

The distinction between the book of accounts and the Book of Life, which Kolve argues for, thus seems to stand in the plays. The reference to the Book of Life (and Moses' table) in the penance scene is a passing one and probably without visual support on stage. And although it is, of course, possible that the angel welcoming the soul of the protagonist held some sort of book-prop (as in the Conques Last Judgment tympanum), there is nothing to suggest that this was the case. Indeed, in the angel's speech at the close of the play there is a specific reference to the accounts ('Thy rekenynge is crystall clere' 898 and *Haer rekeninghe is puer ende reyne* 851) which makes it improbable that the angel is also carrying a Book of Life or Moses' stone table referred to in passing much earlier in the play. The fleeting references to Everyman's testament and the Book of Life (or Moses' table) are important in confirming the idea of the text as a dominant shaping image in the plays, but it is probable that unlike the book of accounts they were not physically represented on the stage. Even if they were, the many references to the book of accounts in the plays ensure that it is this document which attracts most attention.

Despite the fact that these accounts are frequently referred to in the play and were almost certainly intended to be present as a stage prop, it is not entirely clear what they might have looked like. In the English text there is more emphasis on their being a book of some sort. In the Dutch they are described with more general terms such as *u ghescriften ende u pampieren* ('your writings and papers' 88), *mijn pampier* ('my paper' 116), *mijn ghescrifte* ('my writing' 121), *u rekeninghe* ('your reckoning' 454); the English translates all these with 'book of account' or 'book of reckoning'.¹⁸ They are also called *mijn brieven* ('my letters' 506) in the Dutch. However, *pampier* was also used to refer to books, particularly registers and such-like non-literary artefacts, and *brief* similarly could refer to a little notebook. We are therefore probably dealing with a variety of documents in the Dutch play; at first sight, the English version indicates that only one book is meant to be present on the stage but the use of the plural in 'loke the bokes of your workes and deeds eke, | Beholde how they lye under the fete' (503–504) demonstrates that there is also confusion of number here.

Given the lack of specific details and consistent information concerning the book of accounts in the two texts, contemporary art may give a better sense of the kinds of documents to which these words would most probably have referred. In an undated 'Death and the Miser' painting by Jan Provost (1462/5–1529), for example, there are various books and pieces of paper surrounding the rich man, as with the later Quentin Matsys' 'The