

Gesamtausgaben
Band X/6

Collected Works
Vol. X/6

Notre-Dame and Related Conductus

Opera Omnia

Edited and Transcribed

by

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Pars sexta

1pt Conductus - Transmitted in Fascicule X of the Florence Manuscript



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Etats Unis

K51; F 10,51, f. 437^r.

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|------|---|------------------------------|---|
| I. | Clavis clavo retunditur, Dum peccatorum meritis Christi clavus amittitur; Amisum frustra queritis Cum planctibus hypocritis, Si pro culparum debitis Mens, quasi clavis insitis, Dolore non compungitur. | 5 | The key is beaten back into a nail, ¹ When through the faults of sinners Christ's nail is lost; ² In vain with hypocritical tears You seek the lost, If for your sinful faults Your spirit, as by driven nails, Is not punctured by sorrow. |
| II. | Clavus figens tentorium Gallicane militie, Tam regalis ecclesie Quam regni firmans solium, Mystici dampni specie Signans prioris glorie, Prioris excellentie Dissolvendum fastigium. | 10 15 | The nail fixes firm the tent Of Gallican military, Of a Church as regal As is the throne of heaven firm, ³ Outwardly showing a lost mystery, Signifying the dignity of an earlier Glory and an earlier excellence Which now must be lost. ⁴ |
| III. | Quid est, quod diu latuit Et latentem exhibuit Christum die parasceves? Sic in die, qua doluit, Te condolere monuit, Amisum dum restituit, Gaudio fletum miscuit, Ut sic dolorem releves. | 20 | What is it which lay hidden for so long, And which manifests the hidden Christ on the Day of Preparation? ⁵ Thus on this day in which one sorrowed, It reminded one to sorrow, But when it restored the lost, It mixed weeping with joy, ⁶ So that thus you might lighten sorrow. ⁷ |

K52; F 10,52, f. 437^v.

Chancellor Philippe

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|----|---|---|--|
| I. | Quisquis cordis et oculi Non sentit in se iurgia, Non novit, qui sint stimuli, Que culpe seminaria, Causam nescit periculi, Cur alternent convicia, Cur procaces et emuli Replicent in se vitia. | 5 | Whoever does not sense within himself Quarrels of heart and eye, Does not know the stimuli That are the seed-beds of sin; He knows not the cause of danger, Why cries of dissent alternate, Or why the impudent and envious Reduplicate faults within themselves. |
|----|---|---|--|

1 The key of heaven is turned into a crucifying agent; cf. *Conductus* J39, IIa, line 24 and III, line 40. Both poems are probably by Chancellor Philippe.

2 The Holy Nail of the True Cross was lost from the Abbey of St Denis on the 27th February and returned on the 1st of April 1233. See Delisle, *opere citato*, 135, and P. Aubry, 'Un Chant historique latin du XIII^e siècle: le sainte Clou de Saint-Denis (1233),' in *Le Mercure musical* I (1905), pp. 423-434.

3 The Nail established a strong and militant Church at St Denis.

4 The loss of the Holy Nail, like the death of Christ on the Cross, signifies the loss of the dignity of a past glory, which nevertheless, will return.

5 Cf. Mark XV:42; Luke XXIII:54; John XIX:42; the Day before the Sabbath, and on which Jesus was buried. So too, until returned in splendour, the Nail lay hidden.

6 One sorrowed on Good Friday, but one rejoiced, for it was on this very day that the Nail was miraculously returned. The Paschal Calendar in Old Style listing shows that in 1233 Easter Sunday fell on 3rd April, and thus 1st April was Good Friday.

7 Further confirmation that this poem was probably written by Chancellor Philippe comes from the *Chronicon Alberici* (ed. Leibnitii, Hannover 1698, p. 543), reported by Rudolf Peiper, "Zur Geschichte der mittellateinischen Dichtung," in *Archiv für Literaturgeschichte* VII (1878), p. 413: "De sancto clavo apud

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|------|---|----------|--|
| II. | Cor sic affatur oculum: Te peccati principium, Te fomitem, te stimulum, Te mortis voco nuntium; Tu, domus mee ianitor, Hosti non claudis ostium, Familiaris proditor Admittis adversarium. | 10 15 | The heart thus addresses the eye: "I call you the chief of evil, The touchwood, the stimulus, The messenger of death; You, the guardian of my home, Do not close the door to the enemy; Betrayed of my household, You admit the adversary. |
| III. | Nonne fenestra diceris, Qua mors intrat ad animam? Nonne, quod vides, sequeris Ut bos ductus ad victimam? Cur non saltem, quas ingeris, Sordes lavas per lacrimam? Aut quare non erueris Mentem fermentans azimam? | 20 | Are you not said to be the window Through which death enters the soul? You follow what you see, don't you, As an ox led to the sacrifice? Why do you not at last wash away the filth Which you bring in, with your tears? Or why do you not cast out The unleavened bread fermenting your spirit." ⁸ |
| IV. | Cordi respondet oculus: Iniuste de me quereris, Servus sum tibi sedulus, Exequor, quicquid iusseris. Nonne tu mihi precipis Sicut et membris ceteris? Non ego, tu te decipis; Nuntius sum, quo miseris. | 25 30 | The eye replies to the heart: "Unjustly you complain about me, For I am your zealous servant, I follow, whatever you order! Surely you order me, Just as you do the other members? Not I, but you, deceive yourself; I am the messenger, wherever you send! |
| V. | Cur dampnatur apertio Corpori necessaria, Sine cuius obsequio Cuncta languent officia? Si que fiat irreptio, Cum sim fenestra pervia, Si, quod recepi, nuntio, Que putatur iniuria? | 35 40 | Why is an opening of the body Which is necessary condemned, Without whose complaisance All duties would languish? If there is an ingress, Because I am a transparent window, If what I receive I announce, What injury may be imputed? |
| VI. | Addo, quod nullo pulvere Quem immittam pollueris, Nullum malum te ledere Potest, nisi consenseris. De corde mala prodeunt, Nihil invitum pateris; Virtutes non intereunt, Nisi culpam commiseris. | 45 | I add that it is by no dust that I Send in do you pollute; No evil is able to harm you, Unless you have already agreed to it; Evils spring forth from the heart; You suffer nothing uninvited; Virtues do not perish Unless you commit sin." |
| VII. | Dum sic uterque disputat Solutio pacis osculo; Ratio litem amputat Diffinitivo calculo; Reum utrumque reputat, Sed non pari periculo, Nam cordi causam imputat, Occasionem oculo. | 50 55 | While thus each was disputing, From the mouth came peaceful resolution; Reason cut off the strife By a definitive arbitration: He reckoned both were sinners, But not cast in identical danger, For he imputed 'cause' to the heart, And 'opportunity' to the eye. |

sanctum Dionysium perditio et iterum reinvento mirabiliter et de miraculis et contingentibus circa hanc inventionem gestis scripsit optimam narrationem Magister Philippus Cancellarius Parisiensis." Although this refers to an 'account' and not a poem, who would be better suited than the chancellor, who knew all the facts and had written an account, to write also a poem on the miracle? 8 Cf. I Corinthians V:7-8.

65 My - sti - ci dam - pni spe - ci - e Si - gnans

70

75 pri - o ris glo - ri e, Pri - o - ris ex - cel - len - ti -

80 e Dis - sol - ven - dum fa - sti - gi - um.

85 III. Quid est, quod di - u la - tu -

90

95 it Et la - ten - tem ex - hi - bu - it Chri - stum di - e

100

105 pa - ra - sce - ves? Sic in di - e, Qua do - lu -

110

115 it, Te con - do - le - re mo - nu - it, A - mis - sum

120

125 dum re - sti - tu - it, Gau - di - o fle - tum mi -

scu - it, Ut sic do - lo - rem re - le - ves.

Quisquis Cordis Et Oculi

K52

F 10,52,f.437v.

I. 5 Quis - quis cor - dis et o - cu - li Non sen -

10 tit in se iur - gi - a, Non no - vit, qui sint

15 sti - mu - li, Que cul - pe se - mi - na - ri - a,

20

25
Cau - sam ne - scit pe - ri - cu - li, Cur al - ter - nant

30
con - vi - ci - a, Cur pro - ca - ces et e - mu - li

35
Re - pli - cent in se vi - ti - a.

II. Cor sic affatur oculus:
Te peccati principium,
Te fomitem, te stimulum,
Te mortis voco nuntium;
Tu, domus mee ianitor,
Hosti non claudis ostium,
Familiaris proditor
Admittis adversarium.

III. Nonne fenestra diceris,
Qua mors intrat ad animam?
Nonne, quod vides, sequeris
Ut bos ductus ad victimam?
Cur non saltem, quas ingeris,
Sordes lavas per lacrimam?
Aut quare non erueris
Mentem fermentans azimam?

IV. Cordi respondet oculus:
Iniuste de me quereris,
Servus sum tibi sedulus,
Exequor, quicquid iusseris.
Nonne tu mihi precipis
Sicut et membris ceteris?
Non ego, tu te decipis;
Nuntius sum, quo miseris.

V. Cur dampnatur apertio
Corpori necessaria,
Sine cuius obsequio
Cuncta languent officia?
Si que fiat irreptio,
Cum sim fenestra pervia,
Si, quod recepi, nuntio,
Que putatur iniuria?

VI. Addo, quod nullo pulvere
Quem immittam pollueris,
Nullum malum te ledere
Potest, nisi consenseris.
De corde mala prodeunt,
Nihil invitum pateris;
Virtutes non intereunt,
Nisi culpam commiseris.

VII. Dum sic uterque disputat
Soluta pacis osculo,
Ratio litem amputat
Diffinitivo calculo;
Reum utrumque reputat,
Sed non pari periculo,
Nam cordi causam imputat,
Occasionem oculo.

[Alternate Version According to Rhythm of O]

5
I. Quis - quis cor - dis et o - cu - li Non sen - tit in se iur - gi -

10
a, Non no - vit, qui - sint - sti - mu - li, Que cul - pe se - mi - na - ri - a,

15
Cau - sam ne - scit pe - ri - cu - li, Cur al - ter - nant con - vi - ci - a, Cur

20
pro - ca - ces et e - mu - li

25
Re - pli - cent in se vi - ti - a.

Homo Vide, Que Pro Te Patior

K53

F 10,53,f.437v.

I. Ho - mo vi - de, que pro te pa - ti - or, — Si est
do - lor — sic - ut quo cru - ci - or, Ad te cla - mo, qui pro
te mo - ri - or, Vi - de pe - nas, qui - bus af - fi - ci - or, —
Vi - de cla - vos, qui - bus con - fo - di - or, Cum sit tan - tus — do - lor
ex - te - ri - or, — In - te - ri - or Plan - ctus est gra -
vi - or, Tam in - gra - tum — te dum — ex - pe - ri - or. —

II. Homo vide, quid es et quid eris,
Flos es sed cras favilla cineris,
Vas sordidum ut quid extolleris,
Mundi gazas dimitte miseris,
Summa petens, Deum timueris,
Et mandata eius servaveris;
Dum pauperis
Manum repleveris,
Cum electis Dei vocaberis.

III. Homo vide, que mundi scelera,
Quid sit mundus nihil in funera,
Mundum linque, metum desidera,
Ad salutis semitam propera;
Que sum passus pro te considera,
Tam lateris clavorum vulnera,
Quam aspera;
Dulcius pondera
Pro me feres hanelans supra.

Nitimur In Vetitum

K54

F 10,54,f.438r.

I. Ni - ti - mur in — ve - ti - tum Et ne - ga - ta cu - pi -
mus, Car - ne — con - tra — spi - ri - tum Lu - ctan - te — sub -

K 52; Quisquis cordis et oculi.

Main source: F 10,52, f. 437^V.

Secondary sources: LoB No. 7, f. 24^V; Sab No. 5, f. 140^V; Paris, Bibliothèque nationale lat. 8433, f. 46^R. Tt only: Bern 592, f. 4^V; Wrocław, R. 459, f. 39^R; Cambridge Dd XI 78, f. 199^V; Cambridge Ee VI 29, f. 15^R; Cambridge, Corpus Christi College 117, f. 245^V; Cambridge, Corpus Christi College 481, p. 382; Hohenfurt 31, f. 143^V; London, Lambeth Palace 144, f. 32^V; Lill 382, f. 16^V; London, British Library, Cotton Jul. D XI, f. 99^V; London, British Library, Reg VIII B 6, f. 29^V; London, British Library, Harl. 978, f. 119^V; Madrid, Palacio Real, II-209 (olim 2.N.4), f. 79^V; Munich, Bayerische Staatsbibliothek, clm 14343, f. 155^R; Munich, Bayerische Staatsbibliothek, clm 25072, p. 512; Oxford, Bodl. 851, f. 81^V; Oxford, Digby 166, f. 109^R; Oxford, Laud Misc. 112, f. 398^R; Oxford, Univ. Col. 53, p. 439 (f. 221^R); Paris, Bibliothèque nationale n. acq. lat. 456, f. 184^R; Paris, Bibliothèque nationale, n. acq. lat. 1544, f. 105^V; Paris, Bibliothèque nationale, lat. 3718, f. 11^R; Paris, Bibliothèque nationale, lat. 11867, f. 239^R; Codex Rehding, f. 39^V; Rouen, Bibliothèque municipale, 1468 (olim U 36), f. 3^R; Tours, Bibliothèque municipale, 136, 127^V; Trier, Stadtarch. 1878, f. 136^R; = Rayn. 349 Li cuers si vait de l'oïl plaignant X, f. 191 (Chancelier de Paris); P, f. 181^R; = Rayn. 365 Amis, qui est li mieus vaillant O, f. 13^V; I, 3, 27 (Tt); C, f. 2^R (Tt); = Rayn. 1934 Plaine d'ire et desconfort U, f. 47^V; C, f. 191^V; = Pill. 70,43 Qua vei la lauzete mover (Bernart de Ventadorn) G, f. 10^R; R, f. 56^R; W, f. 190^V; = Pill. 461.218 Seyner, mil gracias ti rent Chigi, f. 74^V.

F: T: B15 / om; B16,1-1 FGA. Tt: Str. I only; L6,2 alternant.

LoB No. 7: at bottom of f. 24^R is written as superscript for this piece, "Disputatio cordis et oculi," (Disputation between heart and eye). B2,2 /; B3,2-1 3li BAG; B14,2 3li GFG; B18,2 F B19,2-1 si-pli desc 3li FFED; B21 erasure, with only 2li AG left; B29,1 si-pli; B30,1-1 GAF B38,2-1 2li GF 3li (last 2 notes L-dx) FED. Tt: Str. I-VII complete. I, L6,2 alternant. II, L14, hostium. III, L23,4 exueris. V, L36,3 obsequia; L37,2 quo. VI, L42,3 pulveris. VII, L49,1 cum

Sab No. 5: Music and Tt for Str. I-II, and Tt only Str. III-VII on f. 146^R. Music for Str. I and II are identical except where listed below; in Garlandian mensural notation; B29,1 (I) si 2li B29,1 (II) 2li GF; B31,1 (II) 2li AB; B31,2 (I) /; B31,2 (II) / om; B33,2-2 (II) 1st F om, / om; B35,1 (II) 3li CDE. Tt: I, L1,1 Si quis; L3,4 sunt; L6,2 alternant; L8,1 repleient. II, L14,1 hostium; L16,2 advsarium. IV, L27,1-3 tibi servus sum; L30,3 menbris. V, L37,1-2 quod si. VI, L42,1 inmittam; L45,4 prodeumt. VII, L53,1-2 utrumque reum; L55,1 iam; L56,1 ocasionem.

Paris 8433: Str. I with music and Tt of Str. II-VII below. T: music is quite different

The image shows four staves of musical notation in mensural notation. Each staff begins with a treble clef and a 3/8 time signature. The notation consists of notes on a four-line staff, with stems and flags indicating rhythm. The first staff has 10 measures, the second 10, the third 10, and the fourth 10, ending with a double bar line. The notes are mostly quarter and eighth notes, with some rests.

B fl sig om thr.; each Tt syll. is represented by a single note or group, and so some of the pauses are misplaced in the MS. Tt: a good transmission. I, L3,3 quid; L6,2 alternant; L7,1 pura caces; L9,1 replicant. II, L12,2-3 voco mortis. III, L19,1 non me vides quod. IV, L30,3 menbris. IV, L28,1 exsequor. V, L37,2 quo; L38,2 sit.

Bern 592: Tt only, Str. I-VII complete. I, L6,1f cui alternant. III, L17,3 dixeris; L19,2-4 vides quod duceris, with the last word underlined and followed by correct sequeris. V, L37,1f quo si. VI, L45,1f nam te de.

Wrocław R. 459: Str. I-VII complete. II, L14,4 hostium; L16,1 cur foves. III, L21,2 om; L24,3 before azimam UW azimi (?). IV, L27,1-3 tibi sum servus; L39,1f quod si. VI, L45,1f invitum nichil, followed by an UW non with correction sign; L48,3 admiseris, with ad- corrected by com-. VII, L50,3 vinculo, with vin- corrected by os-; L56 ends with Amen.

Cambridge Dd XI 78: Tt only Str. I-VII complete, with superscript, "Controversia inter cor et oculum," (Controversy between heart and eye). I, L3,4 sunt; L6,2 alternant. II, L14,4 hostium. III, L21f saltem sordes quas ingeris / Cur non laves per lacrimam?. V, L37,1-2 quo si. VI, L44,2 inmittam. VII, L53,1-2 utrumque reum.

Cambridge Ee VI 29: Tt only Str. I-VII complete, with superscript, "Incipit disputatio inter membra regalia hominis," (Here begins the disputation between the royal members of man). Except Str. I, where an erroneous ascription has been erased, each Str. has in the margin the protagonist in the debate named, as listed here for each Str. I, L1,1 Si quis; L6,2 alternant. II, Cor. Str. III and IV reversed in MS. III, Cor. IV, Oculus; L27,2-3 tibi sum. V, Oculus; L34,1 corporis; L36,3 officio; L37,1-2 quod si; L38,1-2 per me. VI, Oculus; L42,3 polueris; L45, Item oculus. VII, Ratio; L52,2 actio, crossed out and replaced by calculo; L53,1-2 utrumque reum; L55,3 cuiquam; postscript:

Explicit disputatio inter membra;
In isto usu sunt septem peccata mortalia
Crimina s.a.l.i.g.i.a septem tibi sunt fugienda

(Here ends the disputation between the members; In that use (i. e., by heart and eye) are introduced the seven deadly sins: s. (superbia - pride) a. (avaritia - covetousness) l. (lascivia - lust) i. (invidia - envy) g. (gulositas - gluttony) i. (ira - anger) a. (acedia - sloth), which you must flee).

Cambridge 117: Tt only Str. I-VII complete, with superscript, "Disputatio inter cor et oculum," (Disputation between heart and eye). I, L3,4 sunt; L6,2 alternant; L8,1 replicant. II, L10,1, L11,1 tu; L12,1-3 tu voco mortis. III, L19,2-3 vides quos; L22,1-2 lavas sordes. IV, L28,2 quidquid. V, L34,1 cordis; L37,2 qua; L37,4 surreptio. VI, L42,2 inmittam.

Cambridge 381: Tt only Str. I-VII, with superscript, "Altercatio cordis et oculi," (Altercation of heart and eye). I, L1,1 Si quis; L3,4 sunt; L6,2 alternant. II, in margin Cor; L12,2-3 voco mortis; L14,4 hostium. Str. III and IV reversed in MS. III, in margin Cor; L17,3 diseris. IV, in margin Oculus; L27,1-3 sum tuus servus; L28,2 quod; L31,5 descipis. V, in margin Oculus; L34,1 corporis; L36,2 languescunt lumina (?); L37,1-2 cuius si; L37,4 eruptio; L38,1-2 per me; L39,2 que. VI, L42,3 pulveris. VII, L53,1-2 utrumque reum; L55,3 culpam.

Hohenfurt: I have been unable to check this transmission.

Lambeth Palace 144: Tt only Str. II-VII, with superscript, "Litigatio in cor et oculum," (A dispute between heart and eye). I, om. II, L12,3 dico; L14,3-4 claudit hostium. IV, L25,2 respondit; L30,3 menbris. V, L33,1 quid; L37,1-2 quod si. L37,4 receptio; L38,4 previa; L39,2 quid; L40 que vel qualis inania. VI, L41,1 Adde.

Lille 382: Tt only of Str. I-VII complete. I, L1,1 Si quis; L6,2 alternant. II, L14,4 hostium. III, L23,1-2 quare tu. IV, L27,1-3 tibi sum servus; L28,1 exsequor. V, L37,1-2 que si.

London, Cotton Jul. D XI: Tt only Str. II-VII. Str. I om. II, L10,1 tu; L12,2-3 voco mortis; L14,2-4 nam pandis hostium. III, L21f saltem sordes quas ingeris / cur non lavas per lacrimam. V, L37 cur nam dico ereptio; L38,4 previa. VI, L41,3 ullo; L42,1 quod. VII, L49,1 cum; L51,1 before ratio UW et; L53,1-2 utrumque reum.

London, Reg. 8 B 6: Tt only Str. I-VII complete, with superscript, "Incipit disputatio inter cor et oculus," (Here begins a disputation between heart and eye). L6,2 alternant; L8,1 replicant. II, L10,1 tu; L12,2-3 voco mortis; L15,1 ffamiliaris. III, L19,2-3 vides quod; L22,1-2 lavas sordes. IV, L28,2 quidquid. V, L34,1 cordi; L37,4 surreptio; L40,1 qui. VI, L48,1 nec. VII, L50,1-2 solutos pars.

London, Harley 978: Tt only of Str. I-VII complete, designated, 'Dictus,' (Poem). I, L6,2 alternant. II, L1,1 Si quis; L3,4 sunt. IV, L30,3-4 ceteris membris, but parallel lines indicate correct order. Str. V-VI reversed in MS. V, L35,3 officio; L37,1-2 quod si; L38,2 sit. VI, L41,1 Adde.

Madrid II-2097: Tt only in order Str. I-IV, VI, V, VII, and some half Str. also misplaced as indicated below; superscript, "Altercatio inter cor et oculus," (Altercation between heart and eye). I, L1,1 Si quis, with initial S om; L8,1 replicant. III, L21,1-3 Saltem sordes; L22,1 cur non. IV, L25,2 respondit; L28,3 miseris; L28-L32 misplaced after L44. V, L37 Cur sic fiet erepcio. VI, L41-L44 written after L48; L41,1 Adde; L43,2f te malum. VII, L53 rerum utrumque deputat; L54,3 iudicio; L55,1-3 Cordi non culpam.

Munich, clm 7246: the reported provenance of this poem on f. 203^r of my Catalogue Raisonné is incorrect: the folio is 203^v and the poem is Si quid (quis) adhuc artem signandi, listed in CMA 17905.

Munich, clm 14343: Tt only Str. I-VII complete. I, L1,1 Si quis; L7,2 procasses; L8,1 replicant. II, L9,4 occlu (abbrev. om). III, L21f saltem sordes quas ingeris / cur non lavas per lacrimam. IV, L26,2-3 Domine; L28,2 quidquid; L29,2 om. V, L33,2 dampnato; L35,3 officio; L36,2 langueiret; L37,1-2 quod si; L37,4 arrepcio; L39,3 recipis. VI, L41,1 Addito; L42,1 quod; L46,2 iniustum. VII, L49,3 utrique; L53,1-3 utrumque reum; L55,4 inputat.

Munich, clm 25072: Tt only Str. I-VII complete, with superscript, "Conquestio cordis super oculus," (Complaint of the heart about the eye). I, L3,4-5 sunt famuli; L6,2 alternant. II, Cor ad oculus; L13,3 mea. III, L23,3-4 exueris; L24,2 formentans. IV, Respondit oculus; L25,2 respondit; L27 tibi servus sum sedula; L28,2 quidquid. V, L34,1 cordi; L37,1-2 quod si; L37,4 arreptio. VI, L42,1-2 quos inmittam; L44,3 consenteris; L46,1-2 nisi invitam. VII, Conclusio huius; L52,1 diffinico; L53,1-2 utrumque reum.

Oxford, Bodl. 851: Tt only Str. I-VII complete. I, L1,1 Si quis; L6,2 alternant. II, L14,4 hostium; L15,1 ffamiliaris. III, L19,4 victinam. V, L34,1 corporis; L37,1-2 quod si; L38,4 previa. VI, L42,3 pulveris; L46,2 inutam; L47,2-3 nunquam pereunt; L48,3 comiseris. VII, L53,1-2 utrumque reum.

Oxford, Digby 166: Tt only Str. I-VII complete, with superscript, "Disputatio inter cor et oculus," (Dispute between heart and eye). I, L1,1 Si quis; L3,3-4 que sunt; L5,1 tamen; L6,2 alternant; L8,1 replicant. II, Cor, L11,2-3 ffomitem et; L15,1 ffamiliaris. III, Cor; L23,1 om; L24,3 azinam. IV, Oculus; L29f after L31f. V, Oculus; L34,1 corporis; L37,1-2 quod si. VI, Oculus. VII, Cor oculus utrumque (?); L56,2 oculo. Poem ends, "Explicit disputatio inter cor et oculus," (Here ends the dispute between heart and eye).

Oxford, Laud Misc. 112: Tt only Str. I-VII, with superscript, "Disputatio cordis ad oculus," (Dispute of the heart against the eye). I, L1,1 Si quis; L3,4 sunt; L6,2 alternant; L8,1 replicant. II, L14,4 hostium. III, L21f saltem sordes quas ingeris / cur non lavas per lacrimam. IV, L28,1 exsequor. V, L33,2 damnatur; L37,1-3 quare fiet; L38,4 previa. VI, L42,2 invitavi. VII, L53,1-2 utrumque reum; L54,4 iudicio.

Oxford, 53: Tt only of Str. I-VII, with superscript, "Disputatio cordis et oculi cum sententia diffinitiva," (Dispute of heart and eye with a definite decision). I, L1,1 Si quis; L6,2 alternant. II, L12,3 dico. III, L19,2 quo. IV, Responsio oculi ad cor; L27,1-3 tibi servus sum; L28,2 quidquid; L31,3-4 sed tu. V, Responsionis confirmatio; L33,2 damnatur; L35,3 officio; L36,3 obsequia; L37 aut cur fiet erutio (?); L38,4 previa; L39,3 accepi. VI, L44,2 non. VII, (Rationis) sententia diffinitiva; L53,1-2 utrumque reum.

Paris: lat. 456: Tt only Str. I-V, VII. I, L1,1 Si quis; L6,2 alternant; L8,1 replicant. II, L14,4 hostium. III, L24,2 fermentas. V, L35,3 offi crossed out and replaced by correct obsequio; L37,1-2 quod si; L37,4 receptio; L38,4 previa; L39,2 que. VI, om. VII, L56,1 begins with UW et.

Paris, lat. 1544: Tt only of Str. I-VII, with superscript, "Cordis et oculi altercatio,"

(Altercation of heart and eye). I, L1,1 Si quis; L3,3 quid; L7,2 procacet. II, L14,4 hostium; L15f om. III, L19,2-3 vides quod. V, L33,2 dampnantur; L35,3 officio; L37,2 qua; L38,4 previa; L39,2 quid. VI, L41,1 Adde; L42,2 inmitam. VII, L52,1 difinitivo.

Paris, lat. 3718: Tt only of Str. I-VII complete. I, L3,3 quod; L6,2 alternant. IV, L27,1-3 tibi servus sum. V, L34,1 corporis; L37,1-2 nam si; L38,4 previa. VI, L42,2 immittem; L46,2 invitus. VII, L53f om, but placed in margin; L53,1-2 utrumque reum; L55,2-4 causam cordi imputat.

Paris, lat. 8207: reported by Walther, CMA 17915, without folio number given, but does not appear to be in this MS.

Paris, lat. 11867: Tt only of Str. I-VII with superscript, but it and most of the Tt is indecipherable as another text has been written over it, beginning from the bottom of the page and upside down; words at the ends of lines are clear, but there is no point in undertaking the enormous task of an accurate transcription, as there does not appear to be any significant variants. Thus the poem begins: Si quis cordis et... non novit qui sint..., with the most common variant at the opening; the order utrumque reum is discernible; the last clear word is imputat.

Codex Rehding: Not available for this study, but Rudolph Piper, "Zur Geschichte der mittellateinischen Dichtung," in Archiv für Literaturgeschichte, VII (1878), gives the variants listed here: Str. I-VII. I, L3,3 sunt. II, L14,4 hostium; L16,1 cur foves. III, L21,2 om. IV, L28,1-3 tibi sum servus. V, L37,1-2 quod si. VI, L41,1 adde; L46,1-2 invitum nihil. 148,3 admiseris. VII, L50,3 vinculo, with correction osculo above; ends with Amen.

Rouen 1468: Tt only, Str. I-IV, VI-VII, with superscript, "Disputatio inter cor et oculum," (Dispute between heart and eye). I, L6,2 alternant; L8,1 replicant. II, L14,4 hostium. Str. III and IV reversed in MS. Str. V om. VI, L46,1f invictum nichil, with c of invictum underscored to show err.

Tours 136: Tt only of Str. I-VII complete, with superscript, "Cordis et oculi altercatio rithmica," (Poem of the altercation of heart and eye). I, L3,3 que; L6,3 et vitia; L8,1 implicent; L8,3 iurgia. II, L10,2 peccati; L12,4 stimulum crossed out, followed by correct nuncium; L14,4 hostium. III, L24,3 adymam. V, L33,2 dagnatur; L37,1f nam si; L37,4 irrecio. VI, L45,1 ex; L48,3 conmiseric. VII, L53,1f utrumque reum; L56,2 oculo.

Trier 1878: Tt only of Str. I-VII complete. I, L1,1 Si quis; L2,2 novit; L3,3 sit; L6,2 alternant. II, L9f written after L15f; L13,3 vire; L14,4 hostium. IV, L28,2 quidquid. V, L37 cur fiet erupcio; L38,4 previa; L39,2 quid. VI, L43,2-3 te malum. VII, L53,1-2 utrumque reum; L54,2-3 correct non pari, but lines to indicate change of order; L55,1-2 cordi nam.

Vienna 4287: A communication from the Keeper of the MSS, Professor Dr. Otto Mazal, assures me that the poem is not in this MS; its reported provenance in the "Catalogue Raisonné" is therefore in error.

Rayn. 349 etc.: for all these vernacular versions, see Fr. Gennrich, Die Kontrafaktur im Liedschaffen des Mittelalters, in Summa Musica Medii Aevi XII, Langen bei Frankfurt a/M (1965), pp. 216-219.

K 53; Homo vide, que pro te patior.

Main source: F 10,53, f. 437^v.

Secondary sources: LoB No. 4, f. 20^v; Sab No. 1, f. 134^r; Paris, Bibliothèque nationale, lat. 8433, f. 45^v; Chartres 341, f. 24^v (lost); Tt only: Karlsruhe 36, f. 46^r; Grenoble 863, f. 23^r; Paris, Bibliothèque nationale, n. acq. lat. 1742, f. 6^r; Paris, Ars 833, f. 64^r; Prague No. 10, f. 38^r; Paris, Bibliothèque nationale, lat. 15952, f. 119^r; Rome, Vatican, Reg. lat. 349, f. 1^v; Basel A IX 2, f. 188^r; Donaueschingen 250, f. 220^r.

F: T: B15,1 F. Tt: Str. I only; L8,1-2 est planctus.

LoB No. 4: Str. I only, with music. Superscript, "Angaria Christi in cruce," (The agony of Christ on the Cross). T: B5,1 si G; B9,2 si G; B10,1 2li ED; B12 3li EFD; B15 F sh sig in E space; B16 2li FE; B17 / om; B19,1 B fl sig om; B22, B27 / om; B28,1 si-pli; B29 2si AB; B30,1 2li 2li AGGA; B30,2 2li GF; B35 om; B38 / om; B44 last 2 notes L-dx in 3li. Tt: Str. I only; N. V.