hit was y-wrowȝt  
 Y-temperid with fyne vermelon

230 On my rede blod it ran downe  
 ffyue selis were sett there on

232 ffadir son god and man

## CAMB. UNIV. II. 4. 9.

209 of thys rent be þou noughte be-hynde  
 210 þe waye to heuene þane may I fende  
 And if þou thys rente trewly paye me

212 My gret mercy I schewe the  
 for if þou falle And gretly mistake  
 ȝet myn charture wyl I not for-sake

215 ȝif þou A-mende and mercy cawe  
 thyne herytage sothly þoue xalt haue  
 þe sealys þat it is a-selyd wyth

they werene I-made at a smyth

of gold ne syluere be they noughte  
 of stele And Irone they bene wroughte  
 for wyth a spere of stele myne hert þei  
 stonge

thorow my sydys and thorow myne  
 lounge

vppone my syde they made a wounde  
 þat myn hert blood rane downe one  
 grownde

225 And with þe nayles they bored me  
 thorow feet & hondys in-to þe tre  
 the selyng wexe was dere a-boughte  
 at myn hert rote it was soughte  
 al tempered wyth fyne vermeloun

230 of myn reed blood þat ranne A-downe  
 ve seles bene sett vp-one

232 fadyr and sone god & mane

## CAMB. UNIV. Ee. 2. 15.

209 Of thys rent be not be-hynde  
 210 The way to hevyn than myght þou fynde  
 And yf thys rent þou truly pay me  
 My gret mercy shall I shewe the  
 ffor yf thou falle & gretly mys-take  
 yet my charter wylle þat I þe not forsake

215 Yef þou a-mende and mercy crawe  
 Thyn herytage sothely shalt thou have  
 The seelys that it ys a selyd wythe  
 They were made of a smyth  
 Of golde ne syluer be they nought  
 220 Of Stele and yryn they<sup>2</sup> wern wrought

<sup>1</sup> This was written first, and then cancelled.

<sup>2</sup> Ms. be deleted before they.

## COTT. CALIG. A. II.

209 Of þis rente be not behynde  
 210 The way to heuen þen may þou fynde  
 And yf þou trewely þis rente pay me  
 My grete mercy þen shall y shewe þe  
 ffor yf þou falle & grettely mystake  
 yf my charter wyll not þat y þe forsake

215 yf þou amende & mercy craue  
 Thyn erytage sobly þen shalt þou haue

The sele þat hit ys a-seled wyth  
 Hyt was made at no smyȝth  
 Of golde ne syluer ys hit nowȝth

220 Ne stele ny yren ys hit of wroȝth  
 But with a spere my hert was stongen

Thorow my syde & thorow my longen  
 Vpon my syde þat made a wonde  
 þat my hert blode ran down to þe  
 grownde

225 And with yren naylus þey boredden me  
 Thorw fote & honde yn-to þe tre  
 The sesynge wax was dere y-bowȝt

Alle myn herte rote hit was y-sowȝt  
 All y-compered with fyn vermelson

230 Of my rede blode þat ran adown  
*Factum est cor meum tanquam liques-*  
*sens in medio uentris mei*  
 ffyue seles be sette þervpon

232 ffadyr & sone god & mon

## CAMB. UNIV. Ff. 2. 38.

209 Of thys rente be not be-hynde  
 210 The wey to heuene þene mytt þou fynde  
 And yf þou þys rente trewely pay me  
 My grete mercy wole y schewe þe  
 ffor yf þou falle & gretly mystake  
 If my chartour wole þat y þe not  
 forsake

215 If þou amende and mercy craue  
 Thyn herytage sobely þen schalt þou  
 haue

The selys þat hyt ys selyd with  
 They were made at a smyth

220 Of stele and yren they were wroght  
 ffor with a spere of stele my hert was  
 stongen

Thorow my syde & thorow my longene  
 Vpon my syde þey made a wounde  
 That my herte blode ran to grounde

225 And with yren nayles they bored me  
 Thorow fete & hondes in-to þe tre  
 The sesynge was dere y-boght

Fol. 41<sup>b</sup>  
 At my herte-rote hyt was y-soght  
 All tempurd with fyne vermyloun

230 Of my redd blood þat rane a-downe  
*ffactum est cor meum tanquam cera*  
*liquescens in medio ventris mei*  
 ffyue celys put ther-one

232 ffadur and sone god & man

## CAMB. UNIV. Ee. 2. 15.

221 ffor with a spere of stele myn hert was  
 stongen

Thorowe my syde and þorugh my longen  
 Op-on my syde they made a wovnde  
 That myn herte blood ran to þe grovnde

225 And wyth yryn naylys they boredyn me  
 Thorowe feet and handys in-to the tre

And selyng wex was dere I-bought  
 At myn hert rote it was sought

Fol. 92<sup>a</sup>  
 Alle I-temperyd wythe fyn vermylone<sup>1</sup>  
 230 Of my red blode that ran a-dovne  
*ffactum est cor meum tanquam cera li-*  
*quessens in medio ventrys mei*

Ffye selys been set ther-vp-on  
 ffadyr and sonne god and man

<sup>1</sup> The Chartur is written in the margin.



## COTT. CALIG. A II.

## CAMB. UNIV. Ff. 2. 38.

- |   |   |
|---|---|
| <p>233 The fyfte ys þat þou beleue most<br/>That y kam of þe holy goste</p> <p>235 And þerfor her may þou now se<br/>That y am a kyng of gret powste<br/>In playn power þy state to make<br/>A crowne of þornus on my hedde y take<br/>Thys crowne betokeneþ þat y am kyng</p> <p>240 And frely may þef myn owene þyng<br/>Thys wytnessed þe jewys alle<br/>On kneus þey gan before me falle<br/>And lowde sayde yn her skornyng<br/>All hayle lorde &amp; of jewes þe kyng</p> <p>245 Betwene two þeuus þis charter was seled<br/>Boþe wer seke þat on was heled<br/>Betwene two theuus hyȝe y-pyght<br/>In token þat y was lord of myȝth<br/>This be tokeneth both good &amp; yll</p> <p>250 At þe day of dome how y may saue or<br/>spyll<br/>Well drye y was &amp; thursted sore<br/>But of such drynk myȝth y no more<br/>ffor aysell &amp; galle þey þef to me<br/>But on drynke aske y of þe</p> <p>255 That þou be louyng towards þy fone</p> <p>256 Oþer drynke of þe aske y non</p> | <p>233 The fyrste þat be-leue muste<br/>That y come of the holy goste</p> <p>235 And therfore here may þou now see<br/>That y am kyng of prete<sup>2</sup> pouste<br/>In playne power þey sate<sup>3</sup> to make<br/>A crowne of þornys on my hedd y take<br/>Thys be-tokenyþ þat y was kyng</p> <p>240 And frely may yeue þyn owne thyng<br/>Thys wytnessyþ þe yewes all<br/>On knees þey can be-fore me falle<br/>And lowde seyde in ther scornyng<br/>All heyle be þou of yewes kyng</p> <p>245 Betwene ij theues þe chartur was selyd<br/>Bothe were syke that oon was helydd<br/>Betwne ij theues on hye y-pyght<br/>In tokyn þat y was kyng of myght<br/>Thys be-tokenyþ bothe goode &amp; ylle</p> <p>250 At þe day of dome to saue or spylle<br/><br/>Well drye y was y<sup>4</sup> thursted sore<br/>But of soche drynke myȝt y no more<br/>ffor eysell and galle they yaf to me<br/>But oon drynke y aske of thee</p> <p>255 That þou be louyng toward þy foone</p> <p>256 Other drynke of the aske y noone</p> |
|---|---|

## CAMB. UNIV. Ee. 2. 15.

- |   |  |
|---|--|
| <p>245 Be-twene two thevys þis chartur ys selyd<br/>Bothe were syke that oon was helyd<br/>Be-twen two thevys on hyȝe I-pyght<br/>I tokyn that I was lorde of myght<br/>Thys be-tokenyþ bothe good and ille</p> <p>250 At the day of dome to save or<sup>1</sup> spille</p> | <p>Well dry I was I thrusted sore<br/>But of suche drynke myght I no more<br/>For eysylle and galle they yaffe to me<br/>But oo drynke aske I of thee</p> <p>253 That þou be lovyng toward thy foon</p> <p>256 Other drynke of the aske I noon</p> |
|---|--|

<sup>1</sup> Ms. and deleted and or inserted.<sup>2</sup> Thus the ms. *Grete*?<sup>3</sup> Thus the ms. Doubtless an error for *state*.<sup>4</sup> *y* is inserted above the line.

## CAMB. UNIV. II. 3. 26.

- 257 Yf thou loue me haue this *in* mynde  
 And to thy enemy loke þou be kynde  
 Ensampl þou myȝt se by me  
 260 ffor loue of my foes y hongē on tre  
 Be mercyfull y bydd the  
 And on thyne enemyes haue pite  
 And as y do by thyne do þou by myne  
 264 y-sauyd yf þou wolt be fro hell pyne  
 a Yf þou do as y the telle  
 b Y warant the fro the paynys of hell <sup>1</sup>

Fol. 236<sup>b</sup>

- 265 And that witnysseth mo than one  
 Mark luke mathu and Iohne  
 And namely my moder swete  
 that for me the bloody teris did lete  
 There sche stode vnder the rode  
 270 he sey my body all in blode  
 ffram the foote vp to the hedd  
 there was noght ellis but blod reede  
 273 No word to me myght sche speke  
 274 Hit semyd hir hert to breke  
 . . . . .  
 . . . . .  
 277 ffor sorow of hir y made a crye  
 278 And seyde *Eloy lamazabatany* <sup>2</sup>

## CAMB. UNIV. II. 4. 9.

## CAMB. UNIV. Ee. 2. 15.

- |  |  |
|--|--|
| 257 Yf thou me loue have thys in mynde   | And as I doo do thou thyne               |
| To thyn enemyis be thou ryght kynde      | 264 Savid shall þou þanne be from helle- |
|  | pyne                                     |
| Ensampl þou myght take here of me        | . . . . .                                |
| 260 ffor love of my foon I honge on tree | . . . . .                                |
| To my fader I pray the                   | here been witnesse more thanne oon       |
| Vp-on myn enemyes thou have pete         | 266 Marcke Mathewe luke and Iohn         |

<sup>1</sup> These lines occur in this MS. only.<sup>2</sup> See p. xxxiv for mark of ownership at the end of this folio.

## COTT. CALIG. A. II.

## CAMB. UNIV. Ff. 2. 38.

257 *ȝef þou me loue haue þis yn mynde*  
*To þy enēmyes be þou ryght kynde*  
*Ensaumpull þou myȝt take her of me*  
 260 *For loue of my fone y honge on tre*  
*But my fadyr y pray the*  
*Vpon my enēmyes þat þou haue pyte*  
*And as y do. do þou to þyne*  
*Then sauēd shalt þou be fro helle pyne*

. . . . .  
 . . . . .

265 *He ben wytnesses mo þen on*  
*Marke mathew luke & jon*  
*And namely my modyr swete*  
*That for me blody teres gan lete*  
*ffor þer she stode vnþer þe rode*  
 270 *She sawe my body all on blode*  
*That fro my foot vnto my hedde*  
*I was not ellys but blode reed*  
*No worde to me myȝth she speke*  
*Hit semed well her hert wolde breke*  
 275 *No wonþer hit was þow; she wer woo*  
*When she sawe me on þe crosse so y-do*  
*ffor sorow of her y made a cry*  
 278 *And sayde well lowde hely lamazabatany*

257 *If þou me loue haue þys in mynde*  
*To thyn enēmyes be þou kynde*  
*Ensaumpull þou myȝt take here of me*  
 260 *ffor loue of my foon y honge on a tre*  
*But mercy fadur y prey the*  
*Vpon myn enēmyes haue þou petee*  
*And as y do do thou to thyne*  
 264 *Sauyd schalt þou be fro helle pyne*

. . . . .  
 . . . . .

2nd Col.

265 *Here byn wytnesse mo than oone*  
*Marke mathewe luke and Iohne*  
*And namely my moder swete*  
*That for my body teres can lete*  
*ffor there sche stode vndur þe rode*  
 270 *Sche sawe my body all on bloodd*  
*That fro my fote vnto my hedd*  
*I was noght ellys but all blode redd*  
*Hyt semeth well hur herte wold breke*  
*No worde to me þere myȝt sche speke<sup>1</sup>*  
 275 *No wondur hyt was þowe sche were wo*  
*When sche sawe me on crosse y-doo*  
*ffor sorowe of hur y made a crye*  
 278 *And seyde well lowde hely lamazbatani*

## CAMB. UNIV. Ee. 2. 15.

Fol. 92<sup>b</sup>

267 *And namely my<sup>1</sup> modir swete*  
*That for me blody terys gan lete*  
*ffor there she stode vndir the rode*  
 270 *She sawe my bodi alle on bloode*  
*That froo my foot vn-to myn hed*  
*I was not ellys but alle blode reed*

*It semed wele here herte wolde breke*  
*No worde to me þer myȝt she speke<sup>2</sup>*  
 275 *No wonder it was þowe she were woo*  
*Whan she me sawe on the crosse I-doo*  
*ffor sorowe of hyr I made a cry*  
 278 *And seyde full lowde Eli lamazbathani*

<sup>1</sup> Ms. *me* deleted before *my*.<sup>2</sup> Lines 273 and 274 are here inverted from the order of their occurrence in the other MSS.

## CAMB. UNIV. II. 3. 26.

- 279 Anon sche fill downe in sownynge  
 280 By-fore me at my daynge  
       the paynys that y hadd were ful sore  
       ffor my modir they were the more  
       . . . . .  
       . . . . .  
 285 . . . . .  
       . . . . .  
       the peynes that he sufferd were smert  
       the swyrde of sorow peryschid my hert  
       And when seynt Johone y hir by-toke  
 290 Sche caste on me a sory loke  
       As thowȝe y had hir forsake  
       And anothir sone had hir y-take  
       jit ar the chartour selyd was  
       ffor-soth sche sayde alas alas  
 295 Vppon my schuldir y leyde my hed  
       When y drowen to be dede  
       Y was so bare of worldly goode  
       What y schulde day vppon the roode  
       I nadde whare-with for to take  
 300 Reste my hedd for to make  
       Poure man haue this in mynde  
 302 Whan þou in worlde no rest myst fynde

## CAMB. UNIV. II. 4. 9.

## CAMB. UNIV. Ee. 2. 15.

- |   |  |
|---|--|
| <p><b>A</b>-None she fell dovne in swownyng<br/>         280 There to-fore me at my dyeng<br/>               The peynys þat I suffred were full sore<br/>               But for my modyr þey were the more<br/>               Whan I leyde myn hed here &amp; there<br/>               My modyr chavnged alle hyr chere</p> | <p>285 fful fayne she wolde have holpyn me<br/>               But for the Iewys it myght not be<br/>               The peynys þat I had were full smerte<br/>               The swerde of sorowe perished hyr herte<br/>               Whanne seynt Iohn I here be-toke<br/>         290 She cast on me a drery loke</p> |
|---|--|

## COTT. CALIG. A. II.

## CAMB. UNIV. Ff. 2. 38.

279 Anon she fell down yn swonyng  
 280 Ther be-for me at my dyng  
 The paynus þat y suffred wer full sore  
 But for my moder þe wer well more  
 When y layde my hedde her & þer  
 My moþer changed all he[r] chere  
 285 ffull fayn she wolde haue holpen me  
 But for þe jewys hit myst not be  
 The paynus þat y hadde wer full smert  
 The swerde of sorow persedde her hert  
 When seyn john y her betoke  
 290 She caste on me a drwly loke  
 As þow; y hadde her all forsake  
 And to an-oþer sone her be-take  
 And or þis charter wryten þus was  
 ffull ofte she sayde Alas Alas  
 295 Vpon my shuldur y layde myn hedde  
 When y þrow; faste vnto my deed  
 ffor so bare y was of worldly gode  
 When y schulde dye vpon þe rode  
 That y ne hadde wher-of to take  
 300 Reste to myne hedde wher-of to make  
 Pouer and ryche haue þis yn mynde  
 302 When þou yn þis worlde no reste kan  
 fynde

279 Anon sche felle downe in swownyng  
 280 There be-fore me at my dying  
 The peynes þat y suffurde were full sore  
 But for my modur þey were þe more  
 When y leyde myn hedd here & þere  
 my modur chaunged all hur chere  
 285 ffull fayne sche wolde haue holpen me  
 But for þe yewes hyt myght not be  
 Peynes þat sche suffurde were full smert  
 The swerde of sorowe perysched hur hert  
 When to seynt Iohn y hur be-toke  
 290 Sche caste on me a drery loke  
 As thowe y had hur all for-sake  
 And anothur sone y had be-take  
 But or þys chartur þus wreten was  
 Well ofte sche seyde allas allas  
 295 Vpon my schouldur y leyde my hedd  
 Whan y drowe faste vn-to my dedd  
 ffor so bare y was of worldly goode  
 When y schulde dye vpon the rode  
 That y ne hadd where-of to take  
 300 Reste to myn hedd for to make  
 Pore and ryche for to haue in mynde  
 Whan þou in þe worlde no reste may  
 fynde

## CAMB. UNIV. Ee. 2. 15.

291 As thowe I had <sup>1</sup> here alle for-sake  
 And another sonne I had here be-take  
 And or thys chartur thus wretyn was  
 Wele ofte she sayde alas alas  
 295 Vp-on my shulder I leyde myn hede  
 Whan I drowe faste vn-to my dede

ffor soo bare was I of worldly <sup>2</sup> good  
 Whanne I schulde dye vp-on the rood  
 That I ne hadde wher-of to take  
 300 Rest to myn hede for to make  
 Power and ryche have evir in Mynde  
 302 Whan þou in the worlde no reste may  
 fynde

<sup>1</sup> The scribe repeated the words *I had* and then deleted them.

<sup>2</sup> Corrected from *worldlys*.

CAMB. UNIV. II. 3. 26.

CAMB. UNIV. II. 4. 9.

303 Whate rest y had for loue of the  
 Whan y was naylid on the tree  
 305 Well thow mayste wyte y had none  
 ffor y was a-monge my foene  
 When thow art a-monge thy foen browth<sup>1</sup>  
 Be redy to suffre with all þy thowght  
 To stonde at the barre hit is ful hard  
 310 As þou art worthi to take þy reward  
 311 Yf thow for me suffre wronge  
 þou schalt stonde in my ryȝt honde  
 Yf þou vengiste þe on thi brothir  
 þou schalt stonde in that othir

2nd Col.

315 Yf thow wolt the soth schewe  
 As thow louyste thow schalt owe  
 thowȝe y be neuyr so full of woo  
 yt of this worlde y moste goo  
 In paynes of deth y am now bownde  
 320 My sowle wull passe withyn this stownde  
 By-holde man with hert and eye  
 ffor thy loue how y schall deye<sup>2</sup>  
 I honge on crosse for loue of the  
 fforsake thy synnes for loue of me  
 325 Mercy asketh a-mendis sone  
 326 And for-ȝeue y woll all þat is mysdone

CAMB. UNIV. EE. 2. 15.

303 What rest I had oonly for the	To stonde at barre it ys wele harde
Whanne I hyngre nayled vp-on the tree	310 As ben worthy to take rewarde
Fol. 93 <sup>a</sup>	
305 Wele may thowe knowe that I hadde	Thou shalt for me suffre wronge
noon <sup>3</sup>	Thou shalt ben sothely on my ryȝht
For there I was a-monge my foon	honde
And whanne thou a-monge thy foon art	And þou þat wengyst the vppon þ
brouȝt	brothyr
Be redy to suffre wyth alle thi thouȝt	314 There stodyst thou not but on that othe

<sup>1</sup> *Exm* (*Exemplum*) is written in the margin.<sup>2</sup> *Espirauit* is written in the margin.<sup>3</sup> *The Chartur* is here written in the margin.

## COTT. CALIG. A. II.

## CAMB. UNIV. Ff. 2. 38.

303 What reste y hadde only for þe  
 When y henge nayled vpon a tre  
 305 Well may þou knowe þat y hadde none  
 ffor ther y was among my fone  
 And when þou among þy fone art browȝt  
 Be redy to suffre with all þy þowȝt  
 To stonde at þe barre hit ys well harde  
 310 As ȝe bene worȝy to take rewarde  
 Thou þat for me sufferest wronge  
 Þou shalt stonde on my riȝt honde  
 And þou þat vengest þe on þy brodyr

Ther stondeſt þou not but on þat odyr  
 315 ȝyf þu wyll þe soþe knowe  
 Ryȝth as þou sowest so sha[l]t þu mowe

I fele me now so full of wo  
 That out of þis worlde y moste go  
 With peynus of þeth harde am y bownde  
 320 My soule shall passe her yn a stounde  
 Beholde now mon with herte & ye  
 ffor þy loue how y shall dye  
 I honge on crosse for loue of þe  
 ffor-sake þe synne for loue of me

325 Mercy þou aske & amende þe sone

326 And y woll forȝyf þat þou hast mysdone

303 What reste y had oonly for the  
 Fol. 42<sup>a</sup> When y hyngē naylyd vpon a tree  
 305 Well may þou know þat y had none  
 ffor there y was amonge my foone  
 And when þou among þy foon art broght  
 Be redy to suffur wyth all yowre þoght  
 To stonde at the barre hyt ys full harde  
 310 As ye be worthy to take rewarde  
 Thou þat for me suffurste wronge  
 Thou shalt be soþely on my ryȝt honde  
 And þou that vengest the vponē þy  
 brodur

There stondeſt þou not but on þat othur  
 315 If thou wylt the sothe knowe  
 Soche as þou sowest soche schalt þou  
 mowe

I fele me now so full of woo  
 That owt of þe worlde y muste go  
 With peynes of dethe harde am y bounde  
 320 My soule schall passe here in þys stounde  
 Be-holde now man wyth herte & eye  
 ffor thy loue how y schall dye  
 I honge on crosse for loue of the  
 ffor-sake thy synne for loue of me

325 Mercy aske and amende þe sone

326 And y<sup>1</sup> for-yeue þe that ys mysdoone

## CAMB. UNIV. Ee. 2. 15.

315 Yef thou wolt the sothe to knowe  
 Ryȝt as þou sowyst suche shalt þou  
 mowe

I fele me nowe so fulle of woo  
 That out of thys worlde I mvst goo  
 Wyth peynys of deth hard am I bovnde  
 320 My soule shall passe here in thys stovnde

321 Be-holde nowe man wyth herte and ȝȝe  
 For thy loue howe I shalle dye

I honge on crosse for loue of the  
 ffor-sake thy synne for loue of me  
 325 Mercy aske and amende the soone  
 And I for-yeve þe that ys mysdoone

<sup>1</sup>y is inserted above the line.

## CAMB. UNIV. II. 3. 26.

- 327 fful mercyfull y am trewly  
to hem that woll my mercy cry  
. . . . .  
330 . . . . .  
he that woll no mercy craue  
Of me no mercy schall he haue  
. . . . .  
335 . . . . .  
. . . . .  
. . . . .  
. . . . .  
340 . . . . .  
To hell y went þis chartour to schew  
By-fore sathanas þat grete schrew  
. . . . .  
345 there y covennant y-made was  
By-twyxte me and sathanas  
All my catell to take a-way  
that he had by fals pray  
The thrid day y a-ros and made a faste  
350 Both to the meste and eke to þe leste

## CAMB. UNIV. II. 4. 9.

## CAMB. UNIV. Ee. 2. 15.

- |     |  |   |
|-----|--|---|
| 327 | ffor fulle of mercy I am trevly<br>To alle that crye mercy<br>What shall it greve to repent the  | Nowe whanne I have oo worde spoke<br>Myn yȝen to-gedyr I must loke  |
| 330 | And in endles Ioy to dwelle wyth me<br>ffor thoo that wolle no mercy crye <sup>1</sup><br>They shalle to helle whanne they<br>shalle dye | 335 Thou synfull man have pitee on me<br>ffor thyn owyn soule pur charyte<br>Thys worde I mvst nedys speke<br>338 And thanne myn herte shall to-breke |

<sup>1</sup> Ms. *craue* was written before *crye* and then cancelled.

## COTT. CALIG. A. II.

## CAMB. UNIV. Ff. 2. 38.

327 ffor full of mercy y am trewly  
 To all þo þat woll cryn for mercy  
 What shall hit greue to repente þe  
 330 And yn endeles joye to dwelle with me  
 ffor þo þat woll no mercy crye  
 They go to helle when þey shall dye  
 Now when y haue oo worde spoken  
 My yen togeder y most lokene  
 335 Now synfull man haue pyte on me  
 ffor þy owene sowle for charyte  
 Thys worde y most nedys speke  
 And þen myn herte shall to-breke  
*Consummatum est* þis chartur ys done  
 340 Man now hast þou ouercome þy fone  
  
 Anon to helle y went þis charter to  
 shewe  
 Before sathanas þat mykyll shrewe  
  
 Thus y hym shent & browȝt to grounde  
 Thorow my paynes of spytuous wounde  
 345 And after a couenante made þer was  
 Betwene me & sathanas  
 All my catell to haue a-way  
 That he berafte me with his play  
 The þrydde day y rose & made a feste  
 350 To þe moste & to þe leste

327 ffor full of mercy y am trewly  
 To all tho that cryen mercy  
 What schall hyt greue to repente þe  
 330 And in endeles yoye to dwelle with me  
 ffor tho þat wyll no mercy crye  
 They schall to helle when þey schall dye  
 Now when y haue oon worde y-spoke  
 Myn eyen to-gedur y muste looke  
 335 Thou synfull man haue pete on me  
 ffor thyn owne soule for charyte  
 Thys worde y muste nedys speke  
 And then myn herte schall all to-breke  
*Consummatum est* Thys chartur ys done  
 340 Man now haste þou ouercome all þy  
 foone  
 A-none y went to helle þys to schewe  
 Be-fore satanas þat moche schrewe  
 2nd Col.  
 There y hym schent & broght to grounde  
 Thorow my nayles a spetuous wounde  
 345 Aftur a couenaunt made ther was  
 Be-twene me and satanas  
 All my catell to haue a-vey  
 That he be-rafte me be hys play  
 The thrydde day y rose & made a feste  
 350 To the moost and to the leste

## CAMB. UNIV. Ee. 2. 15.

339 *Consummatum est* thys chartur ys doon  
 Fol. 98<sup>b</sup>  
 340 Man nowe hast þou over-come alle thy  
 foon  
 A-noon to helle I went thys chartur to  
 shewe  
 By-fore sathanas þat moyche shrewe  
 There I hym shent and brought to  
 grounde

Thorough my naylys and spituous  
 wounde  
 345 And after a covenaut made there was  
 Be-twene me and sathanas  
 Alle my catell to have a-way  
 That he be-rafte me wyth hys play  
 The thryd day I roos and made a feste  
 350 To the most and to the leeste

## CAMB. UNIV. Ii. 3. 26.

- 351 the feste is both ioy and blisse  
 Easter day y-clepyd hit is  
 Saue a denture y bere *with me*  
 Where-of þou schalt sycoure be
- 355 In the preste-is honde flesch and blode  
 ffor the was naylyd vpon the rode  
 Ho-so beleuyth very there-vpon  
 Endeles payne schall haue none  
 . . . . .  
 . . . . .
- 361 A well fayre sygne y leuyd also  
 A token of the crosse þat y was in do  
 To bere *with* the where-euyr þou go  
 the to sauy fro thy foe
- 365 Nowe to my fadir schall y wende  
 His will y haue browȝt to ende  
 I take my leue as ye seyne  
 At the day of dome y come a-ȝen  
 Man to deme aftir his werke
- 370 As is the by-leue of holy cherch  
 And euyr aftir in ioy to dwell  
 to be saue fro the peyne of hell
- Fol. 237  
 Saue a cote armour y bere *with me*
- 374 the which y toke to lyuery the

## CAMB. UNIV. Ii. 4. 9.

## CAMB. UNIV. Ee. 2. 15.

- |  |  |
|--|--|
| <p>351 That feste was of Ioye and blys<br/>         Ester day clepid it ys<br/>         One endentur I left <i>with</i> the<br/>         Where-of thou shalt evir sekyr be</p> <p>355 In the prestys honde my fleshe my blode<br/>         That for the was honged on þe roode</p> | <p>Who-so-evir þat beleveth ther-on<br/>         Endlese peyne shall he fynde noon<br/>         Alle-though I dye yet dyeth not he<br/>         ffor vppe shall he ryse and leve <i>with me</i><br/>         And a wel fayre sygne I toke the here<br/>         also<br/>         A tokene of the crosse that I was on doo</p> |
|--|--|

## COTT. CALIG. A. II.

- 351 The feste was of joyé & blys  
 Estur day called hit ys  
 Oon endentur y lafte with þe  
 Wher-of þou shalt euer sykur be
- 355 In þe preestus honde my flessch & blode  
 That for þe was honged on þe rode  
 Ho-so-euer hit be þat beleueth þer-on  
 Endeles payne shall he fynde none  
 All-þowþe y dye æt dyeth not he
- 360 For vp shall he ryse & leue with me  
 A well fayr syngne y toke þe her also

A token of þe crosse þat y was on do  
 To bere with þe wher-euer þou go  
 To saue þe euer fro þy fo

- 365 To my fader now moste y go  
 ffor all hys wyll now haue y do  
 Her y take my leue 3o haue me seyne  
 At þe day of dome y come agayne  
 Mon to dome aftyr hys werke
- 370 Thys ys to beleue of all holy kyrke  
 And euer after yn joye to dwelle  
 Saued to be fro þe paynes of helle  
 But a kote Armour y ber her with me
- 374 The whych y toke of þy lyuere

## CAMB. UNIV. Ff. 2. 38.

- 351 The feste was yoye and blysse  
 Estur day clepyd hyt ys  
 Won enture y lafte wyth the  
 Where-of þou schalt eyr seker bee
- 355 In preestes honde my flesche & blood  
 That for þe was honged on þe roode  
 Who-so-eyr hyt be þat leueþ þer-one  
 Endeles deþe schall he fynde noone  
 All-thogh y dye ytt dyeth not he
- 360 ffor vp he schall ryse & leue with me  
 And a well feyre sygne y toke þe here &

so

A tokyn of þe crosse þat y was on doo  
 To bere with þe so wyde thou goo  
 To saue the euer fro thy foo

- 365 To my fadur y muste goone  
 ffor all hys wyllle y haue done  
 Here y take my leue ye haue me seyne  
 At þe day of dome y come a-geyne  
 Man to deme aftur hys wyrke
- 370 Thys ys the wyllle of hooly kyrke  
 And euer aftur in yoye to dwelle  
 Sauydd for to be fro þe peynys of helle  
 But a cote armour y bere here with me
- 374 The whych y toke of thy lyuere

## CAMB. UNIV. Ee. 2. 15.

- 363 To bere wyth the so whedyr thou goo  
 To save the evir fro thy foo
- 365 To my fader I mvust goon  
 ffor alle hys wyllle I have doon  
 here I take my leve 3e have me seyne
- 368 At the day of dome I come ageyne

- Man to deme after hys werke
- 370 Thys ys the wyllle of alle holy kyrke  
 And evir after in Ioye to dwelle  
 Savid for to be fro the peynys of helle  
 But a cote armvre I bere here with me
- 374 The wiche I toke of thy leverey

## CAMB. UNIV. Ii. 3. 26.

## CAMB. UNIV. Ii. 4. 9.

375 The cote is ryche and fyne  
 Hit is y-wrowȝt of rede satyne  
 A well fayre mayde me hit reyȝt  
 And oute of hir bosom y hit broȝt  
 Hit is y-pouderyd with roses rede  
 380 Woundes y poureled whan y was dede  
 And whan y come a-yen to the  
 By the cote þou schalt know me  
 Ye that buth of rent be-hynde  
 And habbeth me noght in mynde

2nd Col.

385 Sore mowe ye be a-drade  
 Whan this chartour schall be radd  
 Of the Iustyse be well ware  
 Certeyse he nell no man spare  
 . . . . .  
 390 . . . . .  
 Power with my fadir y haue  
 to saue all hem that woll me craue  
 . . . . .  
 . . . . .  
 395 . . . . .  
 . . . . .  
 . . . . .  
 398 . . . . .

## CAMB. UNIV. Ee. 2. 15.

375 The cote ys ryche <sup>1</sup> and well fyne	And whanne I come ageyne to the
The chavmpe ys nowē of rede Sathyn	By thys clothyng may þou knowe me
A wele fayre mayde me it ought	Thoo that ben of thys rent be-hynde
And out of here boure I it brout	And these woundys wole not have in mynde

Fol. 94<sup>a</sup>

Poudred hit ys nowē wyth v rosys rede	385 Wele sore they shalle dyen a-dradde
380 With woundys that I suffrede thorowe	Whanne thys chartyr shall be radde
peynes of dede	

<sup>1</sup> *Fyne* was first written and cancelled.

## COTT. CALIG. A. II.

## CAMB. UNIV. Ff. 2. 38.

- 375 The kote ys both ryche & fyne  
 The campe ys now of rede satyne  
 A well fayr mayde hit towȝte  
 And out of her bowr y hit browȝte  
 Powdered hit ys now with fyfe roses rede  
 380 With wonþus þat y þoled with paynes  
 of dede  
 And when y come aȝeyn to þe  
 Be my cloþyng þou mayst knowe me  
 And þo þat ben of þer rente behynde  
 And þes wondus woll not haue y mynde  
 385 ffull sore shall þey be a-ferde  
 When þis chartur shall be redde  
 Of þe hyȝ justys be þey full ware  
 For þere shall he non spare  
 ffor all þat euer þou hast wroȝth  
 390 ffrom þy yowth þen shall be sowȝth  
 But power of my fader y haue  
 To saue all þo þat mercy wyll craue  
 And pay þy rente yf þu haue space  
 yf þou of me wolte haue grace  
 395 And yf þou dye full soþenly  
 Vpon þy soule y shall haue mercy  
 A couenaunt ys made betwen vs to  
 398 As y haue do so most þou do

- 375 The cote ys ryche & well fyne  
 The champe ys now of redd satyne  
 A well feyre mayde me hyt oght  
 And owt of hur bowre y hyt broght  
 Poudurd hyt ys with .v. rosys red[d]<sup>1</sup>  
 380 With woundes þat y suffurd þorow  
 pey[n]es of [de]dd  
 And when y come ageyne to the  
 Be thys cloþyng may þou knowe mee  
 Fol. 42<sup>b</sup>  
 Tho þat byn of rente be-hynde  
 And þese woundys wole not haue in  
 mynde  
 385 Well sore they schull be adredd  
 Whan thys chartur schall be radd  
 Of þe hye Iustyce be þou full ware  
 ffor-sothe þere schall y noon spare  
 ffor all þy synne þat þou haste wroght  
 390 ffrom thy youthe þey schall be sought  
 But power of my fadur y haue  
 To saue all tho that mercy craue  
 And paye þy rente yf þou haue space  
 If thou wyll of me haue grace  
 395 And yf thou dye full sodenlye  
 Vpon þy soule y schall haue mercy  
 A couenaunt y made be-twene vs two  
 398 As y haue done so muste þou doo

## CAMB. UNIV. Ee. 2. 15.

- 387 Of the hyȝ Iustyse be they full ware  
 ffor-sothe there shall be no spare  
 ffor alle thi synne that þou hast wrought  
 390 ffrom thy youthe they shall be sought  
 But power of my fader I have  
 To save alle thoo that mercy crave  
 And pay thi rent yf þou haue space  
 And yef thou wylte of me haue grace  
 395 And yif þou dye ffull sodeynly  
 Vppon thy soule I shall have mercy  
 A couinaunte ys made be-twene vs twoo  
 398 As I haue doon so mvst thou doo

<sup>1</sup> Blurred in the MS.

## CAMB. UNIV. Ii. 3. 26.

## CAMB. UNIV. Ii. 4. 9.

400 . . . . .  
 . . . . .  
 . . . . .  
 . . . . .  
 . . . . .  
 405 . . . . .  
 . . . . .  
 . . . . .  
 . . . . .  
 409 there-fore y rede pay well *your* rent  
 410 that with the fende ye be not schent  
 With mochill ioye þan schall ye come  
 And *in* my blysse than schal ye wone  
 to that blysse he may vs brynge  
 414 that made of noȝt all maner thyng  
*Explicit Carta ihesu Christi*

## CAMB. UNIV. Ee. 2. 15.

Loke what thy pater noster seythe þe too <sup>1</sup>	Vp-on alle holy writte I may put me Whether I be curteys or noon to thee
400 Ryght as I for-yeve for-yeve thou moo Do ther-after yif thou wylte So that thy soule be nat spilte	405 Be thou lered or be thou lewde The way to hevyn I have the shewed

<sup>1</sup> Ms. *the too the* was written first, then altered.

## COTT. CALIG. A. II.

Loke what þy pater noster sayth to þe  
 400 Lyke as y forȝeue forȝyf þou me  
 Do þeraftur ȝyf þat þou wylte  
 So þat þy soule be not spylte  
 Vpon all holy wryte y may put me  
 Wheþer y be curteys or not to þe  
 405 Be þou lered or be þou lewed  
 The weye to heuen y haue þe shewed  
 Be þe tyxte of holy wryte  
 In what place þou wolte seke hyt  
 Therfor y bydde þe pay þe rente  
 410 That with þe fende þou be not shente  
 Wyth me to blysse þen þou shalt come  
 And yn my blysse þou shalt wone  
 To þat blysse y may þe brynge  
 414 That of nowȝte made þe & all þyng  
 Ihesu yn þat holy place  
 Graunte<sup>1</sup> vs to se þy holy face Amen  
 Explicit

## CAMB. UNIV. Ff. 2. 38.

Loke what thy pater noster seȝþ to the  
 400 Ryght<sup>2</sup> as y forȝeue for-ȝeue þou mee  
 Do ther-aftur yf thou wylte  
 So that thy soule be not spylte  
 Vpon all holy wrytt y may put me  
 Whedur þat y be curtes or not to the  
 405 Be thou lernedd or be þou lewde  
 The wey to heuene y haue þe schewde  
 By the tyxte of hooly wrytt  
 In what place thou wylte seke hyt  
 Therefore y bydd the pay the rente  
 410 That with þe fende þou be not schente  
 With me to blysse thou schalt come  
 And in my blysse þou schalt wone  
 To blysse y may the brynge  
 414 That of noght made all thyng

## CAMB. UNIV. Ee. 2. 15.

<p>           407 Bi the tyxte of holy wrytte            In what place þou wilte seke ite            Ther-fore I byd the pay thy rent            410 That wyth the fende þou be not shent         </p>	<p>           Wyth me to blysse thou shalt come            And in my blysse thou shalt wone            To that blysse I may the brynge            414 That of nought made alle thyng Amen         </p>
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<sup>1</sup> In the MS. the sign for *ra* occurs above the *n*.

<sup>2</sup> *y* was written after *Ryght* and then deleted.



## APPENDIX I

### OBSERVATIONS ON THE LANGUAGE OF THE LONG AND SHORT CHARTERS

These observations are based, in each case, upon what I have judged to be the critical reading of the text. Cases where it has been plainly impossible to determine the critical reading have been ignored, and those where a reasonable doubt exists have been especially noticed. The evidence for the pronunciation of final *e* in the *Short Charter* and in the B-text of the *Long Charter* is not offered as conclusive, since in the opinion of the writer there are too many doubtful readings and corrupt lines to enable one to rely upon the results of the tests. In the case of the A-text of the *Long Charter*, however, it is hoped that the results are reliable, since the manuscripts, in most cases, enable one to arrive at the reading of the original.

### THE LONG CHARTER, A-TEXT

#### § 1. FINAL *e*.

##### A. Rhyme words.

Words ending, in Anglo-Saxon, in final *e*, rhyme only with others so ending, except in the following cases:<sup>1</sup>

- |    |              |                      |  |
|----|--------------|----------------------|--|
| I. | <i>blod</i>  | O-stem, acc. sing.   | } in two instances,<br>77-78; 207-208. |
|    | <i>rod</i>   | A-stem, acc. sing.   |  |
|    | <i>fode</i>  | Wk. stem, acc. sing. | } 59-60.                               |
|    | <i>blode</i> | O-stem, acc. sing.   |  |

<sup>1</sup> Doubtful cases are (a) *hülle* (M. Jo-stem, acc. sing.)—*ylle* (Scand. *illr*) 163-164; and (b) *lyf-lyf* (O-Stem, acc. sing.) 45-46, where it is doubtful whether the first *lyf* is noun or adjective. I find no example elsewhere of *lyf* as an adjective. *Adoun*, as in the *Troilus* (cf. Kitzredge, *Observ. Ch. Soc. Ser. 2, xxviii*, 201, note 1) takes no final *e*. See 9 where it rhymes with *toun* (acc.), and 146, where it rhymes with *vermylon* (OFr. *vermillon*).

<i>frende</i>	M. Cons. stem, acc. sing.	} 233-234.
<i>ende</i>	M. Jo-stem, acc. sing.	
<i>blis</i>	Ja-stem, acc.	} 203-204.
<i>ys</i>	Pres. Indic. 3rd sing.	

## II. Rhymes containing *weyē*:<sup>2</sup>

(by the) <i>weye</i>	O-stem, acc.	} 93-94.
<i>ye</i>	N. Wk. stem, acc.	
(in the) <i>way</i>	O-stem, acc.	} 65-66.
<i>pray</i>	OFr. <i>proie</i> , <i>preis</i>	

## III. Containing a petrified dative:

(to) <i>grounde</i>	O-stem, dat. sing.	} 191-192.
<i>wounde</i>	A-stem, acc. sing.	

## B. Final *e* in the Interior of the Line.

The following cases exist of final *e* pronounced in the interior of the line; when sounded before a vowel or *h*, it is marked by an asterisk:

### I. Nouns, Singular.

#### A-Stems.

(a) nom. sing.	(b) in compounds.
<i>lawē</i> , 14.	<i>soulē-fode</i> , 59.
<i>louē</i> , 53.	<i>louē-dede(s)</i> , 62, 91, 114.
	<i>louē-drynk</i> , 167.

#### Ja-Stems.

(a) acc. sing.	(b) in compound.
<i>blissē</i> , 230.	<i>hellē-pyne</i> , 229.

<sup>2</sup> In Chaucer final *e* in *weyē* is frequently sounded; cf. rhymes with infinitives, *Canterbury Tales*, B 1698, 1747, and *Prologue* 467, etc.

## Weak Stems.

- |   |  |
|---|--|
| (a) masc. acc. sing.<br><i>tymē</i> , 18. | (b) feminine.<br><i>erthē</i> , 41.*<br><i>hertē</i> , 140.* |
|---|--|

## I-Stem.

*dedē*, 50, 132.

## U-Stem, masc. acc.

*sonē*, 148.

## Romance Words.

*erytagē*, 134. *festē*, 201, 203.

## Latin Words.

*Lukē*, 170.

## II. Verbs.

- |   |   |
|---|---|
| (a) Infinitives.<br><i>sechē</i> , 10.<br><i>makē</i> , 58.<br><i>leuē</i> , 149. | (b) Pret. Ind. 1st sing.<br><i>dedē</i> , 14.*<br><i>woldē</i> , 18.<br><i>madē</i> , 61; <i>haddē</i> , 68;<br><i>mostē</i> , 213. |
| (c) Pret. Ind. 2nd sing.<br><i>geuē</i> , 168.                                    | (d) Pret. Ind. 3rd sing.<br><i>sholdē</i> , 16; <i>keptē</i> , 17.  |
| (e) Imperative sing.<br><i>cleymē</i> , 232.                                      |   |

## III. Adjectives.

- |   |  |
|---|--|
| (a) Plural, weak.<br><i>oldē</i> , 20.<br><i>lestē</i> , 198.*                                    | (b) Plural, strong.<br><i>fyuē</i> , 221.<br><i>pusē</i> , 226.                          |
| (c) Singular, weak.<br><i>ownē</i> , 54, 77.<br><i>ferdē</i> [fēorþa], 124.                       | (d) Strong, with final organic <i>e</i> .<br>(1) in the predicate.<br><i>trewē</i> , 21. |
| (e) Strong, in attrib. position<br><i>wildē</i> , 163.*<br><i>allē</i> , 5 (before <i>ioye</i> ). | (2) in compound.<br><i>trewē</i> , 126, 130.   |

## IV. Adverbs.

*morë*, 39, 119; *loudë*, 157; *sorë*, 227.

## V. Prepositions.

*betwenë*, 194.<sup>3</sup>

VI. Pronunciation of the plural inflexional endings of verbs (i. e., *e*, *eth* [imperative], or *en*) is necessary to the scansion of lines 71, 81, 95, and to the scansion of 138 and 147, unless the past participles in these lines had the prefix *y*. Plural inflexional endings in *fo* and *hand*, lines 40 and 142, must also have been sounded, as the metre shows.

From the above evidence afforded by the rhyme and metre of the A-text, it is clear that, at the time of its composition, final *e* was generally sounded. The exceptions noted under A may be regarded as makeshifts of the poet, in the face of the body of evidence on the other side.

## §2. DIALECT OF THE ORIGINAL TEXT OF THE EXTANT MANUSCRIPTS

A. The rhymes of the A-text that throw light upon the question of the dialect of the original text are few; but these few are clear evidence as far as they go:

I. That the dialect was not Northern is shown by

(a) the stressed vowels of the following rhyme words:<sup>4</sup>

<sup>3</sup> If my readings for lines 6, 19, and 122 are correct (see pp. c-cvii) final *e* is sounded also in the following cases: *withoute*, 6; *fyue* (pl. adj.), 19; *smerte* (noun) 122. Lines metrically defective are 48 and 220 where two accented syllables fall together: (a) *thérst* and *chéle*; (b) *boúr* and *I*. Lines offering difficulties in scansion because of doubtful readings are: 52, 120, 152, 154, 177, 179, 196.

<sup>4</sup> *scholde* } 13-14, shows that the dialect was not Northumbrian.  
*wolde* }

$\left. \begin{array}{l} y\text{-}do \\ fo \end{array} \right\} 25\text{-}26.$	$\left. \begin{array}{l} so \\ euermo^s \end{array} \right\} 123\text{-}124.$
$\left. \begin{array}{l} also \\ y\text{-}do \end{array} \right\} 209\text{-}210.$	$\left. \begin{array}{l} gon \\ y\text{-}don \end{array} \right\} 213\text{-}214.$

(b) the participle *go* or *y-go* in line 47, rhyming with *wo*. In a Northern text the participial form would be *gan*, and there would be no rhyme.<sup>6</sup>

(c) Contributory evidence in the pronunciation, in certain cases (see §1, BVI.) of plural inflexional endings of verbs.

II. The prefix *y* in the participle *y-do*, 25, 50 and 210; *y-wryton*, 82; *y-æue*, 109; *y-seled*, 159; *y-pyzt*, 161, show Midland or Southern origin, since the prefix is necessary to the scansion of these lines.<sup>7</sup>

III. Final conclusive evidence that the dialect of the common original was Midland is found in the rhyme of lines 87-88, *ben* (Pres. Indic. 3rd pl.)—*sen*, which appears in all the extant manuscripts.

\*The Northern form *ga* of *ms. F* is due to the scribe's emending to obtain a Northern rhyme for *sua*. Of *euerma* I find no occurrence later than the 13th century, either in the North or South; See *O. E. Homilies I* (*E.E.T.S. Orig. Ser.*) p. 165, v. 106, and p. 171, v. 200, and for *naefrema* see *Ormulum* 4206 and *O. E. Homilies*, p. 63, v. 166. The regular Northern form for *euermo* was *euermar(e)*; See *Cursor Mundi* 98, 410, 1920, 23934.

\*I add also to the evidence against Northern origin the contracted form *skyft* in line 122, *ms. G*, which I have tried to establish as the correct reading (see pp. c ff). Other contributory evidence is found in the pronunciation of the plural inflexional endings of verbs (*e*, *eth* imperative, or *en*) which is necessary to the scansion of lines 71, 81, and 95, and also to the scansion of 138 and 147, unless the past participles in these lines had the prefix *y*. Were the prefix *y* sounded, the fact would also point to Midland or Southern origin.

\*The prefix *y* must also have been sounded in the following cases, or else final *e* of the forms:

*have* (1st sing. pres. Indic.) lines 3 and 47.

*were* (2nd sing. and 3rd sing. pret. Indic.) lines 7 and 50.

*sore* (adverb) 165.

## THE LONG CHARTER, B-TEXT.

§ 1. FINAL *e*.

## A. Rhyme words.

A study of the rhymes in B not occurring in A reveals six cases in which words ending, in Anglo-Saxon, in final *e*, organic or inflexional, rhyme with words not ending in *e*:

- |                                 |                     |            |
|---------------------------------|---------------------|------------|
| I. <i>boke</i>                  | F. Cons. stem, acc. | } 1-2.     |
| <i>loke</i>                     | Verb, infin.        |            |
| <i>wende</i>                    | Verb, infin.        | } 3-4.     |
| <i>fende</i>                    | M. nd-stem, acc.    |            |
| <i>understonde</i>              | Verb, infin.        | } 17-18.   |
| <i>londe</i>                    | N. O-stem, acc.     |            |
| <i>seyne</i> (or <i>sowen</i> ) | Verb, pp.           | } 19-20.   |
| <i>owen</i>                     | Wk. adj. pl.        |            |
| <i>rode</i>                     | A-stem, acc.        | } 269-270. |
| <i>blode</i>                    | O-stem, acc.        |            |
| <i>þer</i>                      | Adv.                | } 283-284. |
| <i>chere</i>                    | OFr. <i>chere</i>   |            |

## II. Special cases:

- (1) explicable as containing petrified dative:

<i>wonde</i>	A-stem, acc.	} 223-224.
<i>grounde</i>	M. O-stem.	

- (2) not explicable except as containing the old plural ending *e*, which is improbable, taken with other evidences of B's age:

<i>werke</i>	N. O-stem, acc. pl.	} 369-370.
<i>kyrke</i>	F. Wk. stem, acc. sing.	
<i>bryng</i>	Verb, infin.	} 413-414.
<i>thyng</i>	N. O-stem, acc. pl.	

III. B has retained the rhymes of A with three exceptions: *lyf-lyf* 45-46, which B alters to *dede* (adj.) -*þe quede* 81-82, evidently to avoid the identical rhyme; *fode-blode* 59-60, to *blode-mode* 107-108; and *blode-rode* 77-78 to *blode-stode* 153-154.

These last two cases might be regarded as emendations of B to restore true rhymes, but that in the first case changes made by B in the lines immediately preceding seem naturally to lead to a different rhyme here; and that in the second, B seems to have broken the rhyme in order to introduce more detail, the progress of the narrative in A being at this point very rapid. Moreover, in another place, B retains this same rhyme of A (A 207-208, B 355-356), which seems to show that he was not aware of its irregularity.

#### B. Final *e* in the Interior of the Line.

The scansion of the B-text is, in general, difficult, because (a) the manuscripts frequently offer several different readings for the same line, and (b) the lines are often manifestly corrupt. Moreover, since certain lines not involving a final *e* scan only when the stress is placed awkwardly, it is possible that some of those cited below, which scan well only when final *e* is sounded,<sup>8</sup> were not intended to contain any final *e* syllable, as 35, 83, 91, 130 and 358. The critical readings, however, would indicate that in the following cases final *e* was probably sounded in the original of the extant manuscripts:

##### I. Nouns

A-stems, nom. acc.

*sowlē*, 4, 69,\* 402.

Ja-stem.

*blyssē*, 412.

Weak stems.

*hertē*, 338; in compound,  
224.

Romance words.

*Joyē*, 197.\*  
*placē*, 408.

\* As lines 11, 261, and 403.

N. O-stem, acc. sing. (which took *e* in the *Troilus* \*)  
*Sothē*, 315.

## II. Verbs

### Infinitives

*helpē*, 35, 83; *fyndē*, 89, 358; *spoyle*, 133; *repentē*,  
 329; *demē*, 369\*; *sekē*, 408\*; *put*[*ē* or *en*] ? 403.

Pres. Ind. first sing.  
*pray*[*ē*], 261.

Pret. Ind. 3rd plur.  
*madē*, 145.

Pres. Ind. 3rd sing.  
*woldē*, 91.

2nd Optative sing.  
*payē*, 211.

Pret. Ind. 1st sing.  
*haddē*, 95; *most*[*ē*], 318.

## III. Adjectives

### Strong:

sing. *myldē*, 108.

plur. *gretē*, 130.

*fewē*, 96.

*allē*, 414.

Weak, plur. *ownē*, 240.<sup>10</sup>

On the other hand, the following lines, in which final *e* was pronounced in the A-text, have been altered in the B-text, apparently to avoid final *e*'s counting as a syllable: 40, 42\*, 88, 93, 104, 122, 136, 194, 214, 216, 222, 350, 379 (corresponding to A 14, 18, 50, 53, 58, 62, 68, 114, 132, 134, 140, 198, 221). Certain lines in A requiring the pronunciation of final *e* were taken over by B, however, without alteration: A 10, 17, 21, 54, 77, 91, 119, 126, 148, 149,

\* See Kitt. *Observ.* p. 44.

<sup>10</sup> Lines difficult of scansion are, for example: 11, 13, 78, 107, 252, 269, 283, 388.

157, 194, 203 = B 34, 42<sup>a</sup>, 43, 94, 153, 169, 201, 208, 232, 233, 243, 346, 351.

From the above inconsistent evidence it hardly seems safe to draw conclusions as to the pronunciation of final *e* at the time of the composition of the B-text. Such evidence as there is, however, appears to indicate a general laxity of usage in this respect.

## §2. DIALECT OF THE ORIGINAL B-TEXT.

The stressed vowels in the following rhymes indicate Midland or Southern origin for the B-text:

<i>ydo</i>	}	95-96	<i>wo</i>	}	275-276.
<i>po</i>			<i>ydo</i>		
	}	283-284.		}	
<i>per</i>			<i>chere</i>		
<i>more</i>	}	99-100.	<i>two</i>	}	397-398.
<i>forlore</i>			<i>do</i>		

On the other hand, the text contains one rhyme with the Northern *k* from AS. *c*:

<i>werke</i>	}	369-370.
<i>kyrke</i>		

The indications of Midland or Southern origin noted above are corroborated by the prefix *y* in *y-do*, lines 95, 276, and perhaps in *y-spoke*, 333, though the evidence supplied by the prefix is not in itself altogether reliable, since the scansion of the original is not certain.

## THE LONG CHARTER, C-TEXT.

The following rhymes occurring in portions of the C-text which are not found in the B-text, indicate a Midland or Southern original for this version, though the unique manuscript is chiefly Northern:

*þore* }  
*before* } 87-88; 227-228.

*fro* }  
*to* } 115-116.

*underfong* }  
*tong* } 133-134.

The rhyme *do-so*, 131-132, is of particular interest, since it represents a scribe's attempt to join two portions of text that seem not to be in proper sequence. Line 132 appears to be of this scribe's own composition, and the rhyme indicates that he was not a Northern man (cf. p. lxxxix).

Two occurrences of one distinctly Northern rhyme, however, are found:

*werke* }  
*kyrke* } 297-298; 305-306.

## THE SHORT CHARTER.

### § 1. FINAL *e*.

#### A. Rhyme words.

The following words ending in Anglo-Saxon in final *e* occur in rhyme with words that did not:

*ending* A-stem, acc. }  
*kyng* O-stem, nom. } 9-10.

*seckernesse* acc. }  
*is* verb. 3rd sing. } 31-32.

*here* adv. }  
*dere* pl. adj. in the pred. } 1-2.

Doubtful cases:

*smerte* noun, acc. sing. }  
*herte* wk. noun, acc. sing. } 11-12.

The critical reading here would make *smerte* a noun. Compare Kittredge, *Observations on the Language of Chaucer's Troilus*,<sup>11</sup> who believes the form in final *e* to be an adjective. Mss. *E* and *I* insert *paynes* before *smerte*.

#### Rhymes Occurring in Particular Manuscripts.

<i>dette</i>	O Fr.	} e-f. Mss. <i>A</i> and <i>B</i> only.
<i>sett</i>	Past part.	
<i>ending</i>	A-stem, acc.	} 9-10. Ms. <i>L</i> only.
<i>reynynge</i>	Pres. part in pred.	

#### B. Final *e* in the Interior of the Line.

Critical readings indicate that final *e* was pronounced in the following cases:

*sayē*, inf., 17; *whichē* or *samē*, wk. adj. sing., 29; *ownē*, wk. adj. sing., 30; *morē*, wk. adj. sing., 31; *firstē*, wk. adj. sing., 34.

Cases of doubtful scansion, where final *e* may have been sounded, are:

*hauē* Pres. Ind. 1st sing., 7, 18.  
*gyfe* Infin. 15.

The plural inflexional ending *es* in *woundēs*, 5, and *stonēs*, 24, were also probably sounded.

In view of such incomplete lines (metrically) as 10 and 28, it is uncertain whether final *e* was actually sounded or not in the cases mentioned in this paragraph; but see the next paragraph.

#### §2. DIALECT OF ORIGINAL TEXT.

The dialect of the original text was Northern, as is shown by the vowels in the stressed syllables of the two rhymes:

<sup>11</sup> *Chaucer Society*, Ser. 2. vol. xxviii, 140-1, note.

<i>quake</i>	Infin.	} 23-24.
<i>brake</i>	Pret. Indic. 3rd pl.	
<i>thing</i>	Noun, acc.	} 29-30.
<i>hyng</i>	Pres. Indic. 1st sing.	

and in corroboration

<i>seckernesse</i>	} 31-32.
<i>is</i> (would have been <i>es</i> )	

The fact that the dialect was Northern makes it probable that final *e* was sounded only in cases where the metre made it indispensable.

## APPENDIX II

### ADDITIONAL TEXTS

#### 1. CARTA DOMINI NOSTRI IESU CHRISTI

Brit. Mus. Add. ms. 21253, f. 186a.

Sciant presentes et futuri. *scilicet. omnes qui sunt celo et in terra.* Quod ego Iesus *Christus* filius dei patris et Marie virginis deus et homo pro hereditate mea Iniuste et proditiose a meis ablata diu sub manu aduersarij detenta teste toto mundo in stadio pugnaui aduersum diuici. victoriam optinui et hereditatem meam recuperaui sesinam in parasceue cum heredibus meis accepi. habendum et tenendum seisinam in longitudinem et latitudinem in eternum. *secundum dispositum* est a patre meo. libere et quiete. Annuatim et continue Reddendo cor mundum deo et animam puram. In cuius rei testimonium hanc presentem cartam proprio sanguine conscripsi. legi. per totum mundum publicaui. Sigillum *que* mee diuinitatis apposui cum testimonio patris et spiritus. Nam hij tres testimoniu dant in celo scripta. lecta et confirmata. et generi humano tradita feria. quinta. parasceues. super montem caluarie publice et aparte in eternum durature. Anno a creatio~~ne~~ mundi. 5. 2. 3. 2. Nota quod condicio amplia est vt continue Reddamus deo cor mundum et animam puram al[i]oquin satisfacimus contra ius nostrum Si autem preuemus a peccato. Iusto titulo vindicare possumus regnum celorum. [f. 186 b] Dicunt enim Iura ciuilia quod filius habens patrem suum interfectum non potest vindicare hereditatem patris sui nisi prosequatur interfectorem patris sui Pater noster *Christus* est interfectus. Quis eum interfecit. Certe peccatum. quia peccatum erat causa quare captus est. flagellatus. et occisus. Si ergo vis esse heres eius oportet quod prosequeris. peccatum quod eum interfecit. sicut filius prosequitur interfectorem patris sui. non desistens eum damnare et alios ad eius odium aluere. Age quod illud iudicetur. exulet. et interficiat et omnino et finaliter destruat.

Numquam patiaris quam in te est quod peccatum fauorem habeat et quod omnes illud odiant. que interfecit patrem tuum Christum. Et sic poteris iuste vindicare eius hereditatem. scilicet Regnum celorum,

## 2. CARTA LIBERA

St. John's Coll. Camb. Ms. E. 24, f. 22a.

Variant readings from St. John's Coll. Ms. D. 8, f. 174<sup>b</sup> are recorded in the footnotes. The rimes would be restored in lines 19 and 20 by transposing *pedes* and *manus*, and by reading *des te* instead of *te des*.

*Hic incipit carta libera domini nostri Ihesu Christi*

- Hec quicunque sciant presentes atque futuri  
 Et memores fiant nisi sint sensus sibi duri  
 Quod uir ego ihesus bethlem de uirgine natus  
 Ierusalem lesus crucifixus ludificatus  
 5 Dando concessi cunctis nec ab inde recessi  
 Regnum celeste si semper uiuant honeste  
 Aut si quando tamen faciant quocunque grauamen  
 Non ita delebor si peniteant miserebor  
 Nec quicquam <sup>1</sup> cupio reddi nisi cordis amorem  
 10 Hoc homo iam sicio <sup>2</sup> pro quo tibi fundo cruorem  
 Ergo pro feodo cor tuum redde <sup>3</sup> mihi gratum  
 Taliter ecce modo tibi trado meum laceratum  
 Inspice deuote precor inspice mente serena  
 Ostendo pro te que quanta sunt mea pena  
 15 Hic sunt transfossa caro uene cor cutis ossa  
 Ac mea premunda te lauit sanguis et unda  
 Nam qui per pomum fueras sine fine peremptus  
 Nec es abinde demum sub tale <sup>4</sup> sorte redemptus  
 Ecce cor ecce pedes capud ecce manus ego sanus  
 20 Sum mihi si te des tibi do me fac ita pro me  
 Traditus a iuda sum captus et inde <sup>5</sup> ligatus

<sup>1</sup> quicquid.

<sup>4</sup> tali.

<sup>2</sup> sitis.

<sup>5</sup> Omits inde.

<sup>3</sup> redde tuum (correctly).

- Omnia sunt nuda que plebs fecit atque pilatus \*  
 Scilicet in fine probra sputa flagellaque plura  
 Crux clauī spine fel lancea passio dura  
 25 Et sique pacior uideantur non satis arta  
 Post hec en morior hec mors homo fit \* tua carta  
 Nemo potest iure priuare quin \* ista tenebunt  
 En quot secure warrantizare ualebunt  
 Testibus hiis factis tenebris velo quoque scisso  
 30 Petris confractis terremotu sub abyssō  
 Si plures uultis testante Johanne que matre  
 Ac aliis multis cum sacro neupmate patre  
 In cuius rei testimonium requiei  
 ut stet tranquillum cor \* proprium pono sigillum  
 35 In caluarie summo sunt hec data gratis  
 Sanguine scripta die quo iam morior valeatis  
*Sanguine tamen puro cartam frater tibi scripsi*  
 38 *Et pro securo proprium cor penditur ipsi, amen.*<sup>10</sup>

## 3. CARTA DEI

Bod. ms. Kent Charter 233.

- Knowyn alle men that are & schuln ben  
 That I Jhc' of Nazaren  
 Wyt myn wyl and herte good  
 For myn handwerk and for my blod  
 5 Have grantyd, ȝovyn and confermyd is  
 To christenemen in erthe I wys  
 Thourch my charte that the mon se,  
 My body that heng on the tre,  
 A mes housyd fayir and fre,  
 10 It is hevene blysse I telle the,  
 Betwen est and west, north and south,  
 To hem her dwellyn it is wel couth,

\* After line 22 ms. D 8 (perhaps correctly) places lines 27-28.

\* *sit.*\* *quod.*\* *proprium cor* (correctly).<sup>10</sup> These two lines occur only in ms. D 8.

- To havyn and heldyn that swete place  
 Wel gud in pes thourch my grace,  
 15 To crystene man that synne wyl fle,  
 Heritable and in fee,  
 For the servise that lyt therinne,  
 That is, to kepyn man fro synne,  
 Of the chel [read *chef*] lord of that fee  
 20 Every synne fiede hee.  
 And I Jhc' of Nazaren  
 And my eyris qwat so he ben  
 In warantyse we schuln us bynde  
 To crystene man wythoutyn hende  
 25 In wytnesse of thys thing  
 My syde was opned in selyng.  
 To thys charte trewe and good  
 I have set my seal, myn herthe blod,  
 These am the wytnesses trewe and god;  
 30 The garlond of thorn on myn hed stode,  
 The schorges and the naylis long,  
 And the spere my herte stong,  
 The stoppe ful of eysil and galle,  
 And Hely ely that I gan calle,  
 35 My bloody terys me ronnyng fro,  
 My bondys, my peynis and othir mo.  
 Jovyn and garantyd be my wyl  
 At Calvarie on that held [read *hyl*]  
 The friday befor the paske day,  
 40 Therof I may noȝt seyn nay,  
 The ȝer of my regne her  
 Thretty wyntyre and thredde half ȝer.  
 Hec est carta Dei.

#### 4. CARTA CELESTIS HEREDITATIS

(A Prose Tract, related to the Charter of Christ.)

This treatise, entitled variously, *Carta Celestis Hereditatis*,  
*Chartre of Heuene*, *Charter of oure heuenli Eritage*, *Chartre of*

*Heven Blisse, Diploma Caeli*, forms part of the *Poor Caitiff*, a work comprising a series of tracts, which has been ascribed to Richard Rolle,<sup>1</sup> to Wycliff,<sup>2</sup> and to an unknown friar. So far as I know, the earliest mss. date from the fourteenth century, and there are several of the fifteenth century.<sup>3</sup> On a "spare page" at the beginning of one of the manuscripts, Harl. 2336, is the following: *Dixit Episcopus Cicestrensis quod Frater Minor compilavit hunc librum in suo Defensorio*. The compiler of the Harleian Catalogue from which I obtained this information, adds: "I doubt not but that this Bishop of Chichester was Reginald Pecok, who was thought to favor the Lollards, and was openly persecuted and deprived, as guilty of Heresy." It will be seen that the *Carta* of the *Poor Caitiff* is not a charter, in spite of its name, but a tract which discusses the Charter of Christ, its component parts, etc., and urges man to be mindful of it and to study it. Its relation to the *Charter of Christ* has been discussed in Chapter II.<sup>4</sup>

<sup>1</sup> See *Cat. of Camb. Univ. MSS.*, Vol. III (1858) under the description of ms. II. 6. 40, where this treatise is recorded with the title, *A Charter of remission*, and ascribed to Richard Rolle.

<sup>2</sup> By Mr. Wharton, according to *Cat. Harl. MSS. of Brit. Mus.* 1808, under ms. 1706. I do not know where Mr. Wharton makes this statement. This is ascribed to Wycliffe also by Robert Vaughan (*John de Wycliffe, D.D.*, 1853, Appendix, p. 533). See also *Cat. of Ash. MSS.* under ms. 1286, and *Report Hist. MSS. Com.* VIII (London, 1881) App. part III, 101, under Ashburnham ms. Add. 27d. Compare with these, Shirley, *Fasciuli Zizanorum*, Rolls Series (London, 1858), p. xiii, note 3 (referred to in this connection by ed. of *Cat. of Stowe MSS.*, 1895, Vol. I, 23).

<sup>3</sup> The two oldest of which I have record are: Ms. Ashburnham Add. 27d (See *Report Hist. MSS. Com.* VIII. App. part III, 101) of the fourteenth century. The others are Ms. Bod. 4 (of which I do not know the date); Mss. Ashmole 1286 (about 1400); Douce 13, 288, 322; Rawl. C. 751; Bod. 938 (See Horstman, *Richard Rolle* I, 3), all of the fifteenth century; Mss. Harl. 1706, 2322, 2335, 2336, 4012, of which I do not know the dates; Ms. Add. (Brit. Mus.) 30897, Ms. Stowe 38, both of the fifteenth century; Camb. Univ. Mss. Ff. 5. 45, Ff. 6. 34, II. 6. 40, Hh. 1. 12, all of the fifteenth century; Bibl. Nat. Paris, Ms. angl. 41, fol. 95<sup>a</sup> ff.

<sup>4</sup> John Bale has the following entry concerning another charter of the fourteenth century: "Brendanus monachus et abbas Hibernus, scrip-

[Cambridge University Ms. Ff. 6. 34.]

[f. 72.] A good tretys of a notable chartour of pardoun of oure lorde Ihesu crist &c. [in a different and later hand].

Euery wise man þat cleymeþ his eritage. eiþir askeþ gret pardoun: kepip bisili & haþ ofte mynde vpon þe chartre of his calenge | & þerfore eche man lerne to liue vertuously: & kepe & haue mynde vpon þe chartre of heuene blisse | & stodie stidfastli þe witte of þis bille: for þe pardoun þerof schal dure wiþouten ende | vndirstonde wel þat þe chartre of his eritage, & þe bulle of his euerlastinge pardoun: is oure lord ihesu crist. writen wiþ al þe myjt & vertu of god | þe parchemyn of þis heuenli chartre. is neiþir of scheep ne of calf: but it is þe bodi & þe blessid skyn of oure lord ihesu loomb þat neuere was spotted wiþ wem of synne | & was þere neuere skyn of scheep neiþir of calfe so sore & so hard streined on þe teynture eiþir harewe of eny parchemyn makere as was þe blessid bodi and skyn [f. 72b] of oure lord ihesu crist. for oure loue streined & drawn vpon þe iebat of þe cros herde neuer man fro þe biginnyng of þe world til to now. neiþir schal hens to domesdai: þat euere writere wroot vpon schepis skin eiþir on calues wiþ so hard & hidouse pennes. so bittirli so sore & so depe as writen þe cursid Iewis vpon þe blessid bodi & swete skin of oure lord ihesu crist. wiþ harde nailes. scharpe spere & sore prickinge þornes instide of here pennes | thei writen so sore & so depe. þat þei perciden hise hondes & feet wiþ harde nailes: þei openeden his herte wiþ a scharpē spere | þei perssiden vpon his heed a corowne of

sit . . . *Cartam coelestis hereditatis*, li. 1. 'Quisquis sapiens hereditatem vendi.' [authority] *Ex domo Michaelis Hobley.*" *Index Brit. Script.* ed. R. L. Poole, Oxf. 1902, pp. 49-50; and *Script. Illus. . . . Catalogus* (post. pars), Basileae, 1559, p. 236. Concerning this work, Dr. Gustav Schirmer (*Zur Brendanus Legende*, Leipzig, 1888, pp. 10-11) expresses the opinion that the *Carta coelestis hereditatis* can not be attributed to St. Brendan. I have no means of arriving at a knowledge of the contents of this charter; but it would seem to me probable that it is a version of the *Carta Coelestis hereditatis*. The initial sentence of the *Carta* of Brendanus and that in the *Poor Caitiff* suggest a common origin, the *Poor Caitiff* Charter beginning, in one version. "Euery wise man þat cleymeþ his eritage," and in another (Ms. Douce 13) "Everie wise man that deynieth his heritage."

scharpe þornes þat licli perciden to his brayn panne | þe  
 woundis vppon þat blessid bodi and swete skyn of crist: weren  
 instide of lettris | & as clerkis seyn & specialli seint anselme.  
 þere weren vppon þe blessid bodi of crist open woundis bi  
 noumbre fyue þousend foure hundrid seuenti & fyue | þis is  
 þe noumbre of lettris: wiþ whiche oure chartre was written | bi  
 which we moun cleyne oure eritage. if we liuen [f. 73] riȝtli:  
 & kepe þis chartre stidfastly in mynde | þe sentence & vndir-  
 standing writen wiþinne & wiþoute þis blessid chartre & bodi  
 of ihesu crist: is oure bileue | for he is þe cofre in whom is  
 closid & loken: al þe tresoure of witte & wisdom of god | vppon  
 þis blessid chartre. was writen weilinge. eiþir mournynge. song  
 & sorwe | weilinge eiþir mornynge: for sorwe of oure synnes |  
 for þe whiche to ben helid & waschen away: crist god and man  
 must suffre so hard & peyneful woundis | vppon cristis bodi  
 þat is oure heuenli charter: was writen singinge to alle þilke  
 þat parfiteli forsaken here synnes | for þei han ful medicine &  
 helpe: þorouȝ vertu of the bittir woundis & precios blood of  
 ihesu | & vppon þe woundis of ihesu mai be red sorwe. to alle  
 hem þat for false likinge & lust þat durif but a while. bynden  
 hem-self to synne & seruage of þe fend | & lesen þe help of þe  
 heuenli chartre & so here heritage: & wenden blyndli to sorwe  
 þat durif for euere | þe laces of þis heuenli chartre: is þe  
 biheeste of god & þat god mai not lie. for he is souereyn treuþe |  
 þe firste laas is his [f. 73 b] biheeste: þat was dai eiþer oure  
 a synful man eiþir woman leueþ here synne hooli & hertli wiþ  
 bittir sorwe & turneþ hem to him: he schal receiue hem to his  
 mercy | but eche man be war þat he tarie not longe: lest for  
 his owne vnkyndenesse grace be taken fro him | þe secounde  
 laas is þe ful trist þat we han þat god may not lie neþir be false  
 of his biheeste | hereinne hangif sikirli: oure trist of oure  
 eritage | & bi þese two laces hangif þe seel of oure chartre:  
 selid wiþ þe blood of þe lomb crist | þat is cristis flessche taken  
 of the clenest dropes of blood in þe swettest virgine marie:  
 more craftili & merueylousli. þan euere ony bee. bi craft of  
 kynde gadriþ þe wax of floures of þe feeld | þe printe<sup>a</sup> of þis

<sup>a</sup> Transcript reads *prince*.

seel: is þe schap of oure lord ihesu crist hanginge for oure synne  
 on þe cros. as we moun se bi þe ymage of þe crucifix | he haþ  
 his heed bowid don: redi to kisse alle þilke þat verili turnen  
 to him he haþ hise armes spred abroad: redi to biclippe hem |  
 he is nailed faste foot & honde to þe crosse: for he wole duelle  
 wiþ [f. 74] hem & neuere wende away fro man: but if man  
 forsake him first þorou; synne | he haþ al his bodi spred abroad:  
 to ȝeue himself hoolly to vs cleuyng to him | vtterli he haþ  
 his side opened: & his herte cloue for or oure sake | so  
 þat wiþoute lettinge we moun crepe in to cristis herte & reste  
 þere þorou; stidfast bileue & herti loue | þis chartre may not  
 flyr brenne ne watir drenche: neiþir þeeþ robbe neiþir ony crea-  
 ture distroie | for þis scripture þe fadir of heuene haþ halewid  
 eiþir maad stidfast | & sente it into þe world; þe whiche scrip-  
 ture mai not be vndo as þe gospel witnessiþ | þis scripture is  
 oure lord Ihesu crist: chartre & bulle of oure eritage of heuene!  
 locke not þis chartre in þi coffre: but sette it eiþir write it in  
 þin herte | & alle þe creatures in heuene neiþir in erþe neiþir  
 in helle moun not robbe it neiþir bireue it fro þe. but if þou  
 wolt þi self assenting to synne | & if þou kepist weel þis  
 chartre in þe coffre of þin herte wiþ good liuyng & deuote loue  
 lastingly to þin ende | as tristeli & treuli as he is trewe [f. 74b]  
 god: þorou; vertu of hise chartre þou schalt haue þin eritage  
 of blisse duringe wiþouten ende. . . .

## GLOSSARY OF SPECIAL WORDS

BS = Bradley-Stratmann's Mid. Eng. Dict. BT = Bosworth and Toller's Old Eng. Dict. NED = New Eng. Dict. A = *Long Charter*, A-Text; B = *Long Charter*, B-Text. The numbers refer to lines in the texts. The glossary aims only at furnishing a convenient record of unusual terms and of special meanings of common words, and the above authorities have been freely used in compiling it.

abye: infin. [OE. *a* + *bycgan*], suffer, pay the penalty. B 66.

als-tyte (-tite): see *as-tyte*.

a-party (-i): adv. [from *a* prep. + *party* > Fr. *partie*], in part, somewhat, a little. A 199.

aplyst (-plight): adv. [*a* prep. + OE. *plight*], in faith, truly, certainly, surely. B, ms. C 14.

as-tyte (-tite; also spelled erroneously -tight(e), tyte, tyht, etc., cf. NED): adv. [North. *as* + *tite* Scand. cf. ON. *titt*, frequently, etc.], immediately. B 14.

bykeþe: noun [perhaps from OE. *bi-cwide*, proverb, fable, tale <ME. *by-quide*, *bi-cwide*, also spelled *bequede*, *biqwethe*, *becweðe*, etc.]? bequest. A, ms. G 209. *Bykeye* (-kaye) of the other mss. of A is probably intended for the same word.

by-keye (-kaye): probably intended for *bykeþe*, q. v.

betought: vb., 3. sing. pret. [OE. *betācan*], to entrust, commit, give in charge to. B 377.

demed: vb. 1. sing. pret. [OE. *dēman*], to decree, ordain, appoint. A, mss. IK 15.

demytted: vb. 1. sing. pret. [Lat. *dēmittere*, cf. OFr. *demetre*], fig. sig., to humble, abase. But the NED gives no example of this word earlier than 16th cent., and of this meaning none before 17th cent. A 15.

fand (fondede): vb. 3. sing. pret. [OE. *fandian*, *ʒefandian*], to test, put to the proof, tempt, try. A 29.

fondede: see *fand*.

- fray: noun [aphetic from *affray*, *effray* > OFr. *effrei*, *esfrei*], assault, attack. A 196.
- hende: adv. [appar. an aphetic form of OE. *gehende*], courteously, kindly, gently. B 92.
- me: error for *By*. A, mss. *F*, *H*, *I*, *K*, *L* 23.
- mistayle: noun [OFr. *mestaille*], evil plight. A, ms. *I* 131.
- neb: noun [OE. *nebb*], face. A 83.
- piht (pyjt, y-piht, y-pyjt, etc.); vb. pp. [ME. *picche* (n) prob. from OE. *\*picc(e)an* of 1st wk. cl., pret. *\*pihte*. The NED says there is no recorded instance of this word in OE., nor in cognate languages], placed, set, driven into the ground, set up, etc. A 75, 161; B 247.
- plyght: vb. pp. probably an error for *piht*, q. v. A, ms. *G* 75.
- qued: noun [early ME. *cwead*, *cwed*, *cwad* = O. Fris. *quad*, etc.], the evil (one), the devil, a meaning derived from the adjective *qued*(-e) evil, wicked. B 82.
- scryt(e): noun [aphetic from OFr. *escriit*], a writing, written document. A 193.
- seayng (saying, etc.): verbal noun [OFr. *saisir*, *seisir*], the act of taking possession of, investing or establishing in a holding. A 24, 25, 34, 105; B 39, 50, 53, 185.
- skift: vb. 3 sing. pres. Ind., syncopated form [OE. *sciftan*], to ordain, act, devise (with intrans. sense). The ordinary trans. meaning is, to change, move, shift. Cf. pp. civ. f. A, ms. *G* 122.
- stið: noun [ON. *steði*], anvil, stithy.
- strayste: error for *strait* (?) *te*. A, ms. *I* 78.
- wen (wēne?): adj. [OE. (*or-*) *wāna* = Goth. (*us-*) *wēna*, ON. *vānn*, OHG. (*ur-*) *wani*], hopeful, beautiful. BS gives but one example of this word, in the comparative degree. Cf. p. xciv. A, mss. *F*, *G* 90. In OE. BT records the form *wān-līc*, fair, handsome, comely.



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