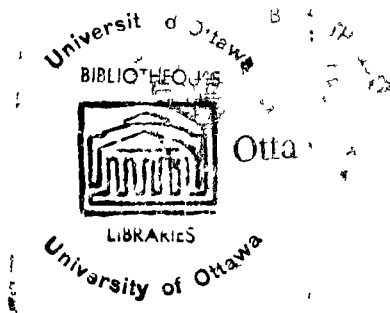


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AN EDITION OF THE OLD ENGLISH PROSE PSALMS
OF THE PARIS PSALTER

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Thesis presented to the Faculty of Arts of
the University of Ottawa through the
Department of English as partial fulfill-
ment of the requirements for the degree
of Master of Arts.



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ABSTRACT

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 Thaumás 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 Poy 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. Krapp⁵ 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 Bromwich⁶, who notes that when the manuscript is described in Silvestre it is said to contain 196 leaves, a number which was surely inaccurate by 1841. 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 fonds 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 un glossed Latin canticles.
5. A Latin litany of Anglo Saxon saints.
6. Latin prayers⁸ 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 Ker⁹ 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."¹⁰ 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 1120.¹¹ However, a date towards these latter limits is unlikely in view of the drawings in the text.¹²

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) 7 for and. This abbreviation is also occasionally used as an element in composition, e.g., in the noun 7wlitan (12:1).
- 2) þ for pæt.
- 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) bonn̄, (occasionally poñ, 21:29, and once ðonn̄, 18:5) for bonne. The abbreviation poñ may also represent pone (e.g., 16:2).
- 5) driht, (and twice driht̄, 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: s̄c̄e paula 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.¹⁵ Sisam finds some practical distinction indicated by accents, saying that the acute may indicate the length of vowels in stressed syllables.¹⁶ The most certain observation that can be made about the accents in the Paris prose is that they are found in the following situations:

- (a) Long vowels, e.g., bán 31:3, á 1:2, 35:8, 42:Introd., láre 2:6, húse 22:9.
- (b) Short vowels, e.g., slép 3:4, dém 7:8, wóp 38:14, bróc 9:34.
- (c) Short vowels in a stressed prefix, e.g., ónliht 33:5, gránunge 6:5, únwemme 17:23.

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

A practical distinction between god, "god", and god̄, "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 o's, each being accented. For example, gód 12:7, góód 15:1, 22:11, 26:15, góódum 31:7, góódes 33:9, góóde 37:20, góóda 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 it¹⁸ 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.²⁰ 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."²¹

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."²² The truth of this had been demonstrated by Ramsay²³, 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." ²⁴

Such was not the conclusion reached by J. Bromwich. In a long footnote to "Who Was the Translator of the Paris Psalter?",²⁵

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."²⁶ 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."²⁷ 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,²⁸ (MS.I).²⁹ 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."³⁰ 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."³¹

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.³² 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."³³ 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."³⁴ This was not the case, as was proved by J.D.

Bruce,³⁵ who discovered that the Introductions were largely dependent on the commentary In Psalmorum Librum Exegesis, or Pseudo-Bede.³⁶ This Exegesis is made up of:

- 1) Vulgate Superscription³⁷
- 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.³⁸ 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 Bruce³⁹, and more conclusively by Ramsay, to stem from a commentary by Theodore of Mopsuestia,⁴⁰ 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.⁴¹ For example, the final clause of the Introduction to Psalm 3 mentions Judas Iscariot:

7 be iudan scarioth þe hine lāwde he seofode to drihtne.⁴²

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:

Ðysne þridan sealm david sāng þa he fleah absalon his sunu⁴³

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:

Þæt he sceolæ þæt ylce don æfter þam sige þe he hæfde wið assirium⁴⁴

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.⁴⁵ 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.⁴⁶ 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."⁴⁷ If, as seems to be the case,⁴⁸ 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.⁴⁹ 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.⁵⁰

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.⁵¹ This is an Irish manuscript, and the Latin marginal glosses which accompany each psalm are another text of Bede's Argumenta and Explanat-
-iones. 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 authority. 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 noted⁵² 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 "ælc rihtwis 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.⁵³ Ramsay, however, was able to find a precedent for this custom in the fragmentary Irish commentary, and in a poem by

Airbhertach mac Coisse.⁵⁴ 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 C oise poem,⁵⁵ "morality" is said to apply to "every just one." It is but a short step to the " lc 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 þysne nigan 7 twentigoþan sealm
þam gode þe hine alyside  t his feondum....
2. 7 þ t ylce he witgode be ezechie.....
4. 7 þ t ylce he witgode be  lcum rihtwison
men þe þysne sealm sing .....
3. 7 eac he witegode on þam sealme be criste hu
he sceolde alysed beon  g der ge fram iudeum
ge of  y dea e.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. Bruce⁵⁷ 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, retaining only the Davidic and New Testament references. Ramsay considers that these all embody some kind of dogmatic teaching.⁵⁸ An example is the Introduction to Psalm 49:

David sang þysne nigen 7 feowertigoðan sealm be
ægrum tocyme cristes on þam sealm he cydde hu
egeslice crist þreatode iudeas 7 ealle heora
gelican þe þæt ylce doð þæt hy dydon for þam
hy sealdon ælmesan 7 ofredon gode heora nytenu
næs hy sylfe.⁵⁹

(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 wyrm", and the Introduction to psalm 10, "swa þes spearuwa". (A similar use of þes may also have been intended in 36:19 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.⁶¹ 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 eorþan wæs."⁶² 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 þonne he alysed
wæs fram iudea ehtnesse.(17:Introd.)^{62a}

....7 eac þa apostolas hine sungon be criste þa
hine man lædde to rode.(19:Introd.)^{62b}

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:

Ða david þisne þreotteaðan sealm sang þa
seofode he to drihtne on þam sealme þæt æfre
on his dagum sceolde gewurðan swa lytle treowa
7 swa lytel wisdom wære on worulde.⁶³

IV THE-OLD ENGLISH PROSE

(a) Date and Authorship.

Until the last decade,⁶⁴ 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. Wülker⁶⁵ 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."⁶⁶ Tripartite division was commonly employed in medieval psalters⁶⁷, 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. Wichmann⁶⁸ who, five years later, made a lexicographical comparison between the Prose Fifty and the Meters of Boethius.⁶⁹ 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 Care⁷⁰, 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,⁷¹ 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 Explanations in the commentary In Psalmorum Librum Exegesis.⁷² 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.⁷³ He agrees with Wichmann⁷⁴ that the additions have come from "what the author has gathered by hearing and reading,"⁷⁵ and concludes that this shows such a familiarity with contemporary exegesis that the translator could not have been a layman.

From the West-Saxon dialect⁷⁶ 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 says⁷⁷ that he made use of clerical advisors for his translations, as was pointed out by A.S. Cook.⁷⁸ 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,⁷⁹ 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."⁸⁰ 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."⁸¹

A selected list is given from class (b) of these parallels,⁸² 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."⁸³ 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."⁸⁴

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 Alfredian 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 indicates 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 " þæt ys...." In psalm 44, five verses contain such expansion:

1. Min heorte bealcet góóð word (þæt ys góóð godes bearn)⁸⁷.
(44:1)
2. And þær stent cwen....(þæt ys eall cristnu gesamnung)...
(44:11)
3.min dohtor (þæt ys seo gesamnung cristes folces)...
alæt þin folc (þæt synd yfelwillende menn 7 unðeawas)
7 þæt hus...þines leasan fæder (þæt ys deofol).(44:12)
4.gegyrede mid eallum mislicum hræglawlitum 7 mid
gyldnum fnasum (þæt synt mistlica gearnunga fulfremedra
manna.) (44:15)
5. For þinum fædrum þe bioð acennedu bearn (þæt synt apostolas
wið þam heah fædrum 7 wið witgum).....(44:17)⁸⁸

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
(þæt ys gastlicu lar seo ys on ðam godspelle
seo ys scearpre þonne æni sweord).⁸⁹

The slightly longer kind of addition found here, (basically a " þæt 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....(þæt ys crist se ys word 7 tunge god fæder
þurh hine synt ealle þincg geworht). (44:2)
2. ...folc gefeallað under ðe (þæt ys þæt hy oper twega opþe
an andetnesse gefeallað opþe on helle). (44:7)
3.swa ylce doð eac þa dohtor þære welegan byrig tyrig

hi hine weorðiað (mid gyfum þæt synt þa sawla þe beoð
gewelgoda mid góóðum gearnuncgum). (44:13)

4. ...hy bioð gelædde in to þinum temple (þæt synt þa
sawla þa heora mægðhað gehealdað 7 þa hreowsiendan 7
þa þe gewitnode beoð for hiora scyldum oþþe heora
unwillum). (44:16) 89^a

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., "þa dohtor" parallels "þa sawla", "mid gyfum" parallels "mid goodum gearnuncgum"). 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 þinum
claðum 7 of þinum elpanbænenum husum on þam
þe gelufiað cynincga dohtor þa þær wuniað
for þinre lufan 7 for þinre weorðunga (þa
wyrtemang tacniað mistlicu mægen cristes 7
þæt hrægl tacnað cristes lichaman 7 þa
elpanbænenan hus tacniað rihtwisra manna
heortan þara kynincga dohtor tacniað riht-
-wisra manna sawla). (44:10) 89^b

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 : " þæt hus... þines leasan fæder (þæt 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 goode dagas gehyre hwæt ic secge)..(33:12)⁹⁰
2.eall min lichama is full flæsclicra lusta (⁹¹for þam nis nan hælo on minum flæsce). (37:7)
3. Eadig bið se þe ongyt þæs þearfan 7 þæs wædlan 7 him þonne gefultumað (gif hine to onhagað gif hine ne onhagað þonne ne licað him þeah his earfoðu,..) (40:1)⁹²
4. 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 góóde þa hwile þe he her byð (gylde for þy him sylf 7 alyse his sawle þa hwile ðe he her sy for þam se broðor oppe nyle oððe ne mæg gif he sylf nane onginð to tilianne þæt he þæt weorð agife to alysnese his sawle ac þæt ys wyrse þæt full neah ælc mann þæs tiolað fram þam anginne his lifes op þæne ende hu he on ecnesse swincan mæge). (48:7)⁹³

The hortatory tone of 48:7 is so marked that it helped to convince Bruce⁹⁴ 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 "þæt 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 þines rices
 (seo gerecð ælcne mann
 oppe to þonum willan oððe to wite). (44:8)⁹⁶

Some examples from other psalms are:

1. (Pa answarode drihten þæs wítgan mode þurh onbryrdnesse þæs halgan gastes 7 cwæð se witga ic wat þeah ic ahsige hwa þær eardað) se þe in gæð butan wamme 7 wyrçð 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
3.7 hine ne funde n furpum 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 attuned 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 linguæ illius proprietat.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"¹⁰¹. In the next verse of this psalm, "adorabunt eum" is rendered by "gebide þe to him 7 weorþa hine". In verse 15, "In fimbriis aureis circumamicta varietate" becomes "Vtan beslepte 7 gegyrede mid eallum mislicum hrægla wlitum 7 mid gyldnum fnasum...", 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". "gestapela 7 gestrangra þine heortan", (26:16), translates "confortetur cor tuum". "hy feallað.....swa swa wyrta leaf oppe blotsman", (36:2), renders "sicut holera herbarum cito cadent".

Occasionally adjectives are doubled, as in 11:7 : "godes word beoð swiðe soð (7 swiðe clænu..) More often single adjectives are inserted to heighten the dramatic force, such as "(swyðe heah)setl", (39:2), or "þinne (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 :

Eala drihten hu lange wylt þu þæt hit on þam
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 ðu dryht 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 þan min cweodað dryht hwelc gelic ðe", and the Paris translation is:

Eall min ban.....cwyð eala drihten hwylc is
ðin gelica¹⁰⁴

Occasionally the address is qualified by an additional prayer:

...þonne gehyrdest þu me drihten (for ðam þu
eart se ðe me gerihtwisast) 7 on minum
earfoðum 7 nearonessum þu me gerymdest (4:1)¹⁰⁵

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

cweð to minre sawle ne ondræð þu þe ic eom
þin hælo 7 ic þe gehealde¹⁰⁶

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 þin ic eam". The intimate tone of the Paris translation is achieved by the addition of "ne ondræð þu þe" and the reinforcement of "salus tua ego sum" by "ic þe 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 bec" in the Vespasian manuscript. By comparison we have the homely "7 gan hy on earsling"¹⁰⁷ in the Paris Psalter. For the Latin " ex ore infantium et lactantium perfecisti laudem", (8:2), the gloss is " of muðe cilda 7 milcdeondra ðu gefremedes lof." Paris gives " ge furðum of ðæra cilda muðe þe meolc sucað þu byst hered"¹⁰⁸. 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....beoð swiðe soð 7 swiðe clænu hy beoð swa hluttur swa þæt seolfor þe byþ seofon sidon amered syþþan se ðora adolfen byð"¹⁰⁹, than by the gloss "gesprec dryhtnes gesprec clæne seolfor fyre amearad earðan ge clasnad seofenfaldlice". 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 sæs settende in goldhordum thesauris neolnisse". The Old English prose gives " He gegaderode eall sæwæteru tosomne swylce hi wæron on anum cylle he gesette þone garsecg on his goldhorde"¹¹⁰. Here, " þone 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 oculis", which is glossed "ða ðe wiðerbrociað me unrehtlice ða ðe fiað me bi ungewyrhtū 7 becnadon mid egum". The Paris translation is " þa þe winnað mid unrihte ongean me 7 me hatiað butan scylde 7 wincettað mid heora eagum betwuh him"¹¹¹. The succession of three verbs, each having an -iað or -að 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 ðu des swe gongeweafra sawle his". The Paris translation makes the image clear. "þu.....gedest þæt he aswint on his mode 7 wyrð swa tedre swa swa gangewifra nett." (38:12)¹¹²

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,¹¹³ 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 gedēð þine rihtwisnesse mannum swa sweotole swa sunnan 7 þinne dóm he gedēð swa sweotolne swa sunne byð to middes dages. (36:6)¹¹⁴

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

Paris For þam ic hi todælde swa smæle 7 swa swa dust beforanwinde 7 hi adilgode swa swa wind deð dust on here strætum. (17:40)¹¹⁵

Romanum igne me examinasti...

Paris þu....me sude mið þam fyre monegra earfoða swa swa gold opþe seolfor ... (16:3)¹¹⁶

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

Paris Ic eam wýrm gelicra ðonne men for þam ic eom worden mannum to leahtungre 7 to

forsewenesse 7 ic eom ut aworden fram
 him of heora gesomnunga swa þes wyrm.
 (21:5)¹¹⁷

Romanum Advocavit caelum sursum et terram ut
 discerneret populum suum

Paris And he cleopað to þam heofone hæst hine
 þæt he hine fealde swa swa boc 7 he bebyt
 þære eorðan þæt heo todælde hyre folc.
 (49:5)¹¹⁸

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 fæt þæt synt þa unrihtwisan he
 gedeð his flan fyrena þæt he mæge mid
 sceotan 7 bærnan þa þe her byrnað on
 wrænesse 7 on unþeawum. (7:13)¹¹⁹

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 expansion 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 "naïveté of conception, looseness of syntactical structure, and clumsiness of movement"¹²⁰, 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.

Ealle gesceafta þu legst under his fét 7
under his anwald sceaþ 7 hryðera 7 ealle
eorðan nytenu.

[F] leogende fuglas 7 sæ fiscas þa farað geond
þa sáwegas.

Drihten drihten ure god hu wuldorlice þin
nama ys geond eall eorðan. (8:7-9)¹²¹

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.¹²² 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."¹²³ R.L. Ramsay¹²⁴ 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."¹²⁵ 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.¹²⁶ In 1920 K. Sisam produced "Notes on the West-Saxon Psalms".¹²⁷ This was followed by Bright and Ramsay's "Notes on the West-Saxon Psalms",¹²⁸ 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 Prefatio is inadequate, and the critical material promised by Bright and Ramsay¹²⁹ never appeared.

1. The manuscript is fully described in the Preface to the facsimile edition: The Paris Psalter, MS. Bibliothèque Nationale Paris fonds Latin 8824, Copenhagen:1958. The general editor is Bertram Colgrave, and various scholars have contributed to the Preface: Sections I and II, General History, J. Bromwich: III, The Handwriting, H.R. Ker; IV, The Decoration, Francis Wormald: V, The Psalm Texts, K. and C. Sisam.
2. Bromwich, Preface to facsimile edition, p. 12, gives further information about the history of the manuscript.
3. Bromwich, Preface to facsimile edition, p. 12.
4. Ibid.
5. G.P. Krapp, The Paris Psalter and the meters of Boethius, New York, 1932, pp. vii-viii.
6. Bromwich, Preface to facsimile edition, p. 12.
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.
9. Ker, Preface to facsimile edition, p. 14.
10. Ibid.
11. Ker, Preface to facsimile edition, p. 13.
12. See above, p. vii.
13. Ker, Preface to facsimile edition, p. 13.
14. Ibid.
15. N.R. Ker, Catalogue of Manuscripts Containing Anglo-Saxon, Oxford, 1957, p. xxxv.
16. K. Sisam, Studies in the History of Old English Literature, Oxford, 1953, pp. 186-7.
17. Minnie Cate Morell, A Manual of Old English Biblical Materials, Knoxville, p. 135.

18. See above, p.1.
19. Wormald, Preface to facsimile edition, p.15.
20. See above, p. iii.
21. Wormald, Preface to facsimile edition, p.15.
22. Sisam, Preface to facsimile edition, p.15.
23. R.L.Ramsay, "The Latin Text of the Paris Psalter: a Collation and some Conclusions", AJP, XLI (1920), pp. 147-176.
24. Ramsay, AJP, p. 169.
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.
26. Bromwich, pp. 294-5.
27. Ibid.
28. Ibid.
29. According to the system first devised by A.S.Cook in his introduction to Biblical Quotations in Old English Prose Writers, London, 1898.
30. Bromwich, p. 295.
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.
34. B. Thorpe, Libri Psalmorum..., Oxford, Præfatio p.vii.
35. Bruce, "The Anglo-Saxon Version of the Book of Psalms commonly known as the Paris Psalter ", PMLA, IX (1894), pp. 55-141.
36. J.P.Migne, Patriologiae (Latina), Paris 1844-80, XCIII, pp. 478-1098.
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.

38. Ramsay, "Theodore of Mopsuestia and St. Columban on the Psalms", Zeitschrift für celtische Philologie, VIII (1912), pp. 453-460.

39. Bruce, pp. 93-141.

40. Ramsay, ZfcP, pp. 452-465.

41. Migne, PL, LXX. See Ramsay ZfcP, p. 459.

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. 48.

45. Bruce, p. 72, fn. 1, and p. 135.

46. Ibid, pp. 125-129.

47. Ramsay, ZfcP, p. 485.

48. See above, pp. xvii - xxi.

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.

54. Ramsay, ZfcP, pp. 468 and 475.

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.
62. P. 7.
- 62^a. P. 24.
- 62^b. P. 29.
63. Pp. 18-19.
64. John Tinkler, A Critical Commentary on the Vocabulary and Syntax of the Old English Version in the Paris Psalter, Stanford University Diss., 1964, discusses rare words and syntactical problems.
65. Wülker, Grundriss zur Geschichte der angelsächsischen Literatur, Leipzig, 1885. For an analysis of Wülker's views see Bromwich, p. 292, fn.1.
66. Willelmi Malmesbiriensis Monachi De Gestis Regum Anglorum, lib. II, para. 123, ed: W.S. Stubbs, Rolls Series, (1887-9), 1, 132.
67. Françoise Henry, "Remarks on the Decoration of three Irish Psalters", Proceedings of the Royal Irish Academy, 61, Sec. C, no. 2, pp. 24-7.
68. J. Wichmann, "König Alfred's angelsächsische Übertragung der Psalmen 1-11 excl.", Anglia, XI (1889), pp. 39-96.
69. W.J. Sedgefield, King Alfred's Old English Version of Boethius De Consolatione Philosophiae, Oxford, 1899.
70. H. Sweet, King Alfred's West-Saxon Version of Gregory's Pastoral Care, London, 1871-72.
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 Psalter, 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.
79. Bromwich, pp. 291-303.
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. Bromwic... 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.
- 89^a P. 68-9. 89^b. P. 68.
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.

97. P.20.
98. P.30.
99. P.56.
100. Bruce, p. 152.
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.
104. P.50.
105. P.45.
106. P.50.
107. 6:8, p.8.
108. P.11.-
109. P. 17.
110. P.47.
111. P.51. .
112. P.55.
113. Edith E. Wardale, Chapters on Old English Literature, Oxford, 1953, p. 256.
114. P.54.
115. P.26.
116. P.22.
117. P.31.
118. P.76.
119. P.10.
120. Bruce, p. 158.

121. Pp. 11-12.

122. Benjamin Thorpe, Libri Psalmorum versio antiqua Latina; cum Paraphrasi Anglo-Saxonica, partim soluta oratione, partim metricè composita nunc primum e Cod. MS. in Bibl. Regis Parisiensi adversato, Oxford, 1835.

123. G. Tanger, "Collation de Pariser Altenglischen Psalters mit Thorpe's Ausgabe", Anglia, VI (1883), pp.125-41.

124. R.L.Ramsay, "The Latin Text of the Paris Psalter: a Collation and some Conclusions", AJP, 1920, pp. 147-176.

125. Ramsay, AJP, p.148.

126. Grattan, "On the Text of the Prose Portion of the Paris Psalter", MLR, IV, (1909), pp. 185-189.

127. Sisam, "Notes on the West-Saxon Psalms", MLN, XXXIII (1918), pp.474-476.

128. Bright and Ramsay, "Notes on the West-Saxon Psalms", MLR, XXXIII (1918), pp.471-4.

129. Bright and Ramsay, MLR, p.472.

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 dryñ or dryht 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 DICIT QUI CORPUS DOMINI SEPELIVIT

1. [E]adig byð se wer þe ne gæð on geþeaht unrihtwisra ne on þam wege ne stent synfulra ne on heora wolbarendum 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 aplandod neah wætera rynum.
4. Þæt sylð his wæstmas to rihtre tide 7 his leáf 7 his blæda ne fealwiað ne ne seariað swa byð þam men þe we ær ymb spræcon eall him cymð to góde 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 þara rihtwisena
7. For þam god wát hwylce weg þa rihtwisan geearnedon ac þa unrihtwisan cumað to wítum.

Psalm 2

Þæs æfteran sealmes capitul is gecweden psalmus david

þæt ys on englisc dauides sealm for þam he ys sealm gecweden for þi he seofode on þam sealme 7 mænde to drihtne be his feondum ægðer ge inlendum ge utlendum 7 be eallum his earfoðum 7 swa deð ælc þara þe þysne sealm sincgð be his sylfes feondum 7 swa dyde crist be iudeum.

VOX CRISTI DE PASSIONE AD LUCAM EVANGELIUM

1. Hwy ryð ælc folc 7 hwi smeagað hi unnytt.
2. And hwy arisað eorð cynincgas 7 ealdormenn cumað tosomne wið góde 7 wið þam þe he to hlaforde geceas 7 gesmyrede hi cweðað.
3. Utan tobreccan heora bendas 7 aweorpan heora geocu óf us.
4. Hwæt forstent heora spræc cwæð se witega þeah hi swa cweðen for þam se god þe on heofonum ys hig gehyspð 7 drihten hyg gescent.
5. And he clypað to him on his yrre 7 gedrefð heora geþeahht.
6. And ic eam þeah cincg geset fram gode ofer his ðone halgan munt syon to þam þæt ic lāre his willan 7 his æ.
7. For þan cwæð drihten to me þu eart min sunu nu to dæg ic ðe acende.
8. Bide me 7 ic þe sylle þeoda to agnum yrfe 7 þinne anwald ic gebræde ofer ðeoda gemæro.
9. And ic gedo þæt þu heora wylst mid iserne gyrde 7 hi miht swa eaðe abrecan swa se croccwyrhta mæg ænne croccan.
10. Ongytað nu kyningas 7 leorniað ge domeras þe ofer

eorðan demað.

11. Þeowiað drihtne 7 ondrædað hine blissiað on gode 7 ðeah mid ege.
12. Onfoð lare þy læs eow god yrre weorðe 7 þy læs ge wendon of rihtum wege.
13. For þam þonne his yrre byð onæled þonne beoð eadige þa þe nu on hine getrywað.

Psalm 3

Ðysne þridðan sealm david sáŋg þa he fleah absalon his sunu 7 seofode þa yrmðe to drihtne, swa deð ælc þæra manna þe þisne sealm singð his selfes earfoðu 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 cweðað to minum mode þæt hit næbbe nane hæle æt his gode.
2. Ac hit nis na swa hy cweþaþ ac þu eart butan ælcum tweon min fultum 7 min wuldor 7 þu ahefst upp min heafod.
3. Mid minre stemne ic cleopode to drihtne 7 he me gehyrde

of his þam halgan munte.

4. Þa ongan ic slapan 7 slép 7 eft aras for þám þe drihten me awehte 7 me úpp arærde.

5. Forðam ic me nu na ondræde þusendu folces þeah hi me utan ymbþringen ac ðu drihten aris 7 gedo me halne for þam þu eart mid god.

6. For ðam þu ofsloge ealle þa ðe me wiðerwearde wæron butan gewyrhton 7 þara synfulra mægen þu gebryttest.

7. For ðam on ðe ys eall ure hæl 7 ure tohopa 7 ofer þin folc sy þin bletsung.

Psalm 4

Þe feorða sealm is gecweden dauides sealm 7 dauides sang for ði ælc þara sealma þe swa gecweden byð þæt he sy ægðer ge dauides sealm ge dauides sancg ælcne ðara he sancg be sone mid weorode ac ða he þysne sealm sancg þa gealp he 7 fægnode godes fultumes wið his feondum 7 swa deð ælc welwillende man þe þisne sealm singð 7 swa dyde ezechias þa he wæs ahred æt his feondum 7 swa dyde crist ða he wæs ahred æt iudeum.

VOX CRISTI IN CRUCE QUANDO POSITUS FUIT

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

- 7 nearonessum þu me gerymdest.
2. Gemiltsa me drihten 7 gehyr min gebed.
 3. Eala manna bearn hu lange wylle ge beon swa heardheorte wið gode 7 hwi lufige ge idelnesse 7 secað leasungga.
 4. Wite ge þæt god gemyclade his ðone gehalgodan 7 he me gehyrð þonne ic him to clypige.
 5. Peah hit gebyrige þæt ge on woh yrsien ne scule ge hit no þy hraþor þurhteon þe læs ge syngien 7 þæt unriht þæt ge smeagað on ewerum mode forlætað 7 hreowsiað þæs.
 6. Offriað ge mid rihtwisnesse 7 bringað þa gode to lacum 7 hopiað to drihtne.
 7. Manig man cwyð hwa tæcð ús teala 7 hwa sylð us þa god þe us man gehæt 7 is peah geswutelod ofer us þin gifu peah hi swa ne cweðen.
 8. Þæt ys þæt þu sealdest blisse minre heortan 7 þin folc gemicladest 7 him sealdest geniht hwætes 7 wines 7 eles 7 ealra 7 ealra goda peah hi his ðe ne ðancien.
 9. Ac gedo nu þæt ic mote on þam genihte 7 on þære sibbe slapan 7 me gerestan for ðam þu drihten synderlice me gesettest on blisse 7 on tohopan.

Psalm 5

De fifta sealm ys gecweden dauides sealm þone he sang

be his sylfes 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 hæ hine singð be
 his sylfe^lfrofre, 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 ðenc þara worda minra gebeda.
2. For ðam ic gebidde on dægred to ðe ac gedo þæt þu gehyre
 min gebed drihten.
3. Ic stande on ærmergen beforan ðe æt gebede 7 seo þe þæt
 is þæt 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 wunað se yfelwillenda ne þa unrihtwisan ne
 wuniað beforan þinum eagum.
5. Þu hatast ealle þa þe unriht wyrcað 7 þæt ne forlætað
 ne his ne hreowsiað 7 þu fordest þa þe symle leasinga specað.
6. And þa manslagan 7 þa swicolan þu forsyhst.
7. Ic þonne hopende to þinre þære myclan mildheortnesse
 ic gange to þinum huse drihten 7 me gebidde to þinum halgan
 altare on ðinum ege.
8. Drihten læd 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 muðe is leasuncg 7 heora mod is swiðe idel.

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

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 fægrian on ecnesse 7 þu wuna on him 7 fægrian 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 gescyldst 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 þæra 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 ælce niht on minum bedde ic síce 7 wépe 7 hwilum min beod wæte mid tearum.
6. Mine eagan synt gedrefede for yrre 7 ic eom forealdod betweoh eallum minum feondum.
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

Pysne seofodan sealm david sang þa¹he seofode his ungelimp to drihtne þæt wæs þa absalon his sunu hine adrifen hæfde of

ðam rice þa hine teone wyrde²chus genimnis sunu þa seofode he þæt to drihtne 7 swa deð ælc mann þe þysne sealm singð mænð his earfoðu to drihtne 7 swa dyde crist þa he on eorðan wæs.

VOX CRISTI AD PATREM DE IUDEIS ET EZECHIAS AB HOSTIBUS

1. Drihten min god to þe ic hopige alys me fram eallum þam þe min ehtað 7 gefriða me.
2. Þæt næfre mine fynd ne grípen mine sawle swa swa léo for þam ic nat ealles hwa me ahredde 7 gehæle butan þu wylle.
3. Drihten min god gif ic to þisum þe me nu swencað þæs geearnod hæbbe þæt hi nu doð oððe ænig unriht wið hi gedon hæbbe.
4. Oppe furðum him gulde yfel wið yfle swa swa hi hit geworhton þonne ofslean me mine fynd órwigne næs þas þe mine frynd beon sceoldon.
5. And secan mine fynd mine sawle 7 þa gefon 7 oftreden on eorðan min líf 7 minne weorðscipe to duste gewyrçen.
6. Aris drihten of þinum yrre 7 sær on minra feonda mearce 7 geweorða þe sylfne þara.
7. Aris drihten to þinum gehate 7 dó swa swa þu gehete þæt wæs þæt þu woldest helpan unscyldégum gif þu swa dest þonne cymð 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 dēm me æfter minum gewyrhtan 7 dēm me æfter minre unscæðfulnesse.
10. Geenda nu þæt yfel þara unrihtwisra 7 gerece 7 geræd 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. Þe drihten þe is rihtwis dema 7 strang 7 geþyldig hwæðer he yrsige ælce dæge 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 unrihtwisan he gedeð his flan fyrena þæt he mæge mid sceotan 7 bærnan þa þe her byrnað on wrænesse 7 on unþeawum.
14. He cenð ælc unriht 7 hit cymð him sare 7 his geferum.
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 lofige.

Psalm 8

Pysne eahteoðan sealm sang david þa he wuntrade godes wundra se wylt eallum gesceaftum 7 eac he witgode on þam sealme be þære wuldorlican¹ acennednesse cristes.

ECCLESIA 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 furðum of ðara cilda muðe þe meolc sucað þu byst hered.
3. Þæt hi doð to bysmore þinum feondum for þam þu towyrpest þine fynd 7 ealle þa þe unrihtwisnesse ladiað 7 scyldað.
4. Ic ongite nu þæt weorc þinra fingra þæt synd heofonas 7 mona 7 steorran þa þu astealdest.
5. Drihten hwat is se mann þe þu swa myclum amanst oþþe hwat is se mannes sunu þe þu oftrædlice neosast.
6. Pu hine gedest lytle læssan þonne englas pu hine gewuldrast 7 geweorðast 7 him sylst heafodgold to mæðe 7 pu hine gesetest ofer þin handgeweorc.
7. Ealle gesceafta þu legst under his fét 7 under his anwald sceap 7 hryðera 7 ealle eorðan nytenu.
8. [F] leogende fuglas 7 sæ fiscas þa farað geond þa sæwegas.

9. Drihten drihten ure god hu wuldorlic þin nama ys geond ealle eorðan.

Psalm 9

On ðam nigoðan sealme david hine gebæd to drihtne 7 him þancode þæt his sunu 7 eac oðre fynd him ne mihton eall þæt yfel don þæt hi him geteohod hæfdon 7 on þa ylcan¹gerad hine singð ælc rihtwis mann be his sylfes feondum 7 be þam ylcan hine sang crist þa iudeas hine woldan don mare yfel ðonne hig mihton, 7 swa dyde eac ezechias ða his fynd hine ne mehton ateon swa hy woldon.

ECCLESIA LAUDEM DICIT 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 ðu hea god
3. For ðam þu gehwyrfdest mine fynd under bæc 7 hi wæron geuntrumode 7 forwurdon beforan ðinre ansyne.
4. For ðam ðu demst minne dom 7 mine spræce 7 eall for me dydest þæt ic don sceolde ðu sitst on ðam hean setle þu ðe symle demst swiðe rihte;

5. Du ðreast 7 bregst þa ðeoda þe us ðreatigað 7 ða unrihtwisan forweorðað 7 ðu adilgas heora naman on worulda woruld:
6. Seo redelse 7 þæt 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 eorþan swyðe emne.
9. He demð folcum mid rihte, he ys geworden friðstow ðearfendra.
10. And gefultumend þu eart drihten æt ælcere ðearfe for ðy hopiað to þe ealle þa ðe witan þinne naman.
11. For ðam þu ne forlættest nanne þara þe ðe secð heriað for ði drihten þone ðe eardað on sion.
12. And bodiað betweoh folcum his wundru for ðam he nis na ofergeotol þara gebeda his þearfena ac he is swyþe 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 ahofe fram deaðes gatum to þam þæt ic bodade eall þin lof on ðam geatum þære burge hierusalem.
14. Ic fægnie on þinre hælo ðe þu me sylest 7 ða ðeoda þe min ehtað syn afæstnode on ðam ylcan earfoðum þe hi me geteohhod hæfdon 7 heora fet synt gefangene mid þy ilcan

gryne þe 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 gehwyrfede to helle 7 ælc folc þæra ðe god forgyt.

17. For þam god ne forgyt his ðearfan oð heora ende ne heora geþyld ne forweorð op ende.

18. Aris drihten þy læs se yfelwillenda mæge don þæt he wille 7 gedo þæt eallum folcum sy gedemed beforan ðe.

19. Gesete drihten ofer hy sumne anwald þæt hig gelære þæt hy witon þæt hi men synt.

20. Drihten hwi gewitst þu swa feor fram us 7 hwi noldest þu cuman to us to þære tide þe us nydþearf was.

21. Þonne se unrihtwisa ofermodegað þonne byð se earma ðearfa onæled 7 gedrefed 7 eac geunrotsod ac weorðon þa unrihtwisan gefangene on þam geþohtum þe hi geþoht habbað.

22. For þam se synfulla byð hered þær he his yfelan willan wyrçð 7 hine bletsiað þa yfelan for his yfelan dædum.

23. Se synfulla bysmrað drihten 7 for þære menigu his unrihtes he ne geðencð þæt god hit mæg gewrecan.

24. For þam he ne deð god beforan his modes ansyne for þam beoð his wegas 7 his weorc eal neh unclæne.

25. For þam he næfð nan gemynd godes doma beforan his ansyne þæt he mæge rixian 7 wealdan ealra his feonda 7 don him to yfele þæt þæt he wylle.

26. And he cwýð on his mode ne wyrð þisses næfre 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 wég oþera manna sár 7 geswinc he syt symle on geþeahte mid þam welegum dygollice to þam þæt he mæge fordon þa unsceðþendan.
29. And þreatað þone earman mid his eagum 7 settað his digollice swa swa leo dét of his hole.
30. He sætað þæt he bereáfige þone earman 7 þæs wilnað 7 þonne he hine gefangen hafað mid his gryne þonne genæt he hine 7 þonne he hine hæfð gewyldne þonne aginð he sylf sigan oððe áfylð.
31. He cwæð ær on his mode ne gepencð god þyllices ac ahwyrfð his eagan þæt he hit næfre ne gesyhð.
32. Aris drihten min god 7 ahefe upp þine hand ofer ða unrihtwisan 7 ne forðgit þonne þearfan on ende.
33. For þam bysmrað se unrihtwisa drihten for ðam he cwýð on his mode ne recþ god þeah ic þus do.
34. Gesyhst þu nu cwæð se witega to drihtne hwylc bróc 7 hwylc sar we þoliað 7 þrowiað nu hit wære cyn þæt þu hit him wræce mid þinre handa ic þearfa eom nu to ðe forlæten þu eart fultumiend þara þe nabbað nawðer ne fæder ne modor.
35. Þu forbrycst þone earm 7 þæt mægen þæs synfullan for þy þeah hine hwa ahsode for hwi he swa dyde þonne ne mihte he hit na gereccan ne gepafa beon nolde þæt he untela dyde.
36. Drihten rixað on echnesse on þisse worulde ge on þære towearðan for þam weorðað aworpene þa synfullan of ægðrum his rica.
37. Drihten gehyrð þa wilnunga his þearfena 7 heora modes gyrnesse gehyrað þine earan.
38. Dem nu drihten þearfe þæs earman 7 þæs eaðmodan þæt

se awyrgeda ne ece þæt he hine leng myclie ofer eorðan.

Psalm 10

Ðysne teoþan sealm david sang þa he wæs adrifen¹ on þæt westen fram sawle þam cyngre þa his geferan hine lærdon þæt he hine þær hydde swa þes spearuwa 7 swa ylce þa rihtwisan þe hine singað hi seofiað be heora feondum ægðer 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 þeah for þam þe þa synfullan bendað heora bogan 7 fyllaþ heora coceras mid flanam 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 wyrccanne hwæt dyde ic unscyldega wið hi oþþe hwæt mæg 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 bræwas þæt ys his rihta dom ahsað manna bearn.
6. Se ylca drihten ahsað rihtwise 7 unrihtwise þæt heora ægðer secge hwæt he dyde þæt he hi mæge 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 gewyrpð mid grine 7 he onsent fyr ofer hig 7 ungemetlice hæto þære sunnan 7 wolberende windas mid pyllicum 7 mid manegum pyllicum beoð heora drincfatu gefyldu.
8. For þam god ys wwyðe rihtwis 7 he lufað rihtwisnesse

7 heo byð symle swyðe emn beforan him.

Psalm 11

Pa dauid¹ þisne endleftan sealm sang þa seofode he on þam sealme þæt on his dagum sceolde rihtwisnes 7 wisdom beon swa swiðe alegen 7 swa deð ælc rihtwis mann þonne he þysne 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 iudea ungeleaffulnesse.²

CRISTUS PRO PASSIONE SUORUM DE IUDEIS LEGE AD LUCAN

1. Gehæl me drihten for þam haligdom is nu on þisum didum fullneah asprungen 7 foðfastnes ys swyðe gelytlod.
2. Idla spræca hi sprecað to heora nyhstum¹ facen hi sprecað mid heora weolorum for þam hi nabbað on heora mode þæt hi on heora muðe sprecað ac þencað yfel þeah hi hwilum tela cweðen.
3. Ac drihten towýrpð ealle þa faernesfullan weoloras 7 þa oferspræcan 7 þa yfelspræcan tungan.
4. Pa þe teohhiað þæt hi scylen hi sylfe weorðian mid idelre spræce hy cweðað hwi ne synt we muðfreo hu ne moton we sprecaþ þæt we wyllað hwæt ondræde we hwylc hlaford mæg us forbeodan urne willan.
5. Ac drihten cwyð for yrðum þara wædlena 7 for granunge þara þearfena ic arise.
6. Ac hi sette on mine hælo 7 ic do swyðe treowlice ymb hi.
7. Godes word cwæð dauid beoð swiðe soð 7 swiðe clænu hy beoð swa hluttur swa þæt seolfor þe byþ seofon siðon amered syþþan se óra adolfen byð.
8. Pu drihten gehælst us 7 gefreoðast fram heora yfle on ecnesse.³

9. Ðeah þa unríhtwisan us utan began on ælce healfe 7 heora sy mycle ma þonne ure þeah þu us tobrædst. ongean hy 7 wið hi gefriðast.

Psalm 12

Ða dafid¹ þysne twelftan sealm sang þa seofode he to drihtne on þam sealme be his feondum ægþer ge gastlicum ge lichamlicum 7 swa deð ælc 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 DICIT IN MARCO

1. Hu lange wilt þu drihten min forgitan hwæðer þu oð minne ende wylle oððe hu lange wilt þu ahwyrfan þinne 7 wlitan fram me.

2. Hu lange sceal ic settan on mine sawle þis sorhfulle geþeaht 7 þis sar æt minre heortan hwæþer ic ælce dæge scyle.

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

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

5. [H]y læs æfre min feond cweðe ic eom strenga þonne he.

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

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

Psalm 13

Ða david þisne þreotteaðan sealm sang þa seofode he to

drihtne on þam sealme þæt æfre on his dagum sceolde gewurðan swa lytle treowa 7 swa lytel wisdom wære on worulde 7 swa deð ælc rihtwis man þe hine nu singð he seofað þæt ylce be his tīdum 7 swa dyde crist be iudeum 7 ezechias be rapsace assyria cyninge.

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

1. Se unrihtwisa cwyð on his mode nis nan god þe þis wite oððe wræce þonne byð þæt folc for þam cwyde gewemmed 7 gescynded on heora wonwillan.
2. Nis nan þe eallunga wel do ne forðon anlepe.
3. Drihten locað of heofenum ofer manna bearn 7 hawað hwæðer he geseo ænigne þara þe hine sece oþþe hine ongite.
4. Ac hi hine fleoð ealle endemes 7 secað 7 lufiað þæt hy syn idle 7 unnytte nis heora furðum an þe eallunga wel do.
5. Hi synt byrgenum gelice seo byð utan fæger 7 innan ful heora tungan wyrcaþ mycel facn þeah hi fægere sprecon heora geþeaht 7 heora willa 7 heora weorc byð swylce þære wyrestan nædran attor þa mon aspis hæc.
6. Ðara muð byð symle full wyrignessa 7 bitera worda heora fet beoð swiðe hraðe blod to ageotanne unþearfes for yflum willan.
7. And heora wegas beoþ symle gedrefede hie wilniað ealle mægne oþera manna unsælþa 7 him cymð sylfum þæt ylce ne secað hi nane sibbe.
8. Ne godes ege ne byð beforan heora modes eagum hwi ne ongitað ealle þe unriht wyrcað.
9. Þa þe wilniað fretan min folc swa ænne hlaf þa ne clypiað to gode mid góðum weorcum hwi ne ongitað hi þæt him cymð þonne hi læst wenað ege 7 ungelimp.
10. Hwy ne ongitað hi þæt god byð mid þam rihtwisran folce hwi gedrefe ge mine yrmingas geþeaht for þam god ys min

geþeaht.

11. Hwa arist elles of syon to þam þæt he sylle israelum hælo butan þu drihten þe afyrst hæft Anyd of þinum folce.
12. **B**lissie nu iacobes cyn 7 fægnian israele.

Psalm 14

David sang þysne feowerteoðan sealm þa he adrifen wæs of his earde wiscte þæt he moste eft to cuman 7 swa dyde israela folc þa hie on hæftnyde gelædde wæron of hierusalem to babilonia 7 swa deð ælc rihtwis man þonne he þysne sealm singð wilnað him sumere rothwile on þissere worulde 7 ec¹ reste æfter þisum 7 swa dyde crist þa he hine sang² seofode his earfodu³ to drihtne.

VERBA POPULI IN CAPTIVITATE BABILONIS REDDITUM AD PATRIAM

1. Drihten hwa eardað on þinum temple oððe hwa mot hine gerestan on þam halgan munte.
2. Þa answerode drihten þæs witgan mode þurh onbryrdnesse þæs halgan gastes 7 cwæð se witga ic wat þeah ic ahsige hwa þær eardað se þe in gæð butan wamme 7 wyrçð 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 underfehð wið his nyhstan.
5. And se þe þone awyrgdan for nawuht hæfð 7 se þe þone rihtwisan weorþað þone he godes ege hæfð.
6. Se þe his nyhstan swereð 7 hine mid treowum ne beswicð 7 se þe his feoh to unrihtum wæstmsceatte ne syleð ne nanes feos ne wilnað æt þam unscyldigan onfon.
7. Se þe þus deð ne wyrð he næfre astyred ne scynd on ecnesse.

Psalm 15

Pone fifteoðan sealm david sang be his earfoðum ægðer ge modes ge lichaman 7 eft swa ilce ezechias hine sang be his mettrumnesse wilnode him to gode sumre frofre 7 swa deð ælc rihtwís mann þe hine singð¹ on his earfoðum 7 swa dyde crist þa he hine sang.

VOX CRISTI AD PATREM EZECHIAS ORAVIT DOMINUM IN EGRITUDNE

1. Gehealde me drihten for þam ic hopige to ðe hu ne sæde ic þe driht þæt þu eart min god for þam hine eall þa good sealdest þe ic hæbbe 7 þe heora nan nydþerf nis eft on me to nimene.
2. Drihten gefylde ealne minne willan 7 me forgeaf þæt ic moste ofercuman þa þeoda þe me ungeðwære wæron 7 heora hergas toweorpan æfter minum agnum willan.
3. Heora unmiht 7 heora untrymð 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 dæl mines yrfes 7 se calic minre blisse 7 þu eart se þe me geedniwodest min rice.
6. Þu gedydest þæt we mætan ure land mid rapum 7 min hlyt gefeoll ofer þæt betste for þam is min land nu foremære 7 me swyðe unbleo.
7. Ic bletsige þone driht þe me sealde 7git ac þeah he me þara uterrena gewinna gefreode þeah winnað wið me þa inran unriht lustas dages 7 nihtes þæt 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 þæt ic ne beo eallunga oferswiðed.

9. For þam þingum min mod is gelustfullod 7 ic cyðe þa blisse on minre tungan 7 on þam tohopan ic me syððan gereste.
10. For þam þu ne forlætst mine sawle ne min mod to helle ne þinne gehalgodan ne lätst forrotian ne forweorðan.
11. Þu me gedydest lifes wegas cuðe 7 gefylst me mid gefean beforan þinre ansyne for ælc riht lustbarnes cymð þurh þinne fultum þam þe heo cimð on ecnesse.

Psalm 16

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

CRISTUS DE IUDEIS DICIT 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 ðe sy se dom betwuh me 7 him geseon mine eagan þone rihtan dom betwuh us.
3. Þu hæfst afandod min mod 7 þu come to me on niht 7 me gemettest unrotne 7 me sude mid þam fyre monegra earfoða swa swa gold oþþe 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 gepolode hearde wegas 7 manigfald earfoðu.
5. Geriht drihten mine stæpas on þine wegas þæt ic ne aslide þær þær ic stæppan scyle
6. For þam ic clypige symle to þe for þam 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 gehælst þa þe to ðe hopiað 7 hi gehyldst wið þa þe winnað wið þine willan.
8. Geheald me driht 7 beorh me swa swa man byrhð þam æplum on his eagum mid his bræwum gehyd me under þinra fiðera sceade wið þara unrihtwisena ansyne þe wilniað þæt hi me fordon.
9. Mine fynd me ymbhringdon utan on ælce healfe 7 hi habbað ealle heora fætnesse 7 heora tohopan 7 heora weolan swiþe orsorhlice utan bewunden 7 sprecað nu for þi swiðe ofermodlice.
10. Hy habbað me swyðe forsewenlice utan ymbstanden þa eagan heora modes habbað geteohhad þæt hi me gebygen oð eorðan.
11. Hy sætiað min 7 sittað swa gearwe swa seo leo deð to þam þe he gefon wyle 7 swa his hwelp byð gehyd at þære sate.
12. Aris drihten 7 cum to me ær ær hie cumen 7 gehwyrfe hi fram me 7 ahreða mine sawle at þam unrihtan wisan 7 of þære wræce mira feonda alys me mid þinre handa 7 mid þine mægene.
13. Drihten gedo þæt heora menigo sy læsse þonne ure feawena nu is 7 tostencte hi geond eorþan libbende of þis lande.
14. Gefyl hie nu mid þære witnunga þe þu lange gehyd hæfdest 7 þeah him geteohhod weorþen hi swa geðraste mid hungre þæt hi eton swynen flæsc þæt iudeum unalyfedlic ys to etanne 7 þæt þæt hi læfon healdan heora bearnum 7 heora bearna bearnum.
15. Ic þonne rihtwis me oðywe beforan þinre ansyne 7 beo þonne gefylled ealles góodes þonne me byð æawed ðin wuldor.

Psalm 17

David sang þysne seofonteoþan sealm lytle ær his ende

ymb swyðe lang þæs þe hine god alysed hæfde ægðer ge æt eallum his feondum 7 swa deð ælc þæra þe hine singð þancað gode his mundbyrde þonne he hine of hwylcum earfoðum alysed hæfð oþþe hine oððe þæne¹ þe he hine fore singð for þam ylcan hine sang crist þonne he alysed wæs fram iudea ehtnesse.

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 scyldere 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 sár 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 gehróp 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 ælde fram him he onælde heofonas 7 astah me on fultum 7 seo eorðe wæs gesworcen 7 aðystrod 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 þat he næfre gesewen fram him 7 he wæs þeah swiðe leoht on his temple þa hangode swiðe bystru 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 þunorrada on heofonum 7 se hyhsta sealde his stemne.
14. He sende his stræ 7 hi tostencte 7 gemanifealdode his ligeta 7 gedrefde hig mid ðy.
15. And eorðan wæter ut fleowan 7 seo eorðe wæs ascyred 7 on manegum stowum gehropen.
16. For þinum þrean 7 for þinum yrre.
17. Drihten sende of his heanesse 7 ahredde me æt þam ofermætum wæterum.
18. And of minum strengestum feondum 7 for eallum þam þe me hatedon for þam hig wæron gestrangode ofer me.
19. Hie me bregdon swiðe swiðlice on þam dagum þe ic geþræsted 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 æfter þære unscæðfulnesse minra handa he me geald.
21. For þam ic heold godes wegas 7 his bebodu 7 ic ne dyde arleaslice ne unhyrsumlice 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 æfter þære unscæðfulnesse minra handa beforan his eagum.
25. Ac beo þu halig drihten wið þa halgan 7 unsceðfull wið þa unsceðfullan 7 gecoren wið þa gecorenan 7 hwyrf þe wið þa forhwyrfdan.

26. For þam ic wat þæt þu symle eadmod folc gehælst 7 þa eagan þara ofermodenena. ðu geaðmetst.
27. For þam þu onælest min leohtfæt drihten min god onlyht mine þystru.
28. For þam ic weorðe fram þe alysed æt costingum 7 þurh mines godes fultum ic utgange ofer minre burge weall þeah heo sy utan behringed mid minum feondum.
29. Drihten min god unwemme synt þine wegas godes word synt amered on fyre he is gefriþiend ælces þara þe him to hopað
30. Hwylc ys god butan uran gode oððe hwylc drihten butan urum drihtne.
31. Se god me gegyrde mid mægnum 7 mid cræftum 7 gesette mine wegas unwamme.
32. He gedyde mine fet swa gerærde swa swa heorotum 7 me gesette ofer heanesse.
33. He gelærde mine handa to gefeohte 7 he gedyde mine earmas swa strange swa ærene bogan.
34. And þu drihten sealdest me gescyldnesse þinre hælo 7 þin swiðre hand me underfeng 7 þin lar me getyde.
35. Þu gebræddest mine stapas under me þæt mine fet ne slideredon.
36. Ic ehte minra feonda 7 ic hie gefeng 7 ic ne geswac ær hie forwurdon ic hie gebigde þæt hie ne mihton gestandan ongean me.
37. Ac feollon under mine fet þu me begyrdest mid mægenum 7 mid cræftum to wige.
38. Þu gedydest me underþeodde þu þe wið me upp arison 7 minra feonda bæc þu onwendest to me 7 me hine gesealdest 7 þu tostencstest þa þe me hatedon.
39. Hy clypodon 7 næs 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 strætum.

41. Gefriða me drihten wið þises folces unhyrsumn(e)sse þam þu me gesettest him to heafde 7 eac oðrum ðeodum.
42. And þæt folc me þeowode þæt ic næfre ne cuðe hy onhyldan heora earan to minum wordum 7 gehyrdon me.
43. Ac þa ælðeodgan bearn me oft lugon 7 þeah hi forealdedon on minum ðeowdome hy healtodan on heora wegum for þam hi hyra willum ne heoldon iudea ^á.
44. Min drihten leofað symle 7 he byð symle gebletsað 7 he is upahafen drihten min hælend.
45. Þu eart soð god þu þe me sealdest þæt ic meahte swylc wite don minum feondum 7 me swylc folc underþydes.
46. Þu eart min alysend fram þam þeodum ðe wið me yrsiað 7 me upp ahefst ofer ða þe arison wið me 7 fram þam unrihtwisan were þu me alydest.
47. For þam ic ðe andette drihten beforan folcum 7 on þinum naman ic singe sealmas.
48. Gemycla nu 7 gemonigfealda þa hælo þæs cynges ða ðu gesettest ofer folcum 7 do mildheortnesse þinum gesmyredan d Davide 7 his cynne on ecnesse.

Psalm 18

Þysne eahtateoðan sealm dafid¹sang gode to þancunga his mislicra 7 manigfealdra gesceafta ðe he gesceop mannum to ðeowian ne for ðy þæt þa men sceoldon him ðeowian be þam he cwæð.

DAVID DICIT DE ADVENTU CRISTI

1. Heofonas bodiað godes wuldor 7 his handgeweorc bodiað þone roðor.
2. Se dæg segð þam oðrum dæge godes wundru 7 seo niht þære nihte cyð godes wisdom.

3. Nis nan folc on eorðan ne nan mennisc geþeode þe ne gyre mistlica godes gesceafta.
4. Ofer ealle eorðan færð heora stemn ofer ealle eorðan endas heora word.
5. Driht timbrede his templ on þære sunnan, seo sunne arist swiðe ær on morgen up swa swa brydguma of his brydbure.
6. And heo yrnð swa egeslice on hýre weg swa swa gigant yrnð on his weg, heo stihð oð þæs heofenes heanesse. 7 þanon astihð, 7 swa yrnð ymbutan oð heo eft þyder cymð ne mæg hine nan man behydan wið hire hæto.
7. Godes æ is swiðe unleahtorwyrðe, for þam heo hwyrfð manna móð 7 heora sawla to gode, godes bebod is swiðe getrywe.
8. Godes rihtwisnessa synt swiðe rihta, for ðam hy geblissiað manna heortan, godes bebod is swiðe leoht hit onliht þa eagan ægþer ge modes ge lichaman.
9. Godes ege is swiðe halig he þurhwunað a worulda world godes domas 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 þam ðin ðeow hi hylt on heora gehyldnesse is manig edlean.
12. Hwa ongyt his uncysta from þam 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 unwenme 7 beo geclænsod from þam mæstum scyldum ac gif hi me abysgiað þonne ne mæg ic smeagan mine unscylda ne eac ðinne willan ne mæg smeagan to wyrçanne.
14. Gif ðu me þonne fram him alyst ðonne sprece ic þæt þe licað 7 mines modes smeaug byð symle beforan ðinne ansyne.
15. Drihten þu eart min fulfum 7 min alysend.

Psalm 19

David sang þysne nigonteoðan sealm 7 sæde on ðam sealme hu' his folc him fore gebæde on his earfoðum 7 eac ezechias folc gebæd for hine þa he was beseten mid his feondum on þære byrig 7 swa doð ealle cristene men þa þysne 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 DICIT ECCLESIA

1. Gehyre ðe drihten on þam dæge þinra earfoða gefriðie þe se nama iacobes godes.
2. And onsende þe fultum of his þam halgan temple 7 of sion gehæle ðe.
3. Gemyndig sy drihten ealra þinra offrunga 7 þin ælmesse sy andfengu.
4. Gylde ðe drihten æfter ðinum willan 7 eall ðin geðeaht he getrymie.
5. Þæt we moton fægrian on ðinre hælo 7 on ðam naman drihtnes ures godes we syn gemyclade.
6. Gefylle drihten eall þin gebedu nu we ongitað þæt drihten wile gehælan his þone gesmyredan 7 ðone gehalgodan 7 he hine gehyrð of his þam halgan heofone swiðe mihtig is seo hælo his ðære swyðan handa.
7. On rynewænum 7 on horsum ure fynd fægriað 7 þæs gilpað we þonne on þam naman drihtnes ures godes us micliað.
8. Hy synd nu gebundne 7 hi afeollon 7 we soðlice arison 7 synt upp ahafene.
9. Drihten gehæl urne kyning 7 gehyr us on ðam dæge þe we ðe to clypiað.

Psalm 20

Dysne twentigoðan sealm david sang be him sylfum 7 eac witegode be ezechie þam kinge 7 ælc folc þe hine singð hine singð¹ for heora kyning 7 ealra mæst david witegode on þam sealme be criste.

DE EZECHIE CANITUR CESIS ASIRIIS ET INFIRMITATE CURATA

1. Drihten on ðinum mægene nu blissað ure kyning 7 for þinre hælo he fæгнаð swiðe swiðlice
2. For ðæm þu him sealdest his modes willan 7 þæs þe he mid his weolorum wilnade þæs þu him ne forwyrndest.
3. Mid þære swetnesse þinra bletsunga þu wære hrædra to his fultume þonne he wende þu sendest his heafod kynegold mid deorwyrpum gimum astæned.
4. He þe bæd langes lifes 7 þu hit him sealdest a worlða 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 forlete þu me swa feor minre hælo.
2. Ic clypige dages 7 nihtes to ðe 7 andette mine scylda 7 seofige min ¹ungelimp 7 þu hit ne gehyrst ac ne understand þu me ne gehyrst ac minum agnum scyldum ic hit wite.
3. Ðu wunast on halgum stowum drihten israela lof to þe hopedon ure fæderas hi hopedon to þe 7 þu hi alysdest.
4. Hy clypodon to ðe 7 hi wurdon for ðe gehælde hi hopedon

7 hi þæs ne sceamode.

5. Ic eam wyrme gelicra ðonne men for þam ic eom worden mannum to leahtungre 7 to forsewenesse 7 ic eom ut awordēn fram him of heora gesomnunga swa þes wurm.

6. Ælc þara þe me gesyhð he me for forsyhð 7 onscunað hi sprecað mid heora welerum 7 weggað heora heafðu 7 cweðað.

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 innode þu wære min tohopa syþþan ic fram minre modor breoston gelæd wæs þinre gymenne ic wæs beboden syððan ic of hire innode eode þu wære min god.

9. Ne gewit þu fram me for þam me synt earfoðu swyðe neh 7 nis nan oþer þe wylle oððe mæge me gehelpan.

10. Me ymbhringdon swiðe mænige 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 geonað 7 grymetað 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 forsearod swa swa læmen crocca 7 min tunge ys gecleofod to minum gomum 7 to deadum duste ful neah mine fynd me geworhton.

14. For ðan me ymbhringdon swiðe mænige hundas 7 seo gegaderung þara awyrgedra me ofsæton.

15. Hy þurhdulfon mine handa 7 mine fet 7 gerimde eall min ban þæt ys min mægn 7 mine getrywān frynd þam ic getruwode 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 æt 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. Ic þonne bodie þinne naman minum broðrum 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. Beforan þe byð min lof on þære myclan cyrcan ic gylde min gehat drihtne beforan þam þe hine ondrædað.
24. Þonne etaþ þa þearfan 7 hi beoð gefyllede 7 heriað þonne drihten þa þe hine secað.
25. And heora heortan onfoð mægene 7 libbað á worldá world þonne gemunan þæt eall (eo)rðgemæru 7 gecyrrað ealle to drihtne.
26. And gebiddað hy to him ealle þeoda 7 ælc cynn for þam ðe drihtnes synd þa ricu 7 he wylt ealra þeoda.
27. Hy etað 7 hy gebiddað ealle þa welegan geond þas eorþan beforan his ansyne cumað ealle þa ðe on eorðan astigað.
28. And min sawl him leofað 7 min sæd him þeowað.
29. And hy bodiað drihten ure cyn þæt æfter us cymð 7 heofonas bodiað his rihtwisnesse þam folcum þe þonne beoð acende þa worhte drihten.

Psalm 22

David sang þysne twa 7 twenteogepan sealm þa he witegode be israela folces freodome hu hy sceoldon beon alæd of

babilonia þeowdome 7 hu hi sceoldon gode þancian þæra ára þe hi be wege hæfdon hamweardes 7 eac be his agenre gehwyrftnesse of his wræcsiðe 7 ælc þæra ðe hine singð he þancað gode his alysnesse of his earfoðum 7 swa dydon þa apostolas 7 eall þæt cristene folc cristes læriste 7 eac þanciað cristene men on þyson sealme heora alysnesse of heora scyldum æfter fulluhte.

1. Drihten me ræt ne byð me nanes godes wan 7 he me geset onswyðe góð feohland.
2. And fedde me be wætera staðum 7 min mod gehwyrfde of unrotnesse on gefean.
3. He me gelædde ofer þa wegas rihtwisnesse for his naman.
4. Peah ic nu gange on midde þa sceade deaðes ne ondræde ic me nán yfel for þam þu byst mid me drihten.
5. Þin gyrd 7 þin staf me afrefredon þæt is þin þreaung 7 eft þin frefrung.
6. Pu gegearwodest beforan me swiðe bradne beoð wið þara willan þe me hatedon.
7. Pu gesmyredest me mid ele mín heafod drihten hu mære þin folc nu is ælce dæge hit symblað.
8. And folgie me nu þin mildheortnes ealle dagas mines lifes.
9. Þæt ic mæge wunian om þinum huse swiþe lange tíid oð lange ylde.

Psalm 23

On þissum þreo 7 twentigoðan sealme david witegode 7 rehte mid hwylcum gearnungum gehwylc man hine mæg 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 fagnian his cymes of his wræcsiðe.

VOX POPULI AD CAPTIVITATE BABILONIS

1. Drihtnes ys eorðe 7 eall þæt heo mid gefylð is 7 eall mancynn þe þær on eardað is drihtnes.
2. He gesette þa eorþan ofer þære sæ 7 ofer ðam eam he hi gestaðelode.
3. Hwa is þær wyrðe þæt astige on godes munt opþe hwa mot standan on his halgan stowe.
4. Ne byð þæs wyrðe þe unscæðfull byð mid his handum 7 clæne on his heortan se þe ne hwyrfð his mod æfter idlum gepohtum 7 hi mid weorcum fulgæð þeah hi him on mod cumen ne nenne að ne swerað to biswice his nyhstan.
5. Se þe swylc byð he onfehð bletsunge fram gode 7 miltse æt drihtne hælende.
6. Pyllic byð þæt cyn þe god secð 7 þa þe secað þone 7wlitan iacobes godes.
7. Undoð nu eower geatu ealdormen 7 onhlidað þa ecan geata for þan þe in gæð se kyning þe god gewuldrod hæfð 7 geweorðod þa 7swarode þæt folc 7 cwæð.
8. Hwæt is þes wuldorfæsta kyning hit is ure hlaford strang 7 mihtig se þe hæfde anweald on gefeohte.
9. Gedoð nu ealdormen eowru geatu 7 onhlidað eow ge ecan geatu for þam þær inn gæð se kyning þe god gewuldrod hæfð 7 geweorðod.
10. Hwæt is se gewuldroda kyning hit is se wuldorfæsta se þe god forewyrçð swylc wundru.

Psalm 24

David sang þysne feower 7 twentigoðan sealm 7 hine þær on gebæd 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 ælcum rihtwisum þonne he ænige reste hæfð æfter his earfoðum 7 eac be criste be his ariste.↓

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 næfre ne sceamige.
2. Ne nime fynd me næfre 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 ælce dæge ic anbidige þines fultumes.
5. Gemun drihten þinra miltsunga 7 þinre mildheortnesse þe fram fruman worlde wæs.
6. Þa scylda mines iugoðhades ne gemun þu drihten ne huru þa þe ic ungewisses geworhte þæt synt þa þe ic wende þæt nan scyld nære ac for þinre miclan mildheortnesse beo þu min gemyndig drihten.
7. For þam gesette god æ scyldiendum on heora wegum 7 geriht ba manðwæran 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 ælcum þæra þe his æ secað 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 ondræt he him geset þa æ 7 him sylð þæt geþeaht on þone weg þe heora ægðorum licað ge gode ge eac þam men.
11. His sawl hi gerest softe on monegum goodum 7 his sæd on ece yrfewardnesse gesit eorðan.

12. Drihten is mægen 7 cræftig ælces þara þe hine ondræt
7 he him getacð eallum his willan .
13. Symle loçiað mine eagan to gode for þam he alysd mine
fet of gryne.
14. Geloca to me drihten 7 gemiltsa me for þam ic eom ^{ána}
forlæten yrming.
15. Am þa earfoðu minre heortan synd swyðe tobræd 7
gemanigfealdod gedo for þi drihten þæt þu mæ gefriðie æt
minre nyðbearfe.
16. Geseoh mine eaðmetto 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 hatiað.
18. Geheald mine sawle 7 gefriða me þæt me ne sceamie þæs þe
ic to þe clypige.
19. Þa unsceðfullan 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. Gefriða me drihten israela god of eallum minum
nearonessum.

Psalm 25

David sang þisne fif 7 twentigoðan sealm be his
unscyldinesse wið his sunu 7 wið his geþeahteras þe hine on
woh lærdan 7 eac he witgode on þam sealm be þære
unscyldignes¹se israela folces wið asirie þa hi hy læddan on
hæftnyd to babilonia 7 eac swa ylce ælc rihtwis man þe hine
singð he hine singð be him sylfum 7 be þam þe hine
unscyldigne dreccað 7 swa dyde eac crist² 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 geþohtas.
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 sammunge idelra manna 7 unnytra ne ic in eode on þæt geþeaht unriht wyrceandra.
5. Ac ic hatode þa gesammunge unrihtwisra for þam ic næfre ne teolade sittan on anum willan mid þam arleasum.
6. Ac ic wilnode symle þæt ic aðwoqe mine handa betwuh þam unscæððigum þæt is þæt ic wære unscyldig betwuh him þæt ic meahte hweorfan ymb þinne þone halgan alter drihten.
7. And þær gehyran þa stemne þines lofes 7 þæt ic mæge cyþan eall þin wundru.
8. Drihten ic lufode þone wlite þines huses 7 þa stowe þines wuldorfæstan 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 afærd.
3. Þonne 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. Þeah hi nu gyt wyrcean getruman 7 scyldridan wið me ne byð min heorte nawuht afæred þeah hi arisan ongean me to

feohtanne to þam gode ic hopie þe me ar 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 ahof upp on heane stan.

7. And huru nu hæfð miti heafod upp ahafen ofer mine .
fynd for þam ic .ymbhweorfe 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 cwyð min heorte ic sohte þine ansyne ic sece gyt symle drihten.

10. Ne awend þu þine ansyne fram me ne þe næfre yrringa acyr fram þinum þeowe.

11. Pu eart min fultumend drihten ne forlæt me ne ne forseoh me drihten min hælend.

12. For þam min fæder 7 min modor me forleton ac drihten me ne forlet.

13. Gesete me æ drihten on þinum wége 7 gerece me on rihtne pæð fore minum feondum.

14. And ne syle me to þara modes willan þe min ehtað for ðam arison ongean me lease gewitnessa 7 heora leasung was gecyrrred to heom sylfum.

15. Ic gelyfe þæt ic geseo godes good on libbendra lande

16. hopa nu min mod to drihtne 7 gebid his willan 7 do esnlice 7 gestapela 7 gestranga þine heortan 7 gepola drihtnes willan.

Psalm 27

David sang þisne seofon 7 twentigþan sealm on þam sealme he wæs cleopiende to drihtne wilnode þæt he hine arette 7 gefriðode wiþ eallum earfoðum ægðer ge modes ge lichaman 7 wið ealle his fynd gescylde ge wið gesewene ge wið ungesewene 7 eac ezechias¹ on þam ylcan sealme hine gebæd þæt hine god alysde æggðer ge æt his mettrumnesse ge æt his feondum swa he þa dyde 7 þæs ylcan wilnað ælc þe² hine sing³ oþþe for hine sylfne oððe for oþerne 7 swa ylce dyde crist þa þa he þysne sealm sang.

VOX CHRISTI AD PATREM DE IUDAEIS

1. To þe ic hopige drihten min god ne swuga ac dem 7 miltsa me gif þu swa nedest þonne beo ic gelicost þam þe afylð on pytt.
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 unrihtwyrendum ne forleos me.
4. Ne me ne fordó mid þam þe 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 hi answinað þu heom gyldest.
6. Ðu 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 þe he gehyrde þa stemne mines gebedes.
8. Drihten is min scyltumend 7 min gescyldend on hine gehyht min heorte 7 he me gefultumað.
9. Drihten is strengo his folces 7 gescyldend þære hælo his gesmyredan.
10. Gehæl drihten þin folc 7 gebletsa þin yrfeland 7 gerece

þa þe þær on eardiað 7 hi upp^{//} ahefe on ecnesse.

Psalm 28

Þysne eahta 7 twentigoðan sealm david sang bebeodende þam folce þæt hi gelæston heora gehat 7 heora ælmesan¹ sealdon gode for swa myclum gifum swa he him geaf 7 he witegode eac þæt ylce be ezechie þe lange æfter him wæs þæt he sceolde þæt 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 gebrocode wæron 7 eft arette þæt hi eac þæs gode þancodon æfter heora bysne 7 eac he witegode be criste þæt 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 brycþ cedor treowu 7 symle se god brycð þa hean ceceder treowu on libano þam myclan munte þa treowa tacniað ofermotra manna anweald drihten forbrycð 7 forbryt þa myclan ceder treowu emne swa þa lytlan on wæstmas þa owæstmas beoð swa mycle 7 swa fægere swa swa þees deores bearn þe unicornus hatte.
6. Godes word adwæscð fyres lig drihten ahrysode þa westan stowe þe is gehaten cades
7. And he gedyde þæt þa fynd flugan swa heortas 7 he onwreah

þa eorðan þe ær wæs oferþeant mid feondum, cumon nu for þi ealle to his temple 7 secgon him þæs lof.

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

9. Drihten sylþ his folce mægen 7 gebletsað his folc on sibbe.

Psalm 29

David sang þysne nigan 7 twentigþan sealm þam gode þe hine alysd eæt his feondum 7 eallum earfoðum 7 þæt ylce he witegode be ezechie þæt he sceolde þæt ylce don þonne he alysed wære eæt assirium 7 eæt his mettrumnesse¹ 7 þæt ylce he witegode be ælcum rihtwison men² þe þysne sealm singð opþe for hine sylfne opþe for oðerne gode to þancunge þære blisse þe he þonne hæfð 7 eac he witegode on þam sealme be criste hu he sceolde alysed beon ægðer ge fram iudeum ge of ðy deaðe.

AECCLESIA ORAT CUM LAUDE

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

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

3. Heriað nu drihten ealle his halige 7 andetað þæt gemynd his halignesse.

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

5. Peah we wepon on æfen he gedeð þæt we hlihhað on morgen.

6. Ic cwæð on minum wlencum 7 on minum orsorhnesse ne wyrð þises næfre nian wendingc.

7. For þam þu me sealdest on ðinum góðan willan wlite 7 mægen þa awendest þu þinne 7 wliton fram me þa wearð ic sona gedrefed.
8. Þa clypode ic eft to þe 7 gebæd me to minum drihtne 7 cwæð drihten hu nyt is þe min slæge oþþe min cwalu oððe min rotung on byrgenne.
9. Hwæðer þe þæt dust herige on þære byrgene oþþe hwæðer hit cyðe þine rihtwisnesse.
10. Þa gehyrde drihten þa word 7 gemildsade me he wearð me to fultume.
11. Drihten þu gehwyrfdest minne heaf 7 mine seofunga me to gefean þu totære min wlite hrægl 7 þu me bebyrgdst mid gefean for þam hit ys cyn þæt min wuldor 7 min gylp þe herige þæt ic ne wurðe 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 þa¹ he þa on wæs 7 eac he witgode be þære wræce þe æfter him wurðan sceolde þam folce þæt wæs þa hi to babilonia gelædde wæron he witgode þæt hi sceoldon gebiddan on þa ylcan wisan þe he dyde 7 hyra ungelimp þær seofian swa he dyde 7 eac he witegode be ælcum rihtwison menn þe sealmas singð awper oþþe for hine sylfne oððe for oþerne mann þara þe geswenced byð awðer oþþe on mode oþþe on lichaman 7 he witegode eac be criste þæt 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

þinre rihtwisnesse alys me 7 gefriða me.

2. Onhyld to me þine earan 7 efste þæt þu me gefriðie.

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 ladþeow 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. Þu me ahreddest drihten rihtwisnesse god þu hatodest
þa þe beeodæn idelnesse 7 eac þa þe unnyt worhton.

7. Ic þonne symle hopige to drihtne 7 fægnie 7 wynsumige 7
blissige on þinre mildheortnesse.

8. For þam þu gesawe mine eadmodnesse 7 þu gedydest hale
æt nyðþearfe mine sawle 7 me ne clemdes on minra feonda
handa.

9. Ac asettest mine fét on swyðe brad land gemiltsa me nu
drihten for þam ic swince.

10. Mine eagan wæron 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 wæron on sicutunga 7 on gestæne.

12. And geuntrumod wæs for wædle 7 for yrmðum min mægen
7 min ban wæron 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 cunnon.

14. Þa þe me gesawon hi me flugon ful neah ic afeoll swa
swa se þe byð dead on his heortan 7 on his mode 7 ic wæs
swylce forloren fæt 7 tobrocen.

15. [F]or þam ic gehryde manegra manna edwit þe me ymbutan
budon.

16. And swa hwær swa hi hi gegaderod on ealle togadere to

þam þæt hy þeah todon 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 ehtað.

19. And onliht þinne andwlitan ofer þinne þeow 7 gedo me halne for þinre mildheortnesse 7 gedo þæt me ne gesceamige 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 ofermettum 7 on heora leahtungra.

21. Eala drihten hu micel 7 hu manigfeald is seo mycelnes þinre swetnesse þe þu hæfst gehyd 7 gehealden þam þe þe ondrædað þa swetnesse þu hine lætst næfre aspringan nanum þara þe to þe hopað beforan manna bearnum.

22. Pu gehydst 7 gehyldst hale 7 orsorge ægðer ge modes ge lichaman butan ælcere gedrefednesse þe menn þrowiað.

23. Pu hi gescyldst on þinum temple wið ælcere tungan leahtrunge.

24. Gebletsod sy drihten for þam he swa wuldorlice gecydde his mildheortnesse me on þære fastan byrig.

25. Ic cwæð on minre fyrhto þæt ic ware aworpen of þinra eagna 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 rihtwisnesse 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 þisne an 7 þrittigoðan sealm wundriende þære unaseccgendlican¹ gesælignesse þæra manna þe him god forgifð ealle heora scylda, 7 him ælc geswinc aferþ swa swa he him oft dyde, 7 he witgode eac be ezechie hu he sceolde wundrian þære myclan mildheortnesse þe he him oft forgeaf ægðer ge on his hælo ge on his alysnesse æt his feondum 7 swa ylce he witgode² be ælcum godum men þe him god swa ymb dyde 7 he æt wat eac him sylfum þæt he ne hreowsode his synna ær he hæfde witnunga 7 he witgode eac be criste þæt he swa ylce wolde herian swylce menn.

ORATIO EZECHIE POST LANGUOREM

1. Eadige beoð þa þe him beoð heora unrihtwisnessa forgifene 7 heora synna beoð behelede.
2. Eadig 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 hefig ofer me þin hand 7 þin yrre ic wæs gehwyrfed on ælce yrmðe swylce me wære se hrycg forbrocen.
5. Ic þa gedyde mine scylda þe swyþe cuþe 7 min unriht ic nane helede wið þe.
6. Þa cwæð ic on minum mode þæt ic wolde 7dettan 7 stælan ongean me sylfne mine scylda 7 þa gode andetan 7 þu me þa forgeafe þæt unriht minra scylda.
7. For þæm gebiddað ealle halige to þe on tilne timan for þæm þonne 7 for eallum heora góðum dædum ne genealæcð him na þæt flod þæra myclena wæterena þæt synt þas andweardan earfoþa 7 eac þa weardan.
8. Þu eart min gebeorhstow on minum earfoþum þa me habbað

utan behringed ac þu þe eart min frefrend ahrede me at þam þe me habbað utan bestanden.

9. Pa answarode god þam witegan þurh þane halgan gast 7 cwæð ic þe sylle 7git 7 þe getæce þone weg þe þu on steppan scealt 7 ic locie to þe mid minum eagum.

10. Ne beo ge na swylce hors 7 mulas on þam nis nan andgit.

11. Þæra cinban þu scealt mid bridle 7 mid caman to þe geteon swa ylce þu scealt þa men þe heora gelican beoð for þam hi elles ne genealæceað þinum willan.

12. Swiþe manifealde synt synfulra manna swingelan ac þa þe to gode hopiað beoð ymbhringde mid swyþe manegre ; mildheortnesse.

13. Blissiað for þæm on gode 7 wynsumiað ge rihtwisan 7 fægnað 7 wuldriað ealra rihtwillenda heortan.

Psalm 32

David sang þisne twa 7 þrittigopan sealm herigende drihten 7 him þanciende þæt he hine swa wundorlice¹ of eallum his earfoþum gefriðode 7 hine swa weorðlice gesette ofer his rice 7 eac he lærde on þam sealme ealle menn þæt hi sceoldon gode þancian ealra þæra góóda þe he him dyde 7 he witgode eac be ezechie² þæt he sceolde þæt ylce don þonne he alysed wære of his earfoþum, 7 be ælcum þæra þe þysne sealm singð 7 eac be criste he witgode þæt he sceolde æfter his æriste ealle menn þæt ylce læran.

1. Blissiað gerihtwisan on godes gifum rihte hit gerist þæt hine ealle rihtwillende emnlice herian.

2. Heriað hine mid hearðum 7 on þære tynstrengcean hearpan.

3. Singað him niwne sang 7 heriað hine swyþe wel mid heare stemne.

4. For þam his word synd swyþe riht 7 ealle his weorc synt getreowe.
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 sawatru tosomne swylce hi wæron on anum cyle he gesette þone garsecg on his goldhorde.
7. Ondræde hine eall eorðe fram him beoð onstýred ealle gesceafta 7 ealle þa þe on eorðan buiað.
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 á weorulda weoruld.
11. Eala eadig byþ þæt kynn þe swylc god byð heora god 7 eadig byð þæt folc þe se drihten gecyst him to yrfewardnesse.
12. Drihten locað of heofonum 7 gesihð eall manna bearn of his þam wlitegan temple he wlit ofer ealle þa þe ealre eorðan ymbhwyrt buiað.
13. For þam he gesceop heora heortan ælces synderlice 7 he ongit 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 ðam horse ne þam rædemen ne wyrð geborgen of his agnum craftum.
16. Symle beoð godes eagan open ofer þa ðe hine ondrædað 7 ofer þa þe hopiað to his mildheortnesse for þam þæt he gefriðie heora sawla fram deaðe 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 preo 7 þrittigoðan sealm gehatende drihtne þæt he hine symle wolde bletsian for þam gifum þe he him geaf 7 he wilnoðe on þam sealm þæt him god sende his godcundne engel on his fultum 7 he lærde eac on þam sealm ælcne man þe after him wære þæt he þæt ylce dyde 7 he witgode eac on þam sealm be ezechie þam kinge þæt he sceolde þæt ylce don after þam sige þe he hæfde wið assirium 7 þæt ylce he witgode be criste þæt he þæt ylce don wolde 7 eac oðre laran.

EZECHIAS VICTO ASSIRIO SEMPER DOMINUM BENEDICERE

1. Ic bletsige drihten on ælce tid symle byð his lof on minum muðe.
2. On gode byð geherod min sawl gehyren þæt þa manþwæran 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 gefriðode
5. Cumað nu to him 7 genealæcað him 7 he eow onliht 7 eowerne 7wlitan nane gesceamað.
6. Þes þearfa clepode to drihtne 7 drihten hine gehyrde 7 of eallum his earfoþum hæ hine alysde.
7. Onsende he his engel ymbutan þa þe hine ondrædað þæt he hi gefriðige 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 þam þam ne byð nanes góodes wana þe hine ondrædað.

10. Pa welegan wædledon 7 eodon biddende 7 hi hingrode ac þa þe god seceað ne aspringeð him nan góod.

11. Cumað nu bearn 7 gehyrað me ic eow lare godes ege.

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

13. Forbeode his ungan ælc yfel 7 his weolorum þæt hine sprecon nan facn.

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

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

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

17. Pa rihtwisan cleopodon 7 drihten hi gehyrde 7 of eallum hiora earfoðum he hi alysd.

18. Swiþe neah is drihten þam þe beoð gedrefede on heora heortum 7 þa eaðmodan on heora gaste he gehælð.

19. Monigu synt earfoðu þara rihtwisena 7 of eallum þam hi alysd drihten.

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

21. Ac þara synfullena deað byð se wyrsta 7 þa þe þone rihtwisan hatiað þa agyltað.

22. Drihten gefriðað þa sawla his þeowa 7 ne forlæt nanne þara þe him tohopað.

Psalm 34

David sang þysne feower 7 þrittigþan sealm siofigende

to drihtne his yrmða tealde his ungelimp 7 hu he hine gebæd
 to gode þæt he him gearode 7 eac he witegode on þam ilcan
 sealme þæt ylce be ælcum rihtwison menn^l þe þysne sealm
 sunge oððe for hine sylfne oþpe for oþerne 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 oððe
 wilniende.

TOTUS PSALMUS EST EX PERSONA CRISTI

1. De me drihten 7 þam þe me swencað feoht wið þa þe wið
 me feohtað.
2. And gefoh wæpn 7 scyld 7 aris me to fultume.
3. Geteoh þin sweord 7 cum ongearon hy 7 beluc heora wegas mid
 þinum sweorde þara þe min ehtað cweð to minre sawle ne ondræd
 þu þe ic eom þin hælo 7 ic þe gehealde.
4. Geleahtrode syn mine fynd 7 sceamien heora þa þa secað
 mine sawle to fordonne.
5. Syn hi gecyrde on earsling 7 scamien heora þa þe me
 ðenceað yfeles.
6. Syn hi tostencte swa swa dust beforan winde 7 godes
 engel hi geþræste.
7. Syn heora wegas þystre 7 slidore godes engel heora ehte.
8. For þam hi butan gewyrhtum teldedon gryne 7 þa gehyddon
 to þam þæt hi woldan me an gefon 7 idle hi wæron þa hi me
 tældon.
9. Gefo hi þa grynu þe wið hy beheled synt 7 eac þa þe hi
 wið me beheled hæfdon.
10. Ponne blissað min sawl 7 min mod on drihtne 7 hit byð
 gelustfullod on his hælo.
11. Eall min ban, þæt is min mægen cwyð eala drihten hwa is
 ðin gelica for þam þu generest þone earman of þæs strengran
 anwealde 7 þone wædlian 7 þone þearfan ahredst æt þam þe hine
 swencað.

12. Þonne wið me arison lease gewitan 7 stældon on me þæt ic nawper ne nyste ne ne worhte ac guldon me yfel wið gode 7 woldon me gedon unwæstmærne swa swa se þe butan ælcum yrfewealde byð.
13. Ic þa þa hi me swa hefige wæron dyde me hwhite hrægl an 7 gebigde min mod to fæstene, 7 min gebedo wendon eft to me, on minne agenne bosm for þam heora nolde onfon se dema 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 bræder 7 hy me gedydon swa unrotne 7 swa wependne swa se byð þone 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 eft min 7 bysmredon me mid ælcere bysmrunga 7 grisbitedon mid heora toþum ongean me.
17. And þa cwæð ic drihten hwænne gesyhst þu þis oððe hwænne gefriðast þu mine sawle wið heora yfelum dædum oþþe hwænne ahredst mine angan sawle æt þam leoum.
18. Gif þu me æfre alyst ic þe andette on mycelre gesamnunge 7 þe þær herige.
19. For þam þæt mine fynd ne blissien æfter me þa þe winnað mid unrihte ongean me 7 me hatiað butan scylde, 7 wincettað mid heora eagam betwuh him.
20. Þeah hi gesibsumlice hwilum wið me sprecen hy þenceað þeah swiðe facenlice.
21. Hy geopenodon ealne heora muð for leahtre to þam þæt hi me bysmredon 7 cwædon hit is la ful gôod þæt æfre ure eagan moston geseon þæt we wilnodon nu þu gesyhst drihten hwæt hy doð ne geþafa þu hit leng ne gewit fram me.

22. Aris drihten 7 beseoh to me 7 geseoh hu unscyldig ic eom wið þa þe min ehtað drihten min god aris to minum þinge 7 to minre þearfe.

23. Drihten drihten min god dem me æfter þinre mildheortnesse þæt mine fynd 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 7 blissien þa þe willon me þancian minre rihtwisnesse 7 þa þe symle cweðað gemyclad sy drihten 7 þa þe willon sibbe wið his ðeow.

26. Ponne smeað min tunge þine rihtwisnesse 7 ealne dæg þin lof.

Psalm 35

David sang fif¹ 7 þrittigoðan 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 þæt he inne mid him slæpendum wæs, 7 swa deð ælc þara þe þysne sealm singð for his earfoþum, 7 swa dyde crist þa he hine sang for þam earfoðum þe iudas² him dydon.³

PROPHETA CUM LAUDE OPERA IPSIUS IUDE DICIT

1. Se unrihtwisa cwyþ on his mode þæt 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 feoung wurð þeah swiðe open.

3. Pa word his muðes beoð unriht 7 facen he nyle ongitan þæt he cunne wel don unriht he byð smeagende on his cliofan.

4. He s̅t̅ent on ælcum yflum wege ne hatað he nan yfel.
5. **D**rihten þin mildheort is on heofonum 7 þin rihtwis is upp oð þa wolcnu.
6. Þin rihtwisnes is swa heah swa þe heofonlican muntas 7 þine domas synt swa deope swa swa æfgrynde oþþe seo deoposte sæ.
7. Menn 7 nytenu þu gehælst drihten hu wundorlice þu gemanigfealdodest þine mildheortnesse drihten.
8. Manna bearn soðlice symle hopiað to þam sceade þinra fiðera 7 hy beoð oferdrencte on þære genihte þines huses 7 on þære æ þines willan þu hy drencest.
9. For þam mid þe is lifes wylle 7 of þinum leohte we beoð onlihte.
10. Læc forð þine 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 styr̅i̅en.
12. Ac under heora fet 7 under heora handa gefeallen ealle þa þe unriht wyr̅cen 7 him þæt licað hy synt aworpene þæt hi ne ma

Psalm 36

David sang þysne syx 7 þritigoðan sealm on þam he lærde ealle geleaffulle þæ¹ hy ne onhyredon þam yfelwillendum þeah him þuhte þæt hi gesælige 7 orsorge wæron for þam hyra orsorgnes swiðe hraðe aspringð 7 ælc þara ðe gyt þysne sealm singð be þam ylcan he hine singð 7 eac crist þæt ylce lærde 7 witgode þonne he þysne sealm sang.

HUNC PSALMUM DE SAPIENTIA SALOMONIS

1. Ne wundrie ge þara yfelwillendra 7 þara orsorgra ne him

na ne onhyriað ne eow ne ofþince þeah eow ne sy swa swa him þam þe unriht wyrcað.

2. For þam swyþe hraþe forseariað swa fileðe 7 hy gefeallað swiðe hrædlice swa swa wyrta leaf ofþe blotsman.

3. Ac þu hopa to drihtne 7 do góð 7 buwa eorðan 7 fed þe on hyre welum.

4. And blissa on drihtne þonne syleð he þe þæt þu bidst on þinum mode.

5. Onwreoh gode þine wegas, 7 hopa to him he þe gedeð fultum.

6. And he gedeð þine rihtwisnesse mannum swa sweotole swa sunnan 7 þinne dóm he gedeð swa sweotolne swa sunne byð to middes dages.

7. Beo þu gode underþyð 7 halsa hine 7 ne onhyre þam þe byð orsorh on his wege 7 wyrce þeah unriht.

8. Forlat yrre 7 hatheortnesse ne bysna þe be nanum þæra þe yfel dón.

9. For þam þa þe yfel doð 7 þæt ne betað hy beoð awyrtwalode of eorþan ac þa þe to gode hopiað 7 his fultumes anbidiað hy gesittað on yrfeweardnesse eorþan.

10. Gebid ane lytle hwile þonne ne byð se synfulla þeah þu þonne sece his stowe þonne ne findst þu hy.

11. Ac þa manþwæran gesittað eorþan 7 fægnað þære myclan sibbe.

12. Se synfulla sætað þæs rihtwisan 7 gristbatað mid his toþum ongean hine ac drihten hine gebysmrað for þam he gesyhð hu hraðe his ende cymð.

13. Þa synfullan teoð heora sweord 7 bendað heora bogan to þam þæt hi mægon besyrian þone earman 7 þone wædlan 7 þurhscéotan þa unscæðfullan heortan.

14. Ac heora sweord gað inn on heora heortan 7 heora bogan forberstað.

15. Beterere ys þam rihtwisan lytel þonne þam synfullan mycel wela.

16. For þam se earm 7 þæt mægen þara synfulra byð forbrocen, ac drihten gestrangað þa rihtwisan.
17. For þam he wat þa wegas þara 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 forweorðað.
19. Þa godes fynd swipe hraðe þæs þe hy beoð geárode 7 upp ahefene beoð gedwascete swa ðer smec.
20. Æfre borgiað þa synfullan 7 næfre ne gyldað þa rihtwisan syllað ægþer ge to borge ge to gife.
21. Þa þe god bletsiað beoð eorðan yrfeweardas 7 þa þe hine wyrgeað forweorðað.
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 gefehð his hand 7 hine upp arærð.
24. Ic wæs geo geong 7 nu ic ealdige 7 ne geseah ic næfre rihtwisne man forlæten ne ne his sæd þæt wære hlafes wædla.
25. Ac se rihtwisa ælce dæge miltsað 7 syleð oprum to borge 7 his sæd byð on bletsunge on genihte.
26. [G]ecyr for þam fram yfele , 7 do góod þonne wunast þu on weorulda weorld.
27. For þam god lufað ryhte domas 7 ne forlæt næfre his halge ac he gehylt hy on ecnesse.
28. He witnað þa scyldigan 7 þæt sæd þara unrihtwisra forwyrð.
29. [Þ]a rihtwisan gesittað eorðan on yrfeweardnesse 7 hy buiað on hyre a weorulda weoruld.
30. Se muð þæs rihtwisan smeað wisdom 7 his tunge sprycð rihte domas.
31. Seo æ 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 þæt he hine mæge fordon 7 drihten demð him bām.

33. Gebid drihtnes 7 heald his bebodu 7 he þe upp ahefð to þam þæt þu bust eorðan 7 þu gesyht hwær þa synfullan forweorðað.

34. Ic geseah þone unrihtwisan swiðe up ahafenne swa swa cedertreow on libanus munte.

35. And ic þa þanon for 7 eft ðyder com þonne næs he 7 ic acsode æfter him 7 hine sohte 7 hine ne funde n furpum þa stowe þeic hine ær on geseah gecnawan ne mihte.

36. Heald for ðy rihtwisnesse 7 efnesse for þam se gesibsuma lærð symle yrfeward æfter hím.

37. Ac þa unrihtwisan symle forweorþað ealle ætsomne mid hyra yrfewardum.

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

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

Psalm 37

David sang þysne seofon 7 þrittigoðan sealm andettende drihtne his scýlde, 7 seofigende his ungelimp þæt he ær mid his scyldum gearnode, 7 he eac healsode drihten on ðam sealme þæt he hine on swylcum earfeðum ne lete his lif geendian, 7 he witegode eac be ezechie þam kyncge þæt he sceolde þæt ylce dón on his earfoðum 7 eac be ælcum þara þe þysne sealm sunge oppe for hine sylfne, oððe for oðerne man he witgode þæt he sceolde þæt ilce manan¹ 7 eac þæt ylce gemetan 7 eac be criste he witegode þæt he wolde þæt ylce don.

EZECHIAS EUROTANS 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 flæsce 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 hlypð nu ofer heafod 7 swa swa hefig byrðen hy synt gehefegode ofer me.
5. Mina wunda rotedan 7 fuledon 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 flæsce.
8. Ac ic eom gesæged 7 gehnæged 7 swiðe geeaðmed 7 ic grymetige 7 stene swiþe 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 mægen 7 min strengo 7 min cræft me hæfð forlæten 7 þæt leoht 7 seo scearpnes minra eagenas þe ic ær hæfde nis nu mid me swa swa ic hy geo hæfde.
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 towardes 7 þa þe me nyhst wæran þe ic orsorgost wæs standað me nu swiðe feor.
12. And wyrceað woh þa þe me hefigiað 7 mine sawle seceað hu hy magon yfel don sprecað idelnesse 7 smeagað facn ælce dæge.
13. Ic þonne swa swa deaf dyde swylce ic hit ne gehyrde 7 swugode swa swa se dumba þe næfre his muð ne ontynð.
14. Ic wæs geworden swylce se mann þe nan wuht ne ne gehyrð ne on his muðe næfð nane andsware.
15. For þam ic hopode to þe drihten 7 cwæð to þe gehyr þis drihten 7 andswara him.

16. For þam ic symle bæd þæt næfre mine fynd ne gefægen æfter me þy læs hi mægen sprecan gemetlico word ongean me gif hy geseon þæt mine fet slidrien.
17. For þam ic eom nu to swingellan gearu 7 min sar ys symle beforan me.
18. For þam 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. Þa ðe me gyldað yfel mid góode hy me lætað for þe ic sece riht.
21. Ne forlæt me drihten min god ne ne gewit fram me ac beseoh me to fultume drihten god min hælend.

Psalm 38

David sang þysne eahta 7 þrittigoban sealm seofigende to drihtne mid hu manegum unrotnessum he wæs ofðrycced under sawle on þam sealme he lærde 7 tælde ealle men þe worulde welan gaderiað mid unrihte 7 nytan hwam hi hine læfað 7 eac he witgode þæt ælc þara þæt ylce don sceolde þe þysne sealm æfter him sunge 7 eac he witgode be criste þæt he wolde seofian swa ylce his nearonesse þe he hæfde under iudeum 7 eac on æftewardum þam sealme he wilnode ealra swiðost þæt him god sealde sume frofre 7 sume rothwile on þys andwardum life^lær his ende.

6. ælces libbendes mannes mægen 7 anwald is idelnes
7. 7 swa þeah ælc man hæfð godes anlicnesse on him þeah hid idel sy þæt hy mid gedrefde synt.
8. Þæt ys þæt hy gaderiað feoh 7 nyton hwam hy hyt gadriað
9. hwæt ys þonne min tohopa hwæs anbidie ic butan þin drihten

for þam mid þe is eall min æht.

10. Ac of eallum minum unrihtwisnessum gefriða me þu me sealdest to bysmrianne þam unrihtwisan.

11. Þa geswugode ic 7 ne ondyde na minne muð for þam ic ongeat þæt þu hit geðafodest ac awend nu fram me þine witnunga for þam ic eom nu geteorod for þam for þær strenge þinra handa 7 þinra þreaunga ic geteorode on þære þrowunga.

12. Ælcne 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 wóp 7 mine tearas ne swuga wið me ac andswara me mid þine fultume.

15. For þam ic eom nifara hider on eorþan beforan ðe 7 ælðeodig swa swa ealle mine fæderas wæran.

16. Forlæt 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 wære 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 fægnian þonne hy on genere wæron 7 þysne sealm singan swa he dyde 7 swa ylce gebyrð ælcum cristnum men þas twegen sealmas to singanne þone ærran on his earfoðum 7 þone æftran syþþan 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

dydon¹ ge eft be his alysnesse.

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

1. Næs ic on nauht idlum anbidde þeah hit me lang anbid þuhte þa ða ic anbidode godes fultumes for þam he beseah wið min 7 gehyrde min gebed 7 alædde me fram þam pytte ælcra ymða 7 of þam duste 7 of þam drosnum ælces ðeowdomes 7 ælcere hæftnyde.
2. And he asette mine fet on stiðe heanne stan þæt ys on swyðe heah setle 7 on swyðe fæstne anweald 7 he gerihte mine stapas 7 sende on minne muð niwne sang þæt is lofsang urum gode.
3. Manege geseoð hu þu hæfst ymbe us gedon 7 for þy to þe hopiað 7 þe ondrædað.
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 þæra þe þe gelic seo.
6. Ic spræc 7 þæt sæde for ðam hy wæran gemanigfealdode ofer ælc gerim noldest 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 forewardre þyssere bec ys awriten be me 7 eac on manegum oprum þæt ic sceolde þinne willan wyrcan 7 swa ic eac wyðle don drihten min god ic hæfde geteohhod 7 gyt hæbbe þæt ic scyle 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 ahydde on minum mode þine

rihtwisnesse ac þine soðfæstnesse 7 þine hælo ic sæde.

11. Ne ahydde ic na þine mildheortnesse 7 þine rihtwisnesse on myclum gemotum.

12. Ac ne do þu dráhten þæt þin mildheortnes sy me afyrred for þam þin mildheortnes 7 þin soðfæstnes me symle underfengon.

13. For þam me ymbhringde 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 hæra on minum heafde, 7 min heorte 7 min mod me forleton to þam þæt ic me nyste næne ræd.

15. Ac licige þe nu dryhten ic þe bidde þæt þu gearige 7 ne lata þu to minum fultume.

16. Sceamien hiora 7 ondræden him endemes þa þe ehtað mine sawle 7 hy teohhiað me to afyrranne.

17. Syn hy gehwyrfde under bæc 7 ondræden him þa þe me yfeles unnon.

18. Beren hi swiðe raþe heora agene scame þa þe cweþað be me þonne me hwylc ungelimp becymð is þæt la well.

19. Blissien þa 7 fægrien þa þe þinne willan seceað 7 cweðen þa þe hopiað to þinre hælo gemyclad sy se drihten þe swylc deð.

20. Ic eom yrming 7 þearfa 7 þeah dryhten min gymð.

21. Þu drihten eart min friðriend 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 fultume þe he hæfde fram gode 7 he sæde eac on þam sealme hu he hæfde afandod ægðer ge his frynd ge his fynd on his earfoðum 7 on his ungelimpe 7 eac he witgode be

ezechie cincge þe æfter him beon sceolde þæt him sceolde þæt ylce beon 7 eac be ælcum crismen¹ he witgode þæt ylce þara þe ærest on earfoðum byð 7 eft on eðnesse 7 eac be criste he witgode on þam 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 wædian 7 him þonne gefultumað gif hine to onhagað gif hine ne onhagað þonne ne licað him þeah his earfoðu, þone gefriþað drihten on swylcum dæge swylce him swylc yfel becymð.
2. Drihten hine gehylt 7 hine geliffast 7 gedeð 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 eall his bedd he onwent of untrumnesse to trymðe.
4. Ic cwæðe drihten to þe gemildsa me 7 gehæl mine sawle for ðon ic gesyngode wið þe.
5. Mine fynd me cwædon yfel 7 wilnodon 7 spræcon betwuh him 7 cwædon hwonne ær he be deað oppe hwænne 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 læðdon.
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 eaðe he mæg arisan þeah he slape 7 liccete untrymnesse ge furðon þa spræcon þæt ylce mid him þe ic betst truwode 7 þa þe ær æton 7 druncon mid me.
10. Þu þonne drihten nu gemiltsa me 7 arære me to þam þæt ic him mæge forgyldan þæs lean.
11. Þonne ongyte ic on þam þæt þu me lufast gif nan minra feonda ne fæгнаð mines ungelimpes.
12. Þu me underfenge for minre unsceðfulnesse 7 me

gestrangodest beforan þinre ansyne on ecnesse.

13. Gebletsod sy se drihten israela god on weorulda weoruld sy swa.

Psalm 41

David sang þysne an 7 feowertigoban sealm þa he wilnode to hys eðle to cumanne of his wræcsiðe 7 þæt ilce he witgode be israela folce gehæftum on babilonia þæt hy sceoldon þæt ylce don 7 eac he witgode be ælcum cristnum men þara geswenced¹ opppe on mod oððe on lichaman 7 þonne wilnode ægðer ge þyses lifes frofre ge þæs towardan 7 eac be criste 7 be iudeum he witgode hu he wilnode þæt he wurde gedæled wið hy 7 wið heora yfelnesse.

VOX CRISTI ANTE BAPTISMUM

1. Swa heort wilnað to watre þonne he werig byð opppe ofþyrst swa wilnað min sawl 7 min mod to þe drihten.
2. Mine sawle þyrst 7 lyst þæt heo mæge cuman to gode for þam he is se libbenda wylle eala dryhten hwænne gewyrð þæt þæt ic cume 7 ætywe beforan godes ansyne.
3. Me wæran mine tearas for hlafas ægþer ge on dæg ge on niht þonne ic gehyrde mine cweþan hwær is þin god þe þu to hopast.
4. Ac þonne gemunde þine ærran gyfa 7 gestaðelode on me mine sawle for þy ic geare wiste þæt ic sceolde cuman for godes mildheortnesse to þam wundorlican temple þæt ys godes hus þyder ic sceal cuman mid mycelre wynsumnesse stemne 7 mid andetnesse swylce symblendra sweg byð 7 bliðra.
5. For hwi eart þu þonne unrot min sawl 7 min mod hwi gedrefe gyt me.
6. **[H]**opa to drihtne for þam ic hine gyt andette for þam he

ys min hælend 7 min god.

7. Wið me sylfne wæs min swal 7 min mod gebolgen 7 gedrefed, for þam ic eom gemyndig þin drihten be iordane staðe 7 on þam lyttlan cnolle þe ermon hatte.

8. Seo neolnes cliopað to þære neolnesse 7 heo oncwyrð for þære stemne eorðan w^át^ér^ædra þæt ys þin yrre eall heah witu 7 hefug coman to me 7 þine yþa me ofer fleowan.

9. On dæg bebead god his mildheortnesse cuman to me me to gefriþianne wið þýssum yrmðum 7 on niht he us bebead þæt we sceoldon singan his sang.

10. Mid me beoð symble gearo gebedu to þam gode þe me libbendne þanon gelædde ic cweðe to þam gode þu eart min andfengend.

11. Hwy forgits þu min 7 hwi awyrpst þu me fram þe oððe hwy lætst þu me gan þus unrotne þonne me mysceað mine fynd.

12. And þonne hy tobreað eall min ban 7 þonne me hyspað þa þe me swencað 7 huru swiðost þonne hy cweðað ælce dæge hwær ys þin god.

13. For hwy eart þu unrot min mod 7 min sawl 7 hwy gedrefst þu me.

14. Hopa to drihtne for þam ic gyt hine andette for þam he is min hælend 7 min god.

Psalm 42

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

VOX AECCLESIE

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 lætst þu me gan unrotne þonne mine fynd me drecceað.
3. Send þin leoht 7 þine soðfastnesse þa þe geo geara læddon þæt hy me nu gyt gælædan to þinum halgan 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. Ic þe andette dryhten mid sange 7 mid hearpan hwy eart þu unrot min sawl opþe 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 feowertigoðan sealm seofigende his earfoþa 7 myngode þæra gyfa þe he his fædrum 7 his foregengum sealde 7 hiora eaforum'gehet 7 eac seofode þæt him þuhte þæt hy god on ðam tidum swa hrædlice ne gehyrde swa he his foregengan dyde 7 eac he witgode on þam sealme be mathathia 7 be his sumum þa we machabeas hatað þæt hy sceoldon þæt ylce seofian on hiora earfoðum 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.

MACHABEORUM PRESSUROS ET VOX APOSTOLI

1. Drihten we gehyrdon mid urum earum 7 ure fæderas hit us sædon.
2. Þa weorc þe þu worhtest on hiora dagum 7 on hiora foregengena dagum.

3. [Þæt wæs þæt þin hand towearp þæ elðeodegan folc 7 plantode 7 tydrede ure foregengena þu stencst þa elðeodgan folc 7 hy awurpe.
4. Ne geeodon ure foregengan 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 þæt lecht þines andwlitan for þam hy þe þa licodon 7 þe licode mid him to beonne.
6. Hu ne eart þu min cyning 7 min driht swa ylce swa þu hiora wære þu þe bebude hælo cuman to iacobes cynne.
7. Purh þe we þpurscon 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 ure ehton 7 þa ðe us hatedon þu gebysmrodest.
10. And we þa heredon god ælce dæge 7 we wæron eac geherede fram oþrum þeodum for his weorcum 7 his naman we andettað a weoruld.
11. Peah þu drihten us nu adrifen hæbbe fram þe 7 us gebysmrod 7 mid us ne fare on fyrd swa þu geo dydest.
12. Ac þu hæfst nu us gehwyrfde on bæclincg 7 us forsewenran gedone þonne ure fynd 7 þa þe us hatiað hy us gegripað 7 him sylfum gehrespað
13. Þu us gepafodest him to metsianne swa swa sceap 7 þu us tostencst geond manega þeoda.
14. Þu us bebohtest 7 bewrixledest 7 nan folc mid us ne gehwyrfdest.
15. Þu us gesettest to edwite 7 to bysmre urum neahgeburum 7 to hleahtre 7 to forsewenesse eallum þam þe us ymsittað.
16. Þu hæfst us gedon to ealospræce þæt þora þeoda nyton hwæt hy elles sprecon buton ure bysmer 7 weggeað heora heafod ongean us on heora gesamnuncge.

17. Elce dæge byð min sceamu beforan me 7 ongean me 7 mid minum bysmre ic eom bewrogen.
18. For þara stemne þe me hyspað 7 tælað 7 for þara ansyne þe min ehtað.
19. Eall þas earfoðu becoman ofer us 7 ne forgeate we þeah na þe ne þæt woh ne worhton þæt we þine æ forleten ne ure mod ne eode on beclincg fram þe.
20. And þeah þu gefafodest þæt ure stæpas wendon of þinum wege for þam þu woldest us geeaðmedan on þære stowe ure unrotnesse þær we wæron bewrigene mid deapes sceade.
21. [G]if we ofergeotole wæron drihtnes naman ures godes 7 gif we ure handa upp hofon to oprum gode.
22. Hu ne wræce hit þonne god for þan he wat ealle dygelnessa ælcere heortan.
23. [F]or þam we beoð ælce dæge for ðe geswencte hy teohhiað us him to snædincg sceapum.
24. Aris drihten for hwi slæpst þu aris 7 ne drif us fram þe oð urne ende.
25. For hwi wendæt, þu þinne 7wlitan fram us oððe hwy forgytst 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 feowertigoþan sealme þa he was oferdren¹ mid þy halgan gast 7 on eallum þam sealme he spræc ymb fæder 7 ymb sunu 7 ymb þa halgan gesamnuncga cristenra manna geond ealre eorðan² sona on þam forman ferse se fæderspræc purh david be cristes acennesse 7 cwæð.

PROPHETA DE CRISTO AD ECCLESIAM DICIT DE REGINA AURI

1. Min heorte bealcet gôod word þæt ys gôod godes bearn þam cynge ic befæste anweald ofer eall min weorc.
2. Min tunge ys gelicost þæs witeres 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 ðam godspelle seo ys scearpse þonne æni sweord.
5. Geheald nu þinne wlite 7 þine þine fægernesse 7 cum orsorg 7 rixsa.
6. For þinre soðfæstnesse 7 for þinre ryhtwisnesse þe gelæt swyþe wundorlice þin seo swyþre hand 7 þin agen anweald to þam.
7. Þina flana synt swyþe scearpa on þam heortum þinra feonda folc gefeallað under ðe þæt ys þæt hy oþer twega oþþe an andetnesse gefeallað oþþe on helle.
8. Þin setl is drihten on weorulda weoruld swiðe ryht is seo cynegyrd þines rices seo gerecð ælcne mann oþþe to þinum willan oððe to wite.
9. Þu lufodest rihtwisnesse 7 hatodest unryhtwisnesse for þam þe gesmyrede dryhten þin god mid þam ele blisse ofer ealle oþre menn.
10. Myrre 7 gutta 7 cassia dropiað of þinum claðum 7 of þinum elpanbænenum husum on þam þe gelufiað cynincga dohtor þa þær wuniað for þinre lufan 7 for þinre weorðunga þa wirtgemang tacniað mistlicu mægen cristes 7 þæt hrægl tacnað cristes lichaman 7 þa elpanbænenan hus tacniað rihtwisra manna heortan þara kynincga dohtor tacniað rihtwisra manna sawla.
11. And þær stent cwen þe on þa swyðran hand mid golde getucode 7 mid ælcere mislicre fægernesse gegyred þæt ys eall

cristnu gesamnung.

12. Gehyr nu min dohtor þæt ys seo gesamnungc cristes folces geseoh 7 onhyld þin eare 7 forgit 7 alæt þin 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 wlites for þam he ys drihten þin god gebide þe to him 7 weorþa 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 góodum geearnungum.

14. Gif þu þus dest þonne 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 wlitum 7 mid gylðnum fnasum þæt synt mistlica geearnunga fulfremedra manna.

16. Eala kynincg hwæt þe beoð broht manega mædenu 7 æfter þam þære seo nyhste þe we ^{ær} ymb spræcon mid blisse 7 mid fægnunge hy bioð gelædde into þinum temple þæt synt þa sawla þe heora mægðhad gehealdað 7 þa hreowsiendan 7 þa þe gewitnode beoð, for hiora scyldum oþþe heora willum oððe heora unwillum.

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

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

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

Psalm 45

David sang þysne fif 7 feowertigþan sealm þanciende gode

þæt he hine oft alyside of manegum earfoðum, 7 eac he witgode þæt þæt ylce sceoldon don þa men þa þe twa scira¹ þæt ys iude 7 beniamin þæt hy sceoldon þam gode þancian þe hy gefriðode fram þære ymbsetennesses 7 fram þære herunge² þara twega kynincga sacces rumeles suna 7 rasses syria cynnges næs þæt na gedōn for þæs cynncges geearnungga achats ac for godes mildheortnesse 7 for his yldrena gewyrhtum hit gewearð þæt þa twegen kyningas wæron adrifene fram assyria cynges 7 eac þæt ylce he witgode be ælcum rihtwisum menn þe ærest geswenced byð 7 eft gearod 7 eac be criste 7 be iudeum he witgode þæt ylce.

VOX APOSTOLI IN PASSIONE CRISTI

1. Dryhten ys ure gebeorh 7 ure mægen 7 ure fultumend on earfoðum þa us swiðe swiðlice oft on becomon.
2. For þam we us ne ondrædað þeah eall eorðe sy gedrefedu 7 þeah þa muntas syn aworpene on midde þa sá.
3. Vre fynd coman swa egeslice to us þæt us ðuhte for þam gebune þæt sio eorpe eall cwacode 7 hy wæron þeah sona afærde fram gode swyþor þenne we 7 þa up ahafenas kynincgas swa þer muntas wæron eac gedrefde for þæs godes strenge.
4. Þa was geblissod seo godes burh on hierusalem for þam cyme þæs scures þe hy geclæsnode se hyhsta gehalgode his templ in on þære byrig for þam ne wyrð seo burh næfre onwend þa hwile þe god byð unonwendedlic on hire midle.
5. God hyre gehealp swyþe ár on morgen 7 gedrefed wæron þa elðeodgan folc 7 hiora rice was gehnæged se hyhsta sende his word 7 gehwyrfed was ure land 7 ure folc to beteran 7 hi 7 heora land to wyrstan.
6. Drihten mægena god ys mid us 7 ure andfengend is iacobes god.
7. Cumað 7 gesioð godes weorc 7 his wundru þe he wyrçð ofer eorðan.

8. He afierð fram us ælc gefeoht ut ofer ure land gemæru 7 forbrycð ura feonda bogan 7 eall heora wæpn gebryt 7 heora scyldas forbærnð þa andswarode god þæs witgan mode 7 cwæð eft þurh þone witgan.
9. Geæmetgiað eow nu 7 gesioð þæt ic eom ana god 7 me nu up ahebbe ofer ða elðeodegan folc 7 eac on þysum folce ic beo nu up ahæfen.
10. Dryhten mægena god ys mid us 7 ure andfengend ys iacobes god.

Psalm 46

David sang þysne syx 7 feowertigoþan sealm 7 lærde on þam sealme ealle þeoda þæt hy heredon þone god mid him mid ælcum þæra cræftum þe man god mid herian mihte þone god þe 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 þa hy alysdæ wæron æt elðeodegum folcum 7 eac he witgode be ælcum ryhtwisum geswenctum 7 eft alysdum 7 eac be criste¹ 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 ahebbað upp eowre handa 7 fægnað 7 myrgað gode mid wynsumre stemne.
2. For þam he ys swyþe heah god 7 swyþe andrysnlic 7 swiþe micel cynincg ofer ealle oðre godas.
3. He us underþeodde ure folc 7 orlega þeoda he alede under ure fet.
4. He us geceas him to yrfeweardnesse 7 iacobes cynn þæt he lufode.
5. Drihten astah mid wynsume sange 7 mid bymené 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.
8. Dryhten rixað ofer eall cynrynu drihten sit ofer his ðam halgan setle.
9. Þa ealdormen ealre eorðan becumað to abrahames gode 7 beoð him underðyde for þam he oferswiðde þa strangan kynincgas ofer eorðan þa þe wæron up ahæfene swa þas godas.

Psalm 47

David sang þysne seofon 7 feowertigþan sealm mycliende þone wundorlican¹ sige godes þe he þa 7 oftor ær dyde hu hrædlice he oferswiðde swa ofermode kyningas 7 eac he lærde ælcne man þe geswære 7 ofercumen 7 eft gefriðod² þæt he swa ylce gode þancode 7 his anweald herede 7 þæt ylce he witgode be criste þæt he þæt ylce sceolde cweðan to his fæder æfter ðære æriste.

ÆCCLESIE 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 tobrædde blisse ofer ealle ure eorþan sio myclan kyninges is aset on þa norð healfe þæs mutes syon.
3. Se god ys cuð on þære byrig for þam he hire symle fultumað.
4. Eala hwæt ge sawon hu egeslice gegaderode wæron eorð kyningas 7 hu hi togædere comon.
5. And sona swa hi gesawon godes wundru hy wæron wundriende 7 wæran gedrefde 7 wæran styriende 7 onwende for þam ege 7 fyrh to þe hi gegripon.

6. For þam him com swa hrædlic sar 7 wracu swa þam cenendan wife cymð færlig sar 7 hy wæron gebrytte swa hrædlice swa swa hradu yst windes scip tobrycð on þam sandum neah þære byrig þe tarsit hatte seo is on þam lande þe cilicia hatte.
7. Swa swa we geo geare hyrðon þæt god dyde be urum fæderum swa we geseoð nu þæt he deð be us on þæs godes byrig þe myclu wundru wyrçð þæt ys on ures godes byrig þe hi gestapelode on ecnesse.
8. We onfoð drihten þinre mildheortnesse on middum þinum temple.
9. Swa swa þin nama is tobræd 7 gemyclad geond ealle eorðan swa ys eac þin lof þin swiðre hand is full rihtwisnesse.
10. Blissie nu syon se munt 7 fægnie iudea cyn for þinum domum drihten .
11. Hweorfað ymb sion 7 gað ofer þone weall hierusalem 7 ymbutan heriað god mid ælces cynes heringe 7 lufiað hine 7 secgað his wundru on þam torrum 7 on þam wighusum þære byrig 7 fæstniað eower mod on his wundrum 7 dælað hire weorðias swiðe rihte 7 secgað swylc wundru eowerum gingrum þæt hy hy mægen eft secgan of cynne on cynn.
12. For þam he is ure god on ecnesse 7 on weorulda weoruld 7 he ræt us 7 recð on weorulda weoruld.

Psalm 48

David sang þysne eahta 7 feowertigoðan sealm on þam he lærde ealle men¹ge on his dagum ge æfter his dagum þæt hy hy upp ne ahofen for heora welum 7 þæt hy ongeaton þæt hi ne mihton þa welan mid him lædan heonon of weorulde 7 eac he lærde þæt þa ðearfan hy ne forðohton ne ne wenden þæt god heora ne rohte, 7 eac he witgode þæt ealle rihtwise menn sceoldon þæt ylce laran 7 eac þæt crist wolde þæt ylce laran

þonne he come.

ITEM VOX AECCLESIE SUPER LAZARO ET DIVITE PURPURATO

1. Gehyrað nu þas word ealle þeoda 7 onfoð 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 smeaug minre heortan foreþancolnesse.
4. Ic onhyrde minre earan to þam bispellum þæs ðe me innan lærð 7 ic secge on þys sealme hwæs ic wylle ascian.
5. And hwæt ic ondræde on þæm yflan dagum þæt ys unrihtwisnes minra hoa 7 ealles mines flæsces 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 góode þa hwile þe he her byð gylde for þy him sylf 7 alyse his sawle þa hwyle ðe he her sy for þam se broðor oppe nyle oððe ne mæg gif he sylf nane onginð to tilianne þæt he þæt weorð agife to alysnesse his sawle ac þæt ys wyrse þæt full neah ælc mann þæs tiolað fram þæm anginne his lifes op þæne ende hu he on ecnesse swincan mæge.
8. And næfð nænne forðanc be his deaðe þonne he gesyhð þa welegan 7 þa weoruldwisan sweltan se unwisa 7 se dysega forweopað him ætsamne.
9. And læfað fremdum heora æhte þeah hy gesibbe hæbben hy beð him swyðe fremde þonne hi nan góod æfter him ne doð ac heora byrgen 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. Pa hwile þe mon on are 7 on anwealde byð næfð he full

neah nan andgyt nanes goodes ac onhyred dysegum neatum swa hi eac beoð him swyðe gelice.

12. Ac þes weg 7 þeos orsorgnes þyses andweardan lifes him fet witu on þam toweardan for þam heo on last tiliað to cwemanne gode 7 mannum mid wordum næs mid weorcum ne furþum gearone willan nabbað to þam weorce.

13. Mid swylcum monnum byð hell gefylled swa swa fald mid sceapum 7 se deað hy forswylcð on ecnesse.

14. And sona on þam ylcan morgene þa rihtwisan heora wealdað 7 hyra fultum 7 hyra anweald forealdað on helle for þam hy beoð adrifene of heora wuldre.

15. Ac god þeah alyst mine sawle of helle handa þeah ic þyder cume þonne he me underfehð.

16. Ne wundrige ge na ne ne andgiað on þone welegan þeah he welig seo geworden 7 þeah gemanigfealdod sy þæt wuldor his huses.

17. For þam þe he ðyder ne læt þæt eall mid him þonne he heonan færþ ne hit him æfter þyder ne færeð.

18. For þam he hæfde his heofonrice her on eorðan þa him nanes willan næs forwyrnd her ne nanes lustes on þysse weorulde for ðam he nyste gode ne mannum þæs ðe him sealde syððan he hit hæfde butan þa ane hwile þe hit him man sealde.

19. For þam he færð þæs his forengan beoð þæt is to helle þær he nefre nan leoht ne gesyhð.

20. Ac þas spræce ne ongit na swylc mann þonne he byð on welan 7 on weorðscipe 7 onhyreð þonne dysegum neatum 7 byð him swiðe gelic geworden.

Psalm 49

David sang þysne nigen 7 feowertigoðan sealm be ægrum tocyme cristes¹ on þam sealme he cydde hu egeslice crist

ƿreatode iudeas 7 ealle heora gelican ƿe ƿæt ylce doð ƿæt hy dydon for ƿam hy sealdon ælmesan² 7 ofredon gode heora nytenu næs hy sylfe.

DAVID DICIT AD INCREPANDUM PECCATORES

1. Dryhtna drihten wæs sprecende ƿæt 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 wlite his 7wlitan.
3. And eft cymð se ylca god swiðe openlice ƿæt ys ure god 7 he ƿonne naht ne swugað
4. Fyr byrnð for his ansyne 7 ymb hine utan strange stormas.
5. And he cleopað to ƿam heofone hæð hine ƿæt he hine fealde swa swa boc 7 he bebyð ƿære eorðan ƿæt heo todæle hyre folc.
6. And gegadrie on ƿa swyðoran hand his halgan ƿa ƿe heoldon his bebodu ofer ælcere offrunga.
7. Heofonas bodiað his rihtwisnesse for ƿam se god is demend 7 ƿonne cwyð to him.
8. Gehyrað nu min folc ic sprece to eow israelum 7 ic eow secge soðlice for ƿam ic eom drihten eower god.
9. Ne ƿreage ic eow na æfter offrunga for ðam eowra offrunga synt symle beforan minre aansyne.
10. Ne onfo ic na of eowrum huse cealfas ne of eowrum heordum buccan.
11. For ƿam min synt ealra wuda wildeor 7 ealra duna ceap 7 nytenu 7 oxan.
12. Ic can ealle heofones fugelas 7 eall eorþan wlite is mid me.
13. Gif me hingreð ne seofige ic ƿæt na to eow for ðam min is eall earðan ymbhyrft 7 eall hyre innuncg.
14. Wene ge ƿæt ic ete ƿæra fearra flæsc oþþe ƿæra buccena blod drince.

15. Ac ofriað góde þa offrunge lofes 7 gyldað þam hyhstan eower gehat.
16. And cleopiað to me on þam dagum eowera earfoða þonne gefriðie ic eow 7 ge weorðiað me.
17. Ac to þam synfullan cwyð god for hwy bodast þu mine rihtwisnesse óððe for hwy onfehst þu on þinne fulan muð mine æ.
18. For þam þu hatodest symle leornunga 7 forwurpe min word symle under bæc fram þe.
19. Gif þu gesawe þeof þu urne mid him næs na ongean hine 7 þu dydest þe to þam wohhæmendum.
20. Þin muð was symle ful unrihtes 7 þín tunge ontynde facn.
21. Þu sæte ongean þinne 7 taldest hine 7 worhtest wrohte betwuh þe 7 þinre modor suna oðrum.
22. Eall þis yfel þu dydest 7 ic swugode 7 þolode swylce ic hit nyste þu ræswedest swiðe unryhte þæt ic wære þin gelica swylce ic ne meahte þe forgyldan swylces edlean.
23. Ic þe þreage nu 7 stæle beforan þe 7 þe cyððe eal þas yflu gehyrað nu ðiss 7 ongytað ealle þa þe godes forgytað þy læs he eow gegripe for þam nys nan oþer þe eow mæge gefriðian of his handa.
24. Seo offrung lofes me licað swiðost 7 me eac swyðost weorþað 7 on þære offrunge is se rihtwisa weg on þære ic getæce godes hælo eallum þam þe swa doð.

Psalm 50

David sang þysne fiftigodan sealm hreowsiende for ðam arendum þe nathan se witga him sæde þæt was þæt he hæfde gesyngod wið ureus þone cyðþiscan þa he hine beswac for his wifes þingum þære nama was bersabe, 7 heac he witgode¹ on þam sealme be israela folce hu hy sceoldon hreowsian hyra

hæftnyd on babilonia 7 eac be sancte paule þam apostole², 7 be ælcum rihtwisum men he witode hu hy sceoldon syngian 7 eft hreowsian, he cwæð.

VOX DAVID AD POENITENTIAM

1. Miltsa me drihten æfter þinre mycelan mildheortnesse.
2. And æfter þære menigu þinra mildheortnessa adilega mine unrihtwisnessa.
3. And aðweah me clænran from minum unrihtwisnessum þonne ic ær ðysse scylde wæs 7 of þysse scamleasan scylde geclænasa me.
4. For þam mine unryhtwisnessa ic ongyte 7 mina synna beoð 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 þam þu ana eart rihtwis 7 **oferswiðest** ealle þonne ðu demst.
6. Nis hit nan wundor þeah þu sy god 7 ic yfel for ðam 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 mægena gyfa ðines wisdomes þa gyfa synt beheleda 7 uncuþa 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 þonne mæge unrote mod blissian.

Psalm 1

Text

1. wolbarendum Both Thorpe and Bright and Ramsay emend to wolberendum. This is a questionable correction; Paris is a late text and æ and e are frequently interchanged.
2. aplantod Bright and Ramsay render aplantod.
7. hwylce weg Thorpe (Notes) suggests hwylce wege or hwylcne weg. Bright and Ramsay adopt the latter.

Psalm 2

Text

9. isernre Thorpe emends to iserne.
13. pæm Thorpe conservatively emends to pam.

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. idelnesse Thorpe emends to idelnessa.
5. ewerum 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 æ formed from an original a.
 3. mildheornesse Thorpe and Bright and Ramsay emend to mildheortnesse.
 4. andetað Bright and Ramsay emend to andettað, but Bosworth Toller lists andetan as a variant form.
 7. hyrde The d is formed by erasure of the descender of an original p.
 8. 7syn Here, and on a number of other occasions, the et tyronique forms part of a word.

Psalm 7

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 70.24, and in the Eadwine Psalter in 118.2.
 2. teone wyrde Originally teonode wyrde with -od underlined for deletion. Bright and Ramsay emend to teonode and wyrge, citing Bosworth Toller. (See under teonian).

Text

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

Psalm 8

Introduction

1. wuldorlican Thorpe reads as wulderlican

Text

3. hi Thorpe emends to he.

Psalm 9

Introduction

1. pa ylcan Bright and Ramsay emend to ðæt 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 þu towurpe A noun appears to be missing. Bright and Ramsay follow Thorpe in reading heora (ceastra) þu towurpe. J.H.G. Grattan, "On the Text of the Prose Portion of the Paris Psalter" MLR LV , 1909, p.187, suggests that byrig should be supplied.
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. nyðbearf -r added above the line.
23. geðencð -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. byð The ascender of þ is continued downward, making it appear like an unfinished þ.
29. settað Bright and Ramsay emend to sætað, which would translate insidiatur. Bosworth Toller lists it as sætap.
det Thorpe and Bright and Ramsay emend to deð.
34. fæder -de added above the line.
35. beah -h added above the line.

Psalm 10

Introduction

1. was adrifen æ formed from an original a.

Text

5. egan Bright and Ramsay emend to eagan.
 8. wwyðe Bright and Ramsay emend to swyðe 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.
 2. ungeleaffulnesse Thorpe reads ungeaffulnesse.

Text

1. didum Read tidum with Thorpe and Bright and Ramsay.
foðfastnes Read soðfastnes with Thorpe and Bright and Ramsay.
 2. idla Thorpe reads idle.
 5. yrðum Thorpe and Bright and Ramsay emend to yrmðum.

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 yrmingæs 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 hæftnyd.

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. weorþað -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 þu me .
- nyðberf Bright and Ramsay emend to nyðbearf.
- 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. ymbhringdon 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 minra.
15. æawed Thorpe and Bright and Ramsay emend to æteawed.

Psalm 17

Introduction

1. bæne 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 (pystru) betwux. MS. betwu seems better expanded to betwuh which occurs elsewhere in the MS., e.g., 16:2.
12. litegu Thorpe and Bright and Ramsay emend to ligetu.
14. stræ Read strælas as in Thorpe and Bright and Ramsay.
17. heanesse Thorpe emends to heannesse. Bosworth Toller lists both spellings.
18. hig Thorpe unnecessarily emends to hi.
20. æften Bright and Ramsay render æfter.
26. gehælst The MS. reading would translate the Latin saluum facias. Thorpe unnecessarily changes to gehælpst.
- ofermodenena A case of dittography. Read ofermodena with Bright and Ramsay.
29. tohopað The syntax requires a plural. Read tohopiað.
31. unwæmme Bright and Ramsay emend to unwemme.
33. ærene Thorpe unnecessarily emends to ærenne.
43. oft lugon -t added above the line, clearly the error of some later corrector who did not realise that oflugon means "they lied."
45. underpydes Bright and Ramsay correctly emend to underpydest.

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 gyrre.
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. he þe bæd þe 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 leahtrunge.
11. tostenged Bright and Ramsay render tostenced.
12. þær Thorpe and Bright and Ramsay emend to þæt.
13. And min mægen 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.

Psalm 22

Introduction

1. cristes MS. x̄pes.

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

Psalm 23

Text

1. gefylð Thorpe and Bright and Ramsay emend to gefyld.
 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. þar Bright and Ramsay emend to þæs.
þæt astige The emendation þæt (he) astige, by Bright and Ramsay, seems unnecessary.
 4. Ne The meaning requires He, as Thorpe and Bright and Ramsay.
biswice Bright and Ramsay emend to beswice.
 9. eower Thorpe emends to eowre.
eowru Thorpe emends to eowre.
eow ge Thorpe and Bright and Ramsay emend to eowre. Grattan, p.187, suggests either eowru or eower.

Psalm 24

Introduction

1. be his æriste The emendation æfter his æriste

made by Thorpe and Bright and Ramsay, seems unnecessary.

Text

15. mæ Thorpe and Bright and Ramsay emend to me.
 16. Geseoh Thorpe unnecessarily emends to Geseo.
 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 -b 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. genealahton Thorpe unjustifiably alters to geneahlæhton.
 6. on þam yflan dagum Thorpe unnecessarily changes to yflum.
heane Thorpe emends to heanne.
 7. miti heafod Read min as Thorpe and Bright and Ramsay.
hweorfe þi Read þin as Thorpe and Bright and Ramsay.
 13. on rihtne pæð The n of rihtne is added above the line.

Psalm 27

Introduction

1. ezechias Read as **Thorpe** and Bright and Ramsay ezechias.
 2. ælc þe Bright and Ramsay emend to ælc (þara) þe. This is unnecessary; þe is a relative particle.

3. ælc þe hine sing Bright and Ramsay emend to singð, but 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 records the word as horige.
ne swuga ac dem The a of ac is formed from an original u preceded by a partially erased þ. It would seem that the scribe first wrote ne swuga þu.
6. geseoð -o added above the line.
8. min scyldumend 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 ilce It is not necessary to emend to swa (þæt) ilce with Bright and Ramsay who 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. þa hean ceceder 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. andetað Bright and Ramsay emend to andettað. (See note for 6:4 above).
 6. wyrð 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 hwhite. 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).
- bebyrgdst Thorpe renders gebyrgdst.

Psalm 30

Introduction

1. earfoðan þa Read þe as Bright and Ramsay.
2. iudas Read iudeas 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.
8. mine sawle Thorpe renders min.
8. demdes Read as Bright and Ramsay demdest.
14. ful neah Bright and Ramsay render full.
20. leahtungra Bright and Ramsay emend to leahtrunga. (See also note for 21:5 above).
21. hopað Thorpe wrongly alters to the plural hopiað.
22. þu gehydst The object is missing. Read as Bright

27. lufiað and Ramsay þu (hi) gehydst.
Thorpe changes to the singular lufað.

Psalm 31

Introduction

1. þære unaseccgendlican Thorpe emends to unaseccgendlican.
2. 7 swa ylce he witgode Bright and Ramsay's addition,
swa (þæt) ylce he witgode is unnecessary.

Text

1. Eadige beoð -ð added above the line.
unrihtwisnessa Bright and Ramsay correct to
unrihtwisnesse.
5. helede Originally hedlede with the first -d
dotted for deletion.
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. þa me habbað Thorpe wrongly reads þe for þa.
9. þæne halgan gast Bright and Ramsay emend to þone.
12. manifealde Bright and Ramsay emend to manigfealde.

Psalm 32

Introduction

1. wundorlice Thorpe unnecessarily emends to
wunderlice.
2. ezechie -c added above the line.

Text

4. riht Thorpe emends to rihte.
9. tostencð -c added above the line.
12. gesihð Thorpe emends to gesiht.
15. þi Bright and Ramsay emend to he.
nawþer The r has been added later, partially
above the line, with an exaggerated
descender.

Psalm 33

Text

6. clepodē Bright and Ramsay emend to cleopode.

6. earfoþum Thorpe wrongly reports earforþum in his Notes.
10. þa welegan wædledon Bright and Ramsay suggest that this is changed from wælegan. 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. Swiþe neah is drihten , -iþe 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. alcum 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. þa þa Read þa þe 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 þa grynu.
12. unwæstmbærne The n of -bærne is added above the line.
13. hefige wæron Thorpe renders wæron.
hwite hrægl an Bright and Ramsay emend to on.
þe 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. þeah þeah Thorpe omits the second þeah evidently considering it a mistaken repetition. Grattan, p.188, suggests þeah þe.
16. gristbitedon Read as Bright and Ramsay gristbitedon.
17. angan Metathesis of n and g. Read agnan with Bright and Ramsay.
21. geopenodon ealne Thorpe emends to ealle.
23. frætan Thorpe wrongly emends to fraton.
24. ofersprecan Bright and Ramsay's emendation to oferspræcan 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 (bysne) fif, Bright and Ramsay emended Thorpe to (bisne) fif.
2. iudas Thorpe emends to Iudeas.
3. him dydon The MS. reading is preferable to Bright and Ramsay's emendation dyde.

Text

3. facen Needlessly emended to facn by Thorpe.
5. mildheort Thorpe and Bright and Ramsay emend to mildheortnes to correspond with the Latin misericordia.
- rihtwis Emended to rihtwisnes to translate the Latin veritas by Thorpe and Bright and Ramsay.
7. wundorlice Needlessly emended to wunderlice by Thorpe. (See also 32: Introd.1, above).
10. Læt Read Læt as Thorpe and Bright and Ramsay. The scribe has omitted the upper horizontal stroke to form the t.
- bæ synt Bright and Ramsay render be and wrongly note "be..(changed from pa)". For another example of bæ see 7: Introd.1, 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. bæ he ne onhyredon Read bæt as Bright and Ramsay.

Text

1. pam be Thorpe wrongly emends to pa be.
12. gristbatað Read gristbitað as Thorpe and Bright and Ramsay.
14. forberstað for- added above the line.
19. swa ðer Bright and Ramsay emend to swa swa. Swa bes is suggested as an alternative

- by K.Sisam, "Notes on the West Saxon Psalms", MLN, p.476. Other examples of bes in similes occur in 10: Intro., and 21:5.
25. syleð Thorpe emends to sylleð.
 33. gesyhst Thorpe wrongly reports gesyht in his Notes.
 35. n furþum Read ne furþum with Thorpe and Bright and Ramsay.
 36. lærð Thorpe and Bright and Ramsay emend to læfð to translate the Latin sunt reliquie.
 37. Yc An error of the rubricator. Read Ac as Thorpe and Bright and Ramsay.

Psalm 37

Introduction

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

Text

2. afæstnad Corrected to afæstnade by Thorpe.
gestrangodes Bright and Ramsay emend to gestrangodest.
 5. Mina Bright and Ramsay render Mine.
 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.
 11. Mine Thorpe wrongly gives Min in his Notes.
 14. ne ne Bright and Ramsay omit the second ne.

Psalm 38

Introduction

1. bys 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 ælces of verse 6.

Text

6. hid Obviously intended for hit, as given by Bright and Ramsay.
 8. bysmrienne þam Two letters are erased after this word. They appear to be un. As this marks the

- end of one line, and the word unrihtwisan begins the next, perhaps the scribe made a mistaken repetition of the prefix, and later erased the first un.
11. for þam for þær strenge Follow Bright and Ramsay in emending to for þære 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. þin wundru 7 þine geðohtas Thorpe unnecessarily alters to þine wundru.
7. ælmesan Bright and Ramsay emend to ælmessan. (See note for 28: Intro. 1, above).
10. hælo Thorpe wrongly reads hæle.
13. þær Bright and Ramsay emend to þæra to translate quorum.
14. næne Thorpe and Bright and Ramsay emend to the regular masculine accusative nænne.
15. þu gearige The personal pronoun me seems to be missing here. Bright and Ramsay emend to þu(me) gearige. Thorpe sees ge- as a scribal error, and changes to þu me arige.
16. dryhten Bright and Ramsay have Drihten.
Sceamien Thorpe wrongly reads Scamien.
afyrrane Thorpe wrongly reads awyrpanne.
18. is þæt la well. Bright and Ramsay miss the irony here by punctuating: is þæt la well?
20. dryhten Bright and Ramsay have Drihten.

Psalm 40

Introduction

1. be ælcum crismum 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.
3. he an lið Bright and Ramsay emend to on lið.
9. liccette Bright and Ramsay make an unwarranted emendation to licette.

Psalm 41

Introduction

1. para geswenced Bright and Ramsay emend to para (pe) geswenced (ware). 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 to me cwepan.
4. bonne gemunde pine arran gyfa The addition gemunde(ic) given by Bright and Ramsay, is unnecessary.
8. pare stemne The e of pare is added above the line.
- hefug Read hefig with Bright and Ramsay.
10. symble Thorpe emends to symle.
11. forgitst Bright and Ramsay correct to forgitst.
- mysceað -s added above the line.
13. gedrefst Thorpe unjustifiably expands to gedrefest.

Psalm 42

Text

3. pa pe geo geara læddon Bright and Ramsay add me as the

object of læddon, to parallel the Latin me deduxerunt. Thorpe sees be as a scrib-
-al error and expands to pa me.

Psalm 43

Text

3. bæ Thorpe and Bright and Ramsay emend to pa. (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 swenctest to translate the Latin adflixisti. Tinkler, p. 53, suggests that disperdidit in the first clause of the verse caused confusion between stencan and swencan.
7. bburscon Thorpe and Bright and Ramsay emend to beburscon.
16. ealospræce Misread by the earlier editors as ealdspræce. Compounds with ealu or ealo are common in O.E.: the meaning here would be something like "ale-house gossip".
- oðra beoda Thorpe emends to oðre.
- 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 eorðan 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 welerás.
4. ani sweord Thorpe and Bright and Ramsay emend to anig. Bosworth Toller, (under anig), lists ani. The MS. reading thus seems acceptable, as scribal æ and a were no longer clearly differentiated at this time.

7. pina flana
scearpa Thorpe changes to pine.
Thorpe wrongly reads scearþa, and in his Errata notes scearpe.
13. an andetnesse
gebide Bright and Ramsay change to on.
gewelgoda Thorpe emends to gebidde.
kyninga Thorpe emends to gewelgode.
In his Notes, Thorpe wrongly reports as kyningra.
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.
17. kyningc
synt Thorpe unjustifiably emends to kyning.
-n added above the line.
18. cneorisse Thorpe and Bright and Ramsay alter to cneoresse. This is unwarranted, for -isse and -esse were practically interchangeable at this time.

Psalm 45

Introduction

1. ba þe twa scira The verb is lacking. Read twa scira (beoð) with Bright and Ramsay.
2. herunge Bright and Ramsay emend to hereunge.

Text

1. þa us Thorpe wrongly changes to þe.
2. eall eorðe 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.
- þer muntas The scribe has followed the Latin habit of contracting æ to e supplied with a cauda. Interpreting this, Thorpe emends to þær. Bright and Ramsay emend to þa. þes is also possible; see note for 36:19 above.
4. unonwendedlic Read unowendelic with Bright and Ramsay.
8. eft -t added above the line.

Psalm 46

Introduction

1. be criste 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 orlege.

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

Psalm 48

Introduction

1. he lærde ealle men Thorpe changes to menn.

Text

7. op þane ende Bright and Ramsay emend to þone.
9. hy beð Bright and Ramsay emend to beoð.
11. goodes onhyred Thorpe misreads as godes.
Read as Thorpe and Bright and Ramsay onhyreð.
12. fet Thorpe misreads as set.
16. na na ne andgiað Thorpe omits the second ne evidently considering it a mistaken repetition.
18. þæs ðe him sealde Thorpe and Bright and Ramsay supply the pronoun subject: þæs oe (he) him sealde.
19. he færð þæs Read þær with Thorpe and Bright and Ramsay.

Psalm 49

Introduction

1. be ægrum tocyme Read ægþrum with Thorpe and Bright and Ramsay.
2. ælmesan Bright and Ramsay emend to ælmessan. (But see note for 28:Intro.d.1, above).

Text

1. eorðlice men Thorpe changes to menn.
9. eowra offrunga Thorpe emends to eowre.
13. earðan Thorpe and Bright and Ramsay conservatively emend to eorðan.
- ymbhyrft Bright and Ramsay render ymbhwyrft.
16. cleopiað Thorpe wrongly gives the singular cleopað.
- gefriðie Thorpe wrongly gives gefriðe in his Notes.
21. ongean þinne 7 A noun is obviously omitted here. To accord with the Latin adversus fratrem tuum, Thorpe and Bright and Ramsay emend to ongean þinne (broþor).

Psalm 50

Introduction

1. heac he witgode Read eac with Thorpe and Bright and Ramsay. (See note for 40:2 above).
2. sancte þaule þam apostole MS. scē þaule þam ap̄te.

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 mænega gyfa with Bright and Ramsay.
- beheleda 7 uncuþa Thorpe changes to behelede 7 uncuþe.
- þæt þæt ic wilnige The second þæt 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.

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