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The Wedding of Sir Gawain and Dame Ragnell: towards a digital edition

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Introduction

This dissertation presents the preparatory work required for the eventual production of a digital scholarly edition of the Middle English romance "The Wedding of Sir Gawain and Dame Ragnell", collecting all the data I gathered during my research.

The Wedding survives in unique copy in the 16th century miscellaneous MS Rawlinson C.86, conserved in the Bodleian Library of Oxford. The romance itself has been dated between 1450 and the end of the 1500, based on the East Midlands dialect used, but is considered to be the expression of an older, lost Arthurian narrative. It is written in sestets and employs tail-rhyme stanzas. In Loathly Lady stories, a knight must marry a monstrous woman, who later transforms into a beautiful lady and reveals she can be ugly by day and beautiful by night, or vice versa; it is up to the knight to decide which option he prefers. When he leaves the choice to her, giving her the sovereignty necessary to break the curse she is under, the lady's beauty becomes permanent and she swears eternal fidelity to him.

The first part of the essay tries to offer a comprehensive selection of the criticism published about the romance. The text does belong to the Loathly Lady tradition, but at the same time still preserving a distinctive character. We will start by introducing popular Arthurian knights romances as a whole, together with a general assessment of Sir Gawain's figure, very frequently adopted as protagonist of these adventurous narratives. Next we are going to analyze the role of Dame Ragnell in its various interpretations - from her Irish origins to her desire for sovereignty and authority, from her appearance and voracity to her proto-feminist attitude in her relationships with the male characters -, the potentially parodistic intent of the author and what is known of the history of the text, with its connections to earlier and contemporary literary works.

If the first part aims to contextualize the text as accurately as possible, the second focuses on the manuscript itself. After a brief presentation of the

digital technologies applied to critical editing and to XML and TEI, we will discuss why a new edition can benefit from a paleographic and textual encoding at its core and how XML can express implicit and physical features - from abbreviations and special characters to damages, deletions, additions and gaps - impossible to record through the printed medium but usually included within a digital edition. In the end we are going to look at a representative page belonging to this digital edition would look like, thanks to the software called EVT.

1. Arthurian Middle English romances

This first chapter presents what constitutes romance as a genre, and particularly the features belonging to Middle English romances in comparison with other continental traditions. We are going to define the typical motifs of Arthurian non-cyclical romances which take individual knights as protagonists, the success of Sir Gawain as hero of these narratives in England and the leading character's properties. Additionally, the last section will include how popular romances are most probably created for or during performance, through formulaic style and oral composition.

1.1 *Middle English romances*

The word *romance* derives from Old French, where the expression "mettre en romanz" indicated the practice of translating Latin epics and chronicles into French [1]. It is only from 13th century onwards that the term came to represent the kind of fictional stories we know as romances today, at least in the English language [2]. Manuscript compilations and many references to *gests, romans, contes* and *lais* inside various works suggest that contemporary audiences and authors probably had a sense of what a romance was, even if implicitly, and a clear perception of its standard pattern.[3]

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[1] Roberta Krueger, ed. *The Cambridge Companion to Medieval Romance* (Cambridge: Cambridge University Press, 2000), 1.

[2] John Finlayson, "Definitions of Middle English Romance" in *Middle English* Romances, ed. Stephen H. A. Shepherd (New York: W.W. Norton & Company, 1995), 430.

[3] In "Definitions of Middle English Romance", 431, Finlayson states that there are 24 poems referring to themselves as romances, even if the use of the word in Middle English indicates a range of meanings. He also comments that the presence of romance's parodies

The term *romance* as a genre currently refers to those narratives of mostly chivalric adventures - composed in a variety of verse forms and prose but also with a wide range of topics - which first gained popularity in medieval courts. Noble patrons [4], who had a strong relationship with their court poets [5], would commission their composition or the production of a manuscript as a gift to foreign courts, possibly to strengthen political relationship [6], or to be shared among family members and then passed to their own successors. Indeed, the earlier romances of Antiquity, which narrate secular dynastic histories and testified the movement of power from Troy to Rome to France or England, gave support to the power of aristocratic families over lands and feudal rights and its genealogical transmission through the male line.

Drawing from, interacting and deliberately engaging [7] with the ideologies of other types of literature of its time like *chansons de geste,* hagiography - where saints live similar adventures to their knightly counterparts -, chronicles - which present the same chivalric idealism - and lyrics - with their courtly love celebration [8] -, the romance manages to develop as something new and different, becoming the main genre of the later Middle Ages. At the heart of romance there is adventure: in its most basic form, a knight sets out alone precisely in search of adventures, colliding with dangerous and often supernatural quests and trials. Fights, tourneys, feasts and the fantasy world are considered representative characteristics of the genre, even if their

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like the works of Chaucer, taking into consideration how parody of a genre would be ineffective without a recognition of its standard elements, support this idea.

[4] In "The Shape of romance in medieval France" Bruckner states how Chrétien is the first, in his *Chevalier de la Charette*, to introduce the figure of the patron as the primary member of his courtly and aristocratic public. Tomaryn M. Bruckner, "The shape of romance in medieval France," in *The Cambridge Companion to Medieval Romance*, ed. Roberta L. Krueger (Cambridge: Cambridge University Press, 2000), 15.

[5] Sarah Kay, "Courts, clerks and courtly love" in *Cambridge Companion to Medieval Romance*, ed. Roberta L. Kruger (Cambridge: Cambridge University Press, 2000), 83.

[6] As in the case of the *Eufemiavisor*, the romances translated into Old Swedish at the instigation of the Norwegian Queen Eufemia on the occasion of the betrothal of her daughter with the brother of the Swedish king.

[7] Gaunt, Simon. "Romance and other genres" in *The Cambridge Companion to Medieval Romance*, ed. Roberta L. Krueger (Cambridge: Cambridge University Press, 2000), 48.

[8] Lacy, Norris J. et al., *The New Arthurian Encyclopedia* (New York: Routledge, 1996), 133-134.

presence and importance can vary considerably. Contrary to the *chansons de geste*, built around a group of epic heroes, the romance introduces a single hero who, generally through knightly deeds and thanks to marriage, conquest or inheritance, finds or re-affirms his social identity. The protagonist may seem somewhat flat to today readers, since he usually has no weaknesses or doubts and follows the chivalry code of behavior just due to convention, making it difficult for us to empathize with him. Other characters of romance correspond to those living at court: lords, kings, knights, ladies but also seneschals and servants. For the most part it promulgated the courtly ethics of chivalry and love shared by European aristocracy [9] and gave men and women idealized codes of behaviour which would survive through the Victorian era [10]. Still, even in the beginning we find ironic narratives which ridicule chivalric pretentiousness and draw attention to the unsolvable incompatibility between social reality and courtly ideals [11], potentially opening a space of discussion to explore contemporary social and sexual tensions. On occasion, they could also mirror critiques already present in other genres, for instance the portrayal of chivalry as naturally sinful emphasized by clerical authors, who had a different vision about the behavioral codes which should regulate social life. Even if romances' authors characteristically identify themselves in the prologue or the epilogue, sometimes even both, they could also choose to stay unknown. While its presence is often used as another way to distinguish it from the *chanson de geste*, courtly love cannot be considered an essential feature of

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[9] According to Hahn, in the 13th and 14th century in Britain, kings associated themselves with Arthur; tournaments and feasts with the Round Table as theme were organized, and knightly orders inspired by the Round Table were funded. This is why romances had a great impact in creating and reinforcing chivalric values in the real world. Thomas Hahn, *Sir Gawain: Eleven Romances and Tales* (Kalamazoo: Medieval Institute Publications, 1995), Introduction.

[10] Roberta L. Krueger, "Questions of gender in Old French courtly romance," in *The Cambridge Companion to Medieval Romance*, ed. Roberta L. Krueger (Cambridge: Cambridge University Press, 2000), 132.

[11] Both Krueger in *The Cambridge Companion to Medieval Romance* and Hahn in *Sir Gawain: Eleven romances and tales* state that since the earliest Arthurian writings, the vision of chivalry was timeless and nostalgic and even knights nostalgically thought of chivalry as an ideal belonging to a prehistoric but non-existent golden age, indicating its mostly fantastic nature.

romance. In particular when taking into consideration Middle English works, love is mostly employed to set off the narrative or as reward for the hero's prowess (generally with lands) and is very rarely crucial to the story. Compared to their French counterparts (for instance Chrétien, where love might even lead to spiritual progress) Middle English romances put much more emphasis on physical action rather than sentiment [12]; and where there is a French source text, the new version assimilates the heroic and non-courtly elements of chronicles [13].

The first English romances were mostly adaptations or abbreviations of French and Anglo-Norman originals, but during the 13th century the taste for romances written in French - the literary language of the elite of the time [14] - made way for narratives composed in English. This shift coincides with the reach of these works to more popular audiences and the beginning of a tendency to take up as their theme realistic and everyday problems about marriage and family. Since they are often popular in nature, they use similar descriptive techniques: the singer makes his presence known with frequent interferences, comments and calls for attention to the audience; also common are elaborate curses, catalogues of foods, clothes and weapons, rhyme-tags and expletive phrases [15]. While the most common narrative meter is the four-beat rhyming couplets, Middle English romances can be alliterative, composed in tail-rhyme stanzas [16] and variants of it or in prose too. Unfortunately, most of them have survived in a single manuscript: some

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[12] Sands comments how the great quantity of physical action and the usual lack of courtly love as theme of the narrative may be caused by the more popular audience of destination. Sands, Donald B., *Middle English verse romances* (Exeter: Short Run Press Ltd, 1986), VIII.

[13] Both *The New Arthurian Encyclopedia*, 133-134, and Pearsall in "The development of Middle English romance" state that English romances stand out for their non-courtly context. Derek Pearsall, " The development of Middle English Romance" *Mediaeval Studies* 27 (1965).

[14] In the mid 1100s, the royal court of Henry II and Eleanor of Aquitaine in England was the setting for the earliest translations of Latin epics and chronicles into Old French. Krueger, *The Cambridge Companion to Medieval Romance*, 2.

[15] Susan Wittig, *Stylistic and Narrative Structures in the Middle English Romances* (Austin: University of Texas Press, 1977), Introduction, GooglePlay Books.

[16] *The New Arthurian Encyclopedia*, highlights how shorter tail-rhyme stanzas were composed for oral delivery, while alliterative poems are products of clerkly authors, 133-134.

scholars assume that physical survival and the production of more copies would have been quite difficult, considering how they probably belonged to a minstrel who used them every day and guarded them jealously, as his only way of earning[17].

Nowadays medieval romances are normally classified by their subject matter: in the 13th century, Jean Bodel acknowledged a Matter of Rome (those narratives concerning Greek and Roman mythology, like Chaucer's *Troilus and Criseyde*), a Matter of France (associated with the history of France and the legends of Charlemagne) and a Matter of Britain, of which the Arthurian material is the most widespread (for instance, Chrétien's *Lancelot* and *Yvain* in French and Malory's *Morte Darthur* in English). But this classification leaves out many narratives belonging to the Middle English tradition, especially those of popular nature, leading literary historians to add other categories such as the Matter of Breton (which gathers all Breton *lais*, like *Sir Orfeo* or *Emaré*) and the Matter of England (those narratives covering native material and usually, but not always, deriving from the emerging middle-class, for instance *Havelok* or *King Horn*), with romances like *Gamelyn* even constituting a subcategory called the Matter of the Greenwood. *Sir Gawain and Dame Ragnell* belongs to the Matter of Britain, which not only narrates King Arthur's life episodes but, more frequently, also individual Arthurian knights' adventures.

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[17] Hahn, *Sir Gawain: Eleven Romances and Tales*, Introduction.

1.2 *Arthurian knights romances and Gawain*

Noncyclical romances about individual knights are the most common form of Arthurian narrative [18] and coincide with the basic romance of adventure we have already mentioned: a knight travelling alone in search of adventure experiences a dangerous, most of the time supernatural event; he survives thanks to his combat skill and is rewarded with love or/and lands. These romances are principally popular in nature and oriented towards oral performance: told in a straightforward manner, they rely on action and direct speech, frequently addressing the audience and employing rhyme schemes - for instance the tail-rhyme stanza - associated with minstrels. Very frequently they have a comic and exaggerated tone, avoiding realistic resolutions and resorting to the marvelous; they repeat motifs and plots that the public could recognize and look forward to throughout the performance. Recurring scenes from many romances take place in the forest (a place where the protagonists often come into contact with another, fantastic world through a challenge to their valor and spirit presented by a supernatural creature) on the battlefield (where the problems of male rivalry are discussed with a symbolic, rather than physical, fight [19]) and in the bedroom (where male bonds are typically reinstated).

Their success was generally frowned upon by clericals. People in official positions and authors who belonged to more refined, literate culture for the most part rejected or mocked them (for instance, Chaucer's *Sir Thopas*). Critics have considered the tendency to dismiss these popular narratives as evidence of their potentially subversive character [20]: while celebrating the feudal order and the ideals of the chivalric code, romances' sensationalism and stretch of

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[18] In "English rimed and prose romances", Ackerman divides Arthurian romances into three main groups: those concerning periods or episodes of Arthur's life, those referring to the history of the Saint Graal and Merlin and, finally, those taking individual Arthurian knights as main characters. Robert W. Ackerman, "English rimed and prose romances," in *Arthurian Literature in the Middle Ages*, ed. Roger S. Loomis (Oxford: Clarendon Press, 1959), 480-520.

[19] Hahn, *Sir Gawain: Eleven Romances and Tales*, Introduction.

[20] Hahn, *Sir Gawain: Eleven Romances and Tales*, Introduction.

imagination draw attention to the contradictions inherent in contemporary society, criticizing the social rules of their own world.

Romances of adventure usually took as protagonist a popular hero already well-liked by the public. In England, the role of wandering knight is mostly played by Gawain, King Arthur's nephew, son of his sister or half-sister Morgause (sometimes called Anna) and of King Lot of Lothian and Orkney. His presence is remarkably predominant over the Middle English romances[21]. Gawain's kinship with Arthur is very important, because it sets an intimate bond between the two, with Gawain taking the role of counselor and close companion to the king, even possible heir to the throne [22]. Additionally, he is usually connected through his parentage with Scotland, Edinburgh and the Northern Isles; in fact, Gawain's adventures mostly take place in Carlisle or thereabouts, a city located in Cumbria, near Scotland [23].

It is possible that Gawain has a distant Celtic origin: scholars generally associate his name with traditional Welsh legendary hero *Gwalchmei ap Gwyar*, through written versions of Welsh tales and Welsh translations of Monmouth's *Historia Regum Britanniae*. Another indication of a probable Celtic ancestry is how Gawain's prowess is tied to the rising and setting of the sun. The way his strength triples by noon but fades at sundown (as written in Malory's *Morte Darthur* and in the Stanzaic *Morte Arthur*), potentially links Gawain to a solar deity [24]. Although references to Gawain as nephew and defender of the king can be found in the prose stories of the Welsh *Mabinogion* and in other Celtic works [25], it is impossible to say with

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[21] Ackerman, "The English rimed and prose romances," 493.

[22] Lacy Norris J., *The New Arthurian Encyclopedia*, 178.

[23] Hahn in the Introduction to *Sir Gawain: Eleven Romances and Tales* describes Carlisle as a border territory: first a Celtic and British stronghold, it becomes a Roman fortification and then a part of the area occupied by the invading Scandinavians, an outpost marking the edge of English political claims. Its mixed populations are always prepared for war and plagued by feuds between factions of different national identities.

[24] Lacy, Norris J., *The New Arthurian Encyclopedia*, 178.

[25] Thomas Hahn, "Gawain and popular chivalric romance in Britain" in *The Cambridge Companion to Medieval Romance,* ed. by Roberta Krueger (Cambridge: Cambridge University Press, 2000), 218.

certainty if the lost earliest oral narratives already associated him with Arthur or his name was part of another cycle of stories [26].

Thanks to these oral narratives, Gawain was already somewhat popular in England. However, it is with Monmouth's *Historia Regum Britanniae* (around 1136), a work which would be translated and adapted into many languages, that his celebrity spread to a wider audience and his name became familiar to European learned culture: Gualguanus [27], as he's called in Latin, is one of the few Arthurian knights that play an important role within the story, while other equally well-known characters are only, and sometimes barely, mentioned. In the later 12th century Gawain plays a major role in many Old French chivalric romances, starting with Chrétien's works - where he serves as ally to the main character - and romances where he is the protagonist like *Le Chevalier à l'épée*, until early 13th century Vulgate Cycle. Some of these French works were later the direct source of English romances like *Ywain and Gawain* and *Libaus Desconus*. The late 14th century alliterative *Sir Gawain and the Green Knight*, considered nowadays one of the greatest works of Middle English Arthurian literature, is certainly the better known Gawain story. But Gawain's profound success among contemporary medieval English audiences primarily derives from a large group of popular Gawain romances and ballads [28], mostly composed or written down in the 15th century and after - for instance, *The Awntyrs off Arthur* but also the very text we will discuss at length later, *The Wedding of Sir Gawain and Dame Ragnell*.

From Middle High German to Middle Dutch, every literature portrays Gawain in a distinctive manner. The ways French and English chivalric romances describe the Round Table knight stand at opposite ends. At first Chrétien paints him the model of knighthood, standing as foil to heroes motivated by erotic or religious drives [29], but in later romances he objects Gawain's his devotion to combat and physical conquest and his blind adherence to the rules of courtliness, a criticism shared by the two English

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[26] Hahn, *Sir Gawain: Eleven Romances and Tales*, Introduction.

[27] *The New Arthurian Encyclopedia* includes in its Latin variations Walwanus, Waluanus or Walwen, 178.

[28] Hahn, "Gawain and popular chivalric romance in Britain," 222.

[29] Hahn, "Gawain and popular chivalric romance in Britain," 219.

works directly based on them [30] (*Ywain and Gawain* and *Libaus Desconus*). After Chrétien, Gawain gains the reputation of lover - frivolously attached to the opposite sex - often a comic and burlesque foil, sometimes even represented as inadequate and morally imperfect. For instance, in the Vulgate Cycle he is severely judged [31] and seen as complicit (although indirectly and unintentionally) in the downfall of the Round Table, due to his uncontrollable desire for vengeance against Lancelot.

On the contrary, the English Gawain does not take over his French counterpart negative properties: he is the paragon against which manhood, knighthood, curtesy and nobility are measured, the real *chavalier exemplaire* [32]. This is probably due to the fact that writers considered him a British hero [33] and that he was already known as the noble and chivalric protagonist of many traditional tales and oral stories, where he successfully completed tests and trials. He never loses his perfect composure, and his integrity reveals the false chivalry of his opponents either by showing a restraint of his own force or refusing the authority of his position [34]. Gawain's antagonists often recognize his honor, as in the case of *Sir Gawain and the Green Knight*, giving him the chance to avoid violent suppression and destruction of the foreign elements threatening Arthurian world and re-conciliate them with the natural social order he represents. Only with Malory's *Morte Darthur*, the Alliterative *Morte Arthure* and the Stanzaic *Morte Arthur* Gawain becomes violent and revengeful, representing how the existence of perfect chivalry is really impossible. Nevertheless, Gawain's popularity continued even through Queen Elizabeth's time, when he was still looked up to as the incarnation of courtesy [35].

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[30] Hahn, *Sir Gawain: Eleven Romances and Tales*, Introduction.

[31] Lacy, Norris J., The New Arthurian Encyclopedia, 178.

[32] Hahn, "Gawain and popular chivalric romance in Britain," 220.

[33] Lacy, Norris J., *The New Arthurian Encyclopedia*, 178.

[34] Hahn, *Sir Gawain: Eleven Romances and Tales*, Introduction.

[35] Hahn in the Introduction to *Sir Gawain: Eleven Romances and Tales* presents as evidence a letter published by Robert Laneham, where he compares Captain Cox, the leader of a group of players performing for the queen at Kenilworth Castle in 1575 in a representation with King Arthur and the Round Table as the central theme, to Gawain.

These popular romances of adventure often represent Arthur as static and in a passive role, unimportant and at times even useless and ridiculous. He's simply the source of law and order that only appears in finales to validate his knights' services to the crown and confirm their successes. Authors chose Gawain as protagonist instead of Arthur because he's the prototypical knight: dedicated to fighting and open-ended errancy, Gawain is free to take on journeys and live many adventures, unlike his uncle. This flexible status gave composers the ability to adapt him to their own needs, almost turning him into a narrative function [36]: the Young Man always available for both love and adventure [37], the knight for all occasions.

Gawain's romances have been divided into three categories, according to their subject matter: those about testing and beheading, those with a performance of vows and the texts using the Loathly Lady theme. *The Wedding of Sir Gawain and Dame Ragnell* is part of the latter group, together with its ballad version *The Marriage of Sir Gawain*. While the Loathly Lady character has been portrayed in other works, first and foremost Chaucer's *Wife of Bath's Tale* and Gower's *Tale of Florent*, it has held limited appeal for Arthurian authors [38], maybe due to Gawain's reputation of womanizer in French works. Furthermore, Gawain's name appears in more than twelve copies of a 13th century anti-matrimonial satire frequently reproduced in university circles - *On not taking a wife* - which testifies how his role as the English prototypical knight devout to action and fighting could hardly accommodate a settled union [39].

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[36] Lacy, Norris J., *The New Arthurian Encyclopedia*, 178.

[37] Hahn, "Gawain and popular chivalric romance in Britain," 220.

[38] Lacy, Norris J., *The New Arthurian Encyclopedia*, 178.

[39] Hahn, "Gawain and popular chivalric romance in Britain," 219.

1.3 *Formulaic style and oral composition*

There are various and different opinions about the way English romances were composed. Some of them are thought to be the product of copiers and versifiers working together in some kind of commercial scriptorium to roughly translate, or massively borrow, from Old French texts. The new versions are thought to be designed for a freshly literate popular audience who did not care about their highly stereotyped style [40]. But this theory seems to be the offspring of a past tendency by literary studies to regard translated works as basically inferior to the original and to judge them only on how reliably they preserved the content and stylistic aspects of their source text. And it cannot be applied to Gawain's popular romances, since they stem from England's native sources.

Gawain romances are clearly thought for performance: a physical narrator probably read them aloud to a varied audience, who took an active part during the act and were frequently called to order. To keep the attention of many listeners with different interests and fantasies [41], the singer must have given a theatrical and engaging show, maybe even through caricatural impersonations, with distinctive voices and gestures for every character [42]. The question of whether they were composed in writing for oral performances or precisely during performance is still unanswered, although many clues point towards the latter option. Still, they employ traits of earlier oral poetry [43] to make their listening or reading a social event, an exciting

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[40] The bookshop theory expressed by Loomis was restricted to the Auchinleck manuscript but borrowed by academics to be applied to romances in general. Laura H. Loomis, "The Auchinleck Manuscript and a Possible London Bookshop of 1330-1340.", *PMLA* 57, no. 3 (1942): 595-627

[41] As emphasized by Gaunt in "Romance and other genres", the audience of romances was heterogeneous. Gaunt, "Romance and other genres", 48.

[42] Hahn, *Sir Gawain: Eleven Romances and Tales*, Introduction.

[43] Bruckner, "The shape of romance in medieval France", 17.

experience, and have been considered the direct descendants of orally composed verse [44].

The public would have had a certain literary experience [45] that permitted them to recognize the structure, the meanings and the values which the composer was presenting. And at the same time the composer would have worked bearing in mind and even playing with the audience expectations. It is then important, while studying a medieval romance, to at least try to recreate in our mind the type of performance enjoyed by its contemporary listeners and to try to understand what the audience expectations could be because the real reason of popular romances' success resides in how they fulfilled them, the pleasure they provoked. Listeners did not care for new plots or characters nor did they mind their highly stereotyped style: in fact, romances' typical repetitiveness was what they probably appreciated, giving them the chance to sing along lyrics they already knew by heart and to take part in the performance [46]. In the case of Gawain's romances, opening and closing scenes take place in Arthur's court, the usual frame which also furnishes a set of recurring standard characters but also typical characters types - for instance the lady in need of a champion or the knight - and typical scenes, like a tournament or a dangerous and sometimes supernatural encounter in the forest. Long descriptions about characters, clothing, accessories, weapons and other details are also very frequent.

Noncyclical medieval romances like those about Gawain are redundant at all levels of the narrative. Even at the linguistic level they all present formalized patterns of speech, recurring verbal and metrical forms, lexical word-to-word repetitions and substitution systems [47] which enable the oral poet to easily and rapidly compose line after line, something that has been considered

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[44] Wittig, *Stylistic and Narrative Structures in the Middle English Romances*, Problems of stylistic analysis in the Middle English romance.

[45] Finlayson, "Definitions of Middle English Romance," 431.

[46] Hahn, *Sir Gawain: Eleven Romances and Tales*, Introduction.

[47] According to Wittig in *Stylistic and Narrative Structures in the Middle English Romances*, Problems of stylistic analysis in the Middle English Romance, systems of alternate choices that fit the same metrical structure and have approximately the same meaning, which can be lexical substitution, with adjectives and common phrases, or syntactical-metrical correspondences, patterns with great variation in the words used to fill the structure.

evidence of formulaic composition [48]. At the higher level of narrative, they display basic and very similar patterns of scenes and episodes which follow standard sequences of motifs: their narrative function remains constant but every romance realizes it in a different way, showing their great potential for reinvention. Sometimes a single romance might reiterate the same episodes multiple times but with diversified details: for instance, the hero's prowess can be demonstrated always through a combat scene, but with different enemies and beneficiaries [49].

Redundancy can be the natural response to various needs and has various purposes. As we have already said, it might be a tactic of the oral poet to build his narrative more swiftly; but if we consider romances to be written down for later oral performances, formulaic composition still helps the minstrel memorize the text and also aids the audience in better following the story. Redundancy is also psychologically a highly effective way to convey a message, and socially a method of supporting and preserving contemporary beliefs and customs [50]. It gave comfort to the audience, assuring that social institutions and cultural traditions were still stable and safe through their use of stereotyped language and typical social rituals like marriages, knightings, tournaments and simple acts of kneeling and greeting.

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[48] Wittig, *Stylistic and Narrative Structures in the Middle English Romances*, Problems of stylistic analysis in the Middle English Romance.
[49] Bruckner, "The shape of romance in medieval France", 24.
[50] Wittig, *Stylistic and Narrative Structures in the Middle English Romances*, Problems of stylistic analysis in the Middle English Romance.

2. The Wedding of Sir Gawain and Dame Ragnell

The Wedding of Sir Gawain and Dame Ragnell opens with Arthur and his knights going for a hunt in the forest of Inglewood, where he decides to stalk a deer alone, leaving behind all his companions. After killing the animal, a strong and mighty knight named Sir Gromer Somer Joure accuses him of having unjustly given his lands to Gawain and threatens to murder him. Arthur reminds him that there is no honor in slaying him while he is hunting and unarmed, so Sir Gromer makes him swear to return after twelve months weaponless and with the solution to his riddle: "What do women love best in field and town"? If Arthur cannot find the answer, he will lose his head. Arthur and his knights return to Carlisle, where the king's sorrow is very obvious, but Sir Gawain is the only one who asks his uncle what is wrong and tries to give him good counsel and help. They both ride in two different ways asking everyone they meet the same question and writing down on a book the many different replies they receive. Arthur and Gawain return to Carlisle and the king rides out to the forest, where he meets a monstrous lady upon a beautifully outfitted horse, who assures him she knows the correct answer to the riddle and will reveal it to him if he grants her to wed Sir Gawain. Arthur comes back to Carlisle and confesses his predicament to his nephew, who is ready to marry the hag - even if she was as ugly as Beelzebub - to save the king's life. Almost a week later, Arthur and Gawain reach the edge of the forest, where they part ways. Arthur meets Dame Ragnell again and she gives him the solution: every woman's deepest desire is to receive from all men, rich and poor, sovereignty without lies. The king finds Sir Gromer and, after letting him read all the answers written in the two books, tells him the solution suggested by Dame Ragnell. Sir Gromer becomes enraged and reveals the old hag is actually his sister; although Arthur will always be his enemy, he cannot kill him. The king and Dame Ragnell return to Carlisle together, and despite Arthur's request, the Dame wants to be wed openly in front of all the court, otherwise she will be shamed and he will be proved dishonorable. She rides right into the hall by his side and demands he

fetch Gawain immediately. The ladies weep and the men feel very sorry for Gawain's misfortune. However, he declares himself ready to fulfill his vow. Guinevere and the ladies try to convince Dame Ragnell to marry early in the morning and as privately as possible, but she refuses and has her way, with an elegant wedding, a dress fancier than the Queen's and a dinner in the open hall. During the banquet she proves herself even more monstrous, devouring everything in sight. Here the narrative skips to their wedding night, when Sir Gawain swears he will do more than kiss her before turning his head and seeing the most beautiful woman on the bed. They consummate the marriage before Dame Ragnell faces him with a difficult choice because her beauty will not hold: would he rather have her pretty during the nights and ugly by day or the opposite? What is more important to his honor? The knight is torn and gives her the right to decide, together with his "body and goods, heart, and every other part" which is "all yours, to buy and sell". Dame Ragnell therefore gains sovereignty over his body, his possessions, his heart and love, exactly what every woman desires from her man. The curse cast over her by the evil stepmother is broken and she can stay always beautiful, no longer deformed and monstrous. They stay awake all night, giving joy to each other in the way only two people alone can and laying in bed until midday. Arthur, scared for his nephew's life, comes to the bedchamber where Sir Gawain and Dame Ragnell proceed opening the door and telling everyone her story. She asks the king to fix the matter with her brother Sir Gromer and becomes the perfect wife, never giving Gawain any grief and conceiving with him a child, Gyngolyn. Sir Gawain loves her so much that he starts to act like a coward, avoiding jousting and other knightly duties to spend all day long in bed. But there is no happy ending: Dame Ragnell dies after five years, and though Sir Gawain married many times in his life, he never loved anyone else as much as her. The author ends the romance with a plea to God, to take away his great suffering and help him out of jail and danger.

2.1 *Loathly Lady: origins and Irish folklore*

The Loathly Lady motif appears in various myths and traditions all over the world, with the earliest examples being legends belonging to the Irish folklore, such as the prehistoric king *Níall Noígíallach* [51] and the Irish high king *Lugaid mac Dáire* stories, or the *Adventures of the Son of Eochaid Mugmedon* [52]. In these narratives, the Loathly Lady represents the sovereignty of Ireland: the hero destined to bear the crown complies to the request of sexual favor from a hag without knowing her real identity, after which she transforms into a beautiful lady and rewards him with kingship and political dominance. She is the embodiment of lands and territories, of the nation itself. Some academics look at these stories as allegories of fertility, an interpretation that can also be applied to *The Wedding* through the choice Gawain is faced with inside the bedchamber - having Ragnell be ugly by day and beautiful by night or vice versa. This kind of question occurs in other Irish folktales; for instance *The Three Daughters of King O'Hara*, where three sisters have to pick whether they prefer their enchanted husbands as animals by day or night; the youngest, the only one who chooses to let his husband be man by night is also unsurprisingly the only one blessed with children, mirroring a connection between this regular question and a fertility significance.

In Middle English versions of the story, the Irish territorial theme and political view is no longer present [53]. The Loathly Lady does not impersonate

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[51] In *Niall of the Nine Hostages*, Niall and his brothers are sent by a druid to hunt to prove their new weapons and become lost in the woods. They start a fire and eat, but they begin to feel thirsty and each one of them goes alone in search for some water, finding a well guarded by a monstrous hag. While two of his brothers refuse to kiss her in exchange for water, the third gives her a light smack but it is Niall who kisses the hag properly and is even ready to lie with her, receiving not only water but also the sovereignty of Ireland in turn.

[52] In the *Adventures of the Son of Eochaid Mugmedon* a would-be King takes up the challenge of a hag and kisses her, after which she turns into a beautiful woman, personification of the Sovereignty of Ireland.

[53] Even if, according to Aguirre, there is a residue of the territorial theme in that "the woman is being taken out of the field of land-symbolism and relegated to the (more literal) domestic sphere". Manuel Aguirre, " The Riddle of Sovereignty," *The Modern Language Review* 88, no.2 (1993): 279.

sovereignty, rather she seeks sovereignty from the male hero. Still, Ragnell's tale could preserve some Celtic mythic meaning: Arthur kills a deer in the woods, something that might be considered as an offence to Gromer, the lord of nature and sun god of fertility. In this reading, Ragnell should stand for the earth goddess and Gromer's consort, which would make Gawain, holding Gromer's lands unjustly, an usurper of the sun position and a threat to the union between sun and earth [54]. This interpretation is supported by how some critics identify in Gawain the physical embodiment of an earlier sun god. Additionally, Ragnell's transformation might have the same seasonal connotation of other Irish legends, where she turns into a beautiful woman (spring) only after the kiss or sexual embrace of the sun, in this case Gawain [55].

While it is true that English romances move the setting from the epic realm to their typical domestic environment [56] and power over land seems to have been displaced in favor of power over love [57], every author (even anonymous ones) gives his own distinctive flavor to the story, by adding different details and weaving other kinds of messages into the narrative. So we cannot consider *The Wedding* only as a representation of a "battle of the sexes" [58] or the sovereignty Ragnell wants for herself only as romantic control. On the contrary, later medieval English texts open through the figure of the Loathly Lady a space to explore other personal, social and cultural issues, giving her body and desires multiple possible readings [59].

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[54] According to Bugge, Sir Gromer's name points to his origin as a sun god: Somer Joure, a man of summertime. John Bugge, "Fertility Myth and Female Sovereignty in 'The Weddynge of Sir Gawen and Dame Ragnell' " *The Chaucer review* 39, no. 2 (2004): 200-201.

[55] Loomis also highlights the equivalence between Gawain and the Irish mythological hero Cuchulainn. Roger S. Loomis, *Celtic myth and Arthurian romance* (Chicago: Academy Chicago Publishers, 1997), Kindle.

[56] Hahn, *Sir Gawain: Eleven Romances and Tales*, Introduction.

[57] Aguirre, " The Riddle of Sovereignty," 279.

[58] Bugge, "Fertility Myth and Female Sovereignty in 'The Weddynge of Sir Gawen and Dame Ragnell' ", 199.

[59] Bonnie Millar, "Gawain, Arthur and the Loathly Lady: overcoming physical and ethical monstrosity" *Proceedings of XXII congress of International Arthurian Society* (2008): 3.

2.2 *Ragnell: a unique Loathly Lady*

Ragnell is the only Loathly Lady who has been given a name. A name that cannot be find anywhere else in Arthurian fiction and seems to be linked to a pagan demon [60], probably used by the author to make her more threatening in the eyes of the audience. Ragnell has also been given different interpretations throughout the years: some of them reflect the features typical of the Loathly Lady traditional figure, but others are strictly confined to her character   in   *The   Wedding*.

2.2.1 Beauty and Beast

Ragnell, as a Loathly Lady, has the ambiguous role of being both Beauty and Beast: once transformed, she is the fairest woman Gawain and all Arthur's court have ever seen, but before she is just horribly ugly, even with animalistic traits [61]. She can be fair and attractive, the desirable sex object passive to the male gaze, but also the repulsive sexually aggressive subject with beast-like libidinous desires that can threaten a man authority and reputation [62]. Such ambiguity is often attached to women and femininity in general, in popular romance but also throughout Western culture. Her ambivalence is also gender-based: contradicting all ideals of women's beauty and grace, Ragnell falls out of her feminine role and defiles the standard dichotomy male/female not only in appearance but also in attitude. The monstrosity deriving from this conflation of genders is due both to her

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[60] In his edition, Hahn produces many examples of the name in other late medieval narratives: for instance the Gawain-poet's *Patience*, where it is used in a curse, or in Chester Mystery Plays' *Antichrist*, where the Antichrist calls the name together with "Sathanas", "Lucyfere" and "Belzebubb".

[61] She is the one to compare herself to an owl, an animal with negative connotations like death and misfortune in medieval writings.

[62] Bugge, "Fertility Myth and Female Sovereignty in 'The Weddynge of Sir Gawen and Dame Ragnell' ", 205.

extreme excesses of body (for instance, her breasts are so large they could be a load for a horse and her cheeks are as broad as a woman's hips) and her lack of manners (she subdues Arthur like she has superiority ever him and everyone else) [63]. These two features were seen as naturally connected to each other and put Ragnell's birthright at stake [64]. Even if her outer ugliness may be the reason why she can never be considered a potential wife, it is also what gives her freedom to speak for herself, to become herself, independently from the silence and humility considered inherent features of her gender [65].

2.2.2 Appearance

The author gives his listeners various portrayals of Ragnell's monstrous ugliness, almost relishing in it and in his audience probable disgust and enjoyment of such a grotesque representation.

> *"Her face was red, her nose snotyd withall,*
> *Her mowith wyde, her teth yalowe ouerall,*
> *With bleryd eyen gretten then a ball,*
> *Her mowith was nott to lak.*
> *Her teth hyng ouere he lyppes,*
> *Her chekys syde as wemens hyppes.*
> *A lute she bare vpon her bak,*

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[64] Collen comments in "Aristocratic Veneer and the Substance of Verbal Bonds in 'The Weddynge of Sir Gawen and Dame Ragnell' and 'Gamelyn.'" how courtesy books, lyrics and romances make clear how beauty and nobility belonged together, so the opposite must also be true. Donnelly Collen, "Aristocratic Veneer and the Substance of Verbal Bonds in 'The Weddynge of Sir Gawen and Dame Ragnell' and 'Gamelyn.'" *Studies in Philology* 94, no. 3 (1997): 328.

[65] Hanawalt, B. A., "At the Margin of Women's Space in Medieval Europe" in *Matrons and Marginal Women in Medieval society*, ed. Robert R. Edwards and Vickie Ziegler (Woodbridge: Boydell Press, 1995), 1-17.

Her nek long and therto greatt,
Her here cloteryd on an hepe.
In the sholders she was a yard brode.
Hangyng pappys to be an hors lode.
And lyke a barell she was made.
And to reherse the fowlnesse of that lady,
There is no tung may tell securly.
Of lothlynesse inowgh she had."

(The Wedding of Sir Gawain and Dame Ragnell, 231-245)

Firstly, the poet describes her as the most hideous creature he has ever seen; then he proceeds by giving us a burlesque portrait of conventional ugliness [66] (at least for medieval times): her face is red and her nose is running, her teeth are yellow and her hair unkempt, her eyes are out of focus, her back is curved and she is made like a barrel, with extremely broad shoulders and a thick neck. But Ragnell is also deformed, beastlike and enormous in her appearance: her cheeks are as broad as a woman's hips, she has teeth hanging out of her lips, her eyes are as large as balls and her breasts big enough to be a horse load. This horrifying impression evokes mythological creatures like Scylla and Medusa [67], monsters with bodies that refuse to be restrained by cultural codes, disruptive and dangerous forces threatening to men civilization.

The author reaffirms her unbelievable ugliness time and time again after she enters the court beside Arthur, and highlights her animalistic tendencies specifying how the teeth hanging out from her mouth are as long as someone's hands, boar tusks of which one goes up and one goes down on each side.

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[66] Sandy Feinstein, "Longevity and the Loathly Ladies in Three Medieval Romances" in *Arthuriana* 21, no. 3 (2011): 38.

[67] Mary Leech, "Why Dame Ragnell had to die: Feminine usurpation of male authority in *The Wedding of Sir Gawain and Dame Ragnell*" in *The English "Loathly Lady" tales: Boundaries, Traditions, Motifs*, ed. Elizabeth K. Passmore and Susan Carter (Kalamazoo: Medieval Institute Publications, 2007), 215.

"She was so fowll and horyble.
She had two teth on euery syde,
As borys tuskes, I woll nott hyde,
Of length a large handfull.
The one tusk went up and the other doun
A mowth full wyde and fowll I grown,
With grey herys many on,
Her lippes laye lumpryd on her chyn,

Nek forsoth on her was none I seen.

She was a lothly on."

(The Wedding of Sir Gawain and Dame Ragnell, 547-559)

Yet Ragnell, contrarily to other Loathly Ladies, meets Arthur while straddling a horse splendidly outfitted with gold and precious stones as well as marrying clad in clothes richer than Guinevere's, worth thousands of marks and definitely aristocratic. During their first encounter she even admonishes the king for his lack of courtesy in greeting her and she presents herself as a "Dame". Once at court, she insists on the kind of public marriage befitting a noblewoman. All these details, incongruous with her physical appearance, foresee her real identity as a highborn and virtuous lady, identity that will remain secret until her final transformation.

Both depictions seem to put much emphasis over her massive lips and teeth, something that can be related to contemporary portrayals of exaggerated female genitalia [68]: those cheeks as wide as woman's hips reference to her mouth as a symbolic sexual and digestive womb. In the Middle Ages this was a common representation of witches [69] and bespoke the patriarchal fear of

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[68] Leech in "Why Dame Ragnell had to die: Feminine usurpation of male authority in *The Wedding of Sir Gawain and Dame Ragnell*", 216-217, provides the example of the various representations of Celtic Sheela-na-gig, naked women displaying a huge vulva found all over Europe mostly on churches and castles. Interestingly, these figures might have had a protective function, as Ragnell with Arthur.

[69] Ruben Valdes-Miyares, "Dame Ragnell's Culture: the voracious loathly lady", SELIM Journal 9 (1999): 200-201.

female eroticism. Ragnell's association with animals like pigs and boars [70] also suggest an overheated sexuality and dangerous, bestial and uncivilized appetites.

2.2.3 Gluttony

Critics have noted how "unlike other Loathly Ladies, Dame Ragnell is presented as a monster of gluttony" [71]. It is a gluttony fulfilled in many different ways - through expensive clothes, food but also sexual activities. The passage of the narrative which best expresses her gargantuan appetite is the wedding feast.

"To mete alle they went.
This fowll Lady bygan the high dese;
She was fulle foull and nott curteys,
So sayd they alle verament.
When the seruyce cam her before,
She ete as moche as six that ther wore;
That mervaylyd many a man.
Her naylys were long ynchys three,
Therwith she breke her mete vngoodly;
Therfore she ete alone.

She ette three capons, and also curlues three,
And greatt bake metes she ete vp, perdé.
Al men therof had mervayll.
Ther was no mete cam her before
Butt she ete itt vp, lesse and more,

[70] Bugge, "Fertility Myth and Female Sovereignty in 'The Weddynge of Sir Gawen and Dame Ragnell' ", 202.
[71] Patricia Shaw, "Loathly Ladies, Lither Ladies and Leading Ladies: the role of the Older Woman in Middle English Literature" *SELIM* (1989): 216.

That praty, fowll damesell.
Alle men then that euer her sawe
Bad the devill her bonys gnawe,
Both knyght and squyre.

So she ete tyll mete was done,
Tyll they drewe clothes and had wasshen,
As is the gyse and maner.”

(The Wedding of Sir Gawain and Dame Ragnell, 600-621)

Ragnell sits at the head of the table alone because she eats like an animal, rudely cutting the meat with her three inches long nails. She devours three capons, three curlews and other roasted meats; in short, anything that comes in her sight. Her colossal dimensions are complementary to her threatening mouth and teeth [72]; in fact such uncontrollable appetite was probably considered by contemporary listeners as the very reason she turned into a monster. Medieval authors harshly condemned female voracity: eating was seen as a man's activity, whereas preparing food and selflessly feeding others was innately part of a woman's nature [73]. Ladies were expected to eat with moderation (especially in the case of meat, which increased sexual desire), since overeating was associated with overindulgence in vaginal consumption [74], dangerous to both the woman soul and that of her lover. Ragnell's voracious appetite for food at the wedding feast was thought to mirror a similar voracious and unrestrained appetite for sex during the wedding night: indeed, Arthur is extremely concerned when the sun rises and Gawain

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[72] Sue Niebrzydowski, "Monstrous appetite and belly laughs: a reconsideration of the humour in *The Weddyng of Syr Gawen and Dame Ragnell*." in *Arthurian Literature XXVII* ed. Elizabeth Archibald and David F. Johnson (Boydell and Brewer, 2010): 94.

[73] Valdes-Miyares, "Dame Ragnell's Culture: the voracious loathly lady", 200.

[74] Niebrzydowski in "Monstrous appetite and belly laughs: a reconsideration of the humour in *The Weddyng of Syr Gawen and Dame Ragnell*.", 97, states that the association between mouth and vagina could be due to the fact that the mouth is an organ of necessity, ingesting food to survive, but also of pleasure, enjoying food through the taste-buds.

is still inside the sleeping chamber with her, thinking she has actually fed on his nephew [75].

But Ragnell freely eats anything she wants. Not only because she does not care about being seen as lascivious, but also to challenge Arthurian ideals by expressing the power she has over her own body [76] and appetite: the banquet is her victory against contemporary society's female hungriness and sexual repression. The marriage in itself is yet another way to prove her triumph. This undeniable authority is never questioned, not even by the royals, because of the debt of honour Arthur owes her.

2.2.4 Female authority, sovereignty and fertility

Ragnell's will prevails over that of the court at all times: she knows her mind and is not afraid to express it, behaving in an authoritative manner unacceptable for a woman. When the other ladies suggest to celebrate the wedding privately and early in the morning, Ragnell affirms at once she will not be shamed and requests they organize the feast in the hall, amongst the whole court, going as far as sitting in the place of honour. The public display of the bride has been often read as another mean to control women as objects of desire and pleasure; but in this case it is Ragnell who, usurping the power of the male objectifier, "places herself in the position of the desired object

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[75] Millar, "Gawain, Arthur and the Loathly Lady: overcoming physical and ethical monstrosity", 7.

[76] Bynum in *Holy Feast and Holy Fast: the Religious Significance of Food to Medieval Women* considers how holy women and female saints like Mary Magdalene renounce their food like their male counterparts renounce their wealth, because food is the only thing they have control over. Abstinence is not a flight from fleshliness but the expression of power to manipulate their own bodies. Caroline Bynum, *Holy Feast and Holy Fast: the Religious Significance of Food to Medieval Women* (Berkeley: University of California Press, 1987), 191-215.

when she is not desirable at all"[77]. The power is in her hands, and she uses it to officially legitimize her rights as a noblewoman and her rights over Sir Gawain, crossing the boundary between female and male roles in medieval nuptial relationship.

The author plays with such gender role inversion since her first appearance in the forest. Ragnell is not only simply authoritative: she assumes a very masculine position in all her interactions. Simulating chivalric homosocial bonds, where the female is almost always the object of the exchange, she negotiates with Arthur as his equal and manages to bargain for the hand of Sir Gawain in marriage. Her manlike attitude puts not only her future husband, but also the king into feminine roles, subverting the classic homosocial bonds and man-man contract, shaking up the very foundations of chivalry[78].

The very same desire for sovereignty expressed by Ragnell is extremely dangerous to Arthurian ideals, especially considering how it is not only her own: it is instead what all women, within and outside the court, wish for.

> "*Butt there is one thyng is alle oure fantasye,*
> *And that nowe shall ye knowe.*
> *We desyren of men above alle maner thyng*
> *To haue the sovereynte, withoute lesyng,*
> *Of alle, both hygh and lowe.*
> *For where we haue sovereynte, alle is ourys,*
> *Though a knyght be neuer so ferys,*
> *And euer the mastry wynne.*
> *Of the moste manlyest is oure desyre:*
> *To haue the sovereynte of suche a syre,*
> *Suche is oure crafte and gynne.*"

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[77] Leech in "Why Dame Ragnell had to die: Feminine usurpation of male authority in *The Wedding of Sir Gawain and Dame Ragnell*", 216, states that because of her appearance, Ragnell is not marketable or seen as viable commodity. Her body is outside controlled sexual politics of marriage.

[78] Sarah R. Lindsay, "Questioning chivalry in the Middle English Gawain romances" (PhD diss., University of North Carolina, 2011), 153.

What is exactly the sovereignty sought after by Ragnell? For some critics it does not concern money or property, but only romantic love and the intimate sphere of the relationship: women dream above all things to have power over a fierce knight and the manliest man there is, they want their partner to relinquish all his dominance to them. Indeed, Ragnell controls every aspect of her marriage, from its conception to its organization and consummation (she is the one to initiate their intercourse, demanding Gawain shows her courtesy in bed). When Sir Gawain gives her the possibility to choose for herself during their wedding night, Ragnell goes from ugly to beautiful, from wild to civilized. As if to say that only after demanding and obtaining sovereignty - only after being seen as equals, then - women will become happier and well-mannered companions, returning the respect they received and growing into the ideal courtly wife. This way their marriage becomes a happy one, full of loyalty and devotion.

In the sexual sense, women wish to have their most intimate physical urges satisfied by a male partner who first and foremost considers their pleasure, instead of his own. According to medical theories of conception that widely circulated in medieval times, female orgasm was an essential component for a pregnancy [79]: therefore Gawain must accept Ragnell's desire as coequal to his own and grant her sexual control over him (something made apparent by the transfer of sovereignty to his new wife) if he wants their union to be successful in medieval standards. Interestingly enough, *The Wedding* is the only version of the story were the two characters are blessed with a child.

But this interpretation of sovereignty gives Ragnell a power that lasts only within the private domain of the bedroom. Public life remains under male control: even if Gawain courteously respects her desire, after her

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[79] Bugge states that during the Middle Ages there was an ongoing debate between Aristotle's one seed theory, where only the male produced sperm, and Galen's two seed theory, where the woman also produced her own kind of seed and both of them were necessary for conception, making female orgasms as important as the male. In "Fertility Myth and Female Sovereignty in 'The Weddynge of Sir Gawen and Dame Ragnell ", 208-209.

transformation Ragnell still immediately swears an oath of obedience to her husband. This has led some scholars to remark how, while in their monstrous and ugly body, Loathly Ladies are already in possession of the power they are searching for [80], making them much more in control and dangerous than after their transformation. For instance, Ragnell is capable of bending Arthur to her will even before she is given marital authority by her husband.

However, Ragnell's power stretches far beyond the boundaries of the sleeping chamber. As she elaborates during the wedding night, sovereignty is not only over a man's body.

2.2.5 Inheritance laws, primogeniture and proto-feminism

"For I was shapen by nygramancy,
With my stepdame, God haue on her mercy,
And by enchauntement;
And shold haue bene oderwyse vnderstond,
Euyn tyll the best of Englond
Had wedyd me verament,
And also he shold geve me the sovereynte
Of alle his body and goodes, sycurly.
Thus was I disformyd;
And thou, Sir Knyght, curteys Gawen,
Has gevyn me the souereynte serteyn…

(The Wedding of Sir Gawain and Dame Ragnelle, 691-701)

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[80] Feinstein, "Longevity and the Loathly Ladies in Three Medieval Romances", 41.

In this passage, Ragnell specifies that only after marrying the best of England and receiving sovereignty over his body and goods she can be free from her curse. Therefore according to the text, the sovereignty Gawain has surrendered to his new wife is not limited to love and sexual pleasure, but also implicates control over his "goodes", namely his lands and properties.

Her desire for marriage might be interpreted as a simple prerequisite to break the spell or as result of how society expectations for women, namely to wed into their station or in a higher class level, control her even in monstrous form [81]. But Ragnell and Gawain's union mostly proves to be the right solution to an apparently years-long dispute over a land title. During their first encounter, Sir Gromer accuses Arthur of having unjustly taken away his lands [82], delivering them into another knight's hands. This knight is Gawain, the very man Ragnell, who reveals herself to be Gromer's sister, wishes to marry. She does not explain why but she is very clear in that matter, explicitly demanding his hand and no one else's (279-286). Gromer cannot claim his inheritance: contemporary law asserts that the king was not subject to the judgement of men in his own court, so if Gromer were to bring suit against Gawain, a jury could not legally take a decision [83]. Moreover, Gromer automatically canceled his claim on the lands when threatening Arthur of murder. So the wedding is beneficial to all parties involved: the king has his life spared, Gawain confirms his bravery saving his uncle and earning a wife in the process, Sir Gromer and Ragnell regain their family's estate.

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[81] Feinstein, "Longevity and the Loathly Ladies in Three Medieval Romances", 40.

[82] Forste-Grupp in "A Woman Circumvents the Laws of Primogeniture in *The Weddynge of Sir Gawen and Dame Ragnell*" proposes that medieval listeners, based on common knowledge of other popular romances, would have imagined three possible explanations: Arthur won the lands by conquest, expropriated them or resumed control of them in the absence of an obvious male heir. The last option is probably the right one: Gromer says Arthur wronged him many years ago, the king does not recognize him (maybe because it was his justice who took the lands) and the poet stays silent on the matter, suggesting a very common reason. So Arthur assumed *seisin* of his estates when Gromer and Ragnell's father died, Gromer was a minor or was absent from the country for some time, and the king, seeing that no heir made a claim, gave the lands to Gawain. Sheryl L. Forste-Grupp, " A Woman Circumvents the Laws of Primogeniture in 'The Weddynge of Sir Gawen and Dame Ragnell' ", *Studies in Philology* 99, no. 2 (2002): 109-113.

[83] Sheryl L. Forste-Grupp, " A Woman Circumvents the Laws of Primogeniture in 'The Weddynge of Sir Gawen and Dame Ragnell' ", *Studies in Philology* 99, no. 2 (2002): 113.

Yet it is not Sir Gromer, but Ragnell who ultimately assumes control of these lands. According to contemporary primogeniture laws, the only way a firstborn daughter could inherit was in the absence of a male heir: her father could allocate a portion of land to her as *maritagium* but until she married and her husband performed homage for the land, the father held it in custodia [84]. As we can see, even in this case she never has authority over them, since the lands were transferred directly from father to husband. The siblings' father is almost securely dead and Gromer seems to hate his sister: he goes as far as cussing and calling her names like "old scott" [85] (476), so he would never assign her any of his properties. The audience is not given a reason for the animosity between them, but taking into account how it is Ragnell's stepmother who turns her into a monster it is safe to assume they are only half-siblings and he sees her as competition to his heirloom.

Therefore Ragnell blackmails the king to marry Gawain - the man who is currently in charge of her lands - and then persuades that same man to give her sovereignty over his estates, finally acquiring her rightful inheritance and place at court. She forms beneficial partnerships with all the male characters and even secures her family's legacy with a son by the end of the romance. This is how Ragnell's power breaks through the limits of the bedroom and why she can be considered a proto-feminist figure.

2.2.6 The male characters: Sir Gromer, Arthur and Gawain

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[84] Sheryl L. Forste-Grupp, " A Woman Circumvents the Laws of Primogeniture in 'The Weddynge of Sir Gawen and Dame Ragnell' ", *Studies in Philology* 99, no. 2 (2002): 116-117.
[85] Feinstein observes in "Longevity and the Loathly Ladies in Three Medieval Romances", 37-38, that the word has been translated in many ways: from "nag" (Chaucerian usage of it as a name for a horse) to trollop and hag. There are no examples or associations in the Middle English dictionary, where the first citation defines it as Scottish descent, the second as payment, tax, reckoning and the third as a horse.

All male characters can be read as expression, in one way or another, of different problems and dangers of chivalry.

Sir Gromer embodies as much as Ragnell the potentially destructive forces of wildness and incivility that threaten all chivalric values. He is found inside the forest, where courtly norms cannot operate, and does not respect the knightly protocol: he threatens not only to kill the king but also to burn his sister at stake if he gets hold of her [86]. Yet he is called a "Sir" and does not murder a defenseless Arthur in cold blood, as it might be expected from a supposedly savage like him. By mid-15th century, the role of the knight has shifted away from the battlefield [87], where his aggressive conduct might have been appreciated. His violent ways are now a serious danger to chivalrous society. Even if Ragnell will try, once transformed, to mend his relationship with Arthur and share his new position with him, he is incapable of building useful social relations, and consequently unable to survive inside the court. In the end he never reenters the Arthurian world, which makes him decisively less dangerous than his sister.

Arthur is the first character that appears in the narrative. Since the start, the romance praises his courtesy and valor, painting to the audience a typical picture of greatness. But actions speak louder than words and beyond this celebratory introduction Arthur is not the heroic king we are usually familiar with. He does not behave in a kingly manner: hunting is an activity which should promote fraternity among the king and his companions but he decides to stalk the deer alone [88] and when confronted by Sir Gromer he does not question his reasons, suggesting he had in fact wronged in some way the mysterious knight. He even breaks his promise to Gromer to keep their bargain secret, revealing it to Gawain almost immediately after, maybe a way of the poet to express the inherent worthlessness of contemporary aristocratic

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[86] In his edition Hahn even highlights the correspondence between his name, Somer Joure, and the Midsummer's Day, a time associated with magic and bonfires. Hahn, *Sir Gawain: Eleven Romances and Tales*, The Wedding of Sir Gawain and Dame Ragnelle: Introduction.

[87] Lindsay, "Questioning chivalry in the Middle English Gawain romances", 2.

[88] Leech "Why Dame Ragnell had to die: Feminine usurpation of male authority in *The Wedding of Sir Gawain and Dame Ragnell*", 221.

values [89]. Additionally, since the encounter with the mysterious knight, Arthur assumes a subordinated feminine role in each one of his relationships, becoming almost comically useless: he is unable to engage in battle with Gromer, he almost readily submits to Ragnell's will and he depends time and time again on Gawain's assistance, first to find the answer to the riddle but also relying on his willingness to marry the monstrous lady. Arthur's chivalry proves ineffective to protect his ideals both in the forest and once inside the court: it pales facing the threat of violence and death by Sir Gromer and leads to Gawain being married to a monster and possibly eaten. Even inside his own home, Arthur seems incapable of putting a halt to Ragnell's disruptive power.

Gawain is the most courteous among Arthur's companions and the most trusted by the king. Their relationship is so strong that Arthur reveals his task only to him because he is sure he will keep the secret and is ready to do anything for his uncle. Gawain's unwavering loyalty leads him to respect his chivalric obligations, no matter the cost. In fact, the knight willingly helps Arthur search for the answer to Gromer's riddle and unselfishly accepts to marry Ragnell in order to save Arthur's life; he does not break his promise, not even after seeing his future wife for the first time, as it would not have been considered noble behaviour [90]. Gawain acts justly not only in public but also in private [91], because he is nothing but perfectly gracious towards Ragnell: despite his continental reputation as a ladies' man he is indifferent to her exceptional ugliness and never points it out or shows repulsion [92], not even resisting her in bed. Unlike the other heroes of Loathly Lady tales, who develop virtues they lacked at the beginning of the story, he is since the start

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[89] Collen, "Aristocratic Veneer and the Substance of Verbal Bonds in 'The Weddynge of Sir Gawen and Dame Ragnell' and 'Gamelyn.'", 326-327.

[90] Collen, "Aristocratic Veneer and the Substance of Verbal Bonds in 'The Weddynge of Sir Gawen and Dame Ragnell' and 'Gamelyn.'", 323.

[91] Millar, "Gawain, Arthur and the Loathly Lady: overcoming physical and ethical monstrosity", 9.

[92] Feinstein in "Longevity and the Loathly Ladies in Three Medieval Romances", 39, notes how Gawain seems more surprised by her transformation into a beauty than by her former monstrous self, which he acknowledges only after she becomes pretty.

the quintessence of knightly valor and courtesy [93]: he does not grow up or learn anything from his experience with Ragnell. On the contrary, it is precisely his virtue that manages to break the stepmother's curse. Gawain's concern for appropriate conduct and his wife's rights grants him Ragnell's loyalty and may stand for what the poet considers the right model of ruling - instead of Arthur's ineffectual method of concealing what is shameful from becoming public [94].

However, Sir Gawain is also the character who better expresses the uneasiness within courtly chivalry and the social changes that the role of the English knight went through during the 14th century. Romances were trying to define a new ideology for knights who, from the battlefield, had been relocated to the court. The fear was that this shift could have an effect of emasculation over them: while in terms of honor courtly and martial chivalry were equivalent, jousting and hunting and the other masculine behaviors expected at court were not valid alternatives to battle and could be easily abandoned for the sensual pleasures of love. Throughout the story, Gawain is never seen partaking in male activities: he saves his uncle's life, yes, but compiling a book and marrying Ragnell. Actions that do not belong exclusively to the masculine sphere and are therefore potentially emasculating [95]. The romance indeed places Gawain in a female role: he is the object of the exchange between Arthur and Ragnell, sold because of his loyalty to the former and submitted to the latter; even after Ragnell's transformation he seems perfectly happy to remain all day inside the bedchamber, a private space typically feminine, without worrying about honor. His relationship with Ragnell appears to have fatally disrupted his friendship with Arthur. But what is even more troubling is how it is precisely Gawain's own chivalry that leads him to a way of life which is not chivalric at

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[93] Millar in "Gawain, Arthur and the Loathly Lady: overcoming physical and ethical monstrosity", 8, states how Gawain is completely innocent. On the other hand, in *The Wife of Bath's Tale* the knight is a rapist and must learn to respect women, while in *Tale of Florent* Florent kills a man.

[94] Millar, "Gawain, Arthur and the Loathly Lady: overcoming physical and ethical monstrosity", 9.

[95] Lindsay, "Questioning chivalry in the Middle English Gawain romances", 142.

all [96]. In the end he does go back to his knightly duties and male relationships, but only after Ragnell is dead.

The Wedding male characters' behaviour highlights how courtly chivalry cannot be considered equivalent to martial chivalry. The ease with which Ragnell inserts herself into Arthurian society and takes advantage of chivalric customs to acquire sovereignty shows how it is innately flawed, even before her arrival to court, and brings chivalry itself to question.

2.2.7 Same ending, different interpretations

All male figures are eclipsed by Dame Ragnell, whose power reaches beyond the level of the narrative. While the romance title makes Gawain co-protagonist of the story, he is completely overshadowed by his wife, just like the king before him. She is admittedly the most memorable character and since her entrance she submits everyone around her; even at the extratextual level, she easily dominates every scene. And so she does until her final death.

The Wedding's version is the only one that mentions the main characters' life after the marriage. As we have already mentioned, Gawain frequently gives up his knightly duties to stay with her in bed all day. They have a child, the knight Gyngolyn (or Gingalain), but their time together is cut incredibly short: she passes away after only five years.

No other Loathly Lady dies at the end. This is sometimes considered as a necessary consequence of Ragnell's complete assimilation into male culture[97]: she fulfills her female role, giving birth to a son, and so becoming dynastically unnecessary. Some critics think that after the wedding night Ragnell poses no longer a threat to chivalry. She abandons her authoritative

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[96] Lindsay, "Questioning chivalry in the Middle English Gawain romances", 172.

[97] Forste-Grupp, "A Woman Circumvents the Laws of Primogeniture in 'The Weddynge of Sir Gawen and Dame Ragnell' ", 121.

and masculine behavior, something that is apparent in the much more typically female way she pleads the king to be good to her brother - placing herself as the object of the exchange between Gromer and Arthur - and in the end surrenders to him the sovereignty received by Gawain. She turns into a beautiful and obedient wife and then disappears.

At the same time, if all her dangerousness really fades thanks to her bodily metamorphosis, such a drastic resolution would not be necessary. In reality Ragnell's beauty proves to be even more threatening to patriarchal hierarchy than her ugliness: she seems to play the perfect wife's role to the letter but she also keeps her husband from his knightly deeds, illustrating the new type of control she has over him. Where before their marriage and its consummation was for Gawain just out of duty, now the sexual spell she puts him under manages to lead him away from spiritual purity [98]. Even as the ideal wife, Ragnell is a menace for masculine order and identity, since she is able to control the men in her life in a much more tricky manner. Only through her death can patriarchal authority be reaffirmed: in life she is a constant reminder of Arthur's debt and the weaknesses of chivalry but when she is dead only her feminine outer image remains and her husband's memories can reshape her as the exemplary representation of womanhood [99]. In fact, we are told he never loved any other of his partners like Ragnell and mourned her loss greatly.

After endangering the Arthurian court and its ideals, Ragnell's subversive voice is finally contained [100] in the most drastic manner.

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[98] Leech, "Why Dame Ragnell had to die: Feminine usurpation of male authority in *The Wedding of Sir Gawain and Dame Ragnell*", 224.

[99] Leech, "Why Dame Ragnell had to die: Feminine usurpation of male authority in *The Wedding of Sir Gawain and Dame Ragnell*", 227.

[100] According to Valdes-Miyares in "Dame Ragnell's Culture: the voracious loathly lady", 203, the tragic ending is a weird addition and brings them to mind Chaucer's usual practice of articulating but finally containing the voice of political protest.

2.3 *Parody and humorous intent*

It is very difficult to determine what was considered funny by medieval audiences, but taking into consideration the intertextual relationships between *The Wedding* and other contemporary or earlier works might help us understand how the audience might have appreciated it and if the author was aiming for a comic effect.

The romance, as other "testing" Gawain narratives, questions the integrity of the Arthurian court through "bumbling and furtive breaches of contract, opportunistic deal-making and manipulation, the dismissal of a woman on the basis of her appearance and begrudging bravado" [101]. The poet took inspiration by prior traditions and texts and possibly adapted their material to his own parody purposes, maybe in response to 15th century listeners' appetite for humorous imitations of romance [102]. Some scholars note how the poem's rhythms have a cheerful effect [103], while others highlight its frequent usage of grotesque imagery and exaggeration.

Comedy firstly stems from Ragnell's appearance and her gluttonous behaviour. The author's spin over the Loathly Lady character is unique for her youthful description and her gigantic appetite, comically mirrored by the rotundity of her figure and the hugeness of her mouth and teeth [104]. The poet provides his audience with a ridiculously long and very detailed description of her ugliness, almost delighted by it. He even contradicts himself, as if carried away with all this monstrosity: at the start her neck is portrayed as huge and very long (239) but after some lines it disappears under a mass of chins and lips (556). The audience would very likely crack-up when hearing Gawain declare to Arthur he would wed Ragnell even if she were a demon or

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[101] Stephen H. A. Shepherd, ed., *Middle English Romances* (New York: W.W. Norton & Company, 1995), 379.
[102] Niebrzydowski in "Monstrous appetite and belly laughs: a reconsideration of the humour in *The Weddyng of Syr Gawen and Dame Ragnell*", 89, takes as example Chaucer's Tale of Sir Thopas and the anonymous Tournament of Tottenham.
[103] Peter J.C. Field, *Malory: texts and sources* (Cambridge: Boydell & Brewer, 1998), 284.
[104] Niebrzydowski, "Monstrous appetite and belly laughs: a reconsideration of the humour in The Weddyng of Syr Gawen and Dame Ragnell", 94.

"Belsabub"(344-345), because they already known, as does the king, that she actually looks like the Devil itself [105].

The wedding feast is another episode made quite amusing for the romance's listeners. Ragnell's completely lacks table manners: she breaks meat and other foods with her long nails (when even cutting bread without a knife was considered impolite [106]) and because of her overindulgence she sits and eats alone, when meals were usually served in pairs. She eats everything in sight, and perhaps some other guest's food, since she reportedly eats as much as six people (605). Ragnell is then the complete antonym of polite, a caricature of inadequacy at the dinner table that renders the banquet a parody of a courtly feast. The disgusted marvel of the other guests and how the poet humorously reports their hope the Devil would gnaw Ragnell's bones (616-618) also had the potential to endlessly amuse the audience. It is also interesting to note how *The Wedding* is the only version of the story that gives details about the dishes served and the dinner proceedings, possibly to mock the contemporary fashion of books about feasting etiquette [107]. Additionally the public, aware of contemporaneous attitudes towards female appetite both for food and sex and of the associations between wedding banquets and wedding nights, could have laughed at Arthur's concern for his nephew's wellbeing the day after the marriage.

The other characters' behaviour also proves to be humorously caricatural, presuming the listeners' familiarity with their honorable competence: Arthur promises Sir Gromer to keep their agreement a secret but almost immediately spills the beans with his nephew. Arthur and Gawain riding around and writing down all the different answers to Sir Gromer's riddle until they both fill out two great books and compare them after their return (196-211) is just as completely useless as amusing. The same can be said for Gawain's pledge to save the king's life as though he is preparing to battle someone instead of

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[105] Rebecca A. Davis "More Evidence for Intertextuality and Humorous Intent in 'The Weddynge of Syr Gawen and Dame Ragnell' " *The Chaucer Review* 35, no. 4 (2001): 436.

[106] Niebrzydowski, "Monstrous appetite and belly laughs: a reconsideration of the humour in *The Weddyng of Syr Gawen and Dame Ragnell*", 96.

[107] Niebrzydowski in "Monstrous appetite and belly laughs: a reconsideration of the humour in *The Weddyng of Syr Gawen and Dame Ragnell*", 95, considers how this books were very popular in the 15th century.

marrying them (348-353), or the scene where Arthur presents the two books to Gromer, who reads each and every one of the replies collected before declaring the king is still going to die (449-454). The sudden devotion to courtly love of Gawain after Ragnell becomes beautiful would also be funny to those familiar with the knight's continental reputation as a womanizer [108].

Even the narrator cannot escape the author's mockery. If we do not take the various repetitions, the frequent minstrel tags and the contradictions as sign of its oral composition or as result of scribal interference, the ineptitude he shows might be designed as a parody of the typical romance narrator [109]. After Ragnell's transformation, the poet promises brief closure over and over again but never puts an end to the story, becoming more and more redundant as the narrative goes on, as if incapable of finding a way to finish it; he proves his total incompetence for the last time and possibly mimics the repetition of introductory lines that concludes other "testing" poems [110]. The narrator's final appeal for relief from sorrow and danger has been considered as a satire not only of Malory's *Morte D'Arthur* similar conclusion or of Gower's plea in *Tale of Florent*, but also of the request of the author for his readers' prayers present in other medieval works [111]. The same ending might be interpreted as mocking other popular romances' classic happily ever after, killing off the very main character of his own narrative.

This is how the author might have consciously attempted to ridicule the conventions of romances in general, relying on the audience acquaintance with other famous and less famous works, Gawain and Arthur's fame, wedding traditions and table manners, contemporary assumptions about women's appetite and traditional happy endings.

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[108] Niebrzydowski, "Monstrous appetite and belly laughs: a reconsideration of the humour in *The Weddyng of Syr Gawen and Dame Ragnell*", 99.

[109] Davis, "More Evidence for Intertextuality and Humorous Intent in 'The Weddynge of Syr Gawen and Dame Ragnell' ", 433.

[110] Such as *Sir Gawain and the Green Knight, The Avowynge of King Arthur* and *The Awntyrs off Arthure at the Terne Wathelyne*, which Shepherd lists in *Middle English Romances*, 378.

[111] Niebrzydowski, "Monstrous appetite and belly laughs: a reconsideration of the humour in *The Weddyng of Syr Gawen and Dame Ragnell*", 100-101.

2.4 *History of the text and connections to other narratives*

The interlude performed on 10 September 1299 at Canterbury for the marriage of Edward I and Queen Margaret of France is possibly one of the first English associations between the Loathly Lady figure and Arthurian tradition [112]. An ugly woman (a squire in disguise) rides up to the table to set tasks for the knights, sending Perceval to Leicester to win a castle and Gawain to Cornwall in a quest to end a conflict between lords and the lower-classes. Interestingly, this interlude already features Gawain as one of the main characters - simply because of Edward's attested and profound interest in Arthurian historic and romantic legend [113], or maybe to display Gawain's nobility and use the loving relationship with his uncle as propaganda to promote better relations among the king and his knights during the constitutional crisis [114]. The description of the Loathly Lady given in the only record of this interlude [115] is actually compatible with Ragnell's appearance, both describing her youthfulness (probably due to the squire's age) and her monstrous mouth and teeth.

At the end of the 14th century we find two narratives employing the Loathly Lady theme: Chaucer's *The Wife of Bath's Tale*, included in the *Canterbury Tales*, and Gower's *Tale of Florent* from his *Confessio Amantis*. In the first, an unnamed Arthurian knight faces trial for the rape of a woman and the Queen decides he will have his life spared if he can find, within a year and a day, the answer to a riddle which will return time and time again in all contemporary and later Middle English Loathly Lady stories: what do women desire the most? Every woman he meets answers in a different manner, until an ugly crone gives him the solution in exchange for any favor she might ask. The knight is saved, but the old woman publicly requests his hand in marriage in

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[112] Roger S. Loomis, "Edward I, Arthurian Enthusiast." *Speculum* 28, no. 1 (1953): 114–127.
[113] Niebrzydowski, "Monstrous appetite and belly laughs: a reconsideration of the humour in *The Weddyng of Syr Gawen and Dame Ragnell*", 92.
[114] Niebrzydowski, "Monstrous appetite and belly laughs: a reconsideration of the humour in *The Weddyng of Syr Gawen and Dame Ragnell*", 92.
[115] Lodewijk van Velthem's continuation of Jacob van Maerlant's *Spiegel historiael*, dated 1316.

front of all the court. During the wedding night, she asks him if he would prefer her ugly and loyal or beautiful and unfaithful; the knight leaves the choice to her and she transforms into a pretty and devoted wife with whom he lives happily ever after. In *Tale of Florent*, the protagonist, during his travels, engages in a battle where he accidentally kills the heir of the castle. The family of the victim takes him prisoner, but since he is the emperor's nephew they cannot directly sentence him to death. So he is sent away on a quest to discover every woman's deepest desire, to be executed only in case of failure. His uncle summons wise men, trying to help him but all in vain. Florent encounters an ugly hag in the forest who gives him the solution, but he must marry her in turn; after some indecision he accepts and is freed from his death sentence, thus taking her to his castle. After consummating their marriage, she transforms into a lovely young woman and faces him with a choice: to have her beautiful by day or by night. He gives her the chance to choose for herself which option would be best, trusting her judgement, and she becomes beautiful both by day and night, explaining how her evil step-mother cursed her to be ugly until she won love and sovereignty from a knight. They continue on living happily forever. Chaucer's direct source has never been identified; he probably encountered popular versions of the Loathly Lady story while he was writing his own masterpiece and decided to reshape them to express the didactic intent within the *Tale*. The protagonist is guilty of rape so his quest for women's deepest desire is even more reasonable than for Florent, who still is accused of murder. The classic choice the Loathly Lady gives to the unnamed knight is modified, with the further condition of loyalty versus unfaithfulness, at the service of the moral questioning present in the narrative as a whole. In both works it is not the king's life in jeopardy but that of the knight. Additionally, Chaucer and Gower's descriptions of the lady are related in that the Lady is not only ugly, but also old, something absent in King Edward's interlude.

Both narratives do not present Gawain as their protagonist and the second is not even set within the Arthurian court. Still, the heart of the story and the riddle are the same as *The Wedding of Sir Gawain and Dame Ragnell* and *The Marriage of Sir Gawain*, composed in ballad meter and whose plot and setting stick very close to those of the romance - something that helps piecing

together the many half pages missing. The differences are minimal: for instance, the baron who threatens Arthur and the Loathly Lady are not named and it is the king who offers her Gawain in marriage before she even speaks; plus Arthur returns to the ugly woman with all his knights instead of alone and all of them aside from Gawain refuse to wed her (with Kay going as far as expressing his total disgust before her ugliness). Gawain at first decides he would like her to be pretty by night before being scolded for not thinking about their public humiliation by day. The woman also goes more into detail regarding the circumstances of her curse, revealing how her father, an old knight, married a young lady, who turned not only her but also her brother into monstrous creatures. The ballad ends when the rightful balance is restored and has an happy ending. All the characters, in comparison to their romance counterparts, are exaggerated to the extreme [116]: for instance, the baron is just an intimidating and wild brute without any knightly honor. Motives and reactions are much more straightforward, with Arthur even admitting he was afraid to fight him. *The Marriage* is sometimes dated slightly earlier than *The Wedding*, but the latter is seen by some academics [117] as its source. The online database of Middle English Romance [118] dates the ballad ca. 1400, whereas the romance is dated ca. 1450, with many critics stating the same [119]. Even if the connection between the two works cannot be denied, it is

[116] Hahn, *Sir Gawain: Eleven Romances and Tales,* "The Marriage of Sir Gawain: Introduction".

[117] For instance, Madden in *Syr Gawayne: a collection of Ancient Romance-Poems by Scotish and English Authors*, lxvii, states that the romance is unquestionably the original of the mutilated poem in the Percy folio.

[118] "The Marriage of Sir Gawain" and "The Wedding of Sir Gawain and Dame Ragnelle", Database of Middle English Romance, University of York, 2012. https://www.middleenglishromance.org.uk/.

[119] For instance Garbaty in *Medieval English Literature*, Hahn in *Sir Gawain: eleven romances and tales*, and Price in *The New Arthurian Encyclopedia*. For Shepherd's *Middle English Romances*, 378-379, the date of composition should be no earlier than the middle of 15th century, even if the manuscript dates from the very late 15th century and possibly early 16th century. Hollis in "The Marriage of Sir Gawain: Piecing the Fragments Together", in *The English Loathly Lady Tales: Boundaries, Traditions, Motifs*, ed. Elizabeth S. Passmore and Susan Carter (Kalamazoo, MI: Medieval Institute, 2007), 163, dates it on linguistic grounds to the mid 15th century. Also Passmore in "Through the Counsel of a Lady: The Irish and English Loathly Lady Tales and the 'Mirror for Prince's Genre'", in the same volume, 23, suggests 1450 as a date. Sometimes *The Wedding*'s composition is pushed towards the end

also possible that the ballad is not a recomposition of *The Wedding*, rather they stem from the same root.

To trace back *The Wedding*'s origins is not only extremely difficult, but impossible. All versions of the story revolve around the same enigma, but each narrative has been adapted to a greater or lesser extent to satisfy the needs of its author. It has been pointed out how the romance seems to glance back at the *Wife of Bath's Tale* in a number of lines and in Ragnell's quick-witted replies [120], but while both Chaucer and Gower's versions are certainly composed earlier, it seems reductive if not wrong to read the romance only as a popular bastardization of Chaucer's work. Especially since there are no signs of old age in her description and there is no trace of the alterations made by Chaucer to the Lady's question.

The same question is found identical in all the three other works, and is almost surely the original and traditional version, going back to the Irish folktales mentioned at the beginning of our inquiry. These Irish stories are generally considered the inspiration for Ragnell's description, her wide mouth and hideous teeth, but some scholars think much more plausible that the author was familiar with a record of Edward's interlude or the cultural memory of it [121]. The corresponding appetite could be the poet's own invention [122] or the result of some English tradition going back to the

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of the 15th century to facilitate the connection between the satirized narrator's plea and that at the end of Malory's *Morte Darthur*.

[120] *The Wedding* lines 409 to the *Tale* 927-28, where the hag speaks in the first person plural, 416-19 to 929-34, 622-24 to 1073-76 and 199-203 to 925-28, though the rhyme scheme is disturbed and could mean later interpolation; plus pointless one-liners in 30, 163, 221, 472, 556, 609, 667, 738 and Ragnell's rebuttals in lines 309-317, 581-86 and 644-46. Shepherd's *Middle English Romances*, 379, supports this considerations, made by Peter J. C. Field, "What Women really want: the genesis of Chaucer's Wife of Bath's Tale," in *Arthurian Literature XXVII*, ed. Elizabeth Archibald and David F. Johnson (Boydell and Brewer, 2010): 59–86.

[121] Niebrzydowski, "Monstrous appetite and belly laughs: a reconsideration of the humour in *The Weddyng of Syr Gawen and Dame Ragnell*", 93.

[122] Ralph Norris, "Sir Thomas Malory and 'The Wedding of Sir Gawain and Dame Ragnell' Reconsidered." *Arthuriana* 19, no. 2 (2009): 91.

interlude, a natural accompaniment to her mouth and teeth; sometimes even Scandinavian sources are proposed [123].

All these works are almost certainly retellings of an older (maybe from before 1299, as testified by its first appearance in an English context) and now lost oral Arthurian narrative [124] that circulated during the Middle Ages. The very existence of the ballad implies a common original and makes it probable that an earlier version of *The Wedding* or its immediate oral predecessor is really the narrative that inspired all the others. Given how *The Marriage* is considered to be a song for professional minstrels and not a folk ballad [125], in fact it refrains from the verbal and thematic repetition present in the romance [126], *The Wedding*, popular in nature, should be at least considered the closer version to the orally transmitted original story [127].

2.4.1 Anonymous authorship and Sir Thomas Malory

It is now imperative to give some room to a theory that usually does not get much attention and is often dismissed altogether by other academics: the possibility that Sir Thomas Malory, who would go on to write *Morte Darthur*, is really the author of *The Wedding*.

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[123] Laura Sumner, ed. "The Weddynge of Sir Gawen and Dame Ragnell" in Smith College Studies in Modern Language 5, no. 4. (Northampton: Smith College Departments of Modern Languages, 1924), xvii-xviii. But also in Francis J. Child, *The English and Scottish Popular Ballads*, v. 1. (New York: Dover Publications, 1965), Kindle.

[124] Hahn, *Sir Gawain: Eleven Romances and Tales*, "The Wedding of Sir Gawain and Dame Ragnelle: Introduction".

[125] Child, *The English and Scottish Popular Ballads*.

[126] Hahn, *Sir Gawain: Eleven Romances and Tales*, "The Marriage of Sir Gawain: Introduction".

[127] Howard Maynadier, *The Wife of Bath's Tale: Its sources and analogues* (London: Nutt, 1972): 143-146. Ackerman, "English Rimed and Prose Romances," 480-520. Both consider The Wedding a more primitive version of the story, believing that Chaucer had worked with an earlier version of it.

The reasons are several: first of all, these two are the only narratives which present a character named Gromer Somer Joure [128], even if in Morte Darthur he only appears among the knights associated with Gawain's family. But, most importantly, they appear to have quite a few sources in common - from *L'Âtre périlleux*, *The Awntyrs off Arthure* and *Erec et Enide* by Chrétien to Chaucer's *The Wife of Bath's Tale* [129]. In this context, Ragnell's romance seems to be a patchwork text, made up of the combination of elements taken from Chaucer's work - near quotations [130] and its Arthurian setting - and *Tale of Florent*, together with details from minor reference material. Gower's narrative shows the most extensive correspondences: a comparable structural outline, threatening characters hoping to kill the protagonist, how Florent and Arthur first recite the possible answers collected before giving the correct one, the Lady's transformation by the stepmother and how she belongs to the noble class [131]. The very similar prayer for release from prison at the end of both texts is also seen as evidence for Malory's authorship. According to their poetic qualities, it is probable that Malory wrote *The Wedding* before *Morte Darthur*, maybe during the same incarceration time or during his Lancastrian imprisonment around 1450, but without physically present sources [132].

On the other hand, the few scholars supporting this theory also take into account its weaknesses. For instance, Malory could have simply borrowed Gromer's name from *The Wedding* to use it once, in a list among other knights [133], and the prayer might be simply a coincidence, given how this kind of plea was fairly typical. Additionally, as we have already said, the author could have preserved the common tradition, with Chaucer and Gower instead

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[128] Something accounted also by Shepherd in *Middle English Romances*, 245.

[129] Norris, "Sir Thomas Malory and 'The Wedding of Sir Gawain and Dame Ragnell' Reconsidered.", 82–102.

[130] For instance, the "Somme sayd" part where Arthur and Gawain try to find the answer to Gromer's riddle.

[131] Norris, "Sir Thomas Malory and 'The Wedding of Sir Gawain and Dame Ragnell' Reconsidered.", 85–86.

[132] Peter J. C. Field, *The Life and Times of Sir Thomas Malory* (Cambridge: D. S. Brewer, 1993), 131.

[133] Whereas the opposite is considered by Norris in "Sir Thomas Malory and 'The Wedding of Sir Gawain and Dame Ragnell' Reconsidered.", 89, improbable, since the name only appears one time in Morte Darthur in a very long text.

modifying it. The similar features in *Florent* and *The Wedding* may be due to their close imitation of their source, that oral transmitted predecessor we previously talked about, with the Arthurian setting already present in it.

In the end, there is no indisputable evidence pointing at such a massive appropriation from Gower's work, nor at Malory as the poet responsible for the romance composition.

3. An Introduction to Digital Editing, XML and TEI

This chapter focuses on critical editorial models and how digital technologies have reshaped them. A brief history of markup languages will be included, together with the new approaches that computer support has helped creating - such as web, social or documentary editions. Next, we are going to look at the advantages but also at the critics of digital editions and XML as a whole, the changing role of the editor and, finally, at the basic structure of a XML document, in preparation for the following section.

3.1 *Overview of traditional critical editorial models*

A critical edition is the result of a research which usually aims to establish a text in the latest state decided by the author or according to different principles still based on a rational and experimental historical method [134]. But even before the advent of computers, and subsequently of the web, there never was a globally accepted and conventional approach to printed critical editions: editors would choose between various options according to the object of description, the targeted audience, the presence or lack of other witnesses.

For Lachmann and the other scholars who conceived the stemmatic method in the 19th century, critics should focus their efforts on reconstructing what is possibly the original text through the significant errors made by the scribes and the generation of a *stemma codicum* (the genealogical relationships among

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[134] Daniel Apollon, ed. *Digital Critical Editions* (Urbana, Chicago and Springfield: University of Illinois Press, 2014), Introduction: as texts become digital, Kindle.

the different witnesses). This procedure was first criticized by Bédier [135], who on the contrary proposed to choose a single witness, the one in the better textual state, and leave it mostly unchanged aside from evident transmission mistakes (the so called "best-text" theory).

In 1950s, Greg's "copy-text" theory [136] was another very influential approach: assuming that we have the text both in an autograph manuscript and in a later printed format, the editor should combine the reading from the printed edition with features of the manuscript, such as punctuation, spelling and capitalization, in a comprehensive portrayal of what is believed to be the author's intention.

On the other hand, according to McGann [137], the author's intention is not the only thing which shapes the text: proposing a sociological, rather than intentionalist, method [138], he considers it important to keep in mind that there could be interventions made by copysts, printers and publishers and that the text is the result of different processes, like revision and adaptation. Additionally, for Segre [139] the copyist is active as opposed to passive, and manuscript texts are diasystems, created by the encounter between the copyist system and the system of the author or even previous copyists. The "social-text" theory and Segre have much in common with Zumthor's concept of *mouvance*, which looks upon the medieval text as something that is not fixed but in continuous change and that exists in several versions and variations.

The previous authors have been regarded as anticipating the "new" or "material philology" that appeared in 1990s. Material philology draws

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[135] Joseph Bédier, "'La Tradition Manuscrite du 'Lai de l'Ombre': Réflexions sur l'Art d'Éditer les Anciens Textes"' *Romania* 54 (1928): 161-96.

[136] Greg's method was then taken up by Bowers and Tanselle. W. W. Greg, "The Rationale of Copy-Text," *Studies in Bibliography* 3 (1950): 19-36. Fredson T. Bowers, "Authorial Intention and the Editorial Problems" *Text* 5 (1991): 49-61. Thomas G. Tanselle, "The Editing of Historical Documents" *Studies in Bibliography* 31 (1978): 1-56.

[137] Jerome J. McGann, *The Textual Condition* (Princeton: Princeton University Press, 1991), GoogleBooks.

[138] Driscoll M.J. "The words on the page: Thoughts on philology, old and new", accessed February 9, 2019, http://www.driscoll.dk/docs/words.html.

[139] Cesare Segre, *Semiotica filologica: testo e modelli culturali* (Torino:Einaudi, 1979), 58-59.

attention to the material aspects of the manuscript and highlights the importance of variant witnesses. The text cannot be separated from its physical form and social, economical and intellectual factors may influence its form and meanings [140]. This view was also inspired by the work of Cerquiglini, who thinks editors should focus on reconstructing each variant of the text instead of piecing together an unhistorical original work. Instability is considered a primal feature of manuscript tradition, and variation is what the medieval text is really about.

In this context, digital support becomes essential to create editions which take into account the mobility of medieval works, with a textual (of the edition) and paleographic (as the text appears in the individual witnesses) encoding.

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[140] Driscoll M.J. "The words on the page: Thoughts on philology, old and new".

3.2 *Digital support for critical and scholarly editions, new approaches*

Digital technology made it possible for text processing, storage and diffusion to reach a level of rapidity and quantity never seen before. The extreme reduction in waiting time and costs of transmission has created a demand for immediacy and potentially abolishes geographical and cultural distances [141].

Specifically, the advent of computers and of the web has changed the realization of critical and scholarly editions in all their different procedures. It gives the opportunity to handle quantities of data previously non-publishable, including information ignored or excluded in printed editions due to their physical limits. At the same time, they can be presented in dynamic formats (without the imposition of a page, chapter or volume), which makes it suitable for the representation of the text's chronological dimension - since a printed edition usually privileges one stage of the tradition - and of its geographical dimension - when it has different processing in various regions of Europe. It opens the possibility of connecting data with much more speed and accuracy and of interacting with the scientific community in times impossible for a paper edition, which cannot be updated and cannot take into consideration criticism and new discoveries about the manuscript. Finally, it allows the verification of the editor's choices and the inclusion of non-textual information, such as audio and video [142]. Computers are able to simulate any material object and the vast amount of data they contain with electronic coding procedures, storing them and making them available for many different uses [143].

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[141] Apollon, *Digital Critical Editions*, Introduction: As Texts Become Digital.
[142] This helps philologists restore the inherent orality of some medieval texts, since they were not meant for silent reading.
[143] Dino Buzzetti and Jerome McGann "Critical Editing in a Digital Horizon," in *Electronic Textual Editing*, ed. Burnard L. et al. (New York: Modern Language Association of America, 2006), 56.

In the early formative period (1960-1993) [144], traditional computer systems were mostly used to quicken the preparatory work for the critical edition, as in collation and the creation of a stemma codicum [145]. The advantages of computer assisted stemmatology are its speed but also the potential option of easily reassess the editor's work when including a new witness. Tools designed for this purpose include PAUP - which is based on the maximum parsimony method (when creating a genetic tree, the option with the fewest changes in status is most likely to be the author's), RHM, NeighbourJoining - which places witnesses in groups that have the least differences between them, and NeighbourNet - which builds phylogenetic networks or systems and is useful for representing the contamination among witnesses.

At the same time, other practices pioneered and helped the development of what we call markup languages. One of the first experiments was COCOA (word COunt and COncordance Atlas), created in the 1960s: it used markup schemes for citations and locations within a text, word-counting and concordance building [146]. COCOA was not tree-structured and its syntax was not capable of encoding more complex text relations, like deletions or annotations [147]. Another early attempt was GML (Generalized Markup Language), which marked up documents in terms of paragraphs, headers and so on. The real problem of these initial ventures into digital humanities is how the documentation of the various encoding systems was not publicly available, which made it hard to understand them and find a globally approved standard for document representation. It was the International Organization for Standardization that in 1986 adopted SGML (Standard Generalized Markup Language and GML descendant) as the first standard for text encoding, aiming to improve the production and distribution of electronic texts. It presented the features of a document with elements nested

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[144] Apollon, *Digital Critical Editions*, Introduction: As Texts Become Digital.

[145] Alexandra Haehnert, "Critical Editions and the Promise of the Digital: The Development and Limitations of Markup" (Book Publishing final research paper, Portland State University, 2015), 7.

[146] Paul E. Corcoran, "COCOA: a FORTRAN program for concordance and word-count processing of natural language texts," *Behavior Research Methods & Instrumentation* 6, Issue 6 (1974): 566.

[147] Haehnert, "Critical Editions and the Promise of the Digital: The Development and Limitations of Markup", 9.

within each other, containing character strings (the textual contents) and restriction by a DTD, document type definition [148]. Both HTML, the standard language for creating web pages and web applications, and XML are based on SGML, making it considerably well-known since the birth of the Internet. Nowadays, generic markup is used in almost all kinds of document processing and there are many systems, tools and applications to choose from [149].

The nature of the edition, the role of the editor and online or computer techniques are as much ambiguous notions as for printed projects [150]. In fact, the invention of the computer and the growth of the web have also played a big part in the emergence of new theoretical approaches to critical editions.

One of the first and most radical of these is the phylogenetic approach to textual editing, which compares the text variation typical of scribal manuscript to the genetic mutation in molecules of DNA [151]. From this perspective, phylogenetic algorithms and methods can be successfully used to classify witnesses with more analogies in the same group and so to try reconstructing the text. The problem of this method is the discernment of orthographic and linguistic variations from variant and errors, something that can be solved only through the development of new collational algorithms and tools [152].

Web and social networks are probably the inspiration of another theoretical approach: the idea of social, or collaborative, editions. The text is edited and released to the public in a social way: the community may contribute with annotations, comments and translations, but can also actively participate in the editing of already existing texts and in the addition of new texts (what has

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[148] Claus Huitfeldt, "Markup Technology and Textual Scholarship" in *Digital Critical Editions*, ed. Daniel Apollon et al. (Urbana, Chicago and Springfield: University of Illinois Press 2014), Kindle.

[149] Huitfeldt, "Markup Technology and Textual Scholarship".

[150] Apollon, *Digital Critical Editions*, Introduction: As Texts Become Digital.

[151] Caroline Macé and Philippe V. Baret, "Why Phylogenetic Method Work: the Theory of Evolution and Textual Criticism," *Linguistica computazionale* 24 (2006): 89-108.

[152] Tara Andrews and Caroline Macé, "Beyond the Tree of Texts: Building an Empirical Model of Scribal Variation through Graph Analysis of Texts and Stemmata" *Literary and Linguistic Computing* 28, no. 4 (2013): 504-521.

been called crowdsourcing) [153], improving and quickening the editorial work. Contribution can be open to anyone (as for Wikipedia, one of the most famous crowdsourced projects) or reserved to selected users with attested competence and credentials. Scholarly social editions may also need the establishing of an editorial board, whose work is to proof-check and possibly edit the materials given by contributors, choose which contributors can be trusted and if the work is acceptable to a scholarly community [154]. Social editions do not publish a finished work, but one that can be amended and extended by many editors over time [155], where readers could access all the edition, even in its previous, incomplete states [156].

Documentary editions are also very successful. They put the document at the heart of the editorial care and are meant to represent it faithfully, not only as textual content or visual resemblance but recording as many features of the original document as are considered meaningful by the editor [157]. They can present the textual content with a diplomatic, semi-diplomatic, ultra-diplomatic or even facsimile style and they may be produced according to different editorial methodologies. The most common documentary edition incorporates images of the manuscript and places the digital facsimiles side by side with the editor's diplomatic edition, allowing inspection of the original documents by the readers. This attention to document could derive from theories such as the "social-text" or new philology; in fact, promoters of this type of edition accused critical editors of contamination, trying to build a text that never existed in the first place [158]. However, documentary editions too are not immune from criticism: they have been considered unsuitable or

[153] Constance Crompton et al., "Building a Social Edition of the Devonshire Manuscript" in *Digital Scholarly Editing: Theories and practices*, ed. M.J. Driscoll and Elena Pierazzo (Open Book Publishers, 2016), OpenEditionBooks.
[154] Crompton, "Building a Social Edition of the Devonshire Manuscript".
[155] Peter Robinson, "Where We Are with Electronic Scholarly Editions, and Where We Want to Be.", last modified March 4, 2004.
[156] Peter Boot and Joris Van Zundert, "The Digital Edition 2.0 and the Digital Library: Services, not Resources," *Bibliothek und Wissenschaft* 44 (2011): 141–52.
[157] Elena Pierazzo, "Digital Documentary Editions and the Others," *Scholarly Editing: The Annual of the Association for Documentary Editing* 5 (2014): 2.
[158] Elena Pierazzo, *Digital Scholarly Editing: Theories, Models and Methods* (Farnham: Ashgate, 2015), Kindle.

unreadable for the wider public, who could prefer a reading edition combining the variants of a textual tradition [159]; some authors deem them kind of useless when a digital image is made available [160] and others find them even dangerous and a cause of alienation between editors and readers [161]. Still, they continue to be very popular as valuable tools for research and, most importantly, because they are also much more affordable and easy to publish on the web.

Some authors advocate the future production of gamified editions, seeing them as a pedagogical opportunity with dynamic and interactive interfaces that demand a high level of engagement from their readers [162]. Others consider them a pleasant experiences but probably not scholarly enough [163]. Still, this just proves how digital and online critical editions have the potential to greatly influence editors' conception of the editing process and of the audience they wish to reach.

3.2.1 The new readers

Collaborative and documentary editions, but also digital editions in general, call into question the traditional role of the reader. Now the public can interact with the content in a way that makes them actors as much as editors

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[159] Edward Vanhoutte, " Every Reader his own Bibliographer - An Absurdity?" in *Text Editing, Print and the Digital World,* ed. Marilyn Deegan and Kathryn Sutherland (Aldershot: Ashgate, 2009), GooglePlay.

[160] Kevin Kiernan, "Digital Facsimile in Editing," in *Electronic Textual Editing*, ed. Burnard L. et al. (New York: Modern Language Association of America, 2006), 262-268. The same is stated by Michael Hunter in *Editing Early Modern Texts: an Introduction to Principles and Practice* (New York: Palgrave Macmillan, 2007).

[161] Peter Robinson, "Towards a Theory of Digital Editions" *Variants* 10 (2013): 105-32.

[162] Robinson, "Where We Are with Electronic Scholarly Editions, and Where We Want to Be.".

[163] Pierazzo, *Digital Scholarly Editing: Theories, Models and Methods.*

and text scholars [164]: they are not passive but active users who can examine the original documents and form their own opinion; they can interact with the text through hyperlinks or pop-up windows, deciding what to read and what to leave hidden according to their scholarly and cultural interests; they can even contribute themselves to the shaping of new editions by means of editing, annotations or comments.

This is why editors should take into more consideration the needs and perspectives of the public, keeping in mind how the editorial process needs to strongly include user-driven elements [165].

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[164] Apollon, *Digital Critical Editions*, Introduction: As Texts Become Digital.
[165] Apollon, *Digital Critical Editions*, Introduction: As Texts Become Digital.

3.3 *Digital scholarly editions, advantages and problems*

In *The New Age of the Book*, Darnton states how the electronic book is built like a pyramid: a structure of layers with the textual content representation at the top and more enriched versions of the text - with links to different aspects of it, such as historical, philosophical, theoretical or pedagogical - at the bottom [166]. In fact, digital editions should not be the acquisition of the text published in paper format, because they would maintain all the limits of the printed medium; on the contrary, they must be the result of an editorial project expressly designed for digital support [167], using new tools which allow various levels of automatic analysis. Ideally, the digital editor should use all technological tools at their disposal in every moment of the edition's creation: from the selection of sources and content gathering to collation; from text transcription and internal representation by means of encoding to the final transformation and output of presentation; from gathering the critical apparatus to variant codification, ending with the screen-based level of interaction.

Sometimes, textual fluidity is seen as the natural condition of any written document [168]. But this is especially true for medieval texts: they exist halfway between autograph texts and verbal transcripts of traditional oral performances [169], between various manuscript forms and editions, with many different agents beside the original author. They may be fragmentary documents, where a single folio can usually provide multi-ordered (text and paratext), multi-levelled (palimpsestic writing) and multi-layered (variant

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[166] Apollon, *Digital Critical Editions*, Introduction: As Texts Become Digital.

[167] Marina Buzzoni, "Le edizioni elettroniche dei testi medievali fra tradizione e innovazione: applicazioni teoriche ed empiriche all'ambito germanico" *ANNALI DI CA' FOSCARI* XLIV (2005): 41-58.

[168] John Bryant, "Witness and Access: The Uses of the Fluid Text," Textual Cultures 2, no.1 (2007): 16-42.

[169] Francesco Stella, "Digital Philology, Medieval Texts and the Corpus of Latin Rhythms: A Digital Edition of Music and Poems", in *Digital Philology and Medieval Texts*, ed. Francesco Stella and A. Ciula (Pisa: Pacini editore, 2006), 229.

and copying activity from more sources) information [170]. This is why physical and practical limitations of the printed medium and its static form make the representation of medieval texts impossible. On the other hand, the digital medium is much more compatible to their non-linear and pluridimensional nature [171]: the digital metalanguage allows to represent the reality, the paleographic and codicological aspects of the text; it returns on screen its dynamic dimension, giving the possibility to pass constantly from the textual version proposed by the editor to the single witnesses and dynamically visualize the history and textual traditions [172]. Also, there are virtually no limits to the critical apparatus or to the number of variant readings that can be presented.

On the other hand, too many different versions of the same text or excessive amounts of pop-up windows (which usually show or keep hidden notes and commentaries) may create difficulties of quantity at the level of display and reading but - and at the level of codification [173]. Furthermore, not everyone has the technological skills and requirements needed for digital editions, and the tools may result to difficult for certain people, highlighting the need for programming expertise. Some authors even consider digital technologies threatening to the survival of critical editions: many texts have been digitized without critical justification or by people not very competent in digital transcriptions; and if we really think about it, the very idea of a social edition with wide open contribution by online and potentially anonymous participants may put the texts in danger of contamination and errors. Still, the real problems of digital critical editions derive from non-technological factors, such as the lack or scarcity of institutional funding and the uncertainty of the digital editor's sustainability, probably influenced by the still perceived gap

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[170] Haehnert, "Critical Editions and the Promise of the Digital: The Development and Limitations of Markup", 4.

[171] Tara L. Andrews, "The Third Way: Philology and Critical Edition in the Digital Age," *Variants* 10 (2013): 61–76.

[172] Buzzoni, "Le edizioni elettroniche dei testi medievali fra tradizione e innovazione: applicazioni teoriche ed empiriche all'ambito germanico", 41-58.

[173] Apollon, *Digital Critical Editions*, Introduction: As Texts Become Digital.

between print and online editions [174]. Digital editions need investment in their technical development and may take years to produce, just like their printed counterpart.

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[174] Franz Fischer, "All Texts Are Equal, But ... Textual Plurality and the Critical Text in Digital Scholarly Editions" *Variants* 10 (2013): 77–92.

3.4 *XML as markup language and the Text Encoding Initiative*

Firstly published in 1998, XML (eXtensible Markup Language) came to be after digital humanities scholars realized the difficulties of transferring SGML documents via web through HTML, since some of HTML's characteristics conflicted with the former. XML is too based on SGML, but eliminates many of its complicating mechanisms while preserving various important features - such as the representation of the document as a tree structure, its flexibility, the possibility for the user to define his own tag sets with their associated DTDs - and combining them with HTML's simplicity [175]. Additionally, XML is also suited for database data and XML documents can easily be converted into HTML: in fact, it is very common to use HTML as presentation format on the web, with XML as the underlying design.

XML is less specialized, but revealed itself to be more useful and serviceable than SGML. Specifically for humanities research, this language offers a semantic marking and allows to make meanings left implicit in the text explicit, with the possibility to recover them autonomously after. An XML document is made up of markup and content with markup constructs including tags, which begin with < and end with >; they can be start-tags, for example <author>, or end-tags, for example </author>. Editors encoding via XML add tags to indicate many of the text and document characteristics - a tear on the page or a scribal error, overwriting or rewriting by the scribe, glosses on the margin and abbreviations, caesuras and typographic line and so on. These tags are afterwards translated by a script and then transformed into a format for display. Other important components of XML are: elements, opened through a start-tag and closed through an end-tag, with the element's content in between, for instance <author>Thomas Malory</author>; and attributes, a markup construct made up of a name-value pair within a start-tag, like <hi rend="capital">, whereas they do not appear in the corresponding end-tag </hi>. The codified text represents therefore a

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[175] Huitfeldt, "Markup Technology and Textual Scholarship".

conceptual model of the original text, and the editor has the difficult choice of determining which features should be codified and can decide not to display some of them all the time (for example, the dissolutions of abbreviations or the unconventional spellings rather than the regularized ones). The transcription can be validated continuously during input or manually by the editor, so the result is always a valid XML document.

XML markup can be used both with the source material and with the results of the research itself (monographs, articles…). Whatever the case, it guarantees the documents are readable and exchangeable without loss of information. Moreover, its simplicity makes possible for individual projects to create and adapt XML applications for their own purposes [176].

Work on the TEI began in 1987. While the TEI guidelines were first published in 1994, a consortium is still developing and maintaining this prevalent standard for the representation of texts in digital form - with the organization of annual conferences and meetings, numerous internal projects and workgroups. The Guidelines recommend suitable ways of encoding and representing features of textual resources, with sets of tags and encoding schemes to be inserted in the electronic version of the text. Being scholarly oriented, these tags and schemes are suitable to represent in abstract form a wide range of texts - prose, poetic or manuscript source - and features relevant to different areas of expertise, such as philology and linguistics. Since also capable of supporting many applications, nowadays they are regarded as a major reference and find wide acceptance in the humanities, social sciences and linguistics communities.

Especially regarding manuscript sources, XML and TEI allow to edit the text both from a documentary and textual point of view at the same time[177]. In this way, editions may aim to reconstruct the text, analyze the document in depth or even both, permitting the design of scholarly editions which combine the two great editorial models [178].

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[176] Like EVT, created in the context of the Digital Vercelli Book Project and then evolved in a tool suitable with other texts.
[177] Pierazzo, *Digital Scholarly Editing: Theories, Models and Methods.*
[178] Buzzetti, "Critical Editing in a Digital Horizon", 56.

3.4.1 Levels of transcription and the role of the editor-encoder

How much of the information contained in the original document should be included in the transcription? The choice of the elements to be coded is essential and encoders must consider very carefully the amount of features they want to transmit in accordance with their significance. At the same time, one the advantages of electronic texts is that the editor can simply include a wide range of data and leave to the readers the decision on how much information they wish to see. Plus, the choice could also depend on external factors, like the amount of time the encoders have for the job or the intended use for the transcription.

Some encoders are content with recording only the words of the text or surface features, such as spelling, punctuation or word division. But especially working with early printed materials or manuscripts, there are many more characteristics important to reconsider and register [179]. Are those line-breaks meaningful or caused by the size of the printed page? Should I tag that wrong-font comma and that half-inked character [180]? Specifically in manuscripts, features that need the encoder's analysis are variant letter forms (for example, high or round "S"), punctuation (since points could represent shorter or longer pauses), capitalization, structure and layout, abbreviations (and their expansions), corrections and emendations (by the authors or later scribes).

Of course, a later editor or the same encoder - after the acquisition of more facts - could disagree with the text's interpretation. But depending on their objective, there are virtually no wrong tagging methods, only more or less adequate ones.

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[179] Driscoll, M.J. "Electronic textual editing," in *Electronic Textual Editing*, ed. Burnard L. et al. (New York: The Modern Language Association of America, 2006). http://www.tei-c.org/Vault/ETE/Preview/

[180] Phillip Berrie et al., "Authenticating electronic editions" in *Electronic Textual Editing*, ed. in Burnard L. et al. (New York: The Modern Language Association of America, 2006), 270.

3.4.2 The problem of interpretation and other critics to XML

Common complaints about XML are that it does not successfully support interactive or multi-medial documents and inefficiently encodes overlapping hierarchies and more complex structures [181]. Due to its hierarchical tree structure, according to which all elements must be well formed and properly nested, some hierarchies that concurrently exist in texts result impossible to encode because there would be an overlap of markup and content [182]. Additionally, some authors consider markup tools too complex for most researchers in comparison to the results expected [183].

XML is seen by most as able to represent a clear distinction between transcription and interpretation [184], since tags and content are usually neatly organized and can be easily recognized. But since its creation, it has been also criticized as still giving an editorial interpretation of the text [185]: the editor always provides a subjective reading not only during the encoding of physical and implicit features of the textual contents but also in the very act of choosing which aspects are important to encode or not. This could mean an obstacle to its reuse by other people and prevent the readers' free interpretation, leading some authors to describe it as a "straight jacket" that locks the text into a mostly fixed reading [186] and to think that encoding must be separated from the text or downright not exist altogether [187].

These critiques contradict with the idea that all texts are marked up, in the sense that markup is the reflection of their structures in any written, printed

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[181] Huitfeldt, "Markup Technology and Textual Scholarship".

[182] Haehnert, "Critical Editions and the Promise of the Digital: The Development and Limitations of Markup", 11.

[183] Apollon, *Digital Critical Editions*, Introduction: As Texts Become Digital.

[184] Haehnert, "Critical Editions and the Promise of the Digital: The Development and Limitations of Markup", 6.

[185] C. M. Sperberg-McQueen, "Text in Electronic Age: Textual Study and Text Encoding, with Examples from Medieval Texts," *Literary and Linguistic Computing* 6, Issue 1 (1991): 34-46. But also Berrie "Authenticating electronic editions", 270-271.

[186] Apollon, *Digital Critical Editions*, Introduction: As Texts Become Digital.

[187] Desmond Schmidt, "The Inadequacy of Embedded Markup for Cultural Heritage Texts" *Literary and Linguistic Computing* 2, no. 3 (2010): 337-356.

or electronic version [188]. Furthermore, they are based on the assumption that a text without markup is a text without interpretation. Far from it, within manuscript textual content, interpretation is just perceptually invisible and often manifested through spelling and orthographic conventions [189], such as punctuation, capital letters, brackets and even spacing - in short, everything that participates to its readability.

In the end, no editorial practice is more objective than another.

3.4.3 Basic structure of a XML document

A XML document encoded according to TEI is composed by some mandatory elements that must always be present in any encoding - be it from a manuscript, printed or of some other origin. Firstly, the <TEI> element at the start and at the end of the whole document is required, making it recognizable as a TEI text. <TEI> has a namespace that is usually specified as http://www.tei-c.org/ns/1.0 with the use of the @xmlns attribute, and necessarily contains a <teiHeader> and a <text> element.

The <teiHeader> provides meta-information about the document - describing and declaring the file itself, its source, its encoding and so on - making it similar to the title page of a printed work. Inside the <teiHeader> there must be at least the <fileDesc> element, while other possible components (such as <encodingDesc> or <revisionDesc>) are optional. <fileDesc> contains a full bibliographical description of the file, with the mandatory elements <titleStmt> (where we find the title and possibly the author and editor of the electronic text), <publicationStmt> (with information about the publication or distribution of the digital text) and <sourceDesc> (which gives an account of the source of the electronic text or states its digital birth if there is no previous

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[188] James H. Coombs et al, "Markup systems and the Future of Scholarly text processing," *Communications of the ACM* 30, no. 11 (1987): 933-947.

[189] Pierazzo, *Digital Scholarly Editing: Theories, Models and Methods.*

existence of it); sometimes other elements can appear, for example <seriesStmt>, describing the series to which the text might belong. Within these elements there are other necessary or nonobligatory elements - various descriptions, declarations, specifications, references or statements.

The <text> element, on the other hand, represents the document itself. When the text is unitary the text body is tagged within <text> as <body> but when the text is composite - as composed of a series of subordinate texts somehow independent from each other - the text body will be tagged as <group>. In both cases <text> can also contain a <front> describing the front matter found at the start of the document, such as title page or prefaces and dedications, and a <back> putting together appendixes and the back matter that follows the main text. There is also the possibility of dividing the text body according to its different parts and chapters (or stanzas if we are encoding verses) with <div> and its disparate additional attributes. But at the moment we are interested only in the minimal structure of the TEI document.

Indeed, as we have already mentioned, every element must conclude with the proper end-tag: so at the close of the document we must put the end-tag of the element TEI which is </TEI>.

```
1  <?xml version="1.0" encoding="UTF-8"?>
2  <TEI>
3      <teiHeader>
4          <fileDesc>
5              <titleStmt>
6                  <title>...</title>
7                  <author>...</author>
8                  <editor>...</editor>
9              </titleStmt>
10             <publicationStmt>...</publicationStmt>
11             <sourceDesc>...</sourceDesc>
12         </fileDesc>
13     </teiHeader>
14     <text>
15         <front>...</front>
16         <body>...</body>
17         <back>...</back>
18     </text>
19 </TEI>
```

Figure 1: This image portrays how the basic structure of the TEI document looks like through the Oxygen XML editor.

We have now described the basic structure of the TEI document. But according to the source of the text we are encoding, in this case a manuscript, there are other specific elements and attributes to be used.

4. *The Wedding* - why a paleographic and textual encoding?

The vast majority of Middle English romances survives in a single witness. Therefore it is not possible to reconstruct a *stemma codicum* nor the original work planned by the author, since we cannot recognize what was his intentions, nor even choose among the witnesses the one in better textual state, as advocated by Bédier. The only thing we know with certainty is the physical document in our possession, which is not autobiographical but the result of duplication by an unnamed scribe. In the context of New and Material Philology, any medieval product that survives in just one variant must have an edition with a paleographic encoding at its core: to be true to the text, we must digitize the document, because it is the only thing we know with most certainty within the text history.

This chapter will start with a brief description of the previous printed editions of the romance. We will then look at the manuscript and its features, with their representation through XML. The next sections are going to explain how I decided to encode the text with a paleographic and textual codification and the ways markup language can express the characteristics of the physical text, like scribal interventions, but also its metrical variance and gaps in the narrative.

4.1 *Previous editions*

FREDERIC K. H. MADDEN, 1839

  Edited from MS Rawl. C 86, this is the first printed edition of *The Wedding*. "The Weddynge of Sir Gawen and Dame Ragnell" is published

within the volume *Syr Gawayne: a collection of Ancient Romance-Poems by Scotish and English Authors*, along with many other romances that take Sir Gawain as protagonist ("Syr Gawain and The Grene Knyght", "The Awntyrs of Arthure" and so on). We find it in Appendix no. VIII, since the author included it in the collection at the last moment, as object of interest regarding the fragmented ballad "Marriage of Sir Gawaine". This edition of the text faithfully represents all the abbreviations found in the manuscript but does not provide any expansion; moreover, punctuation and capitalization are added at the discretion of the editor. Stanzas are not divided. It is simply a semi-diplomatic transcription with absolutely no criticism of the text.

LAURA SUMNER, 1924

Edited from MS Rawl. C 86, "The Weddynge of Sir Gawen and Dame Ragnell" was printed in *Smith College Studies in Modern Language* 5, no. 4. I could not find nor consult this edition.

GEORGE BRANDON SAUL, 1934

Edited from MS Rawl. C 86, *The Wedding of Sir Gawain and Dame Ragnell* presents a translation into modern English and an Introduction to the text. I could not find nor consult this edition.

BARTLETT J. WHITING, 1958

This edition was included within the chapter "The Wife of Bath's Tale", published in *Sources and Analogues in Chaucer's "Canterbury Tales"*, and compares Sumner's edition with the manuscript, correcting a few misprints. I could not find nor consult this edition.

DONALD B. SANDS, 1966

Edited from MS Rawl. C 86, "The Wedding of Sir Gawen and Dame Ragnell" was included in *Middle English verse romances* with an introduction to its literary history and provenance. I could not consult this edition.

DAVID GEDDES HARTWELL, 1973

Edited from MS Rawl. C 86 in *The Wedding of Sir Gawain and Dame Ragnell: An Edition*. I could not find nor consult this edition.

THOMAS J. GARBÁTY, 1984

Apparently based on Whiting's version of the text, "The Wedding of Sir Gawain and Dame Ragnell" is published within *Medieval English Literature*, together with other Medieval narratives of many types, like lyrics, allegorical and religious verses, dramas, ballads and lais. We find *The Wedding* inside the chapter "The parody-burlesque", alongside Chaucer's *Sir Thopas* and *Complaint to his purse* and the anonymous *The Tournament of Tottenham*, with a very brief introduction (half a page) about its motifs. Abbreviations and special characters are not maintained, capitalization and punctuation is added at the editor's discretion; therefore the text is wholly regularized, but with no stanzas' division.

JAMES J. WILHELM, 1988

Apparently based on Garbáty's version of Whiting's edition, "The Wedding of Sir Gawain and Dame Ragnell" is included within *Romance of Arthur III: Works from Russia to Spain, Norway to Italy*. I could not consult this edition.

JOHN WITHRINGTON, 1991

Edited from MS Rawl. C 86, "The Wedding of Sir Gawain and Dame Ragnell" is published inside *Lancaster Modern Spelling Text* 2. It is a modern spelling edition, so I assume that the text is overall regularized, and no abbreviations nor special characters, original capitalization nor lack of punctuation are kept. I could not find nor consult this edition.

STEPHEN H. A. SHEPHERD, 1995

Edited from MS Rawl. C 86, Shepherd kept the longer original title in "The Weddyng of Syr Gawen and Dame Ragnell for Helpyng of Kyng Arthoure", included within the volume *Middle English Romances* next to other Middle English romances like *Havelok*, *Ywain and Gawain*, or *The Sege off Melayne*. The text is regularized at the discretion of the editor, and does not show

abbreviations or other paleographic features of the original manuscript. The text is divided into six-lines stanzas. In the chapter "Sources and Backgrounds" its origins and motifs are briefly discussed, with the addition of the ballad *The Marriage of Sir Gawain* as appendix.

THOMAS HAHN, 1995

Edited from MS Rawl. C 86, "The Wedding of Sir Gawain and Dame Ragnelle" was published inside *Sir Gawain: Eleven Romances and Tales*, alongside other popular Gawain romances like *Sir Gawain and the Carle of Carlisle* or *The Turke and Sir Gawain*. It includes a brief introduction on its motifs, origins and plot. Capitalization and punctuation are entirely editorial, and the text is divided into twelve-lines stanzas to the convenience of the reader and for the sense of narrative movement. The spelling is regularized to some extent. This edition can be found on the University of Rochester's website TEAMS: Middle English Text Series.

OTHER VERSIONS

Other editions of the text in question include a children's version by Selina Hastings, "Sir Gawain and the Loathly Lady", published in 1981; and a Japanese translation by Yoshitaka Shibata, "The Wedding of Sir Gawen and Dame Ragnell", included within *Tohoku Gakuin Daigaku Ronshu, Eigo-Eibungaku* 72, 1982.

As we can see, *The Wedding* has been edited many times, but mostly in literature collections along other texts, with only a brief introduction and little literary criticism. These printed editions do not represent the manuscript and its paleographic features. Additionally, a lot of these editions (especially the older ones) cannot be found anywhere or are out of print.

4.2 *MS Rawl. C 86*

The Wedding of Sir Gawain and Dame Ragnell has survived in only one manuscript, preserved in the Bodleian Library of Oxford and dated between late fifteenth and sixteenth century [190]: the first thirty folios have been written in the fifteenth century both on vellum and paper while the remaining portion is on paper and belongs to the first decade of the sixteenth century. Its contents are miscellaneous: immediately before and just after the romance we find *The romance of Landavalle* (or Launfal) and *Fabula* by Lydgate - about the transitoriness of worldly things; but the manuscript also contains non-literary texts, like medical receipts.

The Wedding consists of twenty-six folios on paper, from 128 verso to 140 recto. Some of them are damaged by possibly water and by many ink stains that leave marks on the preceding and following pages. It has been foliated in pen by a modern hand on the top right corner of each recto page; unfortunately, the person responsible forgot a folio, so what should have been signed as 130 is signed as 129* instead. The title of the romance was possibly added by a later hand [191] at the top of 128v and there is almost certainly a missing leaf after line 628 [192], where there should have been the account of Gawain and Ragnell's wedding night. It has been speculated that it was intentionally removed due to its indelicate content [193]. Indeed, the majority of the writings composing the manuscript have a religious or moral nature (for instance, *Confession of a sinner*, *Lamentation of the Virgin over the*

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[190] Hahn, *Sir Gawain: Eleven Romances and Tales*, The Wedding of Sir Gawain and Dame Ragnelle: Introduction. Also Shepherd, *Middle English Romances*, 245 and Thomas J. Garbáty, *Medieval English Literature* (Lexington: D.C.Heath and Company, 1984), 418. The Database of Middle English Romance is in agreement with them.

[191] Madden, *Syr Gawayne: a collection of Ancient Romance-Poems by Scotish and English Authors*, lxvii.
[192] This is agreed on by every edition I consulted.
[193] Sands, *Middle English verse romances*, 323.

sinfulness of man or *Appeal from our Lord to man*) but this could also be the result of the scribe's negligence.

The scribe's hand has been described as very careless and inattentive [194], reflected by the prominent lack of several lines. There is absolutely no punctuation and capitalization is inconstant: sometimes there is a capital letter at the start of the line, sometimes not; the name Gromer is almost always written with a lowercase "g", while Arthur with a capital "A". Additionally, even if employing the tale-rhyme stanza shared with many other romances, the scribe has left us with no stanza breaks.

In the Middle Ages there were various types of handwriting, from the formal display and book hands like textura and anglicana to more informal and cursive scripts like secretary. Most Middle English romances from the fourteenth and fifteenth centuries are copied with a mixture of anglicana and secretary hands [195], mirroring their non-canonical and informal nature; in fact, secretary hand developed in the early sixteenth century to
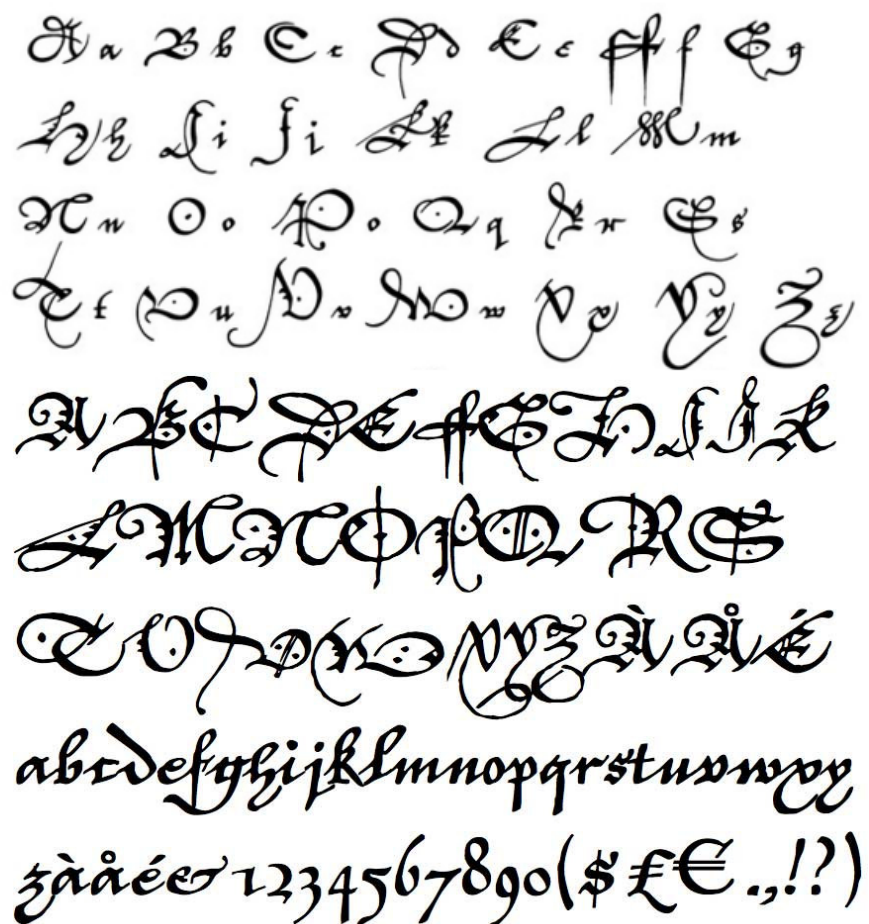
Figure 2 and 3. Two examples of secretary hands. The first is taken from Van Gelderen, E. *Analazying Syntax through texts: Old, Middle, and Early Modern English*. Edinburgh University Press: 2018. The second is taken from https://oxfraud.com/HND-secretary.

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[194] Madden, *Syr Gawayne: a collection of Ancient Romance-Poems by Scotish and English Authors*, lxvii.

[195] Malcolm B. Parkes, *English Cursive Book Hands, 1250-1500* (New York: Routlege, 2017), GooglePlay Books.

answer the need for a script more universally recognizable than the book hand of the High Middle Ages [196] and was used in long-distance business or personal correspondence. *The Wedding* script is therefore typical of the late 15th century and early 16th century: there are both two-compartments and single-compartment "a", the first being often used as a capital "A"; and belonging to the secretary script we find the horned "g", the "e" - a closed circle with a loop - and the variation between "u" and "v" [197]. Despite all its loops and flourishes, widely used in secretary hand, the aim of the scribe was probably to simply record the romance he had acquired for non-formal and maybe personal usage.

All this information must be included in the TEI header and inside the <sourceDesc> of our digital document if we want to have a properly compiled edition. Firstly, we add the <msDesc> element within <sourceDesc>, which specifies how our source is a manuscript and opens its description. Here we have different and important elements to use: <msIdentifier>, <msContents>, <physDesc> and <history>.

<msIdentifier> permits us to indicate the <settlement> or the city, town or village where the source is at the moment - namely Oxford, the <repository> where the manuscript is stored and possibly part of an institution - in this case, Bodleian Library, and <idno> or Ms. Rawl. C 86, how the object is identified.

Inside <msContents> we specify with <msItem> the individual work among the contents of a manuscript that we desire to describe, with the <title>, <author> and <locus>, which defines where we can find it inside the manuscript and is usually indicated by a sequence of folios.

<physDesc> contains the object description <objectDesc>, the scribe's hand description <handDesc> and, with <scriptDesc>, an explanation of the script employed. If there are any significant insert in the manuscript, like marginalia or other annotations, they can be expressed through <additions>. Inside <objectDesc> we can find <supportDesc> - with <support> specifying

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[196] Grace Ioppolo, "Early modern handwriting" in *A New companion to English Renaissance Literature and Culture*, ed. Michael Hattaway (Blackwell Publishing Ltd: 2010), 177-183.
[197] Something that will become phonologically relevant only after 1630s, when "u" would be used for the vowel and "v" for the consonant.

the physical support for the text, <condition> - an account of its physical condition complete with possible damages and finally <foliation> - which describes the system used to count the leaves or pages of the manuscript. Another element may be included, the one called <scriptDesc>, containing a description of the script or scripts used in the document.

Inside <history> we find <origin>, describing what is known of the full history of the manuscript with its date of origin, <origdate> and its supposed place of origin, <origPlace>.

Through Oxygen (and using the same colors as the XML Copy Editor to better highlight the difference between markup and content) the <sourceDesc> of our digital document would now look like this:

```
<sourceDesc>
      <msDesc>
        <msIdentifier>
          <settlement>…</settlement>
          <repository>…</repository>
          <idno> …</idno>
        </msIdentifier>
        <msContents>
          <msItem>
            <locus>… </locus>
            <title>…</title>
            <author>…</author>
          </msItem>
        </msContents>
        <physDesc>
          <objectDesc>
            <supportDesc>
              <support><p>…</p></support>
              <foliation xml:id="modern"><p>…</p></foliation>
              <condition><p>…</p></condition>
            </supportDesc>
          </objectDesc>
```

```
        <handDesc><p>...</p></handDesc>
        <scriptDesc><p>...</p></scriptDesc>
        <additions><p>...</p></addition>
      </physDesc>
      <history>
      <origin><p>...<origDate>...</origDate>...<origPlace>...</origPla
      ce></origin>
      </history>
    </msDesc>
  </sourceDesc>
```

4.3 *Paleographic encoding*

In the view of material philology and associated theories, in my opinion every critical edition of a source preserved in just one witness should start with a paleographic encoding. But what is it? A paleographic encoding portrays all the codicological and paleographical aspects of the text under consideration, striving to offer a realistic representation of it with all its physical features: abbreviations and glyphs typical of its time or particular to the scribe but also stains, damages and scribal errors present in the document.

In this case, I decided to maintain all the inconsistencies and unconventional spellings present in the manuscript, with the intent of rendering the text in all its instability and mobility - something which has been considered what the medieval text is all about - and giving to readers a faithful representation of how a work of the time was transmitted. Of course reading such a product would prove much more difficult in printed form; but the digital medium has the advantageous possibility of expressing these characteristics at a diplomatic or ultra diplomatic level of the edition and at the same time providing a normalized version of the text with editorial intervention at the interpretative level. For instance, the digital edition can show the users a fac-simile of the abbreviations found in the work and, only if they want and they find it useful, their expansion through cursor movement. This to clarify that our intent is still to make a critical edition which can be found online and is easier to access for a wider readership.

Moreover, paleographic encoding is also useful for scholarly use and statistic reasons: they may be utilized in the building of a database of frequently found abbreviations and glyphs, with the result of making much more easier for critics to keep apart typical characters of the time and those marks characteristic of the scribe in question.

As we have already said, the scribe uses no punctuation and capitalization is not constant. They frequently use the double "ff" as capital "F" at the start of the line. They variate between "u" and "v" with no phonological importance, and do the same with "i" and "y" - even if it can be argued that "i" is never

used to express the sound /aɪ/ (unless we are talking about the first personal pronoun "I"), while "y" is often found instead of "i" in the middle of the word to express the sound /ɪ/ in places where we would nowadays use the letter "i". Previous editions transcribed them in considerably different ways, since in Middle English writing they are interchangeable [198]. I think all this should be represented in the paleographic encoding, so I did not make any editorial change, always with the aim to stay as true as possible to the physical text. Given the half fifteenth century East Midlands English [199] used in the romance, the reading should not be made impractical by this decision.

In XML, our text should be included in the TEI document inside the element <text>. Here we have, according to the basic structure provided in the introduction, the possibility to add within <front> the prefatory matter before the main body - from headers and title pages to abstracts and dedications - and within <back> possible appendixes, glossaries and indexes. Since we do not have any front or back matter, we can start directly inside the <body> and divide it in its twenty-six folios with the element <div> (which contains a subdivision of the front, body or back of the text) and the attributes @type – to describe how the partition implies different folios - and @n, which expresses their number. <div> is in turn separated into topographic lines with <line>. This element also has its corresponding number expressed in the attribute. Punctuation has not been added at the moment, while capitalization can be indicated with the element <hi> - marking a word or phrase graphically distinct from the surrounding text - and the attribute @rend. Since we have a capital letter in almost every line of the text, in this way we can express how the first letter is uppercase, while the rest of the word is lowercase. Through our XML Copy Editor, the text should then look like this:

<text>

---

[198] Hahn, *Sir Gawain: Eleven Romances and Tales*, "The Wedding of Sir Gawain and Dame Ragnelle: Introduction".
[199] All editions I consulted and critics agree on this point, Hahn, Price, Garbaty, Shepherd, the Database of Middle English Romances and many others.

```
<body>

<div type="folio" n="128v">

    <line n="1">...</line>

    <line n="2"><hi rend="capital">T</hi>he while

    that he lyvid was none hym liche</line>

    <line n="3">...</line>

    [………………………………………………..]

    <line n="852">...</line>

  </div>

  </body>

</text>
```

I only included the second line of the romance in this example because most of the lines, including the first and the third, display those specifically paleographic features present in *The Wedding* that can be expressed in particular ways through the XML and that we will now take into consideration in the following sections.

4.3.1 Abbreviations

Scribes made use of abbreviations both to save parchment or paper and ink (which were in that period quite expensive) and to save time, making more efficient a process which was slow and laborious; some words could be perfectly understood in abbreviated form thanks to their high frequency in

other texts [200]. Typically found in most medieval vernacular manuscript traditions and even early print, they were already heavily present in Latin texts - some of them in fact appropriated from medieval Latin usage.

Abbreviations can be of two kinds: marks indicating omitted letters, both within and at the end of the word, and symbols replacing especially common words as a whole or common formulaic phrases. Contraction omits medial letters, with superscript characters implying some previous characters' absence (for instance, y^r for "your" or S^r for "Sir" and an "a" with a horizontal mark over it above the line to express "a" or "au" in words that end in *-aunt* or *-aunce* like ten^{a}unt or counten^{a}nce) or tildes implying a missing "m" or "n". Suspension omits terminal letters, for instance the macron over the "y" of hȳ expressing a final "m" or the raised comma loop indicating the terminal digraph "er" and "ir". Brevigraphs, on the other hand, are symbols standing for common words like & and others for the conjunction "and" or the terminal *-es* graph, which expresses the plural ending or also "is", "ys" or just "s" in later usage [201]. Variants of the letters "p" and "q" make up for a quite complex system of representation of common Latin prefixes: a p with a cross-stroke through the stem stands for "per" - sometimes "par" or "por" - while a p with superscript i on top of it for "pri"; a q with macron expresses "que", while a q with superscript o on top of it "quo". Number abbreviations are usually showed with Roman numbers.

Within *The Wedding* we find many of these abbreviations, most of which are typical of its time. The scribe uses both contraction and suspension, brevigraphs and p-abbreviations.
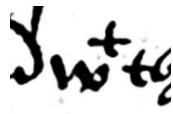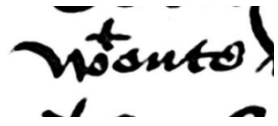
Superscript "r" is very common (we can see it in line 8, 61, 65, 150, 348, 582 and so on), standing for "ur" and often closing the word "honour" and "your" but also "Arthour", "labour" (294) and "secour" (295), "Gaynour" (542). Since the scribe prefers the "u" to vocalic "w" (considering for instance Arthoure), the
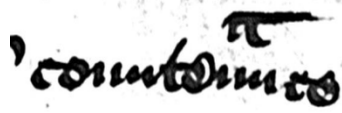
[200] Driscoll, "Electronic textual editing".

[201] "Basic conventions for Transcription", English Handwriting 1500-1700: an online course, last updated February 12, 2019.

https://www.english.cam.ac.uk/ceres/ehoc/conventions.html
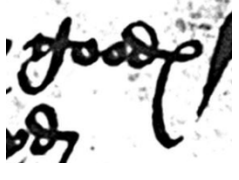
expansion we are going to provide needs to be consistent with their orthographical habits; so we will use "u" and not "w" when resolving the abbreviation.

Superscript "t" is also frequent when abbreviating the words "with" and "withoute" (423, 459, 768, 788).

We also find two cases of superscript "a" topped by a cross-stroke (which is really a fourteenth century form of minuscule "a"), commonly used in words ending with -aunt and -aunce like "countenaunce" and "couenaunt" (130, 282, 362, 576) or "seruant" (850).

The p with a cross-stroke through the stem is sometimes used to indicate "per" (lines 83 and 611), always within the word "perdé".

However, the most frequently used abbreviation (almost once in every two lines) is the loop standing for "er", described by others as a "backward curve terminating in a bold pendent comma" and apparently appropriated from medieval Latin usage [202]. It can be found both within and at the end of the word, both for contraction and suspension: for instance "euery" and "mervayll" or in "euer" and "neuer".
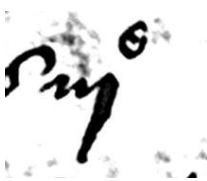
Other regularly employed abbreviations include three brevigraphs. The -*es* graph occurs only at the end of the word and is always used in this text to express the plural ending, as in "syghtes", "nyghtes" and "goodes". As we can see from the image, it looks like an oversized italic "e" and often descends below the line.

The scribe does not employ the classic ampersand when abbreviating the "and" conjunction, but something more similar to a commercial at symbol @ which occurs multiple times instead

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[202] Leonard C. Hector, *The Handwriting of English Documents*. (Dorking: Kohler and Coombes, 1988), 31.

of the word.

They also use a brevigraph for the common word "Syr" which I could not find attested anywhere else, sometimes going as far as using it within a word, as in the case of line 145 in "Syrteyn" or line 337 in "Syrtenly".

The number three is also mostly depicted through abbreviation and Roman numerals like "iij" (with the final j being commonly used in Middle English to end a Roman number) in lines 592, 607 and 610, with a little superscript "e" at their side.

There are two ways of expressing all these abbreviations through XML: using Unicode characters or, if they are not included in its map, describing them in the <encodingDesc> with the element <charDecl>. To give readers the option of looking at abbreviations without their explanation, we use the <choice> element, which groups a number of alternative encodings for the same point in a text. Within we find the <abbr> element containing any sort of abbreviation and the Unicode character which most closely resembles the abbreviation written on the manuscript, if there are any; and the <expan> element, containing the expansion furnished by the editor that will be showed at the interpretative level. If there are no Unicode characters that match the abbreviation, there is the possibility of an alternative codification through the abbreviation marker element <am>, which expresses letters or signs present in the abbreviation which are left out or substituted in the expansion, and the element <g> representing a glyph or a non-standard character. <g> can also contain the attribute @ref that redirects to the description of the glyph inside the <charDecl> present at the beginning of the document. Additionally, many of these abbreviations can be included inside a word.

Superscript ͬ was present in the character map of Oxygen XML Copy Editor, so it has been rendered with the Unicode character U+02B3: Modifier Letter Small R. For instance, the words "honour" and "your" have the following encoding:

hono<choice><abbr>r</abbr><expan>ur</expan></choice>

yo<choice><abbr>r</abbr><expan>ur</expan></choice>

Superscript t was also present in the character map, so I decided as with r to express it through a Unicode character, U+036D: Combining Latin Small Letter T. The two words presenting it, with and without, it have been rendered as follows:

<choice><abbr>wt</abbr><expan>with</expan></choice>

<choice><abbr>wt</abbr><expan>with</expan>oute

I could not find the superscript "a" with a cross-stroke on top inside the character map, so it was essential expressing it through the element <g> with its attribute and its description in <charDecl>. In this particular case, the abbreviation has this encoding:

counten<choice><abbr><am><g
ref#au></g></am></abbr><expan>au</expan></choice>nce

couen<choice><abbr><am><g
ref#au></g></am></abbr><expan>au</expan></choice>nt

The p-abbreviation "per" expressed through the "p" with a cross-stroke through the stem in the word "perdè" has been rendered with U+03FC: Greek Rho With Stroke Symbol, the closest symbol to the physical character. So it has been encoded as follows:

<choice><abbr>ρ</abbr><expan>per</expan></choice>de

The very common *-er* abbreviation used both for contraction and suspension was present in the character map as U+2CCA: Coptic Capital Letter Dialect-p Hori and applied for the encoding of various words in the following way:

m\<choice\>\<abbr\>Ϥ\</abbr\>\<expan\>er\</expan\>\</choice\>vayll

eu\<choice\>\<abbr\>Ϥ\</abbr\>\<expan\>er\</expan\>\</choice\>y

man\<choice\>\<abbr\>Ϥ\</abbr\>\<expan\>er\</expan\>\</choice\>

eu\<choice\>\<abbr\>Ϥ\</abbr\>\<expan\>er\</expan\>\</choice\>

The first of the three brevigraphs regularly employed by the scribe, the plural ending *-es*, has been expressed through U+2CE0: Coptic Capital Letter Old Nubian Nyi. Windows' Character Map had U+A76C: Latin Capital Letter Is available, which would have been more suitable, but unfortunately Oxygen could not read it.

good\<choice\>\<abbr\>ⲯ\</abbr\>\<expan\>es\</expan\>\</choice\>

nyght\<choice\>\<abbr\>ⲯ\</abbr\>\<expan\>es\</expan\>\</choice\>

I decided to express the "and" abbreviation through U+0040: Commercial At, since it is quite frequent and I could not find any other symbol close enough to its material appearance. Note how, in this case and in the following one, we can specify how the abbreviation is a brevigraph thanks to the specific attribute and how they can be outside the word-element. The "and" encoding is as follows:

\<choice\>\<abbr
type="brev"\>@\</abbr\>\<expan\>and\</expan\>\</choice\>

The unattested "Syr" brevigraph did not have any correspondence to a possible Unicode character in neither map, so I could not avoid encoding it through the <g> element and its matching description in <charDecl>:

```
<choice><abbr><am><g="ref#Syr"></g></am></abbr><expan>Syr</expan></choice>

<choice><abbr><am><g="ref#Syr"></g></am></abbr><expan>Syr</expan></choice>teyn

<choice><abbr><am><g="ref#Syr"></g></am></abbr><expan>Syr</expan></choice>tenly
```

Finally, numeral abbreviations can be also specified by their corresponding attribute, with the little superscript "e" at the end expressed through Unicode character U+0364: Combining Latin Small Letter E, as we can see in the following encoding:

```
<choice><abbr type="num">iijᵉ</abbr><expan>three</expan></choice>
```

It is customary in all but the most rigorous diplomatic transcriptions to expand scribal abbreviations [203]. Sir Madden edition faithfully represents all the abbreviations found in *The Wedding*, without providing any expansion; on the other hand, Hahn, Garbaty and Shepherd's editions do not take into consideration these abbreviations at all and just expand them to facilitate the romance's reading. While in the print form the letters supplied are usually marked by italics or brackets, with the digital medium it is not necessary: the expansion is only one click or cursor-movement away, at the same time leaving the page as similar to the physical folio as possible.

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[203] Driscoll, "Electronic textual editing".

4.3.2 Special letterforms and variants

As we have already stated, the scribe makes use of the secretary script with some anglicana characters, and this mixture is typical of the late 15th century and early 16th century. But, despite using a specific script, each scribe has a characteristic hand, with distinctive characters they prefer to employ (just like nowadays everyone has a different handwriting). The script is only the model the scribe has in mind when he write, while what is really on the page - their hand - is far from a definite standard. Reading secretary script is quite challenging by itself; but even in a single manuscript, written in the hand of the same scribe, letters can take various forms, making it very difficult to determine which characters are which. This is why context often becomes very important to figure them out and reach a conclusion.

Aside from the previously mentioned interchangeability between "u" and "v" and "i" and "y" – which do not have phonological importance and have been maintained as they appear in the source text – anglicana "a" is used as capital "A" at the start of every line; but because of the scribe inconsistent capitalization, it can also appear within the line. I decided to encode the anglicana "a" as capital in both cases, to differentiate it from the single-compartment one employed as lowercase "a", since it stands for the capital letter.

I chose to encode the double "f" the same way. It would be wrong to transcribe it as "ff" as it is quite obvious by the use the scribe makes of it that it was meant to express capital "f" – even if, as in the aforementioned anglicana "a", it can also be found in the middle of the sentence (for example in lines 212 and 215).

The same can be said for the "c" variant with a vertical stroke at its center: even if it may appear within the line (209 and 529), it is always used as capital "c" when starting it (for instance in lines 289, 657 and so on).

It is very important to specify that in these three cases there are no other "f" or "a" or "c" forms used as capitals inside the whole text: capital "F" is indicated only through double "f", capital "A" is indicated only through two-compartments "a" and capital "C" is expressed only through the "c" with a vertical stroke at its center. Therefore, they have been encoded as follows:

Anglicana "a" : <hi rend="capital">A</hi>nd

Secretary "a" : and

Double "f" : <hi rend="capital">F</hi>arwell

"c" with a stroke : < hi rend="capital">C</hi>ountrey

The scribe employs two types of lowercase "s": one short and round and the other long and descending below the line. Long "s" derived from the old Roman cursive medial "s" and was already present during the early medieval period, becoming a standard by the time of *The Wedding* copyist, even adopted in printing and falling out of use by the end of the 19th century. The scribe uses it at the start and in the middle of the word, but never at the end [204]. Interestingly, to write double "s" he always employs the long variant and never the round one (lines 202, 243, 245 and so on). Even if there is no phonological distinction, I chose to encode the two of them in different ways, because it is very easy to confuse long "s" with an "f" when looking at the manuscript, due to possible statistical usage and to stay faithful to the scribe's hand. To do so, I employed the <orig> element, which contains a reading not normalized or corrected that follows the original, and the <reg> element, expressing a reading that has been regularized in some sense, both inside

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[204] In accordance to the general rule that long "s" never occurred at the end of the word (apart from archaic and rare exceptions).

<choice>. In this way, the diplomatic level of the edition will display long "s" in all its occurrences with the Unicode character U+0283: Latin Small Letter Esh, while the interpretative level will not.

Round "s" : as

Long "s" : gra<choice><orig>ſſ</orig><reg>ss</reg></choice>e

The letter "g" is written by the scribe in different ways: there is the capital typically used at the beginning of the line but sometimes also within (for instance in 195, 253, 298, 342 and so on), the horned lowercase "g" representative of the secretary script and another variant with a vertical stroke at its centre that closely resembles the previously analyzed "c". The last "g" cannot be encoded as a lowercase or uppercase letter, even if it can substitute the capital both in the middle of the line (for example 59 and 163) and at the start (as in lines 501, 536 and 787). In this case too I decided to use the elements <orig> and <reg> to display the difference within the diplomatic level; additionally, there was no character inside the Character map that could match the original letter (there was only "g" with an horizontal stroke) so I had to employ the <g> element as I did with the "Syr" abbreviation and describe it in <charDecl>.

Capital "G" : <hi rend="capital">G</hi>awen

Capital "G" with a stroke : <choice><orig><g ref="#G">G</g></orig><reg>G</reg></choice>awen

Lowercase "g" : kyng

4.3.3 Other features

Aside from abbreviations and special characters, manuscripts present other physical features that can be faithfully represented through XML.

Witnesses might have experienced various trials and tribulations: from natural dangers like water, fire and mould to mistreatment by mankind (for instance, *The Marriage of Sir Gawain* and other poems of the Percy Folio manuscript miss half of their pages, which were probably used to start fires [205]). *The Wedding* manuscript is no exception: even if the damages caused by water and humidity are limited to the corners of the folios, there are ink stains left by the scribe that sometimes make the text difficult to read - but not impossible, due to the context surrounding it (for instance in lines 349, 418, 471, 566, 576, 585). These damages can be expressed through XML with the element <damage>, which can have various attributes. Among them I chose the attribute @agent since it is quite obvious what their causative agent was.
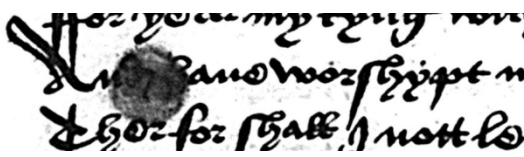
<hi rend="capital">A</hi>n<damage agent="ink">d</damage>
<damage agent="ink">h</damage>aue

---

[205] Hahn, "The Marriage of Sir Gawain: Introduction".

Manuscript texts, contrary to printed ones, are handwritten. This is why, even in the more formal and fancy witnesses, it is common to find scribal errors, self-corrections, deletions and additions. They may be due to simple lack of attention or purposeful interference and corruption at the hands of the copyist. In the case of *The Wedding*, the frequent crossing out (lines 34, 272, 286, 409, 423, 441, 455, 467, 469, 526, 551, 569, 742) and corrections written over the lines (as in 91, 231, 232, 467, 507, 569 and so on) could be the result of the scribe's distraction, mirroring the probable personal usage he made of the text. But it might also indicate that he worked with a very damaged source which was difficult to read and that missed a leaf after line 628. If deletions cannot be read with confidence, TEI guidelines advise to utilize the element <unclear>; but in the manuscript in question there are no instances of indecipherable erasures. So I chose to represent deletions through the element <del>, indicating the author or scribe's intent to cancel or remove text. Inside <del> we can also include the attribute @rend, with information about its actual rendition.
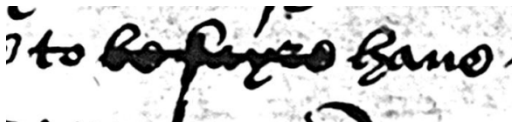
<del rend="overstrike"> be fayre</del>

<del rend="overstrike"><choice><orig>∫
</orig><reg>s</reg></choice>hake</del>
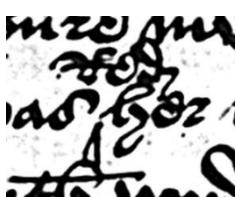
Some of the deletions are accompanied by corrections made by the same scribe, usually on top of the lines. The best way to express additions through XML is with the element <add>, which occurs when there are word or phrases of moderate lengths inserted by the scribe. It can contain the attribute @place, to record the place of the addition.

<add place="above"><hi rend="capital">R</hi>ed</add>

Of course, the element <add> is typically complementary to <del> and they often appear side by side, as in the following case.
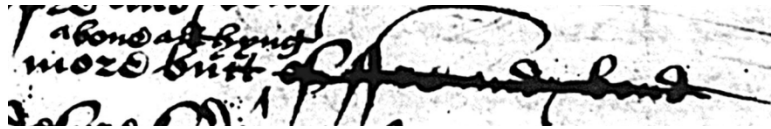
<del rend="overstrike">of <hi rend="capital">F</hi>re and bond</del><add place="above">aboue al thyng</add>

This is the kind of additional information a paleographic encoding can communicate together with the text in a digital edition, in comparison with the traditional printed medium.

4.4 *Textual encoding*

We have seen how XML language can describe the default text structure - made up of front matter, title pages, text body and back matter, but also headings and postscripts - and the paleographic and codicological aspects of the physical document. On the other hand, the textual encoding of a narrative expresses the importance of verse and of linguistic or narrative categorizations, permitting their examination.

Elements and attributes can cover data-like structure and give a more detailed analysis of persons, organizations and places - creating indexes of all the characters, dates, hours, numbers, places and addresses that appear in the text using elements like <date>, <place> and <name> - accompanied by attributes as @type="organization" - or <persName> (a proper noun or proper noun phrase referring to a person), <orgName> (an organizational name) and <addName> (for nicknames, epithets or other expressions of this kind). Elements can also give semantic and syntactic interpretations with linguistic categorizations, like the morpheme with <m> and its attributes @clitic, @prefix, @stem or other elements as suitable.

Additional textual phenomena covered by XML are narrative divisions within prose works like chapters, sections, paragraphs, volumes, quotations and so on. Very long texts can be sometimes partitioned into different volumes and books, expressed with XML through the element <div> (which can be repeated more times like <div1> or <div2>) and attributes like @part="volume", @part="book" and @part="chapter", numbered within the same element thanks the attribute @n="...". Moreover , the various paragraphs are divided through the element <p>. <div> may be also used to partition performance texts, with attributes similar to @type="act" or @type="scene". Other elements made for dramatic narratives are <sp> - containing a single line or a passage presented as such, accompanied by the attribute @who, identifying the subject speaking - and <stage>, which expresses any kind of stage directions and can be specified with the attribute @type and different values.

On the contrary, poetic texts like the one in question have other specific elements dedicated to the analysis of verse materials, such as metrical systems, rhyme schemes, verses, caesuras and enjambments - for instance with the self-contained element <caesura/>, that marks the point at which a metrical line may be divided. We will see more of them in the next section, where I am going to explain the elements I used to enhance my paleographic encoding.

The Wedding employs tail-rhyme stanzas, made up of six lines. The rhyming scheme is *aabccb*: *a* and *c* lines often contain ten syllables and four stresses, while the *b* lines - the tails - are noticeably shorter, generally with three stresses [206] . The manuscript lacks several individual lines, which are frequently *b* lines. This makes stanzas very asymmetrical and impossible to evenly divide, which have lead many critics to partition the text into twelve-line groups or not divide it at all [207]. I decided to maintain six-line stanzas because I believe that a textual encoding of the text can be useful to better identify which lines might be omitted by the scribe [208], due to the scribe's distraction or inability to copy from the original source. It is representative of Gawain popular romances like *The Wedding* to miss many lines, but also to have irregular and imperfect rhymes. Encoding makes it easier to record and later recover the different metrical schemes recurrently employed by the author. For instance, in the narrative under consideration it is common to find stanzas made up of couplets, without any tails (like stanzas 15, 25, 32 and so on). It can be argued that this is only the result of scribal corruption but I think it is more plausible that rhyme irregularities and imperfections come from its oral composition, or written composition intended for oral performance. Textual encoding might help proving this point and aid in clarifying to readers how such irregularities are not anomalous but something very ordinary within this kind of text.

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[206] Hahn, The Wedding of Sir Gawain and Dame Ragnell: Introduction.

[207] Hahn divides the text into twelve-line stanzas for convenience of the reader, Garbáty and Madden do not partition it. Only one of the printed editions I consulted, Shepherd's, employs six-line stanzas.

[208] Something already done by Hartwell in his edition. Unfortunately I could not consult his version of the text, so any consideration is mine alone.

4.4.1 Stanzas and rhymes

Within the <div> element partitioning the text into its different folios, I chose to express stanzas through <lg>, which constitutes a group of lines. There is the possibility to describe every group with the attribute @type, where its value will be altered according to the kind of metrical system we are looking at, for instance @type="fitt". In our specific case, *The Wedding* is a romance employing tail-rhyme stanzas, so I expressed the information with the value *stanza* and the numerical attribute every six lines [209]. It is not possible to utilize the element <line> to define topographic lines inside line groups; instead, we need to use <l>, which contains a single line belonging to the verse. Therefore when joining the paleographic encoding to the corresponding textual encoding, we are going to employ within <l> the self-contained element <lb/>, which should appear when a new line starts and is useful when the verse corresponds to the topographic line.

For the reasons previously mentioned, I also labeled each stanza with its own rhyme scheme, an attribute found inside the element <lg> after the attribute @type. To distinguish between couplets and tails and better understand the rhyme scheme, within <l> it is possible to include between the element <rhyme> the word, or the part of the word, which belongs to the rhyme scheme; additionally, <rhyme> can contain the attribute @label with the value recording which lines its final sounds agree with.

The final textual codification of a stanza belonging to our text looks like the following:

```
<lg n="10" type="stanza" rhyme="aabccb">
<l n="55"><lb/>Thou hast me done wrong many a <rhyme label="a"> yere</rhyme>
<l n="56"><lb/>And wofully I shall quytte the<rhyme label="a">here</rhyme>
```

---

[209] Except when there are lines missing or division is made difficult by rhyming irregularities.

```xml
<l n="57"><lb/>I  hold  thy  lyfe  days  nygh<rhyme label="b">done</rhyme>
<l n="58"><lb/>Thou  hast  gevyn  my  landes  in  certayn<rhyme label="c">myght</rhyme>
<l n="59"><lb/>with  greatt  wrong  vnto  Syr  <rhyme label="c">Gawen</rhyme>
<l n="60"><lb/>whate  sayest  thou  kyng  <rhyme label="b">alone</rhyme>
</lg>
```

The table below is only a preliminary consideration of the various metrical irregularities found within the text, which would require a more in-depth investigation. As we can see, the author often switches from tail-rhyme stanzas to couplets, in accordance with the theory of a possible oral composition.

STANZA	RHYME SCHEME	OTHER CONSIDERATIONS
15 (lines 84-89)	AABBCC	The last rhyme is imperfect ("hand" and "stound").
16 (lines 90-96)	AABBCCB	There is also the possibility that there are some lines missing, since it ends with the last tail "freynd".
24 (lines 137-142)	AABBCC	

25 (lines 143-148)	AABBCC	
31 (lines 176-181)	AABBCB	The last couplet is imperfect, where "man" does not agree with anything else and "fere" rhymes with the previous lines.
32 (lines 182-189)	ABBCCDDA	The first and the last lines are in agreement ("chere" and "answere").
33 (lines 190-195)	AABBCC	The last rhyme is imperfect ("redy" and "wytterly").
34 (lines 196-206)	AAABBCCDDEE	The first line rhymes with the following couplet.
39 (lines 231-237)	AAABCCB	The line added to the stanza is in agreement with the first couplet.
40 (lines 238-245)	ABCCDEED	The first two lines are not in agreement with each other ("greatt" and "hepe"), while the rest of the stanza respects the tail-rhyme metric.
53 (lines 315-320)	ABCDDC	The first two lines do not rhyme with each other ("Lady" and "owlle"). The "owlle" line could be due to scribal intervention, where the source text was illegible.

57 (lines 336-341)	AABBCC	
74 (lines 437-443)	AABBBCC	The third b-line presents an imperfect rhyme between "gate" and the other b-lines words "undertake" and "shake".
87 (lines 515-520)	ABBCDC	Highly irregular stanza with the first line rhyme word, "shame", agrees with the tails of the previous stanza.
89 (lines 527-532)	AABCCD	The first rhyme is imperfect ("sekyr" and "togeder") and the tails do not agree with each other ("chyvalry" and "I").
118 (lines 697-702)	ABCDDE	Highly irregular stanza.

4.4.2 Absence of lines

Thanks to textual encoding and stanza division into six line-stanzas - but also the recording of the metrical scheme - there are various occurrences where we can assume, with more or less certainty, the omission of one or some lines. As with the previous table, the following are only introductory considerations to something that, in a final digital scholarly edition, would be examined in more detail.

STANZA	OMITTED LINE	OTHER CONSIDERATIONS
14 (lines 79-83)	AABCCx	Lack of the last tail, rhyming with "the".
22 (lines 127-131)	AABCCx	Lack of the last tail, rhyming with "Arthure".
27 (lines 155-157)	xxxAAB(xxx)	Lack of half a stanza, before or after the three surviving lines.
45 (lines 270-272)	AABxxx	Lack of half a stanza, possibly after the three surviving lines.
56 (lines 333-335)	AABxxx	Lack of half a stanza, possibly after the three surviving lines.
70 (lines 414-418)	AAxCCB	Lack of the center tail, rhyming with "crave".
75 (lines 444-448)	AAxCCB	Lack of the center tail, rhyming with "grathyd".

95 (lines 563-568)	AxBCCB	Lack of the rhyming word of the second line, supplied by other editors as follows: Madden, Sands, Sumner and Whiting use "lady", while Hartwell and Hahn insert "maye". Both are acceptable, since they make perfect sense within the line context.
99 (lines 587-591)	AABCCx	Lack of the last tail, rhyming with "lesing".
106 (lines 629-631)	xxxCCB	Lack of the first part of the stanza, because the previous page is missing.
111 (lines 656-660)	AABCCx	Lack of the last tail, rhyming with "hold".

In XML language, the missing lines can be recorded through the self-contained element <gap>, which expresses the omission of material in a transcription, because it is illegible or invisible or due to editorial reasons or as part of sampling practice. The attributes @quantity and @unit also describe the extent of the omission, while the attribute @reason documents the motivation for the gap.

```
<gap quantity="1" unit="lines" reason="lost"/>
```

Since there is also a page missing before line 629, I employed the same element also after stanza 105.

```
<gap quantity="1" unit="page" reason="lost"/>
```

4.5 *EVT software*

EVT (Edition Visualization Technology) is an open source tool useful for the creation of digital editions of manuscripts encoded as XML texts. While born as part of the Digital Vercelli Book project, EVT has become a widely used software for the web publication of other TEI-based documents and their browsing through a user-friendly interface.

The first step to correctly utilize EVT is making sure that our encoding is compiled in agreement with to the standard TEI Guidelines and that it provides all the necessary information within the <teiHeader>. In this case, I had to modify my codification in that the "Syr" abbreviation expressed through the <g> element has been changed into the combination of two Unicode characters selected from the Character Map (U+0283: Latin Small Letter Esh and U+10F7: Georgian Letter Yn), to better visualize the difference with its expansion. Since EVT makes possible a side-by-side visualization of the original manuscript images and the editorial transcription, we need to put inside the *input data* folder of the program both the XML document (within the folder *text*) and the corresponding pictures (within the folder *images*).

Images must belong to the same format and be available in a few sizes (single side, double side or detail) and resolutions (standard, high or thumbnails). EVT has very strict naming conventions for pictures: the standard resolution should be named as [folio number].jpg, the high resolution (necessary for the magnifier) with [folio number]_big.jpg and finally the thumbnails as [folio number]_small.jpg. This is because in our encoding we are going to utilize their exact name to connect the text with the related image.

Secondly, our XML document needs to be modified to express this correspondence. After the <teiHeader> we must put the element <facsimile>, which contains the information required for image-text linking. Within <facsimile> we find the <surface> element (or elements, depending on how many single side pictures there are), with the attribute @corresp connecting the surface with the matching <pb/> element. In turn, within <surface> we find the element <graphic>, holding attributes expressing width and height

of the image but also @url, which points to a specific file location. This is how the whole <facsimile> element looks like inside Oxygen XML Editor:

```
<facsimile>
    <surface xml:id="WGR_surf_134r"
corresp="#WGR_fol_134r">
        <graphic width="3377px" height="4782px"
        url="evt-
        1.2/data/input_data/image/single/WGR_fol_134r.jpg
        "/>
    </surface>
</facsimile>
```

The element <text> we used in our encoding must be also adapted. To provide a safe starting point for the chain of XSLT transformations, <text> has to include the attributes @xml:id, expressing a unique ID, and @n, which holds the text title.

```
<text n="Folio 134r" type="verse" xml:id="WGR">
```

Since the page beginning <pb/> element is required because of the surface element, and it already include the attribute @n for the correct folio number and @xml:id to enable the connection between text and pictures, there is no reason to maintain the element <div> in the encoding. Therefore, instead of <div> we are going to distinguish between different folios through the self-contained element <pb/>

```
<pb n="134r" xml:id="WGR_fol_134r"/>
```

Now that the XML document is ready to be transformed, the next step concerns the configuration of the style-sheet that we are going to apply to the document. EVT already furnishes its own style-sheet inside the *config* folder, but it needs to be designed to customize the layout and the functionalities of our web-edition. Opening the file evt_builder-conf.xsl with Oxygen XML Editor, we can decide the name of the edition, the name of the website, images extension and frame, edition levels, manuscript information, project information, frame content, the magnifying lens button and so on. When we are satisfied with our style-sheet, we can impose it through the following passages: first we open the XML file inside the *input data* folder; we select to configure a transformation scenario (XML transformation with XSLT), clone the basic scenario TEI P5 XHTML and select the path to the evt_builder.xsl file inside the *builder_pack* folder. Clicking the button named *apply associated* starts a chain of XSLT 2.0 transformations, a process which ends with the HTML conversion of the text into a webpage containing the digital edition of the manuscript. This is how the website will look like:

The Wedding of Sir Gawain and Dame Ragnell DIGITAL

Magnifier 🔍   MS Desc ⓘ   Folio 134r ▾   134r ▾   Interpretative ▾

134

444 Evyn there with Syr Gromer he mett,
445 And stern wordes to the Kyng he spak with that:
446 "Com of Syr Kyng, nowe lett se,
447 Of thyne answere whate itt shal be,
448 For I am redy grathyd."
449 The Kyng pullyd oute bokes twayne.
450 "Syr, ther is myne answer, I dare sayn;
451 For somme woll help att nede."
452 Syr Gromer lokyd on theym euerychon.
453 "Nay, nay, Syr Kyng; thou artt but a dead man,
454 Therfor nowe shalt thou blede."
455 Abyde, Syr [[go]] Gromer" sayd Kyng Arhtoure,
456 "I haue one answere shall make ale sure."
457 "Lett se then" sayd Syr Gromer,

Search 🔍 A⁻ A⁺

As we can see, this webpage can display the two different edition levels of our encoding: the diplomatic level, expressing what is set within the elements <damage>, <hi>, <abbr>, <orig> and so on; and the interpretative level, encoded using <supplied>, <expan>, <reg> and other editorial changes. The element <choice> we utilized in our paleographic encoding permits to show inside one or the other level different versions of the same word or character. For the manuscript page I visualized with EVT, at the interpretative level I chose to add punctuation (at my discretion) and some regularized word spaces, both within the element <reg> so that the diplomatic level does not express what is not present in the manuscript. In the following table we are going to find pictures of how the differently encoded features look like in the diplomatic and interpretative levels of the page I converted.

FEATURES	DIPLOMATIC	INTERPRETATIVE
"Syr" brevigraph		

105

"er" abbreviation	n9	m9 he / e er g	ner	mer he / K 9 t
Plural abbreviation	rdφ	ord φ to / yng es w	rdes	rdes to / Ky φ n
Long "s"	ſteɪ	ſtern / n s ꝛ	ster	stern / n ſ s
Deletions	go		[[go]]
Additions	aboue al thyng		aboue al thyng,
Editorial notes	ell ● / The "g" in Ragnell has a flourish at its bottom that the scribe also uses in last lines of other folios with other letters, probably as decoration since it seems to exist without any particular value. / · ſuſter dame Ragnell ●		ell ● / The "g" in Ragnell has a flourish at its bottom that the scribe also uses in last lines of other folios with other letters, probably as decoration since it seems to exist without any particular value. / · ſuſter dame Ragnell ●

Unfortunately, textual encoding with stanzas differentiation and rhyme schemes is not visible, because the EVT tool really concentrates more on paleographic aspects of the text. To display also these features at the interpretative level of our digital edition we would have to create a new tool,

but since this is only a preliminary study towards a digital edition, at the moment EVT is the right software to demonstrate how an eventual digital edition would probably look like in the future.

Conclusions

"The Wedding of Sir Gawain and Dame Ragnell" has been published several times since its discovery thanks to Sir Frederic Madden in 1839, and it was widely studied, due to its connection to more famous narratives like Chaucer's "The Wife of Bath's Tale" but, in my opinion, also due to its universal and still contemporary message; as can be deduced by the presence of various Ragnell-like characters in recent films and books (I am thinking about the "Shrek" franchise, "Penelope" or even the "Game of Thrones" TV series), the figure of the Loathly Lady is still very popular in modern-day products and effective on contemporary audiences, as an example of emancipated and strong-willed female role. But these previous editions are mostly included in Middle English Romances and Literature collections, with little to no literary or philological criticism. Some of them are even based on earlier publications, and not edited from the original manuscript. Additionally, the majority of them are out of print.

A new and digital edition starting from a paleographic and textual encoding would restore the physical dimension of the text and give readers a much more truthful interpretation of the original medieval text, with its typical inconsistencies and features, its mobility and instability. The digital medium can express these characteristics without sacrificing readability: at the interpretative level, users will find the edited version of the narrative, with capitalization and punctuation to make the text more suitable to casual reading; on the other hand, the diplomatic level will display all the paleographic properties for a more scholarly oriented analysis of the romance, with a transcription that proves to be very useful side-by-side with the manuscript images (since it is quite difficult to decipher the script and the casual hand employed by the scribe).

Of course, the final product would include the literary criticism gathered in the first part of the dissertation, unlike the previous printed editions, maybe with links to the original articles that can be found online. Moreover, it should contain a deeper examination of the dialect and language used within

the text, a study of its rhythms and formulaic nature; and this might require the use or the creation of a new tool for XML visualization.

In the end, I think it is quite clear how XML and encoding should always be the core of all medieval texts' editions and how a new and web released image-based version of "The Wedding of Sir Gawain and Dame Ragnell" collecting all the criticism previously released about the romance would be quite interesting and advisable - especially in view of its association with other important literary works.

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APPENDIX

The following pages present the XML encoding of the whole romance, before its eventual adaptation to the EVT software.

```xml
<?xml version="1.0" encoding="UTF-8"?>
<?xml-model href="http://www.tei-c.org/release/xml/tei/custom/schema/relaxng/tei_all.rng"
type="application/xml" schematypens="http://relaxng.org/ns/structure/1.0"?>
<?xml-model href="http://www.tei-c.org/release/xml/tei/custom/schema/relaxng/tei_all.rng"
type="application/xml"
        schematypens="http://purl.oclc.org/dsdl/schematron"?>
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 <teiHeader>
  <fileDesc>
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    <title>The Wedding of Sir Gawain and Dame Ragnell, a digital edition</title>
    <respStmt>
     <resp>Edited by</resp>
     <name>Giulia Mari</name>
    </respStmt>
   </titleStmt>
   <publicationStmt><p>Encoding destined for a Master degree
thesis.</p></publicationStmt>
   <sourceDesc>
   <msDesc>
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     <settlement>Oxford</settlement>
     <repository>Bodleian Library</repository>
     <idno>MS. Rawl. C.86</idno>
    </msIdentifier>
    <msContents>
     <msItem>
      <locus>From folio 128 verso to folio 140 recto.</locus>
      <title type="full">
       <title type="main"> The Weddynge of Syr Gawen and Dame Ragnell</title>
       <title type="sub">for helpyng of Kyng Arthoure</title>
      </title>
      <author>Unknown</author>
```

</msItem>
      </msContents>
      <physDesc>
       <objectDesc>
        <supportDesc>
         <support><p>The manuscript consists of two different parts: the first is written on <material>vellum</material> and <material>paper</material>, the second is written on <material>paper</material>.</p></support>
         <foliation><p>It has been foliated in pen in the top right corner of each recto page. The person responsible for foliation mistakenly forgot a folio, so what should have been 130r is marked as *129.</p></foliation>
         <condition><p>The manuscript shows signs of damage from water on some leaves and ink stains.</p></condition>
        </supportDesc>
       </objectDesc>
       <handDesc>
        <p>The first portion, from folio 1 to folio 30, is written in the late 15th century. The second portion, composed of 159 leaves, is written in a negligent hand in the first decade of the 16th century. Authors are unknown.</p>
        <p>The second scribe, the one responsible for the copy of "The Wedding" uses absolutely no punctuation; capitalization is inconsistent and there are no stanza breaks. His hand has been described by Madden as careless and negligent.</p>
       </handDesc>
       <scriptDesc>
        <p>"The Wedding of Sir Gawain and Dame Ragnell" is written in a mixture of anglicana and secretary scripts typical of the 15th and early 16th centuries.</p>
       </scriptDesc>
       <additions>
        <p>The title of the romance on <locus>folio 128 verso at the top of the page </locus>has been added almost certainly by a later hand, with a number of illegible scribbles above, found also on <locus>folio 129r</locus>.</p>
        <p>There are several ls missing and a leaf after l 628 is absent.</p>
       </additions>
      </physDesc>
      <history>
       <origin><p>The manuscript is dated <origDate>between 1450 and 1510</origDate> and is probably from the <origPlace>East Midlands</origPlace>.</p></origin>
      </history>
     </msDesc>
    </sourceDesc>
   </fileDesc>
   <encodingDesc>

\<p>This is a paleografic and textual encoding, meant to explicit physical features typical of manuscripts of the time, for instance abbreviations, and to use rhyme encoding to guess with more certainty the many missing ls.\</p>
  \<charDecl>
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   \<desc>A glyph I have not found in Unicode standard characters and is seemingly unattested, composed of a Latin Small Letter Esh and a curve similar to a backward "s", starting from the middle of the main stroke and passing through it.\</desc>
  \</glyph>
  \<glyph xml:id="au">
   \<desc>A minuscule "a" with a cross-stroke on top, written above the l.\</desc>
  \</glyph>
  \<glyph xml:id="G">
   \<desc>An uppercase "G" with a vertical stroke at its center that stands as capital.\</desc>
  \</glyph>
  \</charDecl>
 \</encodingDesc>
 \</teiHeader>
 \<text>
  \<body>
  \<div type="leaf" n="128v">
  \<lg n="1" type="stanza" rhyme="aabccb">
  \<l n="1">\<lb/>\<hi rend="capital">L\</hi>ythe and li\<choice>\<orig>ſ\</orig>\<reg>s\</reg>\</choice>tenyth the lif of a lord\<rhyme label="a">riche\</rhyme>\</l>
  \<l n="2">\<lb/>\<hi rend="capital">T\</hi>he \<hi rend="capital">W\</hi>hile that he lyvid \<hi rend="capital">W\</hi>as none hym\<rhyme label="a">liche\</rhyme>\</l>
  \<l n="3">\<lb/>\<hi rend="capital">N\</hi>ether in bowre ne in\<rhyme label="b">halle\</rhyme>\</l>
  \<l n="4">\<lb/>\<hi rend="capital">I\</hi>n the tyme of \<hi rend="capital">A\</hi>rthour thys adventure\<rhyme label="c">betyd\</rhyme>\</l>
  \<l n="5">\<lb/>\<hi rend="capital">A\</hi>nd of the greatt adventure that he hym\<choice>\<orig>ſ\</orig>\<reg>s\</reg>\</choice>elf\<rhyme label="c">dyd\</rhyme>\</l>
  \<l n="6">\<lb/>\<hi rend="capital">T\</hi>hat kyng curteys \<choice>\<abbr type="brev">@\</abbr>\<expan>and\</expan>\</choice> \<rhyme label="b">\<hi rend="capital">R\</hi>oyall\</rhyme>\</l>
  \</lg>
  \<lg n="2" type="stanza" rhyme="aabccb">

122

```xml
    <l n="7"><lb/><hi rend="capital">O</hi>f alle
kyng<choice><abbr>ʃ</abbr><expan>es</expan></choice> <hi
rend="capital">A</hi>rture beryth the<rhyme label="a">flowyr</rhyme></l>
    <l n="8"><lb/><hi rend="capital">A</hi>nd of <hi rend="capital">A</hi>lle
knyghthod he bare away the <rhyme
label="a">hono<choice><abbr>ʳ</abbr><expan>ur</expan></choice></rhyme>
</l>
    <l n="9"><lb/><hi rend="capital">W</hi>here
<choice><orig>ʃ</orig><reg>s</reg></choice>o
eu<choice><abbr>9</abbr><expan>er</expan></choice> he<rhyme
label="b">wentt</rhyme></l>
    <l n="10"><lb/><hi rend="capital">I</hi>n his<hi
rend="capital">C</hi>ontrey was nothyng butt <rhyme
label="c">chyvalry</rhyme></l>
    <l n="11"><lb/><hi rend="capital">A</hi>nd
knyght<choice><abbr>ʃ</abbr><expan>es</expan></choice> were belovid that
<rhyme label="c">doughty</rhyme></l>
    <l n="12"><lb/><hi rend="capital">F</hi>or <hi
rend="capital">C</hi>oward<choice><abbr>ʃ</abbr><expan>es</expan></cho
ice> were eu<choice><abbr>9</abbr><expan>er</expan></choice>more <rhyme
label="b"><choice><orig>ʃ</orig><reg>s</reg></choice>hent</rhyme></l>
    </lg>
    <lg n="3" type="stanza" rhyme="aabccb">
    <l n="13"><lb/><hi rend="capital">N</hi>owe wyll ye
ly<choice><orig>ʃ</orig><reg>s</reg></choice>t <hi rend="capital">A</hi>
whyle to my <rhyme label="a">talkyng</rhyme></l>
    <l n="14"><lb/><hi rend="capital">I</hi>
<choice><orig>ʃ</orig><reg>s</reg></choice>hall you tell of <hi
rend="capital">A</hi>rthowre the <rhyme label="a">kyng</rhyme></l>
    <l n="15"><lb/>howe ones hym be <rhyme label="b">fell</rhyme></l>
    <l n="16"><lb/><hi rend="capital">O</hi>n huntyng he was in <rhyme
label="c"><hi
rend="capital">I</hi>ngle<choice><orig>ʃ</orig><reg>s</reg></choice>wod</
rhyme></l>
    <l n="17"><lb/>with alle his bold
knyght<choice><abbr>ʃ</abbr><expan>es</expan></choice> <rhyme
label="c">good</rhyme></l>
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label="b"><choice><orig>ʃ</orig><reg>s</reg></choice>pell</rhyme></l>
    </lg>
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<choice><orig>ʃ</orig><reg>s</reg></choice>ett att hys <hi
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```
rend="capital">T</hi>re<choice><orig>ſ</orig><reg>s</reg></choice>tyll
<rhyme label="a">tree</rhyme></l>
    <l n="20"><lb/><hi rend="capital">W</hi>ith his <hi
rend="capital">B</hi>owe to <choice><orig>ſ</orig><reg>s</reg></choice>le
the wylde <rhyme
label="a">ven<choice><abbr>9</abbr><expan>er</expan></choice>e</rhyme>
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lord<choice><abbr>ſ</abbr><expan>es</expan></choice> were
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<choice><orig>ſ</orig><reg>s</reg></choice>tode then was he <rhyme
label="c">ware</rhyme></l>
    <l n="23"><lb/>where <hi rend="capital">A</hi> greatt hartt was and <hi
rend="capital">A</hi> <rhyme label="c">fayre</rhyme></l>
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fa<choice><orig>ſ</orig><reg>s</reg></choice>t dyd he <rhyme
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rend="capital">A</hi> <hi rend="capital">B</hi>raken <rhyme
label="a">ferne</rhyme></l>
    <l n="26"><lb/><hi rend="capital">A</hi>nd hard the
hound<choice><abbr>ſ</abbr><expan>es</expan></choice> and
<choice><orig>ſ</orig><reg>s</reg></choice>tode full <rhyme
label="a">derne</rhyme></l>
    <l n="27"><lb/><hi rend="capital">A</hi>lle that
<choice><orig>ſ</orig><reg>s</reg></choice>awe the <rhyme
label="b">kyng</rhyme></l>
    <l n="28"><lb/>hold you <choice><orig>ſ</orig><reg>s</reg></choice>tyll
eu<choice><abbr>9</abbr><expan>er</expan></choice>y <rhyme
label="c">man</rhyme></l>
    <l n="29"><lb/><hi rend="capital">A</hi>nd <hi rend="capital">I</hi> woll
goo my <choice><orig>ſ</orig><reg>s</reg></choice>elf yf <hi
rend="capital">I</hi> <rhyme label="c">can</rhyme></l>
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rend="capital">S</hi>talking</rhyme></l>
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    </div>
    <div type="leaf" n="129r">
    <lg n="6" type="stanza" rhyme="aabccb">
```

<l n="31"><lb/><hi rend="capital">T</hi>he kyng in hys hand toke <hi rend="capital">A</hi> <rhyme label="a">bowe</rhyme></l>

<l n="32"><lb/><hi rend="capital">A</hi>nd wodmanly he <choice><orig>ſ</orig><reg>s</reg></choice>towpyd <rhyme label="a">lowe</rhyme></l>

<l n="33"><lb/><hi rend="capital">T</hi>o <choice><orig>ſ</orig><reg>s</reg></choice>talk vnto that <rhyme label="b">dere</rhyme></l>

<l n="34"><lb/><hi rend="capital">W</hi>hen that he cam the dere full <del rend="overstrike">nygh</del> <rhyme label="c">nere</rhyme></l>

<l n="35"><lb/><hi rend="capital">T</hi>he dere lept forth into <hi rend="capital">A</hi> <rhyme label="c">brere</rhyme></l>

<l n="36"><lb/><hi rend="capital">A</hi>nd eu<choice><abbr>9</abbr><expan>er</expan></choice> the kyng went nere <choice><abbr type="brev">@</abbr><expan>and</expan></choice> <rhyme label="b">nere</rhyme></l>

</lg>

<lg n="7" type="stanza" rhyme="aabccb">

<l n="37"><lb/><hi rend="capital">S</hi>o kyng <hi rend="capital">A</hi>rthure went <hi rend="capital">A</hi> <rhyme label="a">whyle</rhyme></l>

<l n="38"><lb/><hi rend="capital">A</hi>fter the dere <hi rend="capital">I</hi> trowe half <hi rend="capital">A</hi> <rhyme label="a">myle</rhyme></l>

<l n="39"><lb/><hi rend="capital">A</hi>nd no man with hym <rhyme label="b">went</rhyme></l>

<l n="40"><lb/><hi rend="capital">A</hi>nd att the la<choice><orig>ſ</orig><reg>s</reg></choice>t to the dere he lett <rhyme label="c">flye</rhyme></l>

<l n="41"><lb/><hi rend="capital">A</hi>nd <choice><orig>ſ</orig><reg>s</reg></choice>mote hym <choice><orig>ſ</orig><reg>s</reg></choice>ore and <rhyme label="c"><choice><orig>ſ</orig><reg>s</reg></choice>ewerly</rhyme></l>

<l n="42"><lb/><hi rend="capital">S</hi>uche grace god hym <rhyme label="b"><choice><orig>ſ</orig><reg>s</reg></choice>ent</rhyme></l>

</lg>

<lg n="8" type="stanza" rhyme="aabccb">

<l n="43"><lb/><hi rend="capital">D</hi>oun the dere tumblyd <rhyme label="a"><choice><orig>ſ</orig><reg>s</reg></choice>o deron</rhyme></l>

<l n="44"><lb/><hi rend="capital">A</hi>nd fell into a greatt <hi rend="capital">B</hi>rake of <rhyme label="a"><hi rend="capital">F</hi>eron</rhyme></l>

<l n="45"><lb/><hi rend="capital">T</hi>he kyng folowyd full <rhyme

label="b">fa<choice><orig>ſ</orig><reg>s</reg></choice>t</rhyme></l>
    <l n="46"><lb/><hi rend="capital">A</hi>non the kyng both ferce
<choice><abbr type="brev">@</abbr><expan>and</expan></choice> <rhyme
label="c">fell</rhyme></l>
    <l n="47"><lb/>was with the dere and dyd hym <rhyme label="c"><abbr
type="brev"><am><g ref="#Syr">Syr</g></am></abbr>vell</rhyme></l>
     <l n="48"><lb/><hi rend="capital">A</hi>nd after the
gra<choice><orig>ſſ</orig><reg>ss</reg></choice>e he <rhyme
label="b">ta<choice><orig>ſ</orig><reg>s</reg></choice>te</rhyme></l>
    </lg>
    <lg n="9" type="stanza" rhyme="aabccb">
    <l n="49"><lb/><hi rend="capital">A</hi>s the kyng was with the dere <rhyme
label="a"><hi rend="capital">A</hi>lone</rhyme></l>
    <l n="50"><lb/><hi rend="capital">S</hi>treyght there ca to hym <hi
rend="capital">A</hi> quaynt <rhyme label="a">grome</rhyme></l>
    <l n="51"><lb/><hi rend="capital">A</hi>rmyd well and <rhyme
label="b"><choice><orig>ſ</orig><reg>s</reg></choice>ure</rhyme></l>
    <l n="52"><lb/><hi rend="capital">A</hi> knyght full
<choice><orig>ſ</orig><reg>s</reg></choice>trong and of greatt <rhyme
label="c">myght</rhyme></l>
    <l n="53"><lb/><hi rend="capital">A</hi>nd grymly
word<choice><abbr>ſ</abbr><expan>es</expan></choice> to the kyng he
<rhyme label="c" type="myght-
rhyme"><choice><orig>ſ</orig><reg>s</reg></choice>ayd</rhyme></l>
    <l n="54"><lb/>well<hi rend="capital">I</hi> mett kyng <rhyme label="b"><hi
rend="capital">A</hi>rtho<choice><abbr>ͬ</abbr><expan>ur</expan></choice
></rhyme></l>
    </lg>
    <lg n="10" type="stanza" rhyme="aabccb">
    <l n="55"><lb/><hi rend="capital">T</hi>hou
ha<choice><orig>ſ</orig><reg>s</reg></choice>t me done wrong many <hi
rend="capital">A</hi> <rhyme label="a">yere</rhyme></l>
    <l n="56"><lb/><hi rend="capital">A</hi>nd wofully <hi
rend="capital">I</hi> <choice><orig>ſ</orig><reg>s</reg></choice>hall quytte
the <rhyme label="a">here</rhyme></l>
    <l n="57"><lb/><hi rend="capital">I</hi> hold thy lyfe days nygh <rhyme
label="b">done</rhyme></l>
    <l n="58"><lb/><hi rend="capital">T</hi>hou
ha<choice><orig>ſ</orig><reg>s</reg></choice>t gevyn my
land<choice><abbr>ſ</abbr><expan>es</expan></choice> in <rhyme
label="c">certayn</rhyme></l>
    <l n="59"><lb/>with greatt wrong vnto <abbr type="brev"><am><g
ref="#Syr">Syr</g></am></abbr> <rhyme label="c"><choice><orig><g

ref="#G"></g></orig><reg>G</reg></choice>awen</rhyme></l>
   <l n="60"><lb/>whate<choice><orig>ſ</orig><reg>s</reg></choice>ayest
thou kyng<rhyme label="b"><hi rend="capital">A</hi>lone</rhyme></l>
   </lg>
   <lg n="11" type="stanza" rhyme="aabccb">
   <l n="61"><lb/><hi rend="capital">S</hi>yrknyght whate is thy name
with<rhyme
label="a">hono<choice><abbr>ʳ</abbr><expan>ur</expan></choice></rhyme>
</l>
   <l n="62"><lb/><hi rend="capital">S</hi>yrkyng
he<choice><orig>ſ</orig><reg>s</reg></choice>ayd<choice><orig><g
ref="#G"></g></orig><reg>G</reg></choice>rom<choice><abbr>9</abbr><ex
pan>er</expan></choice><choice><orig>ſ</orig><reg>s</reg></choice>om<c
hoice><abbr>9</abbr><expan>er</expan></choice><rhyme label="a"><hi
rend="capital">J</hi>our</rhyme></l>
   <l n="63"><lb/><hi rend="capital">I</hi>tell the nowe with<rhyme
label="b">ryght</rhyme></l>
   <l n="64"><lb/><hi rend="capital">A</hi> <abbr type="brev"><am><g
ref="#Syr">Syr</g></am></abbr>
grom<choice><abbr>9</abbr><expan>er</expan></choice><choice><orig>ſ</o
rig><reg>s</reg></choice>om<choice><abbr>9</abbr><expan>er</expan></c
hoice> bethynk the <rhyme label="c">well</rhyme></l>
   <l n="65"><lb/><hi rend="capital">T</hi>o fle me here
hono<choice><abbr>ʳ</abbr><expan>ur</expan></choice>
gety<choice><orig>ſ</orig><reg>s</reg></choice>t thou no <rhyme
label="c">dell</rhyme></l>
   </div>
   <div type="leaf" n="129v">
   <l n="66"><lb/><hi rend="capital">B</hi>e thynk the thou artt <hi
rend="capital">A</hi> <rhyme label="b">knyght</rhyme></l>
   </lg>
   <lg n="12" type="stanza" rhyme="aabccb">
   <l n="67"><hi rend="capital">Y</hi>f
thou<choice><orig>ſ</orig><reg>s</reg></choice>le me nowe in thys <rhyme
label="a">ca<choice><orig>ſ</orig><reg>s</reg></choice>e</rhyme></l>
   <l n="68"><hi rend="capital">A</hi>lle
knyght<choice><abbr>ſ</abbr><expan>es</expan></choice>woll
refu<choice><orig>ſ</orig><reg>s</reg></choice>e in
eu<choice><abbr>9</abbr><expan>er</expan></choice>y <rhyme
label="a">place</rhyme></l>
   <l n="69"><hi rend="capital">T</hi>hat
<choice><orig>ſ</orig><reg>s</reg></choice>hame
<choice><orig>ſ</orig><reg>s</reg></choice>hall

neu<choice><abbr>9</abbr><expan>er</expan></choice> the <rhyme label="b">froo</rhyme></l>
    <l n="70"><hi rend="capital">L</hi>ett be thy wyll and folowe <rhyme label="c">wytt</rhyme></l>
    <l n="71"><hi rend="capital">A</hi>nd that is <hi rend="capital">A</hi>mys <hi rend="capital">I</hi> <choice><orig>ſ</orig><reg>s</reg></choice>hall <hi rend="capital">A</hi>mend <rhyme label="c">itt</rhyme></l>
    <l n="72"><hi rend="capital">A</hi>nd thou wolt or that <hi rend="capital">I</hi> <rhyme label="b">goo</rhyme></l>
    </lg>
    <lg n="13" type="stanza" rhyme="aabccb">
    <l n="73"><hi rend="capital">N</hi>ay <choice><orig>ſ</orig><reg>s</reg></choice>ayd <abbr type="brev"><am><g ref="#Syr">Syr</g></am></abbr> grom<choice><abbr>9</abbr><expan>er</expan></choice><choice><orig>ſ</orig><reg>s</reg></choice>om<choice><abbr>9</abbr><expan>er</expan></choice> by <hi rend="capital">H</hi>evyn <rhyme label="a">kyng</rhyme></l>
    <l n="74"><hi rend="capital">S</hi>o <choice><orig>ſ</orig><reg>s</reg></choice>halt thou nott <choice><orig>ſ</orig><reg>s</reg></choice>kape withoute <rhyme label="a">le<choice><orig>ſ</orig><reg>s</reg></choice>yng</rhyme></l>
    <l n="75"><hi rend="capital">I</hi> haue the nowe att <rhyme label="b">avayll</rhyme></l>
    <l n="76">yf <hi rend="capital">I</hi> <choice><orig>ſ</orig><reg>s</reg></choice>hold lett the thus goo with <rhyme label="c">mokery</rhyme></l>
    <l n="77"><hi rend="capital">A</hi>noder tyme thou wolt me <rhyme label="c">defye</rhyme></l>
    <l n="78"><hi rend="capital">O</hi>f that <hi rend="capital">I</hi> <choice><orig>ſ</orig><reg>s</reg></choice>hall nott <rhyme label="b">fayll</rhyme></l>
    </lg>
    <lg n="14" type="stanza" rhyme="aabcc">
    <l n="79"><hi rend="capital">N</hi>ow <choice><orig>ſ</orig><reg>s</reg></choice>ayd the kyng <choice><orig>ſ</orig><reg>s</reg></choice>o god me <rhyme label="a"><choice><orig>ſ</orig><reg>s</reg></choice>aue</rhyme></l>
    <l n="80"><hi rend="capital">S</hi>ave my lyfe and whate thou wolt <rhyme label="a">crave</rhyme></l>
    <l n="81"><hi rend="capital">I</hi> <choice><orig>ſ</orig><reg>s</reg></choice>hall now graunt itt <rhyme label="b">the</rhyme></l>
    <l n="82"><hi rend="capital">S</hi>hame thou

```
<choice><orig>ſ</orig><reg>s</reg></choice>halt haue to
<choice><orig>ſ</orig><reg>s</reg></choice>le me in <rhyme
label="c">ven<abbr
type="brev"><am><choice><abbr>9</abbr><expan>er</expan></choice></am
></abbr>e</rhyme></l>
   <l n="83"><hi rend="capital">T</hi>hou armyd and <hi rend="capital">I</hi>
clothyd butt in grene <rhyme
label="c"><choice><abbr>ρ</abbr><expan>per</expan></choice>de</rhyme><
/l>
   <gap quantity="1" unit="lines" reason="lost"/>
   </lg>
   <lg n="15" type="stanza" rhyme="aabbcc">
   <l n="84"><hi rend="capital">A</hi>lle thys
<choice><orig>ſ</orig><reg>s</reg></choice>hall nott help the <rhyme
label="a"><choice><orig>ſ</orig><reg>s</reg></choice>ekyrly</rhyme></l>
   <l n="85"><hi rend="capital">F</hi>or <hi rend="capital">I</hi> woll nother
lond ne gold <rhyme label="a">truly</rhyme></l>
   <l n="86"><hi rend="capital">B</hi>utt yf thou graunt me att a certayn <rhyme
label="b">day</rhyme></l>
   <l n="87"><hi rend="capital">S</hi>uche as <hi rend="capital">I</hi>
<choice><orig>ſ</orig><reg>s</reg></choice>hall
<choice><orig>ſ</orig><reg>s</reg></choice>ett and in thys
<choice><orig>ſ</orig><reg>s</reg></choice>ame <rhyme
label="b">araye</rhyme></l>
   <l n="88"><hi rend="capital">Y</hi>es
<choice><orig>ſ</orig><reg>s</reg></choice>ayd the kyng lo here my <rhyme
label="c">hand</rhyme></l>
   <l n="89">ye butt <hi rend="capital">A</hi> byde kyng and here me <hi
rend="capital">A</hi> <rhyme label="c" type="hand-
rhyme"><choice><orig>ſ</orig><reg>s</reg></choice>tound</rhyme></l>
   </lg>
   <lg n="16" type="stanza" rhyme="aabbccd">
   <l n="90"><hi
rend="capital">F</hi>yr<choice><orig>ſ</orig><reg>s</reg></choice>t thow
<choice><orig>ſ</orig><reg>s</reg></choice>halt
<choice><orig>ſ</orig><reg>s</reg></choice>were vpon my
<choice><orig>ſ</orig><reg>s</reg></choice>word <rhyme
label="a">broun</rhyme></l>
   <l n="91"><hi rend="capital">T</hi>o
<choice><orig>ſ</orig><reg>s</reg></choice>hewe me att thy comyng whate
wemen love be<choice><orig>ſ</orig><reg>s</reg></choice>t in feld and
<rhyme label="a"><add place="on the right margin under the
line">town</add></rhyme></l>
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<l n="92"><hi rend="capital">A</hi>nd thou <choice><orig>ſ</orig><reg>s</reg></choice>halt mete me here with outen <rhyme label="b"><choice><orig>ſ</orig><reg>s</reg></choice>end</rhyme></l>

<l n="93"><hi rend="capital">E</hi>vyn att this day <choice><abbr type="num">xij</abbr><expan>twelve</expan></choice> monethes <rhyme label="b">end</rhyme></l>

<l n="94"><hi rend="capital">A</hi>nd thou <choice><orig>ſ</orig><reg>s</reg></choice>halt <choice><orig>ſ</orig><reg>s</reg></choice>were vpon my <choice><orig>ſ</orig><reg>s</reg></choice>werd <rhyme label="c">good</rhyme></l>

<l n="95"><hi rend="capital">T</hi>hat of thy knyght<choice><abbr>ſ</abbr><expan>es</expan></choice> <choice><orig>ſ</orig><reg>s</reg></choice>hall none com <choice><abbr type="brev">wᵗ</abbr><expan>with</expan></choice> the by the <rhyme label="c">rood</rhyme></l>

<l n="96"><hi rend="capital">N</hi>ow ther fremde ne freynd</l>

</lg>

<lg n="17" type="stanza" rhyme="aabccb">

<l n="97"><hi rend="capital">A</hi>nd yf thou bryng nott an<choice><orig>ſ</orig><reg>s</reg></choice>were withoute <rhyme label="a">fayll</rhyme></l>

<l n="98"><hi rend="capital">T</hi>hyne hed thou <choice><orig>ſ</orig><reg>s</reg></choice>halt lo<choice><orig>ſ</orig><reg>s</reg></choice>e for thy <rhyme label="a">travayll</rhyme></l>

</div>

<div type="leaf" n="129r">

<l n="99"><hi rend="capital">T</hi>hys <choice><orig>ſ</orig><reg>s</reg></choice>hall nowe be thyne <rhyme label="b">oth</rhyme></l>

<l n="100">whate <choice><orig>ſ</orig><reg>s</reg></choice>ay<choice><orig>ſ</orig><reg>s</reg></choice>t thou kyng lett <choice><orig>ſ</orig><reg>s</reg></choice>e haue <rhyme label="c">done</rhyme></l>

<l n="101"><hi rend="capital">S</hi>yr <hi rend="capital">I</hi> graunt to thys now lett me <rhyme label="c">gone</rhyme></l>

<l n="102"><hi rend="capital">T</hi>hough itt be to me full <rhyme label="b">loth</rhyme></l>

</lg>

<lg n="18" type="stanza" rhyme="aabccb">

<l n="103"><hi rend="capital">I</hi>en<choice><orig>ſ</orig><reg>s</reg></choice>ure the as <hi rend="capital">I</hi> am true <rhyme label="a">kyng</rhyme></l>
<l n="104"><hi rend="capital">T</hi>o com agayn att thys <choice><abbr type="num">xij</abbr><expan>twelve</expan></choice> monethes <rhyme label="a" type="kyng-rhyme">end</rhyme></l>
<l n="105"><hi rend="capital">A</hi>nd bryng the thyne <rhyme label="b">an<choice><orig>ſ</orig><reg>s</reg></choice>were</rhyme></l>
<l n="106"><hi rend="capital">N</hi>ow go thy way kyng <rhyme label="c"><hi rend="capital">A</hi>rthure</rhyme></l>
<l n="107"><hi rend="capital">T</hi>hy lyfe is in my hand <hi rend="capital">I</hi> am full <rhyme label="c"><choice><orig>ſ</orig><reg>s</reg></choice>ure</rhyme></l>
<l n="108"><hi rend="capital">O</hi>f <choice><orig>ſ</orig><reg>s</reg></choice>orowe thow artt nott <rhyme label="b">ware</rhyme></l>
</lg>
<lg n="19" type="stanza" rhyme="aabccb">
<l n="109"><hi rend="capital">A</hi>byde <hi rend="capital">K</hi>yng <hi rend="capital">A</hi>rthure a lytell <rhyme label="a">whyle</rhyme></l>
<l n="110">loke nott to day thou me <rhyme label="a">begyle</rhyme></l>
<l n="111"><hi rend="capital">A</hi>nd kepe alle thyng in <rhyme label="b">clo<choice><orig>ſ</orig><reg>s</reg></choice>e</rhyme></l>
<l n="112"><hi rend="capital">F</hi>or and <hi rend="capital">I</hi> wy<choice><orig>ſ</orig><reg>s</reg></choice>t by <hi rend="capital">M</hi>ary <rhyme label="c">mylde</rhyme></l>
<l n="113"><hi rend="capital">T</hi>hou woldy<choice><orig>ſ</orig><reg>s</reg></choice>t betray me in the <rhyme label="c">feld</rhyme></l>
<l n="114"><hi rend="capital">T</hi>hy lyf fyr<choice><orig>ſ</orig><reg>s</reg></choice>t <choice><orig>ſ</orig><reg>s</reg></choice>hold y<choice><orig>ſ</orig><reg>s</reg></choice>t thou <rhyme label="b">lo<choice><orig>ſ</orig><reg>s</reg></choice>e</rhyme></l>
</lg>
<lg n="20" type="stanza" rhyme="aabccb">
<l n="115"><hi rend="capital">N</hi>ay <choice><orig>ſ</orig><reg>s</reg></choice>ayd <hi rend="capital">K</hi>yng <hi rend="capital">A</hi>rthure that may nott <rhyme label="a">be</rhyme></l>
<l n="116"><hi rend="capital">V</hi>ntrewe knyght <choice><orig>ſ</orig><reg>s</reg></choice>halt thou neu<choice><abbr>9</abbr><expan>er</expan></choice> fynde <rhyme

label="a">me</rhyme></l>
   <l n="117"><hi rend="capital">T</hi>o dye yett were me <rhyme label="b">lever</rhyme></l>
   <l n="118"><hi rend="capital">F</hi>arwell <abbr type="brev"><am><g ref#Syr>Syr</g></am></abbr> <hi rend="capital">K</hi>nyght and evyll <rhyme label="c">mett</rhyme></l>
   <l n="119"><hi rend="capital">I</hi> woll com and <hi rend="capital">I</hi> be on lyve att the day <rhyme label="c"><choice><orig>ſ</orig><reg>s</reg></choice>ett</rhyme></l>
   <l n="120"><hi rend="capital">T</hi>hough <hi rend="capital">I</hi> <choice><orig>ſ</orig><reg>s</reg></choice>hold<choice><orig>ſ</orig><reg>s</reg></choice>cape <rhyme label="b">neu<choice><abbr>9</abbr><expan>er</expan></choice></rhyme></l>
   </lg>
   <lg n="21" type="stanza" rhyme="aabccb">
   <l n="121"><hi rend="capital">T</hi>he kyng his bugle gan <rhyme label="a">blowe</rhyme></l>
   <l n="122"><hi rend="capital">T</hi>hat hard eu<choice><abbr>9</abbr><expan>er</expan></choice>y knyght and itt gan <rhyme label="a">knowe</rhyme></l>
   <l n="123"><hi rend="capital">V</hi>nto hym can they <rhyme label="b">rake</rhyme></l>
   <l n="124"><hi rend="capital">T</hi>her they fond the kyng and the <rhyme label="c">dere</rhyme></l>
   <l n="125"><hi rend="capital">W</hi>ith <choice><orig>ſ</orig><reg>s</reg></choice>embland <choice><orig>ſ</orig><reg>s</reg></choice>ad and hevy <rhyme label="c">chere</rhyme></l>
   <l n="126"><hi rend="capital">T</hi>hat had no lu<choice><orig>ſ</orig><reg>s</reg></choice>t to <rhyme label="b">layk</rhyme></l>
   </lg>
   <lg n="22" type="stanza" rhyme="aabcc">
   <l n="127">go we home nowe to <rhyme label="a"><hi rend="capital">C</hi>arlyll</rhyme></l>
   <l n="128"><hi rend="capital">T</hi>hys huntyng lykys me nott <rhyme label="a">well</rhyme></l>
   <l n="129"><choice><orig>ſ</orig><reg>s</reg></choice>o <choice><orig>ſ</orig><reg>s</reg></choice>ayd kyng <rhyme label="b"> <hi rend="capital">A</hi>rthure</rhyme></l>
    <l n="130"><hi rend="capital">A</hi>lle the lorde knewe by his <rhyme label="c">counten<abbr><am><g

ref="#au">au</g></am></abbr>nce</rhyme></l>
    </div>
    <div type="leaf" n="129v">
    <l n="131"><hi rend="capital">T</hi>hat the kyng had mett with <choice><orig>ſ</orig><reg>s</reg></choice>ume <rhyme label="c">dy<choice><orig>ſ</orig><reg>s</reg></choice>turbaunce</rhyme></l>
    <gap quantity="1" unit="lines" reason="lost"/>
    </lg>
    <lg n="23" type="stanza" rhyme="aabccb">
    <l n="132">vnto <hi rend="capital">C</hi>arlyll then the kyng <rhyme label="a">cam</rhyme></l>
     <l n="133"><hi rend="capital">B</hi>utt of hys hevyne<choice><orig>ſſ</orig><reg>ss</reg></choice>e knewe no <rhyme label="a">man</rhyme></l>
    <l n="134">his hartt was wonder <rhyme label="b">hevy</rhyme></l>
    <l n="135"><hi rend="capital">I</hi>n this hevyne<choice><orig>ſſ</orig><reg>ss</reg></choice>e he dyd a <rhyme label="c">byde</rhyme></l>
    <l n="136"><hi rend="capital">T</hi>hat many of his knyght<choice><abbr>ſ</abbr><expan>es</expan></choice> m<choice><abbr>9</abbr><expan>er</expan></choice>velyd that <rhyme label="c">tyde</l>
    </lg>
    <lg n="24" type="stanza" rhyme="aabbcc">
    <l n="137"><hi rend="capital">T</hi>yll at the la<choice><orig>ſ</orig><reg>s</reg></choice>t <abbr type="brev"><am><g ref#Syr>Syr</g></am></abbr> <rhyme label="a">gawen</rhyme></l>
    <l n="138"><hi rend="capital">T</hi>o the kyng he <choice><orig>ſ</orig><reg>s</reg></choice>ayd <rhyme label="a">than</rhyme></l>
    <l n="139"><hi rend="capital">S</hi>yr me marvaylyth ryght <rhyme label="b"><choice><orig>ſ</orig><reg>s</reg></choice>ore</rhyme></l>
    <l n="140">whate thyng that thou <choice><orig>ſ</orig><reg>s</reg></choice>orowy<choice><orig>ſ</orig><reg>s</reg></choice>t <rhyme label="b">fore</rhyme></l>
    <l n="141"><hi rend="capital">T</hi>hen an<choice><orig>ſ</orig><reg>s</reg></choice>weryd the kyng as <rhyme label="a">tyghte</rhyme></l>
    <l n="142"><hi rend="capital">I</hi> <choice><orig>ſ</orig><reg>s</reg></choice>hall the tell gentyll gawen <rhyme label="a">knyght</rhyme></l>
    </lg>

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<lg n="25" type="stanza" rhyme="aabbcc">
<l n="143"><hi rend="capital">I</hi>n the <hi
rend="capital">F</hi>ore<choice><orig>ſ</orig><reg>s</reg></choice>t as <hi
rend="capital">I</hi> was this <rhyme label="b">daye</rhyme></l>
<l n="144"><hi rend="capital">T</hi>her <hi rend="capital">I</hi> mett with a
knyght in his <rhyme label="b">araye</rhyme></l>
<l n="145"><hi rend="capital">A</hi>nd <abbr type="brev"><am><g
ref#Syr>Syr</g></am></abbr>teyn
word<choice><abbr>ſ</abbr><expan>es</expan></choice> to me he gan
<rhyme
label="c"><choice><orig>ſ</orig><reg>s</reg></choice>ayn</rhyme></l>
<l n="146"><hi rend="capital">A</hi>nd chargyd me <hi rend="capital">I</hi>
<choice><orig>ſ</orig><reg>s</reg></choice>hold hym nott <rhyme
label="c">bewrayne</rhyme></l>
<l n="147">his councell mu<choice><orig>ſ</orig><reg>s</reg></choice>t <hi
rend="capital">I</hi> kepe <rhyme label="d">therfore</rhyme></l>
<l n="148"><hi rend="capital">O</hi>r els <hi rend="capital">I</hi> am
<rhyme label="d">for
<choice><orig>ſ</orig><reg>s</reg></choice>wore</rhyme></l>
</lg>
<lg n="26" type="stanza" rhyme="aabccb">
<l n="149"><hi rend="capital">N</hi>ay drede you nott lord by <hi
rend="capital">M</hi>ary <rhyme label="a">flower</rhyme></l>
<l n="150"><hi rend="capital">I</hi> am nott that man that wold you <rhyme
label="a">di<choice><orig>ſ</orig><reg>s</reg></choice>hono<choice><abbr>ͬ
</abbr><expan>ur</expan></choice></rhyme></l>
<l n="151"><hi rend="capital">N</hi>other by euyn ne by <rhyme
label="b">moron</rhyme></l>
<l n="152"><hi
rend="capital">F</hi>or<choice><orig>ſ</orig><reg>s</reg></choice>oth <hi
rend="capital">I</hi> was on huntyng in <rhyme label="c"><hi
rend="capital">I</hi>ngle<choice><orig>ſ</orig><reg>s</reg></choice>wod</
rhyme></l>
<l n="153"><hi rend="capital">T</hi>howe
knowe<choice><orig>ſ</orig><reg>s</reg></choice>t well <hi
rend="capital">I</hi> <choice><orig>ſ</orig><reg>s</reg></choice>le we an
hartt by the <rhyme label="c"><hi rend="capital">R</hi>ode</rhyme></l>
<l n="154"><hi rend="capital">A</hi>lle my
<choice><orig>ſ</orig><reg>s</reg></choice>ylf <rhyme
label="b">alon</rhyme></l>
</lg>
<lg n="27" type="stanza" rhyme="aab">
<l n="155"><hi rend="capital">T</hi>her mett <hi rend="capital">I</hi> with a
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knyght armyd <rhyme label="a"><choice><orig>ſ</orig><reg>s</reg></choice>ure</rhyme></l>
    <l n="156">his name he told me was <abbr type="brev"><am><g ref#Syr>Syr</g></am></abbr> grom<choice><abbr>9</abbr><expan>er</expan></choice><choice><orig>ſ</orig><reg>s</reg></choice>om<choice><abbr>9</abbr><expan>er</expan></choice> <rhyme label="a"><hi rend="capital">J</hi>oure</rhyme></l>
    <l n="157"><hi rend="capital">T</hi>herfor <hi rend="capital">I</hi> make my <rhyme label="b">mone</rhyme></l>
    <gap quantity="3" unit="lines" reason="lost"/>
    </lg>
    <lg n="28" type="stanza" rhyme="aabccb">
    <l n="158"><hi rend="capital">T</hi>her that knyght fa<choice><orig>ſ</orig><reg>s</reg></choice>t dyd me <rhyme label="a">threte</rhyme></l>
    <l n="159"><hi rend="capital">A</hi>nd wold haue <choice><orig>ſ</orig><reg>s</reg></choice>layn me with greatt <rhyme label="a">heatt</rhyme></l>
    <l n="160"><hi rend="capital">B</hi>utt <hi rend="capital">I</hi> <choice><orig>ſ</orig><reg>s</reg></choice>spak fayre <rhyme label="b">agayn</rhyme></l>
    <l n="161">wepyns with me ther had <hi rend="capital">I</hi> <rhyme label="c">none</rhyme></l>
    <l n="162"><hi rend="capital">A</hi>las my wor<choice><orig>ſ</orig><reg>s</reg></choice> hypp therfor is nowe <rhyme label="c">gone</rhyme></l>
     <l n="163">what therof <choice><orig>ſ</orig><reg>s</reg></choice>ayd <rhyme label="b"><choice><orig><g ref="#G">G</g></orig><reg>G</reg></choice>awen</rhyme></l>
    </lg>
    <lg n="29" type="stanza" rhyme="aabccb">
    <l n="164">whatt nedys more <hi rend="capital">I</hi> <choice><orig>ſ</orig><reg>s</reg></choice>hall nott <rhyme label="a">lye</rhyme></l>
    <l n="165">he wold haue <choice><orig>ſ</orig><reg>s</reg></choice>layn me ther with oute<rhyme label="a">m<choice><abbr>9</abbr><expan>er</expan></choice>cy</rhyme></l>
    </div>
    <div type="leaf" n="130r">
    <l n="166"><hi rend="capital">A</hi>nd that me was full <rhyme label="b">loth</rhyme></l>
    <l n="167">he made me to <choice><orig>ſ</orig><reg>s</reg></choice>were

that att <choice><abbr type="num">xij</abbr><expan>twelve</expan></choice>
monethes <rhyme label="c">end</rhyme></l>
    <l n="168"><hi rend="capital">T</hi>hat <hi rend="capital">I</hi>
<choice><orig>ſ</orig><reg>s</reg></choice>hold mete hym ther in the
<choice><orig>ſ</orig><reg>s</reg></choice>ame <rhyme
label="c">kynde</rhyme></l>
    <l n="169"><hi rend="capital">T</hi>o that <hi rend="capital">I</hi> plyght
my <rhyme label="b">trowith</rhyme></l>
    </lg>
    <lg n="30" type="stanza" rhyme="aabccb">
    <l n="170"><hi rend="capital">A</hi>nd
al<choice><orig>ſ</orig><reg>s</reg></choice>o <hi rend="capital">I</hi>
<choice><orig>ſ</orig><reg>s</reg></choice>hold tell hym att the
<choice><orig>ſ</orig><reg>s</reg></choice>ame <rhyme
label="a">day</rhyme></l>
    <l n="171"><hi rend="capital">W</hi>hate wemen
de<choice><orig>ſ</orig><reg>s</reg></choice>yren
mo<choice><orig>ſ</orig><reg>s</reg></choice>t ein good <rhyme
label="a">faye</rhyme></l>
    <l n="172">my lyf els <choice><orig>ſ</orig><reg>s</reg></choice>hold <hi
rend="capital">I</hi> <rhyme label="b">leve</rhyme></l>
    <l n="173"><hi rend="capital">T</hi>his oth <hi rend="capital">I</hi> made
vnto that <rhyme label="c">knyght</rhyme></l>
    <l n="174"><hi rend="capital">A</hi>nd that <hi rend="capital">I</hi>
<choice><orig>ſ</orig><reg>s</reg></choice>hold
neu<choice><abbr>9</abbr><expan>er</expan></choice> tell itt to no <rhyme
label="c">wight</rhyme></l>
    <l n="175"><hi rend="capital">O</hi>f thys <hi rend="capital">I</hi> myght
nott <rhyme
label="b">che<choice><orig>ſ</orig><reg>s</reg></choice>e</rhyme></l>
    </lg>
    <lg n="31" type="stanza" rhyme="aabcdb">
    <l n="176"><hi rend="capital">A</hi>nd
al<choice><orig>ſ</orig><reg>s</reg></choice>o <hi rend="capital">I</hi>
<choice><orig>ſ</orig><reg>s</reg></choice>hold com in none oder <rhyme
label="a">araye</rhyme></l>
    <l n="177"><hi rend="capital">B</hi>utt euyn as <hi rend="capital">I</hi>
was the <choice><orig>ſ</orig><reg>s</reg></choice>ame <rhyme
label="a">daye</rhyme></l>
    <l n="178"><hi rend="capital">A</hi>nd yf <hi rend="capital">I</hi> faylyd of
myne <rhyme
label="b">an<choice><orig>ſ</orig><reg>s</reg></choice>were</rhyme></l>
    <l n="179"><hi rend="capital">I</hi> wott <hi rend="capital">I</hi>

<choice><orig>ſ</orig><reg>s</reg></choice>halbe
<choice><orig>ſ</orig><reg>s</reg></choice>layn ryght <rhyme
label="c">there</rhyme></l>
   <l n="180"><hi rend="capital">B</hi>lame me nott though <hi
rend="capital">I</hi> be a wofull <rhyme label="d">man</rhyme></l>
   <l n="181"><hi rend="capital">A</hi>lle thys is my drede and <rhyme
label="b">fere</rhyme></l>
   </lg>
   <lg n="32" type="stanza" rhyme="abbccdda">
   <l n="182">ye <abbr type="brev"><am><g ref#Syr>Syr</g></am></abbr>
make good<rhyme label="a">chere</rhyme></l>
   <l n="183">lett make yo<choice><abbr>ʳ</abbr><expan>ur</expan></choice>
hors <rhyme label="b">redy</rhyme></l>
   <l n="184"><hi rend="capital">T</hi>o ryde into
<choice><orig>ſ</orig><reg>s</reg></choice>traunge <rhyme
label="b">contrey</rhyme></l>
   <l n="185"><hi rend="capital">A</hi>nd
eu<choice><abbr>9</abbr><expan>er</expan></choice>wher as ye mete owther
man or woman in <rhyme label="c">faye</rhyme></l>
   <l n="186"><hi rend="capital">A</hi>sk of theym whate thay therto <rhyme
label="c"><choice><orig>ſ</orig><reg>s</reg></choice>aye</rhyme></l>
   <l n="187"><hi rend="capital">A</hi>nd <hi rend="capital">I</hi>
<choice><orig>ſ</orig><reg>s</reg></choice>hall
al<choice><orig>ſ</orig><reg>s</reg></choice>o ryde anoder <rhyme
label="d">waye</rhyme></l>
   <l n="188"><hi rend="capital">A</hi>nd enquere of
eu<choice><abbr>9</abbr><expan>er</expan></choice>y man and woman and
gett whatt <hi rend="capital">I</hi> <rhyme label="d">may</rhyme></l>
   <l n="189"><hi rend="capital">O</hi>f
eu<choice><abbr>9</abbr><expan>er</expan></choice>y man and womans
<rhyme
label="a">an<choice><orig>ſ</orig><reg>s</reg></choice>were</rhyme></l>
   </lg>
   <lg n="33" type="stanza" rhyme="aabbcc">
   <l n="190"><hi rend="capital">A</hi>nd in a boke <hi rend="capital">I</hi>
<choice><orig>ſ</orig><reg>s</reg></choice>hall theym <rhyme
label="a">wryte</rhyme></l>
   <l n="191"><hi rend="capital">I</hi> graunt
<choice><orig>ſ</orig><reg>s</reg></choice>ayd the kyng as <rhyme
label="a">tyte</rhyme></l>
   <l n="192">ytt is well advy<choice><orig>ſ</orig><reg>s</reg></choice>ed
gawen the <rhyme label="b">good</rhyme></l>
   <l n="193"><hi rend="capital">E</hi>vyn by the holy <rhyme

label="b">rood</rhyme></l>
    <l n="194"><hi rend="capital">S</hi>one were
<choice><orig>the</orig><reg>they</reg></choice> both <rhyme
label="c">redy</rhyme></l>
    <l n="195"><hi rend="capital">G</hi>awen and the kyng <rhyme
label="c">wytterly</rhyme></l>
    </lg>
    <lg n="34" type="stanza" rhyme="aaabbccddee">
    <l n="196"><hi rend="capital">T</hi>he kyng rode onway and gawen <rhyme
label="a">anoder</rhyme></l>
    <l n="197"><hi rend="capital">A</hi>nd
eu<choice><abbr>9</abbr><expan>er</expan></choice> enquyred of man
woman and <rhyme label="a">other</rhyme></l>
    <l n="198"><hi rend="capital">W</hi>hate wemen
de<choice><orig>ʃ</orig><reg>s</reg></choice>yred
mo<choice><orig>ʃ</orig><reg>s</reg></choice>te <rhyme
label="a">dere</rhyme></l>
    <l n="199"><hi rend="capital">S</hi>omme
<choice><orig>ʃ</orig><reg>s</reg></choice>ayd they lovyd to be well <rhyme
label="b">arayd</rhyme></l>
    <l n="200"><hi rend="capital">S</hi>omme
<choice><orig>ʃ</orig><reg>s</reg></choice>ayd they lovyd to be fayre
<rhyme label="b">prayed</rhyme></l>
    <l n="201"><hi rend="capital">S</hi>omme
<choice><orig>ʃ</orig><reg>s</reg></choice>ayd they lovyd a
lu<choice><orig>ʃ</orig><reg>s</reg></choice>ty <rhyme
label="c">man</rhyme></l>
    <l n="202"><hi rend="capital">T</hi>hat in theyr armys can clypp them and
ki<choice><orig>ʃʃ</orig><reg>s</reg></choice>e them <rhyme
label="c">than</rhyme></l>
    <l n="203"><hi rend="capital">S</hi>omme
<choice><orig>ʃ</orig><reg>s</reg></choice>ayd one
<choice><orig>ʃ</orig><reg>s</reg></choice>omme
<choice><orig>ʃ</orig><reg>s</reg></choice>ayd <rhyme
label="d">other</rhyme></l>
    <l n="204"><hi rend="capital">A</hi>nd
<choice><orig>ʃ</orig><reg>s</reg></choice>o had gawen getyn many an
<rhyme label="d"><hi
rend="capital">A</hi>n<choice><orig>ʃ</orig><reg>s</reg></choice>wer</rh
yme></l>
    <l n="205"><hi rend="capital">B</hi>y that gawen had geten whate he <rhyme
label="e">maye</rhyme></l>
    <l n="206"><hi rend="capital">A</hi>nd come agayn by a certeyn <rhyme

label="e">daye</rhyme></l>
    </lg>
    </div>
    <div type="leaf" n="130v">
    <lg n="35" type="stanza" rhyme="aabccb">
    <l n="207"><hi rend="capital">S</hi>yr gawen had goten an<choice><orig>ſ</orig><reg>s</reg></choice>werys <choice><orig>ſ</orig><reg>s</reg></choice>o <rhyme label="a">many</rhyme></l>
    <l n="208"><hi rend="capital">T</hi>hat had made a boke greatt <rhyme label="a">wytterly</rhyme></l>
    <l n="209"><hi rend="capital">T</hi>o the courte he cam <rhyme label="b">agayn</rhyme></l>
    <l n="210"><hi rend="capital">B</hi>y that was the kyng comyn with hys <rhyme label="c">boke</rhyme></l>
    <l n="211"><hi rend="capital">A</hi>nd eyther on others pamplett dyd <rhyme label="c">loke</rhyme></l>
    <l n="212"><hi rend="capital">T</hi>hys may nott fay<orig>d</orig><reg>l</reg> <choice><orig>ſ</orig><reg>s</reg></choice>ayd <rhyme label="b">gawen</rhyme></l>
    </lg>
    <lg n="36" type="stanza" rhyme="aabccb">
    <l n="213"><hi rend="capital">B</hi>y god <choice><orig>ſ</orig><reg>s</reg></choice>ayd the kyng <hi rend="capital">I</hi> drede me <rhyme label="a"><choice><orig>ſ</orig><reg>s</reg></choice>ore</rhyme></l>
    <l n="214"><hi rend="capital">I</hi> ca<choice><orig>ſ</orig><reg>s</reg></choice>t me to <choice><orig>ſ</orig><reg>s</reg></choice>eke a lytell <rhyme label="a">more</rhyme></l>
    <l n="215"><hi rend="capital">I</hi>n yngle<choice><orig>ſ</orig><reg>s</reg></choice>wood <rhyme label="b"><hi rend="capital">F</hi>ore<choice><orig>ſ</orig><reg>s</reg></choice>t</rhyme></l>
    <l n="216"><hi rend="capital">I</hi> haue butt a moneth to my day <rhyme label="c"><choice><orig>ſ</orig><reg>s</reg></choice>ett</rhyme></l>
    <l n="217"><hi rend="capital">I</hi> may hapen on <choice><orig>ſ</orig><reg>s</reg></choice>omme good tyding<choice><abbr>ſ</abbr><expan>es</expan></choice> to <rhyme label="c">hytt</rhyme></l>
    <l n="218"><hi rend="capital">T</hi>hys thynkyth me nowe <rhyme label="b">be<choice><orig>ſ</orig><reg>s</reg></choice>t</rhyme></l>

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</lg>
<lg n="37" type="stanza" rhyme="aabccb">
<l n="219"><hi rend="capital">D</hi>o as ye
ly<choice><orig>ſ</orig><reg>s</reg></choice>t then gawen <rhyme
label="a"><choice><orig>ſ</orig><reg>s</reg></choice>ayd</rhyme></l>
<l n="220"><hi rend="capital">W</hi>hat
<choice><orig>ſ</orig><reg>s</reg></choice>o
eu<choice><abbr>9</abbr><expan>er</expan></choice> ye do <hi
rend="capital">I</hi> hold me <rhyme label="a">payd</rhyme></l>
<l n="221">hytt is good to be <rhyme
label="b"><choice><orig>ſ</orig><reg>s</reg></choice>pyrryng</rhyme></l>
<l n="222"><hi rend="capital">D</hi>oute you nott lord ye
<choice><orig>ſ</orig><reg>s</reg></choice>hall well <rhyme
label="c"><choice><orig>ſ</orig><reg>s</reg></choice>pede</rhyme></l>
 <l n="223"><hi rend="capital">S</hi>ume of
yo<choice><abbr>ʳ</abbr><expan>ur</expan></choice>
<choice><orig>ſ</orig><reg>s</reg></choice>awe
s<choice><orig>ſ</orig><reg>s</reg></choice>hall help att <rhyme
label="c">nede</rhyme></l>
<l n="224"><hi rend="capital">E</hi>ls itt were yll <rhyme
label="b">lykyng</rhyme></l>
</lg>
<lg n="38" type="stanza" rhyme="aabccb">
<l n="225"><hi rend="capital">K</hi>yng<hi
rend="capital">A</hi>rthourerode forth on the other<rhyme
label="a">day</rhyme></l>
<l n="226"><hi rend="capital">I</hi>nto
yngle<choice><orig>ſ</orig><reg>s</reg></choice>wod as hys gate <rhyme
label="a">laye</rhyme></l>
<l n="227"><hi rend="capital">A</hi>nd ther he mett with a <rhyme
label="b">lady</rhyme></l>
<l n="228"><hi rend="capital">S</hi>he was as vngoodly a <rhyme
label="c"><hi rend="capital">C</hi>reature</rhyme></l>
<l n="229"><hi rend="capital">A</hi>s
eu<choice><abbr>9</abbr><expan>er</expan></choice> man
<choice><orig>ſ</orig><reg>s</reg></choice>awe withoute <rhyme
label="c">me<choice><orig>ſ</orig><reg>s</reg></choice>ure</rhyme></l>
<l n="230"><hi rend="capital">K</hi>yng <hi rend="capital">A</hi>rthure
m<choice><abbr>9</abbr><expan>er</expan></choice>vaylyd <rhyme
label="b"><choice><orig>ſ</orig><reg>s</reg></choice>ecurly</rhyme></l>
</lg>
<lg n="39" type="stanza" rhyme="aaabccb">
<l n="231">her face was <add place="above">red</add> her
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no<choice><orig>ʃ</orig><reg>s</reg></choice>e
<choice><orig>ʃ</orig><reg>s</reg></choice>notyd <rhyme
label="a">withall</rhyme></l>
    <l n="232">her mowith wyde her <add place="above">teth</add> yalowe
ou<choice><abbr>9</abbr><expan>er</expan></choice><rhyme
label="a">all</rhyme></l>
    <l n="233"><hi rend="capital">W</hi>ith bleryd eyen gretter then a <rhyme
label="a">ball</rhyme></l>
    <l n="234">her mowith was nott to <rhyme label="b">lak</rhyme></l>
    </div>
    <div type="leaf" n="131r">
    <l n="235"><hi rend="capital">H</hi>er teth hyng
ou<choice><abbr>9</abbr><expan>er</expan></choice> he <rhyme
label="c">lypp<choice><abbr>ſ</abbr><expan>es</expan></choice></rhyme>
</l>
    <l n="236">her chekys <choice><orig>ʃ</orig><reg>s</reg></choice>yde as
wemens <rhyme
label="c">hypp<choice><abbr>ſ</abbr><expan>es</expan></choice></rhyme>
</l>
    <l n="237"><hi rend="capital">A</hi> lute
<choice><orig>ʃ</orig><reg>s</reg></choice>he bare vpon her <rhyme
label="b">bak</rhyme></l>
    </lg>
    <lg n="40" type="stanza" rhyme="aabbcddc">
    <l n="238">her nek long and therto <rhyme label="a">greatt</rhyme></l>
    <l n="239">her here <hi rend="capital">C</hi>loteryd on an <rhyme
label="a">hepe</rhyme></l>
    <l n="240"><hi rend="capital">I</hi>n the
<choice><orig>ʃ</orig><reg>s</reg></choice>holders
<choice><orig>ʃ</orig><reg>s</reg></choice>he was a yard <rhyme
label="b">brode</rhyme></l>
    <l n="241">hangyng pappys to be an hors <rhyme label="b">lode</rhyme></l>
    <l n="242"><hi rend="capital">A</hi>nd lyke a barell
<choice><orig>ʃ</orig><reg>s</reg></choice>he was <rhyme
label="c">made</rhyme></l>
    <l n="243"><hi rend="capital">A</hi>nd to
reher<choice><orig>ʃ</orig><reg>s</reg></choice>e the
fowlne<choice><orig>ʃʃ</orig><reg>s</reg></choice>e of that <rhyme
label="d">lady</rhyme></l>
    <l n="244"><hi rend="capital">T</hi>here is no tung may tell <rhyme
label="d"><choice><orig>ʃ</orig><reg>s</reg></choice>ecurly</rhyme></l>
    <l n="245"><hi rend="capital">O</hi>f
lothlyne<choice><orig>ʃʃ</orig><reg>s</reg></choice>e inowgh

<choice><orig>ſ</orig><reg>s</reg></choice>he <rhyme label="c">had</rhyme></l>
    </lg>
    <lg n="41" type="stanza" rhyme="aabccb">
    <l n="246"><hi rend="capital">S</hi>he <choice><orig>ſ</orig><reg>s</reg></choice>att on a palfray was gay <rhyme label="a">begon</rhyme></l>
    <l n="247"><hi rend="capital">W</hi>ith gold be<choice><orig>ſ</orig><reg>s</reg></choice>ett and many a precious <rhyme label="a"><choice><orig>ſ</orig><reg>s</reg></choice>tone</rhyme></l>
    <l n="248"><hi rend="capital">T</hi>her was an vn<choice><orig>ſ</orig><reg>s</reg></choice>emely <rhyme label="b"><choice><orig>ſ</orig><reg>s</reg></choice>yght</rhyme></l>
    <l n="249"><hi rend="capital">S</hi>o fowll a <hi rend="capital">C</hi>reature with oute <rhyme label="c">me<choice><orig>ſ</orig><reg>s</reg></choice>ure</rhyme></l>
    <l n="250"><hi rend="capital">T</hi>o ryde <choice><orig>ſ</orig><reg>s</reg></choice>o gayly <hi rend="capital">I</hi> you <rhyme label="c">en<choice><orig>ſ</orig><reg>s</reg></choice>ure</rhyme></l>
    <l n="251">ytt was no rea<choice><orig>ſ</orig><reg>s</reg></choice>on ne <rhyme label="b">ryght</rhyme></l>
    </lg>
    <lg n="42" type="stanza" rhyme="aabccb">
    <l n="252"><hi rend="capital">S</hi>he rode to <hi rend="capital">A</hi>rthoure and thus <choice><orig>ſ</orig><reg>s</reg></choice>he <rhyme label="a"><choice><orig>ſ</orig><reg>s</reg></choice>ayd</rhyme></l>
    <l n="253"><hi rend="capital">G</hi>od <choice><orig>ſ</orig><reg>s</reg></choice>pede <abbr type="brev"><am><g ref#Syr>Syr</g></am></abbr> <hi rend="capital">K</hi>yng <hi rend="capital">I</hi> am well <rhyme label="a">payd</rhyme></l>
    <l n="254"><hi rend="capital">T</hi>hat <hi rend="capital">I</hi> haue with the <rhyme label="b">mett</rhyme></l>
    <l n="255"><hi rend="capital">S</hi>peke with me <hi rend="capital">I</hi> rede or thou <rhyme label="c">goo</rhyme></l>
    <l n="256"><hi rend="capital">F</hi>or thy lyfe is in my hand <hi rend="capital">I</hi> warn the <rhyme label="c"><choice><orig>ſ</orig><reg>s</reg></choice>oo</rhyme></l>
    <l n="257"><hi rend="capital">T</hi>hat <choice><orig>ſ</orig><reg>s</reg></choice>halt thou fynde and <hi rend="capital">I</hi> itt nott <rhyme label="b">lett</rhyme></l>

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</lg>
<lg n="43" type="stanza" rhyme="aabccb">
<l n="258"><hi rend="capital">W</hi>hy what wold ye lady nowe with <rhyme label="a">me</rhyme></l>
<l n="259"><hi rend="capital">S</hi>yr <hi rend="capital">I</hi> wold fayn nowe <choice><orig>ſ</orig><reg>s</reg></choice>peke with <rhyme label="a">the</rhyme></l>
<l n="260"><hi rend="capital">A</hi>nd tell the tydyng<choice><abbr>ſ</abbr><expan>es</expan></choice> <rhyme label="b">good</rhyme></l>
<l n="261"><hi rend="capital">F</hi>or alle the an<choice><orig>ſ</orig><reg>s</reg></choice>werys that thou can<choice><orig>ſ</orig><reg>s</reg></choice>t <rhyme label="c">yelpe</rhyme></l>
<l n="262"><hi rend="capital">N</hi>one of theym alle <choice><orig>ſ</orig><reg>s</reg></choice>hall the <rhyme label="c">helpe</rhyme></l>
<l n="263"><hi rend="capital">T</hi>hat <choice><orig>ſ</orig><reg>s</reg></choice>halt thou knowe by the <rhyme label="b">rood</rhyme></l>
</lg>
<lg n="44" type="stanza" rhyme="aabccb">
<l n="264"><hi rend="capital">T</hi>hou weny<choice><orig>ſ</orig><reg>s</reg></choice>t <hi rend="capital">I</hi> knowe not thy <rhyme label="a">councell</rhyme></l>
<l n="265"><hi rend="capital">B</hi>ut <hi rend="capital">I</hi> warn the <hi rend="capital">I</hi> knowe itt eu<choice><abbr>9</abbr><expan>er</expan></choice>y <rhyme label="a">deall</rhyme></l>
<l n="266"><hi rend="capital">B</hi>ut <hi rend="capital">I</hi> warn the yf <hi rend="capital">I</hi> help the nott thou art butt <rhyme label="b">dead</rhyme></l>
<l n="267">graunt me <abbr type="brev"><am><g ref#Syr>Syr</g></am></abbr> <hi rend="capital">K</hi>yng butt one <rhyme label="c">thyng</rhyme></l>
</div>
<div type="leaf" n="131v">
<l n="268"><hi rend="capital">A</hi>nd <hi rend="capital">F</hi>or thy <hi rend="capital">L</hi>yfe <hi rend="capital">I</hi> make <rhyme label="c"><hi rend="capital">W</hi>arrauntyng</rhyme></l>
<l n="269"><hi rend="capital">O</hi>r ell<choice><abbr>ſ</abbr><expan>es</expan></choice> thou <choice><orig>ſ</orig><reg>s</reg></choice>halt
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lo<choice><orig>ſ</orig><reg>s</reg></choice>e thy<rhyme label="b">hed</rhyme></l>
   </lg>
   <lg n="45" type="stanza" rhyme="aabccdeed">
   <l n="270">whate mean you lady tell me <rhyme label="a">tyght</rhyme></l>
   <l n="271"><hi rend="capital">F</hi>or of thy word<choice><abbr>ſ</abbr><expan>es</expan></choice> <hi rend="capital">I</hi> haue great <rhyme label="a">di<choice><orig>ſ</orig><reg>s</reg></choice>pyte</rhyme></l>
   <l n="272"><hi rend="capital">T</hi>o you <hi rend="capital">I</hi> haue <del rend="overstrike">great</del> no <rhyme label="b">nede</rhyme></l>
   <gap quantity="3" unit="lines" reason="lost"/>
   </lg>
   <lg n="46" type="stanza" rhyme="aabccb">
   <l n="273"><hi rend="capital">W</hi>hate is yo<choice><abbr>r</abbr><expan>ur</expan></choice> de<choice><orig>ſ</orig><reg>s</reg></choice>yre fayre <rhyme label="c">lady</rhyme></l>
   <l n="274">lett me wete <rhyme label="c"><choice><orig>ſ</orig><reg>s</reg></choice>hortly</rhyme></l>
   <l n="275">whate is yo<choice><abbr>r</abbr><expan>ur</expan></choice> <rhyme label="d">meanyng</rhyme></l>
   <l n="276"><hi rend="capital">A</hi>nd why my lyfe is in yo<choice><abbr>r</abbr><expan>ur</expan></choice> <rhyme label="e">hand</rhyme></l>
   <l n="277"><hi rend="capital">T</hi>ell me and<hi rend="capital">I</hi> <choice><orig>ſ</orig><reg>s</reg></choice>hall you <rhyme label="e">warraunt</rhyme></l>
   <l n="278"><hi rend="capital">A</hi>lle yo<choice><abbr>r</abbr><expan>ur</expan></choice> oun <rhyme label="d">a<choice><orig>ſ</orig><reg>s</reg></choice> kyng</rhyme></l>
   </lg>
   <lg n="47" type="stanza" rhyme="aabccb">
   <l n="279"><hi rend="capital">F</hi>or <choice><orig>ſ</orig><reg>s</reg></choice>oth <choice><orig>ſ</orig><reg>s</reg></choice>ayd the lady <hi rend="capital">I</hi> am no <rhyme label="a">qued</rhyme></l>
   <l n="280"><hi rend="capital">T</hi>hou mu<choice><orig>ſ</orig><reg>s</reg></choice>t graunt me a knyght to <rhyme label="a">wed</rhyme></l>
   <l n="281">his name is <abbr type="brev"><am><g ref#Syr>Syr</g></am></abbr> <rhyme label="b">gawen</rhyme></l>
   <l n="282"><hi rend="capital">A</hi>nd

<choice><orig>ſ</orig><reg>s</reg></choice>uche couen<choice><abbr><am><g ref="#au"></g></am></abbr><expan>au</expan></choice>nt <hi rend="capital">I</hi> woll make <rhyme label="c">the</rhyme></l>
    <l n="283"><hi rend="capital">B</hi>utt thorowe my nean<choice><orig>ſ</orig><reg>s</reg></choice> were thy lyf <choice><orig>ſ</orig><reg>s</reg></choice>auyd <rhyme label="c">be</rhyme></l>
    <l n="284"><hi rend="capital">E</hi>ll<choice><abbr>ſ</abbr><expan>es</expan></choice> lett my de<choice><orig>ſ</orig><reg>s</reg></choice>yre be in <rhyme label="b">vayne</rhyme></l>
    </lg>
    <lg n="48" type="stanza" rhyme="aabccb">
    <l n="285"><hi rend="capital">A</hi>nd yf myne an<choice><orig>ſ</orig><reg>s</reg></choice>were <choice><orig>ſ</orig><reg>s</reg></choice>aue thy <rhyme label="a">lyf</rhyme></l>
    <l n="286"><hi rend="capital">G</hi>raunt me <del rend="overstrike">me</del> to be gawens <rhyme label="a">wyf</rhyme></l>
    <l n="287"><hi rend="capital">A</hi>dvy<choice><orig>ſ</orig><reg>s</reg></choice>e the nowe <abbr type="brev"><am><g ref#Syr>Syr</g></am></abbr> <rhyme label="b"><hi rend="capital">K</hi>yng</rhyme></l>
    <l n="288"><hi rend="capital">F</hi>or itt mu<choice><orig>ſ</orig><reg>s</reg></choice>t be <choice><orig>ſ</orig><reg>s</reg></choice>o or thou artt butt <rhyme label="c"><hi rend="capital">D</hi>ead</rhyme></l>
    <l n="289"><hi rend="capital">C</hi>hose nowe for thou may<choice><orig>ſ</orig><reg>s</reg></choice>te <choice><orig>ſ</orig><reg>s</reg></choice>one lo<choice><orig>ſ</orig><reg>s</reg></choice>e thyne <rhyme label="c">hed</rhyme></l>
    <l n="290"><hi rend="capital">T</hi>ell me nowe in <rhyme label="b">hying</rhyme></l>
    </lg>
    <lg n="49" type="stanza" rhyme="aabccb">
    <l n="291">mary <choice><orig>ſ</orig><reg>s</reg></choice>ayd the kyng <hi rend="capital">I</hi> maye nott graunt <rhyme label="a">the</rhyme></l>
    <l n="292"><hi rend="capital">T</hi>o make warrant <abbr type="brev"><am><g ref#Syr>Syr</g></am></abbr> gawen to wed <rhyme label="a">the</rhyme></l>
    <l n="293"><hi rend="capital">A</hi>lle lyeth in hym <rhyme

label="b">alon</rhyme></l>
    <l n="294"><hi rend="capital">B</hi>utt and itt be
<choice><orig>ʃ</orig><reg>s</reg></choice>o <hi rend="capital">I</hi> woll
do my <rhyme
label="c">labo<choice><abbr>ʳ</abbr><expan>ur</expan></choice></rhyme><
/l>
    <l n="295"><hi rend="capital">I</hi>n
<choice><orig>ʃ</orig><reg>s</reg></choice>avyng of my lyfe to make itt
<rhyme
label="c"><choice><orig>ʃ</orig><reg>s</reg></choice>eco<choice><abbr>ʳ</a
bbr><expan>ur</expan></choice></rhyme></l>
    <l n="296"><hi rend="capital">T</hi>o gawen woll <hi rend="capital">I</hi>
make my <rhyme label="b">mone</rhyme></l>
   </lg>
   <lg n="50" type="stanza" rhyme="aabccb">
   <l n="297"><hi rend="capital">W</hi>ell
<choice><orig>ʃ</orig><reg>s</reg></choice>ayd
<choice><orig>ʃ</orig><reg>s</reg></choice>he nowe go home <rhyme
label="a">agayn</rhyme></l>
    <l n="298"><hi rend="capital">A</hi>nd fayre
word<choice><abbr>ſ</abbr><expan>es</expan></choice>
<choice><orig>ʃ</orig><reg>s</reg></choice>peke to <abbr
type="brev"><am><g ref="#Syr">Syr</g></am></abbr><rhyme label="a"><hi
rend="capital">G</hi>awen</rhyme></l>
    <l n="299"><hi rend="capital">F</hi>or thy lyf <hi rend="capital">I</hi> may
<rhyme
label="b"><choice><orig>ʃ</orig><reg>s</reg></choice>aue</rhyme></l>
   <l n="300"><hi rend="capital">T</hi>hough <hi rend="capital">I</hi> be foull
yett am <hi rend="capital">I</hi> <rhyme label="c">gaye</rhyme></l>
   <l n="301"><hi rend="capital">T</hi>hourgh me thy lyfe
<choice><orig>ʃ</orig><reg>s</reg></choice>aue he <rhyme
label="c">maye</rhyme></l>
   <l n="302"><hi rend="capital">O</hi>r
<choice><orig>ʃ</orig><reg>s</reg></choice>ewer thy deth to <rhyme
label="b">haue</rhyme></l>
   </lg>
   <lg n="51" type="stanza" rhyme="aabccb">
   <l n="303"><hi rend="capital">A</hi>las he
<choice><orig>ʃ</orig><reg>s</reg></choice>ayd nowe woo is <rhyme
label="a">me</rhyme></l>
   <l n="304"><hi rend="capital">T</hi>hat <hi rend="capital">I</hi>
<choice><orig>ʃ</orig><reg>s</reg></choice>hold
cau<choice><orig>ʃ</orig><reg>s</reg></choice>e gawen to wed <rhyme

label="a">the</rhyme></l>
    </div>
    <div type="leaf" n="132r">
    <l n="305"><hi rend="capital">F</hi>or he <hi rend="capital">W</hi>ol be loth to <hi
rend="capital"><choice><orig>ʃ</orig><reg>s</reg></choice></hi>aye <rhyme
label="b">naye</rhyme></l>
    <l n="306"><hi rend="capital">S</hi>o foull a lady as ye ar nowe <rhyme
label="c">one</rhyme></l>
    <l n="307"><hi rend="capital">S</hi>awe <hi rend="capital">I</hi>
neu<choice><abbr>9</abbr><expan>er</expan></choice> in my lyfe on ground
<rhyme label="c">gone</rhyme></l>
    <l n="308"><hi rend="capital">I</hi> nott whate <hi rend="capital">I</hi> do
<rhyme label="b">may</rhyme></l>
    </lg>
    <lg n="52" type="stanza" rhyme="aabccb">
    <l n="309"><hi rend="capital">N</hi>o force <abbr type="brev"><am><g
ref#Syr>Syr</g></am></abbr> <hi rend="capital">K</hi>yng though <hi
rend="capital">I</hi> be <rhyme label="a">foull</rhyme></l>
    <l n="310"><hi
rend="capital">C</hi>hoy<choice><orig>ʃ</orig><reg>s</reg></choice>e for a
make hath an <rhyme label="a">owll</rhyme></l>
    <l n="311"><hi rend="capital">T</hi>hou
gete<choice><orig>ʃ</orig><reg>s</reg></choice>t of me no <rhyme
label="b">more</rhyme></l>
    <l n="312"><hi rend="capital">W</hi>hen thou
comy<choice><orig>ʃ</orig><reg>s</reg></choice>t agayn to thyne <rhyme
label="c">an<choice><orig>ʃ</orig><reg>s</reg></choice>wer</rhyme></l>
    <l n="313"><hi rend="capital">R</hi>yght in this place <hi
rend="capital">I</hi> <choice><orig>ʃ</orig><reg>s</reg></choice>hall mete
the <rhyme label="c">here</rhyme></l>
    <l n="314"><hi rend="capital">O</hi>r
ell<choice><abbr>ʃ</abbr><expan>es</expan></choice> <hi
rend="capital">I</hi> whott thou artt <rhyme label="b">lore</rhyme> fowll</l>
    </lg>
    <lg n="53" type="stanza" rhyme="abcddc">
    <l n="315"><hi rend="capital">N</hi>ow farewell
<choice><orig>ʃ</orig><reg>s</reg></choice>ayd the kyng <rhyme
label="a">lady</rhyme></l>
    <l n="316">ye <abbr type="brev"><am><g ref#Syr>Syr</g></am></abbr>
<choice><orig>ʃ</orig><reg>s</reg></choice>he
<choice><orig>ʃ</orig><reg>s</reg></choice>ayd ther is a byrd men call an
<rhyme label="b">owll</rhyme></l>

<l n="317"><hi rend="capital">A</hi>nd yett a lady <hi rend="capital">I</hi><rhyme label="c">am</rhyme></l>
 <l n="318"><hi rend="capital">W</hi>hate is yo<choice><abbr>ʳ</abbr><expan>ur</expan></choice> name <hi rend="capital">I</hi> pray you tell <rhyme label="d">me</rhyme></l>
   <l n="319"><hi rend="capital">S</hi>yr kyng <hi rend="capital">I</hi> hight came <hi rend="capital">R</hi>agnell <rhyme label="d">truly</rhyme></l>
   <l n="320"><hi rend="capital">T</hi>hat neu<choice><abbr>9</abbr><expan>er</expan></choice> yett begylyd <rhyme label="c">man</rhyme></l>
   </lg>
   <lg n="54" type="stanza" rhyme="aabccb">
   <l n="321"><hi rend="capital">D</hi>ame<hi rend="capital">R</hi>agnell nowe haue good <rhyme label="a">daye</rhyme></l>
   <l n="322"><hi rend="capital">S</hi>yr kyng god <choice><orig>ſ</orig><reg>s</reg></choice>pede the on thy <rhyme label="a">way</rhyme></l>
   <l n="323"><hi rend="capital">R</hi>yght here <hi rend="capital">I</hi><choice><orig>ſ</orig><reg>s</reg></choice>hall the <rhyme label="b">mete</rhyme></l>
   <l n="324"><hi rend="capital">T</hi>hus they departyd fayre and <rhyme label="c">well</rhyme></l>
   <l n="325"><hi rend="capital">T</hi>he kyng full <choice><orig>ſ</orig><reg>s</reg></choice>one com to <rhyme label="c"><hi rend="capital">C</hi>arlyll</rhyme></l>
   <l n="326"><hi rend="capital">A</hi>nd his hartt hevy and <rhyme label="b">greatt</rhyme></l>
   </lg>
   <lg n="55" type="stanza" rhyme="aabccb">
   <l n="327"><hi rend="capital">T</hi>he fyr<choice><orig>ſ</orig><reg>s</reg></choice>t man he mett was <abbr type="brev"><am><g ref#Syr>Syr</g></am></abbr> <rhyme label="a">gawen</rhyme></l>
   <l n="328"><hi rend="capital">T</hi>hat vnto the kyng thus gan <rhyme label="a"><choice><orig>ſ</orig><reg>s</reg></choice>ayn</rhyme></l>
   <l n="329"><hi rend="capital">S</hi>yr howe haue ye <rhyme label="b"><choice><orig>ſ</orig><reg>s</reg></choice>ped</rhyme></l>
   <l n="330"><hi rend="capital">F</hi>or<choice><orig>ſ</orig><reg>s</reg></choice>oth <choice><orig>ſ</orig><reg>s</reg></choice>ayd the kyng neu<choice><abbr>9</abbr><expan>er</expan></choice> <choice><orig>ſ</orig><reg>s</reg></choice>o <rhyme label="c">yll</rhyme></l>

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    <l n="331"><hi rend="capital">A</hi>las <hi rend="capital">I</hi> am in
poynt my <choice><orig>ſ</orig><reg>s</reg></choice>elf <rhyme label="c">to
<choice><orig>ſ</orig><reg>s</reg></choice>pyll</l>
    <l n="332"><hi rend="capital">F</hi>or nedely <hi rend="capital">I</hi>
mo<choice><orig>ſ</orig><reg>s</reg></choice>t be <rhyme
label="b">ded</rhyme></l>
    </lg>
    <lg n="56" type="stanza" rhyme="aab">
    <l n="333"><hi rend="capital">N</hi>ay
<choice><orig>ſ</orig><reg>s</reg></choice>ayd gawen that may nott <rhyme
label="a">be</rhyme></l>
    <l n="334"><hi rend="capital">I</hi>had lever my
<choice><orig>ſ</orig><reg>s</reg></choice>elf be dead
<choice><orig>ſ</orig><reg>s</reg></choice>o mott <hi rend="capital">I</hi>
<rhyme label="a">the</rhyme></l>
    <l n="335"><hi rend="capital">T</hi>hys is ill <rhyme
label="b">tydand</rhyme></l>
    <gap quantity="3" unit="lines" reason="lost"/>
    </lg>
    <lg n="57" type="stanza" rhyme="aabbcc">
    <l n="336">gawen<hi rend="capital">I</hi> mett to day with the
fowly<choice><orig>ſ</orig><reg>s</reg></choice>t <rhyme
label="c">lady</rhyme></l>
    <l n="337"><hi rend="capital">T</hi>hat
eu<choice><abbr>9</abbr><expan>er</expan></choice> <hi
rend="capital">I</hi> <choice><orig>ſ</orig><reg>s</reg></choice>awe
<rhyme label="c"><abbr type="brev"><am><g
ref#Syr>Syr</g></am></abbr>tenly</rhyme></l>
    <l n="338"><hi rend="capital">S</hi>he
<choice><orig>ſ</orig><reg>s</reg></choice>ayd to me my lyfe
<choice><orig>ſ</orig><reg>s</reg></choice>he wold <rhyme
label="d"><choice><orig>ſ</orig><reg>s</reg></choice>aue</rhyme></l>
    <l n="339"><hi rend="capital">B</hi>utt
fyr<choice><orig>ſ</orig><reg>s</reg></choice>t
<choice><orig>ſ</orig><reg>s</reg></choice>he wold the to
hu<choice><orig>ſ</orig><reg>s</reg></choice>bond<rhyme
label="d">haue</rhyme></l>
    <l n="340"><hi rend="capital">W</hi>herfor <hi rend="capital">I</hi> am wo
<rhyme label="e">begon</rhyme></l>
    <l n="341"><hi rend="capital">T</hi>hus in my hartt <hi rend="capital">I</hi>
make my <rhyme label="e">mone</rhyme></l>
    </lg>
    </div>
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    <div type="leaf" n="132v">
    <lg n="58" type="stanza" rhyme="aabccb">
    <l n="342">ys this <hi rend="capital">A</hi>ll the n<hi
rend="capital"><choice><orig>ʃ</orig><reg>s</reg></choice></hi>ayd <rhyme
label="a"><hi rend="capital">G</hi>awen</rhyme></l>
    <l n="343"><hi rend="capital">I</hi>
<choice><orig>ʃ</orig><reg>s</reg></choice>hall wed her and wed her <rhyme
label="a">agayn</rhyme></l>
    <l n="344"><hi rend="capital">T</hi>howgh
<choice><orig>ʃ</orig><reg>s</reg></choice>he were <hi
rend="capital">A</hi> <rhyme label="b">fend</rhyme></l>
    <l n="345"><hi rend="capital">T</hi>howgh
<choice><orig>ʃ</orig><reg>s</reg></choice>he were as foull as <rhyme
label="c">bel<choice><orig>ʃ</orig><reg>s</reg></choice>abub</rhyme></l>
    <l n="346"><hi rend="capital">H</hi>er
<choice><orig>ʃ</orig><reg>s</reg></choice>hall <hi rend="capital">I</hi>
wed by the <rhyme label="c">rood</rhyme></l>
    <l n="347"><hi rend="capital">O</hi>r
ell<choice><abbr>ʃ</abbr><expan>es</expan></choice> were not <hi
rend="capital">I</hi> yor <rhyme label="b">frende</rhyme></l>
    </lg>
    <lg n="59" type="stanza" rhyme="aabccb">
    <l n="348"><hi rend="capital">F</hi>or ye ar my kyng with <rhyme
label="a">hono<choice><abbr>ʳ</abbr><expan>ur</expan></choice></rhyme>
</l>
    <l n="349"><hi rend="capital">A</hi>n<damage agent="water">d</damage>
<damage agent="water">h</damage>aue
wor<choice><orig>ʃ</orig><reg>s</reg></choice>hypt me in many <hi
rend="capital">A</hi> <rhyme
label="a"><choice><orig>ʃ</orig><reg>s</reg></choice>towre</rhyme></l>
    <l n="350"><hi rend="capital">T</hi>herfor
<choice><orig>ʃ</orig><reg>s</reg></choice>hall <hi rend="capital">I</hi>
nott <rhyme label="b">lett</rhyme></l>
    <l n="351"><hi rend="capital">T</hi>o
<choice><orig>ʃ</orig><reg>s</reg></choice>aue
yo<choice><abbr>ʳ</abbr><expan>ur</expan></choice> lyfe lorde itt were my
<rhyme label="c">parte</rhyme></l>
    <l n="352"><hi rend="capital">O</hi>r were <hi rend="capital">I</hi>
fal<choice><orig>ʃ</orig><reg>s</reg></choice>e and a greatt <rhyme
label="c">coward</rhyme></l>
    <l n="353"><hi rend="capital">A</hi>nd my
wor<choice><orig>ʃ</orig><reg>s</reg></choice>hypp is the <rhyme
label="b">bett</rhyme></l>
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</lg>
<lg n="60" type="stanza" rhyme="aabccb">
<l n="354"><hi rend="capital">I</hi> wys gawen <hi rend="capital">I</hi>
mett her in <rhyme label="a"><hi
rend="capital">I</hi>ngly<choice><orig>ſ</orig><reg>s</reg></choice>wod</
rhyme></l>
<l n="355"><hi rend="capital">S</hi>he told me her name by the <rhyme
label="a">rode</rhyme></l>
<l n="356"><hi rend="capital">T</hi>hat itt was dame <rhyme label="b"><hi
rend="capital">R</hi>agnell</rhyme></l>
<l n="357"><hi rend="capital">S</hi>he told me butt <hi rend="capital">I</hi>
had of her <rhyme
label="c">an<choice><orig>ſ</orig><reg>s</reg></choice>were</rhyme></l>
<l n="358"><hi
rend="capital">E</hi>ll<choice><abbr>ſ</abbr><expan>es</expan></choice>
alle my laboure is neu<choice><abbr>9</abbr><expan>er</expan></choice> the
<rhyme label="c">nere</rhyme></l>
<l n="359"><hi rend="capital">T</hi>hus
<choice><orig>ſ</orig><reg>s</reg></choice>he gan me <rhyme
label="b">tell</rhyme></l>
</lg>
<lg n="61" type="stanza" rhyme="aabccb">
<l n="360"><hi rend="capital">A</hi>nd butt yf her
an<choice><orig>ſ</orig><reg>s</reg></choice>wer help me <rhyme
label="a">well</rhyme></l>
<l n="361"><hi
rend="capital">E</hi>ll<choice><abbr>ſ</abbr><expan>es</expan></choice>
let her haue her de<choice><orig>ſ</orig><reg>s</reg></choice>yre no <rhyme
label="a">dele</rhyme></l>
<l n="362"><hi rend="capital">T</hi>his was her <rhyme
label="b">coven<abbr><am><g
ref="#au">au</g></am></abbr>nt</rhyme></l>
<l n="363"><hi rend="capital">A</hi>nd yf her
an<choice><orig>ſ</orig><reg>s</reg></choice>were help me and none
<rhyme label="c">other</rhyme></l>
<l n="364"><hi rend="capital">T</hi>hen wold
<choice><orig>ſ</orig><reg>s</reg></choice>he haue you here is alle <rhyme
label="c">togeder</rhyme></l>
<l n="365"><hi rend="capital">T</hi>hat made
<choice><orig>ſ</orig><reg>s</reg></choice>he <rhyme
label="b">warraunt</rhyme></l>
</lg>
<lg n="62" type="stanza" rhyme="aabccb">
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<l n="366"><hi rend="capital">A</hi>s for this <choice><orig>ſ</orig><reg>s</reg></choice>ayd gawen <choice><orig>ſ</orig><reg>s</reg></choice>hall nott <rhyme label="a">lett</rhyme></l>
<l n="367"><hi rend="capital">I</hi> woll wed her a whate tyme ye woll <rhyme label="a"><hi rend="capital"><choice><orig>ſ</orig><reg>s</reg></choice></hi>ett</rhyme></l>
<l n="368"><hi rend="capital">I</hi> pray you make no <rhyme label="b">care</rhyme></l>
<l n="369"><hi rend="capital">F</hi>or and <choice><orig>ſ</orig><reg>s</reg></choice>he were the mo<choice><orig>ſ</orig><reg>s</reg></choice>te fowly<choice><orig>ſ</orig><reg>s</reg></choice>t <rhyme label="c">wyght</rhyme></l>
<l n="370"><hi rend="capital">T</hi>hat eu<choice><abbr>9</abbr><expan>er</expan></choice> men myght <choice><orig>ſ</orig><reg>s</reg></choice>e with <rhyme label="c"><hi rend="capital"><choice><orig>ſ</orig><reg>s</reg></choice></hi>yght</rhyme></l>
<l n="371"><hi rend="capital">F</hi>or yo<choice><abbr>ʳ</abbr><expan>ur</expan></choice> loue <hi rend="capital">I</hi> woll nott <rhyme label="b"><choice><orig>ſ</orig><reg>s</reg></choice>pare</rhyme></l>
</lg>
<lg n="63" type="stanza" rhyme="aabccb">
<l n="372"><hi rend="capital">G</hi>aram<choice><abbr>9</abbr><expan>er</expan></choice>cy gawen then <choice><orig>ſ</orig><reg>s</reg></choice>ayd <hi rend="capital">K</hi>yng <rhyme label="a"><hi rend="capital">A</hi>rthor</rhyme></l>
<l n="373"><hi rend="capital">O</hi>f alle knygth<choice><abbr>ʃ</abbr><expan>es</expan></choice> thou bere<choice><orig>ſ</orig><reg>s</reg></choice>t the <rhyme label="a">flowre</rhyme></l>
<l n="374"><hi rend="capital">T</hi>hat eu<choice><abbr>9</abbr><expan>er</expan></choice> yett <hi rend="capital">I</hi> <rhyme label="b">fond</rhyme></l>
<l n="375">my wor<choice><orig>ſ</orig><reg>s</reg></choice>hypp and my lyf thou <choice><orig>ſ</orig><reg>s</reg></choice>avy<choice><orig>ſ</orig><reg>s</reg></choice>t for <rhyme label="c">eu<choice><abbr>9</abbr><expan>er</expan></choice></rhyme></

l>
　　<l n="376"><hi rend="capital">T</hi>herfore my loue <choice><orig>ſ</orig><reg>s</reg></choice>hall nott frome the <rhyme label="c">dy<choice><orig>ſſ</orig><reg>s</reg></choice>evyr</rhyme></l>
　　</div>
　　<div type="leaf" n="133r">
　　<l n="377"><hi rend="capital">A</hi>s<hi rend="capital">I</hi>am kyng in<rhyme label="b">lond</rhyme></l>
　　</lg>
　　<lg n="64" type="stanza" rhyme="aabccb">
　　<l n="378"><hi rend="capital">T</hi>hen within <choice><abbr type="num">v</abbr><expan>five</expan></choice> or <choice><abbr type="num">vj</abbr><expan>six</expan></choice> <rhyme label="a">days</rhyme></l>
　　<l n="379"><hi rend="capital">T</hi>he kyng mu<choice><orig>ſ</orig><reg>s</reg></choice>t nedys goo his <rhyme label="a">ways</rhyme></l>
　　<l n="380"><hi rend="capital">T</hi>o bere his <rhyme label="b">an<choice><orig>ſ</orig><reg>s</reg></choice>were</rhyme></l>
　　<l n="381"><hi rend="capital">T</hi>he kyng and <abbr type="brev"><am><g ref#Syr>Syr</g></am></abbr> gawen rode oute of <rhyme label="c">toun</rhyme></l>
　　<l n="382"><hi rend="capital">N</hi>o man with them butt they <rhyme label="c">alone</rhyme></l>
　　<l n="383"><hi rend="capital">N</hi>eder ferre ne<rhyme label="b">nere</rhyme></l>
　　</lg>
　　<lg n="65" type="stanza" rhyme="aabccb">
　　<l n="384"><hi rend="capital">W</hi>hen the kyng was with in the <rhyme label="a"><hi rend="capital">F</hi>ore<choice><orig>ſ</orig><reg>s</reg></choice>t</rhyme></l>
　　<l n="385"><hi rend="capital">S</hi>yr <hi rend="capital">G</hi>awen farewell <hi rend="capital">I</hi> mu<choice><orig>ſ</orig><reg>s</reg></choice>t go <rhyme label="a">we<choice><orig>ſ</orig><reg>s</reg></choice>t</rhyme></l>
　　<l n="386"><hi rend="capital">T</hi>hou <choice><orig>ſ</orig><reg>s</reg></choice>halt no furder <rhyme label="b">goo</rhyme></l>
　　<l n="387"><hi rend="capital">M</hi>y lord god <choice><orig>ſ</orig><reg>s</reg></choice>pede you on yor <rhyme label="c">jorney</rhyme></l>
　　<l n="388"><hi rend="capital">I</hi> wold <hi rend="capital">I</hi>

<choice><orig>ſ</orig><reg>s</reg></choice>hold nowe ryde yo<choice><abbr>ʳ</abbr><expan>ur</expan></choice> <rhyme label="c">way</rhyme></l>
  <l n="389"><hi rend="capital">F</hi>or to departe <hi rend="capital">I</hi> am ryght <rhyme label="b">wo</rhyme></l>
  </lg>
  <lg n="66" type="stanza" rhyme="aabccb">
  <l n="390"><hi rend="capital">T</hi>he kyng had rydden butt <rhyme label="a"><hi rend="capital">A</hi>while</rhyme></l>
  <l n="391">lytell more then the <choice><orig>ſ</orig><reg>s</reg></choice>pace of a <rhyme label="a">myle</rhyme></l>
  <l n="392"><hi rend="capital">O</hi>r he mett dame <rhyme label="b"><hi rend="capital">R</hi>agnell</rhyme></l>
  <l n="393"><hi rend="capital">A</hi> <abbr type="brev"><am><g ref#Syr>Syr</g></am></abbr> kyng ye arre nowe welcu <rhyme label="c">here</rhyme></l>
   <l n="394"><hi rend="capital">I</hi> wott ye ryde to bere yo<choice><abbr>ʳ</abbr><expan>ur</expan></choice> <rhyme label="c">an<choice><orig>ſ</orig><reg>s</reg></choice>were</rhyme></l>
  <l n="395"><hi rend="capital">T</hi>hat woll avayll you no <rhyme label="b">dele</rhyme></l>
  </lg>
  <lg n="67" type="stanza" rhyme="aabccb">
  <l n="396"><hi rend="capital">N</hi>owe <choice><orig>ſ</orig><reg>s</reg></choice>ayd the kyng <choice><orig>ſ</orig><reg>s</reg></choice>ith itt woll none other <rhyme label="a">be</rhyme></l>
   <l n="397"><hi rend="capital">T</hi>ell me yo<choice><abbr>ʳ</abbr><expan>ur</expan></choice> an<choice><orig>ſ</orig><reg>s</reg></choice>were nowe and my lyfe <choice><orig>ſ</orig><reg>s</reg></choice>aue <rhyme label="a">me</rhyme></l>
  <l n="398">gawen <choice><orig>ſ</orig><reg>s</reg></choice>hall you <rhyme label="b">wed</rhyme></l>
  <l n="399"><hi rend="capital">S</hi>o he hath promy<choice><orig>ſ</orig><reg>s</reg></choice>ed me my lyf to <rhyme label="c"><choice><orig>ſ</orig><reg>s</reg></choice>aue</rhyme></l>
   <l n="400"><hi rend="capital">A</hi>nd yo<choice><abbr>ʳ</abbr><expan>ur</expan></choice> de<choice><orig>ſ</orig><reg>s</reg></choice>yre nowe <choice><orig>ſ</orig><reg>s</reg></choice>hall ye <rhyme label="c">haue</rhyme></l>

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<l n="401"><hi rend="capital">B</hi>oth in bowre and in <rhyme
label="b">bed</rhyme></l>
    </lg>
    <lg n="68" type="stanza" rhyme="aabccb">
    <l n="402"><hi rend="capital">T</hi>herfor tell me nowe alle in <rhyme
label="a">ha<choice><orig>ſ</orig><reg>s</reg></choice>t</rhyme></l>
    <l n="403">whate woll help nowe att <rhyme
label="a">la<choice><orig>ſ</orig><reg>s</reg></choice>t</rhyme></l>
    <l n="404">haue done <hi rend="capital">I</hi> may nott <rhyme
label="b">tary</rhyme></l>
    <l n="405"><hi rend="capital">S</hi>yr quod dame <hi
rend="capital">R</hi>agnell nowe
<choice><orig>ſ</orig><reg>s</reg></choice>halt thou <rhyme
label="c">knowe</rhyme></l>
    <l n="406"><hi rend="capital">W</hi>hate wemen
de<choice><orig>ſ</orig><reg>s</reg></choice>yren
mo<choice><orig>ſ</orig><reg>s</reg></choice>te of high and <rhyme
label="c">lowe</rhyme></l>
    <l n="407"><hi rend="capital">F</hi>rom this <hi rend="capital">I</hi> woll
not <rhyme label="b">varaye</rhyme></l>
    </lg>
    <lg n="69" type="stanza" rhyme="aabccb">
    <l n="408"><hi rend="capital">S</hi>umme
men<choice><orig>ſ</orig><reg>s</reg></choice>ayn we
de<choice><orig>ſ</orig><reg>s</reg></choice>yre to be <rhyme
label="a">fayre</rhyme></l>
    <l n="409"><hi
rend="capital">A</hi>l<choice><orig>ſ</orig><reg>s</reg></choice>o we
de<choice><orig>ſ</orig><reg>s</reg></choice>yre to <del
rend="overstrike">be fayre</del> haue <rhyme label="a">repayre</rhyme></l>
    <l n="410"><hi rend="capital">O</hi>f
diu<choice><abbr>9</abbr><expan>er</expan></choice><choice><orig>ſ</ori
g><reg>s</reg></choice>e
<choice><orig>ſ</orig><reg>s</reg></choice>trange <rhyme
label="b">men</rhyme></l>
    <l n="411"><hi
rend="capital">A</hi>l<choice><orig>ſ</orig><reg>s</reg></choice>o we loue
to haue lu<choice><orig>ſ</orig><reg>s</reg></choice>t in <rhyme
label="c">bed</rhyme></l>
    </div>
    <div type="leaf" n="133v">
    <l n="412"><hi rend="capital">A</hi>nd often we
de<choice><orig>ſ</orig><reg>s</reg></choice>yre to <rhyme label="c"><hi
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rend="capital">W</hi>ed</rhyme></l>
   <l n="413"><hi rend="capital">T</hi>hus ye men nott <rhyme label="b">ken</rhyme></l>
   </lg>
   <lg n="70" type="stanza" rhyme="aabbc">
   <l n="414">yett we de<choice><orig>ſ</orig><reg>s</reg></choice>yre <hi rend="capital">A</hi> noder man <rhyme label="a">thyng</rhyme></l>
   <l n="415"><hi rend="capital">T</hi>o be holden nott old but fre<choice><orig>ſſ</orig><reg>s</reg></choice>he and <rhyme label="a">yong</rhyme></l>
   <gap quantity="1" unit="lines" reason="lost"/>
   <l n="416"><hi rend="capital">W</hi>ith flatryng and go<choice><orig>ſ</orig><reg>s</reg></choice>lyng and quaynt <rhyme label="b">gyn</rhyme></l>
   <l n="417"><hi rend="capital">S</hi>o ye men may vs wemen eu<choice><abbr>9</abbr><expan>er</expan></choice> <rhyme label="b">wyn</rhyme></l>
   <l n="418"><hi rend="capital">O</hi>f whate ye woll <rhyme label="c">crave</rhyme></l>
   </lg>
   <lg n="71" type="stanza" rhyme="aabccb">
   <l n="419">ye goo fullny<choice><orig>ſ</orig><reg>s</reg></choice>e<hi rend="capital">I</hi>woll nott<rhyme label="a">lye</rhyme></l>
   <l n="420"><hi rend="capital">B</hi>utt there is one thyng is alle oure <rhyme label="a"><hi rend="capital">F</hi>anta<choice><orig>ſ</orig><reg>s</reg></choice>ye</rhyme></l>
   <l n="421"><hi rend="capital">A</hi>nd that nowe <choice><orig>ſ</orig><reg>s</reg></choice>hall ye <rhyme label="b">knowe</rhyme></l>
   <l n="422"><hi rend="capital">W</hi>e de<choice><orig>ſ</orig><reg>s</reg></choice>yren of men above alle man<choice><abbr>9</abbr><expan>er</expan></choice> <rhyme label="c">thyng</rhyme></l>
   <l n="423"><hi rend="capital">T</hi>o haue the <del rend="overstrike">ge</del> <hi rend="capital">S</hi>ov<choice><abbr>9</abbr><expan>er</expan></choice>eynte <choice><abbr>wᵗ</abbr><expan>with</expan></choice>oute <rhyme label="c">le<choice><orig>ſ</orig><reg>s</reg></choice>yng</rhyme></l>
   <l n="424"><hi rend="capital">O</hi>f alle both hygh and <rhyme label="b">lowe</rhyme></l>
   </lg>
   <lg n="72" type="stanza" rhyme="aabccb">

<l n="425"><hi rend="capital">F</hi>or where we haue <choice><orig>ſ</orig><reg>s</reg></choice>ov<choice><abbr>9</abbr><expan>er</expan></choice>eynte alle is <rhyme label="a">ourys</rhyme></l>
<l n="426"><hi rend="capital">T</hi>hough a knyght be neu<choice><abbr>9</abbr><expan>er</expan></choice> <choice><orig>ſ</orig><reg>s</reg></choice>o <rhyme label="a">ferys</rhyme></l>
<l n="427"><hi rend="capital">A</hi>nd eu<choice><abbr>9</abbr><expan>er</expan></choice> the ma<choice><orig>ſ</orig><reg>s</reg></choice>try <rhyme label="b">wynne</rhyme></l>
<l n="428"><hi rend="capital">O</hi>f the mo<choice><orig>ſ</orig><reg>s</reg></choice>te manlye<choice><orig>ſ</orig><reg>s</reg></choice>t is oure <rhyme label="c">de<choice><orig>ſ</orig><reg>s</reg></choice>yre</rhyme></l>
<l n="429"><hi rend="capital">T</hi>o haue the <choice><orig>ſ</orig><reg>s</reg></choice>ov<choice><abbr>9</abbr><expan>er</expan></choice>eynte of <choice><orig>ſ</orig><reg>s</reg></choice>uche a <rhyme label="c"><choice><orig>ſ</orig><reg>s</reg></choice>yre</rhyme></l>
<l n="430"><hi rend="capital">S</hi>uche is oure crafte and <rhyme label="b">gynne</rhyme></l>
</lg>
<lg n="73" type="stanza" rhyme="aabccb">
<l n="431"><hi rend="capital">T</hi>herfore wend <abbr type="brev"><am><g ref#Syr>Syr</g></am></abbr> kyng on thy <rhyme label="a">way</rhyme></l>
<l n="432"><hi rend="capital">A</hi>nd tell that knyght as <hi rend="capital">I</hi> the <rhyme label="a"><choice><orig>ſ</orig><reg>s</reg></choice>aye</rhyme></l>
<l n="433"><hi rend="capital">T</hi>hat itt is as we de<choice><orig>ſ</orig><reg>s</reg></choice>yren <rhyme label="b">mo<choice><orig>ſ</orig><reg>s</reg></choice>te</rhyme></l>
<l n="434">he wolbe wroth and <rhyme label="c">vn<choice><orig>ſ</orig><reg>s</reg></choice>ought</rhyme></l>
<l n="435"><hi rend="capital">A</hi>nd cur<choice><orig>ſ</orig><reg>s</reg></choice>e her fa<choice><orig>ſ</orig><reg>s</reg></choice>t that itt the <rhyme label="c">taught</rhyme></l>
<l n="436"><hi rend="capital">F</hi>or his laboure is <rhyme label="b">lo<choice><orig>ſ</orig><reg>s</reg></choice>t</rhyme></l>
</lg>
<lg n="74" type="stanza" rhyme="aabbcdd">

<l n="437"><hi rend="capital">G</hi>o forth <abbr type="brev"><am><g ref#Syr>Syr</g></am></abbr> kyng and hold <rhyme label="a">promy<choice><orig>ſ</orig><reg>s</reg></choice>e</rhyme></l>
<l n="438"><hi rend="capital">F</hi>or thy lyfe is <choice><orig>ſ</orig><reg>s</reg></choice>ure nowe in alle <rhyme label="a">wy<choice><orig>ſ</orig><reg>s</reg></choice>e</rhyme></l>
<l n="439"><hi rend="capital">T</hi>hat dare<hi rend="capital">I</hi> well <rhyme label="b">vndertake</rhyme></l>
<l n="440"><hi rend="capital">T</hi>he kyng rode forth a greatt <rhyme label="b"><choice><orig>ſ</orig><reg>s</reg></choice>hake</rhyme></l>
<l n="441"><hi rend="capital">A</hi>s fa<choice><orig>ſ</orig><reg>s</reg></choice>t as he myght <del rend="overstrike"><choice><orig>ſ</orig><reg>s</reg></choice>hake</del> <rhyme label="c">gate</rhyme></l>
<l n="442"><hi rend="capital">T</hi>horowe myre more and <rhyme label="d">fenne</rhyme></l>
<l n="443">where as the place was <choice><orig>ſ</orig><reg>s</reg></choice>ygnyd and <choice><orig>ſ</orig><reg>s</reg></choice>ett <rhyme label="d">then</rhyme></l>
</lg>
</div>
<div type="leaf" n="134r">
<lg n="75" type="stanza" rhyme="aabbc">
<l n="444"><hi rend="capital">E</hi>vyn there with <abbr type="brev"><am><g ref#Syr>Syr</g></am></abbr> grom<choice><abbr>9</abbr><expan>er</expan></choice> he <rhyme label="a">mett</rhyme></l>
<l n="445"><hi rend="capital">A</hi>nd <choice><orig>ſ</orig><reg>s</reg></choice>tern word<choice><abbr>ſ</abbr><expan>es</expan></choice> to the kyng he<choice><orig>ſ</orig><reg>s</reg></choice>pak with <rhyme label="a">that</rhyme></l>
<gap quantity="1" unit="lines" reason="lost"/>
<l n="446"><hi rend="capital">C</hi>om of <abbr type="brev"><am><g ref#Syr>Syr</g></am></abbr> <hi rend="capital">K</hi>yng nowe lett <rhyme label="b"><choice><orig>ſ</orig><reg>s</reg></choice>e</rhyme></l>
<l n="447"><hi rend="capital">O</hi>f thyne an<choice><orig>ſ</orig><reg>s</reg></choice>were whate itt <choice><orig>ſ</orig><reg>s</reg></choice>hal<rhyme label="b">be</rhyme></l>
<l n="448"><hi rend="capital">F</hi>or <hi rend="capital">I</hi> am <hi rend="capital">R</hi>edy <rhyme label="c">grathyd</rhyme></l>

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    </lg>
    <lg n="76" type="stanza" rhyme="aabccb">
    <l n="449"><hi rend="capital">T</hi>he kyng pullyd oute
bok<choice><abbr>ſ</abbr><expan>es</expan></choice> <rhyme
label="a">twayne</rhyme></l>
    <l n="450"><hi rend="capital">S</hi>yr ther is myne
an<choice><orig>ſ</orig><reg>s</reg></choice>wer <hi rend="capital">I</hi>
dare <rhyme
label="a"><choice><orig>ſ</orig><reg>s</reg></choice>ayn</rhyme></l>
    <l n="451"><hi rend="capital">F</hi>or
<choice><orig>ſ</orig><reg>s</reg></choice>omme woll help at <rhyme
label="b">nede</rhyme></l>
    <l n="452"><hi rend="capital">S</hi>yr
grom<choice><abbr>9</abbr><expan>er</expan></choice> lokyd on theym
<rhyme
label="c">eu<choice><abbr>9</abbr><expan>er</expan></choice>ychon</rhy
me></l>
    <l n="453"><hi rend="capital">N</hi>ay nay <abbr type="brev"><am><g
ref#Syr>Syr</g></am></abbr> kyng thou artt but a dead <rhyme
label="c">man</rhyme></l>
    <l n="454"><hi rend="capital">T</hi>herfor nowe
<choice><orig>ſ</orig><reg>s</reg></choice>halt thou <rhyme
label="b">blede</rhyme></l>
    </lg>
    <lg n="77" type="stanza" rhyme="aabccb">
    <l n="455"><hi rend="capital">A</hi>byde <abbr type="brev"><am><g
ref#Syr>Syr</g></am></abbr> <del rend="overstrike">go</del>
grom<choice><abbr>9</abbr><expan>er</expan></choice>
<choice><orig>ſ</orig><reg>s</reg></choice>ayd kyng <rhyme label="a"><hi
rend="capital">A</hi>rhtoure</rhyme></l>
    <l n="456"><hi rend="capital">I</hi>haue one
an<choice><orig>ſ</orig><reg>s</reg></choice>were
<choice><orig>ſ</orig><reg>s</reg></choice>hall make ale <rhyme
label="a"><choice><orig>ſ</orig><reg>s</reg></choice>ure</rhyme></l>
    <l n="457">lett <choice><orig>ſ</orig><reg>s</reg></choice>e then
<choice><orig>ſ</orig><reg>s</reg></choice>ayd <abbr type="brev"><am><g
ref#Syr></g></am></abbr> <rhyme
label="b">grom<choice><abbr>9</abbr><expan>er</expan></choice></rhyme
></l>
    <l n="458"><hi rend="capital">O</hi>r els
<choice><orig>ſ</orig><reg>s</reg></choice>o god me help as <hi
rend="capital">I</hi> the <rhyme
label="c"><choice><orig>ſ</orig><reg>s</reg></choice>ay</rhyme></l>
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<l n="459"><hi rend="capital">T</hi>hy deth thou
<choice><orig>ſ</orig><reg>s</reg></choice>halt haue
<choice><abbr>wᵗ</abbr><expan>with</expan></choice> large <rhyme
label="c">paye</rhyme></l>
    <l n="460"><hi rend="capital">I</hi> tell the nowe <rhyme label="b">en
<choice><orig>ſ</orig><reg>s</reg></choice>ure</rhyme></l>
    </lg>
    <lg n="78" type="stanza" rhyme="aabccb">
    <l n="461"><hi rend="capital">N</hi>ow
<choice><orig>ſ</orig><reg>s</reg></choice>ayd the kyng <hi
rend="capital">I</hi> <choice><orig>ſ</orig><reg>s</reg></choice>e as <hi
rend="capital">I</hi> <rhyme
label="a">ge<choice><orig>ſſ</orig><reg>s</reg></choice>e</rhyme></l>
    <l n="462"><hi rend="capital">I</hi>n the is butt a lytell <rhyme
label="a">gentilne<choice><orig>ſſ</orig><reg>s</reg></choice>e</rhyme></l
>
    <l n="463"><hi rend="capital">B</hi>y god that ay is <rhyme
label="b">helpand</rhyme></l>
    <l n="464">here is oure an<choice><orig>ſ</orig><reg>s</reg></choice>were
and that is <rhyme label="c">alle</rhyme></l>
    <l n="465"><hi rend="capital">T</hi>hat wemen
de<choice><orig>ſ</orig><reg>s</reg></choice>yren
mo<choice><orig>ſ</orig><reg>s</reg></choice>te <rhyme
label="c"><choice><orig>ſ</orig><reg>s</reg></choice>peciall</rhyme></l>
    <l n="466"><hi rend="capital">B</hi>oth of fre and <rhyme
label="b">bond</rhyme></l>
    </lg>
    <lg n="79" type="stanza" rhyme="aabccb">
    <l n="467"><hi rend="capital">I</hi>
<choice><orig>ſ</orig><reg>s</reg></choice>aye no more butt <add
place="above">aboue al <rhyme label="a">thyng</rhyme></add> <del
rend="overstrike">of <hi rend="capital">F</hi>re and bond</del></l>
    <l n="468"><hi rend="capital">W</hi>emen
de<choice><orig>ſ</orig><reg>s</reg></choice>yre
<choice><orig>ſ</orig><reg>s</reg></choice>ou<choice><abbr>9</abbr><exp
an>er</expan></choice>eynte for that is theyr <rhyme
label="a">lykyng</rhyme></l>
    <l n="469"><hi rend="capital">A</hi>nd <del rend="overstrike">is</del> that
is ther mo<choice><orig>ſ</orig><reg>s</reg></choice>te <rhyme
label="b">de<choice><orig>ſ</orig><reg>s</reg></choice>yre</rhyme></l>
    <l n="470"><hi rend="capital">T</hi>o haue the rewll of the
manlye<choice><orig>ſ</orig><reg>s</reg></choice>t <rhyme
label="c">men</rhyme></l>

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<l n="471"><hi rend="capital">A</hi>nd then ar they well thus they me dyd
<rhyme label="c">ken</rhyme></l>
    <l n="472"><hi rend="capital">T</hi>o rule the
grom<choice><abbr>9</abbr><expan>er</expan></choice> <rhyme
label="b"><choice><orig>ʃ</orig><reg>s</reg></choice>yre</rhyme></l>
    </lg>
    <lg n="80" type="stanza" rhyme="aabccb">
    <l n="473"><hi rend="capital">A</hi>nd
<choice><orig>ʃ</orig><reg>s</reg></choice>he that told the nowe <abbr
type="brev"><am><g ref#Syr>Syr</g></am></abbr> <rhyme label="a"><hi
rend="capital">A</hi>rhoure</rhyme></l>
    <l n="474"><hi rend="capital">I</hi> pray to god <hi rend="capital">I</hi>
maye <choice><orig>ʃ</orig><reg>s</reg></choice>e her bren on a <rhyme
label="a">fyre</rhyme></l>
    <l n="475"><hi rend="capital">F</hi>or that was my
<choice><orig>ʃ</orig><reg>s</reg></choice>u<choice><orig>ʃ</orig><reg>s<
/reg></choice>ter dame <rhyme label="b"><hi
rend="capital">R</hi>agnell</rhyme></l>
    </div>
    <div type="leaf" n="134v">
    <l n="476"><hi rend="capital">T</hi>hat old scott god geve her <rhyme
label="c"><choice><orig>ʃ</orig><reg>s</reg></choice>hame</rhyme></l>
    <l n="477"><hi
rend="capital">E</hi>ll<choice><abbr>ʃ</abbr><expan>es</expan></choice>
had <hi rend="capital">I</hi> made the full <rhyme
label="c">tame</rhyme></l>
    <l n="478"><hi rend="capital">N</hi>owe haue <hi rend="capital">I</hi>
lo<choice><orig>ʃ</orig><reg>s</reg></choice>t moche <rhyme
label="b">travayll</rhyme></l>
    </lg>
    <lg n="81" type="stanza" rhyme="aabccb">
    <l n="479"><hi rend="capital">G</hi>o where thou wolt <hi
rend="capital">K</hi>yng <rhyme label="a"><hi
rend="capital">A</hi>rthoure</rhyme></l>
    <l n="480"><hi rend="capital">F</hi>or of me thou
mai<choice><orig>ʃ</orig><reg>s</reg></choice>te be
eu<choice><abbr>9</abbr><expan>er</expan></choice> <rhyme
label="a"><choice><orig>ʃ</orig><reg>s</reg></choice>ure</rhyme></l>
    <l n="481"><hi rend="capital">A</hi>las that <hi rend="capital">I</hi>
eu<choice><abbr>9</abbr><expan>er</expan></choice>
<choice><orig>ʃ</orig><reg>s</reg></choice>e this <rhyme
label="b">day</rhyme></l>
    <l n="482"><hi rend="capital">N</hi>owe well <hi rend="capital">I</hi> wott
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myne enime thou wolt <rhyme label="c">be</rhyme></l>
    <l n="483"><hi rend="capital">A</hi>nd att
<choice><orig>ſ</orig><reg>s</reg></choice>uche <hi rend="capital">A</hi>
pryk <choice><orig>ſ</orig><reg>s</reg></choice>hall <hi
rend="capital">I</hi>
neu<choice><abbr>9</abbr><expan>er</expan></choice> gett <rhyme
label="c">the</rhyme></l>
    <l n="484"><hi rend="capital">M</hi>y
<choice><orig>ſ</orig><reg>s</reg></choice>ong may be well <rhyme
label="b">awaye</rhyme></l>
    </lg>
    <lg n="82" type="stanza" rhyme="aabccb">
    <l n="485"><hi rend="capital">N</hi>o
<choice><orig>ſ</orig><reg>s</reg></choice>ayd the kyng that make <hi
rend="capital">I</hi> <rhyme label="a">warraunt</rhyme></l>
    <l n="486"><hi rend="capital">S</hi>ome harnys<hi rend="capital">I</hi>
woll haue to make me <rhyme label="a">defendaunt</rhyme></l>
    <l n="487"><hi rend="capital">T</hi>hat make <hi rend="capital">I</hi> god
<rhyme label="b">avowe</rhyme></l>
    <l n="488"><hi rend="capital">I</hi>n
<choice><orig>ſ</orig><reg>s</reg></choice>uche a plyght
<choice><orig>ſ</orig><reg>s</reg></choice>hallt thou
neu<choice><abbr>9</abbr><expan>er</expan></choice> me <rhyme
label="c">fynde</rhyme></l>
    <l n="489"><hi rend="capital">A</hi>nd yf thou do lett me bete and <rhyme
label="c">bynde</rhyme></l>
    <l n="490"><hi rend="capital">A</hi>s is for thy
be<choice><orig>ſ</orig><reg>s</reg></choice>t <rhyme
label="b">prouf</rhyme></l>
    </lg>
    <lg n="83" type="stanza" rhyme="aabccb">
    <l n="491"><hi rend="capital">N</hi>owe haue good day
<choice><orig>ſ</orig><reg>s</reg></choice>ayd <abbr type="brev"><am><g
ref#Syr>Syr</g></am></abbr> <rhyme
label="a">grom<choice><abbr>9</abbr><expan>er</expan></choice></rhyme>
</l>
    <l n="492"><hi rend="capital">F</hi>arewele
<choice><orig>ſ</orig><reg>s</reg></choice>ayd <abbr type="brev"><am><g
ref#Syr>Syr</g></am></abbr> <rhyme label="a"><hi
rend="capital">A</hi>rthoure</rhyme>
<choice><orig>ſ</orig><reg>s</reg></choice>o mott <hi rend="capital">I</hi>
the</l>
    <l n="493"><hi rend="capital">I</hi> am glad <hi rend="capital">I</hi> haue

<choice><orig>ʃ</orig><reg>s</reg></choice>o <rhyme label="b"><choice><orig>ʃ</orig><reg>s</reg></choice>ped</rhyme></l>
   <l n="494"><hi rend="capital">K</hi>yng <hi rend="capital">A</hi>rthoure turnyd hys hors into the <rhyme label="c">playn</rhyme></l>
   <l n="495"><hi rend="capital">A</hi>nd <choice><orig>ʃ</orig><reg>s</reg></choice>one he mett with dame <hi rend="capital">R</hi>agnell <rhyme label="c">agayn</rhyme></l>
   <l n="496"><hi rend="capital">I</hi>n the <choice><orig>ʃ</orig><reg>s</reg></choice>ame place and <rhyme label="b"><choice><orig>ʃ</orig><reg>s</reg></choice>tede</rhyme></l>
  </lg>
  <lg n="84" type="stanza" rhyme="aabccb">
  <l n="497"><hi rend="capital">S</hi>yr kyng <hi rend="capital">I</hi> am glad ye haue <choice><orig>ʃ</orig><reg>s</reg></choice>pede <rhyme label="a">well</rhyme></l>
   <l n="498"><hi rend="capital">I</hi> told haue itt wold be eu<choice><abbr>9</abbr><expan>er</expan></choice>y <rhyme label="a">dell</rhyme></l>
   <l n="499"><hi rend="capital">N</hi>owe hold that ye haue <rhyme label="b">hyght</rhyme></l>
   <l n="500"><hi rend="capital">S</hi>yn <hi rend="capital">I</hi> haue <choice><orig>ʃ</orig><reg>s</reg></choice>a<damage>u</damage>yd yo<choice><abbr>ʳ</abbr><expan>ur</expan></choice> lyf and none <rhyme label="c">other</rhyme></l>
   <l n="501"><choice><orig><g ref="#G">G</g></orig><reg>G</reg></choice>awen mu<choice><orig>ʃ</orig><reg>s</reg></choice>t me wed <abbr type="brev"><am><g ref#Syr>Syr</g></am></abbr> <rhyme label="c"><hi rend="capital">A</hi>rthoure</rhyme></l>
   <l n="502"><hi rend="capital">T</hi>hat is a full gentill <rhyme label="b">knyght</rhyme></l>
  </lg>
  <lg n="85" type="stanza" rhyme="aabccb">
  <l n="503"><hi rend="capital">N</hi>o lady that <hi rend="capital">I</hi> you hight <hi rend="capital">I</hi> <choice><orig>ʃ</orig><reg>s</reg></choice>hall not <rhyme label="a">fayll</rhyme></l>
   <l n="504"><hi rend="capital">S</hi>o ye wolbe rulyd by my <rhyme label="a">cowncell</rhyme></l>
   <l n="505"><hi rend="capital">Y</hi>or will then <choice><orig>ʃ</orig><reg>s</reg></choice>hall ye <rhyme label="b">haue</rhyme></l>
   <l n="506"><hi rend="capital">N</hi>ay <abbr type="brev"><am><g

ref="#Syr">Syr</g></am></abbr> kyng nowe woll <hi rend="capital">I</hi> nott <rhyme label="c"><choice><orig>ʃ</orig><reg>s</reg></choice>oo</rhyme></l>
   <l n="507"><hi rend="capital">O</hi>penly <add>I</add> wolbe weddyd or <hi rend="capital">I</hi> parte the <rhyme label="c">froo</rhyme></l>
   </div>
   <div type="leaf" n="135r">
   <l n="508"><hi rend="capital">E</hi>ll<choice><abbr>ʃ</abbr><expan>es</expan></choice> <hi rend="capital">S</hi>hame woll ye <rhyme label="b">haue</rhyme></l>
   </lg>
   <lg n="86" type="stanza" rhyme="aabccb">
   <l n="509"><hi rend="capital">R</hi>yde before and <hi rend="capital">I</hi> woll com <rhyme label="a">after</rhyme></l>
   <l n="510"><hi rend="capital">V</hi>nto thy courte <abbr type="brev"><am><g ref="#Syr">Syr</g></am></abbr> kyng <rhyme label="a"><hi rend="capital">A</hi>rthoure</rhyme></l>
   <l n="511"><hi rend="capital">O</hi>f no man <hi rend="capital">I</hi> woll <rhyme label="b"><choice><orig>ʃ</orig><reg>s</reg></choice>hame</rhyme></l>
   <l n="512"><hi rend="capital">B</hi>e thynk you howe <hi rend="capital">I</hi> haue <choice><orig>ʃ</orig><reg>s</reg></choice>auyd yo<choice><abbr>ʳ</abbr><expan>ur</expan></choice> <rhyme label="c">lyf</rhyme></l>
   <l n="513"><hi rend="capital">T</hi>herfor with me nowe <choice><orig>ʃ</orig><reg>s</reg></choice>hall ye nott <rhyme label="c"><choice><orig>ʃ</orig><reg>s</reg></choice>tryfe</rhyme></l>
   <l n="514"><hi rend="capital">F</hi>or and ye do ye be to <rhyme label="b">blame</rhyme></l>
   </lg>
   <lg n="87" type="stanza" rhyme="abbcdd">
   <l n="515"><hi rend="capital">T</hi>he kyng of her had greatt <rhyme label="a"><choice><orig>ʃ</orig><reg>s</reg></choice>hame</rhyme></l>
   <l n="516"><hi rend="capital">B</hi>utt forth <choice><orig>ʃ</orig><reg>s</reg></choice>he rood though he were <rhyme label="b">grevyd</rhyme></l>
   <l n="517"><hi rend="capital">T</hi>yll they cam to <hi rend="capital">K</hi>arlyle forth they <rhyme label="b">mevyd</rhyme></l>
   <l n="518"><hi rend="capital">I</hi>nto the courte <choice><orig>ʃ</orig><reg>s</reg></choice>he rode hym <rhyme label="c">by</rhyme></l>
   <l n="519"><hi rend="capital">F</hi>or no man wold <choice><orig>ʃ</orig><reg>s</reg></choice>he

<choice><orig>ſ</orig><reg>s</reg></choice>pare <rhyme label="d"><choice><orig>ſ</orig><reg>s</reg></choice>ecurly</rhyme></l>
<l n="520">itt likyd the kyng full <rhyme label="d">yll</rhyme></l>
</lg>
<lg n="88" type="stanza" rhyme="aabccb">
<l n="521"><hi rend="capital">A</hi>lle the <hi rend="capital">C</hi>ontraye had wonder <rhyme label="a">greatt</rhyme></l>
<l n="522"><hi rend="capital">F</hi>ro when s<choice><orig>ſ</orig><reg>s</reg></choice>he com that foule <rhyme label="a">vn<choice><orig>ſ</orig><reg>s</reg></choice>wete</rhyme></l>
<l n="523"><hi rend="capital">T</hi>hey <choice><orig>ſ</orig><reg>s</reg></choice>awe neu<choice><abbr>9</abbr><expan>er</expan></choice> of <choice><orig>ſ</orig><reg>s</reg></choice>o fowll a <rhyme label="b">thyng</rhyme></l>
<l n="524"><hi rend="capital">I</hi>nto the hall <choice><orig>ſ</orig><reg>s</reg></choice>he went in <rhyme label="c">certen</rhyme></l>
<l n="525"><hi rend="capital">A</hi>rthoure kyng lett fetche me <abbr type="brev"><am><g ref="#Syr">Syr</g></am></abbr> <rhyme label="c">gaweyn</rhyme></l>
<l n="526"><hi rend="capital">B</hi>efore the knyght<choice><abbr>ſ</abbr><expan>es</expan></choice> alle in <del rend="overstrike">hyhging</del> <rhyme label="b">hying</rhyme></l>
</lg>
<lg n="89" type="stanza" rhyme="aabccd">
<l n="527"><hi rend="capital">T</hi>hat <hi rend="capital">I</hi> may nowe be made <rhyme label="a"><choice><orig>ſ</orig><reg>s</reg></choice>ekyr</rhyme></l>
<l n="528"><hi rend="capital">I</hi>n welle and wo trowith plyght vs <rhyme label="a">togeder</rhyme></l>
<l n="529"><hi rend="capital">B</hi>efore alle thy <rhyme label="b"><hi rend="capital">C</hi>hyvalry</rhyme></l>
<l n="530"><hi rend="capital">T</hi>his is yo<choice><abbr>ͬ</abbr><expan>ur</expan></choice> graunt lett <choice><orig>ſ</orig><reg>s</reg></choice>e haue <rhyme label="c">done</rhyme></l>
<l n="531"><hi rend="capital"><choice><orig>ſ</orig><reg>s</reg></choice></hi>ett forth <abbr type="brev"><am><g ref="#Syr">Syr</g></am></abbr> gawen my love <rhyme label="c">anon</rhyme></l>
<l n="532"><hi rend="capital">F</hi>or lenger tarying kepe nott <rhyme label="d"><hi rend="capital">I</hi></rhyme></l>

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    </lg>
    <lg n="90" type="stanza" rhyme="aabccb">
    <l n="533"><hi rend="capital">T</hi>hen cam forth <abbr
type="brev"><am><g ref="#Syr">Syr</g></am></abbr> gawen the <rhyme
label="a">knyght</rhyme></l>
    <l n="534"><hi rend="capital">S</hi>yr <hi rend="capital">I</hi> am redy of
that <hi rend="capital">I</hi> you <rhyme label="a">hyght</rhyme></l>
    <l n="535"><hi rend="capital">A</hi>lle
forward<choice><abbr>ſ</abbr><expan>es</expan></choice> to <rhyme
label="b">fulfyll</rhyme></l>
    <l n="536"><choice><orig><g
ref="#G">G</g></orig><reg>G</reg></choice>od hau
em<choice><abbr>9</abbr><expan>er</expan></choice>cy
<choice><orig>ſ</orig><reg>s</reg></choice>ayd dame <hi
rend="capital">R</hi>agnell <rhyme label="c">then</rhyme></l>
    <l n="537"><hi rend="capital">F</hi>or thy
<choice><orig>ſ</orig><reg>s</reg></choice>ake <hi rend="capital">I</hi>
wold <hi rend="capital">I</hi> were a fayre <rhyme
label="c">woman</rhyme></l>
    </div>
    <div type="leaf" n="135v">
    <l n="538"><hi rend="capital">F</hi>or thou art of
<choice><orig>ſ</orig><reg>s</reg></choice>o good <rhyme
label="b">wyll</rhyme></l>
    </lg>
    <lg n="91" type="stanza" rhyme="aabccb">
    <l n="539"><hi rend="capital">T</hi>her <abbr type="brev"><am><g
ref="#Syr">Syr</g></am></abbr> gawen to her his trowth <rhyme
label="a">plyght</rhyme></l>
    <l n="540"><hi rend="capital">I</hi>n well and in woo as he was a true <rhyme
label="a">knyght</rhyme></l>
    <l n="541"><hi rend="capital">T</hi>hen was dame <hi
rend="capital">R</hi>agnell <rhyme label="b">fayn</rhyme></l>
    <l n="542"><hi rend="capital">A</hi>las then
<choice><orig>ſ</orig><reg>s</reg></choice>ayd dame <rhyme
label="c">gaynor</rhyme></l>
    <l n="543"><hi rend="capital">S</hi>o
<choice><orig>ſ</orig><reg>s</reg></choice>ayd alle the ladyes in her <rhyme
label="c">bower</rhyme></l>
    <l n="544"><hi rend="capital">A</hi>nd wept for <abbr type="brev"><am><g
ref="#Syr">Syr</g></am></abbr> <rhyme label="b">gawen</rhyme></l>
    </lg>
    <lg n="92" type="stanza" rhyme="aabccb">
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<l n="545"><hi rend="capital">A</hi>las then <choice><orig>ſ</orig><reg>s</reg></choice>ayd both kyng and <rhyme label="a">knyght</rhyme></l>
<l n="546"><hi rend="capital">T</hi>hat eu<choice><abbr>9</abbr><expan>er</expan></choice> he <choice><orig>ſ</orig><reg>s</reg></choice>hold wed <choice><orig>ſ</orig><reg>s</reg></choice>uch a <rhyme label="a">wyght</rhyme></l>
<l n="547"><hi rend="capital">S</hi>he was <choice><orig>ſ</orig><reg>s</reg></choice>o fowll and <rhyme label="b">horyble</rhyme></l>
<l n="548"><hi rend="capital">S</hi>he had two teth on eu<choice><abbr>9</abbr><expan>er</expan></choice>y <rhyme label="c"><choice><orig>ſ</orig><reg>s</reg></choice>yde</rhyme></l>
<l n="549"><hi rend="capital">A</hi>s borys tusk<choice><abbr>ſ</abbr><expan>es</expan></choice> <hi rend="capital">I</hi> woll nott <rhyme label="c">hyde</rhyme></l>
<l n="550"><hi rend="capital">O</hi>f length a large <rhyme label="b">handfull</rhyme></l>
</lg>
<lg n="93" type="stanza" rhyme="aabccb">
<l n="551"><hi rend="capital">T</hi>he one tu<choice><orig>ſ</orig><reg>s</reg></choice>k went up and the other <del rend="overstrike">deun</del> <rhyme label="a">doun</rhyme></l>
<l n="552"><hi rend="capital">A</hi> mowth full wyde and fowll <hi rend="capital">I</hi> <rhyme label="a">grown</rhyme></l>
<l n="553">with grey herys many <rhyme label="b">on</rhyme></l>
<l n="554">her lipp<choice><abbr>ſ</abbr><expan>es</expan></choice> laye lumpryd on her <rhyme label="c">chyn</rhyme></l>
<l n="555"><hi rend="capital">N</hi>ek forsoth on her was none <hi rend="capital">I</hi> <rhyme label="c"><choice><orig>ſ</orig><reg>s</reg></choice>een</rhyme></l>
<l n="556"><hi rend="capital">S</hi>he was a lothly <rhyme label="b">on</rhyme></l>
</lg>
<lg n="94" type="stanza" rhyme="aabccb">
<l n="557"><hi rend="capital">S</hi>he wold nott be weddyd in no <rhyme label="a">man<choice><abbr>9</abbr><expan>er</expan></choice></rhyme></l>
<l n="558"><hi rend="capital">B</hi>utt there were made a krye in alle the <rhyme label="a"><hi rend="capital"><choice><orig>ſ</orig><reg>s</reg></choice></hi>hire</rhyme></l>

<l n="559"><hi rend="capital">B</hi>oth in town and in <rhyme label="b"><hi rend="capital">B</hi>orowe</rhyme></l>
<l n="560"><hi rend="capital">A</hi>lle the ladyes nowe of the <rhyme label="c">lond</rhyme></l>
<l n="561"><hi rend="capital">S</hi>he lett kry to com to <rhyme label="c">hand</rhyme></l>
<l n="562">to kepe that <hi rend="capital">B</hi>rydalle <rhyme label="b">thorowe</rhyme></l>
</lg>
<lg n="95" type="stanza" rhyme="aabccb">
<l n="563"><hi rend="capital">S</hi>o itt befyll after on a <rhyme label="a">daye</rhyme></l>
<l n="564"><hi rend="capital">T</hi>hat maryed <choice><orig>ſ</orig><reg>s</reg></choice>hold be that fowll <gap quantity="1" unit="word" reason="lost"/></l>
<l n="565">vnto <abbr type="brev"><am><g ref="#Syr">Syr</g></am></abbr> <rhyme label="b">gaweyn</rhyme></l>
<l n="566"><hi rend="capital">T</hi>he daye <damage agent="ink">w</damage>as comyn the daye <choice><orig>ſ</orig><reg>s</reg></choice>hold <rhyme label="c">be</rhyme></l>
<l n="567"><hi rend="capital">T</hi>herof the ladyes hadd greatt <rhyme label="c">pitey</rhyme></l>
<l n="568"><hi rend="capital">A</hi>las then gan they <rhyme label="b"><choice><orig>ſ</orig><reg>s</reg></choice>ayn</rhyme></l>
</lg>
<lg n="96" type="stanza" rhyme="aabccb">
<l n="569"><hi rend="capital">T</hi>he queen prayd <del rend="overstrike">day</del> <add place="above">dame</add> <hi rend="capital">R</hi>agnell<rhyme label="a"> <choice><orig>ſ</orig><reg>s</reg></choice>ekerly</rhyme></l>
</div>
<div type="leaf" n="136r">
<l n="570"><hi rend="capital">T</hi>o be maryed in the mornyng <rhyme label="a">erly</rhyme></l>
<l n="571"><hi rend="capital">A</hi>s pryvaly as we <rhyme label="b">may</rhyme></l>
<l n="572"><hi rend="capital">N</hi>ay <choice><orig>ſ</orig><reg>s</reg></choice>he <choice><orig>ſ</orig><reg>s</reg></choice>ayd by hevyn <rhyme label="c">kyng</rhyme></l>
<l n="573"><hi rend="capital">T</hi>hat woll <hi rend="capital">I</hi>neu<choice><abbr>9</abbr><expan>er</expan></choice> for no <rhyme

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label="c">thyng</rhyme></l>
   <l n="574"><hi rend="capital">F</hi>or ought that ye can <rhyme
label="b"><choice><orig>ſ</orig><reg>s</reg></choice>aye</rhyme></l>
   </lg>
   <lg n="97" type="stanza" rhyme="aabccb">
   <l n="575"><hi rend="capital">I</hi> wolbe weddyd alle <rhyme
label="a">openly</rhyme></l>
   <l n="576"><hi rend="capital">F</hi>or with the kyn <damage
agent="ink">g</damage> <damage
agent="ink"><choice><orig>ſ</orig><reg>s</reg></choice></damage>uche
coven<abbr><am><g ref="#au">au</g></am></abbr>nt made <rhyme
label="a"><hi rend="capital">I</hi></rhyme></l>
   <l n="577"><hi rend="capital">I</hi> putt you oute of <rhyme
label="b">dowte</rhyme></l>
   <l n="578"><hi rend="capital">I</hi> woll nott to church tyll high
ma<choice><orig>ſſ</orig><reg>s</reg></choice>e <rhyme
label="c">tyme</rhyme></l>
   <l n="579"><hi rend="capital">A</hi>nd in the open halle <hi
rend="capital">I</hi> woll <rhyme label="c">dyne</rhyme></l>
   <l n="580"><hi rend="capital">I</hi>n myddys of alle the <rhyme
label="b">rowte</rhyme></l>
   </lg>
   <lg n="98" type="stanza" rhyme="aabccb">
   <l n="581"><hi rend="capital">I</hi> am greed
<choice><orig>ſ</orig><reg>s</reg></choice>ayd dame <rhyme
label="a">gayno<choice><abbr>ʳ</abbr><expan>ur</expan></choice></rhyme
></l>
   <l n="582"><hi rend="capital">B</hi>utt me wold thynk more <rhyme
label="a">hono<choice><abbr>ʳ</abbr><expan>ur</expan></choice></rhyme>
</l>
   <l n="583"><hi rend="capital">A</hi>nd
yo<choice><abbr>ʳ</abbr><expan>ur</expan></choice>
wor<choice><orig>ſ</orig><reg>s</reg></choice>hypp <rhyme
label="b">mo<choice><orig>ſ</orig><reg>s</reg></choice>te</rhyme></l>
   <l n="584">ye as for that lady god you <rhyme
label="c"><choice><orig>ſ</orig><reg>s</reg></choice>aue</rhyme></l>
   <l n="585"><hi rend="capital">T</hi>his daye my
wor<choice><orig>ſ</orig><reg>s</reg></choice>hypp woll <hi
rend="capital">I</hi> <rhyme label="c">haue</rhyme></l>
   <l n="586"><hi rend="capital">I</hi> tell you withoute <rhyme
label="b">bo<choice><orig>ſ</orig><reg>s</reg></choice>te</rhyme></l>
   </lg>
   <lg n="99" type="stanza" rhyme="aabcc">
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<l n="587"><hi rend="capital">S</hi>he made her redy to church to <rhyme label="a">fare</rhyme></l>
<l n="588"><hi rend="capital">A</hi>nd alle the <choice><orig>ſ</orig><reg>s</reg></choice>tat<choice><abbr>ƭ</abbr><expan>es</expan></choice> that there <rhyme label="a">ware</rhyme></l>
<l n="589"><choice><orig>ſ</orig><reg>s</reg></choice>yr<choice><orig>ſ</orig><reg>s</reg></choice> withoute <rhyme label="b">le<choice><orig>ſ</orig><reg>s</reg></choice>yng</rhyme></l>
<l n="590"><hi rend="capital">S</hi>he was arayd in the riche<choice><orig>ſ</orig><reg>s</reg></choice>t <rhyme label="c">man<choice><abbr>9</abbr><expan>er</expan></choice></rhyme></l>
<l n="591"><hi rend="capital">M</hi>ore fre<choice><orig>ſſ</orig><reg>s</reg></choice>her than dame <rhyme label="c">gayno<choice><abbr>ʳ</abbr><expan>ur</expan></choice></rhyme></l>
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</lg>
<lg n="100" type="stanza" rhyme="aabccb">
<l n="592">her arayment was worth <choice><abbr type="num">iij</abbr><expan>thre</expan></choice> <choice><abbr type="brev">ml</abbr><expan>mille</expan></choice> <rhyme label="a">mark</rhyme></l>
<l n="593"><hi rend="capital">O</hi>f good red nobles <choice><orig>ſ</orig><reg>s</reg></choice>tyff and <rhyme label="a"><choice><orig>ſ</orig><reg>s</reg></choice>tark</rhyme></l>
<l n="594"><hi rend="capital">S</hi>o rychely <choice><orig>ſ</orig><reg>s</reg></choice>he was <rhyme label="b">begon</rhyme></l>
<l n="595"><hi rend="capital">F</hi>or alle her rayment <choice><orig>ſ</orig><reg>s</reg></choice>he bare the <rhyme label="c">bell</rhyme></l>
<l n="596"><hi rend="capital">O</hi>f fowlne<choice><orig>ſſ</orig><reg>s</reg></choice>e that eu<choice><abbr>9</abbr><expan>er</expan></choice> <hi rend="capital">I</hi> hard <rhyme label="c">tell</rhyme></l>
<l n="597"><hi rend="capital">S</hi>o fowll <hi rend="capital">A</hi><choice><orig>ſ</orig><reg>s</reg></choice>owe <choice><orig>ſ</orig><reg>s</reg></choice>awe neu<choice><abbr>9</abbr><expan>er</expan></choice> <rhyme label="b">man</rhyme></l>
</lg>
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<lg n="101" type="stanza" rhyme="aabccb">
<l n="598"><hi rend="capital">F</hi>or to make a
<choice><orig>ſ</orig><reg>s</reg></choice>hortt <rhyme
label="a">conclu<choice><orig>ſ</orig><reg>s</reg></choice>ion</rhyme></l
>
</div>
<div type="leaf" n="136v">
<l n="599"><hi rend="capital">W</hi>hen
<choice><orig>ſ</orig><reg>s</reg></choice>he was weddyd they hyed theym
<rhyme label="a">home</rhyme></l>
<l n="600"><hi rend="capital">T</hi>o mete alle they <rhyme
label="b">went</rhyme></l>
<l n="601"><hi rend="capital">T</hi>his fowll lady bygan the high <rhyme
label="c">de<choice><orig>ſ</orig><reg>s</reg></choice>e</rhyme></l>
<l n="602"><hi rend="capital">S</hi>he was full foull and nott <rhyme
label="c">curteys</rhyme></l>
<l n="603"><hi rend="capital">S</hi>o
<choice><orig>ſ</orig><reg>s</reg></choice>ayd they alle <rhyme
label="b">verament</rhyme></l>
</lg>
<lg n="102" type="stanza" rhyme="aabccb">
<l n="604"><hi rend="capital">W</hi>henthe<abbr type="brev"><am><g
ref="#Syr">Syr</g></am></abbr>uycecam her<rhyme
label="a">before</rhyme></l>
<l n="605"><hi rend="capital">S</hi>heete as moche as<choice><abbr
type="num">vj</abbr><expan>six</expan></choice>that ther<rhyme
label="a">wore</rhyme></l>
<l n="606"><hi
rend="capital">T</hi>hatm<choice><abbr>9</abbr><expan>er</expan></choic
e>vaylydmany a <rhyme label="b">ma<damage
agent="ink">n</damage></rhyme></l>
<l n="607">her naylys were long ynchys<rhyme label="c"><choice><abbr
type="num">iij</abbr><expan>thre</expan></choice><add
place="above">e</add></rhyme></l>
<l n="608"><hi
rend="capital">T</hi>herwith<choice><orig>ſ</orig><reg>s</reg></choice>he
breke her mete<rhyme label="c">vngoodly</rhyme></l>
<l n="609"><hi
rend="capital">T</hi>herfore<choice><orig>ſ</orig><reg>s</reg></choice>hee
te<rhyme label="b">alone</rhyme></l>
</lg>
<lg n="103" type="stanza" rhyme="aabccb">
<l n="610"><hi rend="capital">S</hi>he ette <choice><abbr
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type="num">iij</abbr> <expan>thre</expan></choice> <hi
rend="capital">C</hi>apons and
al<choice><orig>ſ</orig><reg>s</reg></choice>o curlues <rhyme
label="a"><choice><abbr
type="num">iij</abbr><expan>thre</expan></choice></rhyme></l>
    <l n="611"><hi rend="capital">A</hi>nd greatt bake
met<choice><abbr>ſ</abbr><expan>es</expan></choice>
<choice><orig>ſ</orig><reg>s</reg></choice>he ete vp <rhyme
label="a"><choice><abbr>ρ</abbr><expan>per</expan></choice>de</rhyme><
/l>
    <l n="612"><hi rend="capital">A</hi>l men therof had <rhyme
label="b">m<choice><abbr>9</abbr><expan>er</expan></choice>vayll</rhym
e></l>
    <l n="613"><hi rend="capital">T</hi>her was no mete ca her <rhyme
label="c">before</rhyme></l>
    <l n="614"><hi rend="capital">B</hi>utt
<choice><orig>ſ</orig><reg>s</reg></choice>he ete itt vp
le<choice><orig>ſſ</orig><reg>s</reg></choice>e and <rhyme
label="c">more</rhyme></l>
    <l n="615"><hi rend="capital">T</hi>hat praty fowll <rhyme
label="b">dame<choice><orig>ſ</orig><reg>s</reg></choice>ell</rhyme></l>
    </lg>
    <lg n="104" type="stanza" rhyme="aabccb">
    <l n="616"><hi rend="capital">A</hi>ll men then that
eu<choice><abbr>9</abbr><expan>er</expan></choice> her <rhyme
label="a"><choice><orig>ſ</orig><reg>s</reg></choice>awe</rhyme></l>
    <l n="617"><hi rend="capital">B</hi>ad the devill her bonys <rhyme
label="a">gnawe</rhyme></l>
    <l n="618"><hi rend="capital">B</hi>oth knyght and <rhyme label="b"><hi
rend="capital">S</hi>quyre</rhyme></l>
    <l n="619"><hi rend="capital">S</hi>o
<choice><orig>ſ</orig><reg>s</reg></choice>he ete tyll mete was <rhyme
label="c">done</rhyme></l>
    <l n="620"><hi rend="capital">T</hi>yll they drewe clothes and had <rhyme
label="c">wa<choice><orig>ſſ</orig><reg>s</reg></choice>hen</rhyme></l>
    <l n="621"><hi rend="capital">A</hi>s is the
gy<choice><orig>ſ</orig><reg>s</reg></choice>e and <rhyme
label="b">man<choice><abbr>9</abbr><expan>er</expan></choice></rhyme>
</l>
    </lg>
    <lg n="105" type="stanza" rhyme="aabccbd">
    <l n="622"><hi rend="capital">M</hi>eny men wold
<choice><orig>ſ</orig><reg>s</reg></choice>peke of

diu<choice><abbr>9</abbr><expan>er</expan></choice><choice><orig>ʃ</orig><reg>s</reg></choice>e <rhyme label="a"><abbr type="brev"><am><g ref="#Syr">Syr</g></am></abbr>uice</rhyme></l>
   <l n="623"><hi rend="capital">I</hi> trowe ye may wete <hi rend="capital">I</hi> nowgh ther <rhyme label="a">was</rhyme></l>
   <l n="624"><hi rend="capital">B</hi>oth of tame and <rhyme label="b">wylde</rhyme></l>
   <l n="625"><hi rend="capital">I</hi>n kyng <hi rend="capital">A</hi>rthours <hi rend="capital">C</hi>ourte ther was no <rhyme label="c">wontt</rhyme></l>
   <l n="626"><hi rend="capital">T</hi>hat myght be gotten with mannys <rhyme label="c">hond</rhyme></l>
   <l n="627"><hi rend="capital">N</hi>oder in fore<choice><orig>ʃ</orig><reg>s</reg></choice>t ne in <rhyme label="b">feld</rhyme></l>
   <l n="628"><hi rend="capital">T</hi>her were myn<choice><orig>ʃ</orig><reg>s</reg></choice>trall<choice><abbr>ſ</abbr><expan>es</expan></choice> of diu<choice><abbr>9</abbr><expan>er</expan></choice><choice><orig>ʃ</orig><reg>s</reg></choice>e <rhyme label="d">contrey</rhyme></l>
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   <lg n="106" type="stanza" rhyme="ccb">
   <gap quantity="3" unit="lines" reason="lost"/>
   <l n="629"><hi rend="capital">A</hi> <abbr type="brev"><am><g ref="#Syr">Syr</g></am></abbr> gawen <choice><orig>ʃ</orig><reg>s</reg></choice>yn <hi rend="capital">I</hi> haue you <rhyme label="c">wed</rhyme></l>
   <l n="630"><choice><orig>ʃ</orig><reg>s</reg></choice>howe me yo<choice><abbr>ʳ</abbr><expan>ur</expan></choice> corte<choice><orig>ʃ</orig><reg>s</reg></choice>y in <rhyme label="c">bed</rhyme></l>
   <l n="631">with ryght itt may nott be <rhyme label="b">denyed</rhyme></l>
   </lg>
   <lg n="107" type="stanza" rhyme="aabccb">
   <l n="632"><hi rend="capital">I</hi> wy<choice><orig>ʃ</orig><reg>s</reg></choice>e <abbr type="brev"><am><g ref="#Syr">Syr</g></am></abbr> gawen that lady <rhyme label="a"><choice><orig>ʃ</orig><reg>s</reg></choice>ayd</rhyme></l>
   <l n="633"><hi rend="capital">A</hi>nd <hi rend="capital">I</hi> were fayre ye wold do a noder <rhyme label="a">brayd</rhyme></l>

<l n="634"><hi rend="capital">B</hi>utt of wedlok ye take no <rhyme label="b">hed</rhyme></l>

<l n="635">yett for<hi rend="capital">A</hi>rthours <choice><orig>ſ</orig><reg>s</reg></choice>ake ky<choice><orig>ſſ</orig><reg>ss</reg></choice>e me att the <rhyme label="c">le<choice><orig>ſ</orig><reg>s</reg></choice>te</rhyme></l>

<l n="636"><hi rend="capital">I</hi> pray you do this att my <rhyme label="c">reque<choice><orig>ſ</orig><reg>s</reg></choice>t</rhyme></l>

<l n="637">lett <choice><orig>ſ</orig><reg>s</reg></choice>e howe ye can <rhyme label="b"><choice><orig>ſ</orig><reg>s</reg></choice>pede</rhyme></l>

</lg>

<lg n="108" type="stanza" rhyme="aabccb">

<l n="638"><abbr type="brev"><am><g ref="#Syr">Syr</g></am></abbr> gawen <choice><orig>ſ</orig><reg>s</reg></choice>ayd <hi rend="capital">I</hi> woll do <rhyme label="a">more</rhyme></l>

<l n="639"><hi rend="capital">T</hi>hen for to ky<choice><orig>ſſ</orig><reg>s</reg></choice>e and god <rhyme label="a">before</rhyme></l>

<l n="640">he turnyd hym her <rhyme label="b">vntill</rhyme></l>

<l n="641">he <choice><orig>ſ</orig><reg>s</reg></choice>awe her the fayre<choice><orig>ſ</orig><reg>s</reg></choice>t <rhyme label="c">creature</rhyme></l>

<l n="642"><hi rend="capital">T</hi>hat eu<choice><abbr>9</abbr><expan>er</expan></choice> he <choice><orig>ſ</orig><reg>s</reg></choice>awe withoute <rhyme label="c">me<choice><orig>ſ</orig><reg>s</reg></choice>ure</rhyme></l>

<l n="643"><hi rend="capital">S</hi>he <choice><orig>ſ</orig><reg>s</reg></choice>ayd whatt is yo<choice><abbr>ʳ</abbr><expan>ur</expan></choice> <rhyme label="b">will</rhyme></l>

</lg>

<lg n="109" type="stanza" rhyme="aabccb">

<l n="644"><hi rend="capital">A</hi> <hi rend="capital">I</hi> hu<choice><orig>ſ</orig><reg>s</reg></choice>he <choice><orig>ſ</orig><reg>s</reg></choice>ayd whate ar <rhyme label="a">ye</rhyme></l>

<l n="645"><abbr type="brev"><am><g ref="#Syr">Syr</g></am></abbr> <hi rend="capital">I</hi> am yo<choice><abbr>ʳ</abbr><expan>ur</expan></choice> wyf <rhyme label="a"><choice><orig>ſ</orig><reg>s</reg></choice>ecurly</rhyme></l>

<l n="646"><hi rend="capital">W</hi>hy ar ye <choice><orig>ſ</orig><reg>s</reg></choice>o <rhyme

label="b">unkynde</rhyme></l>
    <l n="647"><hi rend="capital">A</hi> lady <hi rend="capital">I</hi> am to
<rhyme label="c">blame</rhyme></l>
    <l n="648"><hi rend="capital">I</hi> cry you
m<choice><abbr>9</abbr><expan>er</expan></choice>cy my fayre <rhyme
label="c">madame</rhyme></l>
    <l n="649">itt was nott in my <rhyme label="b">mynde</rhyme></l>
    </lg>
    <lg n="110" type="stanza" rhyme="aabccb">
    <l n="650"><hi rend="capital">A</hi> lady ye ar fayre in my <rhyme
label="a"><choice><orig>ſ</orig><reg>s</reg></choice>yght</rhyme></l>
    <l n="651"><hi rend="capital">A</hi>nd to day ye were the
fouly<choice><orig>ſ</orig><reg>s</reg></choice>t <rhyme
label="a">wyght</rhyme></l>
    <l n="652"><hi rend="capital">T</hi>hat
eu<choice><abbr>9</abbr><expan>er</expan></choice> <hi
rend="capital">I</hi> <choice><orig>ſ</orig><reg>s</reg></choice>awe with
myne <rhyme label="b">ie</rhyme></l>
    <l n="653">wele is me my lady <hi rend="capital">I</hi> haue you <rhyme
label="c">thus</rhyme></l>
    <l n="654"><hi rend="capital">A</hi>nd
bra<choice><orig>ſ</orig><reg>s</reg></choice>yd her in his armys and gan
her <rhyme
label="c">ky<choice><orig>ſſ</orig><reg>s</reg></choice>e</rhyme></l>
    <l n="655"><hi rend="capital">A</hi>nd made greatt <hi
rend="capital">J</hi>oye <rhyme
label="b"><choice><orig>ſ</orig><reg>s</reg></choice>ycurly</rhyme></l>
    </lg>
    <lg n="111" type="stanza" rhyme="aabcc">
    <l n="656"><hi rend="capital">S</hi>yr
<choice><orig>ſ</orig><reg>s</reg></choice>he
<choice><orig>ſ</orig><reg>s</reg></choice>ayd thus
<choice><orig>ſ</orig><reg>s</reg></choice>hall ye me <rhyme
label="a">haue</rhyme></l>
    <l n="657">che<choice><orig>ſ</orig><reg>s</reg></choice>e of the one
<choice><orig>ſ</orig><reg>s</reg></choice>o god me <rhyme
label="a"><choice><orig>ſ</orig><reg>s</reg></choice>aue</rhyme></l>
    <l n="658"><hi rend="capital">M</hi>y beawty woll nott <rhyme
label="b">hold</rhyme></l>
    <l n="659"><hi rend="capital">W</hi>heder ye woll haue me fayre on <rhyme
label="c">nyght</rhyme></l>
    <l n="660"><hi rend="capital">A</hi>nd as foull on days to alle men <rhyme
label="c"><choice><orig>ſ</orig><reg>s</reg></choice>yght<choice><abbr>ſ<

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/abbr><expan>es</expan></choice></rhyme></l>
   <gap quantity="1" unit="lines" reason="lost"/>
   </lg>
   </div>
   <div type="leaf" n="137v">
   <lg n="112" type="stanza" rhyme="aabccb">
   <l n="661"><hi rend="capital">O</hi>r els to haue me fayre on <rhyme
label="a">days</rhyme></l>
   <l n="662"><hi rend="capital">A</hi>nd on
nyght<choice><abbr>ſ</abbr><expan>es</expan></choice> on the
fowly<choice><orig>ſ</orig><reg>s</reg></choice>t <rhyme
label="a">wyfe</rhyme></l>
   <l n="663"><hi rend="capital">T</hi>he one ye
mu<choice><orig>ſ</orig><reg>s</reg></choice>t
ned<choice><abbr>ſ</abbr><expan>es</expan></choice> <rhyme
label="b">haue</rhyme></l>
   <l n="664">che<choice><orig>ſ</orig><reg>s</reg></choice>ethe one or the
<rhyme label="c">oder</rhyme></l>
   <l n="665"><hi rend="capital">C</hi>hese on <abbr type="brev"><am><g
ref="#Syr">Syr</g></am></abbr> knyght which you is <rhyme
label="c">leu<choice><abbr>9</abbr><expan>er</expan></choice></rhyme><
/l>
   <l n="666">Yor wor<choice><orig>ſ</orig><reg>s</reg></choice>hypp for to
<rhyme
label="b"><choice><orig>ſ</orig><reg>s</reg></choice>aue</rhyme></l>
   </lg>
   <lg n="113" type="stanza" rhyme="aabccb">
   <l n="667"><hi rend="capital">A</hi>las
<choice><orig>ſ</orig><reg>s</reg></choice>ayd gawen the
choi<choice><orig>ſ</orig><reg>s</reg></choice>e is <rhyme
label="a">hard</rhyme></l>
   <l n="668"><hi rend="capital">T</hi>o
che<choice><orig>ſ</orig><reg>s</reg></choice>e the
be<choice><orig>ſ</orig><reg>s</reg></choice>t itt is <rhyme
label="a">froward</rhyme></l>
   <l n="669"><hi rend="capital">W</hi>heder
choi<choice><orig>ſ</orig><reg>s</reg></choice>e that <hi
rend="capital">I</hi> <rhyme
label="b">che<choice><orig>ſ</orig><reg>s</reg></choice>e</rhyme></l>
    <l n="670"><hi rend="capital">T</hi>o haue you fayre on
night<choice><abbr>ſ</abbr><expan>es</expan></choice> and no <rhyme
label="c">more</rhyme></l>
   <l n="671"><hi rend="capital">T</hi>hat wold greve my hartt ryght <rhyme
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label="c"><choice><orig>ʃ</orig><reg>s</reg></choice>ore</rhyme></l>
   <l n="672"><hi rend="capital">A</hi>nd my
wor<choice><orig>ʃ</orig><reg>s</reg></choice>hypp
<choice><orig>ʃ</orig><reg>s</reg></choice>hold <hi rend="capital">I</hi>
<rhyme
label="b">lo<choice><orig>ʃ</orig><reg>s</reg></choice>e</rhyme></l>
   </lg>
   <lg n="114" type="stanza" rhyme="aabccb">
   <l n="673"><hi rend="capital">A</hi>nd yf <hi rend="capital">I</hi>
de<choice><orig>ʃ</orig><reg>s</reg></choice>yre on days to haue you
<rhyme label="a">fayre</rhyme></l>
    <l n="674"><hi rend="capital">T</hi>hen on
nyght<choice><abbr>ſ</abbr><expan>es</expan></choice> <hi
rend="capital">I</hi> <choice><orig>ʃ</orig><reg>s</reg></choice>hold haue
a <choice><orig>ʃ</orig><reg>s</reg></choice>ymple <rhyme
label="a">repayre</rhyme></l>
   <l n="675"><hi rend="capital">N</hi>ow fayn wold <hi rend="capital">I</hi>
<rhyme
label="b">cho<choice><orig>ʃ</orig><reg>s</reg></choice>e</rhyme></l>
   <l n="676"><hi rend="capital">I</hi> ne wott in thys world whate <hi
rend="capital">I</hi> <choice><orig>ʃ</orig><reg>s</reg></choice>hall
<rhyme
label="c"><choice><orig>ʃ</orig><reg>s</reg></choice>aye</rhyme></l>
   <l n="677"><hi rend="capital">B</hi>utt do as ye
ly<choice><orig>ʃ</orig><reg>s</reg></choice>t nowe my lady <rhyme
label="b">gaye</l>
    <l n="678"><hi rend="capital">T</hi>he
choi<choice><orig>ʃ</orig><reg>s</reg></choice>e <hi rend="capital">I</hi>
putt in yo<choice><abbr>ʳ</abbr><expan>ur</expan></choice> <rhyme
label="b">fy<choice><orig>ʃ</orig><reg>s</reg></choice>t</rhyme></l>
   </lg>
   <lg n="115" type="stanza" rhyme="aabccb">
    <l n="679"><hi rend="capital">E</hi>uyn as ye woll <hi rend="capital">I</hi>
putt itt in yo<choice><abbr>ʳ</abbr><expan>ur</expan></choice> <rhyme
label="a">hand</rhyme></l>
   <l n="680">lo<choice><orig>ʃ</orig><reg>s</reg></choice>e me when ye
ly<choice><orig>ʃ</orig><reg>s</reg></choice>t for <hi rend="capital">I</hi>
am <rhyme label="a">bond</rhyme></l>
   <l n="681"><hi rend="capital">I</hi> putt the
choi<choice><orig>ʃ</orig><reg>s</reg></choice>e in<rhyme
label="b">you</rhyme></l>
    <l n="682"><hi rend="capital">B</hi>oth body and
good<choice><abbr>ſ</abbr><expan>es</expan></choice> hartt and

eu<choice><abbr>9</abbr><expan>er</expan></choice>y <rhyme
label="c">dele</rhyme></l>
    <l n="683">ys alle yo<choice><abbr>ʳ</abbr><expan>ur</expan></choice>
oun for to by and <rhyme
label="c"><choice><orig>ſ</orig><reg>s</reg></choice>ell</rhyme></l>
    <l n="684"><hi rend="capital">T</hi>hat make <hi rend="capital">I</hi> god
<rhyme label="b">avowe</rhyme></l>
    </lg>
    <lg n="116" type="stanza" rhyme="aabccb">
    <l n="685"><hi
rend="capital">G</hi>aram<choice><abbr>9</abbr><expan>er</expan></choic
e>cy corteys knyght <choice><orig>ſ</orig><reg>s</reg></choice>ayd the
<rhyme label="a">lady</rhyme></l>
    <l n="686"><hi rend="capital">O</hi>f alle erthly
knyght<choice><abbr>ſ</abbr><expan>es</expan></choice>
bly<choice><orig>ſſ</orig><reg>s</reg></choice>yd mott thou <rhyme
label="a">be</rhyme></l>
    <l n="687"><hi rend="capital">F</hi>or now am <hi rend="capital">I</hi>
<rhyme
label="b">wor<choice><orig>ſ</orig><reg>s</reg></choice>hyppyd</rhyme>
</l>
    <l n="688"><hi rend="capital">T</hi>hou
<choice><orig>ſ</orig><reg>s</reg></choice>hall haue me fayre both day and
<rhyme label="c">nyght</rhyme></l>
    <l n="689"><hi rend="capital">A</hi>nd
eu<choice><abbr>9</abbr><expan>er</expan></choice> whyle <hi
rend="capital">I</hi> lyve as fayre and <rhyme label="c">bryght</rhyme></l>
    <l n="690"><hi rend="capital">T</hi>herfore be nott <rhyme
label="b">greuyd</rhyme></l>
    </lg>
    <lg n="117" type="stanza" rhyme="aabccb">
    <l n="691"><hi rend="capital">F</hi>or <hi rend="capital">I</hi> was
<choice><orig>ſ</orig><reg>s</reg></choice>hapen by <rhyme label="a"><hi
rend="capital">N</hi>ygramancy</rhyme></l>
    <l n="692">with my <hi rend="capital">S</hi>tepdame god haue on her
<rhyme
label="a">m<choice><abbr>9</abbr><expan>er</expan></choice>cy</rhyme>
</l>
    <l n="693"><hi rend="capital">A</hi>nd by <rhyme
label="b">enchauntement</rhyme></l>
    <l n="694"><hi rend="capital">A</hi>nd
<choice><orig>ſ</orig><reg>s</reg></choice>hold haue bene oderwyse <rhyme
label="c">vnder<choice><orig>ſ</orig><reg>s</reg></choice>tond</rhyme></

l>
    <l n="695">euyn tyll the be<choice><orig>ʃ</orig><reg>s</reg></choice>t of <rhyme label="c"><hi rend="capital">E</hi>nglond</rhyme></l>
    </div>
    <div type="leaf" n="138r">
    <l n="696">had wedyd me <rhyme label="b">verament</rhyme></l>
    </lg>
    <lg n="118" type="stanza" rhyme="abcdde">
    <l n="697"><hi rend="capital">A</hi>nd al<choice><orig>ʃ</orig><reg>s</reg></choice>o he <choice><orig>ʃ</orig><reg>s</reg></choice>hold geve me the <rhyme label="a"><choice><orig>ʃ</orig><reg>s</reg></choice>ou<choice><abbr>9</abbr><expan>er</expan></choice>eynte</rhyme></l>
    <l n="698"><hi rend="capital">O</hi>f alle his body and good<choice><abbr>ꝑ</abbr><expan>es</expan></choice> <rhyme label="b"><choice><orig>ʃ</orig><reg>s</reg></choice>ycurly</rhyme></l>
    <l n="699"><hi rend="capital">T</hi>hus was <hi rend="capital">I</hi> <rhyme label="c">di<choice><orig>ʃ</orig><reg>s</reg></choice>formyd</rhyme></l>
    <l n="700"><hi rend="capital">A</hi>nd thou <abbr type="brev"><am><g ref="#Syr">Syr</g></am></abbr> knyght curteys <rhyme label="d">gawen</rhyme></l>
    <l n="701">has gevyn me the <choice><orig>ʃ</orig><reg>s</reg></choice>ou<choice><abbr>9</abbr><expan>er</expan></choice>eynte <rhyme label="d"><abbr type="brev"><am><g ref="#Syr">Syr</g></am></abbr>teyn</rhyme></l>
    <l n="702"><hi rend="capital">T</hi>hat woll not wroth the erly ne <rhyme label="e">late</rhyme></l>
    </lg>
    <lg n="119" type="stanza" rhyme="aabccb">
    <l n="703"><hi rend="capital">K</hi>y<choice><orig>ʃʃ</orig><reg>s</reg></choice>e me <abbr type="brev"><am><g ref="#Syr">Syr</g></am></abbr> knyght euyn now <rhyme label="a">here</rhyme></l>
    <l n="704"><hi rend="capital">I</hi> pray the be glad and make good <rhyme label="a">chere</rhyme></l>
    <l n="705"><hi rend="capital">F</hi>or well is me <rhyme label="b">begon</rhyme></l>
    <l n="706"><hi rend="capital">T</hi>her they made joye oute of <rhyme label="c">mynde</rhyme></l>
    <l n="707"><hi rend="capital">S</hi>o was itt reason and co<choice><abbr>ʳ</abbr><expan>ur</expan></choice>s of <rhyme

label="c">kynde</rhyme></l>
    <l n="708"><hi rend="capital">T</hi>hey two
theym<choice><orig>ſ</orig><reg>s</reg></choice>elf <rhyme
label="b">alone</rhyme></l>
    </lg>
    <lg n="120" type="stanza" rhyme="aabccb">
    <l n="709"><hi rend="capital">S</hi>he thankyd god and mary <rhyme
label="a">mylde</rhyme></l>
    <l n="710"><hi rend="capital">S</hi>he was
recou<choice><abbr>9</abbr><expan>er</expan></choice>ed of that that
<choice><orig>ſ</orig><reg>s</reg></choice>he was <rhyme
label="a">defoylyd</rhyme></l>
    <l n="711"><hi rend="capital">S</hi>o dyd <abbr type="brev"><am><g
ref="#Syr">Syr</g></am></abbr> <rhyme label="b">gawen</rhyme></l>
    <l n="712">he made myrth alle in her <rhyme label="c">boure</rhyme></l>
    <l n="713"><hi rend="capital">A</hi>nd thankyd of alle oure <rhyme
label="c"><choice><orig>ſ</orig><reg>s</reg></choice>auyoure</rhyme></l>
    <l n="714"><hi rend="capital">I</hi> tell yoy in <rhyme
label="b">certeyn</rhyme></l>
    </lg>
    <lg n="121" type="stanza" rhyme="aabccb">
    <l n="715">with joye <choice><abbr
type="brev">@</abbr><expan>and</expan></choice> myrth they wakyd tyll
daye</l>
    <l n="716"><hi rend="capital">A</hi>nd than wold
ry<choice><orig>ſ</orig><reg>s</reg></choice>e that fayre mayd</l>
    <l n="717">ye <choice><orig>ſ</orig><reg>s</reg></choice>hall nott <abbr
type="brev"><am><g ref="#Syr">Syr</g></am></abbr> gawen
<choice><orig>ſ</orig><reg>s</reg></choice>ayd</l>
    <l n="718"><hi rend="capital">W</hi>e woll lye <choice><abbr
type="brev">@</abbr><expan>and</expan></choice>
<choice><orig>ſ</orig><reg>s</reg></choice>lepe tyll pryme</l>
    <l n="719"><hi rend="capital">A</hi>nd then lett the kyng call vs to dyne</l>
    <l n="720"><hi rend="capital">I</hi>am greed then
<choice><orig>ſ</orig><reg>s</reg></choice>ayd the mayd</l>
    </lg>
    <lg n="122" type="stanza" rhyme="aabccb">
    <l n="721"><hi rend="capital">T</hi>hus itt
pa<choice><orig>ſſ</orig><reg>s</reg></choice>yd forth tyll mid<rhyme
label="a">daye</rhyme></l>
    <l n="722"><hi rend="capital">S</hi>yr quod the kyng lett vs go and <rhyme
label="a">a<choice><orig>ſ</orig><reg>s</reg></choice>aye</rhyme></l>
    <l n="723">yf <abbr type="brev"><am><g ref="#Syr">Syr</g></am></abbr>

gawen be on <rhyme label="b">lyve</rhyme></l>
   <l n="724"><hi rend="capital">I</hi> am full ferd of <abbr
type="brev"><am><g ref="#Syr">Syr</g></am></abbr> <rhyme
label="c">gawen</rhyme></l>
   <l n="725"><hi rend="capital">N</hi>owe
le<choice><orig>ſ</orig><reg>s</reg></choice>t the fende haue hym <rhyme
label="c"><choice><orig>ſ</orig><reg>s</reg></choice>layn</rhyme></l>
   <l n="726">nowe wold <hi rend="capital">I</hi> fayn <rhyme
label="b">preve</rhyme></l>
  </lg>
  <lg n="123" type="stanza" rhyme="aabccb">
   <l n="727">go we nowe <choice><orig>ſ</orig><reg>s</reg></choice>ayd <hi
rend="capital">A</hi>rthourethe <rhyme label="a">kyng</rhyme></l>
   <l n="728">we woll go <choice><orig>ſ</orig><reg>s</reg></choice>e theyr
<rhyme
label="a">vpry<choice><orig>ſ</orig><reg>s</reg></choice>yng</rhyme></l>
  </div>
  <div type="leaf" n="138v">
   <l n="729">howe well that he hath <rhyme
label="b"><choice><orig>ſ</orig><reg>s</reg></choice>ped</rhyme></l>
   <l n="730"><hi rend="capital">T</hi>hey cam to the chambre alle in <rhyme
label="c">certeyn</rhyme></l>
   <l n="731"><hi
rend="capital">A</hi>ry<choice><orig>ſ</orig><reg>s</reg></choice>e
<choice><orig>ſ</orig><reg>s</reg></choice>ayd the kyng to <abbr
type="brev"><am><g ref="#Syr">Syr</g></am></abbr> <rhyme
label="c">gawen</rhyme></l>
   <l n="732">why
<choice><orig>ſ</orig><reg>s</reg></choice>lepy<choice><orig>ſ</orig><reg>s</reg></choice>t thou <choice><orig>ſ</orig><reg>s</reg></choice>o long
in <rhyme label="b">bed</rhyme></l>
  </lg>
  <lg n="124" type="stanza" rhyme="aabccb">
   <l n="733">mary quod gawen <abbr type="brev"><am><g
ref="#Syr">Syr</g></am></abbr> kyng <rhyme
label="a"><choice><orig>ſ</orig><reg>s</reg></choice>icurly</rhyme></l>
   <l n="734"><hi rend="capital">I</hi> wold be glad and ye wold lett me <rhyme
label="a">be</rhyme></l>
   <l n="735"><hi rend="capital">F</hi>or <hi rend="capital">I</hi> am full well
att <rhyme label="b">eas</rhyme></l>
   <l n="736"><hi rend="capital">A</hi>byde ye
<choice><orig>ſ</orig><reg>s</reg></choice>hall
<choice><orig>ſ</orig><reg>s</reg></choice>e the dore <rhyme

label="c">vndone</rhyme></l>
    <l n="737"><hi rend="capital">I</hi> trowe that ye woll <choice><orig>ſ</orig><reg>s</reg></choice>ay <hi rend="capital">I</hi> am well <rhyme label="c">goon</rhyme></l>
    <l n="738"><hi rend="capital">I</hi> am full loth to <rhyme label="b">ry<choice><orig>ſ</orig><reg>s</reg></choice>e</rhyme></l>
    </lg>
    <lg n="125" type="stanza" rhyme="aabccb">
    <l n="739"><hi rend="capital">S</hi>yr gawen ro<choice><orig>ſ</orig><reg>s</reg></choice>e and in his hand he <rhyme label="a">toke</rhyme></l>
    <l n="740">his fayr lady and to the dore he <rhyme label="a"><choice><orig>ſ</orig><reg>s</reg></choice>hoke</rhyme></l>
    <l n="741"><hi rend="capital">A</hi>nd opynyd the dore full <rhyme label="b">fayre</rhyme></l>
    <l n="742"><hi rend="capital">S</hi>he <choice><orig>ſ</orig><reg>s</reg></choice>tod in her <choice><orig>ſ</orig><reg>s</reg></choice>mok alle by <del rend="overstrike">the fyre</del> that <rhyme label="c">fyre</rhyme></l>
    <l n="743">her hed was to her knees as red as gold <rhyme label="c">wyre</rhyme></l>
    <l n="744">lo this is my <rhyme label="b">repayre</rhyme></l>
    </lg>
    <lg n="126" type="stanza" rhyme="aabccb">
    <l n="745">lo <choice><orig>ſ</orig><reg>s</reg></choice>ayd gawen <hi rend="capital">A</hi>rthoure <rhyme label="a">vntill</rhyme></l>
    <l n="746"><hi rend="capital">S</hi>yr this is my wyfe dame <rhyme label="a"><hi rend="capital">R</hi>agnell</rhyme></l>
     <l n="747"><hi rend="capital">T</hi>hat <choice><orig>ſ</orig><reg>s</reg></choice>auyd onys yo<choice><abbr>ʳ</abbr><expan>ur</expan></choice> <rhyme label="b">lyfe</rhyme></l>
    <l n="748">he told the kyng and the queen hem <rhyme label="c">beforn</rhyme></l>
    <l n="749">howe <choice><orig>ſ</orig><reg>s</reg></choice>odenly from her <choice><orig>ſ</orig><reg>s</reg></choice>hap <choice><orig>ſ</orig><reg>s</reg></choice>he dyd <rhyme label="c">torne</rhyme></l>
     <l n="750"><hi rend="capital">M</hi>y lord nowe be yo<choice><abbr>ʳ</abbr><expan>ur</expan></choice> <rhyme label="b">leve</rhyme></l>
    </lg>
    <lg n="127" type="stanza" rhyme="aabccb">

<l n="751"><hi rend="capital">A</hi>nd whate was the cau<choice><orig>ſ</orig><reg>s</reg></choice>e <choice><orig>ſ</orig><reg>s</reg></choice>he for<choice><orig>ſ</orig><reg>s</reg></choice>hapen <rhyme label="a">was</rhyme></l>
<l n="752"><hi rend="capital">S</hi>yr gawen told the kyng both more and <rhyme label="a">le<choice><orig>ſſ</orig><reg>s</reg></choice>e</rhyme></l>
<l n="753"><hi rend="capital">I</hi> thank god <choice><orig>ſ</orig><reg>s</reg></choice>ayd the <rhyme label="b">queen</rhyme></l>
<l n="754"><hi rend="capital">I</hi> wenyd <abbr type="brev"><am><g ref="#Syr">Syr</g></am></abbr> gawen <choice><orig>ſ</orig><reg>s</reg></choice>he wold the haue <rhyme label="c">my<choice><orig>ſ</orig><reg>s</reg></choice>caryed</rhyme></l>
<l n="755"><hi rend="capital">T</hi>herfore in my hartt <hi rend="capital">I</hi> was fore <rhyme label="c">agrevyd</rhyme></l>
<l n="756"><hi rend="capital">B</hi>utt the contrary is here <rhyme label="b"><choice><orig>ſ</orig><reg>s</reg></choice>een</rhyme></l>
</lg>
<lg n="128" type="stanza" rhyme="aabccb">
<l n="757"><hi rend="capital">T</hi>her was game revell and <rhyme label="a">playe</rhyme></l>
<l n="758"><hi rend="capital">A</hi>nd eu<choice><abbr>9</abbr><expan>er</expan></choice>yman to other gan <rhyme label="a"><choice><orig>ſ</orig><reg>s</reg></choice>aye</rhyme></l>
<l n="759"><choice><orig>ſ</orig><reg>s</reg></choice>he is a fayre <rhyme label="b">wyght</rhyme></l>
<l n="760"><hi rend="capital">T</hi>han the kyng them alle gan <rhyme label="c">tell</rhyme></l>
<l n="761">how did held hym att nede dame <rhyme label="c"><hi rend="capital">R</hi>agnell</rhyme></l>
<l n="762">or my deth had bene <rhyme label="b">dyght</rhyme></l>
</lg>
<lg n="129" type="stanza" rhyme="aabccb">
<l n="763"><hi rend="capital">T</hi>her the kyng told the queen by the <rhyme label="a">rood</rhyme></l>
<l n="764">howe he was be<choice><orig>ſ</orig><reg>s</reg></choice>tad in <rhyme label="a"><hi rend="capital">I</hi>ngle<choice><orig>ſ</orig><reg>s</reg></choice>wod</rhyme></l>

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    </div>
    <div type="leaf" n="139r">
    <l n="765">with <abbr type="brev"><am><g
ref="#Syr">Syr</g></am></abbr>
grom<choice><abbr>9</abbr><expan>er</expan></choice><choice><orig>ſ</orig><reg>s</reg></choice>om<choice><abbr>9</abbr><expan>er</expan></choice> <rhyme label="b"><hi rend="capital">J</hi>oure</rhyme></l>
    <l n="766"><hi rend="capital">A</hi>nd whate othe the knyght made him
<rhyme
label="c"><choice><orig>ſ</orig><reg>s</reg></choice>were</rhyme></l>
     <l n="767"><hi rend="capital">O</hi>r
ell<choice><abbr>ꝭ</abbr><expan>es</expan></choice> he had
<choice><orig>ſ</orig><reg>s</reg></choice>layn me ryght <rhyme
label="c">there</rhyme></l>
    <l n="768"><choice><abbr
type="brev">wᵗ</abbr><expan>with</expan></choice>oute
m<choice><abbr>9</abbr><expan>er</expan></choice>cy or <rhyme
label="b">me<choice><orig>ſ</orig><reg>s</reg></choice>ure</rhyme></l>
    </lg>
    <lg n="130" type="stanza" rhyme="aabccb">
    <l n="769"><hi rend="capital">T</hi>his
<choice><orig>ſ</orig><reg>s</reg></choice>ame lady dame <rhyme
label="a"><hi rend="capital">R</hi>agnell</rhyme></l>
    <l n="770"><hi rend="capital">F</hi>rom my deth
<choice><orig>ſ</orig><reg>s</reg></choice>he dyd help me ryght <rhyme
label="a">well</rhyme></l>
    <l n="771"><hi rend="capital">A</hi>lle for the love of <rhyme
label="b">gawen</rhyme></l>
    <l n="772"><hi rend="capital">T</hi>hen gawen told the kyng alle <rhyme
label="c">to geder</rhyme></l>
    <l n="773">howe for<choice><orig>ſ</orig><reg>s</reg></choice>hapen
<choice><orig>ſ</orig><reg>s</reg></choice>he was with her <rhyme
label="c"><choice><orig>ſ</orig><reg>s</reg></choice>tepmoder</rhyme></l
>
    <l n="774"><hi rend="capital">T</hi>yll <hi rend="capital">A</hi> knyght
had holpen her <rhyme label="b">agayn</rhyme></l>
    </lg>
    <lg n="131" type="stanza" rhyme="aabccb">
    <l n="775"><hi rend="capital">T</hi>her
<choice><orig>ſ</orig><reg>s</reg></choice>he told the kyng fayre and
<rhyme label="a">well</rhyme></l>
    <l n="776">howe gawen gave her the
<choice><orig>ſ</orig><reg>s</reg></choice>ou<choice><abbr>9</abbr><exp
```

an>er</expan></choice>eynte
eu<choice><abbr>9</abbr><expan>er</expan></choice>y <rhyme
label="a">dell</rhyme></l>
    <l n="777"><hi rend="capital">A</hi>nd whate
choi<choice><orig>ſ</orig><reg>s</reg></choice>e
<choice><orig>ſ</orig><reg>s</reg></choice>he gave to <rhyme
label="b">hym</rhyme></l>
    <l n="778">god thank hym of hys <rhyme
label="c">curte<choice><orig>ſ</orig><reg>s</reg></choice>ye</rhyme></l>
    <l n="779">he <choice><orig>ſ</orig><reg>s</reg></choice>avid me from
chaunce and <rhyme label="c">vilony</rhyme></l>
    <l n="780"><hi rend="capital">T</hi>hat was full foul and <rhyme
label="b">grym</rhyme></l>
    </lg>
    <lg n="132" type="stanza" rhyme="aabccb">
    <l n="781"><hi rend="capital">T</hi>herfore<hi rend="capital">C</hi>urteys
knyght and hend <rhyme label="a">gawen</rhyme></l>
    <l n="782"><choice><orig>ſ</orig><reg>s</reg></choice>hall <hi
rend="capital">I</hi>
neu<choice><abbr>9</abbr><expan>er</expan></choice> wrath the <rhyme
label="a"><abbr type="brev"><am><g
ref="#Syr">Syr</g></am></abbr>teyn</rhyme></l>
    <l n="783"><hi rend="capital">T</hi>hat
promy<choice><orig>ſ</orig><reg>s</reg></choice>e nowe here <hi
rend="capital">I</hi> <rhyme label="b">make</rhyme></l>
    <l n="784"><hi
rend="capital">W</hi>hill<choice><abbr>ſ</abbr><expan>es</expan></choice
> that <hi rend="capital">I</hi> lyve <hi rend="capital">I</hi>
<choice><orig>ſ</orig><reg>s</reg></choice>halbe <rhyme
label="c">obay<choice><orig>ſ</orig><reg>s</reg></choice>aunt</rhyme></l
>
    <l n="785"><hi rend="capital">T</hi>o god aboue <hi rend="capital">I</hi>
<choice><orig>ſ</orig><reg>s</reg></choice>hall itt <rhyme
label="c">warraunt</rhyme></l>
    <l n="786"><hi rend="capital">A</hi>nd
neu<choice><abbr>9</abbr><expan>er</expan></choice> with you to <rhyme
label="b">debate</rhyme></l>
    </lg>
    <lg n="133" type="stanza" rhyme="aabccb">
    <l n="787"><choice><orig><g
ref="#G">G</g></orig><reg>G</reg></choice>aram<choice><abbr>9</abbr><
expan>er</expan></choice>cy lady then
<choice><orig>ſ</orig><reg>s</reg></choice>ayd <rhyme

label="a">gawen</rhyme></l>
    <l n="788"><choice><abbr type="brev">wᵗ</abbr><expan>with</expan></choice> you <hi rend="capital">I</hi> hold me full well <rhyme label="a">content</rhyme></l>
    <l n="789"><hi rend="capital">A</hi>nd that <hi rend="capital">I</hi> tru<choice><orig>ſ</orig><reg>s</reg></choice>t to <rhyme label="b">fynde</rhyme></l>
    <l n="790">he <choice><orig>ſ</orig><reg>s</reg></choice>ayd my loue <choice><orig>ſ</orig><reg>s</reg></choice>hall <choice><orig>ſ</orig><reg>s</reg></choice>he <rhyme label="c">haue</rhyme></l>
    <l n="791"><hi rend="capital">T</hi>herafter nede <choice><orig>ſ</orig><reg>s</reg></choice>he neu<choice><abbr>9</abbr><expan>er</expan></choice> more <rhyme label="c">craue</rhyme></l>
    <l n="792"><hi rend="capital">F</hi>or <choice><orig>ſ</orig><reg>s</reg></choice>he hath bene to me <choice><orig>ſ</orig><reg>s</reg></choice>o <rhyme label="b">kynde</l>
    </lg>
    <lg n="134" type="stanza" rhyme="aabccb">
    <l n="793"><hi rend="capital">T</hi>he queen <choice><orig>ſ</orig><reg>s</reg></choice>ayd and the ladyes <rhyme label="a">alle</rhyme></l>
    <l n="794"><hi rend="capital">S</hi>he is the fayre<choice><orig>ſ</orig><reg>s</reg></choice>t nowe in this <rhyme label="a">alle</rhyme></l>
    <l n="795"><hi rend="capital">I</hi> <choice><orig>ſ</orig><reg>s</reg></choice>were by <choice><orig>ſ</orig><reg>s</reg></choice>eynt <rhyme label="b"><hi rend="capital">J</hi>ohn</rhyme></l>
    <l n="796"><hi rend="capital">M</hi>y loue lady ye <choice><orig>ſ</orig><reg>s</reg></choice>hall haue <rhyme label="c">eu<choice><abbr>9</abbr><expan>er</expan></choice></rhyme></l>
    <l n="797"><hi rend="capital">F</hi>or that ye <choice><orig>ſ</orig><reg>s</reg></choice>avid my lord <rhyme label="c"><hi rend="capital">A</hi>rthoure</rhyme></l>
    <l n="798"><hi rend="capital">A</hi>s <hi rend="capital">I</hi> am a <rhyme label="b">gentilwoman</rhyme></l>
    </lg>
    <lg n="135" type="stanza" rhyme="aabccb">
    <l n="799"><hi rend="capital">S</hi>yr gawen gatt on her <rhyme label="a">gyngolyn</rhyme></l>

</div>
<div type="leaf" n="139v">
<l n="800"><hi rend="capital">T</hi>hat was a good knyght of <hi rend="capital">S</hi>trength and <rhyme label="a">kynn</rhyme></l>
<l n="801"><hi rend="capital">A</hi>nd of the <hi rend="capital">T</hi>able <rhyme label="b"><hi rend="capital">R</hi>ound</rhyme></l>
<l n="802"><hi rend="capital">A</hi>tt eu<choice><abbr>9</abbr><expan>er</expan></choice>y greatt fe<choice><orig>ſ</orig><reg>s</reg></choice>t that lady <choice><orig>ſ</orig><reg>s</reg></choice>hold <rhyme label="c">be</rhyme></l>
<l n="803"><hi rend="capital">O</hi>f fayrne<choice><orig>ſſ</orig><reg>s</reg></choice>e <choice><orig>ſ</orig><reg>s</reg></choice>he bare away the <rhyme label="c"><hi rend="capital">B</hi>ewtye</rhyme></l>
<l n="804"><hi rend="capital">W</hi>her <choice><orig>ſ</orig><reg>s</reg></choice>he yed on the <rhyme label="b">ground</rhyme></l>
</lg>
<lg n="136" type="stanza" rhyme="aabccb">
<l n="805"><choice><orig><g ref="#G">G</g></orig><reg>G</reg></choice>awen louyd that lady dame <rhyme label="a"><hi rend="capital">R</hi>agnell</rhyme></l>
<l n="806"><hi rend="capital">I</hi>n alle his lyfe he louyd none <choice><orig>ſ</orig><reg>s</reg></choice>o <rhyme label="a">well</rhyme></l>
<l n="807"><hi rend="capital">I</hi> tell you withoute <rhyme label="b">le<choice><orig>ſ</orig><reg>s</reg></choice>yng</rhyme></l>
<l n="808"><hi rend="capital">A</hi>s a coward he lay by her both day and <rhyme label="c">nyght</rhyme></l>
<l n="809"><hi rend="capital">N</hi>eu<choice><abbr>9</abbr><expan>er</expan></choice> wold he haunt <hi rend="capital">J</hi>ustyng <rhyme label="c">aryght</rhyme></l>
<l n="810"><hi rend="capital">T</hi>her att m<choice><abbr>9</abbr><expan>er</expan></choice>vaylyd <rhyme label="b">kyng</rhyme> <hi rend="capital">A</hi>rthoure</l>
</lg>
<lg n="137" type="stanza" rhyme="aabccb">
<l n="811"><hi rend="capital">S</hi>he prayd the kyng for his <rhyme label="a">gentilnes</rhyme></l>
<l n="812"><hi rend="capital">T</hi>o be good lord to <abbr type="brev"><am><g ref="#Syr">Syr</g></am></abbr>

grom<choice><abbr>9</abbr><expan>er</expan></choice> <rhyme label="a"><hi rend="capital">I</hi> wy<choice><orig>ſſ</orig><reg>s</reg></choice>e</rhyme></l>
   <l n="813"><hi rend="capital">O</hi>f that to you he hath <rhyme label="b">offendyd</rhyme></l>
    <l n="814">yes lady that shall <hi rend="capital">I</hi> nowe for yo<choice><abbr>ʳ</abbr><expan>ur</expan></choice> <rhyme label="c"><choice><orig>ſ</orig><reg>s</reg></choice>ake</rhyme></l>
   <l n="815"><hi rend="capital">F</hi>or <hi rend="capital">I</hi> wott well he may nott amend<choice><abbr>ſ̶</abbr><expan>es</expan></choice> <rhyme label="c">make</rhyme></l>
   <l n="816">he dyd to me full <rhyme label="b">vnhend</rhyme></l>
   </lg>
   <lg n="138" type="stanza" rhyme="aabccb">
   <l n="817">nowe for to make you a <choice><orig>ſ</orig><reg>s</reg></choice>hort <rhyme label="a">conclu<choice><orig>ſ</orig><reg>s</reg></choice>yon</rhyme></l>
   <l n="818"><hi rend="capital">I</hi> ca<choice><orig>ſ</orig><reg>s</reg></choice>t me for to make an end full <rhyme label="a"><choice><orig>ſ</orig><reg>s</reg></choice>one</rhyme></l>
   <l n="819"><hi rend="capital">O</hi>f this gentyll <rhyme label="b">lady</rhyme></l>
   <l n="820"><hi rend="capital">S</hi>he lyvyd with <abbr type="brev"><am><g ref="#Syr">Syr</g></am></abbr> gawen butt yerys<rhyme label="c"><choice><abbr type="num">v</abbr><expan>five</expan></choice></rhyme></l>
   <l n="821"><hi rend="capital">T</hi>hat grevyd gawen alle hys <rhyme label="c">lyfe</rhyme></l>
   <l n="822"><hi rend="capital">I</hi> tell you <rhyme label="b"><choice><orig>ſ</orig><reg>s</reg></choice>ecurly</rhyme></l>
   </lg>
   <lg n="139" type="stanza" rhyme="aabccb">
   <l n="823"><hi rend="capital">I</hi>n her lyfe <choice><orig>ſ</orig><reg>s</reg></choice>he grevyd hym <rhyme label="a">neu<choice><abbr>9</abbr><expan>er</expan></choice></rhyme></l>
   <l n="824"><hi rend="capital">T</hi>herfor was neu<choice><abbr>9</abbr><expan>er</expan></choice> woman to hym <rhyme label="a">lever</rhyme></l>
   <l n="825"><hi rend="capital">T</hi>hus leves my <rhyme label="b">talkyng</rhyme></l>

<l n="826"><hi rend="capital">S</hi>he was the fayre<choice><orig>ſ</orig><reg>s</reg></choice>t lady of ale <rhyme label="c"><hi rend="capital">E</hi>nglond</rhyme></l>
    <l n="827">when <choice><orig>ſ</orig><reg>s</reg></choice>he was on lyve <hi rend="capital">I</hi> <rhyme label="c">vnderstond</rhyme></l>
    <l n="828"><hi rend="capital">S</hi>o <choice><orig>ſ</orig><reg>s</reg></choice>ayd <hi rend="capital">A</hi>rthoure the <rhyme label="b">kyng</rhyme></l>
    </lg>
    <lg n="140" type="stanza" rhyme="aabccb">
    <l n="829"><hi rend="capital">T</hi>hus endyth the aduenture of kyng <rhyme label="a"><hi rend="capital">A</hi>rthoure</rhyme></l>
    <l n="830"><hi rend="capital">T</hi>hat oft in his days was grevyd <rhyme label="a"><choice><orig>ſ</orig><reg>s</reg></choice>ore</rhyme></l>
    <l n="831"><hi rend="capital">A</hi>nd of the weddyng of <rhyme label="b">gawen</rhyme></l>
    <l n="832"><choice><orig><g ref="#G">G</g></orig><reg>G</reg></choice>awen was weddyd oft in his <rhyme label="c">days</rhyme></l>
    <l n="833"><hi rend="capital">B</hi>utt <choice><orig>ſ</orig><reg>s</reg></choice>o well he neu<choice><abbr>9</abbr><expan>er</expan></choice> lovyd woman <rhyme label="c">always</rhyme></l>
    </div>
    <div type="leaf" n="140r">
    <l n="834"><hi rend="capital">A</hi>s <hi rend="capital">I</hi> haue hard men <rhyme label="b"><choice><orig>ſ</orig><reg>s</reg></choice>ayn</rhyme></l>
    </lg>
    <lg n="141" type="stanza" rhyme="aabccb">
    <l n="835"><hi rend="capital">T</hi>his aduenture befell in <rhyme label="a"><hi rend="capital">I</hi>ngle<choice><orig>ſ</orig><reg>s</reg></choice>wod</rhyme></l>
    <l n="836"><hi rend="capital">A</hi>s good kyng <hi rend="capital">A</hi>rthoure on huntyng <rhyme label="a">yod</rhyme></l>
    <l n="837"><hi rend="capital">T</hi>hus haue <hi rend="capital">I</hi> hard men <rhyme label="b">tell</rhyme></l>
    <l n="838"><hi rend="capital">N</hi>owe god as thou were in <hi rend="capital">B</hi>ethleme <rhyme label="c">born</rhyme></l>
    <l n="839"><choice><orig>ſ</orig><reg>s</reg></choice>uffer neu<choice><abbr>9</abbr><expan>er</expan></choice> her <choice><orig>ſ</orig><reg>s</reg></choice>oules befor <rhyme

label="c">lorne</rhyme></l>
    <l n="840"><hi rend="capital">I</hi>n the brynnyng fyre of <rhyme label="b">hell</rhyme></l>
    </lg>
    <lg n="142" type="stanza" rhyme="aabccb">
    <l n="841"><hi rend="capital">A</hi>nd <hi rend="capital">J</hi>huas thou were borne of a <rhyme label="a">virgyn</rhyme></l>
    <l n="842">help hym oute of <choice><orig>ſ</orig><reg>s</reg></choice>orowe that his tale dyd <rhyme label="a">devyne</rhyme></l>
    <l n="843"><hi rend="capital">A</hi>nd that nowe in alle <rhyme label="b">ha<choice><orig>ſ</orig><reg>s</reg></choice>t</rhyme></l>
    <l n="844"><hi rend="capital">F</hi>or he is be <choice><orig>ſ</orig><reg>s</reg></choice>ett with gaylours <rhyme label="c">many</rhyme></l>
    <l n="845"><hi rend="capital">T</hi>hat kepen hym full <rhyme label="c"><choice><orig>ſ</orig><reg>s</reg></choice>ewerly</rhyme></l>
    <l n="846">with wyles wrong and <rhyme label="b">wra<choice><orig>ſ</orig><reg>s</reg></choice>te</rhyme></l>
    </lg>
    <lg n="143" type="stanza" rhyme="aabccb">
    <l n="847"><hi rend="capital">N</hi>owe god as thou art veray kyng <rhyme label="a">ryoall</rhyme></l>
    <l n="848">help hym oute of daunger that made this <rhyme label="a">tale</rhyme></l>
    <l n="849"><hi rend="capital">F</hi>or therin he hath bene<rhyme label="b">long</rhyme></l>
    <l n="850"><hi rend="capital">A</hi>nd of greatt pety help thy <rhyme label="c"><abbr type="brev"><am><g ref="#Syr">Syr</g></am></abbr>u<choice><abbr><am><g="ref#au">au</g></am></abbr><expan>au</expan></choice>nt</rhyme></l>
    <l n="851"><hi rend="capital">F</hi>or body and <choice><orig>ſ</orig><reg>s</reg></choice>oull <hi rend="capital">I</hi>yeld into thyne <rhyme label="c">hand</rhyme></l>
    <l n="852"><hi rend="capital">F</hi>or paynes he hath <rhyme label="b"><choice><orig>ſ</orig><reg>s</reg></choice>trong</rhyme></l>
    </lg>
    <rubric><locus>f.140r under the last l, right margin:</locus><hi rend="capital">H</hi>ere endyth the <hi rend="capital">W</hi>eddyng of <hi rend="capital">S</hi>yr gawen and <hi rend="capital">D</hi>ame <hi rend="capital">R</hi>agnell <hi rend="capital">F</hi>or helpyng of kyng <hi rend="capital">A</hi>rthoure</rubric>
    </leaf>

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