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# PATIENCE

A WEST MIDLAND POEM OF THE  
FOURTEENTH CENTURY

EDITED WITH INTRODUCTION, BIBLIOGRAPHY,  
NOTES, AND GLOSSARY

BY

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*Faulkner Fellow*

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UNIVERSITY OF MANCHESTER PUBLICATIONS

No. LXX.

To my friend in Salzburg, Austria,

Dr. Georg Jung,

this book is inscribed

as a mark of esteem and

to keep record of a promise



## PREFACE.

With the single exception of "The Vision of Piers the Plowman," no poems of our Middle English Literature are now exciting more interest or have been judged more diversely than those of the unnamed West Midland Gawayne-poet of the fourteenth century. Manifold theories have been proposed setting forth the romance of the poet's life in varying degree of decorative narrative. Thus he figures in Miss Florence Converse's story of "Long Will" as Brother Owyn, and the portrait of him there is less perverted than those which many distinguished critics have given us.

His works are of enormous value to the study of early English, and the close attention given to them by the compilers of the "New English Dictionary" is a tribute to their linguistic importance. It is a significant comment on their merit that they will be shortly available in separate editions. We await with interest the advent of a new "Sir Gawayne and the Green Knight"; and perhaps Mr. Ekwall will give us a new edition of "Cleanness." The present volume is issued as a modest contribution to the work of revision now in progress. Although the reader will find in it much that is the expression of a single judgment, it is hoped that this edition of "Patience" may serve to a

fuller understanding of the poem. At this point I must express gratitude to Dr. Sedgefield for some valuable suggestions.

The Introduction comprehends certain controversial questions in which "Patience" is involved by its connection with "The Pearl." In this way it shares the interest of the more inviting poem. Its value for the study of the language is adequately recognised; but we are compelled to plead for it as a Hebrew Epic inspired with the breath of the English Mediæval spirit. Prevalent prepossessions very much impair the sympathetic attitude to themes of this nature. It is necessary to harmonise our feelings with the atmosphere of the story or to approach it as a tale of wonder. Animated by such a sympathy, those who delight in the naïve charm of happy primitive faith will read with novel interest the story of Jonah related over five centuries ago by a Lancashire poet. Those who are sensitive to the glamour of poetry will find in the greatest moments of "Patience" a power of vivid and stirring narrative, with cadences which fluctuate from tender to forcible as the dramatic temper changes; and they will say that under the remoteness of the dialect is poetry which should not be forgotten.

HARTLEY BATESON.

UNIVERSITY OF

INNSBRUCK, 1912.

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## INTRODUCTION.

### THE MIDDLE-ENGLISH POEM "PATIENCE" AND ITS RELATION TO THE ALLIED ALLITERATIVE POEMS.

The West-Midland Poet of "Gawayne" and "The Pearl" remains nameless to posterity in works of great merit, and seems fated to continue so. The legacy of his art has come down to us, through five hundred years, enshrined in a single and faulty manuscript;<sup>1</sup> and we can turn to nothing but that manuscript for a portrait of the author. Otherwise his story as well as his name is unrecorded. Even from the four<sup>2</sup> poems which time has preserved one can gather but little of reliable information concerning the poet; and whilst there is a suggestive atmosphere about them which lures the new reader to venture a sketch of their author, it is rash to make confident assertions where our knowledge is so uncertain. Plausible suggestions may be made about his mind and art; but even there one cannot overlook the possibilities confronting us when the question is raised as to his creative energy in these four poems.

1. Cotton Nero Ax+4 (new numbering).

2. Some critics (e.g., Knigge) have included also "The Legend of Erkenwald." Prof. Gollancz has plausibly suggested the "Parliament of Three Ages" as work of the same author. See interesting article on "Breaking of the Deer in 'Sir Gawayne,'" *Englische Studien*, vol. 32.

## RELATIVE DATE.

Yet before close scholarship had analysed the fabric of his works they were taken as entirely original and spontaneous expressions; and traits, taken from here and there, were put together to form a picture of the author. The pearl of the poems was used as a touchstone of the whole work; so a theory evolved from which the remaining poems have suffered. "The Pearl" was treated as a kind of autobiography which revealed the bearing of "Patience" on the poet's life, and was moreover the clue to the chronological arrangement of the poems. It was an impassioned lament for a lost child, whom the "pitiless hand of fate" had torn away at the tenderest age.<sup>1</sup> The Arthurian Romance was the work of his earlier and lighter days; but now the bereaved father, "spellbound with the grief and longing" recorded in "The Pearl," withdrew from a secular atmosphere; and in the evening of life gave expression in "Patience" of his submission under affliction to the will of God. This was the view elaborated by Prof. ten Brink with picturesque detail. Intimate knowledge was shown of the dramatis personæ in the story, and only the names were wanting. The most plausible suggestion for the author's name which has been advanced is Prof. Gollancz's "Philosophical Strode,"<sup>2</sup> but this was put forward as a conjecture and has received no confirmation and found little support.

1. ten Brink. The child died at the age of two.

2. Ed. "The Pearl," p. 50. See "Troilus and Criseyde," line 1857.

The view we have described of "Patience" and "The Pearl," involving a certain chronological arrangement of the poems, has been generally received,<sup>1</sup> although later American criticism has been disinclined to accept it. In the individual treatment of "Patience" we are seriously hampered by this pathetic theory, which has adjusted both "Cleanness" and "Patience" to a place most convenient to itself.<sup>2</sup> If, putting aside this theory, we turn to the metre of the four poems, which in some ways discloses the writer's art more undoubtedly than does the matter, we find at one extreme the purely alliterative poems of "Cleanness" and "Patience";<sup>3</sup> whilst "The Pearl" is at the other extreme combining traits of English and French prosody. Between these extremes "Sir Gawayne" stands with an admixture,<sup>4</sup> but not a fusion of the old alliterating verse and the new shorter rhyming verse. It may therefore be described as a transition from the metre of "Cleanness" and "Patience" to the fusion of metrical kinds which we find in "The Pearl."

1. Gollancz, with modifications. "Camb. Hist.," "Encyc. Brit." According to Gollancz the author was born about 1330.

2. Order: "Gawayne," "The Pearl," "Cleanness," "Patience," so ten Brink and Gollancz; "The Pearl," "Gawayne," "Cleanness," "Patience," so Thomas. The value of her contribution lies in her recognition of the affiliation of "Gawayne" and "Cleanness."

3. We find "potentially metrical" lines in "Cleanness" and "Patience."

4. i.e., purely alliterative lines + "the wheels"; though we get a smaller degree of alliteration in the wheels.

That suggests alternate developments: either from the alliterative poems through "Sir Gawayne" to the fuller Romance influence of "The Pearl"; or, what appears less probable,<sup>1</sup> from "The Pearl" to the purely alliterative metre of "Cleanness" and "Patience."<sup>2</sup>

We may first consider, from the point of view of mind and art,<sup>3</sup> the most apparent and likely development; and we shall conclude as most satisfactory the transition from the homilies ("Patience" and "Cleanness") to "Gawayne" and "The Pearl." Then<sup>4</sup> we shall indicate the affiliation of certain poems by language and subject matter: that "Gawayne" is linked to "Cleanness" and "Patience" to "Cleanness," so that if both "Gawayne" and "Patience" have close affinities to "Cleanness," but are remote from one another, "Cleanness" will have to be placed between the other two. That will give us a chain with "Clean-

1. If it were merely a question of a passing from Romance metre to the alliterative metre, that could be accepted as equally possible. But here the case is different. It would mean that the author (1) began with an attempt at complete fusion of alliterative metre with Romance prosody; (2) then that the two elements were separated (e.g., "Sir Gawayne," though not completely); (3) lastly, that the rhyming line disappeared in "Cleanness" and "Patience." The second process is difficult to conceive.

2. The author of "William Werewolf" apologises for not rhyming—he finds alliteration easier.

3. Artistic finish, personal aspect, religion.

4. The second argument will not rest on the first but will purport to clinch it and also to arrange the individual poems; the first merely arranges two groups.

ness" as a central link. Then with "Cleanness" between "Patience" and "Sir Gawayne" we shall enquire which of the extremes ("Patience" and "Gawayne") has to be placed first; and we shall endeavour to prove, on the basis of origins proposed for "Patience," that certain parts of "Cleanness" must have been written on the analogy of "Patience," and that "Patience" therefore comes before "Cleanness." So, if that is accepted, the arrangement "Patience"—"Cleanness"—"Sir Gawayne"—will be inevitable. "The Pearl," which cannot be placed between any of these, will be assigned to the last as a greater work than the homilies, though probably falling below "Sir Gawayne." Considerations of subject matter will also incline us to place it last.

From the artistic point of view there is between "Gawayne" and "Patience" the contrast of the rose's blossomed grace with the ruder bud of the meadow flower. Prof. ten Brink, in elaborating his theory, concluded that "Patience" was perhaps the writer's masterpiece.<sup>1</sup> The disposition of motives, however, which yields the finish and coherence results mainly from the Jonah story of the Scriptures;<sup>2</sup> whilst the other point of excellence specified by ten Brink—the more practical relation of the material to the personality of the author, is an unwarranted assumption. The storm scene in "Patience,"<sup>3</sup> as will later be shown, does not

1. ten Brink, "Eng. Lit.," Kennedy, Vol i, p. 348.

2. The poem of Tertullian's also explains the disposition in the earlier part.

3. "Patience," l. 133 ff.

owe the greater part of its detail to the author's own invention, though the freshness and vigour is original. The low water mark of "Patience"<sup>1</sup> is approached only at rare moments in the longer romance. In "Sir Gawayne," "the jewel of English mediævalism,"<sup>2</sup> there is a wider intellectual horizon, a subtle and sympathetic understanding of human foibles which "Patience" only once displays;<sup>3</sup> and an art which has matured to a point of dramatic development where the ethical and the sensuous elements have transfused so that the moral of "Cleanness" is now presented and implied through the conduct of the story.

Apart from the pathetic theory, the natural development would therefore appear to be one from the homilies to "Sir Gawayne" and "The Pearl." Both the moral of "Cleanness" and the moral of "Patience" are blended in "The Pearl" and presented with more sensuous aids.<sup>4</sup> Against this view there is mainly the theory of "The Pearl" as a most intimate and spontaneous expression of grief, which has coloured the other works of the author. On the assumption that profound and intense sorrow found expression in "The Pearl," its affinity with "Patience" does indeed become a

1. Certain passages after l. 304. The first part is well sustained, to l. 304.

2. G. Paris.

3. See p. 44; and "Patience," ll. 73-96.

4. So, if "The Pearl" is placed before the homilies we are to suppose a development, in the nature of a disintegration of the motives, etc., which are woven together in the fabric of "The Pearl." As in the case of the metre (see above), this process appears unpsychological.

fascinating though still not inevitable theory. It appears probable however, in view of the arguments of Prof. Schofield,<sup>1</sup> that "The Pearl" was no such elegy, but was largely a theological discussion<sup>2</sup> in elegiac form. After an exhaustive analysis, Prof. Schofield concludes that the conception of "The Pearl" as the author's lament "is an unwarranted assumption, and conflicts with every conclusion arrived at by close study of the composition of his works." Prof. Schofield possibly goes too far in utterly rejecting the reality of the occasion. The result of his investigation, however, if it does not explode the elegiac theory, at the least assigns it to those frequent elegies which had an actual object of lament; but in which the didactic or speculative aim was foremost.

That removes the centre of gravity from "The Pearl" and dissipates in the case of "Patience" a certain colouring of criticism. The critics of "Patience" have provided a warning example of the "prosaic error" of interpreting poetic passages, rhetorically expressed in the first person, as if they were autobiographical; or of finding in a self-application of the moral of the tale some intimate allusion to the author's own life. By such methods pursued without discrimination poetry would supply a mass of contradictions. Prof. Gollanez

1. "Nature and Fabric of 'The Pearl,'" P.M.L.A., 19. See also criticism of Prof. Schofield's work in "M. L. Review," 2, G. G. Coulton.

2. Dr. C. F. Brown, "Author of 'The Pearl,' in the light of his theological opinions." P.M.L.A., 19.

finds in the prologue of "Patience" an expression of the author's struggle with poverty<sup>1</sup> in his declining years, and of resignation to his destiny. It appears in such criticism that the significance of "Patience" has been blurred "by a mist of tears" for the lamented "Pearl." The lines that are taken as having this personal allusion are of ambiguous interpretation:

Bot syn I am put to a poynt that pouerte hatte,  
I schal me porvay patience and play me with bope.<sup>2</sup>

Here it seems better to read the sentence as expressing the author's resolution that he himself will submit to his destiny if poverty should ever be his lot.<sup>3</sup> That recurs in the lines of the epilogue:

Forþy when pouerté me enpreces & paynez innoze,  
Ful softly with suffraunce saꝝttel me bihoueꝝ.<sup>4</sup>

It is rather in the choice of subject and its treatment, in the animus which the poems display, or in the suggestive images, that we may learn something about the poet. When the hapless Jonah, falling through the mighty jaws of the whale, is

1. "Camb. Hist. Eng. Lit.," Vol. i, Chap. xv, p. 331.

2. "Patience," l. 35.

3. See discussion on author's religious views. Also on relation with "Piers. Pl." A-text.

4. "Patience," l. 528.

compared to a mote in a minster door<sup>1</sup> one seems to scent an atmosphere congenial to the author. The image seems to be gathered from the poet's most immediate and intimate experience. Fancy almost allures one into seeing the poet, in a pause in his description, look toward the sunbeam which streams through the minster door, whilst he gathers an image for his poem from the flying dust motes.

The religious aspect of the poems suggests that "Cleanness" and "Patience" were earlier than "The Pearl." The whole question involves a momentary digression from our main contention. One of the links between the poems is in their intense moral earnestness. They belong to a time of interest in ethical problems and were part of the general tendency which produced the work of Gower and Lydgate. In the story of Gawayne, who bears his honour without blemish through the allurements of a Bower of Bliss, and who excels in the virtue of chastity as a pearl among white pease,<sup>2</sup> we have an imaginative and highly-wrought version of the moral of "Cleanness," which recurs in the theme of pure maidenhood celebrated in the allegorical poem. Everywhere the author looks to the ecstasy of the Beatific Vision as the reward of the pure in heart.<sup>3</sup> So the trust of Gawayne is in the five wounds of Christ and on his shield is

1. "Patience," l. 268.

2. "Sir Gawayne," l. 2368.

3. "Patience," 23-24; "Cleanness," 28, 576, 595; "The Pearl," 675; especially "Cleanness," 173-192.

depicted the image of the Virgin<sup>1</sup> that it might guide his honour. He presses forward on his perilous journey, eager for shelter, to celebrate the birth of that Sire who came "To quell our strife."<sup>2</sup> The same intimacy with scriptural material is seen in the list of Biblical heroes who have been beguiled by women.<sup>3</sup>

On such considerations it was formerly concluded that the general attitude of the author in religious matters was evangelical rather than ecclesiastical.<sup>4</sup> That view, however, was corrected by the contribution of Dr. C. F. Brown on "The author of 'The Pearl' in the light of his theological opinions."<sup>5</sup> By applying the result of this investigation we may approach the question of priority among the four poems in a different light. It is first pointed out that the author follows the scriptural narratives and was dealing with Biblical texts at first hand. In "Patience" and "The Pearl" there is a complete absence of the apocryphal material so common in homilies of the time,

1. "Sir Gawayne," 649.

2. "Sir Gawayne," 753. Dr. Morris renders "barete" grief; but see Miss E. M. Wright, *Englische Studien*, xxxvi, "Notes on 'Sir Gawayne.'" Miss Wright compares with Luke ii, 14.

3. "Gawayne," l. 2416. All the names, however, are not in the Vulgate form. So also the author frequently trusts to memory for Biblical quotations.

4. Prof. Gollancz.

5. P.M.L.A., 19.

though there is a trace of it in "Cleanness."<sup>1</sup> Dr. Brown, dealing with "The Pearl," shows that the author's attitude to the theological controversies of the time is plainly indicated on two points: (1) dispute over pre-destination and free will; (2) the dispute as to salvation by grace or by merit. The orthodox view, the doctrine of Augustine that salvation was entirely a matter of predestination and divine grace, appears to have been held by our poet. He remains conservative on this point of doctrine.<sup>2</sup>

One may see in the theme of "Patience," however, something of this teaching,<sup>3</sup> in the demand for submission to the will of God.<sup>4</sup> It is better to endure without murmur what has been ordained: <sup>5</sup>

3if me dyȝt a destyné due to have,  
What dowes me þe dedayn oþer dispit make? <sup>6</sup>

1. (a) Fall of the angels, 203; (b) Injunction to Lot's wife to use no salt, 820. Dr. Brown finds no trace of this elsewhere: (c) Account of the wonderful properties of the Dead Sea: (d) Music of the angels at the Nativity, 1079.

2. "The Pearl," 129, 345, 720.

3. Dr. Brown says that "Cleanness" and "Patience" raise no points of doctrine.

4. In the B-text of "Piers Plowman," after a discussion on predestination:

"For qant oportet vyrent en place yl ny ad que pati.  
And he þat may al amende have mercy on vs all."

cf. "Patience," 51-52.

5. "Patience," 51-53.

6. "Patience," 49.

So the witless Jonah cannot escape the decree of God.<sup>1</sup> There is a recurrence of the same theme in "The Pearl" which might almost be a citation from the earlier homily :

As fortune fares þer as ho fraynes,  
 Wheþer solace ho sende oþer elleȝ sore,  
 Þe wyȝ to wham her wylle ho waynes  
 Hytteȝ to haue ay more & more.<sup>2</sup>

And again :

For þoȝ þou daunce as any do,  
 Braundysch & bray þy braþeȝ breme,  
 When þou no fyrre may, to ne fro,  
 Þou moste abyde þat he schal deme.<sup>3</sup>

That is a reminiscence of the refrain of "Patience" :

For quo-so suffer cowþe syt, sele wolde folȝe,  
 & quo for þro may noȝt þole, þe þikker he sufferes;  
 Þen is better to abyde þe bur vmbe stoundes,  
 Þen ay þrow forth my þro þaȝ me þynk ylle.<sup>4</sup>

In both "Patience" and "The Pearl" the author is in line with the accepted view of his time on the question of predestination. Dr. Brown,

1. "Patience," 113.

2. "The Pearl," 129; one of the passages quoted by Dr. Brown on Predestination; cf. passage quoted later from "Patience."

3. "The Pearl," 345.

4. "Patience," 5-8. See later, close of *De Patientia*, x.

however points out that in "The Pearl," while salvation is still regarded as a matter of grace, the question is carried to such a logical conclusion as brings the author to a heresy. He argues that all the saved shall be equally rewarded since salvation is by grace and not by merit.<sup>1</sup> It was for this heresy that Jerome (420 A.D.) had attacked Jovinian, who asserted an equality of reward among the saved.

Dr. Brown is of the opinion that "Cleanness" and "Patience," being wholly homiletical in character, raise no question of doctrine. An investigation of the two poems does not exactly bear out this view. As Dr. Osgood has pointed out, in the description of the marriage feast of the King's Son, it is the brightest arrayed who have the best places :

& syþen on lenþe biloghe ledeþ inogh,  
& ay a segge so(b)e(r)ly semed by her wedeþ.<sup>2</sup>

Perhaps there is also implied in the prologues of "Cleanness" and "Patience" a doctrine of the same kind. A different reward is meted out for each virtue, whilst to the reward of purity, the Beatific Vision, the author himself looks with the expectation of joy.<sup>3</sup> The pure worshippers, "if þay in clanness be clos, þay cleche gret mede."<sup>4</sup>

1. "The Pearl," 472-487, 588-599, 601 ff.

2. "Cleanness," 52-124 (cf. "Piers Plowman," vi. 47-49); also "Cleanness," 169-171.

3. In "The Pearl" of course the Beatific Vision recurs again and again, but the comments are different.

4. "Cleanness," 12.

The mere fact of the recording of the beatitudes obviously gives no ground for concluding a belief in grades of reward, but the comments of the author are in the direction of emphasising the varying meeds, "sunder-lupes for hit dissert." <sup>1</sup>

That recalls the demur of the author to the heresy in "The Pearl":

In Sauter is sayd a verce overte . . .

"þou quytez vchon as hys disserte." <sup>2</sup>

It is obvious how Matthew offered foothold for this doctrine, and even if there is not a reference to it here it would be singular if the author, having already written "The Pearl," passed over this relevant passage without recalling his former heresy.

It is at any rate certain that where the author is orthodox in "Cleanness" he shares the Jovinian heresy in "The Pearl." That brings additional weight to the view that the homiletical poems are earlier. It is most probable that the author passed from an earlier phase of orthodoxy to an espousal of the heretical view. An apostate who readopts his former faith is generally detected by the vehemence of his return: if our author had passed from the Jovinian heresy and resumed the current belief we might expect something like an impassioned if not violent exposition in "Cleanness" and "Patience" of that return.

So far we have seen reason for placing both

1. "Patience," 12.

2. "The Pearl," 595.

“Sir Gawayne” and “The Pearl” later than the homiletical poems. “Patience” and “Cleanness” cannot be separated, and the preceding considerations induce me to assign them to the poet’s earlier efforts. We may next consider a more individual arrangement of the four poems. Miss M. C. Thomas<sup>1</sup> has submitted parallel passages from “Cleanness” and “Sir Gawayne” which make the close affinity of the two poems undeniable. They are nearer in points of phraseology than any other two of the poems. “Patience,” on the other hand, is allied to “Cleanness” by general structure,<sup>2</sup> and in a smaller degree by phraseology. The most striking instance of parallel between “Patience” and “Cleanness” is the quotation from Psalm xciv.<sup>3</sup> In the “Patience” version we have a literal translation of the Latin, whilst the passage in “Cleanness” has the appearance of being a reminiscence from “Patience.” Other less striking passages may be quoted,<sup>4</sup> but it is hardly necessary to insist that “Patience” and

1. “Sir Gawayne and the Green Knight,” pp. 15-21; cf. also “Gawayne,” 787-799, “Cleanness,” 1377-1384.

2. Cf. prologues, metre, homiletical form, etc.

3. Vulgate, see note “Patience,” line 20.

4. “Patience,” 11, “Cleanness,” 24; “Patience,” 63, “Cleanness,” 499; “Patience,” 59, “Cleanness,” 1153; “Patience,” 132-134, “Cleanness,” 437; “Patience,” 146, “Cleanness,” 491; “Patience,” 452-4, “Cleanness,” 605; “Patience,” 220, “Cleanness,” 381; “Patience,” 250, “Cleanness,” 1509; “Patience,” 141, “Cleanness,” 948-949; “Patience,” 392, “Cleanness,” 1675; “Patience,” 386, “Cleanness,” 1744. Some of the passages merely illustrate

“Cleanness” must not be separated. On the other hand, it is equally evident that no poem must separate “Cleanness” and “Sir Gawayne.”

The inevitable arrangement, therefore, must place “Cleanness” so as to recognise that “Patience” and “Sir Gawayne” are respectively closely allied to it; “Cleanness” therefore must come between “Patience” and “Sir Gawayne.” The question arises as to which of the extremes, “Patience” or “Sir Gawayne,” must be placed first. If we show that “Patience” must come before “Cleanness” then it follows that “Sir Gawayne” is next in order after “Cleanness.” It will be later shown that the citing of the beatitudes in the prologue of “Patience” was taken from Tertullian’s treatise “De Patientia.” Something of the kind occurs in the prologue of “Cleanness”; and it is inevitable to conclude that one of these two prologues was formed on the analogy of the other. It is equally obvious that the one which had an origin elsewhere for the introduction of the beatitudes can scarcely have been modelled on the other homily. As such an origin will be later indicated for the prologue of “Patience” the poem must be placed before “Cleanness”; and we may assume that the prologue of “Cleanness” was

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the way in which alliteration confines range of vocabulary—a fact which in these cases accounts for the parallels. The phrase “radly vpros” is used in the two homilies to translate Latin “surrexit” (Vulgate), and perhaps it came to “Sir Gawayne” from the homilies.

suggested by it.<sup>1</sup> "Gawayne" must be placed after "Cleanness," and as "The Pearl" seems later than "Cleanness" and cannot be allowed to separate "Cleanness" and "Gawayne," it must be placed after the latter.<sup>2</sup>

1. Critics have all specified the close connection between the storm scene of "Patience" and the deluge in "Cleanness"; and something of the same arguments may be applied in this case. One of them probably suggested details to the other. As it will later be shown that the storm scene of "Patience" owed most of its details to Tertullian's "De Jona," one may suggest that "Patience" was here again a model for "Cleanness," e.g., meeting of sea and sky ("Cleanness," 413, "Patience," 142), the "sweande sayl" ("Cleanness," 420, "Patience," 152), and other details not found in Tertullian. In "Patience" again, the Beatitudes are quoted fully; in "Cleanness" the author therefore, having already quoted them in full in the earlier poem, merely refers to them in a few lines.

2. Miss M. E. Thomas ("Sir Gawayne and Green Knight") places "The Pearl" as earliest, citing the absence of the author's vigorous phrases, and the greater number of comparisons ("The Pearl" every 34·62 lines; "Sir Gawayne," every 133·15 lines; "Cleanness," every 75·5 lines; and "Patience," every 75·85 lines). One is disinclined to admit the absence of local flavour (which partly accounts for the lower percentage in vocabulary), as a sign of inferiority or immaturity. A description yields naturally a larger proportion of words of this kind. The comparisons, which also are incident to the subject of "The Pearl," are scarcely a blemish, and Miss Thomas does not explain her disparagement. "Of all English visions," says Prof. Schofield ("Eng. Lit. from the Norman Conquest to Chaucer," p. 402), "it is by far the most original, and the only one which deserves high praise."

The somewhat smaller range of vocabulary in "The Pearl" results from the subject. "Patience" contains approximately

Such a development implies no real passing of interest from ethical to secular affairs. The difference of temper between "Cleanness" and "Gawayne" may easily be over-estimated. The writer of "Cleanness" and "Patience" inspires the mediæval romance with the breath of his intense moral life, the sensibility to honour, "which felt a stain like a wound,"<sup>1</sup> and which incited in him the profoundest loathing of uncleanness in the homily. So the laughter and joy of the Court of Arthur is not foreign to the moralist of "Cleanness," who can pause in his wrathful denunciation of wickedness to express his delight in pure pleasures :

& rich ryngande rotes & þe reken fyþel,  
 & alle hende þat honestly moȝt an hert glade . . .<sup>2</sup>

We cannot speak of a transition from the religious to the secular save in the barest externalities of subject matter.<sup>3</sup>

1. This phrase, I believe, has been quoted elsewhere in the same connection.

2. "Cleanness," 1082.

3. But see ten Brink, Vol. i. p. 348, on transition from earlier secular phase.

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1305 words, "The Pearl" approximately 1703. (I have not included proper names in my calculation.) If we take 9 words as the average in the line of "Patience," and 6½ in "The Pearl," then we get a proportion of relative command of vocabulary :—

$$\text{"Patience" : "Pearl" } :: \frac{4778}{1305} : \frac{7878}{1703}$$

## POSITIVE DATE.

Taking "Patience" as the earliest of the poems, we may turn from their relative to their positive date. The variation of opinion here is legion, and we are constrained to enter on a prolonged discussion and yet after all to defer our judgment. The date of "The Pearl" has been placed as indubitably later than 1360;<sup>1</sup> and it has been pointed out that if "The Pearl" is related to the "Book of the Duchess" a date earlier than 1370 is impossible.<sup>2</sup> Dr. C. F. Brown, however, who has shown that Mandeville's *Travels* was used in the writing of "Cleanness,"<sup>3</sup> does not support his statement that Mandeville was unknown in England before 1370.<sup>4</sup> Prof. Gollancz dates "The Pearl" about 1360. With two exceptions<sup>5</sup> no critic has given a date later than 1377 for any of the poems.

1370 is a very plausible date for "The Pearl"; but in the case of "Cleanness" and "Patience" one can say nothing so definite. Dr. Morris<sup>6</sup> puts "Patience" and "Cleanness" before, and "Sir

1. It has been shown that the 14th Eclogue of Boccaccio (1360), was one of the sources of "The Pearl."

2. Dr. Osgood, ed. "The Pearl, p. xi.

3. P.M.L.A., 19.

4. Dr. Brown merely states his opinion; he shows, however, that one of the Latin versions of Mandeville could hardly have been used, as Mr. Neilson believed; and it is generally admitted that the Latin versions were first known in England.

5. Miss Thomas; and Fick, "Zum Mittelenglischen Gedicht von der Pearl."

6. "Spec. of Early English Lit."

Gawayne" after 1360; Schofield<sup>1</sup> about 1370. Trautmann<sup>2</sup> places the two former poems after the first edition of "Piers Plowman" (1362), and he adds that 1370 or even a date so late as 1380 might be admitted. His ground for the influence of "Piers Plowman" was based on three passages which he adduced as showing the influence of the A-text ("Patience," 10 and 31-33; "Cleanness," 5-16.).

The suggestion was taken up by Miss M. C. Thomas,<sup>3</sup> and her contribution introduces a question which to me appears as complicated and difficult as any in the whole range of our discussion. It turns on the possible or probable relation of these two poems to the second edition of "Piers Plowman" (1377). Miss Thomas purports to demonstrate that "Cleanness" and "Patience" show the influence of the B-text, and infers that they must have been written after 1377. Some of the parallel passages which the discussion has brought together are so arresting that they must be admitted until those critics who dismiss them will also confide to us the reason for their dismissal.

Trautmann's passages are far less striking, and the two from "Patience" do not convince us:

"Patience" 9:

"I herde on a halyday at a hyȝe masse." . .

1. "Eng. Lit. before the Conquest."
2. "Über Verfasser, etc."
3. "Sir Gawayne and Green Knight, etc.," pp. 24-33.

Trautmann, says Miss Thomas, means to compare with "Piers Plowman," xiii. 384 of the second edition, (though he suggests only the influence of the 1st edition):

"In halydayes at holichirch whan ich herde  
masse" . .

The other passages are the personification of Poverty, Pity, Penance, etc. ("Patience" 31-33, "Cleanness" 5-16") which have certainly a general likeness to many passages in "Piers Plowman," but such personifications seem quite natural and obvious to the poet. It is more probable, however, that Trautmann in the case of "Cleanness" refers to the unexpected denunciation of the shame of false Priests, which is striking because so unusual in our author.

None of these passages, except perhaps the diatribes against the corrupt priesthood, carry sufficient weight to justify a statement about an influence. The others have no distinct points of parallel. In the case of the work of Miss Thomas, we may, for purposes of our discussion, deal first with those from "Patience" and then with those from "Cleanness." The passages from the A-text of "Piers Plowman" are given in which poverty and patience are associated:

x. 342 (Here 340-3):

And patriarkes and prophets & poetes bothe,  
Wyrten to wissen us to wilne no richesse,

And preyseden pouerte with pacience þe Apostles  
bereth witesse,  
þat þe han heritage in heven and bi trewe riȝte.  
(cf. "Patience" 10, 13-14, 27-28, 47).  
The other passage in the A-text occurs as a  
digression :

xi. 310 :

þis lokyng on lewed prestes haþ don me lepe  
from pouerte,  
þe which I preyse þere pacyence is, more parfyt  
þan richesse.

The remaining five passages first appeared in the  
B-text. Miss Thomas has no comment on the fact  
that they are all found within some 90 lines of  
Passus xiv, but it may have some significance :

xiv. 191-4 :

As þe parchemyn of þis patent of pouerte be  
moste,  
And pure pacience and parfit bileve,  
Of pompe and of pryde þe parchemyn decorreth,  
And principaliche of all peple, but þei be pore  
of herte.

214 (þe pore craveth),

For his pouerte & pacience in perpetual blisse . .  
And pryde in richesse regneth rather than in  
pouerte,  
Ac in pouerté þere pacyence is pryde hath no  
myȝte.<sup>1</sup>

1. Here Matthew, v. 3, is quoted immediately after.

259 :

For-thi al pore þat paciente is may claymen &  
 asken

After her endyngre here heven-riche blisse.<sup>1</sup>

270 :

So it fareth bi eche a person þat possessioun  
 forsaketh,

Ac put hym to be pacient & povertē weddeth.

274 :

“What is pouerte with pacience” quod he etc. . .

Of the passages from “Cleanness” only one of those quoted by Miss Thomas occurs in the A-text, and I cannot see any real parallel between the two here brought together :

“Cleanness,” l. 285 :

Me forthinkeȝ ful much þat ever I mon made,  
 is compared with “Piers Plowman” ix. 129 :

þat I maked mon now it me athynketh.

But these passages, being translations of “Poenitet me fecisse hominem,” show no more resemblance than could be expected from the Latin sentence. Indeed, far from there being a significant resemblance, little more divergence could have resulted in translating the Latin. The remaining five comparisons in “Cleanness” are all with passages in the B-text, and occur in different parts of the poem (“Piers Plowman,” xv. 455-457,

1. Cf. “Patience,” 27-28. A significant passage for our discussion.

“Cleanness,” 55 ff; “Piers Plowman,” i. 109-125, “Cleanness,” 205-334, especially l. 220 ff; “Piers Plowman,” xiv. 39-44, “Cleanness,” 530-537; “Piers Plowman,” xvi. 97-126, “Cleanness,” 1085-1105; also “Piers Plowman,” xix. 120. The fact that the first six portions of Bible history treated in “Cleanness” are all found as episodes in “Piers Plowman” is not so significant). These five pairs of passages along with those from “Patience,” all from two pro-contemporaneous poets, indicate some connection between the poems paralleled.

All this would be clearer in its meaning if the apocryphal material of M. E. Literature had been sufficiently investigated. The author of “Cleanness” was probably familiar with these traditions in Latin authors. Apart from that the passages on analysis do not quite suggest a complete acceptance of Miss Thomas’s interpretation. In the case of “Cleanness” we have five passages which, we are asked to believe, were influenced by the additions of the B-author of “Piers Plowman.” We have also to believe that it was exclusively the additions of apocryphal material which attracted our author,<sup>1</sup> whilst he himself yet shows a more detailed knowledge of that material. The material was more incident to his subject matter than in the case of “Piers Plowman.”

It is quite possible that it was these portions of the B-additions which appealed exclusively to our

1. See above, on “Piers Pl.,” ix, 129.

author; but that is not the more plausible explanation. It may be that the author who made the additions had read "Cleanness," and that his expansion shows the influence of the less popular poem.

In the case of "Patience" we have a quite different state of things. It is quite likely that "Patience" was influenced by the passages quoted from the A-version, and it appeared quite improbable that Langland himself had received influence from "Patience." Whilst therefore we may assume the influence of "Cleanness" on the B-author of "Piers Plowman" (1377) as quite possible and the converse influence ("Piers Plowman"-B. on "Cleanness") as improbable; the question of "Patience" in relation to "Piers Plowman" may be left at present as an open question. A hypothetical position may be stated as follows:—

The passages on Patience and Poverty by Langland may have influenced the writer of "Patience" in his insistence on their connection, and especially his reflections on them; later "Cleanness" quite possibly influenced the work of the B-author. The passages on Poverty and Patience which first appear in the B-version may be due to the influence of "Patience,"<sup>1</sup> which, along with "Cleanness," might be known to the B-author. Whether the occurrence of these references to Patience and

1. See note 1, p. 23, where the passage from "Piers Pl." seems also to refer to the Beatitudes. Cf. also *De Patientia* later.

Poverty within 90 lines of the B-additions has any significance for the question in hand may be left for future discussion.

The realism of "Sir Gawayne" has some value in the light in which it brings to the discussion of date. "Realism in the Middle Ages meant not adherence to historical details but precise conformity to existing customs"; and perhaps some day an exhaustive investigation into the descriptions of costumes, carried on in co-ordination with the orders of Edward III's reign, will illuminate the haze which renders all speculation about date so uncertain. In the case of the civic costumes, we are able to distinguish clearly those of the MS. illuminations from those in the descriptions of the poem itself. The scribe obviously made no attempt to follow the latter descriptions but clothed the figures in the costumes of his time; and there is considerable variation between the two. In the first illumination to "The Pearl" the author is represented as clad in a long red gown with falling sleeves, turned up with white, and a blue hood attached round the neck. The tight sleeves of Edward III's time did not go out of fashion until the following reign, and it is clear that the present MS. in its first form was executed in the reign either of Richard II or Henry IV. Occleve, in the "Pride and Waste Clothing of Lords' Men," makes a reference to the long wide sleeves :

But this methinks an abusion,  
To see one walk in a robe of scarlet,

Twelve yards wide, with pendant sleeves down  
On the ground. . . . .<sup>1</sup>

Probably nothing is to be gathered from the colours of the garments; but in view of the white and scarlet gown it may be recorded that it was the fashion of Richard II's time to wear gowns of white and blue, white and black,<sup>2</sup> etc., whilst red and white were taken by Richard II as his colours. In the third illumination appears a lady dressed in white, in a garment buttoned in front, and with long streamers from the elbows. The tippetts or streamers from the elbow were less frequent at the close of Richard's reign, though they were still worn.<sup>3</sup>

If we turn to the text itself the costumes take us back to a distinctly earlier period. An illuminating example is the first description of the Green Knight (l. 151 ff.) in his peace garb. He is dressed in a narrow, strait coat "that stek on his sides." That is apparently the cote-hardie, a close fitting body garment buttoned all the way down the front and reaching to the thigh. It had

1. Quoted from Planché's "History of British Costumes," 1847.

2. Each colour, however, generally confined to one side of the body.

3. There are two illuminations to "Patience." In one a number of bourgeois-looking persons in the civic costumes of Henry IV—Richard II's time are passively watching the fall of Jonah into the mouth of the whale. In the other Jonah is preaching to the people of Nineveh. Neither of these illuminations is helpful to our discussion.

become the prevalent dress of the privileged class and had replaced the long loose robe of Edward II's time. Buckled over this garment a splendid military belt was worn (cf. "Gawayne," 162). The sumptuous military belt appears in the reign of Edward II, but was a great feature of military costume in the following reign. The cote-hardie was magnificently embroidered (cf. ll. 166-167), and over it a long mantle was occasionally worn (cf. l. 153). Long hose ascended to the middle of the thigh (cf. l. 158), and long beards were fashionable in this reign (l. 182). The whole description of the Green Knight may be compared with the Scottish rhyme :

Long bierds hertiless,  
 Peynted hoods witless,  
 Gay cotes graceless,  
 Maketh Englande thriftless.

There is little remarkable in the habits of the ladies, but one interesting point is the difference between the two ladies of the castle. The younger has breast and throat bare displayed (955). The elder wears the ugly gorget folded over her chin so that nothing was bare but the brows, the nose and the lips (958-962). One is inclined to infer that at the time of composition of the poem the gorget had become unfashionable and was confined to older ladies. The wimple or gorget was an innovation of Edward I's time. Under the following régime it is still worn, perhaps not so generally. It became unfashionable during the course of Edward III's reign.

The question of the military costumes (572-582) is difficult as some of the descriptions are not quite clear. The armoury of "Sir Gawayne" is somewhere in the transition from the chain mail to full plate armour. The admixture of plate and chain is characteristic of Edward II's reign and the first half of Edward III's reign. Towards the close of the latter reign the chain mail has been completely replaced by plate, and it appears probable that the armoury of "Sir Gawayne" is no later than that in use about the middle of the century. The haubergeon, which is still worn here (l. 580) was dispensed with at the close of the century. It is not certain whether the greaves (l. 575) completely enclosed the legs or whether they completely protected the forepart. If we are to conclude<sup>1</sup> that the greaves surrounded the legs then the description is one which could not apply to Edward II's reign.

All these facts assign the descriptions to the middle of the century, though we are not compelled to assume that "Sir Gawayne" was written when the costumes it describes were quite fashionable. One valuable fact, however, must emerge: either that some of the later dates which have been given cannot be maintained;<sup>2</sup> or that—if the poem was written at the end of the reign or towards the close of the century—the author was writing at a time of withdrawal and was describing habits which had

1. i.e., from the text.

2. If the poet was quite in touch with newest costumes.

just passed out of date.<sup>1</sup> If the author is painting manners and costumes which were strictly contemporary we must assign "Sir Gawayne" to a date not much later than 1360. On the other hand, if Dr. Brown's contention that Mandeville's "Travels" could not be known in England<sup>2</sup> before 1370 can be made certain, then the latter of the alternatives specified above must be accepted.

The question as to whether "Sir Gawayne" was written for a courtly society is thus connected with the question of the realism of the poem. The knowledge displayed by the author is suggestive of a courtly society, and some of the descriptions could be applied in Edward III's reign only to persons above the rank of the ordinary knight. The cloths of gold and rich embroidered robes were permitted only to knights of over 400 marks yearly. Embellishments of pearls, etc., except for the head-dress (cf. 954) were forbidden to any but the Royal family and nobles with upwards of £1,000 per annum. Whilst there is no cogent reason for assuming that the author was acquainted with facts of this kind, it becomes a plausible and fascinating theory that he did possess such knowledge. One cannot conclude that he moved in the highest circles from these facts, because jewels and embroidered robes of gold are incident to such romantic themes in all ages. The inscription at the conclusion of the MS., "Hony soit q mal penc,"

1. This would render less probable the assumption that the poem was composed for a courtly society.

2. i.e., not to our author.

appears to be in a later hand; but it suggests that the MS. was handled by someone familiar with the Order of the Garter. We are not justified in concluding that the poem was written under circumstances connected with that order; but we may infer that the MS. was manipulated by persons possessing intimate knowledge of courtly society.<sup>1</sup>

At present we cannot speak with any conclusiveness about the date of the poems nor about the relation of the realism of "Sir Gawayne" to the poet at the time of its composition. We can say something about his reading. In "Patience" he was chiefly engrossed<sup>2</sup> in the Latin Fathers, and in "Cleanness" we are still in the same atmosphere, though the literature of France was now absorbing his interest.<sup>3</sup> A study of the scriptural names in the four poems is helpful as showing in different degrees a mixture of French and Vulgate names. In "Patience" and in "Cleanness" we have in certain parts a large proportion of French forms.<sup>4</sup> Even in "Sir Gawayne" the names show the same

1. The 15th century romance of the "Green Knight," written by a follower of the Gawayne-poet, is a Garter poem.

2. It appears, however, that he was familiar with Charlemagne Romances (Vernagu). (See note to l. 165.)

3. Reference to the "Clene Rose," 1057. See also Dr. C. F. Brown on the influence of Mandeville, P.M.L.A., 19.

4. Lot, Loth; Japhet, Japheth (Fr. Lot, Japhet; Lat. Loth, Japheth); Gomorra, Gomorre; Nabugodenezor (O.F.; Latin Nabuchodonosor); Babiloyne (O.F. Babiloyn, Lat. Babylon); Mararach, (Mandeville)—see P.M.L.A., 19.

admixture.<sup>1</sup> In "The Pearl" the French<sup>2</sup> or popular forms almost invariably prevail.

#### DIALECT AND LANGUAGE.

Since Dr. Morris suggested a Lancashire origin for the poems on the ground of philological characteristics, little advance has been made that is undisputed. The common ground of later investigation has been the confirmation of his view. With an admirable good sense Dr. Morris rejected the Huchowne of the "Awle Ryale" as a candidate for the authorship, showing that there could have been no such transcription from one dialect to another as that theory involved.<sup>3</sup> Some later critics<sup>4</sup> have been inclined to accept the "Legend of Erkenwalde" as a work from the same author, but this view has been shown by Prof. Gollancz to be at least inconclusive. Since the contribution of Dr. Morris his view for a North-West Midland dialect has been endorsed by Knigge, Fick and Morsbach. Morsbach<sup>5</sup> affirms a division of Lancashire between the Northern and Midland dialects, North Lancashire being included in the

1. e.g., Davith, which, however, may be a popular form which in the 12th century had come from French; Barsabe.

2. Jon; Jesu Krist; Judee (922), Judy (936); Ysaye (O.F. Ysais, Vulg. Isias). In "The Pearl" are displayed, according to Prof. Schofield, signs of reading in Boethius.

3. "The uniformity and consistency of grammatical forms is so entire."—E.E.T.S., I, p. viii.

4. e.g., Knigge.

5. "Mittelenglische Grammatik," p. 15.

Northern dialect; and the poems are assigned to the transition district.

It is mainly on this hypothesis that the disparity of forms is to be explained. It is obvious that on the border region of a dialectal area only the most prevalent forms would be used; hence the language of the border districts would present an admixture<sup>1</sup> of the most distinct forms of the dialects which thus merge in some degree. On the other hand, boundary regions will certainly possess peculiar characteristics; and we can distinguish from (1) the admixture of dialects; (2) the forms confined to Lancashire.

Both of these are local traits which mark the writer's familiarity with his own district, and some features of those traits indicate a love of outdoor life. Quite distinct from all this is the large element of Romance vocabulary which much more than in contemporary poets gives an artificial strain to the language, and may no doubt be attributed to an extensive reading in French literature. This element is much more noticeable in "The Pearl" than in "Patience." I have worked out the comparative proportion of these words—French El. "The Pearl": Fr. El. "Patience": : 34·47 : 19·92.<sup>2</sup> It is only by

1. This helps us to understand why the author in "The Pearl," on the requirement of metre, so readily passes into the Northern dialect. Knigge goes too far in assigning the poem to a region more northerly than the other poems.

2. That is, 34 per cent. of the words of "The Pearl," 19·92 per cent. of "Patience," are French words. Proper names are left out of calculation; and in the case of "The Pearl" this

subtracting this element that one can realise the bearing of modern dialects on the poems.

The plea which has been made for the scientific study of living dialects in their relation to the earlier periods of the language indicates a field of research which has been comparatively neglected. If we look to Lancashire as a dialectal area, a division can still be made corresponding to that of Morsbach—a division between North and South Lancashire with the Ribble as a convenient boundary. If we look to the dialect of North-East Lancashire, South of the Ribble, we find some interesting points of resemblance both of vocabulary and syntax with these poems.

Treating "Patience" individually, we may take (1) the forms which are either Northern or Midland, and (2) those peculiarly Lancashire, connecting them in each case with any similar characteristics in our modern dialects. As regards phonological characteristics, the most undoubted Northern feature is the use of *u* for O.E. *y*<sup>1</sup> (= *i* - umlaut of *u*): *furst* 150 (this occurs nowhere else in the four poems);<sup>2</sup> *gult* 404; *burde*, (O.E. *bryd*); *luþer* 388 (Mod. Lanc.).

1. Knigge, p. 30, "West-Mid. dialect of Northern characteristics."

2. Knigge.

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proportion represents the ratio of French words to non-French words given in the glossary, and would not represent the ratio of the total of French words used to the total of non-French words. In the later case, because French words are so often repeated, the ratio would be greater.

The cases where O.E. *a* is represented by *e* do become by their frequency a sign of Northern influence. This is, however, a matter of degree (*e.g.*, the form "Geder," "Patience," l. 105, occurs infrequently in the Midland dialect of the time, but is general in Northern).

The occurrence of *ā* for normal M.E. *ō\** from O.E. *ā* cannot be explained simply by reference to the retention of the *ā* in the Northern dialect. Prof. Wyld points out<sup>1</sup> that, judging from the rhymes of "Barbour's Bruce," O.E. *ā* had in the Northern dialect become *ē\** by 1375. In "Sir Gawayne" we have only a single instance of this *a* in the rhymes (*hame*, 2451 and 1534), and in both cases it rhymes with normal *ā*. *āw* is written for *ōw* at "Gawayne" 2234, and probably this applies to cases of *aw* in the other poems. Whilst the use of *a* for *o* was mainly a concession to metrical requirements in "The Pearl,"<sup>2</sup> all cases are not to be explained in this manner. In "Patience" the two forms showing the *a* are "wrang"<sup>3</sup> and "halde." Both these words exist in certain parts of the Lancashire dialect to-day, and probably they were then local peculiarities.<sup>4</sup> They show shortening of O.E. *ā*. In "Patience" *halde* is the more prevalent form.

1. "Historical Study of the Mother Tongue," p. 262.

2. Fick.

3. Occurs also in Lakeland. These are the only familiar words of this type in the present Lancashire dialect.

4. These would therefore come under our later section of words peculiar to the district in which the poems were written.

\* Open vowel.

In the consonants we have occasional unvoicing: *lont* 322, *con* < O.E. *gon*. This is common in modern Lancashire dialect in the case of final *d* (>*t*). The most marked feature of Northern consonants is the use of *qu* for *hw*. Other features which indicate a Northern dialect are the use of *adj.* and *adv.* ending *-ly*, and the use of Northern contracted forms *ta*, *tan* ("Patience," 78); *childer* ("Patience," 388 and 391) is Northern and used universally in the modern Lancashire dialect.

As the most marked inflexional forms we find the use of plural ending *-es* in pres. indicative. In "Patience" the ending *-es* is rather more frequent than the Midland *-en*. This is similar to the admixture of Midland and Southern forms in "Piers Plowman." A notable feature of the use of these forms in "Patience" is that one form is found persisting through several lines and then the other form is used in the following group of lines. Thus they are not used altogether sporadically: *e.g.*, ll. 69-79 *-es*; 104-106 *-en*; 106-134 *-es*; 145-268 *-en* (211-*es* imperative); 3-2-391 *-es*, but *en* at 374; 401-404 *-en*.

The present participial ending *-ande* is used everywhere in "Patience." The only exception in the whole of the four poems is the form "syking," ("The Pearl," 1175, "Sir Gawayne" 753).

This all points to a dialect on the fringe of the Northern area. There are forms, however, which cannot be definitely assigned to either Midland or Northern. The rounding of *a* before nasals is very frequent in all the four poems. In "Patience"

it occurs in the proportion a : o : : 8 : 5, but in "Sir Gawayne" a : o : : 7 : 68.<sup>1</sup> The rounded forms hardly occur in the Northern dialect, whilst they are far less frequent in Midland than the unrounded forms. As in the modern Lancashire dialect the o preponderates on the whole in the four poems.

The form "seche" occurs without exception throughout the poems. In Northern it rarely occurs, and is not frequent in the Midland dialect. In "Piers Plowman" it occurs only here and there. The k, which developed from the forms with k + consonant (sēcst, sēcþ), was generally transferred to all cases. Here, however, the assibilated form from palatal c as in the infinitive and 1st person present indicative (secean, sece), has replaced the other form. In the purest form of the Lancashire dialect the form "seek" does not occur.

The use of the inflection -es, -us in the 2nd person preterite indicative is, according to Dr. Morris peculiar to the Middle English Lancashire dialect.<sup>2</sup> This is found neither in the normal Midland nor Northern dialects, and only occurs in poems which have been assigned to Lancashire. Examples are found in "Patience" at l. 308 dipte<sub>3</sub>, l. 498 trauaylede<sub>3</sub>. The uninflected genitive is also characteristic of the poems (*e.g.*, "Patience," 184, wrath heven; "hit" used frequently as genitive). This is also found in the Lancashire

1. Knigge.

2. E.E.T.S., Vol. i, p. xxii.

Romances. The uninflected genitive is a mark of the present Lancashire dialect, but as it is found even in Shakespeare, it could hardly be taken as a criterion in the present case.

Dr. Morris, who first selected Cheshire<sup>1</sup> or Staffordshire as the probable locality of the poems, was led to reject that view as he did not consider "that either of these counties ever employed a vocabulary containing so many Norse terms as are to be found in the Lancashire dialect." In a list (which I have drawn up but which space does not allow me to publish) of words in the four poems which persist in the dialects of Cheshire, Lancashire and Lakeland, the disparity between the ratio of Scandinavian words in the dialects of Lancashire and Cheshire hardly gives an excess to either, and in the earlier periods the disparity would be still smaller. Now, if anything, Lancashire would have the more favourable claim.

Such a study at any rate confirms the view that the author was extremely familiar with the dialect of his district, and that few poets of such undoubted merit present so rich a local flavour of language. The relation of locality to the natural painting of Sir Gawayne has been emphasised by critics, though it is hardly essential to look to Cumberland for austerer aspects of nature which answer to the poet's descriptions. In the lines where a locality is mentioned ("Gawayne," 700-701) there is the

1. Prof. Schofield on locality of poems ("Eng. Lit. to Chaucer," p. 15): "probably Cheshire, where the memory of Gawayne seems long to have lingered."

difficulty that the passage into Wirral as described would be impossible. It has been suggested, however, that Holyhede is a scribal error for Holywell,<sup>1</sup> a ford where a bank stretches half-way across the estuary of the Dee.

#### MANUSCRIPT.

So far we have considered the information derived from the substance of four poems which come down to us in a small unique MS. (Nero Ax+4)<sup>2</sup> at present in the British Museum. Sir Frederick Madden gives the history of the MS. as far as it was known, down to his own time. The first mention is by Warton in his "History of English Poetry," and from Warton onwards there was no great interest shown in it until "Sir Gawayne" was edited by Sir Frederick Madden in 1839. The four poems here considered are bound together between two Latin orations, both written in quite different hands from the English poems. The orthography is careless and apparently hurried, the corrections and blunders being of the kind which proceed from a scribe concerned merely with the transcription and not careful even in that. Comparison with a carefully executed manuscript like that of the Cottonian "Anceren Riwle" emphasises the faulty nature of the execution here. Owing to the weakness of the ink the whole poems have become extremely difficult to decipher, and

1. R. W. Chambers, "M. L. Review," Vol. ii, p. 167.

2. Cotton collection; new numbering.

occasionally are now unintelligible.<sup>1</sup> The poem "Patience" preceding "Sir Gawayne" and following "Cleanness," extends from folio 87—94.

The questions which have been raised from time to time about this MS.'s relation to the original have been generally included in discussions concerning the authorship.<sup>2</sup> The admixture of Northern and Midland forms are obviously natural to the dialect of the region assigned to the poems, and little remains to be explained. There are still scholars who assert a transcription from the Northern dialect by a Midland scribe, a theory which Dr. Morris first rebutted and which the foremost of later philologists have utterly refuted. Dr. Knigge<sup>3</sup> suggests that the four poems have not received uniform modification from scribes; whilst Dr. Fick<sup>4</sup> believes the trace of a more southerly scribe is to be detected.

#### SUBJECT MATTER.

"Patience" presents us in its greatest moments with a story that has passed through the alchemy of imagination and received the impress of a strong poetic art. We have a tale recorded with a bold and vivid realism,<sup>5</sup> and the moral pleaded with a

1. Some parts of "Patience" are scarcely readable. If the MS. has faded so much since Dr. Morris's transcription it will not be legible in parts much longer.

2. Huchowne controversy : Sir F. Madden, "Sir Gawayne." p. 301. Mr. G. Neilson, "Huchowne of the 'Awle Ryale'" (1902).

3. Knigge, p. 118.

4. "Zum Mitteleng. Gedicht von Perle."

5. e.g., the storm scene. ✓

dignity not austere and at times a quiet pathos.<sup>1</sup> These are moments when the vigour of the music is softened by tremors of tenderness, by a plaintive and lyrical undertone which sweetens the pleading of the moralist. But the fabric of "Patience" is of varying colour. Now in these rare moments, which have arrested and fascinated more than one reader as a glimpse or echo of the poet's grief, the poem is great and enduring; but more often it descends in less sublime moments to the lower plane of mediæval homilies. It is only by remembering the æsthetic standard of English religious poetry in the Middle Ages that one can appreciate fully the transformation which the story of Jonah has undergone. In the grotesqueness of its one prodigious incident it had an affinity with those monstrosities of the legends of Saints and the Miracle plays so delightful to the devout hearers of the time. The whale episode however, had all the weight of biblical authority on its side; and there would be neither thought nor need of such an apologetic criticism as we get from one recounter, who remarks on the legend of Saint Margaret: "But I do not tell this for true, for I do not find it truly authentical."<sup>2</sup> It would have indeed been an unusual neglect of popular interest to have dismissed the opportunity for elaboration in the incident, and nothing has been left to the reader's imagination.<sup>3</sup> Whether there was here the inten-

1. e.g., "Patience," l. 1-4.

2. Cf. "Patience," l. 240.

3. See "Patience," 264-280.

tion of humorous effect is not so certain.<sup>1</sup> No doubt we find a mediæval critic here and there whose piety had not altogether unseated his sense of proportion; and in these occasional criticisms of the Legends the abnormal becomes a source of laughter. But a scriptural story stood on a different level. No one could question the credentials of the whale that swallowed Jonah and the occasion was rather provocative of imaginative realism than of realistic humour. One would rather read the passage as an effort at bold and vivid description making by its force and frankness a striking appeal to a popular circle. If it is humour it is not justified on the author's own level of art. "Sir Gawayne" is rippled here and there by a little pleasantry, a subdued vein of good-natured raillery at the dissembling of mirth by ladies disappointed of New Year's Gifts, or the feigning of Gawayne in his position of temptation; a quality of "dryꝛe" humour which by comparison would display the comedian of "Patience" floundering in the quagmires on the borders of his art. As a humorous sally it would be in the barren regions of the host of Middle English homilies.

Apart from a few such passages and the address of Jonah to his High Prince, it is apparent that the springs of potential genius have flowed and out of barren soil has bloomed a field of wild flowers. "Patience" has not flourished in the warm flush

1. Prof. Gollancz in "Camb. Hist." treats the passage as humorous.

of Romance delicacy which becomes perceptible in passing through "Cleanness" to "Sir Gawayne" and "The Pearl." Both the homilies have obviously closer affinity with the past traditions of English literature than have the two later poems.<sup>1</sup> The metre, where this is most apparent, illustrates the difference between the old verse and the new, whilst in some points it is peculiar. The first half line has generally rising stress of the anapæstic type; whilst the second half verse displays a tendency to combinations of the falling stress type. The unit of the poem seems to be in verses of four, three, or five lines, the three line unit generally occurring together with the five line unit.<sup>2</sup>

The literary genus of "Patience" cannot be described in a word. Epic is sometimes used vaguely of mediæval narrative with insufficient qualification. "Patience" may be defined as homiletic in intention and as fulfilling its purpose through a Hebrew epic. Like so many of the great Hebrew epics the story of Jonah has that dramatic or even tragic quality which rendered the story of Adam so difficult of application to Milton's classical models. Jonah, the Prophet chosen for a task of moral reform, recoils from a duty fraught

1. "Sir Gawayne" is Celtic in its theme, French in its chivalrous sentiment, strictly Saxon in its verse, its diction and its interpretation of nature.' F. W. Moorman.

2. About half of the second half-lines are of the type :

/ × × / ×.

This percentage is not much higher than in other poems; but it is interesting to note that the author was using a dactylic hexametric poem.

with danger and shirks the responsibility by flight. In that sense the first part <sup>1</sup> would be ample subject for drama. There one supreme quality of the poet, the intimate understanding of character,<sup>2</sup> is displayed to an unparalleled degree in the penetrating subtlety with which the author has analysed the attempts at self-justification of the fugitive Jonah. Jonah unconsciously contrives motives for flight, proceeding from the bewildered and agitated brain, which always devises excuses to satisfy its own conduct to itself. He is afraid that he will be put in the stocks;<sup>3</sup> or perchance his eyes will be put out.<sup>4</sup> He will not go near the city as he fears that for some cause God desires his death.<sup>5</sup> God is so far away that he will not be able to save him:<sup>6</sup>

“ Our Syre syttes,” he says, “ on sege so hyȝe  
 In his glowande glorye, & gloumbes ful lyttel,  
 Þaȝ I be nummen in Ninevie & naked dispoyled,  
 On rode rwly to-rent, with rybaudes mony.”

The scenery of all the poems is wrought into sympathy with the dramatic mood, and it is here in the storm scene that the story has been most powerfully worked and vivified. This is one of

1. Which the hexametric poem describes; though this possibly is only a fragment.

2. Cf. the temptation of Gawayne.

3. “Patience,” 79.

4. “Patience,” 84.

5. “Patience,” 79.

6. “Patience,” 93.

the passages described by Sir Frederick Madden as equal to any similar passages in Douglas or Spenser. It savours of salt water and conveys the terrific swing of the storm if not the uneven tumult and fury. The verse indeed is not ideally fitted to the effects of the irregular lulls and onslaughts, in the raging of sea and sky. The rise and fall of the single end-stopped line imparts a certain impression of measured cadence. In the storm scene of "Pericles," Shakespeare is able to override lines with a rush and rapidity in a manner which bears out the vehemence of the action as the alliterative verse does not. But the descriptions of the great surging and the marvellous sobbing of the sea, or the wild flood on which the Ark walttered, do indeed suggest a most intimate experience of the author and are on the plane of great English Sea poetry.

#### SOURCES.

At the same time the exact contribution of our English Author is not so certain. There is no question that our poet has endowed the story with much of its peculiar freshness. How far he was indebted for the expansion to some earlier version is one matter which remains to be discussed. The story which has been thus amplified is generally found along with the narrative of Noah in accounts of primitive wickedness. The story of Jonah however, in early English Literature, does not seem to be known in corresponding detail, nor does any mention occur of a French version. The poem indeed gives now and then an impression of a

quasi-Virgilian quality, as in the description of the storm; and it is to Latin that we must turn in the search for origin. The hexametric poem "De Jona et De Nineve" which occurs, along with the poem "De Sodoma," in the prose works of Tertullian ("Patrologiæ," Vol. ii), is also mentioned in "The Classical Heritage of the Middle Ages" as an hexametric poem abounding in phrases culled from Vergil. The proximity of the two accounts in the Latin version is not of any significance; but a comparison of the English and Latin poems reveals a striking parallel in the case of the Jonah story; and in the case of the Sodom story a parallel which is suggestive in view of the first.

The poem "De Jona et de Nineve" describes the first part of the Jonah story (Jonah, Chap. 1) and comprises 103 hexametric lines, resembling the "Patience" story most remarkably in the storm scene. Other details of incident and phrasing are strikingly similar.

(Cf. "Patience," 113):

Lo! þe wytyles wrechche, for he wolde noȝt suffer,  
Now hatȝ he put him in plyt of peril wel more.

There is a reference, somewhat in the same vein to the futility of Jonah's flight in the Latin poem:

nec denique mirum

Si dominum in terris fugiens, invenit in undis.

Then follows in the Latin poem a reference to the gathering clouds:

Parvula nam subito maculaverat aere nubes . . . . .  
Paulatim que globus pariter cum sole cohaesit.

“Patience,” l. 139 :

Roꝝ rakkes þer ros . . .

Again, there is in both poems the description of lightning beneath the cloud racks :

Deceptumque diem caliginis agmine clusit.

(“Patience,” l. 139) :

. . . with rudnyng an-vnder.

The dark sea wrestles with the wind :

Fit speculum cœli pelagus, niger ambitus undas,  
etc.

(“Patience,” l. 141) :

Þe wyndes on þe wonne water so wrastle together . .

There is the meeting of the elements :

In tenebris ruit æther et mare surgit,  
Nequidquam medios fluctus dum nubilia tangunt,  
etc.

(“Patience,” l. 142-5) :

Þat þe wawes ful wode waltered so hiȝe . .

When the breth & þe brok and the bote metten.

Jonah in his “joyless gyn” is in desperate straits

(“Patience,” l. 146) :

Diversus furor in profugum frendebat Jonam,  
etc.

The boat reels around, and mast and ropes are broken :

(*ratis*):

Tunditur hinc illinc, tremit omnia sylva sub  
ictu.

Fluctifrago subter concussa est spira carinæ  
Palpitat antenna stridens labor horret ab alto  
Ipsa etiam infringi dubitans inflectitur arbor.

("Patience," 147-152):

For hit reled on- round upon the roȝ yþes;  
þe bur ber to hit baft þat braste alle her gere,  
þen hurred on a hepe þe helme & þe sterne;  
Furst tomurte mony rop and the mast after, etc.

The sailors cry aloud in desperation for their  
lives:

Nauticus interea geminus clamor omina tentat.  
Pro rate proque anima . . . etc.

("Patience," 152):

. . . . & þenne þe cry ryses;

("Patience," 156):

. . . . þe lyf is ay swete.

Everything is thrown overboard:

Egregias rapiunt tunc merces atque onus omnes  
præcipitant . . .

("Patience," 157):

þer watȝ busy overborde bale to kest,  
Her bagges, etc.

Each called upon the God that "gayned him  
beste":

Expenduntque manus nullorum ad lumina divum.  
("Patience," 164).

Jonah ("reus," cf. "rag," l. 188) is stretched out ("Patience," "on-helde"—Tertull. "sternantem"), and is snoring (cf. "Patience," 186):

*Sternantem inflata resonabat nare soporem.*

The sailor rouses him with his foot:

. . . *institit impulsens.*

("Patience," 187):

. . . "frunt him with his foot."

The Latin poem expands Jonah, l. 9: "Who made the sea and the dry land," with "*Qui sustulit altum, qui terram posuit, qui totam corpore fudit.*" The "Patience" version here is nearer to the additions of Tertullian than to the scriptural portion:

*Þat wroȝt alle þynges,*

*Alle þe worlde with þe welkyn, þe wynde & þe sternes,*

*& alle þat woneȝ þer with-inne, at a worde one.*

Jonah tells the sailors the cause of his flight:

*Ipsius esse profugum caussas que revelat.*

("Patience," 213):

*He ossed hym by vnynges þat þay undernomen,*

*þat he watȝ flawen fro þe face of frelych dryȝten.*

The sailors tried to make headway with their oars but in vain:

*Ast isti frustra nituntur vertere cursum*

*In reditum . . . . .*

("Patience," 217):

Hapeles hyzèd in haste with ores ful longe . . .

("Patience," 220):

Bot al wat<sub>3</sub> nedles note . . . .

Their sail "wat<sub>3</sub> hem aslypped on sydes."

("Patience," 218):

Nec clavus enim torquere sinebat,  
Dura nec antemnæ mutari libra volebat.

There are also many striking resemblances in the story of the whale, which is "beten fro þe abyne":

. . . exoriens de gurgite.

He quickly seizes his booty (cf. "Patience," 250) and draws it into his slimy jaws (cf. "Patience," 269):

Sponta sua prædam rapiens, quam puppis abarce  
Provolutatam limosis faucibus hausit.

Then he sinks again ("Patience," 253):

Navigo fluctus secat sub fluctibus imis.

There is also a reference to the unpleasant savours:

Sisara velificans, anima inspirata ferina.

("Patience," 274):

& stod vp in his stomak, þat stank as þe deuel  
etc. . . .

Finally the sailors sacrifice to "venerando Domino" ("Patience," "to our merciable God"), and here the Latin poem ends.

The sequence of details is not exactly the same

in the two poems, but it is sufficient to allow us to infer some kind of connection between them. Since drawing the parallel indicated I have found that Prof. Emerson has already noted the general resemblance of the two poems.<sup>1</sup> He calls attention however, to an equally significant parallel between the prologue of "Patience" and a paragraph in Tertullian's treatise "De Patientia"<sup>2</sup> where the beatitudes are introduced in a manner quite similar to the opening of "Patience." "De Patientia," Chap. x: "Of that duty, great is the reward, happiness. For whom but the Patient has the Lord called happy in saying 'Blessed are the poor in spirit for theirs is the Kingdom of heaven?' No one surely will be poor in spirit unless he be humble. Well, who is humble unless he be patient? For no one can abase himself without patience, in the first instance, to bear the act of abasement. 'Blessed,' saith he, 'are the weepers and the mourners.' Who, without patience, is tolerant of such happiness. And to such consolation and happiness are promised. 'Blessed are the gentle'; under this term surely the impatient cannot possibly be classified. Again, when he marks the peacemakers with the same title of felicity and names them the sons of God, pray have the impatient any affinity with peace? Even a fool may perceive that. When, however, he says, 'Rejoice and exult as often as they shall curse and persecute you, for very great is your

1. P.M.L.A., 10. See Note, l. 301, "Patience."

2. Sanctorum Patrum IV, Oeniponti, 1894.

reward in heaven'; of course it is not to the impatient of exultation that he makes that promise; because no one will exult in adversities unless he have first learn to contemn them. No one will contemn them unless he have learned to practice Patience."

There is no reference to Jonah, Prof. Emerson points out, in "De Patientia," but in "De Pudicitia" he indicates an allusion which explains to him why Jonah is used as an example of Patience (Chap. X.). Tertullian questions whether the Prophet did not well-nigh perish for the sake of a profane city not yet possessed of the knowledge of God and still sinning in ignorance—"unless he suffered as a typical example of the Lord's Passion, which was to redeem repenting heathens as well as others."

At the same time the Vulgate version of Jonah must have been the primary source of "Patience." As the Tertullian poem may be a fragment we can only speak of the corresponding portions of "Patience," but the actual wording here is often due to the Vulgate account. A parallel of the Vulgate and "Patience" phrases with the authorised version gives point to the dependence on the wording of the Vulgate.

- l. 70. malice.  
 l. 98. to the fare ready.  
 l. 209. for me.  
 l. 214. fro þe face of frelych dryȝten.  
 l. 306. out of the hole of hellen wombe.  
 l. 308. into the dymme herte.  
 l. 309. The gret flem folded me umbe.  
 l. 314. fro thy cler eȝen & dissevered  
     fro þy siȝt.  
 l. 318. þe abyeme byndes þe body þat  
     I byde in.  
 l. 319. þe pure poplande hourle playes  
     on my head.  
 l. 320. To last mere of each a mounte.  
 l. 321. The bars of each a bank.  
 l. 325. When the paces of anguish  
     watȝ hid in my soul.  
 l. 328. That into his holy house myn  
     orisoun moȝt entre.  
 l. 393. passe to no pasture.  
 l. 409. Much sorȝe þenne sattled upon  
     segge Jonas.
- Malitia.  
 exeuntem.  
 propter me.  
 a facie Domini.  
 de ventre inferni (clamavi).  
 in corde maris.  
 et flumen circumdedit me.  
 a conspectu oculorum tuorum.  
 abyssus vallunt me.  
 pelagus operuit caput meus.  
 ad extrema montium.  
 vectis terrae.  
 cum angustiaretur in me anima  
     mea.  
 ut veniat ad te oratio mea ad  
     templum sanctum tuum.  
 ne pascant.  
 Et afflictus est Jonas afflictione  
     magna.
- Wickedness.  
 Going to Tarsish.  
 for my sake.  
 From the presence of God.  
 Out of the belly of hell.  
 In the midst of the sea.  
 and the floods compass me about.  
 out of thy sight.  
 The depth closed me round about.  
 The weeds were about my head.  
 I went down to the bottom of the sea.  
 the earth with her bars.  
 When my soul fainted within me.  
 and my prayer came in unto thee into  
     thy holy temple.  
 Let them not feed.  
 But it displeased Jonas.

It is significant that the portion of "Patience" corresponding to the Latin poem, where this dependence on the Vulgate account is least apparent, is followed by the translation of the prayer of Jonah (Jonah, 2), and the Vulgate phraseology is more apparent in the latter part of the story than in the earlier.<sup>1</sup> In that earlier account occurs a citation from the Psalms (see note l. 120), but the introduction of the beatitudes is due to the reference in "De Patientia." It appears probable that the Scriptures had greater share in the remaining portion of "Patience."

1. From the point of view of art it is interesting to examine the influence of the Latin on our author's alliterations (e.g., "passe to no pasture," 393; Vulg. "ne pascant"). Even in the earlier narrative the English phrase equivalent to the Vulgate Latin has been used by our poet (ll. 393, 214, 325, 70).

## HYPOTHETICAL SKETCH OF THE POET.

CONTROLLED by the complex evidence yielded by analysis of the poems, it is less dangerous for us to venture a hypothetical biography of their author. The attempt, however, is ever beset with pitfalls, and the glowing colours which the methods of superficial inference first tempt us to apply have later to be subdued and the outline in many places must be left blank. It remains the duty of the general reader in the interest of literary truth to be cautious against the fascination of highly coloured portraiture; whilst we must beg the indulgence of the critic for the licence we take in attempting such a sketch at all, and for assuming many things as likely which we have left as questionable in our earlier discussion.

It can be confidently asserted that the author was born in Lancashire, not far in the second quarter of the 14th century. The exact locality was probably a neighbourhood to the north or east of the county, where the Northern and Midland dialects would merge along the boundary. The strong local flavour displayed especially by his earlier language discloses to us the picture of early years passed in an active outdoor life, and we may infer the poet's acquaintance with at least the neighbouring county of Cheshire. It is plausibly suggested by Prof. Gollancz that the

poet's father was in some way connected with a family of high rank. We cannot make such surmises with any degree of assurance; but through some circumstances of this nature the poet's experience endowed him with the knowledge later displayed of the atmosphere of chivalry and romance. The peculiar local details of the description of the breaking of the deer in "Sir Gawayne" are evidence of a kind of experience most conveniently assignable to the poet's younger days. His youth was therefore marked by considerable activity in the outer world.

His artistic inclinations, however, directed his interests to study at a relatively early age, and we may attribute to him a life of energy both in the outer world and in the religious atmosphere where we may find him in early manhood. This was his period of probation for literature when his mind was stored with the knowledge of patristic literature displayed in the homilies. With the Bible he is remarkably familiar and frequently quotes with the careless ease which implies a close companionship with the text. By a vigorous application to the Latin Fathers such as Tertullian and possibly Petrus Comester he gathered those details with which he embellished the descriptions of his longer homily.

Poetry, however, was the language of the soul to him, and we can distinguish in the earliest of his works two strains of reading in the West-Midland poetry of his day. The bias of church atmosphere is suggested in both directions. It

was the conflict of Christian and Saracen which drew him to the Charlemagne romance, the story of "Roland and Vernagu" which a versifier had related a few years before in a more southerly part of his own West-Midland dialect. A more compelling influence to him, however, was the movement which had been quickening when he was still a boy; the revival of alliterative verse which brought to his hands "The Vision concerning Piers the Ploughman" in early manhood. As a vision the poem of Langland would be congenial, but Langland's stern indictment of abuse of ecclesiastical power and the general hollowness of society was apparently outside his range. He was palpably remote in nature from the indifferent heartiness of the vulgar optimist who enjoys the good things of life in all times and places without reflection. If there is anything clear about his inward nature it is a sensitive shrinking from vice which called all the strength of his moral being to arms: an intense consciousness of the foulness of unclean lives. But in almost every other direction there is evident a complacent detachment from commotion in the social and spiritual world alike, and he appears to have retained an imperturbable conservatism on questions both of theological controversy and of social disorder, especially in the years of his early poems. Only his sensibility to moral impurity could draw from him an anathema against the disgrace of an unclean priesthood in his second homily. Generally on

other matters he was obtuse to Langland's influence.

The poet's connection with the Church obtained a kind of semi-official character which probably did not involve the vow of celibacy. We see no reason either to accept or reject the hypothesis of a university education for the poet. To say that the poet's reading could hardly be acquired in the remote North-West of England is not accurate of Lancashire at least. The Strode theory seeks to attribute the poems to a university fellow mentioned in an entry in a Merton College Catalogue: "R. Radulphus Strode; nobilis poeta fuit et versificavit librum elegiacum vocatum Phantasma Radulphi," whom Prof. Gollancz identified with Chaucer's 'philosophical Strode.' It has been shown, however, that the two Strodes are not identical and the whole theory remains a conjecture. What appears likely to us is that under circumstances connecting the poet with the Church, his first known poem was begun not many years after 1360. We may surmise that in "Patience" he not only gave expression to his own temperamental philosophy of life but partly obeyed the call he felt from the Church. Thus one may detect an external stimulus to the writing of the poem. The story of Jonah, with all its melodramatic attraction was far too difficult for dramatic representation. Certainly an audience would not have been supersensitive to scenic incongruity, and the actual representation of the most marvellous legends was no more disturbing to the

14th century audience than was the wide-open mouth to the art critic of Lessing's time. But even with a complacent and accommodating audience the swallowing of Jonah was in many ways too stupendous and the poem perhaps was written to supplement the failure of the religious stage. We may imagine the poet, when called by duty to church on a sultry summer's day, musing on the fall of Jonah into the vast jaws of the whale; and if we allow fancy to interpret his figures we see him turn towards the open minster door, where the dust-motes flying in the sunbeam suggest an image for his poem.

The poet does not appear to have been a speedy artist, and we are inclined to the belief that the composition of the poems comprehends a considerable number of years. He was a careful worker and the metrical transition must have been difficult. The organic development which we have indicated early in our discussion would scarcely be a rapid one. The poems have the appearance of close and studied workmanship, and in passing from one poem to another the author recalled his former phrasing again and again. His facility to reproduce citations from an earlier poem suggests the familiarity of long and careful composition, just as his frequent easy carelessness in Biblical quotations implies the complete confidence which can trust to memory. The whole psychological development which is apparent cannot have been so rapid as to be completed in a single phase or decade of the

poet's life. We are justified in the supposition that in passing from "Patience" to "The Pearl," we cover a period from early manhood to the mellow years when the evening of life begins.

"Cleanness" was probably taken up soon after "Patience" was finished and might be thought to have occupied several years. So when he afterwards passed to the mediæval romance his memory was haunted by phrases from the homily. If the reader will bear in mind how tentative is our whole statement on these matters, we may suggest that "Cleanness" was begun not far from 1370, perhaps earlier, and was finished before 1377. In it the most sensitive animus of his nature expressed itself but here again there was the external stimulus of his Church connections. "Cleanness" like "Patience" was written for a devout audience and imitated the method of the previous poem. In the earlier poems the call of his position as a church-worker is predominant, but became less and less impelling in the development of his poetry. The external form in his works became increasingly adapted to the expression of his own feelings and mental life, and shows diminishing calculation for the demands of his vocation.

In "Cleanness" we detect the progressing influence of Romance literature which finally predominated. Clopyngel's "Clene Rose" was the great example of mediæval allegory and would thoroughly appeal to him. The strange adventures of Mandeville provided him with embroidery

for his warning stories of impurity. The poem was only a first expression of his sensibility in this direction, and he carried the same animus to the French romance which he transformed into the story of "Sir Gawayne and the Green Knight."

We must not conclude too readily that when our author turned to the romance of Gawayne his religious vocation no longer determined the choice subject. If we study the development of Arthurian romance we find an attempt on the part of the Church to capture the secular valour of chivalry for ecclesiastical purposes; and whilst the poem does indeed represent a certain emancipation from the obsession of religious impulsion this must not be exaggerated. The poem was probably written in the afternoon of life, and his descriptions of the trappings of chivalry have about them the atmosphere of reminiscence of the active life of his youth.

We can only surmise as to the external conditions of the poet during this era. Perhaps his connections with the church were relaxed; and a courtly society may have influenced his poetry in some manner obscure to us. We need not infer a severance of his connection with the church. One can imagine that this connection had always some laical nature and he probably married and had a child, a little maid who was lost to him in her second year.

An incident of this kind was no doubt the preliminary impulse of those developments which produced the didactic elegy of his later years.

Perhaps it is quite true that the poet's grief at the time of his bereavement was considerable and directed his thoughts towards certain didactic questions. The likelihood is that whilst his sorrow became a past memory he was developing those reflections on Grace and pure Maidenhood which owed their impulse to an emotion of the soul; so that when "The Pearl" came to be written the poet's object was to set forth the mental developments he had experienced; developments which we trace backwards, long before any bereavement, in the emotional thinking of his earliest poems.

"The Pearl" is to be assigned to the years when physical nature is weaker and power of vision is strong. The poem is probably separated from "Sir Gawayne" by a longer interval than had occurred between any other two of the poems. The poet's worship of purity and his temperamental submission to destiny found in it their most artistic expression. That was reinforced by considerable reading in French and Italian literature and his knowledge of conventional form quite as much as personal experience decided the structure of "The Pearl." At the time of the poem's composition, at any rate, we cannot believe the poet's sorrow too poignant or too profound. It is necessary to guard our feelings against the fascination of sentimental theories. One may detect in many objections which have been raised against the conclusions of Prof. Schofield and Dr. Brown a certain animus

of reluctance which is a tribute to the spiritual loveliness of the poem but is not unbiassed criticism. "The Pearl" is at heart a didactic poem.

With the figure of the poet thus outlined as a shadow cast dimly through the mists of time we must leave him. We cannot hope that he will be other than nameless. The Huchowne controversy is relegated to Limbo and the claim of Chaucer's "Philosophical Strode" is unsupported by any cogent evidence. For a poet who has bequeathed to us the pearl of English allegorical vision, the jewel of mediæval romance, and who stands second to Chaucer alone in his age, we must regret that fate should be so unkind. And the hopelessness of looking back across five centuries of time through the obscurity which envelops him, oppresses us with that clinging pathos of great souls forgotten so imaginatively suggested by Sir Thomas Browne in his *Treatise on Urn Burial*: "The iniquity of oblivion blindly scattereth her poppy, and deals with the memories of men without distinction to merit of perpetuity . . . Who can say if the best of men be known; or whether there be not more remarkable men forgot, than any that now stand in the records of time."

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## APPENDIX I TO INTRODUCTION.

In view of the author's apparent dependence on Tertullian one may notice also the poem "De Sodoma" dealing with the incidents of "Cleanness," 781-1051. There is no striking parallel, and attention is called to the poem only by reason of the poet's use of other works associated with it. The poet's dependence on Mandeville's "Travels," suggested first by Dr. Morris and then by Mr. F. Neilson, who believed a Latin version to have been used, was shown by C. F. Brown to have been through the medium of a French version. It is quite beyond dispute that certain details of "Cleanness" must be attributed to Mandeville (*eg.*, "Cleanness," 1025-26, 447-8, 1029-32). It may be pointed out also that our poet's dependence on Mandeville for his description of the fruits which grew on the shores of the Dead Sea ("Cleanness," 1041 ff.) is more convincing by the fact that in each case the description is followed by the comment, that these things are tokens of the vengeance of God. ("Cleanness," "Alle þyse are teches & tokenes etc."; Mandeville, "In token that by wrath of God etc.")<sup>1</sup>

Nevertheless the fact that our poet made use of a poem<sup>2</sup> which probably occurred side by side with "De Sodoma" gives this latter poem an

1. "De Sodoma" ends: "Hae Sodomum et Gomorum signata in saecula poena," etc.

2. "De Jona."

interest which otherwise it would not possess, for the reader of "Cleanness." A close familiarity with the one on the poet's part appears to imply at least a passing knowledge of the other. As "Patience" was written before "Cleanness" it seems that the author had probably read "De Sodoma" when he wrote "Cleanness." As "Patience" and "Cleanness" are closely linked the Latin poems would be fresh in his memory.

The Latin poem begins with a reference to the previous occasion when God has destroyed man for his wickedness. With a succeeding generation impiety again entered the hearts of men and for their baseness God resolved to destroy them by fire. The details of "Cleanness," 692-696 and 707-710, are given in the Latin poem. With regard to the angels who came to Lot the Bible states: "There came two angels to Sodom at night." In "Cleanness" (781-783) two young men, angels, God's messengers, are sent to Lot. In "De Sodoma" they are described as "duo de grege missi, Angelico forma juvenes. . . . Domini mandata ferebant." In this earlier part of the story "Cleanness" expands greatly, the Latin poem does not.

In the account of the flight of Lot, the Latin poem has a description of day-break, when light tries to climb above darkness and the face of the sky is "bicolor" with night and day. Similarly in "Cleanness" the redness of day's streaks came up at dawn, when the darkness of midnight could last no longer. In the Tertullian story Genesis xix

16, becomes a mere allusion in parenthesis, and the two speeches are joined. There is a similar procedure in "Cleanness."

The Latin poem like "Cleanness" describes the destruction of Sodom with considerable detail. In "De Sodoma" great masses cover the sky and clouds of smoke are hurled together; showers are being poured down and sulphur with scorching flames is burning in the sky. That suggests the description of "Cleanness," 951-955. The Latin poet describes the havoc as so great, that the "boy could not curb his superb horses." One is tempted to believe that the author of "Cleanness" remembers this detail in his poem and translates it into the popular local mythology, in lines 961-962 of "Cleanness," substituting the "hounds of heaven," which I take to be "Gabriel's hounds" or "Gabriel's ratches" (see Glossary of Whitby). Their cry was supposed to be an omen of impending disaster; hence Hell rejoiced at the sound ("Cleanness," 962).

The Latin poem laments the folly of Lot's wife, impatient of divine command (cf. "Cleanness," 979), who turned her bold eyes back, but was never allowed to tell what she saw; for she was turned to a pillar of salt and so she still remains. If a stranger mutilates her form, it grows again to its former shape. In "Cleanness" the author introduces a variant of the same legend but distinct in detail.

A description of ruined Sodom follows. There is in *De Sodoma* a description of the ashes and

cinders amidst the black horror; in vain one would plough the soil of pitch.<sup>1</sup> There is a description of the fruit growing by the Dead Sea, but it has no close resemblance to that in "Cleanness," which Mandeville's has.

I have called attention to the few points of resemblance which do exist because, as I have said, the poems "De Jona" and "De Sodoma" were closely associated, and the author's familiarity with "De Jona" would suggest a familiarity with the sister poem in any case. It is evident, however, that the author of "Cleanness," if he had the Latin poem in mind, had merely here and there recollected a detail of "De Sodoma."

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## APPENDIX II TO INTRODUCTION.

IN dealing with the passages on patience and poverty in "Piers the Plowman" we suggested a hypothetical position as to their relation to similar passages in "Patience." Assuming that Langland (?) was responsible for the whole of the A-Version and that there was a B-author for the 1377 edition, we decided that the influence of "Patience" and "Cleanness" on the B-author was likely; whilst we were inclined to hold as improbable the influence of "Patience" on Langland (*i.e.*, the A-Version).

A certain modification of that hypothesis is

1. Cf. "Cleanness," 1006-9.

necessary, especially if we accept Prof. Manly's theory of a separate author for Passus IX—XII of the A-text, containing the Vision of "Do Well, Do Bet, Do Best." We will examine the situation in the light of this theory.

First let us register the facts.

In "Patience," a poem written as the "Pearl" is, with an orthodox attitude to the question of predestination, we have a citation of the Beatitudes from S. Matthew, and so an association of patience and poverty, the first virtue mentioned (*Beati pauperes spiritu*), with its reward of the kingdom of heaven.

The work of the A-continuer of "Piers the Plowman" contains the passages on patience and poverty contained in the A-version. Langland's work has thus nothing to do with the question in hand. So, in a discussion showing an orthodox attitude to the question of predestination, we have rather disconnected references to patience and poverty. According to one passage poets, prophets and patriarchs have praised poverty with patience, the reward of which, according to the witness of the apostles, is a heritage in heaven.

The B-author within 90 lines, during which predestination is discussed from the orthodox point of view, has several references to poverty and patience; their reward is "heven-riche blisse," and in one case a direct reference to Matthew v. 3 occurs.

If each point is carefully considered it seems inevitable to conclude some relation between the

three writers. The question arises, was any one a source for the others? The passages already paralleled between "Cleanness" and "Piers Plowman"-B led us to suppose an influence of the former on the latter poem. In the case of the patience and the poverty passages the claim of "Patience" as the origin appears to me undeniable. For the Prologue of "Patience" is modelled on Tertullian's "De Patientia" and Tertullian insists rather elaborately on the connection of poverty and patience; and from Tertullian the reference to the Beatitudes was derived. If then the A-author and the B-author make incidental and even obscure references to poverty and patience with their reward of the kingdom of heaven as promised by the apostles, we must conclude that these two writers were following "Patience." It is only in the light of "Patience" that we can understand such references as the A-author's, that reward in heaven is promised by the apostles to poverty and patience. For certainly there is no apostle who states that the poor who are patient shall inherit the kingdom of heaven.

If we believe that not only the B-author but also the A-continuer was influenced by "Patience," then "Patience" must have been written before "Piers the Plowman" appeared with A-additions. We cannot state what time elapses between 1362 and the A-addition, but we know that manuscripts exist containing only Langland's work. Probably the interval was not many years at the most. On the other hand, "Cleanness" almost at the outset

shows the influence of Langland's work of 1362. As "Cleanness" must have followed immediately on "Patience," we may suppose that Langland's work was known to our poet whilst he was writing "Patience." As regards the date of "Patience," we may therefore state that "Patience" was written before the Vision of "Do Well, Do Bet, Do Best," and on the other hand, that it was certainly not long before and probably very near, the version of 1362. We are therefore inclined to place the appearance of "Patience" between Langland's work of 1362 and the A-additions probably a few years later.

A second conclusion is to be made: either that the homilies of the Gawayne poet obtained some vogue, or that the authors of the A- and B-additions were related in some way to the Gawayne poet. At any rate we have three poets all deeply interested in, and all orthodox on, the question of predestination; all quoting poverty and patience and the reward promised by the apostles; and all more or less conservative—a point which distinguishes the A- and the B-authors from Langland himself.

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## Patience.

Patience is a [noble] poynt, þaʒ hit displese ofte.

When heuy herttes ben hurt wyth heþyng oþer elles,  
Suffraunce may aswagen hem & þe swelme leþe;

4 For ho quelles vche a qued & quenches malyce.

For quo-so suffer cowþe syt, sele wolde folþe;  
& quo for þro may noʒt þole, þe þikker he sufferes;  
þen is better to abyde þe bur vmbe-stoundes,

8 þen ay þrow forth my þro, þaʒ me þynk ylle.

I herde on a halyday at a hyþe masse,

How Mathew meþede, þat his mayster his meyny con  
teche;

Aʒt happes he hem hyþt & vche on a mede,

12 Sunder-lupes for hit dissert vpon a ser wyse:

Thay ar happen þat han in hert pouerte,  
For hores is þe heuen-ryche to holde for euer;  
þay ar happen also þat haunte mekenesse,

16 For þay schal welde þis worlde & alle her wylle haue;

Thay ar happen also þat for her harme wepes,  
For þay schal comfort encroche in kyþes ful mony;  
þay ar happen also þat hungeres after ryþt,

20 For þay schal frely be refete ful of all gode:

Thay ar happen also þat han in hert rauþe,  
For mercy in alle maneres her mede schal worþe;  
þay ar happen also þat arn of hert elene,

24 For þay her sauour in sete schal se with her yþen:

Thay ar happen also þat halden her pese,  
For þay þe gracious godes sunes schal godly be called;

1. MS. . is a poynt . . .

3. MS. aswagend.

- pay ar happen also þat con her hert stere, <sup>to stear</sup>  
 28 For hores is þe heuen-ryche as I er sayde.  
 These arn þe happes alle aʒt þat *vs* bihyʒt weren,  
 If we þyse ladyes wolde lof in lyknyng of þewes:  
 Dame pouert, Dame pitee, Dame penaunce þe þrydde,  
 32 Dame Mekenesse, Dame mercy & Miry clannesse,  
 & þenne Dame pes & pacyence put in þer-after.  
 He were happen þat hade one—alle were þe better;  
 Bot syn I am put to a poynt þat pouerte hatte, <sup>be c. 500</sup>  
 36 I schal me poruay pacyence, & play me with boþe;  
 For in þe tyxte þere þyse two arn in teme layde,  
 Hit arn fettle in on forme þe forme & þe laste;  
 & by quest of her quoyntyse, enquylen on mede,  
 40 & als in myn vpynyoun hit arn of on kynde;  
 For þer as pouert hir proferes ho nyl be put vtter,  
 Bot lenge where-so-euer hir lyst, lyke oþer greme;  
 & þere as pouert enpresses, þaʒ mon þyne þynk, <sup>quit</sup>  
 44 Much maugre his mun, he mot nede suffer.  
 Thus pouerté & pacyence are nedes play-feres.  
 Syþen I am sette with hem samen, suffer me byhoues;  
 Þenne is me lyʒtloker hit lyke & her lotes prayse,  
 48 Þenne wyþer wyth & be wroth & þe wers haue.  
 ʒif me be dyʒt a destyne due to haue,  
 What dowes me þe dedayn, oþer dispit make?  
 Oþer ʒif my lege lorde lyst on lyue me to bidde,  
 52 Oþer to ryde oþer to renne, to rome in his ernde,  
 What grayped me þe grychchyng bot grame more  
 seche? <sup>Stete</sup>  
 Much ʒif he ne me made, maugref my chekes, <sup>will</sup>  
 & þenne þrat moste I þole, & vnþonk to mede,

35. MS. fyn.

41. he put. Cf. "Clean.," 925, E.E.T.S.

- 56 þe[n] had [I] bowed to his bode þongre my hyure. <sup>to the</sup> <sup>head</sup> <sup>of</sup> <sup>his</sup> <sup>head</sup> <sup>then</sup>  
 Did not Jonas in Jude suche Jape sum-whyte:  
 To sette hym to sewrite, vnsounde he hym feches?  
 Wyl þe tary a lyttel tyme, & tent me a whyle,  
 60 I schal wysse yow þer-wyth as holy wryt telles.

Hit bitydde sum-tyme in þe termes of Jude,  
 Jonas Joyned watþ þer-inne Jentyle prophete;  
 Goddes glam to hym glod þat hym vnglad made,

- 64 With a roghlych rurd rowned in his ere:  
 "Rys radly," he says, "& rayke forth euen,  
 Nym þe way to Nynyue, wyth-ouen oþer speche,  
 & in þat Cete my saþes soghe alle aboute,  
 68 þat, in þat place at þe poynt, I put in þi hert.  
 For Iwysse, hit arn so wykke þat in þat won dowelleþ,  
 & her malys is so much, I may not abyde,  
 Bot venge me on her vilanye & venym bilyue;  
 72 Now sweþe me þider swyftly & say me þis arende." <sup>to me</sup>  
 When þat steuen watþ stynt, þat stownded his mynde,  
 Al he wrathed in his wyt, & wyþerly he þoþt:  
 "If I bowe to his bode & bryng hem þis tale,  
 76 & I be Nummen in Niniue, my nyes begynes:  
 He telles me þose traytours arn (typped schrewes; <sup>fabulous</sup>  
 I com wyth þose tyþynges, þay ta me bylyue, <sup>wild</sup>  
 Pyneþ me in a prysoun, put me in stokkes, <sup>stocks</sup>  
 80 Wryþe me in a warlok, wrast out myn yþen.  
 Þis is a meruayl message a mau for to preche,  
 Amonge enmyes so mony & mauseid fendes; <sup>curse</sup>

56. MS. þe had bowed . . . .

59. MS. tyne.

77. Prof. Luick suggests typede. See Note.

78. MS. tame. Zupitza, ta me. Kluge, (if) i com.

- Bot if my <sup>graciously</sup> gaynlych god such gref to me wolde,  
 84 For desert of sum sake) þat I slayn were,  
 At alle peryles, quoth þe prophete, I aproche hit no  
 nerre; ~~Watte~~  
 I wyl me sum <sup>graciously</sup> oþer waye þat he ne wayte after;  
 I schal tee into Tarce & tary þere a whyle,  
 88 & lyȝtly when I am lest he letes me alone."  
 Þenne he ryses radly, & raykes bylyue  
 Jonas toward port Japh, ay Janglande for tene,  
 þat he nolde þole, for no-þyng, non of þose pynes,  
 92 Þaȝ þe fader þat hym formed were fale of his hele. <sup>Go</sup> ~~ful~~  
 "Oure syre syttes," he says, "on sege so hyȝe  
 In his g[lo]wande glorye, & gloumbes ful lyttel,  
 Þaȝ I be nummen in Niniue & naked dispoyled,  
 96 On <sup>Go</sup> rode rwly to-rent, with rybaudes mony."  
 Þus he passes to þat port his passage to seche;  
 Fyndeȝ he a fayr schyp to þe fare redy,  
 Maches hym with þe maryneres, makes her paye,  
 100 For to towe hym in-to Tarce, as tyd as þay myȝt. ~~set~~  
 Then he tron on þo tres & þay her tramme ruchen,  
 Cachen vp þe crossayl, cables þay fasten,  
 Wiȝt at þe <sup>we wynde</sup> wyndas weȝen her ankres,  
 104 Sprude spak to þe sprēte þe spare bawe-lyne,  
 Gederen to þe gyde-ropes, þe grete cloþ fallles;  
 Þay layden in on ladde-borde & (þe lofe wynnes  
 Þe blyþe breþe at her bak þe bosum he fyndes;  
 108 He swenges me þys swete schip swefte fro þe hauen.  
 Watȝ neuer so Joyful a Jue as Jonas watȝ þenne,

84. MS. fof.

94. MS. g. . wande. Morris, glwande, but so much space could not be taken by l.

106. Dr. Bradley, "lofe wyndes."

þat þe daunger of [þe] dryȝtyn so derfly ascaped;  
 He wende wel þat þat wyȝ þat al þe world planted,

112 Hade no maȝt in þat mere no man for to greue.

Lo! þe wytles wrechche, for he wolde noȝt suffer,

Now hatȝ he put hym in plyt of peril wel more;

Hit watȝ a wenȝng vnwar þat welt in his mynde,

116 Þaȝ he were soȝt fro Samarye, þat god seȝ no fyrre.

ȝise, he blusched ful brode, þat burde hym by sure.

þat ofte kyd hym þe carpe þat kyng sayde,

Dyngne Dauid on des, þat demed þis speche,

120 In a psalme þat he set þe sauter with-inne:

O ffoleȝ in folk, feleȝ oþer whyle,

& vnderstondeſ vmbe-stounde: þaȝ he be stape-fole,

Hope ȝe þat he heres not þat eres alle made?

124 Hit may not be þat he is blynde þat bigged vche yȝe.

Bot he dredes no dynt þat dotes for elde,

For he watȝ fer in þe flod foundande to Tarce;

Bot I trow, ful tyd ouer-tan þat he were,

128 So þat schomerly to schort he schote of his ame.

For þe welder of wyt þat wot alle þynges,

þat ay wakes & waytes, at wylle hatȝ he slyȝtes

He calde on þat ilk crafte he carf with his hondes:

132 Þay wakened wel þe wropeloker, for wropely he cleped:

"Ewrus & Aquiloun þat on Est sittes,

Blowes boþe at my bode vpon blo watteres."

þenpe watȝ no tom þer bytwene his tale & her dede,

136 So bayn wer þay boþe two, his bone for to wyrk.

Anon out of þe norþ-est þe noys bigynes,

When boþe breþes con blowe vpon blo watteres.

Roȝ rakkes þer ros, with rudnyng an-vnder,

114. The MS. apparently reads pil. cf. "Clean." 856. Morris. E.E.T.S.

122. Zupitza, þaȝ ȝe be . . . Fischer, starc fole.

- 140 þe see sou<sup>moor</sup>ꝝed ful sore, gret selly to here;  
 þe wyndes on þe wonne<sup>soaks</sup> water so wrastel togeder,  
 þat þe wawes ful wode waltered so hiȝe  
 & eft busched to þe aby<sup>moor</sup>me, þat breed fysches
- 144 Durst nowhere for roȝ arest at þe bothem.  
 When þe breth & þe brok & þe bote metten,  
 Hit watȝ a joyles gyn þat Jonas watȝ inne,  
 For hit reled on roun[d] vpon þe roȝe ypes.<sup>watȝ</sup>
- 148 þe bur ber to hit baft þat brast alle her gere,  
 þen hurled on a hepe þe helme & þe sterne;  
 Furst tomurte mony rop & þe mast after.  
 þe sayl sweyed on þe see, þenne suppe bihoued
- 152 þe coge of þe colde water, & þenne þe cry ryses.  
 ȝet coruen þay þe cordes & kest al þer-oute.  
 Mony ladde þer forth-lep to laue & to kest,  
 Scopen out þe scapel water, þat fayn scape wolde;
- 156 For be monnes lode neuer so luper þe lyf is ay swete.  
 þer watȝ busy ouer borde bale to kest  
 Her bagges, & her feper beddes, & her bryȝt wedes,  
 Her kysttes, & her coferes, her caraldes alle,
- 160 & al to lyȝten þat lome, ȝif lepe wolde scape.  
 Bot euer watȝ ilyche loud þe lot of þe wyndes,  
 & euer wroþer þe water, & wodder þe stremes.  
 þen þo wery for-wroȝt wyst no bote, help
- 164 Bot vchon glewed on his god þat gayned hym beste;  
 Summe to Vernagu þer vouched avowes solemne,

Summe to Diana deuout, & derf Nepturne,

143. MS. breed; = bredde? Kluge, breedfysches.

147. MS. rōn. So Zupitza-Schipper.

150. Morris, to murte.

152. MS. clolde. Note.

165. MS. a vowes.

- To Mahoun & to Mergot, þe mone & þe sunne,  
 168 & vche lede, as he loued & layde had his hert.  
 Þenne bi-speke þe spakest dispayred wel nere :  
 I leue here be sum losyng, sum lawles wrech,  
 Þat hatȝ greued his god & gotȝ here amonge *us!*  
 172 Lo! al synkes in his synne, & for his sake marres!  
 I lovnē þat we lay lotes on ledes vchone,  
 & who-so lympeþ þe losse, lay hym þer oute;  
 & quen þe gulty is gon, what may gome trawe,  
 176 Bot he þat rules þe rak may rwe on þose oper?  
 Þis watȝ sette in asent, & sembled þay were,  
 Herȝed out of vche hyrne to hent þat falles.  
 A lodes-mon lyȝtly lep vnder hachches,  
 180 For to layte mo ledes & hem to lote bryng;  
 Bot hym fayled no freke þat he fynde myȝt,  
 Saf Jonas þe Jwe þat Jowked in derne.  
 He watȝ flowen, for ferde of þe flode lotes  
 184 In-to þe boþem of þe bot, & on a brede lyggede,  
 Onhelde by þe hurrok, for the heuen wrache,  
 Slypped vpon a slombe-selepe, & sloberande he routes.  
 Þe freke hym frunt with his fot, & bede hym ferk vp,  
 188 Þer rag nel in his rakentes hym rere of his dremes.  
 By þe haspede he hentes hym þenne,  
 & broȝt hym vp by þe brest, & vpon borde sette,  
 Arayned hym ful runyschly what raysoun he hade,  
 192 In such slaȝtes of sorȝe, to slepe so faste.  
 Sone haf þay her sortes sette & serlych deled,  
 & ay þe lote, vpon laste, lympeþ on Jonas.

185. MS. on helde.

186. slombe-selepe, Ekwall.

188. MS. ragnel. Wülcker suggests rangel.

194. MS. & ay þe þe.

- þenne ascryed þay hym skete, & asked ful loude :  
 196 " What þe deuel hatþ þou don, doted wrech?  
 What secheþ þou on see, synful schrewe, wicked me  
 With þy lastes so luper to lose vus vchone?  
 Hatþ þou, gome, no gouernour, ne god on to calle,  
 200 þat þou þus slydes on-slepe when þou slayn worþes?  
 Of what londe art þou lent, what laytes þou here,  
 Whyder in worlde þat þou wylt, & what is þy arnde?  
 Lo, þy dom is þe dyþt, for þy dedes ille!  
 204 Do gyf glory to þy godde, er þou glyde hens."  
 " I am an Ebru," quoth he, " of Israyl borne;  
 þat wyþe I worchyp, I wysse, þat wroþt alle þynges,  
 Alle þe worlde with þe welkyn, þe wynde & þe sternes  
 208 & alle þat woneþ þer with-inne, at a worde one.  
 Alle þis meschef for me is made at þis tyme:  
 For I haf greued my god & gulty am founden;  
 For-þy bereþ me to þe borde, & bapes me þer-oute,  
 212 Er gete þe no happe, I hope for soþe."  
 He showed hym by vnnyngeþ þat þay vnder-nomen,  
 þat he watþ flawen fro þe face of frelych dryþtyn.  
 þenne such a ferde on hem fel, & flayed hem with-inne,  
 216 þat þay ruyt hym to rowwe & letten þe rynk one.  
 Hapeles hyþed in haste with ores ful longe,  
 Syn her sayl watþ hem aslypped on-sydeþ, to rowe;  
 Hef & hale vpon hyþt to helpen hym seluen,  
 220 Bot al watþ nedles note, þat nolde not bityde;  
 In bluber of þe blo flod bursten her ores.  
 þenne hade þay noþt in her honde þat hem help myþt;  
 þenne nas no coumfort to keuer, ne counsel non oþer,

195. MS. seems to read schetes?

196. Luick, dotede?

211. MS. bapeþes.

- 224 Bot Jonas in-to his Juis Jugge bylyue.  
 Fyrst þay prayen to þe prynce þat prophetes seruen,  
 þat he gef hem þe grace to greuen hym neuer,  
 þat þay in baleleþ blod þer blenden her handeþ,  
 228 þaþ þat hapel wer his þat þay here quelled.  
 Tyd by top & bi to þay token hym synne,  
 In-to þat lodlych loþe þay luche hym sone.  
 He watþ no tytter out-tulde þat tempest ne sessed;  
 232 þe se saþtled þer-with, as sone as ho moþt.  
 Þenne þaþ her takel were torne, þat tottered on yþes,  
 Styffe stremes & streþt hem strayned a whyle,  
 þat drof hem drylych adoun þe depe to serue,  
 236 Tyl a swetter ful swyþe hem sweþed to bonk.  
 Þer watþ louyng on lofte, when þay þe londe wonnen,  
 To oure mercyable god, on Moyses wyse,  
 With sacrafyce vp-set, & solempne voweþ,  
 240 & graunted hym vn-to be god & grayþly non oper.  
 þaþ þay be Jolef for Joye, Jonas þet dredes;  
 þaþ he nolde suffer no sore, his seele is on anter;  
 For what-so worþed of þat wyþe, fro he in water  
 dipped,  
 244 Hit were a wonder to wene, þif holy wryt nere.

Now is Jonas þe Jwe Jugged to drowne:

Of þat schended schyp men schowued hym sone.

A wylde walterande whal, as wyrd þen schaped,

248 þat watþ beten fro þe abyme, bi þat bot flotte,

& watþ war of þat wyþe þat þe water soþte,

& swyftely swenged hym to swepe, & his swolþ opened;

235. MS. serue. Morris, sterue. Wulcker, swerve. Kluge, serse,  
 serche? See Note.

245. MS. Jugged to to . . .

- þe folk 3et haldande his fete, þe fysch hym tyd hentes.  
 252 *With*-outen towche of any tothe he tult in his prote.  
 Þenne he swenge3 & swayues to þe se boþem,  
 Bi mony rokkes ful ro3e & rydelande strondes,  
 Wyth þe mon in his mawe malskred in drede,  
 256 As lyttel wonder hit wat3, 3if he wo dre3ed;  
 For nade þe hy3e heuen kyng, þur3 his honde my3t,  
 Warded þis wrech man in warlowes gutte3,  
 What lede mo3t lyue bi lawe of any kynde,  
 260 þat any lyf my3t be lent so longe hym *with*-inne?  
 Bot he wat3 sokored by þat syre þat syttes so hi3e,  
 Þa3 were waule3 of wele in wombe of þat fische,  
 & also dryuen þur3 þe depe & in derk waltere3.  
 264 Lorde! colde wat3 his cumfort, & his care huge,  
 For he knew vche a cace & kark þat hym lymped;  
 How fro þe bot in-to þe blober wat3 *with* a best  
 lachched,  
 & þrwe in at his prote *with*-outen þret more,  
 268 As mote in at a munster dor, so mukel wern his  
 chawle3.  
 He glydes in by þe giles þur3 glaymande glette,  
 Relande in by a rop, a rode þat hym þo3t,  
 Ay hele ouer hed, hourlande aboute,  
 272 Til he blunt in a blok as brod as a halle;  
 & þer he festnes þe fete & fathme3 aboute,  
 & stod vp in his stomak þat stank as þe deuel.  
 Þer in saym & in sor3e þat sauoured as helle,  
 276 Þer wat3 bylded his bour, þat wyl no bale suffer;  
 & þenne he lurkkes & laytes where wat3 le best,  
 In vche a nok of his nauel, bot nowhere he fynde3

263. MS. wattere3 or waltere3?

267. Morris suggests þrwen.

- No rest ne recou[er]er, bot ramelande myre  
 280 In wych gut so euer he got}; bot euer is god swete;  
 & þer he lenged at þe last, & to þe lede called:  
 "Now prynce, of þy prophete pité þou haue!  
 Þa} I be fol & fykel, & falce of my hert,  
 284 Dewoyde now þy vengauce, þur} vertu of rauthe;  
 Tha} I be gulty of gyle as gaule of prophetes,  
 Þou art god, & alle gowde} ar grayþely þyn owen;  
 Haf now mercy of þy man & hys mys-dedes,  
 288 & preue þe ly}tly a lorde, *in londe & in water.*"  
 With þat he hitte to a hyrne & helde hym þer-inne,  
 Þer no defoule of no fylþe wat} fest hym abute;  
 Þer he sete also sounde, saf for merk one,  
 292 As *in* þe bulk of þe bote þer he byfore sleped.  
 So in a bouel of þat best he hide} on lyue,  
 Þre dayes & þ[r]e ny}t ay þenkande on dry}tyn,  
 His my}t & his merci, his mesure þenne;  
 296 Now he knawe} hym in care þat coupe not *in* sele.  
 And euer walteres þis whal bi wyldren depe,  
 Þur} mony a regioun ful ro}e, þur} ronk of his wylle;  
 For þat mote *in* his mawe mad hym, I trowe,  
 300 Þa} hit lyttel were hym wyth, to wamel at his hert.  
 Ande as sayled þe segge, ay sykerly he herde  
 Þe bygge borne on his bak, & bete on his sydes.  
 Þen a prayer ful prest þe prophete þer maked,  
 304 On þis wyse, as I wene, his worde} were mony:  
 Lorde, to þe haf I cleped, *in* care} ful stronge,  
 Out of þe hole þou me herde, of hellen wombe  
 I calde, & þou knew myn vncler steuen;

279. MS. seems to read recouer.

301. Emerson, as sayled. MS. assayled.

- 308 þou dipteʒ me of þe depe se, in-to þe dymme hert,  
 þe grete flem of þy flod folded me vmbē;  
 Alle þe goteʒ of þy guferes, & groundeleʒ powleʒ,  
 & þy stryuande stremeʒ of stryndes so mony,
- 312 In on daschande dam dryueʒ me ouer;  
 & ʒet I say as I seet in þe se bothem,  
 ‘Careful am I, kest out fro þy cler yʒen  
 & deseuered fro þy syʒt; ʒet surely I hope,
- 316 Efte to trede on þy temple & teme to þy seluen.’  
 I am wrapped in water to my wo stoundeʒ;  
 þe abyme byndes þe body þat I byde inne;  
 þe pure poplande hourle playes on my heued,
- 320 To laste mere of vche a mounte, man, am I fallen;  
 þe barreʒ of vche a bonk ful bigly me haldes,  
 þat I may lache no lont, & þou my lyf weldes;  
 þou schal releue me renk, whil þy ryʒt slepeʒ,
- 324 þurʒ myʒt of þy mercy þat mukel is to tryste.  
 For when þaces of anguych watʒ hid in my sawle,  
 þenne I remembered me ryʒt of my rych lorde,  
 Prayande him for peté his prophete to here,
- 328 þat in-to his holy hous myn orisoun moʒt entré.  
 I haf meled with þy maystres mony longe day,  
 Bot now I wot wyterly, þat þose vnwyse ledes,  
 þat affyen hym in vanyté & in vayne þynges,
- 332 For þink þat mountes to noʒt, her mercy forsaken;  
 Bot I dewoutly awowe þat veray betʒ halden,  
 Soberly to do þe sacrafyse when I schal saue worpe,  
 & offer þe for my hele a ful hol gyfte,
- 336 & halde goud þat þou me hetes; haf here my trauth.”  
 Thenne oure fader to þe fysch ferslych biddeʒ,  
 þat he hym sput spakly vpon spare drye;  
 þe whal wendeʒ at his wylle & a warpe fyndeʒ,

- 340 & *per* he brakeȝ vp þe buyrne, as bede hym oure lorde.  
 Þenne he swepe to þe sonde in sluchched cloþes,  
 Hit may wel be þat mester were his mantyle to wasshe;  
 Þe bonk þat he blosched to & bode hym bisyde,
- 344 Wern of þe regiounes ryȝt þat he renayed hade.  
 Þenne a wynde of goddeȝ worde efte þe wyȝe bruxleȝ :  
 “ Nylt þou neuer to Nunive bi no-kynnes wayeȝ ? ”  
 “ ȝisse lorde, ” quoth þe lede, “ lene me þy grace ”
- 348 For to go at þi gre, me gayneȝ non oþer.”  
 “ Ris, aproche þen to prech, lo þe place here !  
 Lo ! my lore is in þe loke[n], lance hit þerinne.”  
 Þenne þe renk radly ros as he myȝt,
- 352 & to Niniue þat naȝt he neȝed ful euen.  
 Hit watȝ a ceté ful syde & selly of brede,  
 On to þrengre þer-þurȝe watȝ þre dayeȝ dede.  
 Þat on Journey ful Joynt Jonas hym ȝede,
- 356 Er euer he warpped any worde to wyȝe þat he mette;  
 & þenne he cryed so cler þat kenne myȝt alle;  
 Þe trwe tenor of his teme he tolde on þis wyse : *On 1011*  
 “ ȝet schal forty dayeȝ fully fare to an ende,
- 360 & þenne schal Niniue be nomen & to noȝt worpe;  
 Truly þis ilk toun schal tylte to grounde,  
 Vp-so-doun schal ȝe dumpe depe to þe abyme,  
 To be swolȝed swyftly wyth þe swart erþe,
- 364 & alle þat lyuyes here-inne lose þe swete.”  
 Þis speche sprang in þat space & spradde alle aboute,  
 To borges & to bacheleres þat in þat burȝ lenged :  
 Such a hidor hem hent & a hatel drede,

341. Luick, sluchchede, for the metre. *for* *it is the* *verse*

346. MS. Nynive or Nunive?

348. MS. mon oþer.

350. MS. loke.

- 368 þat al chaunged her chere, & chylled at þe hert.  
 þe segge sesed not ȝet, bot sayde euer ilyche :  
 “ þe verry vengauce of god schal voyde þis place.”  
 Þenne þe peple pitosly pleyned ful styлле,  
 372 & for þe drede of dryȝtyn doured *in* hert ;  
 Heter hayreȝ þay hent þat asperly bited,  
 & þose þay bounden to her bak & and to her bar sydeȝ,  
 Dropped dust on her hede, & dymly bisoȝten,  
 376 þat þat penaunce plesed *him* þat playneȝ on her  
 wronge.  
 & ay he cryes *in* þat kyth tyl þe kyng herde ;  
 And he radly vp-ros & ran fro his chayer,  
 His ryche robe he to-rof of his rigge naked,  
 380 & of a hepe of askes he hitte *in* þe myddeȝ ;  
 He askeȝ heterly a hayre & hasped *hym* vmbe,  
 Sewed a sekke þer abof, and syked ful colde ;  
 Þer he dased *in* þat duste, with droppande teres,  
 384 Wepande ful wonderly alle his wrange dedes.  
 Þenne sayde he to his serjauntes, “ Samnes yow bilyue,  
 Do dryue out a decre demed of my seluen,  
 þat alle þe bodyes þat ben *withinne* þis borȝ quyk,  
 388 Boþe burnes & bestes, burdeȝ and childer,  
 Vch prynce, vche prest & prelates alle,  
 Alle faste frely for her falce werkes ;  
 Seseȝ childer of her sok, soghe hem so neuer,  
 392 Ne best bite on no brom, ne no bent nauþer,  
 Passe to no pasture, ne pike non erbes,  
 Ne non oxe to no hay, ne no horse to water ;  
 Al schal crye for-clemmed, with alle oure clere  
 strenþe ;  
 396 þe rurd schal ryse to *hym* þat rawþe schal haue—  
 What wote, oþer wyte may ȝif þe wyȝe lykes,

- þat is hende in þe hyȝt of his gentryse?  
 I wot his myȝt is so much, þaȝ he be mysse-payed,  
 400 þat in his mylde amesyng he mercy may fynde;  
 & if we leuen þe layk of oure layth synnes,  
 & styлле steppen in þe styȝe he styȝtles hym seluen,  
 He wyl wende of his wodschip & his wrath leue,  
 404 & forgif *vus* þis gult, ȝif we hym god leuen."  
 Þenne al leued on his lawe & laften her synnes,  
 Par-formed alle þe penaunce þat þe prynce radde;  
 & god þurȝ his godnesse forȝef as he sayde;  
 408 þaȝ he oper bihyȝt, *with*-helde his vengauce.  
 Muche sorȝe þenne sattled vpon segge Jonas;  
 He wex as wroth as þe wynde towarde oure lorde,  
 So hatȝ anger on-hit his hert, þe calleȝ  
 412 A prayer to þe hyȝe prynce, for pyne, on þys wyse:  
 " I beseche þe syre now þou self juggle,  
 Watȝ not þis ilk my worde þat worþen is nouþe,  
 þat I kest in my cuntre when þou þy carp sendeȝ,  
 416 þat I schulde tee to þys toun þi talent to preche?  
 Wel knew I þi cortaysye, þi quoynt soffraunce,  
 þy bounté of debonerté & þy bene grace,  
 þy longe abydyng wyth lur, þy late vengauce;  
 420 & ay þy mercy is mete, be mysse neuer so huge.  
 I wyst wel when I hade worded quat-so-euer I cowþe,  
 To manace alle þise mody men þat in þis mote  
 dowelleȝ,  
 Wyth a prayer & a pyne þay myȝt her pese gete,  
 424 & þer-fore I wolde haf flowen fer in-to Tarce.  
 Now lorde lach out my lyf, hit lastes to longe;  
 Bed me bilyue my bale-stour, & bryng me on ende;  
 For me were swetter to swelt as swyþe as me þynk,  
 428 þen lede lenger þi lore, þat þus me les makeȝ."

- Þe soun of oure souerayn þen swey in his ere,  
 Þat vpbraydes þis burne vpon a bre<sup>me</sup> wyse :  
 " Herk renk ! is this ryȝt so ronkly to wrath,  
 432 For any dede þat I haf don, oþer demed þe ȝet?"  
 Jonas al Joyles & Janglande vpryses,  
 & haldeȝ out on est half of þe hyȝe place,  
 & farandely on a felde he fetteleȝ hym to bide,  
 436 For to wayte on þat won what schulde worpe after.  
 Þer he busked hym a bour, þe best þat he myȝt,  
 Of hay & of euer-ferne & erbeȝ a fewe,  
 For hit watȝ playn in þat place, for <sup>1</sup> plyande greueȝ  
 440 For to schylde fro the schene, oþer any schade keste.  
 He bowed vnder his lyttel boþe, his bak to the sunne,  
 & þer he swowed & slept sadly al nyȝt,  
 Þe whyle god of his grace ded growe of þat soyle,  
 444 Þe fayrest bynde hym abof þat euer burne wyste.  
 When þe dawande day dryȝtyn con sende, <sup>100</sup>  
 Þenne wakened þe wyȝ vnder wod-bynde,  
 Loked alofte on þe lef þat lyled grene ;  
 448 Such a lefsel of lof neuer lede hade,  
 For hit watȝ brod at þe boþem, boȝted on lofte,  
 Happed vpon ayþer half, a hous, as hit were,  
 A nos on þe north syde & nowhere non elleȝ,  
 452 Bot al schet in a schaȝe þat schaded ful cole.  
 Þe gome glyȝt on þe grene graciouse leues,  
 Þat euer wayued a wynde so wyþe & so cole ;  
 Þe schyre sunne hit vmbe-schon, þaȝ no schafte myȝt  
 456 Þe mount[n]aunce of a lyttel mote, vpon þat man  
 schyne ;  
 Þenne watȝ þe gome so glad of his gay logge,

439. <sup>1</sup> So MS. =fro? See Note.

- Lys loltrande þer-inne lokande to toune,  
 So blyþe of his wodbynde he balteres þer vnde[r],  
 460 þat of no diete þat day þe deuil hatþ he roþt.  
 & euer he laþed as he loked þe loge alle aboute,  
 & wysched hit were in his kyth, þer he wony schulde,  
 On heþe vpon Effraym oþer Ermonnes hilles,  
 464 "I-wyse a worþloker won to welde I neuer keped."  
 And quen hit neþed to naþt nappe hym bihoued;  
 He slydeþ on a slombe-slep sloghe vnder leues,  
 Whil god wayned a worme þat wrot vpe þe rote,  
 468 & wyddered watþ þe wodbynde bi þat þe wyþe wakned;  
 & syþen he warneþ þe west waken ful softe,  
 & sayeþ vnte þeferus þat he syfle warme,  
 þat þer quikken no cloude bifore þe cler sunne,  
 472 & ho schal busch vp ful brode & brenne as a candel.  
 þen wakened þe wyþe of his wyl dremes,  
 & blusched to his wodbynde þat broþely watþ marred,  
 Al welwed & wasted þo worþelych leues;  
 476 þe schyre sunne hade hem schent, er euer þe schalk  
 wyst,  
 & þen hef vp þe hete & heterly brenned;  
 þe warm wynde of þe weste, wertes he swyþeþ.  
 þe man marred on þe molde þat moþt hym not hyde,  
 480 His wodbynde watþ away, he weped for sorþe;  
 With hatel anger & hot heterly he calleþ:  
 "A! þou maker of man, what maystery þe þynkeþ  
 þus þy freke to forfare for-bi alle oþer,

458. Stratmann & N.E.D., loitrande.

460. MS. seems to read þe deuil, but apparently the scribe first wrote þe and then corrected to de. MS. haf he roþt.

466. slombe-slep, Ekwall.

- 484 *With* alle meschef þat þou may, neuer þou me spare? ?  
 I keuered me a cumfort þat now is ca?t fro me,  
 My wodbynde so wlonk þat wered my heued;  
 Bot now I se þou art sette my solace to reue.
- 488 Why ne dy?tte? þou me to di?e; I dure to longe?"  
 ?et oure lorde to þe lede lanced a speche:  
 "Is þis ry?t-wys þou renk, alle þy ronk noyse,  
 So wroth for a wodbynde to wax so sone;
- 492 Why art þou so waymot, wy?e, for so lyttle?"  
 "Hit is not lyttel," quoth þe lede, "bot lykker to ry?t,  
 I wolde I were of þis worlde wrapped in molde?."  
 "Þenne by þenk þe mon, if þe forþynk sore,
- 496 If I wolde help my honde-werk, haf thou no wonder;  
 Þou art waxen so wroth for þy wodbynde,  
 & trauaylede? neuer to tent hit þe tyme of an howre,  
 Bot at a wap hit here wax and away at an oþer;
- 500 & ?et lyke? þe so luper, þi lyf wolde? þou tyne;  
 Þenne wyte not me for þe werk, þat I hit wolde help,  
 & rwe on þo redles þat remen for synne;  
 Fyrst I made hem myself of materes myn one,
- 504 & syþen I loked hem ful longe & hem on lode hade;  
 & if I my trauayl schulde tyne of termes so longe,  
 & type down ?onder toun when hit turned were,  
 Þe sor of such a swete place burde synk to my hert,
- 508 So many malicious mon as mourne? þer-inne;  
 & of þat soumme ?et arn summe such sotte? for madde,  
 As lyttel barne? on barme þat neuer bale wro?t,  
 & wymmen vnwytté, þat wale ne coupe
- 512 þat on hande fro þat oþer, for alle þis hy?e worlde;  
 Bitwene þe stele & þe stayre disserne no?t cunen,  
 What rule renes in roun bitwene þe ry?t hande  
 & his lyfte, þa? his lyf schulde lost be þer-for;

- 516 & als þer ben doumbe besteþ in þe burþ mony,  
 Þat may not synne in no syt hem seluen to greue;  
 Why schulde I wrath wyth hem, syþen wyþeþ wyl  
 torne,  
 & cum & cnaue me for kyng, & my carpe leue?
- 520 Wer I as hastif a[s] þou, heere were harme lumpen;  
 Couþe I not þole bot as þou, þer þryued ful fewe;  
 I may not so mal[i]cious & mylde be halden,  
 For malyse is noþ[t] to mayntyne boute mercy with-  
 inne;
- 524 Be noþt so gryndel, god man, bot go forth þy wayes.”  
 Be preue & be pacient in payne & in Joye,  
 For he þat is to rakel to renden his cloþeþ,  
 Mot efte sitte with more vnsounde to sewe hem togeder.
- 528 Forþy when pouerté me enpreceþ & payneþ innoþe,  
 Ful softly with suffraunce saþttel me bihoueþ,  
 For þe penaunce & payne to preue hit in syþt,  
 Þat pacience is a nobel poynt þaþ hit displese ofte.  
 Amen.

## NOTES.

1-60. The verses generally resolve themselves into groups of 4; if not of 4, then of 5+3 or 3+5.

1. **Patience.** Cf. *Piers Plowman*, x, 340 A :

. . . . prophetes & poetes bothe . .  
preyseden pouerte with pacience . . .

**nobel.** The MS. reading, if correct, is confusing. The sentence 'when hevy herttes . .' is subordinate to sentence 'suffraunce may aswagen hem . . .'; and if the MS. reading is taken, 'suffraunce' is redundant, being a repetition of the subject 'Patience' (1). The author in his poems generally repeats the first line in the last. We may suppose, Mr. G. C. Macaulay suggests, a scribal omission of 'nobel,' cf. l. 531.

3. MS. **aswagend**, cf. *Cleanness*, l. 1291, nummend= nummen.

6. Cf. *Pearl*, 341-348.

9. Trautmann and Miss M. C. Thomas cite *Piers Plowman*, xiii, 384, B-text :

'In halydayes at holichirch whan ich herde masse.'

10-11. **How Mathew melede . . . .** cf. *Cleanness*, 24 :  
'Per as he heuened aȝt happes & hyȝt hem her medeȝ.'

13. **Pouerte.** 'In spite of the writing, pouerte is here meant . . . Cf. 'pouert, 31, 41, 43.' Prof. Luick, *Anglia*, 11.

23-24. Here as everywhere in the poems the Beatific Vision is the reward of Purity, cf. *Cleanness*, 28. The doctrine was based on Matthew and developed by the

Latin Fathers, especially by St. Augustine (*De Vivendo Deo*).

31-33. Miss Thomas: 'The personifications of Poverty, Pity, Penance, etc., have a general likeness to many passages in *Piers Plowman*,' cf. v, 627. Trautmann also notes this.

38. **Hit arn.** Cf. ls. 40, 69; *Pearl*, 895, 1199; *Sir Gawayne*, 1251. See Kellner, *Hist. Outlines English Syntax*, p. 179: "Origin traceable to O.E., though French *c'est* may have favoured development in M.E."

44. **mun.** This word, says Dr. Morris, may be another form of 'moan,' but as it occurs in combination with 'maugref' (see Note 54), it probably refers to some part of the body. The meaning 'intention' (O.N. *munr*, O.E. *myne*) is inadmissible for the same reason. Dr. Morris quotes from Halliwell: 'A common cry at Coventry on Good Friday is:

'One a penny, two a penny, hot cross buns,  
Butter them and sugar them, and put them in your  
muns.'

The word is given in the *Glossary of LanCS.* of the *Eng. Dialect Soc.*, though it is now obsolete. O.N. *munnr*=mouth, cf. prov. English *munse*=chaff, teasing talk.

54. **maugref my chekes.** *maugre* & *bongre*, which in combination have usually some such signification as 'willing or unwilling,' are generally used with names of parts of the body, cf. 'maugref his mun' (44), 'bongre my hyure' (50). So 'maugref my head' is used several times in Chaucer's *Knight's Tale*. 'Maugref my chekes' occurs in *Piers Plowman*, vi, 160.

56. **þe[n]**. Unless þe could='that' and be a pronoun referring to the whole sentence 54-55, we must suppose a scribal omission of a mark over e and read þē as in l. 7. We read: þe[n] had [I], etc.

The meaning of lines 54-56 seems to be: 'If he did not prepare many things unpleasing to me, and then I endured (afterwards) great affliction and wrath for meed; then (in either case) I should have yielded to his behest to my life's benefit.' *i.e.*, Patience, or endurance, is best in weal or woe.

**hyure**=huyre? O.F. hure=hair of head, head of man or beast. hure à hure=tête à tête.

1-56. See Discussion in Introduction on relation of Prologue of Patience to Tertullian's treatise, '*De Patientia*.'

59. Note similar manner of introducing story of Nebuchadnezzar, *Cleanness*, 499:

'þif þe wolde tyȝt me a tom, telle hit I wolde.'

63. Cf. *Cleanness*, 499:

'þen godeȝ glam to hem glod þat gladed hem alle.'  
**glam**. See *E.D.D.* Now obsolete. In Scotland, 'applied to a long prolonged cry.' Given as a dialect word in Elworthy's *W. Somerset Word Book*, 1886. O.N. glamm=a noise; 'probably echoic in origin.'

64. **rurd**. Cf. 396. Generally used of voices. *Cleanness*, 390, *Pearl* 112, *Sir Gawayne* 1149, 1916.

65. **rys radly**. The phrase occurs at *Patience* 89, 378, *Cleanness*, 671, 797, *Sir Gawayne* 369. In the homilies it translates Latin surrego—surrexit. In *Sir Gawayne* it is probably a reminiscence of the phrasing of the homilies. It does not occur in *Pearl*.

77. **typped.** According to Prof. Luick a three-syllable word is here required by the metre. Cf. 196 (?), 341. (*Anglia* II, 578.)

The word means 'extreme, consummate.' 'The original meaning should be "provided with a tip." The sense "provided with a tip" developed into "highly finished," because certain objects, as staves, shoes, were considered to be more highly finished when they were tipped . . . Cf. French ferré, German beschlagen, "smart, clever," originally "well-shod."' —E. Ekwall, *Englische Studien*, 40, No. 2.

78. **ta me.** The MS. *tame* must not be insisted on as words are frequently run together in the MS. Dr. Morris, reading 'tame,' suggests O.N. 'talma' as the origin of the word, and gives the meaning 'hinder, arrest.' The normal form would be 'þay tan me,' but endings are frequently dispensed with in using this word, e.g., imperative 'ta' or 'tas' (*Sir Gawayne*, 413, 2357, *Cleanness*, 735).

80. **warlok.** 'warlock-fecket' = a magic jacket.—*E.D.D.* But see glossary.

92. **fale of his hale** = kindly disposed.

97, and ff. For origin of the following description, see Tertullian's '*De Jona*' as indicated in the introduction.

98. **to þe fare redy.** *Vulgate*, *excuntem*, *Jonah* i, 3.

101. **tramme.** According to Ekwall, the word is used here in the sense of 'a ship.' He quotes *Wars of Alexander* (1296 and 1373), where it means 'an engine of war.' On the analogy of the sense development of *engin* > *gin* (146), he suggests that the word meant first 'a stratagem,' then 'an instrument . . .' and so here 'a vessel.'

102. **cachen vp þe crossayl.** 'Crossayl': a square sail, *i.e.*, one placed across the breadth of a ship.—*N.E.D.* Ekwall translates 'they hoist the yard and sail.'

103. **wyndas.** 'A machine for raising heavy weights.' Modern English windlass is a corruption, due to confusion with 'windlass'=a circuitous way. See Skeat's *Etymological Dictionary*.

105. **gederen to þe gyde ropes.** Guide-rope, 'a small rope attached to an object to be raised by a crane or pulley, in order to guide it.'—*N.E.D.* The word 'geder' is used in *Sir Gawayne* at ll. 777, 421, 2260, 2160, and in all cases has something of the meaning of 'doing something with great effort.' The exact meaning seems always to be determined by the contextual phrase.

106. **Ladde borde.** A similar form is quoted by *N.E.D.*, 'latebord' (*Naval Acc. Hy VII*, 1495). Apparently this form gives the correct derivation of 'larboard' and the modern form is due to word association with 'starboard.' It has been suggested that 'ladde-borde' is so-called because it was the 'loading board, the part of the ship on which the cargo was received.' Skeat: 'They laid in (hauled in?) on the larboard,' *Ety. Dict.*

**lof wynnes**=the luff goes. Dr. Bradley (*N.E.D.* under 'luff') suggests 'wyndes,' but this depends on the meaning of lofe. See Glossary.

120. See *Psalm xciii*, 8-9. 'Intelligite, insipientes in populo: et stulti, aliquando sapite. Qui plantavit aurem, non audiret? aut qui finxit oculum, non considerat?' See also *Cleanness*, 583—586:

Wheþer he þat stykked vche a stare in vche steppe  
yþe,

ȝif hymself be bore blynde hit is a brode wonder;  
 & he þat fetly in face fettled alle eres,  
 If he hatȝ losed the lysten hit lyfteȝ meruayle.

131. **Craft**: 'a work or product of art,' here used in a concrete sense.

141—144. These four lines present some difficulty. Dr. Morris has a full stop at the end of line 143, and so translates the last five words of the line, 'the abyss that breeds fishes,' though we should in this case expect 'breedeȝ.' 'Waltered so hiȝe & . . . abyme.' leads us to expect a consecutive sentence introduced by 'þat.' Moreover with Morris' reading there is no subject for 'durst arest.' I therefore read after 'þat' of l. 143 a consecutive sentence with subject is 'fysches' and whose verb is 'durst arest.' Then the question as to the meaning of 'breed' arises. Wülcker, who also reads the line in this way (*Alteng. Lesebuch*, p. 27) takes 'breed' as a noun=brood, but then 'fysches' must be a genitive. I take it to be a past. part. attributive to 'fysches.' It may=scattered, extended (O.E. *brædan*, cf. 'my bred banner'—*Battle of Otterburn*); or it may=nestled, lodged, in which sense it is used elsewhere in the author's work. (*Pearl*, 415, *Sir Gawayne*, 21.)

142. **busched**. E. Ekwall has a note on this word in *Englische Studien*, 44, 2 heft. He identifies it with 'buschen'=push (*N.E.D.*), cf. l. 472. 'busched' then ='gushed, rushed,' and not, as Morris, Kluge and Zupitza-Schipper say, =busk. Statmann also gives 'bushen'=push. In Gloucester bush=toss, in Scotland=move quickly.

The passage 141 ff. describing the storm, has been more frequently quoted than any other in the poem. See Prof. Moorman, '*Interpretation of Nature in*

*English Poetry*, p. 106; Dr. Carl Weichardt, *Die Entwicklung des Naturgefühls in der mittelenglischen Dichtung, etc.*, p. 80. For the relation of this description to Tertullian's *De Jona*, see the Introduction.

146. Cf. *Cleanness*, 491 :

‘ þen wat} þer joy in þat gyn.’

148. **ber to**, = bore to. This phrase is given in the *N.E.D.* under iii, 29. ber = push, press. This meaning ‘seems to have arisen in a transference of sense from “carry” to an action producing the same result.’ So ‘bear’ primarily = carry, then ‘to act so as to cause to carry,’ e.g., ‘to push.’ Cf. *Merlin*, vii, 118 (*N.E.D.*):

‘Thei bar to him so harde that Arthur was throwe to the erthe.’

152. **colde**. MS. clolde is a common scribal error. See *Cleanness*, p. 80 (*E.E.T.S.* 1), l. 1408, glolde, 1744, cloler.

158. **feþer-beddes**. ‘The syllable fe- is considerably heavier than bed-. And yet the latter receives stress, which the first does not.’—Trautmann, *Anglia*, 18.

159. **caraldes**, a corrupt form of carol found in M.E. Carol = a ring dance with accompaniment of song; then it was used sometimes to mean a circle; finally it might = a chain. (See *N.E.D.* under carol.)

160. **lome**. The use of this word in the sense of ‘a boat’ or ‘vessel’ is very rare. It occurs in an allied sense at *Cleanness*, 314, 412, 443. In the more usual sense of an ‘implement’ it occurs at *Sir Gawayne*, 2309. Cf. note to l. 101.

165-7. The list of Gods is the poet's own contribution. Tertullian states merely that they called on their Gods.

165. **Vernagu.** This is a very interesting and significant occurrence. As the story of Vernagu may not be altogether familiar we may give a summary of it. The story of '*Vernagu and Roland*' belongs to the Charlemagne legends. It formed the subject of a poem written in the very dialect of our poet and probably written not more than 25 years before the present poem. The source of the story ultimately is a Latin poem of the 11th century. In the M.E. poem of '*Roland and Vernagu*,' Vernagu is an enormous black giant who comes forward to challenge the paladins of Charlemagne. Roland accepts the challenge and a great conflict wages for two days, until the giant is weary and craves time for a nap. When the giant awakes there is first a theological dialogue between the two champions and then the conflict is renewed. At last Vernagu is mortally wounded and in vain calls on his gods to help him, Mahomet and Jupiter. Roland cuts off the giant's head. '*Otuel*,' another romance of the same period but in a different dialect, relates the combat between Roland and Otuel, nephew of Vernagu.

It is not difficult to understand why Vernagu should appear as the name of a heathen god. He was not merely a man of enormous stature, he belonged to the realm of the superhuman. I cannot find any other such occurrence; and I may venture to suggest that our poet had the legend in mind and deliberately speaks of Vernagu as a god whilst he knew the real story. It seems certain that he had the Saracens in mind, as the reference to Mahomet as the god of the Moon seems to be due to the Saracen standard. (See below.)

167. **Mahoun & Mergot.** Mahoun is a shortened form of Mahomet, O.F. Mahun. In M.E. it was falsely supposed to be the name of a heathen god. Here it is the name of the moon-god, probably from the Saracen's 'mooned standard.' Mergot, according to the poem, is the sun-god. In M.E. and also in the French romances Mahoun appears largely in combination with Termagant, both names of Saracen gods. Termagant also is occasionally the god of the sun. Is it possible that Mergot is a scribal distortion of an aphetized form of Termagant (aphetized for alliteration)?

168. Each sailor 'called on each man (*i.e.*, 'god'—'lede') according as he loved and had placed his affections.'

179. **Lodesman.** O.E. lādmann, 'lodesman' is an altered form of 'Lodeman' on the analogy of genitival compounds like 'doomsman.'

**vnder hachches.** A nautical term=below deck. 'Deck' *i.e.*, the covering of the hold, was not used until much later. 'Hatch'='a trap door or grated framework covering the openings in the deck called hatchways.'—*N.E.D.*

184. **On-helde**=prostrate, reclining.

**Hurrok.** Ekwall identified the work with O.E. *purruc*, M.E. *thurrok*=the bottom part of a ship.

186. **sloumbe-selepe.** This is an excellent reading by E. Ekwall, cf. l. 466. Morris has a comma after 'sloumbe,' and 'selepe' he takes as a preterite. Wülcker has no comma but according to his glossary, reads it like Morris. Morris's reading, as Ekwall points out, spoils the metre. The compound noun 'sloumbe-selepe' corresponds to *Vulgate* '(dormiebat) sopori gravi.' See note, l. 466.

187. **frunt.** Cf. *Destr. Troy*, 6923: 'He frunt hym in þe fase.'

188. **rag nel. . . . rere.** M.S. ragnel. Wülcker, reading 'ragnel,' suggests='haufe, menge.' Ekwall quotes 'ragnell' as a name of a demon in the Chester plays. I separate the two syllables as I take 'rere' as an infinitive, and it is necessary to find an auxiliary, which is supplied by 'nel'=will not.' For 'rag'='fellow, skulking fellow,' see Glossary. The word 'rag' is a translation of Tertullian's 'reus.' We may translate the line, 'Where the fellow in his chains (of sleep) will not arise from his dreams.'

194. **lote.** Cf. with the sense of 'lay lotes' in 173, which is more usual. Here it = 'the choice resulting from a casting of lots.'

195. **ascryed þay h̄ym skete.** *Vulgate* 'cogitant.'

196. **What þe deuel.** This figure of imprecation is of French origin. (Cf. 12th century O.F. 'comment diable,' 'que diable.')

211. **bapes.** Not used in the usual sense. The word usually signifies, to plunge in water in order to obtain a certain effect from the water. Here it means merely 'to plunge' without reference to the effect of the water.

214. **fro þe face . . .** *Vulgate* 'a facie Domini.'

217. **Hapeles.** 'Hapel' occurs generally in the alliterative poetry of the period. It is generally derived from O.E. *æpele*. It has been suggested that the word derives, by metathesis, from O.E. *hæleþas* (?) (F. Holthausen.)

218. **hem aslypped on sydes.** Wülcker places a comma after 'aslypped.' 'hem' is dative after 'aslypped,' which takes a dative of the person.

219. **hef & hale.** This cannot mean that they 'rose' on the waves and 'rushed' along, as the motive of the sailors was 'to help themselves.' It may='they strove and tugged' (*Troilus and C.*, 1240, *Layamon*, 16712). Both 'heave' and 'hale,' however, are common and old nautical terms. 'Heave'='to cause a ship to move in some direction (as by hauling at a rope)'; 'hale' or 'haul'='to trim the sails so as to sail nearer the wind.'

**helpen.** 'Shortened verses appear occasionally; in order to avoid them, the rare infinitive in -en, as in *Sir Gawayne*, is used.'—Luick. Cf. *aswagen*, l. 3.

220. **nedles note.** Cf. *Cleanness*, 381:

'Bot al wat? nedles her note . . .'; used there also in the description of a storm.

235. **serue.** This may=serwe, v, u and w being at times interchangeable in the MS., e.g., nov=now, *Cleanness*. For serwe=sorrow, see *Owl and Nightingale*, 1599. Morris suggests sterue. Wülcker, reading swerue, with a comma after 'adoun,' translates: 'Die starke strömung trieb sie langsam das tiefe meer herab, über die hohe see zu schweifen=trieb sie, dass sie über die hohe see schweiften, in ihrem boot schwankten (ohne ruder und steuer?)'

238. **to oure mercyable god.** Tertullian, 'venerando deo.' See Introduction.

247. For the whale in Tertullian's '*De Jona*' see the Introduction.

264. **Lorde!** A figure of imprecation commonly used in the 14th—16th centuries in dignified or even religious writings. It is not justifiable to suppose that the author in the following passage is indulging in a little grim fancy and in such a spirit uses the imprecation.

267. **þrwe.** Dr. Morris suggests þrwen. It may, however, be the preterite of 'þrowe' (*Pearl* 875), meaning 'leap.'

269. **glaymande.** See Glossary.

271. **Hourlande.** The word is used here in a very unusual sense. The usual meaning of 'hourle' is 'to dash.' Apparently it is here identified or confused with 'whirl.' In line 319 Hourle, sb.=a rush of water.

272. **blunt;**=staggered?

Prof. Gollancz (*Camb. Hist.*, i, 325) quotes this passage (264 ff.) as an example of the author's grim fancy. 'Earlier English literature cannot give us any such combination of didactic intensity and grim fancy as the poet displays at times in these short epics.'

275. **sorþe.** Ekwall suggests that this word means 'filth.' Otherwise, he writes, 'saym' and 'sorþe' must change places.

291. **merk one**=darkness only.

301. In Tertullian's '*De Jona*,' Jonah sails along untouched by the floods without. On this ground Prof. Emerson (*P.M.L.A.*, 10) suggests a new reading which is here accepted: 'And as sayled,' etc., *i.e.*, 'As

he (Jonah) sailed along he heard the great flood upon his (the whale's) back and beat on his (the whale's) sides.' borne could hardly = 'man,' as Dr. Morris glosses it. In all other cases in the four poems borne = 'spring, stream.' O.E. beorn > M.E. burne, buyrne.

308. **into þe dymme hert.** Vulgate 'in corde maris.'

311. **stryndes.** O.N. strönd, pl. stendr. The latter became strynd in M.E., just as 'lynde' from O.N. 'lendr,' *Sir Gawayne*, 139.

320. **to laste mere of vche a mounte.** Vulgate, 'ad extrema montium.'

332. **þink.** Cf. *Cleanness*, 1359.

339. **warpe.** Here the word simply means a strand, a shore. In *Sir Gawayne*, 715, it = 'a river ford,' in which sense it was formerly used in Lancashire. In the valley of Rossendale, the district around the place where the main road crosses the Irwell, is called 'The Warth.'

354. **On.** Pronoun, = 'one, a man.'

355. **on Journey.** The word Journey here = 'a day's journey.' Vulgate 'itinere diei unius.'

358. **teme.** This represents the correct M.E. pronunciation of the word, cf. *Gawayne*, 1541. But in the *Pearl*, 944, the word is spelt 'theme.'

364. **lose þe swete.** 'Lose the sweet life,' cf. *Sir Gawayne*, 2518, 'in swete' = in life. The substantive use of the adjective is common in the poet's work.

366. **borges & bacheleres.** 'borges' is the usual plural form. The collocation of the words suggests

that they are intended to be antithetical to one another. A 'burgess' was a citizen possessing full municipal rights. A bachelor was generally 'a young knight not raised to the full order of knighthood,' but it might also mean 'a junior or inferior member of a city company,' and it appears to be used in such a sense here. The phrase implies: both those who possessed full citizen's rights, and those who were still juniors, as regards citizenship.

392. Cf. *Cleanness*, 1675:

'As best byte on þe bent of braken & erbes.'

397. **What wote, oþer wyte may.** Dr. Morris glosses 'wote' as an infinite cognate with 'wyte,' and gives the meaning, "happen." In that sense it might be connected with M.E. 'wate,' sb.=fortune. It is more likely, however, that 'what wote' is a literal translation of Jonah iii. 9, 'quis scit,' and='what (man) knows.'

410. **He wex as wroth as þe wynde.** Cf. *Sir Gawayne*, 319. See also note to *Le Morte Arthur*, E.E.T.S., Extra Series lxxxviii, where several instances are quoted. Dr. Bruce adds: 'as will be observed, the formula was not Langland's, as M. Jusserand seems to think.'

414. **kest**=uttered.

418. **bene.** Word of unknown derivation. 'The phonetic history shows that the word cannot be connected with O.N. "beinn" . . . Others have turned to the Latin "bene" or Fr. "bien" =well; but it is not intelligible how either of these could have been adopted in English as an adjective, which appears to have been the earlier use of "bene." '—*N.E.D.*

437 ff. Compare this description with that of Abraham sitting under the green oak, *Cleanness*, 601—607 :

‘ Bryȝt blykked þe bem of þe brode heuen,  
In þe hyȝe hete þer of Abraham bideȝ.  
He watȝ schunt to þe schadow vnder schyre leueȝ.’

439—440. The meaning of the lines is quite evident. ‘ It was a plain in that place, without pliant groves to shield from the glitter of the sun,’ but it is uncertain whether ‘ for ’=‘ instead of,’ or is an error for ‘ fro.’

456. **þe mounnaunce of a lyttel mote.** ‘ Mote ’ is used fairly frequently in M.E. poetry to serve as a figure of ‘ Bildliche Verneinung,’ cf. *Sir Gawayne*: ‘ Hit helpeȝ me not a mote.’ *Chaucer T. and C.*, 1552-4. See article by J. Hein, *Anglia*, 15.

458. **loltrande.** Stratmann and the *N.E.D.* suggest that this is a scribal error for loitrande; but the latter adds: ‘ The form “loltrande” may be genuine; if so it represents a distinct word from the root “loll, v.”’ Probably it is genuine and is connected with “lolt, v.” =“ lounge, idle,” of the present Yorkshire dialect.

460. **þat of no diete þat day þe deuil hafȝ he roȝt.** The chief difficulty of the line seems to be, how shall we read the phrase after ‘day.’ The scribe apparently first wrote þe and then altered to de, a fact which seems to favour the reading of Morris’s first edition, ‘ ded euil haf ’; but as the second d is attached to ‘euil’ the later reading, ‘ þe deuil ’ has equal authority from the MS. But if we take ‘haf’ as it stands the first reading, from the point of view of sense has the balance on its side. We should translate: “ That did possess (haf) evil that day of no kind (of no diet).” If we read þe deuil we cannot retain ‘haf.’ Mr. Ekwall, translating ‘[Jonah

lay in his bower so content] "that he did not care a jot about any food that day," suggests that we should strike out 'haf.' The alliteration leads us to read 'þe deuil,' but we are not justified in omitting 'haf.' It is probably a scribal error for 'hat?' and we translate 'that he has not cared the devil that day about food.'

463. **Ermonnes.**=Armenia's. French form, used frequently in Charlemagne legends, Mandeville, etc.

466. Cf. *Pearl*, 59: 'I slode vpon a slepyng-sla?te.'

493. in **molde?.** 'to wrap, lap in the moulds' is a poetical expression='to bury.' Cf. *Redgauntlet*, xi: 'After Sir John and her ain gudeman were baith in the moulds.'

498. **trauaylde?.** 2nd Pers. Pret. Sing. This form is neither Northern nor Midland, and according to Morris was peculiar to the Lancashire dialect of the period. Cf. line 308, 'dipte?.'

509. **for madde**, *i.e.*, 'for foolishness, madness.' Cf. *Anturs of Arthur*, 110: 'It moyssede for made.' The phrase 'for mad' is used (see *E.D.D.*) in the West Yorkshire dialect to-day.

## GLOSSARY.

- Abof**, adv. prp.=*above*. adv. 382; prp. 444. O.E. onbūfan >abūfan.
- Aboute**, adv. prp.=*about*. adv. 67; prp 461; abute 290. O.E. onbūtan >abūtan.
- Abyde**, st. v.=*wait for*. Pres. inf. 7; abide 70. O.E. abīdan.
- Abydyng**, sb.—*enduring, suffering*, 419. O.E. abīdung.
- Abyme**, sb.=*abyss*, 248. O.F. abisme.
- Adoun**, prp.=*down*, 235. O.E. of dūne.
- Affye**, wk. v.=*trust*. reflex. Indic. pres. Pl. 331. O.F. affier.
- After**, adv. prp.=*after*; prp=*after, for*, 19, 86; =*afterwards*, 150. O.E. æfter.
- Aȝt**, adj.=*eight*, 29, 11. O.M. æhta.
- All**, adj.=*all*. sing., al, 111; alle, 490; pl. alle, 16, 22, 34; adv.=*greatly*, al, 74; alle, 365. O.M. all.
- Alone**, adv.=*alone*, 88. O.Ang. all+ān.
- Als, Also**, adv.=*also*, 40, 15; =as 291. conj. 291, 516. O.M. all ~swā.
- Ame**, sb.=*purpose, aim*, 128. O.F. esme, cf. Germ. ahmen.
- Ames yng**, sb.=*moderation*, 400. <O.F. amesurer=*moderate*.
- Amonge**, adv. prep.=*among*, 82. O.E. on(ge)mong.
- And**, conj.; &, 522=*and yet*.
- Anger**, sb.=*anger*, 411, 481. O.N. angr.
- Anguych**, sb.=*anguish*, 325. O.F. anguisse.
- Ankre**, sb.=*anchor*. pl. 103. O.E. ancor.
- Anon**, adv.=*presently*, 137. O.E. ān+ān.
- Anter**, =*aunter*. sb. =*venture hasard*. is on anter=*is a matter of uncertainty*, 242. O.F. aventure.
- An-vnder**, adv. prep.=*under*. *beneath*. prep. adv. 139. O.E. on-under.
- Any**, adj.=*any, some*, 440. O.E. ānig.
- Aproche**, wk. v.=*approach*. Pres. Indic. 85; Imper. 349. O.F. aprocher.
- Arayne**, wk. v.=*arraign, question*. Pret. 191. O.F. arraig ner.
- Arende**, sb.=*errand, affair*, 72. O.M. ērende, W.S. ærende.
- Arest**, wk. v.=*remain*. Inf. 144. O.F. arester.
- As**, adv. correlative as . . . as

100. adv. conj.=*according as*, 60, 168; =*while*, 301. O.E. al+swā.
- Ascape**, wk. v.=*escape*. Pret. 110. A.N. eschaper.
- Ascry**, st. v.=*call upon*. Pret. 195. O.F. escrier.
- Asent**, sb.=*agreement*, 177. O.F. asent.
- Ask**, wk. v.=*ask*. Pret. 195. O.E. ascian.
- Aske**}, sb.=*ashes*. pl. 380. O.N. aska, O.E. asce.
- A-slypped**, wk. v. pret. part.=*slipped aside*, 218. O.E. and (=against)+slīpan.
- Asperly**, adv.=*sharply, bitterly*, 373. O.F. aspre+O.E. līce.
- Aswagen**, wk. v.=*mitigate*. Inf. 3. O.F. assouagier.
- At**, prp. 9. O.E. æt.
- Avowe**, sb.=*vow*. pl. 165. O.F. \*avou, cf. avouer.
- Away**, adv.=*removed*, 480, 499. O.E. on-weg.
- Awowe**, wk. v.=*avow*. Indic. Pres. 330. O.F. avouer.
- Ay**, adv.=*ever*, 8, 90, 420. O.N. ei.
- Ayþer**, adj.=*each*, 450. O.M. ēgþer.
- Bachelor**, sb.=“*Young man not yet raised to order of knight-hood.*” Morris, pl. 366. O.F. bachelor.
- Baft**, adv.=*behind*, 148. O.E. bæftan.
- Bagge**, sb.=*bag*. pl. 158. O.N. baggi.
- Bak**, sb.=*back*, 107. O.E. bæc.
- Bale**, sb.=*evil, destruction*, 276, 510; bale-stour=*death pang*, 426. O.E. bealu.
- Bale**, sb.=*bale*, 157. O.F. bale.
- Balele**}, adj.=*innocent*, 227. O.E. bealu-lēas.
- Balter**, wk. v.=*tumble about*. Pres. Indic. 457; cf. Dan. baltre, Germ. poltern—“looks high German”—Jessen. Probably O.N.
- Bar**, adj.=*bare*, 374. O.E. bæc.
- Barme**, sb.=*bosom*, 510. O.E. bearn.
- Barn**, sb.=*child*. pl. 510. O.E. bearn.
- Barre**, sb.=*barrier*. pl. 321. O.F. barre.
- Bape**, wk. v.=*plunge*, Imp. baþ[ep]es., 211. O.E. baþian, O.N. baþa.
- Baw-lyne**, sb.=*bowline*, 104. O.N. böglina.
- Bayn**, adj.=*prompt*, 136. O.N. beinn.
- Be**, ana. v.=*be*. Inf. 20; Indic. pres. 1 sg. am 35; 2 sg. art 487; 3rd sg. is 7; pl. 3rd ben 2, ar 17; Indic. fut. bet} 333; Indic. pret. sing. wat} 62; negative nas 223; pret. pl. weren 29, wern 344; Subj. pres. sg. be 49; subj. imperf. sg. were 34, 500; negative

- nere 244; Imperat. sg. by 117. O.E. *bēon*—*wæs*.
- Begyn**, st. v.=*begin*. Indic. pres. pl. *begynes*, 76. O.E. *beginnan*.
- Bene**, adj.=*good, kind*, 418. See Note. Cf. F. *bien*-.
- Bent**, sb.=*a plain covered with grass*. So used in Cheshire, 392. Cf. O.E. *beonet*=*grass*, Germ, *binze*=*rush*. (N.E.D.)
- Bere**, st. v.=*bear*. Pret. part. *borne*, 205; Intrans. Indic. Pret. *ber*=*was borne*, 148. O.E. *beran*—*bær*.
- Berste**, st. v.=*burst*. Indic. pres. pl. *bersten*, 221; Trans. Indic. pret. *braste*, 148. O.E. *berstan*—*bærst*.
- Best**, sb.=*beast*, 266. O.F. *beste*.
- Bete**, st. v.=*beat*. Inf. 302. Pret. part. *beten*, 248. O.E. *bēatan*.
- Better**, adj. comp. of *god*, 7; super. *beste*, 437; adv. 164 O.E. *bettra*.
- Bidde**, st. v.=*command*. Indic. pres., 337; pret. *bede*, 187, 340; Imper. *bed*, 426. O.E. *biddan*—*bæd*.
- Bidde**, st. v.=*bide, wait*. Inf. 51. Aphetized form of O.E. *abidan*.
- Bifore**, prp.=*before*, 471. O.E. *befōran*.
- Bigge**, wk. v.=*build, form*. Indic. pret. 124. O.N. *byggja*.
- Bigly**, adv.=*strongly*, 321. Cf. O.N. *byggigr* = *inhabitable, big*.
- Bihoue**, wk. v. impers.=*behove, profit*. Indic. pres. 3rd 46; pret. 465. O.E. *behōfian*.
- Bihyȝt**, st. v. pret. part.=*promised*, 29. O.E. *behātan*—*behēt*.
- Bilyve**, adv.=*quickly*, 71, 78. O.E. *be*—*life*.
- Biseche**, wk. v.=*beseech*. Indic. pres. 413; pret. pl. *bisoȝten*, 375. O.E. *besēcan*—*besōhte*.
- Bispeke**, st. v.=*say, speak*. Pret. *bispeke*, 169. O.E. *besprecan*—*bespræc*.
- Bite**, st. v.=*bite*. Subj. 392; kw. v. pret. 373. O.E. *bītan*.
- Bitide**, wk. v.=*happen, betide*. Indic. pres. 61; = *avail*, 220. O.E. *betidan*.
- Blend**, st. v.=*mingle*. Subj. 227. O.E. *blendan*.
- Blo**, adj.=*livid, pale*, 132, 221. O.N. *blār*.
- Blober**, sb.=*foaming waves*, 221. Cf. L. Germ. *blubbern*=*bubble up*; Lanc. *blubber*=*bubble*.
- Bloc**, sb.=*space*, 272. O.F. *bloc*.
- Blod**, sb.=*blood*, 227. O.E. *blōd*.
- Blowe**, st. v.=*blow*. Inf. 138; Imper. 134. O.E. *blāwan*.
- Blunt**, wk. v. probably pret., 272, =*rushed*. Origin unknown.

- O.N. *blunda* = "to doze" has been suggested.
- Blusch**, wk. v. = *observe, look*. Pret. 117, 474. "O.E. *blȳscan*, used to translate Latin 'rutilare'" — Skeat. Cf. O.N. *blossi* = *a flame*. There was originally a connection between the meanings "shine," "look."
- Blynde**, adj. = *blind*, 124. O.E. *blind*, O.N. *blindr*.
- Blype**, adj. = *blith, glad*, 107, 459. O.E. *bliþ*, O.N. *bliþr*.
- Bode**, sb. = *command*, 56, 75. O.E. *gebod*.
- Body**, sb. = *body*, 318. pl. 387. O.E. *bodig*.
- Boȳted**, wk. v. pret. part. = *vaulted*, 449 < O.E. *būgan*.
- Bone**, sb. = *request, boon*, 136. O.N. *bōn*, cf. O.E. *bēn*.
- Bongre**, prp. = *agreeably, to the advantage of*, 56. O.F. *bongre*.
- Bonk**, sb. = *bank, hill*. "bonks" used in Lanc. for *hillsides*. 321, 236, 343. Cf. O.N. *bakki*.
- Borde**, sb. = *board*, 190. O.E. *bord*.
- Borges**, sb. = *burgess*, 366. O.F. *burgeis*.
- Borne**, sb. = *stream*, 302. O.E. *burna*.
- Bosom**, sb. = *bosom*, 107. O.E. *bōsm*.
- Bot**, conj. = *but*, 35; = *except*, 53. O.E. *būtan*.
- Bote**, sb. = *boat*, 145. O.E. *bāt*.
- Bote**, sb. = *help*, 163. O.E., O.N. *bōt*.
- Boþe**, sb. = *dwelling, booth*; = *tent*, 441. O.N. *bōþ*.
- Boþe**, adj. pro. = *both*, 138, 36. O.N. *bāþir*.
- Boþem**, sb. = *bottom*, 144, 184; se *boþem*, 253, 313. O.E. *botm*.
- Bouel**, sb. = *bowel*, 293. O.F. *bouel*.
- Bounte**, sb. = *goodness*, 418. O.F. *bonté*.
- Bour**, sb. = *bower*, 276, 437. O.E. *būr*.
- Bowe**, wk. v. = *bow, bend, obey*. Indic. pret., 441. Subj. pres. 75. Past. part. 56 < O.E. *būgan*—*bēag*.
- Brake**, wk. v. = *vomit*. Indic. pres., 340. Cf. Du. *bræken* = *vomit*. Perhaps represented an unrecorded O.E. \**bracian*, f. *bræc* = 'phlegm'; allied to 'break'? — N.E.D.
- Brede**, sb. = *board*, 184. O.E. *bred*.
- Brede**, sb. = *breadth*, 353. O.E. *brædu*.
- Breed**, v., past. part. = *bredde*? = *spread*; or *lodged*, 143, see Note.
- Breme**, adj. = *ferce*, 430. O.E. *brēme*.

- Brenne**, Inf. 472; Pret. 477. O.N. brenna = *burn*.
- Brest**, sb. = *breast*, 190. O.E. brēost.
- Breþe**, sb. = *wind*, 107; pl. 138. O.E. bræþ.
- Brod**, adj. = *broad*, 272, 449. O.E. brād.
- Brode**, adv. = *widely*. ful brode = *far and wide*, 117. O.E. brāde.
- Brok**, sb. = *river, sea*, 145. O.E. brōc.
- Brom**, sb. = *broom, heath*, 39. O.E. brōm.
- Broþely**, adv. = *violently*, 474. O.N. brāþligr.
- Bruxle**, wk. v. = *upbraid*. Indic. pres. 345. O.N. brigzla.
- Bryþt**, adj. = *fine, bright*, 158. O.M. breht.
- Bryng**, wk. v. = *bring*. Inf. 180; Indic. pret. 190; Subj. pres. 75. O.E. bringan—brōhte.
- Bur**, sb. = *bore, wave*, 148. O.N. bora.
- Bur**, sb. = *blow, assault*, 7. Lanc. bir = *impetus*. O.N. byrr.
- Burde**, sb. = *woman*. pl. 388. O.E. brýd.
- Burde**, wk. v. = *behoved*, 117, 507. O.N. byrjar, O.E. gebyrian.
- Burþ**, sb. = *town*, 366. O.E. burh.
- Burne**, buyrne, sb. = *man*, 340. O.E. beorn.
- Busche**, wk. v. = *rush?* Pret. 143. Inf. 472. See Note. ? cf. O.F. buschier = '*frapper*.' "Apparently onomatopoeic." — N.E.D.
- Busk**, wk. v. = *go, prepare*, 437. O.N. Būask = *get oneself ready*.
- Busy**, adj. = *busy*, 157. O.E. bysig.
- By**, prp. = *near*, 185; = *in*, 297. bi þat, adv. conj. = *by that time*, 468. O.E. bī, big.
- Byde**, st. v. = *remain, abide*. Indic. pres. 293; pret. bede, 343. O.E. bīdan.
- Byfore**, adv. = *before*, 292. O.E. be-fōran.
- Bygge**, adj. = *great*, 302. Not O.E.; cf. Norw. bugge = *strong man*.
- Byhove**, see bi—.
- Bylde**, wk. v. = *build*. Part. pret. bylded, 276. O.E. byldan.
- Bynde**, st. v. = *bind*. Indic. pres. 318. Pret. part. bounden, 374. O.E. bindan.
- Bynde**, sb. = *woodbine*, 444. O.E. binde.
- Bypenk**, wk. v. = *consider*. Imper. 495. O.E. biþencan.
- Bytwene**, prp. = *between*, 135, 513. O.E. bitwēonum.
- Cable**, sb. = *cable*. pl. 102. O.F. cable.
- Cace**, sb. = *chance, circumstance*, 265. O.F. cas.
- Cache**, wk. v. = *catch*. Indic. pres. pl. cachen, 102; Pret. part. caþt, 482. O.F. cachier.

- Call**, wk. v.=*call*. Inf. 199; Indic. pres. 411; pret. 131; pret. part. 26. O.N. *kalla*.  
**Can**, pret. pres. vb.=*be able*. Indic. pres. pl. *cunnen*, 513; pret. *couþe*. Imperf. subj. 521. O.E. *cunnan*, *can*—*cūþe*.  
**Candel**, sb.=*candle*, 472. O.E. *candel*.  
**Carald**, sb.=*chain*. pl. 159=*“caroles, chains.”* See *Rob. of G.*, p. 53, ed. Hearne. O.F. *carole*, see Note.  
**Care**, sb.=*care, sorrow*, 264. O.M. *caru*.  
**Careful**, adj.=*troubled, sorrowful*, 314. O.M. *cærful*.  
**Carpe**, sb.=*discourse*, 118, 415, 519. O. N. *karp*=*boast*.  
**Cerve**, st. v.=*carve, cut*. Indic. pret. pl. *corven*, 153; pret. sg. *carf*, 131. O.E. *ceorfan*—*cearf*.  
**Cete**, sb.=*city*, 67. O.F. *cite*.  
**Chaunge**, wk. v.=*change*. Pret. 368. O.F. *changer*.  
**Chawl**, sb.=*jaw*. pl. 286. O.M. *cæfl*.  
**Chayer**, sb.=*chair, throne*, 378. A.N. *chaiere*, O.F. *chaere*.  
**Chek**, sb.=*check*. *maugref my chekes*=*in spite of my will*. O.E. *ceāce*.  
**Child**, sb.=*child*. pl. *childer*, 388. O.E. *cild* (pl. *cildru*).  
**Chylle**, wk. v.=*become cold*. pret. 368. <O.E. *ciele*=*coldness*.  
**Clannesse**, sb.=*chastity*, 32. O.E. *clænness*.  
**Clene**, adj.=*pure*, 23. O.E. *clāne*.  
**Clepe**, wk. v.=*call*. Indic. pret. 132; part. pret. 305. O.E. *clipian*>*cleopian*.  
**Cler**, adj.=*pure, bright*, 314, 471. =*entire*, 395. O.F. *cler*.  
**Cloþ**, sb.=*cloth*. pl. *clothes*; 105=*sail*. pl. 341. O.E. *clāþ*.  
**Cloude**, sb.=*cloud*, 471. Probably same word as O.E. *clūd*=*rock*. The original sense was ‘*mass formed by agglomeration.*’—N.E.D.  
**Cnawe**, st. v. See *Know*.  
**Cofer**, sb.=*strongbox*. pl. 159. O.F. *cofre*.  
**Coge**, sb.=*small boat*, 152. O.N. *kuggr*.  
**Colde**, adj.=*cold*, 152. O.E. *cald*.  
**Cole**, adj.=*cool*, 452. O.E. *cōl*.  
**Com**, st. v.=*come*. Inf. *cum*, 519; Indic. pres. sg., 78. O.E. *cuman*.  
**Comfort**, sb.=*comfort, relief*, 18, 223, 485. O.F. *confort*.  
**Con**, st. v. pret.=*gon*, 10, 445. O.E. *ginnan-gon*.  
**Corde**, sb.=*rope*. pl. 153. O.F. *corde*.  
**Cortaysye**, sb.=*benecence*, 417. N.F. *curteisie*.  
**Counsel**, sb.=*plan, judgment*, 223. N.F. *cunseil*.

- Cowpe**, adj. = *known*, 5. O.E. **Dele**, wk. v. = *share, divide*.  
cūþ. Pret. part. 193. O.E. dēlan.
- Craft**, sb. = *power*, 131. O.E. **Deme**, wk. v. = *decree, deliver (to*  
cræft, O.N. kraptr. *judgment)*. Indic. pret. 119,  
part. pret. 386. O.E. dēman.
- Crossayl**, sb. = *cross-sail*, 102. O.N. kross + O.E., O.N. segl. **Depe**, sb. = *the deep*, 235. O.E.  
O.N. kross + O.E., O.N. segl. dēop, adj.
- Cry**, sb. = *cry*, 152. O.F. cri. **Derfly**, adv. = *quickly*, 110. O.N.  
diarf (= *severe*) + O.E. lice
- Cry**, wk. v. = *call, cry*. Indic. **Derk**, adj. = *dark, gloomy*, 116.  
pres. 377. O.F. crier. O.E. deorc.
- Cuntre**, sb. = *country*, 415. O.F. **Derne**, adj. = *secret*, 182. O.M.  
cuntre. derne.
- Dam**, sb. = *current*, 312. O.N. **Des**, sb. = *dais*, 119. O.F. deis.  
damr, cf. O.E. demman. **Desert**, sb. = *deserving*, 84. O.F.  
desserte.
- Dame**, sb. = *dame*, 31. O.F. **Deseuer**, wk. v. = *part, dissever*.  
dame. Part. pret. 315. O.F. desevrer.
- Dase**, wk. v. = *be disconsolate, be*  
*dazed*. pret. 383. O.N. \*dasa. **Destyne**, sb. = *Fate, destiny*, 49.  
O.F. destinee.
- Daschande**, adj. = *dashing*, 312. **Deuel**, sb. = *devil*, 196. O.E.  
pret. part. Cf. Swed. daska. dēofol.
- Daunger**, sb. = *danger, servitude*,  
110. O.F. dangier. **Deuout**, adj. = *devout*, 166. O.F.  
devot.
- Dawande**, adj. = *dawning*, 445. **Devoutly**, adv. = *devoutly*, 333.  
pres. part. from O.E. dagian, O.F. devot. + O.E. lice.
- Day**, sb. = *day*. pl. 294. O.E. **Dewoyde**, = *devoyde*, wk. v. = *take*  
dæg. *away*. Subj. 284. O.F. des-  
voidier.
- Debonerte**, sb. = *goodness*, 418. **Diete**, sb. = *diet*, 460. O.F. diete.  
O.F. debonairete. See Note.
- Decre**, sb. = *decree*, 386. O.F. **Diȝe**, wk. v. = *die*. Inf. 488.  
decre. O.N. deyja.
- Dedayn**, sb. = *disdain, indifference*, 50. O.F. desdaign. **Dip**, wk. v. = *plunge*. Pret. 243.  
O.E. dyppan.
- Dede**, sb. = *deed*, 135, 203. O.M. **Dispayre**, wk. v. = *despair*. Part.  
dēd. pret. 169. O.F. desperer.
- Defoule**, sb. = *stain, defilement*,  
290. < O.F. defouler.

- Dispit**, sb.=*scorn*, 50. O.F. despit.
- Displese**, wk. v.=*displease*, 1, 531. O.F. displeisir.
- Dispoyle**, wk. v.=*rob*. Part. pret. 95. O.F. despoiller.
- Disserne**, wk. v.=*distinguish*. Inf. 513. O.F. discerner.
- Dissert**, sb.=*merit*, 12. See desert.
- Do**, ana. v.=*do, cause*. Indic. pret. 57; ded 443. Imper. 204;=*cause* 386. O.E. dōn—dyde (dāde).
- Dom**, sb.=*doom*, 203. O.E. dōm.
- Dore**, sb.=*door*, 268. O.E. duru.
- Dote**, wk. v.=*dote, become foolish*, 125. Past. part. as adj.=*foolish*, 196. O.F. radoter.
- Doumbe**, adj.=*dumb*, 516. O.E. dumb.
- Doure**, wk. v.=*mourn*. Pret. 372. Cf. L.Ger. duren. O.N. dura.
- Dowe**, wk. v.=*avail*. Indic. pres. 50. O.E. dūgan.
- Dowelle**, wk. v.=*dwel*. Indic. pres. pl. 69. O.E. dwellan.
- Drede**, sb.=*dread*, 255, 367. O.E. \*dræd.
- Drede**, wk. v.=*dread, fear*, 125. O.E. drædan—drēd.
- Dreže**, wk. v.=*endure*. Pret. drežed, 256. O.E. drēogan—drēag.
- Dreme**, sb.=*dream*, 188, 472. O.E. drēam=*joy*, O.N. draumr=*dream*.
- Drive**, st. v.=*drive*. Indic. pres. 312; pret. drof, 235; part. pret. dryven, 263. O.E. drīfan—drāf.
- Drop**, wk. v.=*drop*. Pret. 375. Part. pret. 383. O.E. \*droppan vb., cf. O.E. droppa sb.
- Drowne**, wk. v.=*drown*. Inf. 245. O.E. druncnian? O.N. drukna.
- Drye**, adj.=*dry*, 338. O.E. dryge.
- Dryȝlych**, adv.=*angrily*, 234. O.N. drjugr=*heavy*.
- Dryȝtyn**, sb.=*Lord (God)*, 110. O.E. dryhten.
- Due**, adj.=*due*, 47. O.F. deu.
- Dumpe**, wk. v.=*drive, fall*, 362. O.N. dumpa=*beat*.
- Dure**, wk. v.=*last, continue*, 488. O.F. durer.
- Durre**, pret. pres. v.=*dare*. Pret. durste, 144. O.E. durran—dorste.
- Dust**, sb.=*dust*, 375. O.E. dust.
- Dymme**, adj.=*dark, secret*, 308. O.E. dim.
- Dymly**, adv.=*secretly*, 375. O.E. dimlice.
- Dynge**, adj.=*worthy*, 119. O.F. digne.
- Dynt**, sb.=*stroke, blow*, 125. O.E. dynt.
- Dyȝt**, wk. v.=*prepare*. Indic.

- pres. 2 sg. dyʒtteʒ, 488. Part. pret. 49 dyʒt. O.E. dihtan.
- Efte**, adv.=*afterwards*, 143. O.E. eft.
- Elde**, sb.=*age*, 125. O.E. eldu.
- Elles**, adv.=*otherwise*, 2. O.E. elles.
- Encroche**, wk. v.=*obtain*. Inf. 18. O.F. encrochier.
- Ende**, sb.=*end*; on ende=*to death*, 426. O.E. ende.
- Enmye**, sb.=*enemy*. pl. 82. O.F. enmis.
- Enprece**, Enpresse, wk. v.=*oppress*. Indic. pres. 43, 528. O.F. enpresser.
- Enquile**, wk. v.=*receive*. Indic. pres. pl. 39. O.F. enquillir.
- Entre**, wk. v.=*enter*. Inf. 328. O.F. entrer.
- Er**, adv.=*before*, 28, 212; adv. conj. 204, 476. O.E. ær.
- Erbe**, sb.=*herb*. pl. 393. O.F. herbe.
- Ere**, sb.=*ear*, 64, 123. O.E. ēare.
- Ernde**, sb.=*errand*, 52. O.M. ērende.
- Est**, sb.=*east*, 133; adj. 434. O.E. ēast.
- Euen**, adv.=*just, immediately*, 65. O.E. efne.
- Euer**, adv.=*ever*, 14;=*continually*, 369;=*ever and anon*, 460. O.E. æfre.
- Euerferne**, sb.=*polypody*, 438. O.E. eofor-fearn.
- Ewrus**, 133. *The East wind*.
- Face**, sb.=*face*, 214. O.F. face.
- Fader**, sb.=*father*, 92. O.E. fæder.
- Falce**, adj.=*false*, 288. O.F. fals.
- Fale**, adj.=*true, faithful*, 92. O.E. fæle.
- Fall**, st. v.=*fall*. Indic. pres. sg. 105;=*befall*, 178; pret. fel 215. Part. pret. fallen, 320. O.E. fallan-fēoll.
- Farandely**, adv.=*pleasantly*, 435. Cf. Lancs. farand=*handsome*. From pres. part. O.N. fara=*best*.
- Fare**, sb.=*journey*, 98. O.E. faru.
- Fare**, st. v.=*go*. Inf. 359. O.E. faran.
- Faste**, adv.=*heavily, hard*, 192. O.E. fæste.
- Fasten**, wk. v.=*fasten*. Indic. pres. pl. 102, festne, 273. O.E. fæstan+affix-en.
- Fathme**, wk. v.=*grope*. Indic. pres. 273. O.E. fæþmian=*embrace*.
- Fayle**, wk. v.=*fail, be lacking*. pret. 81. O.F. faillir.
- Fayn**, adv.=*gladly*, 155. O.E. fægen, adj.
- Fayre**, adj.=*fair*, 98; super. 444. O.E. fæger.
- Feche**, wk. v.=*fetch, seek, take*. Indic. pres. sg., He him feches=*He takes himself, he goes*. O.E. feccan.

- Feld**, sb.=*field*, 435. O.E. *feld*.  
**Fele**, wk. v.=*perceive*. Imp. *feleþ*, 121. O.E. *fēlan*.  
**Fend**, sb.=*enemy*. pl. 82. O.E. *fēond*.  
**Fer**, adv.=*far*, 126; comp. *fyrre*, 116, 424. O.E. *fēor*.  
**Ferde**, sb.=*dread*, 215. O.E. *fertu*, W.S. *fyrtu*.  
**Ferk**, wk. v.=*walk, get up*. Inf. 187. O.E. *fercian*.  
**Ferslych**, adv.=*fiercely*, 337. O.F. *fiers*+O.E. *lice*.  
**Fest**, wk. v.=*fasten*. Pret. 290. O.N. *fasta*.  
**Feþer-beddes**, sb., pl.=*feather-beds*, 158. O.E. *feþer-bedd*.  
**Fettle**, wk. v.=*set in order*. Indic. pres. 435. Part. pret. 38. O.N. *fitla*.  
**Fewe**, pro.=*few*, 438, 521. O.E. *fēawe*.  
**Find**, st. v.=*find*. Part. pret. *founden*, 210. O.E. *findan*.  
**Flay**, wk. v.=*terrify*. Pret. *flayed*, 215. Lanc. dial. O.E. *flēgan*, cf. *afligan*=*cause to flee*.  
**Fle**, st. v.=*flee*. Part. pret. *flowen*, 183; *flawen*, 214. O.E. *fleōn*.  
**Flem**, sb.=*stream*, 309. O.F. *flum*.  
**Flete**, st. v.=*swim*. Pret. sg. 3rd *flotte*, 248. O.E. *flēotan*, O.N. *fliota*.  
**Flod**, sb.=*flood*, 126. Gen. *flode*, 183. O.E. *flōd*.  
**Fol**, adj.=*foolish, mad*, 283. O.F. *fol*.  
**Folde**, wk. v.=*enfold*. Pret. 309. O.E. *faldan*.  
**Fole**, sb.=*fool*. pl. *fioleþ*, 121. O.F. *fol* adj.  
**Folþe**, wk. v.=*follow*. Inf. 5. O.E. *folgian*.  
**For**, adv. conj.=*for*, 14;=*because*, 210; *for-bi*=*more than*, 483; *for . . to*, with inf. 81, 112; prp.=*on account of*, 172, 491, 497;=*from*, 180? (cf. "*Cleanness*," 740). O.E. *for*.  
**For-clemmed**, wk. v. part. pret.=*starved*, 395. Cf. O.E. *beclemman*=*compress*.  
**Forfare**, wk. v.=*destroy*. Inf. 483. O.E. *forfaran*.  
**Forgif**, st. v.=*forgive*. Inf. 404; pret. *forþef*, 407. O.E. *forgefan*.  
**Forme**, adj.=*first*, 38. O.E. *forma*.  
**Forme**, wk. v.=*shape, form*. Pret. 92. O.F. *former*.  
**Forme**, sb.=*form*, 38. O.F. *forme*.  
**Forsake**, st. v.=*forsake*. Indic. pres. pl. *forsaken*, 382. O.E. *forsacan*.  
**Forsothe**, adv.=*indeed*, 212. O.E. *forsōþ*.  
**Forth**, adv., of time=*continually*

- 8; of place 65, 524. O.E. **Fylþe**, sb.=*filth, uncleanness*,  
forþ. 290. O.E. *fylþ*.
- Forth-lepe**, st. v.=*leap forth*. Inf. 181.  
Pret., forth-lep, 154. O.E. **Fynde**, st. v.=*find*. Inf. 181.  
hlēapan-hlēop. Indic. pres. 98; =*seek, pursue*,  
107. O.E. *findan*.
- Forþy**, adv.=*therefore*, 211, 328. O.E. **Fyrst**, adv.=*firstly*, 225, 503. See  
O.E. *for-þy*. *Furst*.
- Forþynk**, wk. v. impers.=*repent*. **Fysch**, sb.=*fish*. pl. 143. O.E.  
Subj. pres. 495. O.E. *forþyn-* *fisc*.  
*can*.
- Forty**, adj.=*forty*, 359. O.E. **Gaule**, sb.=*gall, fault*, 283. O.E.  
*fēowertig*. *gealla*, O.N. *galli*.
- Forwroþt**, adj.=*laboured, weary*, **Gay**, adj.=*fine*, 457. O.F. *gai*.  
163. Part. pret. <O.E. *for-* **Gayn**, wk. v.=*avail*. Indic.  
*wyrcan*. pres. 348; pret. 164. O.N. *gegna*.
- Fot**, sb.=*foot*, 187. pl. *fet*, 251. **Gaynych**, adj.=*gracious*, 83.  
O.E. *fōt*. O.N. *gegn*+O.E. *lice*.
- Founde**, wk. v.=*go*. Pres. part. **Geder**, wk. v.=*gather*. Indic.  
*foundande*, 126. O.E. *fundian*. pres. pl. 105. O.E. \**gæderian*.
- Frek**, sb.=*man*, 181, 187, 483. **Gentryse**, sb.=*nobility*, 398 (cf.  
O.E. *freca*=*warrior*. *Cl.* 1159). O.F. *genterise*.
- Frely**, adv.=*freely*, 19; =*exceed-* **Gere**, sb.=*gear*, 148. O.E.  
*ingly*, 390. O.E. *frēolice*. *gearwe*, O.N. *gervi*.
- Frelych**, adj.=*noble*, 214. O.E. **Gete**, st. v.=*get*. Indic. pres.  
*frēolic*. 212. O.E. *getan*, O.N. *geta*.
- Fro**, prp.=*from*, 108, 485; adv. **Gif**, st. v.=*give*. Inf. 204; subj.  
conj.=*from that time*, 243. pres. *gef*, 226. O.N. *gifa*,  
O.N. *frā*. O.E. *gefan*.
- Front**, wk. v.=*kick, attack*. **Gile**, sb.=*gill*, 269. O.N. *gil*.  
Pret. *frunt*, 187. Aphetized **Glad**, adj.=*happy, glad*, 457.  
form of O.F. *afronter*. O.E. *glæd*.
- Ful**, adv.=*quite, only*, 18, 94, **Glam**, sb.=*word, noise*, 63. O.N.  
521; fully, 359. O.E. *full*. *glamm*, N.E.D. *glam*=*crash*.
- Furst**, adv.=*firstly*, 150. O.E. **Glaymande**, adj.=*slimy*, 269 <  
*fyrest*. O.E. *clām*=*clay*. Cf. "*glei-*  
**Fykel**, adj.=*fickle*, 283. O.E. *mous*=*slimy*—Prompt. Parv."  
*ficol*. p. 198. Bjorkman suggests

- that it may depend on some Scand. formation with a ga-prefix to the root, \*laim- (= O.E. *lām*, *loam*), though no Scand. \*gleim- is known. See also his note p. 188: "gl- in M.E. may depend on the influence of M.E. *glü* (e) < O.F. *glu* = *birdlime*."
- Glette**, sb. = *filth*, 269. O.F. *glette*.
- Glew**, wk. v. = *cry aloud*. Indic. pres. 164. O.E. *glēowian* = *make music*.
- Glide**, st. v. = *glide*, *go*. Pret. *glod*, 63; subj. pres. 204. O.E. *glidan*—*glād*.
- Gloumbe**, wk. v. = *observe*. Indic. pres. 94. Dial. *gloam*. O.E. *glōmian*, implied in verbal n. *glōmung*, Sw. *glomma* = *stare*. (See *Cent. Dict.*)
- Glow**, wk. v. = *glow*, *shine*. Adj. *glowande*, 94. O.E. *glōwan*.
- Glorye**, sb. = *glory*, 94, 204. O.F. *glorie*.
- Glyže**, wk. v. = *shine*, *look*. Pret. *glyžt*, 453. Cf. Scotch *gley* = *to squint*. O.N. *glia*.
- Go**, an. v. = *go*. Indic. pres. sg. *got*}, 280; pret. sg. *žede*, 355; imper. *go* 524; part. pret. *gon*. O.E. *gān*.
- Gode**, sb. = *wealth*, *riches*, 20. Pl. *gowde*} 286 < O.E. *gōd* adj.
- God**, sb. = *God*, 83; gen. *godes* 26; *goddes* 63. O.E. *god*.
- Godly**, adv. = *well*, 26. O.E. *gōd* + O.N. *ligr*.
- Godnesse**, sb. = *goodness*, 407. O.E. *gōdness*.
- Gome**, sb. = *man*, 175. O.E. *guma*.
- Gote**, sb. = *stream*. pl. 310 < O.E. *gēotan* = *pour*. Cf. N. Dial. *goit*.
- Goud**, see *God*.
- Gouernour**, sb. = *ruler*, 199. O.F. *gouverneur*.
- Grace**, sb. = *favour*, *grace*, 226. O.F. *grace*.
- Gracious**, adj. = *gracious*, 26. O.F. *gracicus*.
- Grame**, sb. = *wrath*, 53. O.E. *grama*, cf. O.N. *gremi*.
- Graunt**, wk. v. = *give*, *grant*. Pret. 240. O.F. *granter*.
- Graype**, wk. v. = *prepare*, *avail*. Subj. imp. 53. Cf. N. Dial. *grade*. O.N. *greiþa*.
- Grapely**, adv. = *readily*, *truly*, 240. N. Dial. *gradely*. O.N. *greiþligr*.
- Gre**, sb. = *will*, *pleasure*, 348. O.F. *gre* < *gret* < Lat. *gratum*.
- Gref**, sb. = *grief*, 83. O.F. *gref*.
- Greme**, adj. = *displeasing*. Cf. O.N. *gremi* = *wrath*.
- Grene**, adj. = *green*, 447. O.E. *grēne*.
- Grete**, adj. = *great*, 105. O.E. *grēat*.
- Greue**, sb. = *grove*. pl. 439. O.E. *grāf*, *grāf*. In mod. dialects

- this form appears to be confined to Lancashire. It was formerly used as a term for divisions in the Forest of Rosendale.
- Greue**, wk. v.=*injure*. Inf. 112; Part. pret. 171. O.F. grever.
- Grounde**, sb.=*ground*, 361. O.E. grund.
- Groundele**}, adj.=*bottomless*, 310. O.E. grundlēas.
- Grow**, st. v.=*grow*. Inf. 443. O.E. grōwan.
- Grychchyng**, sb.=*complaining, murmuring* 53. <O.F. grochier =*growl*.
- Gryndel**, adj.=*angry*, 524. Cf. O.N. grimmd=*fiere*, Norse grinall=*sour looking*.
- Gufer?**=*guter=flood*. pl. 310. O.F. goutiere.
- Gult**, sb.=*guilt*, 404. O.E. gylt.
- Gut**, sb.=*intestine*. pl. 258. O.E. gutt.
- Gyde-rop**, sb.=*guide-rope*. pl. 105. O.N. gide+O.E. rāp.
- Gyfte**, sb.=*gift*, 335. O.N. gift.
- Gyle**, sb.=*guile*, 285. O.F. guile.
- Gylty**, adj.=*guilty*, 175, 210. O.E. gyltig.
- Gyn**, sb.=*snare, predicament*, 146. O.F. engin.
- Hacche**, sb.=*hatch of a ship*. pl. 179. O.E. hæcc.
- Halde**, vb., see Holde.
- Hale**, wk. v.=*tug*. Pret. pl. 219. O.N. hala.
- Half**, sb.=*side, half*, 434. O.E. half.
- Halle**, sb.=*hall*, 272. O.E. hall
- Halyday**, sb.=*holy day*, 9. O.E. hālig-dæg.
- Hande**, sb.=*hand*. See honde.
- Happen**, adj.=*happy*, 13, 17. O.N. heppinn.
- Happe**, sb.=*fortune*, 11. O.N. happ. Cf. O.E. gehæp=*convenient*.
- Happe**, wk. v.=*cover*. Part. pret. 450. N.dial. hap=*cover*. "Origin unknown; its distribution from E. Anglia and Lancs. to Scotland seems to point to Norse origin."—N.E.D.
- Harme**, sb.=*injury, harm*, 17. O.E. hearin.
- Haspe**, wk. v.=*fasten*. Pret. 381. O.E. hæspan.
- Haspede**, sb.=*hook*, 189. Deriv. from O.E. hæspe=*hook*.
- Haste**, sb.=*haste*, 217. O.F. haste.
- Hastif**, adj.=*hasty*, 520. O.F. hastif.
- Hatel**, adj.=*fiere*, 367, 481. O.E. hatol, hetol.
- Hatte**, st. v., only relic of Old Teutonic Passive,=*be called*. Indic. pres. sg. 35 hatte; hy?t 11. O.E. hātte—hātton.
- Hapel**, sb.=*noble (man)*, 217. < O.E. æpele adj?
- Haue**, v. aux.=*have*. Inf. 460,

- 16; haf 424; Indic. pres. sg. hat} 411, pl. han 13, haf 193; Pret. 112; Subj. pres. haue, 282; Imperf. subj. 34. O.E. habban—hæfde.
- Hauen**, sb.=*haven*, 108. O.E. hæfen.
- Haunte**, wk. v.=*practise*, *haunt*. Indic. pres. pl. 15. O.F. haunter.
- Hay**, sb.=*hay*, 394. O.N. hey.
- Hayre}**, sb.=*shirts of hair cloth*, 373. O.N. hār, O.M. hēr.
- Hæ**, pro.=*he*, 65, gen. 276, ac. hym 63;=*himself*, 114; pl. ac. hym, 331, hem, 3; gen. hores 14, 28; Dat. 11, 75. reflex.=*themselves*, 58; adj.=*their*, her, 103, 17, 162, 135.
- Hed**, sb.=*head*, 217. Heued 319, 486. O.E. hēafod.
- Hef**, st. v.=*raise*, *heave*. Pret. sg. and pl. hef 477, 219. O.E. hebban-hōf.
- Hele**, sb.=*salvation*, *safety*, 92, 335. O.E. hālo.
- Hele**, sb.=*heel*, 271. O.E. hēla.
- Hell**, sb.=*hell*, 275; gen. hellen, 306. O.E. hell.
- Helme**, sb.=*helm*, 149. O.E. helm.
- Helpe**, st. wk. v.=*help*. Ger. inf., to helpen, 219. Simp. inf. 222, 496. O.E. helpan.
- Hende**, adj.=*gracious*, 398. O.E. gehende.
- Hens**, adv.=*hence*, 204. O.E. heon(an)+es.
- Hent**, wk. v.=*receive*. Inf. 178; Indic. pres. 189. O.E. hentan.
- Hepe**, sb.=*heap*, 149. O.E. hēap.
- Here**, adv.=*here*, 171, 336; heere 520, herein 364. O.E. hēr.
- Here**, wk. v.=*hear*. Inf. 140; Indic. pres. sg. 123; Pret. sg. 9. O. Ang. hēran.
- Her}e**, wk. v.=*harry*. Part. pret. 178. O.E. hergian.
- Herk**, wk. v.=*hark*, *listen*. Imper. 431>O.E. hercnian.
- Hert**, sb.=*heart*, 13. pl. herttes, 2;=*middle of the sea*, 308. Cf. Jo. ii, 3, marginal note (A.V.). Vulgate "in maris corde." O.E. heort.
- Hete**, wk. v.=*threaten*, *command*, 336. O.N. hēta.
- Hete**, sb.=*heat*, 477. O.E. hāto.
- Heter**, adj.=*rough*, 373. Lanc. Oldham, heter = *rough* (of dogs). Yorks. ater. "Source unknown. Deriv. of hātian. Cf. M.H.G. hette=*cruel*."—N.E.D. O.N. heitr? \*
- Heterly**, adv.=*quickly*, 381, 477. Cf. Lancs. heter=*eager*, *keen*. See above.
- Heþyang**, sb.=*scorn*, 2. O.N. hāþing.

\* Arnold Wall, "Scandinavian Words," "Anglia," xx.

- Heuen**, sb.=*heaven*. Gen. heuen wrache=*wrath of heaven*, 185. O.E. heofon.
- Heuen-ryche**, sb.=*kingdom of heaven*, 14. O.E. heofon-riče.
- Heuy**, adj.=*burdened, heavy*, 2. O.E. hefig.
- Hidor**, sb.=*fear*, 367. O.F. hidour.
- Hit**, pro. neut.=*it*. accus. 47, gen. hit 12, 267; dat. hit, 85. Indef. hit arn=*they are*, 38, 40. O.E. hit.
- Hitte**, wk. v.=*come to, find*. Pret. 288, 380. O.N. hitta.
- Hō**, pro. pers. fem.=*she*. nom. 4, 473; dat. hir 42; acc. reflex. hir 41. O.E. hēo.
- Hol**, adj.=*whole*, 335. O.E. hāl =*safe*.
- Holde**, st. v.=*hold*. Inf. holde 14, 336. Indic. pres. sg. 3; halde? out=*goes out*, 434; pl. haldes 321; Part. pres. hal-dande 251; Part. pret. halden, 333, 522. O.E. healdan—hēold.
- Hole**, sb.=*hole*, 306. O.E. hol.
- Holy**, adj.=*holy*, 60. O.E. hālig.
- Hond**, sb.=*hand*. Gen. honde, 257; ac. hande 512; pl. 131. O.E. hand.
- Honde-work**, sb.=*handiwork*, 496. O.E. handgeweorc.
- Hope**, wk. v.=*hope, believe*. Indic. pres. pl. 122. O.E. hopian.
- Horse**, sb.=*horse*, 394. O.E. hors.
- Hot**, adj.=*hot*, 481. O.E. hāt.
- Hourle**, sb.=*wave*, 319. origin.? cf. Du. horrelen=*hurl*.
- Hourlande**, wk. v. pres. part.=*hurling;=whirling*, 271. See hourle and Note, 271.
- Hous**, sb.=*house*, 328. O.E. hūs.
- How**, adv.=*how*, 10. O.E. hū.
- Howre**, sb.=*hour*, 498. O.F. hure, ure.
- Huge**, adj.=*great*, 264. O.F. ahuge.
- Hunger**, wk. v.=*hunger*. Indic. pres. pl. 19. O.E. hyngran, influenced by hunger.
- Hurle**, wk. v.=*hurl*. Pret. 149; part. pres., see hourlande.
- Hurrok**, sb.=“*part of the boat between sternmost seat and the stern*.”—N.E.D., 185. Cf. Norfolk dialect, orruck-holes =*oar holes*. Cf. *Clean.*, 419. Deriv. unknown. See Note.
- Hurt**, wk. v.=*injure*. Part. pret. 2. O.F. hurter.
- Hyde**, wk. v.=*conceal, hide*. Inf. 479. O.E. hȳdan.
- Hyȝe**, adj.=*high*, 9, 93, 142; on heȝe, 463. O.M. hēh.
- Hyȝe**, wk. v.=*hasten, hie*. Pret. 217. O.E. hīgian.
- Hyȝt**, sb.=*height*, 219. O.E. hēhþo.

- Hyrne**, sb.=*corner*, 178. O.E. *hyrne*.
- Hyure**, sb.=*head, life*. *bongre my hyure*, 56. O.F. *hure*=*hair, head*.
- I**, pers. pro.=*I*, 9, 36, etc.; acc. *me* 78; dat. 46; nom. pl. *we*, 401; acc. 198; dat. *vus* 404. O.E. *Ic*.
- If**, conj. 30; *ȝif* 49. O.E. *gif*.
- Ilk**, adj.=*same, very*, 131, 361. O.E. *ilca*.
- Ille**, adj.=*ill*, 8, 203. O.N. *illr*.
- Ilyche**, adv.=*alike, equally*. *euer-Ilyche*, 161, 369. O.E. *gelice*.
- In**, prp.=*in, on*, 79, 516, 312;=*into*, 79; *into=to*, 224, 87;=*among*, 121;=*with*, 30; adv. 33; of cause, 172. O.E. *in*.
- Innoȝe**, adv.=*enough*, 528. O.E. *genōh*.
- I.wysse**, adv.=*truly, indeed*, 69, 464. O.E. *gewis*.
- Janglande**, wk. v. pres. part.=*grumbling*, 90. O.F. *jangler* =*chatter*.
- Jape**, sb.=*joke, trick, deceit*, 57. O.F. \**jape*.
- Jentyle**, sb.=*gentile*. Gen. pl. 62. O.F. *gentil*.
- Jolef**, adj.=*glad*, 241. O.F. *jolif*.
- Jonas**, sb.=*Jonah*. *Vulg. Jonas*. O.F.
- Journay**, sb.=*journey;=one day's journey*, 355. *Vulg. "itinere diei unius."* O.F. *jurnee*.
- Jowke**, wk. v.=*sleep*. Pret. 182. O.F. *jouquier*.
- Joye**, sb.=*joy*, 241, 525. O.F. *joie*.
- Joyful**, adj.=*joyful*, 109. O.F. *joie+M.E. ful*.
- Joyleȝ**, adj.=*joyless*, 146. O.F. +O.E. *lēas*.
- Joyne**, wk. v.=*add, appoint*. Part. pret. 62. O.F. *joindre*.
- Joynt**, wk. v. part. pret. of *joyne* (above),=*added, entire*, 355.
- Jude**, sb.=*Judea*, 57.
- Jue**, sb.=*Jew*, 109. O.F. *Gieu*.
- Jugge**, wk. v.=*judge*. Inf. 224, 413. O.F. *jugier*.
- Juis**, sb.=*doom, judgment*, 224. O.F. *juise*.
- Kark**, sb.=*sorrow*, 265. Cf. "*Fairy Queen*" II, xliv, 4. O.N. *carc*.
- Kenne**, wk. v.=*know*. Inf. 357. O.E. *cennan*.
- Kepe**, wk. v.=*care*. Pret. 464. O.E. *cēpan*.
- Kest**, wk. v.=*cast*. Inf. 154. Indic. pres. pl.=*cast out, kest* 153; Part. pret. 314; Indic. pret. =*uttered*, 415. O.N. *kesta*.
- Keuer**, wk. v.=*recover, obtain*. Inf. 223; Pret. 485. O.F. (re)*covrir*.
- Know**, st. v.=*know*. Pret. *knew*, 265, 417; Inf.=*acknowledge*, *cnawe*, 519. O.E. *cnāwan*.
- Kyd**, wk. v. pret. of M.E. *kȝen*

- =*make known, instruct*, 118. O.E. cȳpan-cȳpde.
- Kynde**, sb.=*nature, kind*, 40. O.E. cynd.
- Kyng**, sb.=*king*, 118. O.E. cyning.
- Kyste**, sb.=*chest*. pl. 159. Lancs. and Yorks. dials. O.E. cist, cf. O.N. kista.
- Kyþ**, sb.=*region, land*. pl. 18, 377; sg. kyth, 462. O.E. cȳþ(þe).
- Lachche**, wk. v.=*take, receive*. Inf. 322; Imp. lach out=*take away*, 425. O.E. læccan.
- Ladde**, sb.=*fellow, man*, 154. Cf. Ir. lath=*youth*; W. llawd. Perhaps connected with O.E. lēod.
- Ladde-borde**, sb.=*larboard*, 106. < lade-borde=*loading board*?
- Ladye**, sb.=*lady*, 30. O.E. hlǣfdige.
- Laȝe**, wk. v.=*laugh*. pret. 461. O.M. hlæhhan.
- Lance**, wk. v.=*utter, take*. Imp. 350; Pret. 489. O.F. lancer.
- Laste**, wk. v.=*endure, last*. Indic. pres. sg. 425. O.E. lǣstan.
- Laste**, adj.=*last*, 38; vpon laste =*at last*, 320. O.E. lātost super. of læt.
- Laste**, sb.=*crime*. pl. 198. O.N. löstr.
- Late**, adj.=*tardy, late*, 419. O.E. læt.
- Laue**, wk. v.=*pour out*. Inf. 154. O.E. lafian.
- Lawe**, sb.=*law*, 259. Late O.E. lagu < O.N. lagu, lög.
- Lawles**, adj.=*lawless*, 170. Cf. Lawe.
- Lay**, wk. v. intrans.=*lie*. Indic. pres. sg. lys, 458. Pret. lygede, 184. O.E. licgan-læg & O.N. liggia\* (dialect).
- Lay**, wk. v. trans.=*lay*. Imper. lay, 174. Pret. layde, 168. Part pret. layde, 37. O.E. lecgan.
- Layde**, wk. v.=*load*. Indic. pres. pl. layden, 106. Cf. ladde-borde. O.E. hlādan.
- Layk**, sb.=*sport*, 401. O.N. leikr.
- Layte**, wk. v.=*scek*. Inf. 180. Indic. pres. sg. 201, 277. O.N. leita, cf. O.E. wlätian.
- Layth**, adj.=*loathsome*, 401. O.E. lāþ.
- Le**, sb.=*shelter, protection*, 277. O.E. hlēo.
- Lede**, wk. v.=*speak, sound*. Inf. 428. O.N. hljopa. † Cf. O.N. hlīod=*a sound*.
- Lede**, sb.=*man*, 168, 448, 489. pl. 330. O.E. lēod.
- Leif**, sb.=*leaf*, 447. pl. leueȝ, 453, leues, 466. O.E. lēaf.
- Lefsel**, sb.=*bower*, 448. "levecel before a wyndow. *Umbr-*

\* Anglia xx.

† Knigge.

- culum.*"—Prompt. Parv. . O.E. **Lodesman**, sb.=*pilot*, 179. See Note.
- lēaf+sæl*, cf. Sw. *löfsel*, Dan. *lövsel*.
- Lege**, adj.=*liege*, 51. O.F. *lige*, *liege*.
- Lene**, wk. v.=*grant, lend*. Part. pret. *lent*, 260. O.N. *lēna*.
- Lenge**, wk. v.=*dwel, abide*. Inf. 42. Indic. pret. 281. O.E. *lengan*.
- Lende**, wk. v.=*arrive*. Part. pret. *lent*, 201. O.E. *lendan*.
- Lepe**, st. v.=*leap*. Part. *lep*, 179. O.E. *hlēapan-hlēop*.
- Les**, adj.=*false*, 428. O.E. *lēas*.
- Lese**, wk. v.=*lose*. Part. pret. *lest*, 88. O.E. *lēosan*.
- Let**, wk. v.=*leave, let*. Indic. pres. pl. *letten*, 216. O.E. *lētan*.
- Lepe**, wk. v.=*calm, abate*. Inf. 3. O.N. *līpa*.
- Lepe**, sb.=*calmness*, 160. Cf. O.E. *līpe*=*mild*, Du. (un)*lede*.
- Leue**, wk. v.=*trust, believe in*. Inf. *lyue*, 259, 519; Indic. pres. sg. 170; pl. 404. O.M. *lēfan*.
- Leue**, wk. v.=*leave*. Indic. pres. sg. 88; pl. *leuen*, 401; Part. pl. *laften*, 405. O.E. *lāfan*.
- Lo**, interj.=*lo!* 113. O.E. *lā*.
- Lode**, sb.=*path, course*. on *lode* =*in my ways*, 504. O.E. *lād*.
- Lode**, sb.=*burden*, 156. O.E. *lād*=*a way, a carrying*.
- Lofe**, sb.=*luff of a ship*. Probably a rudder or paddle to assist in steering. Here, however, unless we read *wynnes*=*wyndes*, this meaning is unsatisfactory. The word somewhat later may mean "*the part of the ship towards the wind*"—(N.E.D.), and probably is so used here. 106. O.F. *lof* (N.E.D.). Cf. Swed. *lof*, Du. *loef*.
- Loit**, sb.=*air*; on *lofte*=*on high*, 449. O.N. *lopt*. Cf. O.E. *lyft*.
- Loȝe**, sb.=*depth*, 230. <O.N. *lāgr*, adj.
- Logge**, sb.=*lodge*, 461. O.F. *loge*.
- Loke**, wk. v.=*look*. Part. 447, 461;= *guarded*, 504; part pres. 458. O.E. *lōcian*.
- Loken**, st. v., part. pret.=*fastened*, 350. O.E. *lūcan-lēac*.
- Loltrande**, wk. v. pres. part.=*lolling*, 458. See Note.
- Lome**, sb.=*loom, vessel*, 160. O.E. *gelōma*.
- Lond**, sb.=*country*, 201, *lont*, 322. O.E. *land*.
- Longe**, adj.=*long*, 217;= *large*, 505; compar. *lenger*, 428; adv. *ful longe*, 504; *longe* 260, 488. O.E. *lang*—*lengra*.

- Lont**, see *lond*.
- Lord**, sb. = *Lord*, 51. O.E. hlāford.
- Lore**, sb. = *learning*, 350. O.E. lār.
- Lose**, wk. v. = *destroy*. Inf. 198 = *lose*, 364. Part. pret. 515. O.E. losian.
- Losynger**, sb. = *liar*, 170. O.F. losengier.
- Lot**, sb. = *sound*, 161. O.N. lāt. = *sound, manner, behaviour*.
- Lote**, sb. = *lot*, 173, 180. O.E. hlot.
- Lote**, sb. = *countenance*, 47. O.N. lāt.
- Loud**, adj. = *loud*, 161. O.E. hlūd.
- Loude**, adv. = *loudly*, 175. O.E. hlūde.
- Louyng**, sb. = *praising*, 237. < O.E. lofian = *praise*.
- Love**, wk. v. = *love*. Pret. 168. O.E. lufian.
- Lovne**, wk. v. = *advise*. Indic. pres. 173. O.N. lofa = *praise* + suffix-en-.
- Luche**, wk. v. = *pitch*. Indic. pl. 230. Cf. W. lluchio = *toss*, Lancs. lutch = *throw*.
- Lur**, sb. = *loss*, 419. O.E. lyre.
- Lurkke**, wk. v. = *lurk*. Indic. pres. 277. O.E. \*lūrcian < lūran. Cf. Dan. lirke.
- Lūper**, adj. = *bad*, 156, 198; adj. 500. O.E. lȳper.
- Lyf**, sb. = *life*, 515. dat., on lyue = *alive*, 51, 293. O.E. lif.
- Lyft**, adj. = *left*, 515. O.E. lyft.
- Lyȳten**, wk. v. = *lighten*. Inf. 160. O.E. lihtan + suffix-en.
- Lyȳtly**, adv. = *easily*; = *perchance*, 88. adv. comp. .
- Lyȳtloker**, = *sooner*, 47. (Cf.) O.M. lehtlice.
- Lyke**, wk. v. = *like*. Inf. 47. O.E. lician, impers.
- Lyke**, adj. = *pleasing, like*, 42; compar. lykker = *more like*, 493. < O.E. lician.
- Lyknyng**, sb. = *likeness*, 30. < O.E. licnian. Cf. Sw. likna, = *liken*.
- Lylle**, wk. v. = *shine?* Pret. 447 (origin unknown).
- Lympe**, st. v. = *befall*. Indic. pres. sg. 174; pret. (wk.), lymped, 265; Part. pret. lumpen, 520. O.E. limpan-lamp.
- Lyst**, wk. v. impers. = *it pleases*. Subj. pres. sg. 3, lyst, 42. O.E. lystan.
- Lyttle**, adj. = *little*, 59; adv. 94; pro. 492. O.E. lȳtel.
- Lyue**, see *leue*.
- Lyuye**, wk. v. = *live*. Indic. pres. sg. 364. O.E. libban.
- Mache**, wk. v. = *match, make friends with*. Indic. pres. 3 sg. 99. < O.E. gemæcca, sb.
- Madde**, sb. (as in prov. Eng.—E. D. D.) = *madness, foolishness*, 509. O.E. gemæd, adj. .

- Maȝt**, sb. = *power*, 112; myȝt, 257. O.E. mæht, meht. *of, to the detriment of*, 44, 54. O.F. maugré.
- Make**, wk. = *render, make*. Inf. 50; Indic. pres. 99; Pret. sg. 63; maked, 303; Imperf. Subj. sg. 54; Part. pret. 209. O.E. macian.
- Maker**, sb. = *maker, creator*, 483. O.E. \*macere, Sw. makere.
- Malicious**, adj. = *malicious*, 522. O.F. malicius.
- Malskred**, wk. v. part. = *entranced*, 255. O.E. \*malscrian, cf. malscrung.
- Malyce**, sb. = *malice*, 4; malys 10. A.N. malice.
- Manace**, wk. v. *threaten*. Inf. 422. O.F. menacer.
- Maner**, sb. = *manner, kind*, 22. A.N. manere.
- Manse**, wk. v. = *curse*. Part. pret. as adj., 83. O.E. amānsod, part. .
- Mantyle**, sb. = *mantle*, 342. O.F. mantel, cf. O.E. mentel.
- Marre**, wk. v. = *perish*. Indic. pres. 172; Pret. = *fretted*, 479; Part. pret. 474. O.E. merran.
- Maryner**, sb. = *sailor*. pl. 199. A.N. mariner.
- Masse**, sb. = *mass*, 9. A.N. masse.
- Mast**, sb. = *mast*, 150. O.E. mæst, O.N. mastr.
- Matere**, sb. pl. 503 = *materials*. O.F. matere.
- Maugre**, maugref. prp. = *in spite*
- Mawe**, sb. = *stomach*, 255. O.E. maga.
- May**, pret. pres. v. = *may*. pres. sg. 3; Pret. sg. moȝt, 232, 479; Pret. pl. myȝt, 100, 423. O.E. mugan, mæg—mihte.
- Mayntyne**, wk. v. = *maintain*. Ger. Inf. 523. A.N. main-tener.
- Mayster**, sb. = *master*, 10. pl. 329. O.F. maistre. Cf. O.N. meistare.
- Maystery**, sb. = *mastery*, 482. O.F. maïstrie.
- Me**, pro., used emphatically 1st pers. 36; 2nd 72; 3rd 108; pro. reflex. 36. O.E. me.
- Mede**, sb. = *reward*, 11, 55. O.E. mēd.
- Mekenesse**, sb. = *meekness*, 15, 31. O.N. miukr + M.E. nes.
- Mele**, wk. v. = *speak*. Indic. pret. sg., 10; Part. pret. 329. O.E. mēlan.
- Mercy**, sb. = *mercy*, 22, 287. A.N. merci.
- Mercyable**, adj. = *venerable*, 238. O.F. merciable.
- Mere**, sb. = *boundary*, 320. O.E. gemære.
- Mere**, sb. = *lake, sea*, 112. O.E. mere, cf. O.N. marr.
- Merk**, sb. = *darkness*, 291. O.N. myrkr, adj., O.E. myrc.

- Meruayl**, 'adj.=*marvellous*, 81. O.F. *merveille*.
- Meschef**, sb.=*mischief*, 209, 483. O.F. *meschef*.
- Message**, sb.=*message*, 81. A.N. *message*.
- Mester**, sb.=*need*, 342. O.F. *mestier*.
- Mesure**, sb.=*moderation*, 295. A.N. *mesure*.
- Mete**, adj.=*fit, meet*, 240. O.E. *gemet*.
- Mete**, wk. v.=*meet*. Indic. pret. sg. *mette*, 356; pl. *metten*, 145. O.E. *mētan*.
- Meyny**, sb.=*company, followers*, 10. Cf. :—  
"For why wycked doers & synful poore men,  
Ben called the leste of Godes menye."—W. de W.  
O.F. *meyné*.
- Miry**, adj.=*pleasant*, 31. O.E. *myrig*.
- Mo**, adj.=*more*, 180. O.E. *mā*.
- Mody**, adj.=*brave*, 422. O.F. *mōdig*.
- Molde**, sb.=*earth*, 479. pl. *moldeʒ=in earth*, 494. O.E. *molde*.
- Mon**, man, sb.=*man*, 495. Gen. *monnes*, 156; dat. 81, 43. O.E. *man*.
- Mone**, sb.=*moon*, 167. O.E. *mōna*.
- Mony**, adj.=*many*, 18, 96; sg. 154. O.E. *manig*.
- Mot**, pret. pres. v.=*may, must*. Indic. pres. 3rd, 44; pret. 1st 55. O.E. *mōt—mōste*.
- Mote**, sb.=*mote*, 268, 456. O.E. *mot*.
- Mote**, sb.=*abode*, 422 (cf. *Sir Gaw.*, 635). O.F. *mote*.
- Mounte**, sb.=*mountain*, 320. O.E. *munt*.
- Mounte**, wk. v.=*amount*. Indic. pres. sg. *mountes to noʒt=avails nothing*, 332. O.F. *monter*.
- Mounnance**, sb.=*amount*, 456. A.N. *maintenance*.
- Much**, pro.=*much*, 44; adj.=*great*, 70, 409; comp. *more* 53; *wel more=greater*, 114. O.E. *micel—māra*.
- Mukel**, adj.=*great*, 268, 324. O.E. *micel*.
- Mun**, sb.=*mouth*, 44. O.N. *munnr*.
- Munster**, sb.=*minster*, 268. Eccl. Latin, *munasterium*. O.E. *mynster*.
- Myʒt**, see *Maʒt*.
- My**, *Myn*, adj.=*my*, 8, 40. O.E. *mīn*.
- Myddeʒ**, prp.=*midst*. in *myddeʒ*, 380. O.E. *midd(an)+es*.
- Mylde**, adj.=*mild*, 400. O.E. *milde*, O.N. *mildr*.
- Mynde**, sb.=*mind*, 73, 115. O.E. *gemynd*.
- Myre**, sb.=*mire*, 279. O.N. *mýrr*.

- Mysdede**, sb.=*misdeed*, 287. O.E. misdēd.
- Mysse**, sb.=*grief, loss*, 420. O.N. missa.
- Mysse-payed**, wk. v. part. pret.=*displeased*, 399. O.F. mes-paier.
- Naked**, adj.=*naked*, 95. O.E. nacod.
- Nappe**, wk. v.=*sleep*. Inf. 465. O.E. hnæppian.
- Nauel**, sb.=*navel*, 278. O.E. navela.
- Nauper**, adv.=*neither*, 392. O.E. nāhwæper.
- Ne**, adv.=*not*, 54, enclitic, 231. O.E. ne.
- Nede**, adv.=*of necessity*, 44; nedes, 45. O.M. nēde, nēdes.
- Nedleʒ**, adj.=*needless, useless*, 220. O.E. nēd+lēas.
- Neʒe**, wk. v.=*approach*. Pret. 352, 465. O.M. nēgan.
- Nel**,=ne wille, 188. See willan.
- Ner**, adv. comp., of degree, 169 =*almost*; of place, nerre=*nearer*, 85. O.M. nēh-nēar.
- Neuer**, adv.=*never*, 109. O.E. nēfre.
- Nobel**, adj.=*noble*, 431. O.F. noble, nobile.
- Noʒt**, pro. or adv.=*naught, not*, 6, 113, 513. O.E. nāwt.
- Nok**, sb.=*nook, corner*, 278. Ir. niuk, cf. Norw. nakke.
- No-kynneʒ**, sb. gen.=*of no sort*, 346. O.E. nā+cynd-es.
- Nolde**, 91. See wille, wolde.
- Non**, adj. pro.=*not any*, 91; no, adj. 112, with double negative; adv. degree, 116. O.E. nā.
- North**, adj.=*north*, 451. O.E. norþ.
- Nos**, sb.=*nose*, 451. O.E. nosu, cf. O.N. nös.
- Note**, sb. = *device, advantage*, 220. O.E. nota=*use*.
- Nopyng**, sb.=*nothing*, 91. O.E. nān+þing.
- Noupe**, adv.=*now*, 414. O.E. nū-pā.
- Nowhere**, adv. 278. O.E. ne+āhwēr.
- Noys**, sb.=*noise*, 137, noyse, 490. O.F. noise.
- Nye**, sb.=*trouble*, pl. 76. O.F. ennui, with aphæresis.
- Nyʒt**, sb.=*night*. pl. nyʒt, 294, naʒt, 352, 405. O.M. neht, neht.
- Nyme**, st. v.=*take*. Imper. nym 66; Part. pret. nummen, 76, 95; nomen, 360. O.E. niman-nōm.
- Of**, prep. = *from*, 128; = *out of* 306, 472, 494; = *on* (haue pite) 282; partitive gen. 380, 460, 308; origin=*by, from*, 443. O.E. of.
- Offer**, wk. v.=*offer*. Inf. 335. O.F. offrian.
- Ofte**, adv.=*often*. 1, 531. O.E. oft.

- On**, prp.=*in, on*, 9, 133, 184, 242, 510; with dat. 51;=*of*, 392 (Idiom used in Lancs);=*concerning*, 376; *on ende=to death*, 426; adv. 131. O.E. on.
- On, one, a, an**, adj. pro., 38, 39, 40; vche on 4;=*single, only*, 208, 216, 291; pro, 34, 354.
- One**,=oune,=*own*, 503. O.E. āgen.
- Onhelde**, wk. v.=*recline*. Pret. 185. O.M. onheldan, cf. O.S. hælla=*put in slanting position*; O.N. hallr=*inclined*.
- Onhit**, wk. v.=*strike, inflame*. Part. pret. 411. ? O.E. onhætan=*inflame* (Morris).
- On-round**, adv. = *around*, 147. O.E. on+rond.
- Onsyde**?, adv.=*aside*, 218. O.E. on+sid-es (gen.).
- Open**, wk. v.=*open*. Pret. 250. O.E. openian.
- Ore**, sb.=*oar*. pl. 217. O.E. ār.
- Orisoun**, sb.=*prayer*, 328. O.F. orisun.
- Osse**, wk. v.=*show, prove*. Pret. 213. Lanc.=*try, prove*. Origin unknown (N.E.D.).
- Oper**, adj. pro.=*other*, 66;=*some* 121; non oper 348;=*anything else*, 397; pl. 483; oper . . . oper=*either . . . or* 52. O.E. oþer.
- Out-tulde**, see tulte.
- Over-borde**, adv.=*overboard*, 159. O.E. ofer-bord.
- Ouer-tan**, st. v. part. pret. 127, see ta.
- Owen**, adj.=*own*, 286; see also one. O.E. āgen.
- Oxe**, sb.=*ox*, 394. O.E. oxa.
- Parform**, wk. v.=*perform*; Pret. 406. O.F. parfournir.
- Passage**, sb.=*passage*, 97. O.F. passage.
- Passe**, wk. v.=*pass, go*. Indic. pres. 393. O.F. passer.
- Pasture**, sb.=*pasture, food*, 393. O.F. pasture.
- Patience, Pacyence**, sb.=*submission, patience*, 1, 45, 531. O.F. patience.
- Paye**, sb.=*pleasure, peace*, 99. O.F. paie.
- Payne**, sb.=*pain*, 525. O.F. peine.
- Payne**, wk. v.=*pain*. Indic. pres. 3 sg., 528.
- Penaunce**, sb.=*penance*, 31, 530. O.F. penance.
- Peple**, sb.=*people*, 371. O.F. pueple.
- Peril**, sb.=*peril*, 114; pl. peryles 85. O.F. peril.
- Pese**, sb.=*peace*, 25, 33. A.N. pes.
- Pitee**, sb.=*pity*, 31; Pete 327. O.F. pitee.
- Pitosly**, adv. = *piteously*, 371. O.F. piteus+.

- Place**, sb. = *place*, 370, 507. O.F. 225; Part. pres. 327. O.F. place.
- Plant**, wk. v. = *plant*, *found*. Pret. III. O.E. plantian, O.F. planter.
- Play**, wk. v. = *play*. Indic. pres. sg. 319; Inf. 36 = *please*. O.E. plegan.
- Playfere**, sb. = *playfellow*. pl. 45. O.E. plega + gefēra.
- Playn**, sb. = *plain*, 439. O.F. plain.
- Plese**, wk. v. = *please*. Pret. 376. O.F. plesir.
- Pleyn**, wk. v. = *mourn*. Indic. pres. sg. 376; Pret. 371. O.F. plaindre.
- Plyande**, wk. v. part. pres. = *pliant*, 439. O.F. plier = *bend*.
- Plyt**, sb. = *plight*, 114. O.E. pliht.
- Poplande**, adj. = *rushing*, 319. Frequentive of pop, cf. Du. popelen = *babble*; Gaw. Doug., *Vergil*, i, 167.
- Port**, sb. = *harbour*, 90, 97. O.E. port.
- Poruay**, wk. v. = *provide*. Inf. 36. O.F. purveir.
- Pouert**, **pouerte**, sb. = *poverty*, 13, 31, 528. O.F. poverte.
- Powl**, sb. = *pool* (cf. god = *god*). pl. 310. O.E. pōl.
- Poynt**, sb. = *matter*, *point*, 1, 35, 530. at þe poynt = *concerning the matter*, 68. O.F. point.
- Pray**, wk. v. = *pray*. Indic. pres. 225; Part. pres. 327. O.F. preier.
- Prayer**, sb. = *prayer*, 303, 412. O.F. preiere.
- Prayse**, wk. v. = *praise*. Inf. 47. O.F. preiser.
- Preche**, wk. v. = *preach*. Inf. 81. O.F. prêcher.
- Prelate**, sb. = *prelate*, 389. O.F. prelat.
- Prest**, sb. = *priest*, 389. O.E. prēost.
- Prest**, adj. = *ready*, 303. O.F. prest.
- Preue**, wk. v. = *prove*. Inf. 530. O.F. pruever.
- Preue**, adj. = *proof*, *steadfast*, 525. O.F. pruevé.
- Prince**, sb. = *prince*, 225; prynce, 282. O.F. prince.
- Profere**, wk. v. = *profer*. Refl. = *presents herself*. Indic. pres. sg. 41. O.F. proferer.
- Prophete**, sb. = *prophet*, 62, 85. O.F. prophete.
- Prysoun**, sb. = *prison*, 79. A.N. prisun.
- Psalme**, sb. = *psalm*, 120. Lat. psalmus. O.E. sealm.
- Pure**, adj. = *pure*, 319. O.F. pur.
- Put**, wk. v. = *put*. Indic. pres. pl. 79; Inf. 41; Imper. 33; Part. pret. 35. O.E. potian.
- Pyke**, wk. v. = *gather*, *pick*. Subj. 393. Lancs. Dial. Cf. O.N. pikka.

- Pyne**, sb.=*torment, pain*, 43; pl. 91. O.E. *pīn*.
- Pyne**, wk. v.=*shut up, fasten*. Indic. pres. pl. 79. O.E. *pyndan*.
- Qued**, sb.=*evil, ill*, 4. O.E. *cwēad*.
- Quelle**, wk. v.=*subdue, kill*. Indic. pres. sg. 3, 4; pret. 228. O.E. *cwellan*.
- Quen**, adv.=*when*, 175; when, 88. O.E. \**hwænne, hwanne*.
- Quenche**, wk. v.=*extinguish*. Indic. pres. 3 sg. 4. O.E. *cwencan*.
- Quest**, sb.=*search*, 39. O.F. *queste*.
- Quikken**, wk. v.=*quicken, come forth*. Subj. pres. 471. O.E. *cwic*, adj.+O.N. *-na-*.
- Quo**, pro. indef.=*whoever*, 5; who-so dat. 174. O.E. *hwā-swā*.
- Quoth**, st. v., pret. of *quethen*=*speak*, 85. O.E. *cwepan—cwæp*.
- Quoynt**, adj.=*happy, wise*, 417. O.F. *coi*.
- Quocintyse**, sb.=*wisdom*, 39. O.F. *cointise*.
- Quyck**, adj.=*alive*, 387. O.E. *cwic*.
- Radly**, adv.=*quickly, readily*, 65, 89. O.E. *hræþlice*.
- Rag**, adj. >sb.=*guilty, cowardly one*, 188. Transl. of Tert. reus. Cf. *E.D.D.* *rag* . . . = a low worthless person.—“*draag 'at spends ivery doit as he can get his fingers upon.*” —*Shetland News*, May 28 1898. Gloucester *raggel*=*vagrant*. Perhaps connected with O.N. *ragla*=*to totter*; or possibly <O.N. *ragr*, adj.=*cowardly*.
- Rak**, sb.=*storm clouds*, 176; pl. 139. Cf. Kingsley's “*Three Fishers.*” O.N. *rek*.
- Rakente**, sb.=*chain*. pl. 188. O.E. *racente*.
- Rakle**, adj.=*hasty*, 526. Lancs dial. *rackle*. Cf. O.N. *hrok klast*, Norse dial. *rackla*=*be unsteady*.
- Ramelande**, adj. = *filthy*, 279. Mod. Dial. *ram*=*fetid*. O.N. *ramr*=*rank*.
- Raupe**, sb.=*pity*, 21, 284. Cf. O.E. *hrēowþ*, O.N. *hrygþ*.
- Rayke**, wk. v.=*go*. Indic. pres. 89; Imper. 65. O.N. *rēka*.
- Raysoun**, sb.=*cause*, 191. A.N. *resun*.
- Reche**, wk. v.=*reck, care*. Pret. *roþt* 460. O.E. *rēcan—rōhte*.
- Recouerer**, sb.=*recovery, help* 279 (cf. *Cl.* 394). <O.F. *recovrier*.
- Rede**, wk. v.=*counsel*. Pret. *radde* 406. O.E. *rædan*.
- Redles**, adj.=*heedless*, 502. O.E. *ræd+lēas*.

- Bedy**, adj.=*ready*, 98. O.E. \*rædig, ræde.
- Refete**, wk. v.=*satisfy, fill*. Part. pret. 20. O.F. refeter.
- Regioun**, sb.=*region*, 298. O.F. regioun.
- Rele**, wk. v.=*reel, spin*. Pret. 147; Part pres. 270.<O.E. hrēol sb.=*reel*.
- Releue**, wk. v.=*relieve*. Inf. 323. O.F. relever.
- Reme**, wk. v.=*cry*. Indic. pres. pl. remen, 502. O.E. hrēaman.
- Remembre**, wk. v.=*remember*. Pret. 326. O.F. remembrer.
- Renay**, wk. v.=*deny*. Part. pret. 344. O.F. renier.
- Rend**, wk. v.=*tear*. Ger. Inf. 526. O.E. rendan.
- Renne**, wk. v.=*run*. Inf. 52; Indic. pres. sg. renes, 514. O.N. renna.
- Renk**, see rynk, 431, 351.
- Rere**, wk. v.=*raise*. Inf. 188. O.E. rēran.
- Rest**, sb.=*rest*, 279. O.F. reste.
- Reve**, wk. v.=*rob*. Inf. 487. O.E. rēafian.
- Rigge**, sb.=*back*, 379. O.E. hrycg.
- Robe**, sb.=*robe*, 379. O.F. robe.
- Rode**, sb.=*road*, 270. O.E. rād.
- Rode**, sb.=*cross*, 96. O.E. rōd.
- Roȝ**, adj.=*rough*, 139; pl. roȝe, 147. O.E. rūh.
- Roȝ**, sb.=*roughness*, 144.<O.E. rūh, adj.
- Roghlych**, adj.=*rough, stern*, 64.
- Rok**, sb.=*rock*. rokkeȝ, pl. 254. O.E. roc.
- Rome**, wk. v.=*roam*. Inf. 52.<O.F. romier=*a pilgrim (to Rome)*.
- Ronk**, adj.=*strong, proud*, 490. O.E. ranc.
- Ronk**, sb.=*boldness*, 298.
- Ronkly**, adv.=*fiercely*, 431.
- Rop**, sb.=*rope*, 150. O.E. rāp.
- Rops**, sb. pl.=*intestines*, 270. Dial. O.E. roppas.
- Rote**, sb.=*root*, 467. O.N. rōt.
- Roun**, sb.=*discourse*, 514. O.E. rūn.
- Route**, wk. v.=*snore*. Indic. pres. 186. O.N. rauta.
- Rowne**, wk. v.=*sound, whisper*. Indic. pret. 64. O.E. rūnian.
- Rowwe**, wk. v.=*row*. Inf. 216. O.E. rōwan.
- Ruche**, wk. v.=*set in order*. Indic. pres. pl. ruchen, 101. O.E. reccan.
- Rudnyng**, sb.=*noise, thunder*, 139. O.N. rudning.
- Rule**, wk. v.=*rule*. Indic. pres. 176. O.F. riuler.
- Rule**, sb.=*rule*, 514. O.F. reule.
- Run**, st. v.=*run*. Pret. ran, 378. O.E. rinnan-ran (*iernan-earn*).
- Runyschly**, adv.=*fiercely*, 191. Lanes. rennish=*nercc*. " Ori-

- gin uncertain"—N.E.D., but  
 Knigge : < O.N. hrynja.
- Rurd**, sb. = *cry, sound*, 64, 396.  
 O.E. reord, cf. O.N. rōd.
- Ruyt**, wk. v. = *hasten*. Indic.  
 pres. pl. 216. Perhaps < F.  
 router.
- Rybaude**, sb. = *ruffian*. pl. 96.  
 O.F. ribald.
- Rych**, adj. = *rich*, 326 O.E. rīce.
- Ryde**, st. v. = *ride*. Inf. 52. O.E.  
 rīdan.
- Rydelande**, wk. v. part. pres. =  
*oozing*, 254. O.E. hridrian =  
*sift*.
- Ryȝt**, adj. = *right*, 514; sb. 323,  
 19, 493; adv. = *straight, directly*  
 326; = *exactly*, 344. O.M. reht.
- Ryȝtwys**, adj. = *right*, 490. O.E.  
 rihtwis.
- Rynk**, sb. = *man*, 216, see renk.  
 O.E. renk, O.N. rekk.
- Rys**, st. v. = *arise*. Indic. pres.  
 89; pret. ros 139; Imper. 65.  
 O.E. arisan.
- Rwe**, wk. v. = *take pity*. Inf.  
 172, 502. O.E. hrēowian.
- Rwly**, adv. = *piteously, misera-*  
*bly*, 96. O.E. hrēowlice.
- Sacradyce**, sb. = *sacrifice*, 239. O.F.  
 sacrifice.
- Sadly**, adv. = *soundly*, 442. O.E.  
 sæd = *sober*.
- Saf**, conj. = *except*, 182. O.F.  
 sauf.
- Saȝe**, sb. = *saw, saying*, pl. 67.  
 O.E. sagu.
- Saȝtle**, wk. v. = *become appeased*.  
 Inf. 529; Pret. 232. O.E.  
 sahtlian.
- Sake**, sb. = *cause, sake*, 84. for  
 his sake = *on his account*, 172.  
 O.E. sacu.
- Samen**, adv. = *together, at once*,  
 46. O.N. saman.
- Samne**, wk. v. = *assemble*. Imper.  
 samnes, 384. O.E. samnian.
- Sattle**, wk. v. = *settle*. Pret. 409.  
 O.E. setlan.
- Saue**, = *safe, adj. = safe*, 334. O.F.  
 sauf.
- Savour**, wk. v. = *savour*. Pret.  
 275. < O.F. saveour.
- Sauter**, sb. = *psalter*, 120. O.F.  
 sautier, < psaltier.
- Sauyour**, sb. = *saviour*, 24. O.F.  
 saveour.
- Sawle**, sb. = *soul*, 325. O.E.  
 sāwol.
- Say**, wk. v. = *say*. Indic. pres.  
 3 sg. says, 65, sayeȝ 470; pret.  
 sayde 28, 118; Imper. say, 72.  
 O.E. secgan.
- Sayl**, wk. v. = *sail*. Pret. sayled,  
 301. O.E. seglian, O.N. sigla.
- Sayl**, sb. = *sail*, 151. O.E. O.N.  
 segl.
- Saym**, sb. = *fat*, 275. N.Dial.  
 seeam. O.F. sain, cf. Ital.  
 saime.
- Scape**, wk. v. = *escape*. Inf. 155.  
 O.F. escaper.
- Scapel**, adj. = *harmful*, 155. O.E.  
 scaþel, cf. Goth. skaþuls.

- Schade**, wk. v.=*shade*. Pret. 452. O.E. *sceadwian*.
- Schaft**, sb.=*beam, ray*, 455. O.M. *schaft*, W.S. *sceaft*.
- Schaze**, sb.=*shaw, woody hollow of a stream* (as used in Lancs. place names), 452. O.E. *scaga*, O.N. *scagi*.
- Schall**, pret. pres. v. = *shall*. Indic. pres. sg. 2nd, *schal* 323; 3rd, *schall* 22; pl. 16; pret. 416; *schulde* 517; =*might* 462. O.E. *sculan*, *scall*—*scolde*.
- Schalk**, sb.=*man*, 476. O.E. *scalc*.
- Schape**, wk. v.=*appoint, shape*, Inf. 160; pret. 247. O.E. *scapan*.
- Schende**, wk. v.=*accuse, doom*. Part. pret. as adj., *schended* 246, *schent* 476. O.E. *scendan*=*destroy*.
- Schene**, sb. = *brightness*, 440. O.E. *scēne* adj.
- Schet**, wk. v.=*shut*. Part. pret. 452. O.E. *scyttan*.
- Schomely**, adv.=*shamefully*, 128. O.E. *scāmlīce*.
- Scope**, wk. v.=*scoop*. Indic. pres. pl. *scopen*, 155. Cf. Sw. *skopa*, sb.=*a scoop*.
- Schort**, adv.=*soon, quickly*, 128. O.E. *scort*=*short*.
- Schowue**, wk. v.=*push, shove*. Pret. 246. O.E. *scūfan*.
- Schrewe**, sb.=*a wicked person*. pl. 77. O.E. *scrēawa*.
- Schylde**, wk. v.=*shield*. Inf. 440. O.M. *sceldan*, W.S. *scyl-dan*.
- Schyne**, st. v.=*shine*. Inf. 456. O.E. *scīnan*.
- Schyp**, sb.=*ship*, 98. O.E. *scip*.
- Schyre**, adj.=*bright*, 455, 476. O.E. *scīr*.
- Se**, st. v.=*see*. Inf. 24, *se*; Indic. pres. 1st sg. 487; Pret. *seȝ*, 116. O.E. *sēon*.
- Se**, sb.=*sea*, 232; see 140. O.E. *sē*.
- Seche**, wk. v.=*seek*. Inf. 53, 97; Indic. pres. 197; Part. pret. *soȝt*, 116. O.E. *sēcan*.
- Sege**, sb.=*siege*, 93. O.F. *sege*.
- Segge**, sb.=*man*, 301, 409. O.E. *segg*.
- Sekke**, sb.=*sack*, 382. O.N. *sekk*.
- Sele**, sb.=*happiness*, 5 seele 242. O.E. *sæl*.
- Self**, pro. reflex.=*self*. dat. *þy seluen*, 316; pl. *hym-seluen*, 219; emphatic *þou-self*, 413. O.E. *self*.
- Selly**, adj.=*strange*, 353; sb.=*a wonder*, 140. O.E. *sellic*.
- Semble**, wk. v.=*assemble*. Part. pret. 177. O.F. *assembler*.
- Send**, wk. v.=*send*. Inf. 445. Indic. pres. 415. O.E. *sendan*.
- Ser**, adj.=*several, diverse*. 12. O.N. *sēr*.
- Serelych**, adv. = *severally*, 193. O.N. *sēr*+O.E. *līce*.

- Serjaunt**, sb. = *sergeant, man of law*. pl. 385. O.F. serjant.
- Serue**, wk. v. = *swerved?*. Inf. 235; or serue = serwe, *sorrow*, cf. *Owl. and Nightingale*, 1599. O.E. sorg.
- Serue**, wk. v. = *serve*. Indic. pres. pl. seruen, 225. O.F. servir.
- Sese**, wk. v. = *cease*. Pret. sessed 231. Subj. pres. pl. 391. O.F. cesser.
- Set**, wk. v. = *set, place*. Inf. 58; Pret. set 120; Part. pret. sette, 47, 487. O.E. settan.
- Sete**, sb. = *seat*, 24. O.N. sæti.
- Sew**, wk. v. = *sew*. Inf. 527; Pret. 382. O.E. siwian.
- Sewrte**, sb. = *surety*, 58. O.F. seurte.
- Skete**, adv. = *quickly*, 195. O.N. skjott, neut. < skjotr. "Sweet also gives O.E. gescēot = quick, but I cannot find it in O.E. literature."—Bjorkman.
- Slazt**, sb. = *stroke*. pl. 192; cf. O.N. slag.
- Slay**, st. v. = *slay*. Part. pret. slayn, 84, 200. O.N. & O.Nth. slā, W.S. slēan.
- Slepe**, st. and wk. v. = *sleep*. Inf. 192; Pret. slept, 442; on slepe = *asleep*, 200. O.E. slēpan.
- Slober**, wk. v. = *wallow*. Pres. part. 186. Perhaps a form of O.N. slafra = *slaver*; or < O.N. sluppra, cf. Swed. slubbra.
- Sloghe**, adv. = *drowsily*, 466. Cf. O.N. sluggi = *lazy*, slōkr = *slouching fellow*.
- Sloumbe-selepe**, sb. = *deep sleep* 186, 466. O.E. sluma, + O.E. slēpan.
- Sluchched**, adj. = *muddy*, 341, cf. Lancs. slutchy. M.H.G. slich. Probably by confusion from slosh. Cf. Sw. Slaska = *pad-dle*.
- Slyde**, st. v. = *glide, fall*. Indic. pres. 200, 466. O.E. slidan.
- Slyzt**, sb. = *device, sleight*. pl. 130. O.N. slægþ.
- Slyppe**, wk. v. = *glide*. Pret. 186. O.E. (tō-)slīpan.
- So**, adv. = *so, as*, 69, 486; so . . . a . . . as 109; conj. 128. O.E. swā.
- Soberly**, adv. = *decently*, 334. O.F. sobre + O.N. ligr.
- Soffraunce**, sb. = *sufferance, patience*, 417. O.F. suffraunce.
- Softe**, adv. = *softly*, 469; softly, 529. O.E. softe.
- Soghe**, wk. v. = *sow*. Imper. 67. O.E. sāwan.
- Soghe**, wk. v. = *moan*. Subj. pres. pl. 391; pret. 140. O.E. swōgan.
- Sok**, sb. = *suck*, 391. < O.E. sūcan.
- Soker**, wk. v. = *assure*. Part. pret. 261. < O.E. socer.
- Solace**, sb. = *solace*, 487. O.F. solas.

- Solemne**, adj.=*solemn*, 165. O.F. **Spare**, wk. v.=*spare*. Indic. *solemne*. pres. 484. O.E. *sparian*.
- Sonde**, sb.=*sand*, 341. O.E. **Spare**, sb.=*spar*, 338. O.N. *sand*. *sparri*.
- Sone**, adv.=*soon*, 193; =*quickly*, 491. O.E. *sōna*. **Spare**, adj.=*thin*, *spare*, 104. O.E. *spær*.
- Sore**, adv.=*sadly*, *sore*, 140, 495. O.E. *sāre*. **Speche**, sb.=*discourse*, 66, 119, 489. O.E. *spæc*.
- Sore**, sb.=*pain*, *disaster*, 242. O.E. *sār*. **Sprede**, wk. v.=*spread*. Indic. pres. pl. *sprude*, 104; Pret. sg. *spradde*, 365. O.E. *sprædan*.
- Sorþe**, sb.=*sorrow*, 192, 409; sor 509. O.E. *sorþ*. See also *serue*. **Sprete**, sb.=*sprit*, 104. O.E. *sprit*.
- Sorte**, sb.=*lot*. pl. 193. O.F. *sort*. **Spring**, st. v.=*spring*, *go*. Pret. *sprang*, 365. O.E. *springan-sprang*.
- Soþe**, sb.=*truth*; for *soþe*, 212. O.E. *sōþ*. **Sput**, wk. v.=*vomit*, *spit*. Pret. 338. O.N. *spýta*.
- Sotte**, sb.=*fool*. pl. *sotteþ*, 509. O.F. *sot*. adj. . **Stand**, st. v.=*stand*. Pret. 274. O.E. *standan-stöd*.
- Souerayn**, sb.=*lord*, *sovereign*, 429. O.F. *soverein*. **Stape-fole**, adj.=*high*, 122. O.E. *stæp + ful*.
- Souþe**, wk. v.=*sob*, *moan*. Pret. *souþed* 140. See *soghe*. **Stayre**, sb.=*a stair*, *a rund*, 513. O.E. *stæger*.
- Somme**, sb.=*number*, 509. O.F. *somme*. **Stele**, sb.=*the steel (of a ladder)*, *step*, 513. O.E. *stel*=*stalk*.
- Soun**, sb.=*sound*, *work*, 429. O.F. *soun*. **Step**, wk. v.=*step*. Indic. pres. 402. O.E. *steppan-stöp*.
- Sounde**, adj.=*safe*, *sound*, 291. O.E. *sund*. **Sterne**, sb.=*star*. pl. 207. O.N. *stiarna*.
- Soyle**, sb.=*soil*, 443. O.F. *soile*. **Sterne**, sb.=*stern*, 149. O.E. *steorn*, O.N. *stiorn*.
- Space**, sb.=*region*. O.F. *espace*. **Stere**, wk. v.=*guide*, *steer*. Inf. 27. O.E. *stëran*.
- Spak**, adj.=*quick*, *active*. super. 109; adv. 104. Cf. Mod. N. Dial. *spak*=*quick to learn* (*kenspack* = *conspicuous*). O.N. *spakr*=*active*. **Steuon**, sb.=*voice*, *command*, 78, 307. O.E. *stefu*.

- Stink**, st. *v.* = *stink*. Pret. stank, 274. O.E. stincan—stanc.
- Stokke**, sb. = *stock*. pl. 79. O.N. stokkr, O.E. stocc.
- Stomak**, sb. = *stomach*, 274. O.F. estomac.
- Stounde**, sb. = *sorrow, blow*. pl. 317. O.E. stund.
- Stour**, sb. = *struggle*; *bale-stour* = *death-conflict*, 426. O.F. estour.
- Stowne**, wk. *v.* = *trouble, astonishing*. Pret. sg. 73. O.E. stunian.
- Strayne**, wk. *v.* = *trouble*. Pret. 234. O.F. estreindre.
- Streȝt**, adj. = *strait*, 234. O.F. estreit.
- Streme**, sb. = *stream*. pl. 162. O.E. strēam.
- Strenȝe**, sb. = *strength*, 395. O.E. strengþu.
- Stronde**, sb. = *strand*. pl. 254. O.E. strand.
- Strong**, adj. = *strong*, 305. O.E. strang.
- Strynde**, sb. = *strand, coast*, 311. O.N. strendr, pl. of strönd. Cf. lynde < O.N. lendr, *Sir Gaw.*, 139.
- Stryuande**, wk. *v.* part. pres. = *contending*, 311. O.F. estri-ver.
- Styf**, adj. = *strong*, 234. O.E. stif.
- Styȝe**, sb. = *way, path*, 402. O.E. stīg.
- Styȝtle**, wk. *v.* = *arrange*. Indic. pres. 402. O.E. stihtan.
- Stylle**, adv. = *secretly*, 371; = *continually*, 402. O.E. stille.
- Stynt**, wk. *v.* = *cease*. Part. pret. 73. O.E. stintan.
- Suche**, adj. = *such*, 57; *suche a*, 507. O.E. swilc.
- Suffer**, wk. *v.* = *suffer*. Inf. 44, 46, 113; Indic. pres. 6; Subj. pres. 5. O.F. suffrir.
- Suffraunce**, 3, 529. See *soffraunce*.
- Sum**, adj. = *a certain*, 84; pro. 509, 165. O.E. sum.
- Sum-tyme**, adv. = *formerly*, 61. O.E. sum + tīma-
- Sum-while**, adv. = *formerly*, 57. O.E. sum + hwīlum.
- Sun**, sb. = *son*, 26. O.E. sunu.
- Sunderlepes**, adv. = *severally*, 12. O.E. sundorlēpes.
- Sunne**, sb. = *sun*, 167. O.E. sunne.
- Suppe**, wk. *v.* = *sup*. Inf. 151. O.N. supa.
- Sure**, adj. = *sure*, 117. O.F. seur.
- Surely**, adv. = *surely*, 315.
- Swart**, adj. = *black*, 363. O.E. swearth.
- Swayve**, wk. *v.* = *swim*. Indic. pres. 253. O.N. sveifa = *hover, glide*; cf. O. Swed. sveva = *turn*; O.N. sveif = *a vortex, whirlpool* (Bjorkman).
- Sweifte**, adv. = *swiftly*, 108; *swyftly*, 72, 250. O.E. swefte.

- Swelme**, sb.=*heat, flame*, 3. Cf. **Syde**, sb.=*side*. pl. 302. O.E. O.H.G. swilm.
- Swelt**, wk. v.=*die*. Inf. 427. O.E. sweltan.
- Swenge**, wk. v.=*waft, toss*. Indic. pres. 108; Pret. 250. O.E. swingan.
- Swepe**, wk. v.=*glide*. Indic. pres. 341. O.N. svipa=*pass quickly*, svipall=*brisk*.
- Swepe**, wk. v.=*seize*. Inf. 250. O.E. swipian.
- Swete**, adj.=*sweet*, 108, 507; comp. swetter, 236. sb.=*life*, 364. O.E. swēte.
- Swey**, Sweže, wk. v.=*walk, go*. Indic. pres. 3rd swey=*comes*, 429; Pret.=*swayed*, swežed, 236, sweyed, 151; Imper. sweže, 72. O.N. sveigja.
- Swolže**, wk. v.=*swallow*. Part. pret. 363. O.E. swelgan.
- Swolže**, sb. = *mouth, swallow*, 250. Cf. O.N. svelgr=*whirlpool*.
- Swowe**, wk. v.=*swoon, sleep*. Pret. 442. O.E. swōwan.
- Swyttly**, see swefte.
- Swype**, wk. v.=*scorch*. Indic. pres. 478. O.N. swīpa, cf. Gloucester dialect swither, Yorks. swidden.
- Swype**, adj.=*strong*, 236. O.E. swīp.
- Swype**, adv.=*quickly*, 427. O.E. swīpe.
- Syde**, sb.=*side*. pl. 302. O.E. sīd.
- Syfle**, wk. v.=*blow, whistle*. Subj. pres. 470. O.F. siffler.
- Syžt**, sb. = *sight*, 315. O.E. gesihþ.
- Syke**, wk. v.=*sigh*. Pret. 382. O.E. sīcan-sāc.
- Synke**, st. v.=*sink*. Inf. 507; Indic. pres. sg. 172. O.E. sīncan.
- Sykerly**, adv.=*surely*, 301. O.E. sicor.
- Synful**, adj.=*sinful*, 197. O.E. synnful.
- Synne**, sb.=*sin*, 172. O.E. synn.
- Synne**, wk. v.=*sin*. Inf. 517. O.E. syngian.
- Syre**, sb.=*sire*, 93. O.F. sire.
- Syt**, sb.=*sorrow*, 5, 517. Cf. O.N. sūt.
- Syþen**, adv.=*then*. synne 229; syn conj.=*when*, 35; syþen, 46; syn=*since*, 218; syþen, 518. O.E. sippan.
- Sytte**, st. v.=*sit*. Inf. 527; Indic. pres. 93; Pret. sete 291, seet 313. O.E. sittan-sæt.
- Ta**, st. v.=*take*. Indic. pres. pl. ta 78; pret. pl. token, 229. O.N. taka-tōk.
- Takel**, sb.=*tackle*, 233. Cf. Du. takel, W. takl.
- Tale**, sb.=*message, tale*, 75. O.E. talu.
- Talent**, sb.=*will, purpose*, 410. O.F. talent.

- Tary**, wk. v.=*wait, tarry*. Inf. 59, 87. O.E. *tergian*.
- Teche**, wk. v.=*teach*. Inf. 10. O.E. *tācan*.
- Tee**, st. v.=*go*. Inf. 87, 416. O.E. *tēon*.
- Telle**, wk. v.=*reckon, recount*. Indic. pres. sg. 60; Trans. v. —Indic. pres. sg. 77; Pret. 358. O.E. *tellan*.
- Teme**, sb.=*team*, 37. O.E. *tēam*.
- Teme**, sb.=*theme*, 358. O.F. *teme, tesme*.
- Teme**, wk. v.=*lead, approach*. Inf. 316. O.E. *tēman*.
- Tempest**, sb.=*tempest*, 231. O.F. *tempeste*.
- Temple**, sb.=*temple*, 315. O.F. *temple*.
- Tene**, sb.=*vexation*, 90. O.E. *tēona*.
- Tenor**, sb.=*meaning*, 358. O.F. *tenour*.
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- Tom**, sb.=*leisure, delay*, 135. O.N. tōmr.
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- Wale**, wk. v.=*choose*. Inf. 511. O.N. velja, cf. val=*choice*.
- Walter**, wk. v.=*roll*. Indic. pres. 297; Part. pret. 247. O.N. velta+ra.
- Wamel**, wk. v.=*roll*. Inf. 300. O.N. vambla (cf. O.E. wambe), Swed. dial. vamla sej=*roll oneself*.\* Used in Lancs., as here, of food on stomach.

\* Arnold Wall, *Anglia*, xx.

- Wap**, sb.=stroke, 499. O.N. vapp.
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