



Ca' Foscari
University
of Venice

Master's Degree Programme

in Language Sciences

Second Cycle
(D.M. 270/2004)

Final Thesis

**Digital *Athelston*: Electronic Edition
of a Middle English Romance**

Supervisor

Ch. Prof. Marina Buzzoni

Assistant supervisor

Ch. Prof. Massimiliano Bampi

Graduand

Jacopo Vazzoler

Matriculation Number 847493

Academic Year

2017 / 2018

Table of Contents

Introduction	1
1. The Manuscript: Appearance, Themes and Target Audience	4
2. The Romance	
2.1 Plot	11
2.2 Setting and Historical Context: The Importance of Names	12
3. Sources	22
4. Law and Justice in <i>Athelston</i>	37
5. Text Analysis	51
5.1 Oaths, Rituals, Speeches and Written Documents: The Importance of Language	52
5.2 A Tagmemic Grammar Analysis: Formulaic Language and Narrative Structures	55
6. The Digital Edition	
6.1 <i>Athelston</i> : Paper Editions and Digital Editions	72
6.2 Creating a Digital Edition for <i>Athelston</i>	75
6.2.1 Letters	79
6.2.2 Abbreviations and Expansions: The <choice> Element	83
6.2.3 Errors and Editorial Corrections	88
6.2.4 Original and Regulated Forms	91
6.2.5 Scribal Corrections: Additions and Deletions	95
6.2.6 Names	99
6.2.7 Manuscript Conditions and Damages	104
7. The Text	109
7.1 Notes	131
Conclusions	140
Appendix: Text Encoding	142
References	191

Acknowledgements

Firstly, I would like to express my gratitude to my supervisor Prof. Marina Buzzoni and my assistant supervisor Prof. Massimiliano Bampi for their help and guidance. I would also like to acknowledge the staff at Caius College Library of the University of Cambridge that provided the manuscript material to create this digital edition. A special mention goes to Elisa Cugliana, Roberto Rosselli del Turco and his assistants, who all greatly helped in configuring the EVT visualization software.

Finally, I thank my family, Adelaide, Agostino and Antonella, and friends for their unfailing support and continuous encouragement throughout this journey. This work is dedicated to you.

Introduction

Athelston is a late-14th-century Middle English tail-rhyme romance. While relatively short in its 812 lines, its status of existence in a single manuscript, without a known direct source, has posed great challenges to the few editors who have tried to explore its features. Since the text has been mostly overlooked by scholarly studies on medieval works, this thesis aims at providing an updated and improved edition of *Athelston* through the aid of the digital medium. The premises for this specific research come from previous studies on the text. Zupitza, a German scholar, first edited the romance in 1883; his version of the text focused mostly on its linguistic features but proved to be a major starting point for subsequent research on the text. As a matter of fact, the first half of the 20th century saw a growing scholarly interest on *Athelston*, and a series of papers was published by Hibbard (1921), Baugh (1929) and Gerould (1934), who all focused on asserting the presence of a perceived Englishness in the romance, excluding any foreign influence. Shortly after, however, the most complete and comprehensive edition of *Athelston* to date was published by A. Mcl. Tronce. He instead claimed that, like many other Middle English romances, the text is based on a French original, and that its English features are nothing more than a work of adaptation. While Tronce's theory has been met with mixed responses, later publications on *Athelston* have not yet managed to assess the matter with confidence. Amongst this vast diversity of scholarly views on the text, this edition aims at continuing and expanding upon the work of early 20th century studies, to reclaim and further prove the Englishness of the romance as one of its strongest elements of originality. Therefore, to analyse the uniqueness of *Athelston*, earlier findings and new theories are included in the first section of this thesis, which approaches the text from a more traditional

perspective, spanning through its linguistic, cultural and legal features that are subsequently incorporated and visualised into the digital edition.

Chapter 1 starts from a technical description of the manuscript to then analyse the role of *Athelston* in relation to other works included in MS175. Specifically, a religious *leit motif* is found as a persistent feature in the manuscript and coincidentally as one of the most important themes in our romance. Consequentially, these first assumptions on the nature of the text also allow to assess the probable target audience for the poem. After providing a sketch of the plot, chapter 2 includes an in-depth study on the importance of both character names and place names in *Athelston*, revolving around the key role that they play to create a romance clearly tailored for an English context. Chapter 3 aims at reconstructing the genesis of the text, linking specific characters, themes and episodes of the romance to their sources, mainly the Legend of Queen Emma and the Ploughshares, the Becket controversy and *De Nugis Curialium*. Therefore, it showcases how specifically English sources - both literary and historical – appear to be the most probable for the creation of *Athelston*. This most notably acts as a counterargument to Trounce’s position. Chapter 4 examines the legal theme that underlies the entire narration, asserting how its implication is crucial for the whole purpose of the romance, which tries to balance between *trouthe* and *falsnesse*, between old and new laws, as was 14th-century England.

The textual analysis that follows in chapter 5, which is mostly based on Susan Wittig’s (2014) approach, sees formulaic language as its core feature, and explores the unique use of linguistic and semantic patterns – such as *motifemes*, *type-scenes*, *episodes* – in *Athelston*. This innovative concept is applied to find further evidence for its Englishness within the narrative structure of the text.

The second section of this thesis delves into the process of creating the digital edition, an innovative work that has never been produced for *Athelston*; a detailed analysis on the encoding process is shown in chapter 6, encompassing elements found in previous chapters to produce a cohesive work. To reconstruct the text, this edition mostly focuses on a palaeographic analysis, examining the appearance of the letters, abbreviations, scribal additions and manuscript conditions. Furthermore, since digital editing allows for the inclusion of different edition levels, the romance will be analysed at both diplomatic and interpretative level. While the diplomatic edition follows the palaeographic approach, aiming at a faithful replication of the text as it is written in the manuscript, the interpretative edition encodes expansions, errors and regulated forms, most notably. Additionally, elements found in previous chapters that support the English origin of *Athelston* such as place names, character names and dialogues are also featured in the interpretative edition of the text itself or in its descriptive notes. To include such a large amount of data, textual encoding has been created using the TEI XML markup language, which allows for its incorporation in a visualisation software (EVT 1.2), displaying the finished product: an interactive digital edition.

1. The Manuscript: Appearance, Themes and Target Audience

Athelston survives in a single manuscript, MS 175, folios 120v-131r, at the Caius College Library in Cambridge, UK. The manuscript was gifted by a former seventeenth-century student of Caius, William Moore, as part of a bigger collection of works that he had built over the years. Records report that “through his whole life (he was) a diligent collector and transcriber of the choicest manuscripts which he could possibly purchase by love or money: all of which he gave to Caius College”¹. MS 175 is a vellum manuscript (size 9 × 6 5/8 inches), very well preserved and “certainly a choice one, neat and pleasant in appearance”². Seventy-nine leaves make up the whole manuscript, each one divided into two columns, with the number of lines per column varying in each work; in *Athelston* this number varies from thirty-four to thirty-eight. The 812-line poem *Athelston* is entirely written in verse, without any division between stanzas. A large capital “L” in the word “Lord” marks the beginning of the poem: all subsequent lines begin with small capital letters.

Analysing the manuscript features, Trounce dated the writing of *Athelston* to the first half of the fifteenth century (between 1410-1420) and found certain dialectal features to be pertaining to the North Midlands area.³ Treharne speculated that the south of the East Midlands or East Anglia may be the manuscript’s place of origin, although satisfactory evidence of manuscript provenance is yet to be uncovered.⁴ What can be attested with confidence is that the existing manuscript is in fact a copy and not the original, since a process of copying is suggested by the presence of a

¹ Venn 1897, 192.

² Trounce 1951, 1.

³ Trounce 1951, 2.

⁴ Treharne 1999, 9.

number of scribal errors. To provide an example, Trounce identifies dittography at line 266 where the word *playne* in *playne parlement* is repeated twice, disrupting the meter scheme in the process. Erasures and corrections are also found throughout the text, suggesting that the text was indeed a copy of a lost original, and that it was “specifically adapted for incorporation in the manuscript”.⁵ M.R James examined the manuscript and reported how the section containing *Athelston* is still intact (although leaves are missing from other parts of the manuscript). In his analysis, he suggested that the copying process was very precise and thought-out and that there was not just a single scribe, as the manuscript is in at least two hands.

Looking at the contents of the manuscript, the number of works included interweave along intricate patterns that evolve throughout its pages, following linear progressions that are not casual. Together with *Athelston*, MS 175 contains other Middle English works of key relevance, ordered as such in the manuscript: *Richard Coeur de Lyon*, *Sir Isumbras*, *A Life of St Catherine*, *Matutinas de Cruce*, *Athelston*, *Bevis of Hampton* and *De spiritu Gwydonis*. Overall, the dualism between moral and religious themes is constantly recurrent and it has been defined as a *raison d’etre*⁶ for the general purpose of these texts. The religious nature of the manuscript is highlighted throughout the didactic meaning of its different works.

In *Athelston*, as this edition will analyse in detail, the protagonist’s erratic behaviour and abusive power are absolved through the values of Christianity. The moral message pertaining to the romance exhibits a clash between secular and religious power, where the latter prevails. Only through a trial by ordeal, - a religious practice which represents the climax

⁵ Treharne 1999, 9.

⁶ This analysis has been included in Treharne, who briefly sketches a series of parallels and analogies between the romances of MS 175.

of the narration -, innocents prove themselves as such, while traitors are condemned. The religious nature of the ordeal is based on the assumption that God would save the innocent by performing a miracle on his behalf. In *Athelston*, this “religious justice” is juxtaposed to the power of parliament, retaining and reaffirming to the audience the cultural message that through God’s will comes somebody’s repentance.

In *Sir Isumbras*, which is “as much pious legend as romance”⁷, the protagonist’s sins lead to a series of misadventures which separate him from the rest of his family. As Isumbras experiences a path of loss and poverty away from his family for many years, when he battles to defend Christianity he is forgiven, and in the end, God reconciles him with his loved ones. Similarly, *Bevis of Hampton* and *Richard Coeur de Lyon* are tales of Christian knights whose heroic exploits are aided on occasion by divine intervention.⁸ Richard is portrayed in the romance as a king fighting to defend Christianity in the Third Crusade against Saracens. The struggles he faces throughout many battles – as he keeps his faith and dedication - are rewarded when an angel helps him in his final strife. Thanks to the revelation that within the enemy lies a demonic figure, Richard is able to defeat the Saracens’ sultan.

Divine favour represents a turning point for the narration also in *Bevis of Hampton*. When Bevis is imprisoned for seven years, his imprisonment is “used to explore his spiritual state”.⁹ His prayers to God are answered as he manages to climb a rope to freedom; in Fellows’ analysis of different manuscript sources for the story,

⁷ Mills, 1988, xvii.

⁸ Crane 1986, 104-107.

⁹ Fellows 2008, 139.

Bevis' escape is closely tied to divine assistance: God both loosens his fetters and removes a huge stone from his middle. There is no immediate juxtaposition of divine favour with exceptional physical prowess; rather, Christ receives all the credit for the escape.¹⁰

The “advancement of faith” is therefore a key aspect for the reading of MS 175, together with its emphasis on politics and power. Even though some scholars, such as Crane, consider the latter themes to be of greater significance than the religious milieu, the manuscript compiler undoubtedly built on the dualism between Christianity and a political-didactic message. What could have been the reason for such focused attention on these aspects? The main clues for this analysis are found first and foremost in the expected audience for these works. Looking at *Athelston*, our primary text, the explicit Englishness that pervades the narration - which will be further explored in chapter 2 -, suggests that its late-14th/early-15th-century audience was probably not aristocratic or high class. The possible explanation for this assumption is that medieval chronicles were available in either Latin, Anglo-Norman and English. While Latin and Anglo Norman were languages that easily circulated at court and were studied by nobles and clerks, English texts were purposely written to be available to a wider audience, including mainly the rising middle class. In Helen Young's view,

Athelston does not seem to have been directed towards a highly educated audience and the English language chronicles often specifically stated that they were intended for an uneducated or at least lay audience.¹¹

In support of this reading, we can identify in the text the messenger Athelston - conveniently named like the protagonist - to be the most

¹⁰ Fellows 2008, 140.

¹¹ Young 2005, 98.

relatable character to the probable audience of the romance. Dickerson considers the messenger to be the “moral centre” to the work since he symbolises the antithesis to his namesake king Athelston, who is represented as the anti-hero of the story, both for his folly and his erratic behaviour.¹² As a middle-class character, the messenger thus provides the focus for a middle-class audience critical of abuses of royal prerogatives and power. Sands follows the same line of interpretation, stating that the audience of *Athelston* must have been made up of small tradesmen, “very conscious of the history of their country, very well aware of its traditions, and very sensitive to the authoritarian habit of kings.”¹³

The king’s secular power, which in *Athelston* is presented mostly in a negative light before his final redemption, finds its opposition in the text in the form of the religious power of the bishop. As a matter of fact, the king redeems himself after he surrenders his own powers to the superiority of religion. The centrality of Christian values in both *Athelston* and MS 175 is therefore perceived as the common pattern throughout the manuscript for the moral message that the author wanted to convey.

Not only does this *leit motif* recur throughout the contents of the different works in MS 175, but it is also emphasized in the visual layout of the manuscript itself. As Murray reported in his analysis of *Caius and Gonville 175/96*,

By and large decoration and layout, rather than merely delineating groups of items, exhibit in their recurring features a coincidence of constants. There are no links or blank spaces between items; no changes in scribe or simultaneous changes in item and quire; and all items except item 5 have *incipits*, which in two cases begin on the same line as the preceding *explicit*s.¹⁴

¹² Dickerson 1976, 115-124.

¹³ Sands 1966, 131.

¹⁴ Murray 1995, 69.

The presence of *explicit*s, titles and final prayers delineates and joins the different items in the collection. Items 4 and 6 (*Matutinas de Cruce* and *Bevis of Hampton*) do not merge since an *explicit* is not present; they finish with long prayers and “Amen”. Items 1, 3 and 5 (*Richard Coeur de Lyon*, *Life of St. Catherine* and *Athelston*), which feature mere *explicit*s and no titles, also finish with long prayers, two of which including “Amen”. Item 2 (*Sir Isumbras*) also has its conclusion in the form of a prayer but does not end with an “Amen”.

We can clearly understand how the manuscript compiler wanted to focus on providing a cohesive thematic and stylistic overview of the items in MS 175. The presence of prayers and “amen” adds to the emphasis on the religious sphere of the collection, which entails a shared, consistent interpretation throughout *Caius and Gonville 175/96*. As a matter of fact, items 1 to 3 (*Richard Coeur de Lyon*, *Sir Isumbras* and *Life of St. Catherine*) share common interpretative features since they can all be related to hagiographical readings. Murray points out that “Richard’s story is termed a “vita”, usually applied to saint’s lives”¹⁵; on the same note, Isumbras’ journey through perdition and redemption certainly associates him with sanctity, as the story ends with “*Explicit sanctus Isumbras*”. Interestingly, *Sir Isumbras* is adjacent to *Life of Saint Catherine* in the manuscript, closing a coherent first section based on this recurrent theme.

Sir Isumbras does not get lost as an item, but it nonetheless recedes into the composite context of the manuscript. The same may be said for the other member of the *Isumbras*-group, *Bevis of Hampton*; its contiguity with *Athelston* also suggests a common theme, that of righting unlawful wrongs committed in an English past.¹⁶

¹⁵ Murray 1995, 68.

¹⁶ Murray 1995, 69.

As one would expect, the path of redemption from “past unlawful wrongs” in both *Athelston* and *Bevis of Hampton* is related to the protagonist’s adherence to Christian values. In fact, king Athelston abdicates his political power, letting the trial by ordeal (a practice closely linked to Christianity) restore peace and justice. Christianity is perceived as the restoring force throughout the different but contiguous texts of MS 175, making the pedagogic intent its most striking feature. While an emphasis on the religious matter is a key feature in the manuscript, in our text, *Athelston*, religion and politics interweave in a constant dichotomy, with Christianity functioning as a way of highlighting issues concerning power, legality, right and wrong. This will be the central point of analysis in the next chapters.

2. The Romance

2.1 Plot

Four messengers meet at a crossroad and swear an oath of brotherhood to each other. One of them, Athelston, is the cousin of the King of England. When the king dies, he is crowned the successor and decides to reward his three companions. He makes the eldest one, Wymound, earl of Dover; Egeland becomes earl of Stane and marries Athelston's sister, Edith, with whom he has two sons. The third one, Alryke, is given the vacant seat of Archbishop of Canterbury.

Fifteen years later, the close relationship between Athelston and Egeland, who are now related, is a cause of great envy to Wymound. The earl of Dover plots against the earl of Stane in order to sentence him to death. To do so, he reaches King Athelston in London and privately lies to him, confessing a treachery on part of Egeland, whom he accuses of plotting against the king, threatening to poison him to take the throne. Athelston, furious after receiving the news, swears that he will not touch any food or drink until Egeland, his wife Edith and their sons are all killed. He sends a messenger - who is also named Athelston - to fetch them, with the false excuse that the earl's sons would be knighted. As they all reach the king in London, even the pregnant Edith, Athelston immediately imprisons them. When the queen, who is also pregnant, stands up for them so that they are judged in a fair trial in parliament, Athelston kicks her in a fit of rage, killing their unborn child and future heir. To stop the king from his abusive behaviour, the queen decides to send a messenger to Canterbury, to Alryke, so that he can exploit his position of power to release Egeland and his family. The bishop hurries to Westminster where he meets Athelston, who threatens to banish him by

taking his ring and his cross, which symbolise his ecclesiastical powers. Alryke in turn threatens to excommunicate the king and interdicts the entire kingdom. When knights side with the bishop, Athelston is forced to succumb to the religious power. Therefore, Egeland and his family are granted a chance to prove their innocence by undergoing an ordeal by fire. The ordeal consists of walking through nine ploughshares: if they pass through them unscathed, they will be declared innocent. Egeland and his two sons pass the test; as Edith is going through the fire she starts to experience labour pains: in the end she succeeds in the ordeal and gives birth to a child, who will later become St. Edmund. Athelston decides to name this child as his heir to the throne.

When Alryke asks the king to reveal the identity of the traitor Wymound, Athelston refuses to do so as he does not want to break their oath and betray him. The bishop then threatens to force Athelston himself to go through the ordeal by fire; therefore, the king reveals that the traitor is in fact Wymound, their sworn brother. A messenger is sent to Dover to fetch Wymound, who is told that Egeland and his family are all dead and is thus tricked into reaching the king at Westminster. When he is confronted about his treachery, he denies any accusation, so Athelston and Alryke force him to go through the burning ploughshares. When he falls victim amidst the fire, he confesses his treachery, caused by envy, and he is finally executed at the Elms.

2.2 Setting and Historical Context: The Importance of Names

The seemingly simple but engaging plot of Athelston showcases many interesting and complex issues that have long been debated. Many studies have been undertaken to try and analyse the main themes presented in the romance, in relation to the cultural, social, political and religious context of

its time. The setting of the romance is certainly English in all aspects, as it is its “matter”, and scholars have considered Athelston to belong to the “Matter of England” tradition. While other works belonging to this group show a tendency to maintain some of the features taken from French originals, for example, Athelston has been rightly defined as a “true English romance”, for its strictly Anglo-Saxon references that occur throughout its verses. As Laura Hibbard stresses, “in this the story differs notably from other romances even of the so-called "Matter of England" group, for in them there is a well-known mixture of names of Anglo-Saxon, Danish and French origin.”¹⁷ References to names and places appear to be consistent with this analysis. In fact, throughout its 812 verses, no foreign names are found. All the names of its seven characters (Athelston, Edith, Egeland, Wymound, Alryke and St. Edmund) go back to an Anglo-Saxon origin and find usage in the English tradition. Most notably, the inspiration for the main character has been attributed to Athelstan, King of England in the tenth century. Furthermore, Treharne notes that “in the poem, [...] the king's sister is called Edith, the same name as Athelstan's own half-sister.”¹⁸ While this comparison is striking, the resemblance between Athelstan and Athelston is not necessarily so. According to the few extant chronicles of the period, Athelstan can be considered to be the first king of England, a key figure in the heroic verses of the Battle of Brunanburh: 'Æþelstan cyning, eorla dryhten | beorna beahgifa' (King Athelstan, lord of warriors, ring-giver of men).¹⁹ Athelstan is thought to have had a strong expertise in politics and was famous for being a pious king, a feature which is clearly in contrast with the literary Athelston. The heroic features of Athelstan are missing in the anti-hero figure of

¹⁷ Hibbard 1921, 225.

¹⁸ Treharne 1999, 14.

¹⁹ Campbell 1938, 93, lines 1-2a.

Athelston, who instead exploits his supremacy, overturning the legal power of parliament, and who is represented as an ill-tempered, abusive king when he kicks his queen, killing their unborn child.

This antithesis may have been purposely conceived and enacted by the author of the romance, taking advantage of the popularity of king Athelstan to better convey the social and moral message of the poem, presenting Athelston as a complex of negative values. Rather than describing “the right”, the Athelston-poet focuses instead on “the wrong” as an opposite way of highlighting the true social message of the romance. The author’s ultimate purpose is that he “effectively succeeds in medievalizing a legendary king; but, in so doing, he does not engage in the creation of an idealistic monarch of bygone days as one might, perhaps, expect; rather, he demonstrates through his protagonist the human fallibility of the divinely appointed ruler.”²⁰ The name Athelstan itself, meaning “noble stone”, also showcases the paradox between the historical and the literary figure of Athelston and his above-mentioned “human fallibility”. His name represents the antithesis of what his actions will show throughout the romance. Athelston’s behaviour is certainly not noble; as a matter of fact, in many instances the protagonist betrays the chivalric code of conduct and even the English law: he first abuses his power, and then physically abuses the queen.

It is worth noting that among the greatest achievements of King Athelstan is certainly his law-making. It is not surprising that his legal activity is closely related to some of the main themes in *Athelston* as his “laws show a concern with the concept of the personal pledge and oath as a feature of social bonding.”²¹ Athelstan’s laws provide a further link between the two figures

²⁰ Treharne 1999, 2.

²¹ Treharne 1999, 4.

since these legal norms were surely still in effect at the time *Athelston* was conceived, representing the precondition for the development of some of the key issues in the romance, mainly the oath of brotherhood and the clash between secular power and religious authority.

The same adherence to the English context is shown in another character of fundamental importance, not just for the overall interpretation of the romance but also for its reference to a real historical figure: St. Edmund. He is introduced in line 649: as Edith succeeds in the ordeal by fire, she gives birth to Edmund, who is then named Athelston's future heir.

She knelyd doun upon the ground
And there was born Seynt Edemound:
Iblessed be that foode!

According to the chronicles, St. Edmund was king of East Anglia in the 9th century, from 855 until his death. His life and martyrdom were recounted by Abbo of Fleury circa 986, and what is interesting is that an account of a possible connection between Edmund and king Athelstan is present in Abbo's tale.

Athelstan is customarily associated with two saints in particular: Cuthbert, and Edmund, martyred king of East Anglia. With regard to the latter, Abbo of Fleury relates that it was Edmund's own sword-bearer, an eyewitness of his death, who related the tragic tale of the king's martyrdom to Athelstan. This tale was simultaneously heard by St Dunstan, who happened to be at court, and repeated by him to Abbo, who subsequently composed the *Passio Sancti Edmundi* in 985-7.²²

The connection between these two characters poses some important questions concerning the interpretation of the romance. Firstly, the author included these historical figures into his tale as a narrative device to show

²² Treharne 1999, 4; Wright 1939, 58-59.

Athelston's remorse and penitence both for accusing his own sworn brother Egeland and for killing his stillborn heir. As Treharne notes, "creating the baby Edmund as heir to the throne suggests the true penitence of the king, and the baby's supposed sanctity adds authority and piety to the text."²³

From a historical point of view, however, the relationship between St Edmund and king Athelstan is not consistent and would complicate the possible dating of the narrative since "the mention of St. Edmund places the story in the ninth, not the tenth century".²⁴ On the contrary, the inclusion of Edmund in the narration may instead refer to king Edmund I, Athelstan's successor.

The naming of the heir as Edmund might also be the poet's attempt to reconcile, within his narrative, the ascendancy of King Edmund, after the death of his brother King Athelstan, to the throne in the Anglo-Saxon period. King Athelstan was childless, as Athelston himself becomes after he indirectly kills his own unborn child.²⁵

The author's conscious reference to these characters serves further purposes, as it possibly emphasises the audience's interest in popular narrative by depicting familiar elements, two real English kings who embody the deliberate English nature of the romance.

While these features found in the historical setting for the narrative hint towards the native Englishness of this romance, even more evidence in favour of our hypothesis can be found by looking at the geography of *Athelston*. Much like proper names, place names also show a distinct Englishness to them in the poem: the fact that the romance is set in England is repeated multiple times in just the first stanzas, where the encounter

²³ Treharne 1999, 15.

²⁴ Hibbard 1921, 224.

²⁵ Treharne 1999, 15.

between the four messengers and soon-to-be sworn brothers is described. The author wants to emphasise how these four men are complete strangers, coming from completely different areas, while at the same time explicitly confining their origins within the borders of England. The messengers “wolden yn *Yngelond* go dwel” (line 11) and “wolden yn *Yngelond* letrrys bere” (line 14) [my italics] and are also “of dyvers cuntre” (line 20). Trounce stresses that this “phrase strengthens the idea of strangers from widely separated parts meeting and joining themselves in brotherhood”.²⁶ A possible interpretation to the messenger encounter is that it creates the unity of all the geographical parts of England under the same cultural, political, religious and - most importantly - legal milieu, a unity symbolised by the oath of brotherhood itself. This unity will be put to the test throughout the romance, only to be restored at the end with the death of the traitor Wymound. A similar interpretation is found in another earlier “truly English” romance, *King Horn*.

Athelston’s highly specific Englishness has most frequently invited comparison with the tales variously called ‘Matter of England’ romances, ‘romances based on English legends’, or ‘insular romances’, a subgroup that also includes *King Horn*, *Havelok the Dane*, *Beves of Hamptoun*, *Guy of Warwick*, and *The Tale of Gamelyn*.²⁷

In *King Horn*, the geographical unity - which is mainly political and cultural at its core -, is achieved at the end by the double marriage between Horn and Rymenhild on one side, and by his friend’s Athulf and Reynild on the other. While unity is here obtained through love and marriage as opposed to the legal bond of the oath, its function is parallel to what the author of *Athelston* possibly wanted to convey. In *Athelston* themes of love and marriage are not

²⁶ Trounce 1951, 96–97.

²⁷ Bradbury 2004, 191.

found; their presence in *King Horn* can be ascribed to a French version of the text, as these features are typically found in early romance tradition. Instead, the author may have further wanted to stress the English character of the romance by distancing from the contamination of themes pertaining to other traditions and by focusing instead on creating a coherent and comprehensive work, starting from its setting.

The geographical space where the action takes place is therefore a major component of the romance, which defines its English setting and emphasises its general Englishness. References to the London landscape are scattered throughout the poem and create an accurate reconstruction of the city, as the map shows (Fig. 1).

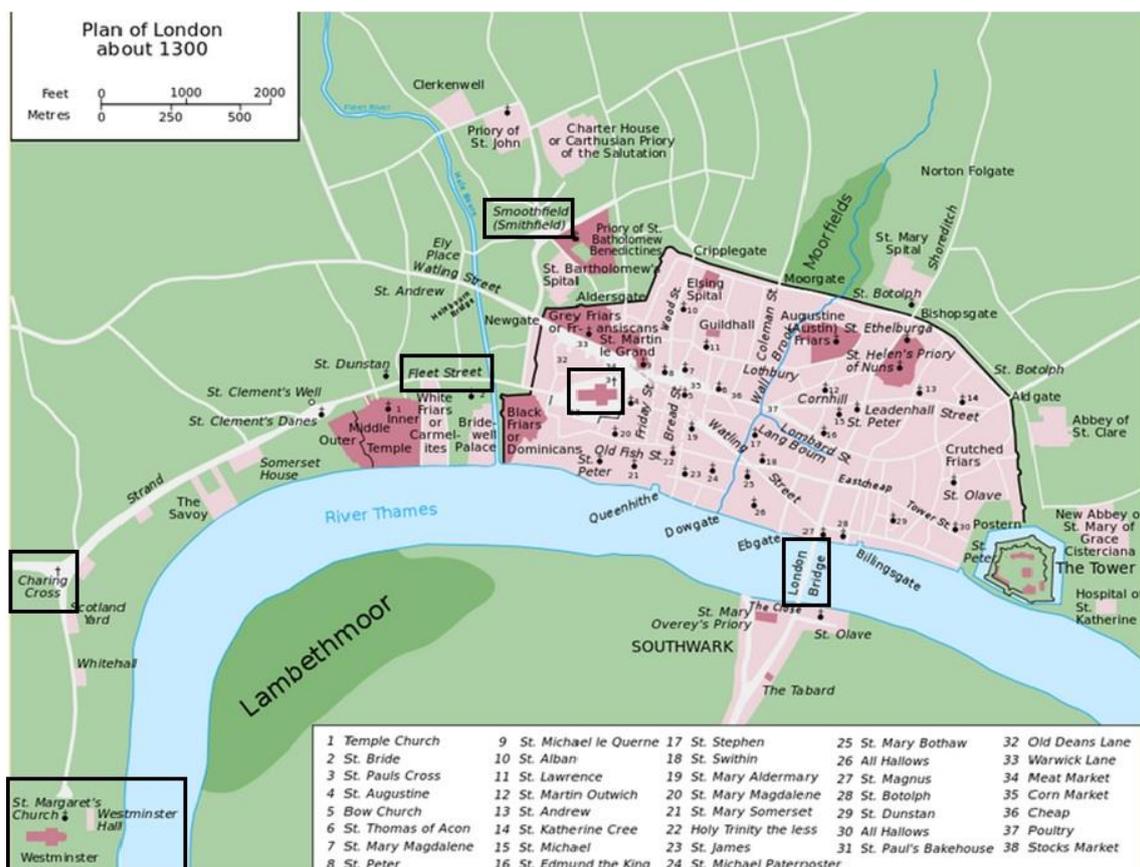


Fig. 1²⁸: Plan of London (references featured in *Athelston* are highlighted)

²⁸ The map is modified from Iglesias Baldonado 2013.

In the map, places featured in *Athelston* are highlighted, accounting for the author's will to create a romance that depicts a familiar setting, including as little fictional elements as possible. In fact, while some changes and adaptations are found in the representation of characters, the setting strictly adheres to the historical account of the geography of medieval England.

Most importantly, the inclusion of place names provides evidence that allows to assess confidently the dating of the poem to the late 14th century. The most significant of these clues is found in line 546, where Athelston and Alryke meet "Unto the *Brokene-cros of ston*", which "was a meeting place outside St Paul's, a fourteenth-century London landmark"²⁹. *The Four Romances of England* edition of *Athelston* provides a detailed comment on the importance of this reference:

The history of this important landmark has been a source for determining the poem's date. The landmark acquired its name in 1379 and was removed in 1390. Despite this fact Schmidt and Jacobs contend that the poem could have been written "during or after the deposition crisis of 1399 and still have referred to a famous landmark removed a mere ten years or so previously" (*Medieval English Romances*, p. 194).³⁰

The map shows the landmark located at number 3 and is labelled as St. Paul's Cross. Since it reconstructs a plan of early 14th-century London, the landmark features its previous denomination, therefore further confirming the possible dating for *Athelston* as late 14th-century, when the *Brokene Cros* acquired the name included in the text. Other place names, such as Charing Cross, Fleet Street and London Bridge³¹, are all included in a specific passage of the text, providing a dynamic change in the narration. In fact, while London takes centre stage throughout the entire plot development, the

²⁹ Treharne 1999, 13.

³⁰ Herzman 1999.

³¹ For detailed information about these place names, refer to the Notes in chapter 7.

author expands the geographical setting to the entire county of Kent, portraying an accurate description of a medieval pilgrim route that passed through Canterbury to end at Dover. These London landmarks are all strategically incorporated in the messenger's journey from Westminster to reach archbishop Alryke in Canterbury, Kent (lines 335 – 350).

He rod be Charynge Cross
And entryd into Flete Strete
And setthyn thorwgh Londone I yow hete,
Upon a noble hors.
The messanger that noble man
On Loundone Brygge sone he wan
FFor his travayle he hadde no los
From Stone into Steppyng Bourne
Forsothe his way nolde he nought tourne
Sparyd he nought for myre ne mos.
And thus hys way wendes he
FFro Osprynge to the Blee.
Thenne myghte he see the toun
Off Cauntyrbery that noble wyke
Therin lay that bysschop ryke
That lord off gret renoun.

The map below showcases the current locations of all the Kentish towns and villages cited in the text (Fig. 2).



The narrative progression from the enclosed residence in Westminster to a wider – but not fictional – setting involving the entire South-East England, transforms the static nature of the initial plot development and fills the text with a strong sense of space and openness, therefore rendering the action real and specifically tailored for an English context. This feature also widens the sense of urgency and concern regarding the events of *Athelston*, which are felt as involving and threatening the stability of the entire nation.

Therefore, the inclusion of detailed name references becomes instrumental to achieve and to instil a deeper meaning into the narrative. Character names and place names retain a greater significance than one would gather at first glance, suggesting that *Athelston* was consciously written to depict a crucial time in English history, and to address a specifically English audience. The same coherence to a truly English context is going to be expanded to the analysis on the sources and legal implications of the romance in the next chapters.

3. Sources

The distinct English character of the romance has led scholars to believe that no French antecedent, - which was present for many Middle English romances - is to be found for *Athelston*.

Athelston shows no sign of ever having passed through the hands of French story-tellers. It mentions neither love nor fighting; its real hero is a churchman and its great episode is a religious ordeal. As a matter of fact, it is a religious legend differing wholly in purpose and incident from the ordinary Anglo-French romance.³²

The studies on the text by Hibbard, Gerould and Baugh, have contrasted some of the first assumptions, mainly by Zupitza³³ and Trounce, that the text possibly had a French original, highlighting instead the importance of an English author's work. The peculiar features of *Athelston* have fuelled the debate over its probable sources and scholars have taken different stances over the matter.

The first analogue that must be considered is the one with king Athelstan; Zupitza tried to link the core of the story to legends about Athelstan. As analysed in the previous chapter, the parallel between the English king and our protagonist is quite striking, and one may say with confidence that the character of Athelston was sketched having the historical figure of Athelstan in mind. Although this influence is undeniable, the course of events presented in the tale does not have any evidence neither in the reign of Athelstan, nor in history. As Baugh analysed,

³² Hibbard 1921, 226.

³³ Zupitza, a German scholar, first edited *Athelston* in 1883 (*Englische Studien*, xiii.) from Caius and Gonville MS 175/96. His work paved the way for subsequent scholarly studies.

Nothing is known of Athelstan's wife. His successor was his brother Edmund, not his nephew, and the identification with Edmund Martyr is romance and not history.³⁴

A possible reason for the influence of king Athelstan in the romance is to provide the audience with a familiar figure that they could identify with; on the other hand, no evidence of the historical events of his reign is found in *Athelston*. Therefore, Athelstan must have been no more than a popular king even for the author, and not really a source for the romance, which is to be found in other historical events, bearing a stronger resemblance to the plot of the poem.

One of the most influential studies that provided a more consistent hypothesis was implemented by Hibbard in 1921. Hibbard identified the main outline of *Athelston* to be very reminiscent of the Winchester legend of Queen Emma and the ploughshares, which “was shrewdly adapted for London use and interests.”³⁵ The story is found in an account written by Richard of Devizes, a Benedictine monk in Winchester, and included in the *Annales de Wintonia*, a chronicle which incorporates writings for the period 519-1277. This legend is dated to the year 1043. To have a better understanding of the parallels between the legend of Emma and *Athelston*, the outline of the story - translated by Hibbard from the Latin of the *Annales* - is provided here.

In 1042 Emma, once known as the Flower of Normandy and the widow successively of the English king, Athelred the Redeless (978-1016) and of the Danish conqueror, Canute, was living at Winchester. She was possessed of great treasures many of which she gave to the great church of Saint Swithin whose bishop Alwyn was her most familiar friend. To her English sons, by Athelred, Alfred and Edward, later known as the Confessor, she had given little or nothing, all her favor having been lavished on Harthacnut, her son by Canute. When, therefore, Edward came to the throne in 1042, he showed her no

³⁴ Baugh 1929, 378.

³⁵ Hibbard 1921, 227.

honour. Instead he surrounded himself with those Norman friends who had aided him in his long exile, and among them he especially honoured Robert of Jumièges whom he made Bishop of London and afterwards Archbishop of Canterbury. The king was a man of wonderful simplicity and at last he would believe Robert even if the latter told him a black crow was white. In time Robert poisoned Edward's mind against the good bishop Alwyn and Queen Emma. The queen, who was imprisoned at Wherwell, promptly wrote a letter to those bishops whom she could trust and begged them to persuade the king that she might clear herself by an ordeal to take place at Saint Swithin's. In a long speech which uninvited he made to the bishops, Robert accused the queen not only of evil conduct with Alwyn but of having consented to the murder of Alfred, the king's brother, and of having planned to poison the king himself. On the day of the trial a great concourse of people gathered in Saint Swithin's church where in a row were placed nine red hot plough-shares. The queen who had passed the previous night in prayer before the shrine of Saint Swithin's and had been comforted by beholding the saint in a dream, walked forth bravely. Having cast off her mantle she closed her eyes and was led by two bishops across the burning metal while the people cried aloud: " Swithune, Sancte Swithune, tu illam adjuva! " Unconscious that she had passed the ordeal the queen opened her eyes and beheld the miracle. She prayed to be taken to the king who, overwhelmed with holy penitence, lay prostrate on the floor. Willingly he confessed his fault, willingly he restored Bishop Alwyn to highest favor. Joyous was the tumult of the people. From Dover, where he had waited to hear the result of the ordeal, Robert fled to Jumièges where presently he died. In Winchester king and queen and bishop vied with each other in giving treasure and manors to the church of the holy saint who had saved them all.³⁶

As we can see, the similarities with the plot of *Athelston* are numerous and very evident. The structural composition of the story is basically identical, with the author of *Athelston* adding certain variations, mostly in the number of characters, which he increased adding figures like the messenger and Egeland, husband of the king's sister, whose function in the story is essentially a doubling of his wife. In the legend of Emma, King Edward, very much like Athelston, is unaware of the false accusations that his friend Robert has made, believing the traitor. The parallels between characters are almost too obvious, as even in the legend one of the king's friends is appointed archbishop of Canterbury. References to place names are also

³⁶ Hibbard 1921, 227-28.

comparable: specifically, the English background recurs throughout both *Athelston* and the Legend of Emma, with some identical inclusions; in fact, as the ordeal takes place in the story, both villain characters await their faith at Dover.

Apart from the comparison between characters and setting, the most important analogue, which caused much scholarly debate over its origin, is represented by the climax of both narrations, the ordeal by fire. While being the most important episode in the romance, it represents not only the deciding event for the resolution of the story, but it is also the source for the legal readings that are a fundamental part of its interpretation. Trounce argues against the legend of Queen Emma being a source for *Athelston*³⁷, and Gerould agrees with his considerations, stating that “the ordeal, though used as a dramatic incident so conspicuously [...] is not the main point at all; and the treachery in the romance is different from that in the legend”.³⁸ What both of them assume is that the legend of Queen Emma cannot be considered a direct source but only an influence for the author. In fact, Gerould suggests that “the legend, for the popularity of which there is sufficient evidence, may well have suggested the concluding scenes [e.g. the ordeal by fire]”.³⁹ This assumption is shared by Treharne, who contemplates how “the author of *Athelston* was familiar with the tale, and thought of the ordeal as representative of the Anglo-Saxon judicial process; therefore he made it a central element in the text in order to provide a perceived ‘authenticity’”.⁴⁰ From a narrative perspective, the inclusion of the ordeal not only provides the tale with some of the premises for its authentically English nature and for the significance of its legal incidents,

³⁷ Trounce 1951, 20-22.

³⁸ Gerould 1934, 58-59.

³⁹ Gerould 1934, 59.

⁴⁰ Treharne 1999, 11-12.

but it also acts as a starting point for the author of *Athelston* to rewrite the events of the legend in a ballad-like narration. Although formal changes are implemented to the probable source of the legend of Queen Emma, Hibbard argues that “these changes [...] can be accounted for consistently”⁴¹ and highlight a work of adaptation and innovation in the tale, showing the influence of the legend. Starting from the early accounts provided by Zupitza, showing how the poem is filled with clues that take us back to the minstrel tradition, one can identify the transformation of the Winchester legend into a popular secular romance. The author’s familiarity and attachment to this tradition is “strongly suggested by the virile style of his narrative, by his dramatic realism of place and character, and by his professional instinct for popular motifs.”⁴² The climax of the ordeal episode is one of the most evident representations of these changes. The author took the scene of Queen Emma going through nine ploughshares and made it three times larger in *Athelston*. Interestingly, two of the three ordeals that take place in the story (first the Earl of Stane, then his children) do not seem to play a key role in the development of the plot, since only the last ordeal – where Edith is put to the test – proves the innocence of the accused. However, this repetition suggests that the author opted for a repetitive ballad style as one can deduct from the structure and contents of the stanzas pertaining to the ordeal episode. As a matter of fact, there are parallels and repetitions in the introductions to the three different ordeals that become evidence of what has been analysed above.

They fetten forth Sere Egelan (line 579)

They fetten forth the lady mylde; (line 621)

⁴¹ Hibbard 1921, 230.

⁴² Hibbard 1921, 230.

From hym they token the rede scarlet,
Bothe hosyn and schoon that weren hym met, (lines 582 - 583)

Fro hem they tooke the rede scarlete,
The hosen and schoon that weren hem mete, (lines 600 - 601)

These examples of formulas and repetitions are some of the details, among others⁴³, that are suggestive of a balladry tradition that the author wanted to convey. Not only do they reflect the influence of popular minstrelsy in the narration, but from an interpretative perspective also show some “recognizable ecclesiastical purposes and prejudices”⁴⁴ as a fundamental inspiration for *Athelston*’s religious tone. Since the religious *motif* is possibly the most characterising aspect for the poem, many research studies on its sources have approached the issue tackling this crucial matter. While our analysis for the climax of the ordeal certainly goes back to a religious background and tradition, further asserting the legend of Queen Emma as a palpable influence, other stances have been taken addressing various related issues, pertaining to a wide array of possible literary and cultural sources.

To analyse this matter more in depth, Gerould and Baugh are the scholars who mostly focused on theorising these religious influences for the poem. Gerould centred his studies on a historical parallel between the story of *Athelston* and the social dispute between Henry II and Thomas Beckett. The controversial events that happened between king Henry and his appointed Archbishop of Canterbury (who conveniently remind of king Athelston and Archbishop Alryke) were related to the conflict between

⁴³ I will consider these and other examples of formulaic language in chapter 5, on style and structure, as they are relevant not only for their significance but also for the importance that language bears in the narration.

⁴⁴ Hibbard 1921, 230.

social and religious power. Laura Hibbard, analysing Gerould's parallel between historical and literary references, states that,

Such influence in *Athelston*, if it existed at all, must have affected simply the characterization of the two dominant personalities; in other respects, in motive, detail and incident, there is no real correspondence between history and the romance.⁴⁵

The reminiscence between characters and historical figures is certainly the most immediate influence: our protagonist appears as the anti-hero, while Alryke is the true hero in *Athelston*, much like Becket ended up being as he was canonised in 1173. Therefore, the events surrounding the Becket controversy may have played a part in the author's conceptualisation process. In fact, the historical events known as the Becket dispute happened in the 12th century. The main issue at stake was a quarrel over the different sphere of competence of both secular and religious power. The debate aroused over the question of whether secular law or religious law had to be applicable to crimes committed by clerks. The clash between the king and the Archbishop of Canterbury happened when "Henry II decreed a law that would try clerks in lay courts instead of the ecclesiastical courts, [and] Becket refused to obey his wishes."⁴⁶ Duggan described Henry's reasoning for his actions:

It was [his] object ... to erect a ring-fence around his kingdom, and to restore the traditional Norman barrier against the encroachment of papal influence in England, to strengthen his jurisdictional authority, and so to give tangible expression to his natural ambitions as a strong-minded secular ruler.⁴⁷

⁴⁵ Hibbard 1921, 223-24.

⁴⁶ Runstedler 2015.

⁴⁷ Duggan 1962, 1.

This description feels very appropriate in the context of *Athelston* and its protagonist. The strive for power not only characterises the historical figures of Henry II and Thomas Becket and their parallels in the romance, but also acts as the main contributing factor for the development of events in both the historical Becket controversy and in the plot of *Athelston*. Expanding on Gerould's analysis, which mainly focused on a parallel between the characters' personalities, the possible influence of the Becket debate can be extended to the events of the romance, painting a wider picture that further justifies the 12th-century controversy as a possible source for *Athelston*. In fact, the conflict found in our romance is to be examined as both a parallel and a reversal of these historical events. The parallel between the two is that in both there's obviously a conflict of power, since king and archbishop dispute their reciprocal sovereignty in their field of competence. As Henry II tries to overrule judgements coming from the church by imposing his secular power, Athelston, much in the same way, denies archbishop Alryke's power, and goes even further as he questions and denies the role of parliament. The struggle for power that occurred in England between 1163 and 1170⁴⁸ is in a way mirrored and even enhanced in *Athelston*. However, in the outcome of events a reversal between the historical development and the literary development of our romance happens, which is not coincidental. As a matter of fact, the Becket controversy ended in tragedy with the murder of Thomas himself, an act that symbolised and reinforced the tyrannical status of the English crown. While the controversy did not quite end there - as the king publicly admitted his sins -, his position of power over the church remained unchanged. The author of *Athelston* was very likely aware of this 12th-century debate, which was influential for his decision to write a romance

⁴⁸ Bartlett 2000, 401–402.

with such a religious tone and a strong ecclesiastical influence. However, he distanced his narration from the Becket controversy, reversing the outcome of the clash between king and archbishop. If our tyrannical Athelston in his decisions seems to prevail over the juridical power of parliament, he is not able to do so against the enlightened figure of Alryke, and the author asserts the archbishop as the real hero of the story, the centrepiece for the didactic and moral message of the tale. The very fact that the Becket controversy ended with unlawful wrongdoings against the church is instrumental for the author's changes to the "final chapter" of the story, where he restores religious power as a just and fair institution in its judgements.

From a cultural perspective, the memory of Henry II and Thomas Becket was "as living for the fourteenth century as it had been for the twelfth since it was continually renewed by the pilgrim hosts at Becket's shrine"⁴⁹. Since the English population was familiar with the historical happenings of the 12th century, the author decided to exploit and rework the premises provided by the conflict between secular and religious power as a means to provide the audience with his desired edifying message. The Becket debate was indeed influential for the author as he incorporated and modernised its main issues in *Athelston*, updating the long-lived clash of powers as a one of the key elements that are part of an intricate puzzle, allowing for an innovative interpretation of our romance in the bigger picture. In fact, the tale exploits its Englishness as a prominent feature that marks its unique character, making it stand out in its peculiarity against other medieval romances, as shown in its reworking of the conflict between Henry II and Thomas Becket. The author possibly made a series of conscious choices in conceptualising the romance starting from his influences, found most

⁴⁹ Hibbard 1921, 223.

predominantly in the legend of Queen Emma, and in the development of a parallel between the Becket controversy and the romance of *Athelston*; then again the choice of a familiar setting for the English audience and the inclusion of a distinct Englishness are thought out choices in the creation of a romance aimed at describing an important period in English history.

These preliminary considerations on the possible sources for the poem raise awareness on how most of its common themes belong or relate to either justice, religion and the clash of powers between kingdom and church. However, as Baugh pointed out, the striking parallels in the legend of Queen Emma and the ecclesiastical influence found in Gerould's analysis of the Becket debate do not seem to account for one of most important episodes in the narration, the killing of the unborn heir to the throne. Baugh stresses the absence of this key element in previous analysis of the sources:

[Sources] do not explain the denouement which introduces Saint Edmund or the device which makes that denouement possible, namely, the kick whereby the King kills his unborn heir. What is the source of this device?⁵⁰

Given that this episode is crucial not only for the plot development but mainly for its significance in the context of the turbulent relationship between the protagonist and archbishop Alryke, the iconic representatives of kingdom and religion in our romance, a deeper theorisation for the origins of this device and its possible sources is essential to fully perceive its deep thematic intricacies. As Baugh notes, the parallels with other works are not numerous: after briefly considering them, the focus will shift to a study on the importance of this device and its interwoven relationship with other major sources for our poem.

⁵⁰ Baugh 1929, 378.

In Suetoniu's *Life of Nero*, the earliest account for this episode, Nero, after marrying Poppea, kills her with "a kick which he gave her when she was big with child, and in bad health, only because she found fault with him for returning late from driving his chariot."⁵¹ The epilogue is even more tragic since Nero not only kills his heir in a fit of rage - much like Athelston -, but also ends up killing his own wife. Another - although less pertinent example - is found in accounts on William the Conqueror included in Snorri Sturlson's *Heimskringla*.

The day he rode out of the city to his ships and was come on to his horse, his wife went up to him and would speak with him. But when he saw that, he kicked at her with his heel, and drove the spur' against her breast, so that it sunk deep in; and she fell, and got her death forthwith.⁵²

This episode, while relatable to the device present in *Athelston*, shows no evidence regarding an heir. Instead, much like in the previous example, the king's wife is killed. However, it is important to note that the *Heimskringla* was a more familiar text for our author, given that it was more contemporary to his time as it was probably written around 1225, although we have no certain indications on when it was composed.⁵³ Accounts on the *Life of Nero*, while more relevant and applicable as a parallel for *Athelston*, were far more distant and less accessible than the Nordic literary tradition. Interestingly, Baugh finds an even closer parallel in an anecdote told by Walter Map in the *De Nugis Curialium*, Dist. I, Chap. XII⁵⁴.

The King of Portugal who yet lives, and still reigns after his manner, was once beset by many enemies, and almost forced to submission, when there came to his aid a youth of noble build and remarkable

⁵¹ Baugh 1929, 379.

⁵² Morris 1895, 180.

⁵³ Hollander 2002, xvi – xvii.

⁵⁴ Baugh 1929, 379.

beauty. He remained with the King, and so distinguished himself in warlike deeds that his achievements seemed beyond the power of any individual. He re-established peace to the hearts' desire of the King and the kingdom, and was as of right received into the closest intimacy with his Sovereign, who showed him more favour-sending for him constantly, visiting him often, rewarding him richly-than tended to his prosperity. The nobles of the Court, seeing themselves less honoured than before by their lord, imagined that the favourite had by so much diverted favour from them, and the more highly they saw him exalted in the King's affection complained that they were defrauded by him to that extent. Maddened with envy, they used every effort to overthrow by malice him whom pre-eminence in virtue had raised to favour. They shrank from openly attacking one who was forearmed or in any way prepared for it; so they sank to the lowest form of persecution, that is, accusation. They directed their aim to the spot in which they knew their lord to be bare and open to attack. They knew him to be madly prone to groundless jealousy, and sent to him two of their number, (commissioned) like the elders of Babylon, to accuse the queen -a second Susanna- of undue familiarity with the youth. The King, pierced to the heart, through that spot where the mail-coat of wisdom left him bare, was smitten with mortal anguish, and with blind rashness ordered the inventors of the crime to avenge him on the innocent man with the utmost savagery and secrecy. Thus was innocence delivered over to the snare. The traitors, warned to say nothing of the crime, ingratiated themselves with the youth by words, acts of courtesy, and every feigned appearance of affection, and climbed into his good graces by a false ladder of friendship. They took him away under cover of a hunting expedition to the depths of a forest in a distant lonely region; there they slew him, left him to the wolves and snakes, and divulged the murder only to the dupe whom they had made to order it. **He (for his madness had not yet abated) hastened homeward, burst into the bed-chamber, an inner room which he scarcely ever entered, dismissed its other occupants, and furiously attacked the queen -now near her confinement- brutally setting upon her with feet and fists, and thus put an end to two lives by a single onslaught.** He then privately summoned to him his villainous accomplices in crime, and in their presence proceeded to boast himself in exaggerated terms for his threefold offence, as having accomplished a righteous vengeance. They on their part extolled him with lavish praise for his spirit and valour, hoping to keep their dupe under a lasting delusion. For a time the conspiracy, kept within doors, made no sign; but, since, says the proverb, a secret murder cannot be long hid, at length it crept into the ears of the people, and the more firmly the fear of the tyrant repressed their voices, the more bloody did his infamy appear by the incessantly whispered reports. A forbidden tale, when it does break out, travels swifter than words which are licensed, and a wonder, passed from mouth to mouth, gains the wider publicity from the secrecy of its propagation. And why? Because every one who is told of a matter which he must not divulge always commits it to another for safe keeping. The King perceived that his Court was depressed, and kept an unwonted silence when he went abroad; the city was in evident sympathy with the Court. His conscience divined somewhat: he feared for his good name, and-how common a mistake

it is with us!-after the deed was past, he saw what he had done. From many a mouth he learnt of the hateful scheme by which his betrayers had led him astray. His grief was inconsolable. He sated a wrath, now at last justified, upon the contrivers and accomplices of that wickedness, whom he blinded and mutilated and so left them to a living death.....⁵⁵

This entire section of the story interweaves clearly with both the legend of Queen Emma and *Athelston*. Once again, the protagonist is a gullible king, a victim of treachery perpetrated by envious companions, who will eventually be discovered and killed. All the premises and themes later developed in *Athelston* seem to be present in this anecdote on the King of Portugal. Most importantly, compared to the legend, here the device whereby the king kills his own heir is, much like in our romance, a climactic moment in the narration which ties the sequencing of events altogether. Its inclusion in the poem serves its specific role, not only as a main component of the story itself, but also in relation to the other sources for *Athelston*. To understand the significance of the kicking-of-the-heir device in this context, Elizabeth Ashman Rowe argues that, “despite its appearance to modern eyes, Athelston's kicking his wife would not have been a crime in fourteenth-century England, and the resulting death of his child was not one for which he would have been likely to have been convicted.”⁵⁶ While Athelston’s actions would not have been condemnable by law, they would have certainly be so by the church, given that the king’s kick leads to his wife’s abortion, something that was obviously against religious predicaments. As a matter of fact, it was believed that “killing something of human form was wrong and ecclesiastical teachings tend to be preaching this Europe-wide by about 1250, around the mid-to-late

⁵⁵ James 1923, 17-19.

⁵⁶ Rowe 1995.

medieval period”.⁵⁷ However, the episode in *Athelston* is more of a case of miscarriage-by-assault and as Cowie points out, “English courts from about 1200 onwards allowed women (well, women's husbands, usually, unless the husband was the aggressor) the chance to accuse people of causing them to miscarry via assault.”⁵⁸ Even though the king’s subjects would have been punished for violent assault, *Athelston* seems to be exempt from justice, and his power goes beyond the legal system. Interestingly, Rowe argues that the kick to the female figure is a “metaphor for the body politic itself, which becomes silenced within the romance”.⁵⁹ This theme seems to be recurrent as another fundamental Middle English romance, *Havelok the Dane*, shows that the killing of a royal heir is “properly a concern not only of the king, but also of his parliament”.⁶⁰ Here even the parliament is helpless: the violent kick, which metaphorically silences every opposition to the king, further confirms that *Athelston* is above the law, both parliamentary and religious. Furthermore, the inclusion of this device allows the author to his reach ultimate purpose: by exploiting the depiction of the king’s erratic behaviour, he emphasises the positivity of Christian values in the scenario of conflict between secular and religious power.

The numerous comparisons and common interpretative features that can be traced back to the different sources for *Athelston* therefore reflect the author’s research, leading to the creation of a work that sees at his core an emphasis on religion, politics and legality. While the legend of Queen Emma provides the main sketch of events for the romance and its climax in the episode of the ordeal by fire, the recurring theme involving the struggle between secular and religious power finds its influence in the historical

⁵⁷ Cowie 2018.

⁵⁸ Cowie 2018.

⁵⁹ Rowe 1995.

⁶⁰ Saunders 2005, 81.

Becket debate and in the *De Nugis Curialium*, where a blend of parallels sheds light on the influential aspects of our romance. Finally, the analysis on the sources for the killing-of-the-heir episode reinforces not only the presence of a shared religious message in *Athelston* but also provides inputs for the importance of its legal aspects, the main issue explored in the next chapter.

4. Law and Justice in *Athelston*

Different themes and episodes featured in *Athelston*, such as the oath of brotherhood, the trial by ordeal, and the everlasting conflict between secular and religious power, all see their implications in the romance as concerning the law of England at their core. The central role of this analysis lies in the ambivalent relationship between our romance and fellow Middle English works, since it both agrees with and distances from the so-called Matter of England. As Lalia Phipps Boone argues, Matter of England romances show a tendency to conform to contemporary criminal law.⁶¹ Since *Athelston* displays this interest in law and justice in a setting that is markedly English, the romance can be considered as one of the most insular in the Matter of England tradition. Helen Young also points out that “*Athelston* demonstrates a concern with English identity through its emphasis on uniquely English legal procedures.”⁶² Nancy Mason Bradbury, however, notes that,

When contrasted with other metrical tales based on English legends, *Athelston* reveals a distinctly darker perspective on the honour and stability of the ruling classes, on the possibility of social justice, and on the efficacy of language.⁶³

The romance’s dark tone, reflecting the author’s will to discuss a troubled time in English social and political relationships, is depicted right at the beginning as the first verses introduce the focus of the narration (lines 7-12):

Lystnes lordyngys that ben hende,
Off **falsnesse** hou it wil ende
A man that ledes hym therin.

⁶¹ Boone 1956.

⁶² Young 2005, 117.

⁶³ Bradbury 2004, 191.

Off ffoure weddyd bretheryn I wole yow tel
That wolden yn Yngelond go dwel,
That sybbe wer nought of kynde.

The emphasis on the negative perception of lost values of honour and loyalty, which are now replaced by *falsnesse*, distances late-14th-century *Athelston* from other Middle English romances, which were mostly belonging to the first half of the century. Our romance reflects a moment of radical political changes that reshaped the organisation of the legal system in medieval England. To be more specific, this cultural shift was bringing a “gradual transition from a social system based on personal, oath-based relationships to a centralized bureaucracy reliant upon documentary records.”⁶⁴ The influence of these historical events is immediately shown in the *incipit* of the text, where *Athelston* jeopardises the long-lasting practice of oath-swearing, acknowledging how it can become a premise for treachery. While the tale is introduced as a story of four sworn brothers, the author immediately refers to *falsnesse* as the focal component of its machinations. This choice mirrors a social and cultural anxiety that was common at that time since “the perception that *falsnesse* posed a threat to the foundations of social life was widespread in late fourteenth century England.”⁶⁵ Treason also posed a great threat to the concept of justice, which in most Middle English romances is referred to as *trouthe*. It becomes clear how the antithesis between *falsnesse* and *trouthe* further ascribes the main issue in *Athelston* as concerning the law of 14th-century England. Furthermore, the very meaning of “truth” is instrumental to understand the significance of legality in the context of the romance. As Richard F. Green has shown, in early Middle English texts the word *trouthe* tended to refer more to a personal quality, a personal truth rather

⁶⁴ Bradbury 2004, 189.

⁶⁵ Bradbury 2004, 190.

than an undisputed one. This was obviously related to the practices of oath-swearing, whereby no “official” agreement was to be found between parties, but each was trusting in the loyalty of the other. However, by the 14th century, the concept of personal truth was replaced by an extensive idea of objectivity. In Bradbury’s words,

This shift in the meaning of a single important word corresponds to a much larger historical change, from social bonds reliant on highly personal, oath-based relations to reliance instead upon legal documents and other written records. Under the former system, one spoke of *his or her* truth, under the latter, one speaks of *the* truth.⁶⁶

Interestingly, these changes were most notably implemented during the reign of Henry II, whose new bureaucratic and centralising legal measures undermined older, oath-based legal bonds.⁶⁷ As a matter of fact, by the time the romance was written, the application of these norms had prevailed over practices of sworn testimony and “the balance had shifted away from personal trothplight toward centralized, written law.”⁶⁸ English society was changing as a result of new legal norms, and old obligations of honour - the old *trouthe* - were changing the meaning of “legality” itself. It is also worth noting how the idea of loyalty and oath-swearing was deeply-rooted in the realm of religion; this relationship seems to further justify the author’s inclusion of clashing powers: Christianity on one side, and secular power on the other, as representative of the new legal system. Additionally, the main implication of the religious tone in *Athelston* is in fact its correlation with the legal aspects of the romance. Religion in a way functions as the antagonist to the changes that were happening at that time. The author aims

⁶⁶ Bradbury 2004, 190. This analysis was implemented from contributions by Clanchy 1993, and then by Green 1999.

⁶⁷ These implications tie in with the analysis that sees the historical Becket controversy as one of the key contextual influences in the writing of *Athelston*.

⁶⁸ Green 1999, 132.

at expressing his perplexities over the evolution of English society during his time, and to do so tells a story about mirrors, parallels and conflicts between old and new, between religious predicaments and current laws where in the end, the power of faith prevails.

Athelston becomes an example of the marked anxiety over the old understanding of *trouthe*, as people - and most likely our author as well - felt it was threatened by the new establishment of legality. In fact, the author of *Athelston* reflected on how English people,

Saw clearly that the old system was losing its moral authority, but they had yet to accept that a new one based on pen strokes on pieces of hide or paper could reliably take its place. The tale depicts the potentially devastating consequences for the nation of an aristocracy unrestrained by the oaths and pledges that bound their predecessors, yet not effectively curbed by the new legal system based on written instruments and centralized authority.⁶⁹

In order to re-establish the authority of old practices, religion is included as the main agent to assert the efficacy of formerly-enacted legal norms. However, even if Christianity is depicted in a positive light as compared to secular authority - represented most notably by king Athelston's erratic behaviour -, the romance features an aura of perceived instability as its main element of concern. It shows a middle ground where neither a new idea of justice and equality nor old, established norms seem to impose themselves as unmistakably right, to become the guiding path for an English society whose changes were drastically felt. Instead, *Athelston* depicts the precarious interactions of multiple opposing agents where no one is felt positively all-around. This is most evidently shown by the fact that the tale seems to lack the presence of a true hero, which certainly cannot be embodied by its protagonist. The poet conversely "fulfils the

⁶⁹ Bradbury 2004, 192.

promise made in the opening stanzas; he provides his readers and listeners with a story, not about oathworthy heroes like Horn or Havelok, but about falsnesse.”⁷⁰

To understand the intricacies related to the legal aspects of *Athelston*, we should analyse the most significant episodes pertaining law and politics, mainly the oath of brotherhood and the ordeal by fire. The oath of brotherhood is the very first episode in the romance and it is obviously the key to the development of the entire plot (lines 13-24):

And alle foure messangeres they were
That wolden yn Yngelond lettrys ber
As it wes here kynde.
By a fforest gan they mete
With a cros stood in a strete
Be leff undyr a lynde
And as the story telles me
Ylke man was of dyvers cuntre
In book iwreten we ffynde
FFor love of here metyng thar
They swoor hem weddyd bretheryn for evermar
In trewthe trewely dede hem bynde.

The hidden implications of the oath are numerous and crucial to understand the legal procedures related to it. As a matter of fact, when Earl Wymound privately confesses to the king the assumed plot of treason of Earl Egeland against Athelston himself, he is not breaking any law. The accusation itself was very much validated by the fact that treason against the king was indeed a crime and a serious one.

Both the 1352 Statute of Treasons and earlier common law state that to plot the death of the king was treason. The way in which the accusation is made can be read as slightly questionable, as no public

⁷⁰ Bradbury 2004, 192.

charge is laid; however, the secretive nature of the accusation is still, arguably, within the letter of the law.⁷¹

It is the *falsnesse* of Wymound's accusation that is certainly not legal, although if his testimony had turned out to be real, he would have acted within the realms of legality. In fact, a law enacted by Edward I states that "our will is, that the accusation be laid before ourselves...and any person shall be permitted to make such accusation."⁷² Up until this moment Athelston's position is yet to be questionable; however, his anti-hero status becomes evident when he imprisons Egeland and his family, without consenting to a fair judgement in parliament. This is significantly important since the king, had Wymound's accusations been true, could have legally press charges against Egeland in a proper trial. Instead, Athelston not only breaks the English law, but also ends up breaking the oath of brotherhood as he betrays his sworn brother's trust, not granting him a fair chance to prove his innocence.⁷³ Helen Young further assesses the historical worthiness of Athelston's above-the-law behaviour:

The first major departure from English law in the work is King Athelston's determination to execute Egeland and his family without a trial, something that had been forbidden in England since the Magna Carta in 1215.⁷⁴

The plot further dives into a spiralling political and legal crisis when Athelston opposes both the queen and Archbishop Alryke's pleas to ensure a proper trial in parliament (lines 253-272).

⁷¹ Young 2005, 111.

⁷² Nichols 1901, 82.

⁷³ In a way, Athelston is placed in a similar position to Wymound since they both break their brotherly and legal bonds, even if the circumstances are different.

⁷⁴ Young 2005, 109.

Thenne a squyer was the countasses ffrende
To the qwene he gan wende
And tydyngys tolde her soone.
Gerlondes off chyryes off sche caste
Into the halle sche come at the laste
Longe or it wer noone.
"Ser kyng I am before thee come
With a child doughtyr or a sone.
Graunte me my bone
My brothir and sustyr that I may borwe
Tyl the nexte day at morwe
Out off her paynys stronge

That we mowe wete be comoun sent
In the playne parlement."
"Dame" he sayde "goo ffro me!
Thy bone shall nought igranted be
I doo thee to undyrstande.
FFor be hym that weres the corowne off thorn
They schole be drawen and hangyd tomorn
Yyff I be kyng of lande!"

The queen's behaviour enrages Athelston, leading him to kill his unborn heir in this infamously crucial event. As analysed in previous chapters, this episode can be read as contributing to the development of the legal *milieu* of the romance as Athelston's kicking his wife can be metaphorically interpreted as the king silencing and destroying the political and legal institutions. Athelston thus increases his above-the-law status, which becomes critical in his confrontation with Alryke, leading to a clash of powers that places the country under an interdict (lines 429 – 452).

And whenne he hadde maad his prayer
He lokyd up into the qweer
The erchebysschop sawgh he stande.
He was forwondryd off that caas
And to hym he wente apas
And took hym be the hande.
"Welcome" he sayde "thou erchebysschop
Oure gostly fadyr undyr God."
He swoor be God levande
"Weddyd brother weel moot thou spede
FFor I hadde nevere so mekyl nede
Sith I took cros on hande.
Goode weddyd brother now turne thy rede

Doo nought thyn owne blood to dede
But yiff it wurthy wer.
FFor hym that weres the corowne of thorn
Lat me borwe hem tyl tomorn
That me mowe enquere
And weten alle be comoun asent
In the playne parlement
Who is wurthy be schent.
And but yiff ye wole graunte my bone
It schal us rewe bothe or none
Be God that alle thyng lent."

The king's refusal to any form of cooperation further asserts the illegality of his actions caused by his enraged behaviour. The two different episodes involving confrontations, first with the queen and then with Alryke, interestingly parallel each other, most evidently in the request for a fair trial in *playne parlement*, which is seen as an emblem for justice, the representation of 14th-century legal practices. The mention of parliament not only showcases adherence to English history and its growing institutions, but also functions as a clever device in the narration to emphasise the escalating seriousness of Athelston's actions, which threaten his relationship with both his wife and with secular institutions, and then also with the Church.⁷⁵

Lay down thy cros and thy staff
Thy mytyr and thy ryng that I thee gaff
Out off my land thou fflee!
Hyghe thee faste out off my syght!
Wher I thee mete thy deth is dyght
Non othir then schal it bee!"

(lines 459 – 463)

⁷⁵ Athelston's confrontation with Alryke leads to a clash of powers between secular and religious institutions, which resemble the Henry II/Thomas Becket controversy and its implications, as previously discussed.

In these few lines, the king asserts the primacy of his power by not only referring to his dominion as “my lond” but also by reminding Alryke of the fact that he himself made him archbishop. Athelston’s refusal to Alryke’s plea parallels his refusal to the queen’s request. During his confrontation with the queen, Athelston threatens to hang the traitors since it lies within the realm of his powers and when he “swears he will do so ‘Yif I be king of lande’ (272), he is claiming the right to act, as king, outside the law.”⁷⁶ Additionally, Athelston’s imposition of power goes even beyond the boundaries of the oath of brotherhood. While Athelston already breaks the oath by being willing to kill Sir Egeland without the judgement of a proper trial, the same here can be said regarding his relationship with Alryke. By denying the archbishop’s power and his plea for a fair trial, Athelston further breaks the oath of brotherhood, this time with Alryke. As a result, the entire kingdom is placed under interdict by the churchman. Politically speaking, the situation ends up stalling, and Alryke’s intervention is the immediate solution to counteract Athelston’s above-the-law status. The only way out is for the archbishop to act as a moderator, lifting the interdict and allowing for a different judgement than that of parliament: the trial by ordeal. It is interesting to note that even though the ordeal does not represent the ideal scenario for all the parties involved, the crisis is dealt internally, further assessing the English characterisation of the romance and the insularity of the work. In Young’s analysis, this crisis also “shows that both the nobles and the church could legitimately challenge the power of the king.”⁷⁷ In fact, the critical issue pertaining this conflict of powers is dealt not only through Alryke’s imposition, but also by offering a trial (the ordeal) that is embedded deep in religious tradition.

⁷⁶ Young 2005, 113.

⁷⁷ Young 2005, 104.

Although the archbishop relents and resolves the religious crisis by lifting the interdict, the tale offers no way out of the political crisis precipitated by these four ill-omened Messengers' except through recourse to an elaborate trial by ordeal, by which the innocent Egelond and his family can demonstrate their *trouthe*.⁷⁸

In the romance, the legal reading finds its climax in the *ordeal by fire* episode, which is the culmination of previous events and clashes between powers. By making the succession of events leading to the ordeal the key passage of *Athelston*, the author delivers a strong message involving the changing legal practices of 14th-century England and unravels a possible interpretation for the romance (lines 568 – 578).

A gret ffyr was maad ryght thoo
In romaunce as we rede
It was set that men myghte knawe
Nyne plowgh lengthe on rawe
As red as ony glede.
Thanne sayde the kyng: "What may this mene?"
"Ser off gylt and thay be clene
This doom hem thar nought drede."
Thanne sayde the good kyng Athelston:
"An hard doome now is this on
God graunte us alle weel to spede."

First of all, the inclusion of the ordeal practice is quite surprising on a solely historical perspective; in fact, official trials by ordeal were not in use in England at that time as they "had died out quite soon after 1215 when the clergy were forbidden to preside over them."⁷⁹ A fundamental study on the history of ordeals in England has been carried out by Robert Bartlett, who analysed the origins and development of this practice. Interestingly, its religious implication is found to be absent in the beginning, since the use of ordeals has been attested to be common amongst primitive people. However, as the practice became widespread in the Middle Ages after

⁷⁸ Bradbury 2004, 194.

⁷⁹ Bradbury 2004, 194.

being associated with Christianity - it was attested by Old Testament precedents⁸⁰ -, one of its main uses was found to be in cases involving oaths. This is especially relevant in the context of *Athelston* as it justifies and further manages to explain the presence of both the oath of brotherhood and the ordeal by fire, and their link in the context of the romance. As a matter of fact, while the poem seeks to address issues and anxieties of 14th-century England, as its historical background suggests, the inclusion of these two key episodes appears to reflect the social and political background of previous years.

The inclusion of trials by ordeal in a recognizable Anglo-Saxon past suggests a kind of historical nostalgia, which reinforces the importance and authenticity of the work's situation in an identifiable, English past.⁸¹

The Englishness of our romance is therefore not necessarily related to a wide adherence to a contemporary historical representation of that period. The author instead depicts his idealised version of England, whereby he abandons the 14th-century legal system to go back to an oath-governed English past. The poet shows his loyalty to the old system based on the achievement of *trouthe*, mainly through ordeal practices that in *Athelston* are expected "to preve the trewethe" (line 776), meaning that they must prove an objective truth. The author's truth thus relies on the direct intervention of God, the determining force for the outcome of the ordeal, which idealises his view of English history.

Athelston partakes in historical nostalgia by positing the Anglo-Saxon past as an idealized time, when God intervened directly on earth, and

⁸⁰ Bartlett 1986.

⁸¹ Young 2005, 104.

also demonstrates the continuity of post-Conquest English law by endorsing uniquely English rights of individuals.⁸²

Religion is ultimately portrayed as a true way to justice, suggesting that in a time of such radical changes, the political system should not have embraced these new, uncertain norms, which could have very well plunged the nation into crisis, but instead should have gone back to the stability of oath practices and the authority of the trial by ordeal. In fact, the overall manifestation of justice in the romance, according to Rouse, shows that “the repeated claims to trial before *playne parliament* are ultimately superseded in the narrative by the unquestionable authority of the trial by ordeal.”⁸³

The author’s will to restore past legal practices connected to Christianity is also tied to why an emphasis on Englishness is such a constant feature in *Athelston*. As a matter of fact, recent scholarly studies on law and national identity, such as Susan Reynold’s, suggest that the inclusion of legal aspects in medieval romances can be interpreted as a “self-conscious expression of English identity”⁸⁴ since they identify the nation as a community.⁸⁵ Chronicles reveal how the law contributed to the development of a strong national identity throughout English history. Since legal practices were so closely bound to religion, it is easy to see how the perceived identity of the nation was rich with Christian values.

Bonds created by mutually intelligible language and by conversion to Christianity fostered within diversity a unity that gave rise to the self-conscious national and racial identity we call Anglo-Saxonism..... Anglo-Saxon culture – its development, definition, and preservation – constitutes a major theme in the law.⁸⁶

⁸² Young 2005, 117.

⁸³ Rouse 2005, 132.

⁸⁴ Young 2005, 105.

⁸⁵ Reynolds 1997, 253.

⁸⁶ Richards 1997, 41.

Promoting the status of Christianity as a major aspect in English national identity through the medium of law becomes a determining factor to highlight religion as a positive force, even in legal terms. The purpose for the writing of *Athelston* can thus be identified in the author's will to preserve a true English identity by painting the picture of an idealised time stuck to a recent past in history, where Christianity was still perceived as defining various aspects of social and political life. 14th-century England was undergoing important changes, and the threat posed to its Christian identity by new laws was felt as potentially leading the nation to disaster. Finally, the clash between secular and religious power is put to an end through another key episode in the romance, the nomination of St. Edmund as heir to the throne (lines 648 – 662).

She knelyd down upon the ground
And there was born Seynt Edemound:
Iblessed be that ffoode!
And whanne this chyld iborn was
It was brought into the plas
It was bothe hool and sound
Bothe the kyng and bysschop ffree
They crystnyd the chyld that men myght see
And callyd it Edemound.
"Halff my land" he sayde "I thee geve
Also longe as I may leve
With markys and with pounce
And al afftyr my dede
Yngelond to wysse and rede."
Now iblessyd be that stounde!

In a way, this episode functions more as a conclusion in the intricate plot of the romance than the final death of Wymound, which, contrary to this turn of events, appears to be predictable and anti-climactic. In fact, its significance in the interpretative context of *Athelston* is far more perceivable, as it brings to a resolution all the tensions and conflicts between the opposing parties involved. By proclaiming St. Edmund as his

heir, king Athelston redeems himself of his erratic behaviour by submitting secular power, which he embodies in the romance, to religious power, now most evidently represented by his newly born nephew. St. Edmund is not only a saint, he is the product of the ordeal and therefore has been blessed by God's intervention. He is now the emblem of Christianity in the romance and will retain England's identity by guiding the nation. Furthermore, Edmund - the son of Athelston's sister and his sworn-brother Egeland - and the king are bound by a blood-relationship, dissolving the divisions amongst opposing powers as they now appear tied together in a sort of "settlement agreement" that is even more meaningful since it has become a family bond. For the first time in the romance, the protagonist steps back from his position of power, no more acting above-the-law. As Treharne suggests, the resolution in *Athelston* comes as a result of "concord, of justice operating through divine will, of Church and king co-operating."⁸⁷ This communion is further justified by the family bond that now unites the Anglo-Saxon state and the Church, bringing a feeling of nostalgia for a harmonious outcome that the poet would have desired in his own times. The dispute appears to have finally come to an end, as the author depicts his idealised concept within the romance itself, restoring the English identity that he felt threatened by the introduction of new legal practices.

⁸⁷ Treharne 1999, 21.

5. Text Analysis: Linguistic and Stylistic Features

In Middle English romances, and *Athelston* is no exception, language not only functions as the obvious tool for the narration, but it is also exploited by the author on deeper levels to become an integrated element for the significance of the work. To make matters clearer, the meaning of language does not only lie in the meaning of its words, but other features such as sound and length, for example, become key interpretative elements. The wide diffusion of literature in oral form way before the introduction of written romances is a major contributing factor for the development of these rich linguistic phenomena, which in *Athelston* assume an even greater importance. In fact, since the entire work revolves around the evolution from former social and political practices connected to orality, such as the practice of oath swearing, to the 14th-century introduction of written documents, the dichotomy in the use of language becomes one of its key elements and is depicted through many of the author's linguistic choices in the romance.

To analyse the stylistic features that make *Athelston* such an interesting and underrated Middle English work, this research will be mostly based on Susan Wittig's tagmemic-grammar approach⁸⁸ about formulaic language and narrative structures in medieval romances⁸⁹. While first analysing the unique use of language in the romance, Wittig's method will then be adopted to tackle and explore the inclusion and significance of "deeper narrative structures, which do not depend on verbal expression".⁹⁰ Many of these

⁸⁸ **Tagmemics** assumes that language is built by a series of grammatical hierarchies of **emic** units, which have particular significance on a given system. The distribution of emic units takes place in a pattern of slots (a position). The individual item (word phrase) is a member of set or class, which includes several related words, phrases or clauses. Applying these principles to formulaic language accounts for the use of redundancy in medieval narratives

⁸⁹ Susan Wittig (2014), *Stylistic and Narrative Structures in the Middle English Romances*, Austin: University of Texas Press.

⁹⁰ Wittig 2014, 4.

structures are found to be redundant throughout different decades and even centuries of medieval romances, reflecting their adherence to a set of social and literary conventions while playing a key role in the author's choices during the compositional process and the subsequent audience's reception of a given work. This analysis is going to include features found in *Athelston*, as well as their relationship with other major Middle English romances and within the context of MS 175 and its diverse works. In fact, "the task of placing a work together with its fellows and searching out the shared qualities and common factors is clearly a necessary and rewarding prologue to an appreciation of the work's uniqueness."⁹¹

5.1 Oaths, Rituals, Speeches and Written Documents: The Importance of Language

With the writing of *Athelston*, the author created a work which finds at its core a series of oppositions, conflicts and clashes, not just in its plot structure, but also in its deeper structural and stylistic levels, such as in the use of language. As the poem revolves around the depiction of a political and legal turmoil in a time where England was undergoing major changes, the threatened relationship between old oath practices and new laws is further emphasised through the thoughtful development of a specific linguistic scheme, based on the dualism between spoken and written language.

From the very beginning, the key role that speech assumes in the context of this romance is highlighted, as the proclamation of the oath of brotherhood introduces us to the old orally-based system which governs the social bonds

⁹¹ Wittig 2014, 5.

depicted in *Athelston*. This feature appears to be constant throughout the text, as Bradbury found in her analysis:

The swearing of oaths is a staple feature of medieval narrative, but the spare narrative of *Athelston* is pared down to little else. Forms of the verb “to swear”, along with the words *borwe*, *wed*, and *trouthe*, occur at least twenty-six times in this short but eventful narrative.⁹²

The recurring element of “oath-swearing” enforces the importance of spoken language within the social milieu of the poem. Its almost obsessive presence, however, may also be ascribed to a critique of the social value of oaths in the context of feudal relations. In fact, the unraveling of the plot shows that their significance becomes of little to no avail. This is just one of the many examples where the author exploits the power of language to convey a message that is extra-linguistic, and redundancy becomes a way of squeezing interpretative information into the narration. As a matter of fact, instead of functioning as a positive social and legal tool, oaths end up being the primary source for the development of conflicts occurring in *Athelston*. In the end, only the ordeal arises as the actual means for the resolution of the plot, demonstrating that the oral terminology of swearing was slowly losing its meaning.

It is also worth noting that the emphasis on unique expressions related to oath-swearing not only fits perfectly within the religious context of the romance, “be Crystys woundys ffyve” (line 144), “be hym that suffryd payne” (line 168), but also plays a functional role in tail-rhymed romances like *Athelston*, often used as a device allowing for a rhyming short line (lines 143-144).

⁹² Bradbury 2004, 195.

Sodaynly than schalt thou dy
By Chrystys woundys ffyve!

Spoken devices are often accompanied in the text by references to symbols – like Christ’s wounds, in this case - and hand gestures, which are obviously tied to the oath for which they stand. While not affecting the overall meaning of the plot, the recurring presence of these images makes non-spoken language a valuable tool for conveying further meaning, emphasising in *Athelston* themes such as the “anxiety about the efficacy of oaths as guarantors of *trouthe*.”⁹³ In fact, multiple handshakes and physical signs of an oral agreement end up sealing the fateful relationship between the king and Wymound, as Athelston “hys **hand up raughte** that ffalse man hys trowthe betaughte” (lines 154-155).

The extensive deployment of these literary devices proves to be of key importance in the characterisation of anxieties over the use of older rituals, which function as a premise for the machinations leading to Wymound’s treachery. On the contrary, the author’s tendency to use direct speech in the narration also showcases a certain degree of uncertainty over the newly born written norms. Most of the plot develops through various open dialogues between characters and the major twists appear to be happening when private speech or written documents are involved. For instance, private speech is how Wymound confides his lies to the king, confined in a chamber. Even more so, written evidence appears to be highly mistrusted since two out of three written letters that are present in the narration are proven to be false and of lying nature. In fact, when Egeland is given the letter from king Athelston, he is oblivious to the fact that he will be imprisoned and accused of betrayal (lines 193 - 195).

⁹³ Bradbury 2004, 196.

And in the lettre yit was it tolde
That the kyng the eerlys sones wolde
Make hem bothe knyght;

The author's clever use of language makes it clear to the reader that in *Athelston* a critical analysis of a specific historical period takes place within its verses, where only openly spoken words are to be considered reliable, and this is further confirmed by the multiple pleas for a fair trial in *playne parlement*. A need for transparency and fairness is conveyed through the depiction of positive dialogic interactions, in contrast with the perceived obscurity of written documents and suspicious appearance of private speech. An overall sense of urgency is felt in the language, directing the audience's attention not just towards the political and social issues presented but also towards language itself. As a matter of fact, *Athelston* does not just stand out for its distinctive Englishness in its themes and sources, but also showcases a unique use of formulas and narrative structures which are also going to be analysed as evidence accounting for the English nature of the romance.

5.2 A Tagmemic Grammar Analysis: Formulaic Language and Narrative Structures

Athelston was conceptualised with the 14th-century English audience in mind, and the insularity of the romance finds one of its most significant implications in the use of formulaic language. Formulas not only suit particularly well the structure of tail-rhyme romances, but in the context of physical gestures repeated throughout the narration, such acts of greeting, oath-swearing and prayer, they reproduce social conventions that were found in real-life.

He sayde "welcome my derelyng" (line 93)
They sayden "Ser have good day" (line 497)

“Ser” he sayde “have good day” (line 747)

Formulas are literary devices that were conventionally used and repeated in Middle English romances to improve the audience’s memorisation and comprehension of tales, since they were mostly orally transmitted; in *Athelston*, among others, their function is further exploited as they provide the audience with a sense of familiarity and modernity by showcasing everyday-life matters. Bradbury argues that “for contemporary audiences, such formulaic language in fiction provided a living connection with the verbal bonds that lent stability to social relations.”⁹⁴ However, the almost obsessive reliance on formulaic language calls into question its usual function in Middle English romances and, much like we have seen happening with the repetition of gestures, it can indeed act as a critique against the efficacy of language itself. In order to justify this interpretation we can look at Wittig’s analysis on formulas; she argues that “formulaic narratives, highly stylized, carefully ordered and regulated by-cultural agreement, constitute a defence of the status quo; they reflect the culture’s ideal world - imbalances ideally balanced, riddles resolved, perfection attained through prescribed language and prescribed action.”⁹⁵ Formulas were endorsing social and cultural norms only to end up being used in *Athelston* against themselves, as a way of challenging current ideologies. Since most of the time exaggeration leads to parody, writing a romance which is entirely based upon these recurring constructions was a conscious choice on part of the author to create a work that would act as a tool for social, political and even linguistic criticism. As we have seen, spoken language based on formulas

⁹⁴ Bradbury 2004, 197.

⁹⁵ Wittig 1973, 133.

proves to be the driving force for the plot development of *Athelston*, as the words uttered by the traitorous Wymound suggest (line 87):

Thorwgh wurd oure werk may sprynge

Words do not just play a crucial part in the narration plot, but also in the author's plan to restore values of *trouthe* which had been lost in a time of uncertainty. Through a unique use of the metrical romance in its formulaic nature, the poet plays upon the dichotomy of both endorsing and criticising cultural norms, creating a work which linguistically challenges the conventional structures of Middle English romances.

In fact, most Middle English verse romances were based on their French counterparts, the *nouvelles*. The French influence was felt both in the integration of the original sources, as well as in the use of language. However, as Ford (2008) argues, "the Middle English verse romances were composed at a time when English was re-establishing itself as a suitable language for serious literary composition after being supplanted in this role for several centuries by French and Latin."⁹⁶ In the context of *Athelston*, where the author asserts a unique Englishness, this concept may assume further significance as it can be extended to its linguistic features. Therefore, the entire romance may be analysed as a challenging effort where the poet employs specific tools aimed at restoring and preserving his view of an authentic English language and culture. The next section is going to explore how.

⁹⁶ Ford 2008, 1.

Overall, *Athelston* appears to fit quite well within the tradition of Middle English tail-rhymed romances. In fact, it shares most of the features of formulaic composition that are found in some of the most iconic Middle English works, such as *King Horn*, *Bevis of Hampton* and *Sir Gawain* among others. It also appears to share a fair number of characteristics within the context of MS 175. While retaining the basic units found in other romances, *Athelston* mostly shows its distinctive character and originality in the incorporation of broader formulaic patterns, which are at the core of Wittig's studies and of our current analysis. To delve into the matter, some preliminary notions need to be introduced first.

Analysing our romance, we can see how the narration retains "a number of stanzas and groups of lines [...] which present a semantic coincidence that is broader and farther-reaching than the lexical and syntactic similarities [...] in individual poems."⁹⁷ This unit is named *motifeme*, and its first instance can be immediately identified in the *incipit* of *Athelston* (lines 1-6).

Lord that is off myghtys most,
FFadyr and sone and holy gost,
Bryng us out of synne
And lene us grace so for to wyrke
To love bothe God and holy kyrke
That we may hevene wynne.

This passage showcases a component found at the beginning of many Middle English romances: the poet invoking God's blessing for his endeavour. The *prayer motifeme* is usually followed by the poet inviting the audience to pay close attention to the narration, and by a short synopsis which summarises the characters and events taking place, and *Athelston* is no exception (lines 7-12)

⁹⁷ Wittig 2014, 54.

Off ffalsnesse hou it wil ende
A man that ledes hym therin.
Off ffoure weddyd bretheryn I wole yow tel
That wolden yn Yngelond go dwel,
That sybbe wer nought off kynde.

The poet exhorts the audience to listen just before providing them with the main topic of the narration, *falsnesse*. The three motifemes included in this first stanza, *prayer*, *exhortation*, and *synopsis*, all lie within what is called “exhortation group”, which typically opens Middle English romances. The order of motifemes amongst this group is not fixed but it is worth noting that most of the time all three are present. Therefore, this beginning sequence appears to connect *Athelston* to both the previous tradition of romances, which retain this first narrative structure (see *King Horn*, *Amis and Amiloun* among others), while also relating to the context of MS 175. As a matter of fact, *Richard Coeur de Lyon*, *Sir Isumbras*, *Athelston* and *Bevis of Hampton* all share an exhortative opening, and the similarities do not end here. Both *Athelston* and *Sir Isumbras* are tail-rhyme romances and, most notably, share with *Bevis of Hampton* a high percentage of formulaic language throughout their verses, as Wittig shows in her analysis.⁹⁸

Therefore, to showcase the uniqueness of *Athelston*, our analysis needs to be taken a step further by introducing two larger narrative units: the *type-scene* and the *episode*. A type-scene may be defined as a “patterned, repeated configuration of events and characters, composed of obligatory and optional motifemes which may be either conditioned or free.”⁹⁹ Some scenes may be found frequently in most Middle English narratives, while others are uniquely crafted for specific romances. *Athelston*, however, does not appear

⁹⁸ See page 18 of Wittig (2014) for reference. The analysis also showcases how *Athelston* shares these features with some of the most renowned Middle English romances.

⁹⁹ Wittig 2014, 105.

to feature even some of the most commonly used type-scenes. To provide an example, a well-crafted pattern which appears in the beginning sequence of many romances is the type-scene called *the death of the hero's father*. This scene usually functions as a triggering device for the plot development, as the typical Middle English romance is built upon the hero's path to avenge his loss and retain the honour of his family. A great example is found in *King Horn*, the earliest Middle English romance (Herzman 1997, lines 31-62):

Hit was upon a someres day,
Also ich you telle may,
Murri, the gode King,
Rod on his pleing
Bi the se side,
Ase he was woned ride.
With him riden bote two -
Al to fewe ware tho!
He fond bi the stronde,
Arived on his londe,
Schipes fiftene
With Sarazins kene
He axede what hi soghte
Other to londe broghte.
A payn hit ofherde,
And hym wel sone answarede:
"Thy lond folk we schulle slon,
And alle that Crist luveth upon
And the selve right anon.
Ne shaltu todai henne gon."
The king alighte of his stede,
For tho he havede nede,
And his gode knightes two;
Al to fewe he hadde tho.
Swerd hi gunne gripe
And togadere smite.
Hy smyten under schelde
That sume hit yfelde.
The king hadde al to fewe
Togenes so fele schrewe;
So wele mighten ythe
Bringe hem thre to dithe.

It is interesting to note that *Athelston*, *Bevis of Hampton* (also found in MS 175) and *King Horn* all belong to the pre-Norman tradition of Matter of

England romances. But while *Bevis* and *Horn* share this initial plot development, *Athelston* seems to distance from this convention. In fact, the protagonist's heroic journey is replaced instead by the depiction of an abusive and gullible king, who certainly cannot be defined a hero. While the death of a protagonist's relative happens - Athelston's uncle, the previous king - its importance in the context of the romance is quite marginal as it does not trigger the plot development of revenge and justice that is found in typical Middle English romances, but only justifies Athelston's ascension to the throne. The role that the *death-of-the-hero's-father* episode usually plays is assigned instead to the oath of brotherhood, which is found in the opening section, triggering the plot of betrayal.

Betrayal is in fact the most recurring theme in the romance and it is associated to a narrative structure larger than the type-scene: the episode. In Wittig's analysis, the episode is a "generalised and more or less abstract pattern of large-scale narrative units. [...] It exists as a collection of nuclear and peripheral scenes arranged according to the general demands of the formular pattern."¹⁰⁰ Usually the narrative structure of an entire work can be summarised in less than ten episodes, and their structure is often conventionalised and repeated in different works.¹⁰¹ These bigger formulaic patterns are revolutionised in *Athelston*, and a more in depth structural analysis will help understand this assumption. Looking at other Middle English chivalric romances, most formulaic conventions - even to the extent of episode structure - are shared between different works. *Athelston*, however, appears to be retaining very little episodic patterns, mainly the *betrayal* episode, which functions as a key element in the plot development. This is tied to the legal implications of the romance, whereby the oath of

¹⁰⁰ Wittig 2014, 135.

¹⁰¹ See Wittig 2014, 138-139 for reference.

brotherhood becomes the premise for Wymound's treacherous plot, - the main betrayal in the poem -, and later for the king's abuse of his position of power against both Egeland and Alryke, which "betrays" their knightly bond. What is most interesting, however, is that the cause-effect relationship between the oath of brotherhood and the subsequent betrayal is not usually found in Middle English romances. In fact, the results of Wittig's comparative analysis show that the *betrayal* episode is most commonly placed in a fixed pattern comprising a "three-episode sequence of *love*, *betrayal* and *separation*, which demonstrates a great deal of stability in its character-event configuration."¹⁰² This pattern is usually found in narratives where a humble protagonist-hero falls in love with a noble woman but their love goes against the prescribed social conventions and therefore they are not able to be together. The hero is then betrayed by the villain, who tells the heroine's father that she has been seduced. Consequently, the powerful father sentences the hero to be exiled in order to maintain the honour of his household. This narrative structure is obviously not present in *Athelston*, which distances from conventional Middle English romances. As a matter of fact, looking at this three-episodes sequence, it is clear how *love* and *betrayal* are bound by a cause-effect relationship. Love, however, is not a feature found in *Athelston*. Quoting the villain Wymound, "here love thus endure may noughte" (line 86). Love, a typical motif in medieval stories, is instead replaced by domestic violence, abusive behaviour and disloyalty. King Athelston is not the usual beloved hero, who fights against the prescribed social conventions to restore his relationship with the female protagonist; he instead acts as an anti-hero, whose erratic behaviour leads to the destruction of his marriage and love relationship with the queen. Therefore, the key role

¹⁰² Wittig 2014, 157.

that love usually plays in Middle English romances is indeed replaced by the legal relevance of the oath of brotherhood. Interestingly, Trounce notes that in *Athelston*, sworn brotherhood appears to be a bond among men which is superior to the marriage tie, as suggested in lines 306-307.

He wole doo more for hym I wene
 Thanne for me though I be qwene.

In this passage, the queen is expressing her disappointment over the fact that Athelston is supposedly more willing to accept the archbishop's plea over hers, honouring brotherhood over their marriage. In support of Trounce's analysis, the typical three-episode sequence of *love*, *betrayal* and *separation* is indeed replaced by *brotherhood*, *betrayal* and *separation*. The importance of *betrayal* in the romance is emphasised by the fact that this patterned episode sequence recurs twice in the narration, as shown below (Table 1):

<i>Brotherhood</i>	<i>Betrayal</i>	<i>Separation</i>
Oath between four sworn brothers.	Wymound betrays Egeland by falsely accusing him. After Wymound's treacherous confession, Athelston believes Egeland is plotting against his throne.	Athelston imprisons Egeland, his sister Edith, and their two sons.
Oath between four sworn brothers.	Athelston breaks the bound between him and Egeland by denying him a proper trial in parliament. Athelston deprives Alryke of his religious power.	Archbishop Alryke interdicts the entire kingdom.

Table 1: episodic patterns in *Athelston*

It is worth noting that the main betrayal enacted in the romance, - Wymound's treachery against Athelston - does not fit into this patterned episode sequence. Instead, the narrative structure which involves the relationship between Athelston and Wymound appears to be put to a halt after the latter falsely accuses Egeland. The story then abruptly turns to the other characters, who all must face the accusations and abusive power of king Athelston, just to prove their innocence. This choice proves to be innovative in the context of Middle English narrative structures and becomes instrumental in asserting the anti-hero status that the protagonist portrays in *Athelston*. As a matter of fact, in Matter-of-Britain romances, the main character acts as the hero of the story; the narrative structure all revolves around his involvement in a perilous journey to fight the villain and restore his status. In *Athelston*, however, until the very end the reader's attention is brought to the king's villainous nature and his ideological (and in one instance physical) fights against innocent people. Indeed, this reversal of roles is enacted using a unique episode structure. The repetition of the three-episode structure of *brotherhood*, *betrayal* and *separation* is a notable example: in fact, it acts as a device to depict how Athelston interacts in the same tyrannical manner with Egeland and Alryke, his sworn brothers who become the heroic figures of the story. At the same time, the conflict between Athelston and Wymound evolves into an ambivalent relationship, since until the romance's resolution, they appear to be foes and allies at the same time. In a way, episodic repetition functions as a device whereby the protagonist embarks in a journey of self-discovery. His parallel interactions with many different characters throughout the narration provide inputs to the realisation of his mistakes and to the plot resolution. To provide some examples, similar formulaic patterns are repeatedly found in Athelston's dialogues with the

queen and Alryke, who both make pleas for Egeland, to grant him a fair trial
(lines 262 - 266; 445 - 448)

My brothir and sustyr that I may borwe
Tyl the nexte day at morwe,
Out off her paynys stronge
That we mowe wete be comoun sent
In the playne parlement.

Lat me borwe hem tyl tomorn
That we mowe enquer
And weten alle be comoun asent
In the playne parlement

These repetitions allow not only the progression of the plot - since their outcome differs and provides a turning point in the story - but also enhance the memorisation process of the audience, providing both entertainment as well as easily-accessible didactic elements. As Wittig notes, “redundance serves a vital purpose in these [Middle English] poems. [...] The predictability which is the product of such repetition increases the audience’s agreement with the ideas offered in the narrative.”¹⁰³ Episodic structures prove to be the most appropriate means to convey extra textual information, which in fact is “encoded within the deeper structures of the stories and exemplified in the repetition of certain narrative components; it quite clearly has to do with the reinforcement and perpetuation of certain social and political beliefs held by the community.”¹⁰⁴ Therefore in *Athelston*, episodes function as devices to both develop the narration as well as to create awareness in the audience, and repeated formulaic patterns show this dual

¹⁰³ Wittig 2014, 13.

¹⁰⁴ Wittig 2014, 181.

purpose in many instances, most notably in the *trial by ordeal* episode (lines 579 - 590; 598 - 614; 619 - 644).

They fetten forth ser Egelan
A trewer eerl was ther nan
Before the ffyr so bryght.
FFrom hym they token the rede scarlet
Bo the hosyn and schoon that weren hym met
That fel al ffor a knyght .
Nyne sythe the bysschop halewid the way
That his weddyd brother scholde goo that day
To praye God for the ryght.
He was unbleschyd ffoot and hand
That sawgh the lordes off the land
And thankyd God off hys myght.

"Now schal the chyldryn gon the way
That the fadyr yede."
FFrom hym they tooke the rede scarlete
The hosen and schoon that weren hem mete
And al her worldly wede.
The ffyr was bothe hydous and red
The chyldryn swownyd as they wer ded
The bysschop tyl hem yede
With careful herte on hem gan look
Be hys hand he hem up took:
"Chyldryn have ye no drede."
Thanne the chyldryn stood and lowgh:
"Sere the fyr is cold inough."
Thorwghout he wente apase.
They weren unbleschyd foot and hand
That sawgh the lordys off the land
And thankyd God off his grace.

"Now schal the countasse goo the way
Ther that the chyldryn were."
They fetten forth the lady mylde
Sche was ful gret igoun with chylde
In romaunce as we rede
Before the fyr when that sche come
To Jesu Cryst he prayde a bone
That leet his woundys blede:
"Now God lat nevere the kyngys ffoo
Quyck out off the ffyr goo."
Theroff hadde sche no drede.
Whenne sche hadde maad her prayer
Sche was brought before the ffeer

That brennyd bothe fayr and lyght.
Sche wente ffro the lengthe into the thrydde
Stylle sche stood the ffyr amydde
And callyd it merye and bryght.
Harde schourys thenne took her stronge
Bo the in bak and eke in wombe
And sitthen it ffel at syght.
Whenne that her paynys slakyd was
And sche hadde passyd that hydous pas
Here nose barst on bloode.
Sche was unbleseschyd ffoot and hand
That sawgh the lordys off the land
And thankyd God on rode.

The narrative pattern involving the trial by ordeal is structured as an episode - the *trial* - which is comprised of three parallel, but slightly different, type-scenes, the *ordeal(s)*. The nature of this passage recalls another commonly used episode structure in Middle English romances: the *service* episode. *Service* is usually associated with the *revenge* episode, making for a narrative sequence regularly employed in Medieval chivalric poems as a key turning point in the story. This episode pattern involves a feat (usually a battle) that the hero must face to restore his status or avenge wrong done; the outcome ends up revealing the villainous disposition of the enemy as such, therefore *revenge* happens as the natural consequence. To provide an example, in *King Horn*, Horn engages in a battle against a giant (service), whom he discovers being the slayer of his father, and kills him (revenge). In *Athelston*, the *trial* episode follows along these lines, mostly because it acts as a climax in the narration, where Egeland and his family face the ordeal to successfully prove their innocence (service), which leads to the subsequent unveiling of Wymound's treacherous plot and to his death (revenge). The main difference, however, is that here the character that embarks in a troubled journey is not the protagonist. As analysed before, this is a tale without a "conventional" hero, the heroes are Egeland and his family - who undergo the ordeal - and God who saves them. The legal implications and the political

and religious message of this passage are indeed conveyed through this specific episode structure, which allows the author to imprint in the audience his anxieties over the social, cultural and legal changes of 14th-century England. Redundancy represents the medium to achieve this purpose and justifies the inclusion of three ordeals instead of one, which, as seen in the analysis on the sources of *Athelston* in chapter 3, at first glance did not appear to serve a specific function. In fact, Bradbury notes that “the two ordeals of the Earl of Stane and his children appear to prove nothing, and it is only when the king's sister is led forth that the innocence of the accused is established.” However, while she develops this consideration as evidence for a ballad-like quality to the romance, the repeated narrative pattern of the ordeal episode proves to become a key device to provide information at a deeper structural level, accounting for the audience’s reception of the didactic elements of *Athelston*.

Therefore, formulaic language becomes a predominant feature that the author exploited in many different aspects of the romance, from its inclusion of gestures and prayers, to a unique narrative structure where redundancy and original type-scene and episodes are found, all serving multiple purposes at different interpretative levels. Analysing the significance of using formulas, Bradbury (2004) notes that,

As *Athelston* demonstrates, the formulaic language of metrical romance can endorse the culture's official messages, or it can be used to call them into question. A spare narrative in formulaic diction will not provide modern readers with a subtle, nuanced analysis of cultural change. It can however depict with clarity and urgency a contemporary reaction to a major change in the foundations.

The peculiarity of its formulaic language and narrative structures makes *Athelston* a romance which leans towards a more educational direction - expressing the author’s concern with his contemporary historical period -

than towards entertainment. However, entertainment is universally established as one of the primary features of medieval romance, as Newstead states in her definition: “The medieval romance is a narrative about knightly prowess and adventure, in verse or in prose, intended primarily for the entertainment of a listening audience.”¹⁰⁵ Putting this statement in context, it already shows how *Athelston* fits in an unusual way within the classical definition of romance as a genre. In order to understand and to account for the uniqueness in its narrative structure as compared with other fellow romances, it needs to be stressed that there is a wide difference in the bodies on romance being read. Looking at the French tradition of Chretien de Troyes and his *Le Roman de la Rose*, one would find love and Eros to be key components in the story, which provide its entertainment purpose. *Athelston*, however, does not feature these elements, much like other Middle English tales, such as *Havelok*, where love is also notably absent. Furrow notes that the issue that “romances did not have a fixed set of shared characteristics has often accompanied uneasiness over differences between the medieval and the modern uses of the term romance itself, [which] has come close to being dismissed as a genre altogether.”¹⁰⁶ Modern theory has instead focused more over the purposes of romances, making us “aware of the ideological element in any “entertainment” no matter how frivolous or “popular” its appearance.”¹⁰⁷ In *Athelston*, this focus shifts to where we appear to find some entertainment value in a context otherwise predominantly filled with didactic elements. In fact, looking at its narrative structure, typical formulaic patterns which are usually best suited to provide entertainment, such as those involving love and battles, are not included in the romance.

¹⁰⁵ Newstead 1967, 11.

¹⁰⁶ Furrow 2005, 123.

¹⁰⁷ Burlin 1995, 2-3.

In the romance tradition, the French literary corpus expresses a tendency towards the inclusion of love as one of its main themes. As Lewis notes, French author Chretien de Troyes first introduced courtly love as a key element in his works and combined it with the Matter of Britain tradition:

He was among the first (in northern France) to choose love as the central theme of a serious poem [...] and, combining this element with the Arthurian legend, he stamped upon men's minds indelibly the conception of Arthur's court as the home far excellence of true and noble love.¹⁰⁸

This aspect is worth mentioning since French poems later proved to be a great influence on Middle English romances by not only representing their source text - as in *King Horn*¹⁰⁹, for example - but also by transmitting their themes and purposes. Love and battles are some of the most important themes that French courtly romances and *chansons de gestes* brought into the Matter of Britain tradition, together with their entertainment value. While *Athelston* fits within this context, its narrative structure, which distances from traditional medieval works as it is not comprised of love and battles, can indeed be analysed as evidence for two of its unique features. Firstly, and most importantly, the episode structure of our romance, where brotherhood replaces love and marriage, and knightly battles and adventures are not one of its main components, can indeed be ascribed to a lack of a French original or French source, which also further accounts for the perceived Englishness found throughout *Athelston*. Secondly, this unique narrative structure is tailored to provide an edifying message at the expense

¹⁰⁸ Lewis 1995, 23.

¹⁰⁹ The story of Horn is known in two main versions: a Middle English one and a French (Anglo-Norman one). While the relationship between the two is complicated, since the French version was most likely born in written form, and the Middle English one was probably intended to be sung - accounting for the inclusion of redundancy and references to orality, like in *Athelston* - the consistency in its themes and narrative leads scholars to believe that the Middle English version was based on the original Anglo-Norman (Herzman 1999).

of entertainment. Social, moral criticism and distrust of political and legal institutions of 14th-century England are at the heart of *Athelston*, not only in its themes but also in its language and textual structure. No heroes or happy endings are found in the romance, where Wymound's final defeat does not erase the *falsnesse* that pervades the narration. A *falsnesse* that the poet displays in his language and thematic choices, to make the audience aware of the historical changes that were happening and make them reflect upon England's cultural and political state. Burlin states that "romances, [...] do more than entertain; generally, they reinforce received notions about how we should behave."¹¹⁰ And *Athelston* shows how an author can cleverly exploit deep structural levels of narrative to provide an edifying and educative message, and much more.

¹¹⁰ Burlin 1995, 13.

6. The Digital Edition

6.1 *Athelston*: Paper Editions and Digital Editions

Compared to other fellow Middle English romances, *Athelston* does not appear to have gathered the same interest, as the limited number of scholarly studies and overall data on the text show. Donald Sands (1966) remarkably defines *Athelston* as overrated, noting that its unpopularity is justified by the fact that the closer one looks at its nuances, the less one sees.¹¹¹ Still, scholars have tried to analyse the intricacies of the romance through various approaches, resulting in editions with different premises and different outcomes. Discrepancies have surfaced not just regarding the overall interpretation of the text, but also in the assessment of its sources. Even its contextualisation within the realm of Middle English romances has been contested, further emphasising its uniqueness. Herzman (1999) notes that “the diversity of scholarly views on these matters suggests the presence of an amazingly complex intertextuality and interpretive potential for this seemingly simple romance.”¹¹² Therefore, a brief sketch on previous editions and their main focuses is needed to assess which new premises and aspects this edition aims at exploring thanks to the unique aid of the digital medium. Zupitza (1883) first published a critical edition of *Athelston*. The fact that a German scholar produced the original studies on this work just further asserts how this romance was underrated and mostly unknown, overshadowed by other more popular Middle English works. His edition was especially praised for its text reconstruction and notes, already providing editorial emendations that are believed to be accurate still to this day. French and Hale (1930)

¹¹¹ Sands 1966, 130.

¹¹² Herzman 1999.

included the text in their *Middle English Metrical Romances* but had “no space there to make good the deficiencies of the German scholar's edition.”¹¹³ Trounce (1951) created the most detailed and complete work on *Athelston* to date. It is a critical edition, including comprehensive notes and an extended focus on introductory materials, encompassing an analysis on the manuscript, sources and themes. The editor explored thoroughly the background data for the text, paving the way for later research studies, such as Bradbury's (2004) and Treharne's (1999). Trounce's work is especially relevant as it contrasted previous studies by Hibbard (1921), Baugh (1929) and Gerould (1934) which aimed at asserting the distinct English character of *Athelston*. He instead derived the romance from foreign sources, mostly French originals later adapted for an English audience. The current research work, conversely, follows the path of previous scholarly studies, aiming at further proving the distinct Englishness of the romance through the support of the digital medium. The most recent edition of *Athelston* was created by TEAMS in 1999. While not a digital edition, this version of the text is also available online and features an improved, interactive notes apparatus, providing an easily accessible tool to explore the romance.

Comparing the four different editions introduced here, one can easily deduce how scholarly studies have taken different stances, resulting in different versions of the text, as shown below (Table 1).

	MS. ¹¹⁴	Z.	F. & H.	T.	H.
457	scholē	scholen	scholen	schole	scholen
478	scholē	scholen	schole	schole	schole
486	wende	wende	wende	wenden	wende

¹¹³ Jones 1936, 418.

¹¹⁴ MS: Caius College Library MS175; Z: Zupitza; F&H: French and Hale; T: Trounce; H: Herzman. The *collatio* is based on Taylor (1934), 28-29.

510	Þanne	Þanne	Þanne	Þan	Þanne
525	scholē	scholen	scholen	schole	schole
565	þe	þe	þe	be	the
590	hys	hys	Hys	his	Hys
705	Sey	Sere	Sey	Sere	Sey
738	myn	myn	myn	my	min
753	messanger	messanger	messanger	messanger	messanger
754	seþþyn	seþþyn	seþþyn	seþþen	sethyn

Table 1: *Collatio*

As a matter of fact, limits of paper editions are easily visible if something needs to be changed in the emendation process, resulting in drastically different text versions. A book only allows to show the editorial changes and can account for the manuscript version including either a note apparatus or two different text versions (the scribal and the edited one) in separate sections. The text eventually becomes not easily accessible to the reader, who may find a hard time analysing the editorial emendation. However, since a text may be analysed both at a diplomatic as well as at an interpretative level, two completely different editions would be created as a result. As the next section shows, both the XML encoding and the EVT visualisation software allow for and support the incorporation of both editorial levels in a single edition. A digital edition, therefore, provides an interactive visualisation where the end-user can easily compare many different text versions - based on different witnesses or different approaches, in this case - in a single digital space.

6.2 Creating a Digital Edition for *Athelston*

The idea of creating a scholarly digital edition mainly consists in translating a medieval source (MS 175 in this instance) into TEI terms, which is a “standard for the representation of texts in digital form.”¹¹⁵ TEI takes advantage of the XML Markup Language to create a digital encoding of the text, which is subsequently included in a visualisation software, allowing for a comprehensive and interactive digital edition (Fig. 1).

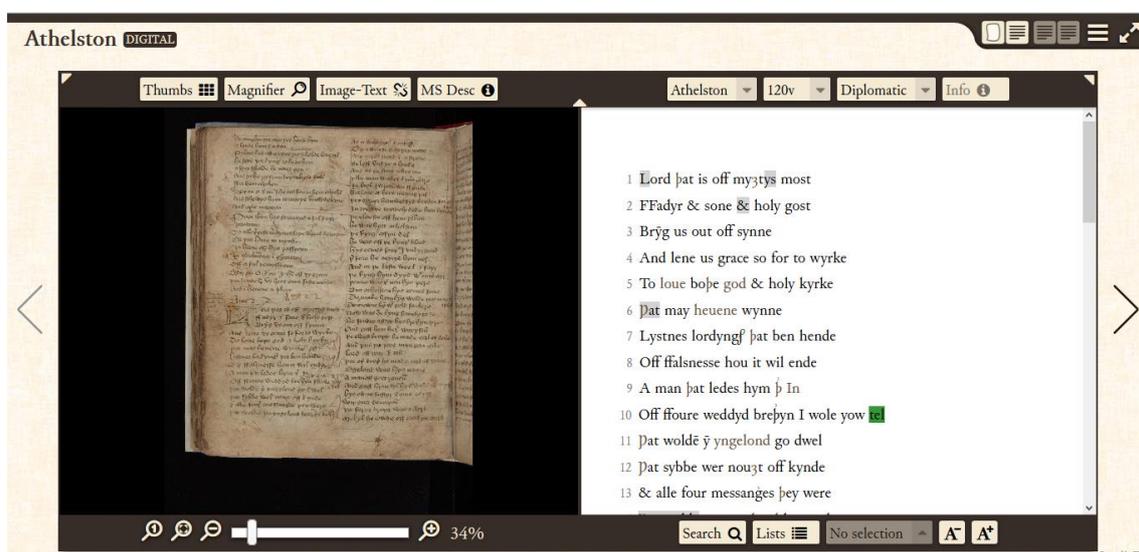


Fig. 1: *Athelston* in EVT 1.2

Therefore, the first step to create a digital edition is to retrieve a digitised version of the source, the manuscript. Caius College Library of the University of Cambridge provided high-resolution scans of the 12 manuscript folios that feature *Athelston*; technology greatly aids editorial work as digital images provide a faithful representation of the actual manuscript. The source features then undergo editorial analysis, which consists in the encoding process. An XML document is created to “represent

¹¹⁵ TEI: Text Encoding Initiative. Available at: <http://www.tei-c.org/>.

the structural, renditional, and conceptual features of the text”¹¹⁶ following the TEI Guidelines. Since many different characteristics may be encoded in a digital edition, the editor can choose to follow a specific level of text encoding, whichever is more appropriately suited to include the key features of a given work. As for *Athelston*, this edition mostly focuses on a palaeographic analysis of the text:

A palaeographic analysis of a script examines the appearance of the letters, abbreviations, the slant of writing, the movement of the pen, the size of the letters, the penstrokes, the nature of the writing material, and the nature of the text.¹¹⁷

Furthermore, since *Athelston* is a *Codex Unicus*, the relationship between manuscript and edition assumes an even greater importance, as the single witness bears all the available data. Consequently, a specific focus is given to the diplomatic edition of the romance, which most accurately represents the text. As Burghart (2017) suggests,

When editing or transcribing a text from a single document, [...] it is generally desired to render all its features with the highest degree of accuracy, in what is sometimes called a diplomatic or documentary edition. Such editions clearly indicate the layout of the text, follow scrupulously the orthography of the source without trying to regularise it, mention all scribal interventions.¹¹⁸

EVT 1.2 has been specifically chosen because of its strong text-image link, allowing for a comprehensive incorporation and visualisation of the diplomatic edition, which focuses mostly on transcriptional elements. Additionally, EVT also features the interpretative level of the edition, which includes editorial elements and emendations. Therefore, to provide a more

¹¹⁶ TEI: Guidelines.

¹¹⁷ Pulsan 1993, 491.

¹¹⁸ Burghart 2017, 1.

versatile and easily accessible version of the text, some regularisations have been applied, which are shown in detail in chapter 6.2.4.

The next sections showcase the different features analysed from MS 175, starting from the appearance of the letters and the use of alternative forms, to then examine abbreviations, errors, scribal interventions and provide an assessment of manuscript conditions and damages. Finally, character names and place names have also been encoded as they represent unique characteristics in *Athelston*, which tie in with the evidence given in previous chapters for the presence of a distinct Englishness in the romance.

Before showing in detail the encoding process of our digital edition, some general manuscript features must be examined first, since they were either not encoded, or not worth dedicating an entire section. Looking at the manuscript appearance, a considerable amount of scribble is present in the parchment. While most of it is in the page margins, therefore not affecting the poem, there are some instances where scribbles damage the scribal writing, rendering the text less legible. The responsibility for these interventions is difficult to assess, as one cannot be certain whether these writings are to be attributed to the scribe or to later readers. While the erratic pen strokes are most likely not the copyist's work, there are some shapes usually found at the end of two consecutive lines that would appear to indicate a rhyming couplet (Fig. 2).

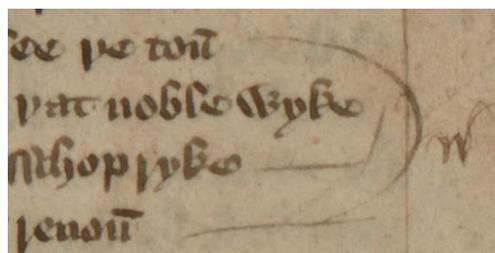
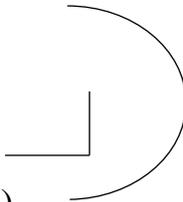


Fig. 2: grouped rhyming pattern

This example shows an ABBA rhyming pattern, further indicated by the grouping lines drawn in the margin.

toun (A)
wyke (B)
ryke (B)
renoun (A)

A diagram illustrating an ABBA rhyming pattern. The words are listed vertically: 'toun (A)' in red, 'wyke (B)' in blue, 'ryke (B)' in blue, and 'renoun (A)' in red. A large curved line on the right side connects the 'toun' and 'renoun' lines. A horizontal line connects the 'ryke' and 'wyke' lines, and a vertical line connects the 'ryke' and 'wyke' lines, forming a right-angled corner that indicates their rhyming relationship.

Since these lines do not appear to cause any damage to the text, they may be attributed to the scribal hand, possibly to keep track of the rhyming scheme, as many identical rhyming endings recur throughout the poem. Conversely, a possible later reader may also be the responsible for these markings, linked to a later research study on the text. Either way, the manuscript appears to have undergone important changes, and it is certainly not preserved in its original shape and appearance.

The second key feature worth mentioning is the presence of a red-coloured letter at the beginning of each line, from folio 121r onwards. The practice of decorating a manuscript is common in medieval sources and the level of detail was usually planned before the text was copied. The simplest way to decorate a manuscript was indeed to “incorporate a design into the presentation of initials. Sometimes this was done at a very basic level through rubrication – picking out initials in red ink.”¹¹⁹ The reasoning behind this process was to help the reader find his way around the text, since “changes in the size and colour of initials break up the text visually, making it easier to read.”¹²⁰ Additionally, the link between rubrication and religious

¹¹⁹ Rubrication, in calligraphy and typography, the use of handwriting or type of a different colour on a page, derived from the practice of setting off liturgical directions, headings of statutes, and the like in red. (Rubrication – Available at: <https://www.britannica.com/topic/rubrication>)

¹²⁰ Spiegel 2014.

practices (see note 119) further justifies the importance Christian values in *Athelston*. In this instance, the nature of the manuscript shows the correlation between written material and the interpretation of the poem. This feature becomes relevant in other aspects of editorial analysis, as the next sections show.

6.2.1 Letters

To provide a comprehensive rendition of the text, an analysis of letter forms and their use in the context of MS 175 is necessary. The first step to reconstruct the text in a palaeographic analysis is to examine its letters, their forms and alternative representations. The following table provides an overview of the letter forms featured in *Athelston* as compared to their corresponding standard forms in modern writing (Table 2).

Letter	Lowercase Form	Uppercase Form	Alternative Form
“a”			
“b”			
“c”			
“d”			
“e”			

“f”			
“g”			
“h”			
“i”			
“k”			
“l”			
“m”			
“n”			
“o”			
“p”			
“q”			
“r”			

“s”			
“t”			
“u”			
“v”			
“w”			
“x”			
“y”			
Special Characters			
“th” (thorn)			
“and” (ampersand)			
“gh” (yogh)			

Table 2: Letter forms

Several critical elements need to be addressed to allow for a correct reading of the text and justify its editorial transcription. The most obvious one, looking at the manuscript appearance, is the similarity between the letters

“u” and “n”. This issue arises because the letters “i”, “u”, “n” and “m” were created in medieval handwriting using a combination of simple downstrokes called “minims”.

One minim: *i*

Two minims: *u; n*

Three minims: *m*

While “modern typefaces distinguish between ‘n’ and ‘u’ by being very clear that ‘n’ has a curved top, and ‘u’ a curved bottom”¹²¹, this distinction was not as clear in Middle English texts. In fact, handwriting would easily produce indistinguishable strokes which were “often considered perfectly acceptable in a formal script”¹²², making it “frequently difficult to know what letter or letters a group of minims represents unless you can determine the entire word from context.”¹²³

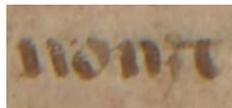


Fig. 3: “nought”

In this example, both “n” and “u” letters are featured; without any context it would be difficult to determine which one is which, however usually either other letters or entire sentences provide clues to reconstruct words correctly. Furthermore, in *Athelston*, even though these two standalone letters are quite difficult to discern, the scribe adopted some clever strategies to help textual legibility in words where letters written in minims are adjacent. To provide

¹²¹ University of Nottingham 2019.

¹²² University of Nottingham 2019.

¹²³ Harvard University 2019.

an example, the word “inne” (line 288) features a capital “I” instead of the lowercase form written with a minim. This obviously renders the letters less ambiguous (Fig. 4).

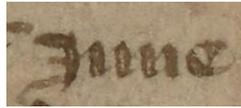


Fig. 4: “inne”

The second key feature that needs to be analysed is the presence of alternative forms for the same letter depending on whether the letter appears at the beginning or in the middle of a given word. Looking at the table, several alternative forms are found for the letters “u” and “y”, for example. In fact, “u” is written as such when it is positioned in the middle of a word, taking instead more of a v-like shape when found at the beginning. The same happens with the letter “y”, which usually maintains this form, except in the initial position of a word, appearing as a special character, “3” (yogh).

Yogh is one of three special characters found in the Middle English alphabet and in *Athelston*. Depending on its position, *yogh* is transcribed as “gh” (in the middle) or “y” (initial). *Thorn* - equivalent to “th” – and *ampersand*, - equivalent to “and” – are probably the most important characters in the romance for their multiple purposes. As a matter of fact, the next section is going to explore how these special characters are employed in some of most used textual strategies in medieval works: abbreviations.

6.2.2 Abbreviations and Expansions: The <choice> Element

Like most medieval romances that still survive in manuscript form, *Athelston* contains a vast array of abbreviations. As it has been attested by many

scholarly studies, the main reasoning behind this practice was to save space on the parchment, since the *vellum* was very expensive. Moreover, as Martin (1995) notes, “the systematic use of conventional abbreviations, [...] like ideograms, permit the reader to grasp a notion at glance”¹²⁴, aiding comprehension. The extensive presence of abbreviations in the text is reflected using different strategies that may be ascribed to different purposes, like the ones noted above. The next section will explore the most notable examples found in the manuscript, and how the TEI XML language allows for a comprehensive scientific description of the abbreviation process.

One of the most commonly found abbreviations, in both *Athelston* and other notable Middle English romances, is the so-called *ampersand*. The ampersand appears as a logogram¹²⁵ “&”, representing the conjunction “and” (Fig. 5).



Fig. 5: Ampersand in MS175

In line 2 of the text, this abbreviation already recurs twice (Fig. 6):

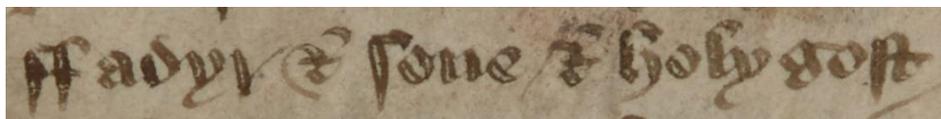


Fig. 6: “Ffadyr and sone and holy gost” (line 2)

¹²⁴ Martin 1995, 151.

¹²⁵ The Oxford English Dictionary defines a logogram as “a sign or character representing a word or phrase, such as those used in shorthand and some ancient writing systems. A pictogram that stands for a specific idea or **meaning** is an ideogram; one that stands for an individual word is a **logogram**.”

To encode abbreviations in digital editing, the `<choice>` element proves to be very useful, since it “groups a number of alternative encodings for the same point in a text”¹²⁶. This allows for the inclusion of both the abbreviation and its expansion within the single element `<choice>`, using the elements `<abbr>` and `<expan>`. The main advantage, as noted by Burghart (2017), is that “this encoding could be used to generate a footnote in a print or online version of our edition, or to display different versions of the text.”¹²⁷

`<choice>` is therefore crucial to incorporate both diplomatic level – where the abbreviation is shown - and interpretative level – where the expansion is shown - in a single digital edition.

```
<choice>  
<abbr><am>&amp;</am></abbr>  
<expan>and</expan>  
</choice>
```

Another frequently used abbreviation in MS175 is the *macron*, a mark in the form of a horizontal line placed on top of a letter, often a vowel. In the context of *Athelston*, like with many Old English and Middle English texts, the macron indicates an omission of either “n” or “m” that would normally follow the “marked” letter. This omission indeed represents an abbreviation of the word where the symbol is included (Fig. 7 – 8).



Fig. 7: Macron in MS175

¹²⁶ TEI Element `<choice>`. Available at: <http://www.tei-c.org/release/doc/tei-p5-doc/en/html/ref-choice.html>

¹²⁷ Burghart 2017, 10.

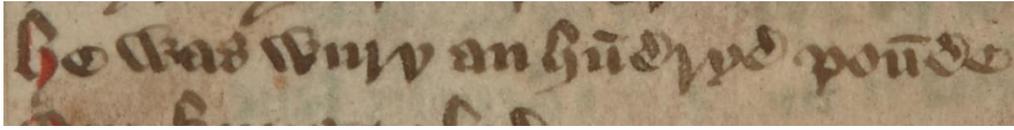


Fig. 8: “He was wurth an hundryd punde” (line 391)

The encoding process for this abbreviation follows along the same lines as the ampersand, exploiting again the <choice> element. The <am> (abbreviation marker) and <ex> elements are added in the textual encoding to pinpoint precisely which letters are omitted in the abbreviation and then included in the expansion. The abbreviated “hūdryd” (for “hundryd”) will be taken as example.

```
<choice>  
<abbr>h<am>ū</am>dryd</abbr>  
<expan>hu<ex>n</ex>dryd</expan>  
</choice>
```

The third type of abbreviation worth considering involves a downstroke on top of a letter, indicating the omission of the following “er” segment (Fig. 9). In *Athelston*, the most common instances are found in the words “messenger” (Fig. 11) and “ever/never” (Fig. 10).



Fig. 9: The “er” abbreviation mark on top of a “g” letter

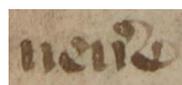


Fig. 10: “Nevere”

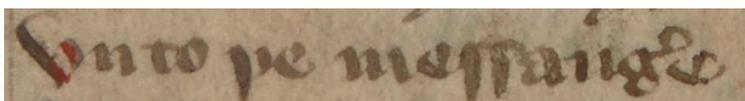


Fig. 11: “Unto the messangere”

The encoding for the word “messangere” appears as follows:

```
<choice>
<abbr>messang<am>e</abbr>
<expan>messang<ex>er</ex>e</expan>
</choice>
```

The last notable use of abbreviations in MS 175 is a combination of the thorn symbol with several different marks, resulting in different omissions (Table 3).

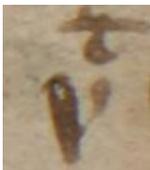
“Ther”	“That”	“Thou”
		
Thorn with a downstroke above.	Thorn with a “t” above.	Thorn with a “u” above.

Table 3: abbreviations involving the thorn symbol

The abbreviation of “ther” basically combines the use of the thorn symbol, which stands for “th”, with the abbreviation mark for the “er” segment. “That” is the most commonly attested abbreviation of the three, while “thou”

is very rare in Middle English works. The transposition into the TEI XML Markup Language (“that” is taken as example) is again comparable to those already analysed:

```
<choice>  
<abbr>þ</abbr>  
<expn>that</expn>  
</choice>
```

6.2.3 Errors and Editorial Corrections

Since *Athelston* survives in a *Codex Unicus*, some issues arise about the identification and analysis of scribal errors. In fact, not being able to compile the Lachmannian *collatio* and consequently reconstruct the *stemma codicum* of the text complicates the task of recognising an error as such and of determining whether an error is to be attributed to the copyist or retained from the original manuscript. As seen in chapter 1, the fact that MS 175 is a “compilation” of many different works already hints at the possible non-originality of *Athelston*. It is the editor’s task, however, to analyse the manuscript first hand, to show his findings and to create a scientific hypothesis for the origin of the text. In this specific case, the thought process behind what to encode is to provide an emendation only of the most evident and unquestionable errors in the text. The digital medium proves to be a great aid as it allows - much like with abbreviations and expansions - to include, encode and visualise both the error and its correction within the <choice> element, using <sic> and <corr> tags (Fig 12).



Fig. 12: “In the playne playne parlement” (line 266)

This first error involves the inappropriate repetition of the word “playne”. This specific case is quite difficult to assess since the same identical sentence is found in line 448, although the repetition is absent. Multiple interpretations may be given; the most obvious is a copyist error leading to enforce the hypothesis of the non-originality of MS 175. However, the instance without the repetition of “playne” has been analysed by Trounce (1951) as disrupting the rhyming scheme of the romance.¹²⁸ Therefore, if we follow his assumption, we would consider line 266 – our example - to be correct as it follows the appropriate rhyming pattern, while line 448 would be incorrect, involving a mistake of some sort. Since rhymes in *Athelston* are disrupted in other instances, this interpretation appears to be audacious. This edition has thus identified line 266 to be inappropriate, emending the inaccurate repetition of “playne”.

<choice>

<sic>playne <add>¹²⁹playne</add></sic>

<corr>playne</corr>

</choice>

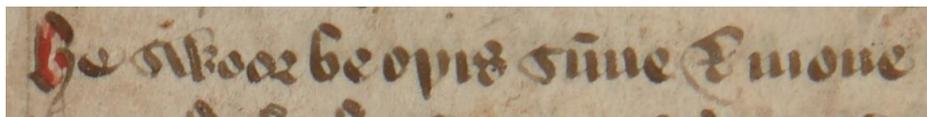


Fig. 13: “He swoor be othis sunne and mone” (line 456)

¹²⁸ See Notes in chapter 7 - line 266.

¹²⁹ Here the repetition of “playne” is seen as a scribal addition, leading to an incorrect sentence. The tag <add> is used to encode additions to the text. See chapter 6.2.5 for a more in-depth analysis.

This example (Fig. 13) shows an error in the word order, specifically between “be” and “othis”. The meaning of the sentence provides the clues to identify this inappropriate construction, since “be” translates to the preposition “by” and “othis” means “oaths”. Therefore, the preposition “by” does not immediately precede the nouns it refers to, leading to an ungrammatical sentence.¹³⁰ In fact, the correct form would be “He swoor othis be sunne and mone” (He swore oaths by sun and moon).

```
<choice>
<sic>be o<choice><orig>p</orig><reg>th</reg></choice>is</sic>
<corr>othis be</corr>
</choice>
```

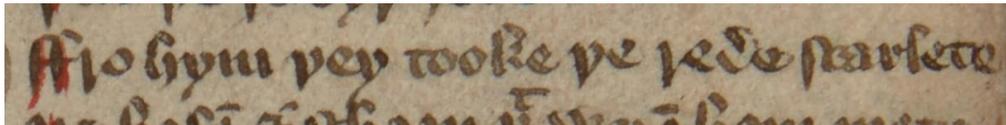


Fig. 14: “ffro hym they tooke the rede scarlete” (line 600)



Fig. 15: “Thorwgh out he wente a pase” (line 611)

These last two examples (Fig. 14 – 15) need to be considered together, as they not only occur in the same folio (128v - lines 600 and 611) but also showcase the same error. Here the error involves the pronouns “hym” and “he”, which both appear to have the wrong number agreement. As a matter of fact, the narrative passage to which these sentences belong to is the trial episode where the children - Egeland’s sons - must face the ordeal by fire.

¹³⁰ See Notes in chapter 7 - line 456.

While the segment is introduced correctly in line 598 (“Now schal the chyldryn gon the way”), in line 600 - our first example - the pronoun is inexplicably written in singular form, not showing the proper agreement to the plural noun “chyldryn” it refers to. This mistake appears again in line 611 - the second example - where the pronoun “he” is written instead of the correct “they”. Zupitza (1883) first emended these sentences and his changes have been accepted universally ever since.

Line 600:

```
<choice>  
<sic>hym</sic>  
<corr>hem</corr>  
</choice>
```

Line 611:

```
<choice>  
<sic>he</sic>  
<corr>they</corr>  
</choice>
```

6.2.4 Original and Regulated Forms

Middle English works feature a great deal of textual variation, as they appear to be inconsistent in terms of spelling, fonts, and line spacing, for example. *Athelston* shows some of these issues that can lead to confusion in discerning the meaning of the text, since certain word forms may end up being misread for others. Digital editing, however, provides the tools to both analyse and “fix” the manuscript version. In fact, “when the source text makes extensive use of variant forms or non-standard spellings, it may be desirable for a

number of reasons to *regularize* it: that is, to provide ‘standard’ or ‘regularized’ forms equivalent to the non-standard forms.”¹³¹ A clear example in MS 175 is the use of the word “thee”, a now defunct dative and accusative form of the second person singular pronoun (Modern English “you”). Throughout the text, this pronoun is found in two different spellings: “þee” (thee) - only occurring in a single instance (Fig. 16) - and “þe” (the), which obviously may lead to confusion with the identical article form (Fig. 17).

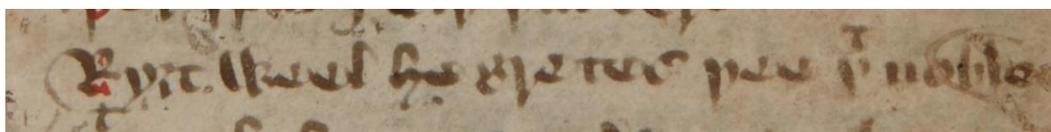


Fig. 16: “Right weel he gretes thee that noble” (line 112)



Fig. 17: “I schal thee telle a swete tydande” (line 124)

While “the” article and “the” pronoun may be discerned through the meaning of the sentence in which they are found, it is easier to provide a regularised version that adheres to the standard word form. Therefore, the element <choice> is exploited once again to include both <orig>, which contains a reading marked as original (“the” in this example), and <reg>, which contains the regularised version. As with abbreviations, data included in <orig> appears in the diplomatic section of the text, while <reg> pertains to the interpretative level.

¹³¹ TEI Guidelines, Regularisation and Normalisation. Available at: <http://www.tei-c.org/release/doc/tei-p5-doc/en/html/CO.html#COEDREG>

```
<choice>
  <orig>þe</orig>
  <reg>thee</reg>
</choice>
```

This encoding not only allows to discern spelling issues, but it is also applied to regularise different fonts found for the same corresponding letter. In *Athelston*, the manuscript writing presents the reader with two different forms (“u” and “v”) that both correspond to the current use of the letter “u”, as seen in chapter 6.2.1. This was a common feature found in Middle English texts, and Mastin notes that ““v” and “u” remained largely interchangeable, although “v” was often used at the start of a word (e.g. *vnder*), and “u” in the middle (e.g. *haue*), quite the opposite of today.”¹³² (Fig. 18)

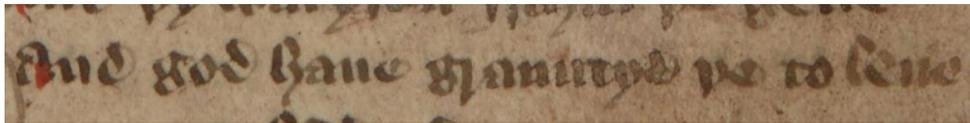


Fig. 18: “And god haue (have) grauntyd the (thee) to leue (leve)” (line 403)

In fact, in Modern English the letter “v” is almost always found in the middle of a word (instead of “u”) and especially so if it is placed within two vowels - e.g. “haue” and “loue” become “have” and “love” -. Therefore, it is important to provide modern readers with a more familiar, current spelling to avoid confusion while also retaining the peculiarity of original forms to show how the English language changed throughout its history. The sentence above is taken as example as it includes multiple instances of regulated forms.

¹³² Mastin 2011.

```

<l n="403">
<lb facs="#MS175_line_125r_29b" xml:id="MS175_lb_125r_29b" n="403"/>
And <choice><orig>god</orig><reg>God</reg></choice>
<choice><orig>haue</orig><reg>have</reg></choice> graun<damage agent="water"
group="24">tyd <choice><orig>pe</orig><reg>thee</reg></choice> to
<choice><orig>leue</orig><reg>leve</reg></choice></damage>
</l>

```

This example also shows how <orig> and <reg> are used to include capital letters for proper names (“God” in this instance) in the interpretative edition of the text. The same principle applies in order to add punctuation to the text, which is absent in the original manuscript version.

Finally, regularisation is utilised in this edition to ease the reader’s comprehension of some old, obsolete forms by providing a more contemporary alternative for the same word or concept. A notable example is found in the word “Ihu”, Modern English “Jesus”. “Ihu” is an attested form found in many medieval works, closer to the latin form than to the modern one, and it has been easily reconstructed as the word “Jesus” since it usually occurs before a reference to Christ (“cryst”), like we see happening in line 625 (Fig. 19).

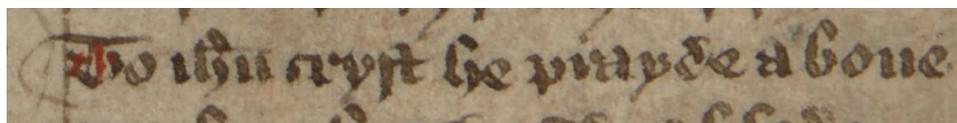


Fig. 19: “To ihu (jesu) cryst he prayde a bone” (line 625)

```

<persName><choice>
<orig>ihu cryst</orig>
<reg>Jesu Cryst</reg>
</choice></persName>

```

This same emendation is found in both Herzman (1999) and Eckert (2011), although the original manuscript form is not referenced in their editions. The digital edition again proves to be a very useful tool, allowing for the inclusion of both forms and showcasing the historical development of the word.

6.2.5 Scribal Corrections: Additions and Deletions

Errors are a big part of medieval manuscripts and because of the level of uncertainty over their provenance, the task of reconstructing whether they originate from a copying mistake or derive from an earlier witness can be very challenging. In some cases, however, scribes did realise their mistakes, and tried to correct them immediately by either deleting erroneous words and passages or adding parts that were identified as missing in the copied text. More unfrequently, but still a possible scenario, a later reader may have contributed to implement the corrections. Additions and deletions can therefore provide clues to determine whether the manuscript is the original or a copy, and their presence is most likely linked to a copying mistake noticed by the scribe. Conversely, the original writer may possibly be the “pen” behind the use of additions and deletions to improve his creation, however the nature of the examples found in *Athelston* will show differently.

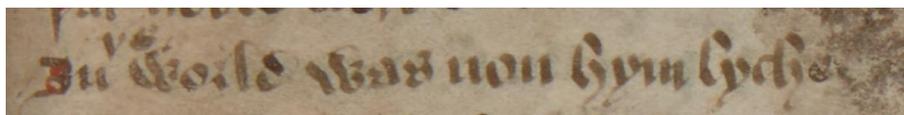


Fig. 20: “In the world was non hym lyche” (line 57)

The term “the” (Fig. 20) was added when this line had been already written as its placement in the blank space between the first two words suggests. As

for the responsibility for this correction, the writing appears to be consistent with the rest of the manuscript, indicating that the same scribal hand that wrote this line is also to be accounted for the addition. The nature of this correction is twofold. It most likely shows that the scribe overlooked the term “the” during the copying process, therefore strongly hinting at the presence of an earlier witness (possibly the original) that was - or is, still unknown - in existence. It could, on the contrary, represent a writing mistake during the composition of the poem, where the author may have supposedly forgotten to include the article before the word “world”. The editorial choice in this case leans towards the first hypothesis, which is justified and documented in textual encoding.

```
<add place="above" hand="scribe">  
<choice>  
<orig>p</orig>  
<reg>th</reg>  
</choice>e  
</add>
```

The <add> element marks the addition, while the @place and @hand attributes indicate where the addition is located and to whom the responsibility for the correction is ascribed, respectively.

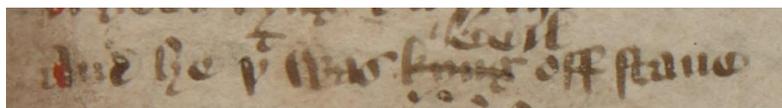


Fig 21: “And he that was ~~kyng~~ erl off stane” (line 61)

To help address the issue of originality for MS 175, this analysis needs to focus specifically on examples where additions and deletions are

concomitant phenomena, which is what the TEI XML language defines as a “substitution”. In this first example (Fig. 21) the word “kyng” is deleted and the word “eerl” is added above as the correct substitute. Interestingly, from a formal point of view the scribe opted for indicating the deletion in two different ways. In fact, as Burghart notes, “there are many ways to delete text from a document: the scribes could for instance strike a line through it [...] or expunctuate it (drawing dots under the letters or words that were to be deleted).”¹³³ Here both strategies are implemented and the TEI XML markup language includes all this data in the edition, using the <subst> element which incorporated both for the deleted element and <add> for the added word. The @rend attributed categorises how the deletion has been performed.

```
<subst>  
<del rend="strikethrough"><unclear>kyng</unclear></del>  
<add place="above"><unclear>eerl</unclear></add>  
</subst>
```

The reasoning behind this scribal correction is again difficult to interpret since one cannot assess with certainty whether the scribe made a mistake during the copying process or if instead he opted for a better choice of words during the composition of the poem, thereby changing “kyng” with “eerl”. The second hypothesis appears to be more plausible here, leading us to believe that the MS 175 version of *Athelston* could be the original. Yet the last example strongly points at the opposite direction (Fig. 22).

¹³³ Burghart 2017.

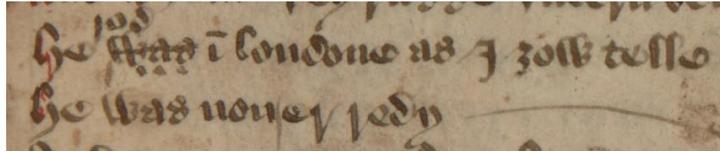


Fig. 22: “He rod ~~was~~ i(n) londone as I yow telle
He was non er redy” (lines 352 – 353)

```
<subst>  
<del rend="strikethrough">was</del>  
<add place="above">rod</add>  
</subst>
```

From an editorial standpoint, this instance of substitution is the most telling as to prove whether *Athelston* in MS 175 is the original or not. In fact, looking at these two adjacent lines, one can easily see how the beginning sequence - without the deletion of “was” - would be identical (he was). Therefore, during the copying process, the scribe must have mistakenly skipped the first line of this passage, instead starting to write the second one. Immediately realising his error, he would have corrected it by deleting the term “was”. He then added the word “rod” and continued copying the appropriate corresponding line.¹³⁴ This interpretation is thus taken as evidence that strongly hints at the non-originality of MS 175, since it involves an error during the copying process from another lost witness, as this and other less unequivocal examples from *Athelston* show. Consequently, the study on scribal errors becomes a fundamental process in digital editing, which allows to further confirm and reinforce the preliminary assumptions based on historical and literary evidence already analysed in previous chapters.

¹³⁴ See also Notes in chapter 7 - line 352.

6.2.6 Names

The perceived Englishness within the lines *Athelston* is one of its strongest elements of innovation, that not only contributes to the originality of the romance in its setting and sources, but also implies its unique status in the realm of Matter of Britain, Middle English works. As seen in chapter 2, character names and geographical locations play the biggest role in creating a poem so current and relatable to the late 14th-century English audience it addresses. To highlight the importance of names in the context of *Athelston*, the TEI XML language provides specific tools to incorporate detailed information into the digital edition, allowing the reader to perceive a comprehensive description of characters and places. EVT supports the use of named entities, which favours a complete visualisation of the editorial analysis. To apply this feature, two different lists need to be prepared in the <teiHeader>, containing all details that will be referred to for each specific example in the text. For this edition, a list of characters is compiled using the element <listPerson>.

```
<listPerson>
  <person xml:id="athelston">
    <persName>
      <forename>Athelston</forename>
    </persName>
    <sex>M</sex>
    <occupation>King</occupation>
  </person>
  <person xml:id="alryke">
    <persName>
      <forename>Alryke</forename>
```

```

</persName>
<sex>M</sex>
<occupation>Archbishop of Canterbury</occupation>
</person>
<person xml:id="wymound">
  <persName>
    <forename>Wymound</forename>
  </persName>
  <sex>M</sex>
  <occupation>Earl of Dover</occupation>
</person>
<person xml:id="egeland">
  <persName>
    <forename>Egeland</forename>
  </persName>
  <sex>M</sex>
  <occupation>Earl of Stane</occupation>
</person>
<person xml:id="edith">
  <persName>
    <forename>Edith</forename>
  </persName>
  <sex>F</sex>
  <occupation n="2">Egeland's wife; Athelston's sister</occupation>
</person>
</listperson>

```

These few examples - the list is not complete - show the amount of data provided for each name, which results in a thorough description of the characters and their social and political role in the text (Fig. 23). The

reference to the forename is also relevant as it allows to consistently encode the different spellings found for the same character names.

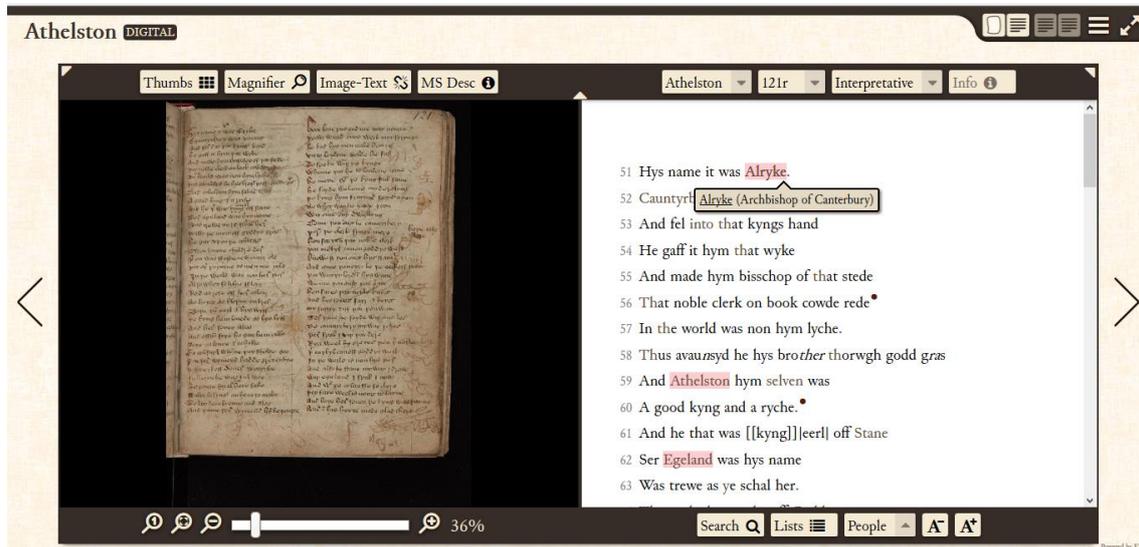


Fig. 23: Visualisation of character names in EVT 1.2

The second application for named entities - and probably the most relevant for this edition - is based on the creation of a `<listPlace>` that includes references to the setting of the romance, describing the geographical space where the action takes place. This process allows the reader to explore the path from London, to Canterbury and Dover - and all the relevant towns, villages and landmarks cited in the poem - while actualising the narration by comparing the medieval names and descriptions with their corresponding contemporary locations.

`<listPlace>`

`<place xml:id="dover">`

`<placeName>Dover</placeName>`

`<settlement>Dover, England</settlement>`

`</place>`

`<place xml:id="westminster">`

```

    <placeName>Westminster</placeName>
    <settlement>Westminster: ward in London, England</settlement>
  </place>
  <place xml:id="fleetstreet">
    <placeName>Fleet Street</placeName>
    <settlement>Fleet Street: street in London, England</settlement>
  </place>
  <place xml:id="stone" >
    <placeName>Stone</placeName>
    <settlement>Stone: village in Kent, England</settlement>
  </place>
  <place xml:id="ospringe">
    <placeName>Ospringe</placeName>
    <settlement>Ospringe: village in Kent, England</settlement>
  </place>
  <place xml:id="blean">
    <placeName>Blean</placeName>
    <settlement>Blean: forest near Canterbury, England</settlement>
  </place>
</listPlace>

```

Each <place> element features its current corresponding name in Modern English and its location within either a city - usually London in the context of *Athelston* - or a country (England) marked with the <settlement> element. All this information is then linked when necessary to each line, as the following example shows (Fig. 24).

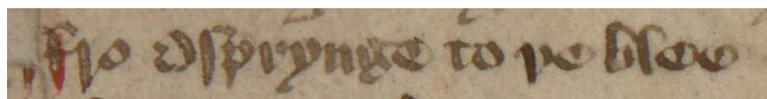


Fig. 24: “Fro Ospringe to the Blee” (line 346)

```

<| n="346">
<|b facs="#MS175_line_125r_8a" xml:id="MS175_lb_125r_8a" n="346"/>FFro
<placeName type="village"
ref="#ospringe"><choice><orig>osprynge</orig><reg>Osprynge</reg></choice></pla
ceName> to <choice><orig>þ</orig><reg>th</reg></choice>e <placeName
type="forest"
ref="#blean"><choice><orig>blee</orig><reg>Blee</reg></choice></placeName>
</|>

```

Here there are two marked place names, a village and a forest written in their Middle English form, which would not be easily discernible for the reader without the details included in <listPlace>. The EVT software supports the @ref attribute to “link each item to the corresponding list entry”¹³⁵ (in <listPlace>), which provides the data containing the description for the two different locations (Fig. 25).

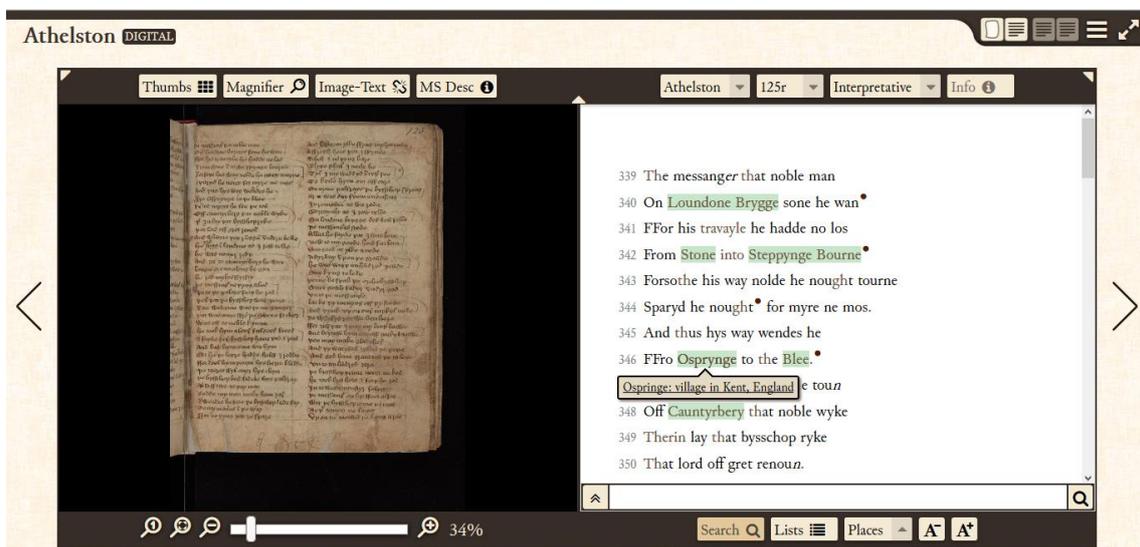


Fig. 25: Visualisation of place names in EVT 1.2

¹³⁵ EVT Manual 1.2, 19.

6.2.7 Manuscript Conditions and Damages

One of the key advantages of digital editing is that it allows to replicate and showcase the actual state of conservation of the manuscript. As *Athelston* only survives in MS 175, assessing the manuscript condition and its damages becomes more relevant than ever to achieve the most accurate rendition of the text. In fact, while MS 175 is in good condition for being a 15th-century manuscript, there are portions of text - usually single-word instances - that are critically damaged, beyond recognition. This poses a great task in reconstructing the poem because *Athelston* is a *Codex Unicus*, meaning that the manuscript preserved in Cambridge cannot be compared with another witness where the damage may not be present, which would help provide a more faithful emendation. Therefore, other strategies need to be employed to reconstruct the best possible version of the text, as analysed in the following examples.

Firstly, digital editing allows to encode manuscript damages using various elements, “depending on how far the damage has affected the readability of the text.”¹³⁶ This edition exploits three elements for three different levels of damage: <damage>, <unclear> and <supplied>. The <damage> element “contains an area of damage to the text witness”¹³⁷, although the sequence is still legible.

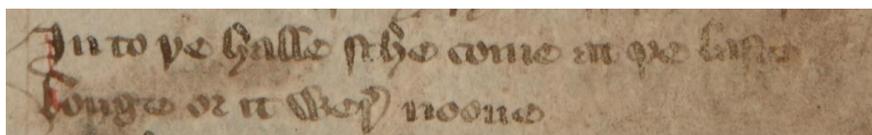


Fig. 26: “Into the halle sche come at the laste
Longe or it wer noone” (lines 257 – 258)

¹³⁶ TEI Guidelines: *Use of the <gap>, , <damage>, <unclear>, and <supplied> Elements in Combination*. Available at: <http://www.tei-c.org/release/doc/tei-p5-doc/en/html/PH.html#PHCOMB>

¹³⁷ TEI Guidelines: *Damage, Illegibility, and Supplied Text*. Available at: <http://www.tei-c.org/release/doc/tei-p5-doc/en/html/PH.html#PHDA>

The passage (Fig. 26) features two different types of damage on the parchment: a water (or possibly ink) stain involving the first half of both lines and a rubbing damage on the last few words of the first line. Even though the damaging agent is different, both examples are legible (more so the first one). Their difference can be displayed in digital editing thanks to the use of @agent attributes, which allow to specify the cause of damage. Conversely, in a non-continuous damage area (e.g. the water stain affecting both lines of text in this passage), the similarity of related <damage> elements may be encoded with the @group attribute, effectively grouping together different areas damaged by the same agent.

```
<I n="257">
<lb facs="#MS175_line_123r_29b" xml:id="MS175_lb_123r_29b"
n="257"/><choice><orig>In to</orig><reg>Into</reg></choice> <damage
agent="water" group="18"><choice><orig>þ</orig><reg>th</reg></choice>e
halle</damage> sche come <damage agent="rubbing">at
<choice><orig>þ</orig><reg>th</reg></choice>e laste</damage>
</I>
<I n="258">
<lb facs="#MS175_line_123r_30b" xml:id="MS175_lb_123r_30b" n="258"/><damage
agent="water" group="18">Longe or</damage> it wer
noone<choice><orig></orig><reg>.</reg></choice>
</I>
```

The second level of damage encoding involves the <unclear> element, which is used “where the text has been rendered partly illegible by deletion or damage so that the text can be read but without perfect confidence.”¹³⁸

¹³⁸ TEI Guidelines: *Use of the <gap>, , <damage>, <unclear>, and <supplied> Elements in Combination*. Available at: <http://www.tei-c.org/release/doc/tei-p5-doc/en/html/PH.html#PHCOMB>

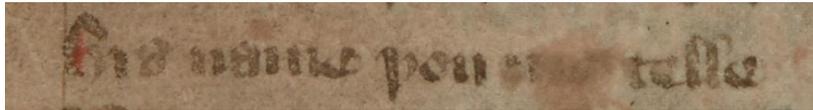


Fig. 27: “His name thou me telle” (line 147)

Here the water damage is quite significant (Fig. 27), erasing most of the word “me”, although the outline of the letter “m” is recognisable, allowing for an easy reconstruction of the word. To encode this example, the @reason attribute is used to “state the cause [...] of the uncertainty in transcription”¹³⁹ and the @cert attribute indicates the degree of confidence in reconstructing the form included in the edition.

```
<l n="147">  
<lb facs="#MS175_line_122v_27a" xml:id="MS175_lb_122v_27a" n="147"/>His  
name <choice><orig>þ</orig><reg>th</reg></choice>ou <damage  
agent="water"><unclear reason="illegible" cert="high">me</unclear></damage>  
telle<choice><orig></orig><reg>.</reg></choice>  
</l>
```

The last element involved in manuscript damage encoding is the <supplied> element, which is used in cases of severe damage that affects manuscript legibility in such a critical way where the editor cannot retrieve a transcription for the text, having to supply his version in place of what is lost (Fig. 28).

¹³⁹ TEI Guidelines. *Use of the <gap>, , <damage>, <unclear>, and <supplied> Elements in Combination*. Available at: <http://www.tei-c.org/release/doc/tei-p5-doc/en/html/PH.html#PHCOMB>

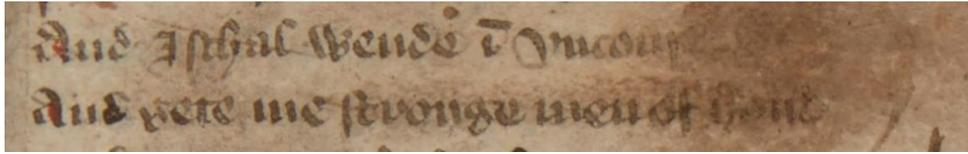


Fig. 28: “And I schal wende in uncouth lond
And gete me stronge men of hond” (lines 486 – 487)

The first line of this passage is missing a final word, erased by a critical water damage. This assumption can be made confidently since the last visible word (uncouth) does not follow the correct rhyming scheme of the poem, which would have this line rhyming with the following one. The second line proves this hypothesis as it ends with the word “hond”. While reconstructing a possible final word may appear a very difficult task, the editorial emendation for this example is quite easy and with a high degree of certainty. In fact, just a few lines below we find a rhyming pattern which shares the same characteristics as this damaged one (lines 492 - 493).

“I schal nought leve on thy lond
Wurth the gloves on thy hond”

Since the second line shares the same final word as the previous couplet (hond), we can confidently assume that the entire rhyming endings are repeated. Therefore, “lond” is the editorial version supplied for the illegible word.

<l n="486">

<lb facs="#MS175_line_127r_5a" xml:id="MS175_lb_127r_5a" n="486"/>And

<damage agent="water" group="30">I schal

<choice><abbr>wend<am>ē</am></abbr><expn>wende<ex>n</ex></expn></choic

e> <choice><abbr><am>ī</am></abbr><expn>i<ex>n</ex></expn></choice>

<unclear>uncou<choice><orig>p</orig><reg>th</reg></choice></unclear> <supplied
reason="deleted">lond</supplied></damage>
<|>

While the final product of this text encoding is visualised using EVT 1.2, the diplomatic and interpretative versions of the text are included in chapter 7. See also the Appendix for the full editorial encoding.

7. The Text

This chapter includes two editorial versions of the text, analysed at both diplomatic and interpretative level. It aims at replicating the visualisation of the text in EVT 1.2, to showcase the editorial work also within a more traditional medium. The discursive critical apparatus that follows is referenced using a “•” symbol in each instance.

DIPLOMATIC

- 1 Lord þat is off myȝtys most
FFadyr & sone & holy gost
Brȳg us out off synne
And lene us grace so for to wyrke
- 5 To loue boþe god & holy kyrke
Þat may heuene wynne
Lystnes lordyngʃ þat ben hende
Off ffalsnesse hou it wil ende
A man þat ledes hym þ̇ In
- 10 Off ffoure weddyd breþyn I wole yow tel
Þat woldē y yngelond go dwel
Þat sybbe wer nouȝt off kynde
& alle four messanȝes þey were
Þat woldē yn yngelond lettrys ber
- 15 As it wes her kynde
By a fforest gan þey mete
Wiþ a cros stood ī a strete
Be leff undyr a lynde
And as þe story telles me
- 20 Ylke man was of dyʉs cūtre
In book iwretē we ffynde
FFor loue of here metyng þar
Þey swoor hem weddyd breþyn for eūmar
In trewþe trewely dede hem bynde
- 25 Þe eldeste off hem ylkon

INTERPRETATIVE

- Lord that is off myghtys most,
FFadyr and sone and holy gost, •
Bryng us out off synne
And lene us grace so for to wyrke
- To love bothe God and holy kyrke
That may hevene wynne. •
Lystnes lordyngys that ben hende,
Off ffalsnesse • hou it wil ende
A man that ledes hym therin.
- Off ffoure weddyd • bretheryn I wole yow tel
That wolden yn Yngelond go dwel,
That sybbe wer nought off kynde.
And alle four messangeres they were
That wolden yn Yngelond lettrys ber
- As it wes her kynde.
By a fforest gan they mete
With a cros stood in a street •
Be leff undyr a lynde
And as the story telles me
- Ylke man was of dyvers cuntre
In book iwreten we ffynde
FFor love of here metyng thar
They swoor hem weddyd bretheryn for evermar
In trewth the trewely dede hem bynde.
- The eldeste of hem ylkon

He was hyzt athelston
 Þe kyngƿ cosyn der
 He was off þe kyngƿ blood
 Hys eemes sone I undyrstood
 30 Þfore he neyzyd hym ner
 And at þe laste weel & fayr
 Þe kyng hym dyyd woutē ayr
 Þenne was þ non hys pere
 But athelston hys eemes sone
 35 To make hym kȳg wolde þey nouzt schon
 To corowne hȳ w gold so clere
 Now was he kyng semely to se
 He sendes afftyr hys breþyn þre
 And gaff hem her warysoū
 40 Þe eldest broþir he made eerl of doue
 And þus þe pore man gan coue
 Lord off tour & toū
 Þat oþ broþ he made eerl of stane
 Egelond was hys name
 45 A man off gret renoū
 And gaff hym tyl hys wedd wyff
 Hys owne sustyr dame edyff
 Wiþ gret deuocyō
 Þe ferþe broþir was a clerk
 50 Mekyl he cowde off goddys werk
 Hys name it was alryke
 Cauntyrbury was vacant
 And fel ī to þat kyngƿ hand
 He gaff it hym þat wyke
 55 And made hym bisschop of þat stede
 Þat noble clerk on book cowde rede
 In þe world was non hym lyche
 Þus awaūsyd he hys broþ þorwz goddƿ ġs
 And athelston hym seluē was
 60 A good kyng & a ryche
 And he þ was kyng eerl off stane
 Ser egeland was hys name
 Was trewe as ze schal her
 Þorwz þe myzt off goddys gras

He was hyght Athelston
 The kyngys cosyn dere
 He was of the kyngys blood
 Hys eemes sone I undyrstood
 Therefore he neyghyd hym nere.
 And at the laste weel and fayr •
 The kyng hym dyyd withouten ayr.
 Thenne was ther non hys pere
 But Athelston hys eemes sone
 To make hym kyng wolde they nought schon
 To corowne hym with gold so clere.
 Now was he kyng semely to se
 He sendes afftyr hys bretheryn thre
 And gaff hem here warysoun.
 The eldest brothir he made eerl of Dovere
 And thus the pore man gan covere
 Lord off tour and toun.
 That other brother he made eerl of Stane •
 Egelond was hys name
 A man of gret renoun
 And gaff hym tyl hys weddyd wyff
 Hys owne sustyr dame Edyff
 With gret devocyoun.
 The ferthe brothir was a clerk
 Mekyl he cowde off Goddys werk.
 Hys name it was Alryke.
 Cauntyrbury was vacant
 And fel into that kyngys hand
 He gaff it hym that wyke
 And made hym bisschop of that stede
 That noble clerk on book cowde rede •
 In the world was non hym lyche.
 Thus awaunsyd he hys brother thorwgh Goddys gras
 And Athelston hym selven was
 A good kyng and a ryche. •
 And he that was [[kyng]]eerl off Stane
 Ser Egeland was hys name
 Was trewe as ye schal her.
 Thorwgh the myght off Goddys gras

65 He gat upon þe coūtas
 Twoo knaue chyldrē der
 Þ¹ on was ffyfftene wynty^r old
 Þat oþ² þryttene as men me told
 In þe world was non her per
 70 Also whyt so lylve fflour
 Red as rose off her colour
 As bryzt as blosme on brer
 Boþe þe eerl & hys wyff
 Þe kyng hem louede as hys lyff
 75 And her sonēs twoo
 And oftē syþe he gan hem calle
 Boþe to boure & to halle
 To coūsayl whēne þey scholde goo
 Þat ser wymoūd hadde gret envye
 80 Þ¹ erl off douer wytyrlye
 In herte he was full woo
 He þouzte fœr al for here sake
 FFalse lesyngf on hem to make
 To don hem brenne and sloo
 85 And þanne ser wymoūd h̄y beþouzte
 Here loue þus endure may nouzte
 Þorwz wurd oure werk may spryngē
 He bad hys men makē hem zar
 Unto londone wolde he far
 90 To speke wiþ þe kyngē
 Whenne þat he to londone come
 He mette w̄ þe kyng ful sone
 He sayde welcome my derelyng
 Þe kyng hym fraynyd soone anon
 95 Be what way he hadde igon
 Wiþ outē ony dwellyng
 Come þou ouzt be cauntyrbery
 Þer þe clerkf syngē mery
 Bothe erly & late
 100 Hou faryth þat noble clerk
 Þat mekyl can on goddys werk
 Knowest þou ouzt hys state
 And come þou ouzt be þe eerl off stane

He gat upon the countas
 Twoo knave chyldren der.
 That on was ffyfftene wynty^r old
 That other thryttene as men me told:
 In the world was non her per
 Also whyt so lylve fflour
 Red as rose off her colour
 As bryght as blosme on brer.
 Bothe the eerl and hys wyff
 The kyng hem lovede as hys lyff
 And her sonēs twoo;
 And often sythe he gan hem calle
 Bothe to boure and to halle •
 To counsayl whenne they scholde goo.
 Therat ser Wymound hadde gret envye
 That eerl off Dover wytyrlye.
 In herte he was full woo.
 He thoughte [[for]] al for here sake
 FFalse lesyngys on hem to make
 To don hem brenne and sloo. •
 And thanne ser Wymound hym bethoughte
 "Here love thus endure may noughte
 Thorwgh wurd oure werk may spryngē." •
 He bad hys men maken hem yar
 Unto Londone wolde he far
 To speke with the kyngē.
 Whenne that he to Londone come
 He mette with the kyng ful sone.
 He sayde "welcome my derelyng."
 The kyng hym fraynyd soone anon
 Be what way he hadde igon
 Withouten ony dwellyng.
 "Come thou ought be Cauntyrbery
 Ther the clerkys syngen mery
 Bothe erly and late?
 Hou faryth that noble clerk
 That mekyl can on Goddys werk? •
 Knowest thou ought hys state?
 And come thou ought be the eerl off Stane

	þat wurþy lord ī hys wane		That wurthy lord in hys wane?
105	Wente þou ouȝt þat gate		Wente thou ought that gate
	Hou fares þat noble knyȝt		Hou fares that noble knyght
	And hys sones fayr & bryȝt		And hys sones fayr and bryght
	My sustyr ȝiff þat þou wate		My sustyr yiff that thou wate?"
	Ser þāne he sayde wiþ outē les		"Ser " thanne he sayde " withouten les
110	Be cauntyrbery my way I ches		Be Cauntyrbery my way I ches
	Þer spak I wiþ þat dere		Ther spak I with that dere.
	Ryȝt weel he gretes þee þ noble clerk		Ryght weel [[he]] gretes thee that noble clerk
	Þ mykyl can off goddys werk		That mykyl can off Goddys werk
	In þe world is non hys per		In the world is non hys pere.
115	And also be stane my way I drowȝ		And also be Stane my way I drowgh
	Wiþ egeland I spak I nowȝ		With Egeland I spak inough
	And w̄ þe coūtesse so clere		And with the countesse so clere.
	Þey fare weel is nouȝt to layne		They fare weel is nought to layne
	And boþe her sones þe kyng was fayne		And bothe her sones." The kyng was fayne
120	And ī his herte made glad chere		And in his herte made glad chere.
	Sere kyng he sayde ȝiff it be þi wille		"Sere kyng" he sayde "yiff it be thi wille
	To chaūbyr þ þou woldest wendē tylle		To chaumbyr that thou woldest wenden tylle
	Coūsayl for to her		Counsayl for to her
	I schal þe telle a swete tydande		I schal thee telle a swete tydande
125	Þ comē neuē non swyche ī þis lande		Ther comen nevere non swyche in this lande
	Off all þis hūdryd ȝer		Off all this hundryd yer."
	Þe kyngȝ herte þan was ful woo		The kyngys herte than was ful woo
	Wiþ þat traytō for to goo		With that traytour for to goo
	Þey wente boþe forþ ī ffer		They wente bothe forth in ffer
130	And whēne þ þey wer þe chaūbyr w̄ inne		And whenne that they wer the chaumbyr withinne
	FFalse lesyngȝ he gan begynne		FFalse lesyngys he gan begynne
	On hys weddyd broþ der		On hys weddyd brother der.
	Ser kyng he sayde woo wer me		"Ser kyng " he sayde "woo wer me
	Ded þat I scholde see þe		Ded that I scholde see the
135	So moot I haue my lyff		So moot I have my lyff!
	FFor by hym þ al þis worl wan		FFor by hym that al this worl • wan
	Þou hast makyd me a man		Thou hast makyd me a man
	And I holpe me ffor to þryff		And iholpe me ffor to thryff.
	FFor ī þy land ser is a fals traitō		FFor in thy land ser is a fals traitour. •
140	He wole doo þe mykyl dyshonour		He wole doo thee mykyl dyshonour
	And brynge þe on lyue		And brynge thee on lyve.
	He wole deposē þe slyly		He wole deposen • thee slyly

Sodaynly þan schalt þou dy
 Be crystys woūdys ffyue
 145 Þenne sayde þe kyng so moot þ̄^u the
 Knowe I þat man & I hym see
 His name þou me telle
 Nay says þat traitō^r þ̄ⁱ wole I nouȝt
 FFor al þe gold þ̄ⁱ eūe was wrouȝt
 150 Be masse book & belle
 But ȝiff þou me þy trowþe wil ply ȝt
 Þat þ̄^u neūe bewr þe knyȝt
 Þat þe þe tale schal telle
 Þāne þe kyng his hand up rauȝte
 155 Þat ffalse man his trowþe be tauȝte
 He was a deuyll off helle
 Ser kyng he sayde þou madyst me knyȝt
 And now þou hast þy trowþe me plyȝt
 Our coūsayl for to layne
 160 Sertaynly it is non oþir
 But egelane þy weddyd broþir
 He wolde þ̄ⁱ þou wer slayne
 He dos þy sustyr to undyrstande
 He wole be kyng off þy lande
 165 And þus he be gynnes her trayne
 He wole þe poysōū ryȝt slyly
 Sodaynly þāne schalt þou dy
 Be hym þ̄ⁱ suffryd payne
 Þanne swoor þe kȝg be cros & roode
 170 Meete ne drynk schal do me goode
 Tyl þat he be dede
 Boþe he & hys wyff hys soones twoo
 Schole þey neūe be no moo
 In yngelond on þat stede
 175 Nay says þe traytō^r so moot I the
 Ded wole I nouȝt my broþ̄^r se
 But do þy beste rede
 No lenger þer þen wolde he lende
 He takes hys leue to doue gan wende
 180 God geue hym schame & dede
 Now is þ̄ⁱ traytō^r hom I went

Sodaynly than schalt thou dy
 Be Crystys woundys ffyve!" •
 Thenne sayde the kyng "So moot thou the •
 Knowe I that man and I hym see?
 His name thou me telle."
 "Nay " says that traitour "that wole I nought
 FFor al the gold that evere was wrought
 Be masse book and belle •
 But yiff thou me thy trowthe wil plyght
 That thou schalt nevere bewreye the knyght
 That thee the tale schal telle."
 Thanne the kyng his hand up raughte •
 That ffalse man his trowthe betaughte
 He was a devyl off helle!
 "Ser kyng " he sayde " thou madyst me knyght
 And now thou hast thy trowthe me plyght
 Our counsayl for to layne
 Sertaynly it is non othir
 But Egelane thy weddyd brothir
 He wolde that thou wer slayne;
 He dos thy sustyr to undyrstande
 He wole be kyng off thy lande
 And thus he begynnes her trayne.
 He wole thee poysoun ryght slyly
 Sodaynly thanne schalt thou dy
 Be hym that suffryd payne."
 Thanne swoor the kyng be cros and roode:
 "Meete ne drynk schal do me goode
 Tyl that he be dede
 Bothe he and hys wyff hys soones twoo
 Schole they nevere be no moo
 In Yngelond on that stede."
 "Nay " says the traytour "so moot I the
 Ded wole I nought my brother se
 But do thy beste rede."
 No lenger ther then wolde he lende
 He takes hys leve to Dovere gan wende .
 God geve hym schame and dede!
 Now is that traytour hom iwent.

A messanġ was afftyr sent
 To speke w̄ þe kyng
 I wene he bar his owne name
 185 He was hotē athelstane
 He was fōudelyng
 Þe lettrys wer I maad fullyche þa
 Un to stane for to ffar
 Wiþoutē ony dwellyng
 190 To ffette þe eerl & his sones twoo
 And þe coūtasse alsoo
 Dame edyue þat swete þyng
 And ī þe lettre ȝit was it tolde
 Þ̄ þe kyng þe eerlys sones wolde
 195 Make hem boþe knyȝt
 And þ̄ to his seel he sette
 Þe messanġ wolde nouȝt lette
 Þe way he rydes ful ryȝt
 Þe messanġ þe noble man
 200 Takes hys hors & forþ he wan
 And hyes a ful good spede
 Þe eerl ī hys halle he fande
 He took hym þe lettr ī his hande
 A non he bad hym rede
 205 Ser he sayde al so swyþe
 Þis lettr ouȝte to make þe blyþe
 Þ̄ too þou take good hede
 Þe kyng wole for þe cūtas sake
 Boþe þy sones knyȝtes make
 210 To london I rede þe spede
 Þe kyng wole for þe cūtas sake
 Boþe þy sones knyȝt̄f make
 Þe blyþer þou may be
 Þy ffayr wyff w̄ þe þou bryng
 215 And þ̄ be ryȝt no lettyng
 Þat syȝte þat sche may see
 Þenne sayde þat eerl w̄ herte mylde
 My wyff goþ ryȝt gret w̄ chylde
 And for þynkes me
 220 Sche may nouȝt out off chaūbyr wyn

A messenger was afftyr sent
 To speke with the kyng.
 I wene he bar his owne name
 He was hoten Athelstane •
 He was foundelyng.
 The lettrys wer imaad fullyche thar
 Unto Stane for to ffar
 Withouten ony dwellyng
 To ffette the eerl and his sones twoo
 And the countasse alsoo
 Dame Edyve that swete thyng.
 And in the lettre yit was it tolde
 That the kyng the eerlys sones wolde
 Make hem bothe knight •
 And therto his seel he sette.
 The messenger wolde nought lette
 The way he rydes ful ryght.
 The messenger the noble man
 Takes hys hors and forth he wan
 And hyes a ful good spede.
 The eerl in hys halle he fande
 He took hym the lettr in his hande
 Anon he bad hym rede
 "Ser " he sayde also swythe
 "This lettr oughte to make thee blythe
 Thertoo thou take good hede.
 Þe kyng wole for the cuntas sake
 Bothe thy sones knyghtes make
 To London I rede thee spede.
 The kyng wole for the cuntas sake
 Bothe thy sones knyghtes make
 The blyther thou may be.
 Thy ffayr wyff with thee thou bryng
 And ther be ryght no lettyng
 That syghte that sche may see."
 Thenne sayde that eerl with herte mylde
 "My wyff goth ryght gret with chylde
 And forthynkes me
 Sche may nought out off chaumbyr wyn

To speke ¹w non ende off her kyn
 Tyl sche delyuyd be
 But ī to chaūbyr þey gūne wende
 To rede þe lettrys before ¹þ hende
 225 And tydyngʃ tolde her soone
 Þenne sayde þe cūtasse so moot the
 I wil nouȝt lette tyl I ¹þe be
 To morwē or it be noone
 To see hem knyȝtʃ my sones ffre
 230 I wole nouȝt lette tyl I ¹þer be
 I schal no lenger dwelle
 Cryst for ȝelde my lord þe kyng
¹þ has graūtyd hem her dubbyng
 Myn herte is gladyd welle
 235 Þe eerl hys men bad make hem ȝar
 He & hys wyff forþ gūne þey far
 To london ffaste þey wente
 At westemynstyr was þe kyngʃ wone
 Þer þey mette ¹w athelstone
 240 Þat afftyr hem hadde sente
 Þe goode eerl soone was hent
 And fetyd faste vrayment
 & hys sones twoo
 FFul lowde þe cōūtasse gan to crye
 245 And sayde goode broþir mercy
 Why wole ȝe us sloo
 What haue we a ȝens ȝow done
 Þat ȝe wole haue us ded so soone
 Me þynkiþ ȝe arn our ffoo
 250 Þe kyng as wood ferde ī þat stede
 He garte hys to ¹psou lede
 In herte he was ful woo
 Þenne a squyer was þe cōūtasses ffrende
 To þe qwene he gan wende
 255 And tydyngʃ tolde her soone
 Gerlondes off chyryes off sche caste
 In to þe halle sche come at þe laste
 Longe or it wer noone
 Ser kyng I am before þe come

To speke with non ende off her kyn
 Tyl sche delyveryd be."
 But into chaumbyr they gunne wende
 To rede the lettrys before that hende
 And tydyngys tolde her soone.
 Thenne sayde the cuntasse "So moot I the
 I wil nought lette tyl I there be
 Tomorwen or it be noone.
 To see hem knyghtes my sones ffre
 I wole nought lette tyl I ther be
 I schal no lenger dwelle.
 Cryst foryelde my lord the kyng
 That has grauntyd hem her dubbyng
 Myn herte is gladyd welle."
 The eerl hys men bad make hem yar
 He and hys wyff forth gunne they far
 To London ffaste they wente.
 At Westemynstyr • was the kyngys wone
 Ther they mette with Athelstone
 That afftyr hem hadde sente.
 The goode eerl soone was hent
 And feteryd faste verrayment
 And hys sones twoo. •
 FFul lowde the countasse gan to crye
 And sayde "goode brothir mercy!
 Why wole ye us sloo?
 What have we ayens yow done
 That ye wole have us ded so soone?
 Me thynkith ye arn our ffoo."
 The kyng as wood ferde • in that stede
 He garte hys sustyr to presoun lede
 In herte he was ful woo.
 Thenne a squyer was the countasses ffrende
 To the qwene he gan wende
 And tydyngys tolde her soone.
 Gerlondes off chyryes off sche caste •
 Into the halle sche come at the laste
 Longe or it wer noone.
 "Ser kyng I am before thee come

<p>260 Wiþ a chyld douȝtyr or a sone Graūte me my bone My broþir & sustyr þ̄ I may borwe Tyl þe nexte day at morwe Out off her paynys stronge</p> <p>265 Þat we mowe wete be comoū sent In þe playne playne parlement Dame he sayde goo ffro me Þy bone schal nouȝt I grauntyd be I doo þe to undyrstande</p> <p>270 FFor be hym þat weres þe corowne off þorn Þey schole be drawē & hangyd to morn Ȝyff I be kyng off lande And whēne þe qwene þese w̄des herde As sche hadde be betē wiþ ȝerde</p> <p>275 Þe teeres sche leet doū falle Sertaynly as I ȝow telle On her bare knees doū sche felle And prayde ȝit for hem alle A dame he sayde verrayment</p> <p>280 Hast þou broke my comaūdemēt Abyyd ful dere þou schalle Wiþ hys ffoot he wolde nouȝt wonde He slowȝ þe chyld ryght ī her wombe Sche swownyd a monges hem alle</p> <p>285 Laddys & maydenys þat þer were Þe qwene to here chaumbyr bere And þer was dool I nowgh Soone w̄ Inne a lytyl spase A knaue chyld I born þ̄ wase</p> <p>290 As bryȝt as blosme on bowȝ He was boþe whyt & red Off þat dynt was he ded Hys owne fadyr hym slowȝ Þus may a traytō baret rayse</p> <p>295 And make manye men ful euele atayse Hym selff nouȝt afftyr it lowȝ But ȝit þe qwene as ȝe schole here Sche callyd upon a messangere</p>	<p>With a chyld doughtyr or a sone. Graunte me my bone My brothir and sustyr that I may borwe Tyl the nexte day at morwe Out off her paynys stronge That we mowe wete be comoun sent In the playne parlement." • "Dame " he sayde "goo ffro me! Thy bone schal nought igranutyd be I doo thee to undyrstande. FFor be hym that weres the corowne off thorn They schole be drawn and hangyd tomorn Yyff I be kyng off lande!" And whenne the qwene these wurdes herde As sche hadde be beten with yerde The teeres sche leet doun falle. Sertaynly as I yow telle On her bare knees doun sche felle And prayde yit for hem alle. "A dame " he sayde "verrayment Hast thou broke my comaundement Abyyd • ful dere thou schalle." With hys ffoot he wolde nought wonde He slowgh the chyld ryght in her wombe • Sche swownyd amonges hem alle. Laddys and maydenys that ther were The qwene to here chaumbyr bere And ther was dool inowgh. Soone withinne a lytyl spase A knave chyld iborn ther wase As bryght as blosme on bowgh. • He was bothe whyt and red • Off that dynt was he ded Hys owne fadyr hym slowgh! Thus may a traytour baret • rayse And make manye men ful evele at ayse Hymselff nought afftyr it lowgh. But yit the qwene as ye schole here Sche callyd upon a messangere •</p>
--	---

	Bad hym a lettr ffonge	Bad hym a lettr ffonge.
300	And bad hym wende to cauntyrbery þer þe clerkys syngē mery Bo þe masse and euensonge Pis lettre whan þou þe bysschop take And praye hym for goddys sake	And bad hym wende to Cauntyrbery Ther the clerkys syngen mery Bo the masse and evensonge. "This lettre [[whan]] • thou the bysschop take And praye hym for Goddys sake
305	Come borewe hem out off her bande He wole doo more for hym I wene Þāne for me þouȝ I be qwene I doo þe to undyrstande An eerldom ī spayne I haue of land	Come borewe hem out off her bande. He wole doo more for hym I wene Thanne for me though I be qwene I doo thee to undyrstande. An eerldom in Spayne I have of land •
310	Al I sese ī to þyn hand Trewely as I þe hyȝt An hūdryd besaūtys off gold red Þou may saue hem from þe ded Ȝiff þat þin hors be wyȝt	Al I sese into thyn hand Trewely as I thee hyght An hundryd besauntys • off gold red. Thou may save hem from the ded Yiff that thin hors be wyght."
315	Madame brouke weel þy moregeue Also longe as þou may leue Þ̄ to haue I no ryȝt But off þy gold & off þy ffee Cryst ī heuene ffor ȝelde it þe	"Madame brouke weel thy moregeve • Also longe as thou may leve. Therto have I no ryght. But off thy gold and off thy ffee Cryst in hevene fforyelde it thee
320	I wole be þer to nyȝt Madame þrytty myles off hard way I haue redē siþ it was day FFul sore I gan me swynke And for to ryde now ffyue & twenti þ̄too	I wole be ther tonyght. Madame thrytty myles off hard way I have reden sith it was day. FFul sore I gan me swynke And for to ryde now ffyve and twenti thertoo •
325	An hard þyng it were to doo FForso þe ryȝt as me þynke Madame it is ner hande passyd þ̄me And me behoues al for to dyne Boþe wyn & ale to drynke	An hard thyng it were to doo FForso the ryght as me thynke. Madame it is ner hande passyd prime • And me behoves al for to dyne Bothe wyn and ale to drynke.
330	Wēne I haue dynyd þēne wole I fare God may couē hem off her care Or þat I slepe a wynke Whenne he hadde dynyd he wēte his way Also faste as þat he may	Whenne I have dynyd thenne wole I fare God may covere hem off her care Or that I slepe a wynke." Whenne he hadde dynyd he wente his way Also faste as that he may
335	He rod be charynge cros And entryd ī to ffilete strete And seþþyn þorwȝ londone I yow hete	He rod be Charynge Cros • And entryd into Flete Strete • And sethyn thorwgh Londone I yow hete

Up on a noble hors
 Þe messanġ þat noble man
 340 On loūdōne brygge sone he wan
 FFor his trauayle he hadde no los
 From stone ī to steppyngē bourne
 Forsoþe his way nolde he nouȝt tourne
 Sparyd he nouȝt for myre ne mos
 345 And þus hys way wendes he
 FFro osprynge to þe blee
 Þēne myȝte he see þe toū
 Off cauntyrbery þat noble wyke
 Þ In lay þat bysschop ryke
 350 Þat lord off gret renoū
 And whenne þey rūggē undern belle
 He was rod ī londone as I ȝow telle
 He was non er redy
 And ȝit to cauntyrbery he wan
 355 Longe or euensong be gan
 He rod mylys ffyffty
 Þe messanġ no þyng abod
 In to þe palays forþ he rod
 Þer þat þe bysschop was inne
 360 Ryght welcome was þe messenger
 Þat was come ffrō þe qwene so cleer
 Was off so noble kynne
 He took hym a lettr ful good speed
 & sayde ser bysschop haue þis & reed
 365 And bad hym come wiþ hym
 Or he þe lettre hadde halff I redde
 FFor dool hym þouȝte hys herte bledde
 Þe teeres ffyl ouyr hys chyn
 Þe bysschop bad sadele hys palfray
 370 Also ffaste as þay may
 Bydde my men make hem ȝar
 & wendes before þe bysschop dede say
 To my mañes ī þe way
 FFor no þyng þat ȝe spare
 375 And loke at ylke ffyue mylys ende
 A ffresch hors þat I ffynde

Upon a noble hors.
 The messenger that noble man
 On Loundone Brygge sone he wan •
 FFor his travayle he hadde no los
 From Stone into Steppyngē Bourne •
 Forsothe his way nolde he nought tourne
 Sparyd he nought • for myre ne mos.
 And thus hys way wendes he
 FFro Osprynge to the Blee. •
 Thenne myghte he see the toun
 Off Cauntyrbery that noble wyke
 Therin lay that bysschop ryke
 That lord off gret renoun.
 And whenne they runggen undern belle
 He [[was]]|rod| • in Londone as I yow telle
 He was non er redy
 And yit to Cauntyrbery he wan
 Longe or evensong began
 He rod mylys ffyffty.
 Þe messenger nothyng abod
 Into the palays forth he rod
 Ther that the bysschop was inne.
 Ryght welcome was the messenger
 That was come ffrom the qwene so cleer
 Was off so noble kynne.
 He took hym a lettr ful good speed
 And sayde "Ser bysschop have this and reed"
 And bad hym come with hym.
 Or he the lettre hadde halff iredde
 FFor dool hym thoughte hys herte bledde
 The teeres ffyl ovyr hys chyn.
 The bysschop bad sadele hys palfray: •
 "Also ffaste as thay may
 Bydde my men make hem yare
 And wendes before" the bysschop dede say
 "To my maneres in the way
 FFor nothyng that ye spare
 And loke at ylke ffyve mylys ende
 A ffresch hors that I ffynde

Schod & no þyng bare
 Blyþe schal I neūe be
 Tyl I my weddyd broþ see
 380 To keūe hym out off care
 On nyne palfrays þe bysschop sprong
 Ar it was day from euensong
 In romaūce as we rede
 Sertaynly as I 3ow telle
 385 On londone brygge ded doū felle
 Þe messanġes stede
 Allas he sayde þat I was born
 Now is my goode hors for lorn
 Was good at ylke a nede
 390 3istryday upon þe groūde
 He was wurþ a hūdryd poūde
 Ony kyng to lede
 Þenne be spak þe erchebysschop
 Oure gostly fadyr undyr god
 395 Unto þe messanġe
 Lat be þy menyng off þy stede
 And þynk upon our mykyl nede
 Þe whylys þat we ben here
 FFor 3iff þat I may my broþ borwe
 400 And bryngē hym out off mekyl sorwe
 Þou may make glad cher
 And þy warysoū I schal þe geue
 And god haue grauntyd þe to leue
 Unto an hūdryd 3ere
 405 Þe bysschop þenne nou3t ne bod
 He took hys hors & forþ he rod
 In to westemynstyr so ly3t
 Þe messanġ on his ffoot alsoo
 Wiþ þe bysschop come no moo
 410 Neþ squyer ne kny3t
 Upon þe morwē þe kyng a ros
 And takes þe way to þe kyrke he gos
 As man off mekyl my3t
 Wiþ hym wente boþe preest & clerk
 415 Þat mykyl cowde of goddys werk

Schod and nothyng bare
 Blythe schal I nevere be
 Tyl I my weddyd brother see
 To kevere hym out off care."
 On nyne palfrays the bysschop sprong
 Ar it was day from evensong
 In romaunce as we rede. •
 Sertaynly as I yow telle
 On Londone Brygge ded doun felle
 The messangeres stede.
 "Allas " he sayde " that I was born!
 Now is my goode hors forlorn
 Was good at ylke a nede
 Yistryday upon the grounde
 He was wurth a hundryd pounce •
 Ony kyng to lede."
 Thenne bespak the erchebysschop
 Oure gostly fadyr undyr God •
 Unto the messangere
 "Lat be thy menyng off thy stede
 And think upon our mykyl nede
 The whylys that we ben here
 FFor yiff that I may my brother borwe
 And bryngen hym out off mekyl sorwe
 Thou may make glad chere
 And thy warysoun I schal thee geve
 And God have grauntyd thee to leve •
 Unto an hundryd yere."
 The bysschop thenne nought ne bod
 He took hys hors and forth he rod
 Into Westemynstyr so lyght •
 The messenger on his ffoot alsoo
 With the bysschop come no moo
 Nether squyer ne knyght.
 Upon the morwen the kyng aros
 And takes the way to the kyrke he gos
 As man off mekyl myght.
 With hym wente bothe preest and clerk
 That mykyl cowde of Goddys werk

To praye god for þe ryȝt
 Whenne þat he to þe kyrke com
 To ffore þe rode he knelyd a non
 And on hys knees he ffelle
 420 God þat syt ī trynyte
 A bone þat þou graūte me
 Lord as þou harewyd helle
 Gyltles men þat ȝiff þay ~~ne~~ be
 Þat are in my presoū ffree
 425 FFor cursyd þere to ȝelle
 Off þe gylt & þay be clene
 Leue it moot on hem be sene
 Þat garte hem þere to dwelle
 And whenne he hadde maad his þyer
 430 He lokyd up īn to þe qweer
 Þe erchebysschop sawȝ he stande
 He was for wondryd off þat caas
 And to hym he wente a pas
 And took hym be þe hande
 435 Welcome he sayde þou erchebysschop
 Oure gostly fadyr undyr god
 He swoor be god leuande
 Weddyd broþ weel moot þou spede
 FFor I hadde neū so mekyl nede
 440 Siþ I took cros on hande
 Goode weddyd broþ now fne þy rede
 Doo nouȝt þyn owne blood to dede
 But ȝiff it wurþy wer
 FFor hym þ̄ weres þe corowne off þorn
 445 Lat me borwe hem tyl to morn
 Þat me mowe enquer
 And wetē alle be comoū asent
 In þe playne plement
 Who is wurþy be schent
 450 And but ȝiff ȝe wole graūte my bone
 It schal us rewe boþe or none
 Be god þat alle þyng lent
 Þanne þe kyng wax wroþ as wynde
 A wodere man myȝte no mā fynde

To praye God for the ryght .
 Whenne that he to the kyrke com
 Toffore the rode he knelyd anon
 And on hys knees he ffelle:
 "God that syt in trynyte
 A bone that thou graunte me
 Lord as thou harewyd helle
 Gyltles men [[that]]| yiff| thay [[ne]]|be|
 That are in my presoun ffree
 Forcursyd there to yelle
 Off the gylt and thay be clene
 Leve it moot on hem be sene
 That garte hem there to dwelle."
 And whenne he hadde maad his prayer
 He lokyd up into the qweer
 The erchebysschop sawgh he stande.
 He was forwondryd off that caas
 And to hym he wente apas
 And took hym be the hande.
 "Welcome " he sayde " thou erchebysschop
 Oure gostly fadyr undyr God."
 He swoor be God levande •
 "Weddyd brother weel moot thou spede
 FFor I hadde nevere so mekyl nede
 Sith I took cros on hande.
 Goode weddyd brother now turne thy rede
 Doo nought thyn owne blood to dede
 But yiff it wurthy wer.
 FFor hym that weres the corowne off thorn •
 Lat me borwe hem tyl tomorn
 That me mowe enquer
 And weten alle be comoun asent
 In the playne parlement •
 Who is wurthy be schent.
 And but yiff ye wole graunte my bone
 It schal us rewe bothe or none
 Be God that alle thyng lent."
 Thanne the kyng wax wroth as wynde
 A wodere man myghte no man fynde

<p>455 Þan he be gan to bee He swoor be oþis sūne & mone Þey scholē be drawē & hongyd or none Wiþ eyen þou schalt see Lay doū þy cros & þy staff</p> <p>460 Þy mytyr & þy ryng þ̇ I þe gaff Out off my land þou fflee Hyȝe þe faste out off my syȝt Wher I þe mete þy deþ is dyȝt Non oþir þen schal it bee</p> <p>465 Þenne be spak þat erchebysschop Our gostly fadyr undyr god Smertly to þe kyng Weel I wot þat þou me gaff Boþe þe cros & þe staff</p> <p>470 Þe mytyr and eke þe ryng My bysschopryche þou reues me And crystyndom forbede I þe Preest schal þ̇ non syngge Neyþ̇ maydyn chyld ne knaue</p> <p>475 Crystyndom schal þ̇ non haue To care I schal þe brynge I schal gare crye þorwȝ ylke a toū Þat kyrkys schole be brokē doū And stokē agayn wi þ̇ þorn</p> <p>480 And þou schalt lygge ī an old dyke As it wer an heretyke Allas þat þou were born ȝiff þou be ded þat I may see Asoylyd schalt þou neūe bee</p> <p>485 Þanne is þy soule ī sorwe And I schal wende ī uncouþ And gete me stronge men of hond My broþir ȝit schal I borwe I schal brynge upon þy lond</p> <p>490 Hūȝyr & þyrst ful strong Cold drouȝþe and sorwe I schal nouȝt leue on þy lond Wurþ þe gloues on þy hond</p>	<p>Than he began to bee He swoor othis be sunne and mone • "They scholen be drawn and hongyd or none With eyen thou schalt see! Lay down thy cros and thy staff Thy mytyr and thy ryng that I thee gaff Out off my land thou fflee! Hyghe thee faste out off my syght! Wher I thee mete thy deth is dyght Non othir then schal it bee!"</p> <p>Thenne bespak that erchebysschop Our gostly fadyr undyr God • Smertly to the kyng: "Weel I wot that thou me gaff • Bothe the cros and the staff The mytyr and eke the ryng My bysschopryche thou reves me And Crystyndom forbede I thee. • Preest schal ther non syngge Neyther maydyn chyld ne knave Crystyndom schal ther non have To care I schal thee brynge. I schal gare crye thorwgh ylke a toun That kyrkys schole be broken down And stoken agayn with thorn. And thou schalt lygge in an old dyke As it wer an heretyke • Allas that thou were born! Yiff thou be ded that I may see Asoylyd schalt thou nevere bee Thanne is thy soule in sorwe. And I schal wende in uncouth lond • And gete me stronge men of hond My brothir yit schal I borwe. I schal brynge upon thy lond Hungyr and thyrst ful strong Cold drougthe and sorwe I schal nought leue on thy lond Wurth the gloves on thy hond</p>
---	--

	To begge ne to borwe	To begge ne to borwe."
495	Ʒe bysschop has his leue tan	The bysschop has his leve tan.
	By þat his men wer comē ylkan	By that his men wer comen ylkan
	Ʒey saydē ser haue good day	They sayden "Ser have good day."
	He entryd ī to flete strete	He entryd into Flete Strete
	Wiþ lordys off yngelond gan he mete	With lordys off Yngelond gan he mete •
500	Up on a nobyl aray	Upon a nobyl aray. •
	On her knees þey kneledē adoū	On her knees they kneleden adoun
	And praydē hym off his benysou	And prayden hym off his benysoun
	He nykkyd hem wiþ nay	He nykkyd hem with nay. •
	Neyþ off cros neyþ off ryng	Neyther off cros neyther off ryng
505	Hadde þey non kyns wetyng	Hadde they non kyns wetyng
	And þanne a knyzt gan say	And thanne a knyght gan say.
	A knyzt þanne spak w̄ mylde voys	A knyght thanne spak with mylde voys:
	Ser where is þy ryng wher is þy croys	"Ser where is thy ryng? Wher is thy croys?"
	Is it ffro þe tan	Is it ffro thee tan?"
510	Þanne he sayde ʒoure cursyd kyng	Thanne he sayde: "Youre cursyd kyng
	Hap me refft off al my þyng	Hath me refft off al my thyng
	And off al my worldly wan	And off al my worldly wan
	And I haue entyrdytyd yngelond	And I have entyrdytyd Yngelond:
	Þ schal no preest synge masse w̄ hond	Ther schal no preest synge masse with hond
515	Chyld schal be crystenyd non	Chyld schal be crystenyd non
	But ʒiff he graunte me þat knyzt	But yiff he graunte me that knyght
	His wyff & chyldryn fayr & bryzt	His wyff and chyldryn fayr and bryght
	He wolde w̄ wrong hem slon	He wolde with wrong hem slon."
	Ʒe knyzt sayde bysschop t̄ne agayn	The knyght sayde: "Bysschop turne agayn
520	Off þy body we are ful fayn	Off thy body we are ful fayn
	By broþir ʒit schole we borwe	Thy brothir yit schole we borwe.
	And but he graūte us oure bone	And but he graunte us oure bone
	Hys p̄sou schal be brokē soone	Hys presoun schal be broken soone
	Hym selff to mekyl sorwe	Hymselff to mekyl sorwe.
525	We schole drawe doū boþe halle & boures	We schole drawe down bothe halle and boures
	Boþe hys castelles & hys toures	Bothe hys castelles and hys toures
	Ʒey schole lygge lowe & holewe	They schole lygge lowe and holewe.
	Ʒouʒ he be kyng & wer þe corown	Though he be kyng and wer the corown
	We scholē hym sette ī a deep dūioū	We scholen hym sette in a deep dunjoun
530	Oure crystyndom we wole folewe	Oure Crystyndom we wole folewe."
	Þāne as þey spokē off þis þyng	Thanne as they spoken off this thyng
	Þ comē twoo knyztʒ ffrom þe kyng	Ther comen twoo knyghtes ffrom the kyng

And saydē bysschop abyde
 And haue þy cros & þy ryng
 535 And welcome whyl þ̄ þou wylt lyng
 It is nouȝt for to hyde
 Her he graūtys þe þe knyȝt
 Hys wyff & chyldryn fayr & bryȝt
 A gayn I rede þou ryde
 540 He prayes þe þ̄ charyte
 Þat he myȝte asoylyd be
 And yngelond long & wyde
 Her off þe bysschop was fful ffayn
 And t̄nys hys brydyl & wēdes agayn
 545 Baroūs gūne wiþ hym ryde
 Un to þe brokene cros off ston
 Þedyr com þe kyng ful soone a non
 And þere he gan abyde
 Up on hys knees he knelyd a doū
 550 And þyde þe bysschop off benysou
 And he gaff hym þat tyde
 Wiþ holy watyr & orysoū
 He asoylyd þe kyng þ̄ weryd þe corou
 And yngelond long & wyde
 555 Þenne sayde þe kyng a non ryȝt
 Her I graūte þe þat knyȝt
 And hys sones ffree
 And my sustyr hende ī halle
 Þou hast sauȝd her lyuys alle
 560 I blessyd moot þou bee
 Þenne sayde þe bysschop al so soone
 And I schal geuē swylke a dome
 Wiþ eyen þat þou schalt see
 Ȝiff þay be gylty off þat dede
 565 Sorrere þe doome þay may drede
 Þan schewe her schame to me
 Whāne þe bysschop hadde sayd soo
 A gret ffyr was maad ryȝt þoo
 In romaūce as we rede
 570 It was set þat men myȝte knawe
 Nyne plowȝ lengþe on rawe

And sayden: "Bysschop abyde
 And have thy cros and thy ryng
 And welcome whyl that thou wylt lyng
 It is nought for to hyde.
 Her he grauntys thee the knyght
 Hys wyff and chyldryn fayr and bryght •
 Agayn I rede thou ryde.
 He prayes thee pur charyte
 That he myghte asoylyd be
 And Yngelond long and wyde."
 Heroff the bysschop was fful ffayn
 And turnys hys brydyl and wendes agayn
 Barouns gunne with hym ryde
 Unto the Brokene Cros off ston •
 Thedyr com the kyng ful soone anon
 And there he gan abyde.
 Upon hys knees he knelyd adoun •
 And prayde the bysschop off benysoun
 And he gaff hym that tyde.
 With holy watyr and orysoun
 He asoylyd the kyng that weryd the coroun
 And Yngelond long and wyde.
 Thenne sayde the kyng anon ryght:
 "Her I graunte thee that knyght
 And hys sones ffree
 And my sustyr hende in halle.
 Thou hast savyd her lyvys alle
 I blessyd moot thou bee."
 Thenne sayde the bysschop also soone:
 "And I schal geven swylke a dome
 With eyen that thou schalt see!
 Yiff thay be gylty off that dede
 Sorrere the doome thay may drede
 Than schewe her schame to me."
 Whanne the bysschop hadde sayd soo
 A gret ffyr was maad ryght thoo
 In romaunce as we rede
 It was set that men myghte knawe
 Nyne • plow gh lengthe on rawe •

	As red as ony glede	As red as ony glede.
	Þanne sayde þe kyng what may þis mene	Thanne sayde the kyng: "What may this mene?"
	Ser off gylt & þay be clene	"Ser off gylt and thay be clene
575	Þis doom hem þar nouȝt drede	This doom hem thar nought drede."
	Þāne sayde þe good kyng athelston	Thanne sayde the good kyng Athelston: •
	An hard doome now is þis on	"An hard doome now is this on
	God graūte us alle weel to spede	God graunte us alle weel to spede."
	Þey fettē forþ ser egelan	They fetten forth ser Egelan
580	A trewer eerl was þ̄ nan	A trewer eerl was ther nan
	Be fore þe ffyr so bryȝt	Before the ffyr so bryght.
	FFrom hym þey tokē þe rede scarlet	FFrom hym they token the rede scarlet •
	Boþe hosyn & schoon þ̄ werē h̄y met	Bothe hosyn and schoon that weren hym met
	Þat fel al ffor a knyȝt	That fel al ffor a knyght.
585	Nyne syþe þe bysschop halewid þe way	Nyne sythe the bysschop halewid the way •
	þ̄ his weddyd broþ̄r scholde goo þat day	That his weddyd brother scholde goo that day
	To praye god for þe ryȝt	To praye God for the ryght.
	He was unbleseschyd ffoot & hand	He was unbleseschyd ffoot and hand
	þ̄ sawȝ þe lordes off þe land	That sawgh the lordes off the land
590	And þankyȝd god off hys myȝt	And thankyd God off hys myght.
	Þey offeryȝd hym w̄ mylde chere	They offeryȝd hym with mylde chere
	Un to seynt powlys heyȝe awtere	Unto Seynt Powlys heyghe awtere
	Þat mekyl was off myȝt	That mekyl was off myght.
	Doū up on hys knees he felle	Doun upon hys knees he felle
595	And þankyȝd god þ̄ harewede helle	And thankyd God that harewede helle
	And hys modyr so bryȝt	And hys modyr so bryght.
	And ȝit þe bysschop þo gan say	And yit the bysschop tho gan say:
	Now schal þe chyldryn gon þe way	"Now schal the chyldryn gon the way •
	Þat þe fadyr ȝede	That the fadyr yede."
600	FFrom hym þey tooke þe rede scarlete	FFrom hem • they tooke the rede scarlete
	þe hosē & schoon þ̄ werē hem mete	The hosen and schoon that weren hem mete
	And al her worldly wede	And al her worldly wede.
	þe ffyr was boþe hydous & red	The ffyr was bothe hydous and red
	þe chyldryn swownyd as þey wer d	The chyldryn swownyd as they wer ded
605	þe bysschop tyl hem ȝede	The bysschop tyl hem yede
	Wiþ careful herte on hem gan look	With careful herte on hem gan look
	Be hys hand he hem up took	Be hys hand he hem up took:
	Chyldryn haue ȝe no drede	"Chyldryn have ye no drede."
	Þāne þe chyldryn stood & lowȝ	Thanne the chyldryn stood and lowgh:
610	Sere þe fyr is cold I nowȝ	"Sere the fyr is cold inough."

<p> Þorw³ out he wente a pase Þey werē unbleschyd foot & hand Þat saw³ þe lordys off þe land And þankyð god off his grace 615 Þey offeryð þāne hē w̄ mylde chere To seynt poulys þat hy³e awtere Þis myracle schewyd was þere And 3it þe bysschop efft gan say Now schal þe cou¹tasse goo þe way 620 Þer þat þe chyldryn were Þey fettē forþ þe lady mylde Sche was ful gret I gon w̄ chylde In romaūce as we rede Be fore þe fyr when þ̄ sche come 625 To ihu cryst he prayde a bone Þat leet his woūdys blede Now god lat neūe þe kyngys ffoo Quyk out off þe ffyr goo Þ̄ off hadde sche no drede 630 Whenne sche hadde maad her þyer Sche was brou³t be fore þe ffeer Þat brennyd boþe fayr & ly³t Sche wente ffro þe lengþe ī to þe þrydde Styлле sche stood þe ffyr a mydde 635 And callyd it merye & bry³t Harde schourys þenne took her stronge Boþe ī bak & eke ī wombe And siþþē it ffel at sy³t Whenne þat her paynys slakyd was 640 And sche hadde passyd þ̄ hydous pas Here nose barst on bloode Sche was unbleschyd ffoot & hand Þat saw³ þe lordys off þe land And þankyð god on rode 645 Þey comaundyð men her away to drawe As it was þe landys lawe And ladyys þāne tyl her 3ode Sche knelyd doū upon þe groūð And þer was born seynt edemoūd </p>	<p> Thorwghout they wente apase. • They weren unbleschyd foot and hand That sawgh the lordys off the land And thankyd God off his grace. They offeryd [[thanne]] hem with mylde chere To Seynt Poulys that hyghe awtere This myracle • schewyd was there. And yit the bysschop efft gan say: "Now schal the countasse goo the way Ther that the chyldryn were." They fetten forth the lady mylde Sche was ful gret igoun with chylde In romaunce as we rede Before the fyr when that sche come To Jesu Cryst he prayde a bone That leet his woundys blede: "Now God lat nevere the kyngys ffoo Quyk out off the ffyr goo." Theroff hadde sche no drede. Whenne sche hadde maad her prayer Sche was brought before the ffeer That brennyd bo the fayr and lyght. Sche wente ffro the lengthe into the thrydde Styлле sche stood the ffyr amydde And callyd it merye and bryght. Harde schourys thenne took her stronge Bothe in bak and eke in wombe And sitthen it ffel at syght. • Whenne that her paynys slakyd was And sche hadde passyd that hydous pas Here nose barst on bloode. Sche was unbleschyd ffoot and hand • That sawgh the lordys off the land And thankyd God on rode. They comaundyð men her away to drawe • As it was the landys lawe • And ladyys thanne tyl her yode. Sche knelyd down upon the ground And ther was born Seynt Edemound: </p>
--	---

650 I blessyd be þat ffoode
 And whanne þis chyld I born was
 It was brouzt ī to þe plas
 It was boþe hool & soūd
 Boþe þe kyng & bysschop ffree
 655 Þey crystnyd þe chyld þ̄ mē myzt see
 And callyd it edemoūd
 Halff my land he sayde I þe geue
 Also longe as I may leue
 Wiþ markys & w̄ pounde
 660 And al afftyr my dede
 Yngelond to wysse & rede
 Now I blessyd be þat stounde
 Þēne sayde þe bysschop to þe kyng
 Ser who made þis grete lesyng
 665 And who wrouzte al þis bale
 Þanne sayde þe kyng so moot I thee
 Þat schalt þou neūe wete for me
 In burgh neyþ̄ ī sale
 FFor I haue sworn be seynt anne
 670 Þat I schal neūe be wreye þ̄ manne
 Þat me gan telle þat tale
 Þey arn sauyd þorwz þy red
 Now lat al þis be ded
 & kepe þis coūseyl hale
 675 Þenne swoor þe bysschop so moot I the
 Now I haue power & dignyte
 FFor to asoyle þe as clene
 As þou wer houē off þe ffoūt ston
 Trustly trowe þou þ̄ up on
 680 And holde it for no wene
 I swer boþe be book & belle
 But ziff þou me his name telle
 Þe ryzt doom schal I deme
 Þy selff schalt goo þe ryzte way
 685 Þat þy broþ̄ wente to day
 Þouz it þe euele be seme
 Þenne sayde þe kyng so moot I the
 Be schryffte off mouþe telle I it þe

Iblessyd be that ffoode!
 And whanne this chyld iborn was
 It was brought into the plas
 It was bothe hool and sound
 Bothe the kyng and bysschop ffree
 They crystnyd the chyld that men myght see
 And callyd it Edemound. •
 "Halff my land" he sayde "I thee geue
 Also longe as I may leve
 With markys and with pounde
 And al afftyr my dede
 Yngelond to wysse and rede."
 Now iblessyd be that stounde!
 Thenne sayde the bysschop to the kyng:
 "Ser who made this grete lesyng
 And who wroughte al this bale?"
 Thanne sayde the kyng: "So moot I thee
 That schalt thou nevere wete for me
 In burgh neyther in sale
 FFor I have sworn be Seynt Anne •
 That I schal nevere bewreye that manne
 That me gan telle that tale.
 They arn savyd thorwgh thy red
 Now lat al this be ded
 And kepe this counseyl hale."
 Thenne swoor the bysschop: "So moot I the
 Now I have power and dignyte
 FFor to asoyle thee as clene •
 As thou wer hoven off the ffont ston.
 Trustly trowe thou therupon
 And holde it for no wene
 I swer bothe be book • and belle
 But yiff thou me his name telle
 The ryght doom schal I deme
 Thyselff schalt goo the ryghte way
 That thy brother wente today
 Though it thee euele beseme."
 Thenne sayde the kyng: " So moot I the
 Be schryffte off mouthe telle I it thee

	þ̄ to I am unblyue	Therto I am unblyve.
690	Sertaynly it is non oþir	Sertaynly it is non othir
	But wymoūd oure weddyd broþ̄	But Wymound oure weddyd brother
	He wole neūe þryue	He wole nevere thryve."
	Allas sayde þe bysschop þan	"Allas" sayde the bysschop than
	I wende he wer þe treweste man	"I wende he wer the treweste man
695	Þat eūe 3it leuyd on lyue	That evere yit levyd on lyve.
	And he wiþ þis ateynt may bee	And he with this ateynt may bee
	He schal be hongyd on trees þree	He schal be hongyd on trees three •
	And drawē w̄ hors ffyue	And drawen with hors ffyve ."
	And whenne þ̄ þe bysschop þe soþe hade	And whenne that the bysschop the sothe hade
700	Þat þ̄ traytō þat lesyng made	That that traytour that lesyng made •
	He callyd a messanger	He callyd a messangere
	hym to doūe þ̄ he scholde founde	Bad hym to Dovere that he scholde founde
	FFor to fette þ̄ eerl wymounde	FFor to fette that eerl Wymounde:
	Þat traytour has no pere	(That traytour has no pere)
705	Ser egelane & hys sones be slawe	"Ser • Egelane and hys sones be slawe
	Boþe I hangyd & to drawe	Bothe ihangyd and to drawe.
	Doo as I þe ler	Doo as I thee lere
	þe countasse is ī þsoū done	The countasse is in presoun done
	Schal sche neūe out off þsoū come	Schal sche nevere out off presoun come
710	But 3iff it be on bere	But yiff it be on bere."
	Now wiþ þe messanḡ was no badde	Now with the messenger was no badde
	He took his hors as þe bysschop radde	He took his hors as the bysschop radde
	To doūe tyl þat he come	To Dovere tyl that he come.
	þe eerl ī hys halle he ffand	The eerl in hys halle he ffand
715	He took hym þe lettre ī his hand	He took hym the lettre in his hand
	On hy3 wolde he nou 3t wone	On hygh wolde he nou ght wone:
	Ser egelane & his sones be slawe	"Ser Egelane and his sones be slawe
	Boþe I hangyd & to drawe	Bothe ihangyd and to drawe
	Þou getyst þat eerldome	Thou getyst that eerldome.
720	þe coūtasse is ī þsoū done	The countasse is in presoun done
	Schal sche neūe more out come	Schal sche nevere more out come
	Ne see neyþ̄ sūne ne mone	Ne see neyther sunne ne mone." •
	þāne þat eerl made hym glade	Thanne that eerl made hym glade
	And þankyd god þ̄ lesyng was made	And thankyd God that lesyng was made:
725	It haþ gete me þis eerldome	"It hath gete me this eerldome."
	He sayde ffelawe ry3t weel þou bee	He sayde: " Felawe ryght weel thou bee!
	Haue her besaūtys good plente	Have her besauntys good plente

FFor þyn hedyr come
 Þāne þe messanġ made his mon
 730 Ser off ʒoure goode hors lende me on
 Now graunte me my bone
 FFor ʒystyrday deyde my nobyl stede
 On ʒour arende as I ʒede
 Be þe way as I come
 735 Myn hors be fatte & corn fed
 And off þy lyff I am adred
 Þat eerl sayde to hym þan
 Þāne ʒiff myn hors scholde þe sloo
 My lord þe kyng wolde be ful woo
 740 To lese swylk a man
 Þe messanġ ʒit he brouʒte a stede
 On off þe beste at ylke a nede
 Þat eue on groūde dede gange
 Sadelyd & brydelyd at the beste
 745 Þe messanġ was ful preste
 Wyʒtly on hym he sprange
 Ser he sayde haue good day
 Þou schalt come whan þou may
 I schal make þe kyng at hande
 750 W̄ sporys faste he strook þe stede
 To grauys ende he come good spede
 Is ffourty myle to ffande
 Þer þe messanġ þe traytō a bood
 And seþþyn boþe ī same þey rod
 755 To westemynstyr wone
 In þe palays þer þay lyʒt
 In to þe halle þey come ful ryʒt
 And mette wiþ athelstone
 He wolde haue kyssyd his lord swete
 760 He sayde t̄ytō nought ʒit lete
 Be god & be seynt Ihon
 FFor þy falsnesse & þy lesyng
 I slowʒ myn heyr scholde haue bē k̄yġ
 When my lyf hadde ben gon
 765 Þer he denyyd faste þe kyng
 Þat he made neue þat lesyng

FFor thyn hedyr come."
 Thanne the messenger made his mon:
 "Ser off youre goode hors lende me on
 Now graunte me my bone
 FFor yystyrday deyde my nobyl stede
 On your arende • as I yede
 Be the way as I come.
 Myn hors be fatte and corn fed
 And off thy lyff I am adred."
 That eerl sayde to hym than
 "Thanne yiff myn hors scholde thee sloo
 My lord the kyng wolde be ful woo
 To lese swylk a man."
 The messenger yit he broughte a stede
 On off the beste at ylke a nede
 That evere on grounde dede gange
 Sadelyd and brydelyd at the beste.
 The messenger was ful preste
 Wyghtly on hym he sprange.
 "Ser" he sayde" have good day
 Thou schalt come whan thou may
 I schal make the kyng at hande."
 With sporys faste he strook the stede
 To Gravysende • he come good spede
 Is ffourty myle to ffande.
 Ther the messenger the traytour abood
 And setthyn bothe insame they rod
 To Westemynstyr wone.
 In the palays ther thay lyght
 Into the halle they come ful ryght
 And mette with Athelstone.
 He wolde have kyssyd his lord swete.
 He sayde "Traytour nought yit! lete!
 Be God and be Seynt John! •
 FFor thy falsnesse and thy lesyng
 I slowgh myn heyr scholde have ben kyng
 When my lyf hadde ben gon."
 Ther he denyyd faste the kyng
 That he made nevere that lesyng

	A mong hys peres alle	Among hys peres alle.
	Þe bysschop has hym be þe hand tan	The bysschop has hym be the hand tan
	FForþ ī same þey are gan	FForth insame they are gan
770	In to þe wyde halle	Into the wyde halle.
	Myzte he neūe w̄ crafft ne gynne	Myghte he nevere with crafft ne gynne
	Gare hym schryuē off hys synne	Gare hym schryven off hys synne
	FFor nouzt þat myzte be falle	FFor nought that myghte befall.
	Þenne sayde þe goode k̄yng athelston	Thenne sayde the goode kyng Athelston:
775	Lat hym to þe ffyr gon	"Lat hym to the ffyr gon
	To þue þe trewe þe ī dede	To preve the trewe the in dede." •
	Whenne þe kyng hadde sayd soo	Whenne the kyng hadde sayd soo
	A gret ffyr was maad þoo	A gret ffyr was maad thoo
	In romaunce as we rede	In romaunce as we rede.
780	It was set þat men myztē knawe	It was set that men myghten knawe
	Nyne plowz lenge on rawe	Nyne plowgh lenge on rawe
	As red as ony glede	As red as ony glede.
	Nyne syþis þe bysschop halewes þe way	Nyne sythis the bysschop halewes the way
	Þat þ̄ traytō schole goo þat day	That that traytour schole goo that day
785	Þe wers hym gan to spede	The wers hym gan to spede.
	He wente ffro þe lengþe ī to þe þrydde	He wente ffro the lengthe into the thrydde •
	And þer doū he ffel þe ffyr amydde	And [[ther]] doun he ffel the ffyr amydde
	Hys eyen wolde hym nouzt lede	Hys eyen wolde hym nought lede.
	Þā þe eerlys chyldryn wer war ful smerte	Than the eerlys chyldryn wer war ful smerte
790	And wyztly to þe traytō sterte	And wyghtly to the traytour sterte
	And out off þe ffyr hym hade	And out off the ffyr hym hade
	And sayde sworē boþe be book & belle	And [[sayden]] sworen bothe be book and belle:
	Or þat þou deye þou schalt telle	"Or that thou deye thou schalt telle
	Why þou þat lesyng made	Why thou that lesyng made."
795	Certayn I can non oþ̄ red	"Certayn I can non other red
	Now I wot I am but ded	Now I wot I am but ded
	I telle 3ow no þyng gladde	I telle yow nothyng gladde
	Certayn þ̄ was non oþ̄ wyte	Certayn ther was non other wyte
	He louyd hym to mekyl & me to lyte	He lovyd hym to mekyl and me to lyte
800	Þffore enuye I hadde	Therffore envye I hadde."
	Whenne þ̄ traytō so hadde sayde	Whenne that traytour so hadde sayde
	FFyue goode hors to hym wer tayde	Fyve goode hors to hym wer tayde
	Þat alle men myztē see wiþ yze	[[That]] alle men myghten see with yghe
	Þey drowē hym þorwz ylke a strete	They drowen hym thorwgh ylke a strete
805	And seþþyn to þe elmes I 3ow hete	And sethyn to the Elmes I yow hete •

And hongyd hym ful hyze
Was þ̄ neūe man so hardy
þ̄ durste ffelle hys ffalse body
Dis hadde he ffor hys lye
810 Now ihū þat is heuene kyng
Leue neūe traytōr haue betē endyng
But swych dome ffor to dye

And hongyd hym ful hyghe.
Was ther nevere man so hardy
That durste ffelle hys ffalse body:
This hadde he ffor hys lye.
Now Jesu that is hevene kyng
Leve nevere traytour have betere endyng
But swych dome ffor to dye.

7.1 Notes

- LINES 1-2: The initial prayer motif is typically found in most Middle English romances, and Tronzo (1951) links this beginning sequence to a ME Breton lay, *Sir Gowther* (eds Laskaya and Salisbury, 1995) where the resemblance is striking, suggesting the formulaic nature of the romances:

*God, that art of myghtis most,
Fader and Sone and Holy Gost,*

- LINE 6: This line appears to be inconsistent on the metrical level. Zupitza (1883) first tried to compensate this by adding “we” (*that we may hevne wynne*) which also fixes what would otherwise be a headless clause. Tronzo also follows this emendation. The version in MS175 is instead retained here.
- LINES 7-8: The exhortation is a fundamental motif in ME romances, whereby the audience is invited to listen carefully as the main theme of the narration is introduced (*falsnesse*, in our case).
- LINE 10: The choice of words to introduce the oath of brotherhood is not casual; in fact, the term “weddyd” reminds of marriage, and this bond among men was thought to be nobler than marriage itself. In lines 306-307, the queen expresses her concerns that the bishop will first honour the king before her: *He wole doo more for hym I wene / thanne for me though I be qwene*.
- LINE 17: Even though wayside crosses were a common sight in the Middle Ages, here the symbol assumes an even greater significance as it lies within the religious context of the romance.
- LINE 31: *weel and fayr*: this formula may indicate that the king passed away peacefully, but in the context of *Athelston* it can also suggest that there was no murder or treachery involved in the king’s death, which was usually common in the Middle Ages.
- LINE 43: *Stane* can refer to modern day village Stone, either the one near Dartford or the one near Faversham, both located on the path from London to Canterbury, like most of the places mentioned in *Athelston*.
- LINE 56: *That noble clerk on book cowde rede*: Alryke is described as a literate man, meaning that he could read Latin. This justifies his nomination as archbishop, since in the Middle Ages only clergymen had this level of literacy.
- LINE 60: Athelston is described as a good and powerful king; this initial perception will change throughout the narration as he exploits his position of power to foredoom Egeland, only to be retained at the end when he guarantees a fair trial, as a *good King* would do (line 575).
- LINE 77: *to boure and to halle*: the bower was a private inner chamber, meaning, as French and Hale (1930) suggest, that Athelston had a very close relationship with Egeland and Edith, both “in private and in public”. Significantly, this is cited as the reason for Wymound’s envy, the main agent for the development of his treacherous conspiracy.
- LINE 84: *To don hem brenne and sloo*: Tronzo (1951) notes that this is a “conventional punishment, especially against women, in the French *chansons de geste*, and, since it differs from

the drawing and hanging with which offenders are later threatened, it may point to confusion of an old tale with a newer one” (pp. 98-100).

- LINE 87: *thorwgh wurd* - the importance of orality and spoken language as instrumental elements for the plot development is introduced here, where Wymound enacts his machinations through the (false) confession of Egeland’s treachery. It is worth noting that dialogues function as the means to progress the story throughout the entire narration.
- LINE 100 = Trounce (1951) notes that this line is interchangeable with line 50, even though a variation occurs. *Goddys werk* can be interpreted as a reference to the Benedictine rule.
- LINE 136: *worl* is unanimously interpreted as meaning “world”.
- LINE 139: *ffor in thy land ser is a false traytour* - as Trounce (1951) notes, the expression “*ser*” recurs many times in both *Athelston* and *Bevis of Hampton*, and in this instance its omission would improve the line meter. Here the original is kept instead.
- LINE 142: *deposen*: the original manuscript form is kept, even though the emendation for this word has been debated. While Trounce (1951) and French and Hale (1930) also retain the original meaning “to depose”, Zupitza (1883) and Taylor (1934) believe a scribal error has occurred and emend the term to “poysoun”, possibly since it better fits with the adverb *slyly*, which follows. This is proven later in the narration, since Athelston states that he would renounce to any food or drink to avoid being killed, and in line 166 the intention to poison him is in fact introduced.
- LINE 144: The author here refers to the Five Holy Wounds, associated with Christ’s crucifixion, linking the oath practice found in the romance to religion.
- LINE 145: *so moot thou the* - this line is frequently repeated as an opening formula in spoken language throughout the text. It is a sort of invocation for strength and can be translated as “may you thrive”.
- LINE 150: *masse book and belle* - bibles and bells are objects typically used in religious services but used also in the context of oath practices. Here this religious oath is employed as a device to underline Wymound’s *falsnesse* and hypocrisy as he instead behaves against the knightly code of conduct.
- LINE 154: Athelston raises his hand, a typical gesture related to the ritual of oath-swearing.
- LINE 185: *Athelstane* - he is not the protagonist of our tale but a messenger, a likely “alter-ego of the arrogant King Athelston, who once was a messenger” as Dickerson (1962) argues. He embraces the positive features that the king seems to have lost.
- LINES 194-195: *falsnesse* appears to be truly the main agent in the narration, as Athelston calls to court Egeland and his family by tricking them. It is interesting to note how the king here does not hesitate to betray his sworn brother Egeland, while previously, in line 152, he swears to never betray Wymound, who has the same status.
- LINE 238: Trounce (1951) argues that the inclusion of English place names, as in Westminster, is a device employed by the poet to adapt a work of French origin to his own environment. This

edition argues against his position, analysing the Englishness of *Athelston* as original, both in the text and in its sources.

- LINE 243: This verse is added on the page at the margin of the preceding line. It can be interpreted as a scribal error in copying or as a later addition in the document, even though the latter hypothesis is unlikely since without this verse the rhyming scheme of the text would be lost.
- LINE 250: Athelston, who was described as a good king, now begins to act as a *wood ferde*, a madman. His behaviour would become more and more dangerous throughout the narration.
- LINE 256: This line is quite mysterious; the reference to the garlands of cherries may symbolise the queen's innocence; the fact that she throws them off may act as a premonition for the violence that king Athelston will perpetrate on her.
- LINE 265: The term "playne" is written twice in the parchment, indicating a possible scribal error which leads us to assume that the document is not the original but a copy. Another interpretation is that this repetition is used as a device to try to fix a lacuna which appears again at line 448 with the same phrase, which seems to disrupt the rhyming scheme. Since the romance survives in a single witness, it is difficult to assess the issue, although it would probably still be related to the non-originality of the manuscript.
- LINE 281: *Abyyd* - this early ME form of *abye* (to pay for) can lead to confusion with the verb *abyde* (to abide), as Zuptiza (1883) analysed.
- LINE 283: This cruel event is considered as a climax in the narration. Its sources and interpretation have been much discussed in chapter 3.
- LINE 290: The victim's innocence is again associated with floral imagery, as opposed to the king erratic behaviour, similarly to line 256.
- LINE 291: The "white and red" are not referenced to describe the unborn baby, but instead represent the colours of aristocratic breeding. French and Hale (1930) show the same use of the colours "brown and black", which are associated to common people, in *Havelok* (line 1009).
- LINE 294: *baret* - this word is crucial in locating the manuscript linguistic area of provenance. Trounce (1951) notes that it is frequently found in West Midlands poems.
- LINE 298: The messenger is still Athelston, the homonymous to the king. We can deduce it by the fact that in line 321 he states that he has already ridden thirty miles, the distance travelled to Stane to go fetch earl Egeland.
- LINE 303: *whan* - the term was deleted by the scribal hand, as it most likely represents a copying error, further suggesting that our witness is not the original manuscript.
- LINE 309: The reference to Spain is analysed by Trounce (1951) as evidence for the existence of a French original, since in the *chansons* which involve the figure of Charlemagne his wife is a Spanish queen. However, among the models considered for the representation of the queen in *Athelston* is Eleanor of Castille, wife of Edward I, who was obviously known in England. This second hypothesis is favoured as it supports the analysis included in this edition for the marked Englishness in the romance, which distances from Trounce's position.

- LINE 312: *besauntys* - Herzman (1999) notes that a “bezant (*byzantium nummus*) was a gold coin of the Byzantine Empire in widespread circulation in medieval Europe through the fifteenth century.”
- LINE 315: *moregeve* - a wedding gift given to a wife by her husband on the morning after the wedding. The messenger refers to it as he refuses any reward for his work, and we understand that the money would have come from the queen’s wedding gift.
- LINE 324: The twenty-five miles, added to the thirty cited in line 321, may represent the distance from London to Canterbury, as Trounce (1951) theorises.
- LINE 327: *passyd prime* - it is a time reference indicating early morning, around 6 a.m. The origin of the term “prime” is attributable to the division of the day following the monastic prayer: matins, prime, terce, sext, nones, vespers, and compline.
- LINE 335: Charing Cross is a present-day roundabout located in central London, near Trafalgar square. Its name originates from one of twelve memorial crosses that Edward I erected in 1291 in memory of his wife Eleanor of Castile. Nowadays, the name most notably refers to a nearby tube station.
- LINE 336: Fleet Street is a major street in London, located at the boundary with Westminster, named after the River Fleet. Since the Middle Ages, it was a place of major business activity, and in modern times it became the centre of journalism in London.
- LINE 340: London Bridge has been built, taken down and rebuilt multiple times throughout its history. The London Bridge the poet refers to is probably the medieval one, built in the 13th century after the Henry II-Thomas Becket controversy with a chapel in the centre as a memorial to Becket. This follows the evidence for the Becket controversy as an historical source for *Athelston*.
- LINE 342: *Stone* - name of an English castle. *Steppyng bourne* - Middle English name for an English town, likely present-day Sittingbourne, indicating the marked Englishness that occurs throughout *Athelston*.
- LINE 344: Trounce (1951) omits “nought” to maintain a consistent meter. The witness version is instead retained here, thus not altering the parchment writing.
- LINE 346: These place names refer to the path from London to Canterbury. Ospringe was a pilgrim resting place in the route leading to the town, and the ancient forest of Blean was located above Canterbury.
- LINE 352: The deletion of the term “was” can be attributed to a scribal error. Since the subsequent line begins with the same word sequencing (“He was”), the scribe supposedly started copying the following line by mistake, later realising his error and deleting the word. This represents one of the strongest elements of evidence for the non-originality of our document.
- LINE 369: A palfrey was a riding horse, very common in the Middle Ages. As Herzman (1999) points out, it was a “small saddle-horse [...], usually for women or ecclesiastics, and never for war. It would be humiliating for a knight to ride to combat or tournament or even to his execution on a palfrey.”

- LINE 383: Typical example of formula, like many that we find in *Athelston*, and in other Middle English romances.
- LINE 391: A hundred pounds was an enormous sum of money in the Middle Ages. Here the poet probably refers to it to emphasise the messenger's despair.
- LINE 394: *oure ghostly fadyr under God*. In *Early South-English Legendary* (EETS o.s. 87 [London: Trübner, 1887], 136), Becket similarly states: "Also dignete of the preost, herre than the kyngus is, and is gostliche fader ich am.", as Trounce (1951) notes.
- LINES 402-403: Trounce (1951) believes the repetition of "and" to be a scribal error and opts for an emendation without including it, to be more consistent with the meter. Herzman's emendation (1999) is preferred, retaining the word since a scribal error is unlikely to have taken place here. The term *warysoun* (reward) is also interesting since Alryke implies that the messenger will enjoy his reward for his entire life (*an hundryd yere*), which means that it was probably not an amount of money but most likely a property or land.
- LINE 407: *so light* - we learn from line 411 that the meeting between Athelston and Alryke happens in the morning (the king is waking up), therefore this reference may have been used to represent the bright illumination of Westminster in the morning light.
- LINE 437: This is an example of formula where a character swears to God, related to ancient oath practices. The interpretation has been object of debate over who is swearing to God, either the king or the archbishop. Zupitza (1883) first proposed that "he" refers to the king, as we see happen in the previous sentences. Trounce's (1951) and Sands' (1986) later emendations, however, associate the reference to the archbishop, as it would be more appropriate for a man of Church who also shows the sense of worry and urgency that pervades Alryke.
- LINE 444: Typical formula and metaphor to represent Christ.
- LINE 448: The last word starts with a "p" and the scribe has added a horizontal mark half way down the descender. The mark stands for "er" or "ar", making the whole word "parlement". This abbreviation is found to be very commonly used in Middle English documents. See also note for line 266.
- LINE 456: The word order seems suspicious as the manuscript form shows the preposition not immediately before the nouns it refers to (by sun and moon) but before the preceding subject, leading to a strange looking sentence ("by oath sun and moon"). This is most likely a mistake in copying, given that the subsequent verse has a similar structure with the preposition "be" (by) also recurring. On an interpretative level, it is also worth noting that references to oaths related to the sun and the moon show that the practice was not just linked to Christianity, but also to previous pagan influences.
- LINE 466: This formula is repeated many times to describe Archbishop Alryke.
- LINE 468: In this passage (lines 468 – 476) the infamous clash between secular and religious power happens in the narration. The symbolic nature of the first few lines describes Alryke's office, validated by the many tokens that Athelstone had given him (the cross, the staff, the miter,

the ring) and that now wants to take away from him, symbolizing his status of superiority over the power of the Church. This struggle over power was historically called the Investiture Controversy and is most famously represented by the Henry II – Thomas Becket dispute.

- LINE 472: Alryke is here referring to the Interdiction, a process whereby people were banned from the Church and religious sacraments were forbidden. In the Middle Ages, it was used as a powerful tool in the struggles between religious and secular powers.
- LINES 480-481: Not only does the archbishop excommunicate the king, but now enhances the seriousness of his actions by denying the king a proper Christian burial, a practice reserved to heretics, criminals and prostitutes.
- LINE 486: The final word of this line has been deleted by damage to the parchment. However, looking at the meaning of the sentence (“I shall go in unknown ...”) and the rhyming scheme with the subsequent verse (“hond”), we can reconstruct with confidence the most plausible word to be “lond”. It is also worth noting that this reconstruction is further validated by the fact that this same rhyme is repeated below (lines 492-93).
- LINE 498-500: This passage further suggests the importance of Fleet street as a business landmark in medieval London, where knights, lords and wealthy people used to meet. (See also note for line 336)
- LINE 500: The scribal addition of “a” in *aray*, may be interpreted as a possible error in copying (leading to prove the hypothesis that the manuscript is indeed a copy), or as a later addition to better fit the stylistic structure of the verse.
- LINE 503: The archbishop denies the knights’ request for his blessing in light of Athelston’s previous actions, which invalidated Alryke’s religious power. The knights become immediately aware of this since they see that the bishop is not wearing his religious symbols.
- LINE 538: This line is a formula repeated multiple times to describe Egeland’s wife and his children.
- LINE 546: The “Brokene cros” represents a crucial landmark in the story, playing a major part in establishing the dating of the entire romance. As a matter of fact, this cross is reported to have been found on site only in the late 14th century, tentatively between 1379 and 1390. This represents a great clue in dating the historical period to which the narration refers to. Trounce (1951) locates it near St. Paul’s Cathedral, while Zupitza (1883) identifies it as the Chester Cross, which would be a more probable location according to the geographical spaces of the narration, since it lies between Fleet Street and the border of Westminster. However, Chester Cross does not provide any clue as to when the romance was possibly written.
- LINES 549-550: The imagery of this scene is very meaningful since the act of kneeling down before the archbishop symbolises the king’s recognition of religious power over secular power.
- LINE 571: The number nine recurs multiple times in the narration. It is a number associated to a strong symbolism, and, in the context of religion, it may refer to heaven and eternity. Interestingly, both instances of its recurrence appear in relation to a religious intervention: in line 381 archbishop

Alyke is rushing to London on nine palfreys to save Egeland; here the accused must go through nine ploughshares to prove their innocence, which is granted thanks to God's intervention. The number nine can also be associated to the months in a pregnancy, and in fact Edith gives birth to Edmund after successfully making it through the nine ploughshares of the ordeal.

- LINE 571: A very important line that not only introduces the ordeal by fire, a physical trial to test the innocence or guilt of the accused, but most importantly links the romance to its possible source in the Legend of Queen Emma and the Ploughshares.
- LINE 576: Here King Athelston is described as "good" and it is interesting to note how this positive depiction of the protagonist is introduced after he agrees to allow for a trial by ordeal, in contrast with the tyrannical stance he assumes in the first part of the narration.
- LINE 582: Before going through the ordeal by fire, victims had to remove their clothes.
- LINE 585: See note for line 571.
- LINE 598: Bellamy (1970) analyses why the entirety of the accused family must face the ordeal. He argues that according to Anglo-Saxon law, "the crime of treason was so horrible that the traitor's offspring were contaminated by his misdeed and ought to be destroyed with him." Therefore, Egeland's children and wife are tested in order to clear the family name of such suspicions.
- LINE 600: Here an error apparently occurs as the pronoun "hym" does not agree to the subject it is supposed to refer to (the children), like we see happening on the subsequent line (hem). Therefore, the pronoun "hym" is most likely a mistake as it was written instead of "hem", the appropriate form in the context of the sentence.
- LINE 611: This line supposedly presents a mistake in writing since, similarly to line 600 above, while the narration is referring to Egeland's two sons, here the subject is the singular "he" instead. Therefore, the text has to be corrected, changing the subject to "they". Zupitza (1883) first introduced this emendation in his edition and it has been acknowledged universally ever since.
- LINE 617: The "miracle" refers to divine intervention and it is thematically linked to the religious superiority as a means for equality and justice, as opposed to old oath practices and 14th-century laws.
- LINE 638: Most editors who have worked on *Athelston* have considered this line a mystery, not being able to make much sense out of it. Taylor (1934, 25) suggests that a scribal error is to blame, having mistaken "sigh" for "sight", assuming that the witness is possibly a copy. Herzman (1999) notes that the line could indicate that the baby was placed in the birthing position. In Eckert's (2011, 111) analysis "it" simply refers to "the onset of labor which the crowd notices."
- LINE 642: This formula recurs in all three instances of the ordeal (Egeland, the children, Edith), changing only the subject (see lines 588, 612 and 642).
- LINE 645: The verb of the subordinate clause ("to drawe") is placed at the end of the whole sentence, showing that the old OV word order structure was not yet entirely substituted by VO structures.

- LINE 646: An unwritten law was probably stating that only women could attend and help in the birthing process, as the passage suggests.
- LINE 655-656: The author appears to be consistent with the perceived interpretation for *Athelston*, where religious power ends up prevailing over secular power. As a matter of fact, here Edmund must be christened first by archbishop Alryke, before being proclaimed heir to the throne by king Athelston.
- LINE 669: The figure of St. Anne was popular in late medieval England. Ashley and Sheingorn (1990) also note that she is the patron saint of childbirth.
- LINE 677: Zupitza (1883) notes that Athelston must be absolved since he would break the oath with his sworn brother Wymound by revealing him as the traitor. Furthermore, betrayal already occurs multiple times in the narration as Athelston himself breaks the oath of brotherhood with Egeland, only to be then absolved by Alryke. Interestingly, this is what line 553 may allude to.
- LINE 681: The word “book” obviously refers to the Bible. According to Eckert (2011, 112) “the oath may refer to the Catholic rite of excommunication, where a Bible is closed, bells are rung, and a candle is snuffed”.
- LINE 697: The “three trees” may be a metaphor for the structure of the gallows, made of two uprights and a crossbar, as both French and Hale (1930) and Herzman (1999) suggest. The reference to the Elms at line 805 seems to validate this hypothesis.
- LINE 700: The word “that” is used multiple times in this line, and it is interesting to see how the author used both full and abbreviated forms, surely to fit into the syllable and rhyming scheme of the poem.
- LINE 705: Damage has partially erased the first word of the sentence, which is likely “ser” even thou a “y” could be analysed as the last letter. However, line 717, which is identical and completely legible, hints that “ser” is the correct reconstruction.
- LINE 717-722: *falsnesse*, the primary agent in the romance, as the author writes at the beginning, is again instrumental in this final passage. In fact, Wymound is told that the accused Egeland and his family have been executed so that he would accept to go to London. Much like in the beginning, the trick is perpetrated using the spoken word, a device which plays a crucial role in the plot development.
- LINE 733 = *youre arende* - Trounce (1951) notes that this phrase may have a double meaning, since the business (*arende*) that concerns Wymound may refer to both Egeland’s imprisonment and Wymound’s trial by ordeal.
- LINE 751: Gravesend is an English town between London and Dover.
- LINE 761: Interestingly, after labelling Wymound as a traitor, Athelston invokes St. John, patron saint of loyalty and friendship, among others. This reference is tied to the oath of brotherhood that is now broken.
- LINE 776: The ending “in dede”, as written in the parchment, does not maintain neither the rhyming scheme not the meter of the stanza. The line does not present any addition or deletions,

therefore scribal error is unlikely, however it is possible that the error was copied from a previous version containing it, most likely not the original. The manuscript form is kept here to preserve the text-witness relationship. Zupitza's emendation (1883) tries to maintain the meter and rhyming scheme, reading "To preve the trewethe with alle". Trounce (1951) also follows Zupitza's interpretation.

- LINE 786: This line is a parallel to line 633, where Edith is facing the same ordeal. While Edith passes through the third ploughshare unscathed, Wymound falls amongst the flames.
- LINE 805: Situated in Smithsfield, the Elms was in medieval one of the most important places in London where executions used to take place. Historical figures such as William Wallace and Wat Tyler met their fate there. In the context of *Athelston*, it is worth noting that the Elms was a place for the hanged-drawn-and-quartered type of execution for those convicted of high treason. Just like the narration tells us, this method "involves being dragged by a horse to the place of execution, hanged until almost dead, then disembowelled whilst still conscious, beheaded, and finally being chopped into four pieces (i.e. 'quartered) and subsequently having these pieces put on display across the city" (Johnson, B.) just like we see happening to Wymound. In his analysis, Trounce (1951) argues that the location to which the "elms" refer to is Tyburn instead, since historically public executions were moved from Smithsfield to Tyburn in the early 14th century during the reign of Henry V.

Conclusions

The variety of themes, linguistic features and interpretative elements found within the lines of *Athelston* showcases its uniqueness in the context of Middle English romances. A perceived Englishness pervades its different layers to create a work that shares a sense of urgency towards a turbulent period in history, raising a number of cultural and social questions on the relationship between politics, religion and legality in 14th-century England. All these issues have been tackled in preparing this edition, highlighting how the author employed a variety of English references – in his sources, historical background and setting for the romance – to create a work that voices a concern over the unreliability of legal procedures - both old and new -, while asserting the positive role of religion. This message is conveyed using a unique language that reflects the educational purpose of *Athelston*, created by specifically endorsing English features over elements found in the French tradition, which is one of its strongest elements of originality as compared to fellow romances.

While this analysis takes a precise stance amongst the diverse scholarly studies on the matter, this edition is innovative in its use of the digital medium, which allows to explore thoroughly the textual and philological features of *Athelston* as well as its complex intertextuality. Furthermore, its incorporation into the EVT 1.2 visualisation software has favoured the inclusion of different edition levels - diplomatic and interpretative - in a single digital space, innovatively contributing to provide a comprehensive end-user experience. This becomes especially relevant since the text survives in a single manuscript, MS 175, therefore creating a digital edition is particularly suited to best represent its strong edition-manuscript link. Additionally, since digital editing allows to easily modify and implement

changes to the editorial analysis, its advantage also lies in the possibility to further develop and update these research studies in the future. Most importantly, it allows to preserve, reconstruct and illustrate the rare complexity of *Athelston*.

Appendix: Text Encoding

```
<?xml version="1.0" encoding="UTF-8"?>
<TEI xmlns="http://www.tei-c.org/ns/1.0">
  <teiHeader>
    <fileDesc>
      <titleStmt>
        <title>Digital Athelston: Electronic Edition of a Middle English Romance</title>
        <author>Anonymous</author>
      </titleStmt>
      <respStmt>
        <resp>Edited by</resp>
        <name>Jacopo Vazzoler</name>
      </respStmt>
      </titleStmt>
      <publicationStmt>
        <p>Edition not intended for publication</p>
      </publicationStmt>
      <sourceDesc>
        <msDesc>
          <msIdentifier>
            <country>United Kingdom</country>
            <settlement>Cambridge</settlement>
            <repository>Caius College Library</repository>
            <idno>MS 175</idno>
          </msIdentifier>
          <msContents>
            <msItem>
              <locus from="120v" to="131r">ff. 120v-131r</locus>
              <title resp="Jacopo Vazzoler">Athelston</title>
            </msItem>
          </msContents>
        </msDesc>
      </sourceDesc>
    </fileDesc>
    <encodingDesc>
      <tagsDecl>
        <rendition xml:id="red">color: red;</rendition>
      </tagsDecl>
      <listPerson>
        <person xml:id="athelston">
          <persName>
            <forename>Athelston</forename>
          </persName>
          <sex>M</sex>
          <occupation>King</occupation>
        </person>
        <person xml:id="alryke">
          <persName>
            <forename>Alryke</forename>
          </persName>
          <sex>M</sex>
          <occupation>Archbishop of Canterbury</occupation>
        </person>
        <person xml:id="wymound">
          <persName>
            <forename>Wymound</forename>
          </persName>
          <sex>M</sex>
          <occupation>Earl of Dover</occupation>
        </person>
        <person xml:id="egeland">
          <persName>
            <forename>Egeland</forename>
          </persName>
          <sex>M</sex>
          <occupation>Earl of Stane</occupation>
        </person>
      </listPerson>
    </encodingDesc>
  </teiHeader>

```

```

<person xml:id="edith">
  <persName>
    <forename>Edith</forename>
  </persName>
  <sex>F</sex>
  <occupation n="2">Egeland's wife; Athelston's sister</occupation>
</person>
<person xml:id="queen">
  <persName>
    <forename>Queen</forename>
  </persName>
  <sex>F</sex>
</person>
<person xml:id="messenger">
  <persName>
    <forename>Athelston</forename>
  </persName>
  <sex>M</sex>
  <occupation>Messenger</occupation>
</person>
<person xml:id="children">
  <persName>Children</persName>
  <sex>M</sex>
</person>
<person xml:id="knight">
  <persName>Knight</persName>
  <sex>M</sex>
</person>
<person xml:id="edmund">
  <persName>
    <forename>Edmund</forename>
  </persName>
  <sex>M</sex>
</person>
<person xml:id="paul">
  <persName>
    <forename>St. Paul</forename>
  </persName>
  <sex>M</sex>
</person>
<person xml:id="anne">
  <persName>
    <forename>St. Anne</forename>
  </persName>
  <sex>F</sex>
</person>
<person xml:id="john">
  <persName>
    <forename>St. John</forename>
  </persName>
  <sex>M</sex>
</person>
</listPerson>
</rendition>
<rendition>
<listPlace>
<place xml:id="england">
  <settlement type="country">England</settlement>
</place>
<place xml:id="spain">
  <settlement type="country">Spain</settlement>
</place>
<place xml:id="london">
  <placeName>London</placeName>
  <settlement>London, England</settlement>
</place>
<place xml:id="canterbury">
  <placeName>Canterbury</placeName>
  <settlement>Canterbury, England</settlement>

```

```

</place>
<place xml:id="dover">
  <placeName>Dover</placeName>
  <settlement>Dover, England</settlement>
</place>
<place xml:id="westminster">
  <placeName>Westminster</placeName>
  <settlement>Westminster: ward in London, England</settlement>
</place>
<place xml:id="charingcross">
  <placeName>Charing Cross</placeName>
  <settlement>Charing Cross: street in London, England</settlement>
</place>
<place xml:id="fleetstreet">
  <placeName>Fleet Street</placeName>
  <settlement>Fleet Street: street in London, England</settlement>
</place>
<place xml:id="londonbridge">
  <placeName>London Bridge</placeName>
  <settlement>London Bridge: bridge in London, England</settlement>
</place>
<place xml:id="stone" >
  <placeName>Stone</placeName>
  <settlement>Stone: village in Kent, England</settlement>
</place>
<place xml:id="stonecastle">
  <placeName>Stone Castle</placeName>
  <settlement>Stone Castle: castle in England</settlement>
</place>
<place xml:id="sittingbourne">
  <placeName>Sittingbourne</placeName>
  <settlement>Sittingbourne: town in Kent, England</settlement>
</place>
<place xml:id="ospringe">
  <placeName>Ospringe</placeName>
  <settlement>Ospringe: village in Kent, England</settlement>
</place>
<place xml:id="blean">
  <placeName>Blean</placeName>
  <settlement>Blean: forest near Canterbury, England</settlement>
</place>
<place xml:id="brokencross">
  <placeName>Broken Cross</placeName>
  <settlement>Broken Cross: landmark in London, England</settlement>
</place>
<place xml:id="gravesend">
  <placeName>Gravesend</placeName>
  <settlement>Gravesend: town in Kent, England</settlement>
</place>
<place xml:id="elms">
  <placeName>The Elms</placeName>
  <settlement>The Elms: landmark in London, England</settlement>
</place>
</listPlace>
</rendition>
</tagsDecl>
</encodingDesc>
</teiHeader>
<facsimile xml:id="MS175_facs">
<surface xml:id="MS175_surf_120v" corresp="#MS175_fol_120v">
<graphic url="MS175_fol_120v_big.jpg" width="4349px" height="5850px" />
<zone xml:id="MS175_line_120v_21a" corresp="#MS175_lb_120v_21a" rend="visible" rendition="Line" ulx="684" uly="2802" lrx="2496" lry="3163" />
<zone xml:id="MS175_line_120v_22a" corresp="#MS175_lb_120v_22a" rend="visible" rendition="Line" ulx="1274" uly="2966" lrx="2416" lry="3096" />
<zone xml:id="MS175_line_120v_23a" corresp="#MS175_lb_120v_23a" rend="visible" rendition="Line" ulx="1259" uly="3087" lrx="2278" lry="3221" />
<zone xml:id="MS175_line_120v_24a" corresp="#MS175_lb_120v_24a" rend="visible" rendition="Line" ulx="895" uly="3176" lrx="2400" lry="3316" />
<zone xml:id="MS175_line_120v_25a" corresp="#MS175_lb_120v_25a" rend="visible" rendition="Line" ulx="889" uly="3289" lrx="2336" lry="3430" />
<zone xml:id="MS175_line_120v_26a" corresp="#MS175_lb_120v_26a" rend="visible" rendition="Line" ulx="925" uly="3403" lrx="1996" lry="3543" />
<zone xml:id="MS175_line_120v_27a" corresp="#MS175_lb_120v_27a" rend="visible" rendition="Line" ulx="918" uly="3515" lrx="2237" lry="3681" />
<zone xml:id="MS175_line_120v_28a" corresp="#MS175_lb_120v_28a" rend="visible" rendition="Line" ulx="873" uly="3632" lrx="2294" lry="3772" />

```

<zone xml:id="MS175_line_120v_29a" corresp="#MS175_lb_120v_29a" rend="visible" rendition="Line" ulx="864" uly="3747" lrx="2073" lry="3901" />
<zone xml:id="MS175_line_120v_30a" corresp="#MS175_lb_120v_30a" rend="visible" rendition="Line" ulx="918" uly="3870" lrx="2514" lry="4055" />
<zone xml:id="MS175_line_120v_31a" corresp="#MS175_lb_120v_31a" rend="visible" rendition="Line" ulx="907" uly="3987" lrx="2276" lry="4116" />
<zone xml:id="MS175_line_120v_32a" corresp="#MS175_lb_120v_32a" rend="visible" rendition="Line" ulx="925" uly="4097" lrx="2246" lry="4230" />
<zone xml:id="MS175_line_120v_33a" corresp="#MS175_lb_120v_33a" rend="visible" rendition="Line" ulx="870" uly="4208" lrx="2297" lry="4354" />
<zone xml:id="MS175_line_120v_34a" corresp="#MS175_lb_120v_34a" rend="visible" rendition="Line" ulx="900" uly="4323" lrx="2400" lry="4503" />
<zone xml:id="MS175_line_120v_1b" corresp="#MS175_lb_120v_1b" rend="visible" rendition="Line" ulx="2624" uly="494" lrx="3530" lry="618" />
<zone xml:id="MS175_line_120v_2b" corresp="#MS175_lb_120v_2b" rend="visible" rendition="Line" ulx="2593" uly="572" lrx="3727" lry="714" />
<zone xml:id="MS175_line_120v_3b" corresp="#MS175_lb_120v_3b" rend="visible" rendition="Line" ulx="2626" uly="688" lrx="3707" lry="824" />
<zone xml:id="MS175_line_120v_4b" corresp="#MS175_lb_120v_4b" rend="visible" rendition="Line" ulx="2601" uly="799" lrx="3558" lry="931" />
<zone xml:id="MS175_line_120v_5b" corresp="#MS175_lb_120v_5b" rend="visible" rendition="Line" ulx="2601" uly="905" lrx="3639" lry="1016" />
<zone xml:id="MS175_line_120v_6b" corresp="#MS175_lb_120v_6b" rend="visible" rendition="Line" ulx="2601" uly="998" lrx="3767" lry="1152" />
<zone xml:id="MS175_line_120v_7b" corresp="#MS175_lb_120v_7b" rend="visible" rendition="Line" ulx="2641" uly="1099" lrx="3707" lry="1256" />
<zone xml:id="MS175_line_120v_8b" corresp="#MS175_lb_120v_8b" rend="visible" rendition="Line" ulx="2607" uly="1207" lrx="3748" lry="1340" />
<zone xml:id="MS175_line_120v_9b" corresp="#MS175_lb_120v_9b" rend="visible" rendition="Line" ulx="2607" uly="1324" lrx="4091" lry="1498" />
<zone xml:id="MS175_line_120v_10b" corresp="#MS175_lb_120v_10b" rend="visible" rendition="Line" ulx="2608" uly="1444" lrx="4083" lry="1580" />
<zone xml:id="MS175_line_120v_11b" corresp="#MS175_lb_120v_11b" rend="visible" rendition="Line" ulx="2609" uly="1540" lrx="3694" lry="1693" />
<zone xml:id="MS175_line_120v_12b" corresp="#MS175_lb_120v_12b" rend="visible" rendition="Line" ulx="2597" uly="1651" lrx="3583" lry="1801" />
<zone xml:id="MS175_line_120v_13b" corresp="#MS175_lb_120v_13b" rend="visible" rendition="Line" ulx="2610" uly="1778" lrx="3491" lry="1922" />
<zone xml:id="MS175_line_120v_14b" corresp="#MS175_lb_120v_14b" rend="visible" rendition="Line" ulx="2597" uly="1889" lrx="3703" lry="2031" />
<zone xml:id="MS175_line_120v_15b" corresp="#MS175_lb_120v_15b" rend="visible" rendition="Line" ulx="2603" uly="2010" lrx="3882" lry="2162" />
<zone xml:id="MS175_line_120v_16b" corresp="#MS175_lb_120v_16b" rend="visible" rendition="Line" ulx="2582" uly="2119" lrx="3767" lry="2271" />
<zone xml:id="MS175_line_120v_17b" corresp="#MS175_lb_120v_17b" rend="visible" rendition="Line" ulx="2583" uly="2252" lrx="3898" lry="2385" />
<zone xml:id="MS175_line_120v_18b" corresp="#MS175_lb_120v_18b" rend="visible" rendition="Line" ulx="2583" uly="2359" lrx="4008" lry="2516" />
<zone xml:id="MS175_line_120v_19b" corresp="#MS175_lb_120v_19b" rend="visible" rendition="Line" ulx="2583" uly="2479" lrx="3779" lry="2613" />
<zone xml:id="MS175_line_120v_20b" corresp="#MS175_lb_120v_20b" rend="visible" rendition="Line" ulx="2536" uly="2585" lrx="3903" lry="2722" />
<zone xml:id="MS175_line_120v_21b" corresp="#MS175_lb_120v_21b" rend="visible" rendition="Line" ulx="2502" uly="2683" lrx="4072" lry="2904" />
<zone xml:id="MS175_line_120v_22b" corresp="#MS175_lb_120v_22b" rend="visible" rendition="Line" ulx="2504" uly="2798" lrx="3787" lry="2934" />
<zone xml:id="MS175_line_120v_23b" corresp="#MS175_lb_120v_23b" rend="visible" rendition="Line" ulx="2530" uly="2905" lrx="3847" lry="3064" />
<zone xml:id="MS175_line_120v_24b" corresp="#MS175_lb_120v_24b" rend="visible" rendition="Line" ulx="2530" uly="3014" lrx="3945" lry="3172" />
<zone xml:id="MS175_line_120v_25b" corresp="#MS175_lb_120v_25b" rend="visible" rendition="Line" ulx="2532" uly="3133" lrx="3733" lry="3276" />
<zone xml:id="MS175_line_120v_26b" corresp="#MS175_lb_120v_26b" rend="visible" rendition="Line" ulx="2533" uly="3239" lrx="4051" lry="3368" />
<zone xml:id="MS175_line_120v_27b" corresp="#MS175_lb_120v_27b" rend="visible" rendition="Line" ulx="2534" uly="3359" lrx="3908" lry="3493" />
<zone xml:id="MS175_line_120v_28b" corresp="#MS175_lb_120v_28b" rend="visible" rendition="Line" ulx="2535" uly="3466" lrx="3393" lry="3595" />
<zone xml:id="MS175_line_120v_29b" corresp="#MS175_lb_120v_29b" rend="visible" rendition="Line" ulx="2536" uly="3588" lrx="3994" lry="3708" />
<zone xml:id="MS175_line_120v_30b" corresp="#MS175_lb_120v_30b" rend="visible" rendition="Line" ulx="2538" uly="3701" lrx="3694" lry="3839" />
<zone xml:id="MS175_line_120v_31b" corresp="#MS175_lb_120v_31b" rend="visible" rendition="Line" ulx="2524" uly="3828" lrx="3460" lry="3959" />
<zone xml:id="MS175_line_120v_32b" corresp="#MS175_lb_120v_32b" rend="visible" rendition="Line" ulx="2516" uly="3941" lrx="4068" lry="4079" />
<zone xml:id="MS175_line_120v_33b" corresp="#MS175_lb_120v_33b" rend="visible" rendition="Line" ulx="2515" uly="4036" lrx="3809" lry="4187" />
<zone xml:id="MS175_line_120v_34b" corresp="#MS175_lb_120v_34b" rend="visible" rendition="Line" ulx="2490" uly="4166" lrx="3351" lry="4287" />
<zone xml:id="MS175_line_120v_35b" corresp="#MS175_lb_120v_35b" rend="visible" rendition="Line" ulx="2515" uly="4272" lrx="3744" lry="4404" />
<zone xml:id="MS175_line_120v_36b" corresp="#MS175_lb_120v_36b" rend="visible" rendition="Line" ulx="2488" uly="4387" lrx="3969" lry="4538" />
</surface>
<surface xml:id="MS175_surf_121r" corresp="#MS175_fol_121r">
<graphic url="MS175_fol_121r_big.jpg" width="4060px" height="5668px" />
<zone xml:id="MS175_line_121r_1a" corresp="#MS175_lb_121r_1a" rend="visible" rendition="Line" ulx="286" uly="460" lrx="1223" lry="627" />
<zone xml:id="MS175_line_121r_2a" corresp="#MS175_lb_121r_2a" rend="visible" rendition="Line" ulx="289" uly="588" lrx="1326" lry="727" />
<zone xml:id="MS175_line_121r_3a" corresp="#MS175_lb_121r_3a" rend="visible" rendition="Line" ulx="285" uly="675" lrx="1349" lry="804" />
<zone xml:id="MS175_line_121r_4a" corresp="#MS175_lb_121r_4a" rend="visible" rendition="Line" ulx="285" uly="780" lrx="1268" lry="919" />
<zone xml:id="MS175_line_121r_5a" corresp="#MS175_lb_121r_5a" rend="visible" rendition="Line" ulx="276" uly="875" lrx="1588" lry="1009" />
<zone xml:id="MS175_line_121r_6a" corresp="#MS175_lb_121r_6a" rend="visible" rendition="Line" ulx="276" uly="961" lrx="1543" lry="1104" />
<zone xml:id="MS175_line_121r_7a" corresp="#MS175_lb_121r_7a" rend="visible" rendition="Line" ulx="250" uly="1067" lrx="1416" lry="1221" />
<zone xml:id="MS175_line_121r_8a" corresp="#MS175_lb_121r_8a" rend="visible" rendition="Line" ulx="277" uly="1147" lrx="1727" lry="1304" />
<zone xml:id="MS175_line_121r_9a" corresp="#MS175_lb_121r_9a" rend="visible" rendition="Line" ulx="266" uly="1291" lrx="1416" lry="1419" />
<zone xml:id="MS175_line_121r_10a" corresp="#MS175_lb_121r_10a" rend="visible" rendition="Line" ulx="275" uly="1406" lrx="1171" lry="1520" />
<zone xml:id="MS175_line_121r_11a" corresp="#MS175_lb_121r_11a" rend="visible" rendition="Line" ulx="273" uly="1475" lrx="1417" lry="1633" />
<zone xml:id="MS175_line_121r_12a" corresp="#MS175_lb_121r_12a" rend="visible" rendition="Line" ulx="274" uly="1610" lrx="1431" lry="1737" />
<zone xml:id="MS175_line_121r_13a" corresp="#MS175_lb_121r_13a" rend="visible" rendition="Line" ulx="272" uly="1707" lrx="1379" lry="1844" />
<zone xml:id="MS175_line_121r_14a" corresp="#MS175_lb_121r_14a" rend="visible" rendition="Line" ulx="273" uly="1836" lrx="1552" lry="1970" />
<zone xml:id="MS175_line_121r_15a" corresp="#MS175_lb_121r_15a" rend="visible" rendition="Line" ulx="274" uly="1945" lrx="1305" lry="2084" />
<zone xml:id="MS175_line_121r_16a" corresp="#MS175_lb_121r_16a" rend="visible" rendition="Line" ulx="239" uly="2067" lrx="1334" lry="2192" />
<zone xml:id="MS175_line_121r_17a" corresp="#MS175_lb_121r_17a" rend="visible" rendition="Line" ulx="290" uly="2165" lrx="1509" lry="2318" />
<zone xml:id="MS175_line_121r_18a" corresp="#MS175_lb_121r_18a" rend="visible" rendition="Line" ulx="269" uly="2284" lrx="1613" lry="2427" />
<zone xml:id="MS175_line_121r_19a" corresp="#MS175_lb_121r_19a" rend="visible" rendition="Line" ulx="286" uly="2402" lrx="1595" lry="2549" />
<zone xml:id="MS175_line_121r_20a" corresp="#MS175_lb_121r_20a" rend="visible" rendition="Line" ulx="283" uly="2525" lrx="1333" lry="2654" />
<zone xml:id="MS175_line_121r_21a" corresp="#MS175_lb_121r_21a" rend="visible" rendition="Line" ulx="255" uly="2641" lrx="1415" lry="2761" />
<zone xml:id="MS175_line_121r_22a" corresp="#MS175_lb_121r_22a" rend="visible" rendition="Line" ulx="278" uly="2761" lrx="1424" lry="2908" />
<zone xml:id="MS175_line_121r_23a" corresp="#MS175_lb_121r_23a" rend="visible" rendition="Line" ulx="241" uly="2866" lrx="1389" lry="3003" />
<zone xml:id="MS175_line_121r_24a" corresp="#MS175_lb_121r_24a" rend="visible" rendition="Line" ulx="279" uly="2972" lrx="1618" lry="3123" />

<zone xml:id="MS175_line_121r_25a" corresp="#MS175_lb_121r_25a" rend="visible" rendition="Line" ulx="275" uly="3102" lrx="1164" lry="3239" />
<zone xml:id="MS175_line_121r_26a" corresp="#MS175_lb_121r_26a" rend="visible" rendition="Line" ulx="273" uly="3196" lrx="1625" lry="3335" />
<zone xml:id="MS175_line_121r_27a" corresp="#MS175_lb_121r_27a" rend="visible" rendition="Line" ulx="262" uly="3315" lrx="1264" lry="3435" />
<zone xml:id="MS175_line_121r_28a" corresp="#MS175_lb_121r_28a" rend="visible" rendition="Line" ulx="226" uly="3427" lrx="1662" lry="3559" />
<zone xml:id="MS175_line_121r_29a" corresp="#MS175_lb_121r_29a" rend="visible" rendition="Line" ulx="248" uly="3535" lrx="1717" lry="3699" />
<zone xml:id="MS175_line_121r_30a" corresp="#MS175_lb_121r_30a" rend="visible" rendition="Line" ulx="266" uly="3657" lrx="1475" lry="3802" />
<zone xml:id="MS175_line_121r_31a" corresp="#MS175_lb_121r_31a" rend="visible" rendition="Line" ulx="265" uly="3771" lrx="1347" lry="3905" />
<zone xml:id="MS175_line_121r_32a" corresp="#MS175_lb_121r_32a" rend="visible" rendition="Line" ulx="266" uly="3847" lrx="1336" lry="4014" />
<zone xml:id="MS175_line_121r_33a" corresp="#MS175_lb_121r_33a" rend="visible" rendition="Line" ulx="281" uly="3998" lrx="1516" lry="4123" />
<zone xml:id="MS175_line_121r_34a" corresp="#MS175_lb_121r_34a" rend="visible" rendition="Line" ulx="241" uly="4122" lrx="1423" lry="4240" />
<zone xml:id="MS175_line_121r_35a" corresp="#MS175_lb_121r_35a" rend="visible" rendition="Line" ulx="250" uly="4220" lrx="1804" lry="4342" />
<zone xml:id="MS175_line_121r_1b" corresp="#MS175_lb_121r_1b" rend="visible" rendition="Line" ulx="1800" uly="310" lrx="3226" lry="589" />
<zone xml:id="MS175_line_121r_2b" corresp="#MS175_lb_121r_2b" rend="visible" rendition="Line" ulx="1838" uly="553" lrx="3389" lry="686" />
<zone xml:id="MS175_line_121r_3b" corresp="#MS175_lb_121r_3b" rend="visible" rendition="Line" ulx="1840" uly="662" lrx="3068" lry="802" />
<zone xml:id="MS175_line_121r_4b" corresp="#MS175_lb_121r_4b" rend="visible" rendition="Line" ulx="1840" uly="781" lrx="3028" lry="905" />
<zone xml:id="MS175_line_121r_5b" corresp="#MS175_lb_121r_5b" rend="visible" rendition="Line" ulx="1792" uly="890" lrx="2895" lry="1046" />
<zone xml:id="MS175_line_121r_6b" corresp="#MS175_lb_121r_6b" rend="visible" rendition="Line" ulx="1828" uly="1009" lrx="3210" lry="1133" />
<zone xml:id="MS175_line_121r_7b" corresp="#MS175_lb_121r_7b" rend="visible" rendition="Line" ulx="1839" uly="1116" lrx="3253" lry="1267" />
<zone xml:id="MS175_line_121r_8b" corresp="#MS175_lb_121r_8b" rend="visible" rendition="Line" ulx="1852" uly="1248" lrx="3254" lry="1382" />
<zone xml:id="MS175_line_121r_9b" corresp="#MS175_lb_121r_9b" rend="visible" rendition="Line" ulx="1853" uly="1363" lrx="3318" lry="1509" />
<zone xml:id="MS175_line_121r_10b" corresp="#MS175_lb_121r_10b" rend="visible" rendition="Line" ulx="1793" uly="1480" lrx="3003" lry="1599" />
<zone xml:id="MS175_line_121r_11b" corresp="#MS175_lb_121r_11b" rend="visible" rendition="Line" ulx="1848" uly="1580" lrx="2923" lry="1742" />
<zone xml:id="MS175_line_121r_12b" corresp="#MS175_lb_121r_12b" rend="visible" rendition="Line" ulx="1829" uly="1697" lrx="3175" lry="1849" />
<zone xml:id="MS175_line_121r_13b" corresp="#MS175_lb_121r_13b" rend="visible" rendition="Line" ulx="1832" uly="1798" lrx="3070" lry="1973" />
<zone xml:id="MS175_line_121r_14b" corresp="#MS175_lb_121r_14b" rend="visible" rendition="Line" ulx="3180" uly="1757" lrx="3646" lry="2000" />
<zone xml:id="MS175_line_121r_15b" corresp="#MS175_lb_121r_15b" rend="visible" rendition="Line" ulx="1858" uly="1931" lrx="3068" lry="2090" />
<zone xml:id="MS175_line_121r_16b" corresp="#MS175_lb_121r_16b" rend="visible" rendition="Line" ulx="1846" uly="2040" lrx="3201" lry="2180" />
<zone xml:id="MS175_line_121r_17b" corresp="#MS175_lb_121r_17b" rend="visible" rendition="Line" ulx="1861" uly="2158" lrx="3099" lry="2287" />
<zone xml:id="MS175_line_121r_18b" corresp="#MS175_lb_121r_18b" rend="visible" rendition="Line" ulx="1847" uly="2279" lrx="3459" lry="2426" />
<zone xml:id="MS175_line_121r_19b" corresp="#MS175_lb_121r_19b" rend="visible" rendition="Line" ulx="1846" uly="2399" lrx="3019" lry="2520" />
<zone xml:id="MS175_line_121r_20b" corresp="#MS175_lb_121r_20b" rend="visible" rendition="Line" ulx="1856" uly="2499" lrx="2976" lry="2631" />
<zone xml:id="MS175_line_121r_21b" corresp="#MS175_lb_121r_21b" rend="visible" rendition="Line" ulx="1856" uly="2609" lrx="2999" lry="2748" />
<zone xml:id="MS175_line_121r_22b" corresp="#MS175_lb_121r_22b" rend="visible" rendition="Line" ulx="1816" uly="2735" lrx="3068" lry="2876" />
<zone xml:id="MS175_line_121r_23b" corresp="#MS175_lb_121r_23b" rend="visible" rendition="Line" ulx="1847" uly="2859" lrx="3064" lry="2989" />
<zone xml:id="MS175_line_121r_24b" corresp="#MS175_lb_121r_24b" rend="visible" rendition="Line" ulx="1850" uly="2968" lrx="3235" lry="3091" />
<zone xml:id="MS175_line_121r_25b" corresp="#MS175_lb_121r_25b" rend="visible" rendition="Line" ulx="1828" uly="3083" lrx="3126" lry="3228" />
<zone xml:id="MS175_line_121r_26b" corresp="#MS175_lb_121r_26b" rend="visible" rendition="Line" ulx="1851" uly="3190" lrx="2893" lry="3332" />
<zone xml:id="MS175_line_121r_27b" corresp="#MS175_lb_121r_27b" rend="visible" rendition="Line" ulx="1831" uly="3289" lrx="3596" lry="3440" />
<zone xml:id="MS175_line_121r_28b" corresp="#MS175_lb_121r_28b" rend="visible" rendition="Line" ulx="1868" uly="3414" lrx="3112" lry="3558" />
<zone xml:id="MS175_line_121r_29b" corresp="#MS175_lb_121r_29b" rend="visible" rendition="Line" ulx="1864" uly="3543" lrx="3081" lry="3675" />
<zone xml:id="MS175_line_121r_30b" corresp="#MS175_lb_121r_30b" rend="visible" rendition="Line" ulx="1850" uly="3660" lrx="3246" lry="3788" />
<zone xml:id="MS175_line_121r_31b" corresp="#MS175_lb_121r_31b" rend="visible" rendition="Line" ulx="1850" uly="3762" lrx="3051" lry="3897" />
<zone xml:id="MS175_line_121r_32b" corresp="#MS175_lb_121r_32b" rend="visible" rendition="Line" ulx="1849" uly="3880" lrx="3079" lry="4013" />
<zone xml:id="MS175_line_121r_33b" corresp="#MS175_lb_121r_33b" rend="visible" rendition="Line" ulx="1851" uly="3987" lrx="3192" lry="4118" />
<zone xml:id="MS175_line_121r_34b" corresp="#MS175_lb_121r_34b" rend="visible" rendition="Line" ulx="1852" uly="4089" lrx="3555" lry="4233" />
<zone xml:id="MS175_line_121r_35b" corresp="#MS175_lb_121r_35b" rend="visible" rendition="Line" ulx="1846" uly="4191" lrx="3286" lry="4355" />
</surface>
<surface xml:id="MS175_surf_122v" corresp="#MS175_fol_122v">
<graphic url="MS175_fol_122v_big.jpg" width="4349px" height="5850px" />
<zone xml:id="MS175_line_122v_1a" corresp="#MS175_lb_122v_1a" rend="visible" rendition="Line" ulx="946" uly="478" lrx="2436" lry="648" />
<zone xml:id="MS175_line_122v_2a" corresp="#MS175_lb_122v_2a" rend="visible" rendition="Line" ulx="947" uly="607" lrx="2444" lry="756" />
<zone xml:id="MS175_line_122v_3a" corresp="#MS175_lb_122v_3a" rend="visible" rendition="Line" ulx="948" uly="719" lrx="1764" lry="841" />
<zone xml:id="MS175_line_122v_4a" corresp="#MS175_lb_122v_4a" rend="visible" rendition="Line" ulx="920" uly="814" lrx="2167" lry="952" />
<zone xml:id="MS175_line_122v_5a" corresp="#MS175_lb_122v_5a" rend="visible" rendition="Line" ulx="957" uly="938" lrx="2265" lry="1077" />
<zone xml:id="MS175_line_122v_6a" corresp="#MS175_lb_122v_6a" rend="visible" rendition="Line" ulx="937" uly="1062" lrx="1961" lry="1205" />
<zone xml:id="MS175_line_122v_7a" corresp="#MS175_lb_122v_7a" rend="visible" rendition="Line" ulx="942" uly="1159" lrx="2322" lry="1305" />
<zone xml:id="MS175_line_122v_8a" corresp="#MS175_lb_122v_8a" rend="visible" rendition="Line" ulx="922" uly="1284" lrx="2010" lry="1423" />
<zone xml:id="MS175_line_122v_9a" corresp="#MS175_lb_122v_9a" rend="visible" rendition="Line" ulx="923" uly="1406" lrx="2140" lry="1539" />
<zone xml:id="MS175_line_122v_10a" corresp="#MS175_lb_122v_10a" rend="visible" rendition="Line" ulx="921" uly="1516" lrx="2566" lry="1714" />
<zone xml:id="MS175_line_122v_11a" corresp="#MS175_lb_122v_11a" rend="visible" rendition="Line" ulx="921" uly="1627" lrx="2266" lry="1778" />
<zone xml:id="MS175_line_122v_12a" corresp="#MS175_lb_122v_12a" rend="visible" rendition="Line" ulx="922" uly="1753" lrx="2089" lry="1897" />
<zone xml:id="MS175_line_122v_13a" corresp="#MS175_lb_122v_13a" rend="visible" rendition="Line" ulx="922" uly="1870" lrx="2318" lry="2004" />
<zone xml:id="MS175_line_122v_14a" corresp="#MS175_lb_122v_14a" rend="visible" rendition="Line" ulx="919" uly="1991" lrx="2022" lry="2133" />
<zone xml:id="MS175_line_122v_15a" corresp="#MS175_lb_122v_15a" rend="visible" rendition="Line" ulx="911" uly="2115" lrx="2025" lry="2260" />
<zone xml:id="MS175_line_122v_16a" corresp="#MS175_lb_122v_16a" rend="visible" rendition="Line" ulx="916" uly="2216" lrx="2225" lry="2359" />
<zone xml:id="MS175_line_122v_17a" corresp="#MS175_lb_122v_17a" rend="visible" rendition="Line" ulx="917" uly="2330" lrx="2080" lry="2468" />
<zone xml:id="MS175_line_122v_18a" corresp="#MS175_lb_122v_18a" rend="visible" rendition="Line" ulx="919" uly="2450" lrx="2190" lry="2585" />
<zone xml:id="MS175_line_122v_19a" corresp="#MS175_lb_122v_19a" rend="visible" rendition="Line" ulx="910" uly="2571" lrx="2374" lry="2711" />
<zone xml:id="MS175_line_122v_20a" corresp="#MS175_lb_122v_20a" rend="visible" rendition="Line" ulx="903" uly="2674" lrx="2368" lry="2823" />

<zone xml:id="MS175_line_122v_21a" corresp="#MS175_lb_122v_21a" rend="visible" rendition="Line" ulx="905" uly="2796" lrx="1960" lry="2924" />
<zone xml:id="MS175_line_122v_22a" corresp="#MS175_lb_122v_22a" rend="visible" rendition="Line" ulx="903" uly="2898" lrx="1974" lry="3041" />
<zone xml:id="MS175_line_122v_23a" corresp="#MS175_lb_122v_23a" rend="visible" rendition="Line" ulx="897" uly="3032" lrx="2067" lry="3171" />
<zone xml:id="MS175_line_122v_24a" corresp="#MS175_lb_122v_24a" rend="visible" rendition="Line" ulx="867" uly="3159" lrx="1996" lry="3290" />
<zone xml:id="MS175_line_122v_25a" corresp="#MS175_lb_122v_25a" rend="visible" rendition="Line" ulx="895" uly="3257" lrx="2414" lry="3395" />
<zone xml:id="MS175_line_122v_26a" corresp="#MS175_lb_122v_26a" rend="visible" rendition="Line" ulx="897" uly="3355" lrx="2293" lry="3524" />
<zone xml:id="MS175_line_122v_27a" corresp="#MS175_lb_122v_27a" rend="visible" rendition="Line" ulx="894" uly="3478" lrx="1886" lry="3612" />
<zone xml:id="MS175_line_122v_28a" corresp="#MS175_lb_122v_28a" rend="visible" rendition="Line" ulx="883" uly="3599" lrx="2481" lry="3742" />
<zone xml:id="MS175_line_122v_29a" corresp="#MS175_lb_122v_29a" rend="visible" rendition="Line" ulx="881" uly="3722" lrx="2338" lry="3855" />
<zone xml:id="MS175_line_122v_30a" corresp="#MS175_lb_122v_30a" rend="visible" rendition="Line" ulx="837" uly="3845" lrx="1841" lry="3973" />
<zone xml:id="MS175_line_122v_31a" corresp="#MS175_lb_122v_31a" rend="visible" rendition="Line" ulx="853" uly="3955" lrx="2470" lry="4107" />
<zone xml:id="MS175_line_122v_32a" corresp="#MS175_lb_122v_32a" rend="visible" rendition="Line" ulx="891" uly="4053" lrx="2509" lry="4205" />
<zone xml:id="MS175_line_122v_33a" corresp="#MS175_lb_122v_33a" rend="visible" rendition="Line" ulx="874" uly="4182" lrx="2038" lry="4316" />
<zone xml:id="MS175_line_122v_34a" corresp="#MS175_lb_122v_34a" rend="visible" rendition="Line" ulx="876" uly="4288" lrx="2393" lry="4426" />
<zone xml:id="MS175_line_122v_35a" corresp="#MS175_lb_122v_35a" rend="visible" rendition="Line" ulx="862" uly="4410" lrx="2469" lry="4548" />
<zone xml:id="MS175_line_122v_1b" corresp="#MS175_lb_122v_1b" rend="visible" rendition="Line" ulx="2591" uly="541" lrx="3585" lry="700" />
<zone xml:id="MS175_line_122v_2b" corresp="#MS175_lb_122v_2b" rend="visible" rendition="Line" ulx="2580" uly="665" lrx="4086" lry="875" />
<zone xml:id="MS175_line_122v_3b" corresp="#MS175_lb_122v_3b" rend="visible" rendition="Line" ulx="2581" uly="780" lrx="4083" lry="949" />
<zone xml:id="MS175_line_122v_4b" corresp="#MS175_lb_122v_4b" rend="visible" rendition="Line" ulx="2584" uly="879" lrx="3568" lry="1007" />
<zone xml:id="MS175_line_122v_5b" corresp="#MS175_lb_122v_5b" rend="visible" rendition="Line" ulx="2578" uly="981" lrx="3607" lry="1117" />
<zone xml:id="MS175_line_122v_6b" corresp="#MS175_lb_122v_6b" rend="visible" rendition="Line" ulx="2527" uly="1089" lrx="3942" lry="1227" />
<zone xml:id="MS175_line_122v_7b" corresp="#MS175_lb_122v_7b" rend="visible" rendition="Line" ulx="2572" uly="1174" lrx="3756" lry="1320" />
<zone xml:id="MS175_line_122v_8b" corresp="#MS175_lb_122v_8b" rend="visible" rendition="Line" ulx="2561" uly="1276" lrx="3909" lry="1438" />
<zone xml:id="MS175_line_122v_9b" corresp="#MS175_lb_122v_9b" rend="visible" rendition="Line" ulx="2563" uly="1392" lrx="3816" lry="1552" />
<zone xml:id="MS175_line_122v_10b" corresp="#MS175_lb_122v_10b" rend="visible" rendition="Line" ulx="2559" uly="1515" lrx="4032" lry="1653" />
<zone xml:id="MS175_line_122v_11b" corresp="#MS175_lb_122v_11b" rend="visible" rendition="Line" ulx="2573" uly="1615" lrx="3892" lry="1793" />
<zone xml:id="MS175_line_122v_12b" corresp="#MS175_lb_122v_12b" rend="visible" rendition="Line" ulx="2575" uly="1728" lrx="3828" lry="1893" />
<zone xml:id="MS175_line_122v_13b" corresp="#MS175_lb_122v_13b" rend="visible" rendition="Line" ulx="2526" uly="1837" lrx="3690" lry="1982" />
<zone xml:id="MS175_line_122v_14b" corresp="#MS175_lb_122v_14b" rend="visible" rendition="Line" ulx="2554" uly="1951" lrx="4072" lry="2094" />
<zone xml:id="MS175_line_122v_15b" corresp="#MS175_lb_122v_15b" rend="visible" rendition="Line" ulx="2546" uly="2058" lrx="4032" lry="2201" />
<zone xml:id="MS175_line_122v_16b" corresp="#MS175_lb_122v_16b" rend="visible" rendition="Line" ulx="2491" uly="2151" lrx="3381" lry="2277" />
<zone xml:id="MS175_line_122v_17b" corresp="#MS175_lb_122v_17b" rend="visible" rendition="Line" ulx="2502" uly="2262" lrx="4069" lry="2394" />
<zone xml:id="MS175_line_122v_18b" corresp="#MS175_lb_122v_18b" rend="visible" rendition="Line" ulx="2538" uly="2355" lrx="3748" lry="2492" />
<zone xml:id="MS175_line_122v_19b" corresp="#MS175_lb_122v_19b" rend="visible" rendition="Line" ulx="2527" uly="2480" lrx="3662" lry="2616" />
<zone xml:id="MS175_line_122v_20b" corresp="#MS175_lb_122v_20b" rend="visible" rendition="Line" ulx="2501" uly="2601" lrx="3944" lry="2737" />
<zone xml:id="MS175_line_122v_21b" corresp="#MS175_lb_122v_21b" rend="visible" rendition="Line" ulx="2531" uly="2699" lrx="3807" lry="2836" />
<zone xml:id="MS175_line_122v_22b" corresp="#MS175_lb_122v_22b" rend="visible" rendition="Line" ulx="2491" uly="2811" lrx="3456" lry="2939" />
<zone xml:id="MS175_line_122v_23b" corresp="#MS175_lb_122v_23b" rend="visible" rendition="Line" ulx="2510" uly="2912" lrx="4004" lry="3036" />
<zone xml:id="MS175_line_122v_24b" corresp="#MS175_lb_122v_24b" rend="visible" rendition="Line" ulx="2532" uly="3013" lrx="4002" lry="3141" />
<zone xml:id="MS175_line_122v_25b" corresp="#MS175_lb_122v_25b" rend="visible" rendition="Line" ulx="2546" uly="3132" lrx="3820" lry="3273" />
<zone xml:id="MS175_line_122v_26b" corresp="#MS175_lb_122v_26b" rend="visible" rendition="Line" ulx="2500" uly="3233" lrx="3839" lry="3372" />
<zone xml:id="MS175_line_122v_27b" corresp="#MS175_lb_122v_27b" rend="visible" rendition="Line" ulx="2540" uly="3355" lrx="3709" lry="3491" />
<zone xml:id="MS175_line_122v_28b" corresp="#MS175_lb_122v_28b" rend="visible" rendition="Line" ulx="2476" uly="3450" lrx="3505" lry="3599" />
<zone xml:id="MS175_line_122v_29b" corresp="#MS175_lb_122v_29b" rend="visible" rendition="Line" ulx="2522" uly="3574" lrx="3812" lry="3701" />
<zone xml:id="MS175_line_122v_30b" corresp="#MS175_lb_122v_30b" rend="visible" rendition="Line" ulx="2562" uly="3684" lrx="3568" lry="3828" />
<zone xml:id="MS175_line_122v_31b" corresp="#MS175_lb_122v_31b" rend="visible" rendition="Line" ulx="2542" uly="3807" lrx="3348" lry="3927" />
<zone xml:id="MS175_line_122v_32b" corresp="#MS175_lb_122v_32b" rend="visible" rendition="Line" ulx="2551" uly="3904" lrx="4060" lry="4042" />
<zone xml:id="MS175_line_122v_33b" corresp="#MS175_lb_122v_33b" rend="visible" rendition="Line" ulx="2520" uly="4023" lrx="3489" lry="4144" />
<zone xml:id="MS175_line_122v_34b" corresp="#MS175_lb_122v_34b" rend="visible" rendition="Line" ulx="2532" uly="4136" lrx="3561" lry="4268" />
<zone xml:id="MS175_line_122v_35b" corresp="#MS175_lb_122v_35b" rend="visible" rendition="Line" ulx="2505" uly="4253" lrx="3933" lry="4370" />
<zone xml:id="MS175_line_122v_36b" corresp="#MS175_lb_122v_36b" rend="visible" rendition="Line" ulx="2539" uly="4352" lrx="3426" lry="4459" />
<zone xml:id="MS175_line_122v_37b" corresp="#MS175_lb_122v_37b" rend="visible" rendition="Line" ulx="2535" uly="4442" lrx="3880" lry="4552" />
</surface>
<surface xml:id="MS175_surf_123r" corresp="#MS175_fol_123r">
<graphic url="MS175_fol_123r_big.jpg" width="4159px" height="5807px" />
<zone xml:id="MS175_line_123r_1a" corresp="#MS175_lb_123r_1a" rend="visible" rendition="Line" ulx="350" uly="531" lrx="1531" lry="676" />
<zone xml:id="MS175_line_123r_2a" corresp="#MS175_lb_123r_2a" rend="visible" rendition="Line" ulx="367" uly="654" lrx="1728" lry="810" />
<zone xml:id="MS175_line_123r_3a" corresp="#MS175_lb_123r_3a" rend="visible" rendition="Line" ulx="356" uly="773" lrx="1272" lry="917" />
<zone xml:id="MS175_line_123r_4a" corresp="#MS175_lb_123r_4a" rend="visible" rendition="Line" ulx="356" uly="870" lrx="1375" lry="990" />
<zone xml:id="MS175_line_123r_5a" corresp="#MS175_lb_123r_5a" rend="visible" rendition="Line" ulx="357" uly="959" lrx="1647" lry="1125" />
<zone xml:id="MS175_line_123r_6a" corresp="#MS175_lb_123r_6a" rend="visible" rendition="Line" ulx="371" uly="1077" lrx="1449" lry="1198" />
<zone xml:id="MS175_line_123r_7a" corresp="#MS175_lb_123r_7a" rend="visible" rendition="Line" ulx="366" uly="1185" lrx="1499" lry="1300" />
<zone xml:id="MS175_line_123r_8a" corresp="#MS175_lb_123r_8a" rend="visible" rendition="Line" ulx="308" uly="1292" lrx="1668" lry="1427" />
<zone xml:id="MS175_line_123r_9a" corresp="#MS175_lb_123r_9a" rend="visible" rendition="Line" ulx="369" uly="1395" lrx="1523" lry="1534" />
<zone xml:id="MS175_line_123r_10a" corresp="#MS175_lb_123r_10a" rend="visible" rendition="Line" ulx="345" uly="1495" lrx="1580" lry="1627" />
<zone xml:id="MS175_line_123r_11a" corresp="#MS175_lb_123r_11a" rend="visible" rendition="Line" ulx="367" uly="1602" lrx="1774" lry="1753" />
<zone xml:id="MS175_line_123r_12a" corresp="#MS175_lb_123r_12a" rend="visible" rendition="Line" ulx="357" uly="1717" lrx="1342" lry="1871" />
<zone xml:id="MS175_line_123r_13a" corresp="#MS175_lb_123r_13a" rend="visible" rendition="Line" ulx="349" uly="1827" lrx="1451" lry="1968" />
<zone xml:id="MS175_line_123r_14a" corresp="#MS175_lb_123r_14a" rend="visible" rendition="Line" ulx="343" uly="1939" lrx="1714" lry="2067" />

<zone xml:id="MS175_line_123r_15a" corresp="#MS175_lb_123r_15a" rend="visible" rendition="Line" ulx="336" uly="2051" lrx="1443" lry="2184" />
<zone xml:id="MS175_line_123r_16a" corresp="#MS175_lb_123r_16a" rend="visible" rendition="Line" ulx="350" uly="2145" lrx="1703" lry="2289" />
<zone xml:id="MS175_line_123r_17a" corresp="#MS175_lb_123r_17a" rend="visible" rendition="Line" ulx="330" uly="2263" lrx="1626" lry="2403" />
<zone xml:id="MS175_line_123r_18a" corresp="#MS175_lb_123r_18a" rend="visible" rendition="Line" ulx="313" uly="2361" lrx="1460" lry="2487" />
<zone xml:id="MS175_line_123r_19a" corresp="#MS175_lb_123r_19a" rend="visible" rendition="Line" ulx="349" uly="2463" lrx="1660" lry="2612" />
<zone xml:id="MS175_line_123r_20a" corresp="#MS175_lb_123r_20a" rend="visible" rendition="Line" ulx="303" uly="2579" lrx="1565" lry="2740" />
<zone xml:id="MS175_line_123r_21a" corresp="#MS175_lb_123r_21a" rend="visible" rendition="Line" ulx="373" uly="2696" lrx="1322" lry="2835" />
<zone xml:id="MS175_line_123r_22a" corresp="#MS175_lb_123r_22a" rend="visible" rendition="Line" ulx="359" uly="2815" lrx="1690" lry="2940" />
<zone xml:id="MS175_line_123r_23a" corresp="#MS175_lb_123r_23a" rend="visible" rendition="Line" ulx="350" uly="2924" lrx="1439" lry="3045" />
<zone xml:id="MS175_line_123r_24a" corresp="#MS175_lb_123r_24a" rend="visible" rendition="Line" ulx="361" uly="3031" lrx="1497" lry="3162" />
<zone xml:id="MS175_line_123r_25a" corresp="#MS175_lb_123r_25a" rend="visible" rendition="Line" ulx="371" uly="3151" lrx="1917" lry="3287" />
<zone xml:id="MS175_line_123r_26a" corresp="#MS175_lb_123r_26a" rend="visible" rendition="Line" ulx="349" uly="3270" lrx="1702" lry="3396" />
<zone xml:id="MS175_line_123r_27a" corresp="#MS175_lb_123r_27a" rend="visible" rendition="Line" ulx="365" uly="3360" lrx="1204" lry="3475" />
<zone xml:id="MS175_line_123r_28a" corresp="#MS175_lb_123r_28a" rend="visible" rendition="Line" ulx="341" uly="3460" lrx="1880" lry="3621" />
<zone xml:id="MS175_line_123r_29a" corresp="#MS175_lb_123r_29a" rend="visible" rendition="Line" ulx="303" uly="3585" lrx="1751" lry="3718" />
<zone xml:id="MS175_line_123r_30a" corresp="#MS175_lb_123r_30a" rend="visible" rendition="Line" ulx="292" uly="3691" lrx="1246" lry="3832" />
<zone xml:id="MS175_line_123r_31a" corresp="#MS175_lb_123r_31a" rend="visible" rendition="Line" ulx="336" uly="3812" lrx="1752" lry="3955" />
<zone xml:id="MS175_line_123r_32a" corresp="#MS175_lb_123r_32a" rend="visible" rendition="Line" ulx="309" uly="3926" lrx="1788" lry="4055" />
<zone xml:id="MS175_line_123r_33a" corresp="#MS175_lb_123r_33a" rend="visible" rendition="Line" ulx="352" uly="4037" lrx="1584" lry="4173" />
<zone xml:id="MS175_line_123r_34a" corresp="#MS175_lb_123r_34a" rend="visible" rendition="Line" ulx="359" uly="4155" lrx="1878" lry="4279" />
<zone xml:id="MS175_line_123r_35a" corresp="#MS175_lb_123r_35a" rend="visible" rendition="Line" ulx="327" uly="4259" lrx="1558" lry="4393" />
<zone xml:id="MS175_line_123r_36a" corresp="#MS175_lb_123r_36a" rend="visible" rendition="Line" ulx="290" uly="4367" lrx="1390" lry="4509" />
<zone xml:id="MS175_line_123r_1b" corresp="#MS175_lb_123r_1b" rend="visible" rendition="Line" ulx="1889" uly="508" lrx="3204" lry="670" />
<zone xml:id="MS175_line_123r_2b" corresp="#MS175_lb_123r_2b" rend="visible" rendition="Line" ulx="1935" uly="632" lrx="3213" lry="765" />
<zone xml:id="MS175_line_123r_3b" corresp="#MS175_lb_123r_3b" rend="visible" rendition="Line" ulx="1890" uly="751" lrx="2985" lry="895" />
<zone xml:id="MS175_line_123r_4b" corresp="#MS175_lb_123r_4b" rend="visible" rendition="Line" ulx="1939" uly="829" lrx="3312" lry="990" />
<zone xml:id="MS175_line_123r_5b" corresp="#MS175_lb_123r_5b" rend="visible" rendition="Line" ulx="1932" uly="956" lrx="3299" lry="1090" />
<zone xml:id="MS175_line_123r_6b" corresp="#MS175_lb_123r_6b" rend="visible" rendition="Line" ulx="1943" uly="1070" lrx="3119" lry="1192" />
<zone xml:id="MS175_line_123r_7b" corresp="#MS175_lb_123r_7b" rend="visible" rendition="Line" ulx="1942" uly="1171" lrx="3428" lry="1299" />
<zone xml:id="MS175_line_123r_8b" corresp="#MS175_lb_123r_8b" rend="visible" rendition="Line" ulx="1938" uly="1270" lrx="3392" lry="1407" />
<zone xml:id="MS175_line_123r_9b" corresp="#MS175_lb_123r_9b" rend="visible" rendition="Line" ulx="1901" uly="1385" lrx="3077" lry="1508" />
<zone xml:id="MS175_line_123r_10b" corresp="#MS175_lb_123r_10b" rend="visible" rendition="Line" ulx="1944" uly="1487" lrx="3557" lry="1622" />
<zone xml:id="MS175_line_123r_11b" corresp="#MS175_lb_123r_11b" rend="visible" rendition="Line" ulx="1928" uly="1591" lrx="3120" lry="1718" />
<zone xml:id="MS175_line_123r_12b" corresp="#MS175_lb_123r_12b" rend="visible" rendition="Line" ulx="1940" uly="1696" lrx="3087" lry="1837" />
<zone xml:id="MS175_line_123r_13b" corresp="#MS175_lb_123r_13b" rend="visible" rendition="Line" ulx="1940" uly="1809" lrx="3190" lry="1933" />
<zone xml:id="MS175_line_123r_14b" corresp="#MS175_lb_123r_14b" rend="visible" rendition="Line" ulx="1943" uly="1902" lrx="3154" lry="2054" />
<zone xml:id="MS175_line_123r_15b" corresp="#MS175_lb_123r_15b" rend="visible" rendition="Line" ulx="3263" uly="1827" lrx="3772" lry="2071" />
<zone xml:id="MS175_line_123r_16b" corresp="#MS175_lb_123r_16b" rend="visible" rendition="Line" ulx="1938" uly="2018" lrx="3392" lry="2162" />
<zone xml:id="MS175_line_123r_17b" corresp="#MS175_lb_123r_17b" rend="visible" rendition="Line" ulx="1922" uly="2128" lrx="3278" lry="2289" />
<zone xml:id="MS175_line_123r_18b" corresp="#MS175_lb_123r_18b" rend="visible" rendition="Line" ulx="1923" uly="2240" lrx="2877" lry="2356" />
<zone xml:id="MS175_line_123r_19b" corresp="#MS175_lb_123r_19b" rend="visible" rendition="Line" ulx="1940" uly="2344" lrx="3254" lry="2464" />
<zone xml:id="MS175_line_123r_20b" corresp="#MS175_lb_123r_20b" rend="visible" rendition="Line" ulx="1941" uly="2460" lrx="3373" lry="2594" />
<zone xml:id="MS175_line_123r_21b" corresp="#MS175_lb_123r_21b" rend="visible" rendition="Line" ulx="1940" uly="2566" lrx="3072" lry="2676" />
<zone xml:id="MS175_line_123r_22b" corresp="#MS175_lb_123r_22b" rend="visible" rendition="Line" ulx="1955" uly="2658" lrx="3385" lry="2797" />
<zone xml:id="MS175_line_123r_23b" corresp="#MS175_lb_123r_23b" rend="visible" rendition="Line" ulx="1948" uly="2755" lrx="3232" lry="2897" />
<zone xml:id="MS175_line_123r_24b" corresp="#MS175_lb_123r_24b" rend="visible" rendition="Line" ulx="1929" uly="2876" lrx="2971" lry="3003" />
<zone xml:id="MS175_line_123r_25b" corresp="#MS175_lb_123r_25b" rend="visible" rendition="Line" ulx="1928" uly="2994" lrx="3701" lry="3118" />
<zone xml:id="MS175_line_123r_26b" corresp="#MS175_lb_123r_26b" rend="visible" rendition="Line" ulx="3102" uly="3102" lrx="3102" lry="3102" />
<zone xml:id="MS175_line_123r_27b" corresp="#MS175_lb_123r_27b" rend="visible" rendition="Line" ulx="1936" uly="3194" lrx="3185" lry="3311" />
<zone xml:id="MS175_line_123r_28b" corresp="#MS175_lb_123r_28b" rend="visible" rendition="Line" ulx="1934" uly="3296" lrx="3499" lry="3435" />
<zone xml:id="MS175_line_123r_29b" corresp="#MS175_lb_123r_29b" rend="visible" rendition="Line" ulx="1950" uly="3422" lrx="3425" lry="3541" />
<zone xml:id="MS175_line_123r_30b" corresp="#MS175_lb_123r_30b" rend="visible" rendition="Line" ulx="1957" uly="3508" lrx="2959" lry="3641" />
<zone xml:id="MS175_line_123r_31b" corresp="#MS175_lb_123r_31b" rend="visible" rendition="Line" ulx="1940" uly="3623" lrx="3299" lry="3752" />
<zone xml:id="MS175_line_123r_32b" corresp="#MS175_lb_123r_32b" rend="visible" rendition="Line" ulx="1940" uly="3739" lrx="3199" lry="3873" />
<zone xml:id="MS175_line_123r_33b" corresp="#MS175_lb_123r_33b" rend="visible" rendition="Line" ulx="1917" uly="3853" lrx="2880" lry="3972" />
<zone xml:id="MS175_line_123r_34b" corresp="#MS175_lb_123r_34b" rend="visible" rendition="Line" ulx="1926" uly="3956" lrx="3339" lry="4102" />
<zone xml:id="MS175_line_123r_35b" corresp="#MS175_lb_123r_35b" rend="visible" rendition="Line" ulx="1863" uly="4082" lrx="3210" lry="4219" />
<zone xml:id="MS175_line_123r_36b" corresp="#MS175_lb_123r_36b" rend="visible" rendition="Line" ulx="1908" uly="4180" lrx="3120" lry="4318" />
<zone xml:id="MS175_line_123r_37b" corresp="#MS175_lb_123r_37b" rend="visible" rendition="Line" ulx="1912" uly="4286" lrx="3436" lry="4417" />
<zone xml:id="MS175_line_123r_38b" corresp="#MS175_lb_123r_38b" rend="visible" rendition="Line" ulx="1920" uly="4386" lrx="3379" lry="4545" />
</surface>
<surface xml:id="MS175_surf_124v" corresp="#MS175_fol_124v">
<graphic url="MS175_fol_124v_big.jpg" width="4349px" height="5850px" />
<zone xml:id="MS175_line_124v_1a" corresp="#MS175_lb_124v_1a" rend="visible" rendition="Line" ulx="912" uly="553" lrx="1968" lry="705" />
<zone xml:id="MS175_line_124v_2a" corresp="#MS175_lb_124v_2a" rend="visible" rendition="Line" ulx="934" uly="690" lrx="2195" lry="831" />
<zone xml:id="MS175_line_124v_3a" corresp="#MS175_lb_124v_3a" rend="visible" rendition="Line" ulx="923" uly="816" lrx="1969" lry="948" />
<zone xml:id="MS175_line_124v_4a" corresp="#MS175_lb_124v_4a" rend="visible" rendition="Line" ulx="938" uly="918" lrx="2523" lry="1104" />
<zone xml:id="MS175_line_124v_5a" corresp="#MS175_lb_124v_5a" rend="visible" rendition="Line" ulx="921" uly="1040" lrx="2412" lry="1171" />
<zone xml:id="MS175_line_124v_6a" corresp="#MS175_lb_124v_6a" rend="visible" rendition="Line" ulx="891" uly="1147" lrx="1974" lry="1275" />

<zone xml:id="MS175_line_124v_7a" corresp="#MS175_lb_124v_7a" rend="visible" rendition="Line" ulx="905" uly="1262" lrx="2528" lry="1442" />
<zone xml:id="MS175_line_124v_8a" corresp="#MS175_lb_124v_8a" rend="visible" rendition="Line" ulx="906" uly="1388" lrx="2228" lry="1525" />
<zone xml:id="MS175_line_124v_9a" corresp="#MS175_lb_124v_9a" rend="visible" rendition="Line" ulx="891" uly="1501" lrx="2021" lry="1639" />
<zone xml:id="MS175_line_124v_10a" corresp="#MS175_lb_124v_10a" rend="visible" rendition="Line" ulx="915" uly="1622" lrx="1892" lry="1746" />
<zone xml:id="MS175_line_124v_11a" corresp="#MS175_lb_124v_11a" rend="visible" rendition="Line" ulx="894" uly="1725" lrx="2284" lry="1851" />
<zone xml:id="MS175_line_124v_12a" corresp="#MS175_lb_124v_12a" rend="visible" rendition="Line" ulx="927" uly="1845" lrx="2106" lry="1966" />
<zone xml:id="MS175_line_124v_13a" corresp="#MS175_lb_124v_13a" rend="visible" rendition="Line" ulx="844" uly="1951" lrx="2170" lry="2091" />
<zone xml:id="MS175_line_124v_14a" corresp="#MS175_lb_124v_14a" rend="visible" rendition="Line" ulx="890" uly="2064" lrx="2361" lry="2209" />
<zone xml:id="MS175_line_124v_15a" corresp="#MS175_lb_124v_15a" rend="visible" rendition="Line" ulx="906" uly="2179" lrx="2081" lry="2329" />
<zone xml:id="MS175_line_124v_16a" corresp="#MS175_lb_124v_16a" rend="visible" rendition="Line" ulx="932" uly="2298" lrx="2450" lry="2427" />
<zone xml:id="MS175_line_124v_17a" corresp="#MS175_lb_124v_17a" rend="visible" rendition="Line" ulx="927" uly="2398" lrx="2458" lry="2538" />
<zone xml:id="MS175_line_124v_18a" corresp="#MS175_lb_124v_18a" rend="visible" rendition="Line" ulx="920" uly="2516" lrx="2419" lry="2672" />
<zone xml:id="MS175_line_124v_19a" corresp="#MS175_lb_124v_19a" rend="visible" rendition="Line" ulx="917" uly="2613" lrx="2339" lry="2774" />
<zone xml:id="MS175_line_124v_20a" corresp="#MS175_lb_124v_20a" rend="visible" rendition="Line" ulx="913" uly="2731" lrx="2344" lry="2874" />
<zone xml:id="MS175_line_124v_21a" corresp="#MS175_lb_124v_21a" rend="visible" rendition="Line" ulx="907" uly="2862" lrx="2014" lry="2988" />
<zone xml:id="MS175_line_124v_22a" corresp="#MS175_lb_124v_22a" rend="visible" rendition="Line" ulx="922" uly="2974" lrx="2111" lry="3109" />
<zone xml:id="MS175_line_124v_23a" corresp="#MS175_lb_124v_23a" rend="visible" rendition="Line" ulx="920" uly="3077" lrx="2147" lry="3214" />
<zone xml:id="MS175_line_124v_24a" corresp="#MS175_lb_124v_24a" rend="visible" rendition="Line" ulx="919" uly="3194" lrx="2007" lry="3334" />
<zone xml:id="MS175_line_124v_25a" corresp="#MS175_lb_124v_25a" rend="visible" rendition="Line" ulx="920" uly="3303" lrx="1916" lry="3450" />
<zone xml:id="MS175_line_124v_26a" corresp="#MS175_lb_124v_26a" rend="visible" rendition="Line" ulx="914" uly="3440" lrx="1939" lry="3561" />
<zone xml:id="MS175_line_124v_27a" corresp="#MS175_lb_124v_27a" rend="visible" rendition="Line" ulx="904" uly="3533" lrx="2089" lry="3680" />
<zone xml:id="MS175_line_124v_28a" corresp="#MS175_lb_124v_28a" rend="visible" rendition="Line" ulx="913" uly="3658" lrx="2258" lry="3799" />
<zone xml:id="MS175_line_124v_29a" corresp="#MS175_lb_124v_29a" rend="visible" rendition="Line" ulx="913" uly="3770" lrx="2552" lry="3893" />
<zone xml:id="MS175_line_124v_30a" corresp="#MS175_lb_124v_30a" rend="visible" rendition="Line" ulx="913" uly="3878" lrx="2171" lry="4013" />
<zone xml:id="MS175_line_124v_31a" corresp="#MS175_lb_124v_31a" rend="visible" rendition="Line" ulx="885" uly="3999" lrx="2401" lry="4124" />
<zone xml:id="MS175_line_124v_32a" corresp="#MS175_lb_124v_32a" rend="visible" rendition="Line" ulx="918" uly="4108" lrx="2121" lry="4239" />
<zone xml:id="MS175_line_124v_33a" corresp="#MS175_lb_124v_33a" rend="visible" rendition="Line" ulx="887" uly="4220" lrx="1871" lry="4348" />
<zone xml:id="MS175_line_124v_34a" corresp="#MS175_lb_124v_34a" rend="visible" rendition="Line" ulx="915" uly="4341" lrx="2437" lry="4489" />
<zone xml:id="MS175_line_124v_35a" corresp="#MS175_lb_124v_35a" rend="visible" rendition="Line" ulx="915" uly="4451" lrx="2123" lry="4583" />
<zone xml:id="MS175_line_124v_36a" corresp="#MS175_lb_124v_36a" rend="visible" rendition="Line" ulx="893" uly="4557" lrx="2209" lry="4642" />
<zone xml:id="MS175_line_124v_1b" corresp="#MS175_lb_124v_1b" rend="visible" rendition="Line" ulx="2546" uly="582" lrx="3950" lry="715" />
<zone xml:id="MS175_line_124v_2b" corresp="#MS175_lb_124v_2b" rend="visible" rendition="Line" ulx="2503" uly="692" lrx="3889" lry="832" />
<zone xml:id="MS175_line_124v_3b" corresp="#MS175_lb_124v_3b" rend="visible" rendition="Line" ulx="2536" uly="799" lrx="4029" lry="931" />
<zone xml:id="MS175_line_124v_4b" corresp="#MS175_lb_124v_4b" rend="visible" rendition="Line" ulx="2537" uly="899" lrx="3966" lry="1045" />
<zone xml:id="MS175_line_124v_5b" corresp="#MS175_lb_124v_5b" rend="visible" rendition="Line" ulx="2552" uly="1016" lrx="3829" lry="1143" />
<zone xml:id="MS175_line_124v_6b" corresp="#MS175_lb_124v_6b" rend="visible" rendition="Line" ulx="2542" uly="1141" lrx="3638" lry="1271" />
<zone xml:id="MS175_line_124v_7b" corresp="#MS175_lb_124v_7b" rend="visible" rendition="Line" ulx="2543" uly="1242" lrx="4070" lry="1370" />
<zone xml:id="MS175_line_124v_8b" corresp="#MS175_lb_124v_8b" rend="visible" rendition="Line" ulx="2543" uly="1353" lrx="3553" lry="1486" />
<zone xml:id="MS175_line_124v_9b" corresp="#MS175_lb_124v_9b" rend="visible" rendition="Line" ulx="2475" uly="1463" lrx="3499" lry="1607" />
<zone xml:id="MS175_line_124v_10b" corresp="#MS175_lb_124v_10b" rend="visible" rendition="Line" ulx="2530" uly="1583" lrx="3908" lry="1720" />
<zone xml:id="MS175_line_124v_11b" corresp="#MS175_lb_124v_11b" rend="visible" rendition="Line" ulx="2530" uly="1704" lrx="3895" lry="1821" />
<zone xml:id="MS175_line_124v_12b" corresp="#MS175_lb_124v_12b" rend="visible" rendition="Line" ulx="2521" uly="1807" lrx="3685" lry="1951" />
<zone xml:id="MS175_line_124v_13b" corresp="#MS175_lb_124v_13b" rend="visible" rendition="Line" ulx="2522" uly="1932" lrx="4083" lry="2070" />
<zone xml:id="MS175_line_124v_14b" corresp="#MS175_lb_124v_14b" rend="visible" rendition="Line" ulx="2537" uly="2048" lrx="3708" lry="2187" />
<zone xml:id="MS175_line_124v_15b" corresp="#MS175_lb_124v_15b" rend="visible" rendition="Line" ulx="2539" uly="2160" lrx="3412" lry="2291" />
<zone xml:id="MS175_line_124v_16b" corresp="#MS175_lb_124v_16b" rend="visible" rendition="Line" ulx="2511" uly="2275" lrx="3787" lry="2393" />
<zone xml:id="MS175_line_124v_17b" corresp="#MS175_lb_124v_17b" rend="visible" rendition="Line" ulx="2563" uly="2387" lrx="3905" lry="2517" />
<zone xml:id="MS175_line_124v_18b" corresp="#MS175_lb_124v_18b" rend="visible" rendition="Line" ulx="2513" uly="2492" lrx="3553" lry="2630" />
<zone xml:id="MS175_line_124v_19b" corresp="#MS175_lb_124v_19b" rend="visible" rendition="Line" ulx="2538" uly="2608" lrx="4038" lry="2736" />
<zone xml:id="MS175_line_124v_20b" corresp="#MS175_lb_124v_20b" rend="visible" rendition="Line" ulx="2556" uly="2713" lrx="3778" lry="2834" />
<zone xml:id="MS175_line_124v_21b" corresp="#MS175_lb_124v_21b" rend="visible" rendition="Line" ulx="2549" uly="2827" lrx="3803" lry="2951" />
<zone xml:id="MS175_line_124v_22b" corresp="#MS175_lb_124v_22b" rend="visible" rendition="Line" ulx="2535" uly="2930" lrx="4085" lry="3055" />
<zone xml:id="MS175_line_124v_23b" corresp="#MS175_lb_124v_23b" rend="visible" rendition="Line" ulx="2536" uly="3038" lrx="3707" lry="3174" />
<zone xml:id="MS175_line_124v_24b" corresp="#MS175_lb_124v_24b" rend="visible" rendition="Line" ulx="2537" uly="3152" lrx="3664" lry="3283" />
<zone xml:id="MS175_line_124v_25b" corresp="#MS175_lb_124v_25b" rend="visible" rendition="Line" ulx="2536" uly="3258" lrx="4065" lry="3382" />
<zone xml:id="MS175_line_124v_26b" corresp="#MS175_lb_124v_26b" rend="visible" rendition="Line" ulx="2539" uly="3358" lrx="3824" lry="3490" />
<zone xml:id="MS175_line_124v_27b" corresp="#MS175_lb_124v_27b" rend="visible" rendition="Line" ulx="2510" uly="3466" lrx="3678" lry="3594" />
<zone xml:id="MS175_line_124v_28b" corresp="#MS175_lb_124v_28b" rend="visible" rendition="Line" ulx="2543" uly="3553" lrx="4090" lry="3702" />
<zone xml:id="MS175_line_124v_29b" corresp="#MS175_lb_124v_29b" rend="visible" rendition="Line" ulx="2574" uly="3673" lrx="3947" lry="3822" />
<zone xml:id="MS175_line_124v_30b" corresp="#MS175_lb_124v_30b" rend="visible" rendition="Line" ulx="2557" uly="3784" lrx="3590" lry="3917" />
<zone xml:id="MS175_line_124v_31b" corresp="#MS175_lb_124v_31b" rend="visible" rendition="Line" ulx="2530" uly="3888" lrx="4071" lry="4050" />
<zone xml:id="MS175_line_124v_32b" corresp="#MS175_lb_124v_32b" rend="visible" rendition="Line" ulx="2529" uly="4002" lrx="3615" lry="4147" />
<zone xml:id="MS175_line_124v_33b" corresp="#MS175_lb_124v_33b" rend="visible" rendition="Line" ulx="2532" uly="4124" lrx="3608" lry="4274" />
<zone xml:id="MS175_line_124v_34b" corresp="#MS175_lb_124v_34b" rend="visible" rendition="Line" ulx="2542" uly="4242" lrx="3684" lry="4375" />
<zone xml:id="MS175_line_124v_35b" corresp="#MS175_lb_124v_35b" rend="visible" rendition="Line" ulx="2534" uly="4337" lrx="4084" lry="4483" />
<zone xml:id="MS175_line_124v_36b" corresp="#MS175_lb_124v_36b" rend="visible" rendition="Line" ulx="2520" uly="4471" lrx="3387" lry="4637" />
</surface>
<surface xml:id="MS175_surf_125r" corresp="#MS175_fol_125r">
<graphic url="MS175_fol_125r_big.jpg" width="4159px" height="5807px" />

<zone xml:id="MS175_line_125r_34b" corresp="#MS175_lb_125r_34b" rend="visible" rendition="Line" ulx="1931" uly="4108" lrx="3203" lry="4231" />
<zone xml:id="MS175_line_125r_35b" corresp="#MS175_lb_125r_35b" rend="visible" rendition="Line" ulx="1941" uly="4210" lrx="3195" lry="4333" />
<zone xml:id="MS175_line_125r_36b" corresp="#MS175_lb_125r_36b" rend="visible" rendition="Line" ulx="1901" uly="4303" lrx="2942" lry="4450" />
<zone xml:id="MS175_line_125r_37b" corresp="#MS175_lb_125r_37b" rend="visible" rendition="Line" ulx="1919" uly="4402" lrx="3306" lry="4530" />
</surface>
<surface xml:id="MS175_surf_126v" corresp="#MS175_fol_126v">
<graphic url="MS175_fol_126v_big.jpg" width="4349px" height="5850px" />
<zone xml:id="MS175_line_126v_1a" corresp="#MS175_lb_126v_1a" rend="visible" rendition="Line" ulx="911" uly="586" lrx="2376" lry="729" />
<zone xml:id="MS175_line_126v_2a" corresp="#MS175_lb_126v_2a" rend="visible" rendition="Line" ulx="906" uly="710" lrx="1928" lry="843" />
<zone xml:id="MS175_line_126v_3a" corresp="#MS175_lb_126v_3a" rend="visible" rendition="Line" ulx="911" uly="793" lrx="2427" lry="944" />
<zone xml:id="MS175_line_126v_4a" corresp="#MS175_lb_126v_4a" rend="visible" rendition="Line" ulx="913" uly="937" lrx="2449" lry="1073" />
<zone xml:id="MS175_line_126v_5a" corresp="#MS175_lb_126v_5a" rend="visible" rendition="Line" ulx="860" uly="1078" lrx="2038" lry="1218" />
<zone xml:id="MS175_line_126v_6a" corresp="#MS175_lb_126v_6a" rend="visible" rendition="Line" ulx="879" uly="1180" lrx="2289" lry="1343" />
<zone xml:id="MS175_line_126v_7a" corresp="#MS175_lb_126v_7a" rend="visible" rendition="Line" ulx="853" uly="1308" lrx="2373" lry="1445" />
<zone xml:id="MS175_line_126v_8a" corresp="#MS175_lb_126v_8a" rend="visible" rendition="Line" ulx="909" uly="1433" lrx="2128" lry="1566" />
<zone xml:id="MS175_line_126v_9a" corresp="#MS175_lb_126v_9a" rend="visible" rendition="Line" ulx="898" uly="1554" lrx="1900" lry="1690" />
<zone xml:id="MS175_line_126v_10a" corresp="#MS175_lb_126v_10a" rend="visible" rendition="Line" ulx="927" uly="1672" lrx="2117" lry="1809" />
<zone xml:id="MS175_line_126v_11a" corresp="#MS175_lb_126v_11a" rend="visible" rendition="Line" ulx="927" uly="1790" lrx="2141" lry="1952" />
<zone xml:id="MS175_line_126v_12a" corresp="#MS175_lb_126v_12a" rend="visible" rendition="Line" ulx="928" uly="1908" lrx="1979" lry="2061" />
<zone xml:id="MS175_line_126v_13a" corresp="#MS175_lb_126v_13a" rend="visible" rendition="Line" ulx="929" uly="2050" lrx="2079" lry="2167" />
<zone xml:id="MS175_line_126v_14a" corresp="#MS175_lb_126v_14a" rend="visible" rendition="Line" ulx="930" uly="2156" lrx="1998" lry="2267" />
<zone xml:id="MS175_line_126v_15a" corresp="#MS175_lb_126v_15a" rend="visible" rendition="Line" ulx="908" uly="2255" lrx="2010" lry="2388" />
<zone xml:id="MS175_line_126v_16a" corresp="#MS175_lb_126v_16a" rend="visible" rendition="Line" ulx="920" uly="2352" lrx="2106" lry="2514" />
<zone xml:id="MS175_line_126v_17a" corresp="#MS175_lb_126v_17a" rend="visible" rendition="Line" ulx="921" uly="2488" lrx="2129" lry="2627" />
<zone xml:id="MS175_line_126v_18a" corresp="#MS175_lb_126v_18a" rend="visible" rendition="Line" ulx="904" uly="2607" lrx="2514" lry="2760" />
<zone xml:id="MS175_line_126v_19a" corresp="#MS175_lb_126v_19a" rend="visible" rendition="Line" ulx="914" uly="2702" lrx="2093" lry="2844" />
<zone xml:id="MS175_line_126v_20a" corresp="#MS175_lb_126v_20a" rend="visible" rendition="Line" ulx="917" uly="2822" lrx="2294" lry="2966" />
<zone xml:id="MS175_line_126v_21a" corresp="#MS175_lb_126v_21a" rend="visible" rendition="Line" ulx="908" uly="2935" lrx="2333" lry="3079" />
<zone xml:id="MS175_line_126v_22a" corresp="#MS175_lb_126v_22a" rend="visible" rendition="Line" ulx="918" uly="3067" lrx="2125" lry="3196" />
<zone xml:id="MS175_line_126v_23a" corresp="#MS175_lb_126v_23a" rend="visible" rendition="Line" ulx="907" uly="3175" lrx="2054" lry="3311" />
<zone xml:id="MS175_line_126v_24a" corresp="#MS175_lb_126v_24a" rend="visible" rendition="Line" ulx="903" uly="3297" lrx="2387" lry="3435" />
<zone xml:id="MS175_line_126v_25a" corresp="#MS175_lb_126v_25a" rend="visible" rendition="Line" ulx="901" uly="3419" lrx="2115" lry="3535" />
<zone xml:id="MS175_line_126v_26a" corresp="#MS175_lb_126v_26a" rend="visible" rendition="Line" ulx="921" uly="3504" lrx="1985" lry="3642" />
<zone xml:id="MS175_line_126v_27a" corresp="#MS175_lb_126v_27a" rend="visible" rendition="Line" ulx="904" uly="3625" lrx="2353" lry="3764" />
<zone xml:id="MS175_line_126v_28a" corresp="#MS175_lb_126v_28a" rend="visible" rendition="Line" ulx="931" uly="3743" lrx="2265" lry="3881" />
<zone xml:id="MS175_line_126v_29a" corresp="#MS175_lb_126v_29a" rend="visible" rendition="Line" ulx="919" uly="3870" lrx="1986" lry="3989" />
<zone xml:id="MS175_line_126v_30a" corresp="#MS175_lb_126v_30a" rend="visible" rendition="Line" ulx="934" uly="3984" lrx="2402" lry="4108" />
<zone xml:id="MS175_line_126v_31a" corresp="#MS175_lb_126v_31a" rend="visible" rendition="Line" ulx="930" uly="4098" lrx="2325" lry="4235" />
<zone xml:id="MS175_line_126v_32a" corresp="#MS175_lb_126v_32a" rend="visible" rendition="Line" ulx="875" uly="4209" lrx="1935" lry="4349" />
<zone xml:id="MS175_line_126v_33a" corresp="#MS175_lb_126v_33a" rend="visible" rendition="Line" ulx="939" uly="4318" lrx="2440" lry="4447" />
<zone xml:id="MS175_line_126v_34a" corresp="#MS175_lb_126v_34a" rend="visible" rendition="Line" ulx="931" uly="4442" lrx="2293" lry="4580" />
<zone xml:id="MS175_line_126v_1b" corresp="#MS175_lb_126v_1b" rend="visible" rendition="Line" ulx="2566" uly="579" lrx="3501" lry="712" />
<zone xml:id="MS175_line_126v_2b" corresp="#MS175_lb_126v_2b" rend="visible" rendition="Line" ulx="2568" uly="696" lrx="3829" lry="819" />
<zone xml:id="MS175_line_126v_3b" corresp="#MS175_lb_126v_3b" rend="visible" rendition="Line" ulx="2561" uly="805" lrx="3602" lry="947" />
<zone xml:id="MS175_line_126v_4b" corresp="#MS175_lb_126v_4b" rend="visible" rendition="Line" ulx="2579" uly="913" lrx="3544" lry="1038" />
<zone xml:id="MS175_line_126v_5b" corresp="#MS175_lb_126v_5b" rend="visible" rendition="Line" ulx="2583" uly="1011" lrx="4012" lry="1162" />
<zone xml:id="MS175_line_126v_6b" corresp="#MS175_lb_126v_6b" rend="visible" rendition="Line" ulx="2598" uly="1139" lrx="3767" lry="1278" />
<zone xml:id="MS175_line_126v_7b" corresp="#MS175_lb_126v_7b" rend="visible" rendition="Line" ulx="2594" uly="1256" lrx="3668" lry="1379" />
<zone xml:id="MS175_line_126v_8b" corresp="#MS175_lb_126v_8b" rend="visible" rendition="Line" ulx="2585" uly="1357" lrx="3985" lry="1498" />
<zone xml:id="MS175_line_126v_9b" corresp="#MS175_lb_126v_9b" rend="visible" rendition="Line" ulx="2581" uly="1469" lrx="4012" lry="1619" />
<zone xml:id="MS175_line_126v_10b" corresp="#MS175_lb_126v_10b" rend="visible" rendition="Line" ulx="2597" uly="1589" lrx="3433" lry="1708" />
<zone xml:id="MS175_line_126v_11b" corresp="#MS175_lb_126v_11b" rend="visible" rendition="Line" ulx="2537" uly="1688" lrx="3817" lry="1845" />
<zone xml:id="MS175_line_126v_12b" corresp="#MS175_lb_126v_12b" rend="visible" rendition="Line" ulx="2550" uly="1810" lrx="4052" lry="1950" />
<zone xml:id="MS175_line_126v_13b" corresp="#MS175_lb_126v_13b" rend="visible" rendition="Line" ulx="2559" uly="1936" lrx="3585" lry="2067" />
<zone xml:id="MS175_line_126v_14b" corresp="#MS175_lb_126v_14b" rend="visible" rendition="Line" ulx="2555" uly="2041" lrx="3562" lry="2185" />
<zone xml:id="MS175_line_126v_15b" corresp="#MS175_lb_126v_15b" rend="visible" rendition="Line" ulx="2549" uly="2166" lrx="3832" lry="2288" />
<zone xml:id="MS175_line_126v_16b" corresp="#MS175_lb_126v_16b" rend="visible" rendition="Line" ulx="2561" uly="2278" lrx="3660" lry="2408" />
<zone xml:id="MS175_line_126v_17b" corresp="#MS175_lb_126v_17b" rend="visible" rendition="Line" ulx="2542" uly="2378" lrx="3706" lry="2517" />
<zone xml:id="MS175_line_126v_18b" corresp="#MS175_lb_126v_18b" rend="visible" rendition="Line" ulx="2553" uly="2505" lrx="3746" lry="2625" />
<zone xml:id="MS175_line_126v_19b" corresp="#MS175_lb_126v_19b" rend="visible" rendition="Line" ulx="2509" uly="2622" lrx="3637" lry="2750" />
<zone xml:id="MS175_line_126v_20b" corresp="#MS175_lb_126v_20b" rend="visible" rendition="Line" ulx="2553" uly="2720" lrx="3810" lry="2859" />
<zone xml:id="MS175_line_126v_21b" corresp="#MS175_lb_126v_21b" rend="visible" rendition="Line" ulx="2534" uly="2835" lrx="3747" lry="2962" />
<zone xml:id="MS175_line_126v_22b" corresp="#MS175_lb_126v_22b" rend="visible" rendition="Line" ulx="2545" uly="2936" lrx="3398" lry="3077" />
<zone xml:id="MS175_line_126v_23b" corresp="#MS175_lb_126v_23b" rend="visible" rendition="Line" ulx="2535" uly="3061" lrx="3639" lry="3174" />
<zone xml:id="MS175_line_126v_24b" corresp="#MS175_lb_126v_24b" rend="visible" rendition="Line" ulx="2519" uly="3177" lrx="3467" lry="3287" />
<zone xml:id="MS175_line_126v_25b" corresp="#MS175_lb_126v_25b" rend="visible" rendition="Line" ulx="2553" uly="3284" lrx="3602" lry="3405" />
<zone xml:id="MS175_line_126v_26b" corresp="#MS175_lb_126v_26b" rend="visible" rendition="Line" ulx="2522" uly="3393" lrx="3761" lry="3516" />
<zone xml:id="MS175_line_126v_27b" corresp="#MS175_lb_126v_27b" rend="visible" rendition="Line" ulx="2544" uly="3509" lrx="3693" lry="3637" />
<zone xml:id="MS175_line_126v_28b" corresp="#MS175_lb_126v_28b" rend="visible" rendition="Line" ulx="2521" uly="3624" lrx="3559" lry="3754" />

<zone xml:id="MS175_line_126v_29b" corresp="#MS175_lb_126v_29b" rend="visible" rendition="Line" ulx="2519" uly="3713" lrx="3772" lry="3857" />
<zone xml:id="MS175_line_126v_30b" corresp="#MS175_lb_126v_30b" rend="visible" rendition="Line" ulx="2467" uly="3852" lrx="3687" lry="3972" />
<zone xml:id="MS175_line_126v_31b" corresp="#MS175_lb_126v_31b" rend="visible" rendition="Line" ulx="2466" uly="3958" lrx="3639" lry="4091" />
<zone xml:id="MS175_line_126v_32b" corresp="#MS175_lb_126v_32b" rend="visible" rendition="Line" ulx="2508" uly="4082" lrx="3863" lry="4210" />
<zone xml:id="MS175_line_126v_33b" corresp="#MS175_lb_126v_33b" rend="visible" rendition="Line" ulx="2539" uly="4192" lrx="3775" lry="4322" />
<zone xml:id="MS175_line_126v_34b" corresp="#MS175_lb_126v_34b" rend="visible" rendition="Line" ulx="2521" uly="4302" lrx="3552" lry="4422" />
<zone xml:id="MS175_line_126v_35b" corresp="#MS175_lb_126v_35b" rend="visible" rendition="Line" ulx="2531" uly="4380" lrx="3859" lry="4510" />
<zone xml:id="MS175_line_126v_36b" corresp="#MS175_lb_126v_36b" rend="visible" rendition="Line" ulx="2533" uly="4486" lrx="3407" lry="4604" />
</surface>
<surface xml:id="MS175_surf_127r" corresp="#MS175_fol_127r">
<graphic url="MS175_fol_127r_big.jpg" width="4159px" height="5807px" />
<zone xml:id="MS175_line_127r_1a" corresp="#MS175_lb_127r_1a" rend="visible" rendition="Line" ulx="328" uly="493" lrx="1228" lry="635" />
<zone xml:id="MS175_line_127r_2a" corresp="#MS175_lb_127r_2a" rend="visible" rendition="Line" ulx="331" uly="619" lrx="1387" lry="726" />
<zone xml:id="MS175_line_127r_3a" corresp="#MS175_lb_127r_3a" rend="visible" rendition="Line" ulx="328" uly="702" lrx="1357" lry="816" />
<zone xml:id="MS175_line_127r_4a" corresp="#MS175_lb_127r_4a" rend="visible" rendition="Line" ulx="329" uly="802" lrx="1307" lry="923" />
<zone xml:id="MS175_line_127r_5a" corresp="#MS175_lb_127r_5a" rend="visible" rendition="Line" ulx="340" uly="891" lrx="1642" lry="1020" />
<zone xml:id="MS175_line_127r_6a" corresp="#MS175_lb_127r_6a" rend="visible" rendition="Line" ulx="334" uly="1001" lrx="1607" lry="1105" />
<zone xml:id="MS175_line_127r_7a" corresp="#MS175_lb_127r_7a" rend="visible" rendition="Line" ulx="321" uly="1103" lrx="1213" lry="1217" />
<zone xml:id="MS175_line_127r_8a" corresp="#MS175_lb_127r_8a" rend="visible" rendition="Line" ulx="329" uly="1201" lrx="1376" lry="1317" />
<zone xml:id="MS175_line_127r_9a" corresp="#MS175_lb_127r_9a" rend="visible" rendition="Line" ulx="329" uly="1299" lrx="1317" lry="1444" />
<zone xml:id="MS175_line_127r_10a" corresp="#MS175_lb_127r_10a" rend="visible" rendition="Line" ulx="303" uly="1422" lrx="1274" lry="1524" />
<zone xml:id="MS175_line_127r_11a" corresp="#MS175_lb_127r_11a" rend="visible" rendition="Line" ulx="288" uly="1511" lrx="1379" lry="1640" />
<zone xml:id="MS175_line_127r_12a" corresp="#MS175_lb_127r_12a" rend="visible" rendition="Line" ulx="324" uly="1633" lrx="1355" lry="1734" />
<zone xml:id="MS175_line_127r_13a" corresp="#MS175_lb_127r_13a" rend="visible" rendition="Line" ulx="257" uly="1723" lrx="1623" lry="1839" />
<zone xml:id="MS175_line_127r_14a" corresp="#MS175_lb_127r_14a" rend="visible" rendition="Line" ulx="331" uly="1835" lrx="1443" lry="1946" />
<zone xml:id="MS175_line_127r_15a" corresp="#MS175_lb_127r_15a" rend="visible" rendition="Line" ulx="304" uly="1942" lrx="1588" lry="2065" />
<zone xml:id="MS175_line_127r_16a" corresp="#MS175_lb_127r_16a" rend="visible" rendition="Line" ulx="326" uly="2044" lrx="1502" lry="2161" />
<zone xml:id="MS175_line_127r_17a" corresp="#MS175_lb_127r_17a" rend="visible" rendition="Line" ulx="339" uly="2131" lrx="1323" lry="2276" />
<zone xml:id="MS175_line_127r_18a" corresp="#MS175_lb_127r_18a" rend="visible" rendition="Line" ulx="322" uly="2250" lrx="1753" lry="2363" />
<zone xml:id="MS175_line_127r_19a" corresp="#MS175_lb_127r_19a" rend="visible" rendition="Line" ulx="327" uly="2348" lrx="1042" lry="2498" />
<zone xml:id="MS175_line_127r_20a" corresp="#MS175_lb_127r_20a" rend="visible" rendition="Line" ulx="332" uly="2465" lrx="1594" lry="2589" />
<zone xml:id="MS175_line_127r_21a" corresp="#MS175_lb_127r_21a" rend="visible" rendition="Line" ulx="341" uly="2578" lrx="1626" lry="2695" />
<zone xml:id="MS175_line_127r_22a" corresp="#MS175_lb_127r_22a" rend="visible" rendition="Line" ulx="340" uly="2671" lrx="1383" lry="2813" />
<zone xml:id="MS175_line_127r_23a" corresp="#MS175_lb_127r_23a" rend="visible" rendition="Line" ulx="336" uly="2800" lrx="1452" lry="2931" />
<zone xml:id="MS175_line_127r_24a" corresp="#MS175_lb_127r_24a" rend="visible" rendition="Line" ulx="350" uly="2902" lrx="1541" lry="3042" />
<zone xml:id="MS175_line_127r_25a" corresp="#MS175_lb_127r_25a" rend="visible" rendition="Line" ulx="332" uly="3017" lrx="1450" lry="3158" />
<zone xml:id="MS175_line_127r_26a" corresp="#MS175_lb_127r_26a" rend="visible" rendition="Line" ulx="334" uly="3110" lrx="1708" lry="3259" />
<zone xml:id="MS175_line_127r_27a" corresp="#MS175_lb_127r_27a" rend="visible" rendition="Line" ulx="338" uly="3233" lrx="1833" lry="3369" />
<zone xml:id="MS175_line_127r_28a" corresp="#MS175_lb_127r_28a" rend="visible" rendition="Line" ulx="334" uly="3351" lrx="953" lry="3454" />
<zone xml:id="MS175_line_127r_29a" corresp="#MS175_lb_127r_29a" rend="visible" rendition="Line" ulx="355" uly="3407" lrx="1801" lry="3551" />
<zone xml:id="MS175_line_127r_30a" corresp="#MS175_lb_127r_30a" rend="visible" rendition="Line" ulx="348" uly="3532" lrx="1411" lry="3660" />
<zone xml:id="MS175_line_127r_31a" corresp="#MS175_lb_127r_31a" rend="visible" rendition="Line" ulx="353" uly="3655" lrx="1408" lry="3779" />
<zone xml:id="MS175_line_127r_32a" corresp="#MS175_lb_127r_32a" rend="visible" rendition="Line" ulx="342" uly="3759" lrx="1682" lry="3887" />
<zone xml:id="MS175_line_127r_33a" corresp="#MS175_lb_127r_33a" rend="visible" rendition="Line" ulx="350" uly="3873" lrx="1770" lry="3995" />
<zone xml:id="MS175_line_127r_34a" corresp="#MS175_lb_127r_34a" rend="visible" rendition="Line" ulx="359" uly="3973" lrx="1523" lry="4102" />
<zone xml:id="MS175_line_127r_35a" corresp="#MS175_lb_127r_35a" rend="visible" rendition="Line" ulx="365" uly="4081" lrx="1671" lry="4201" />
<zone xml:id="MS175_line_127r_36a" corresp="#MS175_lb_127r_36a" rend="visible" rendition="Line" ulx="359" uly="4165" lrx="1737" lry="4322" />
<zone xml:id="MS175_line_127r_37a" corresp="#MS175_lb_127r_37a" rend="visible" rendition="Line" ulx="360" uly="4263" lrx="1560" lry="4437" />
<zone xml:id="MS175_line_127r_1b" corresp="#MS175_lb_127r_1b" rend="visible" rendition="Line" ulx="1895" uly="446" lrx="3249" lry="600" />
<zone xml:id="MS175_line_127r_2b" corresp="#MS175_lb_127r_2b" rend="visible" rendition="Line" ulx="1898" uly="573" lrx="3061" lry="680" />
<zone xml:id="MS175_line_127r_3b" corresp="#MS175_lb_127r_3b" rend="visible" rendition="Line" ulx="1894" uly="660" lrx="3087" lry="788" />
<zone xml:id="MS175_line_127r_4b" corresp="#MS175_lb_127r_4b" rend="visible" rendition="Line" ulx="1889" uly="774" lrx="3176" lry="885" />
<zone xml:id="MS175_line_127r_5b" corresp="#MS175_lb_127r_5b" rend="visible" rendition="Line" ulx="1892" uly="867" lrx="3108" lry="1000" />
<zone xml:id="MS175_line_127r_6b" corresp="#MS175_lb_127r_6b" rend="visible" rendition="Line" ulx="1894" uly="978" lrx="2950" lry="1113" />
<zone xml:id="MS175_line_127r_7b" corresp="#MS175_lb_127r_7b" rend="visible" rendition="Line" ulx="1880" uly="1098" lrx="3520" lry="1231" />
<zone xml:id="MS175_line_127r_8b" corresp="#MS175_lb_127r_8b" rend="visible" rendition="Line" ulx="1871" uly="1213" lrx="3256" lry="1345" />
<zone xml:id="MS175_line_127r_9b" corresp="#MS175_lb_127r_9b" rend="visible" rendition="Line" ulx="1885" uly="1326" lrx="3302" lry="1455" />
<zone xml:id="MS175_line_127r_10b" corresp="#MS175_lb_127r_10b" rend="visible" rendition="Line" ulx="1897" uly="1423" lrx="3324" lry="1564" />
<zone xml:id="MS175_line_127r_11b" corresp="#MS175_lb_127r_11b" rend="visible" rendition="Line" ulx="1888" uly="1545" lrx="3428" lry="1686" />
<zone xml:id="MS175_line_127r_12b" corresp="#MS175_lb_127r_12b" rend="visible" rendition="Line" ulx="1892" uly="1656" lrx="3392" lry="1791" />
<zone xml:id="MS175_line_127r_13b" corresp="#MS175_lb_127r_13b" rend="visible" rendition="Line" ulx="1898" uly="1753" lrx="3210" lry="1890" />
<zone xml:id="MS175_line_127r_14b" corresp="#MS175_lb_127r_14b" rend="visible" rendition="Line" ulx="1894" uly="1863" lrx="3341" lry="1995" />
<zone xml:id="MS175_line_127r_15b" corresp="#MS175_lb_127r_15b" rend="visible" rendition="Line" ulx="1885" uly="1961" lrx="2978" lry="2095" />
<zone xml:id="MS175_line_127r_16b" corresp="#MS175_lb_127r_16b" rend="visible" rendition="Line" ulx="1904" uly="2069" lrx="3093" lry="2202" />
<zone xml:id="MS175_line_127r_17b" corresp="#MS175_lb_127r_17b" rend="visible" rendition="Line" ulx="1897" uly="2176" lrx="3336" lry="2306" />
<zone xml:id="MS175_line_127r_18b" corresp="#MS175_lb_127r_18b" rend="visible" rendition="Line" ulx="1883" uly="2265" lrx="2833" lry="2405" />
<zone xml:id="MS175_line_127r_19b" corresp="#MS175_lb_127r_19b" rend="visible" rendition="Line" ulx="1895" uly="2354" lrx="3033" lry="2491" />
<zone xml:id="MS175_line_127r_20b" corresp="#MS175_lb_127r_20b" rend="visible" rendition="Line" ulx="1898" uly="2465" lrx="3347" lry="2607" />
<zone xml:id="MS175_line_127r_21b" corresp="#MS175_lb_127r_21b" rend="visible" rendition="Line" ulx="1895" uly="2590" lrx="2906" lry="2708" />

<zone xml:id="MS175_line_127r_22b" corresp="#MS175_lb_127r_22b" rend="visible" rendition="Line" ulx="1893" uly="2674" lrx="2904" lry="2812" />
<zone xml:id="MS175_line_127r_23b" corresp="#MS175_lb_127r_23b" rend="visible" rendition="Line" ulx="1891" uly="2773" lrx="2916" lry="2915" />
<zone xml:id="MS175_line_127r_24b" corresp="#MS175_lb_127r_24b" rend="visible" rendition="Line" ulx="1889" uly="2886" lrx="3123" lry="3014" />
<zone xml:id="MS175_line_127r_25b" corresp="#MS175_lb_127r_25b" rend="visible" rendition="Line" ulx="1896" uly="2992" lrx="3334" lry="3128" />
<zone xml:id="MS175_line_127r_26b" corresp="#MS175_lb_127r_26b" rend="visible" rendition="Line" ulx="1897" uly="3102" lrx="3583" lry="3223" />
<zone xml:id="MS175_line_127r_27b" corresp="#MS175_lb_127r_27b" rend="visible" rendition="Line" ulx="1884" uly="3203" lrx="3122" lry="3321" />
<zone xml:id="MS175_line_127r_28b" corresp="#MS175_lb_127r_28b" rend="visible" rendition="Line" ulx="1907" uly="3311" lrx="3150" lry="3435" />
<zone xml:id="MS175_line_127r_29b" corresp="#MS175_lb_127r_29b" rend="visible" rendition="Line" ulx="1906" uly="3419" lrx="3434" lry="3539" />
<zone xml:id="MS175_line_127r_30b" corresp="#MS175_lb_127r_30b" rend="visible" rendition="Line" ulx="1911" uly="3524" lrx="2896" lry="3641" />
<zone xml:id="MS175_line_127r_31b" corresp="#MS175_lb_127r_31b" rend="visible" rendition="Line" ulx="1892" uly="3634" lrx="3337" lry="3762" />
<zone xml:id="MS175_line_127r_32b" corresp="#MS175_lb_127r_32b" rend="visible" rendition="Line" ulx="1917" uly="3743" lrx="3417" lry="3874" />
<zone xml:id="MS175_line_127r_33b" corresp="#MS175_lb_127r_33b" rend="visible" rendition="Line" ulx="1913" uly="3859" lrx="3069" lry="3992" />
<zone xml:id="MS175_line_127r_34b" corresp="#MS175_lb_127r_34b" rend="visible" rendition="Line" ulx="1903" uly="3972" lrx="3004" lry="4114" />
<zone xml:id="MS175_line_127r_35b" corresp="#MS175_lb_127r_35b" rend="visible" rendition="Line" ulx="1906" uly="4068" lrx="3543" lry="4212" />
<zone xml:id="MS175_line_127r_36b" corresp="#MS175_lb_127r_36b" rend="visible" rendition="Line" ulx="1851" uly="4189" lrx="3163" lry="4325" />
<zone xml:id="MS175_line_127r_37b" corresp="#MS175_lb_127r_37b" rend="visible" rendition="Line" ulx="1898" uly="4314" lrx="3389" lry="4514" />
</surface>
<surface xml:id="MS175_surf_128v" corresp="#MS175_fol_128v">
<graphic url="MS175_fol_128v_big.jpg" width="4349px" height="5850px" />
<zone xml:id="MS175_line_128v_1a" corresp="#MS175_lb_128v_1a" rend="visible" rendition="Line" ulx="939" uly="488" lrx="1966" lry="683" />
<zone xml:id="MS175_line_128v_2a" corresp="#MS175_lb_128v_2a" rend="visible" rendition="Line" ulx="945" uly="651" lrx="1761" lry="786" />
<zone xml:id="MS175_line_128v_3a" corresp="#MS175_lb_128v_3a" rend="visible" rendition="Line" ulx="941" uly="743" lrx="2125" lry="864" />
<zone xml:id="MS175_line_128v_4a" corresp="#MS175_lb_128v_4a" rend="visible" rendition="Line" ulx="935" uly="847" lrx="2212" lry="1003" />
<zone xml:id="MS175_line_128v_5a" corresp="#MS175_lb_128v_5a" rend="visible" rendition="Line" ulx="920" uly="956" lrx="1965" lry="1097" />
<zone xml:id="MS175_line_128v_6a" corresp="#MS175_lb_128v_6a" rend="visible" rendition="Line" ulx="941" uly="1070" lrx="2383" lry="1203" />
<zone xml:id="MS175_line_128v_7a" corresp="#MS175_lb_128v_7a" rend="visible" rendition="Line" ulx="922" uly="1186" lrx="2346" lry="1330" />
<zone xml:id="MS175_line_128v_8a" corresp="#MS175_lb_128v_8a" rend="visible" rendition="Line" ulx="923" uly="1299" lrx="2124" lry="1440" />
<zone xml:id="MS175_line_128v_9a" corresp="#MS175_lb_128v_9a" rend="visible" rendition="Line" ulx="910" uly="1422" lrx="2198" lry="1567" />
<zone xml:id="MS175_line_128v_10a" corresp="#MS175_lb_128v_10a" rend="visible" rendition="Line" ulx="924" uly="1547" lrx="2417" lry="1678" />
<zone xml:id="MS175_line_128v_11a" corresp="#MS175_lb_128v_11a" rend="visible" rendition="Line" ulx="925" uly="1652" lrx="2211" lry="1786" />
<zone xml:id="MS175_line_128v_12a" corresp="#MS175_lb_128v_12a" rend="visible" rendition="Line" ulx="922" uly="1766" lrx="2358" lry="1905" />
<zone xml:id="MS175_line_128v_13a" corresp="#MS175_lb_128v_13a" rend="visible" rendition="Line" ulx="922" uly="1890" lrx="2200" lry="2016" />
<zone xml:id="MS175_line_128v_14a" corresp="#MS175_lb_128v_14a" rend="visible" rendition="Line" ulx="893" uly="1993" lrx="1961" lry="2136" />
<zone xml:id="MS175_line_128v_15a" corresp="#MS175_lb_128v_15a" rend="visible" rendition="Line" ulx="907" uly="2108" lrx="2410" lry="2252" />
<zone xml:id="MS175_line_128v_16a" corresp="#MS175_lb_128v_16a" rend="visible" rendition="Line" ulx="901" uly="2224" lrx="2253" lry="2356" />
<zone xml:id="MS175_line_128v_17a" corresp="#MS175_lb_128v_17a" rend="visible" rendition="Line" ulx="937" uly="2345" lrx="1798" lry="2488" />
<zone xml:id="MS175_line_128v_18a" corresp="#MS175_lb_128v_18a" rend="visible" rendition="Line" ulx="936" uly="2445" lrx="2598" lry="2625" />
<zone xml:id="MS175_line_128v_19a" corresp="#MS175_lb_128v_19a" rend="visible" rendition="Line" ulx="910" uly="2566" lrx="2034" lry="2690" />
<zone xml:id="MS175_line_128v_20a" corresp="#MS175_lb_128v_20a" rend="visible" rendition="Line" ulx="934" uly="2679" lrx="2280" lry="2803" />
<zone xml:id="MS175_line_128v_21a" corresp="#MS175_lb_128v_21a" rend="visible" rendition="Line" ulx="943" uly="2784" lrx="2417" lry="2921" />
<zone xml:id="MS175_line_128v_22a" corresp="#MS175_lb_128v_22a" rend="visible" rendition="Line" ulx="932" uly="2906" lrx="2237" lry="3035" />
<zone xml:id="MS175_line_128v_23a" corresp="#MS175_lb_128v_23a" rend="visible" rendition="Line" ulx="932" uly="3022" lrx="2421" lry="3133" />
<zone xml:id="MS175_line_128v_24a" corresp="#MS175_lb_128v_24a" rend="visible" rendition="Line" ulx="937" uly="3136" lrx="2023" lry="3259" />
<zone xml:id="MS175_line_128v_25a" corresp="#MS175_lb_128v_25a" rend="visible" rendition="Line" ulx="942" uly="3248" lrx="2026" lry="3375" />
<zone xml:id="MS175_line_128v_26a" corresp="#MS175_lb_128v_26a" rend="visible" rendition="Line" ulx="905" uly="3361" lrx="1961" lry="3494" />
<zone xml:id="MS175_line_128v_27a" corresp="#MS175_lb_128v_27a" rend="visible" rendition="Line" ulx="951" uly="3465" lrx="2439" lry="3602" />
<zone xml:id="MS175_line_128v_28a" corresp="#MS175_lb_128v_28a" rend="visible" rendition="Line" ulx="902" uly="3579" lrx="2480" lry="3732" />
<zone xml:id="MS175_line_128v_29a" corresp="#MS175_lb_128v_29a" rend="visible" rendition="Line" ulx="951" uly="3692" lrx="1854" lry="3836" />
<zone xml:id="MS175_line_128v_30a" corresp="#MS175_lb_128v_30a" rend="visible" rendition="Line" ulx="918" uly="3818" lrx="2596" lry="3954" />
<zone xml:id="MS175_line_128v_31a" corresp="#MS175_lb_128v_31a" rend="visible" rendition="Line" ulx="946" uly="3931" lrx="2537" lry="4068" />
<zone xml:id="MS175_line_128v_32a" corresp="#MS175_lb_128v_32a" rend="visible" rendition="Line" ulx="873" uly="4059" lrx="2011" lry="4183" />
<zone xml:id="MS175_line_128v_33a" corresp="#MS175_lb_128v_33a" rend="visible" rendition="Line" ulx="939" uly="4156" lrx="2480" lry="4291" />
<zone xml:id="MS175_line_128v_34a" corresp="#MS175_lb_128v_34a" rend="visible" rendition="Line" ulx="938" uly="4264" lrx="2131" lry="4384" />
<zone xml:id="MS175_line_128v_35a" corresp="#MS175_lb_128v_35a" rend="visible" rendition="Line" ulx="931" uly="4377" lrx="2243" lry="4511" />
<zone xml:id="MS175_line_128v_1b" corresp="#MS175_lb_128v_1b" rend="visible" rendition="Line" ulx="2576" uly="529" lrx="3913" lry="665" />
<zone xml:id="MS175_line_128v_2b" corresp="#MS175_lb_128v_2b" rend="visible" rendition="Line" ulx="2565" uly="643" lrx="3934" lry="769" />
<zone xml:id="MS175_line_128v_3b" corresp="#MS175_lb_128v_3b" rend="visible" rendition="Line" ulx="2570" uly="736" lrx="3574" lry="881" />
<zone xml:id="MS175_line_128v_4b" corresp="#MS175_lb_128v_4b" rend="visible" rendition="Line" ulx="2566" uly="835" lrx="3850" lry="957" />
<zone xml:id="MS175_line_128v_5b" corresp="#MS175_lb_128v_5b" rend="visible" rendition="Line" ulx="2572" uly="943" lrx="4014" lry="1080" />
<zone xml:id="MS175_line_128v_6b" corresp="#MS175_lb_128v_6b" rend="visible" rendition="Line" ulx="2569" uly="1051" lrx="3648" lry="1191" />
<zone xml:id="MS175_line_128v_7b" corresp="#MS175_lb_128v_7b" rend="visible" rendition="Line" ulx="2559" uly="1152" lrx="3799" lry="1290" />
<zone xml:id="MS175_line_128v_8b" corresp="#MS175_lb_128v_8b" rend="visible" rendition="Line" ulx="2543" uly="1269" lrx="4043" lry="1412" />
<zone xml:id="MS175_line_128v_9b" corresp="#MS175_lb_128v_9b" rend="visible" rendition="Line" ulx="2565" uly="1381" lrx="3391" lry="1489" />
<zone xml:id="MS175_line_128v_10b" corresp="#MS175_lb_128v_10b" rend="visible" rendition="Line" ulx="2555" uly="1468" lrx="4071" lry="1602" />
<zone xml:id="MS175_line_128v_11b" corresp="#MS175_lb_128v_11b" rend="visible" rendition="Line" ulx="2559" uly="1571" lrx="4022" lry="1701" />
<zone xml:id="MS175_line_128v_12b" corresp="#MS175_lb_128v_12b" rend="visible" rendition="Line" ulx="2563" uly="1685" lrx="3659" lry="1814" />
<zone xml:id="MS175_line_128v_13b" corresp="#MS175_lb_128v_13b" rend="visible" rendition="Line" ulx="2554" uly="1799" lrx="3886" lry="1913" />
<zone xml:id="MS175_line_128v_14b" corresp="#MS175_lb_128v_14b" rend="visible" rendition="Line" ulx="2568" uly="1892" lrx="4085" lry="2023" />
<zone xml:id="MS175_line_128v_15b" corresp="#MS175_lb_128v_15b" rend="visible" rendition="Line" ulx="2563" uly="1998" lrx="3630" lry="2121" />

<zone xml:id="MS175_line_128v_16b" corresp="#MS175_lb_128v_16b" rend="visible" rendition="Line" ulx="2558" uly="2098" lrx="4016" lry="2231" />
<zone xml:id="MS175_line_128v_17b" corresp="#MS175_lb_128v_17b" rend="visible" rendition="Line" ulx="2529" uly="2215" lrx="3800" lry="2360" />
<zone xml:id="MS175_line_128v_18b" corresp="#MS175_lb_128v_18b" rend="visible" rendition="Line" ulx="2576" uly="2325" lrx="3775" lry="2458" />
<zone xml:id="MS175_line_128v_19b" corresp="#MS175_lb_128v_19b" rend="visible" rendition="Line" ulx="2572" uly="2440" lrx="3901" lry="2572" />
<zone xml:id="MS175_line_128v_20b" corresp="#MS175_lb_128v_20b" rend="visible" rendition="Line" ulx="2596" uly="2554" lrx="3740" lry="2671" />
<zone xml:id="MS175_line_128v_21b" corresp="#MS175_lb_128v_21b" rend="visible" rendition="Line" ulx="2579" uly="2657" lrx="3728" lry="2778" />
<zone xml:id="MS175_line_128v_22b" corresp="#MS175_lb_128v_22b" rend="visible" rendition="Line" ulx="2572" uly="2766" lrx="4067" lry="2897" />
<zone xml:id="MS175_line_128v_23b" corresp="#MS175_lb_128v_23b" rend="visible" rendition="Line" ulx="2572" uly="2887" lrx="3892" lry="3010" />
<zone xml:id="MS175_line_128v_24b" corresp="#MS175_lb_128v_24b" rend="visible" rendition="Line" ulx="2560" uly="2991" lrx="3886" lry="3124" />
<zone xml:id="MS175_line_128v_25b" corresp="#MS175_lb_128v_25b" rend="visible" rendition="Line" ulx="2566" uly="3065" lrx="3998" lry="3234" />
<zone xml:id="MS175_line_128v_26b" corresp="#MS175_lb_128v_26b" rend="visible" rendition="Line" ulx="2479" uly="3201" lrx="3993" lry="3333" />
<zone xml:id="MS175_line_128v_27b" corresp="#MS175_lb_128v_27b" rend="visible" rendition="Line" ulx="2574" uly="3312" lrx="3899" lry="3442" />
<zone xml:id="MS175_line_128v_28b" corresp="#MS175_lb_128v_28b" rend="visible" rendition="Line" ulx="2564" uly="3416" lrx="3885" lry="3568" />
<zone xml:id="MS175_line_128v_29b" corresp="#MS175_lb_128v_29b" rend="visible" rendition="Line" ulx="2538" uly="3531" lrx="4019" lry="3687" />
<zone xml:id="MS175_line_128v_30b" corresp="#MS175_lb_128v_30b" rend="visible" rendition="Line" ulx="2575" uly="3646" lrx="3707" lry="3768" />
<zone xml:id="MS175_line_128v_31b" corresp="#MS175_lb_128v_31b" rend="visible" rendition="Line" ulx="2572" uly="3754" lrx="3800" lry="3888" />
<zone xml:id="MS175_line_128v_32b" corresp="#MS175_lb_128v_32b" rend="visible" rendition="Line" ulx="2608" uly="3855" lrx="4043" lry="3995" />
<zone xml:id="MS175_line_128v_33b" corresp="#MS175_lb_128v_33b" rend="visible" rendition="Line" ulx="2565" uly="3987" lrx="3579" lry="4109" />
<zone xml:id="MS175_line_128v_34b" corresp="#MS175_lb_128v_34b" rend="visible" rendition="Line" ulx="2547" uly="4095" lrx="3961" lry="4239" />
<zone xml:id="MS175_line_128v_35b" corresp="#MS175_lb_128v_35b" rend="visible" rendition="Line" ulx="2508" uly="4194" lrx="3849" lry="4322" />
<zone xml:id="MS175_line_128v_36b" corresp="#MS175_lb_128v_36b" rend="visible" rendition="Line" ulx="2587" uly="4305" lrx="3726" lry="4441" />
<zone xml:id="MS175_line_128v_37b" corresp="#MS175_lb_128v_37b" rend="visible" rendition="Line" ulx="2545" uly="4409" lrx="3997" lry="4548" />
</surface>
<surface xml:id="MS175_surf_129r" corresp="#MS175_fol_129r">
<graphic url="MS175_fol_129r_big.jpg" width="4127px" height="5807px" />
<zone xml:id="MS175_line_129r_1a" corresp="#MS175_lb_129r_1a" rend="visible" rendition="Line" ulx="289" uly="511" lrx="1266" lry="648" />
<zone xml:id="MS175_line_129r_2a" corresp="#MS175_lb_129r_2a" rend="visible" rendition="Line" ulx="292" uly="611" lrx="1295" lry="720" />
<zone xml:id="MS175_line_129r_3a" corresp="#MS175_lb_129r_3a" rend="visible" rendition="Line" ulx="280" uly="685" lrx="1660" lry="839" />
<zone xml:id="MS175_line_129r_4a" corresp="#MS175_lb_129r_4a" rend="visible" rendition="Line" ulx="285" uly="798" lrx="1575" lry="933" />
<zone xml:id="MS175_line_129r_5a" corresp="#MS175_lb_129r_5a" rend="visible" rendition="Line" ulx="267" uly="901" lrx="1498" lry="1040" />
<zone xml:id="MS175_line_129r_6a" corresp="#MS175_lb_129r_6a" rend="visible" rendition="Line" ulx="267" uly="1012" lrx="1834" lry="1119" />
<zone xml:id="MS175_line_129r_7a" corresp="#MS175_lb_129r_7a" rend="visible" rendition="Line" ulx="270" uly="1112" lrx="1620" lry="1234" />
<zone xml:id="MS175_line_129r_8a" corresp="#MS175_lb_129r_8a" rend="visible" rendition="Line" ulx="270" uly="1216" lrx="1451" lry="1338" />
<zone xml:id="MS175_line_129r_9a" corresp="#MS175_lb_129r_9a" rend="visible" rendition="Line" ulx="269" uly="1316" lrx="1826" lry="1447" />
<zone xml:id="MS175_line_129r_10a" corresp="#MS175_lb_129r_10a" rend="visible" rendition="Line" ulx="256" uly="1426" lrx="1335" lry="1530" />
<zone xml:id="MS175_line_129r_11a" corresp="#MS175_lb_129r_11a" rend="visible" rendition="Line" ulx="275" uly="1536" lrx="1200" lry="1647" />
<zone xml:id="MS175_line_129r_12a" corresp="#MS175_lb_129r_12a" rend="visible" rendition="Line" ulx="273" uly="1635" lrx="1792" lry="1763" />
<zone xml:id="MS175_line_129r_13a" corresp="#MS175_lb_129r_13a" rend="visible" rendition="Line" ulx="272" uly="1731" lrx="1810" lry="1858" />
<zone xml:id="MS175_line_129r_14a" corresp="#MS175_lb_129r_14a" rend="visible" rendition="Line" ulx="270" uly="1824" lrx="1333" lry="1962" />
<zone xml:id="MS175_line_129r_15a" corresp="#MS175_lb_129r_15a" rend="visible" rendition="Line" ulx="243" uly="1937" lrx="1674" lry="2055" />
<zone xml:id="MS175_line_129r_16a" corresp="#MS175_lb_129r_16a" rend="visible" rendition="Line" ulx="274" uly="2045" lrx="1460" lry="2164" />
<zone xml:id="MS175_line_129r_17a" corresp="#MS175_lb_129r_17a" rend="visible" rendition="Line" ulx="253" uly="2146" lrx="1252" lry="2271" />
<zone xml:id="MS175_line_129r_18a" corresp="#MS175_lb_129r_18a" rend="visible" rendition="Line" ulx="248" uly="2261" lrx="1790" lry="2381" />
<zone xml:id="MS175_line_129r_19a" corresp="#MS175_lb_129r_19a" rend="visible" rendition="Line" ulx="254" uly="2370" lrx="1266" lry="2488" />
<zone xml:id="MS175_line_129r_20a" corresp="#MS175_lb_129r_20a" rend="visible" rendition="Line" ulx="249" uly="2474" lrx="1464" lry="2593" />
<zone xml:id="MS175_line_129r_21a" corresp="#MS175_lb_129r_21a" rend="visible" rendition="Line" ulx="255" uly="2560" lrx="1626" lry="2689" />
<zone xml:id="MS175_line_129r_22a" corresp="#MS175_lb_129r_22a" rend="visible" rendition="Line" ulx="259" uly="2661" lrx="1625" lry="2796" />
<zone xml:id="MS175_line_129r_23a" corresp="#MS175_lb_129r_23a" rend="visible" rendition="Line" ulx="250" uly="2775" lrx="1250" lry="2900" />
<zone xml:id="MS175_line_129r_24a" corresp="#MS175_lb_129r_24a" rend="visible" rendition="Line" ulx="264" uly="2880" lrx="1656" lry="3016" />
<zone xml:id="MS175_line_129r_25a" corresp="#MS175_lb_129r_25a" rend="visible" rendition="Line" ulx="263" uly="2995" lrx="1351" lry="3118" />
<zone xml:id="MS175_line_129r_26a" corresp="#MS175_lb_129r_26a" rend="visible" rendition="Line" ulx="266" uly="3095" lrx="1303" lry="3239" />
<zone xml:id="MS175_line_129r_27a" corresp="#MS175_lb_129r_27a" rend="visible" rendition="Line" ulx="258" uly="3205" lrx="1540" lry="3336" />
<zone xml:id="MS175_line_129r_28a" corresp="#MS175_lb_129r_28a" rend="visible" rendition="Line" ulx="272" uly="3303" lrx="1817" lry="3463" />
<zone xml:id="MS175_line_129r_29a" corresp="#MS175_lb_129r_29a" rend="visible" rendition="Line" ulx="263" uly="3432" lrx="1270" lry="3549" />
<zone xml:id="MS175_line_129r_30a" corresp="#MS175_lb_129r_30a" rend="visible" rendition="Line" ulx="267" uly="3542" lrx="1659" lry="3684" />
<zone xml:id="MS175_line_129r_31a" corresp="#MS175_lb_129r_31a" rend="visible" rendition="Line" ulx="266" uly="3647" lrx="1341" lry="3772" />
<zone xml:id="MS175_line_129r_32a" corresp="#MS175_lb_129r_32a" rend="visible" rendition="Line" ulx="259" uly="3749" lrx="1351" lry="3882" />
<zone xml:id="MS175_line_129r_33a" corresp="#MS175_lb_129r_33a" rend="visible" rendition="Line" ulx="282" uly="3878" lrx="1273" lry="4009" />
<zone xml:id="MS175_line_129r_34a" corresp="#MS175_lb_129r_34a" rend="visible" rendition="Line" ulx="266" uly="3984" lrx="1400" lry="4112" />
<zone xml:id="MS175_line_129r_35a" corresp="#MS175_lb_129r_35a" rend="visible" rendition="Line" ulx="266" uly="4093" lrx="1521" lry="4215" />
<zone xml:id="MS175_line_129r_36a" corresp="#MS175_lb_129r_36a" rend="visible" rendition="Line" ulx="265" uly="4197" lrx="1716" lry="4338" />
<zone xml:id="MS175_line_129r_37a" corresp="#MS175_lb_129r_37a" rend="visible" rendition="Line" ulx="258" uly="4309" lrx="1598" lry="4444" />
<zone xml:id="MS175_line_129r_1b" corresp="#MS175_lb_129r_1b" rend="visible" rendition="Line" ulx="1873" uly="484" lrx="3033" lry="594" />
<zone xml:id="MS175_line_129r_2b" corresp="#MS175_lb_129r_2b" rend="visible" rendition="Line" ulx="1858" uly="577" lrx="3357" lry="708" />
<zone xml:id="MS175_line_129r_3b" corresp="#MS175_lb_129r_3b" rend="visible" rendition="Line" ulx="1852" uly="689" lrx="3225" lry="821" />
<zone xml:id="MS175_line_129r_4b" corresp="#MS175_lb_129r_4b" rend="visible" rendition="Line" ulx="1855" uly="792" lrx="2733" lry="924" />
<zone xml:id="MS175_line_129r_5b" corresp="#MS175_lb_129r_5b" rend="visible" rendition="Line" ulx="1855" uly="907" lrx="3202" lry="1030" />
<zone xml:id="MS175_line_129r_6b" corresp="#MS175_lb_129r_6b" rend="visible" rendition="Line" ulx="1859" uly="989" lrx="3387" lry="1140" />
<zone xml:id="MS175_line_129r_7b" corresp="#MS175_lb_129r_7b" rend="visible" rendition="Line" ulx="1859" uly="1116" lrx="2951" lry="1233" />

<zone xml:id="MS175_line_129r_8b" corresp="#MS175_lb_129r_8b" rend="visible" rendition="Line" ulx="1857" uly="1219" lrx="2989" lry="1352" />
<zone xml:id="MS175_line_129r_9b" corresp="#MS175_lb_129r_9b" rend="visible" rendition="Line" ulx="1860" uly="1324" lrx="2802" lry="1426" />
<zone xml:id="MS175_line_129r_10b" corresp="#MS175_lb_129r_10b" rend="visible" rendition="Line" ulx="1847" uly="1421" lrx="2928" lry="1551" />
<zone xml:id="MS175_line_129r_11b" corresp="#MS175_lb_129r_11b" rend="visible" rendition="Line" ulx="1849" uly="1543" lrx="3477" lry="1668" />
<zone xml:id="MS175_line_129r_12b" corresp="#MS175_lb_129r_12b" rend="visible" rendition="Line" ulx="1841" uly="1652" lrx="3170" lry="1781" />
<zone xml:id="MS175_line_129r_13b" corresp="#MS175_lb_129r_13b" rend="visible" rendition="Line" ulx="1839" uly="1763" lrx="2922" lry="1907" />
<zone xml:id="MS175_line_129r_14b" corresp="#MS175_lb_129r_14b" rend="visible" rendition="Line" ulx="1840" uly="1892" lrx="3291" lry="1995" />
<zone xml:id="MS175_line_129r_15b" corresp="#MS175_lb_129r_15b" rend="visible" rendition="Line" ulx="1821" uly="1993" lrx="3022" lry="2137" />
<zone xml:id="MS175_line_129r_16b" corresp="#MS175_lb_129r_16b" rend="visible" rendition="Line" ulx="1847" uly="2118" lrx="2980" lry="2241" />
<zone xml:id="MS175_line_129r_17b" corresp="#MS175_lb_129r_17b" rend="visible" rendition="Line" ulx="1816" uly="2226" lrx="2983" lry="2330" />
<zone xml:id="MS175_line_129r_18b" corresp="#MS175_lb_129r_18b" rend="visible" rendition="Line" ulx="1826" uly="2321" lrx="3151" lry="2438" />
<zone xml:id="MS175_line_129r_19b" corresp="#MS175_lb_129r_19b" rend="visible" rendition="Line" ulx="1831" uly="2426" lrx="3017" lry="2558" />
<zone xml:id="MS175_line_129r_20b" corresp="#MS175_lb_129r_20b" rend="visible" rendition="Line" ulx="1842" uly="2536" lrx="3218" lry="2672" />
<zone xml:id="MS175_line_129r_21b" corresp="#MS175_lb_129r_21b" rend="visible" rendition="Line" ulx="1833" uly="2652" lrx="2956" lry="2783" />
<zone xml:id="MS175_line_129r_22b" corresp="#MS175_lb_129r_22b" rend="visible" rendition="Line" ulx="1834" uly="2754" lrx="2950" lry="2875" />
<zone xml:id="MS175_line_129r_23b" corresp="#MS175_lb_129r_23b" rend="visible" rendition="Line" ulx="1835" uly="2853" lrx="3426" lry="2992" />
<zone xml:id="MS175_line_129r_24b" corresp="#MS175_lb_129r_24b" rend="visible" rendition="Line" ulx="1805" uly="2973" lrx="3424" lry="3101" />
<zone xml:id="MS175_line_129r_25b" corresp="#MS175_lb_129r_25b" rend="visible" rendition="Line" ulx="1833" uly="3068" lrx="2698" lry="3201" />
<zone xml:id="MS175_line_129r_26b" corresp="#MS175_lb_129r_26b" rend="visible" rendition="Line" ulx="1852" uly="3179" lrx="2921" lry="3310" />
<zone xml:id="MS175_line_129r_27b" corresp="#MS175_lb_129r_27b" rend="visible" rendition="Line" ulx="1836" uly="3275" lrx="3349" lry="3412" />
<zone xml:id="MS175_line_129r_28b" corresp="#MS175_lb_129r_28b" rend="visible" rendition="Line" ulx="1862" uly="3390" lrx="2808" lry="3517" />
<zone xml:id="MS175_line_129r_29b" corresp="#MS175_lb_129r_29b" rend="visible" rendition="Line" ulx="1842" uly="3500" lrx="3089" lry="3637" />
<zone xml:id="MS175_line_129r_30b" corresp="#MS175_lb_129r_30b" rend="visible" rendition="Line" ulx="1849" uly="3628" lrx="3283" lry="3749" />
<zone xml:id="MS175_line_129r_31b" corresp="#MS175_lb_129r_31b" rend="visible" rendition="Line" ulx="1838" uly="3739" lrx="2995" lry="3859" />
<zone xml:id="MS175_line_129r_32b" corresp="#MS175_lb_129r_32b" rend="visible" rendition="Line" ulx="1844" uly="3835" lrx="3205" lry="3990" />
<zone xml:id="MS175_line_129r_33b" corresp="#MS175_lb_129r_33b" rend="visible" rendition="Line" ulx="1832" uly="3944" lrx="3264" lry="4087" />
<zone xml:id="MS175_line_129r_34b" corresp="#MS175_lb_129r_34b" rend="visible" rendition="Line" ulx="1849" uly="4070" lrx="2994" lry="4190" />
<zone xml:id="MS175_line_129r_35b" corresp="#MS175_lb_129r_35b" rend="visible" rendition="Line" ulx="1837" uly="4172" lrx="3518" lry="4304" />
<zone xml:id="MS175_line_129r_36b" corresp="#MS175_lb_129r_36b" rend="visible" rendition="Line" ulx="1834" uly="4272" lrx="3151" lry="4420" />
</surface>
<surface xml:id="MS175_surf_130v" corresp="#MS175_fol_130v">
<graphic url="MS175_fol_130v_big.jpg" width="4349px" height="5850px" />
<zone xml:id="MS175_line_130v_1a" corresp="#MS175_lb_130v_1a" rend="visible" rendition="Line" ulx="945" uly="516" lrx="1873" lry="671" />
<zone xml:id="MS175_line_130v_2a" corresp="#MS175_lb_130v_2a" rend="visible" rendition="Line" ulx="954" uly="654" lrx="2424" lry="777" />
<zone xml:id="MS175_line_130v_3a" corresp="#MS175_lb_130v_3a" rend="visible" rendition="Line" ulx="953" uly="753" lrx="2194" lry="880" />
<zone xml:id="MS175_line_130v_4a" corresp="#MS175_lb_130v_4a" rend="visible" rendition="Line" ulx="972" uly="859" lrx="2051" lry="985" />
<zone xml:id="MS175_line_130v_5a" corresp="#MS175_lb_130v_5a" rend="visible" rendition="Line" ulx="968" uly="957" lrx="2477" lry="1085" />
<zone xml:id="MS175_line_130v_6a" corresp="#MS175_lb_130v_6a" rend="visible" rendition="Line" ulx="928" uly="1081" lrx="2228" lry="1189" />
<zone xml:id="MS175_line_130v_7a" corresp="#MS175_lb_130v_7a" rend="visible" rendition="Line" ulx="943" uly="1184" lrx="1630" lry="1303" />
<zone xml:id="MS175_line_130v_8a" corresp="#MS175_lb_130v_8a" rend="visible" rendition="Line" ulx="956" uly="1276" lrx="2184" lry="1408" />
<zone xml:id="MS175_line_130v_9a" corresp="#MS175_lb_130v_8a" rend="visible" rendition="Line" ulx="951" uly="1387" lrx="2436" lry="1520" />
<zone xml:id="MS175_line_130v_10a" corresp="#MS175_lb_130v_9a" rend="visible" rendition="Line" ulx="932" uly="1502" lrx="1847" lry="1622" />
<zone xml:id="MS175_line_130v_11a" corresp="#MS175_lb_130v_10a" rend="visible" rendition="Line" ulx="941" uly="1602" lrx="2465" lry="1719" />
<zone xml:id="MS175_line_130v_12a" corresp="#MS175_lb_130v_11a" rend="visible" rendition="Line" ulx="955" uly="1712" lrx="2518" lry="1851" />
<zone xml:id="MS175_line_130v_13a" corresp="#MS175_lb_130v_12a" rend="visible" rendition="Line" ulx="920" uly="1832" lrx="2022" lry="1960" />
<zone xml:id="MS175_line_130v_14a" corresp="#MS175_lb_130v_13a" rend="visible" rendition="Line" ulx="968" uly="1945" lrx="2164" lry="2073" />
<zone xml:id="MS175_line_130v_15a" corresp="#MS175_lb_130v_14a" rend="visible" rendition="Line" ulx="950" uly="2054" lrx="2305" lry="2187" />
<zone xml:id="MS175_line_130v_16a" corresp="#MS175_lb_130v_15a" rend="visible" rendition="Line" ulx="939" uly="2164" lrx="2254" lry="2297" />
<zone xml:id="MS175_line_130v_17a" corresp="#MS175_lb_130v_16a" rend="visible" rendition="Line" ulx="930" uly="2286" lrx="2408" lry="2403" />
<zone xml:id="MS175_line_130v_18a" corresp="#MS175_lb_130v_17a" rend="visible" rendition="Line" ulx="912" uly="2396" lrx="2196" lry="2536" />
<zone xml:id="MS175_line_130v_19a" corresp="#MS175_lb_130v_18a" rend="visible" rendition="Line" ulx="963" uly="2508" lrx="2025" lry="2622" />
<zone xml:id="MS175_line_130v_20a" corresp="#MS175_lb_130v_19a" rend="visible" rendition="Line" ulx="938" uly="2607" lrx="2103" lry="2739" />
<zone xml:id="MS175_line_130v_21a" corresp="#MS175_lb_130v_20a" rend="visible" rendition="Line" ulx="943" uly="2723" lrx="2316" lry="2843" />
<zone xml:id="MS175_line_130v_22a" corresp="#MS175_lb_130v_21a" rend="visible" rendition="Line" ulx="943" uly="2839" lrx="2235" lry="2962" />
<zone xml:id="MS175_line_130v_23a" corresp="#MS175_lb_130v_22a" rend="visible" rendition="Line" ulx="978" uly="2933" lrx="2312" lry="3055" />
<zone xml:id="MS175_line_130v_24a" corresp="#MS175_lb_130v_23a" rend="visible" rendition="Line" ulx="964" uly="3034" lrx="2541" lry="3158" />
<zone xml:id="MS175_line_130v_25a" corresp="#MS175_lb_130v_24a" rend="visible" rendition="Line" ulx="919" uly="3149" lrx="2154" lry="3269" />
<zone xml:id="MS175_line_130v_26a" corresp="#MS175_lb_130v_25a" rend="visible" rendition="Line" ulx="989" uly="3251" lrx="2446" lry="3385" />
<zone xml:id="MS175_line_130v_27a" corresp="#MS175_lb_130v_26a" rend="visible" rendition="Line" ulx="987" uly="3354" lrx="2367" lry="3491" />
<zone xml:id="MS175_line_130v_28a" corresp="#MS175_lb_130v_27a" rend="visible" rendition="Line" ulx="976" uly="3469" lrx="1888" lry="3593" />
<zone xml:id="MS175_line_130v_29a" corresp="#MS175_lb_130v_28a" rend="visible" rendition="Line" ulx="971" uly="3572" lrx="2372" lry="3689" />
<zone xml:id="MS175_line_130v_30a" corresp="#MS175_lb_130v_29a" rend="visible" rendition="Line" ulx="964" uly="3677" lrx="2552" lry="3786" />
<zone xml:id="MS175_line_130v_31a" corresp="#MS175_lb_130v_30a" rend="visible" rendition="Line" ulx="971" uly="3783" lrx="2086" lry="3910" />
<zone xml:id="MS175_line_130v_32a" corresp="#MS175_lb_130v_31a" rend="visible" rendition="Line" ulx="985" uly="3891" lrx="2461" lry="4024" />
<zone xml:id="MS175_line_130v_33a" corresp="#MS175_lb_130v_32a" rend="visible" rendition="Line" ulx="993" uly="4002" lrx="2131" lry="4108" />
<zone xml:id="MS175_line_130v_34a" corresp="#MS175_lb_130v_33a" rend="visible" rendition="Line" ulx="967" uly="4113" lrx="1975" lry="4235" />
<zone xml:id="MS175_line_130v_35a" corresp="#MS175_lb_130v_34a" rend="visible" rendition="Line" ulx="992" uly="4205" lrx="2196" lry="4335" />
<zone xml:id="MS175_line_130v_36a" corresp="#MS175_lb_130v_35a" rend="visible" rendition="Line" ulx="995" uly="4314" lrx="2113" lry="4429" />
<zone xml:id="MS175_line_130v_37a" corresp="#MS175_lb_130v_36a" rend="visible" rendition="Line" ulx="989" uly="4417" lrx="2164" lry="4590" />

<zone xml:id="MS175_line_130v_1b" corresp="#MS175_lb_130v_1b" rend="visible" rendition="Line" ulx="2601" uly="541" lrx="3894" lry="667" />
<zone xml:id="MS175_line_130v_2b" corresp="#MS175_lb_130v_2b" rend="visible" rendition="Line" ulx="2595" uly="643" lrx="3965" lry="761" />
<zone xml:id="MS175_line_130v_3b" corresp="#MS175_lb_130v_3b" rend="visible" rendition="Line" ulx="2558" uly="742" lrx="3469" lry="855" />
<zone xml:id="MS175_line_130v_4b" corresp="#MS175_lb_130v_4b" rend="visible" rendition="Line" ulx="2602" uly="847" lrx="3995" lry="949" />
<zone xml:id="MS175_line_130v_5b" corresp="#MS175_lb_130v_5b" rend="visible" rendition="Line" ulx="2594" uly="941" lrx="3832" lry="1050" />
<zone xml:id="MS175_line_130v_6b" corresp="#MS175_lb_130v_6b" rend="visible" rendition="Line" ulx="2606" uly="1033" lrx="3953" lry="1148" />
<zone xml:id="MS175_line_130v_7b" corresp="#MS175_lb_130v_7b" rend="visible" rendition="Line" ulx="2596" uly="1137" lrx="3875" lry="1262" />
<zone xml:id="MS175_line_130v_8b" corresp="#MS175_lb_130v_8b" rend="visible" rendition="Line" ulx="2592" uly="1246" lrx="3753" lry="1366" />
<zone xml:id="MS175_line_130v_9b" corresp="#MS175_lb_130v_9b" rend="visible" rendition="Line" ulx="2596" uly="1342" lrx="3706" lry="1474" />
<zone xml:id="MS175_line_130v_10b" corresp="#MS175_lb_130v_10b" rend="visible" rendition="Line" ulx="2589" uly="1455" lrx="3840" lry="1582" />
<zone xml:id="MS175_line_130v_11b" corresp="#MS175_lb_130v_11b" rend="visible" rendition="Line" ulx="2594" uly="1560" lrx="3895" lry="1693" />
<zone xml:id="MS175_line_130v_12b" corresp="#MS175_lb_130v_12b" rend="visible" rendition="Line" ulx="2592" uly="1661" lrx="3897" lry="1796" />
<zone xml:id="MS175_line_130v_13b" corresp="#MS175_lb_130v_13b" rend="visible" rendition="Line" ulx="2591" uly="1782" lrx="4000" lry="1898" />
<zone xml:id="MS175_line_130v_14b" corresp="#MS175_lb_130v_14b" rend="visible" rendition="Line" ulx="2527" uly="1893" lrx="4059" lry="2003" />
<zone xml:id="MS175_line_130v_15b" corresp="#MS175_lb_130v_15b" rend="visible" rendition="Line" ulx="2584" uly="1998" lrx="3676" lry="2141" />
<zone xml:id="MS175_line_130v_16b" corresp="#MS175_lb_130v_16b" rend="visible" rendition="Line" ulx="2589" uly="2104" lrx="3974" lry="2232" />
<zone xml:id="MS175_line_130v_17b" corresp="#MS175_lb_130v_17b" rend="visible" rendition="Line" ulx="2585" uly="2216" lrx="3980" lry="2351" />
<zone xml:id="MS175_line_130v_18b" corresp="#MS175_lb_130v_18b" rend="visible" rendition="Line" ulx="2521" uly="2327" lrx="3646" lry="2457" />
<zone xml:id="MS175_line_130v_19b" corresp="#MS175_lb_130v_19b" rend="visible" rendition="Line" ulx="2595" uly="2431" lrx="3745" lry="2568" />
<zone xml:id="MS175_line_130v_20b" corresp="#MS175_lb_130v_20b" rend="visible" rendition="Line" ulx="2576" uly="2544" lrx="4005" lry="2671" />
<zone xml:id="MS175_line_130v_21b" corresp="#MS175_lb_130v_21b" rend="visible" rendition="Line" ulx="2618" uly="2652" lrx="3765" lry="2754" />
<zone xml:id="MS175_line_130v_22b" corresp="#MS175_lb_130v_22b" rend="visible" rendition="Line" ulx="2618" uly="2748" lrx="4076" lry="2897" />
<zone xml:id="MS175_line_130v_23b" corresp="#MS175_lb_130v_23b" rend="visible" rendition="Line" ulx="2602" uly="2850" lrx="3706" lry="2976" />
<zone xml:id="MS175_line_130v_24b" corresp="#MS175_lb_130v_24b" rend="visible" rendition="Line" ulx="2572" uly="2963" lrx="3666" lry="3092" />
<zone xml:id="MS175_line_130v_25b" corresp="#MS175_lb_130v_25b" rend="visible" rendition="Line" ulx="2612" uly="3071" lrx="3809" lry="3190" />
<zone xml:id="MS175_line_130v_26b" corresp="#MS175_lb_130v_26b" rend="visible" rendition="Line" ulx="2607" uly="3178" lrx="4104" lry="3305" />
<zone xml:id="MS175_line_130v_27b" corresp="#MS175_lb_130v_27b" rend="visible" rendition="Line" ulx="2579" uly="3284" lrx="3848" lry="3414" />
<zone xml:id="MS175_line_130v_28b" corresp="#MS175_lb_130v_28b" rend="visible" rendition="Line" ulx="2618" uly="3386" lrx="3865" lry="3532" />
<zone xml:id="MS175_line_130v_29b" corresp="#MS175_lb_130v_29b" rend="visible" rendition="Line" ulx="2605" uly="3508" lrx="3921" lry="3641" />
<zone xml:id="MS175_line_130v_30b" corresp="#MS175_lb_130v_30b" rend="visible" rendition="Line" ulx="2605" uly="3625" lrx="3666" lry="3749" />
<zone xml:id="MS175_line_130v_31b" corresp="#MS175_lb_130v_31b" rend="visible" rendition="Line" ulx="2595" uly="3708" lrx="3922" lry="3877" />
<zone xml:id="MS175_line_130v_32b" corresp="#MS175_lb_130v_32b" rend="visible" rendition="Line" ulx="2615" uly="3867" lrx="3686" lry="3994" />
<zone xml:id="MS175_line_130v_33b" corresp="#MS175_lb_130v_33b" rend="visible" rendition="Line" ulx="2609" uly="3964" lrx="3503" lry="4091" />
<zone xml:id="MS175_line_130v_34b" corresp="#MS175_lb_130v_34b" rend="visible" rendition="Line" ulx="2600" uly="4069" lrx="4041" lry="4204" />
<zone xml:id="MS175_line_130v_35b" corresp="#MS175_lb_130v_35b" rend="visible" rendition="Line" ulx="2600" uly="4184" lrx="4026" lry="4319" />
<zone xml:id="MS175_line_130v_36b" corresp="#MS175_lb_130v_36b" rend="visible" rendition="Line" ulx="2608" uly="4292" lrx="3852" lry="4424" />
<zone xml:id="MS175_line_130v_37b" corresp="#MS175_lb_130v_37b" rend="visible" rendition="Line" ulx="2620" uly="4403" lrx="4076" lry="4565" />
</surface>
<surface xml:id="MS175_surf_131r" corresp="#MS175_fol_131r">
<graphic url="MS175_fol_131r_big.jpg" width="4095px" height="5807px" />
<zone xml:id="MS175_line_131r_1a" corresp="#MS175_lb_131r_1a" rend="visible" rendition="Line" ulx="245" uly="438" lrx="1021" lry="612" />
<zone xml:id="MS175_line_131r_2a" corresp="#MS175_lb_131r_2a" rend="visible" rendition="Line" ulx="226" uly="572" lrx="1134" lry="681" />
<zone xml:id="MS175_line_131r_3a" corresp="#MS175_lb_131r_3a" rend="visible" rendition="Line" ulx="241" uly="661" lrx="1402" lry="785" />
<zone xml:id="MS175_line_131r_4a" corresp="#MS175_lb_131r_4a" rend="visible" rendition="Line" ulx="228" uly="778" lrx="1202" lry="886" />
<zone xml:id="MS175_line_131r_5a" corresp="#MS175_lb_131r_5a" rend="visible" rendition="Line" ulx="236" uly="879" lrx="1217" lry="995" />
<zone xml:id="MS175_line_131r_6a" corresp="#MS175_lb_131r_6a" rend="visible" rendition="Line" ulx="231" uly="967" lrx="1497" lry="1097" />
<zone xml:id="MS175_line_131r_7a" corresp="#MS175_lb_131r_7a" rend="visible" rendition="Line" ulx="235" uly="1071" lrx="1334" lry="1193" />
<zone xml:id="MS175_line_131r_8a" corresp="#MS175_lb_131r_8a" rend="visible" rendition="Line" ulx="233" uly="1173" lrx="1008" lry="1308" />
<zone xml:id="MS175_line_131r_9a" corresp="#MS175_lb_131r_9a" rend="visible" rendition="Line" ulx="229" uly="1278" lrx="1692" lry="1405" />
<zone xml:id="MS175_line_131r_10a" corresp="#MS175_lb_131r_10a" rend="visible" rendition="Line" ulx="231" uly="1368" lrx="1390" lry="1510" />
<zone xml:id="MS175_line_131r_11a" corresp="#MS175_lb_131r_11a" rend="visible" rendition="Line" ulx="231" uly="1475" lrx="1229" lry="1585" />
<zone xml:id="MS175_line_131r_12a" corresp="#MS175_lb_131r_12a" rend="visible" rendition="Line" ulx="225" uly="1573" lrx="1623" lry="1692" />
<zone xml:id="MS175_line_131r_13a" corresp="#MS175_lb_131r_13a" rend="visible" rendition="Line" ulx="215" uly="1657" lrx="1445" lry="1801" />
<zone xml:id="MS175_line_131r_14a" corresp="#MS175_lb_131r_14a" rend="visible" rendition="Line" ulx="216" uly="1775" lrx="1433" lry="1910" />
<zone xml:id="MS175_line_131r_15a" corresp="#MS175_lb_131r_15a" rend="visible" rendition="Line" ulx="215" uly="1886" lrx="1817" lry="2009" />
<zone xml:id="MS175_line_131r_16a" corresp="#MS175_lb_131r_16a" rend="visible" rendition="Line" ulx="211" uly="1995" lrx="1389" lry="2126" />
<zone xml:id="MS175_line_131r_17a" corresp="#MS175_lb_131r_17a" rend="visible" rendition="Line" ulx="211" uly="2096" lrx="1409" lry="2219" />
<zone xml:id="MS175_line_131r_18a" corresp="#MS175_lb_131r_18a" rend="visible" rendition="Line" ulx="213" uly="2174" lrx="1445" lry="2309" />
<zone xml:id="MS175_line_131r_19a" corresp="#MS175_lb_131r_19a" rend="visible" rendition="Line" ulx="216" uly="2299" lrx="1439" lry="2411" />
<zone xml:id="MS175_line_131r_20a" corresp="#MS175_lb_131r_20a" rend="visible" rendition="Line" ulx="212" uly="2393" lrx="1265" lry="2529" />
<zone xml:id="MS175_line_131r_21a" corresp="#MS175_lb_131r_21a" rend="visible" rendition="Line" ulx="216" uly="2511" lrx="1188" lry="2618" />
<zone xml:id="MS175_line_131r_22a" corresp="#MS175_lb_131r_22a" rend="visible" rendition="Line" ulx="220" uly="2596" lrx="1260" lry="2716" />
<zone xml:id="MS175_line_131r_23a" corresp="#MS175_lb_131r_23a" rend="visible" rendition="Line" ulx="230" uly="2711" lrx="1294" lry="2840" />
<zone xml:id="MS175_line_131r_24a" corresp="#MS175_lb_131r_24a" rend="visible" rendition="Line" ulx="231" uly="2817" lrx="1296" lry="2945" />
<zone xml:id="MS175_line_131r_25a" corresp="#MS175_lb_131r_25a" rend="visible" rendition="Line" ulx="229" uly="2907" lrx="1650" lry="3018" />
<zone xml:id="MS175_line_131r_26a" corresp="#MS175_lb_131r_26a" rend="visible" rendition="Line" ulx="226" uly="3005" lrx="1108" lry="3138" />
<zone xml:id="MS175_line_131r_27a" corresp="#MS175_lb_131r_27a" rend="visible" rendition="Line" ulx="232" uly="3111" lrx="1450" lry="3235" />
<zone xml:id="MS175_line_131r_28a" corresp="#MS175_lb_131r_28a" rend="visible" rendition="Line" ulx="240" uly="3224" lrx="1607" lry="3355" />
<zone xml:id="MS175_line_131r_29a" corresp="#MS175_lb_131r_29a" rend="visible" rendition="Line" ulx="235" uly="3315" lrx="1407" lry="3464" />

<zone xml:id="MS175_line_131r_30a" corresp="#MS175_lb_131r_30a" rend="visible" rendition="Line" ulx="239" uly="3443" lrx="1573" lry="3569" />
<zone xml:id="MS175_line_131r_31a" corresp="#MS175_lb_131r_31a" rend="visible" rendition="Line" ulx="231" uly="3533" lrx="1605" lry="3658" />
<zone xml:id="MS175_line_131r_32a" corresp="#MS175_lb_131r_32a" rend="visible" rendition="Line" ulx="225" uly="3638" lrx="1332" lry="3776" />
<zone xml:id="MS175_line_131r_33a" corresp="#MS175_lb_131r_33a" rend="visible" rendition="Line" ulx="237" uly="3747" lrx="1299" lry="3861" />
<zone xml:id="MS175_line_131r_34a" corresp="#MS175_lb_131r_34a" rend="visible" rendition="Line" ulx="256" uly="3836" lrx="1458" lry="3971" />
<zone xml:id="MS175_line_131r_35a" corresp="#MS175_lb_131r_35a" rend="visible" rendition="Line" ulx="268" uly="3958" lrx="1301" lry="4081" />
<zone xml:id="MS175_line_131r_36a" corresp="#MS175_lb_131r_36a" rend="visible" rendition="Line" ulx="267" uly="4050" lrx="1398" lry="4169" />
<zone xml:id="MS175_line_131r_37a" corresp="#MS175_lb_131r_37a" rend="visible" rendition="Line" ulx="268" uly="4147" lrx="1718" lry="4289" />
<zone xml:id="MS175_line_131r_38a" corresp="#MS175_lb_131r_38a" rend="visible" rendition="Line" ulx="260" uly="4262" lrx="1745" lry="4477" />
</surface>
</facsimile>
<text xml:id="MS175" n="Athelston">
<front>
</front>
<body>
<pb xml:id="MS175_fol_120v" corresp="#MS175_surf_120v" n="120v"/>
<l n="1"><lb facs="#MS175_line_120v_21a" xml:id="MS175_lb_120v_21a" n="1"/><damage agent="water">L</damage>ord
<choice><orig>þ</orig><reg>th</reg></choice>at is off my<choice><orig>3</orig><reg>gh</reg></choice>t<damage agent="water">ys</damage>
most<choice><orig></orig><reg></reg></choice></l>
<l n="2"><lb facs="#MS175_line_120v_22a" xml:id="MS175_lb_120v_22a" n="2"/>FFadyr
<choice><abbr><am>&camp;</am></abbr><expan>and</expan></choice> sone <damage
agent="water"><choice><abbr><am>&camp;</am></abbr><expan>and</expan></choice></damage> holy
gost<choice><orig></orig><reg></reg></choice><choice><orig></orig><reg></reg><ptr target="#MS175_note_1" type="noteAnchor"/></reg></choice></l>
<l n="3"><lb facs="#MS175_line_120v_23a" xml:id="MS175_lb_120v_23a" n="3"/><choice><abbr>Br<am>ȝ</am>g</abbr><expan>Bry<ex>n</ex>g</expan></choice> us out off synne</l>
<l n="4"><lb facs="#MS175_line_120v_24a" xml:id="MS175_lb_120v_24a" n="4"/>And lene us grace so for to wyrke</l>
<l n="5"><lb facs="#MS175_line_120v_25a" xml:id="MS175_lb_120v_25a" n="5"/>To <choice><orig>loue</orig><reg>love</reg></choice>
bo<choice><orig>þ</orig><reg>th</reg></choice>e <choice><orig>god</orig><reg>God</reg></choice>
<choice><abbr><am>&camp;</am></abbr><expan>and</expan></choice> holy kyrke</l>
<l n="6"><lb facs="#MS175_line_120v_26a" xml:id="MS175_lb_120v_26a" n="6"/><damage
agent="rubbing"><choice><orig>þ</orig><reg>Th</reg></choice>at</damage> may <choice><orig>heuene</orig><reg>hevene</reg></choice>
wynne<choice><orig></orig><reg></reg></choice><choice><orig></orig><reg></reg><ptr target="#MS175_note_2" type="noteAnchor"/></reg></choice></l>
<l n="7"><lb facs="#MS175_line_120v_27a" xml:id="MS175_lb_120v_27a" n="7"/>Lystnes
<choice><abbr>lordyng<am>ƿ</am></abbr><expan>lordyng<ex>ys</ex></expan></choice> <choice><orig>þ</orig><reg>th</reg></choice>at ben
hen<unclear>de</unclear><choice><orig></orig><reg></reg></choice></l>
<l n="8"><lb facs="#MS175_line_120v_28a" xml:id="MS175_lb_120v_28a" n="8"/>Off ffalsnesse<choice><orig></orig><reg></reg><ptr target="#MS175_note_3" type="noteAnchor"/></reg></choice> hou it wil en<unclear>de</unclear></l>
<l n="9"><lb facs="#MS175_line_120v_29a" xml:id="MS175_lb_120v_29a" n="9"/>A man <choice><orig>þ</orig><reg>th</reg></choice>at ledes hym
<choice><orig><choice><abbr><am>þ</am></abbr><expan>ther</expan></choice>
In</orig><reg>therin</reg></choice><choice><orig></orig><reg></reg></choice></l>
<l n="10"><lb facs="#MS175_line_120v_30a" xml:id="MS175_lb_120v_30a" n="10"/>Off <num type="cardinal" value="4">ffoure</num>
weddyd<choice><orig></orig><reg></reg><ptr target="#MS175_note_4" type="noteAnchor"/></reg></choice>
<choice><abbr>bre<am>þ</am>yn</abbr><expan>bre<ex>ther</ex>yn</expan></choice> I wole yow <add place="below">tel</add></l>
<l n="11"><lb facs="#MS175_line_120v_31a" xml:id="MS175_lb_120v_31a" n="11"/><choice><orig>þ</orig><reg>Th</reg></choice>at
<choice><abbr>wold<am>ē</am></abbr><expan>wold<ex>n</ex></expan></choice> <choice><abbr><am>ȝ</am></abbr><expan>y<ex>n</ex></expan></choice>
<placeName
ref="#england"><choice><orig><choice><orig>yngelond</orig><reg>Yngelond</reg></choice></orig><reg><choice><orig>yngelond</orig><reg>Yngelond</reg></choice></reg></choice></placeName> go dwel<choice><orig></orig><reg></reg></choice></l>
<l n="12"><lb facs="#MS175_line_120v_32a" xml:id="MS175_lb_120v_32a" n="12"/><choice><orig>þ</orig><reg>Th</reg></choice>at sybbe wer
nou<choice><orig>3</orig><reg>gh</reg></choice>t off kynde<choice><orig></orig><reg></reg></choice></l>
<l n="13"><lb facs="#MS175_line_120v_33a" xml:id="MS175_lb_120v_33a" n="13"/><choice><abbr><am>&camp;</am></abbr><expan>And</expan></choice>
alle <num type="cardinal" value="4">four</num> <choice><abbr>messang<am>es</am></abbr><expan>messang<ex>er</ex></expan></choice>
<choice><orig>þ</orig><reg>th</reg></choice>ey were</l>
<l n="14"><lb facs="#MS175_line_120v_34a" xml:id="MS175_lb_120v_34a" n="14"/><damage
agent="rubbing"><choice><orig>þ</orig><reg>Th</reg></choice>at
<choice><abbr>wold<am>ē</am></abbr><expan>wold<ex>n</ex></expan></choice></damage> yn <placeName
ref="#england"><choice><orig>yngelond</orig><reg>Yngelond</reg></choice></placeName> lettrys be<unclear>r</unclear></l>
<l n="15"><lb facs="#MS175_line_120v_1b" xml:id="MS175_lb_120v_1b" n="15"/>As it wes <damage agent="rubbing">her
k</damage>ynde<choice><orig></orig><reg></reg></choice></l>
<l n="16"><lb facs="#MS175_line_120v_2b" xml:id="MS175_lb_120v_2b" n="16"/>By a fforest gan <choice><orig>þ</orig><reg>th</reg></choice>ey mete</l>
<l n="17"><lb facs="#MS175_line_120v_3b" xml:id="MS175_lb_120v_3b" n="17"/>Wi<choice><orig>þ</orig><reg>th</reg></choice> <damage><unclear>a
cros</unclear></damage> stood <choice><abbr><am>i</am></abbr><expan>i<ex>n</ex></expan></choice> a strete<choice><orig></orig><reg></reg><ptr
target="#MS175_note_5" type="noteAnchor"/></reg></choice></l>
<l n="18"><lb facs="#MS175_line_120v_4b" xml:id="MS175_lb_120v_4b" n="18"/>Be leff undyr a lynde</l>
<l n="19"><lb facs="#MS175_line_120v_5b" xml:id="MS175_lb_120v_5b" n="19"/>And as <choice><orig>þ</orig><reg>th</reg></choice>e story telles me</l>
<l n="20"><lb facs="#MS175_line_120v_6b" xml:id="MS175_lb_120v_6b" n="20"/>Ylke man was of
<choice><orig><choice><abbr>dyu<am>es</am></abbr><expan>dyu<ex>er</ex></expan></choice></orig><reg>dyvers</reg></choice>
<choice><abbr>c<am>ū</am></abbr><expan>cu<ex>n</ex>tre</expan></choice></l>
<l n="21"><lb facs="#MS175_line_120v_7b" xml:id="MS175_lb_120v_7b" n="21"/><damage agent="water" group="1">In book

</damage><choice><abbr>iwret<am>ē</am></abbr><expand>iwrete<ex>n</ex></expand></choice> we ffynde</l>
<l n="22"><lb facs="#MS175_line_120v_8b" xml:id="MS175_lb_120v_8b" n="22"/>FFor <damage agent="water" group="1"><choice><orig>loue</orig><reg>love</reg></choice></damage> of here metyng <choice><orig>þ</orig><reg>th</reg></choice>ar</l>
<l n="23"><lb facs="#MS175_line_120v_9b" xml:id="MS175_lb_120v_9b" n="23"/><choice><orig>þ</orig><reg>Th</reg></choice>ey <damage agent="water" group="1">swoor<damage> hem weddyd <choice><abbr>bre<am>þ</am>yn</abbr><expand>bre<ex>ther</ex>yn</expand></choice> for
<choice><orig><choice><abbr>eu<am>'</am></abbr><expand>eu<ex>er</ex></expand></choice><add place="below"><damage agent="rubbing"><unclear>mar</unclear></damage></add></orig><reg>evermar</reg></choice></l>
<l n="24"><lb facs="#MS175_line_120v_10b" xml:id="MS175_lb_120v_10b" n="24"/>In tr<damage agent="water" group="1"><unclear>ew</unclear></damage><choice><orig>þ</orig><reg>th</reg></choice>e trewely dede hem
bynde<choice><orig></orig><reg></reg></choice></l>
<l n="25"><lb facs="#MS175_line_120v_11b" xml:id="MS175_lb_120v_11b" n="25"/><choice><orig>þ</orig><reg>Th</reg></choice>e eldeste
<choice><orig>off</orig><reg>of</reg></choice> hem ylkon</l>
<l n="26"><lb facs="#MS175_line_120v_12b" xml:id="MS175_lb_120v_12b" n="26"/>He was hy<choice><orig>3</orig><reg>gh</reg></choice>t <persName ref="#athelston"><choice><orig>athelston</orig><reg>Athelston</reg></choice></persName></l>
<l n="27"><lb facs="#MS175_line_120v_13b" xml:id="MS175_lb_120v_13b" n="27"/><choice><orig>þ</orig><reg>Th</reg></choice>e
<choice><abbr>kyng<am></am></damage agent="rubbing">þ</damage></am></abbr><expand>kyng<ex>ys</ex></expand></choice> cosyn
<choice><orig>der</orig><reg>dere</reg></choice></l>
<l n="28"><lb facs="#MS175_line_120v_14b" xml:id="MS175_lb_120v_14b" n="28"/>He was <choice><orig>off</orig><reg>of</reg></choice>
<choice><orig>þ</orig><reg>th</reg></choice>e <choice><abbr>kyng<am>þ</am></abbr><expand>kyng<ex>ys</ex></expand></choice> blood</l>
<l n="29"><lb facs="#MS175_line_120v_15b" xml:id="MS175_lb_120v_15b" n="29"/>Hys eemes sone I undyrstood</l>
<l n="30"><lb facs="#MS175_line_120v_16b" xml:id="MS175_lb_120v_16b" n="30"/><choice><abbr><am>þ</am>fore</abbr><expand><ex>Ther</ex>fore</expand></choice> he ney<choice><orig>3</orig><reg>gh</reg></choice>yd hym
<choice><orig>ner</orig><reg>nere</reg></choice><choice><orig></orig><reg></reg></choice></l>
<l n="31"><lb facs="#MS175_line_120v_17b" xml:id="MS175_lb_120v_17b" n="31"/>And at <choice><orig>þ</orig><reg>th</reg></choice>e laste weel
<choice><abbr><am>&</am></abbr><expand>and</expand></choice> fayr<choice><orig></orig><reg><ptr target="#MS175_note_6" type="noteAnchor"/></reg></choice></l>
<l n="32"><lb facs="#MS175_line_120v_18b" xml:id="MS175_lb_120v_18b" n="32"/><choice><orig>þ</orig><reg>Th</reg></choice>e kyng hym dyyd
<choice><abbr><am>w</am>out<am>ē</am></abbr><expand><ex>with</ex>oute<ex>n</ex></expand></choice>
ayr<choice><orig></orig><reg></reg></choice></l>
<l n="33"><lb facs="#MS175_line_120v_19b" xml:id="MS175_lb_120v_19b" n="33"/><choice><orig>þ</orig><reg>Th</reg></choice>enne <damage agent="water" group="2">was</damage> <choice><abbr><am>þ</am></abbr><expand>ther</expand></choice> non hys pere</l>
<l n="34"><lb facs="#MS175_line_120v_20b" xml:id="MS175_lb_120v_20b" n="34"/>But <damage agent="water" group="2"><persName ref="#athelston"><choice><orig>athelston</orig><reg>Athelston</reg></choice></persName></damage> hys eemes sone</l>
<l n="35"><lb facs="#MS175_line_120v_21b" xml:id="MS175_lb_120v_21b" n="35"/>To make hym
<choice><abbr>k<am>þ</am>g</abbr><expand>ky<ex>n</ex>g</expand></choice> wolde <choice><orig>þ</orig><reg>th</reg></choice>ey
nou<choice><orig>3</orig><reg>gh</reg></choice>t <add place="below"><unclear>schon</unclear></add></l>
<l n="36"><lb facs="#MS175_line_120v_22b" xml:id="MS175_lb_120v_22b" n="36"/>To corowne
<choice><abbr>h<am>þ</am></abbr><expand>hy<ex>m</ex></expand></choice> <choice><abbr>w</abbr><expand>with</expand></choice> gold so
<unclear>clere</unclear><choice><orig></orig><reg></reg></choice></l>
<l n="37"><lb facs="#MS175_line_120v_23b" xml:id="MS175_lb_120v_23b" n="37"/>Now was he kyng semely to <damage agent="rubbing">se</damage></l>
<l n="38"><lb facs="#MS175_line_120v_24b" xml:id="MS175_lb_120v_24b" n="38"/>He sendes afftyr hys
<choice><abbr>bre<am>þ</am>yn</abbr><expand>bre<ex>ther</ex>yn</expand></choice> <num type="cardinal" value="3"><choice><orig>þ</orig><reg>th</reg></choice>re</num></l>
<l n="39"><lb facs="#MS175_line_120v_25b" xml:id="MS175_lb_120v_25b" n="39"/>And gaff hem <choice><orig>her</orig><reg>here</reg></choice>
<choice><abbr>warysou<am>ū</am></abbr><expand>warysou<ex>n</ex></expand></choice><choice><orig></orig><reg></reg></choice></l>
<l n="40"><lb facs="#MS175_line_120v_26b" xml:id="MS175_lb_120v_26b" n="40"/><choice><orig>þ</orig><reg>Th</reg></choice>e eldest
bro<choice><orig>þ</orig><reg>th</reg></choice>ir he made eerl of <placeName ref="#dover"><choice><orig><choice><abbr>dou<am></am>e</abbr><expand>dou<ex>er</ex>e</expand></choice></orig><reg>Dovere</reg></choice></placeName>
</l>
<l n="41"><lb facs="#MS175_line_120v_27b" xml:id="MS175_lb_120v_27b" n="41"/>And <choice><orig>þ</orig><reg>th</reg></choice>us
<choice><orig>þ</orig><reg>th</reg></choice>e pore man gan
<choice><orig><choice><abbr>cou<am>'</am>e</abbr><expand>cou<ex>er</ex>e</expand></choice></orig><reg>cover</reg></choice></l>
<l n="42"><lb facs="#MS175_line_120v_28b" xml:id="MS175_lb_120v_28b" n="42"/>Lord off tour
<choice><abbr><am>&</am></abbr><expand>and</expand></choice>
<choice><abbr>to<am>ū</am></abbr><expand>tou<ex>n</ex></expand></choice><choice><orig></orig><reg></reg></choice></l>
<l n="43"><lb facs="#MS175_line_120v_29b" xml:id="MS175_lb_120v_29b" n="43"/><choice><orig>þ</orig><reg>Th</reg></choice>at
<choice><abbr>o<am>þ</am></abbr><expand>o<ex>ther</ex></expand></choice>
<choice><abbr>bro<am>þ</am></abbr><expand>bro<ex>ther</ex></expand></choice> he m<damage agent="rubbing">ade eerl of <placeName ref="#stone"><choice><orig>stane</orig><reg>Stane</reg></choice></placeName><choice><orig></orig><reg><ptr target="#MS175_note_7" type="noteAnchor"/></reg></choice></l>
<l n="44"><lb facs="#MS175_line_120v_30b" xml:id="MS175_lb_120v_30b" n="44"/><persName ref="#egeland">Egelond</persName> was hys name</l>
<l n="45"><lb facs="#MS175_line_120v_31b" xml:id="MS175_lb_120v_31b" n="45"/>A man <choice><orig>off</orig><reg>of</reg></choice> <damage agent="rubbing"><unclear>gret</unclear></damage> <choice><abbr>reno<am>ū</am></abbr><expand>renou<ex>n</ex></expand></choice></l>
<l n="46"><lb facs="#MS175_line_120v_32b" xml:id="MS175_lb_120v_32b" n="46"/>And gaff hym tyl hys <damage agent="rubbing"><unclear>wedd</unclear></damage><supplied reason="illegible">yd</supplied> <damage agent="rubbing"><unclear>wyff</unclear></damage></l>
<l n="47"><lb facs="#MS175_line_120v_33b" xml:id="MS175_lb_120v_33b" n="47"/>Hys owne systyr dame <damage agent="rubbing"><unclear><persName ref="#edith"><choice><orig>edyff</orig><reg>Edyff</reg></choice></persName></unclear></damage></l>
<l n="48"><lb facs="#MS175_line_120v_34b" xml:id="MS175_lb_120v_34b" n="48"/>Wi<choice><orig>þ</orig><reg>th</reg></choice> gret

<choice><orig><choice><abbr>deuocyo<am>ū</am></abbr><expand>deuocyou<ex>n</ex></expand></choice></orig><reg>devocoun</reg></choice><choice><orig></orig><reg></reg></choice></l>

<l n="49"><lb facs="#MS175_line_120v_35b" xml:id="MS175_lb_120v_35b" n="49"/><choice><orig>þ</orig><reg>Th</reg></choice>e <num type="ordinal" value="4">fer<choice><orig>þ</orig><reg>th</reg></choice>e</num> bro<choice><orig>þ</orig><reg>th</reg></choice>ir was a clerk</l>

<l n="50"><lb facs="#MS175_line_120v_36b" xml:id="MS175_lb_120v_36b" n="50"/>Me kyl he cowde off

<choice><orig><choice><orig>goddys</orig><reg>Goddys</reg></choice></orig><reg><choice><orig>goddys</orig><reg>Goddys</reg></choice></reg></choice>

<damage agent="rubbing"><unclear>werk</unclear></damage><choice><orig></orig><reg></reg></choice></l>

<pb xml:id="MS175_fol_121r" corresp="#MS175_surf_121r" n="121r"/>

<l n="51"><lb facs="#MS175_line_121r_1a" xml:id="MS175_lb_121r_1a" n="51"/>Hys name it was <persName ref="#alryke"><choice><orig>alryke</orig><reg>Alryke</reg></choice></persName><choice><orig></orig><reg></reg></choice></l>

<l n="52"><lb facs="#MS175_line_121r_2a" xml:id="MS175_lb_121r_2a" n="52"/><placeName ref="#canterbury">Cauntyrbury</placeName> was vacant</l>

<l n="53"><lb facs="#MS175_line_121r_3a" xml:id="MS175_lb_121r_3a" n="53"/>And fel

<choice><orig><choice><abbr><am>i</am></abbr><expand>i<ex>n</ex></expand></choice> to</orig><reg>into</reg></choice>

<choice><orig>þ</orig><reg>th</reg></choice>at <choice><abbr>kyng<am>þ</am></abbr><expand>kyng<ex>ys</ex></expand></choice> hand</l>

<l n="54"><lb facs="#MS175_line_121r_4a" xml:id="MS175_lb_121r_4a" n="54"/>He gaff it hym <choice><orig>þ</orig><reg>th</reg></choice>at wyke</l>

<l n="55"><lb facs="#MS175_line_121r_5a" xml:id="MS175_lb_121r_5a" n="55"/>And made hym bisschop of <choice><orig>þ</orig><reg>th</reg></choice>at stede</l>

<l n="56"><lb facs="#MS175_line_121r_6a" xml:id="MS175_lb_121r_6a" n="56"/><choice><orig>þ</orig><reg>Th</reg></choice>at noble clerk on book cowl<damage agent="water" group="1"><unclear>e rede</unclear></damage><choice><orig></orig><reg></reg><ptr target="#MS175_note_8" type="noteAnchor"/></reg></choice></l>

<l n="57"><lb facs="#MS175_line_121r_7a" xml:id="MS175_lb_121r_7a" n="57"/>In <add place="above" hand="scribe"><choice><orig>þ</orig><reg>th</reg></choice>e</add> world was non hym lyc<damage agent="water" group="1">he</damage><choice><orig></orig><reg></reg></choice></l>

<l n="58"><lb facs="#MS175_line_121r_8a" xml:id="MS175_lb_121r_8a" n="58"/><choice><orig>þ</orig><reg>Th</reg></choice>us

<choice><abbr>ava<am>ū</am></abbr><expand>avau<ex>n</ex></expand></choice> he hys

<choice><abbr>bro<am>þ</am></abbr><expand>bro<ex>ther</ex></expand></choice> <choice><orig>þor<damage agent="water" group="1"><unclear>w3</unclear></damage></orig><reg>thorwgh</reg></choice>

<choice><abbr><damage><unclear>go</unclear></damage>dd<am>þ</am></abbr><expand>Godd<ex>ys</ex></expand></choice>

<choice><abbr>g<am></am>s</abbr><expand>g<ex>ra</ex>s</expand></choice></l>

<l n="59"><lb facs="#MS175_line_121r_9a" xml:id="MS175_lb_121r_9a" n="59"/>And <persName ref="#athelston"><choice><orig>athelston</orig><reg>Athelston</reg></choice></persName> hym

<choice><orig><choice><abbr>selu<am>ē</am></abbr><expand>selue<ex>n</ex></expand></choice></orig><reg>selven</reg></choice> <damage agent="water" group="1">was</damage></l>

<l n="60"><lb facs="#MS175_line_121r_10a" xml:id="MS175_lb_121r_10a" n="60"/>A good kyng

<choice><abbr><am>&</am></abbr><expand>and</expand></choice> a ryche<choice><orig></orig><reg></reg></choice></orig><reg><ptr target="#MS175_note_9" type="noteAnchor"/></reg></choice></l>

<l n="61"><lb facs="#MS175_line_121r_11a" xml:id="MS175_lb_121r_11a" n="61"/>And he <choice><abbr>þ</abbr><expand>that</expand></choice> was

<subst><del rend="strikethrough"><unclear>kyng</unclear><add place="above"><unclear>eerl</unclear></add></subst> off <placeName ref="#stone"><choice><orig>stane</orig><reg>Stane</reg></choice></placeName></l>

<l n="62"><lb facs="#MS175_line_121r_12a" xml:id="MS175_lb_121r_12a" n="62"/>Ser <persName ref="#egeland"><choice><orig>egeland</orig><reg>Egeland</reg></choice></persName> was hys name</l>

<l n="63"><lb facs="#MS175_line_121r_13a" xml:id="MS175_lb_121r_13a" n="63"/>Was trewe as <choice><orig>3</orig><reg>y</reg></choice>e schal her<choice><orig></orig><reg></reg></choice></l>

<l n="64"><lb facs="#MS175_line_121r_14a" xml:id="MS175_lb_121r_14a" n="64"/><choice><orig>þorw3</orig><reg>Thorwgh</reg></choice>

<choice><orig>þ</orig><reg>th</reg></choice>e my<choice><orig>3</orig><reg>gh</reg></choice>t off

<choice><orig>goddys</orig><reg>Goddys</reg></choice> gras</l>

<l n="65"><lb facs="#MS175_line_121r_15a" xml:id="MS175_lb_121r_15a" n="65"/>He gat upon <choice><orig>þ</orig><reg>th</reg></choice>e

<choice><abbr>co<am>þ</am>tas</abbr><expand>cou<ex>n</ex></expand></choice></l>

<l n="66"><lb facs="#MS175_line_121r_16a" xml:id="MS175_lb_121r_16a" n="66"/><num type="cardinal" value="2">Twoo</num>

<choice><orig>knaue</orig><reg>knaue</reg></choice> <choice><abbr>chylrd<am>ē</am></abbr><expand>chyldre<ex>n</ex></expand></choice>

der<choice><orig></orig><reg></reg></choice></l>

<l n="67"><lb facs="#MS175_line_121r_17a" xml:id="MS175_lb_121r_17a" n="67"/><choice><abbr>þ</abbr><expand>That</expand></choice> on was <num type="cardinal" value="15">ffyfftene</num> wynty r old</l>

<l n="68"><lb facs="#MS175_line_121r_18a" xml:id="MS175_lb_121r_18a" n="68"/><choice><orig>þ</orig><reg>Th</reg></choice>at

<choice><abbr>o<am>þ</am></abbr><expand>o<ex>ther</ex></expand></choice> <num type="cardinal" value="13"><choice><orig>þ</orig><reg>th</reg></choice>ryttene</num> as men me told<choice><orig></orig><reg></reg></choice></l>

<l n="69"><lb facs="#MS175_line_121r_19a" xml:id="MS175_lb_121r_19a" n="69"/>In <choice><orig>þ</orig><reg>th</reg></choice>e world was non her per</l>

<l n="70"><lb facs="#MS175_line_121r_20a" xml:id="MS175_lb_121r_20a" n="70"/>Also whyt so lylve ffleur</l>

<l n="71"><lb facs="#MS175_line_121r_21a" xml:id="MS175_lb_121r_21a" n="71"/>Red as rose off her colour</l>

<l n="72"><lb facs="#MS175_line_121r_22a" xml:id="MS175_lb_121r_22a" n="72"/>As bry<choice><orig>3</orig><reg>gh</reg></choice>t as blome on brer<choice><orig></orig><reg></reg></choice></l>

<l n="73"><lb facs="#MS175_line_121r_23a" xml:id="MS175_lb_121r_23a" n="73"/>Bo<choice><orig>þ</orig><reg>th</reg></choice>e

<choice><orig>þ</orig><reg>th</reg></choice>e eerl <choice><abbr><am>&</am></abbr><expand>and</expand></choice> hys wyff</l>

<l n="74"><lb facs="#MS175_line_121r_24a" xml:id="MS175_lb_121r_24a" n="74"/><choice><orig>þ</orig><reg>Th</reg></choice>e kyng hem

<choice><orig>louede</orig><reg>lovede</reg></choice> as hys lyff</l>

<l n="75"><lb facs="#MS175_line_121r_25a" xml:id="MS175_lb_121r_25a" n="75"/>And her sones <num type="cardinal" value="2">twoo</num><choice><orig></orig><reg></reg></choice></l>

<l n="76"><lb facs="#MS175_line_121r_26a" xml:id="MS175_lb_121r_26a" n="76"/>And

<choice><abbr>offt<am>ē</am></abbr><expan>offte<ex>n</ex></expan></choice> sy<choice><orig>þ</orig><reg>th</reg></choice>e he gan hem calle</l>
<l n="77"><lb facs="#MS175_line_121r_27a" xml:id="MS175_lb_121r_27a" n="77"/>Bo<choice><orig>þ</orig><reg>th</reg></choice>e to boure
<choice><abbr><am>&</am></abbr><expan>and</expan></choice> to halle<choice><orig></orig><reg><ptr target="#MS175_note_10">
<type="noteAnchor"/></reg></choice></l>
<l n="78"><lb facs="#MS175_line_121r_28a" xml:id="MS175_lb_121r_28a" n="78"/>To
<choice><abbr>co<am>ū</am>sayl</abbr><expan>cou<ex>n</ex>sayl</expan></choice>
<choice><abbr>wh<am>ē</am>ne</abbr><expan>whe<ex>n</ex>ne</expan></choice> <choice><orig>þ</orig><reg>th</reg></choice>ey scholde
goo<choice><orig></orig><reg>.</reg></choice></l>
<l n="79"><lb facs="#MS175_line_121r_29a" xml:id="MS175_lb_121r_29a" n="79"/><choice><abbr><am>þ</am>at</abbr><expan><ex>Ther</ex>at</expan></choice> ser <persName
ref="#wymound"><choice><orig><choice><abbr>wymo<am>ū</am>d</abbr><expan>wymou<ex>n</ex>d</expan></choice></orig><reg>Wymound</reg></choice>
></persName> hadde gret envye</l>
<l n="80"><lb facs="#MS175_line_121r_30a" xml:id="MS175_lb_121r_30a" n="80"/><choice><abbr>þ</abbr><expan>That</expan></choice> <supplied
reason="illegible">e</supplied>erl off <placeName ref="#dover"><choice><orig>douer</orig><reg>Dover</reg></choice></placeName>
wytyrlye<choice><orig></orig><reg>.</reg></choice></l>
<l n="81"><lb facs="#MS175_line_121r_31a" xml:id="MS175_lb_121r_31a" n="81"/>In <damage agent="rubbing">h</damage>erte he was full
woo<choice><orig></orig><reg>.</reg></choice></l>
<l n="82"><lb facs="#MS175_line_121r_32a" xml:id="MS175_lb_121r_32a" n="82"/>He
<choice><orig>þ</orig><reg>th</reg></choice>ou<choice><orig>ȝ</orig><reg>gh</reg></choice>te <del rend="strikethrough"><unclear>for</unclear> al
<add place="above">for</add> here sake</l>
<l n="83"><lb facs="#MS175_line_121r_33a" xml:id="MS175_lb_121r_33a" n="83"/>FFalse
<choice><abbr>lesyng<am>þ</am></abbr><expan>lesyng<ex>ys</ex></expan></choice> on hem to make</l>
<l n="84"><lb facs="#MS175_line_121r_34a" xml:id="MS175_lb_121r_34a" n="84"/>To don hem brenne and
sloo<choice><orig></orig><reg>.</reg></choice><choice><orig></orig><reg><ptr target="#MS175_note_11"><type="noteAnchor"/></reg></choice></l>
<l n="85"><lb facs="#MS175_line_121r_35a" xml:id="MS175_lb_121r_35a" n="85"/>And <choice><orig>þ</orig><reg>th</reg></choice>anne ser <persName
ref="#wymound"><choice><orig><choice><abbr>wymo<am>ū</am>d</abbr><expan>wymou<ex>n</ex>d</expan></choice></orig><reg>Wymound</reg></choice>
></persName> <choice><abbr>h<am>ȝ</am></abbr><expan>hy<ex>m</ex></expan></choice>
<choice><orig>beþouȝte</orig><reg>bethoughte</reg></choice></l>
<l n="86"><lb facs="#MS175_line_121r_1b" xml:id="MS175_lb_121r_1b" n="86"/><choice><orig></orig><reg>"</reg></choice>Here
<choice><orig>loue</orig><reg>love</reg></choice> <choice><orig>þ</orig><reg>th</reg></choice>us endure may
nou<choice><orig>ȝ</orig><reg>gh</reg></choice>te</l>
<l n="87"><lb facs="#MS175_line_121r_2b" xml:id="MS175_lb_121r_2b" n="87"/><choice><orig>þorwȝ</orig><reg>Thorwh</reg></choice> wurd oure werk
may sprynge<choice><orig></orig><reg>."<ptr target="#MS175_note_12"><type="noteAnchor"/></reg></choice></l>
<l n="88"><lb facs="#MS175_line_121r_3b" xml:id="MS175_lb_121r_3b" n="88"/><damage agent="water">H</damage>e bad hys men
<choice><abbr>mak<am>ē</am></abbr><expan>make<ex>n</ex></expan></choice> hem <choice><orig>ȝ</orig><reg>y</reg></choice>ar</l>
<l n="89"><lb facs="#MS175_line_121r_4b" xml:id="MS175_lb_121r_4b" n="89"/>Unto <placeName
ref="#london"><choice><orig>londone</orig><reg>Londone</reg></choice></placeName> wolde he far</l>
<l n="90"><lb facs="#MS175_line_121r_5b" xml:id="MS175_lb_121r_5b" n="90"/>To speke wi<choice><orig>þ</orig><reg>th</reg></choice>
<choice><orig>þ</orig><reg>th</reg></choice>e kyng<choice><orig></orig><reg>.</reg></choice></l>
<l n="91"><lb facs="#MS175_line_121r_6b" xml:id="MS175_lb_121r_6b" n="91"/>Whenne <choice><orig>þ</orig><reg>th</reg></choice>at he to <placeName
ref="#london"><choice><orig>londone</orig><reg>Londone</reg></choice></placeName> come</l>
<l n="92"><lb facs="#MS175_line_121r_7b" xml:id="MS175_lb_121r_7b" n="92"/>He mette <choice><abbr>w</abbr><expan>with</expan></choice>
<choice><orig>þ</orig><reg>th</reg></choice>e kyng ful sone<choice><orig></orig><reg>.</reg></choice></l>
<l n="93"><lb facs="#MS175_line_121r_8b" xml:id="MS175_lb_121r_8b" n="93"/>He sayde <choice><orig></orig><reg>"</reg></choice>welcome my
derelyng<choice><orig></orig><reg>."</reg></choice></l>
<l n="94"><lb facs="#MS175_line_121r_9b" xml:id="MS175_lb_121r_9b" n="94"/><choice><orig>þ</orig><reg>Th</reg></choice>e kyng hym fraynyd soone
anon</l>
<l n="95"><lb facs="#MS175_line_121r_10b" xml:id="MS175_lb_121r_10b" n="95"/><damage agent="water">B</damage>e what w<damage agent="water">
group="3">ay</damage> he hadde igon</l>
<l n="96"><lb facs="#MS175_line_121r_11b" xml:id="MS175_lb_121r_11b" n="96"/><choice><orig>Wijþ
<choice><abbr>out<am>ē</am></abbr><expan>oute<ex>n</ex></expan></choice></orig><reg>Withouten</reg></choice> <damage agent="water">
group="3">ony</damage> dw<damage agent="water">el</damage>lyng<choice><orig></orig><reg>.</reg></choice></l>
<l n="97"><lb facs="#MS175_line_121r_12b" xml:id="MS175_lb_121r_12b" n="97"/><choice><orig></orig><reg>"</reg></choice>Come
<choice><orig>þ</orig><reg>th</reg></choice>ou ou<choice><orig>ȝ</orig><reg>gh</reg></choice>t be <placeName
ref="#cantlyrbery"><choice><orig>cauntyrbery</orig><reg>Cauntyrbery</reg></choice></placeName></l>
<l n="98"><lb facs="#MS175_line_121r_13b" xml:id="MS175_lb_121r_13b" n="98"/><choice><orig>þ</orig><reg>Th</reg></choice>er
<choice><orig>þ</orig><reg>th</reg></choice>e <choice><abbr>clerk<am>þ</am></abbr><expan>clerk<ex>ys</ex></expan></choice> <choice><abbr>sy</abbr><damage
agent="water" group="4">ng<am>ē</am></damage></abbr><expan>syng<ex>n</ex></expan></choice> mery</l>
<l n="99"><lb facs="#MS175_line_121r_14b" xml:id="MS175_lb_121r_14b" n="99"/><add place="margin above">Bothe erly</add> <add place="margin
below"><damage agent="water" group="5"><unclear><choice><abbr><am>&</am></abbr><expan>and</expan></choice>
late</unclear></damage></add><choice><orig></orig><reg>?</reg></choice></l>
<l n="100"><lb facs="#MS175_line_121r_15b" xml:id="MS175_lb_121r_15b" n="100"/>Hou fary<unclear>t</unclear>h
<choice><orig>þ</orig><reg>th</reg></choice>at no<damage agent="water" group="4">ble</damage> clerk</l>
<l n="101"><lb facs="#MS175_line_121r_16b" xml:id="MS175_lb_121r_16b" n="101"/><choice><orig>þ</orig><reg>Th</reg></choice>at m<damage
agent="water">ekyl</damage> can on <choice><orig>goddys</orig><reg>Goddys</reg></choice> we<damage agent="water">
group="5"><unclear>rk</unclear></damage><choice><orig></orig><reg>?</reg></choice><choice><orig></orig><reg><ptr target="#MS175_note_13">
<type="noteAnchor"/></reg></choice></l>
<l n="102"><lb facs="#MS175_line_121r_17b" xml:id="MS175_lb_121r_17b" n="102"/>Knowest <choice><orig>þ</orig><reg>th</reg></choice>ou
ou<choice><orig>ȝ</orig><reg>gh</reg></choice>t hys stat<damage agent="water">

group="6"><unclear>e</unclear></damage><choice><orig></orig><reg>?</reg></choice></l>
<l n="103"><lb facs="#MS175_line_121r_18b" xml:id="MS175_lb_121r_18b" n="103"/>And come <choice><orig>þ</orig><reg>th</reg></choice>ou
ou<choice><orig>3</orig><reg>gh</reg></choice>t be <choice><orig>þ</orig><reg>th</reg></choice>e ce<damage agent="water"
group="6"><unclear>rl</unclear></damage> off <placeName ref="#stone"><choice><orig>stan</orig><damage
agent="rubbing">e</damage></orig><reg>Stane</reg></choice></placeName></l>
<l n="104"><lb facs="#MS175_line_121r_19b" xml:id="MS175_lb_121r_19b" n="104"/><choice><orig>þ</orig><reg>Th</reg></choice>at
wur<choice><orig>þ</orig><reg>th</reg></choice>y lor<damage agent="water" group="7">d</damage>
<choice><abbr><am>i</am></abbr><expan>i</expan></choice> hys wane<choice><orig></orig><reg>?</reg></choice></l>
<l n="105"><lb facs="#MS175_line_121r_20b" xml:id="MS175_lb_121r_20b" n="105"/>Wente <choice><orig>þ</orig><reg>th</reg></choice>ou ou<damage
agent="water" group="7"><choice><orig>3</orig><reg>gh</reg></choice></damage>t <choice><orig>þ</orig><reg>th</reg></choice>at
gate<choice><orig></orig><reg></reg></choice></l>
<l n="106"><lb facs="#MS175_line_121r_21b" xml:id="MS175_lb_121r_21b" n="106"/>Hou fares <choice><orig>þ</orig><reg>th</reg></choice>at noble
kny<choice><orig>3</orig><reg>gh</reg></choice>t</l>
<l n="107"><lb facs="#MS175_line_121r_22b" xml:id="MS175_lb_121r_22b" n="107"/>And hys sones fayr
<choice><abbr><am>&lt;am></abbr><expan>and</expan></choice> bry<choice><orig>3</orig><reg>gh</reg></choice>t</l>
<l n="108"><lb facs="#MS175_line_121r_23b" xml:id="MS175_lb_121r_23b" n="108"/>My sustyr <choice><orig>3</orig><reg>y</reg></choice>iff
<choice><orig>þ</orig><reg>th</reg></choice>at <choice><orig>þ</orig><reg>th</reg></choice>ou wate<choice><orig></orig><reg>?</reg></choice></l>
<l n="109"><lb facs="#MS175_line_121r_24b" xml:id="MS175_lb_121r_24b" n="109"/><choice><orig></orig><reg>"</reg></choice>
Ser<choice><orig></orig><reg>"</reg></choice>
<choice><abbr>þ<am>ā</am>ne</abbr><expan>tha</expan></choice> he sayde <choice><orig></orig><reg>"</reg></choice><choice><orig>wip
<damage agent="rubbing"><choice><abbr>out<am>ē</am></abbr><expan>oute</expan></choice></damage></orig><reg>withouten</reg></choice>
les</l>
<l n="110"><lb facs="#MS175_line_121r_25b" xml:id="MS175_lb_121r_25b" n="110"/>Be <placeName
ref="#canterbury"><choice><orig>cauntyrbery</orig><reg>Cauntyrbery</reg></choice></placeName> my way I <damage agent="rubbing">c<damage
agent="water">h</damage>es</damage></l>
<l n="111"><lb facs="#MS175_line_121r_26b" xml:id="MS175_lb_121r_26b" n="111"/><choice><orig>þ</orig><reg>Th</reg></choice>er spak I
wi<choice><orig>þ</orig><reg>th</reg></choice> <choice><orig>þ</orig><reg>th</reg></choice>at dere<choice><orig></orig><reg>.</reg></choice></l>
<l n="112"><lb facs="#MS175_line_121r_27b" xml:id="MS175_lb_121r_27b" n="112"/>Ry<choice><orig>3</orig><reg>gh</reg></choice>t weel <del
rend="strikethrough">he gretes <choice><orig>þ</orig><reg>th</reg></choice>ee <choice><abbr>þ</abbr><expan>that</expan></choice> noble <damage
agent="rubbing"><unclear>clerk</unclear></damage></l>
<l n="113"><lb facs="#MS175_line_121r_28b" xml:id="MS175_lb_121r_28b" n="113"/><choice><abbr>þ</abbr><expan>That</expan></choice> mykyl can off
<choice><orig>goddys</orig><reg>Goddys</reg></choice> werk</l>
<l n="114"><lb facs="#MS175_line_121r_29b" xml:id="MS175_lb_121r_29b" n="114"/>In <choice><orig>þ</orig><reg>th</reg></choice>e world is non hys
<choice><orig>per</orig><reg>pere</reg></choice><choice><orig></orig><reg>.</reg></choice></l>
<l n="115"><lb facs="#MS175_line_121r_30b" xml:id="MS175_lb_121r_30b" n="115"/>And also be <placeName
ref="#stone"><choice><orig>stane</orig><reg>Stane</reg></choice></placeName> my way I drow<choice><orig>3</orig><reg>gh</reg></choice></l>
<l n="116"><lb facs="#MS175_line_121r_31b" xml:id="MS175_lb_121r_31b" n="116"/>Wi<choice><orig>þ</orig><reg>th</reg></choice> <persName
ref="#egeland"><choice><orig>egeland</orig><reg>Egeland</reg></choice></persName> I spak <choice><orig>I now3</orig><reg>inough</reg></choice></l>
<l n="117"><lb facs="#MS175_line_121r_32b" xml:id="MS175_lb_121r_32b" n="117"/>And <choice><abbr>w</abbr><expan>with</expan></choice>
<choice><orig>þ</orig><reg>th</reg></choice>e <choice><abbr>co<am>ū</am>tesse</abbr><expan>cou</expan></choice> so
clere<choice><orig></orig><reg>.</reg></choice></l>
<l n="118"><lb facs="#MS175_line_121r_33b" xml:id="MS175_lb_121r_33b" n="118"/><choice><orig>þ</orig><reg>Th</reg></choice>ey fare weel is
nou<choice><orig>3</orig><reg>gh</reg></choice>t to layne</l>
<l n="119"><lb facs="#MS175_line_121r_34b" xml:id="MS175_lb_121r_34b" n="119"/>And bo<choice><orig>þ</orig><reg>th</reg></choice>e her
sones<choice><orig></orig><reg>.</reg></choice> <choice><orig>þ</orig><reg>Th</reg></choice>e kyng was fayne</l>
<l n="120"><lb facs="#MS175_line_121r_35b" xml:id="MS175_lb_121r_35b" n="120"/>And
<choice><abbr><am>i</am></abbr><expan>i</expan></choice> his herte made glad chere<choice><orig></orig><reg>.</reg></choice></l>
<pb xml:id="MS175_fol_122v" corresp="#MS175_surf_122v" n="122v"/>
<l n="121"><lb facs="#MS175_line_122v_1a" xml:id="MS175_lb_122v_1a" n="121"/><choice><orig></orig><reg>"</reg></choice>Sere
kyng<choice><orig></orig><reg>"</reg></choice> <damage agent="water" group="8">h</damage>e sayde
<choice><orig></orig><reg>"</reg></choice><choice><orig>3</orig><reg>y</reg></choice>iff it be <choice><orig>þ</orig><reg>th</reg></choice>i wille</l>
<l n="122"><lb facs="#MS175_line_122v_2a" xml:id="MS175_lb_122v_2a" n="122"/>To
<choice><abbr>cha<am>ū</am>byr</abbr><expan>chau</expan></choice> <damage agent="water"
group="8"><choice><abbr>þ</abbr><expan>that</expan></choice></damage> <choice><orig>þ</orig><reg>th</reg></choice>ou woldest
<choice><abbr>wend<am>ē</am></abbr><expan>wende</expan></choice> <choice><orig></orig><reg>.</reg></choice> tylle</l>
<l n="123"><lb facs="#MS175_line_122v_3a" xml:id="MS175_lb_122v_3a" n="123"/><choice><abbr>Co<am>ū</am>sayl</abbr><expan>Cou</expan></choice> for <damage agent="water" group="8">to</damage> her</l>
<l n="124"><lb facs="#MS175_line_122v_4a" xml:id="MS175_lb_122v_4a" n="124"/>I schal <choice><orig>þe</orig><reg>thee</reg></choice> telle <add
place="above">a</add> <damage agent="water" group="8">s</damage>wete tydande</l>
<l n="125"><lb facs="#MS175_line_122v_5a" xml:id="MS175_lb_122v_5a" n="125"/><choice><abbr>þ</abbr><expan>Ther</expan></choice>
<choice><abbr>com<am>ē</am></abbr><expan>come</expan></choice>
<choice><orig></orig><reg>.</reg></choice><choice><abbr>neu<am>ū</am></abbr><expan>neu</expan></choice> <choice><orig></orig><reg>.</reg></choice> non <add
place="above">swyche</add> <choice><abbr><am>i</am></abbr><expan>i</expan></choice> <choice><orig>þ</orig><reg>th</reg></choice>is
lande</l>
<l n="126"><lb facs="#MS175_line_122v_6a" xml:id="MS175_lb_122v_6a" n="126"/>Off all <choice><orig>þ</orig><reg>th</reg></choice>is <measure
type="time"><num type="cardinal" value="100"><choice><abbr>h<am>ū</am>dryd</abbr><expan>hu</expan></choice></num>
<choice><orig>3</orig><reg>y</reg></choice>er</measure><choice><orig></orig><reg>.</reg></choice></l>
<l n="127"><lb facs="#MS175_line_122v_7a" xml:id="MS175_lb_122v_7a" n="127"/><choice><orig>þ</orig><reg>Th</reg></choice>e
<choice><abbr>kyng<am>þ</am></abbr><expan>kyng</expan></choice> herte <choice><orig>þ</orig><reg>th</reg></choice>an was ful woo</l>

<l n="128"><lb facs="#MS175_line_122v_8a" xml:id="MS175_lb_122v_8a" n="128"/>Wi<choice><orig>þ</orig><reg>th</reg></choice>
 <choice><orig>þ</orig><reg>th</reg></choice>at <choice><abbr>trayto<am></am></abbr><expan>trayto<ex>ur</ex></expan></choice> for to goo</l>
 <l n="129"><lb facs="#MS175_line_122v_9a" xml:id="MS175_lb_122v_9a" n="129"/><choice><orig>þ</orig><reg>Th</reg></choice>ey wente
 bo<choice><orig>þ</orig><reg>th</reg></choice>e for<choice><orig>þ</orig><reg>th</reg></choice>
 <choice><abbr><am>i</am></abbr><expan>i<ex>n</ex></expan></choice> ffer</l>
 <l n="130"><lb facs="#MS175_line_122v_10a" xml:id="MS175_lb_122v_10a" n="130"/>And
 <choice><abbr>wh<am>ē</am>ne</abbr><expan>whe<ex>n</ex>ne</expan></choice> <choice><abbr>þ</abbr><expan>that</expan></choice>
 <choice><orig>þ</orig><reg>th</reg></choice>ey wer <choice><orig>þ</orig><reg>th</reg></choice>e
 <choice><abbr>cha<am>ū</am>byr</abbr><expan>chau<ex>m</ex>byr</expan></choice> <choice><orig><choice><abbr>w</abbr><expan>with</expan></choice>
 <add place="below"><inne</add></orig><reg>withinne</reg></choice></l>
 <l n="131"><lb facs="#MS175_line_122v_11a" xml:id="MS175_lb_122v_11a" n="131"/>FFalse
 <choice><abbr>lesyng<am>þ</am></abbr><expan>lesyng<ex>ys</ex></expan></choice> he gan begynne</l>
 <l n="132"><lb facs="#MS175_line_122v_12a" xml:id="MS175_lb_122v_12a" n="132"/>On hys weddyd
 <choice><abbr>bro<am>þ</am></abbr><expan>brother</expan></choice> der<choice><orig></orig><reg>.</reg></choice></l>
 <l n="133"><lb facs="#MS175_line_122v_13a" xml:id="MS175_lb_122v_13a" n="133"/><choice><orig></orig><reg>.</reg></choice>Ser
 kyng<choice><orig></orig><reg>.</reg></choice> he <damage agent="water" group="4">say</damage>de <choice><orig></orig><reg>.</reg></choice>woo wer
 me</l>
 <l n="134"><lb facs="#MS175_line_122v_14a" xml:id="MS175_lb_122v_14a" n="134"/>Ded <choice><orig>þat</orig><reg>that</reg></choice> I se<damage
 agent="water" group="4">holde</damage> see <choice><orig>þ</orig><reg>th</reg></choice>e</l>
 <l n="135"><lb facs="#MS175_line_122v_15a" xml:id="MS175_lb_122v_15a" n="135"/>So moot I <choice><orig>haue</orig><reg>have</reg></choice> my
 lyff<choice><orig></orig><reg>.</reg></choice></l>
 <l n="136"><lb facs="#MS175_line_122v_16a" xml:id="MS175_lb_122v_16a" n="136"/>FFor by hym <choice><abbr>þ</abbr><expan>that</expan></choice> al
 <choice><orig>þ</orig><reg>th</reg></choice>is worl<choice><orig></orig><reg><ptr target="#MS175_note_14" type="noteAnchor"/></reg></choice> wan</l>
 <l n="137"><lb facs="#MS175_line_122v_17a" xml:id="MS175_lb_122v_17a" n="137"/><choice><orig>þ</orig><reg>Th</reg></choice>ou hast makyd me a
 man</l>
 <l n="138"><lb facs="#MS175_line_122v_18a" xml:id="MS175_lb_122v_18a" n="138"/>And <choice><orig>I holpe</orig><reg>iholpe</reg></choice> me ffor to
 <choice><orig>þ</orig><reg>th</reg></choice>ryff<choice><orig></orig><reg>.</reg></choice></l>
 <l n="139"><lb facs="#MS175_line_122v_19a" xml:id="MS175_lb_122v_19a" n="139"/>FFor
 <choice><abbr><am>i</am></abbr><expan>i<ex>n</ex></expan></choice> <choice><orig>þ</orig><reg>th</reg></choice>y land ser is a fals
 <choice><abbr>traito<am>þ</am></abbr><expan>traito<ex>ur</ex></expan></choice><choice><orig><choice><abbr>choy</abbr><expan>choy</expan></choice></orig></choice><reg><ptr
 target="#MS175_note_15" type="noteAnchor"/></reg></choice></l>
 <l n="140"><lb facs="#MS175_line_122v_20a" xml:id="MS175_lb_122v_20a" n="140"/>He wole doo <choice><orig>þe</orig><reg>thee</reg></choice> mykyl
 dyshonour</l>
 <l n="141"><lb facs="#MS175_line_122v_21a" xml:id="MS175_lb_122v_21a" n="141"/>And brynge <choice><orig>þe</orig><reg>thee</reg></choice> on
 <choice><orig>lyue</orig><reg>lyve</reg></choice><choice><orig></orig><reg>.</reg></choice></l>
 <l n="142"><lb facs="#MS175_line_122v_22a" xml:id="MS175_lb_122v_22a" n="142"/>He wole
 <choice><abbr>depos<am>ē</am></abbr><expan>depose<ex>n</ex></expan></choice> <choice><orig></orig><reg><ptr target="#MS175_note_16"
 type="noteAnchor"/></reg></choice> <choice><orig>þe</orig><reg>thee</reg></choice> slyly</l>
 <l n="143"><lb facs="#MS175_line_122v_23a" xml:id="MS175_lb_122v_23a" n="143"/>Sodaynly <choice><orig>þ</orig><reg>th</reg></choice>an schalt
 <choice><orig>þ</orig><reg>th</reg></choice>ou dy</l>
 <l n="144"><lb facs="#MS175_line_122v_24a" xml:id="MS175_lb_122v_24a" n="144"/>Be <persName><choice><orig>crysty</orig><reg>crysty</reg></choice><damage
 agent="water"><unclear>s</unclear></damage></orig><reg>Crystys</reg></choice></persName>
 <choice><abbr>wo<am>ū</am>dys</abbr><expan>wou<ex>n</ex>dys</expan></choice> <num type="cardinal"
 value="5"><choice><orig>ffyue</orig><reg>ffive</reg></choice></num><choice><orig></orig><reg>!"</reg></choice><ptr target="#MS175_note_17"
 type="noteAnchor"/></reg></choice></l>
 <l n="145"><lb facs="#MS175_line_122v_25a" xml:id="MS175_lb_122v_25a" n="145"/><choice><orig>þ</orig><reg>Th</reg></choice>enne sayde
 <choice><orig>þ</orig><reg>th</reg></choice>e kyng <choice><orig>s</orig><reg>"S</reg></choice>o moot
 <choice><abbr>þ</abbr><expan>thou</expan></choice> the<choice><orig></orig><reg><ptr target="#MS175_note_18" type="noteAnchor"/></reg></choice></l>
 <l n="146"><lb facs="#MS175_line_122v_26a" xml:id="MS175_lb_122v_26a" n="146"/><damage agent="rubbing">Knowe</damage> I
 <choice><orig>þ</orig><reg>th</reg></choice>at man <choice><abbr><am></am></abbr><expan>and</expan></choice> I hym
 see<choice><orig></orig><reg>.</reg></choice></l>
 <l n="147"><lb facs="#MS175_line_122v_27a" xml:id="MS175_lb_122v_27a" n="147"/>His name <choice><orig>þ</orig><reg>th</reg></choice>ou <damage
 agent="water"><unclear reason="illegible" cert="high">me</unclear></damage> telle<choice><orig></orig><reg>.</reg></choice></l>
 <l n="148"><lb facs="#MS175_line_122v_28a" xml:id="MS175_lb_122v_28a" n="148"/><choice><orig></orig><reg>."</reg></choice> says <choice><orig>þ</orig><reg>th</reg></choice>at
 <choice><abbr>traito<am>þ</am></abbr><expan>traito<ex>ur</ex></expan></choice>
 <choice><orig></orig><reg>.</reg></choice><choice><abbr>þ</abbr><expan>that</expan></choice> wole I
 nou<choice><orig>þ</orig><reg>gh</reg></choice>t</l>
 <l n="149"><lb facs="#MS175_line_122v_29a" xml:id="MS175_lb_122v_29a" n="149"/><damage agent="water"><unclear
 reason="illegible">FF</unclear></damage> or al <choice><orig>þ</orig><reg>th</reg></choice>e gold <choice><abbr>þ</abbr><expan>that</expan></choice>
 <choice><orig><choice><abbr>eu</abbr><ex>er</ex></expan></choice></orig><reg>ever</reg></choice> was
 wrou<choice><orig>þ</orig><reg>gh</reg></choice>t</l>
 <l n="150"><lb facs="#MS175_line_122v_30a" xml:id="MS175_lb_122v_30a" n="150"/>Be masse book
 <choice><abbr><am></am></abbr><expan>and</expan></choice> belle<choice><orig></orig><reg><ptr target="#MS175_note_19"
 type="noteAnchor"/></reg></choice></l>
 <l n="151"><lb facs="#MS175_line_122v_31a" xml:id="MS175_lb_122v_31a" n="151"/>But <choice><orig>þ</orig><reg>y</reg></choice>iff
 <choice><orig>þ</orig><reg>th</reg></choice>ou me <choice><orig>þ</orig><reg>th</reg></choice>y t<damage agent="water"
 group="9">row<choice><orig>þ</orig><reg>th</reg></choice></damage>e wil ply<choice><orig>þ</orig><reg>gh</reg></choice>t</l>
 <l n="152"><lb facs="#MS175_line_122v_32a" xml:id="MS175_lb_122v_32a" n="152"/><choice><orig>þ</orig><reg>Th</reg></choice>at

<choice><abbr><am>þ</am></abbr><expan>thou</expan></choice> <supplied reason="illegible">schalt</supplied>
<choice><orig><choice><abbr>neu<am>̄</am>e</abbr><expan>neu<ex>er</ex></expan></choice></orig><reg>nevere</reg></choice> <choice><orig>be w<damage
agent="water" group="9"><unclear>r</unclear></damage><supplied reason="illegible">eye</supplied></orig><reg>bewreye</reg></choice>
<choice><orig>þ</orig><reg>th</reg></choice>e kny<choice><orig>3</orig><reg>gh</reg></choice>t</l>
<l n="153"><lb facs="#MS175_line_122v_33a" xml:id="MS175_lb_122v_33a" n="153"/><choice><orig>þ</orig><reg>Th</reg></choice>at
<choice><orig>þe</orig><reg>thee</reg></choice> <damage agent="water"><choice><orig>þ</orig><reg>th</reg></choice>e</damage> ta<damage
agent="water">le</damage> <damage agent="rubbing">schal</damage> telle<choice><orig></orig><reg>."</reg></choice></l>
<l n="154"><lb facs="#MS175_line_122v_34a" xml:id="MS175_lb_122v_34a"
n="154"/><choice><abbr><choice><orig>þ</orig><reg>Th</reg></choice><am>ā</am>ne</abbr><expan>Tha<ex>n</ex>ne</expan></choice>
<choice><orig>þ</orig><reg>th</reg></choice>e kyng his hand up <damage
agent="rubbing"><unclear>rau<choice><orig>3</orig><reg>gh</reg></choice>te</unclear></damage><choice><orig></orig><reg><ptr target="#MS175_note_20"
type="noteAnchor"/></reg></choice></l>
<l n="155"><lb facs="#MS175_line_122v_35a" xml:id="MS175_lb_122v_35a" n="155"/><choice><orig>þ</orig><reg>Th</reg></choice>at ffalse man his
trow<choice><orig>þ</orig><reg>th</reg></choice>e <choice><orig>be tauzte</orig><reg>betaughte</reg></choice></l>
<l n="156"><lb facs="#MS175_line_122v_1b" xml:id="MS175_lb_122v_1b" n="156"/>He was a <choice><orig>deuyl</orig><reg>devyl</reg></choice> off
helle<choice><orig></orig><reg>!</reg></choice></l>
<l n="157"><lb facs="#MS175_line_122v_2b" xml:id="MS175_lb_122v_2b" n="157"/><choice><orig></orig><reg>"</reg></choice>Ser
kyng<choice><orig></orig><reg>"</reg></choice> he sayde <choice><orig></orig><reg>"</reg></choice><choice><orig>þ</orig><reg>th</reg></choice>ou madyst
me <add place="below"><unclear>kny<choice><orig>3</orig><reg>gh</reg></choice>t</unclear></add></l>
<l n="158"><lb facs="#MS175_line_122v_3b" xml:id="MS175_lb_122v_3b" n="158"/>And now <choice><orig>þ</orig><reg>th</reg></choice>ou hast
<choice><orig>þ</orig><reg>th</reg></choice>y trow<choice><orig>þ</orig><reg>th</reg></choice>e me ply<choice><orig>3</orig><reg>gh</reg></choice>t</l>
<l n="159"><lb facs="#MS175_line_122v_4b" xml:id="MS175_lb_122v_4b" n="159"/>Our
<choice><abbr>co<am>ū</am>sayl</abbr><expan>cou<ex>n</ex>sayl</expan></choice> for to layne</l>
<l n="160"><lb facs="#MS175_line_122v_5b" xml:id="MS175_lb_122v_5b" n="160"/>Sertaynly it is non o<choice><orig>þ</orig><reg>th</reg></choice>ir</l>
<l n="161"><lb facs="#MS175_line_122v_6b" xml:id="MS175_lb_122v_6b" n="161"/>But <persName
ref="#egeland"><choice><orig>egelane</orig><reg>Egelane</reg></choice></persName> <choice><orig>þ</orig><reg>th</reg></choice>y weddyd <damage
agent="water">b</damage>ro<choice><orig>þ</orig><reg>th</reg></choice>ir</l>
<l n="162"><lb facs="#MS175_line_122v_7b" xml:id="MS175_lb_122v_7b" n="162"/><damage agent="water" group="10">He</damage> wolde
<choice><abbr>þ</abbr><expan>that</expan></choice> <choice><orig>þ</orig><reg>th</reg></choice>ou wer
slayne<choice><orig></orig><reg>.</reg></choice></l>
<l n="163"><lb facs="#MS175_line_122v_8b" xml:id="MS175_lb_122v_8b" n="163"/><damage agent="water" group="10">He</damage> dos
<choice><orig>þ</orig><reg>th</reg></choice>y sustyr to und<damage agent="water"><unclear>yr</unclear></damage>stande</l>
<l n="164"><lb facs="#MS175_line_122v_9b" xml:id="MS175_lb_122v_9b" n="164"/>He wole be kyng off <choice><orig>þ</orig><reg>th</reg></choice>y
lande</l>
<l n="165"><lb facs="#MS175_line_122v_10b" xml:id="MS175_lb_122v_10b" n="165"/>And <choice><orig>þ</orig><reg>th</reg></choice>us he
<choice><orig>be gynnes</orig><reg>begynnes</reg></choice> her trayne<choice><orig></orig><reg>.</reg></choice></l>
<l n="166"><lb facs="#MS175_line_122v_11b" xml:id="MS175_lb_122v_11b" n="166"/>He wole <choice><orig>þe</orig><reg>thee</reg></choice>
<choice><abbr>poyso<am>ū</am></abbr><expan>poyso<ex>n</ex></expan></choice> ry<choice><orig>3</orig><reg>gh</reg></choice>t slyly</l>
<l n="167"><lb facs="#MS175_line_122v_12b" xml:id="MS175_lb_122v_12b" n="167"/>Sodaynly
<choice><abbr>þ<am>ā</am>ne</abbr><expan>tha<ex>n</ex>ne</expan></choice> schalt <choice><orig>þ</orig><reg>th</reg></choice>ou dy</l>
<l n="168"><lb facs="#MS175_line_122v_13b" xml:id="MS175_lb_122v_13b" n="168"/>Be hym <choice><abbr>þ</abbr><expan>that</expan></choice>
su<damage agent="rubbing"><unclear>ff</unclear></damage>yd payne<choice><orig></orig><reg>.</reg></choice></l>
<l n="169"><lb facs="#MS175_line_122v_14b" xml:id="MS175_lb_122v_14b" n="169"/><choice><orig>þ</orig><reg>Th</reg></choice>anne swoor
<choice><orig>þ</orig><reg>th</reg></choice>e <choice><abbr>k<am>ȝ</am>g</abbr><expan>ky<ex>n</ex>g</expan></choice> be cros
<choice><abbr>&camp; <am>̄</am></abbr><expan>and</expan></choice> rood<damage agent="water"
group="11">e</damage><choice><orig></orig><reg>.</reg></choice></l>
<l n="170"><lb facs="#MS175_line_122v_15b" xml:id="MS175_lb_122v_15b" n="170"/><choice><orig></orig><reg>"</reg></choice>Meete ne drynk schal do me
<damage agent="water" group="11"><unclear>goode</unclear></damage></l>
<l n="171"><lb facs="#MS175_line_122v_16b" xml:id="MS175_lb_122v_16b" n="171"/>Tyl <choice><orig>þ</orig><reg>th</reg></choice>at he be dede</l>
<l n="172"><lb facs="#MS175_line_122v_17b" xml:id="MS175_lb_122v_17b" n="172"/>Bo<choice><orig>þ</orig><reg>th</reg></choice>e he
<choice><abbr>&camp; <am>̄</am></abbr><expan>and</expan></choice> hys wyff hys soon<damage agent="water" group="11"><unclear>es <num type="cardinal"
value="2">twoo</num></unclear></damage></l>
<l n="173"><lb facs="#MS175_line_122v_18b" xml:id="MS175_lb_122v_18b" n="173"/>Schole <choice><orig>þ</orig><reg>th</reg></choice>ey
<choice><orig></orig><reg><abbr>neu<am>̄</am>e</abbr><expan>neu<ex>er</ex></expan></choice></orig><reg>nevere</reg></choice> be no moo</l>
<l n="174"><lb facs="#MS175_line_122v_19b" xml:id="MS175_lb_122v_19b" n="174"/>In <placeName
ref="#england"><choice><orig>yngelond</orig><reg>Yngelond</reg></choice></placeName> on <choice><orig>þ</orig><reg>th</reg></choice>at
stede<choice><orig></orig><reg>."</reg></choice></l>
<l n="175"><lb facs="#MS175_line_122v_20b" xml:id="MS175_lb_122v_20b"
n="175"/><choice><orig></orig><reg>"</reg></choice>Nay<choice><orig></orig><reg>"</reg></choice> says <choice><orig>þ</orig><reg>th</reg></choice>
<choice><abbr>trayto<am>̄</am></abbr><expan>trayto<ex>ur</ex></expan></choice> <choice><orig></orig><reg>"</reg></choice>so moot <damage
agent="rubbing" group="12">I the</damage></l>
<l n="176"><lb facs="#MS175_line_122v_21b" xml:id="MS175_lb_122v_21b" n="176"/>Ded wole I nou<choice><orig>3</orig><reg>gh</reg></choice>t my
bro<damage agent="rubbing" group="12"><choice><abbr>&camp; <am>̄</am></abbr><expan>ther</expan></choice> se</damage></l>
<l n="177"><lb facs="#MS175_line_122v_22b" xml:id="MS175_lb_122v_22b" n="177"/>But do <choice><orig>þ</orig><reg>th</reg></choice>y beste
rede<choice><orig></orig><reg>."</reg></choice></l>
<l n="178"><lb facs="#MS175_line_122v_23b" xml:id="MS175_lb_122v_23b" n="178"/>No lenger <choice><orig>þ</orig><reg>th</reg></choice>er
<choice><orig>þ</orig><reg>th</reg></choice>en wol<damage agent="water" group="13">de he</damage> lende</l>
<l n="179"><lb facs="#MS175_line_122v_24b" xml:id="MS175_lb_122v_24b" n="179"/>He takes hys <choice><orig>leue</orig><reg>leve</reg></choice> to
<placeName ref="#dover"><choice><orig></orig><reg><abbr>dou</abbr></placeName><damage agent="water"

group="13"><am>/am>e</damage></abbr><expan>dou<ex>er</ex>e</expan></choice></orig><reg>Dovere</reg></choice></placeName> <damage agent="water" group="12">gan</damage> wende<choice><orig></orig><reg>.</reg></choice></l>
<l n="180"><lb facs="#MS175_line_122v_25b" xml:id="MS175_lb_122v_25b" n="180"/>God <choice><orig>geue</orig><reg>geve</reg></choice> hym
scha<damage agent="water" group="13">me <unclear><choice><abbr><am>&</am></abbr><expan>and</expan></choice>
de</unclear></damage>de<choice><orig></orig><reg>!</reg></choice></l>
<l n="181"><lb facs="#MS175_line_122v_26b" xml:id="MS175_lb_122v_26b" n="181"/><damage agent="water">N</damage>ow is
<choice><abbr>þ</abbr><expan>that</expan></choice> <choice><abbr>trayto<am>ʒ</am></abbr><expan>trayto<ex>ur</ex></expan></choice> ho<damage agent="water" group="13">m</damage> <choice><orig>I went</orig><reg>iwent</reg></choice><choice><orig></orig><reg>.</reg></choice></l>
<l n="182"><lb facs="#MS175_line_122v_27b" xml:id="MS175_lb_122v_27b" n="182"/>A
<choice><abbr>messang<am>ʒ</am></abbr><expan>messang<ex>er</ex></expan></choice> was afftyr sent</l>
<l n="183"><lb facs="#MS175_line_122v_28b" xml:id="MS175_lb_122v_28b" n="183"/>To speke <choice><abbr>w</abbr><expan>with</expan></choice>
<choice><orig>þ</orig><reg>th</reg></choice>e kyng<choice><orig></orig><reg>.</reg></choice></l>
<l n="184"><lb facs="#MS175_line_122v_29b" xml:id="MS175_lb_122v_29b" n="184"/>I wene he bar his owne name</l>
<l n="185"><lb facs="#MS175_line_122v_30b" xml:id="MS175_lb_122v_30b" n="185"/>He was
<choice><abbr>hot<am>ē</am></abbr><expan>hote<ex>n</ex></expan></choice> <persName
ref="#messenger"><choice><orig>athelstane</orig><reg>Athelstane</reg></choice></persName><choice><orig></orig><reg><ptr target="#MS175_note_21" type="noteAnchor"/></reg></choice></l>
<l n="186"><lb facs="#MS175_line_122v_31b" xml:id="MS175_lb_122v_31b" n="186"/>He was
<choice><abbr>fo<am>ū</am></abbr><expan>fou<ex>n</ex></expan></choice><choice><orig></orig><reg>.</reg></choice></l>
<l n="187"><lb facs="#MS175_line_122v_32b" xml:id="MS175_lb_122v_32b" n="187"/><choice><orig>þ</orig><reg>Th</reg></choice>e lettrys wer
<choice><orig>I maad</orig><reg>imaad</reg></choice> fullyche <choice><orig>þ</orig><reg>th</reg></choice>a<supplied reason="deleted">r</supplied></l>
<l n="188"><lb facs="#MS175_line_122v_33b" xml:id="MS175_lb_122v_33b" n="188"/><choice><orig>Un to</orig><reg>Unto</reg></choice> <placeName
ref="#stone"><choice><orig>stane</orig><reg>Stane</reg></choice></placeName> for to ffar</l>
<l n="189"><lb facs="#MS175_line_122v_34b" xml:id="MS175_lb_122v_34b" n="189"/><choice><abbr>Wiþout<am>ē</am></abbr><expan>Withoute<ex>n</ex></expan></choice> ony dwellyng</l>
<l n="190"><lb facs="#MS175_line_122v_35b" xml:id="MS175_lb_122v_35b" n="190"/>To ffette <choice><orig>þ</orig><reg>th</reg></choice>e eerl
<choice><abbr><am>&</am></abbr><expan>and</expan></choice> his sones <num type="cardinal" value="2">two</num></l>
<l n="191"><lb facs="#MS175_line_122v_36b" xml:id="MS175_lb_122v_36b" n="191"/>And <choice><orig>þ</orig><reg>th</reg></choice>e
<choice><abbr>co<am>ū</am></abbr><expan>cou<ex>n</ex></expan></choice> alsoo</l>
<l n="192"><lb facs="#MS175_line_122v_37b" xml:id="MS175_lb_122v_37b" n="192"/>Dame <persName
ref="#edith"><choice><orig>edyue</orig><reg>Edyve</reg></choice></persName> <choice><orig>þ</orig><reg>th</reg></choice>at swete
<choice><orig>þ</orig><reg>th</reg></choice>yng<choice><orig></orig><reg>.</reg></choice></l>
<pb xml:id="MS175_fol_123r" corresp="MS175_surf_123r" n="123r"/>
<l n="193"><lb facs="#MS175_line_123r_1a" xml:id="MS175_lb_123r_1a" n="193"/>And
<choice><abbr><am>ī</am></abbr><expan>i<ex>n</ex></expan></choice> <choice><orig>þ</orig><reg>th</reg></choice>e lettre
<choice><orig>3</orig><reg>y</reg></choice>it was it tolde</l>
<l n="194"><lb facs="#MS175_line_123r_2a" xml:id="MS175_lb_123r_2a" n="194"/><choice><abbr>þ</abbr><expan>That</expan></choice>
<choice><orig>þ</orig><reg>th</reg></choice>e kyng <choice><orig>þ</orig><reg>th</reg></choice>e eerlys sones w<damage agent="rubbing">o</damage>ld</l>
<l n="195"><lb facs="#MS175_line_123r_3a" xml:id="MS175_lb_123r_3a" n="195"/>Make hem bo<choice><orig>þ</orig><reg>th</reg></choice>e
kny<choice><orig>3</orig><reg>gh</reg></choice>t<choice><orig></orig><reg><ptr target="#MS175_note_22" type="noteAnchor"/></reg></choice></l>
<l n="196"><lb facs="#MS175_line_123r_4a" xml:id="MS175_lb_123r_4a" n="196"/>And
<choice><orig><choice><abbr><am>þ</am></abbr><expan>ther</expan></choice> to</orig><reg>therto</reg></choice> his seel he
sette<choice><orig></orig><reg>.</reg></choice></l>
<l n="197"><lb facs="#MS175_line_123r_5a" xml:id="MS175_lb_123r_5a" n="197"/><choice><orig>þ</orig><reg>Th</reg></choice>e
<choice><abbr>messang<am>ʒ</am></abbr><expan>messang<ex>er</ex></expan></choice> wolde nou<choice><orig>3</orig><reg>gh</reg></choice>t lette</l>
<l n="198"><lb facs="#MS175_line_123r_6a" xml:id="MS175_lb_123r_6a" n="198"/><choice><orig>þ</orig><reg>Th</reg></choice>e way he rydes ful
ry<choice><orig>3</orig><reg>gh</reg></choice>t<choice><orig></orig><reg></reg></choice></l>
<l n="199"><lb facs="#MS175_line_123r_7a" xml:id="MS175_lb_123r_7a" n="199"/><choice><orig>þ</orig><reg>Th</reg></choice>e
<choice><abbr>messang<am>ʒ</am></abbr><expan>messang<ex>er</ex></expan></choice> <choice><orig>þ</orig><reg>th</reg></choice>e noble man</l>
<l n="200"><lb facs="#MS175_line_123r_8a" xml:id="MS175_lb_123r_8a" n="200"/>Ta<damage agent="water">k</damage>es <damage agent="rubbing">h</damage>ys hors <choice><abbr><am>&</am></abbr><expan>and</expan></choice> for<choice><orig>þ</orig><reg>th</reg></choice>
he wan</l>
<l n="201"><lb facs="#MS175_line_123r_9a" xml:id="MS175_lb_123r_9a" n="201"/>And hys a ful good spede<choice><orig></orig><reg>.</reg></choice></l>
<l n="202"><lb facs="#MS175_line_123r_10a" xml:id="MS175_lb_123r_10a" n="202"/><choice><orig>þ</orig><reg>Th</reg></choice>e eerl
<choice><abbr><am>ī</am></abbr><expan>i<ex>n</ex></expan></choice> hys halle he fande</l>
<l n="203"><lb facs="#MS175_line_123r_11a" xml:id="MS175_lb_123r_11a" n="203"/>He took hym <choice><orig>þ</orig><reg>th</reg></choice>e l<damage agent="water" group="14">et</damage>tr <choice><abbr><am>ī</am></abbr><expan>i<ex>n</ex></expan></choice> his hande</l>
<l n="204"><lb facs="#MS175_line_123r_12a" xml:id="MS175_lb_123r_12a" n="204"/><choice><orig>A non</orig><reg>Anon</reg></choice> <damage agent="rubbing">he</damage> bad h<damage agent="water" group="14">ym</damage> rede</l>
<l n="205"><lb facs="#MS175_line_123r_13a" xml:id="MS175_lb_123r_13a" n="205"/><choice><orig></orig><reg>.</reg></choice>Ser<choice><orig></orig><reg>.</reg></choice> he sayde <choice><orig>al
so</orig><reg>also</reg></choice> swy<choice><orig>þ</orig><reg>th</reg></choice>e</l>
<l n="206"><lb facs="#MS175_line_123r_14a" xml:id="MS175_lb_123r_14a" n="206"/><choice><orig></orig><reg>.</reg></choice><damage agent="water" group="11"><choice><orig>þ</orig><reg>Th</reg></choice></damage>is letrr ou<choice><orig>3</orig><reg>gh</reg></choice>te to make
<choice><orig>þ</orig><reg>thee</reg></choice> bly<choice><orig>þ</orig><reg>th</reg></choice>e</l>
<l n="207"><lb facs="#MS175_line_123r_15a" xml:id="MS175_lb_123r_15a" n="207"/><damage agent="water" group="11"><unclear
reason="illegible"><choice><orig><choice><abbr><am>þ</am></abbr><expan>Ther</expan></choice>
too</orig><reg>Thertoo</reg></choice></unclear></damage> <choice><orig>þ</orig><reg>th</reg></choice>ou take good

hede<choice><orig></orig><reg></reg></choice></l>
<l n="208"><lb facs="#MS175_line_123r_16a" xml:id="MS175_lb_123r_16a" n="208"/><damage agent="water" group="11"><unclear
reason="illegible">pe</unclear></damage> kyng wole for <choice><orig>þ</orig><reg>th</reg></choice>e
<choice><abbr>c<am>ü</am>tas</abbr><expan>cu<ex>n</ex>tas</expan></choice> sake</l>
<l n="209"><lb facs="#MS175_line_123r_17a" xml:id="MS175_lb_123r_17a" n="209"/><damage agent="water" group="11"><unclear
reason="illegible">Bo</unclear></damage><choice><orig>þ</orig><reg>th</reg></choice>e <choice><orig>þ</orig><reg>th</reg></choice>y sones
kny<choice><orig>3</orig><reg>gh</reg></choice>tes make</l>
<l n="210"><lb facs="#MS175_line_123r_18a" xml:id="MS175_lb_123r_18a" n="210"/>To <placeName
ref="#london"><choice><orig>london</orig><reg>London</reg></choice></placeName> I rede <choice><orig>þe</orig><reg>thee</reg></choice>
spede<choice><orig></orig><reg></reg></choice></l>
<l n="211"><lb facs="#MS175_line_123r_19a" xml:id="MS175_lb_123r_19a" n="211"/><choice><orig>þ</orig><reg>Th</reg></choice>e kyng wole for
<choice><orig>þ</orig><reg>th</reg></choice>e <choice><abbr>c<am>ü</am>tas</abbr><expan>cu<ex>n</ex>tas</expan></choice> sake</l>
<l n="212"><lb facs="#MS175_line_123r_20a" xml:id="MS175_lb_123r_20a" n="212"/>Bo<choice><orig>þ</orig><reg>th</reg></choice>e
<choice><orig>þ</orig><reg>th</reg></choice>y sones
<choice><abbr>kny<choice><orig>3</orig><reg>gh</reg></choice>t<am>f</am></abbr><expan>knyght<ex>es</ex></expan></choice> make</l>
<l n="213"><lb facs="#MS175_line_123r_21a" xml:id="MS175_lb_123r_21a" n="213"/><choice><orig>þ</orig><reg>Th</reg></choice>e
bly<choice><orig>þ</orig><reg>th</reg></choice>er <choice><orig>þ</orig><reg>th</reg></choice>ou may be<choice><orig></orig><reg></reg></choice>y ffayr wyff
<l n="214"><lb facs="#MS175_line_123r_22a" xml:id="MS175_lb_123r_22a" n="214"/><choice><orig>þ</orig><reg>Th</reg></choice>y ffayr wyff
<choice><abbr>w</abbr><expan>with</expan></choice> <choice><orig>þe</orig><reg>thee</reg></choice> <choice><orig>þ</orig><reg>th</reg></choice>ou
be<damage agent="rubbing">r</damage>yng</l>
<l n="215"><lb facs="#MS175_line_123r_23a" xml:id="MS175_lb_123r_23a" n="215"/>And <choice><abbr>am</abbr></abbr><expan>ther</expan></choice>
<damage agent="water" group="13"><unclear>be r</unclear></damage>y<choice><orig>3</orig><reg>gh</reg></choice>t no lettyn</l>
<l n="216"><lb facs="#MS175_line_123r_24a" xml:id="MS175_lb_123r_24a" n="216"/><choice><orig>þ</orig><reg>Th</reg></choice>at s<damage
agent="water" group="13"><unclear>y<choice><orig>3</orig><reg>gh</reg></choice>te <choice><orig>þ</orig><reg>th</reg></choice>a</unclear></damage>t
sche may see<choice><orig></orig><reg></reg></choice></l>
<l n="217"><lb facs="#MS175_line_123r_25a" xml:id="MS175_lb_123r_25a" n="217"/><choice><orig>þ</orig><reg>Th</reg></choice>enne <damage
agent="water" group="13"><unclear>sayde</unclear></damage> <choice><orig>þ</orig><reg>th</reg></choice>at eerl
<choice><abbr>w</abbr><expan>with</expan></choice> herte mylde</l>
<l n="218"><lb facs="#MS175_line_123r_26a" xml:id="MS175_lb_123r_26a" n="218"/><choice><orig></orig><reg>"</reg></choice>My wyff
go<choice><orig>þ</orig><reg>th</reg></choice> ry<choice><orig>3</orig><reg>gh</reg></choice>t gre
<choice><abbr>w</abbr><expan>with</expan></choice> chylde</l>
<l n="219"><lb facs="#MS175_line_123r_27a" xml:id="MS175_lb_123r_27a" n="219"/>And <choice><orig>for þynkes</orig><reg>forþynkes</reg></choice>
me</l>
<l n="220"><lb facs="#MS175_line_123r_28a" xml:id="MS175_lb_123r_28a" n="220"/>Sche may n<damage
agent="water">ou<choice><orig>3</orig><reg>gh</reg></choice>t</damage> out off
<choice><abbr>cha<am>ü</am>byr</abbr><expan>chau<ex>m</ex>byr</expan></choice> wyn</l>
<l n="221"><lb facs="#MS175_line_123r_29a" xml:id="MS175_lb_123r_29a" n="221"/>To speke <choice><abbr>w</abbr><expan>with</expan></choice> non
ende off her kyn</l>
<l n="222"><lb facs="#MS175_line_123r_30a" xml:id="MS175_lb_123r_30a" n="222"/>Tyl sche
<choice><orig><choice><abbr>delyu<am>ç</am>yd</abbr><expan>delyu<ex>er</ex>yd</expan></choice></orig><reg>delyveryd</reg></choice>
be<choice><orig></orig><reg>"</reg></choice></l>
<l n="223"><lb facs="#MS175_line_123r_31a" xml:id="MS175_lb_123r_31a" n="223"/>Bur
<choice><orig><choice><abbr>am</abbr></abbr><expan>i<ex>n</ex></expan></choice> to</orig><reg>into</reg></choice>
<choice><abbr>cha<am>ü</am>byr</abbr><expan>chau<ex>m</ex>byr</expan></choice> <choice><orig>þ</orig><reg>th</reg></choice>ey
<choice><abbr>g<am>ü</am>ne</abbr><expan>gu<ex>n</ex>ne</expan></choice> wende</l>
<l n="224"><lb facs="#MS175_line_123r_32a" xml:id="MS175_lb_123r_32a" n="224"/>To rede <choice><orig>þ</orig><reg>th</reg></choice>e lettrys before
<choice><abbr>þ</abbr><expan>that</expan></choice> hende</l>
<l n="225"><lb facs="#MS175_line_123r_33a" xml:id="MS175_lb_123r_33a" n="225"/>And
<choice><abbr>tydyng<am>f</am></abbr><expan>tydyng<ex>ys</ex></expan></choice> tolde her soone<choice><orig></orig><reg></reg></choice></l>
<l n="226"><lb facs="#MS175_line_123r_34a" xml:id="MS175_lb_123r_34a" n="226"/><choice><orig>þ</orig><reg>Th</reg></choice>enne sayde
<choice><orig>þ</orig><reg>th</reg></choice>e <choice><abbr>c<am>ü</am>tasse</abbr><expan>cu<ex>n</ex>tasse</expan></choice>
<choice><orig>s</orig><reg>"S</reg></choice>o moot <supplied reason="illegible">I</supplied> the</l>
<l n="227"><lb facs="#MS175_line_123r_35a" xml:id="MS175_lb_123r_35a" n="227"/>I wil nou<choice><orig>3</orig><reg>gh</reg></choice>t lette tyl I
<choice><abbr>am</abbr></abbr><expan>there</expan></choice> be</l>
<l n="228"><lb facs="#MS175_line_123r_36a" xml:id="MS175_lb_123r_36a" n="228"/><choice><orig>To
<choice><abbr>morw<am>ë</am></abbr><expan>morwe<ex>n</ex></expan></choice></orig><reg>Tomorwen</reg></choice> or it be
noone<choice><orig></orig><reg></reg></choice></l>
<l n="229"><lb facs="#MS175_line_123r_1b" xml:id="MS175_lb_123r_1b" n="229"/>To see hem
<choice><abbr>kny<choice><orig>3</orig><reg>gh</reg></choice>t<am>f</am></abbr><expan>knyght<ex>es</ex></expan></choice> my <damage
agent="water">s</damage>ones ffre</l>
<l n="230"><lb facs="#MS175_line_123r_2b" xml:id="MS175_lb_123r_2b" n="230"/>I wole nou<choice><orig>3</orig><reg>gh</reg></choice>t lette <damage
agent="rubbing">t</damage>y I <choice><orig>þ</orig><reg>th</reg></choice>er be</l>
<l n="231"><lb facs="#MS175_line_123r_3b" xml:id="MS175_lb_123r_3b" n="231"/>I schal no lenger dwelle<choice><orig></orig><reg></reg></choice></l>
<l n="232"><lb facs="#MS175_line_123r_4b" xml:id="MS175_lb_123r_4b" n="232"/><persName>Cryst</persName> <choice><orig>for
gelde</orig><reg>foryelde</reg></choice> my lord <choice><orig>þ</orig><reg>th</reg></choice>e kyng</l>
<l n="233"><lb facs="#MS175_line_123r_5b" xml:id="MS175_lb_123r_5b" n="233"/><choice><abbr>þ</abbr><expan>That</expan></choice> has
<choice><abbr>gra<am>ü</am>tyd</abbr><expan>grau<ex>n</ex>tyd</expan></choice> hem her dubbyng</l>
<l n="234"><lb facs="#MS175_line_123r_6b" xml:id="MS175_lb_123r_6b" n="234"/>Myn herte is gladyd <damage
agent="rubbing">w</damage>elle<choice><orig></orig><reg>"</reg></choice></l>

<l n="235"><lb facs="#MS175_line_123r_7b" xml:id="MS175_lb_123r_7b" n="235"/><choice><orig>Þ</orig><reg>Th</reg></choice>e erl hys men b<damage agent="rubbing">ad</damage> make hem <damage agent="rubbing"><choice><orig>ʒ</orig><reg>y</reg></choice>ar</damage></l>
<l n="236"><lb facs="#MS175_line_123r_8b" xml:id="MS175_lb_123r_8b" n="236"/>He <choice><abbr><am>&</am></abbr><expan>and</expan></choice> hys wyff for<choice><orig>þ</orig><reg>th</reg></choice> <choice><abbr><damage agent="rubbing">g</damage><am>û</am>ne</abbr><expan>gu<ex>n</ex>ne</expan></choice> <choice><orig>þ</orig><reg>th</reg></choice>ey far</l>
<l n="237"><lb facs="#MS175_line_123r_9b" xml:id="MS175_lb_123r_9b" n="237"/>To <placeName ref="#london"><choice><orig>london</orig><reg>London</reg></choice></placeName> ffaste <choice><orig>þ</orig><reg>th</reg></choice>ey <damage agent="rubbing">w</damage>ente<choice><orig></orig><reg></reg></choice></l>
<l n="238"><lb facs="#MS175_line_123r_10b" xml:id="MS175_lb_123r_10b" n="238"/>At <placeName ref="#westminster"><district type="ward"><choice><orig>we</damage agent="rubbing" group="15">ste</damage>mynstyr</orig><reg>Westemynstyr</reg></choice></district></placeName><choice><orig></orig><reg></reg></choice><ptr target="#MS175_note_23" type="noteAnchor"/></reg></choice> <damage agent="rubbing">was</damage> <choice><orig>þ</orig><reg>th</reg></choice>e <choice><abbr>kyng<am>f</am></abbr><expan>kyng<ex>ys</ex></expan></choice> wone</l>
<l n="239"><lb facs="#MS175_line_123r_11b" xml:id="MS175_lb_123r_11b" n="239"/><damage agent="rubbing" group="15"><choice><orig>Þ</orig><reg>Th</reg></choice>er</damage> <choice><orig>þ</orig><reg>th</reg></choice>ey mette <choice><abbr>w</abbr><expan>with</expan></choice> <persName ref="#athelston"><choice><orig>athelstone</orig><reg>Athelstone</reg></choice></persName></l>
<l n="240"><lb facs="#MS175_line_123r_12b" xml:id="MS175_lb_123r_12b" n="240"/><choice><orig>Þ</orig><reg>Th</reg></choice>at affyr hem hadde sente<choice><orig></orig><reg></reg></choice></l>
<l n="241"><lb facs="#MS175_line_123r_13b" xml:id="MS175_lb_123r_13b" n="241"/><choice><orig>Þ</orig><reg>Th</reg></choice>e goode erl soone was hent</l>
<l n="242"><lb facs="#MS175_line_123r_14b" xml:id="MS175_lb_123r_14b" n="242"/>And <choice><abbr>fet<am>y</am>yd</abbr><expan>fet<ex>er</ex>y</expan></choice> faste <choice><abbr>v<am></am>rayment</abbr><expan>v<ex>er</ex>rayment</expan></choice></l>
<l n="243"><lb facs="#MS175_line_123r_15b" xml:id="MS175_lb_123r_15b" n="243"/><add place="margin"><choice><abbr><am>&</am></abbr><expan>And</expan></choice> hys sones <num type="cardinal" value="2">two</num></add><choice><orig></orig><reg></reg></choice><choice><orig></orig><reg></reg></choice><ptr target="#MS175_note_24" type="noteAnchor"/></reg></choice></l>
<l n="244"><lb facs="#MS175_line_123r_16b" xml:id="MS175_lb_123r_16b" n="244"/>FFul lowde <choice><orig>þ</orig><reg>th</reg></choice>e <choice><abbr>co<am>û</am>tasse</abbr><expan>cou<ex>n</ex>tasse</expan></choice> gan to cry<damage agent="rubbing" group="16"><unclear>e</unclear></damage></l>
<l n="245"><lb facs="#MS175_line_123r_17b" xml:id="MS175_lb_123r_17b" n="245"/>And sayde <choice><orig></orig><reg>"</reg></choice>goode bro<choice><orig>þ</orig><reg>th</reg></choice>ir <damage agent="rubbing" group="16">mercy</damage><choice><orig></orig><reg>!"</reg></choice></l>
<l n="246"><lb facs="#MS175_line_123r_18b" xml:id="MS175_lb_123r_18b" n="246"/>Why wole <choice><orig>ʒ</orig><reg>y</reg></choice>e us sloo<choice><orig></orig><reg>?</reg></choice></l>
<l n="247"><lb facs="#MS175_line_123r_19b" xml:id="MS175_lb_123r_19b" n="247"/>What <choice><orig>hau</orig><reg>have</reg></choice> we <choice><orig>a</damage agent="rubbing"><unclear>ʒ</unclear></damage>ens</orig><reg>ayens</reg></choice> <choice><orig>ʒ</orig><reg>y</reg></choice>ow <damage agent="rubbing">done</damage></l>
<l n="248"><lb facs="#MS175_line_123r_20b" xml:id="MS175_lb_123r_20b" n="248"/><choice><orig>Þ</orig><reg>Th</reg></choice>at <choice><orig>ʒ</orig><reg>y</reg></choice>e wole <choice><orig>ha</damage agent="rubbing" group="17">ue</damage></orig><reg>have</reg></choice> us ded so soo<damage agent="rubbing">ne</unclear></damage><choice><orig></orig><reg>?</reg></choice></l>
<l n="249"><lb facs="#MS175_line_123r_21b" xml:id="MS175_lb_123r_21b" n="249"/>Me <choice><orig>þ</orig><reg>th</reg></choice>yunki<choice><orig>þ</orig><reg>th</reg></choice> <choice><orig>ʒ</orig><reg>y</reg></choice><damage agent="rubbing" group="17"><unclear>e arn</unclear></damage> our ffoo<choice><orig></orig><reg>."</reg></choice></l>
<l n="250"><lb facs="#MS175_line_123r_22b" xml:id="MS175_lb_123r_22b" n="250"/><choice><orig>Þ</orig><reg>Th</reg></choice>e kyng as <damage agent="rubbing" group="17"><unclear>wood</unclear></damage> ferde<choice><orig></orig><reg></reg></choice><ptr target="#MS175_note_25" type="noteAnchor"/></reg></choice> <choice><abbr><am>î</am></abbr><expan>i<ex>n</ex></expan></choice> <choice><orig>þ</orig><reg>th</reg></choice>at <damage agent="rubbing">stede</damage></l>
<l n="251"><lb facs="#MS175_line_123r_23b" xml:id="MS175_lb_123r_23b" n="251"/>He garte <damage agent="rubbing" group="17"><unclear>hys</unclear> <supplied reason="illegible">stysyr</supplied> to</damage> <choice><abbr>p<am></am>sou</abbr><expan>p<ex>re</ex>soun</expan></choice> lede</l>
<l n="252"><lb facs="#MS175_line_123r_24b" xml:id="MS175_lb_123r_24b" n="252"/>In he<damage agent="rubbing" group="17">rte</damage> he was <damage agent="rubbing" group="17">ful</damage> woo<choice><orig></orig><reg></reg></choice></l>
<l n="253"><lb facs="#MS175_line_123r_25b" xml:id="MS175_lb_123r_25b" n="253"/><choice><orig>Þ</orig><reg>Th</reg></choice>enne a squyer was <choice><orig>þ</orig><reg>th</reg></choice>e <choice><abbr>co<am>û</am>tasses</abbr><expan>cou<ex>n</ex>tasses</expan></choice> <damage agent="rubbing">ffrende</damage></l>
<l n="254"><lb facs="#MS175_line_123r_26b" xml:id="MS175_lb_123r_26b" n="254"/>To <choice><orig>þ</orig><reg>th</reg></choice>e qwene <damage agent="rubbing">he gan wende</damage></l>
<l n="255"><lb facs="#MS175_line_123r_27b" xml:id="MS175_lb_123r_27b" n="255"/>And <choice><abbr>tydyng<am>f</am></abbr><expan>tydyng<ex>ys</ex></expan></choice> tolde her soone<choice><orig></orig><reg></reg></choice></l>
<l n="256"><lb facs="#MS175_line_123r_28b" xml:id="MS175_lb_123r_28b" n="256"/>Gerlondes off chyryes <damage agent="rubbing">off sche caste</damage><choice><orig></orig><reg></reg></choice><ptr target="#MS175_note_26" type="noteAnchor"/></reg></choice></l>
<l n="257"><lb facs="#MS175_line_123r_29b" xml:id="MS175_lb_123r_29b" n="257"/><choice><orig>In to</orig><reg>Into</reg></choice> <damage agent="water" group="18"><choice><orig>þ</orig><reg>th</reg></choice>e halle</damage> sche come <damage agent="rubbing">at <choice><orig>þ</orig><reg>th</reg></choice>e laste</damage></l>
<l n="258"><lb facs="#MS175_line_123r_30b" xml:id="MS175_lb_123r_30b" n="258"/><damage agent="water" group="18">Longe or</damage> it wer noone<choice><orig></orig><reg></reg></choice></l>
<l n="259"><lb facs="#MS175_line_123r_31b" xml:id="MS175_lb_123r_31b" n="259"/><choice><orig></orig><reg>"</reg></choice>Ser kyng I am before <damage agent="rubbing"><choice><orig>þ</orig><reg>thee</reg></choice> come</damage></l>
<l n="260"><lb facs="#MS175_line_123r_32b" xml:id="MS175_lb_123r_32b" n="260"/>Wi<choice><orig>þ</orig><reg>th</reg></choice> a <damage

agent="water" group="19">chyld do</damage>u</choice></orig></reg>gh</reg></choice>tyr <damage agent="rubbing">or a
sone</damages><choices></orig></reg>.</reg></choice></l>
<l n="261"><lb facs="#MS175_line_123r_33b" xml:id="MS175_lb_123r_33b"
n="261"></choice><abbr>Gra<am>ü</am>te</abbr><expan>Grau<ex>n</ex>te</expan></choice> <damage agent="water" group="19">me <unclear>my</unclear>
bone</damages></l>
<l n="262"><lb facs="#MS175_line_123r_34b" xml:id="MS175_lb_123r_34b" n="262"/>My bro</choice></orig></reg>th</reg></choice>ir <damage
agent="water" group="19"></choice><abbr>am<am>&camp;</am></abbr><expan>and</expan></choice> sustyr
<choices><abbr>þ</abbr><expan>that</expan></choice></damages> I may borwe</l>
<l n="263"><lb facs="#MS175_line_123r_35b" xml:id="MS175_lb_123r_35b" n="263"/>Tyl </choice></orig></reg>th</reg></choice>e nex<damage
agent="rubbing">te day at morwe</damages></l>
<l n="264"><lb facs="#MS175_line_123r_36b" xml:id="MS175_lb_123r_36b" n="264"/>Out off her <damage agent="rubbing">paynys stronge</damages></l>
<l n="265"><lb facs="#MS175_line_123r_37b" xml:id="MS175_lb_123r_37b" n="265"/></choice></orig></reg>Th</reg></choice>at we mowe <damage
agent="rubbing">wete be </choice><abbr>como<am>ü</am></abbr><expan>comou<ex>n</ex></expan></choice> sent</damages></l>
<l n="266"><lb facs="#MS175_line_123r_38b" xml:id="MS175_lb_123r_38b" n="266"/><damage agent="rubbing">In
</choice></orig></reg>th</reg></choice>e </choice><sic>playne <add>playne</add></sic><corr>playne</corr></choice>
parlement</damages></choice></orig></reg>." <ptr target="#MS175_note_27" type="noteAnchor"/></reg></choice></l>
<pb xml:id="MS175_fol_124v" corresp="#MS175_surf_124v" n="124v"/>
<l n="267"><lb facs="#MS175_line_124v_1a" xml:id="MS175_lb_124v_1a"
n="267"/></choice></orig></reg>" </reg></choice>Dame</choice></orig></reg>" </reg></choice> he sayde
</choice></orig></reg>" </reg></choice>goo ffro me</choice></orig></reg>!" </reg></choice></l>
<l n="268"><lb facs="#MS175_line_124v_2a" xml:id="MS175_lb_124v_2a" n="268"/></choice></orig></reg>Th</reg></choice>y bone schal
nou</choice></orig></reg>gh</reg></choice>t </choice></orig></reg>I</reg> <add place="above">I</add> grauntyd</orig></reg>grauntyd</reg></choice> be</l>
<l n="269"><lb facs="#MS175_line_124v_3a" xml:id="MS175_lb_124v_3a" n="269"/>I doo </choice></orig></reg>þe</reg></choice>three</reg></choice> to
undyrstande</choice></orig></reg>." </reg></choice></l>
<l n="270"><lb facs="#MS175_line_124v_4a" xml:id="MS175_lb_124v_4a" n="270"/>FFor be hym </choice></orig></reg>th</reg></choice>at weres
</choice></orig></reg>th</reg></choice>e corowne off <add place="below"></choice></orig></reg>th</reg></choice>orn</add></l>
<l n="271"><lb facs="#MS175_line_124v_5a" xml:id="MS175_lb_124v_5a" n="271"/></choice></orig></reg>Th</reg></choice>ey schole be
</choice><abbr>draw<am>ē</am></abbr><expan>drawe<ex>n</ex></expan></choice> </choice><abbr>am<am>&camp;</am></abbr><expan>and</expan></choice>
hangyd </choice></orig>to morn</orig></reg>tomorn</reg></choice></l>
<l n="272"><lb facs="#MS175_line_124v_6a" xml:id="MS175_lb_124v_6a" n="272"/></choice></orig></reg>Y</reg></choice>yff I be kyng off
lande</choice></orig></reg>!" </reg></choice></l>
<l n="273"><lb facs="#MS175_line_124v_7a" xml:id="MS175_lb_124v_7a" n="273"/>And
</choice><abbr>wh<am>ē</am>ne</abbr><expan>whe<ex>n</ex>ne</expan></choice> </choice></orig></reg>th</reg></choice>e qwene
</choice></orig></reg>th</reg></choice>ese </choice><abbr>w<am>ē</am>des</abbr><expan>w<ex>ur</ex>des</expan></choice> herde</l>
<l n="274"><lb facs="#MS175_line_124v_8a" xml:id="MS175_lb_124v_8a" n="274"/>As sche hadde be
</choice><abbr>bet<am>ē</am></abbr><expan>bete<ex>n</ex></expan></choice> wi</choice></orig></reg>th</reg></choice>
</choice></orig></reg>y</reg></choice>erde</l>
<l n="275"><lb facs="#MS175_line_124v_9a" xml:id="MS175_lb_124v_9a" n="275"/></choice></orig></reg>Th</reg></choice>e teeres sche leet
</choice><abbr>do<am>ü</am></abbr><expan>dou<ex>n</ex></expan></choice> falle</choice></orig></reg>." </reg></choice></l>
<l n="276"><lb facs="#MS175_line_124v_10a" xml:id="MS175_lb_124v_10a" n="276"/>Sertaynly as I </choice></orig></reg>y</reg></choice>ow telle</l>
<l n="277"><lb facs="#MS175_line_124v_11a" xml:id="MS175_lb_124v_11a" n="277"/>On her bare knees
</choice><abbr>do<am>ü</am></abbr><expan>dou<ex>n</ex></expan></choice> sche felle</l>
<l n="278"><lb facs="#MS175_line_124v_12a" xml:id="MS175_lb_124v_12a" n="278"/>And prayde </choice></orig></reg>y</reg></choice>it for hem
alle</choice></orig></reg>." </reg></choice></l>
<l n="279"><lb facs="#MS175_line_124v_13a" xml:id="MS175_lb_124v_13a" n="279"/></choice></orig></reg>" </reg></choice>A
dame</choice></orig></reg>" </reg></choice> he sayde </choice></orig></reg>" </reg></choice>verrayment</l>
<l n="280"><lb facs="#MS175_line_124v_14a" xml:id="MS175_lb_124v_14a" n="280"/><damage agent="water" group="19">H</damages>ast
</choice></orig></reg>th</reg></choice>ou broke my
</choice><abbr>coma<am>ü</am>dement</abbr><expan>comau<ex>n</ex>dement</expan></choice></l>
<l n="281"><lb facs="#MS175_line_124v_15a" xml:id="MS175_lb_124v_15a" n="281"/><damage agent="water"
group="19">A</damages>byyd</choice></orig></reg>ptr target="#MS175_note_28" type="noteAnchor"/></reg></choice> ful dere
</choice></orig></reg>th</reg></choice>ou schalle</choice></orig></reg>." </reg></choice></l>
<l n="282"><lb facs="#MS175_line_124v_16a" xml:id="MS175_lb_124v_16a" n="282"/><damage agent="water"
group="19">W</damages>i</choice></orig></reg>th</reg></choice> hys ffoot he wolde nou</choice></orig></reg>gh</reg></choice>t wonde</l>
<l n="283"><lb facs="#MS175_line_124v_17a" xml:id="MS175_lb_124v_17a" n="283"/>He slow</choice></orig></reg>gh</reg></choice>
</choice></orig></reg>th</reg></choice>e chyld ryght </choice><abbr>am<am>ī</am></abbr><expan>i<ex>n</ex></expan></choice> her
wombe</choice></orig></reg>ptr target="#MS175_note_29" type="noteAnchor"/></reg></choice></l>
<l n="284"><lb facs="#MS175_line_124v_18a" xml:id="MS175_lb_124v_18a" n="284"/>Sche swownyd </choice></orig>a
monges</orig></reg>amonges</reg></choice> hem alle</choice></orig></reg>." </reg></choice></l>
<l n="285"><lb facs="#MS175_line_124v_19a" xml:id="MS175_lb_124v_19a" n="285"/>Laddys
</choice><abbr>am<am>&camp;</am></abbr><expan>and</expan></choice> maydenys </choice></orig></reg>th</reg></choice>at
</choice></orig></reg>th</reg></choice>er were</l>
<l n="286"><lb facs="#MS175_line_124v_20a" xml:id="MS175_lb_124v_20a" n="286"/></choice></orig></reg>Th</reg></choice>e qwene to here
chaumbyr bere</l>
<l n="287"><lb facs="#MS175_line_124v_21a" xml:id="MS175_lb_124v_21a" n="287"/>And </choice></orig></reg>th</reg></choice>er was dool
</choice></orig>I nowgh</orig></reg>inow</choice></orig></reg>gh</reg></choice></choice></orig></reg>." </reg></choice></l>
<l n="288"><lb facs="#MS175_line_124v_22a" xml:id="MS175_lb_124v_22a" n="288"/>Soone
</choice></orig></choice><abbr>w<am>&</am></abbr><expan>with</expan></choice> Inne</orig></reg>withinne</reg></choice> a lytyl spase</l>
<l n="289"><lb facs="#MS175_line_124v_23a" xml:id="MS175_lb_124v_23a" n="289"/>A </choice></orig>knaue</orig></reg>knaue</reg></choice> chyld

<choice><orig>I born</orig><reg>iborn</reg></choice> <choice><abbr><am>þ</am></abbr><expan>ther</expan></choice> was</l>
<l n="290"><lb facs="#MS175_line_124v_24a" xml:id="MS175_lb_124v_24a" n="290"/>As bry<choice><orig>þ</orig><reg>gh</reg></choice>t as blome on
bow<choice><orig>þ</orig><reg>gh</reg></choice><choice><orig></orig><reg>.</reg></choice><choice><orig></orig><reg><ptr target="#MS175_note_30">
type="noteAnchor"/></reg></choice></l>
<l n="291"><lb facs="#MS175_line_124v_25a" xml:id="MS175_lb_124v_25a" n="291"/>He was bo<choice><orig>þ</orig><reg>th</reg></choice>e whyt
<choice><abbr><am>&</am></abbr><expan>and</expan></choice> red<choice><orig></orig><reg><ptr target="#MS175_note_31">
type="noteAnchor"/></reg></choice></l>
<l n="292"><lb facs="#MS175_line_124v_26a" xml:id="MS175_lb_124v_26a" n="292"/>Off <choice><orig>þ</orig><reg>th</reg></choice>at dynt was he ded</l>
<l n="293"><lb facs="#MS175_line_124v_27a" xml:id="MS175_lb_124v_27a" n="293"/>Hys owne fadyr hym <damage agent="water"
group="18">slow<choice><orig>þ</orig><reg>gh</reg></choice><damage><choice><orig></orig><reg>!</reg></choice></l>
<l n="294"><lb facs="#MS175_line_124v_28a" xml:id="MS175_lb_124v_28a" n="294"/><choice><orig>þ</orig><reg>Th</reg></choice>us may a
<choice><abbr>trayto<am>ç</am></abbr><expan>trayto<ex>ur</ex></expan></choice> baret<choice><orig></orig><reg><ptr target="#MS175_note_32">
type="noteAnchor"/></reg></choice> ra<damage agent="water" group="18">yse</damage></l>
<l n="295"><lb facs="#MS175_line_124v_29a" xml:id="MS175_lb_124v_29a" n="295"/>And make manye <damage agent="water" group="19">men</damage> ful
<choice><orig>euele</orig><reg>evele</reg></choice> <choice><orig>atayse</orig><reg>at ayse</reg></choice></l>
<l n="296"><lb facs="#MS175_line_124v_30a" xml:id="MS175_lb_124v_30a" n="296"/><choice><orig>Hym selff</orig><reg>Hymselff</reg></choice>
nou<choice><orig>þ</orig><reg>gh</reg></choice>t a<damage agent="water" group="19">fftyr</damage> it
low<choice><orig>þ</orig><reg>gh</reg></choice><choice><orig></orig><reg>.</reg></choice></l>
<l n="297"><lb facs="#MS175_line_124v_31a" xml:id="MS175_lb_124v_31a" n="297"/>But <choice><orig>þ</orig><reg>y</reg></choice>it
<choice><orig>þ</orig><reg>th</reg></choice>e qwene as <choice><orig>þ</orig><reg>y</reg></choice>e schole here</l>
<l n="298"><lb facs="#MS175_line_124v_32a" xml:id="MS175_lb_124v_32a" n="298"/>Sche callyd upon a
<choice><abbr>messang<am>ç</am></abbr><expan>messang<ex>er</ex></expan></choice><choice><orig></orig><reg><ptr target="#MS175_note_33">
type="noteAnchor"/></reg></choice></l>
<l n="299"><lb facs="#MS175_line_124v_33a" xml:id="MS175_lb_124v_33a" n="299"/>Bad hym a lettr ffonge<choice><orig></orig><reg>.</reg></choice></l>
<l n="300"><lb facs="#MS175_line_124v_34a" xml:id="MS175_lb_124v_34a" n="300"/>And bad hym wende to <placeName
ref="canterbury"><choice><orig>cauntyrbery</orig><reg>Cauntyrbery</reg></choice></placeName></l>
<l n="301"><lb facs="#MS175_line_124v_35a" xml:id="MS175_lb_124v_35a" n="301"/><damage agent="water"
group="20"><choice><orig>þ</orig><reg>Th</reg></choice>er</damage> <choice><orig>þ</orig><reg>th</reg></choice>e clerkys
<choice><abbr>syng<am>ç</am></abbr><expan>syng<ex>n</ex></expan></choice> mery</l>
<l n="302"><lb facs="#MS175_line_124v_36a" xml:id="MS175_lb_124v_36a" n="302"/><damage agent="water"
group="20">Bo<choice><orig>þ</orig><reg>th</reg></choice>e</damage> masse and
<choice><orig>euensonge</orig><reg>evensonge</reg></choice><choice><orig></orig><reg>.</reg></choice></l>
<l n="303"><lb facs="#MS175_line_124v_1b" xml:id="MS175_lb_124v_1b"
n="303"/><choice><orig></orig><reg>.</reg></choice><choice><orig>þ</orig><reg>Th</reg></choice>is lettre <del
rend="strikethrough">whan<choice><orig></orig><reg><ptr target="#MS175_note_34" type="noteAnchor"/></reg></choice>
<choice><orig>þ</orig><reg>th</reg></choice>ou <choice><orig>þ</orig><reg>th</reg></choice>e bysschop take</l>
<l n="304"><lb facs="#MS175_line_124v_2b" xml:id="MS175_lb_124v_2b" n="304"/>And praye hym for
<choice><orig>goddys</orig><reg>Goddys</reg></choice> sake</l>
<l n="305"><lb facs="#MS175_line_124v_3b" xml:id="MS175_lb_124v_3b" n="305"/>Come borewe hem out off her
bande<choice><orig></orig><reg>.</reg></choice></l>
<l n="306"><lb facs="#MS175_line_124v_4b" xml:id="MS175_lb_124v_4b" n="306"/>He wole doo more for hym I wene</l>
<l n="307"><lb facs="#MS175_line_124v_5b" xml:id="MS175_lb_124v_5b" n="307"/><choice><abbr><damage agent="water"
group="21">þ<am>ã</am></abbr><expan>e</expan>e</abbr><expan>Tha<ex>n</ex></expan></choice> for me
<choice><orig>þ</orig><reg>th</reg></choice>ou<choice><orig>þ</orig><reg>gh</reg></choice> I be qwene</l>
<l n="308"><lb facs="#MS175_line_124v_6b" xml:id="MS175_lb_124v_6b" n="308"/><damage agent="water" group="20">I doo</damage>
<choice><orig>þ</orig><reg>thee</reg></choice> to undyrstande<choice><orig></orig><reg>.</reg></choice></l>
<l n="309"><lb facs="#MS175_line_124v_7b" xml:id="MS175_lb_124v_7b" n="309"/><damage agent="water" group="20">An eerldom</damage>
<choice><abbr><am>i</am></abbr><expan>i<ex>n</ex></expan></choice> <placeName
ref="#spain"><choice><orig>spayne</orig><reg>Spayne</reg></choice></placeName> I <choice><orig>haue</orig><reg>have</reg></choice> of
land<choice><orig></orig><reg><ptr target="#MS175_note_35" type="noteAnchor"/></reg></choice></l>
<l n="310"><lb facs="#MS175_line_124v_8b" xml:id="MS175_lb_124v_8b" n="310"/><damage agent="water" group="20">Al I sese</damage>
<choice><orig><choice><abbr><am>i</am></abbr><expan>i<ex>n</ex></expan></choice> to</orig><reg>into</reg></choice>
<choice><orig>þ</orig><reg>th</reg></choice>yn hand</l>
<l n="311"><lb facs="#MS175_line_124v_9b" xml:id="MS175_lb_124v_9b" n="311"/><damage agent="water" group="20">Trewely as I</damage>
<choice><orig>þ</orig><reg>thee</reg></choice> hy<choice><orig>þ</orig><reg>gh</reg></choice>t</l>
<l n="312"><lb facs="#MS175_line_124v_10b" xml:id="MS175_lb_124v_10b" n="312"/>An <measure type="currency"><damage agent="water" group="20"><num
type="cardinal" value="100"><choice><abbr>h<am>ũ</am></abbr><expan>hu<ex>n</ex></expan></choice></num></damage> <choice><abbr><damage
agent="water" group="20">besa<am>ũ</am></abbr><expan>besa<ex>n</ex></expan></choice></measure><choice><orig></orig><reg><ptr
target="#MS175_note_36" type="noteAnchor"/></reg></choice> off gold red<choice><orig></orig><reg>.</reg></choice></l>
<l n="313"><lb facs="#MS175_line_124v_11b" xml:id="MS175_lb_124v_11b" n="313"/><choice><orig>þ</orig><reg>Th</reg></choice>ou <damage
agent="water" group="20">may <choice><orig>saue</orig><reg>save</reg></choice> he</damage>m from <choice><orig>þ</orig><reg>the</reg></choice>
ded</l>
<l n="314"><lb facs="#MS175_line_124v_12b" xml:id="MS175_lb_124v_12b" n="314"/><choice><orig>þ</orig><reg>Y</reg></choice>iff
<choice><orig>þ</orig><reg>th</reg></choice>at <damage agent="water" group="20"><choice><orig>þ</orig><reg>th</reg></choice>in</damage> hors be
wy<choice><orig>þ</orig><reg>gh</reg></choice>t<choice><orig></orig><reg>.</reg></choice></l>
<l n="315"><lb facs="#MS175_line_124v_13b" xml:id="MS175_lb_124v_13b" n="315"/><choice><orig></orig><reg>.</reg></choice>Madame <damage
agent="water" group="20">brouke</damage> wee<damage agent="water" group="21">I <choice><orig>þ</orig><reg>th</reg></choice></damage>y
<choice><orig>moregeue</orig><reg>moregeve</reg></choice><choice><orig></orig><reg><ptr target="#MS175_note_37">
type="noteAnchor"/></reg></choice></l>

<l n="316"><lb facs="#MS175_line_124v_14b" xml:id="MS175_lb_124v_14b" n="316"/>Also longe <damage agent="water" group="20">as
<choice><orig>þ</orig><reg>th</reg></choice></damage>ou may
<choice><orig>leue</orig><reg>leve</reg></choice><choice><orig></orig><reg></reg></choice></l>
<l n="317"><lb facs="#MS175_line_124v_15b" xml:id="MS175_lb_124v_15b"
n="317"/><choice><orig><abbr><am>þ</am></abbr><expan>Ther</expan></choice> to</orig><reg>Therto</reg></choice>
<choice><orig>haue</orig><reg>have</reg></choice> I <damage agent="water" group="20">no</damage>
ry<choice><orig>3</orig><reg>gh</reg></choice>t<choice><orig></orig><reg></reg></choice></l>
<l n="318"><lb facs="#MS175_line_124v_16b" xml:id="MS175_lb_124v_16b" n="318"/>But o<damage agent="water">ff</damage>
<choice><orig>þ</orig><reg>th</reg></choice>y gold <choice><abbr><am>&</am></abbr><expan>and</expan></choice> off
<choice><orig>þ</orig><reg>th</reg></choice>y ffee</l>
<l n="319"><lb facs="#MS175_line_124v_17b" xml:id="MS175_lb_124v_17b" n="319"/><persName>Cryst</persName>
<choice><abbr><am>i</am></abbr><expan>ex</ex></expan></choice> <choice><orig><damage agent="water"
group="22">he</damage>uene</orig><reg>hevene</reg></choice> <choice><orig>ffor 3elde</orig><reg>fforyelde</reg></choice> it
<choice><orig>þe</orig><reg>thee</reg></choice></l>
<l n="320"><lb facs="#MS175_line_124v_18b" xml:id="MS175_lb_124v_18b" n="320"/>I wole <damage agent="water" group="22">be</damage>
<choice><orig>þ</orig><reg>th</reg></choice>er <choice><orig>to ny3t</orig><reg>tonyght</reg></choice><choice><orig></orig><reg></reg></choice></l>
<l n="321"><lb facs="#MS175_line_124v_19b" xml:id="MS175_lb_124v_19b" n="321"/>Madame <measure type="length"><num type="cardinal"
value="30"><choice><orig>þ</orig><reg>th</reg></choice>rytty</num> myles</measure> off hard way</l>
<l n="322"><lb facs="#MS175_line_124v_20b" xml:id="MS175_lb_124v_20b" n="322"/>I <choice><orig>haue</orig><reg>have</reg></choice>
<choice><abbr>red<am>ē</am></abbr><expan>rede<ex>n</ex></expan></choice> si<choice><orig>þ</orig><reg>th</reg></choice> it was
day<choice><orig></orig><reg></reg></choice></l>
<l n="323"><lb facs="#MS175_line_124v_21b" xml:id="MS175_lb_124v_21b" n="323"/>FFul sor<damage agent="water">e</damage> I gan me swynke</l>
<l n="324"><lb facs="#MS175_line_124v_22b" xml:id="MS175_lb_124v_22b" n="324"/>And for to ryde now <num type="cardinal"
value="5"><choice><orig>ffyue</orig><reg>ffyve</reg></choice></num> <choice><abbr><am>&</am></abbr><expan>and</expan></choice> <num
type="cardinal" value="20">twenti</num> <damage
agent="rubbing"><unclear><choice><abbr><am>þ</am>too</abbr><expan>therto</expan></choice></unclear></damage><choice><orig></orig><reg><ptr
target="#MS175_note_38" type="noteAnchor"/></reg></choice></l>
<l n="325"><lb facs="#MS175_line_124v_23b" xml:id="MS175_lb_124v_23b" n="325"/>An hard <choice><orig>þ</orig><reg>th</reg></choice>yng it were to
doo</l>
<l n="326"><lb facs="#MS175_line_124v_24b" xml:id="MS175_lb_124v_24b" n="326"/>FForso<choice><orig>þ</orig><reg>th</reg></choice>e
ry<choice><orig>3</orig><reg>gh</reg></choice>t as <damage agent="water">me</damage>
<choice><orig>þ</orig><reg>th</reg></choice>yinke<choice><orig></orig><reg></reg></choice></l>
<l n="327"><lb facs="#MS175_line_124v_25b" xml:id="MS175_lb_124v_25b" n="327"/>Madame it is ner hande passyd
<choice><abbr><am>þ</am>me</abbr><expan>ex<ex>pri</ex>me</expan></choice><choice><orig></orig><reg><ptr target="#MS175_note_39"
type="noteAnchor"/></reg></choice></l>
<l n="328"><lb facs="#MS175_line_124v_26b" xml:id="MS175_lb_124v_26b" n="328"/>And me <choice><orig>behoues</orig><reg>behoves</reg></choice> al
f<damage agent="water" group="23">or to d</damage>yne</l>
<l n="329"><lb facs="#MS175_line_124v_27b" xml:id="MS175_lb_124v_27b" n="329"/>Bo<choice><orig>þ</orig><reg>th</reg></choice>e wyn
<choice><abbr><am>&</am></abbr><expan>and</expan></choice> ale to dr<damage agent="water"
group="23">ynk</damage>e<choice><orig></orig><reg></reg></choice></l>
<l n="330"><lb facs="#MS175_line_124v_28b" xml:id="MS175_lb_124v_28b"
n="330"/><choice><abbr>W<am>ē</am>ne</abbr><expan>Whe<ex>n</ex>ne</expan></choice> I <choice><orig>haue</orig><reg>have</reg></choice> dynyd
<choice><abbr>þ<am>ē</am>ne</abbr><expan>the<ex>n</ex>ne</expan></choice> wole I <unclear>fare</unclear></l>
<l n="331"><lb facs="#MS175_line_124v_29b" xml:id="MS175_lb_124v_29b" n="331"/>God may
<choice><orig><choice><abbr>cou<am>e</am></abbr><expan>cou<ex>er</ex></expan></choice></orig><reg>covere</reg></choice> hem off her care</l>
<l n="332"><lb facs="#MS175_line_124v_30b" xml:id="MS175_lb_124v_30b" n="332"/>Or <choice><orig>þ</orig><reg>th</reg></choice>at I slepe a
wynke<choice><orig></orig><reg></reg></choice></l>
<l n="333"><lb facs="#MS175_line_124v_31b" xml:id="MS175_lb_124v_31b" n="333"/>Whenne he hadde dynyd he
<choice><abbr>w<am>e</am>te</abbr><expan>we<ex>te</ex></expan></choice> <unclear>his <add place="below">way</add></unclear></l>
<l n="334"><lb facs="#MS175_line_124v_32b" xml:id="MS175_lb_124v_32b" n="334"/>Also faste as <choice><orig>þ</orig><reg>th</reg></choice>at he
may</l>
<l n="335"><lb facs="#MS175_line_124v_33b" xml:id="MS175_lb_124v_33b" n="335"/>He rod be <placeName ref="#charingcross"><choice><orig>charynge
cros</orig><reg>Charynge Cros</reg></choice></placeName><choice><orig></orig><reg><ptr target="#MS175_note_40"
type="noteAnchor"/></reg></choice></l>
<l n="336"><lb facs="#MS175_line_124v_34b" xml:id="MS175_lb_124v_34b" n="336"/>And entryd
<choice><orig><choice><abbr><am>i</am></abbr><expan>i<ex>n</ex></expan></choice> to</orig><reg>into</reg></choice> <placeName type="street"
ref="#fleetstreet"><choice><orig>fflete strete</orig><reg>Flete Strete</reg></choice></placeName><choice><orig></orig><reg><ptr target="#MS175_note_41"
type="noteAnchor"/></reg></choice></l>
<l n="337"><lb facs="#MS175_line_124v_35b" xml:id="MS175_lb_124v_35b" n="337"/>And se<choice><orig>þ</orig><reg>tth</reg></choice>yng
<choice><orig>þ</orig><reg>th</reg></choice>orw<choice><orig>3</orig><reg>gh</reg></choice> <placeName
ref="#london"><choice><orig>londone</orig><reg>Londone</reg></choice></placeName> I yow <damage
agent="rubbing"><unclear>here</unclear></damage></l>
<l n="338"><lb facs="#MS175_line_124v_36b" xml:id="MS175_lb_124v_36b" n="338"/><choice><orig>Up on</orig><reg>Upon</reg></choice> a noble
hors<choice><orig></orig><reg></reg></choice></l>
<pb xml:id="MS175_fol_125r" corresp="#MS175_surf_125r" n="125r"/>
<l n="339"><lb facs="#MS175_line_125r_1a" xml:id="MS175_lb_125r_1a" n="339"/><choice><orig>þ</orig><reg>Th</reg></choice>e
<choice><abbr>messang<am>e</am></abbr><expan>messang<ex>er</ex></expan></choice> <choice><orig>þ</orig><reg>th</reg></choice>at noble man</l>
<l n="340"><lb facs="#MS175_line_125r_2a" xml:id="MS175_lb_125r_2a" n="340"/>On <placeName type="bridge"
ref="#londonbridge"><choice><orig><choice><abbr>lo<am>ū</am>done</abbr><expan>lou<ex>n</ex>done</expan></choice> brygge</orig><reg>Loundone

Brygge</reg></choice></placeName> some he wan<choice><orig></orig><reg><ptr target="#MS175_note_42" type="noteAnchor"/></reg></choice></l>
<l n="341"><lb facs="#MS175_line_125r_3a" xml:id="MS175_lb_125r_3a" n="341"/>FFor his <choice><orig>trauayle</orig><reg>travayle</reg></choice> he
hadde no los</l>
<l n="342"><lb facs="#MS175_line_125r_4a" xml:id="MS175_lb_125r_4a" n="342"/>From <placeName type="castle"
ref="#stonecastle"><choice><orig>stone</orig><reg>Stone</reg></choice></placeName>
<choice><orig><choice><abbr><am>i</am></abbr><expan>i<ex>n</ex></expan></choice> to</orig><reg>into</reg></choice> <placeName type="town"
ref="#sittingbourne" xml:lang="ME"><choice><orig>steppynge bourne</orig><reg>Steppynge
Bourne</reg></choice></placeName><choice><orig></orig><reg><ptr target="#MS175_note_43" type="noteAnchor"/></reg></choice></l>
<l n="343"><lb facs="#MS175_line_125r_5a" xml:id="MS175_lb_125r_5a" n="343"/>Forso<choice><orig>þ</orig><reg>th</reg></choice>e his way nolde he
nou<choice><orig>3</orig><reg>gh</reg></choice>t tourne</l>
<l n="344"><lb facs="#MS175_line_125r_6a" xml:id="MS175_lb_125r_6a" n="344"/>Sparyd he
nou<choice><orig>3</orig><reg>gh</reg></choice>t<choice><orig></orig><reg><ptr target="#MS175_note_44" type="noteAnchor"/></reg></choice> for myre ne
mos<choice><orig></orig><reg>.</reg></choice></l>
<l n="345"><lb facs="#MS175_line_125r_7a" xml:id="MS175_lb_125r_7a" n="345"/>And <choice><orig>þ</orig><reg>th</reg></choice>us hys way wendes
he</l>
<l n="346"><lb facs="#MS175_line_125r_8a" xml:id="MS175_lb_125r_8a" n="346"/>FFro <placeName type="village"
ref="#osprynge"><choice><orig>osprynge</orig><reg>Osprynge</reg></choice></placeName> to <choice><orig>þ</orig><reg>th</reg></choice>e <placeName
type="forest"
ref="#blean"><choice><orig>blee</orig><reg>Blee</reg></choice></placeName><choice><orig></orig><reg>.</reg></choice><choice><orig></orig><reg><ptr
target="#MS175_note_45" type="noteAnchor"/></reg></choice></l>
<l n="347"><lb facs="#MS175_line_125r_9a" xml:id="MS175_lb_125r_9a"
n="347"/><choice><abbr><choice><orig>þ</orig><reg>Th</reg></choice><am>ē</am>ne</abbr><expan>The<ex>n</ex>ne</expan></choice>
my<choice><orig>3</orig><reg>gh</reg></choice>te he see <choice><orig>þ</orig><reg>th</reg></choice>e
<choice><abbr><am>ū</am></abbr><expan>tou<ex>n</ex></expan></choice></l>
<l n="348"><lb facs="#MS175_line_125r_10a" xml:id="MS175_lb_125r_10a" n="348"/>Off <placeName type="town"
ref="#canterbury"><choice><orig>cauntyrbery</orig><reg>Cauntyrbery</reg></choice></placeName> <choice><orig>þ</orig><reg>th</reg></choice>at noble
wyke</l>
<l n="349"><lb facs="#MS175_line_125r_11a" xml:id="MS175_lb_125r_11a"
n="349"/><choice><orig><choice><abbr><am>þ</am></abbr><expan>ther</expan></choice> In</orig><reg>Therin</reg></choice> lay
<choice><orig>þ</orig><reg>th</reg></choice>at bysschop ryke</l>
<l n="350"><lb facs="#MS175_line_125r_12a" xml:id="MS175_lb_125r_12a" n="350"/><choice><orig>þ</orig><reg>Th</reg></choice>at lord off gret
<choice><abbr>reno<am>ū</am></abbr><expan>renou<ex>n</ex></expan></choice><choice><orig></orig><reg>.</reg></choice></l>
<l n="351"><lb facs="#MS175_line_125r_13a" xml:id="MS175_lb_125r_13a" n="351"/>And whenne <choice><orig>þ</orig><reg>th</reg></choice>ey
<choice><abbr>r<am>ū</am></abbr><expan>ru<ex>n</ex></expan></choice> undern belle</l>
<l n="352"><lb facs="#MS175_line_125r_14a" xml:id="MS175_lb_125r_14a" n="352"/>He <subst><del rend="strikethrough">was<add
place="above">rod</add></subst><choice><orig></orig><reg><ptr target="#MS175_note_46" type="noteAnchor"/></reg></choice>
<choice><abbr><am>i</am></abbr><expan>i<ex>n</ex></expan></choice> <placeName
ref="#london"><choice><orig>londone</orig><reg>Londone</reg></choice></placeName> as I <choice><orig>3</orig><reg>y</reg></choice>ow telle</l>
<l n="353"><lb facs="#MS175_line_125r_15a" xml:id="MS175_lb_125r_15a" n="353"/>He was non er redy</l>
<l n="354"><lb facs="#MS175_line_125r_16a" xml:id="MS175_lb_125r_16a" n="354"/>And <choice><orig>3</orig><reg>y</reg></choice>it to <placeName
type="town" ref="#canterbury"><choice><orig>cauntyrbery</orig><reg>Cauntyrbery</reg></choice></placeName> he wan</l>
<l n="355"><lb facs="#MS175_line_125r_17a" xml:id="MS175_lb_125r_17a" n="355"/>Longe or <choice><orig>euensong</orig><reg>evensong</reg></choice>
<choice><orig>be gan</orig><reg>began</reg></choice></l>
<l n="356"><lb facs="#MS175_line_125r_18a" xml:id="MS175_lb_125r_18a" n="356"/>He rod <measure type="length">mylys <num type="cardinal"
value="50">ffifty</num></measure><choice><orig></orig><reg>.</reg></choice></l>
<l n="357"><lb facs="#MS175_line_125r_19a" xml:id="MS175_lb_125r_19a" n="357"/><damage agent="water">þ</damage>e
<choice><abbr>messang<am>ō</am></abbr><expan>messang<ex>er</ex></expan></choice> <choice><orig>no þyng</orig><reg>nothyng</reg></choice> abod</l>
<l n="358"><lb facs="#MS175_line_125r_20a" xml:id="MS175_lb_125r_20a" n="358"/><choice><orig>In to</orig><reg>Into</reg></choice>
<choice><orig>þ</orig><reg>th</reg></choice>e palays for<choice><orig>þ</orig><reg>th</reg></choice> he rod</l>
<l n="359"><lb facs="#MS175_line_125r_21a" xml:id="MS175_lb_125r_21a" n="359"/><choice><orig>þ</orig><reg>Th</reg></choice>er
<choice><orig>þ</orig><reg>th</reg></choice>at <choice><orig>þ</orig><reg>th</reg></choice>e bysschop was
<choice><orig>Inne</orig><reg>inne</reg></choice><choice><orig></orig><reg>.</reg></choice></l>
<l n="360"><lb facs="#MS175_line_125r_22a" xml:id="MS175_lb_125r_22a" n="360"/>Ryght welcome was <choice><orig>þ</orig><reg>th</reg></choice>e
messenger</l>
<l n="361"><lb facs="#MS175_line_125r_23a" xml:id="MS175_lb_125r_23a" n="361"/><choice><orig>þ</orig><reg>Th</reg></choice>at was come
<choice><abbr>ffr<am>ō</am></abbr><expan>ffro<ex>m</ex></expan></choice> <choice><orig>þ</orig><reg>th</reg></choice>e qwene so cleer</l>
<l n="362"><lb facs="#MS175_line_125r_24a" xml:id="MS175_lb_125r_24a" n="362"/>Was off so noble kynne<choice><orig></orig><reg>.</reg></choice></l>
<l n="363"><lb facs="#MS175_line_125r_25a" xml:id="MS175_lb_125r_25a" n="363"/>He took hym a letr ful good speed</l>
<l n="364"><lb facs="#MS175_line_125r_26a" xml:id="MS175_lb_125r_26a" n="364"/><choice><abbr><am>&am; </am></abbr><expan>And</expan></choice>
sayde <choice><orig>s</orig><reg>S</reg></choice>er bysschop <choice><orig>haue</orig><reg>have</reg></choice>
<choice><orig>þ</orig><reg>th</reg></choice>is <choice><abbr><am>&am; </am></abbr><expan>and</expan></choice>
reed<choice><orig></orig><reg>.</reg></choice></l>
<l n="365"><lb facs="#MS175_line_125r_27a" xml:id="MS175_lb_125r_27a" n="365"/>And bad hym come wi<choice><orig>þ</orig><reg>th</reg></choice>
hym<choice><orig></orig><reg>.</reg></choice></l>
<l n="366"><lb facs="#MS175_line_125r_28a" xml:id="MS175_lb_125r_28a" n="366"/>Or he <choice><orig>þ</orig><reg>th</reg></choice>e lettre hadde halff
<choice><orig>I redde</orig><reg>iredde</reg></choice></l>
<l n="367"><lb facs="#MS175_line_125r_29a" xml:id="MS175_lb_125r_29a" n="367"/>FFor dool hym
<choice><orig>þouzte</orig><reg>thoughte</reg></choice> hys herte bledde</l>
<l n="368"><lb facs="#MS175_line_125r_30a" xml:id="MS175_lb_125r_30a" n="368"/><choice><orig>þ</orig><reg>Th</reg></choice>e teeres ffyl

<choice><orig>ouyr</orig><reg>ouyr</reg></choice> hys chyn<choice><orig></orig><reg></reg></choice></l>
<l n="369"><lb facs="#MS175_line_125r_31a" xml:id="MS175_lb_125r_31a" n="369"/><choice><orig>þ</orig><reg>Th</reg></choice>e bysschop bad sadele hys
palfray<choice><orig></orig><reg>:cptr target="#MS175_note_47" type="noteAnchor"/></reg></choice></l>
<l n="370"><lb facs="#MS175_line_125r_32a" xml:id="MS175_lb_125r_32a" n="370"/><choice><orig></orig><reg></reg></choice>Also ffaste as
<choice><orig>þ</orig><reg>th</reg></choice>ay may</l>
<l n="371"><lb facs="#MS175_line_125r_33a" xml:id="MS175_lb_125r_33a" n="371"/>Bydde my men make hem
<choice><orig>zar</orig><reg>yare</reg></choice></l>
<l n="372"><lb facs="#MS175_line_125r_34a" xml:id="MS175_lb_125r_34a" n="372"/><choice><abbr><am>&camp;</am></abbr><expan>And</expan></choice>
wendes before<choice><orig></orig><reg></reg></choice> <choice><orig>þ</orig><reg>th</reg></choice>e bysschop dede say</l>
<l n="373"><lb facs="#MS175_line_125r_35a" xml:id="MS175_lb_125r_35a" n="373"/><choice><orig></orig><reg></reg></choice>To my
<choice><abbr>man<am></am>es</abbr><expan>man<ex>er</ex>es</expan></choice> <choice><abbr><am>i</am></abbr><expan>i<ex>n</ex></expan></choice>
<choice><orig>þ</orig><reg>th</reg></choice>e way</l>
<l n="374"><lb facs="#MS175_line_125r_36a" xml:id="MS175_lb_125r_36a" n="374"/>FFor <choice><orig>no þyng</orig><reg>nothyng</reg></choice>
<choice><orig>þ</orig><reg>th</reg></choice>at <choice><orig>3</orig><reg>y</reg></choice>e spare</l>
<l n="375"><lb facs="#MS175_line_125r_1b" xml:id="MS175_lb_125r_1b" n="375"/>And <damage agent="water">loke</damage> at ylke <measure
type="length"><num type="cardinal" value="5"><choice><orig>ffyue</orig><reg>ffyye</reg></choice></num> mylys</measure> ende</l>
<l n="376"><lb facs="#MS175_line_125r_2b" xml:id="MS175_lb_125r_2b" n="376"/>A ffresch hors <choice><orig>þ</orig><reg>th</reg></choice>at I ffynde</l>
<l n="377"><lb facs="#MS175_line_125r_3b" xml:id="MS175_lb_125r_3b" n="377"/>Schod
<choice><abbr><am>&camp;</am></abbr><expan>and</expan></choice> <choice><orig>no þyng</orig><reg>nothyng</reg></choice> bare</l>
<l n="378"><lb facs="#MS175_line_125r_4b" xml:id="MS175_lb_125r_4b" n="378"/>Bly<choice><orig>þ</orig><reg>th</reg></choice>e schal I
<choice><orig><choice><abbr>neu<am></am>e</abbr><expan>neu<ex>er</ex>e</expan></choice></orig><reg>nevere</reg></choice> be</l>
<l n="379"><lb facs="#MS175_line_125r_5b" xml:id="MS175_lb_125r_5b" n="379"/>Tyl I my weddyd
<choice><abbr>bro<am>þ</am></abbr><expan>bro<ex>ther</ex></expan></choice> see</l>
<l n="380"><lb facs="#MS175_line_125r_6b" xml:id="MS175_lb_125r_6b" n="380"/>To
<choice><orig><choice><abbr>keu<am></am>e</abbr><expan>keu<ex>er</ex>e</expan></choice></orig><reg>kevere</reg></choice> hym out off
care<choice><orig></orig><reg></reg></choice></l>
<l n="381"><lb facs="#MS175_line_125r_7b" xml:id="MS175_lb_125r_7b" n="381"/>On <num type="cardinal" value="9">nyne</num> palfrays
<choice><orig>þ</orig><reg>th</reg></choice>e bysschop sprong</l>
<l n="382"><lb facs="#MS175_line_125r_8b" xml:id="MS175_lb_125r_8b" n="382"/>Ar it was day from
<choice><orig>euensong</orig><reg>evensong</reg></choice></l>
<l n="383"><lb facs="#MS175_line_125r_9b" xml:id="MS175_lb_125r_9b" n="383"/>In
<choice><abbr>roma<am>ü</am>ce</abbr><expan>romau<ex>n</ex>ce</expan></choice> as we
rede<choice><orig></orig><reg></reg></choice><choice><orig></orig><reg>:ptr target="#MS175_note_48" type="noteAnchor"/></reg></choice></l>
<l n="384"><lb facs="#MS175_line_125r_10b" xml:id="MS175_lb_125r_10b" n="384"/>Sertaynly as I <choice><orig>3</orig><reg>y</reg></choice>ow telle</l>
<l n="385"><lb facs="#MS175_line_125r_11b" xml:id="MS175_lb_125r_11b" n="385"/>On <placeName type="bridge">
ref="#londonbridge"><choice><orig>londone brygge</orig><reg>Londone Brygge</reg></choice></placeName> ded
<choice><abbr>do<am>ü</am></abbr><expan>dou<ex>n</ex></expan></choice> felle</l>
<l n="386"><lb facs="#MS175_line_125r_12b" xml:id="MS175_lb_125r_12b" n="386"/><choice><orig>þ</orig><reg>Th</reg></choice>e
<choice><abbr>messang<am></am>es</abbr><expan>messang<ex>er</ex>es</expan></choice> stede<choice><orig></orig><reg></reg></choice></l>
<l n="387"><lb facs="#MS175_line_125r_13b" xml:id="MS175_lb_125r_13b" n="387"/><choice><orig></orig><reg></reg></choice> he sayde
<choice><orig></orig><reg></reg></choice><choice><orig>þ</orig><reg>th</reg></choice>at I was born<choice><orig></orig><reg>!</reg></choice></l>
<l n="388"><lb facs="#MS175_line_125r_14b" xml:id="MS175_lb_125r_14b" n="388"/>Now is my goode hors <choice><orig>for
lorn</orig><reg>forlorn</reg></choice></l>
<l n="389"><lb facs="#MS175_line_125r_15b" xml:id="MS175_lb_125r_15b" n="389"/>Was good at ylke a nede</l>
<l n="390"><lb facs="#MS175_line_125r_16b" xml:id="MS175_lb_125r_16b" n="390"/><choice><orig>3</orig><reg>Y</reg></choice>istryday upon
<choice><orig>þ</orig><reg>th</reg></choice>e <choice><abbr>gro<am>ü</am>de</abbr><expan>grou<ex>n</ex>de</expan></choice></l>
<l n="391"><lb facs="#MS175_line_125r_17b" xml:id="MS175_lb_125r_17b" n="391"/>He was wur<choice><orig>þ</orig><reg>th</reg></choice> a <measure
type="currency"><num type="cardinal" value="100"><choice><abbr>h<am>ü</am>dryd</abbr><expan>hu<ex>n</ex>dryd</expan></choice></num>
<choice><abbr>po<am>ü</am>de</abbr><expan>pou<ex>n</ex>de</expan></choice></measure><choice><orig></orig><reg>:ptr target="#MS175_note_49"
type="noteAnchor"/></reg></choice></l>
<l n="392"><lb facs="#MS175_line_125r_18b" xml:id="MS175_lb_125r_18b" n="392"/>Ony kyng to lede<choice><orig></orig><reg></reg></choice></l>
<l n="393"><lb facs="#MS175_line_125r_19b" xml:id="MS175_lb_125r_19b" n="393"/><choice><orig>þ</orig><reg>Th</reg></choice>enne <choice><orig>be
spak</orig><reg>bespak</reg></choice> <choice><orig>þ</orig><reg>th</reg></choice>e erchebysschop</l>
<l n="394"><lb facs="#MS175_line_125r_20b" xml:id="MS175_lb_125r_20b" n="394"/>Oure gostly fadyr undyr
<choice><orig>god</orig><reg>God</reg></choice><choice><orig></orig><reg>:ptr target="#MS175_note_50" type="noteAnchor"/></reg></choice></l>
<l n="395"><lb facs="#MS175_line_125r_21b" xml:id="MS175_lb_125r_21b" n="395"/>Unto <choice><orig>þ</orig><reg>th</reg></choice>e
<choice><abbr>messang<am></am>e</abbr><expan>messang<ex>er</ex>e</expan></choice></l>
<l n="396"><lb facs="#MS175_line_125r_22b" xml:id="MS175_lb_125r_22b" n="396"/><choice><orig></orig><reg></reg></choice>Lat be
<choice><orig>þ</orig><reg>th</reg></choice>y menyng off <choice><orig>þ</orig><reg>th</reg></choice>y stede</l>
<l n="397"><lb facs="#MS175_line_125r_23b" xml:id="MS175_lb_125r_23b" n="397"/>And <choice><orig>þ</orig><reg>th</reg></choice>yнк upon our mykyl
nede</l>
<l n="398"><lb facs="#MS175_line_125r_24b" xml:id="MS175_lb_125r_24b" n="398"/><choice><orig>þ</orig><reg>Th</reg></choice>e <damage agent="water"
group="24">whylys <choice><orig>þ</orig><reg>th</reg></choice>at we</damage> ben here</l>
<l n="399"><lb facs="#MS175_line_125r_25b" xml:id="MS175_lb_125r_25b" n="399"/>FFor <choice><orig>3</orig><reg>y</reg></choice>i<damage
agent="water" group="24">ff <choice><orig>þ</orig><reg>th</reg></choice>at I <damage agent="water" group="24">may</damage> my
<choice><abbr>bro<am>þ</am></abbr><expan>bro<ex>ther</ex></expan></choice> borwe</l>
<l n="400"><lb facs="#MS175_line_125r_26b" xml:id="MS175_lb_125r_26b" n="400"/>And <choice><abbr>br<damage agent="water"
group="24">yng</damage><am>ē</am></abbr><expan>brynge<ex>n</ex></expan></choice> hy<damage agent="water" group="24">m out</damage> off mekyl

sorwe</l>
<l n="401"><lb facs="#MS175_line_125r_27b" xml:id="MS175_lb_125r_27b" n="401"/><choice><orig>þ</orig><reg>Th</reg></choice>ou may <damage agent="water" group="24">ma</damage>ke <damage agent="water" group="24">glad <choice><orig>cher</orig><reg>chere</reg></choice></damage></l>
<l n="402"><lb facs="#MS175_line_125r_28b" xml:id="MS175_lb_125r_28b" n="402"/>And <choice><orig>þ</orig><reg>th</reg></choice>y
<choice><abbr>war<damage agent="water" group="24">yso<am>û</am></damage></abbr><expan>warysou<ex>n</ex></expan></choice> I sc<damage agent="water" group="24">hal <choice><orig>þe</orig><reg>thee</reg></choice> <choice><orig>geue</orig><reg>geve</reg></choice></damage></l>
<l n="403"><lb facs="#MS175_line_125r_29b" xml:id="MS175_lb_125r_29b" n="403"/>And <choice><orig>god</orig><reg>God</reg></choice>
<choice><orig>haue</orig><reg>have</reg></choice> graun<damage agent="water" group="24">tyd <choice><orig>þe</orig><reg>thee</reg></choice> to
<choice><orig>leue</orig><reg>leve</reg></choice></damage><choice><orig></orig><reg><ptr target="#MS175_note_51">
type="noteAnchor"/></reg></choice></l>
<l n="404"><lb facs="#MS175_line_125r_30b" xml:id="MS175_lb_125r_30b" n="404"/>Unto an <damage agent="water" group="24"><measure type="time">
unite="year"><num type="cardinal" value="100"><choice><abbr>h<am>û</am></dryd</abbr><expan>hu<ex>n</ex></dryd</expan></choice></num>
<choice><orig>3</orig><reg>y</reg></choice>ere</measure></damage><choice><orig></orig><reg>."</reg></choice></l>
<l n="405"><lb facs="#MS175_line_125r_31b" xml:id="MS175_lb_125r_31b" n="405"/><choice><orig>þ</orig><reg>Th</reg></choice>e bysschop <damage agent="water" group="24"><choice><orig>þ</orig><reg>th</reg></choice>enne nou<choice><orig>3</orig><reg>gh</reg></choice>t ne bod</damage></l>
<l n="406"><lb facs="#MS175_line_125r_32b" xml:id="MS175_lb_125r_32b" n="406"/>He took <damage agent="water" group="24">hys</damage> hors <damage agent="water" group="24"><choice><abbr>am</abbr>&am</am></abbr><expan>and</expan></choice> for<choice><orig>þ</orig><reg>th</reg></choice> he
rod</damage></l>
<l n="407"><lb facs="#MS175_line_125r_33b" xml:id="MS175_lb_125r_33b" n="407"/><choice><orig>In to</orig><reg>Into</reg></choice> <placeName
ref="#westminster"><district type="ward"><choice><orig>west<damage agent="water" group="24">em</damage>ynstyr</orig><reg>Westemynstyr</reg></choice></district></placeName> so <damage agent="water" group="24">ly<choice><orig>3</orig><reg>gh</reg></choice>t</damage><choice><orig></orig><reg><ptr target="#MS175_note_52">
type="noteAnchor"/></reg></choice></l>
<l n="408"><lb facs="#MS175_line_125r_34b" xml:id="MS175_lb_125r_34b" n="408"/><choice><orig>þ</orig><reg>Th</reg></choice>
<choice><abbr>messang<am></am></abbr><expan>messang<ex>er</ex></expan></choice> on his ffoot alsoo</l>
<l n="409"><lb facs="#MS175_line_125r_35b" xml:id="MS175_lb_125r_35b" n="409"/>Wi<choice><orig>þ</orig><reg>th</reg></choice>
<choice><orig>þ</orig><reg>th</reg></choice>e bysschop come <damage agent="rubbing">no</damage> moo</l>
<l n="410"><lb facs="#MS175_line_125r_36b" xml:id="MS175_lb_125r_36b" n="410"/><choice><abbr>Ne<am>þ</am></abbr><expan>Ne<ex>ther</ex></expan></choice> squyer ne
kny<choice><orig>3</orig><reg>gh</reg></choice>t<choice><orig></orig><reg>.</reg></choice></l>
<l n="411"><lb facs="#MS175_line_125r_37b" xml:id="MS175_lb_125r_37b" n="411"/>Upon <choice><orig>þ</orig><reg>th</reg></choice>e
<choice><abbr>morw<am>ê</am></abbr><expan>morwe<ex>n</ex></expan></choice> <choice><orig>þ</orig><reg>th</reg></choice>e k<damage agent="water" group="24">y</damage>ng <choice><orig>a ros</orig><reg>aros</reg></choice></l>
<pb xml:id="MS175_fol_126v" corresp="#MS175_surf_126v" n="126v"/>
<l n="412"><lb facs="#MS175_line_126v_1a" xml:id="MS175_lb_126v_1a" n="412"/>And ta<damage agent="rubbing">k</damage>es
<choice><orig>þ</orig><reg>th</reg></choice>e way to <choice><orig>þ</orig><reg>th</reg></choice>e kyrke he gos</l>
<l n="413"><lb facs="#MS175_line_126v_2a" xml:id="MS175_lb_126v_2a" n="413"/>As man off mekyl
my<choice><orig>3</orig><reg>gh</reg></choice>t<choice><orig></orig><reg>.</reg></choice></l>
<l n="414"><lb facs="#MS175_line_126v_3a" xml:id="MS175_lb_126v_3a" n="414"/>Wi<choice><orig>þ</orig><reg>th</reg></choice> hym wente
bo<choice><orig>þ</orig><reg>th</reg></choice>e preest <choice><abbr>am</abbr>&am</am></abbr><expan>and</expan></choice> cler<damage agent="water" group="25">k</damage></l>
<l n="415"><lb facs="#MS175_line_126v_4a" xml:id="MS175_lb_126v_4a" n="415"/><choice><orig>þ</orig><reg>Th</reg></choice>at mykyl cowde of
<choice><orig>goddys</orig><reg>Goddys</reg></choice> wer<damage agent="water" group="25">k</damage></l>
<l n="416"><lb facs="#MS175_line_126v_5a" xml:id="MS175_lb_126v_5a" n="416"/>To praye <choice><orig>god</orig><reg>God</reg></choice> for
<choice><orig>þ</orig><reg>th</reg></choice>e ry<choice><orig>3</orig><reg>gh</reg></choice>t<choice><orig></orig><reg>.</reg></choice></l>
<l n="417"><lb facs="#MS175_line_126v_6a" xml:id="MS175_lb_126v_6a" n="417"/>Whenne <choice><orig>þ</orig><reg>th</reg></choice>at he to
<choice><orig>þ</orig><reg>th</reg></choice>e kyrke com</l>
<l n="418"><lb facs="#MS175_line_126v_7a" xml:id="MS175_lb_126v_7a" n="418"/><choice><orig>To ffore</orig><reg>Toffore</reg></choice>
<choice><orig>þ</orig><reg>th</reg></choice>e rode he knelyd <choice><orig>a <damage agent="water">non</damage></orig><reg>anon</reg></choice></l>
<l n="419"><lb facs="#MS175_line_126v_8a" xml:id="MS175_lb_126v_8a" n="419"/>And on hys knees he ffelle<choice><orig></orig><reg>.</reg></choice></l>
<l n="420"><lb facs="#MS175_line_126v_9a" xml:id="MS175_lb_126v_9a" n="420"/><choice><orig></orig><reg>."</reg></choice>God
<choice><orig>þ</orig><reg>th</reg></choice>at syt <choice><abbr>am</abbr>i</am></abbr><expan>i<ex>n</ex></expan></choice> trynte</l>
<l n="421"><lb facs="#MS175_line_126v_10a" xml:id="MS175_lb_126v_10a" n="421"/>A bone <choice><orig>þ</orig><reg>th</reg></choice>at
<choice><orig>þ</orig><reg>th</reg></choice>ou <choice><abbr>gra<am>û</am>te</abbr><expan>grau<ex>n</ex></expan></choice> me</l>
<l n="422"><lb facs="#MS175_line_126v_11a" xml:id="MS175_lb_126v_11a" n="422"/>Lord as <choice><orig>þ</orig><reg>th</reg></choice>ou harewyd
helle</l>
<l n="423"><lb facs="#MS175_line_126v_12a" xml:id="MS175_lb_126v_12a" n="423"/>Gyltles men <subst><del
rend="striketthrough"><choice><orig>þ</orig><reg>th</reg></choice>at<add place="above"><choice><orig>3</orig><reg>y</reg></choice>iff</add></subst>
<choice><orig>þ</orig><reg>th</reg></choice>ay <subst><del rend="striketthrough">ne<add place="above">be</add></subst></l>
<l n="424"><lb facs="#MS175_line_126v_13a" xml:id="MS175_lb_126v_13a" n="424"/><choice><orig>þ</orig><reg>Th</reg></choice>at are in my
<choice><abbr>preso<am>û</am></abbr><expan>presou<ex>n</ex></expan></choice> ffree</l>
<l n="425"><lb facs="#MS175_line_126v_14a" xml:id="MS175_lb_126v_14a" n="425"/><choice><orig>FF for cursyd</orig><reg>Forcursyd</reg></choice>
<choice><orig>þ</orig><reg>th</reg></choice>ere to <damage agent="rubbing"><choice><orig>3</orig><reg>y</reg></choice>elle</damage></l>
<l n="426"><lb facs="#MS175_line_126v_15a" xml:id="MS175_lb_126v_15a" n="426"/>Off <choice><orig>þ</orig><reg>th</reg></choice>e gylt
<choice><abbr>am</abbr>&am</am></abbr><expan>and</expan></choice> <choice><orig>þ</orig><reg>th</reg></choice>ay be clene</l>
<l n="427"><lb facs="#MS175_line_126v_16a" xml:id="MS175_lb_126v_16a" n="427"/><choice><orig>Leue</orig><reg>Leve</reg></choice> it moot on hem be
sene</l>
<l n="428"><lb facs="#MS175_line_126v_17a" xml:id="MS175_lb_126v_17a" n="428"/><choice><orig>þ</orig><reg>Th</reg></choice>at garte hem
<choice><orig>þ</orig><reg>th</reg></choice>ere to dwelle<choice><orig></orig><reg>."</reg></choice></l>

<l n="429"><lb facs="#MS175_line_126v_18a" xml:id="MS175_lb_126v_18a" n="429"/>And whenne he hadde maad his
<choice><abbr>p<am></am>yer</abbr><expan>p<ex>ra</ex>yer</expan></choice></l>
<l n="430"><lb facs="#MS175_line_126v_19a" xml:id="MS175_lb_126v_19a" n="430"/>He lokyd up <choice><orig><abbr><am>ī</am>n</abbr>
to</orig><reg><expan>i<ex>n</ex></expan>to</reg></choice> <choice><orig><reg>th</reg></choice>e qweer</l>
<l n="431"><lb facs="#MS175_line_126v_20a" xml:id="MS175_lb_126v_20a" n="431"/><choice><orig><reg>Th</reg></choice>e erchebysschop
s<damage agent="water" group="26">aw<choice><orig>3</orig><reg>gh</reg></choice></damage> he stande<choice><orig><reg></reg></choice></l>
<l n="432"><lb facs="#MS175_line_126v_21a" xml:id="MS175_lb_126v_21a" n="432"/>He was <choice><orig>for wondr<damage agent="water"
group="26">yd</damage></orig><reg>forwondryd</reg></choice> off <choice><orig><reg>th</reg></choice>at caas</l>
<l n="433"><lb facs="#MS175_line_126v_22a" xml:id="MS175_lb_126v_22a" n="433"/>And to hym he we<damage agent="water" group="26">nte</damage>
<choice><orig>a pas</orig><reg>apas</reg></choice></l>
<l n="434"><lb facs="#MS175_line_126v_23a" xml:id="MS175_lb_126v_23a" n="434"/>And took hym <damage agent="water" group="26">be
<choice><orig><reg>th</reg></choice>e</damage> hande<choice><orig><reg></reg></choice></l>
<l n="435"><lb facs="#MS175_line_126v_24a" xml:id="MS175_lb_126v_24a" n="435"/><choice><orig><reg>"</reg></choice> Welcome<choice><orig><reg></reg></choice> he <damage agent="water"
group="26">sayde</damage> <choice><orig><reg>"</reg></choice><damage agent="water"
group="26"><choice><orig><reg>th</reg></choice></damage>ou erchebysschop</l>
<l n="436"><lb facs="#MS175_line_126v_25a" xml:id="MS175_lb_126v_25a" n="436"/>Oure gostly fadyr undyr
<choice><orig>god</orig><reg>God</reg></choice><choice><orig><reg>"</reg></choice></l>
<l n="437"><lb facs="#MS175_line_126v_26a" xml:id="MS175_lb_126v_26a" n="437"/>He swoor be <choice><orig>god</orig><reg>God</reg></choice>
<choice><orig>leuande</orig><reg>levande</reg></choice><choice><orig><reg><ptr target="#MS175_note_53" type="noteAnchor"/></reg></choice></l>
<l n="438"><lb facs="#MS175_line_126v_27a" xml:id="MS175_lb_126v_27a" n="438"/><choice><orig><reg>"</reg></choice>Weddyd
<choice><abbr>bro<am></am></abbr><expan>bro<ex>ther</ex></expan></choice> weel moot <choice><orig><reg>th</reg></choice>ou spede</l>
<l n="439"><lb facs="#MS175_line_126v_28a" xml:id="MS175_lb_126v_28a" n="439"/>FFor I hadde
<choice><orig><choice><abbr>neu<am></am></abbr><expan>neu<ex>er</ex></expan></choice></orig><reg>nevere</reg></choice> so mekyl nede</l>
<l n="440"><lb facs="#MS175_line_126v_29a" xml:id="MS175_lb_126v_29a" n="440"/>Si<choice><orig><reg>th</reg></choice> I took cros on
hande<choice><orig><reg></reg></choice></l>
<l n="441"><lb facs="#MS175_line_126v_30a" xml:id="MS175_lb_126v_30a" n="441"/>G<damage agent="water">oode we</damage>dedyd
<choice><abbr>bro<am></am></abbr><expan>broth<am>er</am></expan></choice> now
<choice><abbr>t<am></am>ne</abbr><expan>t<ex>ur</ex>ne</expan></choice> <choice><orig><reg>th</reg></choice>y rede</l>
<l n="442"><lb facs="#MS175_line_126v_31a" xml:id="MS175_lb_126v_31a" n="442"/>Doo nou<choice><orig>3</orig><reg>gh</reg></choice>t
<choice><orig><reg>th</reg></choice>yn owne blood to dede</l>
<l n="443"><lb facs="#MS175_line_126v_32a" xml:id="MS175_lb_126v_32a" n="443"/>But <choice><orig>3</orig><reg>y</reg></choice>iff it
wur<choice><orig><reg>th</reg></choice>y wer<choice><orig><reg></reg></choice></l>
<l n="444"><lb facs="#MS175_line_126v_33a" xml:id="MS175_lb_126v_33a" n="444"/>FFor hym <choice><abbr></abbr><expan>that</expan></choice> weres
<choice><orig><reg>th</reg></choice>e corowne off <choice><orig><reg>th</reg></choice>orn<choice><orig><reg><ptr target="#MS175_note_54" type="noteAnchor"/></reg></choice></l>
<l n="445"><lb facs="#MS175_line_126v_34a" xml:id="MS175_lb_126v_34a" n="445"/>Lat me bo<damage agent="rubbing">rwe</damage> hem tyl
<choice><orig>to morn</orig><reg>tomorn</reg></choice></l>
<l n="446"><lb facs="#MS175_line_126v_1b" xml:id="MS175_lb_126v_1b" n="446"/><choice><orig><reg>Th</reg></choice>at me mowe en<damage
agent="water" group="27">quer</damage></l>
<l n="447"><lb facs="#MS175_line_126v_2b" xml:id="MS175_lb_126v_2b" n="447"/>And
<choice><abbr>wet<am>ē</am></abbr><expan>wete<ex>n</ex></expan></choice> alle <damage agent="water" group="27">be
<choice><abbr>como<am>ū</am></abbr><expan>comou<ex>n</ex></expan></choice></damage> asent</l>
<l n="448"><lb facs="#MS175_line_126v_3b" xml:id="MS175_lb_126v_3b" n="448"/>I<damage agent="water" group="27">n
<choice><orig><reg>th</reg></choice>e</damage> playne <choice><abbr><damage agent="water"
group="27">p</damage>lement</abbr><expan>p<ex>ar</ex>lement</expan></choice><choice><orig><reg><ptr target="#MS175_note_55" type="noteAnchor"/></reg></choice></l>
<l n="449"><lb facs="#MS175_line_126v_4b" xml:id="MS175_lb_126v_4b" n="449"/>Wh<damage agent="water" group="27">o i</damage>s
wur<choice><orig><reg>th</reg></choice><damage agent="water" group="27">y be</damage> schent<choice><orig><reg></reg></choice></l>
<l n="450"><lb facs="#MS175_line_126v_5b" xml:id="MS175_lb_126v_5b" n="450"/>And <damage agent="water" group="27">b</damage>ut
<choice><orig>3</orig><reg>y</reg></choice>if<damage agent="water" group="27">f <choice><orig>3</orig><reg>y</reg></choice>e</damage> wole
<choice><abbr>gra<am>ū</am>te</abbr><expan>grau<ex>n</ex>te</expan></choice> my bone</l>
<l n="451"><lb facs="#MS175_line_126v_6b" xml:id="MS175_lb_126v_6b" n="451"/>It schal <damage agent="water" group="27">us re</damage>we
bo<choice><orig><reg>th</reg></choice>e or none</l>
<l n="452"><lb facs="#MS175_line_126v_7b" xml:id="MS175_lb_126v_7b" n="452"/>Be <choice><orig>god</orig><reg>God</reg></choice>
<choice><orig><reg>th</reg></choice><damage agent="water" group="27">at alle</damage> <choice><orig><reg>th</reg></choice>yng
lent<choice><orig><reg>"</reg></choice></l>
<l n="453"><lb facs="#MS175_line_126v_8b" xml:id="MS175_lb_126v_8b" n="453"/><choice><orig><reg>Th</reg></choice>anne
<choice><orig><reg>th</reg></choice>e k<damage agent="water" group="27">yn</damage>g wax wro<choice><orig><reg>th</reg></choice> as
wynde</l>
<l n="454"><lb facs="#MS175_line_126v_9b" xml:id="MS175_lb_126v_9b" n="454"/>A wodere man my<choice><orig>3</orig><reg>gh</reg></choice>te no
<choice><abbr>m<am>ā</am></abbr><expan>ma<ex>n</ex></expan></choice> fynde</l>
<l n="455"><lb facs="#MS175_line_126v_10b" xml:id="MS175_lb_126v_10b" n="455"/><choice><orig><reg>Th</reg></choice>an he <choice><orig>be
gan</orig><reg>began</reg></choice> to bee</l>
<l n="456"><lb facs="#MS175_line_126v_11b" xml:id="MS175_lb_126v_11b" n="456"/>He swoor <choice><orig><reg>th</reg></choice>e
o<choice><orig><reg>th</reg></choice>is</sic><corr>othis be</corr></choice>
<choice><abbr>s<am>ū</am>ne</abbr><expan>su<ex>n</ex>e</expan></choice> <choice><abbr>&camp;</abbr><expan>and</expan></choice>
mone<choice><orig><reg><ptr target="#MS175_note_56" type="noteAnchor"/></reg></choice></l>
<l n="457"><lb facs="#MS175_line_126v_12b" xml:id="MS175_lb_126v_12b" n="457"/>

n="457"/><choice><orig></orig><reg></reg></choice><choice><orig>þ</orig><reg>Th</reg></choice>ey
<choice><abbr>schol<am>ē</am></abbr><expan>schole<ex>n</ex></expan></choice> be
<choice><abbr>draw<am>ē</am></abbr><expan>drawe<ex>n</ex></expan></choice> <choice><abbr>&am</abbr><expan>and</expan></choice>
hongyd or <damage agent="water">no</damage>ne</l>
<l n="458"><lb facs="#MS175_line_126v_13b" xml:id="MS175_lb_126v_13b" n="458"/>Wi<choice><orig>þ</orig><reg>th</reg></choice> eyen
<choice><orig>þ</orig><reg>th</reg></choice>ou schalt see<choice><orig></orig><reg>!</reg></choice></l>
<l n="459"><lb facs="#MS175_line_126v_14b" xml:id="MS175_lb_126v_14b" n="459"/>Lay
<choice><abbr>do<am>ū</am></abbr><expan>dou<ex>n</ex></expan></choice> <choice><orig>þ</orig><reg>th</reg></choice>y cros
<choice><abbr>&am</abbr><expan>and</expan></choice> <choice><orig>þ</orig><reg>th</reg></choice>y staff</l>
<l n="460"><lb facs="#MS175_line_126v_15b" xml:id="MS175_lb_126v_15b" n="460"/><choice><orig>þ</orig><reg>Th</reg></choice>y mytyr
<choice><abbr>&am</abbr><expan>and</expan></choice> <choice><orig>þ</orig><reg>th</reg></choice>y ryng
<choice><abbr>þ</abbr><expan>that</expan></choice> I <choice><orig>þ</orig><reg>thee</reg></choice> gaff</l>
<l n="461"><lb facs="#MS175_line_126v_16b" xml:id="MS175_lb_126v_16b" n="461"/>Out off my land <choice><orig>þ</orig><reg>th</reg></choice>ou
fflee<choice><orig></orig><reg>!</reg></choice></l>
<l n="462"><lb facs="#MS175_line_126v_17b" xml:id="MS175_lb_126v_17b" n="462"/>Hy<choice><orig>3</orig><reg>gh</reg></choice>e
<choice><orig>þ</orig><reg>thee</reg></choice> faste out off my
sy<choice><orig>3</orig><reg>gh</reg></choice>t<choice><orig></orig><reg>!</reg></choice></l>
<l n="463"><lb facs="#MS175_line_126v_18b" xml:id="MS175_lb_126v_18b" n="463"/>Wher I <choice><orig>þ</orig><reg>thee</reg></choice> mete
<choice><orig>þ</orig><reg>th</reg></choice>y de<choice><orig>þ</orig><reg>th</reg></choice> is dy<choice><orig>3</orig><reg>gh</reg></choice>t</l>
<l n="464"><lb facs="#MS175_line_126v_19b" xml:id="MS175_lb_126v_19b" n="464"/>Non o<choice><orig>þ</orig><reg>th</reg></choice>ir
<choice><orig>þ</orig><reg>th</reg></choice>en schal it bee<choice><orig></orig><reg>!</reg></choice></l>
<l n="465"><lb facs="#MS175_line_126v_20b" xml:id="MS175_lb_126v_20b" n="465"/><choice><orig>þ</orig><reg>Th</reg></choice>enne <choice><orig>þ</orig>
spak<orig>reg>bespak</reg></choice> <choice><orig>þ</orig><reg>th</reg></choice>at erchebysschop</l>
<l n="466"><lb facs="#MS175_line_126v_21b" xml:id="MS175_lb_126v_21b" n="466"/>Our gostly fadyr undyr
<choice><orig>god</orig><reg>God</reg></choice><choice><orig></orig><reg><ptr target="#MS175_note_57" type="noteAnchor"/></reg></choice></l>
<l n="467"><lb facs="#MS175_line_126v_22b" xml:id="MS175_lb_126v_22b" n="467"/>Smertly to <choice><orig>þ</orig><reg>th</reg></choice>e
kyng<choice><orig></orig><reg>:</reg></choice></l>
<l n="468"><lb facs="#MS175_line_126v_23b" xml:id="MS175_lb_126v_23b" n="468"/><choice><orig></orig><reg></reg></choice>Weel I wot
<choice><orig>þ</orig><reg>th</reg></choice>at <choice><orig>þ</orig><reg>th</reg></choice>ou me gaff<choice><orig></orig><reg><ptr
target="#MS175_note_58" type="noteAnchor"/></reg></choice></l>
<l n="469"><lb facs="#MS175_line_126v_24b" xml:id="MS175_lb_126v_24b" n="469"/>Bo<choice><orig>þ</orig><reg>th</reg></choice>e
<choice><orig>þ</orig><reg>th</reg></choice>e cros <choice><abbr>&am</abbr><expan>and</expan></choice>
<choice><orig>þ</orig><reg>th</reg></choice>e staff</l>
<l n="470"><lb facs="#MS175_line_126v_25b" xml:id="MS175_lb_126v_25b" n="470"/><damage agent="water"
group="28"><choice><orig>þ</orig><reg>Th</reg></choice>e mytyr</damage> and eke <choice><orig>þ</orig><reg>th</reg></choice>e ryng</l>
<l n="471"><lb facs="#MS175_line_126v_26b" xml:id="MS175_lb_126v_26b" n="471"/><damage agent="water" group="28">My by</damage>sschopryche
<choice><orig>þ</orig><reg>th</reg></choice>ou <choice><orig>reues</orig><reg>reves</reg></choice> me</l>
<l n="472"><lb facs="#MS175_line_126v_27b" xml:id="MS175_lb_126v_27b" n="472"/><damage agent="water" group="28">And</damage>
<choice><orig>crystyndom</orig><reg>Crystyndom</reg></choice> forbede I
<choice><orig>þ</orig><reg>thee</reg></choice><choice><orig></orig><reg></reg></choice><choice><orig></orig><reg><ptr target="#MS175_note_59"
type="noteAnchor"/></reg></choice></l>
<l n="473"><lb facs="#MS175_line_126v_28b" xml:id="MS175_lb_126v_28b" n="473"/>Preest schal
<choice><abbr>&am</abbr><expan>ther</expan></choice> non syngge</l>
<l n="474"><lb facs="#MS175_line_126v_29b" xml:id="MS175_lb_126v_29b" n="474"/><choice><abbr><damage agent="water"
group="29">N</damage>ey<am>þ</am></abbr><expan>Ney<ex>ther</ex></expan></choice> maydyn chyld ne
<choice><orig>knaue</orig><reg>knaue</reg></choice></l>
<l n="475"><lb facs="#MS175_line_126v_30b" xml:id="MS175_lb_126v_30b" n="475"/><damage agent="water" group="29">C</damage>rystyndom schal
<choice><abbr>&am</abbr><expan>ther</expan></choice> non <choice><orig>haue</orig><reg>have</reg></choice></l>
<l n="476"><lb facs="#MS175_line_126v_31b" xml:id="MS175_lb_126v_31b" n="476"/>To care I schal <choice><orig>þ</orig><reg>thee</reg></choice>
brynge<choice><orig></orig><reg></reg></choice></l>
<l n="477"><lb facs="#MS175_line_126v_32b" xml:id="MS175_lb_126v_32b" n="477"/>I schal gare crye
<choice><orig>þ</orig><reg>th</reg></choice>orw<choice><orig>3</orig><reg>gh</reg></choice> ylke a
<choice><abbr>to<am>ū</am></abbr><expan>tou<ex>n</ex></expan></choice></l>
<l n="478"><lb facs="#MS175_line_126v_33b" xml:id="MS175_lb_126v_33b" n="478"/><choice><orig>þ</orig><reg>Th</reg></choice>a<damage
agent="water">t kyrkys</damage> schole be <choice><abbr>brok<am>ē</am></abbr><expan>broke<ex>n</ex></expan></choice>
<choice><abbr>do<am>ū</am></abbr><expan>dou<ex>n</ex></expan></choice></l>
<l n="479"><lb facs="#MS175_line_126v_34b" xml:id="MS175_lb_126v_34b" n="479"/>And
<choice><abbr>stok<am>ē</am></abbr><expan>stoke<ex>n</ex></expan></choice> agayn wi<choice><orig>þ</orig><reg>th</reg></choice>
<choice><orig>þ</orig><reg>th</reg></choice>orn<choice><orig></orig><reg></reg></choice></l>
<l n="480"><lb facs="#MS175_line_126v_35b" xml:id="MS175_lb_126v_35b" n="480"/>And <choice><orig>þ</orig><reg>th</reg></choice>ou schalt lygge
<choice><abbr>&am</abbr><expan>i<ex>n</ex></expan></choice> an old dyke</l>
<l n="481"><lb facs="#MS175_line_126v_36b" xml:id="MS175_lb_126v_36b" n="481"/>As it wer an heretyke<choice><orig></orig><reg><ptr
target="#MS175_note_60" type="noteAnchor"/></reg></choice></l>
<pb xml:id="MS175_fol_127r" corresp="#MS175_surf_127r" n="127r"/>
<l n="482"><lb facs="#MS175_line_127r_1a" xml:id="MS175_lb_127r_1a" n="482"/><damage agent="rubbing">A</damage>llas
<choice><orig>þ</orig><reg>th</reg></choice>at <choice><orig>þ</orig><reg>th</reg></choice>ou <damage agent="water" group="30">were</damage>
born<choice><orig></orig><reg>!</reg></choice></l>
<l n="483"><lb facs="#MS175_line_127r_2a" xml:id="MS175_lb_127r_2a" n="483"/><choice><orig>3</orig><reg>Y</reg></choice>iff
<choice><orig>þ</orig><reg>th</reg></choice>ou be <damage agent="water" group="30">ded <choice><orig>þ</orig><reg>th</reg></choice>at</damage> I may

see
<l n="484"><lb facs="#MS175_line_127r_3a" xml:id="MS175_lb_127r_3a" n="484"/>Asoylyd sch<damage agent="water" group="30">alt
<choice><orig>þ</orig><reg>th</reg></choice>ou</damage>
<choice><orig><choice><abbr>neu<am>̄</am></abbr><expan>neu<ex>er</ex></expan></choice></orig><reg>never</reg></choice> bee
<l n="485"><lb facs="#MS175_line_127r_4a" xml:id="MS175_lb_127r_4a" n="485"/><choice><orig>þ</orig><reg>Th</reg></choice>anne is <damage
agent="water" group="30"><choice><orig>þ</orig><reg>th</reg></choice>y soule
<choice><abbr><am>ī</am></abbr><expan>i<ex>n</ex></expan></choice></damage> sorwe<choice><orig></orig><reg>.</reg></choice>
<l n="486"><lb facs="#MS175_line_127r_5a" xml:id="MS175_lb_127r_5a" n="486"/>And <damage agent="water" group="30">I schal wende
<choice><abbr><am>ī</am></abbr><expan>i<ex>n</ex></expan></choice> <unclear>uncou<choice><orig>þ</orig><reg>th</reg></choice></unclear> <supplied
reason="deleted">lond</supplied></damage><choice><orig></orig><reg><ptr target="#MS175_note_61" type="noteAnchor"/></reg></choice>
<l n="487"><lb facs="#MS175_line_127r_6a" xml:id="MS175_lb_127r_6a" n="487"/>And <damage agent="water" group="30">gete me stronge men of
<unclear>hond</unclear></damage>
<l n="488"><lb facs="#MS175_line_127r_7a" xml:id="MS175_lb_127r_7a" n="488"/>My b<damage agent="water"
group="30">ro<choice><orig>þ</orig><reg>th</reg></choice>ir <choice><orig>3</orig><reg>y</reg></choice>it</damage> schal I
borwe<choice><orig></orig><reg>.</reg></choice>
<l n="489"><lb facs="#MS175_line_127r_8a" xml:id="MS175_lb_127r_8a" n="489"/>I scha<damage agent="water" group="30">l brynge</damage> upon
<choice><orig>þ</orig><reg>th</reg></choice>y l<damage agent="water" group="30"><unclear>ond</unclear></damage>
<l n="490"><lb facs="#MS175_line_127r_9a" xml:id="MS175_lb_127r_9a"
n="490"/><choice><abbr>H<am>ū</am></abbr><expan>Hu<ex>n</ex></expan></choice>
<choice><abbr><am>&camp;</am></abbr><expan>and</expan></choice> <choice><orig>þ</orig><reg>th</reg></choice>yrst ful strong
<l n="491"><lb facs="#MS175_line_127r_10a" xml:id="MS175_lb_127r_10a" n="491"/>Cold <choice><orig>drouȝe</orig><reg>drouȝthe</reg></choice> and
sorwe
<l n="492"><lb facs="#MS175_line_127r_11a" xml:id="MS175_lb_127r_11a" n="492"/>I schal nou<choice><orig>3</orig><reg>gh</reg></choice>t
<choice><orig>leue</orig><reg>leve</reg></choice> on <choice><orig>þ</orig><reg>th</reg></choice>y lond
<l n="493"><lb facs="#MS175_line_127r_12a" xml:id="MS175_lb_127r_12a" n="493"/>Wur<choice><orig>þ</orig><reg>th</reg></choice>
<choice><orig>þ</orig><reg>th</reg></choice>e <choice><orig>gloues</orig><reg>gloves</reg></choice> on <choice><orig>þ</orig><reg>th</reg></choice>y
hond
<l n="494"><lb facs="#MS175_line_127r_13a" xml:id="MS175_lb_127r_13a" n="494"/><damage agent="water">T<unclear>o</unclear></damage> begge ne to
borwe<choice><orig></orig><reg>.</reg></choice>
<l n="495"><lb facs="#MS175_line_127r_14a" xml:id="MS175_lb_127r_14a" n="495"/><choice><orig>þ</orig><reg>Th</reg></choice>e bysschop has his
<choice><orig>leue</orig><reg>leve</reg></choice> tan<choice><orig></orig><reg>.</reg></choice>
<l n="496"><lb facs="#MS175_line_127r_15a" xml:id="MS175_lb_127r_15a" n="496"/>By <choice><orig>þ</orig><reg>th</reg></choice>at his men wer
<choice><abbr>com<am>ē</am></abbr><expan>come<ex>n</ex></expan></choice> ylkan
<l n="497"><lb facs="#MS175_line_127r_16a" xml:id="MS175_lb_127r_16a" n="497"/><choice><orig>þ</orig><reg>Th</reg></choice>ey
<choice><abbr>sayd<am>ē</am></abbr><expan>sayde<ex>n</ex></expan></choice> <choice><orig>s</orig><reg>S</reg></choice>er
<choice><orig>haue</orig><reg>have</reg></choice> good day<choice><orig></orig><reg>.</reg></choice>
<l n="498"><lb facs="#MS175_line_127r_17a" xml:id="MS175_lb_127r_17a" n="498"/>He entryd
<choice><orig></choice><abbr><am>ī</am></abbr><expan>i<ex>n</ex></expan></choice> to</orig><reg>into</reg></choice> <placeName type="street"
ref="#fleetstreet"><choice><orig>flete strete</orig><reg>Flete Strete</reg></choice></placeName>
<l n="499"><lb facs="#MS175_line_127r_18a" xml:id="MS175_lb_127r_18a" n="499"/>Wi<choice><orig>þ</orig><reg>th</reg></choice> lordys off <placeName
ref="#england"><choice><orig>yngelond</orig><reg>Yngelond</reg></choice></placeName> gan he mete<choice><orig></orig><reg><ptr
target="#MS175_note_62" type="noteAnchor"/></reg></choice>
<l n="500"><lb facs="#MS175_line_127r_19a" xml:id="MS175_lb_127r_19a" n="500"/><choice><orig>Up on</orig><reg>Upon</reg></choice> a nobyl <add
place="above">a</add>ray<choice><orig></orig><reg>.</reg></choice><choice><orig></orig><reg><ptr target="#MS175_note_63"
type="noteAnchor"/></reg></choice>
<l n="501"><lb facs="#MS175_line_127r_20a" xml:id="MS175_lb_127r_20a" n="501"/>On her knees <choice><orig>þ</orig><reg>th</reg></choice>ey
<choice><abbr>kneled<am>ē</am></abbr><expan>knelede<ex>n</ex></expan></choice>
<choice><abbr>ado<am>ū</am></abbr><expan>adou<ex>n</ex></expan></choice>
<l n="502"><lb facs="#MS175_line_127r_21a" xml:id="MS175_lb_127r_21a" n="502"/>And
<choice><abbr>prayd<am>ē</am></abbr><expan>prayde<ex>n</ex></expan></choice> hym off his
<choice><abbr>benysou<am>ū</am></abbr><expan>benysou<ex>n</ex></expan></choice>
<l n="503"><lb facs="#MS175_line_127r_22a" xml:id="MS175_lb_127r_22a" n="503"/>He nykkyd hem wi<choice><orig>þ</orig><reg>th</reg></choice>
nay<choice><orig></orig><reg>.</reg></choice><choice><orig></orig><reg><ptr target="#MS175_note_64" type="noteAnchor"/></reg></choice>
<l n="504"><lb facs="#MS175_line_127r_23a" xml:id="MS175_lb_127r_23a"
n="504"/><choice><abbr>Ney<am>þ</am></abbr><expan>Ney<ex>ther</ex></expan></choice> off cros
<choice><abbr>ney<am>þ</am></abbr><expan>ney<ex>ther</ex></expan></choice> off ryng
<l n="505"><lb facs="#MS175_line_127r_24a" xml:id="MS175_lb_127r_24a" n="505"/>Hadde <choice><orig>þ</orig><reg>th</reg></choice>ey non kyns
wetyng
<l n="506"><lb facs="#MS175_line_127r_25a" xml:id="MS175_lb_127r_25a" n="506"/>And <choice><orig>þ</orig><reg>th</reg></choice>anne a
kny<choice><orig>3</orig><reg>gh</reg></choice>t gan say<choice><orig></orig><reg>.</reg></choice>
<l n="507"><lb facs="#MS175_line_127r_26a" xml:id="MS175_lb_127r_26a" n="507"/>A kny<choice><orig>3</orig><reg>gh</reg></choice>t
<choice><orig>þ</orig><reg>th</reg></choice>anne spak <choice><abbr>w</abbr><expan>with</expan></choice> mylde
voys<choice><orig></orig><reg>.</reg></choice>
<l n="508"><lb facs="#MS175_line_127r_27a" xml:id="MS175_lb_127r_27a" n="508"/><choice><orig></orig><reg>.</reg></choice><damage agent="water"
group="31">Ser</damage> where is <choice><orig>þ</orig><reg>th</reg></choice>y ryng<choice><orig></orig><reg>?</reg></choice>
<choice><orig>wher</orig><reg>Wher</reg></choice> is <choice><orig>þ</orig><reg>th</reg></choice>y croys<choice><orig></orig><reg>?</reg></choice>
<l n="509"><lb facs="#MS175_line_127r_28a" xml:id="MS175_lb_127r_28a" n="509"/>I<damage agent="water" group="31">s</damage> it ffro
<choice><orig>þe</orig><reg>thee</reg></choice> tan<choice><orig></orig><reg>?</reg></choice>
<l n="510"><lb facs="#MS175_line_127r_29a" xml:id="MS175_lb_127r_29a" n="510"/><choice><orig>þ</orig><reg>Th</reg></choice>anne he

sayde<choice><orig></orig><reg>: "</reg></choice><choice><orig>3</orig><reg>Y</reg></choice>oure cursyd kyng</l>
<l n="511"><lb facs="#MS175_line_127r_30a" xml:id="MS175_lb_127r_30a" n="511"/>Ha<choice><orig>þ</orig><reg>th</reg></choice> me refft off al my
<choice><orig>þ</orig><reg>th</reg></choice> yng</l>
<l n="512"><lb facs="#MS175_line_127r_31a" xml:id="MS175_lb_127r_31a" n="512"/>And off al my worldly wan</l>
<l n="513"><lb facs="#MS175_line_127r_32a" xml:id="MS175_lb_127r_32a" n="513"/>And I <choice><orig>haue</orig><reg>have</reg></choice> entrydytyd
<placeName ref="#england"><choice><orig>yngelond</orig><reg>Yngelond</reg></choice></placeName><choice><orig></orig><reg>:</reg></choice></l>
<l n="514"><lb facs="#MS175_line_127r_33a" xml:id="MS175_lb_127r_33a" n="514"/><choice><abbr><am>þ</am></abbr><expan>Ther</expan></choice> schal
no preest syngre masse <choice><abbr>w</abbr><expan>with</expan></choice> hond</l>
<l n="515"><lb facs="#MS175_line_127r_34a" xml:id="MS175_lb_127r_34a" n="515"/>Chyld schal be <damage agent="rubbing">crystenyd</damage> non</l>
<l n="516"><lb facs="#MS175_line_127r_35a" xml:id="MS175_lb_127r_35a" n="516"/>But <choice><orig>3</orig><reg>y</reg></choice> iff he gr<damage
agent="rubbing">aunte</damage> me <choice><orig>þ</orig><reg>th</reg></choice> at kny<choice><orig>3</orig><reg>gh</reg></choice> t</l>
<l n="517"><lb facs="#MS175_line_127r_36a" xml:id="MS175_lb_127r_36a" n="517"/>His wyff
<choice><abbr><am>&</am></abbr><expan>and</expan></choice> chyldryn fayr <choice><abbr><am>&</am></abbr><expan>and</expan></choice>
bry<choice><orig>3</orig><reg>gh</reg></choice> t</l>
<l n="518"><lb facs="#MS175_line_127r_37a" xml:id="MS175_lb_127r_37a" n="518"/>He wolde <choice><abbr>w</abbr><expan>with</expan></choice> wrong
hem slon<choice><orig></orig><reg>.</reg></choice></l>
<l n="519"><lb facs="#MS175_line_127r_1b" xml:id="MS175_lb_127r_1b" n="519"/><choice><orig>þ</orig><reg>Th</reg></choice> e
kny<choice><orig>3</orig><reg>gh</reg></choice> t sayde <choice><orig>b</orig><reg></choice> "B</reg></choice>yss<damage agent="rubbing">chop
<choice><abbr>t<am>e</am>ne</abbr><expan>t<ex>ur</ex>ne</expan></choice> agayn</damage></l>
<l n="520"><lb facs="#MS175_line_127r_2b" xml:id="MS175_lb_127r_2b" n="520"/>Off <choice><orig>þ</orig><reg>th</reg></choice> y body we <damage
agent="rubbing">are ful fayn</damage></l>
<l n="521"><lb facs="#MS175_line_127r_3b" xml:id="MS175_lb_127r_3b" n="521"/><choice><orig>þ</orig><reg>Th</reg></choice> y
bro<choice><orig>þ</orig><reg>th</reg></choice> ir <choice><orig>3</orig><reg>y</reg></choice> it schole we <damage
agent="rubbing">borwe<choice><orig></orig><reg></reg></choice></damage></l>
<l n="522"><lb facs="#MS175_line_127r_4b" xml:id="MS175_lb_127r_4b" n="522"/><damage agent="water" group="30">And</damage> but he
<choice><abbr>gra<am>ü</am>te</abbr><expan>grau<ex>n</ex>te</expan></choice> us oure <damage agent="rubbing">bone</damage></l>
<l n="523"><lb facs="#MS175_line_127r_5b" xml:id="MS175_lb_127r_5b" n="523"/><damage agent="water" group="30">Hys</damage> <choice><abbr><damage
agent="water" group="30">p<am>e</am></abbr><expan>p<ex>re</ex>sou<ex>n</ex></expan></choice> schal be
<choice><abbr>brok<am>e</am></abbr><expan>broke<ex>n</ex></expan></choice> soone</l>
<l n="524"><lb facs="#MS175_line_127r_6b" xml:id="MS175_lb_127r_6b" n="524"/><choice><orig></orig><reg></reg></choice><damage agent="water" group="30">Hy</damage> m
self</orig><reg>Hymself</reg></choice> to mekyl sorwe<choice><orig></orig><reg></reg></choice></l>
<l n="525"><lb facs="#MS175_line_127r_7b" xml:id="MS175_lb_127r_7b" n="525"/>We schole dra<damage agent="water">w</damage> e
<choice><abbr>do<am>ü</am></abbr><expan>dou<ex>n</ex></expan></choice> bo<choice><orig>þ</orig><reg>th</reg></choice> e halle
<choice><abbr><am>&</am></abbr><expan>and</expan></choice> boures</l>
<l n="526"><lb facs="#MS175_line_127r_8b" xml:id="MS175_lb_127r_8b" n="526"/>Bo<choice><orig>þ</orig><reg>th</reg></choice> e hys castelles
<choice><abbr><am>&</am></abbr><expan>and</expan></choice> hys toures</l>
<l n="527"><lb facs="#MS175_line_127r_9b" xml:id="MS175_lb_127r_9b" n="527"/><choice><orig>þ</orig><reg>Th</reg></choice> ey schole lygge lowe
<choice><abbr><am>&</am></abbr><expan>and</expan></choice> holewe<choice><orig></orig><reg></reg></choice></l>
<l n="528"><lb facs="#MS175_line_127r_10b" xml:id="MS175_lb_127r_10b" n="528"/><choice><orig>þou<reg>3</reg></choice> Though</reg></choice> he be kyng
<choice><abbr><am>&</am></abbr><expan>and</expan></choice> wer <choice><orig>þ</orig><reg>th</reg></choice> e corown</l>
<l n="529"><lb facs="#MS175_line_127r_11b" xml:id="MS175_lb_127r_11b" n="529"/>We
<choice><abbr>schol<am>e</am></abbr><expan>schole<ex>n</ex></expan></choice> hym sette
<choice><abbr><am>i</am></abbr><expan>i<ex>n</ex></expan></choice> a deep
<choice><orig></orig><reg></reg></choice><abbr>d<am>ü</am>iou<am>ü</am></abbr><expan>du<ex>n</ex>iou<ex>n</ex></expan></choice></orig><reg>dunjoun</reg></choice></l>
<l n="530"><lb facs="#MS175_line_127r_12b" xml:id="MS175_lb_127r_12b" n="530"/>Oure <choice><orig>crystyndom</orig><reg>Crystyndom</reg></choice>
we wole folewe<choice><orig></orig><reg>.</reg></choice></l>
<l n="531"><lb facs="#MS175_line_127r_13b" xml:id="MS175_lb_127r_13b" n="531"/><damage agent="water"
group="32"><choice><abbr><choice><orig>þ</orig><reg>Th</reg></choice><am>ä</am>ne</abbr><expan>Tha<ex>n</ex>ne</expan></choice></damage> as
<choice><orig>þ</orig><reg>th</reg></choice> ey <choice><abbr>spok<am>e</am></abbr><expan>spoke<ex>n</ex></expan></choice> off
<choice><orig>þ</orig><reg>th</reg></choice><damage agent="ink">i</damage> s <choice><orig>þ</orig><reg>th</reg></choice> yng</l>
<l n="532"><lb facs="#MS175_line_127r_14b" xml:id="MS175_lb_127r_14b" n="532"/><damage agent="water"
group="32"><choice><abbr><am>þ</am></abbr><expan>Ther</expan></choice></damage>
<choice><abbr>com<am>e</am></abbr><expan>come<ex>n</ex></expan></choice> <num type="cardinal" value="2">twoo</num>
<choice><abbr>kny<am>t</am>f</abbr><expan>knyght<ex>es</ex></expan></choice> ffrom <choice><orig>þ</orig><reg>th</reg></choice> e kyng</l>
<l n="533"><lb facs="#MS175_line_127r_15b" xml:id="MS175_lb_127r_15b" n="533"/>And
<choice><abbr>sayd<am>e</am></abbr><expan>sayde<ex>n</ex></expan></choice> <choice><orig>b</orig><reg>: "B</reg></choice>ysschop abyde</l>
<l n="534"><lb facs="#MS175_line_127r_16b" xml:id="MS175_lb_127r_16b" n="534"/>And <choice><orig>haue</orig><reg>have</reg></choice>
<choice><orig>þ</orig><reg>th</reg></choice> yros <choice><abbr><am>&</am></abbr><expan>and</expan></choice>
<choice><orig>þ</orig><reg>th</reg></choice> y ryng</l>
<l n="535"><lb facs="#MS175_line_127r_17b" xml:id="MS175_lb_127r_17b" n="535"/>And welcome whyl
<choice><abbr>þ</abbr><expan>that</expan></choice> <choice><orig>þ</orig><reg>th</reg></choice> ou wylt lyng</l>
<l n="536"><lb facs="#MS175_line_127r_18b" xml:id="MS175_lb_127r_18b" n="536"/>It is nou<choice><orig>3</orig><reg>gh</reg></choice> t for to
hyde<choice><orig></orig><reg>.</reg></choice></l>
<l n="537"><lb facs="#MS175_line_127r_19b" xml:id="MS175_lb_127r_19b" n="537"/>Her he <choice><abbr>gra<am>ü</am>ty</abbr><damage
agent="ink">s</damage></abbr><expan>grau<ex>n</ex>ty<ex>s</ex></expan></choice> <choice><orig>þe</orig><reg>thee</reg></choice>
<choice><orig>þ</orig><reg>th</reg></choice> e kny<choice><orig>3</orig><reg>gh</reg></choice> t</l>
<l n="538"><lb facs="#MS175_line_127r_20b" xml:id="MS175_lb_127r_20b" n="538"/>Hys wyff
<choice><abbr><am>&</am></abbr><expan>and</expan></choice> chyldryn fayr <choice><abbr><am>&</am></abbr><expan>and</expan></choice>

bry<choice><orig>3</orig><reg>gh</reg></choice>t<choice><orig></orig><reg><ptr target="#MS175_note_65" type="noteAnchor"/></reg></choice></l>
<l n="539"><lb facs="#MS175_line_127r_21b" xml:id="MS175_lb_127r_21b" n="539"/><choice><orig>A gayn</orig><reg>Agayn</reg></choice> I rede
<choice><orig>þ</orig><reg>th</reg></choice>ou ryde<choice><orig></orig><reg></reg></choice></l>
<l n="540"><lb facs="#MS175_line_127r_22b" xml:id="MS175_lb_127r_22b" n="540"/>He prayes <choice><orig>þe</orig><reg>thee</reg></choice> <damage
agent="water" group="33"><choice><abbr>p<am></am></abbr><expand>p<ex>ur</ex></expand></choice> ch</damage>aryte</l>
<l n="541"><lb facs="#MS175_line_127r_23b" xml:id="MS175_lb_127r_23b" n="541"/><choice><orig>þ</orig><reg>Th</reg></choice>at he
my<choice><orig>3</orig><reg>gh</reg></choice>te <damage agent="water" group="33">aso</damage>ylyd be</l>
<l n="542"><lb facs="#MS175_line_127r_24b" xml:id="MS175_lb_127r_24b" n="542"/>And <placeName
ref="#england"><choice><orig>yngelond</orig><reg>Yngelond</reg></choice></placeName> long
<choice><abbr>&am;&am;</abbr><expand>and</expand></choice> wyde<choice><orig></orig><reg></reg></choice></l>
<l n="543"><lb facs="#MS175_line_127r_25b" xml:id="MS175_lb_127r_25b" n="543"/><choice><orig>Her off</orig><reg>Heroff</reg></choice>
<choice><orig>þ</orig><reg>th</reg></choice>e bysschop was ffyl ffayn</l>
<l n="544"><lb facs="#MS175_line_127r_26b" xml:id="MS175_lb_127r_26b" n="544"/>And
<choice><abbr>t<am></am>nys</abbr><expand>t<ex>ur</ex>nys</expand></choice> hys brydyl
<choice><abbr>&am;&am;</abbr><expand>and</expand></choice> <choice><abbr>w<am>ē</am>des</abbr><expand>we<ex>n</ex>des</expand></choice>
agayn</l>
<l n="545"><lb facs="#MS175_line_127r_27b" xml:id="MS175_lb_127r_27b"
n="545"/><choice><abbr>Baro<am>ū</am>s</abbr><expand>Barou<ex>n</ex>s</expand></choice>
<choice><abbr>g<am>ū</am>ne</abbr><expand>gu<ex>n</ex>ne</expand></choice> wi<choice><orig>þ</orig><reg>th</reg></choice> hym ryde</l>
<l n="546"><lb facs="#MS175_line_127r_28b" xml:id="MS175_lb_127r_28b" n="546"/><choice><orig>Un to</orig><reg>Unto</reg></choice>
<choice><orig>þ</orig><reg>th</reg></choice>e <placeName type="landmark" ref="brokencross"><choice><orig>brokene cros</orig><reg>Brokene
Cros</reg></choice></placeName> off ston<choice><orig></orig><reg><ptr target="#MS175_note_66" type="noteAnchor"/></reg></choice></l>
<l n="547"><lb facs="#MS175_line_127r_29b" xml:id="MS175_lb_127r_29b" n="547"/><choice><orig>þ</orig><reg>Th</reg></choice>e<damage agent="water"
group="34">dyr</damage> com <choice><orig>þ</orig><reg>th</reg></choice>e kyng ful soone <choice><orig>a non</orig><reg>anon</reg></choice></l>
<l n="548"><lb facs="#MS175_line_127r_30b" xml:id="MS175_lb_127r_30b" n="548"/>An<damage agent="water" group="34">d
<choice><orig>þ</orig><reg>th</reg></choice>er</damage>e he gan abyde<choice><orig></orig><reg></reg></choice></l>
<l n="549"><lb facs="#MS175_line_127r_31b" xml:id="MS175_lb_127r_31b" n="549"/><choice><orig>U</orig><reg>U</reg></choice><damage agent="water" group="34">p
on</damage></orig><reg>Upon</reg></choice> <damage agent="water" group="34">hys</damage> knees he knelyd <choice><orig>a
<choice><abbr>do<am>ū</am></abbr><expand>dou<ex>n</ex></expand></choice></orig><reg>adoun</reg></choice><choice><orig></orig><reg><ptr
target="#MS175_note_67" type="noteAnchor"/></reg></choice></l>
<l n="550"><lb facs="#MS175_line_127r_32b" xml:id="MS175_lb_127r_32b" n="550"/>And
<choice><abbr>p<am></am>yde</abbr><expand>p<ex>ra</ex>yde</expand></choice> <choice><orig>þ</orig><reg>th</reg></choice>e bysschop off
<choice><abbr>benysou<am>ū</am></abbr><expand>benysou<ex>n</ex></expand></choice></l>
<l n="551"><lb facs="#MS175_line_127r_33b" xml:id="MS175_lb_127r_33b" n="551"/>And he gaff hym <damage
agent="rubbing"><choice><orig>þ</orig><reg>th</reg></choice>at tyde<choice><orig></orig><reg></reg></choice></damage></l>
<l n="552"><lb facs="#MS175_line_127r_34b" xml:id="MS175_lb_127r_34b" n="552"/>Wi<choice><orig>þ</orig><reg>th</reg></choice> holy watyr
<choice><abbr>&am;&am;</abbr><expand>and</expand></choice> <choice><abbr>or</abbr><damage agent="ink">y</damage>s<damage
agent="rubbing">o<am>ū</am></damage></abbr><expand>orysou<ex>n</ex></expand></choice></l>
<l n="553"><lb facs="#MS175_line_127r_35b" xml:id="MS175_lb_127r_35b" n="553"/>He asoylyd <choice><orig>þ</orig><reg>th</reg></choice>e kyng
<choice><abbr>þ</abbr><expand>that</expand></choice> <damage agent="rubbing">weryd <choice><orig>þ</orig><reg>th</reg></choice>e
<choice><abbr>coro<am>ū</am></abbr><expand>corou<ex>n</ex></expand></choice></damage></l>
<l n="554"><lb facs="#MS175_line_127r_36b" xml:id="MS175_lb_127r_36b" n="554"/><damage agent="water">A</damage>nd <placeName
ref="#england"><choice><orig>yngelond</orig><reg>Yngelond</reg></choice></placeName> long <damage
agent="rubbing"><choice><abbr>&am;&am;</abbr><expand>and</expand></choice> wyde</damage><choice><orig></orig><reg></reg></choice></l>
<l n="555"><lb facs="#MS175_line_127r_37b" xml:id="MS175_lb_127r_37b" n="555"/><choice><orig>þ</orig><reg>Th</reg></choice>enne sayde
<choice><orig>þ</orig><reg>th</reg></choice>e kyng <damage agent="rubbing"><choice><orig>a non</orig><reg>anon</reg></choice>
ry<choice><orig>3</orig><reg>gh</reg></choice>t</damage><choice><orig></orig><reg></reg></choice></l>
<pb xml:id="MS175_fol_128v" corresp="#MS175_surf_128v" n="128v"/>
<l n="556"><lb facs="#MS175_line_128v_1a" xml:id="MS175_lb_128v_1a" n="556"/><choice><orig></orig><reg>"</reg></choice>Her I
<choice><abbr>gra<am>ū</am>te</abbr><expand>grau<ex>n</ex>te</expand></choice> <choice><orig>þe</orig><reg>thee</reg></choice>
<choice><orig>þ</orig><reg>th</reg></choice>at kny<choice><orig>3</orig><reg>gh</reg></choice>t</l>
<l n="557"><lb facs="#MS175_line_128v_2a" xml:id="MS175_lb_128v_2a" n="557"/>And hys sones ffree</l>
<l n="558"><lb facs="#MS175_line_128v_3a" xml:id="MS175_lb_128v_3a" n="558"/>And my sustyr hende
<choice><abbr>&am;&am;</abbr><expand>i<ex>n</ex></expand></choice> halle<choice><orig></orig><reg></reg></choice></l>
<l n="559"><lb facs="#MS175_line_128v_4a" xml:id="MS175_lb_128v_4a" n="559"/><choice><orig>þ</orig><reg>Th</reg></choice>ou hast
<choice><orig>sauyd</orig><reg>savyd</reg></choice> her <choice><orig>lyuys</orig><reg>lyvys</reg></choice> alle</l>
<l n="560"><lb facs="#MS175_line_128v_5a" xml:id="MS175_lb_128v_5a" n="560"/><choice><orig>I blessyd</orig><reg>Iblessyd</reg></choice> moot
<choice><orig>þ</orig><reg>th</reg></choice>ou bee<choice><orig></orig><reg></reg></choice></l>
<l n="561"><lb facs="#MS175_line_128v_6a" xml:id="MS175_lb_128v_6a" n="561"/><choice><orig>þ</orig><reg>Th</reg></choice>enne sayde
<choice><orig>þ</orig><reg>th</reg></choice>e bysschop <choice><orig>al so</orig><reg>also</reg></choice>
soone<choice><orig></orig><reg></reg></choice></l>
<l n="562"><lb facs="#MS175_line_128v_7a" xml:id="MS175_lb_128v_7a" n="562"/><choice><orig></orig><reg>"</reg></choice>And I schal
<choice><orig></orig><reg></reg></choice><abbr>geu<am>ē</am></abbr><expand>geue<ex>n</ex></expand></choice></orig><reg>geven</reg></choice> swylke a dome</l>
<l n="563"><lb facs="#MS175_line_128v_8a" xml:id="MS175_lb_128v_8a" n="563"/>Wi<choice><orig>þ</orig><reg>th</reg></choice> eyen
<choice><orig>þ</orig><reg>th</reg></choice>at <choice><orig>þ</orig><reg>th</reg></choice>ou schalt see<choice><orig></orig><reg>!"</reg></choice></l>
<l n="564"><lb facs="#MS175_line_128v_9a" xml:id="MS175_lb_128v_9a" n="564"/><choice><orig>3</orig><reg>Y</reg></choice>iff
<choice><orig>þ</orig><reg>th</reg></choice>ay be gylty off <choice><orig>þ</orig><reg>th</reg></choice>at dede</l>
<l n="565"><lb facs="#MS175_line_128v_10a" xml:id="MS175_lb_128v_10a" n="565"/>Sorrere <choice><orig>þ</orig><reg>th</reg></choice>e doome
<choice><orig>þ</orig><reg>th</reg></choice>ay may drede</l>

<l n="566"><lb facs="#MS175_line_128v_11a" xml:id="MS175_lb_128v_11a" n="566"/><choice><orig>Þ</orig><reg>Th</reg></choice>an schewe her schame to me<choice><orig></orig><reg>."</reg></choice></l>
<l n="567"><lb facs="#MS175_line_128v_12a" xml:id="MS175_lb_128v_12a" n="567"/><choice><abbr>Wh<am>ā</am>ne</abbr><expan>Wha<ex>n</ex>ne</expan></choice> <choice><orig>þ</orig><reg>th</reg></choice>c bysschop hadde sayd soo</l>
<l n="568"><lb facs="#MS175_line_128v_13a" xml:id="MS175_lb_128v_13a" n="568"/>A gret ffyr was maad ry<choice><orig>ȝ</orig><reg>gh</reg></choice>t<choice><orig>þ</orig><reg>th</reg></choice>oo</l>
<l n="569"><lb facs="#MS175_line_128v_14a" xml:id="MS175_lb_128v_14a" n="569"/>In<choice><abbr>roma<am>ū</am>ce</abbr><expan>romau<ex>n</ex>ce</expan></choice> as we rede</l>
<l n="570"><lb facs="#MS175_line_128v_15a" xml:id="MS175_lb_128v_15a" n="570"/>It was set <choice><orig>þ</orig><reg>th</reg></choice>at men my<choice><orig>ȝ</orig><reg>gh</reg></choice>te knowe</l>
<l n="571"><lb facs="#MS175_line_128v_16a" xml:id="MS175_lb_128v_16a" n="571"/><num type="cardinal" value="9">Nyne</num><choice><orig></orig><reg><ptr target="#MS175_note_69" type="noteAnchor"/></reg></choice> plow<choice><orig>ȝ</orig><reg>gh</reg></choice> leng<choice><orig>þ</orig><reg>th</reg></choice>e on rawe<choice><orig></orig><reg><ptr target="#MS175_note_68" type="noteAnchor"/></reg></choice></l>
<l n="572"><lb facs="#MS175_line_128v_17a" xml:id="MS175_lb_128v_17a" n="572"/>As red as ony glede<choice><orig></orig><reg>."</reg></choice></l>
<l n="573"><lb facs="#MS175_line_128v_18a" xml:id="MS175_lb_128v_18a" n="573"/><choice><orig>þ</orig><reg>Th</reg></choice>anne sayde <choice><orig>þ</orig><reg>th</reg></choice>e kyng<choice><orig></orig><reg>: "</reg></choice><choice><orig></orig><reg>What</reg></choice> may <choice><orig>þ</orig><reg>th</reg></choice>is <add place="margin below">mene</add><choice><orig></orig><reg>?"</reg></choice></l>
<l n="574"><lb facs="#MS175_line_128v_19a" xml:id="MS175_lb_128v_19a" n="574"/><choice><orig></orig><reg>."</reg></choice>Ser off gylt <choice><abbr>&camp;</abbr><expan>and</expan></choice> <choice><orig>þ</orig><reg>th</reg></choice>ay be clene</l>
<l n="575"><lb facs="#MS175_line_128v_20a" xml:id="MS175_lb_128v_20a" n="575"/><choice><orig>þ</orig><reg>Th</reg></choice>is doom hem <choice><orig>þ</orig><reg>th</reg></choice>ar nou<choice><orig>ȝ</orig><reg>gh</reg></choice>t drede<choice><orig></orig><reg>."</reg></choice></l>
<l n="576"><lb facs="#MS175_line_128v_21a" xml:id="MS175_lb_128v_21a" n="576"/><choice><abbr><choice><orig>þ</orig><reg>Th</reg></choice><am>ā</am>ne</abbr><expan>Tha<ex>n</ex>ne</expan></choice> sayde <choice><orig>þ</orig><reg>th</reg></choice>e good <damage agent="water" group="35">ky</damage>ng <persName ref="#athelston"><choice><orig>athelston</orig><reg>Athelston</reg></choice></persName><choice><orig></orig><reg><ptr target="#MS175_note_70" type="noteAnchor"/></reg></choice></l>
<l n="577"><lb facs="#MS175_line_128v_22a" xml:id="MS175_lb_128v_22a" n="577"/><choice><orig></orig><reg>."</reg></choice>An hard doome no<damage agent="water" group="35">w</damage> is <choice><orig>þ</orig><reg>th</reg></choice>is on</l>
<l n="578"><lb facs="#MS175_line_128v_23a" xml:id="MS175_lb_128v_23a" n="578"/>God <choice><abbr>gra<am>ū</am>te</abbr><expan>grau<ex>n</ex>te</expan></choice> us alle weel to spede<choice><orig></orig><reg>."</reg></choice></l>
<l n="579"><lb facs="#MS175_line_128v_24a" xml:id="MS175_lb_128v_24a" n="579"/><choice><orig>þ</orig><reg>Th</reg></choice>ey <choice><abbr>fett<am>ē</am></abbr><expan>fette<ex>n</ex></expan></choice> for<choice><orig>þ</orig><reg>th</reg></choice> ser <persName ref="#egeland"><choice><orig>egelan</orig><reg>Egelan</reg></choice></persName></l>
<l n="580"><lb facs="#MS175_line_128v_25a" xml:id="MS175_lb_128v_25a" n="580"/>A trewer eerl was <choice><abbr><am>þ</am></abbr><expan>ther</expan></choice> nan</l>
<l n="581"><lb facs="#MS175_line_128v_26a" xml:id="MS175_lb_128v_26a" n="581"/><choice><orig>Be fore</orig><reg>Before</reg></choice> <choice><orig>þ</orig><reg>th</reg></choice>e ffyr so bry<choice><orig>ȝ</orig><reg>gh</reg></choice>t<choice><orig></orig><reg>."</reg></choice></l>
<l n="582"><lb facs="#MS175_line_128v_27a" xml:id="MS175_lb_128v_27a" n="582"/>FFrom hym <choice><orig>þ</orig><reg>th</reg></choice>ey <choice><abbr>tok<am>ē</am></abbr><expan>toke<ex>n</ex></expan></choice> <choice><orig>þ</orig><reg>th</reg></choice>e rede <damage agent="water" group="36">sca</damage>rlet<choice><orig></orig><reg><ptr target="#MS175_note_71" type="noteAnchor"/></reg></choice></l>
<l n="583"><lb facs="#MS175_line_128v_28a" xml:id="MS175_lb_128v_28a" n="583"/>Bo<choice><orig>þ</orig><reg>th</reg></choice>e hosyn <choice><abbr>&camp;</abbr><expan>and</expan></choice> schoon <choice><abbr>þ</abbr><expan>that</expan></choice> <choice><abbr>wer<am>ē</am></abbr><expan>were<ex>n</ex></expan></choice> <damage agent="water" group="36"><choice><abbr>h<am>ȝ</am></abbr><expan>hy<ex>m</ex></expan></choice> met</l>
<l n="584"><lb facs="#MS175_line_128v_29a" xml:id="MS175_lb_128v_29a" n="584"/><choice><orig>þ</orig><reg>Th</reg></choice>at fel al ffor a kny<choice><orig>ȝ</orig><reg>gh</reg></choice>t<choice><orig></orig><reg>."</reg></choice></l>
<l n="585"><lb facs="#MS175_line_128v_30a" xml:id="MS175_lb_128v_30a" n="585"/><num type="cardinal" value="9">Nyne</num> sy<choice><orig>þ</orig><reg>th</reg></choice>e <choice><orig>þ</orig><reg>th</reg></choice>e bysschop <damage agent="water" group="36">halew</damage>id <choice><orig>þ</orig><reg>th</reg></choice>e way<choice><orig></orig><reg><ptr target="#MS175_note_72" type="noteAnchor"/></reg></choice></l>
<l n="586"><lb facs="#MS175_line_128v_31a" xml:id="MS175_lb_128v_31a" n="586"/><choice><abbr>þ</abbr><expan>That</expan></choice> his weddyd <choice><abbr>bro<am>þ</am></abbr><expan>bro<ex>ther</ex></expan></choice> schol<damage agent="water" group="36">de goo <choice><orig>þ</orig><reg>th</reg></choice>at day</damage></l>
<l n="587"><lb facs="#MS175_line_128v_32a" xml:id="MS175_lb_128v_32a" n="587"/>To praye <choice><orig>go</orig><reg>God</reg></choice> <damage agent="water">for</damage> <choice><orig>þ</orig><reg>th</reg></choice>e ry<damage agent="water" group="36"><choice><orig>ȝ</orig><reg>gh</reg></choice>t</damage><choice><orig></orig><reg>."</reg></choice></l>
<l n="588"><lb facs="#MS175_line_128v_33a" xml:id="MS175_lb_128v_33a" n="588"/>He was unbleschyd <damage agent="water" group="36">ffoot <choice><abbr>&camp;</abbr><expan>and</expan></choice> hand</damage></l>
<l n="589"><lb facs="#MS175_line_128v_34a" xml:id="MS175_lb_128v_34a" n="589"/><choice><abbr>þ</abbr><expan>That</expan></choice> saw<choice><orig>ȝ</orig><reg>gh</reg></choice> <choice><orig>þ</orig><reg>th</reg></choice>e lordes off <choice><orig>þ</orig><reg>th</reg></choice>e land</l>
<l n="590"><lb facs="#MS175_line_128v_35a" xml:id="MS175_lb_128v_35a" n="590"/>And <choice><orig>þ</orig><reg>th</reg></choice>ankyd <choice><orig>god</orig><reg>God</reg></choice> off hys my<damage agent="water" group="36"><choice><orig>ȝ</orig><reg>gh</reg></choice>t</damage><choice><orig></orig><reg>."</reg></choice></l>
<l n="591"><lb facs="#MS175_line_128v_1b" xml:id="MS175_lb_128v_1b" n="591"/><choice><orig>þ</orig><reg>Th</reg></choice>ey offeryd hym <choice><abbr>w</abbr><expan>with</expan></choice> mylde there</l>
<l n="592"><lb facs="#MS175_line_128v_2b" xml:id="MS175_lb_128v_2b" n="592"/><choice><orig>Un to</orig><reg>Unto</reg></choice> <persName

ref="#paul"><choice><orig>seynt powlys</orig><reg>Seynt Powlys</reg></choice></persName> hey<choice><orig>3</orig><reg>gh</reg></choice>e awtere</l>
<l n="593"><lb facs="#MS175_line_128v_3b" xml:id="MS175_lb_128v_3b" n="593"/><choice><orig>þ</orig><reg>Th</reg></choice>at mekyl was off
my<choice><orig>3</orig><reg>gh</reg></choice>t<choice><orig></orig><reg>.</reg></choice></l>
<l n="594"><lb facs="#MS175_line_128v_4b" xml:id="MS175_lb_128v_4b" n="594"/><choice><abbr>Do<am>û</am></abbr><expan>Dou<ex>n</ex></expan></choice> <choice><orig>up on</orig><reg>upon</reg></choice> hys knees he
felle</l>
<l n="595"><lb facs="#MS175_line_128v_5b" xml:id="MS175_lb_128v_5b" n="595"/>And <choice><orig>þ</orig><reg>th</reg></choice>ankyð
<choice><orig>god</orig><reg>God</reg></choice> <choice><abbr>þ</abbr><expan>that</expan></choice> harewede helle</l>
<l n="596"><lb facs="#MS175_line_128v_6b" xml:id="MS175_lb_128v_6b" n="596"/>And hys modyr so
bry<choice><orig>3</orig><reg>gh</reg></choice>t<choice><orig></orig><reg>.</reg></choice></l>
<l n="597"><lb facs="#MS175_line_128v_7b" xml:id="MS175_lb_128v_7b" n="597"/>And <choice><orig>3</orig><reg>y</reg></choice>it
<choice><orig>þ</orig><reg>th</reg></choice>e bysschop <choice><orig>þ</orig><reg>th</reg></choice>e gan
say<choice><orig></orig><reg>.</reg></choice></l>
<l n="598"><lb facs="#MS175_line_128v_8b" xml:id="MS175_lb_128v_8b" n="598"/><choice><orig></orig><reg>"</reg></choice>Now schal
<choice><orig>þ</orig><reg>th</reg></choice>e chyldryn gon <choice><orig>þ</orig><reg>th</reg></choice>e way<choice><orig></orig><reg><ptr
target="#MS175_note_73" type="noteAnchor"/></reg></choice></l>
<l n="599"><lb facs="#MS175_line_128v_9b" xml:id="MS175_lb_128v_9b" n="599"/><choice><orig>þ</orig><reg>Th</reg></choice>at
<choice><orig>þ</orig><reg>th</reg></choice>e fadyr <choice><orig>3</orig><reg>y</reg></choice>ede<choice><orig></orig><reg>."</reg></choice></l>
<l n="600"><lb facs="#MS175_line_128v_10b" xml:id="MS175_lb_128v_10b" n="600"/>FFrom
<choice><sic>hym</sic><corr>hem</corr></choice><choice><orig></orig><reg><ptr target="#MS175_note_74" type="noteAnchor"/></reg></choice>
<choice><orig>þ</orig><reg>th</reg></choice>ey tooke <choice><orig>þ</orig><reg>th</reg></choice>e rede scarlete</l>
<l n="601"><lb facs="#MS175_line_128v_11b" xml:id="MS175_lb_128v_11b" n="601"/><choice><orig>þ</orig><reg>Th</reg></choice>e
<choice><abbr>hos<am>ê</am></abbr><expan>hose<ex>n</ex></expan></choice> <choice><abbr>&am;</abbr><expan>and</expan></choice>
schoon <choice><abbr>þ</abbr><expan>that</expan></choice> <choice><abbr>wer<am>ê</am></abbr><expan>were<ex>n</ex></expan></choice> hem mete</l>
<l n="602"><lb facs="#MS175_line_128v_12b" xml:id="MS175_lb_128v_12b" n="602"/>And al her worldly wede<choice><orig></orig><reg>.</reg></choice></l>
<l n="603"><lb facs="#MS175_line_128v_13b" xml:id="MS175_lb_128v_13b" n="603"/><choice><orig>þ</orig><reg>Th</reg></choice>e ffyr was
bo<choice><orig>þ</orig><reg>th</reg></choice>e hydous <damage agent="rubbing"><choice><abbr>&am;</abbr><expan>and</expan></choice>
red</damage></l>
<l n="604"><lb facs="#MS175_line_128v_14b" xml:id="MS175_lb_128v_14b" n="604"/><choice><orig>þ</orig><reg>Th</reg></choice>e chyldryn swownyd as
<choice><orig>þ</orig><reg>th</reg></choice>e wer d<supplied reason="deleted">ed</supplied></l>
<l n="605"><lb facs="#MS175_line_128v_15b" xml:id="MS175_lb_128v_15b" n="605"/><choice><orig>þ</orig><reg>Th</reg></choice>e bysschop tyl
he<damage agent="ink">m</damage> <choice><orig>3</orig><reg>y</reg></choice>ede</l>
<l n="606"><lb facs="#MS175_line_128v_16b" xml:id="MS175_lb_128v_16b" n="606"/>Wi<choice><orig>þ</orig><reg>th</reg></choice>e careful herte on hem
gan look</l>
<l n="607"><lb facs="#MS175_line_128v_17b" xml:id="MS175_lb_128v_17b" n="607"/>Be hys hand he hem up
took<choice><orig></orig><reg>.</reg></choice></l>
<l n="608"><lb facs="#MS175_line_128v_18b" xml:id="MS175_lb_128v_18b" n="608"/><choice><orig></orig><reg>"</reg></choice>Chyldryn
<choice><orig>haue</orig><reg>have</reg></choice> <choice><orig>3</orig><reg>y</reg></choice>e no drede<choice><orig></orig><reg>."</reg></choice></l>
<l n="609"><lb facs="#MS175_line_128v_19b" xml:id="MS175_lb_128v_19b" n="609"/><choice><abbr><choice><orig>þ</orig><reg>Th</reg></choice><am>â</am>ne</abbr><expan>Tha<ex>n</ex>ne</expan></choice>
<choice><orig>þ</orig><reg>th</reg></choice>e chyldryn stood <choice><abbr>&am;</abbr><expan>and</expan></choice>
low<choice><orig>3</orig><reg>gh</reg></choice><choice><orig></orig><reg>.</reg></choice></l>
<l n="610"><lb facs="#MS175_line_128v_20b" xml:id="MS175_lb_128v_20b" n="610"/><choice><orig></orig><reg>"</reg></choice><damage
agent="ink">S</damage>ere <choice><orig>þ</orig><reg>th</reg></choice>e fyr is cold <choice><orig>I
now3</orig><reg>inough</reg></choice><choice><orig></orig><reg>."</reg></choice></l>
<l n="611"><lb facs="#MS175_line_128v_21b" xml:id="MS175_lb_128v_21b" n="611"/><choice><orig>þ</orig><reg>Thorwghout</reg></choice>
<choice><sic>he</sic><corr>they</corr></choice> wente <choice><orig>a
pase</orig><reg>apase</reg></choice><choice><orig></orig><reg>.</reg></choice><choice><orig></orig><reg><ptr target="#MS175_note_75" type="noteAnchor"/></reg></choice></l>
<l n="612"><lb facs="#MS175_line_128v_22b" xml:id="MS175_lb_128v_22b" n="612"/><choice><orig>þ</orig><reg>Th</reg></choice>ey
<choice><abbr>wer<am>ê</am></abbr><expan>were<ex>n</ex></expan></choice> unbleschyd foot
<choice><abbr>&am;</abbr><expan>and</expan></choice> hand</l>
<l n="613"><lb facs="#MS175_line_128v_23b" xml:id="MS175_lb_128v_23b" n="613"/><choice><orig>þ</orig><reg>Th</reg></choice>at
saw<choice><orig>3</orig><reg>gh</reg></choice> <choice><orig>þ</orig><reg>th</reg></choice>e lordys off <choice><orig>þ</orig><reg>th</reg></choice>e
land</l>
<l n="614"><lb facs="#MS175_line_128v_24b" xml:id="MS175_lb_128v_24b" n="614"/>And <choice><orig>þ</orig><reg>th</reg></choice>ankyð
<choice><orig>god</orig><reg>God</reg></choice> off his grace<choice><orig></orig><reg>.</reg></choice></l>
<l n="615"><lb facs="#MS175_line_128v_25b" xml:id="MS175_lb_128v_25b" n="615"/><choice><orig>þ</orig><reg>Th</reg></choice>ey offeryd <subst><add
place="above"><choice><abbr>h<am>ê</am></abbr><expan>he<ex>m</ex></expan></choice></add><del
rend="strikethrough"><choice><abbr>þ</abbr><am>â</am>ne</abbr><expan>tha<ex>n</ex>ne</expan></choice></subst>
<choice><abbr>w</abbr><expan>with</expan></choice> mylde there</l>
<l n="616"><lb facs="#MS175_line_128v_26b" xml:id="MS175_lb_128v_26b" n="616"/>To <persName ref="#paul"><choice><orig>seynt poulys</orig><reg>Seynt
Poulys</reg></choice></persName> <choice><orig>þ</orig><reg>th</reg></choice>at hy<choice><orig>3</orig><reg>gh</reg></choice>e awtere</l>
<l n="617"><lb facs="#MS175_line_128v_27b" xml:id="MS175_lb_128v_27b" n="617"/><choice><orig>þ</orig><reg>Th</reg></choice>is
myracle<choice><orig></orig><reg><ptr target="#MS175_note_76" type="noteAnchor"/></reg></choice> schewyd was
<choice><orig>þ</orig><reg>th</reg></choice>ere<choice><orig></orig><reg>.</reg></choice></l>
<l n="618"><lb facs="#MS175_line_128v_28b" xml:id="MS175_lb_128v_28b" n="618"/>And <choice><orig>3</orig><reg>y</reg></choice>it
<choice><orig>þ</orig><reg>th</reg></choice><damage agent="water">e</damage> bysschop efft gan say<choice><orig></orig><reg>.</reg></choice></l>
<l n="619"><lb facs="#MS175_line_128v_29b" xml:id="MS175_lb_128v_29b" n="619"/><choice><orig></orig><reg>"</reg></choice>Now schal

<choice><orig>þ</orig><reg>th</reg></choice>e <choice><abbr>co<am>ū</am>tasse</abbr><expan>cou<ex>n</ex>tasse</expan></choice> goo
<choice><orig>þ</orig><reg>th</reg></choice>e way</l>
<l n="620"><lb facs="#MS175_line_128v_30b" xml:id="MS175_lb_128v_30b" n="620"/><choice><orig>þ</orig><reg>Th</reg></choice>er
<choice><orig>þ</orig><reg>th</reg></choice>at <choice><orig>þ</orig><reg>th</reg></choice>e chyldryn
were<choice><orig></orig><reg>."</reg></choice></l>
<l n="621"><lb facs="#MS175_line_128v_31b" xml:id="MS175_lb_128v_31b" n="621"/><choice><orig>þ</orig><reg>Th</reg></choice>ey
<choice><abbr>fett<am>ē</am></abbr><expan>fette<ex>n</ex></expan></choice> for<choice><orig>þ</orig><reg>th</reg></choice>
<choice><orig>þ</orig><reg>th</reg></choice>e lady mylde</l>
<l n="622"><lb facs="#MS175_line_128v_32b" xml:id="MS175_lb_128v_32b" n="622"/>Sche was ful gret <choice><orig>I go<damage
agent="water">n</damage></orig><reg>igoun</reg></choice> <choice><abbr>w</abbr><expan>with</expan></choice> c<damage
agent="water">h</damage>ylde</l>
<l n="623"><lb facs="#MS175_line_128v_33b" xml:id="MS175_lb_128v_33b" n="623"/>In
<choice><abbr>roma<am>ū</am>ce</abbr><expan>romau<ex>n</ex>ce</expan></choice> as we red<damage agent="water">e</damage></l>
<l n="624"><lb facs="#MS175_line_128v_34b" xml:id="MS175_lb_128v_34b" n="624"/><choice><orig>Be fore</orig><reg>Before</reg></choice>
<choice><orig>þ</orig><reg>th</reg></choice>e fyr when <choice><abbr>þ</abbr><expan>that</expan></choice> sche come</l>
<l n="625"><lb facs="#MS175_line_128v_35b" xml:id="MS175_lb_128v_35b" n="625"/>To <persName><choice><orig>ihu cryst</orig><reg>Jesu
Cryst</reg></choice></persName> he prayde a bone</l>
<l n="626"><lb facs="#MS175_line_128v_36b" xml:id="MS175_lb_128v_36b" n="626"/><choice><orig>þ</orig><reg>Th</reg></choice>at leet his
<choice><abbr>wo<am>ū</am>dys</abbr><expan>wou<ex>n</ex>dys</expan></choice> blede<choice><orig></orig><reg>.</reg></choice></l>
<l n="627"><lb facs="#MS175_line_128v_37b" xml:id="MS175_lb_128v_37b" n="627"/><choice><orig></orig><reg>."</reg></choice>Now
<choice><orig>god</orig><reg>God</reg></choice> lat
<choice><orig><abbr>neu<am>ā</am>e</abbr></orig><reg><expan>nev<ex>er</ex></expan></reg></choice> <choice><orig>þ</orig><reg>th</reg></choice>e
kynghys ffoo</l>
<pb xml:id="MS175_fol_129r" corresp="#MS175_surf_129r" n="129r"/>
<l n="628"><lb facs="#MS175_line_129r_1a" xml:id="MS175_lb_129r_1a" n="628"/>Quyck out off <choice><orig>þ</orig><reg>th</reg></choice>e ffyr
goo<choice><orig></orig><reg>."</reg></choice></l>
<l n="629"><lb facs="#MS175_line_129r_2a" xml:id="MS175_lb_129r_2a" n="629"/><choice><orig><abbr>þ</abbr><am></am></abbr><expan>Ther</expan></choice> off</orig><reg>Theroff</reg></choice> hadde sche no
drede<choice><orig></orig><reg>."</reg></choice></l>
<l n="630"><lb facs="#MS175_line_129r_3a" xml:id="MS175_lb_129r_3a" n="630"/>Whenne sche hadde maad her
<choice><abbr>p<am></am>yer</abbr><expan>p<ex>ra</ex>yer</expan></choice></l>
<l n="631"><lb facs="#MS175_line_129r_4a" xml:id="MS175_lb_129r_4a" n="631"/>Sche was brou<choice><orig>3</orig><reg>gh</reg></choice>t
<choice><orig>be fore</orig><reg>before</reg></choice> <choice><orig>þ</orig><reg>th</reg></choice>e ffeer</l>
<l n="632"><lb facs="#MS175_line_129r_5a" xml:id="MS175_lb_129r_5a" n="632"/><choice><orig>þ</orig><reg>Th</reg></choice>at brennyd
bo<choice><orig>þ</orig><reg>th</reg></choice>e fayr <choice><abbr>&am</abbr><am></am></abbr><expan>and</expan></choice>
ly<choice><orig>3</orig><reg>gh</reg></choice>t<choice><orig></orig><reg>."</reg></choice></l>
<l n="633"><lb facs="#MS175_line_129r_6a" xml:id="MS175_lb_129r_6a" n="633"/>Sche wente ffro <choice><orig>þ</orig><reg>th</reg></choice>e
leng<choice><orig>þ</orig><reg>th</reg></choice>e <choice><orig><abbr>ā</abbr><am></am></abbr><expan>i<ex>n</ex></expan></choice>
to</orig><reg>into</reg></choice> <choice><orig>þ</orig><reg>th</reg></choice>e <num type="ordinal"
value="3"><choice><orig>þ</orig><reg>th</reg></choice>rydde</num></l>
<l n="634"><lb facs="#MS175_line_129r_7a" xml:id="MS175_lb_129r_7a" n="634"/>Stylle sche stood <choice><orig>þ</orig><reg>th</reg></choice>e ffyr
<choice><orig>a mydde</orig><reg>amydde</reg></choice></l>
<l n="635"><lb facs="#MS175_line_129r_8a" xml:id="MS175_lb_129r_8a" n="635"/>And callyd it merye
<choice><abbr>&am</abbr><am></am></abbr><expan>and</expan></choice>
bry<choice><orig>3</orig><reg>gh</reg></choice>t<choice><orig></orig><reg>."</reg></choice></l>
<l n="636"><lb facs="#MS175_line_129r_9a" xml:id="MS175_lb_129r_9a" n="636"/>Harde schourys <choice><orig>þ</orig><reg>th</reg></choice>enne took
her stronge</l>
<l n="637"><lb facs="#MS175_line_129r_10a" xml:id="MS175_lb_129r_10a" n="637"/>Bo<choice><orig>þ</orig><reg>th</reg></choice>e
<choice><abbr>&am</abbr><am></am></abbr><expan>i<ex>n</ex></expan></choice> bak <choice><abbr>&am</abbr><am></am></abbr><expan>and</expan></choice> eke
<choice><abbr>&am</abbr><am></am></abbr><expan>i<ex>n</ex></expan></choice> wombe</l>
<l n="638"><lb facs="#MS175_line_129r_11a" xml:id="MS175_lb_129r_11a" n="638"/>And
<choice><abbr>siþ<am>ē</am></abbr><expan>sithe<ex>n</ex></expan></choice> it ffeel at
sy<choice><orig>3</orig><reg>gh</reg></choice>t<choice><orig></orig><reg>."</reg></choice><choice><orig></orig><reg><ptr target="#MS175_note_77"
type="noteAnchor"/></reg></choice></l>
<l n="639"><lb facs="#MS175_line_129r_12a" xml:id="MS175_lb_129r_12a" n="639"/>Whenne <choice><orig>þ</orig><reg>th</reg></choice>at her paynys
slakyd was</l>
<l n="640"><lb facs="#MS175_line_129r_13a" xml:id="MS175_lb_129r_13a" n="640"/>And sche hadde passyd
<choice><abbr>þ</abbr><expan>that</expan></choice> hydous pas</l>
<l n="641"><lb facs="#MS175_line_129r_14a" xml:id="MS175_lb_129r_14a" n="641"/>Her<damage agent="water">e</damage> nose barst on
bloode<choice><orig></orig><reg>."</reg></choice></l>
<l n="642"><lb facs="#MS175_line_129r_15a" xml:id="MS175_lb_129r_15a" n="642"/>Sche was unbl<damage agent="ink">e</damage>m<damage
agent="ink">e</damage>schyd ffoot <choice><abbr>&am</abbr><am></am></abbr><expan>and</expan></choice> hand<choice><orig></orig><reg><ptr
target="#MS175_note_78" type="noteAnchor"/></reg></choice></l>
<l n="643"><lb facs="#MS175_line_129r_16a" xml:id="MS175_lb_129r_16a" n="643"/><choice><orig>þ</orig><reg>Th</reg></choice>at
saw<choice><orig>3</orig><reg>gh</reg></choice> <choice><orig>þ</orig><reg>th</reg></choice>e lordys off <choice><orig>þ</orig><reg>th</reg></choice>e
land</l>
<l n="644"><lb facs="#MS175_line_129r_17a" xml:id="MS175_lb_129r_17a" n="644"/>And <choice><orig>þ</orig><reg>th</reg></choice>ankyd
<choice><orig>god</orig><reg>God</reg></choice> on rode<choice><orig></orig><reg>."</reg></choice></l>
<l n="645"><lb facs="#MS175_line_129r_18a" xml:id="MS175_lb_129r_18a" n="645"/><choice><orig>þ</orig><reg>Th</reg></choice>ey comaundyd men her

away to drawe<choice><orig></orig><reg><ptr target="#MS175_note_79" type="noteAnchor"/></reg></choice></l>
<l n="646"><lb fācs="#MS175_line_129r_19a" xml:id="MS175_lb_129r_19a" n="646"/>As it was <choice><orig>þ</orig><reg>th</reg></choice>e landys
lawe<choice><orig></orig><reg><ptr target="#MS175_note_80" type="noteAnchor"/></reg></choice></l>
<l n="647"><lb fācs="#MS175_line_129r_20a" xml:id="MS175_lb_129r_20a" n="647"/>And ladyys
<choice><abbr>þ<am>ā</am>ne</abbr><expan>tha<ex>n</ex>ne</expan></choice> tyl her <damage
agent="water"><choice><orig>ʒ</orig><reg>y</reg></choice>ode</damage><choice><orig></orig><reg>.</reg></choice></l>
<l n="648"><lb fācs="#MS175_line_129r_21a" xml:id="MS175_lb_129r_21a" n="648"/>Sche <damage agent="water" group="37">kne</damage>lyd
<choice><abbr>do<am>ū</am></abbr><expan>dou<ex>n</ex></expan></choice> upon <choice><orig>þ</orig><reg>th</reg></choice>e
<choice><abbr>gro<am>ū</am>d</abbr><expan>grou<ex>n</ex>d</expan></choice></l>
<l n="649"><lb fācs="#MS175_line_129r_22a" xml:id="MS175_lb_129r_22a" n="649"/>And <choice><orig>þ</orig><reg>th</reg></choice>er <damage
agent="water" group="37">was bo</damage>rn <persName ref="#edmund"><choice><orig>seynt
<choice><abbr>edemo<am>ū</am>d</abbr><expan>edemou<ex>n</ex>d</expan></choice></orig><reg>Seynt
Edemound</reg></choice></persName><choice><orig></orig><reg>:</reg></choice></l>
<l n="650"><lb fācs="#MS175_line_129r_23a" xml:id="MS175_lb_129r_23a" n="650"/><choice><orig>I b<damage
agent="water">les</damage>syd</orig><reg>Iblessyd</reg></choice> be <damage agent="water" group="37"><choice><orig>þ</orig><reg>th</reg></choice>at
ffoode</damage><choice><orig></orig><reg>!</reg></choice></l>
<l n="651"><lb fācs="#MS175_line_129r_24a" xml:id="MS175_lb_129r_24a" n="651"/>And whanne <choice><orig>þ</orig><reg>th</reg></choice>is <damage
agent="water" group="37">chyl</damage> <choice><orig>I born</orig><reg>iborn</reg></choice> was</l>
<l n="652"><lb fācs="#MS175_line_129r_25a" xml:id="MS175_lb_129r_25a" n="652"/>It was brou<choice><orig>ʒ</orig><reg>gh</reg></choice>t
<choice><orig><choice><abbr><am>ī</am></abbr><expan>i<ex>n</ex></expan></choice> to</orig><reg>into</reg></choice>
<choice><orig>þ</orig><reg>th</reg></choice>e plas</l>
<l n="653"><lb fācs="#MS175_line_129r_26a" xml:id="MS175_lb_129r_26a" n="653"/>It was bo<choice><orig>þ</orig><reg>th</reg></choice>e hool
<choice><abbr><am>&</am></abbr><expan>and</expan></choice> <choice><abbr>so<am>ū</am>d</abbr><expan>sou<ex>n</ex>d</expan></choice></l>
<l n="654"><lb fācs="#MS175_line_129r_27a" xml:id="MS175_lb_129r_27a" n="654"/>Bo<choice><orig>þ</orig><reg>th</reg></choice>e
<choice><orig>þ</orig><reg>th</reg></choice>e kyng <choice><abbr><am>&</am></abbr><expan>and</expan></choice> bysschop ffree</l>
<l n="655"><lb fācs="#MS175_line_129r_28a" xml:id="MS175_lb_129r_28a" n="655"/><choice><orig>þ</orig><reg>Th</reg></choice>ey crystnyd
<choice><orig>þ</orig><reg>th</reg></choice>e chyl<choice><abbr>þ</abbr><expan>that</expan></choice> <damage
agent="water"><choice><abbr>m<am>ē</am></abbr><expan>me<ex>n</ex></expan></choice></damage> my<choice><orig>ʒ</orig><reg>gh</reg></choice>t
see</l>
<l n="656"><lb fācs="#MS175_line_129r_29a" xml:id="MS175_lb_129r_29a" n="656"/>And callyd it <persName
ref="#edmund"><choice><orig><choice><abbr>edemo<am>ū</am>d</abbr><expan>edemou<ex>n</ex>d</expan></choice></orig><reg>Edemound</reg></choice>
</persName><choice><orig></orig><reg>:</reg></choice><choice><orig></orig><reg><ptr target="#MS175_note_81" type="noteAnchor"/></reg></choice></l>
<l n="657"><lb fācs="#MS175_line_129r_30a" xml:id="MS175_lb_129r_30a" n="657"/><choice><orig></orig><reg>."</reg></choice>Half my
land<choice><orig></orig><reg>"</reg></choice> he sayde <choice><orig></orig><reg>"</reg></choice>I <choice><orig>þ</orig><reg>thee</reg></choice>
<choice><orig>geue</orig><reg>geve</reg></choice></l>
<l n="658"><lb fācs="#MS175_line_129r_31a" xml:id="MS175_lb_129r_31a" n="658"/>Also longe as I may
<choice><orig>leue</orig><reg>leve</reg></choice></l>
<l n="659"><lb fācs="#MS175_line_129r_32a" xml:id="MS175_lb_129r_32a" n="659"/>Wi<choice><orig>þ</orig><reg>th</reg></choice> <measure
type="currency">markys</measure> <choice><abbr><am>&</am></abbr><expan>and</expan></choice>
<choice><abbr>w</abbr><expan>with</expan></choice> <measure type="currency">pounde</measure></l>
<l n="660"><lb fācs="#MS175_line_129r_33a" xml:id="MS175_lb_129r_33a" n="660"/>And al aff<damage agent="water">ty</damage>r my dede</l>
<l n="661"><lb fācs="#MS175_line_129r_34a" xml:id="MS175_lb_129r_34a" n="661"/><placeName ref="#england">Yngelond</placeName> to wysse
<choice><abbr><am>&</am></abbr><expan>and</expan></choice> rede<choice><orig></orig><reg>."</reg></choice></l>
<l n="662"><lb fācs="#MS175_line_129r_35a" xml:id="MS175_lb_129r_35a" n="662"/>Now <choice><orig>I blessyd</orig><reg>iblessyd</reg></choice> be
<choice><orig>þ</orig><reg>th</reg></choice>at stounde<choice><orig></orig><reg>!</reg></choice></l>
<l n="663"><lb fācs="#MS175_line_129r_36a" xml:id="MS175_lb_129r_36a"
n="663"/><choice><abbr>þ<am>ē</am>ne</abbr><expan>The<ex>n</ex>ne</expan></choice> sayde <choice><orig>þ</orig><reg>th</reg></choice>e bysschop to
<choice><orig>þ</orig><reg>th</reg></choice>e kyng<choice><orig></orig><reg>:</reg></choice></l>
<l n="664"><lb fācs="#MS175_line_129r_37a" xml:id="MS175_lb_129r_37a" n="664"/><choice><orig></orig><reg>."</reg></choice>Ser who made
<choice><orig>þ</orig><reg>th</reg></choice>is grete lesyng</l>
<l n="665"><lb fācs="#MS175_line_129r_1b" xml:id="MS175_lb_129r_1b" n="665"/>And who <damage
agent="water">w</damage>rou<choice><orig>ʒ</orig><reg>gh</reg></choice>te al <choice><orig>þ</orig><reg>th</reg></choice>is
bale<choice><orig></orig><reg>?"</reg></choice></l>
<l n="666"><lb fācs="#MS175_line_129r_2b" xml:id="MS175_lb_129r_2b" n="666"/><choice><orig>þ</orig><reg>Th</reg></choice>a<damage
agent="water">nne</damage> sayde <choice><orig>þ</orig><reg>th</reg></choice>e kyng <choice><orig></orig><reg>:
</reg></choice><choice><orig>so</orig><reg>So</reg></choice> moot I <damage agent="rubbing">thee</damage></l>
<l n="667"><lb fācs="#MS175_line_129r_3b" xml:id="MS175_lb_129r_3b" n="667"/><choice><orig>þ</orig><reg>Th</reg></choice>at schalt
<choice><orig>þ</orig><reg>th</reg></choice>ou
<choice><orig><choice><abbr>neu<am>ʒ</am></abbr><expan>neu<ex>er</ex></expan></choice></orig><reg>nevere</reg></choice> wete for me</l>
<l n="668"><lb fācs="#MS175_line_129r_4b" xml:id="MS175_lb_129r_4b" n="668"/>In burgh
<choice><abbr>ney<am>þ</am></abbr><expan>ney<ex>ther</ex></expan></choice> <choice><abbr><am>ī</am></abbr><expan>i<ex>n</ex></expan></choice>
sale</l>
<l n="669"><lb fācs="#MS175_line_129r_5b" xml:id="MS175_lb_129r_5b" n="669"/>FFor I <choice><orig>haue</orig><reg>have</reg></choice> sworn be
<persName ref="#anne"><choice><orig>seynt anne</orig><reg>Seynt Anne</reg></choice></persName><choice><orig></orig><reg><ptr
target="#MS175_note_82" type="noteAnchor"/></reg></choice></l>
<l n="670"><lb fācs="#MS175_line_129r_6b" xml:id="MS175_lb_129r_6b" n="670"/><choice><orig>þ</orig><reg>Th</reg></choice>at I schal
<choice><orig><choice><abbr>neu<am>ʒ</am></abbr><expan>neu<ex>er</ex></expan></choice></orig><reg>nevere</reg></choice> <choice><orig>þ</orig><reg>
wreye</orig><reg>bewreye</reg></choice> <choice><abbr>þ</abbr><expan>that</expan></choice> manne</l>
<l n="671"><lb fācs="#MS175_line_129r_7b" xml:id="MS175_lb_129r_7b" n="671"/><choice><orig>þ</orig><reg>Th</reg></choice>at me gan telle

<l n="723"><lb fācs="#MS175_line_130v_23a" xml:id="MS175_lb_130v_23a"
 n="723"/><choice><abbr>Þ<am>ā</am>ne</abbr><expan>Tha<ex>n</ex>ne</expan></choice> <choice><orig>þ</orig><reg>th</reg></choice>at ceerl made hym
 glade</l>
 <l n="724"><lb fācs="#MS175_line_130v_24a" xml:id="MS175_lb_130v_24a" n="724"/>And <choice><orig>þ</orig><reg>th</reg></choice>ankyð
 <choice><orig>god</orig><reg>th</reg></choice> <choice><abbr>þ</abbr><expan>that</expan></choice> lesyng was
 made<choice><orig></orig><reg>:</reg></choice></l>
 <l n="725"><lb fācs="#MS175_line_130v_25a" xml:id="MS175_lb_130v_25a" n="725"/><choice><orig></orig><reg>"</reg></choice>It
 ha<choice><orig>þ</orig><reg>th</reg></choice> gete me <choice><orig>þ</orig><reg>th</reg></choice>is
 eerldome<choice><orig></orig><reg>."</reg></choice></l>
 <l n="726"><lb fācs="#MS175_line_130v_26a" xml:id="MS175_lb_130v_26a" n="726"/>He sayde<choice><orig></orig><reg>:
 "</reg></choice><choice><orig>ffelawe</orig><reg>Felawe</reg></choice> ry<choice><orig>3</orig><reg>gh</reg></choice>t weel
 <choice><orig>þ</orig><reg>th</reg></choice>ou bee<choice><orig></orig><reg>!</reg></choice></l>
 <l n="727"><lb fācs="#MS175_line_130v_27a" xml:id="MS175_lb_130v_27a" n="727"/><choice><orig>Hauē</orig><reg>Have</reg></choice> her
 <choice><abbr>besa<am>ū</am>tys</abbr><expan>besau<ex>n</ex>tys</expan></choice> good plente</l>
 <l n="728"><lb fācs="#MS175_line_130v_28a" xml:id="MS175_lb_130v_28a" n="728"/>FFor <choice><orig>þ</orig><reg>th</reg></choice>yn hedyr
 come<choice><orig></orig><reg>."</reg></choice></l>
 <l n="729"><lb fācs="#MS175_line_130v_29a" xml:id="MS175_lb_130v_29a"
 n="729"/><choice><abbr>Þ<am>ā</am>ne</abbr><expan>Tha<ex>n</ex>ne</expan></choice> <choice><orig>þ</orig><reg>th</reg></choice>e
 <choice><abbr>messang<am>ʹ</am></abbr><expan>messang<ex>er</ex></expan></choice> made his mon<choice><orig></orig><reg>:</reg></choice></l>
 <l n="730"><lb fācs="#MS175_line_130v_30a" xml:id="MS175_lb_130v_30a" n="730"/><choice><orig></orig><reg>"</reg></choice>Ser off
 <choice><orig>3</orig><reg>y</reg></choice>oure goode hors lende me on</l>
 <l n="731"><lb fācs="#MS175_line_130v_31a" xml:id="MS175_lb_130v_31a" n="731"/>Now graunte me my bone</l>
 <l n="732"><lb fācs="#MS175_line_130v_32a" xml:id="MS175_lb_130v_32a" n="732"/>FFor <choice><orig>3</orig><reg>y</reg></choice>ystryday deyde my
 nobyl stede</l>
 <l n="733"><lb fācs="#MS175_line_130v_33a" xml:id="MS175_lb_130v_33a" n="733"/>On <choice><orig>3</orig><reg>y</reg></choice>our
 arende<choice><orig></orig><reg>ptr target="#MS175_note_89" type="noteAnchor"/></reg></choice> as I <choice><orig>3</orig><reg>y</reg></choice>ede</l>
 <l n="734"><lb fācs="#MS175_line_130v_34a" xml:id="MS175_lb_130v_34a" n="734"/>Be <choice><orig>þ</orig><reg>th</reg></choice>e way as I
 come<choice><orig></orig><reg>.</reg></choice></l>
 <l n="735"><lb fācs="#MS175_line_130v_35a" xml:id="MS175_lb_130v_35a" n="735"/>Myn hors be fatte
 <choice><abbr><am>&</am></abbr><expan>and</expan></choice> corn <damage agent="ink" group="39">f</damage>d</l>
 <l n="736"><lb fācs="#MS175_line_130v_36a" xml:id="MS175_lb_130v_36a" n="736"/>And off <choice><orig>þ</orig><reg>th</reg></choice>y lyff I am
 adre<damage agent="ink" group="39">d</damage><choice><orig></orig><reg>.</reg></choice></l>
 <l n="737"><lb fācs="#MS175_line_130v_37a" xml:id="MS175_lb_130v_37a" n="737"/><choice><orig>Þ</orig><reg>Th</reg></choice>at ceerl sayde to hym
 <choice><orig>þ</orig><reg>th</reg></choice>an</l>
 <l n="738"><lb fācs="#MS175_line_130v_1b" xml:id="MS175_lb_130v_1b"
 n="738"/><choice><orig></orig><reg>"</reg></choice><choice><abbr>Þ<am>ā</am>ne</abbr><expan>Tha<ex>n</ex>ne</expan></choice>
 <choice><orig>3</orig><reg>y</reg></choice>iff myn hors scholde <choice><orig>þe</orig><reg>thee</reg></choice> sloo</l>
 <l n="739"><lb fācs="#MS175_line_130v_2b" xml:id="MS175_lb_130v_2b" n="739"/>My lord <choice><orig>þ</orig><reg>th</reg></choice>e kyng wolde be ful
 woo</l>
 <l n="740"><lb fācs="#MS175_line_130v_3b" xml:id="MS175_lb_130v_3b" n="740"/>To lese swylk a man<choice><orig></orig><reg>.</reg></choice></l>
 <l n="741"><lb fācs="#MS175_line_130v_4b" xml:id="MS175_lb_130v_4b" n="741"/><choice><orig>Þ</orig><reg>Th</reg></choice>e
 <choice><abbr>messang<am>ʹ</am></abbr><expan>messang<ex>er</ex></expan></choice> <choice><orig>3</orig><reg>y</reg></choice>it he
 brou<choice><orig>3</orig><reg>gh</reg></choice>te a stede</l>
 <l n="742"><lb fācs="#MS175_line_130v_5b" xml:id="MS175_lb_130v_5b" n="742"/>On off <choice><orig>þ</orig><reg>th</reg></choice>e beste at ylke a
 nede</l>
 <l n="743"><lb fācs="#MS175_line_130v_6b" xml:id="MS175_lb_130v_6b" n="743"/><choice><orig>Þ</orig><reg>Th</reg></choice>at <damage
 agent="rubbing"><choice><orig></orig><reg>eu<am>ʹ</am>e</abbr><expan>eu<ex>er</ex></expan></choice><orig><reg>ever</reg></choice> on
 <choice><abbr>gro<am>ū</am>de</abbr><expan>grou<ex>n</ex>de</expan></choice> dede</damage> gange</l>
 <l n="744"><lb fācs="#MS175_line_130v_7b" xml:id="MS175_lb_130v_7b" n="744"/>Sadelyd
 <choice><abbr><am>&</am></abbr><expan>and</expan></choice> brydelyd at the beste<choice><orig></orig><reg>.</reg></choice></l>
 <l n="745"><lb fācs="#MS175_line_130v_8b" xml:id="MS175_lb_130v_8b" n="745"/><choice><orig>Þ</orig><reg>Th</reg></choice>e
 <choice><abbr>messang<am>ʹ</am></abbr><expan>messang<ex>er</ex></expan></choice> was ful preste</l>
 <l n="746"><lb fācs="#MS175_line_130v_9b" xml:id="MS175_lb_130v_9b" n="746"/>Wy<choice><orig>3</orig><reg>gh</reg></choice>tly on hym he
 sprange<choice><orig></orig><reg>.</reg></choice></l>
 <l n="747"><lb fācs="#MS175_line_130v_10b" xml:id="MS175_lb_130v_10b"
 n="747"/><choice><orig></orig><reg>"</reg></choice>Ser<choice><orig></orig><reg>"</reg></choice> he sayde
 <choice><orig></orig><reg>"</reg></choice><choice><orig>hauē</orig><reg>have</reg></choice> good day</l>
 <l n="748"><lb fācs="#MS175_line_130v_11b" xml:id="MS175_lb_130v_11b" n="748"/><choice><orig>Þ</orig><reg>Th</reg></choice>ou schalt come when
 <choice><orig>þ</orig><reg>th</reg></choice>ou may</l>
 <l n="749"><lb fācs="#MS175_line_130v_12b" xml:id="MS175_lb_130v_12b" n="749"/>I schal make <choice><orig>þ</orig><reg>th</reg></choice>e kyng at
 hande<choice><orig></orig><reg>.</reg></choice></l>
 <l n="750"><lb fācs="#MS175_line_130v_13b" xml:id="MS175_lb_130v_13b" n="750"/><choice><abbr>Ŵ</abbr><expan>With</expan></choice> sporys faste he
 strook <choice><orig>þ</orig><reg>th</reg></choice>e stede</l>
 <l n="751"><lb fācs="#MS175_line_130v_14b" xml:id="MS175_lb_130v_14b" n="751"/>To <placeName type="town" ref="#gravesend"><choice><orig>grauys
 ende</orig><reg>Gravysende</reg></choice></placeName><choice><orig></orig><reg>ptr target="#MS175_note_90" type="noteAnchor"/></reg></choice> he
 come good spede</l>
 <l n="752"><lb fācs="#MS175_line_130v_15b" xml:id="MS175_lb_130v_15b" n="752"/>Is <measure type="length" unit="mile"><num type="cardinal"
 value="40">ffourty</num> myle</measure> to ffande<choice><orig></orig><reg>.</reg></choice></l>
 <l n="753"><lb fācs="#MS175_line_130v_16b" xml:id="MS175_lb_130v_16b" n="753"/><choice><orig>Þ</orig><reg>Th</reg></choice>er

<choice><orig>þ</orig><reg>th</reg></choice>e <choice><abbr>messang<am>ʰ</am></abbr><expan>messang<ex>er</ex></expan></choice>
<choice><orig>þ</orig><reg>th</reg></choice>e <choice><abbr>trayto<am>ʰ</am></abbr><expan>trayto<ex>ur</ex></expan></choice> <choice><orig>a
bood</orig><reg>abood</reg></choice></l>
<l n="754"><lb facs="#MS175_line_130v_17b" xml:id="MS175_lb_130v_17b" n="754"/>And se<choice><orig>þ</orig><reg>th</reg></choice>y
bo<choice><orig>þ</orig><reg>th</reg></choice>e <choice><abbr>insame<am>ʰ</am></abbr><expan>i<ex>n</ex></expan></choice>
same</orig><reg>insame</reg></choice> <choice><orig>þ</orig><reg>th</reg></choice>ey rod</l>
<l n="755"><lb facs="#MS175_line_130v_18b" xml:id="MS175_lb_130v_18b" n="755"/>To <placeName ref="#westminster"><district
type="ward"><choice><orig>westemynstyr</orig><reg>Westemynstyr</reg></choice></district></placeName>
wone<choice><orig></orig><reg></reg></choice></l>
<l n="756"><lb facs="#MS175_line_130v_19b" xml:id="MS175_lb_130v_19b" n="756"/>In <choice><orig>þ</orig><reg>th</reg></choice>e palays
<choice><orig>þ</orig><reg>th</reg></choice>er <choice><orig>þ</orig><reg>th</reg></choice>ay ly<choice><orig>3</orig><reg>gh</reg></choice>t</l>
<l n="757"><lb facs="#MS175_line_130v_20b" xml:id="MS175_lb_130v_20b" n="757"/><choice><orig>In to</orig><reg>Intro</reg></choice>
<choice><orig>þ</orig><reg>th</reg></choice>e halle <choice><orig>þ</orig><reg>th</reg></choice>ey come ful
ry<choice><orig>3</orig><reg>gh</reg></choice>t</l>
<l n="758"><lb facs="#MS175_line_130v_21b" xml:id="MS175_lb_130v_21b" n="758"/>And mette wi<choice><orig>þ</orig><reg>th</reg></choice> <persName
ref="#athelston"><choice><orig>athelstone</orig><reg>Athelstone</reg></choice></persName><choice><orig></orig><reg></reg></choice></l>
<l n="759"><lb facs="#MS175_line_130v_22b" xml:id="MS175_lb_130v_22b" n="759"/>He wolde <choice><orig>haue</orig><reg>have</reg></choice> kyssyd
his lord swe<add place="margin below">te</add><choice><orig></orig><reg></reg></choice></l>
<l n="760"><lb facs="#MS175_line_130v_23b" xml:id="MS175_lb_130v_23b" n="760"/>He sayde
<choice><orig></orig><reg></reg></choice><choice><abbr>t<am>ʰ</am></abbr><expan>T<ex>ra</ex></expan></choice> nought
<choice><orig>3</orig><reg>y</reg></choice>it<choice><orig></orig><reg>!</reg></choice> lete<choice><orig></orig><reg>!</reg></choice></l>
<l n="761"><lb facs="#MS175_line_130v_24b" xml:id="MS175_lb_130v_24b" n="761"/>Be <choice><orig>god</orig><reg>God</reg></choice>
<choice><abbr>&camp;</abbr><expan>and</expan></choice> be <persName ref="#john"><choice><orig>seynt Ihon</orig><reg>Seynt
John</reg></choice></persName><choice><orig></orig><reg></reg></choice><ptr target="#MS175_note_91" type="noteAnchor"/></reg></choice></l>
<l n="762"><lb facs="#MS175_line_130v_25b" xml:id="MS175_lb_130v_25b" n="762"/>FFor <choice><orig>þ</orig><reg>th</reg></choice>y falsnesse
<choice><abbr>&camp;</abbr><expan>and</expan></choice> <choice><orig>þ</orig><reg>th</reg></choice>y lesyng</l>
<l n="763"><lb facs="#MS175_line_130v_26b" xml:id="MS175_lb_130v_26b" n="763"/>I slow<choice><orig>3</orig><reg>gh</reg></choice> myn heyr scholde
<choice><orig>haue</orig><reg>have</reg></choice> <choice><abbr>b<am>ē</am></abbr><expan>be<ex>n</ex></expan></choice>
<choice><abbr>k<am>ȝ</am></abbr><expan>ky<ex>n</ex></expan></choice></l>
<l n="764"><lb facs="#MS175_line_130v_27b" xml:id="MS175_lb_130v_27b" n="764"/>When my lyf hadde ben
gon<choice><orig></orig><reg></reg></choice></l>
<l n="765"><lb facs="#MS175_line_130v_28b" xml:id="MS175_lb_130v_28b" n="765"/><choice><orig>þ</orig><reg>Th</reg></choice>er he denyd faste
<choice><orig>þ</orig><reg>th</reg></choice>e kyng</l>
<l n="766"><lb facs="#MS175_line_130v_29b" xml:id="MS175_lb_130v_29b" n="766"/><choice><orig>þ</orig><reg>Th</reg></choice>at he made
<choice><orig><choice><abbr>neu<am>ʰ</am></abbr><expan>neu<ex>er</ex></expan></choice></orig><reg>never</reg></choice>
<choice><orig>þ</orig><reg>th</reg></choice>at lesyng</l>
<l n="767"><lb facs="#MS175_line_130v_30b" xml:id="MS175_lb_130v_30b" n="767"/><choice><orig><damage agent="water" group="40">A
mo</damage>ng</orig><reg>Among</reg></choice> hys peres alle<choice><orig></orig><reg></reg></choice></l>
<l n="768"><lb facs="#MS175_line_130v_31b" xml:id="MS175_lb_130v_31b" n="768"/><damage agent="water"
group="40"><choice><orig>þ</orig><reg>Th</reg></choice>e b</damage>ysschop has <add place="above"><damage agent="water">hym</damage></add> be
<choice><orig>þ</orig><reg>th</reg></choice>e hand tan</l>
<l n="769"><lb facs="#MS175_line_130v_32b" xml:id="MS175_lb_130v_32b" n="769"/><damage agent="water"
group="40">FF</damage>or<choice><orig>þ</orig><reg>th</reg></choice>
<choice><orig><choice><abbr>&i</abbr><expan>i<ex>n</ex></expan></choice> same</orig><reg>insame</reg></choice>
<choice><orig>þ</orig><reg>th</reg></choice>ey are gan</l>
<l n="770"><lb facs="#MS175_line_130v_33b" xml:id="MS175_lb_130v_33b" n="770"/><choice><orig>In to</orig><reg>Intro</reg></choice>
<choice><orig>þ</orig><reg>th</reg></choice>e wyde halle<choice><orig></orig><reg></reg></choice></l>
<l n="771"><lb facs="#MS175_line_130v_34b" xml:id="MS175_lb_130v_34b" n="771"/>My<choice><orig>3</orig><reg>gh</reg></choice>te he
<choice><orig><choice><abbr>neu<am>ʰ</am></abbr><expan>neu<ex>er</ex></expan></choice></orig><reg>never</reg></choice>
<choice><abbr>w</abbr><expan>with</expan></choice> crafft ne gynne</l>
<l n="772"><lb facs="#MS175_line_130v_35b" xml:id="MS175_lb_130v_35b" n="772"/>Gare hym
<choice><orig><choice><abbr>schryu<am>ē</am></abbr><expan>schryue<ex>n</ex></expan></choice></orig><reg>schryven</reg></choice> off hys synne</l>
<l n="773"><lb facs="#MS175_line_130v_36b" xml:id="MS175_lb_130v_36b" n="773"/>FFor nou<choice><orig>3</orig><reg>gh</reg></choice>t
<choice><orig>þ</orig><reg>th</reg></choice>at my<choice><orig>3</orig><reg>gh</reg></choice>te <choice><orig>be
falle</orig><reg>befalle</reg></choice><choice><orig></orig><reg></reg></choice></l>
<l n="774"><lb facs="#MS175_line_130v_37b" xml:id="MS175_lb_130v_37b" n="774"/><choice><orig>þ</orig><reg>Th</reg></choice>enne sayde
<choice><orig>þ</orig><reg>th</reg></choice>e goode <choice><abbr>k<am>ȝ</am></abbr><expan>ky<ex>n</ex></expan></choice> <persName
ref="#athelston"><choice><orig>athelston</orig><reg>Athelston</reg></choice></persName><choice><orig></orig><reg></reg></choice></l>
<pb xml:id="MS175_fol_131r" corresp="#MS175_surf_131r" n="131r"/>
<l n="775"><lb facs="#MS175_line_131r_1a" xml:id="MS175_lb_131r_1a" n="775"/><choice><orig><reg></reg></choice><damage
agent="rubbing">La</damage>t hym to <choice><orig>þ</orig><reg>th</reg></choice>e ffyr gon</l>
<l n="776"><lb facs="#MS175_line_131r_2a" xml:id="MS175_lb_131r_2a" n="776"/><damage agent="rubbing">T</damage>o
<choice><orig><choice><abbr>p<am>ʰ</am></abbr><expan>p<ex>re</ex></expan></choice></orig><reg>preve</reg></choice>
<choice><orig>þ</orig><reg>th</reg></choice>e trewe<choice><orig>þ</orig><reg>th</reg></choice>e
<choice><abbr>&i</abbr><expan>i<ex>n</ex></expan></choice> dede<choice><orig></orig><reg></reg></choice><ptr target="#MS175_note_92"
type="noteAnchor"/></reg></choice></l>
<l n="777"><lb facs="#MS175_line_131r_3a" xml:id="MS175_lb_131r_3a" n="777"/>Whenne <choice><orig>þ</orig><reg>th</reg></choice>e kyng hadde sayd
soo</l>
<l n="778"><lb facs="#MS175_line_131r_4a" xml:id="MS175_lb_131r_4a" n="778"/>A gret ffyr was maad <choice><orig>þ</orig><reg>th</reg></choice>oo</l>

agent="ink">e</damage>lmes</orig><reg>Elmes</reg></choice></placeName> I <choice><orig>3</orig><reg>y</reg></choice>ow
hete<choice><orig></orig><reg><ptr target="#MS175_note_94" type="noteAnchor"/></reg></choice></l>
<l n="806"><lb facs="#MS175_line_131r_32a" xml:id="MS175_lb_131r_32a" n="806"/>And hongyd hym fl h<damage
agent="water">y<choice><orig>3</orig><reg>gh</reg></choice>e</damage><choice><orig></orig><reg></reg></choice></l>
<l n="807"><lb facs="#MS175_line_131r_33a" xml:id="MS175_lb_131r_33a" n="807"/>Was <choice><abbr><am>þ</am></abbr><expa>ther</expa></choice>
<choice><orig></orig><reg></reg></choice></choice><abbr><am>e</am></abbr><expa>neu<ex>er</ex></expa></choice></orig><reg>nevere</reg></choice> man so hardy</l>
<l n="808"><lb facs="#MS175_line_131r_34a" xml:id="MS175_lb_131r_34a" n="808"/><choice><abbr>þ</abbr></choice> That</expa></choice> durste ffelle hys
ffalse body<choice><orig></orig><reg></reg></choice></l>
<l n="809"><lb facs="#MS175_line_131r_35a" xml:id="MS175_lb_131r_35a" n="809"/><choice><orig>þ</orig><reg>Th</reg></choice>is hadde he ffor hys
lye<choice><orig></orig><reg></reg></choice></l>
<l n="810"><lb facs="#MS175_line_131r_36a" xml:id="MS175_lb_131r_36a" n="810"/>Now
<choice><orig></orig><reg></reg></choice><abbr>ih<am>ū</am></abbr><expa>ihu<ex>n</ex></expa></choice></orig><reg>Jesu</reg></choice>
<choice><orig>þ</orig><reg>th</reg></choice>at is <choice><orig>heuene</orig><reg>hevene</reg></choice> kyng</l>
<l n="811"><lb facs="#MS175_line_131r_37a" xml:id="MS175_lb_131r_37a" n="811"/><choice><orig>Leue</orig><reg>Leve</reg></choice>
<choice><orig></orig><reg></reg></choice><abbr><am>e</am></abbr><expa>neu<ex>er</ex></expa></choice></orig><reg>nevere</reg></choice>
<choice><abbr>trayto<am>e</am></abbr><expa>trayto<ex>ur</ex></expa></choice> <choice><orig>haue</orig><reg>have</reg></choice>
<choice><abbr>bet<am>e</am></abbr><expa>betere</expa></choice> endyng</l>
<l n="812"><lb facs="#MS175_line_131r_38a" xml:id="MS175_lb_131r_38a" n="812"/>But <damage agent="ink"><unclear>s</unclear></damage>wych dome ffor
to dye<choice><orig></orig><reg></reg></choice></l>
</body>
<back>
<note n="1" xml:id="MS175_note_1">The initial prayer motifeme is typically found in most Middle English romances, and Trounce (1951) links this beginning
sequence to a ME Breton lay, Sir Gowther (eds Laskaya and Salisbury, 1995) where the resemblance is striking, suggesting the formulaic nature of the romances:
"God, that art of myghtis most,
Fader and Sone and Holy Gost"
</note>
<note n="2" xml:id="MS175_note_2">This line appears to be inconsistent on the metrical level. Zupitza (1883) first tried to compensate this by adding "we" ("that
we may hevene wyne") which also fixes what would otherwise be a headless clause. Trounce also follows this emendation. The version in MS175 is instead retained
here.</note>
<note n="3" xml:id="MS175_note_3">The exhortation is a fundamental motifeme in ME romances, whereby the audience is invited to listen carefully as the main
theme of the narration is introduced ("falsnesse", in our case).</note>
<note n="4" xml:id="MS175_note_4">The choice of words to introduce the oath of brotherhood is not casual; in fact, the term "weddyd" reminds of marriage, and
this bond among men was thought to be nobler than marriage itself. In lines 306-307, the queen expresses her concerns that the bishop will first honour the king
before her: "He wole doo more for hym I wene / thanne for me though I be qwene."</note>
<note n="5" xml:id="MS175_note_5">Even though wayside crosses were a common sight in the Middle Ages, here the symbol assumes an even greater
significance as it lies within the religious context of the romance.</note>
<note n="6" xml:id="MS175_note_6">"weel and fayr": this formula may indicate that the king passed away peacefully, but in the context of Athelston it can also
suggest that there was no murder or treachery involved in the king's death, which was usually common in the Middle Ages.</note>
<note n="7" xml:id="MS175_note_7">"Stane" can refer to modern day village Stone, either the one near Dartford or the one near Faversham, both located on the
path from London to Canterbury, like most of the places mentioned in Athelston.</note>
<note n="8" xml:id="MS175_note_8">"that noble clerk on book cowde rede": Alyrke is described as a literate man, meaning that he could read Latin. This justifies
his nomination as archbishop, since in the Middle Ages only clergymen had this level of literacy.</note>
<note n="9" xml:id="MS175_note_9">Athelston is described as a good and powerful king; this initial perception will change throughout the narration as he
exploits his position of power to foredoom Egeland, only to be retained at the end when he guarantees a fair trial, as a "good King" would do (line 575).</note>
<note n="10" xml:id="MS175_note_10">"to boure and to halle": the bower was a private inner chamber, meaning, as French and Hale suggest, that Athelston had
a very close relationship with Egeland and Edith, both "in private and in public". Significantly, this is cited as the reason for Wymound's envy, the main agent for
the development of the treacherous conspiracy.</note>
<note n="11" xml:id="MS175_note_11">"To don hem brenne and sloo": Trounce (1951) notes that this is a "conventional punishment, especially against women,
in the French "chansons de geste", and, since it differs from the drawing and hanging with which offenders are later threatened, it may point to confusion of an old
tale with a newer one" (pp. 98-100).</note>
<note n="12" xml:id="MS175_note_12">"thorwgh wurd": the importance of orality and spoken language as an instrumental elements for the plot development is
introduced here, where Wymound enacts his machinations through the (false) confession of Egeland's treachery. It is worth noting that dialogues function as the
means to progress the story throughout the entire narration.</note>
<note n="13" xml:id="MS175_note_13">Trounce (1951) notes that this line is interchangeable with line 50, even though a variation occurs. "goddys werk" can be
interpreted as a reference to the Benedictine rule.</note>
<note n="14" xml:id="MS175_note_14">"worl" is unanimously interpreted as meaning "world".</note>
<note n="15" xml:id="MS175_note_15">"ffor in thy land ser is a false traytoure": as Trounce (1951) notes, the expression "ser" recurs many times in both Athelston
and Bevis of Hampton, and in this instance its omission would improve the line meter. Here the original is kept instead.</note>
<note n="16" xml:id="MS175_note_16">"deposen": the original manuscript form is kept, even though the emendation for this word has been debated. While
Trounce (1951) and French and Hale (1930) also retain the original meaning "to depose", Zupitza (1883) and Taylor (1934) believe a scribal error has occurred and
emend the term to "poyson", possibly since it better fits with the adverb "slyly", which follows. This is proven later in the narration, since Athelston states that he
would renounce to any food or drink to avoid being killed, and in line 166 the intention to poison him is in fact introduced.</note>
<note n="17" xml:id="MS175_note_17">The author here refers to the Five Holy Wounds, associated with Christ's crucifixion, linking the oath practice found in
the romance to religion.</note>
<note n="18" xml:id="MS175_note_18">"so moot thou the": this line is frequently repeated as an opening formula in spoken language throughout the text. It is a
sort of invocation for strength and can be translated as "may you thrive".</note>
<note n="19" xml:id="MS175_note_19">"masse book and belle": bibles and bells are objects typically used in religious services but used also in the context of oath
practices. Here this religious oath is employed as a device to underline Wymound's "falsnesse" and hypocrisy as he instead behaves against the knightly code of
conduct.</note>

<note n="20" xml:id="MS175_note_20">Athelston raises his hand, a typical gesture related to the ritual of oath-swearing</note>

<note n="21" xml:id="MS175_note_21">"Athelstane": he is not the protagonist of our tale but a messenger, a likely "alter-ego of the arrogant King Athelston, who once was a messenger" as Dickerson (1962) argues. He embraces the positive features that the king seems to have lost.</note>

<note n="22" xml:id="MS175_note_22">"falsnesse" appears to be truly the main agent in the narration, as Athelston calls to court Egeland and his family by tricking them. It is interesting to note how the king here does not hesitate to betray his brother Egeland, while previously, in line 152, he swears to never betray Wymound, who has the same status. </note>

<note n="23" xml:id="MS175_note_23">Trounce (1951) argues that the inclusion of English place names, as in Westminster, is a device employed by the poet to adapt a work of French origin to his own environment. This edition argues against his position, analysing the Englishness of "Athelston" as original, both in the text and in its sources.</note>

<note n="24" xml:id="MS175_note_24">This verse is added on the page at the margin of the preceding line. It can be interpreted as a scribal error in copying or as a later addition in the document, even though the latter hypothesis is unlikely since without this verse the rhyming scheme of the text would be lost.</note>

<note n="25" xml:id="MS175_note_25">Athelston, who was described as a good king, now begins to act as a "wood ferde", a madman. His behaviour would become more and more dangerous throughout the narration.</note>

<note n="26" xml:id="MS175_note_26">This line is quite mysterious; the reference to the garlands of cherries may symbolise the queen's innocence; the fact that she throws them off may act as a premonition for the violence that king Athelston will perpetrate on her. </note>

<note n="27" xml:id="MS175_note_27">The term "playne" is written twice in the parchment, indicating a possible scribal error which leads us to assume that the document is not the original but a copy. Another interpretation is that this repetition is used as a device to try to fix a lacuna which appears again at line 448 with the same phrase, which seems to disrupt the rhyming scheme. Since the romance survives in a single witness, it is difficult to assess the issue, although it would probably still be related to the non-originality of the manuscript.</note>

<note n="28" xml:id="MS175_note_28">"Abyyd": this early ME form of "abye" (to pay for) can lead to confusion with the verb "abyde" (to abide), as Zuptiza (1883) analysed.</note>

<note n="29" xml:id="MS175_note_29">This cruel event is considered as a climax in the narration. Its sources and interpretation have been much discussed in chapter 3.</note>

<note n="30" xml:id="MS175_note_30">The victim's innocence is again associated with floral imagery, as opposed to the king erratic behaviour, similarly to line 256.</note>

<note n="31" xml:id="MS175_note_31">The "white and red" are not referenced to describe the unborn baby, but instead represent the colours of aristocratic breeding. French and Hale (1930) show the same use of the colours "brown and black", which are associated to common people, in "Havelok" (line 1009). </note>

<note n="32" xml:id="MS175_note_32">"bare": this word is crucial in locating the manuscript linguistic area of provenance. Trounce (1951) notes that it is frequently found in West Midlands poems.</note>

<note n="33" xml:id="MS175_note_33">The messenger is still Athelston, the homonymous to the king. We can deduce it by the fact that in line 321 he states that he has already ridden thirty miles, the distance travelled to Stane to go fetch earl Egeland.</note>

<note n="34" xml:id="MS175_note_34">"whan": the term was deleted by the scribal hand, as it most likely represents a copying error, further suggesting that our witness is not the original manuscript.</note>

<note n="35" xml:id="MS175_note_35">The reference to Spain is analysed by Trounce as evidence for the existence of a French original, since in the "chansons" which involve the figure of Charlemagne his wife is a Spanish queen. However, among the models considered for the representation of the queen in "Athelston" is Eleanor of Castille, wife of Edward I, who was obviously known in England. This second hypothesis is favoured as it supports the analysis included in this edition for the marked Englishness in the romance, which distances from Trounce's position. </note>

<note n="36" xml:id="MS175_note_36">"besautys": Herzman (1999) notes that a "bezant (byzantium nummus) was a gold coin of the Byzantine Empire in widespread circulation in medieval Europe through the fifteenth century."</note>

<note n="37" xml:id="MS175_note_37">"moregeve": a wedding gift given to a wife by her husband on the morning after the wedding. The messenger refers to it as he refuses any reward for his work, and we understand that the money would have come from the queen's wedding gift.</note>

<note n="38" xml:id="MS175_note_38">The twenty-five miles, added to the thirty cited in line 321, may represent the distance from London to Canterbury, as Trounce (1951) theorises. </note>

<note n="39" xml:id="MS175_note_39">"passyd prime": it is a time reference indicating early morning, around 6 a.m. The origin of the term "prime" is attributable to the division of the day following the monastic prayer: matins, prime, terce, sext, nones, vespers, and compline.</note>

<note n="40" xml:id="MS175_note_40">Charing Cross is a present-day roundabout located in central London, near Trafalgar square. Its name originates from one of twelve memorial crosses that Edward I erected in 1291 in memory of his wife Eleanor of Castile. Nowadays, the name most notably refers to a nearby tube station.</note>

<note n="41" xml:id="MS175_note_41">Fleet Street is a major street in London, located at the boundary with Westminster, named after the River Fleet. Since the Middle Ages, it was a place of major business activity, and in modern times it became the centre of journalism in London. </note>

<note n="42" xml:id="MS175_note_42">London Bridge has been built, taken down and rebuilt multiple times throughout its history. The London Bridge the poet refers to is probably the medieval one, built in the 13th century after the Henry II-Thomas Becket controversy with a chapel in the centre as a memorial to Becket. This follows the evidence for the Becket controversy as an historical source for "Athelston". </note>

<note n="43" xml:id="MS175_note_43">"stone": name of an English castle.

"steppyng bourne": Middle English name for an English town, likely present-day Sittingbourne, indicating the marked Englishness that occurs throughout Athelston.

</note>

<note n="44" xml:id="MS175_note_44">Trounce (1951) omits "nought" to maintain a consistent meter. The witness version is instead retained here, thus not altering the parchment writing. </note>

<note n="45" xml:id="MS175_note_45">These place names refer to the path from London to Canterbury. Ospringe was a pilgrim resting place in the route leading to the town, and the ancient forest of Blean was located above Canterbury.</note>

<note n="46" xml:id="MS175_note_46">The deletion of the term "was" can be attributed to a scribal error. Since the subsequent line begins with the same word sequencing ("He was"), the scribe supposedly started copying the following line by mistake, later realising his error and deleting the word. This represents one of the strongest elements of evidence for the non-originality of our document.</note>

<note n="47" xml:id="MS175_note_47">A palfrey was a riding horse, very common in the Middle Ages. As Herzman (1999) points out, it was a "small saddle-horse [...], usually for women or ecclesiastics, and never for war. It would be humiliating for a knight to ride to combat or tournament or even to his execution on a palfrey."</note>

<note n="48" xml:id="MS175_note_48">Typical example of formula, like many that we find in Athelston, and in other Middle English romances.</note>

<note n="49" xml:id="MS175_note_49">A hundred pounds was an enormous sum of money in the Middle Ages. Here the poet probably refers to it to emphasise

the messenger's despair. </note>

<note n="50" xml:id="MS175_note_50">"oure ghostly fadyr under God". In Early South-English Legendary (EETS o.s. 87 [London: Trübner, 1887], 136), Becket similarly states: "Also dignete of the preost, herre than the kyngus is, and is gostliche fader ich am.", as Trounce (1951) notes. </note>

<note n="51" xml:id="MS175_note_51">Trounce (1951) believes the repetition of "and" to be a scribal error and opts for an emendation without including it, to be more consistent with the meter. Herzman's emendation (1999) is preferred, retaining the word since a scribal error is unlikely to have taken place here. The term "warysoun" (reward) is also interesting since Alryke implies that the messenger will enjoy his reward for his entire life ("an hundryd yere"), which means that it was probably not an amount of money but most likely a property or land. </note>

<note n="52" xml:id="MS175_note_52">"so light": we learn from line 411 that the meeting between Athelston and Alryke happens in the morning (the king is waking up), therefore this reference may have been used to represent the bright illumination of Westminster in the morning light. </note>

<note n="53" xml:id="MS175_note_53">This is an example of formula where a character swears to God, related to ancient oath practices. The interpretation has been object of debate over who is swearing to God, either the king or the archbishop. Zupitza (1883) first proposed that "he" refers to the king, as we see happen in the previous sentences. Trounce's (1951) and Sands' (1986) later emendations, however, associate the reference to the archbishop, as it would be more appropriate for a man of Church who also shows the sense of worry and urgency that pervades Alryke. </note>

<note n="54" xml:id="MS175_note_54">Typical formula and metaphor to represent Christ. </note>

<note n="55" xml:id="MS175_note_55">The last word starts with a "p" and the scribe has added a horizontal mark half way down the descender. The mark stands for "er" or "ar", making the whole word "parlement". This abbreviation is found to be very commonly used in Middle English documents. See also note for line 266. </note>

<note n="56" xml:id="MS175_note_56">The word order seems suspicious as the manuscript form shows the preposition not immediately before the nouns it refers to (by sun and moon) but before the preceding subject, leading to a strange looking sentence ("by oath sun and moon"). This is most likely a mistake in copying, given that the subsequent verse has a similar structure with the preposition "be" (by) also recurring. On an interpretative level, it is also worth noting that references to oaths related to the sun and the moon show that the practice was not just linked to Christianity, but also to previous pagan influences. </note>

<note n="57" xml:id="MS175_note_57">This formula is repeated many times to describe Archbishop Alryke. </note>

<note n="58" xml:id="MS175_note_58">In this passage (lines 468 – 476) the infamous clash between secular and religious power happens in the narration. The symbolic nature of the first few lines describes Alryke's office, validated by the many tokens that Athelstone had given him (the cross, the staff, the miter, the ring) and that now wants to take away from him, symbolizing his status of superiority over the power of the Church. This struggle over power was historically called the Investiture Controversy and is most famously represented by the Henry II – Thomas Becket dispute. </note>

<note n="59" xml:id="MS175_note_59">Alryke is here referring to the Interdiction, a process whereby people were banned from the Church and religious sacraments were forbidden. In the Middle Ages, it was used as a powerful tool in the struggles between religious and secular powers. </note>

<note n="60" xml:id="MS175_note_60">Not only does the archbishop excommunicate the king, but now enhances the seriousness of his actions by denying the king a proper Christian burial, a practice reserved to heretics, criminals and prostitutes. </note>

<note n="61" xml:id="MS175_note_61">The final word of this line has been deleted by damage to the parchment. However, looking at the meaning of the sentence ("I shall go in unknown") and the rhyming scheme with the subsequent verse ("hond"), we can reconstruct with confidence the most plausible word to be "lond". It is also worth noting that this reconstruction is further validated by the fact that this same rhyme is repeated below (lines 492-93). </note>

<note n="62" xml:id="MS175_note_62">This passage further suggests the importance of Fleet street as a business landmark in medieval London, where knights, lords and wealthy people used to meet. (See also note for line 336) </note>

<note n="63" xml:id="MS175_note_63">The scribal addition of "a" in "aray", may be interpreted as a possible error in copying (leading to prove the hypothesis that the manuscript is indeed a copy), or as a later addition to better fit the stylistic structure of the verse. </note>

<note n="64" xml:id="MS175_note_64">The archbishop denies the knights' request for his blessing in light of Athelston's previous actions, which invalidated Alryke's religious power. The knights become immediately aware of this since they see that the bishop is not wearing his religious symbols. </note>

<note n="65" xml:id="MS175_note_65">This line is a formula repeated multiple times to describe Egeland's wife and his children. </note>

<note n="66" xml:id="MS175_note_66">The "Brokene cros" represents a crucial landmark in the story, playing a major part in establishing the dating of the entire romance. As a matter of fact, this cross is reported to have been found on site only in the late 14th century, tentatively between 1379 and 1390. This represents a great clue in dating the historical period to which the narration refers to. Trounce (1951) locates it near St. Paul's Cathedral, while Zupitza (1883) identifies it as the Chester Cross, which would be a more probable location according to the geographical spaces of the narration, since it lies between Fleet Street and the border of Westminster. However, Chester Cross does not provide any clue as to when the romance was possibly written. </note>

<note n="67" xml:id="MS175_note_67">The imagery of this scene is very meaningful since the act of kneeling down before the archbishop symbolises the king's recognition of religious power over secular power. </note>

<note n="68" xml:id="MS175_note_68">A very important line that not only introduces the ordeal by fire, a physical trial to test the innocence or guilt of the accused, but most importantly links the romance to its possible source in the Legend of Queen Emma and the Ploughshares. </note>

<note n="69" xml:id="MS175_note_69">The number nine recurs multiple times in the narration. It is a number associated to a strong symbolism, and, in the context of religion, it may refer to heaven and eternity. Interestingly, both instances of its recurrence appear in relation to a religious intervention: in line 381 archbishop Alryke is rushing to London on nine palfreys to save Egeland; here the accused must go through nine ploughshares to prove their innocence, which is granted thanks to God's intervention. The number nine can also be associated to the months in a pregnancy, and in fact Edith gives birth to Edmund after successfully making it through the nine ploughshares of the ordeal. </note>

<note n="70" xml:id="MS175_note_70">Here King Athelston is described as "good" and it is interesting to note how this positive depiction of the protagonist is introduced after he agrees to allow for a trial by ordeal, in contrast with the tyrannical stance he assumes in the first part of the narration. </note>

<note n="71" xml:id="MS175_note_71">Before going through the ordeal by fire, victims had to remove their clothes. </note>

<note n="72" xml:id="MS175_note_72">See note for line 571. </note>

<note n="73" xml:id="MS175_note_73">Bellamy (1970) analyses why the entirety of the accused family must face the ordeal. He argues that according to Anglo-Saxon law, "the crime of treason was so horrible that the traitor's offspring were contaminated by his misdeed and ought to be destroyed with him." Therefore, Egeland's children and wife are tested in order to clear the family name of such suspicions. </note>

<note n="74" xml:id="MS175_note_74">Here an error apparently occurs as the pronoun "hym" does not agree to the subject it is supposed to refer to (the children), like we see happening on the subsequent line (hem). Therefore, the pronoun "hym" is most likely a mistake as it was written instead of "hem", the appropriate form in the context of the sentence. </note>

<note n="75" xml:id="MS175_note_75">This line supposedly presents a mistake in writing since, similarly to line 600 above, while the narration is referring to Egeland's two sons, here the subject is the singular "he" instead. Therefore, the text has to be corrected, changing the subject to "they". Zupitza (1883) first introduced this emendation in his edition and it has been acknowledged universally ever since. </note>

<note n="76" xml:id="MS175_note_76">The "miracle" refers to divine intervention and it is thematically linked to the religious superiority as a means for equality and justice, as opposed to old oath practices and 14th-century laws. </note>

<note n="77" xml:id="MS175_note_77">Most editors who have worked on Athelston have considered this line a mystery, not being able to make much sense out of it. Taylor (1934, 25) suggests that a scribal error is to blame, having mistaken "sigh" for "sight", assuming that the witness is possibly a copy. Herzman (1999) notes that the line could indicate that the baby was placed in the birthing position. In Eckert's (2011, 111) analysis "it" simply refers to "the onset of labor which the crowd notices."</note>

<note n="78" xml:id="MS175_note_78">This formula recurs in all three instances of the ordeal (Egeland, the children, Edith), changing only the subject. (see lines 588, 612 and 642).</note>

<note n="79" xml:id="MS175_note_79">The verb of the subordinate clause ("to draw") is placed at the end of the whole sentence, showing that the old OV word order structure was not yet entirely substituted by VO structures.</note>

<note n="80" xml:id="MS175_note_80">An unwritten law was probably stating that only women could attend and help in the birthing process, as the passage suggests.</note>

<note n="81" xml:id="MS175_note_81">The author appears to be consistent with the perceived interpretation for "Athelston", where religious power ends up prevailing over secular power. As a matter of fact, here Edmund must be christened first by archbishop Alryke, before being proclaimed heir to the throne by king Athelston.</note>

<note n="82" xml:id="MS175_note_82">The figure of St. Anne was popular in late medieval England. Ashley and Sheingorn (1990) also note that she is the patron saint of childbirth.</note>

<note n="83" xml:id="MS175_note_83">Zupitza (1883) notes that Athelston must be absolved since he would break the oath with his sworn brother Wymound by revealing him as the traitor. Furthermore, betrayal already occurs multiple times in the narration as Athelston himself breaks the oath of brotherhood with Egeland, only to be then absolved by Alryke. Interestingly, this is what line 553 may allude to.</note>

<note n="84" xml:id="MS175_note_84">The word "book" obviously refers to the Bible. According to Eckert (2011, 112) "the oath may refer to the Catholic rite of excommunication, where a Bible is closed, bells are rung, and a candle is snuffed".</note>

<note n="85" xml:id="MS175_note_85">The "three trees" may be a metaphor for the structure of the gallows, made of two uprights and a crossbar, as both French and Hale (1930) and Herzman (1999) suggest. The reference to the Elms at line 805 seems to validate this hypothesis.</note>

<note n="86" xml:id="MS175_note_86">The word "that" is used multiple times in this line, and it is interesting to see how the author used both full and abbreviated forms, surely to fit into the syllable and rhyming scheme of the poem.</note>

<note n="87" xml:id="MS175_note_87">Damage has partially erased the first word of the sentence, which is likely "ser" even thou a "y" could be analysed as the last letter. However, line 717, which is identical and completely legible, hints that "ser" is the correct reconstruction.</note>

<note n="88" xml:id="MS175_note_88">"Falsnesse", the primary agent in the romance, as the author writes at the beginning, is again instrumental in this final passage. In fact, Wymound is told that the accused Egeland and his family have been executed, so that he would accept to go to London. Much like in the beginning, the trick is perpetrated using the spoken word, a device which plays a crucial role in the plot development.</note>

<note n="89" xml:id="MS175_note_89">"youre arende": Trounce (1951) notes that this phrase may have a double meaning, since the business (arende) that concerns Wymound may refer to both Egeland's imprisonment and Wymound's trial by ordeal. </note>

<note n="90" xml:id="MS175_note_90">Gravesend is an English town between London and Dover. </note>

<note n="91" xml:id="MS175_note_91">Interestingly, after labelling Wymound as a traitor, Athelston invokes St. John, patron saint of loyalty and friendship, among others. This reference is tied to the oath of brotherhood that is now broken.</note>

<note n="92" xml:id="MS175_note_92">The ending "in dede", as written in the parchment, does not maintain neither the rhyming scheme not the meter of the stanza. The line does not present any addition or deletions, therefore scribal error is unlikely, however it is possible that the error was copied from a previous version containing it, most likely not the original. The manuscript form is kept here to preserve the text-witness relationship. Zupitza's emendation (1883) tries to maintain the meter and rhyming scheme, reading "To preve the trewethe with alle". Trounce (1951) also follows Zupitza's interpretation.</note>

<note n="93" xml:id="MS175_note_93">This line is a parallel to line 633, where Edith is facing the same ordeal. While Edith passes through the third ploughshare unscathed, Wymound falls amongst the flames.</note>

<note n="94" xml:id="MS175_note_94">Situated in Smithsfield, the Elms was in medieval one of the most important places in London where executions used to take place. Historical figures such as William Wallace and Wat Tyler met their fate there. In the context of "Athelston", it is worth noting that the Elms was a place for the hanged-drawn-and-quartered type of execution for those convicted of high treason. Just like the narration tells us, this method "involves being dragged by a horse to the place of execution, hanged until almost dead, then disembowelled whilst still conscious, beheaded, and finally being chopped into four pieces (i.e. 'quartered) and subsequently having these pieces put on display across the city" (Johnson, B.) just like we see happening to Wymound. In his analysis, Trounce (1951) argues that the location to which the "elms" refer to is Tyburn instead, since historically public executions were moved from Smithsfield to Tyburn in the early 14th century during the reign of Henry V.</note>

</back>
</text>
</TEI>

References

Primary Sources

Athelston – Manuscript

Cambridge, Gonville and Caius College, MS 175 (folios 120v-131r)

Athelston – Modern Editions

Hartshorne, Charles H. ed. 1829. *Ancient Metrical Tales*, 1-34. London: W. Pickering. Edited from Caius MS.

Hervey, Lord Francis. ed. 1907. *Corolla Sancti Edmundi: The Garland of Saint Edmund King and Martyr*, 525-55. New York: E. P. Dutton & Co. Edited from Caius MS.

Herzman, Ronald B, Graham Drake and Eve Salisbury, eds. 1999. *Four Romances of England*, 341-384. Kalamazoo, Michigan: Medieval Institute Publications. Edited from Caius MS. Available online at: <http://www.lib.rochester.edu/camelot/teams/athelfrm.htm>

French, Walter H. and Charles Brockway Hale, eds. 1930. *The Middle English Metrical Romances*, Vol. 1, 179-205. New York: Prentice-Hall. Edited from Caius MS.

Sands, Donald B., ed. 1986. *Middle English Verse Romances*, 130-53. Exeter: Exeter University Press. Edited from Caius MS.

Schmidt, Aubrey V. C. and Nicholas Jacobs, eds. 1980. *Medieval English Romances*, Vol. 1, 123-150. New York: Holmes & Meier. Edited from Caius MS.

Trounce A. Mcl., ed., 1951. *Athelston: A Middle English Romance*, EETS o.s. 224. London: Oxford University Press. Edited from Caius MS.

Wright, Thomas and James Orchard Halliwell-Phillipps, 1845. *Reliquiae Antiquae*, Vol. 2, 85-103. London: J. R. Smith. Edited from Caius MS.

Zupitza, J. 1883. "Die Romanze von Athelston". In *Englische Studien* 13, 331-414. Edited from Caius MS.

Secondary Sources

Ashley, Kathleen M. and Pamela Sheingorn. eds. 1990. *Interpreting Cultural Symbols: Saint Anne in Late Medieval Society*. Athens: University of Georgia Press.

Baugh, Albert C. 1929. "A Source for the Middle English Romance, Athelston", in *PMLA* Vol. 44, No. 2, 377-382. Published by: Modern Language Association.

Bames, Geraldine. 1993. *Counsel and Strategy in Middle English Romance*, 52-59. Cambridge: D.S. Brewer.

Bartlett, Robert. 1986. *Trial by Fire and Water: The Medieval Judicial Ordeal*. Oxford: Clarendon.

Bartlett, Robert. 2000. *England Under the Norman and Angevin Kings, 1075-1225*. Oxford: Oxford University Press.

Bellamy, John G. 1970. *The Law of Treason in England in the Later Middle Ages*. Cambridge: Cambridge University Press.

Boone, Lalia P. 1956. "Criminal Law and the Matter of England." In *Boston University Studies in English*. Volume 2. 2-16.

Bradbury, Nancy M. 2004. "The Erosion of Oath-Based Relationships: A Cultural Context for "Athelston"", in *Medium Ævum*, Vol. 73, No. 2, 189-204. Published by: Society for the Study of Medieval Languages and Literature.

Bradbury, Nancy M. 2005. "Beyond the kick: Women's agency in Athelston", in *Cultural Encounters in the Romance of Medieval England*, edited by Saunders, Corinne J., 149-158. Cambridge: University Press.

Burghart, Marjorie, ed. 2017. *Creating a Digital Scholarly Edition with the Text Encoding Initiative*. DEMM

Burlin, Robert B. 1995. "Middle English Romance: The Structure of Genre" in *The Chaucer Review*, Vol. 30, No. 1, 1-14. Penn State University Press.

Campbell, Alistair, ed. 1938. *The Battle of Brunanburh*. London: Heinemann.

Clanchy, Michael T. 1993. *From Memory to Written Record: England 1066-1307*. Oxford: Wiley.

Classen, Albrecht, ed. 2005. *Childhood in the Middle Ages and the Renaissance: The Results of a Paradigm Shift in the History of Mentality*. Berlin: Walter de Gruyter.

Crane, Susan. 1986. *Insular Romance: Politics, Faith, and Culture in Anglo-Norman and Middle English Literature*. Berkley and Los Angeles: University of California Press.

Dickerson, Albert I. 1976. "The Subplot of the Messenger in Athelston." in *Papers on Language and Literature* 12, 115-24.

Driscoll, Matthew J. and Elena Pierazzo, eds. 2016. *Digital Scholarly Editing: Theories and Practices*. Cambridge, UK: Open Book Publishers.

Duggan, Charles. 1962. *The Becket Dispute and the Criminous Clerks*. University of London.

Evans, Murray James. 1995. *Rereading Middle English Romance: Manuscript Layout, Decoration and the Rhetoric of Composite Structure*. Montreal: McGill-Queen's University Press.

Fellows, Jennifer and Ivana Djordjevic, eds. 2008. *Sir Bevis of Hampton in Literary Tradition*. Boydell & Brewer Ltd

Ferrari, Fulvio. 2008. "A bone pat pou graunte me": religione, etica e invenzione del passato nell'Athelston inglese medio". In *Un tuo sereto di fiori in man recando. Scritti in onore di Maria Amalia D'Aronco*, edited by Patrizia Lendinara, 183-194. Udine: Forum.

Field, Rosalind. 2010. "Athelston or the Middle English nativity of St Edmund." In *Christianity and Romance in Medieval England*, edited by Rosalind Field, Phillipa Hardman and Michelle Sweeney, 139-149. Cambridge: D.S. Brewer.

Furrow, Melissa. 2005. "Radial Categories and the Central Romance". In *Florilegium*, Vol. 22, 121-124.

Gerould, G.H. 1934. *Medium Ævum*, Vol. 3, No. 1, 57-62. Review of *Athelston, A Middle English Romance* by A. McI. Trounce. Published by: Society for the Study of Medieval Languages and Literature.

Green, Richard F. 1999. *A Crisis of Truth: Literature and Law in Ricardian England*. Philadelphia: University of Philadelphia Press.

Hibbard, Laura A. 1921. "Athelston: a Westminster legend". In *PMLA*, Vol. 36, No. 2, 223-244. Published by: Modern Language Association.

Hollander, Lee M., trans. 2002. *Heimskringla: History of the Kings of Norway, by Snorri Sturluson*. Austin: University of Texas Press.

James, Montague R. and John E. Lloyd, trans. 1923. *Walter Map's "De Nugis Curialium"*. London: Honorable Society of Cymmrodorion.

Kiernan, Kevin S. 1975. "Athelston and the Rhyme of the English Romances." In *Modern Language Quarterly* 36, Vol. 36, Issue 4, 338-53. Duke University Press.

Lewis, Clive S. 1995. *The Allegory of Love: A Study in Medieval Tradition*. Oxford Paperbacks. Oxford: Oxford University Press.

Martin, Henri-Jean. 1995. *The History and Power of Writing*. Chicago and London: The University of Chicago Press.

McKinstry, Jamie. 2015. *Middle English Romance and the Craft of Memory*. Cambridge: D.S. Brewer.

Mills, Maldwyn, ed. 1988. *Six Middle English Romances*. London: Everyman Ltd.

Newstead, Helaine. 1967. "Romances: General". In *A Manual of the Writings in Middle English 1050 – 1500*, edited by J. Burke Severs, Vol 1, 11-16. New Haven: Connecticut Academy of Arts and Sciences.

Nichols, Francis M. ed and trans. 1901. *Britton: An English Translation and Notes*. Washington: John Byrne & Co.

Pulsiano, Phillip and Kirsten Wolf, eds. 1993. *Medieval Scandinavia: An Encyclopedia*. New York: Routledge

Reynolds, Susan. 1997. *Kingdoms and Communities in Western Europe, 900–1300*. Oxford: Clarendon Press.

Richards, M. P. 1997. "Anglo-Saxonism in the Old English Laws". In *Anglo-Saxonism and the Construction of Social Identity*, edited by Allen J. Frantzen and John D. Niles, 40–59. Gainesville: University Press of Florida.

Rickert, Edith. 1908. *Early English romances in verse: done into modern English by Edith Rickert: romances of friendship*. University of Michigan Library

Rouse, Robert A. 2005. "Athelston: A legal reading". In *The Idea of Anglo-Saxon England in Middle English Romance*, 129-133. Cambridge: D.S. Brewer.

Rowe, Elizabeth Ashman. 1995. "The Female Body Politic and the Miscarriage of Justice in Athelston." In *Studies in the Age of Chaucer*, Vol. 17, 79-98. The New Chaucer Society.

Saunders, Corinne J. 2005. *Cultural Encounters in the Romance of Medieval England*. Cambridge: D.S. Brewer.

Taylor, George. 1934. "Notes on Athelston". In *Leeds Studies in English III*, 20-29.

Treharne, Elaine M. 1999. "Romanticizing the Past in the Middle English *Athelston*". In *The Review of English Studies*, Vol. 50, No. 197, 1-21. Oxford: University Press.

Trounce, A. Mcl. 1932. "The English Tail-Rhyme Romances". In *Medium Ævum*, Vol. 1, No. 2, 87-108. Published by: Society for the Study of Medieval Languages and Literature.

Young, Helen. 2005. *Athelston and English Law: Plantagenet Practice and Anglo-Saxon Precedent*. Sydney: University Press.

Venn, John. 1897. *Bibliographical History of Gonville and Caius College, 1349-1897*, I. 192. Cambridge: University Press.

Wittig, Susan. 1973. "Formulaic style and the problem of redundancy". In *Centrum* 1, 123-136.

Wittig, Susan. 2014. *Stylistic and Narrative Structures in the Middle English Romances*. Austin: University of Texas Press.

Wright, C. E. 1939. *The Cultivation of Saga in Anglo-Saxon England*. London – Edinburgh: Oliver and Boyd.

Online Sources

Athelston. Available at: <https://www.middleenglishromance.org.uk/mer/10>

Burghart, Marjorie. 2017. *Transcription or Diplomatic Edition*. Available at: <https://www.digitalmanuscripts.eu/wp-content/uploads/sites/6/2017/09/02-Transcription-MB.pdf>

Cowie, Elspeth. 2018. *Was abortion legal in the Middle Ages in Europe and other continents?* Available at: <https://www.quora.com/Was-abortion-legal-in-the-Middle-Ages-in-Europe-and-other-continents>

The Editors of Encyclopaedia Britannica. 2011. *Rubrication*. Encyclopædia Britannica, inc. Available at: <https://www.britannica.com/topic/rubrication>

Eckert, Ken. 2011. "Chaucer's reading list: Sir Thopas, Auchinleck, and Middle English romances in translation". In *UNLV Theses, Dissertations, Professional Papers, and Capstones*. 1036. Available at: <https://digitalscholarship.unlv.edu/thesesdissertations/1036>

Ford, John. 2006. "In romance as we read and as we hear in geste written orality in the medieval "Short story": the verse romances of the 13th & 14th centuries". In *Journal of the Short Story in English*. Available at: <https://journals.openedition.org/jsse/726>

Harvard University. 2019. *How to Read Medieval Handwriting (Paleography)*. Available at: <https://chaucer.fas.harvard.edu/how-read-medieval-handwriting-paleography>

Herzman, Ronald B, Graham Drake and Eve Salisbury, eds. 1999. *Athelston: Introduction*. Available at: <https://d.lib.rochester.edu/teams/text/salisbury-athelston-introduction>

Herzman, Ronald B, Graham Drake and Eve Salisbury, eds. 1999. *Bevis of Hampton*. Available at: <http://d.lib.rochester.edu/teams/text/salisbury-four-romances-of-england-bevis-of-hampton>

Herzman, Ronald B, Graham Drake and Eve Salisbury, eds. 1999. *Bevis of Hampton: Introduction*. Available at: <https://d.lib.rochester.edu/teams/text/salisbury-bevis-of-hampton-introduction>

Herzman, Ronald B, Graham Drake and Eve Salisbury, eds. 1999. *King Horn*. Available at: <http://d.lib.rochester.edu/teams/text/salisbury-king-horn>

Hudson, Harriet, ed. 2006. *Sir Isumbras: Introduction*. Available at: <https://d.lib.rochester.edu/teams/text/hudson-sir-isumbras-intro>

Iglesias Baldonado, Maribel. 2013. *Medieval London*. Available at: <http://worldcitieshistory.blogspot.com/2013/06/medieval-london.html>

Johnson, Ben. *The Elms, Smithsfield*. Available at: <https://www.historic-uk.com/HistoryMagazine/DestinationsUK/The-Elms-Smithfield/>

Jones, H. S. V. 1936. Review of “Athelston. A Middle English Romance” by A. Mc J. Trounce. In *The Journal of English and Germanic Philology*, Vol. 35, No. 418-420. University of Illinois Press. Available at: <https://www.jstor.org/stable/27704163>

Laskaya, Anne and Eve Salisbury, eds. 1995. *Sir Gowther*. Available at: <http://d.lib.rochester.edu/teams/text/laskaya-and-salisbury-middle-english-breton-lays-sir-gowther>

Mastin, Luke. 2011. *The History of English: How English went from an obscure Germanic dialect to a global language*. Available at: https://www.thehistoryofenglish.com/history_middle.html

Morris, William and Erik Magnusson, eds. 1895. “Heimskringla” in *The Saga Library*, Volume V. London: Quaritch. Available at: <https://archive.org/details/sagalibrary05snoruoft>

Norako, Leila K. *Richard Coeur de Lyon*. Available at: <https://d.lib.rochester.edu/crusades/text/richard-coer-de-lion>

Pierazzo, Elena. 2014. *Digital Scholarly Editing: Theories, Models and Methods*. Available at: <http://hal.univ-grenoble-alpes.fr/hal-01182162>

Runstedler, Curtis. 2015. *The Trouble with Thomas: The Controversies of St Thomas Becket*. Available at: <https://www.historytoday.com/curtis-runstedler/trouble-thomas-controversies-st-thomas-becket>

Spiegel, Frances. 2014. *Colouring the Past: Seeing Red in Medieval Manuscripts*. Available at: <http://decodedpast.com/colouring-past-seeing-red-medieval-manuscripts/12601>

TEI Consortium, eds. *TEI P5: Guidelines for Electronic Text Encoding and Interchange*. [Version 3.4.0]. [Last modified 2018-07-23]. TEI Consortium. <http://www.tei-c.org/Guidelines/P5/>

University of Nottingham. 2019. *Decoration and Illumination*. Available at:
<https://www.nottingham.ac.uk/manuscriptsandspecialcollections/researchguidance/medievalbooks/decorationandillumination.aspx>

University of Nottingham. 2019. *Letter Forms and Abbreviations*. Available at:
<https://www.nottingham.ac.uk/manuscriptsandspecialcollections/researchguidance/medievaldocuments/letterformsandabbreviations.aspx>