

# A Text Edition of Chapter AB of Contemplations of the Dread and Love of God



*When thou schapest the to  
preie or haue any deuoti  
on. woulde to haue a prey place fro  
all manere people and tym of rest*

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## Abbreviations

adj.	adjective
adv.	adverb
advb.	adverbal
art.	article
auxil.	auxiliary
conj.	conjunction
def.	definite
dem.	demonstrative
int.	interjection
Lat.	Latin
MED	Middle English Dictionary
n.	noun
nom.	nominative
pers.	personal
phr.	phrase
pl.	plural
poss.	possessive
pp.	past participle
prep.	preposition
pres.	present
pret.	pretentious
pron.	pronoun
rel.	Relative
sg.	singular
UBN194	Nijmegen, Universiteitsbibliotheek, 194
v.	verb
vbl. n.	verbal noun

## Introduction

The English text on fols. 72r-81r of Nijmegen, Universiteitsbibliotheek, MS 194 (UBN 194) is the final chapter (AB)<sup>1</sup> of a longer devotional text. Chapter AB is extant in thirty manuscripts and originally belongs to Contemplations of the Dread and Love of God, which is also known as Fervor Amoris. The complete Contemplations exists in sixteen manuscripts (Jolliffe 97), two printed editions by Wynkyn de Worde (Connolly, Contemplations xxi), of which the 1506 version is printed in Horstman's Yorkshire Writers, and as a critical edition published by Margaret Connolly (Contemplations). In addition, fourteen manuscripts contain Chapter AB or fragments of this chapter (Jolliffe 129-30).

Contemplations of the Dread and Love of God consists of twenty-four chapters of devotional instructions, most of which are directions on how to love God and how to live a life without sin. The tract is divided under four headings, and each deals with a different kind of love: ordained love, clean love, steadfast love, and perfect love. The work concludes with Chapter AB, which contains directions for prayer, which are – of course – essential to be able to reach God properly, and a mediation of the passion. The prayer directions are very specific and are intended for “men or wom//men of simple konnynges” (ll. 2-3)<sup>2</sup>; men or women of simple understanding<sup>3</sup>. The reader is guided through the different steps to be taken during prayer. For instance, the reader is to find a private place, kneel, and think about how God made him or her (ll. 5-13). The tract continues with more specific instructions about what to think, for instance about how sinful one is (ll. 19-20) and about how God has endured the sins of the supplicant (ll. 30-32). The chapter then continues with a meditation on the passion of Jesus Christ. The author describes the moment when Christ is brought to the Cross and gives a graphic description of how he is tortured and suffers from pain (ll. 50-78). Furthermore, attention is drawn to Christ's mother and her heartrending grief (ll. 78-83), and a sad account follows of Christ being nailed to the Cross (ll. 84-134). It is striking how the reader is involved in the text so far. From the beginning of the meditation, the reader is encouraged to see the passion of Christ in front of him<sup>4</sup>:

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<sup>1</sup> Huisman's description of the manuscript is unclear, as it seems to indicate that part A and B are two separate texts and that the three following texts in the manuscript are part of the meditation, as they are written under its heading (113).

<sup>2</sup> References to lines refer to the edited text below.

<sup>3</sup> All quotes from Chapter AB are from UBN194.

<sup>4</sup> The masculine personal pronoun may be substituted by the feminine personal pronoun, as the reader could be male or female.

Thou maist þere ymagine  
 in thin herte as thogh þou  
 sighe thi lord take of his enem//  
 yes wiþ manye repreves and  
 despites broght before a iuge (ll. 53-57)<sup>5</sup>.

The reader is placed into the text as if present, right before Christ's Cross (Boenig 34). The author does great effort to ensure that the person meditating envisions the scene and feels compassion for Christ. More than once the reader is encouraged to look at what horrible things happen to Christ: "Turne a3en to thi lord 7 see / How thei vnbynd hym how / hastifly þei drawen him forth / to doo him more diseases" (ll. 83-86)<sup>6</sup> and "Lok 3et a3en to / thi lord and see how þei hurl / him forth to an hegh hill" (ll. 98-100)<sup>7</sup>. The goal of the text is to make the reader understand how much Christ suffered and how much he and his mother are to be pitied and sympathized with, and one can only truly know how much he has suffered by seeing it oneself. Being placed within the text is the closest the reader can get to the actual scene. This is needed for the further instructions for prayer. Again, the reader is instructed to pray (ll. 146-49) and the text continues with a prayer which often refers to the passion of Christ. Only now – after having experienced the passion by being present in thought – the reader can fully understand Christ's suffering and ask for forgiveness for his sins. The prayer is an example of how to pray: "In soche maner þou maist / preie. in þi biginyng" (ll. 293-94)<sup>8</sup> and forms a logical end to the chapter. Thus, the chapter contains three basic needs to pray: first, the reader receives instructions on how to pray, then experiences Christ's passion, after which an example of a prayer is given.

Chapter AB is not the only instance in which the Passion of Christ is described graphically. Duffy mentions that "[t]he presentation of the stages of the Passion as themes for meditation and prayer was already implicit in the placing of illustrations of the Hours of the Passion before the Hours of the Little Office" and that it "developed its own devotional momentum in the course of the fourteenth and

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<sup>5</sup> You might imagine in your heart as if you saw the Lord be taken by his enemies in great dishonour and despite be brought before a judge.

<sup>6</sup> Turn again to your Lord and see how they unbund him, how hastily they draw him forth to do him more mischief.

<sup>7</sup> Look yet again to your Lord and see how they hurl him forth to a high hill.

<sup>8</sup> In such manner you may pray in when you start learning.

fifteenth centuries" (234). Thus, more and more texts appeared with a description of the Passion, for example Rolle's Meditations on the Passion. There are many texts of this kind, but told in slightly different ways. Duffy claims that "[t]he liturgical centrality of the Crucifix in the surroundings of late medieval English men and women was matched by a similar emphasis on the Passion as the centre of their private devotion" (234). The reader of Passions was encouraged to pay attention to Christ's sufferings and to use their knowledge thereof in their meditations. If Christ suffered much, it is a reason to absolve oneself from sins and to live a better life. Duffy notes that Christ's sufferings show "the ultimate manifestation of his human nature" and that it caused medieval men and women to consider him as a kind of brother (235-36). To consider Christ as human, or even as a brother, places him nearer oneself than when he is considered as a divine god, which might be a being hard to visualize. It is much easier to pity a brother or another person, because it is possible to place oneself in his situation, than in a godly being. Thus, the sufferings of Christ in the Passion are much easier to sympathize with when Christ is considered human, sympathy that will encourage the reader to pray and absolve from sins.

#### *Author*

It is uncertain who wrote Contemplations, although it has often been ascribed to Richard Rolle. Connolly claims this to be false, since only one manuscript contains his name (Contemplations xvi). Furthermore, she draws attention to Horstman, who demonstrates that the author actually quotes from one of Rolle's texts and refers to him in the process: "Horstman concludes from this that the phrase 'ful holi men of ri3t late time' signifies Richard Rolle; this means not only that *Contemplations* was not written by Rolle, but that in fact it must have been written after the time of his death" (xvii). Richard Rolle was known for his religious texts, and his quotes in Contemplations might therefore have caused the entire text to be attributed to him. In addition, Rolle's The Mending of Life consists of two chapters with titles that might have had a share in causing the false ascription of Contemplations to him, namely *Of Prayer* and *Of Meditation*, the two themes that form part A and B of Chapter AB in Contemplations. But although the subject of Rolle's chapters might be the same, the content is different from Chapter AB. Furthermore, Boenig remarks that the title Fervor Amoris, for which Contemplations is also known and which could be translated

as “The Seething of Love,” looks much like *Incendium Amoris*, a work by Richard Rolle, and that the theme of the fire of love is much present in Rolle’s works (27-28). The similar titles and love theme might have led to the false ascription of Contemplations to Richard Rolle. Contemplations at first sight looks very much like the kind of tracts Rolle has written, but it is different on closer inspection. Boenig illustrates that the author of Contemplations considered Rolle’s three degrees of love (in Rolle’s The Form of Living) “as too ‘high’ for his intended audience” and therefore used four degrees of love, which would be easier to understand for secular members of society (29). Rolle’s three degrees of love are insuperable, “which causes man to do nothing contrary to God’s will,” inseparable, “which causes all one’s heart, thought, and strength to be perfectly established in Christ,” and singular love, “which causes one to take delight in Christ alone and feel *fervor amoris*, the fire of love” (Boenig 28). It goes beyond questioning that such degrees of love must have been unrealistic to achieve, except perhaps for those who dedicated their lives to Christianity. For instance, it is an extremely hard task to do “nothing contrary to God’s will”. A mistake is easily made, especially if the reader is not entirely familiar with God’s will, and the reader would consequently not be able to reach the first degree of love. In contrast, the four degrees of love in Contemplations are easier to achieve. Ordained love means that one should love his own flesh, his neighbour, his friend, and his enemy. Clean love means that one should love not vice, but virtue, that one should hate evil, and not commit sin. Steadfast love involves that one should love God, should think of the worship and dread of God, and should not give into temptation. Perfect love is to reach perfection, to learn how to pray and benefit from prayer, and to beware of temptation. These degrees are less difficult to reach than Rolle’s three degrees of love. Boenig draws attention to the following part in Contemplations:

But these degrees of loue ben set vpon so hyghe loue to god / that what man sholde haue the first of these thre / behoued that he were a sad contemplatyf man or woman, And by cause mankynde is now & euermore the lenger the febler or peraventure more vnstable / therfore vnethes sholde we fynde now a sad contemplatyfe man or woman (Horstman, qtd in Boenig 29)<sup>9</sup>.

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<sup>9</sup> But these degrees of love are such a high degrees of love for God that when one wants the first of these three, considering he is a sad contemplative man or woman, and in case mankind is now and evermore feeble or perhaps more unstable, for that reason we should now find a sad contemplative man or women in great difficulty.

In short, Rolle's three degrees of love are so high that they are hardly accessible to a contemplative man or woman. Boenig illustrates that the four degrees of love in Contemplations are much more accessible to a less sophisticated audience than Rolle's three degrees of love (29). Indeed, Rolle's degrees of love must have been hard to achieve for the medieval reader, in particular for the laity. For a secular audience, it is much more important to learn how to live a life without sin and how to reach God by means of prayer, themes that are well-developed in Contemplations. To do nothing against God's will is a hardly realistic goal.

There are indications that part of Contemplations has derived from earlier works. For instance, Boenig draws attention to similarities between Chapter AB of Contemplations and Aelred of Rievaulx's De Institutione Inclusarum (31). In both texts, the passion of Christ is described. Boenig observes that specific sentences bear a striking resemblance, as the vocabulary used is similar and the same actions are described in similar ways<sup>10</sup>. Furthermore, both texts place the reader in the text, in front of Christ's Cross, whereas Richard Rolle never places the reader in the text in passions of the Christ (31-32). In short, the author of Contemplations is not Richard Rolle, but the author used themes by Aelred of Rievaulx and Rolle, and even quotes Rolle, and adapted these themes to his intended audience.

### *Immediate context*

Chapter AB starts on folio 72r and ends on folio 81r in UBN194. The text is preceded by the Horae Spiritus Sancti (61r-72r) and followed by a prayer to the Guardian Angel (ff. 81r-82r). Here follows a list of contents of the codicological unit that contains Chapter AB<sup>11</sup>:

- ff. 61r-72r. Horae Spiritus Sancti.
- ff. 72r-81r. Chapter AB of Contemplations of the Dread and Love of God.
- ff. 81r-82v. Prayer to the Guardian Angel.
- ff. 82v. Ave Maria.
- ff. 82v-84r. Two prayers to the guardian angel (Connolly, "A Prayer" 6).

<sup>10</sup> For further information about similarities between Contemplations and Aelred of Rievaulx's De Institutione Inclusarum, consult Boenig.

<sup>11</sup> Due to the composite nature of the manuscript and its complex structure, a list of contents is only provided of the codicological unit that contains Chapter AB.

- ff. 84r-86r. Prayer on the Eucharist.
- ff. 86r-104v. The long Horae Spiritus Sancti.
- ff. 105r-113r. Fifteen prayers.

The question arises why the scribe included chapter AB of Contemplations into this codicological unit. It is striking that it is not the only instance in which this chapter occurs on its own, as there are thirteen other manuscripts in which it can be found independently (one of which only contains part B of Chapter AB). Apparently it was not unusual for Chapter AB to be taken from its original context and to be placed among other devotional texts. The context the chapter has in other manuscripts and how this context resembles that of UBN194 is interesting. Connolly notes that the following manuscripts that contain Chapter AB are followed by the prayer to the Guardian Angel ("A Prayer" 5-6):

- Cambridge, University Library, Additional MS 6686.
- London, British Library, MS Harley 2445.
- Nijmegen, Universiteitsbibliotheek, MS 194.
- San Marino, Huntington Library, MS HM 127.

The prayer is also present in Wynkyn the Worde's editions of 1506 and 1519. In addition, Connolly notes that the Latin prayers that follow the Middle English prayer to the Guardian Angel in UBN194 are also present in the above listed Cambridge and Huntington manuscripts ("A Prayer" 6), both of which contain the complete Contemplations. Furthermore, two of these Latin prayers deal with the guardian angel (Connolly, "A Prayer" 6), so there is a recurring theme in these prayers that makes their occurrence together seem logical. However, the question remains why the prayers to the guardian angel occur after Chapter AB so often. Connolly mentions that the second Latin prayer about the guardian angel "forms the basis for a prayer that is embedded within the text of chapter AB" ("A Prayer" 7). Although this basis forms a link between the prayer and Chapter AB, it does not necessarily mean that this was the reason for the prayers about the guardian angel to follow Chapter AB. The group of texts must once have been intended to be included together in a manuscript meant for a particular audience.

*Audience*



The audience can be divided in two sections: the intended audience and the audience the text turned out to have. In the first case, Connolly writes about the Contemplations that “[f]rom the evidence of the text itself it is clear that the author intended his work to be used by both sexes, since he repeatedly addresses the text to ‘bope men and women’, and to ‘goode broper or suster’” (Contemplations xiv-xv). Furthermore, she demonstrates that the author intended to reach the laity (Contemplations xv). Thus, the author does not specifically select a male or female audience and expected his work to be interesting to both sexes of all secular layers of society. Religion was part of everyone’s life, and instructions on how to love God were therefore interesting to everyone. This brings us to the audience the text eventually had. Bartlett claims that Contemplations was very popular among women (1) and that the purpose of devotional literature was “to increase religious fervor in the female audience and to instruct readers in the basic principles of Christian faith” (3). Although the intended audience was both sexes, the audience turned out to be mostly female. Bell describes the increase of female book ownership among the laity in the fourteenth and fifteenth century (744). Books became much more accessible to lay women and it is therefore not surprising if Contemplations was among the works read by women.

The immediate context of Chapter AB in UBN194 could shine more light on the chapter’s received audience in this particular codicological unit. The unit contains both the short and the long Horae Spiritus Sancti. This is a secondary text that occurred in Books of Hours, but was not an essential item in them (Harthan 15). Books of Hours were widely read in the Middle Ages and had the purpose of providing “every class of the laity from kings and royal dukes down to prosperous burghers and their wives with personal prayer books” (Harthan 31). In other words, the aim of Books of Hours was to reach every layer of society and to give each person the possibility to pray from a standard set of texts outside the institutional setting of the Church. The question then arises whether this aim was achieved, as parchment was expensive and Books of Hours might not have reached the poor as easily as the rich. However, Backhouse states that “[d]uring the 14th and 15th centuries copies were made in their hundreds to suit all tastes and pockets, ranging in quality from magnificently illuminated masterpieces ... to modestly written small volumes with little or no decoration” (3). Although Books of Hours were expensive in the early Middle Ages, they became accessible to all classes in the later Middle Ages,

which indicates that a text like the Horae Spiritus Sancti must have been widely known in all layers of society.

Chapter AB is followed by a prayer to the guardian angel, an Ave Maria, and two Latin prayers to the guardian angel. The recurring theme of guardian angels is not unexpected in a fifteenth-century manuscript, as such prayers were popular in the fifteenth and sixteenth centuries in England and occurred in many Books of Hours at the time (Sutton and Visser-Fuchs 232). Since most people possessed a Book of Hours, these prayers must have reached a wide audience. A Book of Hours was a standard prayer book. Although the contents could differ somewhat, it always contained a particular list of items, and the additional items must have been popular in able to reach the same audience as the standard items had. Sutton and Visser-Fuchs find that “the cult of the guardian angel was an integral part of fifteenth-century English devotion” and was especially popular among “pious women, both lay and religious” (232-33). Thus, the prayers fitted well in fifteenth-century prayer books and were part of a contemporary popular cult. The idea of having a guardian angel was apparently appealing, especially to women, who might have liked the idea of having an additional protector in their lives.

The Ave Maria was of course known by each member of society, as it was one of the most well-known prayers of Christianity. Bossy states that it was a devotional prayer and everyone was expected to know it by heart in church (138). There can therefore be no doubt about its popularity: every Christian knew the Ave Maria as well as the Pater Noster, so an Ave Maria is not out of place in a prayer book like UBN194.

The sixth item in the codicological unit is a prayer to the Eucharist, “a Middle English version of a Latin prayer to the Sacrament that occurs in the *Horologium Sapientiae* by Henry Suso” and exists in translation in *The Tretys of the Seven Poyntes of Trewe Love and Everlastynge Wistom* and the *Tretys of the hi3este and moste worthy sacrament of cristes blessed body*” by Nicholas Love (Connolly, “A Prayer” 7). In other words, the prayer first existed in Latin in the Horologium Sapientiae and was later translated into Middle English. Thus it reached a broader audience, since Middle English was much more accessible to the laity than Latin. Glasscoe notes that the abovementioned Treatise was read by two groups, namely “women, both secular and religious, and laymen” and had a broad audience; it was even printed by Caxton, who only printed works that already had an audience (52). Whereas the Latin version was only accessible to those who were fully literate, the

Middle English translation could reach the secular layers of society and thus reach a much wider audience than the Latin text had.

The codicological unit ends with fifteen Latin prayers. Although it can be questioned whether the original owner of these texts could understand Latin, it cannot be doubted that reading them was a way to reach God, as it provided the reader with a way to devotion. The same is the case for the other Latin items in the unit. Even if the reader did not understand their meaning, he or she intended to pray and reach God, which was most important during prayer. The received audience of the different texts in the codicological unit hints towards a possible female or lay audience, in particular Chapter AB, the prayers to the guardian angel, and the prayer to the Eucharist, since these were especially popular among a female or lay audience. The scarce manuscript decorations would not be out of place in such a case, since the less wealthy could most likely not afford richly illuminated prayer books. Most importantly, Chapter AB aims to an audience of both men and women of simple understanding, as is made clear in the incipit (72r/3-6)<sup>12</sup>, and would most likely be a text not primarily intended for a higher audience, as would the entire Contemplations.

Contemplations seems to have been a very popular text, as can be judged by the many manuscripts it is in and the additional occurrences of fragments of the text. Connelly stresses its importance and indicates that “the two early printings are evidence of its enduring popularity and wide circulation” (Contemplations xviii). Why else would the text continue to be copied and circulated? Obviously, the audience needed spiritual guidance and clung to texts on how to reach God. Bell ascribes this need to the changes in the fourteenth and fifteenth centuries: “The breakdown of institutional Christian unity, epitomized by the schism in the papacy, led concerned individuals to question the authority of the church” (743). Consequently, it became more preferable to seek spiritual guidance at home, and prayer books and spiritual guidance were the most efficient tools for it. Chapter AB teaches the reader how to pray. Since praying is the most important way to reach God, it is something one has to know how to perform and is essential for every Christian.

### *Date*

When establishing the date of the text, one can either think of the date of the composition of the text, or the date it was written down by the scribe in UBN194.

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<sup>12</sup> References that include a folionumber refer to the specific passage in UBN194.

The extant manuscripts indicate that the text must have been composed before 1425, as the earliest surviving manuscripts containing Contemplations are from the early fifteenth century (Connolly, Contemplations xlii-xliii). It can furthermore be established that the text was most likely composed after 1349, the year in which Richard Rolle died, due to the references to the three degrees of love in Rolle's The Form of Living, which was composed in the last year of his life (Allen 83). Since there is no further evidence about the origin of the text or its authorship, it is hard to establish a more detailed date of composition.

The text presented in this edition is from UBN194. Due to its composite nature, the different codicological units might not have been written at the same time, and the date of the codicological unit that contains Chapter AB deserves most attention. Huisman claims that the manuscript must have been composed after 1413 due to the reference to King Henry V on folio 84r (107). I do not agree with Huisman on this point, since this reference is only present in one codicological unit and cannot be evidence for the date of the entire manuscript. It can therefore only be established that the codicological unit must have been composed after 1413, and since Chapter AB is present in the same codicological unit, it was probably written down after 1413. In addition, Chardonens and Hebing argue that the style of decoration in the codicological unit is mid-fifteenth century (10), which might indicate a later date of composition.

*Nijmegen, Universiteitsbibliotheek, MS 194*<sup>13</sup>

*Nijmegen, Universiteitsbibliotheek, MS 194*<sup>14</sup> (UBN194) consists of 196 parchment leaves with the dimensions 125x85 mm and two fly leaves (Huisman 107). The last two leaves of the fifteenth quire are missing. Quire sixteen is of inferior quality, as the parchment is of irregular format and its leaves are smaller in comparison to the other quires. The manuscript is a composite miscellany<sup>15</sup> consisting of twenty-five quires. Huisman's formula indicates five codicological units, but Chardonens and Hebing observe that "[t]ext endings, blank quire endings and variety in script and

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<sup>13</sup> UBN194 is listed in Jolliffe, P.S. A Checklist of Middle English Prose Writings of Spiritual Guidance. Toronto: Pontifical Institute of Mediaeval Studies, 1974 and Boffy, J, A.S.G Edwards. A New Index of Middle English Verse. London: The British Library, 2004.

<sup>14</sup> A description of UBN 194 can be found in: Huisman, Gerda, C. Catalogus van de Middeleeuwse Handschriften in de Universiteitsbibliotheek Nijmegen. Leuven: Peeters, 1997.

<sup>15</sup> For the used terminology, see: Gumbert, J. Peter. "Codicological Units: Towards a Terminology for the Stratigraphy of the Non-Homogeneous Codex." Segno e Testa, International Journal of Manuscripts and Text Transmission 2 (2004): 17-42.

decoration indicate that the file consists of eleven codicological units, distributed over twenty-five quires" (3). The exact number of scribes has not yet been established, but is estimated about fifteen (Huisman 107), as several of the texts seem to share the same scribe. Due to its composite nature, the manuscript contains several scripts, in this case *Textualis* and *Cursiva Recentior*, written in several different grades (Chardonens, Hebing 7). Decoration varies because of the different codicological units: some units contain texts with richly illuminated initials with gold leaf, red, and fine decorations, whereas illumination in other units is scarce and only serves to enhance the readability of the text. The manuscript was rebound in 1974 by Sister Lucie Gimbrère, who also provided a new leathern cover (Gimbrère). Huisman claims that the manuscript is dated in the fifteenth century, after 1413, as King Henry V is mentioned on folio 84r (Huisman 107). I do not agree with this claim, since the reference to King Henry V is only present in one particular unit and can therefore not be used as evidence for the date of the entire manuscript, as it is a composite manuscript and other units might have been written at a different time. Furthermore, there is no evidence about the time of composition of the different texts in the unit that contains the reference to Henry V. Whereas the Prayer to the Eucharist might have been written down later than 1413, the preceding texts might have been written down earlier, in which case the production of the unit could have taken considerable time.

The manuscript consists of a minimum of twenty-seven devotional texts<sup>16</sup> in English and Latin and is likely to have been used as a personal prayer book. Huisman believes that its first owner was a certain Margaret, whose name is used in a prayer on folio 154v (107). However, this claim has no credible basis, since the manuscript is a composite and it can be questioned whether its codicological units were together as a manuscript right after the moment of composition or if they used to exist separately. In the latter case, the particular unit might first have been in the possession of a Margaret and may later on have been put together with the additional units to form the manuscript. The first recorded owners of the manuscript are the Lechmere and Coore families, of which ownership notes can be found throughout the manuscript. There is no information about what happened to the manuscript before it entered the Lechmere family, nor on how it entered the Nijmegen University Library.

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<sup>16</sup> Huisman's description is rather unclear about the number of texts in the manuscript.

*Script*

Chapter AB is written in *Northern textualis*, as can be established by the double-compartment *a*, straight *l*, and angular long *s*. The ascenders of *b*, *h*, *k*, and *l* and the descenders have no loops, although the descenders of *y* and *þ* are slightly slanted to the left and that of *h* ends in a vertical hairline stroke. The ascender of *d* are also slants to the left. Bifurcations or approach strokes from the left are sometimes used, for instance in *l*, as in *lord* (72r/13), *h* in *makith* (74r/14), *k* in *take* (73v/6), and *b* in *bought* (73r/6). However, most ascenders end in a straight line. Furthermore, *f* and straight *s* do not reach below the baseline, but are somewhat above it, just as the rest of the text. The distance between the text and the baseline was not an uncommon instance in the fourteenth and fifteenth century, as it was quite usual to write above the baseline (Derolez 88).

The grade of the script is *Libraria* because of its medium quality. The writing is quite narrow and vertical and tends to be slightly cursive. The letters are angular and have been composed by many strokes and pen lifts, as is the custom in *textualis*, but also rounded in several instances, for instance *e* and *c*. Overall, the writing has a less formal appearance than *Textualis Formata*.

There is a recurring use of biting, in which adjacent strokes overlap and the letters stand closely together:

- de: *deuocioun* (72r/8-9), *fonde* (72r/9), *goode* (75v/3), *dere* (75v/6).
- pr: *preuy* (72r/9), *profre* (75r/16).
- or: *more* (72r/17), *bifore* (73v/8), *wordes* (73v/12), *lord* (73v/15), *scornes* (74v/8).
- da: *day* (72v/2).
- pr: *repreves* (73v/7 and 74v/9).
- do: *doo* (74v/3), *doun* (74v/5, 74v/8, and 75r/15).
- br: *brest* (74v/11).

Furthermore, elision occurs, in which the following are the most common instances:

- ci: *deuocioun* (72r/8-9), *dampnacioun* (73r/1), *tribulaciouns* (73r/10-11), *compunccioun* (73r/16-17).
- ch: *myche* (72v/2), *mecheef* (72v/3), *wrechidnesse* (72v/8), *cher* (76r/5), *moche* (77r/8).
- th: *than* (72v/1), *thin* (73v/5), *thei* (74r/5), *the* (74r/10), *forth* (74v/2).
- co: *cometh* (72v/13), *scoringe* (74r/2), *commendid* (75v/9).

- ff: *suffred* (73v/11), *suffree* (73v/13).
- or: *forsake* (76v/11), *norissned* (77r/11), *comforth* (78r/1-2).
- The ligature *st* occurs very often, for instance in *schapest* (72r/7), *most* (72r/12), *hast* (72r/14), and *maist* (73v/4).

The scribe uses hairline strokes in several places, for instance in the descenders of *h* and round *r*. Round *s* also has a small hairline stroke at the top-right. A horizontal hairline stroke is sometimes used between the dots of a colon, but also as a horizontal line (sometimes two lines) in the tironian sign 7. Word breaks at the end of lines are indicated by two slightly cursive hairline strokes, a slash / by a diagonal hairline stroke, and the dot on *i* is rather a hairline stroke than a dot. This hairline stroke was used to distinguish the *i* from other minims, for instance of *i*, *u*, and *n* (Derolez 90).

In most cases, *boxed a* is used, but there are a few exceptions. For instance in *falle* (72v/7), *art* (72v/5), *grace* (72v/12), *angri* (74r/5), *aside* (74r/12), and *rasc* (74r/9). In these cases, *a* is still closed, but is not made out of two minims, as is the case with *boxed a*. *Uncial d* is used in all cases, in which the ascender slants towards the left, as in *and* (72r/10) and *lord* (72r/13). Double *ff* occurs in several parts of the text, for instance in *ffor* (73r/5 and 73r/8), where it has the function of modern capital *F*. Sometimes the second *f* differs from the first *f*, which indicates it was used as a ligature, common in *textualis* (Derolez 88). In this case, the descender of the second *f* slants to the left, so the first *f* hangs above the second (73r/5). *g* Contains two closed lobes, of which the lower one is smaller than the upper lobe and is closed by a hairline stroke. The right vertical line is made out of one single stroke. The *h* is made in two separate strokes, which do not always touch each other because of quick formation of the letter (Derolez 90). The right stroke partly descends below the baseline and ends in a hairline stroke. Two forms of *r* are used: *textualis r* and *round r*. Derolez finds that *round r* is usually used after *o*, *b*, *d*, *h*, *p*, *v*, *y*, and sometimes after *a* (91). In Chapter AB, *r* is not used consistently in particular contexts. Although *round r* occurs after *o*, *b*, *d*, and *p*, *textualis r* is often used in places where *round r* is expected, for instance after *h* in *thriste* (74v/4), and *othere* (79r/9), after *o* in *soru* (74r/13), and after *p* in *spredeth* (75r/5).

There is no distinction between *i* and *j* and *u* and *v*, although *v* is used less often than *u* and can serve as modern *u* as well as *v*, just as Middle English *u* can serve as both modern variants, for instance: *pitevous* (73v/1); *vanitees* (77r/2-3); *vnto* (74r/6); *vnbynd* (74v/1). *y* Has a dot in only two instances, which dates from

Carolingian times (Derolez 95): *maidyn* (73r/10), and *body* (73v/16). All other *ys* are without a dot, which can be attributed to modern usage of *y*.

The scribe uses several abbreviation marks. The most common abbreviation mark used is a horizontal stroke, which is placed right above the abbreviated word part. Examples are: *from* (72r/9), *doun* (74v/5), *vpon* (75r/1), and *in* (77v/5). An accent is also much used, for instance in *moder* (75v/5), *precious* (75r/11), and *euer* (80r/14), and a dot is used twice. In addition, a thorn is used with superscript *t* to represent *that*, and a thorn with two superscript dots to indicate *þou*. Furthermore, a *p* with two dots occurs, which stands for *per* and is typical for late fourteenth century English manuscripts (Derolez 98). For instance, it is used in *performe* (78r/3), *perseueraunce* (78r/4), and *departed* (78r/6), in which the abbreviated part of the latter two words has not exactly the intended meaning, but stands for *er* and *ar*. Tironian *et* (7) is used several times and has two horizontal strokes instead of one. The sign also has a short stroke on top of it.

Several punctuation marks are encountered in the text, for instance two diagonal hairline strokes at the end of a line to indicate the breaking off of a word. A single dot (*punctus*) indicates a short pause, but also the end of a sentence (Derolez 185). The scribe also uses a punctuation mark that very much looks like the modern colon (*punctus elevates*) (Derolez 185). It is used in places where one would normally expect either a colon or semi-colon in modern times, but medieval colons indicated the end of a sentence or part of the text (Parkes 306-7). A hairline stroke is sometimes found between the dots.

There are several indications towards English scribal practice. For instance, the abbreviation of *p* with two dots around the descender is typical of late fourteenth century English manuscripts (Derolez 98). Furthermore, the double-crossed form of the tironian sign *et* is used. This is a typical feature of English *textualis formata* (Derolez 97), but since *textualis libraria* is only one grade lower, it is not surprising to encounter it here. In addition, texts with only *boxed a* or in all positions except after *c*, *e*, *f*, *g*, *r*, *t*, or *x* are typically English (Derolez 85). In Chapter AB, *boxed a* occurs most of the time, and when it does not occur it is usually at the beginning of a word or in the above-mentioned cases.

### *Decoration*



Manuscript decoration is scarce on the folios of Chapter AB, but the decoration present has a highly textual function. Both sections of the chapter are introduced by rubricated lines to tell the reader what kind of text is about to be read, as is the custom with rubrics at the beginning of a text (Brown 111). For instance, the rubric introducing part A of the chapter tells the reader that the following part consists of prayer directions to be used for people of simple understanding (72r/3-6) and part B is introduced by a rubric telling the reader that he or she is about to read a short meditation of the passion (73v/1-3). With the absence of chapter headings, as we use today, such introductory rubrics provide the reader with a clear overview of the contents of the different texts in the manuscript, without having to read them. In addition, the chapter ends with a rubricated explicit: "Ardeat in / nobis diuini feruor amoris" (81r/1-2). Connolly mentions that this line is usually used as a Latin incipit, but in this case it is used much like an epigraph (Contemplations 102). Thus, it is a marker to indicate the text ending and to improve the readability of the text.

Both chapter parts start with a red, two-line initial, so the different subjects of the chapter are clearly marked. In addition, the chapter contains an extensive layout, in which punctuation plays a major role, like the *punctus* to indicate pauses in the text (Parkes 42). Most striking is the use of the *paraph*, a large C with a vertical stroke, a sign used as a *capitulum*, which introduces a new argument in the text (Parkes 43). The sign stands between the baseline and headline, and the following letter often stands between the two horizontal strokes of the C, right after the vertical stroke. This letter usually has a vertical red stroke. Parkes describes how the *paraph* started to play an important role after the twelfth century, since monastic culture became less important and schools the more, and the purpose and practice of reading became different (44). Romances, recipes, and educational texts all beg for a different kind of reading; whereas the layout of a romance is not extremely important for how the text is read, that of educational texts is the more, as the reader should be able to follow the intended argument. It is the same case for religious tracts, for instance like the text presented in Chapter AB. It has been composed to teach, in this case about prayer and meditation, and the passion of Christ, and a clear text division helps to guide the reader through the different steps of the text. As Parkes observes, the *paraph* got the function of identifying text boundaries and the development of arguments (44). By means of these paragraph markers, the reader gets a clear understanding of the different steps in the text, much like the way in which modern texts are divided into paragraphs.

The scribe also uses highlights in letters. For instance, a red, vertical stroke is used in the first letter of *Behold* (73v/14) and of *Se* (75r/2). Coloured initials are often used to show the beginning of *sententiae* (Parkes 43), and thus have the function of ordering the arguments in the text. Red scribbles are often found in *I* (77r/7) to draw attention to the importance of the self in the text. A religious tract is aimed to the improvement of the reader's life; it is he or she who has to benefit from the text and – in this case – to improve the religious part of their lives. For that reason, it is important that they apply the contents of the text to themselves, and the *I* therefore plays an important role.

The use of decoration in Chapter AB is similar in the text that follows in the manuscript, namely a prayer to the guardian angel (ff. 81r-82r). It contains the same use of the *paraph* and initials. The *paraph* hardly appears in other texts in the codicological unit, and the initials differ considerably as well.

### *Language and dialect*

The text is written in English and has an archaic appearance. The definite article *the* and indefinite article *a* appear throughout the text; *a* before a consonant or before what serves as a consonant, like in *a iuge* (l. 57); *an* before vowels and *h*, for instance in "an hegh hill" (l. 100). The demonstrative pronouns *this* and *thes* sometimes have the same function, as they stand for modern English *this* in *this* (l. 190) and *thes* (l. 143), whereas *thes* has the modern function of *these* in line 304.

Single nouns have an –e ending in the accusative and dative case, for instance the objects in *I took none hede* (l. 183) and *pou woldest leue / synne* (ll. 35-36), and occurs in the nominative case, as in *gode hath suffred þe* (l. 31). Nouns that occur in prepositional phrases that assign case also have –e endings, like in *to the grounde* (l. 150), *of his fote* (l. 74), and *of good liu//inge* (ll. 27-28). Furthermore, the –e ending occurs after single-syllable adjectives that have received an –e ending due to their Germanic origin, an ending that modifies the following noun (Fennell 101), for example: *in myche dysese* (l. 18) and *for thin owne nede* (l. 147). Words of French origin usually have no –e ending: *take the / into dampnacioun* (ll. 32-33), *pou schalt hau / compunccioun* (ll. 143-44), and *þer cometh such / deuocioun* (ll. 145-46). But note *wicked reson* (l. 67) and *withouten eny resone* (l. 67-68). Kinship nouns or nouns related to God also often have no –e ending, like *moder* (l. 79), *son* (l. 80), *fader* (l. 127), *god* (l. 12) and *lord* (l. 52). The plural

ending *-es* is found throughout the text, for instance in *wittes* (l. 14), *benefetes* (l. 47), *scornes* (l. 91), and *hondes* (l. 259), and can be accounted for by the frequent use of *-e* endings in single nouns. The plural ending *-s* only occurs in the following cases: *tribulaciouns* (l. 42-43), *temptaciouns* (l. 210, 220 and 281), *meditaciouns* (l. 298-99), which are all of French origin and would not have received an *-e* ending in single form either. Alternative plural endings are the *-en*, *-is* and *-ys* endings: *eighen* (l. 89), *eren* (l. 90), *clothis* (l. 103-4), and *hondys* (l. 96). The archaic *-is/-ys* ending was known in fourteenth century London, but originally belongs to the north (Horobin 97). Since it only occurs twice in the entire text, its significance can be questioned, especially since it is not used consistently. Note *hondys* (l. 96) and *hondes* (l. 256 and 259). Horobin notes that the weak *-en* ending was sometimes used in ME where modern English forms have the *-es* ending (97-98). This seems to be the case with *eighen* and *eren*, which are *eyes* and *ears* in modern English. The mutated plural only occurs several times, for example: *feet* (l. 115), *men* (l. 1) and *wom//men* (l. 1-2). The genitive ending *-es* is used in Jhesu crist *goddes sone* (l. 250 and l. 256) and in *to oure liues ende* (l. 286). An exception occurs in kinship terms, for instance in *in his sustir armes* (l. 138) (Horobin 99).

The different case forms for pronouns occur everywhere in the text, for instance second person singular nominative *thou* (l. 5), second person singular genitive *thi* (l. 55), second person plural nominative *3e*, and first person plural genitive *oure* (l. 52). Horobin makes a distinction between the singular form *thou* and plural form *ye*, in which the singular form is sometimes used in informal situations, but also to address God (102-3). When the reader is addressed, *thou* is used in the text to show the inferior position of the one reading the instructions for prayer. The address to God in the first part of the prayer also contains *thou*, but *3e* is suddenly used from line 264 onwards, as well as *3oure* (l. 272) and *3ow* (l. 278). The occurrence of the same shift in address at the same place in Connolly's *Contemplations* and Wynkyn de Worde's edition indicate that the change in address must be text-related. It seems like the change in address brings the reader closer to God halfway the prayer, as *3oure* and *3ow* have an informal sound and *thou* and *thi* have not.

The *-e* ending is also used in adjectives. Fennell claims that the distinction between strong and weak declensions was lost except for monosyllabic adjectives with a consonant ending (101). Examples of adjectives with an *-e* ending are

*blesside* (l. 79), *goode* (l. 120), and *moche* (l. 76). In plural forms, the –e ending is also used, as in *wickedede* (l. 238) and *manye* (l. 56).

Verb usually make use of inflectional morphology, for instance second person singular *schapest* (l. 5), third person singular *sinketh* (l. 137), plural *trusten* (l. 265), and first person singular *haue* (l. 200). Weak past participle endings are –id in *chastisid* (l. 112) and *displessid* (l. 241), –ede in *departede* (l. 290) and *deseruede* (l. 160), and –ed in *suffred* (l. 31), *deserued* (l. 34), and *accused* (l. 58). Examples of strong forms are *3o//ue* (ll. 13-14), *torne* (l. 36), and *bigunne* (l. 207). Negation is mostly expressed without *ne*, for example: *he answerith ri//ght noght* (ll. 59-60); *I toke none hede* (l. 183); *I woot not* (ll. 188-89); and *I be departed no more* (l. 208).

The Middle English adverbial ending –ly occurs in most adverbs, although it is often substituted by –li, for instance in *graciousli* (l. 262), *grevousli* (l. 113), and *mekeli* (l. 121). Ly- Endings can be found in *wordly* (l. 15), *goodly* (l. 34), and *sothely* (l. 24). Some adverbs have an –e ending, as in *sore* (l. 38). The adverbial ending –liche only appears once: *fersliche* (l. 103).

Prepositions are used most of the time to express structural relationships, except in the genitive *goddes sone* (l. 250 and l. 256), *liues ende* (l. 286), and *sustir armes* (l. 138). Some variations in spelling occur in the text. For instance, [y] is used in several instances, as in *syn* (l. 22), *skyn* (l. 74), and *tyl* (l. 88), whereas [I] occurs in *litel* (l. 181) and *withouten* (l. 11). Note the variants *miche* (l. 243) and *myche* (l. 17), *tym* (l. 8) and *tim* (l. 77), *aliue* (l. 148) and *lyuen* (l. 17). Variations also occurs with the ME diphthong [ɛI], as the expected form *praier* (l. 149) occurs, but also *preie* (l. 294) and *thei* (l. 220). Note also *peines* (l. 39) and *peynes* (l. 63).

Due to the French influence in the Middle Ages it is not surprising to find many French loan words in the text. Most French loan words are long, in which the –*ioun* ending is abbreviated to –*ion* in the manuscript. Examples are *passioun* (l. 50), *dampnacioun* (l. 33), *compunccioun* (l. 144), and *deuocioun* (l. 146). Other French loan words include *pouerte* (l. 42), *vnstabilnes* (l. 209), *pacience* (l. 214), *ymagine* (l. 53), *displese* (l. 239), and *graunte* (l. 274). Naturally, kinship terms have kept their Germanic names (Fennell 107), like *son* (l. 80), *fader* (l. 127), and *moder* (l. 79), as well as body parts: *fote* (l. 74), *skyn* (l. 74), and *hond* (l. 101). An exception is *face* (l. 93), which was borrowed from French in the thirteenth century for colloquial use (Fennell 107).

Another element that deserves some attention is word order, which was more various than in present-day English. In Chapter AB sentences sometimes start with

an adverb, followed by the subject and the verb: *gode þou schuldest / falle into al manere of syn* (ll. 21-22); *falsely I haue / spendid* (ll. 166-67); *sothli lord I haue lou//ed* (ll. 175-76). The same occurs with an adjective: *lop him were to forsake* (l. 37). Prepositional phrases also often precede the subject and verb: *in such manere þou maiste / think* (ll. 46-47) and *wip meke / hert I besich thi grace* (ll. 198-99). In addition, objects sometimes stand at the beginning of a sentence, as in *A gar//lond of thornes þei thriste on / his heed* (ll. 86-88) or after a prepositional phrase: *þei / nailed to the crost his precious / hondes* (ll. 110-12). Auxiliaries are not always present and thus cause the shifting of word sequence in the following cases: *thou woldest not take me in / to dampnacioun* (l. 158-59); *I / woot not what I schal seie* (ll. 188-89); and *he answerith ri//ght noght* (ll. 59-60). Instead of the Subject – Auxiliary – Negation – Verb sequence, Subject – Verb – Negation is used to accommodate the lack of an auxiliary. The variety of word order is striking, as such variety was rather used in early Middle English than in late Middle English (Fennell 106), but it gives the text an archaic appearance.

The text has a non-northern, non-southwestern dialect, with a concentration of forms around Cambridgeshire and few occurrences in the south-western peninsula. By means of McIntosh's *A Linguistic Atlas of Late Mediaeval English*, the following words are found to be most representative for the dialect:

- *3oue* (l. 13): appears only in Norfolk.
- *lyuen* (l. 17): non-northern, centered around Cambridgeshire.
- *preie* (l. 6): non-northern; below the Cheshire line.
- *eighe* (l. 50): non-northern; below the Cheshire line.
- *myche* (l. 17): non-northern; below the Cheshire line.
- *deeth* (l. 44): non-northern; below Montgomery.
- *bi* (l. 45): non-northern; centered around Cambridgeshire.
- *ony* (l. 6): non-northern, centered around Cambridgeshire.
- *withouten* (l. 9): non-northern.
- *schuldest* (l. 21): non-northern.
- *sorwe* (l. 137): rare, appears in Norfolk and slightly west of it.
- *sustir* (l. 138): appears mostly in Warwickshire and Leicestershire and has a concentration in the south-middle part of England.
- *myn* (l. 187): concentration in and around Norfolk.

- *seie* (l. 189): concentration around the London area and the south-middle part of England.

The spelling of common words in the text (e.g. *it*, *which*, *many*, *such*) is also non-northern and hardly appears in the south-western peninsula of England. The broad dialectal range is occasioned by the non-distinctiveness of many of the words. Further research to the scribes of UBN194 could result in a more specific conclusion about the dialect of the scribes, especially if more texts are written by the same scribe. It must be noted that I have made no distinction between the dialect of the scribe and the text itself.

### *Manuscripts and early editions*

List of manuscripts containing the complete Contemplations of the Dread and Love of God (Jolliffe 97):

1. Cambridge, University Library, Additional MS 6686, pp. 235-68
2. Cambridge, University Library, MS li.vi.40, ff. 5r-58v.
3. Cambridge, Trinity College, MS B.15.42, ff. 43v-60v.
4. Durham, University Library, MS Cosin V.iv.6, ff. 1v-56v.
5. London, British Library, MS Arundel 197, ff. 10r-38v.
6. London, British Library, MS Harley 1706, ff. 154v-204v.
7. London, British Library, MS Harley 2409, ff. 1r-51v.
8. London, British Library, MS Royal 17.A.xxv, ff. 13r-61v.
9. London, British Library, MS Sloane 1859, ff. 1r-32v.
10. Maidstone, Maidstone Museum, MS 6, ff. 1r-40v.
11. New York, Pierpont Morgan Library, MS 861, ff. 7v-33r.
12. Oxford, Bodleian Library, MS Bodley 423, ff. 128r-150r.
13. Oxford, Bodleian Library, MS Bodley Ashmole 1286, ff. 4r col. 1-32v col. 1.
14. Pennsylvania, University Library, MS Eng 2, ff. 1r-131v.
15. Pennsylvania, University Library, MS Eng 8, ff. 127v-145v.
16. San Marino, Huntington Library, MS HM 127, ff. 2r-34v.

List of manuscripts containing chapter AB of Contemplations of the Dread and Love of God independently:

1. Glasgow, University Library, Hunter 520 (V.8.23), pp. 357-366 (Jolliffe 130).
2. London, British Library, MS Arundel 197, ff. 1v-3r (Jolliffe 129).
3. London, British Library, MS Harley 535, ff. 117r-121r (Jolliffe 129).
4. London, British Library, MS Harley 1706, ff. 83r-84v (Jolliffe 129).
5. London, British Library, MS Harley 2398, ff. 186r-188v (Jolliffe 129).
6. London, British Library, MS Lansdowne 381 (2), ff. 57r-63v (Jolliffe 129).
7. London, British Library, MS Royal 8.C.I, ff. 164v-166r (Jolliffe 129).
8. London, British Library, MS Royal 17.C.XIII (Connolly, "A Prayer" 4).
9. Nijmegen, Universiteitsbibliotheek, 194, ff. 72r-81v.
10. Oxford, Bodleian Library, MS Bodley 789, ff. 139v-146r (Jolliffe 129).

11. Oxford, Bodleian Library, MS Bodley Douce 322, f. 97r-v (Jolliffe 130).
12. Oxford, Bodleian Library, MS Laud misc.23, ff. 46v-49r (Jolliffe 130).
13. Oxford, Bodleian Library, MS Rawlinson C 894, ff. 56r-58r (Jolliffe 130).

List of manuscripts only containing part B of chapter AB of Contemplations of the Dread and Love of God:

1. London, British Library, MS Harley 2445, ff. 83v-94r (Jolliffe 129).

Editions:

1. Wynkyn de Worde's Printed editions (i) 1506 and (ii) (?)1519 (Connolly, Contemplations xxi).
2. Horstman, C. Yorkshire Writers: Richard Rolle and his Followers. London: Swan Sonnenschein & Co. New York: Macmillan & Co, 1896.
3. Connolly, Margaret. Contemplations of the Dread and Love of God. Oxford: University Press, 1993.

### *Textual relationships*

The UBN194 version of Chapter AB is especially interesting because it is one of four manuscripts in which Chapter AB is followed by the Prayer to the Guardian Angel, which is also present in Wynkyn de Worde's editions, and one of three manuscripts in which two Latin prayers to the Guardian Angel follow the Middle English Prayer to the Guardian Angel (Connolly, "A Prayer" 6). Further research on these manuscripts and their contents might bring to light more similarities and possible evidence of links between these manuscripts. In her edition, Connolly attempts to form groups of genetic manuscripts in which Contemplations is extant, and concludes that there is only enough evidence to establish a genetic relationship between the following manuscripts (Contemplations xxxi):

- Cambridge, University Library, Additional MS 6686.
- Cambridge, Trinity College, MS B.15.42.
- San Marino, Huntington Library, MS HM 127.

No further conclusions can yet be drawn, except that the UBN194 text has fewer variants when compared to Connolly's text than when compared to Horstman's edition<sup>17</sup>. Furthermore, Chapter AB occurs independently from the main text in fourteen manuscripts, and a comparison between these manuscripts might be fruitful for further conclusions.

### *Conclusion*

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<sup>17</sup> See Horstman, C. Yorkshire Writers: Richard Rolle and his Followers. London: Swan Sonnenschein & Co. New York: Macmillan & Co, 1896.

Chapter AB forms the last chapter of the popular religious tract Contemplations of the Dread and Love of God and instructs a female or lay audience how to turn to God and pray. Religious tracts were popular in the Middle Ages, as can be established by the popularity of texts by Richard Rolle of Hampole and the widely extant Contemplations. The frequent independent appearance of Chapter AB indicates that it was often read as a single piece of text and that directions for prayer found an audience among female and lay readers alongside prayers to the Guardian Angel. A separate edition of this chapter is therefore not out of place, in particular because the following texts in UBN194 resemble that of a couple of other manuscripts.

#### *About the transcription*

The text presented is from UBN194 and only the necessary editorial interventions have been done<sup>18</sup>. Word division has been adjusted to that of the *MED* and scribal mistakes have been left intact. The original u/v, i/j, and 3/p spelling has been maintained. Medieval capital *F* is double *ff* in the manuscript and is written as capital *F* in the transcription. Abbreviations are written out in full, in which the abbreviated parts are italicized. Large initials and rubricated lines have been underlined. The paragraph marker indicates the *paraph* used in the manuscript to indicate division of the text. I have retained the original layout of the manuscript. The manuscript punctuation is retained as far as possible; a *punctus* in the manuscript is indicated by a modern period in the text, but has the meaning of a short pause, unlike modern punctuation. Word breaking at the end of a line is indicated by two diagonal lines in the manuscript and by two slashes // in the edited text.

The apparatus gives variants with the text in Connolly's edition (Connolly chose the Maidstone manuscript as the base text for her edition), as it is closest to the text presented here and is the standard edition of Contemplations of the Dread and Love of God. The word/phrase of UBN194 is followed by the variant in Connolly's edition.

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<sup>18</sup> An earlier edition of Chapter AB of Contemplations exists in an MA thesis by Eva Post: Post, Eva. Unpublished MA thesis, Leiden University, 1999.



72r        What maner men or wom//  
men of simple konnyng  
mowe thenke or preie in  
her biginnyge.  
5        Whan thou schapest the to  
preie or haue ony deuoci//  
oun . fonde to haue a preuy place from  
all manere noyse and tym of rest  
withouten ony lettyng: ¶ Sitte th//  
10        ere or knele as is thi most ese .  
¶ þan be thou lord be you lady :  
þenke wel þou hast a god that  
made þe of noght . which hath 3o//  
ue þe thi right wittes right lym//  
15        es and other worldly ese more  
72v        than to many othere as þou ma//  
st see al day that lyuen in myche  
dysese and gret bodily mecheef  
¶ Think also how synfull thou  
20        art . and were not the kepinge  
of þat god . gode þou schuldest  
falle into al manere of syn by  
thin owne wrechidnesse and  
þou maist þenke sothely as of  
25        thyself : there is more synfull .

**1** This text is the last chapter of Contemplations of the Dread and Love of God and instructs readers of simple understanding how to pray and turn to God.

**1-4** These lines refer to the intended audience of the text: "men or wom/men of simple konnyng". That is, men and women of a simple education, most likely a lay audience.

**9 ¶**: The manuscript text contains *paraphs* to indicate divisions in the text. See also: *þan* (l.11); *Think* (l.19); *Also* (l.26); *thenke* (l.30); *also* (l.39); *In* (l.46).

**12-13** þenke wel þou hast a god that / made þe of noght. The reader is instructed to think of all the things God has done for him. By realizing what effort God has gone through, it might be easier for the reader to do effort in return, that is, to abide God's will and live a sinless life.

**13** of noght: out of nothing.

**20** wer. Connolly: ner (l.7).

**20-22** were not the / kepinge of þat god . gode þou schuldest / falle in-to al manere of syn. In other words, do not reject God's protection or you will live a sinful, unhappy life.

**23-24** and þou maist. Connolly: and þan þou maist (l.9).

**25** is more. Connolly: is no more (l.10). Connolly's variation is the better reading. The text describes how sinful the reader is and that no one is more sinful than him. Wynkyn the Worde's edition: there is none so sinful as thou art (Horstman 102).

**26-29** Also if you hau / any vertu or grace of good liu / inge þinketh it cometh of god / sond and nothing of thiself. A common medieval theme is that earthly possessions are actually possessions of God and that humans borrow them from God. If you have any virtues, they therefore must be sent by God.

than þou art . ¶ Also if you hau  
 any vertu or grace of good liv//  
 inge þinketh it cometh of god  
 sond and nothing of thiself  
 30 ¶ thenke also how longe and  
 how ofte gode hath suffred þe  
 in synn . he wold not take the  
 73r into dampnacioun . whan þou  
 hast deserued but goodly hath  
 35 abide the til þou woldest leue  
 synne and ye torne to goodnes  
 For loþ him were to forsake that  
 that he bought ful sore with  
 bitter peines . ¶ also thou most  
 40 think . For he wolde not lese þe  
 he became man and bore was  
 of a maidyn . In pouerte and tri//  
 bulaciouns al his lif he leuyd 7  
 after for thi loue deeth he wold  
 45 suffre . to saue þee bi his mercy  
 ¶ In such manere þou maiste  
 think of his gret benefetes 7  
 for the more gret to get the com//  
 punccioun biholde with þi gostly  
 73v 50 eighe his pitevous passioun .

A  
short meditacioun of þe passioun  
of oure lord Jhesu crist .  
 Thou maist þere ymagine  
 in thin herte as thogh þou  
 55 sighe thi lord take of his enem//

**31-32** gode hath suffred þe / in synn: God has suffered because of your sins. The reader is encouraged to feel pity for Christ throughout the text.

**36** þe. Connolly: omitted (l.14).

**37** that. Connolly: omitted (l.15).

**38** ful sore: grievously, wit pain.

**40** For he wolde not lese þe: He will not let you forget.

**42** a maidyn: the Virgin Mary.

**48** gret. Connolly: grace (l.19).

**49-50** gostly eighe: spiritual insight.

**50** Here starts part B of Chapter AB of Contemplations. After the set of instructions for prayer, the text continues with the Passion of Christ and ends with a prayer.

**52** of oure lord Jhesu crist. Connolly: omitted (l. 21).

**53-57** The reader is placed directly in the text, as if he is present at the Passion of Christ.

**54** thogh. Connolly: omitted (l. 22).

**55** sighe. Connolly: sey (l. 22).

**55-56** take of his enem//yes wiþ manye repreves: that is, Christ is put into disgrace by his enemies.

yes wiþ manye repreves and  
 despites broght bifore a iuge.  
 falsly there accused of many  
 wikked men. he answerith ri//  
 60 ght noght. but mekly suffred  
 ther wordes. þei wold haue him  
 nedis ded. but frist to suffree  
 peynes. Bihold than þat gud  
 lord cheuering and quaking  
 65 al his body naked bond to a  
 piler aboute him stondyng  
 74r wicked reson withouten eny  
 resone sore scorginge that blisshed  
 body withouten ony pitee ¶  
 70 See how þei cese not from her  
 angri strokes til thei se him  
 stonde in his blod vnto þe anc//  
 les from þe top of his heed to  
 þe sole of his fote hole skyn þei  
 75 sauid non his flesche þei rase  
 fro the bone. and for werynes of  
 themself. þei leue him almost  
 for deed. ¶ Loke than aside vpon  
 his blesside moder. se what soru  
 80 she makith for her derd son 7  
 haue compassioun of her peine:  
 right as þou say hir þere aswowne.  
 ¶ Turne a3en to thi lord 7 see  
 74v How thei vnbynd hym how  
 85 hastifly þei drawen him forth  
 to doo him more diseses. A gar//  
 lond of thornes þei thriste on  
 his heed tyl þe blood renne down  
 into his eighen nose mouth  
 90 and eren. þei knelen þanne  
 down with scornes. þei arisen

**62** frist. Connolly: ferst (l. 25).

**66** piler: the pillar, column, or post to which Christ was bound during the Scourging (one of the Instruments of the Passion) (MED).

**67** reson. Connolly: men (l. 27).

**72-3** vnto þe ancles. Connolly: up to his ancles (l. 30).

**70-76** The Passion is described very graphically to emphasise Christ's sufferings and to make the reader pity Christ's situation. For more on the Passion of Christ, see Duffy, Eamon. "Devotions on the Passion." The Stripping of the Altars: Traditional Religion in England c. 1400-c. 1580. New Haven: Yale University Press, 1992.

**76** fro. Connolly: to (l. 31).

**80** derd. Connolly: dure (l. 33).

**82** right as þou say hir þere aswowne. Connolly: þat lieb þer aswowne (l. 34).

**86-87** A gar//lond of thornes: a crown or fillet of thorns: chiefly in reference to that placed in mockery on the head of Christ (Matt. xxvii. 29, etc.) (OED).

with repreues. and spett in  
 his face. ¶ See þan how that  
 95 blessid lady betith her brest  
 draweth her clothes and wri//  
 ngeth her hondys. And I trow  
 þou wolt wepe for þat devl//  
 full sight. ¶ Lok 3it a3en to  
 thi lord and see how þei hurl  
 100 him forth to an hegh hill. þere  
 75r to naile him hond 7 foot vpon  
 the rode tre. Se þer first how  
 fersliche. þei draw of his clo//  
 this; how mekly he goy þan  
 105 to þe cros. he spredeth his ar//  
 mes a brode. but strenghter  
 wip cordes þei drawe forth his  
 armes til þe synowes in þe  
 ioyntes all to brost and þan  
 110 with right grett nailes . þei  
 nailed to the crost his precious  
 hondes. In the same manere  
 þou maist see how grevousli  
 þei draw his derwory legges  
 115 and naile his feet down to the  
 tre. ¶ See þann how þei pro//  
 fre him to drinke bitter gall.  
 75v ad eisell. and knele a3en befor  
 him with many dispites. ¶  
 120 than herkene to þat goode  
 lord how mekeli he takith  
 his leue of his gracious moder  
 and his dere apostill and beta//  
 keth hem either to other as  
 125 dere moder and son. than wip  
 a gret voce he commendid his  
 spirit to his fader in heuene.  
 and hongith down þat blessid  
 hed forth right vpon his  
 130 brest. ¶ Se also how son after

**94** "betith her brest": beats her breast (in sorrow or remorse).

**102** "rode tre": The cross on which Christ died (MED).

**104** he goy þan. Connolly: þan he goþ (l. 43).

**105-06** "he spredeth his ar/mes a brode": he spread his arms abroad.

**108** in. Connolly: and (l. 45).

**108-09** til þe synowes in þe / ioyntes all to brost: until the sinews in the joints all broke.

**109** ioyntes all to brost. Connolly: jointes al be for-borst (l. 45).

**113** see. Connolly: yse (l. 47).

**111-12** his precious / hondes. The author of the text uses effective adjectives to enhance the pathos of Christ's dramatic suffering.

**117-18** "gall. / ad eisell": the 'bitter' drink offered to Christ on the cross (MED).

bei perse his hert wiþ a spere  
 with full geet angir. þanne  
 renneth down bi his bodi. med  
 lid blood and watir. ¶ than  
 76r 135 maist þou haue ful greet  
 pitee. byholding þat good  
 ladi: how for sorwe sche sin//  
 keth down in his sustir armes  
 thke heid to þe cher of his a  
 140 postil seint Ion. to þe teres  
 of magdeleyne and of his o//  
 ther frendes. and I trow a  
 monge all thes. þou schalt hau  
 compunccioun and plente of  
 145 teres whan þer cometh such  
 deuocioun. þan is tym to speke  
 for thin owne nede. and fore  
 all other aliue and dede. þat  
 truste to thi praier. caste down  
 150 þi bodi to the grounde lifte vp  
 thin hert an hihe: wiþ delful  
 76v chere. þane mak thi mone. and  
 if thou wilt . þou maist þinke  
 þus or seie. ¶ A lord god almy//  
 155 ghti blessid mote þou be. þou  
 madest me thou boughest me  
 þi suffrance is ful gret in me  
 thou woldest not take me in  
 to dampnacioun þere ofte i haue  
 160 deseruede but thou hast kepte  
 me and saued me. til I wolde  
 forsake synne and turnen ho//  
 le to þee. ¶ Now lord with so//  
 165 rwfull hert I knowlich to thi  
 godheed: þat falseli I haue  
 spendid and withoute profite  
 all my wittes and vertues.

---

**118** ad. Connolly: and (l. 49), which is the word intended.

**119** In the manuscript, there is a curve after *dispites* that might have been the start of another *paraph*.

**121-25** he takith / his leue of his gracious moder / and his dere apostill and beta//  
 keth hem either to other as / dere moder and son: the apostle meant here is John,  
 who took care of Mary in his house after Christ died.

**138** sustir: Mary's sister, Mary of Clopas.

**139** thke. Connolly: Taak (57), which is the word intended.

**141** magdeleyne: Mary Magdalen, a follower of Jesus to whom he appeared after his  
 resurrection (John 20:1-18) (OED).

**146** tym to speke. Connolly: time þat þou speke (l. 61).

**146** The description of the Passion ends here.

**146-54** The text continues with further instructions on how to meditate.

**151** an hihe: upwards, into heaven.

**152** mak thi mone: to lament, weep, utter lamentations.

77r            which þou hast 3ouen me in  
 helping of my soule all the  
 170            tim of mi lif. in diueres va//  
                  nitees. all the lymes of my  
                  bodi in synne and in supfluite  
                  þe grace of mi cristendome  
                  in pride and other wrecchid//  
 175            nes and sothli lord I haue lou//  
                  ed moche other þing . more  
                  than the and notwipstanding  
                  mi gret vnkindnes. euere þou  
                  hast norissned me and tenderli.  
 180            kept me. ¶ off thi gret suffrau//  
                  nce I hade ful litel knowing  
                  of thi gret rightwisnes. I hade  
                  but litel drede. I toke none hede  
                  to thanke þe for þi gret goode//  
 185            nese. but al mi lif from dai to dai  
 77v            gret matter of wrap þe I haue  
                  schewed þee thorw myn own  
                  wickideness. ¶ herfor lorde I  
                  woot not what I schal seie to  
 190            the . but only this word *in* which  
                  I trust . god of þi gret mercy  
                  haue mercy on me. ¶ I woot  
                  wel lord þat all þat I haue  
                  cometh only of the. I woot  
 195            wel withoute þe noþinge  
                  mai be. but mi synne 7 wrec//  
                  chidnes which cometh al off  
                  me. wherfor lord wip meke  
                  hert I besich thi grace . do not  
 200            to me as I haue deserued. but  
                  after þi gret mercy 7 sende  
                  me that grace of thin holy  
 78r            goste to lightne myn herte to com//  
                  forth my sprit. to stable me in þe  
 205            right wey. to performe þin hestes:  
                  þat I mowe haue perseuerauce *in*  
                  that I haue bigunne. and that  
                  I be departed no more now from  
                  the be myn vnstabilnes or by

**154** Here starts a prayer the reader may use. It is logically situated after the directions for prayer and the Passion of Christ, two basic needs to be able to fully direct oneself to God.

**178-79** euere þou / hast norissned me and tenderli. / kept me: the author lays emphasis on Christ's mercy, even after the sins one has committed.

**183** none. Connolly: no (l. 77).

**186** matter. Connolly: maner (l. 78).

**193** þat. Connolly: omitted (l. 81).

**205** to performe þin hestes: to do what Christ commands.

210 temptaciouns of myn enemy  
 It is lord wel worthi þat I be  
 chastisid. for mi wicked living  
 with what rode þi wil is. wel//  
 215 come be þi sonde/pacience good  
 lord send me. gladli to suffre þi  
 chastisinge. comforth me among  
 of þi gret grace / and whan þi  
 will is wiþdraw þi rode and  
 bitake me into merci. ¶ Ful bitter  
 78v 220 thei be these temptaciouns and  
 ful grevous to suffre. but .  
 thogh þei be dredful I woot  
 well þei scholen her afterward  
 be medeful to my soule. but  
 225 good lord þou knowest wel  
 myn hert is right feble. moch  
 is myn vnstabilnes mi kon//  
 nynges is ful litel. ¶ therfor  
 good lord strenght me stable  
 230 me and teche me . and as þou  
 madest me and boughtest  
 me: so kepe me and defende  
 me bodi and soule. I take to  
 be noþing after mi wil but  
 235 as þou wilt lord so mote it  
 be. ¶ and now ihesu goddes  
 79r sone. knower of all þing help  
 me in wickede thoghtes that I  
 displese þe not in likynges ne  
 240 in assentinge. ful ofte I haue  
 displessid the in diuisis þogh//  
 tes. all aʒenst thi wille and  
 miche to mi liking. ¶ therfor  
 it is thi rightwisnes. þat I  
 245 be trauailed wiþ othre þogh//  
 tes at thin ordinance 7 gre//  
 uous to me. but curteis ihesu  
 whan þi will is. put them

---

**200** deserued. Connolly: serued (l. 84).

**208** that / I be departed no more now from / the: that I am no longer separated from you.

**211** wel. Connolly: ful (l. 89).

**214** sonde/pacience. Connolly: sonde. Patience (l. 90-1).

**217** grace / and. Connolly: grace, and (l. 92).

**219** bitake. Connolly: take (l. 93).

**221-22** but thogh be dredful. Connolly: but þau3 þei ben dredful (l. 94).

**225** þou. Connolly: þat (l. 95).

**236** and now ihesu. Connolly: And now goode Ihesu (l. 99-100).

250 awei. ¶ And tak me into  
 pi grace. ¶ Jhesu crist goddes  
 sone. whiche stood stille bifor  
 the iuge. noþing to him ans//  
 weringe: wiþdraw mi tong  
 79v til I think what and how I schal  
 255 speke þat it mai be to thi wor//  
 schip. ¶ Ihesu crist goddes sone.  
 whos hondes were bounde for  
 mi loue ful sore: gouerne and  
 wisse myn hondes and alle  
 260 myn other lymes þat al mi  
 werkes mowe bigynne 7  
 graciousli end to pi moste  
 pai ¶ also lord 3e see well.  
 þat manye þere be which  
 265 trusten to mi praier. for grace  
 þat 3e schewe to me more.  
 than I am worthi. 3e woot  
 wel lord I am not sich as þei  
 wene. but þogh mi praier be  
 270 vnworthi tak reward to her  
 80r lowness. 7 to her deuocioun and  
 what þei desire to 3oure wor//  
 schip graunte hem for 3oure go//  
 odnes ¶ Graunte to hem and  
 275 to me and to all othere: For  
 whom wer be holdene to pra//  
 ie. grace to loue what is to 3o//  
 ure liking 3ow to loue to 3our  
 most liking . noþing to desire.  
 280 þat schulde 3ow displese. ¶ all  
 manere temptaciouns mygh//  
 tili to wiþstonde. ¶ All oþer  
 vanitees for 3our loue to de//  
 spise 3ow good lord euer to haue  
 285 in mynde and in 3oure seruice  
 to abide to oure liues ende. 7  
 if 3e grante vs any þing to do

---

**241** diusis. Connolly: diuerse (l.102).

**242** thi. Connolly: yowre (l. 102).

**242** thi. Connolly: yowre (l. 103).

**244-46** þat I / be trauailed wiþ othre þogh//tes at thin ordinance: that I will suffer at your ordinance by other thoughts.

**246** thin. Connolly: youre (l. 104).

**248** pi. Connolly: yowre (l. 105).

**250** pi. Connolly: youre (l. 105).

**258-59** gouerne and / wisse myn hondes and alle / myn other lymes: govern and exercise control over my hands and other limbs.

**262** pi. Connolly: youre (l. 111).



80v            that schal be to vs medeful: gra//  
                  unte parte to the soules which  
 290            be departede from þe bodi:  
                  in peines of purgatorie abi//  
                  ding 3oure mercy. Amen.  
                  ¶ In soche maner þou maist  
                  preie. in þi biginyng: and  
 295            whan þou art wel endred  
                  into deuocioun. þou schalt  
                  haue percace betre felinge  
                  in preier and in holy medita//  
                  ciouns otherwise þan I cane  
 300            schewe . ¶ Good brothir or  
                  suster preie þanne for me  
                  whiche bi the teching of al  
                  myghti god haue write to  
                  the thes feble wordes in he//  
 81r    305            ping of thi soule. Ardeat in  
                  nobis diuini feruor amoris

---

**273-74** to hem and to me. Connolly: hem and me (l. 116).

**279** liking. Connolly: plesing (l. 118).

**286** to. Connolly: for-to (l. 121).

**289-90** which be. Connolly: which her ben (l. 122).

**292** Here ends the prayer.

**293-300** Again, the author makes the reader aware that these are instructions for prayer and that he may benefit from praying.

**304** feble. Connolly: fewe (l. 129).

**306** In Connolly's edition, the Latin excipit is followed by: Amen. / Benedictus dominus Ihesus Cristus Marie filius.

**306** For further notes on Chapter AB, see Connolly's Contemplations.

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**Further reading:**

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## Glossary

The glossary consists of every word used in the text. A maximum of three references is given for each form, each preceded by its designation of part of speech as listed in the list of abbreviations and followed by its distinctive forms and references to the text. Word spacing is according to the *MED*. The original u/v, i/j, and þ/ȝ spelling is retained. Abbreviations are written out in full. In the alphabetical word list, ȝ comes after g, and þ after t. Abbreviations are listed in the list of abbreviations.

- a** *indef. art.* a, 7, 12, 42, 50, 57, 65, 86, 106, 126, 131, 154; **an**, 100, 151
- abide** *v.* wait, be patient, remain, 35, 286;  
**abiding**, 291
- aboute** *prep.* around, on all sides of, 66
- accused** *v. pp.* blamed, charged with an offence, 58
- after** *adv.* after, afterwards, 44; *prep.* after, 130, 201, 234
- afterward** *adv.* afterwards, after that, 223
- aȝen** *adv.* again, once more, 83, 98, 118
- aȝenst** *prep.* against, opposite, 242
- al** *adj.* all, every, 17, 21, 43, 185, 197, 260; all of, 65; **all**, 8, 109, 143, 148, 167, 169, 171, 193, 237, 242, 275, 280, 282; **alle**, 259
- aliue** *n.* alive, living, in existence, 148
- almost** *adv.* almost, nearly, 77
- almighti** *adj.* almighty, title of God, attribute to the Deity, 154, 303
- also** *adv.* also, in addition, 19, 26, 30, 39, 263
- amen** *int.* as a concluding formula, finis, 292
- among** *adv.* together, along with, 216;  
**amonge**, 142
- amoris** *n. Lat.* sexual passion, love, the object of one's love, 306
- ancles** *n. pl.* ankles, 72
- and** *conj.* and, 8, 15, 18, 20, 23, 29, 30, 36, 41, 42, 56, 64, 76, 90, 92, 95, 96, 99, 109, 115, 118, 123, 125, 128, 134, 141, 142, 144, 147, 148, 152, 161, 162, 166, 167, 172, 174, 175, 177, 179, 207, 217, 218, 220, 230, 231, 232, 233, 236, 242, 249, 254, 258, 259, 271, 274, 275, 285, 294, 298; **ad**, 118.
- angir** *n.* anger, anguish, rage, 132
- angri** *adj.* fierce, angry, 71
- answeringe** *v.* answer, reply, respond, 252; *pres. 3 sg.* **answerith**, 59
- any** *adj.* any, some, 27, 287; **eny**, 67
- apostill** *n.* a missionary or evangelist of the early Church, 123, 139
- ardeat** *adj. Lat.* burning, passionate, fierce, 305
- arisen** *v.* arise, get up, 91
- armes** *n. pl.* arms, 105, 108, 138
- as** *pron.* as, just as, like, 10, 16, 24, 54, 82, 124, 200, 230, 235, 268
- aside** *adv.* to the side, 78
- assenting** *ger.* consent, connivance, 240
- aswowne** *advb. phr.* in a swoon or faint, 82
- awei** *adv.* away, 249
- be** *v.* to be, 11, 118, 155, 196, 208, 209, 211, 214, 220, 222, 224, 236, 245, 255, 264, 269, 276, 288, 290; *pres 1 sg.* **am**, 267, 268; *pres 2 sg.* **art**, 20, 26, 295; *pres. 3 sg.* **is**, 10, 25, 146, 157, 211, 213, 218, 226, 227, 228, 244, 248, 277; *pp.* **was**, 41; *pp.* **wer**, 276; *pret. sg.* **were**, 37, 257
- before** *prep.* before, in front of, 57; **befor**, 118
- became** *v. pp.* became, 41
- benefetes** *n. pl.* favors, gifts, friendly actions, 47
- besich** *v.* entreat, beg for, 199
- betake** *v.* commend, 219; *pres. 3 sg.* **betaketh**, 123
- betith** *v.* beats, 94
- betre** *adj.* better, 297
- bi** *prep.* by, 45, 134, 302; **by**, 22, 209
- bifor** *prep.* before, in front of, 251
- biginnyge** *n.* beginning, first, foremost, 4; **biginyng**, 294
- bigynne** *v.* begin, start, 261; *pp.* **bigunne**, begun, 207
- biholde** *v.* see, look at, watch, 49, 63; **byholding**, 136
- bitter** *adj.* bitter, unpleasant, 39, 117, 219
- blessid** *adj.* blessed by God, pious, devout, 94, 128, 155; **blesside**, 79; **blissed**, 68
- blod** *n.* blood, 72; **blood**, 98, 134
- bodi** *n.* body, 133, 150, 172, 233, 290; **body**, 65, 69
- bodily** *adj.* physical, of the body, 18
- bond** *v. pp.* bound, tied, 65; **bounde**, 257
- bone** *n.* bone, 76
- bore** *v. pp.* given birth, 41

- bought** *v. pp.* bought, got, achieved, 38; **boughest**, redeemed, saved, freed, 156; **boughtest**, 231
- breſt** *n.* breast, 94, 130
- brode** *adv.* abroad, 106
- broght** *v. pp.* brought, 57
- broſt** *v. pp.* broke, fell apart, 109
- brothir** *n.* brother, 300
- but** *prep.* only, without anything else, 34;
- but** *conj.* but, 60, 62, 106, 160, 185, 190, 196, 200, 221, 224, 234, 247, 269
- but** *adv.* only, 183
- cane** *v.* can, 299
- caſte** *v.* cast, throw, 149
- ceſe** *v.* cease, stop, 70
- chatiſid** *v. pp.* chastised, punished, 212
- chatiſinge** *n.* punishment, 216
- cher** *n.* face, mood, behaviour, 139; **chere**, 151
- cheuering** *v.* shivering, 64
- clothis** *n. pl.* clothes, 103; **clothes**, 95
- cometh** *v.* comes, 28, 145, 194, 197
- comforth** *v.* comfort, strengthen, 203, 216
- commendid** *v. pp.* entrusted, consigned, put in someone's trust/protection, 126
- compassioun** *n.* compassion, pity, 81
- compunccioun** *n.* remorse, repentance, 48, 144
- cordes** *n. pl.* ropes, strings, cords, 107
- Criſt** *n.* Christ, Jesus, 52, 250, 256
- Criſtendome** *n.* Christian faith and doctrines, the Christian religion, 173
- cros** *n.* the cross of Christ, 105; **croſt**, 111
- curteis** *adj.* gracious, benevolent, merciful, 247
- dai** *n.* 185; **day**, 17
- dampnacion** *n.* conviction, doom, ruin, 33, 159
- ded** *adj.* dead, 62; **dede**, 148; **deeth**, 44
- defende** *v.* defend, protect, 232
- delful** *adj.* sad, 151
- departed** *v. pp.* separated, 208; **departede**, 290
- derd** *adj.* dear, 80
- dere** *adj.* dear, excellent, honored, 123, 125
- derwory** *adj.* excellent, honored, noble, 114
- deſeruod** *v. pp.* deserved, earned, 34, 200; **deſeruode**, 160
- deſire** *v.* desire, wish, yearn for, 272, 279
- deſpiſe** *v.* despise, look down upon, 283
- deſpites** *n.* spite, defiance, 57; **diſpites**, 119
- deuocion** *n.* devoutness, prayer, 6, 146, 271, 296
- devlfull** *adj.* sorrowful, sad, 97
- diſpleſe** *v.* displease, offend, annoy, 239, 280; **diſpleſſid**, 241
- diueres** *adj.* diverse, 170; **diuiſis**, 241
- diuini** *adj.* divine, of or belonging to the Gods, 306
- do** *v.* do, perform an action, 199, 287; **doo**, 86
- doun** *prep.* down, 88, 91, 115, 128, 133, 138, 149
- drawe** *v.* draw (into the open), 107; **drawen**, 85; **draweth**, tears, 95
- drede** *n.* dread, fear, worry, 183
- dredful** *adj.* dreadful, frightening, terrible, 222
- drinke** *v.* drink, 117
- dyeſe** *n.* physical hardship or suffering, misfortune, grievance, 18; *pl.* **diſeſes**, 86
- eighe** *n. pl.* eyes, 50; **eighen**, 89
- eiſell** *n.* vinegar, 118
- either** *pron.* each, 124
- end** *v.* end, stop, 262
- ende** *n.* end, 286
- endred** *v. pp.* entered, come into, 295
- enemy** *n.* enemy, adversary, 210; *pl.* **enemies**, 55
- eren** *n. pl.* ears, 90
- eſe** *n.* bodily comfort, comfortable circumstances, 10, 15
- euere** *adv.* always, eternally, 284; **euere**, 178
- face** *n.* face, 93
- fader** *n.* father, 127
- falle** *v.* fall, to descend freely, 22
- faſely** *adv.* with deception, treachery, guile, 165; **faſly**, 58
- feble** *adj.* weak in moral strength or firmness of faith, 226, 304
- feet** *n. pl.* feet, 115
- felinge** *n.* feeling, 297
- ferſliche** *adv.* fiercely, cruelly, violently, 103
- feruor** *n.* *Lat.* heat, high temperature of the body, disturbance of the mind, 306
- fiſt** *adv.* first, 102
- fleſche** *n.* flesh, 75
- fonde** *v.* find, look for, search for, 7
- foot** *n.* foot, 101; **fote**, 74
- for** *prep.* for, 48, 76, 78, 80, 97, 137, 147, 184, 212, 257, 265, 273, 275, 283, 301; **fore**, 147
- for** *conj.* since, because, 7, 40, 44
- forſake** *v.* abandon, renounce, give up, 37, 162
- forth** *adv.* forward, onward, ahead, 85, 100, 107, 129
- friendes** *n. pl.* friends, 142
- friſt** *adv.* first, 62

- from** *prep.* from, 7, 70, 73, 185, 208, 290;  
**fro**, 76
- ful** *adj.* full of, 38, 135, 157, 181, 219, 221, 228, 240, 258; **full**, 132
- gall** *n.* bitter taste or drink, 117
- garlond** *n.* Christ's crown of thorns, 86
- geet** *adj.* great, 132
- get** *v.* get, receive, 48
- gladly** *adv.* gladly, with great pleasure, 215
- god** *n.* God, 12, 154, 191, 303; **gode**, 21, 31
- god** *adj.* good, 21.
- goddess** *poss. pron.* God's, 236, 250, 256
- godheed** *n.* the nature of God, divinity, 165
- good** *adj.* good, 27, 136, 214, 225, 229, 284, 300; **goode**, 120; **gud**, 63
- goodly** *adv.* what is good, pleasant, 34
- goodnes** *n.* goodness, virtue, having good quality, 36, 273; **goodnese**, 184
- goste** *n.* the Holy Ghost, 203
- gostly** *adj.* spiritual, pious, 49
- gouerne** *v.* govern, rule, 258
- goy** *v. pp.* went, 104
- grace** *n.* God's help, forgiveness, favor, 27, 173, 199, 202, 217, 250, 265, 277
- gracious** *adj.* filled with God's grace, favourable, 122
- graciousli** *adv.* by God's grace, 262
- grante** *v.* grant, permit, allow, 288; **graunte**, 273, 274
- gret** *adj.* great, large in quantity, big, 18, 47, 48, 126, 157, 178, 180, 182, 184, 186, 191, 201, 217; **grett**, 110; **greet**, 135
- grevous** *adj.* grievous, sorrowful, bitter, 221; **greuous**, 246
- grevousli** *adv.* gravely, seriously, bitterly, 113
- gronde** *n.* ground, 150
- 3e** *pron.* ye, 263, 266, 267, 287
- 3it** *adv.* yet, 98
- 3oue** *v. pp.* given, conveyed ownership of (sth. material), 13; **3ouen**, 168
- 3our** *pron.* your, 278, 283; **3oure**, 272, 273, 285, 292
- 3ow** *pers. pron.* you, 278, 280, 284
- hastifly** *adv.* rashly, quickly, speedily, 85
- haue** *v.* to have, to possess, 6, 7, 61, 81, 135, 159, 165, 175, 186, 192, 193, 200, 206, 207, 240, 284, 297, 303; **hau**, 26, 143; *pres. 2 sg.* **hast**, 12, 34, 160, 168, 179; *pres. 3 sg.* **hath**, 13, 31, 34; *pp. 1 sg.* **hade**, 181, 182
- he** *pers. pron.* he, 32, 38, 40, 41, 43, 44, 59, 104, 105, 121, 126
- hed** *n.* head, 129; **heed**, 73, 88; **heid**, 139
- hede** *n.* notice, regard, attention, 183
- hegh** *adj.* high, 100
- help** *v.* help, 237
- helping** *ger.* helping, 169; **heping**, 304
- hem** *pron.* them, 124, 273, 274
- her** *poss. pron.* their, 4, 70, 270, 271;
- her** *poss. pron.* her, 80, 94, 95, 96; **hir**, 82
- her** *adv.* here, 223
- herfor** *adv.* therefore, 188
- herkene** *v.* listen, take heed, 120
- hert** *n.* heart, 131, 151, 164, 199, 226; **herte**, 54, 203
- hestes** *n. pl.* commands, orders, biddings, 205
- heuene** *n.* heaven, 127
- hihe** *adj.* high, 151
- hill** *n.* hill, 100
- him** *pers. pron.* him, 37, 61, 66, 71, 77, 85, 86, 100, 101, 117, 119, 252; **hym**, 84
- his** *poss. pron.* his, 43, 45, 47, 50, 55, 65, 72, 73, 74, 75, 79, 88, 89, 93, 103, 105, 107, 111, 114, 115, 122, 123, 126, 127, 129, 131, 133, 138, 139, 141
- holdene** *v. pp.* been held under obligation, constrained, 276
- hole** *adj.* healthy, whole, unharmed, 74, 162
- holy** *adj.* divine, sacred, 202, 298
- hond** *n.* hand, 101; *pl.* **hondes**, 112, 257, 259; *pl.* **hondys**, 96
- hongith** *v. pp.* hung, 128
- how** *adv.* how, 19, 30, 31, 70, 84, 93, 99, 102, 104, 113, 116, 121, 130, 137, 254
- hurl** *v.* to drag or pull forcibly, push, 99
- I** *per. pron.* I, 96, 142, 161, 164, 165, 175, 181, 182, 183, 186, 188, 189, 191, 192, 192, 193, 194, 199, 200, 206, 207, 208, 211, 222, 233, 238, 240, 244, 254, 267, 268, 299
- if** *conj.* if, 26, 153, 287
- lhesu** *n.* Jesus, Christ, 236, 247, 256; **Jhesu**, 52, 250
- in** *prep.* in, 3, 22, 32, 42, 46
- in** *prep.* into, 305
- into** *prep.* into, 33, 89, 219, 249, 296
- ioyntes** *n. pl.* joints between bones, 109
- it** *pron.* it, 28, 211, 235, 244, 255
- iuge** *n.* judge, 57, 252
- kepe** *v.* care for, protect, 232; *pp.* **kept**, 180; **kepte**, 160
- kepinge** *n.* keeping, protection, 20
- knelen** *v.* kneel, kneel down, 90; **klele**, 10, 118
- knower** *n.* knower, who understands, 237
- knowest** *v.* knows, is aware of, 225

- knowing** *n.* knowledge, 181  
**knowlich** *v.* acknowledge, 164  
**konnynge** *n.* understanding, knowledge, 2, 227  
**lady** *n.* lady, woman, 11, 94; **ladi**, 137  
**legges** *n. pl.* legs, 114  
**lese** *v.* forget, 40  
**lettyng** *n.* hindrance, disturbance, 9  
**leue** *v.* depart from, lose, are deprived of, 35, 77  
**leue** *n.* departure, 122  
**leuyd** *v. pp.* lived, 43  
**lif** *n.* life, 43, 170, 185  
**lifte** *v.* lift, heighten, 150  
**lighten** *v.* enlighten, 203  
**liking** *ger.* delight, enjoyment, 243, 278, 279; **likynge**, 239  
**litel** *adj.* little, small, 181, 183, 228  
**liues** *n. pl.* lives, 286  
**livinge** *ger.* the way or manner of living, conduct, behaviour, 27; **living**, 212  
**lok** *v.* look, 98; **loke**, 78  
**lord** *n.* God, 52, 55, 64, 83, 99, 121, 154, 163, 175, 193, 198, 211, 215, 225, 229, 235, 263, 268, 284; **lorde**, 188  
**loþ** *adj.* hateful, displeasing, spiteful, 37  
**longe** *adj.* long, 30  
**loue** *n.* love, 44, 258, 283  
**loue** *v.* love, 277, 278; *pp.* **loued**, 175  
**lowness** *n.* humility, meekness, 271  
**lymes** *n. pl.* limbs, 14, 171, 260  
**made** *v. pp.* created, made, 13; **madest**, 156, 231  
**maidyn** *n.* woman, Virgin, 42  
**mai** *v.* may, 196, 255  
**maist** *v.* must, 24, 53, 113, 135, 153, 293; **maiste**, 46  
**mak** *v.* make, create, 152; *pres. 3 sg* **makith**, 80  
**man** *n.* man, 41; *pl.* **men**, 1, 2, 59  
**maner** *adj.* sort, kind, 1, 293; **manere**, 22, 46, 112, 281  
**many** *adj.* many, 16, 58, 119; **manye**, 56, 264  
**matter** *n.* matter, affair, situation, 186  
**mast** *v.* may, compelled to, 16  
**me** *pers. pron.* me, 156, 157, 158, 161, 168, 179, 180, 192, 198, 200, 202, 204, 215, 216, 219, 229, 230, 231, 232, 233, 238, 247, 249, 266, 275, 301  
**mecheef** *n.* misfortune, trouble, affliction, 18  
**mercy** *n.* mercy, forgiveness, pardon, 45, 191, 192, 201, 292; **merci**, 219  
**medeful** *adj.* spiritually beneficial, 224, 288  
**meditacioun** *n.* contemplation, meditation, prayer, 51; *pl.* **meditaciouns**, 298  
**medlid** *v. pp.* mingled, 134  
**meke** *adj.* humble, virtuous, 198  
**mekeli** *adv.* humbly, virtuously, 121; **meekly**, 60, 104  
**mi** *poss. pron.* 170, 173, 178, 185, 196, 212, 227, 234, 243, 253, 258, 260, 265, 269  
**miche** *adj.* much, 243; **moch**, 226; **moche**, 176  
**moder** *n.* mother, 79, 122, 125  
**mone** *n.* lamentation, mourning, 152  
**more** *adj. comp.* more, greater, 15, 25, 48, 86, 175, 208, 266  
**most** *adj.* most, greatest, 10, 279; **moste**, 262  
**most** *v.* must, should, have to, 39  
**mote** *v.* to be compelled, must, 155, 235  
**mouth** *n.* mouth, 88  
**mowe** *v.* may, 3, 206, 261  
**my** *poss. pron.* my, 167, 169, 171, 204, 224; **myn**, 187, 203, 209, 210, 226, 227, 259, 260  
**myche** *adj.* much, 17  
**myghti** *adj.* of God, of Christ, 303  
**myghtili** *adv.* effectively, successfully, 281  
**mynde** *n.* mind, 285  
**naile** *v.* nail, crucify, 101, 115; *pp.* **nailed**, 111  
**nailes** *n. pl.* nailes, 110  
**naked** *adj.* naked, 65  
**ne** *conj.* not, 239  
**nede** *n.* need, what is required, 147  
**nedis** *v.* need, 62  
**nomore** *adv.* no more, 208  
**nothing** *n.* nothing, 29; **noþinge**, 234, 279; **noþinge**, 195, 252  
**nobis** *adj. Lat.* familiar, famous, 306  
**noght** *pron.* nothing, 13, 60  
**non** *adj.* no, not any, 75; **none**, 183  
**norissned** *v. pp.* nurtured, provided, sustained, 179  
**nose** *n.* nose, 89  
**not** *adv.* not, 20, 32, 40, 70, 158, 189, 199, 239, 268  
**notwipstanding** *adv.* nevertheless, 177  
**noyse** *n.* noise, disturbance caused by noise, 8  
**now** *adv.* now, 163, 208, 236  
**of** *prep.* of, 2, 8, 13, 21, 22, 24, 27, 28, 29, 42, 47, 51, 53, 55, 58, 73, 74, 76, 81, 87, 103, 122, 139, 141, 144, 169, 170, 171, 173, 182, 186, 191, 194, 202, 210, 217, 237, 291, 302, 305; **off**, 180, 197  
**ofte** *adv.* often, many times, 31, 159, 240  
**on** *prep.* on, 87, 192

- only** *adv.* only, exclusively, 190, 194  
**ony** *adj.* (see **any**), 6, 9, 69  
**or** *conj.* or, 1, 3, 6, 10, 27, 154, 209, 300  
**ordinance** *n.* judgement, order, 246  
**other** *adj.* other, 15, 124, 141, 148, 174, 176, 260; **othere**, 16, 275; **oper**, 282  
**otherwise** *adv.* differently, otherwise, 299  
**oure** *poss. pron.* our, 52, 286  
**owne** *adj.* own, of yourself, 23, 147; **own**, 187  
**pacience** *n.* the calm endurance of misfortune, suffering, 214  
**pai** *n.* pleasure, satisfaction, 263  
**parte** *n.* part, a piece, 289  
**passioun** *n.* suffering, pain, 50, 51  
**peine** *n.* in punishment, physical torture, pain, 81 ; **peines**, 39, 291 ; **peynes**, 63  
**perceace** *adv.* by chance, 297  
**performe** *v.* accomplish, 205  
**perse** *v.* pierce, cut into, 131  
**perseuerauce** *n.* the quality or state of continuing or enduring, persistence, continuation, 206  
**piler** *n.* pillar, column, 66  
**pitee** *n.* pity, disposition of mercy, 69, 136  
**pitevous** *adj.* merciful, compassionate, Godly, pious, 50  
**place** *n.* place, spot, location, 7  
**plente** *adj.* full of, 144  
**pouerte** *n.* poverty, need, 42  
**praier** *n.* prayer, 149, 265, 269; **preier**, 298  
**precious** *adj.* valuable, of great worth, 111  
**preie** *v.* pray, 3, 6, 294, 301; **praie**, 276  
**preuy** *adj.* private, 7  
**pride** *n.* pride, 174  
**profite** *n.* benefit, advantage, 166  
**profre** *v.* challenge, offer, 116  
**purgatorie** *n.* a place or condition of temporal punishment for the spiritual cleansing after death of souls destined for heaven, 291  
**put** *v.* put, 248  
**quaking** *v.* tremble and shudder of strong emotion, 64  
**rase** *v.* scrape, strip off, 75  
**renne** *v.* runs, 88; **renneth**, 133  
**repreves** *n. pl.* shame, disgrace, dishonour, 56, 92  
**reson** *n.* intelligence, reason, 67; **resone**, 68  
**rest** *n.* rest, 8  
**reward** *n.* reward, prize, 270  
**right** *adj.* straight, not crooked, morally right, 14, 59, 82, 110, 129, 205, 226  
**rightwisnes** *n.* righteousness, 182, 244  
**rode** *n.* cross, 102; a stick used as an instrument of punishment, 213, 218  
**same** *adj.* same, identical, 112  
**saue** *v.* save, rescue, bring to safety, 45; *pp.* **saued**, 161; **sauid**, 75  
**say** *v.* saw, 82  
**schal** *v.* should, 189, 254, 288; **schalt**, 143, 296  
**schapest** *v.* prepare, 5  
**schewe** *v.* show, 266, 300; *pp.* **schewed**, 187  
**scholen** *v.* should, 223; **schulde**, 280; **schuldest**, 21  
**scorginge** *v.* to strip the skin from somebody, 68  
**scornes** *n.* scorn, contempt, 91  
**se** *v.* see, 71, 79, 102, 130; **see**, 17, 70, 83, 93, 99, 113, 116, 263  
**seie** *v.* say, 154, 189  
**seint** *n.* saint, 140  
**send** *v.* sends, 215; *pp.* **sende**, 201  
**seruice** *n.* service, 285  
**she** *pers. pron.* she, 80; **sche**, 137  
**short** *adj.* short, 51  
**sich** *pron.* such, 268  
**sighe** *v.* saw, 55  
**sight** *n.* sight, vision, 98  
**simple** *adj.* uneducated, simple, 2  
**sinketh** *v.* sinks, 137  
**sitte** *v.* sit, 9  
**skyn** *n.* skin, 74  
**soche** *pron.* such, 293  
**sole** *adj.* single, sole, 74  
**son** *n.* son, 80, 125, 130; **sone**, 237, 251, 256  
**sond** *v. pp.* sent, caused (by God), 29  
**sonde** *n.* something sent by God, ordinance of God, 214  
**sore** *n.* pain, grievous, 38, 68, 258  
**soru** *n.* sorrow, grievance, 79; **sorwe**, 137  
**sorwfull** *adj.* emotionally distressed, sad, grieving, 164  
**sothely** *adv.* truthfully, correctly, more wisely, 24  
**sothli** *adj.* truthful, 175  
**soule** *n.* soul, 169, 224, 233, 305; *pl.* **soules**, 289  
**speke** *v.* speak, 146, 255  
**spendid** *v. pp.* spent, 166  
**spere** *n.* spear, 131  
**spett** *v. pp.* spat, 92  
**spirit** *n.* spirit, 127; **sprit**, 204  
**spredeth** *v.* spread, 105  
**stable** *v.* ground the soul morally, strengthen, 204, 229  
**stille** *adj.* still, unmoving, 251



- stonde** *v.* stand, 72; **stondyinge**, 66; *pp.* **stood**, 251
- strenght** *v.* strengthen, 229
- strenghter** *adj.* tight, 106
- strokes** *n. pl.* blows, strokes, 71
- such** *adv.* such, to that extent, 46, 145
- suffrance** *n.* affliction, punishment, suffering, 157; **suffraunce**, 180
- suffre** *v.* suffer, to undergo affliction or hardship, 45, 215, 221; **suffree**, 62; *pp.* **suffred**, 31, 60
- supfluite** *n.* immoderation, gluttony, 172
- suster** *n.* sister, 301; **sustir**, 138
- synne** *n.* sin, opposition to God's will, 36, 162, 172, 196; **synn**, 32; **syn**, 22
- synfull** *adj.* sinful, unrepentant, 19, 25
- synowes** *n. pl.* sinews, 108
- take** *v.* take, bring into, 32, 55, 139, 158, 233; **tak**, 249, 270; *pres. 3 sg* **takith**, 121
- teche** *v.* teach, 230
- teching** *ger.* teaching, 302
- temptaciouns** *n. pl.* an instance of testing someone's faith or patience, temptations, 210, 220, 281
- tenderli** *adv.* gently, lovingly, 179
- teres** *n. pl.* tears, 140, 145
- than** *conj.* than, 16, 26, 177, 267
- than** *adv.* then, 63, 78, 120, 125, 134
- thanke** *v.* thank, express gratitude, 184
- that** *rel. pron.* that, 12, 17, 37, 68, 93, 202, 207, 288
- that** *conj.* that, 38, 238
- the** *def. art.* the, 20, 48, 76, 102, 111, 112, 115, 150, 169, 171, 252, 289, 302, 304
- the** *nom. pron.* 32, 35, 48, 177, 190, 194, 209, 241
- thei** *pers. pron.* they, 71, 84, 220, 222
- them** *pers. pron.* them, 248
- themselves** *pron.* themselves, 77
- think** *v.* think, 19, 40, 47; **thenke**, 3, 30; **penke**, 12, 24; **pinketh**, 28
- there** *adv.* there, 25, 58
- therfor** *adv.* therefore, 228, 243
- thes** *dem. pron.* these, 304; **these**, 220
- thi** *poss. pron.* your, 10, 14, 44, 55, 83, 99, 149, 152, 164, 180, 182, 199, 242, 244, 255, 305; **thin**, 23, 54, 147, 151, 202, 246; **pi**, 49
- thiself** *pron.* yourself, 29; **thysself**, 25
- think** *v.* think, 254
- this** *dem. pron.* this, 190; **thes**, 143
- thogh** *adv.* though, 54, 222
- thoghtes** *n. pl.* thoughts, 238
- thornes** *n. pl.* thorns, a sharp-pointed spine or prickle on a plant, 87
- thorw** *prep.* through, 187
- thou** *pers. pron. 2 sg.* you, 5, 11, 19, 39, 53, 153, 156, 157, 160
- thriste** *v. pp.* pushed, pressed down on, 87
- til** *prep.* until, 35, 71, 108, 161, 254
- tim** *n.* time, 170
- to** *prep.* to, 5, 7, 16, 36, 37, 45, 48, 62, 65, 73, 83, 86, 98, 100, 101, 105, 109, 111, 115, 117, 120, 124, 127, 139, 140, 146, 149, 150, 159, 163, 164, 184, 185, 189, 200, 203, 204, 205, 215, 221, 224, 233, 243, 247, 252, 255, 262, 265, 266, 270, 271, 272, 274, 275, 276, 277, 278, 279, 282, 283, 284, 286, 287, 288, 289, 291, 303
- toke** *v. pp.* took, 183
- tong** *n.* tongue, 253
- top** *n.* top, highest point, 73
- torne** *v.* pulled back, returned, 36
- trauailed** *v. pp.* suffer pain, hardship, struggle, 245
- tre** *n.* tree, 102, 116
- tribulacions** *n.* suffering, physical affliction, 42
- trow** *v.* have trust, be certain, 96, 142
- trust** *v.* have trust, be certain, 191; **truste**, 149; **trusten**, 265
- turnen** *v.* turn, change spiritual or mental direction, 162; **turne**, 83
- tyl** *prep.* until, 88
- tym** *n.* time, 8, 146
- pan** *adv.* then, 11, 93, 104, 109, 146; **pane**, 152; **pann**, 116, 301; **panne**, 90, 132
- pan** *conj.* than, 299
- pat** *dem. pron.* that, 21, 63, 97, 120, 128, 136, 148
- pat** *rel. pron.* that, 165, 193, 266, 280
- pat** *conj.* that, 193, 206, 211, 244, 255, 260, 264
- pe** *pron.* you, addressing more than one person, 13, 14, 31, 40, 184, 195, 234, 239; **pee**, 45, 163, 187
- pe** *def. art.* the, 51, 72, 73, 74, 88, 105, 108, 139, 140, 173, 186, 204, 290
- pei** *nom. pron.* they, 61, 70, 74, 75, 77, 85, 87, 90, 91, 99, 103, 107, 110, 114, 116, 131, 223, 268, 272
- per** *adv.* there, 102, 145; **pere**, 53, 82, 100, 159, 264
- pi** *poss. pron.* your, 150, 157, 184, 191, 201, 213, 214, 215, 217, 218, 248, 250, 262, 294; **pin**, 205

- ping** *n.* thing, 176, 234, 237, 252, 279, 287;  
**binge**, 195
- pinke** *v.* think, 153
- pogh** *adv.* though, 269
- poghtes** *n. pl.* thoughts, 241, 245
- pou** *pers. pron. 2 sg.* you, 12, 16, 21, 24, 26, 33, 35, 46, 54, 82, 97, 113, 135, 143, 153, 155, 168, 178, 225, 230, 235, 293, 295, 296
- pus** *adv.* thus, in this way, 154
- vanitees** *n. pl.* vanities, that which is worthless, 170, 283
- vertu** *n.* state of grace, spiritual strength, 27;  
*pl. vertues* *n. pl.* virtues, talents, skills, 167
- vnbynd** *v.* release, unbind, unfetter, 84
- vnkindnes** *n.* unkindness, lack of natural affection, 178
- vnstabilnes** *n.* changeability, liability to change, 209, 227
- vnto** *prep.* unto, 72
- vnworthy** *adj.* lacking worthiness, unworthy, 270
- voce** *n.* voice, 126
- vp** *prep.* up, 150
- vpon** *prep.* upon, 78, 101, 129
- vs** *pers. pron.* us, 287, 288
- watir** *n.* water, 134
- wel** *adv.* well, as a good or holy person, 12, 193, 195, 211, 225
- welcome** *adj.* welcome, 213
- well** *adv.* well, 223, 263
- wene** *v.* believe, suppose, 269
- wepe** *v.* weep, cry, 97
- were** *v.* offer resistance to, 20
- werkes** *n. pl.* work, 261
- werynes** *n.* weariness, fatigue, exhaustion, 76
- wey** *n.* way, path, 205
- whan** *rel. adv.* when, at the time that, 5, 33, 145, 217, 248, 295
- what** *pron.* what, 1, 79, 189, 213, 254, 272, 277
- wherfor** *conj.* wherefore, for that reason, 198
- which** *pron.* which, 13, 168, 190, 197, 264, 289; **whiche**, 251, 302
- whom** *pron.* whom, 276
- whos** *pron.* whose, 257
- wicked** *adj.* sinful, bad, evil, 67, 212;  
**wickede**, 238; **wikked**, 59
- wickideness** *n.* moral evil, sinfulness, 188
- wil** *n.* will, bidding, 213, 234; **will**, 218, 248;  
**wille**, 242
- wilt** *v.* want, 153, 235
- wisse** *v.* exercise control over sb, rule, supervise, 259
- with** *prep.* with, 38, 49, 91, 92, 110, 119, 132, 163, 213; **wip**, 56, 107, 125, 131, 151, 198, 245
- withouten** *prep.* without, 9, 67, 69;  
**withoute**, 166, 195
- wipdraw** *v.* withdraw, move away, 218, 253
- wipstonde** *v.* withstand, offer resistance, 282
- wittes** *n. pl.* sanity, soundness of mind, 14, 167
- woldest** *pret. 2 sg. v.* will, 35, 158; **wold**, 32, 44, 61; **wolde**, 40, 161; would; **wolt**, 97
- wommen** *n. pl.* women, 1
- woot** *v. pp.* knew, 189, 192, 194, 222, 267
- worschip** *n.* worship, honour, esteem, 255, 272
- word** *n.* word, 190; *pl. wordes*, 61, 304
- worldly** *adj.* material, belonging to this world, 15
- worthi** *adj.* worthy, 211, 267
- wrap** *n.* anger, hate, hostility, 186
- wrecchidnes** *n.* hardship, misery, misfortune, 174, 196;  
**wrechidnesse**, 23
- wringeth** *v.* squeeze, press, 95
- write** *v. pp.* written, 303
- ye** *pers. pron.* you, 36.
- ymagine** *v.* imagine, envision, 53
- you** *pers. pron.* you, 11, 25