

Punctuation Practice in Manuscript Sainte Geneviève 3390

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Abstract

The aim of the present article is to explore the scribal punctuation practice in one of Richard Rolle's epistles, *Ego dormio*, in manuscript Paris Sainte Geneviève 3390. Analyses of samples seek to reveal regular patterns of use concerning punctuation symbols. Special uses of punctuation may indicate either rhetorical or grammatical functions of these symbols. The method of analysis considers contextual information in the description of each punctuation symbol to identify their functions. In addition, we have used earlier works on medieval punctuation in the identification and categorization of symbols along with their already attested functions (mainly Lucas, 1971, Parkes, 1992 and Zeeman, 1956). The results of the study will be compared with these functions in order to contextualize scribal use of punctuation symbols within the tradition in Middle English manuscripts.

Keywords: Richard Rolle; *Ego Dormio*; punctuation; Middle English; Manuscripts

1. Introduction

Despite concerted efforts to offer a general account on Middle English punctuation, the field still wants a more conclusive analysis other than Parkes's (1992). Parkes's study of medieval punctuation is an impressive report on the shapes and functions of medieval punctuation especially in Latin manuscripts, which, nonetheless, remains descriptively inadequate for the case of medieval English. In the last decade, English medievalists have contributed some studies to the field, although the number of these turned out to be insufficient for this general account considering the high number of manuscripts housed in collections all over the world.

Jenkinson (1926: 15), Lennard (1992: 65) and Buzzoni (2008: 442), among other scholars, give a number of reasons to explain this paucity of individual punctuation studies leading to a grammar of punctuation in Middle English:

- The apparent lack of consistency in the use of the punctuation marks, as each scribe seems to display an inventory of symbols.

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- Punctuation marks show diverse functions and seem to be interchangeable on some occasions.
- The fact that the same symbol conveys different meanings, which makes it difficult to clarify the real meaning of each punctuation mark.

The disambiguation of symbols in terms of their grammatical or rhetorical function is not always straightforward and it has become certainly controversial. While the grammatical punctuation provides information on the structural relations among sentence constituents, the rhetorical punctuation helps to signal pauses in reading. The main stances are between those scholars who consider the medieval punctuation system chaotic, which leads Gradon to remark (1983: 39) that punctuation is ‘a matter of contention, speculation or even despair’, and those who contend that it can be systematised by analysing the inventory of symbols and their uses and functions (Lucas 1971; Arakelian 1975; Rodríguez Álvarez 1998; Alonso Almeida 2002 and 2002-03; Calle Martín 2004 and Calle Martín and Miranda García 2005, among others).

Following the latter trend, this article seeks to contribute with the analysis of the individual practices of the scribe responsible for *Ego Dormio* in manuscript Sainte Geneviève 3390 to see if a pattern in the use of punctuation symbols can be established in order to determine its function. To do so, the text will be briefly described and the methodology explained. Then, the inventory of punctuation marks will be analysed and its most relevant uses discussed. Finally, the last section affords the conclusions drawn from the present study.

2. Description of the manuscript Sainte Geneviève 3390

The manuscript under consideration, Sainte Geneviève 3390, is an octavo volume containing 109 vellum folios housed in Paris, Bibliothèque Sainte Geneviève. Each page is ruled into twenty lines. The main text is written in the Midland dialect in one hand of the early fifteenth century. The hand has been described by Hanna (2010: 191) as *textura*. The initials are in colour. On the second fly-leaf, recto, a hand of the seventeenth or eighteenth century drew in pen, a head of Scots, in caricature measuring 145 × 96 mm. On fly-leaves I and II, a sixteenth-century hand (probably around 1519) wrote the words: ‘For my Lord

Verie noble and good boss and my Lord Salton Abdenethie'. On folio 109, we read the following names: 'John Sympyrs Roger Andros, Thomas Jord, Wylliam Pyto, Harre BENBRIK, Wylliam Jonson, Cathe Worsuypfuller' 'Ex libris S. Genovefae Paris, 1753'.

The manuscript under study holds six different religious texts:

1. Fol. 1, *On the Ten Commandments*. It is a tract on the ten commandments. Incipit: 'Ane maner of men schulde kepe...' End: '...ioye God us brynge. Amen'.
2. Fol. 24, *On the Apostles' Crede*. Incipit: 'It is soth that bileve is ground of alle other virtues...', usually ascribed to John Wycliffe.¹
3. Fol. 30, John Wycliffe (?), *Of Faith, Hope, and Charity*. End: '...he myzte welcome to hevene. So God graunte. Amen'. This reflexion on the faith, hope and charity was alledgedly written by John Wycliffe.
4. Fol. 37v, John Gaytryge, *The Lay Folk's Catechism*. A meditation, based on the Holy Writ passage: 'Attendite, popule meus, legem meam'; it also contains reflections on the Ten Commandments, the seven sacraments, seven virtues and the seven deadly sins. Incipit: 'Als a gret clerk schewith in his book...' End: '...to oure ladi and to al the cumpeny of hevene. Amen'.
5. Fol. 57 v, Richard Rolle of Hampton, *The Perfect Living*. Incipit: 'Iniche synful man and woman...' End: '...I kepe the worthili to hym. Amen'.
6. Fol. 95 v, Richard Rolle of Hampton, *Ego Dormio*. End: '...in hevene with outen endyng. Amen. Explicit Ricardus Hampole'.

The last two pieces of the manuscript are by Richard Rolle. They run one after the other with no title or heading indicating the beginning of *Ego Dormio*. This fusion of *The Form of Living* and *Ego Dormio* is shared by other manuscripts where the religious treatises are included and whose relationship has been pointed out by different scholars (Allen

¹ This is the description of the contents provided by the Library catalogue. Nevertheless, Hanna (2010: 191) splits this section into two: Fols. 24-27 Wycliffite tract on the Creed and fols. 27-30 Wycliffite tract on the *Pater Noster*.

1927: 249; Cumming 1927: 863; Doyle 1974: 334 and Hanna 1988: 200).

Rolle's *Ego Dormio* is extant in full in thirteen different versions, which are preserved in twelve manuscripts, housed in various libraries throughout Britain (Bodleian Library: Rawlinson A 389, containing two versions, and Eng. poet a. 1, also known as Vernon; British Library: Additional 33790, Arundel 507 and Additional 22283 -- also known as Simeon manuscript; Cambridge University Library Dd v 64, Magdalene College Pepys 2125, Marquess of Bath's library, Longleat House 29) and abroad (Trinity College Dublin 155; Yale University, Takamiya 66² and Paris, Bibliothèque Sainte Geneviève 3390).

Hanna (1988: 200) suggests that the erroneous readings of Rawlinson, Simeon, Vernon and Sainte Geneviève (henceforth RSVG) are extremely frequent and cannot be considered a mere coincidence. Simeon and Vernon manuscripts derived from a common exemplar; both share a number of unique readings with Rawlinson. In addition to this, the relationship between Westminster School 3 and Sainte Geneviève 3390 is closer than that experienced with other manuscripts. According to Hanna, Sainte Geneviève may resemble the Westminster copy because it 'provides readings of a better version of the archetype than that available to RSV' (1988: 200) or the Sainte Geneviève scribe may have had access to two different exemplars. One archetype may have provided the readings shared with RSV, and the second one, being a better copy, avoided some errors and provided some readings shared with Westminster.

3. *Methodology*

Out of the thirteen complete extant copies of *Ego Dormio*, just a few have been used as base texts for editions. The Hortsman's edition (1895-96) used Cambridge Dd v 64 and Rawlinson A 389, although Arundel is also presented, as well as one page from Vernon to supply the missing folio in one of Rawlinson copies; Allen (1931) also made use of manuscript Cambridge Dd v 64. Ogilvie-Thompson (1988) concentrated

² The collection of Middle English manuscripts owned by Professor Toshiyuki Takamiya has been deposited on long-term loan at the Beinecke Rare Book & Manuscript Library at Yale University, but so far manuscripts are known as Takamiya.

on Longleat 29 for her edition, while the Vernon manuscript was the object of study and edition by Scase (2012). All the other remain unedited, including Sainte Geneviève 3390.

Thus, the text was transcribed from an electronic copy provided by the Bibliothèque Sainte Geneviève in Paris. Afterwards, the manuscript was consulted *in situ*, as the initial copy was in black and white and some details could not be easily perceived. Finally, some colour photographs were taken so that the treatise could be double-checked if necessary. Once the transcription was finished, the punctuation symbols were retrieved automatically using the ConcGram programme.

Within the inventory of symbols described by Parker (1992: 42) in the later Middle Ages, the punctuation symbols exhibited in *Ego Dormio* in manuscript Sainte Geneviève 3390 in order to record punctuation are the following:

- a) The *punctus* is always raised, not directly above the line of writing.
- b) The *punctus* plus virgule is made up of a dot above and a hook descending to the right of the dot towards the line of writing. It could graphically be described as a kind of number 9.
- c) The *punctus elevatus* consists of a dot and tick-shaped stroke above it.
- d) The *paraph* mark shows two variants. The most frequent one is represented as a majuscule letter <c> with a vertical stroke. It can be red or blue-hued. The one in blue can display a different form, similar to a capital <p> with the lobe at the left of the shank. This mark is very likely to have been inserted after the writing of the text. In order to ease the limner's task, the place where the *paraph* must be introduced is usually marked with double slashes, similar to virgules.
- e) Capital letters and caret symbols are also employed.
- f) A mark that resembles a double hyphen is used to link words divided across the end of one line and the beginning of the next. Although this is a similar symbol to the virgule, it is generally distinguishable because it is written beyond the writing frame. Nevertheless, its use is not consistent, as it is not included in every instance of words that have been

divided. Furthermore, some instances can be found where the function is to join words syntactically related, like subject and verb, as in *Pou art* (fol. 104v, 17-18). Sporadically the double marks are inserted at line ends to justify the right margin of prose. This has been transcribed using the symbol of the hyphen <->, although it has not been analysed, as it adds no new information on punctuation.

- g) On other occasions, there is no sign to mark the division of words or even when the syllable ends in <i>, that vowel has occasionally a tilde above it. The tilde is also used in some cases where the sequence of minims could be misinterpreted, as in the preposition *in*.
- h) The virgule is used as a guide for the insertion of a red or blue *paraph* mark, as mentioned above. They always occur in pairs and have been overpainted with the *paraph* mark. They have not been marked in the transcription as they are not always clearly visible under the *paraph* mark and this is their only purpose. Finally, on one occasion the double virgule has not been hidden by the *paraph* mark, as it must have been overlooked by the limner (fol. 107r, 20).
- i) Double virgules are used sporadically for decoration purposes and are employed as part of the chain string at the end of a line emulating a chain interwoven with bows or curved lines and double slanting marks rubricated in red. No single instances of one virgule alone are found.

The analysis of punctuation symbols draws on previous studies by Lucas (1971), Parkes (1992) and Zeeman (1956) to contrast the assigned functions by these authors to punctuation marks and the uses found in the manuscript under scrutiny. Lucas's approach is of special interest, as he combines functional and interpretative categories. Lucas (1971: 3) divides the former into a) grammatical, which separates sense-units and b) notional, which associates structurally, independent sense-units. The interpretative category intends to clarify the intention of the text, whether expository or elocutionary. These two categories are not mutually exclusive.

4. Analysis of the punctuation symbols

Regarding the functions of these marks, the analysis takes into account the symbols that can provide information on the function of punctuation in medieval manuscripts. Thus, the double hyphen and double virgule lie outside the present scope.³

4.1. The punctus

The usage of the *punctus* is recorded below according to its function in the selected text: whether it works at a sentence level or at the clause level.

4.1.1. The punctus at sentence level

a) To mark off the end of a sentence, after *my lord* in example (1) and *þou coueytedest* in example (2) indicating the separation between two structurally independent sense units:

(1) I wowe þe• þat I myzte haue þe as I wolde• not to me; but to my lord• I wil become messenger to bringe þe to his bed; (fol. 96r, 2-5)

(2) ¶ þanne schalt þou be rered in to an hizer lyf; þan þou coueytedest• his godenesse is so miche þat þere we asken hym on; (fol. 102v, 1-4)

b) To signal the beginning of a coordinate clause. The *punctus* appears to accompany the coordinating conjunction. While the conjunction owns a conceptual or a procedural function, the *punctus* seems to fulfill a more visual function to notionally indicate the point of start of the coordinate clause. Coordination is introduced mostly by means of the conjunctions *and* or *but*, although *or* is also documented, as in example (5):

(3) ¶ þe first degre of loue is whan a man kepeþ þe commandementes of god• and kepeþ hym fro seune dedly synnes & is stabled in truþe of holi chirche• And whan a man wille not for non erþely þing wraþe god but truly stondeþ in his seruice• & lasteþ þere inne to his lyues ende• (fols. 98v, 15-20 & 99r, 1-2)

³ For editorial and word processing reasons, some adaptations were made. Thus, the Tyronian note is presented as the ampersand (&) in the transcription. Likewise, the *punctus elevatus* appears as a semicolon (;), the *punctus plus virgule* is displayed as (•/), *paraph* mark is depicted as (¶) and abbreviations have been expanded and signalled with italics.

(4) & loke how clene þou mayst make þi sowle in vertues and hate vices• so þat þi lyf be gostly and not flesschely• neuere more spekande yuel of þe neiȝebore• ne neuere more ȝyue any yuel word for anoþer• but al þat man seiþ yuel or god; here hit & suffre hit mekely in þin herte• wiþ oute steryng of wrapþe or wreche• (fol. 105r, 9-18)

(5) & loue hem not but in god• wheþer þei diȝe or lyue• or be pore or riche• hol or seke• in wele or wo• þank þou euergod & blesse hym in alle his werkes• for his domes are so priue; (fol. 100v, 8-12)

Sporadically the *punctus* appears before the explanation within the ‘that is’ clause, as well:

(6) þan entrest þou to þat oþer degre of loue•/ þat is• to forsake al þe world• þi fader & þi moder & al þi kyn and folowe crist in pouert• (fol. 101r, 2-6)

c) To mark off the beginning of subordinate clauses, either noun clauses, relative clauses or adverbial clauses of diverse kinds. The *punctus* visually signals the start of the clause by preceding the subordinating conjunction. Unlike the noun and the relative clauses, the adverbial types are abundant. The few instances of noun object clauses can be seen in (7) and (8):

(7) I & many times þeroffe dremande• ffor þi þat I loue þe; I wowe þe• þat I myȝte haue þe as I wolde• not to me; but to mylord• I wil become messenger to bringe þe to his bed; þat haþ mad þe and bouȝte þe crist þe kynges sone of heuene• for he wille wedde þe; ȝif þu wilt loue hym• (fol. 96r, 1-8)

(8) ¶ who schal to my lemman say• þat for his loue melongeþ ay• Alle þat loueþ uanitees & specials of þis world & setten hor hertes on any oþer þinges þan on god; in to þis degre may þei not come• ne in to þat oþer degre bifore nemed• (fol. 106r, 9-15)

In addition, an example of noun object clause without *punctus* can also be found in ‘And euere til þou diȝe; þe bihoueþ to stonde þat þou falle not in foule lustes• yuel delites• ne in yuel þouȝtes ne in yuel wordes• ne in yuel werkes•’ (fol. 102v, 11-14). The use of the *punctus* preceding the clause seems to establish a pause in reading the text. This implies its function is not merely grammatical, but also rhetorical.

Likewise, examples of adjective clauses introduced by the *punctus* are registered in the following way:

(9) for many þinges drawn men fro godes loue• þat þou mayst here and see• þat conforteþ godes loueres (98r, 20 & 98v, 1-3)

(10) ¶ ffor þese synnes sleen þe soule; & maken hit parte fro god• þat is lyf of þe soule• (fol. 99r, 9-11)

(11) Whanne may I neȝe þe nere• þi melodi to here• ofte to here þe song• þat is lastyng so long (fol. 105r, 1-2)

All in all, the most frequently found cases of subordinate clauses are adverbial. Within the adverbial clauses, the most documented type is the reason clause introduced by *for*.

(12) or ȝif þou be a mayde þorou chast lyuyng hennes forward• & þorou abstinence and resounable seruise þe world þou schalt ouercome; þorou coueytyng of cristes loue• and þenkyng of his swete name ihesu• & desyr to heuene• ffor as so sone as þou felest sauour in ihesu; þe wole þinke al þis world but uanite and noye for mennes soules• (fol. 102v, 19-20 & 103r, 1-7)

(13) beþ but noye & anger to mannes herte; þat is verreyli brennyng in þe loue of god• for he haþ mirþe & melodie & angeles song• (fol. 98r, 4-6)

Conditional clauses are also preceded by a *punctus*:

(14) As þou maist wel wete• ȝif þou loue al þing þat þe luste to loue fleschli; litel is þi loue þat þou hast or felest in ihesu crist• (fol. 98r, 6-9)

(15) we haue ful moche ioye wiþ inne• ȝif whe ordeyne us bisily to godes seruice & sette in hym alle oure þouȝtes• (fol. 98v, 5-8)

Likewise, consecutive clauses are also relatively frequent:

(16) here beþ þre degrees of loue• so þat we mowe rise from on to oþer vnto þou be at þe beste & þe hizest• (fol. 98v, 11-13)

(17) wiþ grace & kyndeled wiþ þe fyr of crystes loue• so þat þou schalt uerreiliche haue þe brennyng of loue in þin herte euere more lastyng in þin & þi þouȝt schal be euere upward to god• (fol. 105v, 11-16)

(18) & loke how clene þou mayst make þi sowle in vertues and hate vices• so þat þi lyf be gostly and not flesschely• (fol. 100r, 9-12)

Unlike the preceding types, place clauses (19) and purpose clauses (20) are occasionally introduced by the *punctus*:

(19) & þenke hit in þin herte• so þat þou forȝete hit neuere• where so þat þou be• (fol. 102 r, 8-10)

(20) ¶ Whanne wilt þou me calle• Melongeþ in to þin halle• To se þe 7 hem alle•/ þi loue late hit not falle•// (fol. 107r, 17-20)

4.1.2. *The punctus at clause level*

The *punctus* can also be observed marking the pause between different constituents, such as coordinated verbs and a prepositional phrase,

(21) for no þing þat man may sey or doo• in erþe (fol. 102r, 20- fol. 102v, 1)

The marking of the separation between other syntactically-related elements is unusual, like verb + object, which can be seen in the following example:

(22) Þe Pride Ierarchie conteneþ• Tronos• Þe myddel ierarchie conteneþ• Potestates• Principatus & Dominaciones•/ Þe Pride Ierarchie conteneþ• Tronos• Cherubyn• & Seraphyn•/ (fol. 96r, 20; 96v 1-4)

Additionally, it can be used in coordinate noun phrases, like the following:

(23) us bihoueþ to rest us in perfitz loue perfiztly• from lustes & likynges & yuel delites• & þe wikkede drede of þis worlde• (fol. 106v, 11-14)

Even if the first cases of coordination in the above example show no *punctus*, the final noun phrase is preceded by the punctuation mark. It is obvious that the microstructure of the noun phrase changes gradually from having just a head, in *lustes & likynges*, to a modifier + the head, *yuel delites*, to finally a determiner + modifier+ head+ qualifier, *Þe wikkede drede of Þis worlde*. The use of the *punctus* is probably considered necessary here to introduce a pause to make it different from the preceding noun phrases.

The *punctus* can also be placed between asyndetic noun phrases as in listing elements (24, 25, 26), or asyndetic adjective phrases (27) and prepositional phrases (28):

(24) ffor al þe melodie• alle þe riches & al þe delizt þat any man in þis world can ordeyne or þenke; beþ but noye & anger to mannes herte; (fol. 98r, 1-4)

(25) þan ihesu schal be al þi desyr• al þi delizt• al þi ioye• al þi ioye⁴ al þi solace• al þi confort• (fol. 106r, 4-5)

(26) þou schalt ouercome þes þre enemyes• þe world• þe deuel• and þi flesch• (fol. 102v, 7-9)

⁴ This is a case of what Vinaver (1939: 359) calls *dittography* consisting of writing a syllable, word or phrase unnecessarily twice.

- (27) wheþer þei diȝe or lyue• or be pore or riche• hol or seke• in wele or wo• þank
 þou euergod (fol. 99v, 9-10)
- (28) þi Þouȝt schal be rauyssched aboue erþely þinges• aboue þe sky & þe sterres
 (fol. 105 r, 9-10)

Finally, the *punctus* can also introduce appositional phrases:

- (29) ffor loue of my lemman• Ihesu boþe god & man•/ (fol. 107v, 1-2)
- (30) His face fayr & briȝt• Ihesu myn hope myn hele• (fol. 108r, 12-13)

4.2. *The punctus plus virgule*

This punctuation mark is a moot issue. At first sight, the form this symbol could be misinterpreted as a *pes positura*.⁵ A closer look to this form in context has definitively led me to categorize them as cases of *punctus plus virgule*. Furthermore, I have checked the frequency of the symbols in conflict in the other related manuscripts, namely Simeon, Vernon, Rawlinson and Westminster to conclude that the *punctus plus virgule* is used lavishly in the Westminster manuscript and in the other related manuscripts. The *pes positura*, however, does not appear in the pages containing the treatise in these manuscripts.

In *Ego Dormio* in Sainte Geneviève, the symbol is sometimes followed by the *paraph* mark. In this way, the pause, indicated by the *punctus plus virgule*, and the beginning of a sense change, signalled by the *paraph* mark, are highlighted.

When it appears three times, the last two marks are visually emphasised by means of red ink (fol. 106v, 17), which clearly emphasizes the end of that section. Next section is depicted by means of a capital letter in blue taking up two lines of the text and with inner and outer decoration in red ink. The language itself is marking the changing of the topic with the adverb *now* in the front position: ‘Now I write a song of loue’.

Very often the *punctus plus virgule* symbol is followed by a capital letter marking this change in the topic and signalling the new section,

⁵ I have discussed this symbol with Jeremy Smith and Francisco Alonso and both agree that the symbol could be interpreted as either *pes positura* or *punctus plus virgule*. Its function seems clear to all of us. I am grateful to Jeremy Smith and Francisco Alonso for discussing the topic with me. All remaining errors are my own.

both by means of the *punctus* plus virgule and the initial. Even if this function overlaps with the one conveyed by the *punctus*, marking the end of sentence and the distinction between two sense units, the other purposes served by the *punctus* can hardly be found for this symbol.

Furthermore, in the following passage we find the *punctus*, the *punctus elevatus* and the *punctus* plus virgule in combination, where clearly the longer and final pause is marked by the *punctus* plus virgule at the end of each of the three hierarchies:

(31) De lowest ierarchie; conteneþ angeleles archaungeles & uirtutes•/ þe myddel ierarchie conteneþ• Potestates• Principatus & Dominaciones•/ þe þride Ierarchie conteneþ• Tronos• Cherubyn• & Seraphyn•/ (fol. 96r, 20; 96v 1-4)

This gradation in the length of a pause has already been pointed by Parkes (1992: 42), who states that, ‘the *punctus* became the most common mark of punctuation. It was used to indicate all kind of pauses’. The *punctus elevatus* indicated a major medial pause “where the sense was complete but the sentence was not”. Thus, in the listing of the seven deadly sins in (32), the *punctus* seems to indicate a short pause between elements in the list. The combination of the *punctus* and the virgule, which indicates the end of the listing, suggests a lengthier pause. This means that the primary function of this symbol is rhetorical:

(32) but he loue god & his neþebore with oute Pride• Ire• Sinne• Bakbityng• & wiþoute alle oþere venymous synnes as• Slownes• Glotonye• Lecherie and Coueitise•/ (fol. 99r, 5-9)

4.3. *The punctus elevatus*

Some of the uses of *punctus elevatus* overlap with those of the *punctus* at both sentential and clausal levels. Not all the uses documented in the case of the *punctus* are registered for the *punctus elevatus*. The common uses are specified below.

The *punctus elevatus* serves to mark off the end of sentences and in this sense, it seems to be a longer pause than the one established by the *punctus*, as noted by Parkes (1992: 42). This idea can be illustrated with the *punctus* before the coordinate sentence:

(33) In loue myn herte is sted•/ whan I þe se• & dwelle wiþ þe; þanne am I fulled & fed•/ (fol 97v, 8-10)

In other cases the *punctus elevatus* can be found before coordinate sentences, accompanying the conjunction, and with a clear notional function:

(34) þou mast holliest offre þin herte to ihesu crist; & lest be in bisnesse of þe world•/ (fol. 97r, 11-13)

The *punctus elevatus* is also employed between the main and the subordinate clauses. The most frequent clauses are adverbial clauses of reason and time clauses. The former are introduced by *for*, with 7 hits out of 139 instances as in (35), where two clauses of reason are documented after *punctus elevatus*, while the time clauses introduced by *whan*, also total 7 cases. An example can be seen in (36):

(35) & þat þou ʒiue þe to þat in þe winche þou mast holliest offre þin herte to ihesu crist; & lest be in bisnesseof þe world•/ ffor ʒif þou stablely lyue & brennyngli þe whiles þou lyuest here; wiþoute doute þi sete is ordeyned for þe ful hiʒe & ioyful bifore þe face of god a mong his aungeles•/ ffor in þe self degre þat þe proude angles fellen down; (fol.97r, 10-18)

(36) þe deuel is ouercome; whan þou standest stabulliche aʒeynhis fondyng in soþfast charite 7 mekenesse• (fol. 103r, 19-20, fol. 103v, 1-2)

Conditional clauses can also be found on four occasions (37) and consecutive clauses are registered as well (38, 39):

(37) þou schalt be in greet deliʒt & confort; ʒif þou miʒte gete grace to come þerto•/ (fol. 105r, 14-16)

(38) ¶ Seraphyn is to saye brennande• Soliche ordres þei ben receyued; þat lest coueyte in þis world of worldes godes & most swetnesse felen in god & most brennande hertes hau in loue (fol. 97r, 2-6)

(39) & felyng þe ~~ioye~~ loue of ioye & so miche swetnes se; þat no seknesse ne schame ne penaunce ne angwysch schal mowe greue þe• (fol. 105v, 17-20)

On the contrary, noun or adjective clauses are not frequently documented. In fact, very few instances of adjective clauses are preceded by the *punctus elevatus* in the text. The illustration can be seen in examples (40) and (41):

(40) beþ but noye & anger to mannes herte; þat is verreyli brennyng in þe loue of god• (fol. 98r, 3-5)

(41) for alitel schort penaunce & trauayle; þat þei haue suffred here for godes loue•/ (fol. 97v, 1-3)

At the clause level sporadically it can separate clause constituents, although this function is not common. The only example is (42), where the *punctus elevatus* has been inserted between the subject, *þe lowest ierarchie*, and the verb, *conteneþ*:

(42) ¶ In heuene ben nyne ordres of aungeles þat ben conteyned in þre ierarchies• þe lowest ierarchie; conteneþ angeles archaungeles & uirtutes•/ þe myddel ierarchie conteneþ• Potestates• Principatus & Dominaciones•/ þe þride Ierarchie conteneþ• Tronos• Cherubyn• & Seraphyn•/ & þat ierarchie is next god•/ (fol 95v, 17-20 & 96r, 1-2).

4.4. The *paraph*

The fourth symbol is the *paraph*, which shows two variants. The most frequent one is represented as a majuscule letter <c>. It can be red or blue-hued. The one in blue can display a different form, similar to a capital <p> with the lobe at the left of the shank. Neither the colour nor the form, <C> type or inverted <P> type, seem to signal any difference in the function they may have. They were probably added later, as the original double virgules marking their position can often be seen underneath.

The *paraph* is usually employed to indicate the beginning of a new section, although it can also be deployed to indicate that a lexical unit or several belong to the preceding line. In this case, this symbol is in red. When the scribe realizes he has omitted a word, he adds the missing word(s) in the following line, as in

(43) þat þei haue suffred here for
Þe þinkeþ now *per* ¶ godes loue (97v, 2-3)
 (44) þenk many times on his pas
How þi kyng water wep ¶ sion•
 te• And he blod swette• (103v, 12-13)

Occasionally, the *paraph* mark occurs on its own without being preceded by another punctuation mark. In fact, there are just four instances. In some of these examples, the next piece of information is considered a new sense unit, as the use of capital letters shows in (45). In the other cases, (46, 47) for instance, other punctuation marks like the *punctus* could be equally expected:

(45) but hor mede þat is ordeyned for hem; is bitterer þan þe galle• sowrer þan þe atter• wese þan alle men can þenke ¶ All perysscheþ and uanissheþ þat we wiþ eyzen se• (fol 99v, 1-4)

(46) Soliche ordres þei ben receyued; þat lest coueyte in þis world of worldes godes & most swetnesse felen in god & most brennande hertes hau in loue ¶ þe I write þis speciali• for I hope in þe more godnesse; þan in many opere•/ (fol 97r, 3-8)

(47) And euere til þou diþe; þe bihoueþ to stonde þat þou falle not in foule lustes• yuel delites• ne in yuel þouþtes ne in yuel wordes• ne in yuel werkes• þerfore gret auþte þi ʒernyng be þat þou loue ihesu crist verreyliche ¶ þi flesch schalt þou ouercome; þorou holdyng of þi maydenhede for goddes loue on liche• (fol 102v, 11-19)

4.5. Other symbols

Finally, a note on the use of capital letters and carets is worth mentioning. Capital letters nearly always begin a new sentence and occur after the *paraph* mark. In only a few instances, the expected capital is not found, as shown in example (2) above. Additionally, on other occasions, they are employed to highlight some relevant concepts, such as the seven deadly sins or the hierarchies of angels. In the latter case, when the hierarchies are introduced for the first time, capitals are used, while afterwards, small letters are employed. Likewise, *Jesus* is usually found abbreviated and in small letters, while *Christ* can be found in both small and capital letters. God's name always appears in small letters and so does *lord* when it refers to Jesus Christ.

The carets, which occur as two oblique strokes, are deployed on two occasions to show scribal omissions; for instance, *þou* in 'but þat þo þat þou seyst for þe tyme' (fol. 101v, 10), where the carets are placed below and above the line and the word to be inserted appears on the left side margin. Likewise, when a whole clause is omitted as in 'How longe schal I be here', it appears at the bottom of the folio. The insertion is acknowledged to be done on folio 104v line 20 after the *punctus*, which reads as follows: 'þi loue changeþ my chere• Whanne'. Thus the whole sequence would be: 'þi loue changeþ my chere• How longe schal I be here Whanne may I neþe þe nere•'.

5. Discussion

After carrying out the analysis, it can easily be observed that the *punctus* is by far the commonest symbol in the manuscript. There are 289

instances of *punctus* in the text. The consequence of such ubiquity is the variety of purposes fulfilled by the *punctus*. This idea has already been pointed out by Zeeman (1956: 14), who claims that the *punctus* ‘may separate phrases from phrases, clause from clause, main statements from qualifying clause, or it may end a sentence.’ As suggested by Zeeman, in *Ego Dormio* the *punctus* serves manifold purposes. It often appears at the beginning of new asyndetic or coordinate sentences, but also precedes subordinate clauses. This represents a notional use of the *punctus* since its presence preceding conjunctions visually reflects the structure of sentences.

Regarding the use of *punctus* plus virgule, the frequency of this symbol in this text is certainly remarkable. Out of the 61 hits, on one occasion, it is employed three times in a row and once it is found twice in a row. Thus, if the repetitions are discarded, it can be claimed that it is employed 58 times. At first sight, it could be considered *pes positura*. According to Parkes (1992: 43), during the later Middle Ages the *pes positura* appears sporadically to indicate the end of a division within a work and the different variants also appear at the end of headings. Nevertheless, its presence in medieval manuscript is very rare compared to the other symbols. In the text, there are no instances of this symbol at the end of headings; its function is to establish a longer pause than that indicated by the *punctus* or the *punctus elevatus*. In this sense, the symbol is followed by the *paraph* mark on 15 occasions. The high frequency of the mark allows us to read it as a *punctus* plus a virgule rather than as a *pes positura*. Its main function is to indicate the end of a sentence.

The third punctuation mark analysed was the *punctus elevatus*, which occurs very often amounting to a total of 139 instances. With regards to its function, Derolez (2003: 185) states that the difference between the *punctus* and the *punctus elevatus* is that the former could be used for a final pause (when followed by a majuscule) or for a short pause, while the latter indicates a short pause. Zeeman adds that it has both a grammatical and a rhetorical function. In Zeeman’s words (1956: 15),

While it appears under certain grammatical conditions, it is frequently used as a direction for reading aloud. Thus it may mark the point at which sense and rhythm demand the raising of the voice and a substantial pause. There is, of course, a strong

likelihood from the start that the sign will be able to fulfil both grammatical and rhetorical needs.

According to our data, it is not only used to signal the end of sentences but also to precede coordinate sentences and subordinate clauses. In this sense, it seems to cover a wider area of syntactical functions than previously noted.

The fourth symbol used is the *paraph*, which appears 25 times in blue and 35 times in red, that is, 60 times in total. As shown in the analysis, it can be employed to acknowledge the omission of words. In the latter case, as pointed out by Alonso (2002-03), the function of this punctuation mark is elocutionary, i.e. it deals with the pronunciation, tone and the appropriate style of oral delivery, in order to advise the reader on the reading of the text. In Alonso's words (2002-03: 35),

Whenever a word (or words, or a portion of a word) does not fit into its corresponding line for any reason, either because there is no more space to write a final word, or because the scribe realises that he has missed a word in a line, the copyst adds this missing word in a following line. He signals this fact to the reader by placing a paragraph mark before the missing word. This function of the punctuation mark, exclusively recorded in the text of H307, is elocutionary, in the sense that the reader is advised how the text should be read.

Nonetheless, the main function of the *paraph* symbol is to signal the beginning of a new section. As observed by Zeeman (1956: 13), it 'marks a significant pause in the flow of writing, when one portion of narrative or argument has been completed, and some breathing space is needed, perhaps for thought on what has gone before, perhaps for anticipation of what is to come'. According to Lucas's approach the primary function is notional, as 'it looks forward to a new structurally independent sense-unit or group of such sense-units' (1971: 6).

In terms of the function of punctuation, the data provided by *Ego Dormio* in manuscript Sainte Geneviève 3390 and its subsequent analysis make evident that the function is both grammatical and rhetorical. This connection, already observed by other scholars, does not preclude Derolez (2003: 185) from claiming that punctuation is a complicated matter, as it is concerned with the sense of the text. This fact corroborates the findings in previous studies on the topic. What is still an unresolved question is why, apart from using the punctuation symbols, the scribe may decide not to employ any mark to introduce different

clauses and clausal components, which seems to pose the problem about when the punctuation marks should be used and when they could be omitted. As there seems to be noticeable variability in scribal practices, one may find a different use of the punctuation symbols in another scribe due probably to scribal preferences.

6. Conclusions

From the analysis of the data it can be concluded that there is a need to carry out proper analyses of scribal punctuation systems, since, as stated by Parkes (1992: xi), 'punctuation should be studied according to the ways it has been used rather than the ways some have thought it ought to have been used'. In this sense, the present study has examined the punctuation marks considering textual information to find a pattern of use concerning punctuation symbols and their function.

In this respect, the findings in this study do not seem to contradict previous analyses. On the contrary, they may help to provide a general specific account on the punctuation grammar of Middle English. In this context, scholars do not have to just rely on current descriptions based especially on texts given in Latin and classical Greek. Obviously, current description of medieval punctuation accommodates the syntactic structure of those languages rather than that of Middle English. We should not overlook, though, that the use and function of Middle punctuation symbols may rest on this classical tradition in the case of translated material.

Bearing this in mind, from the analysis of the text it can be deduced that, even if the use of punctuation symbols cannot be considered definite, because of the scribal preference for the *punctus* and its overlapping with the *punctus elevatus* on some occasions, it can be said that the text seems to show some degree of consistency in terms of punctuation, responding to the scribe's own interpretation of the text. This fact aligns with the outcomes and conclusions drawn by other scholars working on the field, evidencing the punctuation system is not as whimsical as one may think at first sight. A closer look at the text will reveal the internal coherence of the system employed by the scribe, which can be different from the system deployed by another scribe. As the symbols seem to display this wide range of values, each scribe will show a specific inventory of marks and uses. Thus, the analysis

demonstrates that punctuation of a particular scribe can be discussed in a systematic way, which makes essential the appropriate examination of the punctuation system of each text.

Other issues which have arisen and have not been sufficiently explored are the implications some of the above mentioned uses may have for the study of medieval syntax. Likewise, Parker (1992: 2) states that punctuation is 'a feature of the "pragmatics" of the written medium'. So far, both aspects need further investigation.

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