AN EDITION OF THE OLD ENGLISH PROSE PSALTHER
OF THE PARIS PSALTER

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I am very grateful to Professor A.P. Campbell for his sustained encouragement and help in every aspect of the preparation of this thesis.
This thesis is an edition of the Old English prose psalms in MS. Paris, Bibliothèque Nationale, fonds Latin 8824. Transcription of the text is based on the facsimile of the Paris Psalter edited by Bertram Colgrave in 1958.

The present study is not a fully critical edition, but rather an exercise in editing. A definitive solution to the textual problems found by the earlier editors, B. Thorpe and J.W. Bright and R.L. Ramsay, has not been attempted, but these controversial points are mentioned in the Textual Notes. In this regard, the present edition places more confidence than the earlier editors in the manuscript readings. Careful examination of the forms in many prose works of the Alfredian school seems to indicate that there was not the rigidity and uniformity of spelling in this period imagined by Thorpe and Bright and Ramsay, who made liberal emendations to the text. Many of the so-called corrections of these earlier editors affect words which might well have been quite acceptable at the time when the manuscript was copied.

The Introduction to the Prose Fifty concentrates upon two points: an examination of the Old English Introductions, and an attempt to give an appreciation of the style of the Old English prose-translation. These discussions are to be found in sections III and IV of the Introduction.
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I THE MANUSCRIPT

(a) Notices and General History.

The only extant rendering of the Psalms into Old English prose is contained in MS. Paris, Bibliothèque Nationale, fonds Latin 8824, commonly known as the Paris Psalter.\(^1\) It belonged for a time to Jean Duc de Berry, and the first mention we have of it is in the Inventory made for his library in 1402. In 1406 it is listed amongst the books given by the Duke to the Sainte Chapelle de Bourges. When Thaumas de la Thaumassière visited the Sainte Chapelle library more than two hundred years later in 1689, he reported that the books were in a state of neglect, and in 1708 Dom Martène noted that they were lying open in what had become a poultry house. The Paris Psalter was evidently amongst these unfortunate books, for Martène makes specific reference to it, being intrigued by the Anglo-Saxon script.\(^2\)

No further mention is made of the manuscript until 1752, when a fairly full description of it is found in the catalogue of manuscripts presented to the Bibliothèque du Roi by the Sainte Chapelle. In the nineteenth century the Psalter is noted in J.B. Silvestre's *Paleographie universelle* of 1841. Here the manuscript is correctly identified with that mentioned in the Inventories of 1402 and 1406, and the interesting suggestion is made that the Duke may have acquired the book while he was a hostage in England after the Treaty of Bretigny. However, this is purely conjecture, as is the supposition that the Sainte Chapelle library was damaged and looted during the sack of Bourges in 1562, and that at this time the illuminated pages were cut out of the Paris Psalter.\(^3\) J. Bromwich notes that the sack of a city is not a time conducive to the careful removal of ornament from manuscripts. Many of the Sainte Chapelle books suffered in this way, and he concludes that it
is impossible to pinpoint the date of the theft from the slender evidence available to us. 4

(b) Description and Contents.

The manuscript is bound in eighteenth-century red morocco, and is of rather an unusual oblong shape, being 21 inches high and 7 inches wide. Its leaves are parchment, and originally there were 200 in 25 quires, but now 14 leaves are missing. The leaves are foliated in ink from 1 - 186 in Arabic numerals, and many folios also bear a pencilled numbering from 1 - 196. Both systems are in a modern hand. Krapp 5 considers that the difference between the two numberings is explicable on the grounds that eleven folios were cut out before the ink foliation. This view is convincingly challenged by Bromwich 6 , who notes that when the manuscript is described in Silvestre it is said to contain 196 leaves, a number which was surely inaccurate by 18th. The pencil foliation may have been added at this time, perhaps allowing for some of the missing leaves. Bromwich goes on to suggest that the ink foliation was added when the manuscript was incorporated into the fons Latin in 1863.

The folios throughout the manuscript are divided into narrow double columns, and are generally ruled for 45 lines. The Psalter is made up of six component parts, which are as follows:

1. A Romanum version of the Psalms in the left-hand column. 7(ff. 1r - 175v.)

2. An accompanying Old English prose version of Psalms 1 - 50, each usually preceded by an Introduction in Old English and a Latin Rubric. (ff. 1r - 63v).

3. An accompanying Old English metrical version of
Psalms 51 - 150, each usually preceded by a Latin Rubric (ff. 64v. - 175v).

4. 12 unglossed Latin canticles.
5. A Latin litany of Anglo Saxon saints.
6. Latin prayers and a colophon giving the name of the scribe. Finally the words: "Ce liure est au duc de Berry", followed by the Duke's signature.

(Sections 4 - 6 occur from 176r. to 186r.)

(c) Handwriting.

The Paris Psalter appears to be the work of a single scribe, whom Ker says we have "no reason to doubt" is the Wulfwinus named in the colophon. The hand throughout is "a type of Caroline minuscule found commonly in Latin manuscripts of the middle and second half of the eleventh century." The handwriting cannot help to date the manuscript, except within wide limits, nor can it enable us to pinpoint the Psalter's provenance. Caroline minuscule of this kind was virtually a standard hand by the mid eleventh century, little or no difference being discernible between manuscripts copied at this time in the principal scriptoria (i.e., Worcester, Exeter, Canterbury and Winchester). The earliest examples of its use come in charters from Winchester and Canterbury in the 1040's, and it was still in use in 1120. However, a date towards these latter limits is unlikely in view of the drawings in the text.

The hand of the Paris Psalter is easy to read, and there are few erasures. There are some corrections and additions which may be the work of another, possibly later, hand, but as it is impossible to see different colours of ink from the facsimile, they have been incorporated into the text in the present edition. Any such additions or corrections are
mentioned in Textual Notes.

Letter-forms in the Old English of the Paris Psalter are those customary for the Caroline minuscule script. There is only one unusual letter, an "open-headed" a which occurs occasionally in the Latin, and once in the Old English at the end of a line, where the scribe was probably trying to save space. (The word is heora, f.19r., column 2, line 26). This kind of a can be found in pre-Caroline scripts, but Ker comments, "it is not, to my knowledge, found in manuscripts of the eleventh century outside the Paris Psalter."\(^{13}\)

The word-division of the Prose Fifty is subject to irregularities, especially in the early folios, where the scribe seemed to have difficulty arranging his text within the narrow margins.

Ker\(^{14}\) considers that the punctuation of the Psalter is inconsistent, and that the punctus elevatus occurs in the Latin only, and that if the Old English is punctuated at all, it is with a dot. This is not strictly true. The Old English Introductions and psalm-verses are regularly punctuated at the end, usually with a periodus, and sometimes with a simple dot. There are only nine psalms where punctuation is omitted: 1:7, 9:1&2, 10:4; 16:5, 20:1&4, 28:6, 33:4, 40:5, 49:3. Also there is one instance where a punctus elevatus is used, namely in 34:16. There are thirty five instances of the use of a cola in the text.

The abbreviations in the Prose Fifty may conveniently be listed as follows:

1) for and. This abbreviation is also occasionally used as an element in composition, e.g., in the noun 7wlitan (12:1).
2)  for .
3) The tilde for m. (Usually found in the dative and instrumental plural of nouns, the dative singular and plural of adjectives and pronouns).
4) *pons*, (occasionally *pom*, 21:29, and once *pons*, 18:5) for *pons*. The abbreviation *pons* may also represent *pons* (e.g., 16:2).

5) *drīt*, (and twice *drīt*, 5:10, 43:6), is occasionally used for any of the cases of *drihten*.

6) In the Introduction to Psalm 50, Latin abbreviations are used. Thus: *sancte paule* pam *aple* for *sancte paule* pam *apostole*.

In the Prose Fifty nearly a hundred words are marked with an acute accent on certain vowels. There is some doubt as to the practical use and value of these accents. Ker simply points out that in many manuscripts these are usually placed over the vowels in monosyllabic words, and that by the eleventh century the accent often has stress value. Sisam finds some practical distinction indicated by accents, saying that the acute may indicate the length of vowels in stressed syllables. The most certain observation that can be made about the accents in the Paris prose is that they are found in the following situations:


(b) Short vowels, e.g., *slep* 3:4, *dēm* 7:8, *wōp* 38:14, *brōc* 9:34.

(c) Short vowels in a stressed prefix, e.g., *ōnliht* 33:5, *grānunge* 6:5, *ünwemme* 17:23.

There are also some instances where double consonants are accented, for example *sīf* 28:8, and particularly *uūp* 3:4, 12:3, 27:2, 35:5.

A practical distinction between *god*, "god", and *gōd*, "good", is observed in many manuscripts by the use of an accent over the vowel in the latter. In the Prose Fifty the adjective for "good" is occasionally accented in this way, but more often the word is spelled with two *ō*’s, each being accented. For example, *gōd* 12:7, *gōōd* 15:1, 22:11, 26:15, *gōdum* 31:7, *gōōdes* 33:9, *gōōde* 37:20, *gōōda* 32:Introd.
(d) Decoration.

The first word of almost every verse of the Old English prose is headed by a small capital in gold or colour.¹⁷ There are nineteen cases where the capital is missing, mostly because the rubricator left it out, but in three instances, (1:2 and 4, and perhaps 21:15), it seems to have been scraped off. The manuscript has suffered much greater mutilation than this, however, for the leaves which were taken out of it were probably illuminated, and at least one bore a miniature, for it was mentioned in the Inventory of 1402. This miniature was of David playing the harp, and it was placed at the beginning of the volume. When the manuscript is described again amongst the Sainte Chapelle books presented to the Bibliothèque du Roy, no mention is made of the miniature, and it would thus appear that this was removed at some time between 1406 and 1752. It is probable that the other missing folios were cut out at the same time. They would have occurred at the beginning of Psalms 26, 38, 68, 80, 97 and 109, and would have marked the liturgical divisions of the Psalter. There is also a leaf missing between Psalms 50 and 51, which seems to indicate that decoration of some kind divided the Old English prose from the Old English metrical version of the Psalms. Between the end of the Psalms and the beginning of the Canticles another leaf is missing, and its offset, faintly revealing an illuminated border, is visible on folio 176.

Apart from the capitals, the only decoration remaining in the manuscript today is a series of thirteen lively pen and ink drawings. Some of these appear to have been copied from miniatures in the Utrecht Psalter¹⁹, but we cannot therefore conclude that the Paris Psalter is necessarily connected with Canterbury where the Utrecht Psalter was preserved, for at least one copy of it was known at the New
Minster, Winchester, in the eleventh century. It is also possible that the miniatures in the Utrecht Psalter and the line-drawings in the Paris Psalter came from a common source.

With one exception (in the Old English, 5:7), the line-drawings occur in the gaps between the Latin verses, which took up less space than their lengthier Old English equivalent. The task of illustrating the Psalter in this way was, for some reason, abandoned early in the work, and the last drawing is to be found on folio 6r.

The drawings are important, for they help us to date the manuscript with greater accuracy than can be determined from the handwriting. Wormald says: "The style of the drawings seems to lie between those found in Cotton Tiberius Titus D. xxvii made probably between 1023 and 1035, and those in the Bury Psalter in the Vatican which may be as late as 1050."

II THE LATIN TEXT USED BY THE TRANSLATOR OF THE PROSE FIFTY

Of the Latin text in the Paris Psalter, K. Sisam remarks: "There is no reason to think that it has any special relation as a source to either of the Anglo-Saxon versions that accompany it." The truth of this had been demonstrated by Ramsay, who had listed a number of examples where the Old English prose clearly reflects the Latin of other texts of the Psalter. Ramsay considered that "Whereas the Latin text.............supplies an early and primitive type of the Roman version as it was carried to England, the West-Saxon Psalms are clearly based on a very late type of this text, with many Gallican readings found in none of the other Roman psalters." Such was not the conclusion reached by J. Bromwich. In a long footnote to "Who Was the Translator of the Paris Psalter?"
he insists that the prose portion of the Paris Psalter does not adhere more closely to one than to the other of the available versions, "for the translation throughout shows a judicious choice from both Roman and Gallican Psalters when the Latin texts vary in a material word." Bromwich notes that when a Roman reading is reflected in the Old English, it is sometimes close to the ninth-century Vespasian gloss, and he considers it a reasonable supposition that "the translator used an interlinear version not far from it on the Roman line of descent." Turning to the Gallican forms in the Prose Fifty, Bromwich states that some of these readings occur only in the Paris manuscript and the eleventh-century Gallican Lambeth gloss. He suggests that this correspondence may mean that the Paris translation, having Roman and Gallican forms, was used by an adaptor of Old English Roman glosses to Gallican use "in some prototype which I represents better than the rest." It could also mean that the Prose Fifty was originally based on the Romanum, but was later "contaminated" by contact with I or a similar Gallican gloss. A final suggestion is that an early Gallican gloss was "contaminated" by a manuscript of the Paris Psalter, "thus producing I itself or its near ancestor."

In view of its similarities to the Vespasian gloss, the Old English prose may reasonably be said to be based on a Roman Psalter, but it is difficult to decide on the significance of the Gallican readings in the text. Apart from Bromwich's suggestions, similarities to the Gallican gloss found in the Lambeth manuscript could be explained by the existence of either a Gallican version, or some kind of mixed Gallican and Roman version, which was available to the translator. Although it was not officially adopted as the liturgical text until much later, the Gallican Psalter would certainly have been known to Anglo-Saxon ecclesiastics in
the late Anglo-Saxon period, due to the close relationship between the monasteries of France and Anglo-Saxon England.

III THE OLD ENGLISH INTRODUCTIONS

(a) The Sources.

A unique feature of the Prose Fifty is that an Introduction appears before every psalm except 1, 21 and 26. Another text of these Introductions occurs as marginalia in the glossed Psalter MS. Vitellius E. xviii, but did not influence, nor derive directly from, the Paris manuscript. It is probable that the Vitellius marginalia were copied from another manuscript of the prose psalms, and as the marginalia accompany every psalm except the first, it is likely that Psalms 21 and 26 in the Paris Psalter were originally furnished with Introductions. These would have been on the folios cut out between 20:5 and the Rubric of 21; 25:9 and the Rubric of 26. As neither the Paris nor the Vitellius contains an Introduction to the first psalm, it is probable that this was never composed. Sisam notes that "an introduction at the head of the first page would be troublesome for a scribe who wanted to begin the psalms handsomely, and that is probably why it was discarded in the course of transmission." We would not expect an Introduction to Psalm 1 for another important reason, namely that the First Psalm was itself considered an introduction to the whole Book of Psalms.

The Old English Introductions have provoked elaborate discussion. When Thorpe edited the Paris Psalter in 1835, he considered that they "partim ex scriptis Divi Hieronymi desumata, partim, ut videtur, ipsius interpretis ingenio excogitata." This was not the case, as was proved by J.D.
Bruce, who discovered that the Introductions were largely dependent on the commentary *In Psalmorum Librum Exegesis*, or *Pseudo-Bede*. This *Exegesis* is made up of:

1) Vulgate Superscription
2) Argumentum
3) Explanatio
4) Commentarius

Of these only the first three were used by the Anglo-Saxon translator, with the Argumenta being his principal source. The Argumenta have been thoroughly analysed by R.L. Ramsay who found that they have three component parts:

(a) An historical explanation, i.e., relating the psalm to events and personages in Old Testament history.

(b) A mystical interpretation, i.e., seeing the psalm as the voice of Christ or the Church, and thus substituting the New for the Old Testament as the key to the meaning of the psalm.

(c) A comment, i.e., on the Vulgate title, or some reference to the psalm in the New Testament.

The (a) sections were shown by Bruce, and more conclusively by Ramsay, to stem from a commentary by Theodore of Mopsuestia, chief of the Antiochan school of exegesis in the fifth century. The Theodorean adherence to the literal and historical sense of the Psalms contrasts rather oddly with the (b) section, which represents the school of allegorical interpretation. It would appear that the compiler of the Argumenta wished to show that the Psalms could be interpreted in more than one way, according to the authority of various exegetes.

The Anglo-Saxon translator made use of all three parts of the Argumenta, occasionally supplementing the mystical (b) section with material from the *Explanations*, which are based on the orthodox commentary of Cassiodorus, *Expositio*
in Psalterium. For example, the final clause of the Introduction to Psalm 3 mentions Judas Iscariot:

> 7 be iudan scarioth þe hine læwde he seofode to drihtne.

Such a reference does not occur in any section of the Exegesis for this psalm except the Explanatio, which begins:

> David Christum accipe, Absalom Judam Iscarioten.

The Vulgate Superscription is also used. Psalm 3 begins:

> Dysne briddan sealm david sang þa he fleah absalon his sunu

The corresponding Argumentum relates the psalm historically to the reign of Hezekiah, but the Superscription reads:

> Psalmus David cum fugeret a facie Absalom, filii sui.

In this instance the Anglo-Saxon translator has avoided the conflict between the Argumentum and the Superscription by merely abandoning the meaning given in the Argumentum. The authority of the Superscription is similarly accepted in the Introduction to Psalm 7. On other occasions he creates an ingenious reconciliation between the two. The Superscription to Psalm 33 applies the psalm to David, and the Argumentum connects it with Hezekiah. The Anglo Saxon translator's solution was to connect with David the circumstances which the Argumentum had given for Hezekiah. The Hezekian attribution is not completely omitted, but appears as a prophecy of David:

> Pet he sceolae pet ylice don æfter þam sige þe he hæfde wið assirium

Similar "combinations" of Argumentum and Superscription occur in the Introductions to Psalms 5 and 50.

Bruce found that, for some strange reason, there was no evidence for use of the Commentarius in the Old English Introductions. Ramsay, however, offered an ingenious solution to the problem. As a result of his research into the adoption
and transmission of Theodorean thought in Anglo-Saxon England and contemporary Ireland, Ramsay concluded that the Argumenta and Explanationes of the Exegesis had (as was once supposed but was later discredited) been written by Bede. The Commentarius he assigned to Ambrosius Autpertus, to whom Bruce had ascribed the whole of the Exegesis. Ramsay considered that the Argumenta and Explanationes had existed in a manuscript separate from the Commentarius, and that the three parts were only later put together in the form we have as the Exegesis.

While recognising the similarities between the first sections of the Exegesis and the Introductions, Ramsay does not think that these are the direct source used by the Anglo-Saxon translator. His reasons are summarised below.

There are a number of occasions where the Introductions reflect a greater degree of Theodorean opinion than can be found in the Argumenta, notably in Psalms 3, 7 and 8. Turning to the translation of the Psalms themselves, Ramsay finds that many of the additions to the text show a distinctly Theodorean colouring. These he parallels with Columban's version of Theodore's commentary, and also with various fragments of older Latin translations of the work. The Exegesis was not a source for these textual additions, and thus it would appear that the Anglo-Saxon translator had a fuller and better Theodorean commentary at hand than had hitherto been supposed. To reinforce his argument, Ramsay points out that the Anglo-Saxon translator was acquainted with the works of a number of commentators, and if he had "laboriously consulted all of these authorities for himself, he must have been a man of extraordinary learning and with access to an extensive library." If, as seems to be the case, the translator was an ecclesiastical advisor to King Alfred, this description would be very apt. It does not seem necessary, however, to agree with Ramsay's implication that such a man would have scorned the use of only one commentary as his source for the
Introductions and some of the textual expansions. Ramsay’s general conclusion is still valid: the translator used a commentary, now lost, which bore considerable resemblance to the *Argumenta* and *Explanationes* of Bede, but which gave a truer reflection of Theodorean thought.

Ramsay considers that this lost text is an Irish commentary, of which there exist only the fragments edited by Dr. Kuno Meyer in *Hibernica Minora*. These fragments contain the *Introduction to the Psalter* and part of the exegesis on the First Psalm. Although it is broken off precisely where the Introductions of the Paris Psalter begin, and thus it might seem too conjectural to say that the Anglo-Saxon translator used the Irish commentary, yet Ramsay has argued his position well:

Firstly, he observes, the Irish commentary appears to have made use of Bede’s *Argumenta* and *Explanationes*. The Irish compiler quotes from these sections, and mentions Bede by name as their author. In the commentary on the First Psalm, the *Argumenta* and *Explanationes* are again cited as offering an authoritative interpretation of the Psalms. It seems that the Irish compiler also had another, purer, Theodorean text before him, because he goes on to give a distinctly Theodorean interpretation of Psalm 1, which is not from Bede. Whether or not the rest of the psalms in the Psalter were treated in the same way would be an open question, were it not for the evidence of the Southampton Psalter. This is an Irish manuscript, and the Latin marginal glosses which accompany each psalm are another text of Bede’s *Argumenta* and *Explanationes*. Comparing the Southampton glosses for the First Psalm with the Irish fragment, and also with the relevant sections in the *Exegesis*, Ramsay found that these comments were closer to the Irish work in a number of important details. He considers that the glosses are based on the Irish commentary, or on one closely resembling it. Bede’s *Argumenta* and
Explanationes continue to accompany each psalm in the Southampton Psalter, giving a strong indication that the Irish commentary also retained Bede as its main author. On the basis of the Irish fragment alone, this would not have been an obvious conclusion, for the compiler cites a large number of authorities in his Introduction to the Psalter. In this way Ramsay considers that the translator of the Old English Introductions probably used the Irish commentary as his source, since he shows a greater knowledge of Theodorean thought than was available in the Exegesis, and also showed an acquaintance with several other authorities.

Ramsay finds one further reason for believing that the Irish commentary was used, a reason which he considers the most compelling of all. When Bruce described the structure of the Old English Introductions, he noted that the majority were patterned according to a four-fold plan as follows:

1) Davidic interpretation
2) Interpretation according with some later period in Old Testament history, e.g., in the reign of Hezekiah
3) Application of the psalm to Christ or to the Apostles
4) Application of the psalm to "a righteous man".

The first three kinds of interpretation were explicable, since they occurred in the Exegesis. For the fourth, the "everyman" interpretation, Bruce was at a loss as to the source. He came to the rather vague conclusion that it reflected the spirit of ecclesiastical interpretation of the psalms in the Middle Ages, but that as a consistent method of interpretation it was essentially an invention of the Anglo-Saxon translator. Ramsay, however, was able to find a precedent for this custom in the fragmentary Irish commentary, and in a poem by
Airbhertach mac Coisse. In the Introduction to the Psalter, the Irish commentator lays down four interpretations which should be applied to the Psalms:

1. The "first story", referring to David
2. The "second story", referring to later Old Testament figures such as Hezekiah
3. The "meaning", i.e., as applied to Christ and the Church
4. The "morality", which applies to every saint

It is the fourth section which was such a stumbling block for Bruce. The word "saint" can be interpreted fairly liberally, for in Ramsay's translation of the mac Coisse poem, "morality" is said to apply to "every just one." It is but a short step to the "ælc rihtwis man" of the Old English Introductions. Ramsay's discovery does indeed seem to indicate that the Anglo-Saxon translator was influenced by this Irish tradition.

As noted above, the majority of the Introductions follow a four-fold pattern. In fact 29 of the 47 are constructed in this way. As an example we may take these extracts from the Introduction to psalm 29:

1. David sang pysne nigan 7 twentigopan sealm pam gode be hine alysde at his feondum....
2. 7 þæt ylce he witgode be ezechie....
4. 7 þæt ylce he witgode be alcum rihtwison men þe pysne sealm singó......
3. 7 eac he witgode on þam sealme be criste hu he sceolde alysed beon ægðer ge fram iudeum ge of by deade.56

The order of the divisions may vary (as in the above psalm with 3 and 4) but such reshuffling appears to have no more significance than a desire for variety on the part of the translator.

Fourteen of the 47 Introductions have only a three-fold
system of interpretation, the "second story" being omitted in every case. Bruce is correct in arguing that this occurs when no other Old Testament application is given by the Argumenta for these psalms.

There are also four Introductions which forsake the general scheme, remaining only the Davidic and New Testament references. Ramsay considers that these all embody some kind of dogmatic teaching. An example is the Introduction to Psalm 49:

David sang pynse nigen 7 feowertigoðan sealm be ëgrum tocyme cristes on þam sealme he çyddhe hu egeslice crist preatode iudeas 7 ealle heora gelican þe þæt ylce doð þæt hy dydon for þam hy sealdon almesan 7 ofredon gode heora nytenu nès hy sylfe.

(b) The Style.

An observation may finally be made on the style of the Introductions. The vocabulary and turns of phrase are important because they confirm that the Introductions and the psalm-translation were made by the same man.

Generally speaking the vocabulary in the Introductions is that of the Old English psalm-translation, and occasionally words appear which are recorded only from this text. Sisam, for example, calls attention to the word rothwil which occurs in 38:16 and in the Introductions to 14 and 38. Also he mentions the curious use of the demonstrative þes in similes which occurs in 21:5, "swa þes wyrn", and the Introduction to psalm 10, "swa þes spearuwa". (A similar use of þes may also have been intended in 36:13 where the MS. has "swa þer smec"; see Textual Notes).

The style of the Introductions is not striking, but it has some features in common with the main text. For example, the
very addition of a simile "swa þes spearuwa", is a stylistic
trait which often features in the psalm-translation. Also
the homeliness often felt in the main translation is conveyed
by some of the phrases in the Introductions. For example,
the phrase "Vox Christi ad Patrem" in the Argumentum for
psalm 6 appears in the Old English as: "7 swa dyde crist þa
he on eorðan wæs." The emphasis here is on the humanity
of Christ, and can be felt on other occasions where
"circumstantial" detail is given. For instance:

.....for þam ylcan hine sang crist bonne he alysed
. wæs fram iudea ehtnesse. (17:Introd.)

.....7 eac þa apostolas hine sungon be criste þa
hine man lædde to rode. (19:Introd.)

One further stylistic link between the Introductions and
the psalm-translation is the sense of balance often felt in
the prose. For instance, in the Introduction to Psalm 13
where David is said to complain about the lack of good faith
and wisdom in the world:

þa david þisne þreotteþan sealm sang þa
seofode he to drihtne on þam sealme þæt æfre
on his dagum sceolde gewurðan swa lytle treowæ
7 swa lytel wisdom wære on worulde.

IV THE OLD ENGLISH PROSE

(a) Date and Authorship.

Until the last decade, the style of the Prose Fifty had
aroused the interest only of those scholars who wished to
determine the authorship of the work, or discuss the Latin
sources for the Old English Introductions and the expansions
within the text.
In 1885 R.P. Wülker noticed similarities between the Prose Fifty and some Alfredian works. He concluded that this version of the Psalms was a copy of that referred to by William of Malmesbury, who had stated that King Alfred "Psalterium transferre aggressus, vix prima parte explicata vivendi finem fecit." Tripartite division was commonly employed in medieval psalters, and so the "first part" mentioned here could well refer to the first fifty psalms. There is no evidence to suggest that Psalms 51-150 had ever been translated into Old English prose. On the other hand, it is possible that a complete version of the psalms was available in Old English metrical form, as witnessed by the fragments in MS. Junius 121, and it would seem that the Anglo-Saxon compiler of the Paris Psalter rejected the metrical version of the first fifty in favour of the prose version.

Wülker's suggestion attracted the attention of J. Wichmann who, five years later, made a lexicographical comparison between the Prose Fifty and the *Meters of Boethius*. He concluded that the similarities in syntax and vocabulary revealed, indicated that the Psalms were indeed translated by Alfred. To add further weight to his conclusion, he attempted to extract ninth-century phonological forms from the Prose Fifty, to show similarities between these psalms and those quoted in the *Pastoral Care*, and to prove that the expansions in the text, together with certain mistakes in translation, showed that a layman was the translator.

The arguments that Wichmann had built up were systematically discussed and dismissed by J.D. Bruce, whose reasons may be summarised as follows:

(a) The lexicographical evidence is meaningless, proving at most that the texts were composed in the same period.
(b) The phonological "peculiarities" all have counterparts from documents of the latter half of the tenth century.

c) The "parallels" between the Paris Psalms and those quoted in the Pastoral Care are no closer than might be expected from the translation of the same words into the same language.

d) The expansions in the text point to an ecclesiastic as the translator of the Prose Fifty.

e) Occasional mistranslations do not necessarily mean that a layman was the translator. The metrical part of the Paris Psalter has numerous errors in translation, yet it must have been written by an ecclesiastic as it is known to have been in liturgical use.

Like Wichmann, Bruce was interested in the authorship of the Prose Fifty, and had made the extremely important discovery that the Latin Rubrics and the Old English Introductions to each psalm came from the Argumenta and Explanationes in the commentary In Psalmorum Librum Exegesis. This led him to the conclusion that the translation was the work of an ecclesiastic. Wichmann had said that because the text of the Psalter showed that the translator had worked rarely, if at all, with commentaries, he could not have been a cleric. Bruce asserts, however, that the translator had avoided the commentary material because its allegorical and mystical interpretations of the Psalms were alien to his purpose, which was to make a plain rendering of the text. He agrees with Wichmann that the additions have come from "what the author has gathered by hearing and reading," and concludes that this shows such a familiarity with contemporary exegesis that the translator could not have been a layman.

From the West-Saxon dialect and the style of the translation, Bruce considered that the Prose Fifty was written in the late ninth or early tenth century, but not by Alfred.
However, Alfred himself says that he made use of clerical advisors for his translations, as was pointed out by A.S. Cook. Thus "Alfredian" authorship may still be claimed for the work, without discounting Bruce's evidence.

Finally, a firm claim for Alfredian authorship came from J. Bromwich, who undertook the immense task of noting "all phrases in the prose Paris Psalms which show any individuality of syntactical usage, tautology or vocabulary, and to try to determine where they, or phrases closely similar to them, occur elsewhere in Old English literature." He divided the similarities he found into:

(a) The majority, occurring in Alfredian and later works
(b) About a third, occurring only in Alfredian works
(c) A minority, where the vocabulary accords with glosses from Gallican and Roman interlinear Psalters
(d) A few not occurring in Alfredian works, which "can reasonably be neglected."

A selected list is given from class (b) of these parallels, which does indeed suggest, as Bromwich asserts, that "the vocabulary, phraseology and syntax of the prose portion of the Paris Psalter are substantially those of the De Consolatione Philosophiae and the Cura Pastoralis." However, one would need to examine the rest of the parallels in this class, and also those in classes (a), (c) and (d), before concluding with Bromwich that, on the basis of these comparisons, "King Alfred has just as good a claim to the translation of the Paris Psalter as he has to the Cura Pastoralis and the Boethius."

From the investigations of Wichmann, Bruce and Bromwich, it seems that two conclusions may reasonably be drawn. Firstly, the affinities of language between the Prose Fifty and various Alfrecian works indicates a date in the late ninth or early tenth century. Secondly, these comparisons, together with Bruce's arguments, suggest that one of Alfred's clerical
advisors was the translator. Whether or not the Paris Psalter is to be identified with that mentioned by William of Malmesbury, who wrote two hundred years after Alfred's death, is open to conjecture. 85

(b) Style.

The prose part of the Paris Psalter is unique since it is not an interlinear gloss, but a running translation of the Psalms. It is rather surprising to find that no attempt has been made at a literary appreciation of the work, for there is considerable freshness and vigour in the prose. This vitality comes from a judicious choice of vocabulary in rendering the Latin, and is particularly felt in the numerous homely words and turns of phrase. Also, the consciousness of the reader's needs shown by the explanatory additions to the text indicate that the translation was a carefully-considered piece of work.

We can no longer be content to sum up the style in the words of J.D. Bruce, who censured it as exhibiting a "naïveté of conception, looseness of syntactical structure, and clumsiness of movement." 86 Bruce was making a tacit comparison with the later and more polished prose of Ælfric and Wulfstan, and his judgement on the Prose Fifty is far too sweeping. He does not take into account how well the translator succeeded in his objective: to make the Psalms comprehensible to readers who might not have a knowledge of exegetical commentary.

The translation is characterised by two features: the incorporation of additional material to clarify obscure passages, and the use of colloquial language, both in the additions and in the psalm-translation.

To examine the first feature we may select Psalm 44 as
a workable unit, and see the various ways in which the translator expands his text.

The kind of addition most frequently found in the Prose Fifty is a short, parenthetical explanation, usually beginning "bæt ys...." In psalm 44, five verses contain such expansion:

1. Min heorte bealcet good word (bæt ys góːd godes bærn). (44:1)
2. And þær stent cwen...(bæt ys eall cristnus gesammung).... (44:11)
3. ....min dohtor (bæt ys seo gesammunncg cristes folces)...
   alæt þin folc (bæt synd yfelwillende menn 7 undeawas)
   7 þær hus...þines leasan fæder (bæt ys deofol). (44:12)
4. ....gegyrede mid eallum mislicum hrægla wlitum 7 mid
gyldnum ñasum (bæt synt mistlica gecarrnunga fulfremedra
manna.) (44:15)
5. For þinum fædrum þe bioð acennedu bærn (bæt synt apostolas
wið þam heah fædrom 7 wið witgum)....(44:17)

The additional material in verse 12 rather destroys the imperative force of the psalm-text. This effect is even more marked in verse 4:

...gyrd nu þin sweord ofer þin feoh þu mihtiga
( bæt ys gastlicu lar seo ys on þam godspelle
seo ys scearpwe þonne æni sweord). 89

The slightly longer kind of addition found here, (basically a "bæt ys..."-construction followed by a qualifying statement), is also fairly common in the Prose Fifty. In addition to that just quoted, four other verses exemplify this:

1. Min. tunge....(bæt ys crist se ys word 7 tunge god fæder
   þurh hine synt ealle þincg geworht). (44:2)
2. ...folc gefeallab under þe (bæt ys þet hy oper twega oppe
   an andetnesse gefeallab oppe on helle). (44:7)
3. ....swa ylce doð eac þa dohtor þære welegan byrig tyrig
The translator's desire to relate his comment to the text in a clear and logical way is shown in the above example from verse 13, where he has added "mid gyfum" to balance the two parts of his explanation. (i.e., "pa dohtor" parallels "pa sawla", "mid gyfum" parallels "mid goodum geearnuncgum"). This instance reveals his constant concern that the meaning of the Psalms be clearly presented. His primary anxiety is that the reader should recognise the Christian truths revealed by the Psalms, and not be distracted by the symbols themselves. At times this leads to an uneven style, for some of the additions are so extensive or badly-placed that they halt the progression of a psalm. In such instances we may agree with Bruce that the movement is clumsy. Perhaps the most extreme case within the Prose Fifty is the following:

Myrre 7 gutta 7 cassia dropiað of pinum
claðum 7 of pinum elpanbænenum husum on þæm
þe gelufiað cynincga dohtor þa þær wuniað
for þinre lufan 7 for þinre weorðunga ( þa
wyrtgemang tacniað mistlicu mægen cristes 7
þæt hraegl tacnað cristes lichaman 7 þa
elpanbænenan hus tacniað rihtwisra manna
heortan þara kynincga dohtor tacniað riht-
-wisra manna sawla). (44:10) 89d

It is perhaps not merely coincidence that this mass of comment is found in one of the more sensuous verses. The impact of the rich language is lessened as the reader is directed to think only of the Christian message contained in the image.
Also indicative of the translator's essentially didactic purpose are a number of distinctly homiletic additions to the text. In Psalm 44 the only trace we have of homily is in the faint note of warning sounded by the comment: "pæt hus... bines leasan fæder (pæt ys deofol). (44:12) There are more explicitly homiletic passages to be found in other psalms, for example:

1. (se þe libban wylle 7 wilnige þæt he geseo gode dagas gehyre hwæt ic secge). (33:12)

2. ......eall min lichama is full flæsclicra lusta (for þam his nan hælo on minum flæsc). (37:7)

3. Eadig bið se þe ongyt þæs pearfan 7 þæs wædlan 7 him þonne gefultumað (gif hine to onhagað gif hine ne onhagað þonne ne licað him þeah his earfoðu,...) (40:1)

4. Pæt nan broðor opres sawle nele alysan of ðelle ne ne ðæg þeah he wylle gif he sylf nan wuht nyle ne ne deò to góðe þa hwile þe he her byð (gylde for þy him sylf 7 alyse his sawle þa hwile þe he her sy for þam se broðor oppe nyle óðde ne ðæg gif he sylf nane onginðo to tilianne þæt he þæt weorð agife to alysnesse his sawle ac þæt ys ywrse þæt full neah ælc mann þæs tiolað fram þam anginne his lifes of þone ende hu he on ecnesse swincan ðæge). (48:7)

The hortatory tone of 48:7 is so marked that it helped to convince Bruce that the Prose Fifty was definitely the work of an ecclesiastic. This was perhaps over-emphasising the importance of an isolated passage. The inclusion of such advice does, however, offer further evidence of the translator's concern that the reader should understand the meaning of the Psalms, and that their messages of hope, consolation
and warning were to be applied to himself. This trait, the
desire to give the Psalms a personal relevance to the reader,
may also have encouraged the translator to include the
"everyman" application found in the Old English Introductions. 95

As we have seen, exegetical material is usually incorporated into
the text by means of adding parenthetical comments of varying
length. The translator uses one further method, which is to expand
the sense internally, and thus he avoids tacking on a "bæt ys ...."
sequence. The result is a greater unity and coherence in the
content, as may be seen in the following:

Pin setl is drihten on weorulda weoruld
swiðe riht is seo cynegyrd pînes rices
(seo gerecð alcne mann
oppe to þonum wîlan oððe to wite). (44:8) 96

Some examples from other psalms are:

1. (Pa answarode drihten þæs wîtgan mode purh
onbryrdnesse þæs halgan gastes 7 cwæð se
witga ic wat þeah ic ahsige hwa þær eardæð)se
þe in gæð butan wamme 7 wyrcð rihtwisnesse.
(14:2) 97

2. ...þu hit ne gehyrst (ac ne understand þu
me ne gehyrst ac minum agnum scyldum ic hit
wite). (21:2) 98

3. .....þe hine ne funde n furþum þa stowe (þe ic
hine ær on geseah gecnawan ne mihte). (36:35) 99

Although at times the translator's insistence on clarification
leads to clumsiness in his style, there is evidence
that he had, on the whole, an ear atuned to the sound of
his prose. This is particularly seen by the way in which many
clauses are balanced by giving two synonyms to translate a
single word in the Latin. Bruce suggests that this feature is
in accordance with linguae illius proprietas. 100 "Doubling"
in this way occurs frequently for verbs, and also sometimes for nouns. For instance, in 44:12, "forgit 7 alæt" translate the Latin "obliviscere". In the next verse of this psalm, "adorabunt eum" is rendered by "gebide þe to him 7 weorpa hine". In verse 15, "In fimbriis aureis circumamicta varietate" becomes "Vtan beslepte 7 gegyrede mid eallum mislicum hræglæ wlitum 7 mid gyldnum fnæsum...", in the Old English. Here, two verbs are given for one in the Latin and also two noun-phrases for the single Latin phrase. The effect of emphasis achieved by this "doubling" is commonly found throughout the Prose Fifty. For example, "ure hæl 7 ure tohopa", (3:7), translates "Domini est salus". "gestabela 7 gestrangra þine heortan", (26:16), translates "confortetur cor tuum". "hy feallæð...swa swa wyrtæ leaf ðe blotsman", (36:2), renders "sicut holera herbarum cito cadent".

Occasionally adjectives are doubled, as in 11:7: "godes word beoð swiðe sóð (7 swiðe clæmu..) More often single adjectives are inserted to heighten the dramatic force, such "(swyðe heah)setl", (39:2), or "pinne (fulan) muð... (elðeodegan) folc" (43:3).

Additional material is thus seen to be incorporated principally to make difficult passages clear in the light of Christian exegesis. Also, in many cases the translation flows more easily and has a greater force because two words are given to translate one in the Latin text. An awareness of the effect he was creating seems evident from the translator's occasional addition of adjectives to heighten certain moments in the Psalms.

Turning to the rendering of the psalm-text itself in order to examine the second feature mentioned above, we find a number of traits which give an immediacy to the translation. Firstly, here is often a personal tone, present neither in the Latin nor the Old English glosses, which occurs particularly in the psalms imploring God for help. Sometimes the
supplicating effect is intensified by extending the vocative address, for example:

\[
\text{Eala drihten hu lange wylt pu } \text{be hit on } \text{beem sy gehwyrf la drihten to to me} (6:3)^{102}
\]

The Roman text for this verse is "Et tu domine usquequo convertere...", which is rendered by the Vespasian gloss:

\[
7 \text{ bu dryft hu longe gecer}..^{103}
\]

The more personal tone of the Paris translation is seen again in 34:11 where the Latin is "omnia ossa mea dicent domine quis similis tibi". The Vespasian gloss gives " all ban min cweodað dryft hwelc gelic ðe", and the Paris translation is:

\[
\text{Eall min ban.....cwyð eala drihten hwylc is bin gelice}{104}
\]

Occasionally the address is qualified by an additional prayer:

\[
...\text{bonne gehyrdest } \text{pu me drihten (for } \text{dam } \text{pu eart se } \text{ðe me gerihtwisast) 7 on minum earfoðum 7 nearonessum } \text{pu me geryndest (4:1)}^{105}
\]

In Psalm 34:3 a personal and tender tone is heard:

\[
\text{cweð to minre sawle ne ondraed } \text{pu } \text{be ic eom pin hælo 7 ic } \text{be gehealde}{106}
\]

The Latin text here is " dic animae meae salus tua ego sum", which the gloss renders in its usual word-for-word manner: "cweð to sawle minre hælu pin ic eam". The intimate tone of the Paris translation is achieved by the addition of "ne ondraed } \text{pu } \text{be" and the reinforcement of " salus tua ego sum" by "ic } \text{be gehealde".Such intensity is rare in the Prose Fifty, but its occurrence in 34:3 need not mean that it happened here by accident.

A colloquial tone is dominant throughout the translation. The superiority of the Paris rendering is made obvious by comparison with the stilted style of the Old English glosses to other Psalters, as is evident from the examples given
below.

In 6:11 the Latin is " avertantur retrorsum", glossed by "forcerred on bee" in the Vespasian manuscript. By comparison we have the homely "7 gan hy on earsling" in the Paris Psalter. For the Latin " ex ore infantium et lactantium perfecisti laudem", (6:2), the gloss is " of muoce cilda 7 milcdeondra ou gefremedes lof." Paris gives." ge furbum of oara cilda muoce pe meolc sucaw pu byst hered". The spirit of the Latin " Eloquia domini eloquia casta argentum igne examinatum terre purgatum septuplem", (11:7), is captured far more by the prose "godes word....beo swiwe, soo 7 swiwe clanu hy beo swa hlttur swa bet seofor pe byb seofon sicon amered syppan se ora adolfen hyo", by the gloss "gesprec dryntnes gesprec clane seofor fyre amearad earoan ge clasnad seofenfalldice". In 32:6 the Latin is " congregans sicut in utrem aquas maris ponens in thesauris abyssos", which is glossed " gesomnende swe swe in cylle weter sas settende in goldhordum thesauris neolnisse". The Old English prose gives " He gegaderode eall saewasteru tosomne swylce hi waeron on anum cylle he gesette pone garsecg on his goldhorde". Here, " pone garsecg on his goldhord" adds a poetic richness not present in the gloss. For 34:19 the Latin is "qui adversantur mihi inique qui oderunt me gratis et annuebant occulis", which is glossed "da be wiwerbrociao me unrehtlice da be fiaoa me bi ungewyrhtu 7 becnadon mid egum". The Paris translation is " pa pe winnao mid unrinte ongean me 7 me hatiaoa butan scylde 7 wincettao mid heora eagum betwuh him". The succession of three verbs, each having an -iaoa or -aoa ending gives a unity and rhythm to the verse not felt in the gloss. In 38:11 the compression of the Latin "tabescere fecisti sicut aranea animam eius" is reflected in the gloss " aswindan 0u des swe gongeweaftran sawle his". The Paris translation makes the image clear."pu.....gedest bet he aswint on his mode 7 wyr0 swa tedre swa swa gongewifran nett." (38:12)
In some of the above examples there is an effective use of simile, and this is true of the Prose Fifty as a whole. Often the simile existed in the Latin, and is simply given a more or less literal translation. It is interesting, however, that the translator sometimes introduces similes of his own, (as in 32:6), or extends the force of a simile (as in 38:12). E.E. Wardale comments that a liking for simile is characteristic of much Alfredian translation, and so perhaps the predominance of these figures in the Prose Fifty gives additional grounds for claiming Alfredian authorship. Some examples of similes which thus expand or change the sense of the Latin are as follows:

**Romanum**

Et educet tamquam lumen iustitiam tuam et iudicium tuum sicut meridie.

**Paris**

And he gede ðe rihtwisnesse mannun swa sweotole swa sunnan 7 pinne dóm he gede ða swa sweotolne swa sunne byð to middes dæges. (36:6)

**Romanum**

Et comminuam illos ut pulverem ante faciem venti ut lutum platearum delebo eos.

**Paris**

For þam ic hi todælde swa smæle 7 swa swa dust beforewinde 7 hi adilgode swa swa wind deð dust on here strætum. (17:40)

**Romanum**

igne me exaministi...

**Paris**

þu...me suðe mid þam fyre monegra earðoða swa swa gold ðe ðe ðeð seolfor ... (16:3)

**Romanum**

Ego autem sum vermis et non homo, obprobrium hominum et abiecto plebis.

**Paris**

Ic eam wyrm gelicra þonne men for þam ic eom worden mannun to leahungre 7 to
Many of these similes make use of everyday objects or occasions as their image and thus impart a homely quality to the prose. Also, as in the case of synonyms, their judicious placing often indicates that the translator had an ear for the sound and balance of Old English. Indeed, at times there are traces of alliteration, which contribute to the flow of the prose. For example:

And he bende his bogan se is nu gearo to sceotanne he teohað þæt he scyle sceotan þæt deaðes fat þæt synt þa unrihtwisan he gedeð his flan fyrena þæt he mæge mid sceotan 7 bærnan þa þe her byrnanð on wrænesse 7 on unþeawum. (7:13)

In this verse, as on many other occasions, we can feel a contrast between the tone of the psalm proper, and the commentary which runs from "þæt synt..." to "..unþeawum." It is as though there were two voices, that of the psalmist being supplemented by the lower-pitched voice of the commentator. This contrast is felt particularly when the addition of of the "þæt ys...." kind. When the translator makes an internal exposition of the sense, and blends the comment with the psalm-text, the two voices are almost in harmony. On the few occasions where the movement of a psalm seems impeded by
the length of the additional material, it is because the commentators's voice has here been allowed to boom out over that of the psalmist, and the reader is distracted from the main import of the text.

It was the author's intention to provide a plain rendering of the Psalms, making clear the Christian truths that are to be interpreted from its symbols. This he achieves by adding various kinds of exegetical material in various ways, and also by his choice of style and vocabulary. The numerous occasions where the Latin is rendered by a homely turn of phrase show that he was at ease with his prose. Also it shows that he was aware of the experience and needs of his reader, especially since he has chosen to make a colloquial, though rigorously accurate, translation of the Psalms rather than an interlinear gloss.

Bruce's harsh comment, that the Prose Fifty shows a "naivelot of conception, looseness of syntactical structure, and clumsiness of movement", is superficial and unjust. In conclusion, we may look at these verses from the Eighth Psalm which, with their compact expression and fine sense of balance, show the skill of the Anglo-Saxon translator.

\begin{quote}
Ealle gesceafta þu legst under his fêt 7
under his anwald sceap 7 hryoëra 7 ealle eordan nytenu.
\end{quote}

\begin{quote}
leogende fuglas 7 sæ fiscas þa farað geond þa sæwæças.
\end{quote}

\begin{quote}
Drihten drihten ure god hu wuldorlice þin nama ys geond eall eordan. (8:7-9)\end{quote}
V EARLIER EDITIONS

The first editor of the Paris Psalter was Benjamin Thorpe, who, in 1835 produced a "parallel text" of the Latin and the Old English prose and metrical portions, following the arrangement of the manuscript. This edition was not without its faults. In 1883 G. Tanger drew attention to the numerous inaccuracies in the transcription of the manuscript, in his "Collation des Pariser Altenglischen Psalters mit Thorpe's ausgabe." R. L. Ramsay supplemented the number of errors found by Tanger in the Latin text, and concluded that Thorpe's textual alterations to the Latin are "far from being accurate transcripts of the Romanum version; apparently they are merely copied in from the Vulgate, with occasional Roman readings." In the edition which Ramsay and J. W. Bright made of the Prose Fifty, footnotes cite a number of instances where Thorpe's transcription of the Old English had also been inaccurate, or where he had unnecessarily emended the text, often without notice.

Bright and Ramsay were, however, not averse to emendation themselves, and they quite often "regularise" manuscript readings which could well be acceptable for a text copied in the eleventh century. Their transcription, while better than Thorpe's, still has a number of mistakes, several of which were pointed out by J. H. G. Grattan. In 1920 K. Sisam produced "Notes on the West-Saxon Psalms." This was followed by Bright and Ramsay's "Notes on the West-Saxon Psalms," which dealt with Grattan's criticism and provided corrections by the editors themselves.

Thus the Prose Fifty is available in two editions, neither of which is very satisfactory. Thorpe's needs to be read with Tanger's collation, and Bright and Ramsay's needs to be read with the corrections suggested by Grattan, Sisam and the
editors themselves. Neither of the editions has a critical introduction: Thorpe's Præfatio is inadequate, and the critical material promised by Bright and Ramsay^129 never appeared.

2. Bromwich, Preface to facsimile edition, p. 12, gives further information about the history of the manuscript.


4. Ibid.


7. Sisam, Preface to facsimile edition, p. 15, considers that the paralleled readings of Latin and Old English would suggest that the Paris Psalter was intended for private devotions.

8. Feminine forms in one prayer cause Wormald, Preface to facsimile edition pp. 17–18, to think that the Paris Psalter was intended for use by women. This view is dismissed by Krapp, pp. xviii–xix.


10. Ibid.


14. Ibid.


18. See above, p.i.
20. See above, p. iii.
25. Bromwich, "Who was ......?", The Early Cultures of North West Europe, (H.M.Chadwick Memorial Studies, ed. Sir Cyril Fox and Bruce Dickins), Cambridge, 1950.
27. Ibid.
28. Ibid.
31. Ibid.
32. See the collation for each psalm in Bright and Ramsay's The West Saxon Psalms, Boston, 1907. See also Sisam, Preface to facsimile edition, p.12, fn.56.
33. Sisam, Preface to facsimile edition, p. 12, fn.56.
37. Migne arranges the contents in this order. Bruce, p.64 fn. 1., considers that the Superscription should come between
the Argumentum and the Explanatio, since this would appear to have been the order in the MSS.

39. Bruce, pp. 93-141.
42. Page 3 in this edition. Quotations from the Prose Fifty will henceforth be noted by giving the page-number alone.
43. Ibid.
44. P. 45.
45. Bruce, p. 72, fn. 1, and p. 135.
46. Ibid, pp. 125-129.
48. See above, pp. xvii - xxii.
49. Ramsay, ZfcP, p. 452, gives improper notice of this work.
50. Ibid, pp. 466-474, and 476-488.
51. Ramsay, p. 471, gives improper notice of this work.
52. Bruce, pp. 65-66.
53. Ibid, pp. 70-71.
55. Ibid, p. 475.
56. P. 41.
57. Bruce, p. 67.
58. Ramsay, ZfcP, p. 479. Bright and Ramsay, "Notes on the 'Introductions' of the West-Saxon Psalms", JTS, XIII (1912), conveniently annotate every Introduction according to its pattern.
59. Pp. 75-76.

60. Sisam, Preface to facsimile edition, p. 16.

61. See above, p. xxix.


62b. P. 29.


65. Wülker, Grundriss zur Geschichte der angelsächsischen Literatur, Leipzig, 1885. For an analysis of Wülker’s views see Bromwich, p. 292, fn. 1.


71. Bruce, pp. 150-153.

72. See note 36.

73. See note 45.

74. Wichmann, p. 49.

75. Bruce, pp. 157-8. Bruce finds it hard to reconcile the apparently late West-Saxon forms of many words with Alfredian authorship. Little work has been done on the language of the Prose Fifty, but it is accepted as being West-Saxon by K. and C. Sisam, Preface to facsimile edition, p. 15. This present study does not attempt an analysis of the linguistic peculiarities in the text.
77. Preface to the *Pastoral Care*, p. 7.

78. Cook, p. xxxvii.


80. Ibid, p. 296.

81. Ibid. p. 297.

82. The other texts used in the comparison are: the *Pastoral Care*; the *Meters of Boethius*; *King Alfred's *Orosius*, ed. H. Sweet, Oxford, 1883; *König Alfreds des Grossen Bearbeitung der Soliloquien des Augustinus*, ed. W. Endter, 1922; *The Legal Code of Alfred the Great*, ed. M. H. Turk, Boston, 1893.

83. Bromwich, p. 301.

84. Ibid.

85. It should be mentioned that we have no evidence whatsoever for thinking that the Prose Fifty is to be identified with Alfred's "handbook", which Asser tells us contained psalms and prayers. Asser, *De Vita et Rebus Gestis Alfredi*, ed. J. A. Giles, *Six Old English Chronicles*, London, 1848, Vol. III, 6-7.

86. Bruce, p. 158.

87. Here, and on subsequent occasions where I wish to differentiate between the text and the additions, the additions are enclosed in parentheses.

88. P. 69.

89. Ibid.


90. P. 49.

91. P. 57.

92. P. 62.

93. P. 74.

94. Bruce, p. 143.

95. See above, pp. xiv-xv.

96. P. 68.
101. The Roman text used for comparison is from The Vespasian Psalter, ed. Sherman M. Kuhn, Ann Arbor 1965.

102. P.8.

103. The gloss is from The Vespasian Psalter; see note 101.

113. Edith E. Wardale, Chapters on Old English Literature, Oxford, 1953, p. 256.
121. Pp. 11-12.


This edition of the prose psalms of the Paris Psalter is based on the facsimile edition of the manuscript, whose text is presented with as little apparatus as possible.

The Tironian symbol, 7, is retained for and, and also the manuscript-abbreviation dryn or drynt since the intended case-ending of drihten is not always clear. Other abbreviations in the manuscript are expanded, and the expansion is indicated by underlining. In the few cases where Latin abbreviations are used, (e.g. in the Introduction to psalm 50), the expansion is underlined in the text, and the manuscript-reading given in Textual Notes.

No editorial punctuation is added. The periodus, terminal dot and single instance of the punctus elevatus are rendered by a period, and the cola by a comma. The acute accents which mark many words are retained. Manuscript capitals, which are all illuminated, are kept; where they are missing or have been scraped off, they are entered in square brackets. Round brackets enclose letters which are not clear in the manuscript-facsimile.

To facilitate cross-reference, verses are numbered as in the earlier editions by Thorpe and Bright and Ramsay.

Linguistic features requiring comment and scribal peculiarities are mentioned in Textual Notes, which also record the emendations and errors in transcription made by the earlier editors.

Abbreviations in the Latin Rubrics are silently expanded. Irregularities, or mistaken repetitions, (as in the Rubric to psalm 13), appear exactly as in the manuscript, without notice.
Psalm 1

IOSEPH DICT QUI CORPUS DOMINI SEPELIVIT

1. [E]adig byð se wer þe ne gæð on geþeah unrihtwisra ne on þam wege ne stent synfulra ne on heora wolbærendum setle ne sitt.
2. Ac his willa byð on godes æ 7 ymb his æ he byð smeagende dæges 7 nihtes.
3. Him byð swa þam treowe þe byð ðaplandod neah wætæra rynum.
4. Paet sylð his wæstmas to rihtre tide 7 his leæf 7 his blæda ne fealwiað ne ne seariað swa byð þam men þe we ær ymb spræcon eall him cymð to gode þæt þæt he deð. 
5. Ac þa unrihtwisan ne beoð na swylce ne him eac swa ne limpð ac hi beoð duste gelicran þonne hit wind toblæwp. 
6. Py ne arisað þa unrihtwisan on domes dæg ne þa synfullan ne beoð on geþeahte þæra rihtwisena
7. For þam god wát hwylce weg þa rihtwisan geearnedon ac þa unrihtwisan cumað to wítum.

Psalm 2

Psæ afteran sealmes capitul is gecweden psalmus david
VOX CRISTI DE PASSIONE AD LUCAM EVANGELIUM

1. Hwy ryô alc folc 7 hwi smeagaô hi unnytt.
2. And hwy arisaô eorô cynincgas 7 ealdormenn cumaô tosomne wiô gode 7 wiô þam þe he to hlaforde geceas 7 gesmyrede hi cwêdaô.
3. Utan tobrecañ heora bendas 7 aweorpan heora geocu of us.
4. Hwôt forstent heora spræc cwô se witega þeah hi swa cwêden for þam se god þe on heofonum ys hig gehyspô 7 drihten hyg gescent.
5. And he clypaô to him on his yrre 7 gedrefô heora geþeaht.
6. And ic eam þeah cinçg geset fram gode ofer his ðone halgan munt syon to þam þêt ic lære his willan 7 his ðê.
7. For þan cwô drihten to me þu eart min sunu nu to dæg ic ðê acende.
8. Bide me 7 ic þe sylle þeoda to agnum yrfe 7 þinne anwald ic gebrâde ofer þeoda gemærô.
9. And ic gedo þêt þu heora wylst mid iserne gyrde 7 hi miht swa eaðe abrecan swa se croccwyrhta ðæg ærne croccan.
10. Ongytaô nu kyningas 7 leorniaô ge domeras þe ofer
Psalm 3

Dysne briddan sealm david sang þa he fleah absalon his sunu 7 seofode þa yrmœe to drihtne, swa deò ælc þæra manna þe pisne sealm singð his selfes earþoðæ ægðer ge modes ge lichaman he seofað to drihtne swa dyde crist þonne he þysne sealm sang be iudeum he hine sang 7 be iudan scarioth þe hine læwde he seofode to drihtne.

VOX CRISTI AD PATREM DE IUDEIS

1. Eala drihten hwi synt swa manige minra feonda þara þe me swencað for hwi arisað swa mænige wið me monige cwæðað to minum mode þæt hit nœbbe nane hale æt his gode.
2. Ac hit nis na swa hy cwæþ þa þu eart butan alcum tweon min fultum 7 min wuldor 7 þu ahefest upp min heafod.
3. Mid minre stemne ic cleopode to drihtne 7 he me gehyrde
of his ðam halgan munte.

4. Pa ongan ic slapen 7 slép 7 eft aras for ðám ðe drihten me awen 7 me upp arêrde.

5. Forðam ic me nu na ondrâde þusendu folces peah hi me utan ymbbringen ac ðu drihten aris 7 gedo me halne for ðam þu eart mid god.

6. For ðam þu ofsloge ealle þa ðe me wiðerwarede waron utan gewyrhton 7 þa synfulra mægen þu gebryttest.

7. For ðam on ðe ye sall ure hæl 7 ure tohopa 7 ofer þin folc sy þin bletsungc.

Psalm 4

Pe feorða sealm is gecweden davides sealm 7 davides sang for ði ðalc þara sealma þe swa gecweden byð þæt he sy ægðer ge davides sealm þe davides sancc ælcne ðerra he sancc be sone mid weorode ac þa he þysne sealm sancc þa gealp he 7 fægnode goðes fultumes wið his feondum 7 swa deð ælc welwillende man þe þisne sealm singð 7 swa dyde ezechias þa he wæs ahred at his feondum 7 swa dyde crist þa he wæs ahred at iudeum.

VOX CRISTI IN CRUCE QUANDO POSITUS FUIT

1. Ponne ic cleopode to þe þonne gehyrdest þu me drihten for ðam þu eart se þe me gerihtwisast 7 on minum earfoðum
Psalm 5

De fifta sealm ys gecweden davides sealm þone he sang
be his sylfe frofre 7 be herenesse ealra ðæra rihtwisena ðe secað yrfeweardnesse on heofonrice mid criste se ys ende ealra ðinga 7 ælc mann þe þisne sealm singð he hine singð be his sylfe1frofre, 7 swa dyde ezechias þa he alysed wæs of his mettrumnesse, 7 swa dyde crist þa he alysed wæs fram iudeum.

VOX CRISTI AD PATREM ET ADORAT IN TEMPLUM

1. Drihten onfoh min word mid þinum earum 7 ongyt mine stemne 7 min gehróp 7 ôenc þara worda minra gebeda.
2. For ðam ic gebidde on dægred to ðe ac gedo þat þu gehyre min gebed drihten.
3. Ic stande on ærmergen beforan ðe ðat gebede 7 seo þe þat is þat ic ongite þinne willan butan tweon 7 eac þone wyrce for ðam þu eart se ylca god þe nan unriht nelt.
4. Ne mid þe ne wunāð þe yfelwillenda ne þa unrihtwisan ne wuniað beforan þinum eagum.
5. Þu hatast ealle þa þe unriht wyrcð þat ne forlatað ne his ne hreowsiað 7 þu fordest þa þe symle leasinga specað.
6. And þa manslagan 7 þu swicolan þu forsyhst.
7. Ic þonne hopiende to þinre þære myclan mildheortnesse ic gange to þinum huse drihten 7 me gebidde to þinum halgan altare on þinum ege.
8. Drihten lǣd me on þine rihtwisnesse fram minra feonda willan geriht minne weg beforan þinre ansyne se weg is min
weorc.

9. For ðam on minra feonda munde is leasuncg 7 heora mod
is swiðe idel.

10. Heora mod 7 heora wilnungc ys swa deop swa grundleas
pytt 7 heora tungan sprecað symle facn ac dem him drin.

11. And gedo þæt hy nægen don þæt yfel þæt hy þencað 7
sprecað ac be þære andefne heora unrihtwisnesse fordrif hi
for þam hy ðe gremiað.

12. And blissian ealle þa þe to ðe hopiað 7 fægnian on
ecnesse 7 þu wuna on him 7 fægnian þin ealle þa þe lufiað
þinne naman.

13. For þam þu eart se drihten þe gebletsast 7 geblissast
rihtwise þu us gecoronadest 7 geweorðadest 7 us gescyldet mid
þam scylde þinre welwilnesse.

Psalm 6

David sang þysne syxtan sealm be his mettrumnesse 7 be
his earfoðum 7 eac be þam ege þæs domes on domes dæge 7 swa
deð ælc þera þe hine singð 7 swa dyde crist þa he on eorðan
wæs he hine sang be his earfoðum 7 eac ezechias be his
untrumnesse.

VOX CRISTI AD PATREM QUANDO RESURREXIT LAZARUM
1. Drihten ne þrea þu me on þinum yrre ne on þinre hatheortnesse ne swenc me.

2. Ac miltsa me dryhten for þam ic eom unhal 7 gehæl me for þam eall min mægn 7 eal min ban synt gebrytt 7 gedrefed 7 min sawl 7 min mod ys swyðe gedrefed.

3. Eala drihten hu lange wylt þu þæt hit on ðam sy gehwyrf la drihten to to me 7 alys mine sawle 7 gedo me halne for ðinre mildheornesse.

4. For ðam þa deadan þe on helle beoð þin ne gemunan ne ðe andetað ne ne heriað swa swa we doð.

5. Ic swince on minre gránunge 7 alce niht on minum bedde ic síce 7 ðepe 7 hwilum min beod wæte mid tearum..


7. Gewitað fram me ealle þa þe unriht wyrcað for ðam þe drihten hyrde mine wependan stefne 7 god gehyrde mine healsunge 7 drihten onfeng min gebed.

8. Sceamian heora for þi 7syn gedrefede ealle mine fynd 7 gan hy on earsling 7 sceamien heora swiðe hrædlice.

Psalm 7

Þysne seofoðan sealm david sang þæ₁he seofode his ungelimp to drihtne þæt wæs þa absalon his sunu hine adrifen hæfde of
Vox Christi ad Patrem de Iudeis et Ezechias ab Hostibus

1. Drihten min god to pe ic hopige alys me fram eallum pam pe min ehtoð 7 gefriða me.
2. Pat næfre mine fynd ne gripen mine sawle swa swa lêo for pam ic nat ealles hwa me ahredde 7 geahle butan pu wylle.
3. Drihten min god gif ic to pisum pe me nu swencað þæs geearnod hæbbe þat hi nu doð oðde ænig unriht wið hi gedon hæbbe.
4. Óppe furðum him gulde yfel wið yfel swa swa hi hit geworhton þonne ofsealan me mine fynd òrwigne nœs þæs þæp pe mine frynd beon sceoldon.
5. And secan mine fynd mine sawle 7 þa gefon 7 ofreden on eorðan min lif 7 minne weorbscipe to duste gewyracen.
6. Aris drihten of þinum yrre 7 sær on minra feonda mearc 7 geweorða þe sylfne þara.
7. Aris drihten to þinum gehate 7 do swa swa þu gehete þæt wæs þæt þu woldest helpan unscyldēgum gif þu swa dest þonne cymðæ swiðe mycel folc to þinum þeowdome.
8. And þu upp astihst 7 hi mid þe lætst to heofonum drihten dém folcum 7 dém me.
9. Drihten dém me æfter minum gewyrhtan 7 dém me æfter minre unscaðfulnessse.

10. Geenda nu þæt yfel þæra unrihtwisra 7 gerece 7 gerēð þa rihtwisan þu drihten þe smeast heortan 7 ædra 7 manna geþohtas.

11. Mid rihte we secað fultum to þe drihten for þam þu gehælst þa heortan rihtra geþohta.

12. Pe drihten þe is rihtwis dema 7 strang 7 geþyldig hwæðer he yrsige ælce dagæ bute ge to him gecyrren se deofol cwecð his sweord to eow.

13. And he bende his bogan se is nu gearo to sceotanne he teohað þæt he scyle sceotan þæt deaðes fæt þæt synt þa unrihtwisin he gedeð his flan fyrena þæt he mæge mid sceotan 7 bærnan þa þe her byrnað on wraþnesse 7 on unþeawum.

14. He cenð ðæc unriht 7 hit cymð him sare 7 his geþerum.

15. He adylfð þone pytt 7 he hine ontynð 7 on þone ylcan befylð.

16. Gehweorfe his sar on his heafod 7 on his brægn astige his unriht.

17. Ic þonne andette drihtne æfter his rihtwisnesse 7 herie his ðone hean naman 7 loðige.
Psalm 8

Pysne eahteoban sealm sang david pa he wundrade godes wundra se wylt eallum gesce aftum 7 eac he wit gode on pa 1 sealm be þære wuldorlican acennednesse cristes.

ECCELSIA LAUDEM DICIT CRISTO DE FIDE OMNIUM CREDENTIUM LEGE AD EVANGELIUM

1. He cwæð eala drihten ure god hu wundorlic þin nama ys geond ealle eorðan.
2. For þam ahefen ys þin myclung ofer heofonas ge fyrðum of þæra cilda muđe þe meolc sucað þu byst hered.
3. Þat hi doð to bysmore þinum feondum for þam þu towyrpest þine fynd 7 ealle þa þe unrihtwisnesse ladiað 7 scylldað.
4. Ðic ongite nu þat weorc þinra fingra þat synd heofonas 7 mona 7 steorran þa þu-astealdest.
5. Drihten hwæt is se mann þe þu swa myclum amanst oppe hwæt is se mannes sunu þe þu oftrædlice neosast.
6. Þu hine gedest lytle læsson þonne englas þu hine gewuld rast 7 geweorðast 7 him sylst heafodgold to mæðe 7 þu hine geset est ofer þin handgeweorc.
7. Êalle gescefta þu legst under his fêt 7 under his anwald sceap 7 hryðera 7 ealle eorðan nytenu.
8. [Æ] leogende fuglas 7 sæ fiscas þa ðarað geond þa sæwegas.
9. *Drihten drihten ure god hu wuldorlic þin nama ys geond ealle eorðan.*

Psalm 9

On þam nigoðan sealme david hine gebæd to drihtne 7 him þancode þat his sunu 7 eac oðre fynd him ne mihton eall þat yfel don þat hi him geteohod hæfdon 7 on þa ylcan¹ gerad hine singðæ úlc rihtwis mann be his yylfes feondum; 7 be þam ylcan hine sang crist þa iudeas hine woldan don mare yfel þonne hig mihton, 7 swa dyde eac ezechias ða his fynd hine ne meahton ateon swa hy woldon.

**ECCLESIA LAUDEM DICT CHRISTO DE IUDEIS**

**ET DE PRINCIPE DEMONIORUM**

1. *Ic andete drihtne on ealre minre heortan 7 ic bodige ealle ðine wundra*

2. *And ic blissige 7 fægnige 7 herige þinne naman þu hea god*

3. *For þam þu gehwyrðdest mine fynd under þaec 7 hi wærón geuntrumode 7 ðorwurðon beforan ôinne ansyne.*

4. *For þam þu ðemst minne dom 7 mine spræce 7 eall for me dyðest þat ic don sceolde þu sitst on þam hean setle þu ðe symle demst swiðe rihte;*
5. Du ðræst 7 bregst ða ðeoda ðe us ðreatigæð 7 ða unrihtwisan forweordæð 7 ðu adilgas heora naman on woruldá woruld:
6. Seo redelse 7 ðæt geþeaht urra feonda geteorode ða hi hit endian sceoldan 7 heora þu towurpe ealla:
7. And heora gemynd on weg gewat mid þam myclan hlisan 7 drihten þurhwunað on ecnesse;
8. And he gearwað his domsetl 7 he demð ealre eorðan swyðe emne.
9. He demð folcum mid rihte, he ys geworden friðstow ðearfendra.
10. And gefultumend þu eart drihten at ælcere ðearfe for ðy hopiað to þe ealle þa ðe witan þinne naman.
11. For ðam þu ne forlætest nanne þara þe ðe secð heriað for ði drihten þone ðe eardæð on sion.
12. And bodiað betweoh folcum his wundru for ðam he nis na ofergeotol þara gebeda his þearfena ac he is swyðe gemyndig heora blod to wrecanne.
13. Gemiltsa me drihten 7 geseoh mine eaðmetto hu earmne me habbað gedon mine fynd for ðam þu eart se ylca god þe me upp ahoðe fram deðæs gatum to þam þæt'ic bodade eall þin lof on þam gatum þære burge hierusalem.
14. Ic fægni on þinre hælo þe þu me sylest 7 ða ðeoda þe min ehtæð syn afæstnode on þam ylcan earfoðum þe hi me geteohhod hæðdon 7 heora fet synt gefangene mid þy ilcan
gryne pe hi me gehyd 7 gehealden hæfdon.
15. For þam byð drihten on his rihtum domum 7 on his handgeweorce byð gefangen se synfulla.
16. And þa unrihtwisan beoð gehýrfede to helle 7 alc folc þæræ be god forgyt.
17. For þam god ne forgyt his þearfan oð heora ende ne heora gehýld ne forweorð op ende.
18. Aris drihten þy læs se yfelwillenda æge don þæt he wille 7 gedo þæt eallum folcum sy gedemed beforan þe.
20. Drihten hwæ gewist þu swa feor fram us 7 hwæ noldest þu cuman to us to þære tide þe us nyðpearf was.
21. Ponne se unrihtwisa ofermodegæ þonne þyð se earma þearfa onsæled 7 gedreðed 7 eac geunrotsod ac weorðon þa unrihtwisan gefangene on þam gepohtum þe hi gepoht habbaþ.
22. For þam se synfulla byð hered þær he his yfelan willan wyrcð 7 hine blestiaþ þa yfelan for his yfelan dædum.
23. Se synfulla bysmraþ drihten 7 for þære menigu his unrihtes he ne gebenco þæt god hit máeg gewrecan.
24. For þam he ne deð god beforan his modes ansyne for þam beoð his wegas 7 his weorc eal neð unclæne.
25. For þam he naðfð nan gemynþ godes doma beforan his ansyne þæt he máeg rixian 7 wealdan ealra his feonda 7 don him to yfele þæt þæt he wylle.
26. And he cwyð on his mode ne wyrþ pisses naþre nan wending butan mycelre frecennesse minra feonda.
27. His muð byð symle full wyrignessa 7 bitera worda 7 facnes 7 searuwa.
28. And under his tungan byð ealne wèg opera manna sár 7 geswinc he syt symle on geþeahhte mid þam welegum dygollice to þam þæt he mæge fordonþa unseþpendan.
29. And þreataþ þone earman mid his eagum 7 settaþ his digollice swa swa leo dêt of his hole.
30. He sætaþ þæt he bereåfie þone earman 7 þæs wilnaþ 7 þonne he hine gefangen hafaþ mid his gryne þonne genæt he hine 7 þonne he hine hæfþ gewylde þonne aginþ he sylf sigan oðþe áfyðþ.
31. He cwaþ ær on his mode ne gepencþ god þyllices ac ahwyrfþ his eaganþæt he hit naþre ne gesyhþ.
32. Aris drihten min god 7 ahefe upp þine hand ofer þa unrihtwisan 7 ne forþgit þonne þearfan on ende.
33. For þam bysmraþ se unrihtwisa drihten for þam he cwyð on his mode ne recþ godþ þæah ic þus do.
34. Gesyhst þu nu cwaþ se witega to drihtne hwylc bróc 7 hwylc sar we þoliþ þæþ prowþæþ nu hit ware cyn þæþ þu hit him wære mid þinre handa ic þearfa eom nu to þe forlætæ þu eart fultumiend þara þe nabbitaþ nawðer ne fæder ne modor.
35. Þu forbrycest þone earm 7 þæþ þæþ magen þæþ synfullan for þy þæah hine hwa ahsoðe for hwi he swa dyde þonne ne mithæ he hit na gereccæn ne geþæfa beon holde þæþ he untæla dyde.
36. Drihten rixaþ on èchesse on þisse worulde ge on þære toweardan for þæþ weordæþ aworpæþ þa synfullan of ægðrum his rica.
37. Drihten gehyrð þa wilnunæþ his þearfæþa 7 heora modes gyrnesse gehyrð þine earan.
38. Dem nu drihten þearfe þæþ earman 7 þæþ eaðmodan þæþ
se awyrgeada ne ece þæt he hine leng myclie ofer eorðan.

Psalm 10

Dysne teopan sealm david sang þa he wæs adrifen1 on þæt westen fram sawle þam cynge þa his geferan hine lærðon þæt he hine þær hyddfæ swa þæs spearuwa 7 swa ylce þa rihtwisæ þe hine singað he seofiað be heora feondum ægðere ge gesewenlicum ge ungesewenlicum 7 swa dyde crist be iudeum þa he þysne sealm sang.

VOX CRISTI EST LEGE AD GENESIM PERDITIO SODOME

1. Hwy lære me þæt ic fleo geond muntas 7 geond westenu swa spearwa for þam ic getrywe drihtne.
2. Ic wat þæh for þam þe þa synfullan bendað heora bogan 7 fyllap heora coceras mid flanum to þam þæt hi magon sceotan þa unscyldigan heortan dygollice þonan hi læst wenað.
3. For þam hi wilniað þæs þe hi magon þæt hi to weorpen þæt god geteohhad hæfð to wyrçanne hwæt dyde ic unscyldega wið hi oppe hwæt mag ic nu don.
4. Drihten ys on hys halgan temple se drihten se þæs setl ys on heofenum
5. His egan lociað on his earman þearfan his brawas þæt ys his rihta dom ahsæð manna bearnc.
6. Se ylca drihten ahsæð rihtwise 7 unrihtwise þæt heora ægðere secge hwæt he dyde þæt he hi mage gyldan be heora gewyrhtum forðam se þe lufað unriht he hatað his agene sawle.
7. Drihten onsent manegra cynna witu swa swa ren ofer ða synfullan 7 hi gewyrðæ mid grine 7 he onsent fyr ofer hig 7 ungemetlice hato þære sunnan 7 wolberende windas mid þyllicum 7 mid manegum þyllicum beoð heora drincfatu gefyldu.
8. For þam god ys wwyðe rihtwis 7 he lufað rihtwisnesse
Psalm 11

Pa dafid1 pisne endleftan sealm sang pa seofode he on pam sealme þæt on his dagum sceolde rihtwisnes 7 wisdom beon swa swiðe alegen 7 swa deó ælc rihtwis mann þonne he þyse sealm singð þonne mænð he to drihtne þæt unriht þæt on his dagum bið 7 swa dyde crist þa he hine sang þa mænde he to drihtne iuda ungeleaffnnesse.2

Cristus pro passione suorum de Iudeis leges ad Lucan

1. Gehæl me drihten for þam haligdom is nu on þisum didum full neah asprung 7 foðfæstnes ys swyðe gelytlod.

2. Idla spræca hi sprecað to heora nyhstum facen hi sprecað mid heora weolorum for þam hi nabbab on heora mode þæt hi on heora mube sprecað ac þencað yfel þeah hi hwilum tela cweben.

3. Ac drihten towyrpð ealle þa façnesfullan weoloras 7 þa oferspræcan þa yfelspræcan tungan.

4. Pa þe teohhiað þæt hi scylen hi sylfe weordan mid idelre spræce hy cwebað hwi ne synt we muðfreo hu ne moton we sprecað þæt we wyllað hwæt ondraede we hwylc hlaford mag us forbeodon urne willan.

5. Ac drihten cwyð for yrðum þæra wædlena 7 for granunge þæra þearfena ic arise.

6. Ac hi sette on mine hælo 7 ic do swyðe treowlice ymb hi.

7. Godes word cwað david beoð swiðe soð 7 swiðe clænu hy beoð swa hluttur swa þæt seolfor þe byþ seofon siðon amered syþpan se ðæra adolfen byð.

8. Pu drihten gehælst us 7 gefreðast fram heora yfle on ecnesse.
9. Deah þa unrihtwisan us utan began on ðæce healfe 7 heora
sy mycle ma þonne ure þeah þu us tobræst.ongean hy 7 wið
hi gefriðast.

Psalm 12

Ða dafidðysne twelftan sealm sang þa seofode he to
drihtne on þam sealme be his feondum ægðer ge gastlicum ge
lichamlicum 7 swa deò ðæc þæra þe hine singð 7 swa dyde crist
be iudeum 7 be deoflum 7 swa dyde ezechias se cyng be
assiriam þa hi hine ymbseten hæfdon on þære byrig.

VOX.CHRISTI AD PATREM DE DIABOLO DIGIT IN MARCO

1. Hu lange wilt þu drihten min forgitan hwsðer þu oð minne
ende wyle oðde hu lange wilt þu ahwyrfan þinne 7witan fram
me.

2. Hu lange sceal ic settan on mine sawle þis sorhfulle
gæþæht 7 þis sar at minre heortan hwæþer ic ðæce ðæge scyle.

3. Hu lange sceal min feond beon upp ahafen ofer me besoeh
to me drihten min god 7 gehyr me.

4. Onliht mine eagan þæt hi næfre ne slapan on swycum
dæðe.

5. Ìly las æfre min feond cweðe ic eom strenga þonne he.

6. Pa þe me swencað hy ðægniað gif ic onstyred beo ac ic
þeah on þine mildheortnesse gelyfe.

7. Min heorte blissæð on þinne hælo 7 ic singe þam gode þe
me eall god syleð 7 lofie þinne naman þu hehsta god.

Psalm 13

Ða david þisne þeotteðan sealm sang þa seofode he to
drihtne on þam sealme þat æfre on his dagum sceolde gewurðan swa lytłe treowa 7 swa lytel wisdom wære on worulde 7 swa deð ælc rihtwis man þe hine nu singð he seofan þat ylce be his tīdum 7 swa dyde crist be iudeum 7 ezechias be rapsæc assyria cyninge.

VOX CRISTI AD DIVITEM SE INTERROGANTEM SE INTERROGANTEM ET DE POPULO IUDAICO

1. Se unihtwisa cwþo on his mode nis nan god þe þís wite oððe wræce þonne byð þat folc for þam cwýde gewemmed 7 gescynded on heora wonwillan.
2. Nis nan þe eallunga wel do ne forðon anlepe.
3. Drihten locāð of heofenum ofer manna bearn 7 hawað hwæðer he gesco ænigne þæra þe hine sece opþe hine ongite.
4. Ác hi hine fleoð ealle endemes 7 secað 7 lufiað þat hy syn idle 7 umnytte nis heora furðum an þe eallunga wel do.
5. Hi synt byrgenum gelice seo byðo utan fēger 7 innan ful heora tungan wyrcþ mycel facn þeah hi fēgere sprecon heora geþeahť 7 heora willa 7 heora weorc byðo swylce þære wycrestan nedran attor þa mon aspis hæt.
6. Þara muð byðo symle full wyribnessa 7 bitera worda heora fett beoð swiðe hræþe blod to ægeotanne unpærves for yflum willan.
7. And heora wēgas beoþ symle gedrefede hie wilniþað ealle mægne opera manna unsælþa 7 hīm cymðo sylsnum þat ylce ne secað hi nane sibbe.
8. Ne godes ege ne byðo beforan heora modes eagogum hwi ne ongiþað ealle þe uniht wyrcað.
9. Pa þe wilniþað fretan min folc swa ænne hlaf þa ne clyptað to gode mid gōðum weorcum hwi ne ongiþað hi þat hīm cymðo þonne hi læst wenað ege 7 ungælimp.
10. Hwi ne ongiþað hi þat god byðo mid þam rihtwisran folce hwi gedrefe ge mine yrmingas geþeahť for þam god ys min
geþeaut.

11. Hwa arist elles of syon to þem þat he sylle israelum
hælo butan þu drihten þe afyrst hæft Anyd of þinum folce.
12. Illissie nu iacobes cyn 7 fægnian israele.

Psalm 14

David sang þysne feowerteadan sealm þa he adrifnen wæs of
his earde wiscte þat he moste eft to cuman 7 swa dyde israela
folc þa hie on hæftnyde gelædde wæron of hierusalem to
babilonia 7 swa deó ælc rihtwis man þonne he þysne sealm
singô wilnað him sumere rothwile on þissere worulde 7 ec\(^1\)
reste æfter þisum 7 swa dyde crist þa he hine sang\(^2\) seofode
his earfodu\(^3\) to drihtne.

VERBA POPULI IN CAPTIVITATE BABILONIS REDDITUM AD PATRIAM

1. Drihten hwa eardæ on þinum temple oððe hwa mot hine
geræstan on þæm halgan munte.

2. Pa ansowerode drihten þæs witgan mode þurh onbryrdnesse
þæs halgan gastes 7 cwæð se witga ic wat þæah ic ahsige hwa
þær eardæð se þe in gæð butan wamme 7 wyrcð rihtwisnesse.

3. And se þe sprycð rihtwisnesse mid his tungan 7 næfð nan
facn on his mode.

4. Ne his nyhstan nan yfel nedeð ne nan edwit ne underfeðð
wið his nyhstan.

5. And se þe þone awyrgdan for nawuht næfð 7 se þe þone
rihtwisan weorpæð þone he godes ege næfð.

6. Se þe his nyhstan swereð 7 hine mid treowum ne beswicð
7 se þe his feð to unrihtüm wæstmsceatte ne syleð ne nanes
feos ne wilnað at þam unscyldigan onfon.

7. Se þe þus deð ne wyðð he næfre astyred ne scynd on
ecnesse.
Psalm 15

Psalm fifteen: David sang his earthen songs because the mode of his body had been changed and he sang in his heart as his song opened his heart. And Ezechias sang in the midst of his heart to God and also in his hand was the right and heart of man that Ezechias sang.

VOX CRISTI AD PATREM EZECHIAS ORAVIT DOMINUM IN EGRITUDINE

1. Gehealde me drihten for þam ic hopige to Þe hu ne sæde ic þe driht þat þu eart min god for þam hine eall þa good sealdest þe ic hæbbe 7 þe heora nan nyðerf nis eft on me to nimene.

2. Drihten gefylde ealne minne willan 7 me forgeaf þat ic moste ofercuman þa þeoda þe me ungeðwære wæron 7 heora hergas toeworpan after minum agnum willan.

3. Heora unmiht 7 heora untrýmō is swiðe gemanifealdod nu swyðe hraðe hi forwurðað.

4. Ne gaderie ic nan folc to, unrihtum gewinne swa swa hi doð ne ic ne clypige to heora godum ne to heargum ne gebidde mid mine muð.

5. For þam þu drihten eart se dal mines yrnes 7 se calic minre blisse 7 þu eart se þe me geedniwodest min rice.

6. Þu gedydest þat we mætan ure land mid rapum 7 min hlyt gefeoll ofer þat betste for þam is min land nu foremære 7 me swyðe unbleo.

7. Ic bleitsige þone driht þe me sealde 7git ac þeah he me þara uterrena gewinna gefreode þeah winnað wið me þa inran unriht lustas dæges 7 nihtes þat ic ne eom þeah eallunga orsorh.

8. Ic ongite drihten 7 he byð symle beforan þære ansyne mines modes forþam he bið symle on minum fultume þat ic ne beo eallunga oferswīðed.
9. For þæm þingum min mod is gelustfullod 7 ic cyðe þæ blisse on minre tungan 7 on þæm tohopan ic me syðdan gereste.
10. For þæm þu ne forlatst mine sawle ne min mod to helle ne þinne gehalgodan ne læst forrothan ne forweordan.
11. Pu me gedydest lifes wegas cuðe 7 gefylst me mid gefean beforan þinne ansyne 7 for ðæc riht lústbærnes cymb ðurh þinne fultum þæm þe heo cimó on ecnesse.

Psalm 16

David sang þysne syxteopan sealm 7 hine geornfullice gebæd on þisum sealme to drihtne 7 hine unscyldigne cyðe wið þa his fynd þe his ehton butan scylde 7 swa doð ealle þa rihtwisian þe þisne sealm singað þæt ylce hi hine singað 7 swa dyde crist be iudeum.

GRISTUS DE IUDEIS DIGIT AD PATREM

1. Gehyr drihten min gebed 7 ongit mine rihtwisnesse.
2. And onfoh mid þinum earum min gebed for þon þu wast þæt ic butan facne to þe cleopige beforan þe sy se dom betwuh me 7 him geseon mine eagan þone: rihtan dom betwuh us.
3. Pu hæft afandod min mod 7 þu come to me on niht 7 me gemettest unrotnæ 7 me sude mid þam fyre monegra earfoða swa swa gold ðøpe seolfor 7 þu ne fundest on me nan unriht wip hi.
4. Ne ic furðum nanum menn ne sæde eal þa earfoða þe hi me dydon for þam wordum þinra weolora ic gebolode hearde wegas 7 manigfald earfoðu.
5. Geriht drihten mine stæpas on þine wegas þæt ic ne aslide þær þær ic stæppan scyle
6. For þæm ic clypige symle to þe for þæm þu symle me gehyrdest onhyld nu þine earan to me 7 gehyr min word.
7. Gewundra nu 7 geweorða þine mildheortnesse on me þu þe symle gehalst þa þe to þe hopiað 7 hi gehyldest wið þa þe winnað wið þine willan.

8. Geheald me driht 7 beorh me swa swa man byrhðam æplum on his eagem mid his brawum gehyd me under þina rvaela sceade wið þara unrihtwisena ansyne þe wilniað þæt hi me fordun.

9. Mine fynd me ymbhringdon utan on ælce healfe 7 hi habbað ealle heora fætnesse 7 heora tohopan 7 heora weolan swíþe orsorhlice utan bewünden 7 sprecanu for þi swiðe ofermodlice.

10. Hy habbað me swyðe forsewenlice utan ymbstanden þa eagan heora modes habbað geteohhad þæt hi me gebügen od eordan.

11. Hy sætiað min 7 sittiað swa gearwe swa seo leo deð to þam þe he gefon wyle 7 swa his hwelp byð gehyd at þære sæte.

12. Aris drihten 7 cum to me ær ær hie cumen 7 gehyrfe hi fram me 7 ahreda mine sawle at þam unrihtan wisan 7 of þære wræce mira feonda alys me mid pinre handa 7 mid þine mægene.

13. Drihten gedo þæt heora menigo sy læsse þonne ure feawena nu is 7 tostencte hi geond eorðan libbende of þis lande.

14. Gefyl hie nu mid þære witnunga þe þu lange gehyd heafdeat 7 þeah him geteohhod weorþen hi swa geðrœste mid hungre þæt hi eton swywen flæce þæt iudeum unalyfedlic ys to etanne 7 þæt þæt hi læfon healdan heora bearnun 7 heora bearne bearnun.

15. Ic þonne rihtwis me oðywe beforan þinre ansyne 7 beo þonne gefyllæd ealles goodes þonne me byð æawed bin wuldor.

Psalm 17

David sang þysne seofonteopan sealm lytle ær his ende
IN PASSIONE IN INFERNO CONSTITUTI AD PATREM

1. Ic þe lufige drihten for þam þu eart min mægen drihten þu eart min trymenes 7 min friðstow.

2. Þu eart min alysend 7 min god 7 min gefultumend to þe ic hopige.

3. Þu eart min scylbere 7 se horn minre hælo þu eart min fultumen herigende ic clypige to þe drihten 7 fram minum feondum ic weorðe ahredd.

4. Me ymbhringdon sær 7 sorga 7 granung ful neah oð deað 7 geotende stream unrihtwisnessa minra wiðerweardra me gedrefdon.

5. Me ymbhringdon sar 7 manigfeald witu ful neah anlic helle witu 7 deaðes grynu me gefengon 7 on eallum minum earfoðum ic clypige to drihtne 7 to minum gode ic cige.

6. And he gehyrde of his þam halgan temple mine stemne 7 min gehrop com beforan his ansyne 7 eac on his earan hit eode.

7. And astyred wæs 7 acwacode seo eorðe minra feonda 7 se grundweall þara munta wæs tohrered þæt is þæt mægen minra ofermodena feonda hy wæron astyrede for þam him wæs god yrre.

8. For þam astah smec for his yrre 7 fyr blysede beforan his ansyne.

9. Gleda wæron on ðæde fram him he onælde heofonas 7 astah me on fultum 7 seo eorðe wæs gesworce 7 abystrod under his fotum.

10. And he astah eft ofer cherubin 7 he fleah 7 he fleah ofer winda fiðeru.
11. And let betwuh him 7 minum feondum þæt he næfre gesewen fram him 7 he wâs þeah swiðe leocht on his temple þa hangode swiðe þystru wæter on þam wolcnum 7 on þære lyfte.
12. And þa urnan swa swa litegu beforan his ansyne 7 he gemengde hagol 7 fyres gleda.
13. And worhte þunorraða' on heofonum 7 se hyhsta sealde his stemme.
14. He sende his stræ 7 hi tostencte 7 gemanifealdode his ligeta 7 gedrefde hig mid ðy.
15. And eordan wæter ut fleowan 7 seo eorðe wæs ascyred 7 on manegum stowum gehropen.
16. For þinum þream 7 for þinum yrre.
17. Drihten sende of his heanesse 7 ahredde me at þam ofermætum wæternumber.
18. And of minum strengestum feondum 7 for eallum þam þe me hatedon for þam hig waron gestrangode ofer me.
19. Hie me bregdon swiðe swiðlice on þam dagum þe ic gebræsted wæs 7 drihten wæs geworden min scyld 7 he me gelædde on rymet of minum nearonessum 7 gedyde me halne for þam he me wolde.
20. And he me geald æften minre rihtwisnesse 7 after þære unscæðfulnessse minra handa he me geald.
21. For þam ic heold godes wægas 7 his bebodu 7 ic ne dyde arleaslice ne unhyrsulmile wið minne driht.
22. For þam ealle his domas beoð symle beforan minre ansyne 7 his rihtwisnessa ic ne awearp fram me.
23. For ði ic weorðe unwemme beforan him 7 ic me behealde wið min unriht.
24. And me gylt drihten æfter minre unrihtwisnesse 7 after þære unscæðfulnessse minra handa beforan his eægum.
25. Ac beo þu halig drihten wið þa halgan 7 unscæðfull wið þa unscæðfullan 7 gecoren wið þa gecorenan 7 hwyrf þe wið þa forhwyrfdan.
26. For þam ic wat þat þu symle eadmod folc gehælst 7 þa eagan þara ofermodenena. ðu geaðmetst.
27. For þam þu onælest min leochtæt drihten min god onlyht mine þystru.
28. For þam ic weorðe fram þe alysæd æt costingum 7 þurh mines godes fultum ic utgage ofer minre burge weall þeah heo sy utan behringed mid minum feondum.
29. Drihten min god unwémme synt þine wegas godes word synt amered on fyre he is gefriþiend ælces þara þe him to hópað
30. Hwylc ys god butan uran gode ðððe hwylc drihten butan urum drihtne.
31. Se god me gegyrde mid mægnum 7 mid crafþum 7 gesette mine wegas unwémme.
32. He gedýde mine fet swa gerærde swa swa heorotum 7 me gesette ofer heanesse.
33. He gelærde mine handa to gefeohte 7 he gedýde mine earmas swa strange swa ærene bogan.
34. And þu drihten sealdest me gescyldnesse þinre hælo 7 þin swibre hand me underfeng 7 þin lar me getyde.
35. Þu gebraæddest mine stæpas under me þat mine fet ne slideredon.
36. Ic ehte minra feonda 7 ic hie gefeng 7 ic ne geswac ær hie forwurdon ic hie gebigde þat hie ne mihton gestandan ongean me.
37. Ac feollon under mine fet þu me begyrdest mid mægnum 7 mid crafþum to wige.
38. Þu gedýdest me underþeodde þu þe wido me upp arison 7 minra feonda þæc þu onwendest to me 7 me hine gesæadaldest þu tostenctest þa þe me hatedon.
39. Hy clypodon 7 nas þara þe hig gehælde hy clypodon to heora godum 7 hy noldon gehyran.
40. For þam ic hi todælde swa smæle 7 swa swa dust beforan winde 7 hi adilgode swa swa wind deð dust on here stratum.
41. Gefriða me drihten wið ðises folce unhyrsnum(e)sse

42. And þæt folc me þeowode þæt ic næfre ne cuðe hy onhyldan

heora earan to minum wordum 7 gehyrdon me.

43. Ac þa ælþeodgan bearn me oft lugon 7 þeah hi forealddedon

on minum þeowdom on healtodan on heora wegum for þam hi

hyra willum ne heoldon iudea ðæ.

44. Min drihten leofað symle 7 he byð symle gebletsad 7 he

is upaðafen drihten min hailend.

45. Þu eart soð god þu þe me sealdest þæt ic meahte swylc

wite don minum feodum 7 me swylc folc underþydes.

46. Þu eart min alysend fram þam þeodum þe wið me yrsiað 7

me upp heafst ofer da þe arison wið me 7 fram þam unrihtwisan

were þu me alysdest.

47. For þam ic þe andette drihten beforan folcum 7 on þinum

naman ic singe sealmas.

48. Gemycla nu 7 gemonigfealda þa hælo þæs cynges þa þu

gesettest ofer folcum 7 do mildheortnesse þinum gesmyredan
davide 7 his cynne on ecnesse.

Psalm 18

Þysne eahtateoðan sealm dafid-sang gode to þancunga his

mislicra 7 manigfealdra gesceafa þe he gesceop mannnum to

þeowian ne for þy þæt þa men sceoldon him þeowian þe þæm he

cwæð.

DAVID DICIT DE ADVENTU CRISTI

1. Heofonas bodiða godes wuldor 7 his handgeweorc bodiða

þone rodor.

2. Se þæg segð þam oðrum dæge godes wundru 7 seo niht þære

nihte cyð godes wisdom.
3. Nis nan folc on eorðan ne nan mennisc geþode þe ne gyre mistlica godes gesceæta.
4. Ofer ealle eorðan færð heora stemn [Ofer ealle eorðan endas heora word.
5. Drifht timbrede his templ on þære sunnan, seo sunne arist swiðe ær on morgen up swa swa brydguma of his brydbure.
6. And heo yrnō swa egeslice on hýre weg swa swa gigant yrnō on his weg, heo stihō oð þæs heofenes heanesse. 7 þanon astihō, 7 swa yrnō ymbutan oð heo eft þyder cymō ne mæg hine nan man behydan wið hire heto.
7. Godes æ is swiðe unleahtorwyrðe, for þæm heo hwyrfō manna móð 7 heora sawla to gode, godes bebod is swiðe getrywe.
8. Godes rihtwisnessa synt swiðe rihta, for þæm hy geblissiað manna heortan, godes bebod is swiðe leocht hit onliht þa eagan ægper ge modes ge lichaman.
9. Godes ege is swiðe halig he þurhwunað a worulda world godes donas synt swiðe soðe hi synt gerihtwisode on him sylfum.
10. Hy synt ma to lufianne þonne gold oððe deorwurðe gimmas 7 hi synt swetran ðonne hunig oððe beobread.
11. For þæm ðin ðeow hi hylt on heora gehyldnesse is mænig edlean.
12. Hwa ongyt his uncysta from þæm ðe me beholen synt geclænsa me drihten 7 from ælðeodegum feondum spara me þinne ðeow driht.
13. Gif mine fynd ne ricsiað ofer me þonne beo ic unwemme 7 beo geclænsod from þæm mæstum scyldum ac gif hi me abysgiað þonne ne mæg ic smeagan mine unscylda ne eac ðinne willan ne mæg smeagan to wyrkanne.
14. Gif ðu me þonne fram him alyst ðonne sprece ic þæt þe licað 7 mines modes smeæng byð symle beforan ðíne ansyne.
15. Drihten þu eart min fulþum 7 min alysend.
Psalm 19

David sang ðysne nigonteoðan sealm 7 sæde on ðæm sealme hu his folc him fore gebæde on his earfoðum 7 eac ezechias folc gebæd for hime þa he was beseten mid his feondum on þære byrig 7 swa doð ealle cristene men þa ðysne sealm singað hy hine singað for heora kyningas 7 eac þa apostolas hine sungon be criste þa hine man lædde to rode.

ITEM CHRISTO EUNTI AD CRUCEM DICTI ECCLESIA

1. Gehyre ðe ðrihten on þæm dæge þinra earfoða gefríðe þe se nama iacobes godes.
2. And onsende þe fultum of his þæm halgan temple 7 of sion gehæle þe.
3. Gemyndig sy ðrihten ealra þinra offrunga 7 þin almesse sy andfeðu.
4. Gylde þe ðrihten æfter ðinum willan 7 eall ðin geðeaht he getrymier.
5. Pat we moton fægnian on ðinre hælo 7 on ðæm naman drihtnes ures godes we syn gemyclade.
6. Gefylle ðrihten eall þin gebedu nu we ongitað þæt drihten wile gehælan his þone gesmyredan 7 ðone gehalgoden 7 he hine gehyrð of his þæm halgan heofone swiðe mihtig is seo hælo his ðære swyðan handa.
7. On rynewænum 7 on horsum ure fynd ðægniað 7 þæs gilpað we þonne on þæm naman drihtnes ures godes us micliað.
8. Hy synd nu gebundne 7 hi afeollon 7 we sólice arison 7 synt upp ahaftene.
9. Drihten gehal urne kyning 7 gehyr us on ðæm dæge þe we ðe to clyphiað.
Psalm 20

Dysne twentigōban sealm david sang be him sylfum 7 eac witegode be ezechie pæm kinge 7 ælc folc pe hine singō hine singō for heora kyning 7 ealra mæst david witegode on pæm sealme be criste.

DE EZECHIE CANITUR CESIS ASIRIIS ET INIRMITATE CURATA

1. Drihten on ðinum mægene nu blissāb ure kyning 7 for þinre hælo he fægnað swīðe swiðlice
2. For þæm þu him sealdest his modes willan 7 þæs þe he mid his weolorum wilnade þæs þu him ne forwyndest.
3. Mid þære swetnesse þinra bletsunga þu wre hraedra to his fultume þonne he wende þu sendest his heafod kynegold mid deorwyrþum gimmum astæned.
4. He þe bæð langes lifes 7 þu hit him sealdest a worlda world
5. Swiðe micel is his wul

Psalm 21

VOX CRISTI AD PATREM IN CRUCE ELEVATUM

1. Drihten drihten min god beseoh to me hwi forleto þu me swa feor minre hælo.
2. Ic clypige ðæges 7 nihtes to þe 7 andette mine scyllda 7 seōfige min ūngelimp 7 þu hit ne gehyrst ac ne understand þu me ne gehyrst ac minum agnum scylдум ic hit wite.
3. Ūðu wunast on halgum stowum drihten israela lof to þe hopedon ure fædoras hi hopedon to þe þu hi alysdest.
4. Hy clypodon to þe 7 hi wurdon for þe gehælde hi hopedon
7 hi þæs ne sceamode.
5. Ic eam:wyrmegelicra bonne men for þam ic eom worden mannum to leahungre 7 to forswenesse 7 ic eom ut aworden fram him of heora gesomnunga swa þes wyrm.
6. Ælc þæra þe me gesyhð he me for forsyhð 7 onscunað hi spreað mid heora weleðum 7 wecgæð heora heafðu 7 cwæðað.
7. He hopode to drihtne alyse he hine nu he gealp þæt he hine lufode.
8. Drihten þu eart se þe me gelæddest of minre modor innoðe þu wære min tohopa syþpan ic fram minre modor breoston gelæd wæs þinre gymenne ic wæs beboden syððan ic of hire innoðe eode þu wære min god.
9. Ne gewit þu fram me for þam me synt earfoðu swyðe neh 7 nis nan oper þe wylle oðde mæge me gehelpan.
10. Me ymbhringdon swiðe mænge calfru þæt synt lytle 7 niwe fynd 7 þa fættan fearas me ofsæton þæt synd strengran fynd.
11. Hi to dydon heora muð ongean me swa swa leo þonne he geonad.7 grymæð 7 gefehð þæt þæt he wyle eall min mægen is tostenged 7 to nauhte worden swa swa þæt wæter þæt he byð ut agoten.
12. Min heorte 7 min mod is gemolten swa þær weax on innan me.
13. And min mægen ys forseærod swa swa læmen crocca 7 min tunge ys gecleofod to minum gomum 7 to deadum duste ful neah mine fynd me geworhton.
14. For þan me ymbhringdon swiðe mænige hundas 7 seo gegaderung þara awyrgedra me ofsæton.
15. Hy þurhdufôn mine handa 7 mine fet 7 gerimde eall min ban þæt ys min mægn 7 mine getrywan fynd þam ic ðæt etruwode fra wel swa minum agnum limum.
16. Hy min hawodon 7 me beheoldon 7 gedældan him min hrægl 7 þæt to hlutan.
17. Ac la drihten ne afyr þinne fultum fram me ac loca to minre generenesse.
18. Ahrede mine sawle at heora sweordum 7 of þæs hundes handa min lif.
19. Gefriða me of þæs leon muðe 7 of þam hornum þara anhyrna gefriða me yrming.
20. Ìc þonne bodie þinne naman minum broðrurum on midre heora somnunge ic þe herie 7 cweþe to him.
21. Se þe drihten ondræde herie hine eall iacobes cynn.
22. Ondræde hine eall israela cynn for þam he na forsyhð ne ne awyrpð earmra manna gededa ne he his andwlitan ne awende fram me ac þonne ic clypode to him þonne gehyrde he me.
23. Beþoran þe byþ min 10f on þære myclan cyrcan ic gyldhe min gehat drihtne beforan þam þe hine ondræðaþ.
24. Þonne etþ þa þearðan 7 hi beþo gefylled 7 heriaþ þonne drihten þa þe hine secaþ.
25. And heora heortan onfoð mægene 7 libbaþ á worlda world þonne gemunan þæt eall (eo)rðgemærþu 7 gecyrrhaþ ealle to drihtne.
26. And gebiddaþ hy to him ealle þeoda 7 ælc cynn for þam ðe drihtnes synd þa ricu 7 he wylt ealra þeoda.
27. Hy etþ 7 hy gebiddaþ ealle þa welegan geond þas eorþan beforan his ansyne cumaþ ealle þa þe on eorðan astigaþ.
28. And min sawl him leofaþ 7 min sæd him þeowaþ.
29. And hy bodiþ drihten ure cyn þæt æfter us cyðþ 7 heofonas bodiþ his rihtwisnesse þam folcum þe þonne beþo acende þa worhte drihten.

Psalm 22

David sang þysne twa 7 twenteogþan sealm þa he witegode be israela folces freodome hu hy sceoldon beon alæd of
babilonia þeowdome 7 hu hi sceoldon gode ð Pancian ðær āra þe hi be wege hæfdon hamweardes 7 eac be his agenre gehwyrftnesse of his wræcsìðe 7 ælc þær ðe hine singō hæ ðanciæ gode his alysnesse of his earfoðum 7 swa dydon þa apostolas 7 eall þæt cristene folc cristesæriste 7 eac ðanciæ cristene men on pyson sealme heora alysnesse of heora scyldum æfter fulluhte.

1. Drihten me rat ne bydō me nanes godes wan 7 he me geset onswyðe góð feohland.
2. And fedde me be wæteran staðum 7 min mod gehwyrfdæ of unrotnesse on gefean.
3. He me gelædde ofer þa wegas rihtwisnesse for his naman.
4. Þeah ic nu gange on midde þa sceade deaðes ne ounderæ de ic me nan yfel for þam þu byst mid me drihten.
5. Pin gyrd 7 þin stæf me afrefredon þæt is þin preæung 7 eft þin frefrung.
6. Pu gegearwodest beforan me swiðe bradne beoð wið para willan þe me hatedon.
7. Pu gesmyredest me mid ele min heafod drihten hu mãre þin folc nu is ælce däge hit symblað.
8. And folgie me nu þin mildheortnes ealle dagas mines lifes.
9. Þæt ic mãge wunian om þinum huse swiðe lange tiidd oð lange ylde.

Psalm 23

On þissum þreo 7 twentigoðan sealme david witegode 7 rehte mid hwylcum geearnungum gehwylc man hine mãg alysan of his earfoðum 7 eac he witegode be cristes sigefæstnesse þa þa he on heofonas astah æfter his æriste 7 eac he witegode
be him sylfum hu his ealdormenn sceoldon fægnian his cymes of his wræcsibe.

VOX POPULI AD CAPTIVITATE BABILONIS

1. Drihtnes ys eorðe 7 eall þæt heo mid gefylþ is 7 eall mancynn þe þær on eardæþ is drihtnes.

2. He gesette þa eorþan offer þære sã 7 ofer ðam eam he hi gestæðelode.

3. Hwa is þær wyrðe þæt astige on godes munt ofþe hwa mot standan on his halgan stowe.

4. Ne byð þæs wyrðe þæ pe unsceðful þæ mid his handum 7 clœne on his heortan se þe ne hwyrfð his mod æfter idlum gepohtum 7 hi mid weorcum fulgæð þeah hi him on mod cumen ne næmne að ne swerað to biswice his nyðstan.

5. Se þe swylc byð he onfæð bletsunge fram gode 7 miltse æt drihtne hælende.

6. Pyllic byð þæt cyn þe god secð 7 þa þe secæð þone 7wlitan iacobes godes

7. Undæð nu eower geatu ealdormen 7 onhlidað þa écan geata for þan þe in gæð se kyning þe god gewuldroð hæð 7 geweordan þa 7swarode þæt folc 7 cwæð.

8. Hwæt is þæs wuldoræsta kyning hit is ure hlaford stræng 7 mihtig se þe hæðe anweald on gefeohite.

9. Gedoð nu ealdormen eowru geatu 7 onhlidað eow ge ecan geatu for þam þær inn gæð se kyning þe god gewuldroð hæð 7 geweordan.

10. Hwæt is se gewuldroða kyning hit is se wuldoræsta se þe god forewyrð þæ swylc wundru.

Psalm 24

David sang þysne feower 7 twentigoðan sealm 7 hine þær on gebæð þa he to þære reste becom þe he ær wilnode, 7 eac
he witegode on þam sealme be þæs folces gehwyrfnesse of heora hæftnyde þa hi on babilonia gehæfte wæron, 7 swa ylce bi álcum rihtwisum þonne he ænige reste hafað after his earfoðum 7 eac be criste be his aristle

VOX DAVID DE ADVENTU CRISTI

1. To þe ic hæbbe drihten min mod 7 mine sawle drihten mine god to þe ic hopige 7 ic þæs nœfre ne sceamige.
2. Ne nime fynd me nœfre for ðy ne bysmrian ne nan þæra þe to þe hopað ne wyrð gescended.
3. Scamien heora ealle þa unrihtwisan þe idelnesse wyrcað drihten gedo me þine wegas cuðe 7 lær me þine paðas.
4. Geræd me 7 gerece on þinre soðfæstnesse 7 lær me for þam þu eart drihten min hælend alce dæge ic anbidige þines fultumes.
5. Gemun drihten þinra miltsunga 7 þinre mildheortnesse þe fram fruman worlde wæs.
6. Pa scylda mines iugòhades ne gemun þu drihten ne huru þa þe ic ungewisses geworhte þæt synt þa þe ic wende þæt nan scyld nære ac for ðinre miclan mildheortnesse beo þu min gemyndig drihten.
7. For þam gesette god þæ scyldiendum on heora wegum 7 geriht ba manðwaran on domum 7 hi getæceð his wegas.
8. For þinre godnesse drihten þu eart swete 7 wynsum 7 eac rihtwis.
9. Ealle godes wegas syndon mildheortnes 7 rihtwisnes álcum þæra þe his æ secæð 7 his bebodu lufiað.
   Drihten for þinum naman beo þu forgifende mina synna for þy hi synt swyðe mycele.
10. Hwa hwylc mann swa drihten ondrat he him geset þa æ 7 him sylð þæt gepeaht on þone weg þe heora ægòrum licað ge gode ge eac þam men.
11. His sawl hi gerest softe on monegum goodum 7 his sad on ece yrfeweardnesse gesit eorðan.
12. Drihten is magen 7 cRAFTig ålCES þæra þe hine ondræt
  7 he him getæcð eallum his willan .
13. Symle lociæð mine eagan to gode for þam he alysð mine
  fet of gryne.
14. Geloca to me drihten 7 gemiltsa me for þam ic eom ána
  forlæten yrming.
15. Įm þa earfoðu minre heortan synd swyðe tobræd 7
gemanigfealdod gedo for þi drihten þæt þu mæ gefriþie æt
  minre nyþpearfe.
16. Geseoh mine eaþmetto 7 mine earfoða 7 forgif ealle mine
  scylda.
17. And geseoh eac mine fynd for þam hi synt swyþe
  gemanigfealdode 7 geseoh hu unrihtlice hi me hatiæð.
18. Geheald mine sawle 7 gefriþa me þæt me ne sceamie þæs þe
  ic to þe clyþige.
19. Þa unsceþfullan 7 þa rihtwisan þa þe begangað coman to
  me wendon þæt me sceolde cuman sum fultum 7 sum frofor fram þe
  for þam ic symle þæs anbidode 7 wilnode 7 wende æt þe drihten.
20. Gefriþa me drihten israela god of eallum minum
  nearonessum.

Psalm 25

David sang þisne fif 7 twentigoðan sealm be his
unsocyldinesse wið his sunu 7 wið his geþeathertas þe hine on
woh lærdan 7 eac he witgode on þam sealme be þære
unsocyldingesel israela folces wið asirie þa hi hy læddan on
hæftnyd to babilonia 7 eac swa ylice ælc rihtwis man þe hine
singð he hine singð be him sylfum 7 be þam þe hine
unsocyldigne dreccað 7 swa dyde eac cristi be iudeum.

PROPHETA DE SE TESTATUR
1. Dem me drihten for þam ic eom unscyldig wið þas mine fynd 7 ic hopige to drihtne 7 ic ne weorðe for þi geuntrumod.
2. Fanda min drihten 7 smea mine gepohtas.
3. For þan þin mildheortnes ys beforan minum eagum 7 ic symle tilode mid rihtwisnesse þe 7 him to licianne.
4. Ne sæt ic na on þære samnunge idelra manna 7 unnytra ne ic in eode on þæt gepeaht unriht wyrcendra.
5. Ac ic hatode þa gesamnunge unrihtwisra for þam ic næfre ne teolade sittan on anum willan mid þam arleasum.
6. Ac ic wilnode symle þæt ic aðwoge mine handa betwuh þam unscæðöögum þæt is þæt ic ware unscyldig betwuh him þæt ic meahte hwearfan ymb þinne þone halgan alter drihten.
7. And þær gehyran þa stemne þines lofes 7 þæt ic mæge cypan eall þin wundru.
8. Drihten ic lufode þone white þines huses 7 þa'stowe þines wuldufæstan temples.
9. Ac ne forleos mine sawle ongemang þam arleasum ne min lif betwuh þam manslagum þæra handa 7 þæra weorc syndon fulle unrihtwisnesse.

Psalm 26

EZECHIAS ASSIRIORUM MORTE LETIOR

1. Drihten is min onlyhtend 7 min hælend hwæt þearf ic ondrædan.
2. Drihten is scyldend mines lifes hwy sceal ic beon afær. 
3. Ponne me to genealæhton mine fynd me to derianne swylce hi woldon fretan min flæsc þa þe me swencton hi wæron sylfe geuntrumode 7 gefeollon.
4. Peah hi nu gytn wyrcen getruman 7 scyldridan wið me ne byð min heorte nawuht afærð peah hi arisan ongean me to
feoftanne to þam gode ic hopie þe me är gefreode.
5. And geseon godes willan 7 þone ongitan 7 he me gefriðie on his þam halgan temple.
6. For þam he me gehydde on his temple on þam yflan dagum he me gefriðode on þam sceade his geteldes 7 his temples 7 he me ahoft upp on heane stan.
7. And huru nu hæfð mið heafod upp ahafen ofer mine fynd for þæm ic ðymbheorfe þi þæt halige tempel drihten 7 þær offrige on þinum huse þa offrunga sangas ic singe 7 secge gode lof.
8. Gehyr drihten mine stefne mid þære ic clypige to þe gemiltsa me 7 gehyr me.
9. To þe cwyrð min heorte ic sohte þine ansyne ic sece gytt symle drihten.
10. Ne awend þu þine ansyne fram me ne þe næfre yrringa acyr fram þinum beowe.
11. Pu eart min fultumend drihten ne forlæt me ne ne forseoh me drihten min halend.
12. For þam min fæder 7 min modor me forleton ac drihten me ne forlet.
13. Gesete me ða drihten on þinum wege 7 gerece me on rihtne þæð fore minum feondum.
14. And ne syle me to þara modes willan þe min ehtæb for þam arison ongean me lease gewitnessa 7 heora leasung wæs gecyrrred to heom sylfum.
15. Ìc gelyfe þæt ic geseo godes good on libbendra lande
16. hopa nu min mod to drihtne 7 gebid his willan 7 doëcsnlice 7 gestapela 7 gestranga þine heortan 7 gebola drihtnes willan.
Psalm 27

David sang pisne seofon 7 twentigopan sealm on þam sealmhe he wæs cleopiede to drihtne wilnode þæt he hine arette 7 gefriðode wirþ eallum earfoðum ægðer ge modes ge lichaman 7 wið ealle his fynd gescylde ge wið gesewene ge wið ungesewene 7 eac ezehias1 on þam ylcan sealmhe hine gæbæd þæt hine god alysde ægðer ge æt his metrumnesse æt his feondum swa he þa dyde 7 þæs ylcan wilnað ælc þæ he gæ singæ oppæ for hine sylfne oðde for ðoperne 7 swa ylce dyde crist þa þæ he þysne sealm sang.

VOX CHRISTI AD PATREM DE IUDAÆIS

1. To þe ic hopige drihten min god ne swuga ac dem 7 miltsa me gif þu swa nedest þonne beo ic gelicost þam þæ pe afylð on pytþ.
2. Ac gehyr þa stemne mines gebedes for þam ic nu to þe clypige 7 mine handa upp hebbe to þinum þam halgan temple.
3. ne syle me ne ne send mid þam synfullan 7 mid þam unrihtwyrscendum ne forleos me.
4. Ne me ne forðó mid þam þæ luflice sprecað to heora nyhstum 7 habbað þeah facn on heora heortan.
5. Ic wat þæt þu sylst him edlean be heora gewyrhtum 7 æfter þam unrihte þe þi answincæ þu heom gyldest.
6. Þu heom sylst edlean for þam hy ne ongitað þin weorc ne þa ne geseoð.
7. Þu hi towyrpst 7 hi eft getimbrast gebletsod sy drihten for þam þæ he gehyrde þa stemne mines gebedes.
8. Drihten is min scyltumend 7 min gescylpend on hine gehyht min heorte 7 he me gefultumað.
9. Drihten is strengo his folces 7 gescylpend þære hælo his gesmyredan.
10. Gehæl drihten þin folc 7 gebletsa þin yrfeland 7 gerece
Psalm 28

Dysne eahta 7 twentigoðan sealm david sang bebeodende
pam folce þat hi gelæston heora gehat 7 heora þlmesan¹ sealdon
gode for swa myclum gifum swa he him geaf 7 he witegode eac
þat ylce be ezechie þe længæ æfter him wæs þat he sceolde
þat ylce don þonne he alysed wæs æt asirium 7 eac æt his
mettrumnesse, 7 eac swa ilce² he witegode be eallum þam þe
æfter him gebroocode wæron 7 eft arette þat hi eac þæs gode
þancodon æfter heora bysne 7 eac he witegode be criste þat
he sceolde beon alysed æt iudeum he cwæð.

CONSUMMATIO TABERNACULI

1. Ge godes bearn bringað eow sylfe gode 7 bringað him eac
eowera ramma bearn.
2. And bringað eac drihtne wuldor 7 weorðmynd 7 bringað
wuldor drihtnes naman.
3. And gebiddað eow to gode on his halgan ealle godes word
is ofer wætrum 7 hy gehæft he is mægenþrymmes god 7 he
þunrað ofer manegum wæterum 7 mycelum.
4. Godes word is on mycelum mægene 7 mycelu þing deð.
5. Þæs godes word brycð cedor treowu 7 symle se god brycð
þa hean ceceder treowu on libano þam myclan munte þa treowa
tacniað ofermodra manna anweald drihten forbrycð 7 forbryt
þa myclan ceder treowu emne swa þa lytlan on wæstmas þa
owæstmas beoð swa mycle 7 swa þægere swa swa þees deores
bearn þe unicornus hatte.
6. Godes word adwæscð fyres lig drihten ahrysode þa westan
stowe þe is gehæten cades
7. And he gedyde þat þa fynd flugan swa heortas 7 he onwreah
Pa eordan pe ær wæs oferbeaht mid feondum, cumon nu for þi ealle to his temple 7 secgon him ðæs lof.

8. Drihten us gedyde þat we moston buian æfter þam folce se drihten is ure kyning se sitt on ecnesse ofer us.

9. Drihten sylp his folce mægen 7 gebletsæð his folc on sibbe.

Psalm 29

David sang þysne nigan 7 twentigödan sealm þam gode þe hine alysde æt his feondum 7 æt eallum earfoðum 7 þæt ylice he wihtgoðe be æzechie þæt he sceolde þæt ylice don þonne he alysde wære æt assirium 7 æt his mettrumnesse 7 þæt ylice he wihtgoðe be ancum rihtwison men þe þysne sealm singð oppæ for hine sylfne oppæ for oþerne gode to þancunge þære blisse þe he þonne hæfð 7 eac he wihtgoðe on þam sealme be ciste hu he sceolde alysed beon ægðer ge fram iudeum ge of ðy deade.

AECCLESIA ORAT CUM LAUDE

1. Ic fægnige drihten 7 þe herige for þam þu me gefríðadest 7 þu ne lete mine fynd min fægnian.

2. Drihten min god ic clypode to þe 7 þu me gehałdest 7 atuge mine sawle of neolnessum 7 of helle 7 me gehałdest fram þæra geferscipe þe feollon on pytt.

3. Hereð nu drihten ealle his halige 7 andetað þæt gemynd his haligeses.

4. For þam open wracu ys on his yrsunga 7 soð líf on þam þæt man wrece his willan.

5. Þeah we wepon on æfen he gedeð þæt we hlihhað on morgæn.

6. Ic cwæð on minum wlencum 7 on minum orsorhnesse ne wyrð pisæs næfre nan wendincg.
7. For ðam þu me sealdest on ðinum good–dan willan white 7 mægen þa awendum þu þinne 7wlitan fram þe þa wear𩠹 ic sone gedrefed.
8. Pa clypode ic eft to þe 7 gebad me to minum drihtne 7 cwæð drihten hu nyt is þe min slæge ðopp min cwalu ðøðe min rotung on byrgenne.
9. Hwæðer þe þat dust herige on þære byrgene ðopp hwæðer hit cyðe þine rihtwisnesse.
10. Pa gehyrde drihten þa word 7 gemildsade me he wearðe me to fultume.
11. Drihten þu gehwyrfdest minne heaf 7 mine seofunga me to gefean þu totære min white hrægl 7 þu me bebyrdst mid gefean for þam hit ys cyn þat min wuldor 7 min gyLP þe herige þat ic ne würðe gedrefed.
12. Drihten mín god on ecnesse ic þe herige.

Psalm 30

David sang þysne þrittigoðan sealm gebiddende to drihtne for his hamcyme of þam wræce 7 of þam earfoðan þe þa on wæs 7 eac he witgode be þære wræce þe after him wurðan sceolde þam folce þat wæs þa hi to babilonia gelædde wæron he witgode þat hi sceoldon gebiddan on þa ylcan wisan þe he dyde 7 hyra ungelimp þær seofian swa he dyde 7 eac he witegode be alcum rihtwison menn þe sealmas singó awper ðopp for hine sylfne ðøðe for operne mann þara þe geswenced byð awðer ðopp on mode ðopp on lichaman 7 he witegode eac be criste þat he hine sceolde swa gebiddan wið þam earfoðum þe iudas2 him dydon.

CONFESSIO EST CREDENTIUM DEUM

1. To þe ic hopige drihten ne gesceamað me næfre þæs on
pinre rihtwisnesse alys me 7 gefriða me.
2. Omhyld to me þine earan 7 efste þæt þu me gefriðe.
3. And beo min god 7 min gefriðiend 7 beo min friðstow
7 gedo me halne.
4. For þam þu eart min trymnes 7 min gebeorh 7 on þinum
naman ic þe halsige þæt þu beo min ladpeow 7 me fede.
5. And alæd me of þysum grynum þe her gehydde synt beforan
me for þam þu eart min gescyldend drihten an þine handa ic
befæste mine sawle.
6. Pu me ahreddest drihten rihtwisnesse god þu hatodest
þa þe beeodon idelnesse 7 eac þa þe unnýt worhton.
7. Ic þonne symle hopige to drihtne 7 fægnie 7 wynsumige 7
blissege on pinre mildheortnesse.
8. For þam þu gesawe mine eadmodesse 7 þu gedydest hale
øt nydpearfe mine sawle 7 me ne ćlemdes on minra feonda
handa.
9. Ac asettest mine fêt on swyðe brad land gemiltsa me nu
drihten for þam ic swince.
10. Mine eagan waron gedrefede 7 afærde for þinum yrre 7
eac swa ilce min mod 7 min maga.
11. For þam full neah on þam sare geteorode 7 geendode min
lif 7 min gear waron on sicetunga 7 on gestæne.
12. And geuntrumod wæs for wadle 7 for yrmðum min magen
7 min ban waron gedrefedu 7 full neah forod.
13. Ofer ealle mine fynd ic eom geworden to edwite 7 minum
neahgeburum swiðost ic eom worden him to ege 7 eallum þam
þe me cunning.
14. Pa þe me gesawon hi me flugon ful neah ic afeoll swa
swa se þe þyð dead on his heortan 7 on his mode 7 ic wæs
swylce forlornen fæt 7 tobrocen.
15. [For þam ic gehryde manegra manna edwit þe me ymbutan
budon.
16. And swa hwær swa hi hi gegaderod on ealle togædere to
pam þæt hy þehtodon hu hi mihton geniman mine sawle.
17. And ic þeah drihten to þe hopode 7 sæde þæt þu ware
min god on þinum handum synd þa lenga minra tida.
18. Alys me 7 gefriða-me of minra feonda handum 7 fram
þam þe min ehtåð.
19. And onliht þinne andwlitan ofer þinne þeow 7 gedo me
halne for þinne mildheartnesse 7 gedo þæt me ne gesceamigè
for þam ic cleopode to þe.
20. Ac þeah sceal gescamian þa unrihtwisan 7 hi beoð gelæd
to helle 7 adumbiað þa facnfullan weoloras þa þe sprecað wið
þone rihtwisan unriht on heora ofermettu 7 on heora
leahtunga.
21. Eala drihten hu micel 7 hu manigfeald is seo mycelnes
þinne swetnesse þe þu hæfst gehyd 7 gehealden þam þe þe
ondrædað þa swetnesse þu hine lautst næfre aspringan nanum
þara þe to þe hopað beforan manna bearnum.
22. Þu gehydst 7 gehyldst hale 7 orsorge ægær ge modes
gi lichaman butan alcere gedrefednesse þe menn þrowiað.
23. Þu hi gescylðst on þinum temple wið alcere tungan
leahtunge.
24. Gebletsod sy drihten for þam he swa wuldrolice gecydde
his mildheartnesse me on þære fæstan byrig.
25. Ic cwæð on minre fyhrto þæt ic ware aworpen of þinra
eagena ansyne.
26. And þu þa for þi gehyrdest þa stemne minra gebeda þa ic
to þe cliopode.
27. Lufiað nu for þan drihten ealle his halgan for þam
rihtwinesse god lufiað 7 secð 7 forgylt be fullan ælcum
þe ofermetto doð.
28. Ac doð esnlice 7 gestrangiað eowere heortan 7 eower
mod ælc þara þe to gode hopige.
Psalm 31

David sang pisne an 7 prittigodan sealm wundriende þære unaseccgendican gesælignesse þærara manna þe him god forgifô ealle heora scylda,7 him ðælg geswinc aferþ swa swa he him oft dyde, 7 he witgode eac be ezehie hu he sceolde wundrian þære myclan mildheortnesse þe he him oft forgæaf ægðer ge on his hælo ge on his alysnesse at his feondum 7 swa ylce he witgode2be ðæcum godum men þe him god swa ymb dyde 7 he atwat eac him sylfum þæt he ne hreowsode his synna ær he hæfde wîtnunga 7 he witgode eac be criste þæt he swa ylce wolde herian swylce menn.

ORATIO EZECHIE POST LANGUOREM

1. Þæt beob pe þe him beob heora unrithwisnessa forgifene 7 heora synna beob behelede.
2. Þæt byð se wer þe him god ne oðwit his scylda ne on his mode ne byð facen.
3. For þam þe ic sugode 7 hæl mine scylda eal min ban 7 min mægen forealdode þa ongan ic clypian ealne dæg.
4. For þam ægðer ge on dæg ge on niht wæs swyðe heðig ofer me þin hand 7 þin yrre ic wæs gehwyrfe on ælce yrmôe swylce me wære se hrycg forbrocen.
5. Ic þa gedyde mine scylda þe swyþe cuþe 7 min unriht ic nane helede wið þe.
6. Pa cwæð ic on minum mode þæt ic wolde 7dettan 7 stælan ongean me sylfne mine scylda 7 þa gode andetan 7 þu me þa forgæafe þæt unriht minra scylda.
7. For þam gebiddaþ ealle halige to þe on tilne timan for þam þonne 7 for eallum heora godum dæum ne genealascðô him na þæt flod þærara myclena wæterena þæt synt þas andweardan earfopa 7 eac þa weardan.
8. Pu eart min gebærhstow on minum earfopum þa me habbað
David sang pisne twa 7 prittigopan sealm herigende
drihten 7 him panciende pet he hine swa wundorlice of eallum
his earfopum gefriðode 7 hine swa weorclice gesette ofer
his rice 7 eac he lærde on pam sealme ealle menn pet hi
sceoldon gode pancian ealra ðæra ðæða þe he him dyde 7 he
witgode eac be ezechie 2pet he sceolde þæt ylce don þonne he
alysed wære of his earfopum,7 be álcum ðæra þe pysne sealm
singð 7 eac be criste he witgode þæt he sceolde after his
ærste ealle menn þæt ylce læræn.

1. Blissiað gerihtwisan on godes gifum rihte hit gerist
pet hine ealle rihtwillende emnlice herian.
2. Heriað hine mid hearbom 7 on þære tynstrengean hearpan.
3. Singað him niwne sang 7 heriað hine swype wel mid heare
stemne.
4. For *þam* his word synd swyþe riht 7 ealle his weorc synt getrewowe.
5. He lufað mildheortnesse 7 riht domas mid his mildheortnesse he gefylð ealle eorðan mid his worde synt getrymede heofonas 7 þurh þone gast his muðes synt eall heofona mægn.
6. He gegaderode eall sáwwatru tosomne swylce hi wæron on anum cylle he gesette þone garsecg on his goldhorde.
7. Ondræde hine eall eorðe fram him beoð onstyred ealle gesceafta 7 ealle þa þe on eorðan buið.
8. For *þam* he cwæð his willan þa wæs he geworden he bebead his willan þa wæron ealle gesceafta gesceapene.
9. Se drihten tostencð þa geþeaht yfelwillendra kynna 7 he forsyhð þa geþohtas þara folca 7 eac yfelra ealdormanna geþeaht he forsyhð.
10. Ac godes geþeaht wunað on ecnesse 7 geþoht his modes æ weorulðþ weoruld.
11. Eala eadig byþ þæt kynn þa swylc god byð heora god 7 eadig byð þæt folc þe se drihten gecyst him to yrfeaweardnesse.
12. Drihten locað of heofonum 7 gesihð eall manna bearð of his þam wîtegan temple he wíl ofer ealle þa þe ealre eorðan ymbhwyrft buið.
13. For *þam* he gesceop heora heortan ælces synderlice 7 he ongít heora ealra weorc.
14. Ne wyrð nan kyning næfre gehæled þurh his agen mægen ne se gigant ne wyrð na gehæled on þære mycelnesse his mægenes.
15. Þi byð swiðe dysig se þe getruwað on his horses swiftnesse for *þam* hit is swiðe leas tohopa for *þam* nawþer ne þam horse ne þam ræðemen ne wyrð geborgen of his agnum cæftum.
16. Symle beoð godes eagan open ofer þa þe hine onðrædað 7 ofer þa þe hopiað to his mildheortnesse for *þam* þæt he gefriðe heora sawla fram deade 7 hi fede on hungres tide.
17. Hopiað nu to drihtne ure sawla for *þam* he ys ure
friðigend 7 ure gescyldend 7 on hine blissiað ure heortan 7 to his halgan naman we hopiað.
18. Sy drihten þin mildheortnes ofer us swa swa we gehyhtað on þe.

Psalm 33

David sang þysne þreo 7 prittigoðan sealm gehatende drihtne þæt he hine symle wolde bletsian for þæm gifum þe he him geaf 7 he wilnode on þæm sealme þæt him god sende his godcundne engel on his fultum 7 he lærde eac on þæm sealme ælone man þe aefter him ware þæt he þæt ylse dyde 7 he witgode eac on þæm sealme be ezechie 1 þæm kinoge þæt he scolde þæt ylse don aefter þæm sige þe he hæfde wið assirium 7 þæt ylse he witgode be criste þæt he þæt ylse don wolde 7 eac ðære læran.

EZECHIAS VICTO ASSIRIO SEMPER DOMINUM BENEDICERE

1. Ic bletsige drihten on ælce tid symle byð his lof on minum mube.
2. On gode byð geherod min sawl gehyren þæt þa manþwaran 7 blissien for þy.
3. Micliað drihten mid me 7 upp ahebben we his naman betwuh us.
4. Ic sohte drihten 7 he me gehyrde 7 of eallum minum earfoðum he me gefríðode
5. Cumiað nu to him 7 genealæcað him 7 he eow ónliht 7 eowerne 7wlitan nane gesceamað.
6. Pes þearfa clepode to drihtne 7 drihten hine gehyrde 7 of eallum his earfoðum he hine alysde.
7. Onsende he his engel ymbutan þa þe hine ondrædað þæt he hi gefríðige swa he me dyde.
8. Fandiað nu þonne ongite ge þæt drihten is swyðe sefte
eadig byð se wer þe to him cleopað.

9. Ondrædon hine ealle his halige for þæm þæm ne byð nanes gódnes wana þe hine ondrædað.

10. Þæm welegan wældelon 7 eodon biddende 7 hi þingrode ac þa þe god seceað ne aspringeð him nan gód.

11. Cumææ nu bearn 7 gehyræð me ic eow lære godes ege.

12. Se þe libban wylle 7 wilnige þæt he geseo goode dagas gehyre hwæt ic secge.

13. Forbeode his ʿungan ælc yfel 7 his weolorum þæt hine ʿprecon nan facn.

14. Onwende hine fram yfele 7 wyrce gód sece sibbe 7 folgie þære.

15. For þæm godes eagan beoð ofer þa rihtwisian ontynde 7 eac his earan to heora gebedum.

16. Ac godes andwlita 7 his yrre byð ofer þa þe yfel wyrcæð to þæm þæt he forleose heora gemynd ofer eorðan.

17. Pa rihtwisian cleopodon 7 drihten hi gehyrde 7 of eallum hiora earfoðum he hi alyysde.

18. Swipe þæah is drihten þæm þe beoð gedrefede on heora heortum 7 þa eaðmodan on heora gaste he gehelð.

19. Monigu synt earfoðu þara rihtwisena 7 of eallum þæm hi alyysð drihten.

20. Drihten gehylt eall heora han þæt ys eall heora mægen þæt heora ne wyrð furðon an tobrocen.

21. Ac þæra synfullena deað byð se wyrsta 7 þa þe þone rihtwisian hatiað þa agyltað.

22. Drihten gefriðað þa sawla his þeowa 7 ne forlæt næmne þæra þe him tohopað.

Psalm 34

David sang þysne feower 7 prittigopan sealm siofigende
to drihtne his yrmen tealde his ungelimp 7 hu he hine gebed to gode þæt he him gearode 7 eac he witegode on þam ilcan sealme þæt ylce be allcum rihtwison menn þe þyne sealm sunge oðde for hine sylfne oppe for öperne mann þæt he sceolde þæs ylcan wilnian eac he witgode be criste þæt he wolde þæt ylce don þonne he come, ma witgiende þonne wyrgende oðde wilniende.

TOTUS PSALMUS EST EX PERSONA CRISTI

1. De me drihten 7 þæm þe me swencað feoht wið þa þe wið me feohtað.
2. And gefoh wæpn 7 scyld 7 aris me to fultume.
3. Geæoh þin sweord 7 cum ongean hy 7 beluc heora wesgas mid þinum sweorde þara þe min ehtæ cwæð to minre sawle ne ondræd þu þe ic eom þin hælo 7 ic þe gehealde.
4. Geæahtrode syn mine fynd 7 sceamien heora þa þa secað mine sawle to fordonne.
5. Syn hi gecyrde on earsling 7 sceamien heora þa þe me ðenceað yfeles.
6. Syn hi tostencte swa swa dust beforan winde 7 godes engel hi gebræste.
7. Syn heora wesgas þystre 7 slidore godes engel heora ehte.
8. For þam hi butan gewyrhtum teldedon gryne 7 þa gehydden to þam þæt hi woldan me an gefon 7 idle hi wæren þa hi me tældon.
9. Gefo hi þa grynu þe wið hy beheled synt 7 eac þa þe hi wið me beheled hærdon.
10. Ponne blissæð min sawl 7 min mod on drihtne 7 hit byð gelustfullod on his hælo.
11. Eall min ban, þæt is min mægen ðyðe eala drihten hwa is ðin gelica for þam þu generest þone earman of þæs strengran anwealdæ 7 þone þarfæn ahredst æt þæm þe hine swencað.
12. Ponne wið me arison lease gewitan 7 stældon on me þæt ic nawþer ne nyste ne ne worhte ac guldon me yfel wið gōde 7 woldon me gedon unwæstmærne swa swa se þe butan alcum yrfewearde byð.

13. Ic þa þa hi me swa hefige wæron dyde me hwite hraþl an 7 gebigde min mod to fæstenne. 7 min gebedon éft to me, on minne agenne bosm for þam heora nolde onþon se déma þe ic hi to sende.

14. And ic þeah þeah hi me swa hefige wæron hy lufode 7 him tilode to licianne 7 to cwemanne swa swa minum nyhstum oððe minum breðer 7 hy me gedydon swa unrotne 7 swa wependne swa se byð pone þe he lufað.

15. Hy wæron bliðe wið me on heora gebærum 7 þeah on heora mode hi blissedon micle swyðor on minum ungelimpe 7 hi comon ongean me 7 gegaderodon swyðe manega swingellan’ ofer me 7 ic nyste hwæt hi me witon.

16. And hy wurdon þeah tostencte 7 hy þeah þæs na ne hreowsedon ac fandodon éft min 7 bysmredon me mid algære bysmrunga 7 grisbitedon mid heora topum ongean me.

17. And þa ewæð ic drihten hwæmne gesyhs þu þis oððe hwæmne gefriðast þu mine sawle wið heora yfelum dæðum þæþe hwæmne ahredst. mine angan sawle at þam leowm.

18. Gif þu me æfre alyst ic þe andette on mycelre gesamnuminge 7 þe þær herige.

19. For þæm þæt mine fynd ne blissien after me þa þe winnað mid unrihte ongean me 7 me hatiað butan scylde, 7 wincettað mid heora eægum betwuh him.

20. þæh hi gesibsumlice hwilum wið me sprecen hy þenceað þeah swiðe facenlice.

21. Hy geopenodon ealne heora muð for leahtre to þæm þæt hi me bysmredon 7 cwædon hit is la ful góð þæt æfre ure eægan moston geseon þæt we wilnodon nu þu gesyhs drihten hwæt hy doð ne gæpaf þu hit leng ne gewit fram me.
22. Aris drihten 7 beseoh to me 7 geseoh hu unsyclīdg ic eom wið ṭa ðe mìn ehtāð drihten mìn god aris to minum þinge 7 to minre þearfe.

23. Drihten drihten mìn god dem me ðȣfter þìnre mildheartnesse þat mine fynþ ne gefeon mines ungelimpes ne hy cweþan on heora mode wel la wel is urum modum ne hy ne cweðen we hine frætan.

24. Ac sceamien hy heora 7 him eac ondrædon ægðer endemes þa þe fægnað mines ungelimpes beslepen hi on hy bysmor 7 gegyrion hy mid sceame þe ofersprecan þe me yfel cweðað.  

25. Fægnien þa ðe blissien þa þe willon me þancian minre rihtwisnesse þa þe symle cweðað gemyclad sy drihten þa þe willon sibbe wið his ðeow.  

26. Ponne smeāð min tunge þine rihtwisnesse 7 ealne þæg þin lof.

Psalm 35

David sang fīr1 7 prittigoðan sealm þa he wæs aflymed fram sawle on þa ylcan tiid þe he genam his ceac 7 his spere on his getelde on niht to tacne þat he inne mid him slæpendum wæs, 7 swa deð ælc þara þe pysne sealm singð for his earþofum, 7 swa dyde crist þa he hine sang for þam earþofum þe iudas2him dydon3.

PROPHETA CUM LAUDE OPERA IPSIUS IUDE DICT

1. Se unrihtwisa cwyp on his mode þat he wylle syngian for þam godes ege nis beforan his eagum.

2. For þam he deð swiðe facenlice beforan his ansyne ac his unriht 7 his unþeung wurð þeah swiðe open.

3. Pa word his muðes beððer unriht 7 facen he nyle ongitan þat he cunne wel don unriht he byð smeagende on his cliofa.
4. He stent on alcum yflum wege ne hataò he nan yfel.
5. "Drihten pin mildheort is on heofonum 7 pin rihtwis is upp oð pa wolcnu.
6. Pin rihtwisnes is swa heah swa ðe heofonlican muntas 7 ðine domas synt swa deope swa swa æfgrynde oppe seo deoposte ðæ.
7. Menn 7 nytenu þu gehælst drihten hu wundorlice þu gemanigfealdodeþ þine mildheortnesse drihten.
8. Manna bearne soblice symle hopiað to þæm sceade þinra fiðera 7 hy beoð oferdrencte on þære genihte þines huses 7 on þære æ þines willan þu hy drencst.
9. For þæm mid þe is lifes wylle 7 of þinum leohте we beoð onlihtе.
10. Lac foro ðine mildheortnesse þam þe þe witon 7 þine rihtwisnesse þam þæ synt rihtes modes.
11. Ne læt þu me oftredan þa ofermodan under heora fotum 7 þara synfullena handa me na ne styriéñ.
12. Ac under heora fet 7 under heora handa gefeallen ealle þa þe unriht wyrçen 7 him ðat licað hy synt aworpene ðat hi ne ma

Psalm 36

David sang þysne syx 7 pritigðan sealm on þæm he lærde ealle geleaffulle þæ þy ne onhyredon þam yfelwillendum þæah him buhte ðet hi gesælige 7 orsorge wærón for þæm hyra orsorgnes swibe hraðe aspringð 7 alc þæra ðe gyt þysne sealm singð be þæm ylcan he hine singð 7 eac crist ðat ylce lærde 7 witgode þonne he þysne sealm sang.

HUNC PSALMUM DE SAPIENTIA SALOMONIS

1. Ne wundrie ge þæra yfelwillendra 7 þæra orsorgra ne him
na ne onhyriað ne eow ne ofþince þeah eow ne sy swa swa him
þam þe unriht wyrcð.
2. For þam swyþe hraþe forsearþað swa fileþe 7 hy gefeallæð
swiðe hraðlice swa swa wyrtæ leaf opþe blotsman.
3. Ac þu hopa to drihtne 7 do góðd 7 buwa-eorðan 7 ðed þe
on hyre welum.
4. And blissa on drihtne þonne syleþ he þe þat þu bidst on
þinum mode.
5. Onwreoh gode þine wegas, 7 hopa to him he þe gedæð fultum.
6. And he gedæð þine rihtwisnesse mannæm swa sweotolæ swa
sunnan 7 þinne dom he gedæð swa sweotolæ swa sunne byþ to
middles dæges.
7. Beo þu gode underþyd 7 halsa hine 7 ne onhyre þam þe byþ
orsorh on his wege 7 wyrcð þeah unriht.
8. Forlat yrre 7 hatheortnesse ne bysna þe þe nanum þæra þe
yfel dón.
9. For þæm þa þe yfel doð 7 þat ne betað hy beðð awyrterwolode
of eorðan ac þa þe to gode hopiaþ 7 his fultumes anbidiaþ hy
gesittæð on yrfewerðnesse eorðan.
10. Geþid ane lytle hwile þonne ne byþ se synfulla þeah þu
ponne þece his stowe þonne ne findst þu hy.
11. Ac þa manþpwaran gesittæð eorðan 7 fægniþ þære myclan
sibbe.
12. Se synfullæ setaþ þæs rihtwisan 7 gristbataþ mid his
þopum ongean hine ac drihten hine geþybmæð for þam he gesyhþ
hu hraþe his ende cymð.
13. Pa synfullæ teoþ heora sweord 7 bendaþ heora bogan to
þæm þat hi ðægon besyrian þone earman 7 þone wældan 7
þurhscéotan þa unscæðfullæ heortæn.
14. Ac heora sweord gað inn on heora heortæn 7 heora bogan
forberæþ.
15. Þetere þa þam rihtwisan lytel þonne þam synfullæ
mycel wela.
16. For þam se earm 7 þat mægen þæra synfulra byð forbrocen, ac drihten gestrangað þa rihtwisan.
17. For þam he wat þa wegas þæra unsceðfulra 7 heora yrfeweardnes byð on ecnesse.
18. Ne gesceamað hy na on þære yflan tide ac on hungres tide hy beoð gefyllede þonne þa synfullan forweordæð.
19. Þa godes fynd swiðe hraðe þæs þe hy beoð geárode 7 upp ahefene beoð gedwæsecte swa ðer smec.
20. Æfre borgiað þa synfullan 7 næfre ne gyldað þa rihtwisan syllað ægber ge to borge ge to gife.
21. Þa þe god bletsiað beoð eorðan yrfeweardas 7 þa þe hine wyrgæð forweordæð.
22. Fram gode byð gereht se weg þæs rihtwisan 7 hine lyst his wega 7 his weorca swiðe.
23. And þeah se rihtwisa afealle ne wyrð he gebrysed ne his nan ban tobrocen for þam god gefehþ his hand 7 hine upp arærð.
24. Íc wæs geo geong 7 nu ic ealdige 7 ne geseah ic næfre rihtwisne man forlæten ne ne his sæd þat være hlafes wælþa.
25. Ac se rihtwisa ælice dæge miltsað 7 syleð oprum to borge 7 his sæd byð on bletaunge on genihhte.
26. [Gecyr for þam fram yfele , 7 do gód þonne wunast þu on weorulda weorl.]
27. For þam god lufað ryhte domas 7 ne forlæt næfre his halge ac he gehylt hy on ecnesse.
28. He witnað þa scygldigan 7 þat sæd þæra unrihtwisra forwyrðó.
29. Þa rihtwisan gesittað eorðan on yrfeweardnesse 7 hy buiað on hyre a weorulda weorulad.
30. Se muð þæs rihtwisan smeað wisdom 7 his tunge sprycð rihte domas.
31. Seo þæ his godes bið on his heortan 7 ne aslit his fot.
32. Se synfulla hopaþ symle þæs rihtwisan 7 secð hine to fordonne ac drihten hine ne forlæt on his handa to þam þat he hine mæge fordon 7 drihten demð him þam.
33. Gebid drihtnes 7 heald his bebodu 7 he ðe upp aherfð to ðæm ðat þu bust eorðan 7 þu gesyht hwar ða synfullan forweordðað.

34. Ic geseah þone unrihtwisan swiðe up ahafenne swa swa cedertrewow on libanun munte.

35. And ic þa þanon for 7 eft ðyder com þomne nas he 7 ic acsode æfter him 7 hine sohte 7 hine ne funde n furpum þa stowe þelic hine on geseah geceanan ne mihte.

36. Heald for ðy rihtwisnesse 7 efnesse for þæm se gesibsuma læð symle yrfeheard æfter him.

37. Ac þa unrihtwisan symle forweorpæð ealle ætsomne mid hyra yrfeheardum.

38. Yc seo hæl þæra rihtwisena cyemed symle fram gode 7 he byð heora gescyldend on geswinces tide.

39. And drihten him gefultumað 7 hy alysð. 7 hy ahret at þæm synfullum 7 hy gedeð hale for þæm hy hopiað to him.

Psalm 37

David sang þysne seofon 7 þrittelgan sealm andettende drihtne his scylde, 7 seofigende his ungelimp þat he ðær mid his scylde gecarnode, 7 he eac healsode drihten on ðæm sealme þat he hine on swylcum earfeðum ne lete his lif geendian, 7 he witegode eac be ezechie þam kyncge þat he sceolde þæt ylce dòn on his earfeðum 7 eac be ælcum þæra þe þysne sealm sunge oppê for hine sylfn, ðode for ðærne man he witgode þat he sceolde þæt ilce manan. 7 eac þat ylce gemetan 7 eac be criste he witegode þæt he wolde þæt ylce dòn.

EZECHIAS EJROTANS DOMINO SUPPLICAT

1. Drihten ne þrea þu me ne ne þrafa on þinum yrre ne on þinre hatheortnesse ne witna ðu me.
2. For þam þine flana synt afæstnad on me þæt synt þa earfoðu þe ic nu þolie 7 þu gestrangodes þine handa ofer me.
3. Nis nan hælo on minum flæsc for þære andweardnesse þines yrres ne nan sib ne nan rest nis minum banum beforan þære ansyne minra synna.
4. For þam min unriht me hlypb nu ofer heafod 7 swa swa hefig byrðen hy synt gehefegode ofer me.
5. Mina wunda rotedan 7 fueldon for minum dysige.
6. Ic eom swiðe earm geworden 7 ic eom ful neah gebiged to ende ælce dæge ic gange inn 7 unrot.
7. For þam eall min lichama is full flæsclicra lusta for þam nis nan hælo on minum flæsc.
8. Ac ic eom gesæged 7 gehnaeged 7 swiðe geeaðmed 7 ic grymetige 7 stene swípe swiðlice mid ealle mode
9. drihten drihten þu wast nu eall hwæs ic wilnie eall hit ys beforan ðe 7 min granung þe nis na forholen.
10. Min heorte is gedrefed 7 min mod on innan me for þam min mågen 7 min strengo 7 min craft me hæfð forlæten 7 þæt leocht 7 seo scearpnes minra eagena þe ic ær hæfde nis nu mid me swa swa ic hy geo hæfðe.
11. Mine frynd 7 mine magas 7 mine neahgeburas synt nu gemengde wið mine fynd 7 standað nu mid him ongean me 7 synt me nu toweardes 7 þa þe me nyhst wæran þe ic orsorgost wæs standað me nu swiðe feor.
12. And wyrceab woh þa þe me hefigiað 7 mine sawle seceðu nu hy magon yfel don sprecað idelnesse 7 smeagað facn ælce dæge.
13. Ic ponne swa swa deaf dyde swylce ic hit ne gehyrde 7 swugode swa swa se dum þe næfre his muð ne ontynð.
14. Ic wæs geworden swylce se mann þe nan wuht ne ne gehyrð ne on his muðe næfðe nane andswara.
15. For þam ic hopode to þe drihten 7 cwæð to þe gehyr þis drihten 7 andswara him.
16. For þæm ic symle beð þat næfre mine fynd ne gefægen æfter me þy læs hi mægen sprecon gemetlico word ongean me gif hy geseon þæt mine fet slidrien.
17. For þæm ic eom nu to swingellan gearu 7 min sar ys symle beforan me.
18. For þæm ic andette gode min unriht 7 ic þence ymbe mine synna.
19. Gyt libbað mine fynd 7 synt strengran þonne ic 7 synt swiðe manigfealdode þa þe mid unriht hatiað.
20. Pa ðe me gyldað yfel mid góðe hy me lætað for þe ic sece riht.
21. Ne forlæt me drihten min god ne ne gewit fram me ac besæcc me to fultume drihten god min hælend.

Psalm 38

David sang þysne eahta 7 þrítigopan sealm seofigende to drihtne mid hu manegum unrotnessum he wæs ofþrycced under sawle on þæm sealme he læerde 7 talde ealle men þe worulde welan gaderiað mid unrihte 7 nytan hwam hi níne læfað 7 eac he witgode þæt ælc þæra þæt ylce don sceolde þe þysne sealm æfter him surge 7 eac he witgode be criste þæt he wolde seofian swa ylce his nearonesse þe he hæfde under iudeum 7 eac on æfterweardum þæm sealme he wilnode alra swiðost þæt him god sealde sume frofre 7 sume rothwile on þys andweardum life-lær his ende.

6. ælces libbendes mannes mægen 7 anwald is idelnes
7. 7 swa þeah ælæ man hæfð godes anlicnesse on him þeah hid idel sy þæt hy mid gedreðæ synt.
8. Þæt ys þæt hy gaderiað feoh 7 nyton hwam hy hyt gaderiað
9. hwæt ys þonne min tohopa hwæs anbidie ic butan þin drihten
for þam mid þe is eall min ðæt.
10. Ac of eallum minum unrihtwisnessum gefriða me þu me sealdest to bysmriianne þam unrihtwisian.
11. Þa geswugode ic 7 ne ondyde na minne muð for þam ic ongeat þæt þu hit gehaðodest ac awend nu fram me þine witnununga for þam ic eom nu geteorod for þam for þær strenge þinra handa 7 þinra þreaunga ic geteorode on þære prowunga.
12. Ælone man þu þreast for his agenre scylde 7 gedest þæt he aswint on his mode 7 wyrð swa tedre swa swa gangewifran nett.
13. For þam byð ælc man gedrefed 7 abysgod on idlum sorgum 7 on ymbhogum
14. drihten gehyr min gebed 7 mine healsunga onfoh mid þinum earum minne wop 7 mine tearas ne swuga wið me ac andswara me mid þine fultume.
15. For þam ic eom nifara hider on eorðan beforan ðe 7 ælœodig swa swa ealle mine fæderas wæran.
16. Forlest me nu drihten to sumre rothwile on þisse weorulde ær ic hire swa of gewite þæt ic eft an ne sy.

Psalm 39

David sang þysne nigan 7 þritigoþan sealm gylpende on þam sealme þæt he naught idel nære þa he anbidode godes fultumes for þam he on þam ærran sealme ahsode god hwæt his anbid were oððe hwæs he anbidode, 7 eac he witgode be þam gehæftan folce on babylonia þæt hy sceoldon þone ylcan sealm singan 7 þæt ylce seofian 7 eft fægian þonne hy on genere wæron 7 þysne sealm singan swa he dyde 7 swa ylce gebyreð ælcum cristnum men þas twegen sealmas to singanne þone ærran on his earfoðum 7 þone æftran syppan he genered byð 7 þæt ylce he witgode be criste þæt he wolde be þam ylcan þas sealmas singan ægðer ge be þam earfoðum þe him iudeas
dydon\textsuperscript{1} ge eft be his alysnesse.

ITEM DE PATIENTIA PAULI UBI CRISTUS PRIOR ADNUNTIAT
LEGE IN ACTUS APOSTOLORUM

1. Næs ic on nauht idlum anbide þeah hit me lang anbid þuhke þa ða ic anbidode godes fultumes for þam he besæah wið min 7 gehyrde min gedæþ 7 aædede me fram þam pytte ælcra yrmoða 7 of þam Øhte 7 of þam drosnum ælces ðowdomes 7 ælcre hæftnyde.

2. And he asette mine fet on stiðæ heanne stan þæt ys on swyðe heah setle 7 on swyðe fæstne anweald 7 he gerihte mine stæpas 7 sende on minne muð niwne sang þæt is lófsang urum gode.

3. Manege geseoð hu þu hæft ymbe us gedon 7 for þy to þe hopiað 7 þe ondræðað.

4. Eadig byð se wer þe his tohopa byð to swylcum drihtne 7 ne locað næfre to idelnesse ne to leasungum ne to dysige.

5. Drihten min god þu gemanigfealdodest þin wundru 7 þine geðohtas þæt ys þin weorc nis nan þæра þe þe gelic seo.

6. Ic spræc þæt sæde for þam hy waran gemanigfealdode ofer ælc gerim noleð þu na ofrunga 7 oflata nane ac hyrsumnesse þu me bebude for ofrunga.

7. Ne bud þu me na ælmesan to syllan ne for minum synnum þa þa ic hy næfde ac ic cwæð ic eom gearu ic cume 7 sylle þæt þu ær bebude þæt ys hyrsumness.

8. On forwardre þyssere bec ys awriten be me 7 eac on manegum oprum þæt ic sceolde þinne willan wyræcan 7 swa ic eac wylle don drihten min god ic hæðfe gelæhod 7 gyt hæbbe þæt ic scylæ healdan þine æ symle on minre heortan.

9. Ic cyðe þine rihtwisnesse on micelre gesamnunge 7 minum weolorum ic ne forbeode ac bebeode þæt hy þæt sprecon symle.

10. Drihten þu wast þæt ic ne ahýdde on minum mode þine
rihtwisnesse ac pine soðfæstnesse 7 pine hælo ic sæde.
11. Ne ahyyde ic na pine mildheortnesse 7 pine rihtwisnesse
    on myclum gemotum.
12. Ac ne do pu dríhten þæt pin mildheortnes sy me afyrred
    for þam pin mildheortnes 7 pin soðfæstnes me symle underfengon.
13. For þam me ymbbringde manig yfel þær nis nan rim me
    gefengan mine agene unrihtwisnessa 7 ic hy ne meahte geseon
    ne ongytan.
14. Mine fynd wæran gemanigfealdode þæt heora wæs ma þonne
    hëra on minum heafde, 7 min heorte 7 min mod me forleton to
    þam þæt ic me nyste næne rad.
15. Ac licige þe nu dryhten ic þe bidde þæt þu gearige 7 ne
    lata þu to minum fulfumæ.
16. Scæamien hiora 7 ondræden him endemes þa þe ehtæo mine
    sawle 7 hy teohhiaö me to afyrranne.
17. Syn hy gehwyrfde under bæc 7 ondræden him þa þe me
    yfeles unnon.
18. Beren hi swibe rape heora agene scame þa þe cweþaö be
    me þonne me hwylc ungelimp becymsö is þæt la well.
19. Blissien þa 7 ðægnien þa þe þinne willan seceao 7
    cweþen þa þe hopiaö to þinne hælo gemyclad sy se drihten
    þe swylc deþ.
20. Ìc eom yrming 7 ðearfa 7 þeah dryhten min gynö.
21. Pu drihten eart min friþiend 7 min gefultumend 7 min
    gescyldend drihten min god ne yld nu þæt þu me arie.

Psalm 40

David sang þysne feowertigoðan sealm be his earfoðum 7
eft be þam fulfume þe he hæfde fram gode 7 he sæde eac on
þam sealme hu he hæfue afandod ægør ge his frynd ge his
fynd on his earfoðum 7 on his ungelimpe 7 eac he witgode be
ezechie cincge þe after him beon sceolde þat him sceolde þat
ylce beon 7 eac be alcum crisnum men he witgode þat ylce
þara þe ærest on earfoðum byð 7 eft on eðnesse 7 eac be
criste he witgode on þæm sealme 7 be iudeum hu hy hine
swencton 7 hu hi ne god eft arette.

VOX CRISTI DE PASSIONE SUA ET DE IUDA TRADITORE

1. Eadig bið se þe ongyt þæs þearfan 7 þæs wædlan 7 him
ponne gefultumæð gif hine to onhagað gif hine ne onhagað
ponne ne licað him þeah his earfoðu, þone gefriðað drihten
on swylcum dæge swylce him swylc yfel becymæ.
2. Drihten hine gehylt 7 hine geliffæst 7 gedæþ hine
gesæligne on eorðan 7 ne sylð hine na on his feonda hanweald.
3. Drihten him bringð fultum to his bedde þe he an lið 7
call his bedd he onwent of untrumnesse to trymðe.
4. Íc cwæðe drihten to þæg gemilðaþa me 7 gehål mine sawle
for þon ic gesygode wið þe.
5. Mine fynd me cwæðon yfel 7 wílndon 7 spræcon betwuh him
7 cwædon hwonne ær he be dead oppe hwæne his nama aspringe
6. And þeah hy þæs lyste þeah hy eodon in to me 7 fandodon
min 7 seofodon min sar.
7. And þonne hy ut eodon from me þonne worhton hy heora
gemot 7 wæran ealle anspræce þonne hy me leahtrodon 7 laðdon.
8. Ealle mine fynd hy þonne gegaderodon ongean me 7 þohton
me yfles 7 spræcon unriht wið me 7 cwædon on bysmor.
9. Nis him nan lað he rest hine eæðe he mæg arisan þeah he
slape 7 licetæ untrynnesse ge furðon þa spræcon þæt ylce mid
him þe ðic betst truwode 7 þa þe ær aton 7 druncon mid me.
10. Þu þonne drihten nu gemiltsa me 7 arære me to þam þæt
ic his mæge forgyldan þæs lean.
11. Ponne ongyte ic on þam þæt þu me lufast gif nan minra
feonda ne fægnað minæ ungelimpes.
12. Þu me underfenge for minre unseðfulnesse 7 me
gestrangodest beforan þinre ansynge on ecnesse.
13. Gebletsod sy se drihten israela god on weorulda weoruld sy swa.

Psalm 41

David sang þysne an 7 feowertigopan sealm þa he wilnode to hys côle to cumanne of his wræcşiðe 7 þæt ilce he witgodæ be israela folce gehæftum on babilonia þæt hy sceoldon þæt ylce don 7 eac he witgodæ be əlcum cristnum men þara geswenced oppe on mod côle on lichaman 7 þonne wilnode ægðer ge þyses lifes frofre ge þæs toweardan 7 eac be criste 7 be iudeum he witgodæ hu he wilnode þæt he wurde gedæled wið hy 7 wið heora yfelnesse.

VOX CRISTI ANTE BAPTISMUM

1. Swa heort wilnað to wætre þonne he werig byð oppe ofpyrst swa wilnað min sawl 7 min mod to þe drihten.
2. Mine sawle pyrst 7 lyst þæt heo mæge cuman to gode for þam he is se libbenda wylle eala dryhten hwænne gewyrð þæt þæt ic cume 7 ətywe beforan godes ansynge.
3. Me wæran mine tearas for hlafas ægðer ge on dæg ge on niht þonne ic gehyrde mine cwægan hwær is þin god þe þu to hopast.
4. Ac þonne gemunde þine arran gyfa 7 gestaðeolode on me mine sawle for þy ic geare wiste þæt ic sceoldc cuman for godes mildheortnesse to þam wundorlican temple þæt ys godes hus þyder ic sceal cuman mid mycelre wynsumnesse stemne 7 mid andetnesse swylce symbrendra sweg byð 7 bliðra.
5. For hwi eart þu þonne unrot min sawl 7 min mod hwi gedrefe gyt me.
6. [Hœpa to drihtne for þam ic hine gyt andette for þam he
Psalm 42

David sang pysne tu 7 feowertogopan sealm 7 healsode god on pyssum sealme ðæt he demde betwuh him 7 his feondum þe nane ðæs godes ne heoldon 7 he eac witgode be þam gehæftan folce on babylonia þæt hy sceoldon ðæt ylce dón 7 be alcum cristnum menn þe þysne sealm singð he witgode ðæt hy hine sceoldan be þam ylcan singan, 7 eac crist be iudeum.

VOX AECCLIES
1. Dem me dryhten 7 do sum toscead betwuh me 7 unrihtwisum folce 7 from facenfullum menn 7 unrihtwisum gefriða me.
2. For þam þu eart min god 7 min mægen for hwy awyrpst þu me 7 hwi læst þu me gan unrotnæ þonne mine fynd me dRECCEæð.
3. Send þin leoht 7 þine soðfæstnesse þa þe geo geara læddon þæt hy me nu gyt gælædan to þinum hælgan munte in on þin halge templ.
4. Þæt ic þonne gange to þinum altere 7 to þam gode þe me bliðne gedyde on minum geogoðhade.
5. Þæt ic þære andette dryhten mid sange 7 mid hearpan hwy eart þu unrotnæ min sawl op þe hwi gedrefest þu me.
6. Hopa to drihtne for þam ic hine andette for þam þu eart god min hælend 7 min dryhten.

Psalm 43

David sang þysne þreo 7 feowertigobæn sealm seofigende his earfopa 7 myngode þæra gyfa þe he his fædrum 7 his foregengum sealdæ 7 hiora eaforum' gehet 7 eac seofode þat him puhte þæt hy god on þam tidum swa hrædlæce ne gehyrde swa he his foregengan dyde 7 eac he witgode on þam sealme be mathathia 7 he his sumum þæa we machabeas haþæ ðæt hy sceoldon þæt ylce seofian on hiora earfæðæ under antiochus þam kynge 7 eac he witgode be ælcum cristnum men þe to god hopað þæt he sceolde þæt ylce don, 7 eac be criste þæt he wolde þæt ylce don be iudeum.

MACHABEURUM PRESSUROS ET VOX APOSTOLI

1. Drihten we gehyrdon mid urum earum 7 ure fæderas hit us sæðon.
2. Pa weorc þe þu worhtest on hiora dagum 7 on hiora foregengena dagum.
3. §at was §at bin hand towearp ða elðeodegan folc 7 plantode 7 tydrede ure ure foregengena þu stenctest ða elðeodgan folc 7 hy awurpe.
4. Ne geeodon ure foregengen na þas earðan mid sweorda ecgum ne hy mid þy ne geheoldon ne heora earmas hy ne geheoldon ne ne gehældon.
5. Ac þin swiðre hand 7 þin earm 7 §at leocht þines andwlitan for þam hy þe þa licodon 7 þe licode mid him to beonne.
6. Nu ne eart þu min cyning 7 min driht swa ylce swa þu hiora ðære þu þe bebude hælo cuman to iacobes cynne.
7. Purh þe we þpursonc ure fynd 7 awindwedan 7 for þinum naman we forsawan þa þe stodon ongean us.
8. Ne getruwode ic næfre on minne bogan ne min sweord me ne gefriðode ne ne gehælde.
9. Ac þu us ahreddest æt þam þe þe ehton 7 þa þe us hatedon þu gebysmrodest.
10. And we þa heredon god ælce dæge 7 we ðarón eac geherede fram oprum þeodum for his weorcum 7 his naman we andettað a weoruld.
11. Peah þu drihten us nu adrifon hæbbe fram þe 7 us gebysmroð 7 mid us ne fare on fyrd swa þu geo dydest.
12. Ac þu hæfst nu us gehwyrfde on bælincg 7 us forsewenran gedone þonne ure fynd 7 þa þe us hatiað hy us gegripað 7 him sylfum gehrespað
13. Pu us gepafodest him to metsianne swa swa sceap 7 þu us tostenctest geond manega þeoda.
14. Pu us bebohest 7 bewrixledest 7 nan folc mid us ne gehwyrfdest.
15. Pu us gesettest to edwite 7 to bysmre urum neahgeburum 7 to hlæhtre 7 to forsewennesse eallum þam þe us ymbsittab.
16. Pu hæfst us gedon to ealospræce þæt ðora þeoda nyton hwêt hy elles sprecon buton ure bysmur 7 ðægeðað heora heafod ongean us on heora gesamnuncge.
17. *Ælce ðæge byð min sceamu beforan me 7 ongean me 7 mid
minum bysmre ic eom bewrogen.*
18. *For þara stemne þe me hyspð 7 tælað 7 for þara ansyne
þe min ehtæð.*
19. *Bæl þæs earfoðu becoman ofer us 7 ne forgeate we þeah
na þe ne þæt woh ne worhton þæt we þine ð forleten ne ure
mod ne eode on bæeling fram þe.*
20. *And þeah þu geþafodest þæt ure stæpas wendon of þinum
wege for þâm þu coldest us geæðmedan on þære stowe ure
unrotnesse þær we wæron bewrigene mid deæþes sceade.*
21. *[G]if we ofergeotole wæron drihtnes naman ures godes 7 gif
we ure haþda upp hofon to oprum gode.*
22. *Hu ne wræce hit þonne god for þan he wat ealle dygelnessa
ælceræ heortan.*
23. *[E]or þam we beðð alce ðæge for ðe geswencte hy teohhiað us
him to snæding sceapum.*
24. *Aris drihten for hwi slæpð þu aris 7 ne drif us fram
þe oð urne ende.*
25. *For hwi wendst, þu þinne 7wlitan fram us oðde hwy
forgytet þu ure geswinc.*
26. *For þam synt nu full neah to duste gelæd ure sawla 7
ure wamb liðon þære eorðan.*
27. *Aris drihten 7 gefultuma us 7 alys us for þinum naman.*

Psalm 44

David witgode on þissum feower 7 feowertigöban sealme þa
he wæs oferdren mid þy halgan gast 7 on eallum þam sealme he
spræcg ymb ðæðer 7 ymb sunu 7 ymb þa halgan gesamnuncga
cristenra manna geond ealre eorðan sona on þam forman ferse
se fæderspræcg þurh david be cristes acennesse 7 cwæð.

PROPHETÆ DE CRISTO AD ECCLESIAM DICIT DE REGINA AURI
1. Min heorte bealcet good word pæt ys good godes bearn þam cyncge ic befæste anweald ofer eall min weorc.
2. Min tunge ys gelicost þæs writeres feðere þe hraðost writ þæt ys crist se ys word 7 tunge god fæder þurh hine synt ealle þincg geworht.
3. He ys fægrostes 7wlitan ofer eall manna bearn geondgotene synt þine weras mid godes gyfe.
4. For þam he gebletsode god on ecnesse gyrd nu þin sweord ofer þin þeoh þu mihtiga þæt ys gastlicu lar seo ys on þam godspelle seo ys scearpre þonne æni sweord.
5. Geheald nu þinne wlice 7 þine þine fægernesse 7 cum orsorg 7 rixsa.
6. For þinne seðfæstnesse 7 for þinne ryhtwisnesse þe gelæt swyþe wundorlice þin seo swyþre hand 7 þin agen anweald to þæm.
7. Pina flana synt swyþe scearpa on þam heortum þinra feonda folc gefeallað under þe þæt ys þæt hy ðe þæten twega oppe an andetnesse gefeallað oppe on helle.
8. Þin setl is drihten on weorulda weoruld swiðe ryht is seo cynegyrd þines rices seo gerecð ælcne mann oppe to þinum willan oðde to wite.
9. Þu lufodest rihtwisnesse 7 hatodes unryhtwisnesse for þam þe gesmyrede dryhten þin god mid þam ele blisse ofer ealle ðepre menn.
10. Myrre 7 gutta 7 cassia dropiað of þinum claðum 7 of þinum elpanbænenum husum on þæm þe gelufiað cynincga dohtor þa þær wuniað for þinne lufan 7 for þinne weordünga þa wyrögmanþ tacniað mistlicu mægen cristes 7 þæt hrægl tacniað cristes lichaman 7 þa elpanbænenan hus tacniað rihtwisra manna heortan bara kynincga dohtor tacniað rihtwisra manna sawla.
11. And þær stent cwen þe on þa swyðran hand mid golde getucode 7 mid ælcere mislicre fægernesse gedyred þæt ys eall
cristnu gesamnung.

12. Gehyr nu min dohtor þæt ys seo gesamnung cristes folces geseoh 7 onhyld pin eare 7 forgit 7 alst pin folc þæt synd yfelwillende menn 7 unðeawas 7 þat hus 7 þone hired þines leasan fæder þæt ys deofol.

13. For þam se cyncg wilnað þines whites for þam he ys þrihten pin god gebide þe to him 7 weorða hine 7 swa ylce doð eac þa dohtor þære welegan byrig tyrig hi hine weorðiað mid gyfum þæt synt þa sawla þe beoð gewelgoda mid goodum geearnungum.

14. Gif þu þus dest ponne weordiað þe ealle þa welegastan on ælcum folce 7 habbað him þæt to mæstum gylpe þæt hy geseon kyninga dohtra inne mid him.

15. Vtan beslepte 7 gegyrede mid eallum mislicum hrægla wlutum 7 mid gyldnum fnasum þæt synt mistlica geearnunga fulfremedra manna.

16. Eala kynincg hwæt þe beoð broht manega mædenu 7 æfter þam þære seo nyhste þe we ár ymb spræcon mid blisse 7 mid fægnungce hy bioð gelædde into þinum temple þæt synt þa sawla þe heora mægðhad gehealdæð 7 þa hræowsiendan 7 þa þe gewitnode beoð,for hiora scyldum òppe heora willum òðde heora unwillum.

17. For þinum fædrum þe bioð acennedu bearn þæt synt apostolæs wið þam heah fædrum 7 wið witgum 7 þu hy gesetst to ealdor mannum ofer ealle eorðan.

18. And hy beoð gemyndige þines naman dryhten on ælcere cneorisse.

19. And ponne for þy þe andett ælc folc on ecnesse 7 on weorulda weoruld.

Psalm 45

David sang pysne fif 7 feowertigoban sealm ðanciende gode
Drihten ys ure gebeorh 7 ure mægen 7 ure fultumend on earfoðum pa us swibe swiblice oft on becomon.

2. For pam we us ne ondrædæð peah eall eorde sy gedrefedu 7 peah pa muntas syn aworpene on midde pa sæ.

3. Vre fynd coman swa egeslice to us peat us buhte for pam gepune peat sio eorpe eall cwacode 7 hy wæron peah sona afærde fram gode swy por ponne we 7 pa up anhafenas kynincgas swa per muntas wæron eac gedrefde for þæs godes strenge.

4. Pa wæs geblissod seo godes burh on hierusalem for pam cyme þæs scures þe hy geclæsnode se hyhsta gehalgode his templ in on þære byrig for þam ne wyrð seo burh nafre onwend þa hwile þe god byð unonwendedlic on hire midle.

5. God hyre gehealp swy pe ær on morgen 7 gedrefed wæron þa elœodgan folc 7 hiora rice wæs gehnæged se hyhsta sende his word 7 gehwyrfed wæs ure land 7 ure folc to betteran 7 hi 7 heora land to wyrsan.

6. Drihten mægena god ys mid us 7 ure andfengend is iacobes god.

7. Cumad 7 gesiðgodes weorc 7 his wundru þe he wyrðo ofer eorðan.
8. He afierð fram us ælc gefeoht ut ofer ure land gemaðru
7 forbrycð ñura feonda bogan 7 eall heora wæpn gebryt 7 heora
scyldas forbærnð þa andswarode god þæs witgan mode 7 cwæð eft
þurh þone witgan.
9. Geæmetgíaæ eow nu 7 gesioð þat ic eom ana god 7 me nu
up ahebbe ofer þa elðeodegan folc 7 eac on þysum folce ic beo
nu up ahæfen.
10. Dryhten mægæna god ys mid us 7 ure andfengend ys iacobes
god.

Psalm 46

David sang þysne syx 7 feowertigøþan sealm 7 lærde on þam
sealme ealle þeoda þæt hy heredon þone god mid him mid ælcum
þæra cræftum be man god mid herian mihte þone god þæ e hine
swa arlice gefriðode on eallum his earfoðum, 7 ealle his
fynd gebrytte 7 eac he witgode be machabeum þæt hy sceoldon
þæt ylce don’pa hy alysde wæron æt elðeodegum folcum 7 eac
he witgode be ælcum ryhtwisum geswenctum 7 eft alysðum 7 eac
be criste 7 be iudeum.

VOX APOSTOLI POSTQUAM ASCENDIT CRISTUS AD PATREM

1. Wepað nu 7 heofað eall orlegu folc for þam ure god eow
hæfð ofercumen 7 eac’ge israhel’ ahebbæ upp eowre handa 7
fægniað 7 myrgað gode mid wynsumre stemne.
2. For þam he ys swype heah god 7 swype andrysniæc 7 swipe
micel cynincg ofer ealle ðære godas.
3. He us underpeosde ure folc 7 orlega þeoda he alede under
ure fet.
4. He us geceas him to yrfeweardnesse 7 iacobes cynn þæt
he lufode.
5. Dryhten astah mid wynsume sange 7 mid bymenæ stemne.
6. Ac singað urum gode 7 heriað hine singað singað 7 heriað urne cyning singað 7 heriað hine.
7. For þam he ys god 7 cynincg ealre eorðan singað 7 heriað hine wislice.
9. Pa ealdormen ealre eorðan becumað to abrahames gode 7 beoð him underðydde for þam he oferswiðe þa strangan kyninggas ofer eorðan þa þe wæron up anæfene swa þas godas.

Psalm 47

David sang þysne seofon 7 feowertigoðan sealm mycliende þone wundorlican sige godes þe he þa 7 oftor ær dyde hu hrædlice he oferswiðe swa ofermode kyningas 7 eac he lærde ælcne man þe geswære 7 ofercumen 7 eft gefriðod þæt he swa ylce gode þancode 7 his anweald herede 7 þæt ylce he witgode be criste þæt he þæt ylce sceolde cwæðan to his fæder æfter ðære æriste.

AECCLESIE HIERUSALEM FUTURE

1. Mycel ys se drihten ure god 7 swyþe to herianne on þære byrig ures drihtnes 7 on his þam halgan munte.
2. He tobræðde blisse ofer ealle ure eorðan sio myclan kyninges is aset on þa norð healfþe þæs muntes syon.
3. Se god ys cuð on þære byrig for þam he hire symle fultumað.
4. Eala hwæt ge sawon þu egeslice gegaderode wærôn eorð kyningas 7 þu hi togædere comon.
5. And sona swa hi gesawon godes wundru hy wærôn wundriende 7 wærôn gedrefde 7 wærôn styriende 7 onwende for þam ege 7 fyrh to þe hi gegripôn.
Psalm 48

David sang pysne eahta 7 feowertigoðan sealm on þam he lærdæ ealle men læge on his dagum ge æfter his dagum þæt hy hy upp ne ahofen for heora welum 7 þæt hy ongeaton þæt hi ne mhton þa welan mid him lædan heonon of weorulde 7 eac he lærdæ þæt þa ðearfan hy ne forðohten ne ne wenden þæt god heora ne rohte, 7 eac he witgode þæt ealle riuhtwise menn sceoldon þæt ylce læran 7 eac þæt crist wolde þæt ylce læran
ponne he come.

ITEM VOX AECCLESIE SUPER LAZARO ET DIVITE PURPURATO

1. Gehyræð nu þas word ealle þeoda 7 onföð heora mid eowrum earum ealle þa þe eorðan buiað.
2. And ealle þa þe þær on acende synt 7 eall manna bearn ægðer ge welige ge heane.
3. Min muð wile sprecan wisdom 7 seo smeaung minre heortan foreþancolnesse.
4. Ic onhylde minðaræan to þam bispellum þæs þe me innan lærð 7 ic secége on þys sealme hwæs ic wylle ascian.
5. And hwæt ic ondræde on þæm yflan dagum þæt ys unrihtwisnes minra hoa 7 ealles mines flæces sio me hæfð utan behringed.
6. Ongitan nu þa þe truwiað heora agenum mægene 7 þære mycelnesse hiora speda gylpað 7 wuldrað.
7. Þæt nan broðor opres sawle nele alysan of helle ne ne mæg þeah he wylle gif he sylf nan wuht nyle ne ne deð to gódde þa hwile þe he her byð gylde for þy him sylf 7 alyse his sawle þa hwyle þe he her sy for þam se broðor oppe nyle oðde ne mæg gif he sylf nane onginð to tilianne þæt he þæt weord agife to alysnesse his sawle'ac þæt ys wyrsse þæt full neah ælc mann þæs tiolæð fram þæm anginne his lifes op þane ende hu he on ecnesse swincan mæge.
8. And næfð nænne forðanc be his deaðe þonne he gesyðh þa welegan 7 þa weoruldwisan sweltan se unwisa 7 se dysegæ forweoðað him ðatsamne.
9. And læfað fremdum heora ahte þeah hy gesibbe hæbben hy beð him swyðe fremde þonne hi nan gód æfter him ne doð ac heora byræng byð heora hus on ecnesse.
10. And heora geteld of cynne on cynn 7 hi nemnað hiora land 7 hiora tunas be heora naman.
11. Þa hwile þe mon on are 7 on anwealde byð næfð he full
neah nan andgyt nanes goodes ac onhyred dysegum neatum swa hi eac beôô him swyðe gelice.

12. Ac þes weg 7 þeos orsorgnes þyse andweardan lifes him feþ witu on þam toweardan for þam heo on last tiliaô to cwemanne gode 7 mannun mid wordum ðæs mid weorcum ne furþum gearone willan nabbaô to þam weorc. 

13. Mid swylcum monnum byôô hell gefylled swa swa fald mid sceapum 7 se deaô hy forswyldô on ecnesse. 

14. And sona on þam ylcan morgene þa rihtwisan heora wealdâô 7 hyra fultum 7 hyra anweald forealdaô on helle for þam hy beoô adrifene of heora wullre. 

15. Ac god peah alyst mine sawle of helle handa peah ic pyder cume þonne he me underfehô. 

16. Ne wundrige ge na ne ne andgiaô on þone welegen þeah he welig seo geworden 7 þeah gemanigfealdod sy þat wuldor his huses. 

17. For þam þe he byðer ne læt þat eall mid him þonne he heonan færô ne hit him æfter pyder ne færeô. 

18. For þam he hafde his heofonrice her on eorðan þa him nanes willan ðæs forwyrd her ne nanes lustes on þyse weorulde for þam he nyste gode ne mannun þas be him sealde syððan he hit hæfde butan þa ane hwile þe hit him man sealde. 

19. For þam he færô þas his foregengan beoô þat is to helle þer he næfre nan leocht ne gesyðô. 

20. Ac þas spræce ne ongå na swylc mann þonne he byôô on welan 7 on weorðescipe 7 onhyred þonne dysegum neatum 7 byôô him swyðe gelic geworden. 

Psalm 49

David sang þysne nigen 7 feowertigoðan sealm be ægrum tocyme cristesl on þam sealme he cydde hu egeslice crist
Preade iudeas 7 ealle heora gelican be pæt ylce doð pæt hy dydon for pæm hy sealdon ælmesan 7 ofredon gode heora nytenu næs hy sylfe.

DAVID DICT AD INCREPANDUM PECCATORES

1. Dryhtna drihten wæs sprecende pæt he wolde cuman to eorðan swa he eft dyde 7 cliopode eorðlice men to geleafan.
2. Fram sunnan upgange oð hire setlgang of sion aras se white his 7wlitan.
3. And eft cymð se ylca god swiðe openlice pæt ys ure god 7 he þonne naht ne swugæð
4. Fyr byrnð for his ansyne 7 ymb hine utan strange stormas.
5. And he cleopæð to pæm heofone hæt hine pæt he hine fealdæ swa swa boc 7 he bebyt þære eorðan pæt heo todæle hyre folc.
6. And gegadrie on þa swyðran hand his halgan þa þe heoldon his bebodu ofer ælcere offrunga.
7. Heofonas bodiað his rihtwisnesse for þam se god is demend 7 þonne cwyð to him.
8. Gebyræð nu min folc ic sprece to eow israelum 7 ic eow secge soðlice for þam ic eom drihten eower god.
10. Ne onfo ic na of eowrum huse cealfas ne of eowrum heordum buccan.
11. For þam min synt ealra wuda wildeor 7 ealra duna ceap 7 nytenu 7 oxan.
12. Ic can ealle heofones fugelas 7 eall eorðan wîte is mid me.
13. Gif me hingreð ne seofige ic pæt na to eow for þam min is eall earðan ymbþyrft 7 eall hyre innuncg.
14. Wene ge pæt ic ete þæra fearra flæsc oppe para buccena blod drince.
Psalm 50

David sang pysne fiftigoån sealm hreowsiende for ðam ñrendum þe nathán se witga him sãde þæt wæs þæt he hæfde gesyngod wið ureus þone cyðpiscan þa he hine beswac for his wifes þingum þære nama wæs bersabe, 7 heac he witgode 1 on þam sealme be israela folce hu hy sceoldon hreowsian hyra
haftnyd on babilonia 7 eac be sancte paule bam apostole, 7 be alcum rihtwisum men he witode hu hy sceoldon syngian 7 eft hreowsian, he cwæd.

VOX DAVID AD POENITENTIAM

1. Miltsa me drihten after þinre mycelan mildheortnesse.
2. And after þære menigu þinra mildheortnessa adilega mine unrihtwisnessa.
3. And aðweah me clæran from minum unrihtwisnessum þonne ic ær ðyssæ scylde wæs 7 of ðyssæ scamleasan scylde geclænsa me.
4. For bam mine unryhtwisnessa ic ongyte 7 mina synna beod symle beforan me on minum gemynde.
5. Wið þe ænne ic gesyngode 7 ic dyde yfel beforan ðe wið þe ænne ic sceal þæt betan for þæm þu ana eart rihtwis 7 oferswiðest ealle þonne ðu demst.
6. Nis hit nan wundor þeah þu sy god 7 ic yfel for þam þu wast þæt ic wæs mid unrihtwisnesse onfangen 7 mi(n) modor me gebær mid synne.
7. Ic wat þæt þu symle lufast rihtwisnesse 7 me sealdest mægna gyfa ðines wisdomes þa gyfa synt beheleda 7 uncupa manegum oðrum.
8. Ac bespreng me nu mid þinum haligdome swa swa mid ysopon þæt ic beo geclænsod 7 aðweah me þæt ic sy hwitra þonne snaw.
9. Syle minre gehyrnesse gefean 7 blisse þæt ic gehyre þæt ic wylle 7 eac oðre gehýron be me þæt þæt ic wilnige swa swa hy ær gehyrdon þæt þæt ic nolde þæt þenne mæge unrote mod blissian.
Psalm 1

Text

1. **wolbærendum** Both Thorpe and Bright and Ramsay emend to **wolberendum**. This is a questionable correction; Baris is a late text and æ and e are frequently interchanged.

2. **aplalandod** Bright and Ramsay render **aplandod**.

7. **hwylce_weg** Thorpe (Notes) suggests **hwylce wege** or **hwylcné_weg**. Bright and Ramsay adopt the latter.

Psalm 2

Text

9. **iserne** Thorpe emends to **iserne**.

13. **bam** Thorpe conservatively emends to **bam**.

Psalm 3

Text

3. **cleopode** -de added above the line. Unnoticed by Bright and Ramsay.

5. **mid_god** Both Thorpe and Bright and Ramsay emend to **min_god**.

Psalm 4

Text

1. **gerymdest** Thorpe reads **gerymdes**.

3. **idelinesse** Thorpe emends to **idelinessa**.

5. **eowerum** Thorpe and Bright and Ramsay emend to **eowerum**.

9. **synderlice** -lice added above the line.

Psalm 5

Introduction

1. **sylfe** Thorpe emends to **sylfes**.

Text

11. **nægen** Bright and Ramsay emend to **ne_mægen**, but the MS reading, accepted by Thorpe, seems an acceptable contraction of **ne_mægen**.
Psalm 6

Text

2. **mægn** formed from an original a.
3. **mildheornesse** Thorpe and Bright and Ramsay emend to mildheortnesse.
4. **andētað** Bright and Ramsay emend to andēttāð, but Bosworth Toller lists andētan as a variant form.
7. **hyrde** The d is formed by erasure of the des-cender of an original p.
8. **7syn** Here, and on a number of other occasions, the *et tyrnonique* forms part of a word.

Introduction

1. **bæ** Bright and Ramsay emend to ba, but bæ is not necessarily a mistake. It occurs again in 43.3, in the Bosworth Psalter in 70.2h, and in the Eadwine Psalter in 118.2.
2. **teone wyrde** Originally teonode wyrde with -od under-lined for deletion. Bright and Ramsay emend to teonode and wyrdē, citing Bosworth Toller. (See under teonian).

Psalm 7

Text

6. **sær** Bright and Ramsay change to rær, citing Bosworth Toller.
15. **adylfð** Thorpe strangely emends to adylf, perhaps considering it a preterite.

Introduction

1. **wuldorlican** Thorpe reads as wulderlican

Psalm 8

Text

3. **hi** Thorpe emends to he.
Psalm 9

Introduction

1. ba ylcan

Bright and Ramsay emend to bat ylce, following the version in the Vitellius marginalia.

Text

1. andete

Bright and Ramsay emend to andette. 
See note above for 6.4.

5. adilgas

Bright and Ramsay emend to adilgast.

6. geteorode

Thorpe reads as geleorode
heora pu towurpe. A noun appears to be missing. Bright and Ramsay follow Thorpe in reading

7. weg

-g added above the line.

13. gatum

Bright and Ramsay emend to geatum.

17. op

This seems to have been changed from on.

20. nydbearf

-r added above the line.

23. gedencō

-c added above the line.

25. beforan

Thorpe reads beforran.

26. And-

In the MS what appears to be a portion of a small a is visible before the n. The rubricator evidently started to erase the small a in favour of the capital A.

27. byō

The ascender of b is continued downward, making it appear like an unfinished b.

29. settað

Bright and Ramsay emend to settab, which would translate insidiatur. Bosworth Toller lists it as setab.

det

Thorpe and Bright and Ramsay emend to deb.

34. føder

-de added above the line.

35. beah

-h added above the line.

Psalm 10

Introduction

1. was adrifên

-a formed from an original a.
Text

5. **egan** Bright and Ramsay emend to **eagan**.

8. **wybe** Bright and Ramsay emend to **swybe** with no notice.

Psalm 11

Introduction

1. **dafid** Bright and Ramsay emend to **David**. This seems unnecessary; *f* and *v* would have been pronounced the same here.


Text

1. **didum** Read tidum with Thorpe and Bright and Ramsay.

   **foðfæstnes** Read sobfæstnes with Thorpe and Bright and Ramsay.

2. **idla** Thorpe reads idle.

5. **yrbœm** Thorpe and Bright and Ramsay emend to yrmœum.

Psalm 12

Introduction

1. **dafid** Thorpe and Bright and Ramsay emend to **David**. (See note for 11; Introduction 1 above).

Text

5. **strenga** Thorpe and Bright and Ramsay correct to **strengra**.

Psalm 13

Text

2. **ne** Thorpe changes to **no**.

3. **geseo** First *e* added above the line.

10. **mine yrminges** Thorpe and Bright and Ramsay emend to mines yrminges.

11. **Anyd** When adding the capitals, the rubricator omitted the B of Blissie in verse 12, and mistakenly put A before nyd in the line above. Possibly he read **Anyd** instead of understanding heftnyd.
Psalm 14

Introduction

1. **ec**  
   Bright and Ramsay emend to **ece**.
2. **sang**  
   Added above the line.
3. **earfoðu**  
   Thorpe emends to **earfoðum**.

Text

5. **weorpað**  
   -r added above the line.

Psalm 15

Introduction

1. **singð**  
   -ð added above the line.

Text

1. **for þam hine**  
   Thorpe and Bright and Ramsay emend to **for þam pu me**.
   **nydberf**  
   Bright and Ramsay emend to **nydpearf**.
   **nimene**  
   Bright and Ramsay emend to **nimenne**.
3. **gemanifealdod**  
   Bright and Ramsay emend to **gemanigfealdod**.
4. **ne ic ne**  
   ic originally **cic** with the first c dotted for deletion.

Psalm 16

Text

4. **manigfald**  
   Thorpe and Bright and Ramsay emend to **manigfeald**.
8. **eagum**  
   -e is added above the line.
9. **ymbbringdon**  
   Preceded by **be** which is marked for deletion.
11. **seo leo**  
    Bright and Ramsay emend to **se leo**.
12. **cum to me ær ær he cumen**  
    Thorpe emends to **cum to me ær he cumen** evidently considering that this was a mistaken repetition.
   **mira**  
   Thorpe and Bright and Ramsay emend to **mirra**.
15. **æawed**  
    Thorpe and Bright and Ramsay emend to **æteawed**.
Psalm 17

Introduction
1. bone Bright and Ramsay emend to bone.

Text
3. fultumen Thorpe and Bright and Ramsay emend to fultumend.
5. to minum to added above the line.
11. 7 let betwuh Bright and Ramsay emend to and let (by stru) betwux. MS. betwu seems better expanded to betwu which occurs elsewhere in the MS., e.g., 16:2.
12. ligetu Thorpe and Bright and Ramsay emend to ligetu.
14. stræ Read stræglæs as in Thorpe and Bright and Ramsay.
17. heannesse Thorpe emends to heannesse. Bosworth Toller lists both spellings.
18. hi Thorpe unnecessarily emends to hi.
20. after Bright and Ramsay render after.
26. gehalst The MS. reading would translate the Latin saluum facias. Thorpe unnecessarily changes to gehälpst.

ofermodena A case of dittography. Read ofermodena with Bright and Ramsay.

29. tohopað The syntax requires a plural. Read tohopið.
31. unwemme Bright and Ramsay emend to unwemme.
33. arenne Thorpe unnecessarily emends to arenne.
43. oflugon -t added above the line, clearly the error of some later corrector who did not realise that oflugon means "they lied."

45. underpydest Bright and Ramsay correctly emend to underbydest.

Psalm 18

Introduction
1. dafid Bright and Ramsay emend to David. (See note for 11:Introduction 1, above).

Text
3. gyre Bright and Ramsay properly emend to gyre.
6. gigant In a different and smaller hand.~ent
is written above gigant. Bright and Ramsay did not understand that ent is an alternative O.E. word for "giant", and supposed that a variant reading gigent was intended.

7. rihta for ðæm hy Bright and Ramsay maintain the MS. reading which Thorpe had emended to rihte for ðæm he.

Psalm 19

Text
6. swyðan Thorpe and Bright and Ramsay emend to swyðran.

Psalm 20

Introduction
1. þe hine singð hine singð Thorpe omits the second hine singð, evidently considering that this was a mistaken repetition.

Text
4. þe pe bad Be omitted by Thorpe and Bright and Ramsay.
5. wul The first element of a word, (probably wul(dor) to translate gloria), which is at the end of MS. folio 20. The next folio, with the rest of this psalm and the Introduction of the next, has been removed from the manuscript.

Psalm 21

Text
2. dæges A genitive of time, which Thorpe incorrectly emends to the accusative plural dægas.
5. leahtungre Thorpe and Bright and Ramsay emend to leahtunge.
11. tostenged Bright and Ramsay render tostenced.
12. þæt Thorpe and Bright and Ramsay emend to þæt.
13. And min lægen ys The second of two copyings. The first, in the line above, is erased.
16. min hawodon
   Thorpe emends to me hawodon.

23. beporan
   Bright and Ramsay render beforan.

Introduction

1. cristes
   MS. xpes.

Text

4. me
   This word comes after a hole in the MS.
   through which part of a letter in the
   next folio is visible.

6. gegearwodest
   Thorpe emends to gearwodest.

7. folo
   Seems to render poculum, which perhaps
   the translator read as populum.

Text

1. gefylb
   Thorpe and Bright and Ramsay emend to
gefylb.

2. eam
   Listed only from this text with the
   meaning "river" by Bosworth Toller.
   The parallel Latin verse here is:
   ipse super maria fundavit eam et super
   flumina preparavit illam. Perhaps the
   scribe's eye momentarily strayed to
   the Latin column so that he transposed
   eam into the O.E. as a translation of
   flumina.

3. bar
   Bright and Ramsay emend to bes.
   The emendation bat (he) astige, by
   Bright and Ramsay, seems unnecessary.

   astige

4. Ne
   The meaning requires He, as Thorpe
   and Bright and Ramsay.

   biswice

9. eower
   Thorpe emends to eowre.

   eowru
   Thorpe emends to eowre.

   eowge
   Thorpe and Bright and Ramsay emend to
   eowre. Grattan, p. 187, suggests either
   eowru or eower.

Psalm 24

Introduction

1. be his ariste
   The emendation after his ariste
made by Thorpe and Bright and Ramsay, seems unnecessary.

Text

15.  mee
Thorpe and Bright and Ramsay emend to me.

16.  Geseoh
Thorpe unnecessarily emends to Geso.

19.  sceolde -o added above the line.

Psalm 25

Introduction

1.  unscyldinesse
Thorpe and Bright and Ramsay emend to unscyldignesse.

2.  swa dyde eac crist   eac added above the line.

Text

6.  hweorfan ymb 
-p added above the line.

A folio is missing after verse 9, which would have contained the rest of psalm 25 and the Introduction of psalm 26. The folio seems to have been cut out, for its remnant shows part of the clean edge from a knife-cut.

Psalm 26

Text

3.  genealhston
Thorpe unjustifiably alters to genealhston.

6.  on pam yflan dagum
Thorpe unnecessarily changes to yflum.

heane
Thorpe emends to heanne.

7.  miti heafod
Read min as Thorpe and Bright and Ramsay.

hweorfe bi
Read pin as Thorpe and Bright and Ramsay.

13.  on rihtne pæo
The n of rihtne is added above the line.

Psalm 27

Introduction

1.  ezehias
Read as Thorpe and Bright and Ramsay ezehias.

2.  ælc be
Bright and Ramsay emend to ælc (bæra) be. This is unnecessary; be is a relative particle.
3. 

The subjunctive *singe* may have been intended.

Text

1. *hopige*  
Thorpe corrects to *cleopige*, evidently influenced by the accompanying Latin *clamabo*. In his Notes he wrongly re-ords the word as *horipe*.

The *a* of *ac* is formed from an original *u* preceded by a partially erased *b*. It would seem that the scribe first wrote *ne swuga bu*.

5. *geseöö*  
*ne* added above the line.

8. *min scyltumend*  
As the Latin is *adiutor* here, it would seem that this curious compound is a mistake for *fultumend* (as Thorpe and Bright and Ramsay). The scribe may have been influenced by the next epithet *min gescyldend*.

*min heorte*  
Thorpe unjustifiably emends to *mine*.

Psalm 28

Introduction

1. *almesan*  
Thorpe and Bright and Ramsay emend to *almessan*. This seems unnecessary as single and double consonants are frequently interchanged in this text.

2. *eac swa icce*  
It is not necessary to emend to *swa (pat) icce* with Bright and Ramsay. Here follow the Vitellius marginalia.

Text

1. *eow sylfe*  
Thorpe emends to *eowra*.

3. *his halgan ealle*  
Follow Bright and Ramsay in emending to *his halgan (h)ealle*. Thorpe's addition, *halgan healle(ealle godes)* is unnecessary.

5. *pa hean cecedor treowu*  
Read as Bright and Ramsay *ceder treowu*. Thorpe omits *treowu*. 
Psalm 29

Introduction

1. metrumnesse
   Unnecessarily emended to mettrumnesse by Thorpe. (See note for 28:1 above).
2. rihtwison men
   Bright and Ramsay follow the MS. reading. Thorpe unnecessarily emends to rihtwisum.

Text

3. andetab
   Bright and Ramsay emend to andettab. (See note for 6:4 above).
6. wyrd
   Thorpe misreads as wyrd.
9. byrgene
   Thorpe unnecessarily emends to burgene.
11. min wite hrægl
   The Latin, conscidisti saccum meum, is of little help here. Bright and Ramsay emend to hwite. J. D. Tinkler, A Critical Commentary on the Vocabulary and Syntax of the Old English Version in the Paris Psalter, Diss. Stanford, 1964, p. 88 says saccum is connected by the psalm-commentaries with vestitus poenitentiae. Wite is the O. E. word for "punishment" and he suggests that "penitential garb" may be the intended meaning here. (See also 34:13).
   Thorpe renders gebyrgdst.

Psalm 30

Introduction

1. earfoðan pa
   Read pe as Bright and Ramsay.
2. ludas
   Read ludeas as Thorpe and Bright and Ramsay.

Text

5. an hine handa
   Bright and Ramsay emend to on, but an and on are often interchanged in this text.
   Thorpe renders min.
8. demdes
   Read as Bright and Ramsay demdest.
14. ful neah
   Bright and Ramsay render full.
20. leahtrunga
   Bright and Ramsay emend to leahtrunga. (See also note for 21:5 above).
21. hopad
   Thorpe wrongly alters to the plural hopiað.
22. pu gehydst
   The object is missing. Read as Bright
and Ramsay pu (hi) gehydst.

Thorpe changes to the singular lufað.

Psalm 31

Introduction

1. Đære unaseccgendlican Thorpe emends to unasecgendlican.

Text

1. Eadige beoð unrihtwisnessa Bright and Ramsay correct to unrihtwisnesse.

5. heledẹ原来的hedledę与第一个-d打点表示删除。

6. Gode andetan Thorpe and Bright and Ramsay change to andettan. (See note for 6:4 above).

7. myclena wæterena Bright and Ramsay correct to wætera.

8. ba me habbað Thorpe wrongly reads be for ba.

9. bệne hælgan gast Bright and Ramsay emend to bæne.

12. manigfealde Bright and Ramsay emend to manigfealde.

Psalm 32

Introduction

1. wunderlice Thorpe unnecessarily emends to wunderlice.

Text

4. riht Thorpe emends to rihte.

9. tostencð -c added above the line.

12. gesiht Thorpe emends to gesiht.

15. bi Bright and Ramsay emend to he.

The r has been added later, partially above the line, with an exaggerated descender.

Psalm 33

Text

6. clepodę Bright and Ramsay emend to clepodę.
6. **earfobum** Thorpe wrongly reports *earforpum* in his Notes.

10. **pa welegan wædledon** Bright and Ramsay suggest that this is changed from *welegan*. However, the *g* has also been formed from an earlier letter, and it seems probable that the scribe wrote *wædledon* first. Part of the first *d* is still visible.

18. **Swibe neah is drihten** - *ibe neah is d* - is written over a partially erased and now indecipherable word or words.

19. **Monigu** Thorpe emends to *moniga*.

Psalm 34

**Introduction**

1. **ælcum rihtwison menn** Thorpe emends to *rihtwisan*. (See note for 30:5 above).

**Text**

1. **De me** An example of enjambement. Read *Dem me* as Thorpe and Bright and Ramsay.

2. **gefoh** Thorpe emends to *gefo*.

4. **pa pa** Read *pa be* with Thorpe and Bright and Ramsay.

8. **an gefon** Bright and Ramsay emend to *ongefon*.

9. **Gefo** Bright and Ramsay emend to *Gefon* to agree with the plural subject *pa grynu*.

12. **unwestmærne** The *n* of *-mærne* is added above the line.

13. **hefiga weron** Thorpe renders *weron*.

15. **hwite hragl an** Bright and Ramsay emend to *on*.

**be  ic hi to sende** Thorpe corrects to *him*. Grattan, p.188, suggests that the scribe forgot to put the required stroke over the *i* to indicate abbreviation.

14. **beah peah** Thorpe omits the second *beah* evidently considering it a mistaken repetition. Grattan, p.188, suggests *beah be*.

16. **grisbitedon** Read as Bright and Ramsay *grisbitedon*.

17. **angan** Metathesis of *n* and *g*. Read *agnan* with Bright and Ramsay.

21. **geopenodon ealne** Thorpe emends to *ealle*.

23. **fratan** Thorpe wrongly emends to *fratn*.

24. **ofersprécan** Bright and Ramsay's emendation to *ofersprécan* does not seem necessary for a late West Saxon text.
Psalm 35

Introduction

1. **David sang fif**  A demonstrative pronoun is needed. Thorpe emended to *(ysne) fif*, Bright and Ramsay emended Thorpe to *(pisne) fif*.

2. **iudas**  Thorpe emends to *Iudas*.

3. **him dydon**  The MS. reading is preferable to Bright and Ramsay's emendation *dyde*.

Text

3. **facen**  Needlessly emended to *fanc* by Thorpe. Thorpe and Bright and Ramsay emend to *mildheortnes* to correspond with the Latin *misericordia*.

5. **mildheort**  Emended to *rihtwisnes* to translate the Latin *veritas* by Thorpe and Bright and Ramsay.

7. **wundorlice**  Needlessly emended to *wunderliche* by Thorpe. *(See also 32: Introd. I., above).*

10. **Lee**  Read *Læt* as Thorpe and Bright and Ramsay. The scribe has omitted the upper horizontal stroke to form the t.

*Æ synt*  Bright and Ramsay render *be* and wrongly note " *be*...(changed from *ba*)".

For another example of *æ* see 32: Introd. I., above.

12. **hine ma**  An uncompleted phrase at the foot of the folio. The Latin is *nec potuerunt stare*. Thorpe and Bright and Ramsay complete *ma(gon standan)*.

Psalm 36

Introduction

1. **pæ he ne onhyredon**  Read *pæt* as Bright and Ramsay.

Text

1. **pæm be**  Thorpe wrongly emends to *ba be*.

12. **gristbataô**  Read *gristbitaô* as Thorpe and Bright and Ramsay.

14. **forberstaô**  *For-* added above the line.

19. **swa ðer**  Bright and Ramsay emend to *swa swa*. *Swa pæ* is suggested as an alternative

25. syleð Thorpe emends to sylleð.

33. gesyht Thorpe wrongly reports gesyht in his Notes.

35. n furpum Read ne furpum with Thorpe and Bright and Ramsay.

36. lærð Thorpe and Bright and Ramsay emend to lærð to translate the Latin sunt reliquie.

37. Ye An error of the rubricator. Read Ac as Thorpe and Bright and Ramsay.

Psalm 37

Introduction

1. but he sceolde but ilce manan he has been erased between but and ilce.

Text

2. afastnad Corrected to afastnade by Thorpe.

gestrangodes Bright and Ramsay emend to gestrangodes.

5. Mina Bright and Ramsay render Mina.

6. inn 7 unrot Bright and Ramsay omit the conjunction.

7. flæsclicra A letter between c and l has been partially erased. The descender is still visible.


14. ne Bright and Ramsay omit the second ne.

Psalm 38

Introduction

1. pys andweardum life Bright and Ramsay emend to byssum.

After the Introduction, a leaf is missing from the MS., containing the rubric and text of psalm 38 up to alces of verse 6.

Text

6. hid Obviously intended for hit, as given by Bright and Ramsay.

8. bysmrianne pam Two letters are erased after this word. They appear to be un. As this marks the
end of one line, and the word unrihtwisian
begins the next, perhaps the scribe made
a mistaken repetition of the prefix, and
later erased the first un.

11. for bëm for bër strenges Follow Bright and Ramsay in
emending to for bëre strenge.

15. nifara
Apparently translates the Latin incola.
Thorpe, (Notes), conjectures nydfara.
Tinkler, p. 118-119, finds the MS. reading
acceptable," Isidore says of incola:
Incola autem non indigenam sed advenam
indicat. Advena is glossed nuper -
adveniens, "newly arriving". Nifara,
"newcomer", seems to match this glossing
of advena very well."

16. an
Bright and Ramsay emend to on.

Psalm 39

Introduction

1. be him iudeas dydon Thorpe wrongly alters to hine.

Text

2. stiðe Read swiðe with Bright and Ramsay.

5. bën wundru, bëne gebontas Thorpe unnecessarily alters
to bëne wundru.

7. ëlmesan Bright and Ramsay emend to ëlmesan.
(See note for 28: Introd. 1, above).

10. hëlo Thorpe wrongly reads hale.

13. bër Bright and Ramsay emend to bëra to
translate quorum.

14. nane Thorpe and Bright and Ramsay emend to the
regular masculine accusative nenne.

15. bu gearige The personal pronoun me seems to be mis-
sing here. Bright and Ramsay emend to
bu(me) gearige. Thorpe sees ge- as a
scribal error, and changes to bu me
arige.

dryhten Bright and Ramsay have Drihten.

afyrane Thorpe wrongly reads awyrpanne.

18. is bët la well. Bright and Ramsay miss the irony here
by punctuating: is bët la well?

20. dryhten Bright and Ramsay have Drihten.
Psalm 40

Introduction

1. pe alcum crisnum men  Read cristnum with Bright and Ramsay.

Text

2. hanweald  This spelling is not recorded in Bosworth Toller, but initial h was affixed to a number of O.E. words, and so adding or omitting it is probably of little consequence here.

9. liccette  Bright and Ramsay make an unwarranted emendation to licette.

Psalm 41

Introduction

1. para geswenced  Bright and Ramsay emend to para (be) geswenced (were). This seems too strict, and interferes with the idiom of the language. By the late West Saxon period, O.E. was losing much of the rigidity that had resulted from the influence of Latin syntax.

Text

3. mine cwepan  Bright and Ramsay unnecessarily emend to me cwepan.

4. bonne gemunde pine erran gyfa  The addition gemunde(ic) given by Bright and Ramsay, is unnecessary.

8. bare stemne  The e of bare is added above the line.

10. symble  Thorpe emends to symle.

11. forgits  Bright and Ramsay correct to forgitst.

13. gedrefest  Thorpe unjustifiably expands to gedrefest.

Psalm 42

Text

3. ba pe geo gecra laddon  Bright and Ramsay add me as the
object of leddon, to parallel the Latin me deduxerunt. Thorpe sees pe as a scribal error and expands to pā me.

Psalm 43

Text

3. bē
   Thorpe and Bright and Ramsay emend to bē. (But see notes for 7: Introd. 1, and 35:10 above)

foregengena
   Thorpe and Bright and Ramsay emend to foregengan.

stenctest
   Bright and Ramsay emend to sweenctest to translate the Latin adflixisti. Tinkler, p.53, suggests that dispersidit in the first clause of the verse caused confusion between stencan and swencan.

7. bburson
   Thorpe and Bright and Ramsay emend to bburson.

16. ealosprēce
   Misread by the earlier editors as ealsprēce. Compounds with ealu or ealo are common in O.E.: the meaning here would be something like "ale-house gossip".

obra beoda
   Thorpe emends to oũre.

wecggeað
   Thorpe needlessly emends to wecgeað.

Psalm 44

Introduction

1. oferdren
   At the end of a line, and not completed on the next. Read oferdren(ct) with Bright and Ramsay.

2. ealre eordan
   Thorpe and Bright and Ramsay emend to the accusative singular ealle.

Text

3. eall manna bearn
   Read as Thorpe and Bright and Ramsay ealle.

weras
   Read as Thorpe and Bright and Ramsay weleras.

4. ani sweord
   Thorpe and Bright and Ramsay emend to ænig. Bosworth Toller (under ænig), lists æni. The MS. reading thus seems acceptable, as scribal æ and a were no longer clearly differentiated at this time.
7. **pina flana**
   * Thorpe changes to *pine*.
   * Thorpe wrongly reads *scearpa*, and in his *Errata* notes *scearpe*.

   **scearpa**
   * Bright and Ramsay change to *on*.

   **an andetnesse**
   * Thorpe emends to *gebidde*.
   * Thorpe emends to *gewelgode*.
   * In his Notes, Thorpe wrongly reports as *kyningra*.

13. **gebide**
   * Thorpe wrongly reads *scearpa*.
   * Bright and Ramsay change to *on*.

   **gewelgoda**
   * Bright and Ramsay change to *on*.

   **kyninga**
   * Thorpe unjustifiably emends to *kyning*.

15. **Vtan**
   * The scribe has been influenced by the Latin form of capital *U*. Read *Utan* with Thorpe. The partial erasure of *mid* is visible after *Vtan*; the scribe was perhaps anticipating this preposition in the next clause.

   **kyningcg**
   * Thorpe unjustifiably emends to *kyning*.

17. **synt**
   * -n added above the line.

18. **cneorisse**
   * Thorpe and Bright and Ramsay alter to *cneoresse*. This is unwarranted, for *-isse* and *-esse* were practically inter-changeable at this time.

Psalm 45

**Introduction**

1. **ba be twa scira**
   * The verb is lacking. Read *twa scira* (beob) with Bright and Ramsay.

2. **herunge**
   * Bright and Ramsay emend to *hereunige*.

**Text**

1. **ba us**
   * Thorpe wrongly changes to *be*.

2. **eall eorbe**
   * Thorpe emends to *ealle*.

3. **Vre**
   * Read *Ure* with Bright and Ramsay, and see note for 44:15 above.

   **ahafenas**
   * Read *ahafenan* with Thorpe and Bright and Ramsay. The scribe seems to have treated it as a noun, perhaps by analogy with *muntas*.

   **per muntas**
   * The scribe has followed the Latin habit of contracting *a* to *e* supplied with a cauda. Interpreting this, Thorpe emends to *bar*. Bright and Ramsay emend to *ba*. *bes* is also possible; see note for 36:19 above.

4. **unonwendelic**
   * Read *unowenedelic* with Bright and Ramsay.

5. **eft**
   * -t added above the line.
Psalm 46

Introduction

1. **be crite** Thorpe wrongly records by in his Notes.

Text

1. **heofað** In a footnote to this verse, Bright and Ramsay incorrectly describe the MS. reading as **heowað**.

3. **orlega peoda** Thorpe changes to **orlega**.

Psalm 47

Introduction

1. **wundorlican** Thorpe emends to **wunderlican**.

2. **eft gefriðod** Main verb omitted. Read eft gefriðod (byð) with Thorpe and Bright and Ramsay.

Text

11. **ælces cynnes heringe** In their footnote to this verse, Bright and Ramsay wrongly represent the MS. reading as **ælces**. **ælces** is given in their text.

Psalm 48

Introduction

1. **he lærde ealle men** Thorpe changes to **menn**.

Text

7. **ob bane ende** Bright and Ramsay emend to **bone**.

9. **hy beð** Bright and Ramsay emend to **beoð**.

11. **goodes** Thorpe misreads as **godes**. Read as Thorpe and Bright and Ramsay **onhyred**.

12. **fet** Thorpe misreads as **set**.

16. **na na ne andgiað** Thorpe omits the second ne evidently considering it a mistaken repetition.

18. **pæs ðe him sealde** Thorpe and Bright and Ramsay supply the pronoun subject: pæs ðe (he) him sealde.

19. **he færð pæs** Read **ber** with Thorpe and Bright and Ramsay.
Psalm 49

Introduction

1. be agrum tocyme Read agrum with Thorpe and Bright and Ramsay.
2. almessen Bright and Ramsay emend to almessen.
   (But see note for 28:Introd.1, above).

Text

1. eorhlice men Thorpe changes to menn.
9. eowra offrunga Thorpe emends to eowre.
13. earðan Thorpe and Bright and Ramsay conservatively emend to eorðan.
   ymhyrft Bright and Ramsay render ymbhwyrf. 
16. cleopiad Thorpe wrongly gives the singular cleopadar. 
   gefribe Thorpe wrongly gives gefribe in his Notes.
21. ongean binne 7 A noun is obviously omitted here. To accord with the Latin adversus fratrem tuum, Thorpe and Bright and Ramsay emend to ongean pinne (broper).

Psalm 50

Introduction

1. heac he witgode Read eac with Thorpe and Bright and Ramsay (See note for 40:2 above).
2. sancte paule pam apostole MS. see paule pam apte.

Text

4. unrihtwisnessa Thorpe renders unrihtwisnesse.
   mina synna Thorpe emends to mine.
6. mi moder Thorpe and Bright and Ramsay emend to min.
7. mægena gyfa Read mægena gyfa with Bright and Ramsay. 
   beheleđa 7 uncupa Thorpe changes to beheleđa 7 uncupa. 
   bat bat ic wilnige The second bat is entered above the line. 
A folio is missing, which would have contained the last verses of psalm 50 and the first few of psalm 51, the beginning of the metrical section. There was also probably a miniature or illumination to mark the end of the Prose Fifty. (See Introduction, p. above).
This is a select bibliography. For instance, among the primary sources I do not include all of the printed editions of the Psalms which I have consulted.

Primary Sources.

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