century) was edited by Louis Moland from MS. fonds français 7019 in the Bibliothèque Nationale, Paris. H. Gaidoz quotes the first and last few lines of another thirteenth-century French list (Paris, Bibliothèque Nationale MS. fonds latin 412, fol. 3v), but his main interest is an undated Irish version. This and an Italian version of the early fourteenth century at the Biblioteca Corsiniana in Rome share a couple of items that are missing from the French versions mentioned: the Fall of Man and the Deluge. The Irish list is very long, also including such events as the crossing of the Red Sea by the Israelites, the building of the Tower of Babel, the confusion of tongues, etc. The Italian list is notable for being appended to a catalogue of the twelve Golden Fridays (the Friday after the first Sunday in Lent, the Friday before the Annunciation of the Blessed Lady, etc.). Anyone who prays and fasts on these shall receive seven gifts: he shall never be poor, he shall not die an evil death, etc.

The third piece in the Queen's College MS. concerns the composition of the Apostles' Creed. There was a tradition dating from the late fourth to early fifth century that the Apostles composed the Creed jointly before embarking on their missionary work, each one of them contributing one section.

Cy enseigne que les xiiij. apostre firent le credo, et combien chacuns en dist sa partie. Sains pierre dist premiers. Credo in deum patrem omnipotentem, creatorem celi et terre. Saint andrier dist. in


It will be noticed that only ten Apostles are named here and that the penultimate clause of the Creed, carnis resurrectionem, usually ascribed to Thaddeus, is missing. I have printed a fifteenth-century English version of the Creed elsewhere.

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BENGT LINDSTRÖM.

GRAMMATICAL ANALOGY IN LANGLAND AND ALAN OF LILLE

In his article on the grammatical metaphor for mede and mercede in Piers Plowman (C text Passus IV, 335-409), A. V. C. Schmidt shows its general resemblance to a passage in an early work of John Wycliffe. Having described this resemblance, he concludes "the differences also need to be stressed. Wycliffe is referring to modes of logical prediction (univocal, equivocal, etc.), Langland to grammatical relations as an image of natural, moral and metaphysical relationships." This seems to me an important difference. Surely it would be more fruitful to compare the passage with one in which grammatical relations are referred to as Langland refers to them? By such a comparison, I hope to support my disagreement with Schmidt's earlier statement: "In the imagery, Langland seems to be drawing on a type of analogy unfamiliar to his audience."

I am not alone in wishing to show Langland to be writing in a mode familiar to his contemporaries. Amassian and Sadowsky express their intention "to place William Langland within a well-established literary fashion, and to offer evidence that, like his predecessor Alanus de Insulis, Langland uses grammatical metaphor for far more serious purposes than merely to complain of love, or to lampoon Curial corruption". With this end in view, Amassian and Sadowsky meticulously relate Langland's argument to rules of Medieval Latin grammar, so that their account reads as justification of Langland's use of the metaphor, or as affirmation of its accuracy. I feel that Langland can more effectively be placed "within a well-established literary fashion", by more detailed comparison with a representative of that fashion, and by appreciation of the contemporary view of grammar which made such analogy meaningful. As "representative", I shall take Alanus de Insulis, to whom Amassien and Sadowsky briefly refer.

Alanus opens his De Planctu Naturae by lamenting sexual perversion in man. He soon resorts to grammatical terms:

\begin{quote}
Femina vir factus, sexus denigrat honorem,  
Ars magicae Veneris hermaphroditat eum.  
Predicat et subjicit, fit duplex terminus idem,  
Grammaticae leges ampliat ille nimis.  
\end{quote}

"Man is made woman, he blackens the honour of his sex, the craft of magic Venus makes him of double gender. He is both predicate and subject, he pushes the laws of grammar too far" (Metre I, 17-22\footnote{Wright, op. cit., p. 463.}).

By the nature of his reference to grammar here, Alan shows a faith in its essential truth. Its laws clearly have for him an intrinsic value comparable with those of number and proportion for earlier medieval writers.\footnote{Cf. Boethius, \textit{De Arithmetica}; St. Augustine, \textit{De Musica}.} Alanus later uses the analogy of grammar in more detail.

Eorum siquidem hominum qui Veneris proficientur grammaticam, alii solummodo masculinum, alii femininum, alii commune, sive genus promiscuum, familiariter amplexantur. Quidam vero, quasi hetrocliti genere, per hiemem in feminino, per aestatem in masculino genere, irregulariter declinantur. Sunt qui, in Veneris logica disputantes, in conclusionibus suis subjectionis praedicationis praedicationisque legem relatione mutua sortiuntur. Sunt qui vicem gerentes suppositi, praedicare non norunt \ldots \textit{(Prosa IV)}\footnote{Moffat, op. cit.}.\footnote{Wright, op. cit., p. 463.}

[\textquotedblleft Of such of these men as profess the grammar of love, some embrace only the masculine gender, some the feminine, others the common or indiscriminate. Some, as of heteroclitic gender, are declined irregularly, through the winter in the feminine, through the summer in the masculine. Some, in pursuit of the logic of love, establish in their conclusions the law of subject and the law of predicate in proper relation. Some, who have the place of the subject, have not learned how to form a predicate \ldots\textquotedblright] (\textit{Prose IV}, 130-41).]

In view of the direct relation of grammar to truth, the serious nature of Alanus's censure can hardly be over-emphasized. Of course, gender is being used by Alanus as euphemism for sex, but the metaphor of grammatical rule is carried farther than euphemism requires.

It will be remembered that in \textit{Piers Plowman} it was Kynde\footnote{At this point in the poem denoting the Creator.} who provided the pen which enabled man to use creatively that parchment in his possession:

\begin{quote}
Ri3te as a lord sholde make lettres and hym lakked parchemyn.  
Though he couth write nevere so wel 3if he hadde no penne.  
\textit{(B, IX, 38-9)}
\end{quote}

In \textit{Prosa V}, Alanus uses strikingly similar terms to show how \textit{Natura} instilled the creative impulse in man. Both writers, by using this analogy, ascribe importance to man's gift of the use of language, and...
dignity to the writer. There may be a sexual implication in Alanus's image of the reed pen, but this in no way detracts from its relation to the art of writing:

Ad officium etiam scripturae calamum praepotentem eisdem fueram elargita, ut in compentibus ejusdem calami scripturam poscentibus, quorum meae orthographiae normalum, rerum genera figuraret, ne a propriae descriptionis semita in falsigraphiae devia eundem devagari minime sustineret. Sed cum ipsa genialis concubitus regula, ordinatis complexionibus, res diversorum sexuum oppostione dissimiles ad exequandum rerum propaginem concetere teneretur, ut in suis connexionibus artis grammaticae constructiones canonicas observaret, suique artificii nobilitas sub mea magistrali disciplina, eam velut disciplinam instruendam docui quas artis grammaticae regulas in suarum constructionum unionibus artificiosis admitteret; quas velut extraordinarias nullius figurae excusatione redemptas excluderet . . . (Prosa V).

She proceeds to describe the same ordering process in terms of the rules of logic.

Referring to the rules of grammar and logic as criteria of law and order, and drawing metaphors from them as from concrete objects, Alanus shows an assumption of their absolute nature which can also be traced in Piers Plowman. The grammatical analogy in the C text for the difficult question of the relation of mede and mercede is so similar to Alanus's analogy for sexual perversion as to suggest that Langland knew Alanus's poem. Whether or not this is the case, a knowledge of Alanus's account is valuable to today's reader of Piers Plowman. It enables him to appreciate a fundamental concept of grammatical law which enhances his understanding of the whole poem, and particularly clarifies conscience's slightly obscure exposition of the relation of mede and mercede:

Thus is mede and mercede • as two manere relacions,
Rect and indyrect • rennyng bothe
On a sad and a syker • semblable to hymselfe
As adjective and substantiv • unite asken.
Acordaunce in kynde • in cas and in numbre.

Other correct relations are described in the same way:

Relacion rect, quath Conscience • ys a recorde of menthe,
Quia intale rei est recordatum
Folwyng and fyndying out • the foundement of strength,
And stynelyche stonde forth • to strength of the foundement,
In kynde and in case and in cours of nowmbre.

The metaphor is as concrete for Langland as that which follows, likening an upright king to "a stake • that styketh in a muyre By-twyne two londes for a trewe marke". C, IV, 384-5.

It is important to remember that the grammar referred to in metaphor by Alanus and by Langland is an ideal abstraction. Speech is the expression of reason by Alanus and by Langland is an ideal abstraction. Speech is the expression of reason by Alanus and by Langland is an ideal abstraction. Speech is the expression of reason by Alanus and by Langland is an ideal abstraction. Speech is the expression of reason by Alanus and by Langland is an ideal abstraction. Speech is the expression of reason by Alanus and by Langland is an ideal abstraction. Speech is the expression of reason by Alanus and by Langland is an ideal abstraction. Speech is the expression of reason by Alanus and by Langland is an ideal abstraction. Speech is the expression of reason by Alanus and by Langland is an ideal abstraction. Speech is the expression of reason by Alanus and by Langland is an ideal abstraction.

11 Moffat, op. cit.

John of Salisbury had deplored contemporary neglect of the art:

\[\ldots\text{qui eam abiciunt aut contemnunt, cecos et surdos philosophicis studis faciunt aptiores, quam eos quibus nature gratia integri sensus vigorum contulit et conservat (Metalogicon, Lib I, Cap XXI).}\]

["Accordingly those who would banish or condemn grammar are in effect trying to pretend that the blind and deaf are more fit for philosophical studies than those who, by nature's gift, have received and still enjoy the vigour of their senses" (Book I, Chap. 22).]^{13}

Langland, in his time, complained similarly:

\[\text{Gramer, the gronde of al ' bigyleth now}\]
\[\text{children; For is non of this newe clerkus ' who so}\]
\[\text{nynmeth heed, That can versifie faire ' ne formalich enditen; Ne noust on amonge an hondreth ' that an}\]
\[\text{actor can construe.}\]

(B, XV, 365-8)

Both writers combine with their esteem of grammar, however, an awareness of the inferiority of the poor copy produced by man, to that perfection which it imitates. John of Salisbury explicitly stresses this: "pro ea quoque interpretandum est, eo quod non modo nature obnoxia subiacet, sed voluntari hominum adquiescit" (Lib. II, Prol.). ["grammar is to be judged leniently, since it is subject both to the nature and to the will of man" (Metalagicon, Book II, Prologue).]^{14}

In *Piers Plowman* the continually shifting meaning of words is witness to the unreliability of language once it is caught up in the material world and subject to contingency.

The sense of the inadequacy of this mortal counterpart of Divine Order does not detract from the power of the ideal form of grammar as analogy or metaphor. Far from "drawing on an analogy unfamiliar to his audience", Langland is using a metaphor with rich and immediate implications for his contemporary reader, which can only be discovered for the twentieth-century reader through study of the philosophical and literary context in which he was writing.

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M. N. K. MANDER.

\[13\text{John of Salisbury,} \text{Metalogicon, transl. D. McGarry (Gloucester, Mass., 1971).}\]
\[14\text{McGarry, op. cit.}\]

AN UNPUBLISHED ALLITERATIVE POEM ON PLANT- NAMES FROM LINCOLN COLLEGE, OXFORD, MS. LAT. 129 (E)

\[\text{On ff. 44-5 of Lincoln College, Oxford, MS. Lat. 129 (E)\text{ is a Middle English alliterative poem on plant names (No. 1378.5 in the Supplement to the Index of Middle English Verse). The manuscript 8 1/2 in. \times 5 1/2 in. \times 4 in.} \text{is nearly all of paper, and the only watermark, of which there is an example on f. 44, occurs throughout (it is very like Briquet, s.v. Monts, No. 11684, dated 1400).}^{2}\text{ There are several hands in the manuscript, and that of this poem is a current anglicana which Dr. N. R. Ker dates as c. 1450 (Mr. M. B. Parkes would put it at the second half of the fifteenth century). The text of this poem has no punctuation points and no coloured initials, but the rhymes are bracketed.}\]

The manuscript is largely a compilation of Latin pedagogical treatises for use in schools, and at the end of two of them the principal scribe, Thomas Schort, gives the place and date of his copying:

(i) *Explicit tractatus de regiminibus scriptus bristolie super nouam portam per manus Thome Schort octauo die mensis maii Anno domini Mo CCCCa xxo viio\text{ In cuius rei testimonium etc' c' [f. 18]}*

(ii) *Explicit tractatus compendiosus nec non perutilis de generibus nominum secundum vsum oxonie quem edidit Magister Johannes laydon Scriptus*

\[1\text{As the manuscript will be described fully in volume III of Dr. N. R. Ker's Medieval Manuscripts in British Libraries (forthcoming) I have not, save on the question of provenance, given a full account here; I am greatly indebted to Dr. Ker for lending me his typescript description. On the manuscript see now N. Orme, English Schools in the Middle Ages (London, 1973), p. 96, and plate 3 (a facsimile of f. 97); N. Orme, Education in the West of England 1066-1548 (Exeter, 1976), pp. 39, 40, 96, 197; D. Thomson, A Descriptive Catalogue of Middle English Grammatical Texts (New York, 1979), pp. 7, 109, 129, 149 (I am grateful to Dr. Thomson for giving me these page references ahead of publication). I am indebted to the Rector and Fellows of Lincoln College, Oxford, for permission to publish this poem, and to Dr. N. R. Ker and Mr. M. B. Parkes for help on palaeographical matters. I am also grateful to Professor M. L. Samuels for making a graphemic analysis of the text.}\]

\[2\text{C. M. Briquet, Les Filigranes 2nd ed. by A. Stevenson (Amsterdam, 1968), IV.}\]