THE POEMS OF LONDON, BRITISH LIBRARY MS. COTTON NERO A.X. (art. 3):
A CRITICLE EDITION

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Preface to the Critical Editions

This critical edition of the poems of British Library MS Cotton Nero A.x. (art. 3) is to be read in conjunction with the online facsimile of the manuscript published at gawain.ucalgary.ca and the introductory essays that accompany the facsimile at www.gawain-ms.ca (forthcoming); in conjunction with the annotated careful transcription of the manuscript text, published as a TEI P5 file and in two alternative typographies at www.gawain-ms.ca; and in conjunction with certain additional publications at www.gawain-ms.ca such as diplomatic editions of the four poems (this aspect not complete at the time of writing in June 2017). In particular, the current critical edition results from new understanding of the manuscript's texts derived both from prolonged personal consultation of the physical manuscript itself (thanks to the generosity of the staff of the British Library) and from analysis of digital imaging results from high-resolution colour images produced in 2007, which new understanding is embodied in the project's transcription and also referenced throughout in our bottom-of-the-page textual notes in the critical edition.

The four poems in the manuscript, all in unique copies, have been well known to Middle English scholarship since the nineteenth century, and all have been the object of multiple editorial treatments by leading scholars since then, so it is with some trepidation that we add here to the stock of available editions. Our excuse for this intrusion must be that, although we are perhaps lacking the erudition of the editorial giants on whose shoulders we stand, such as Madden, Morris, Gollancz, Tolkien, Gordon, Anderson, Davis, Andrew, Waldron, and many more, we have nevertheless managed to find evidence to correct some of their understandings of the texts. An appendix provides a list of the 113 new manuscript readings we propose, 40 of them entirely the result of new transcriptions and many others a combination of new transcription with resulting emendation or with new understanding of the sense of a line. The reader can verify the new transcriptions using the online facsimile. Our commentary provides argument for particular readings.

Our study of these poems in their manuscript context has taken place over almost twenty years. The Cotton Nero A.x. Project began in a conversation in Calgary in January 1998 between Andrew Prescott, then manuscripts librarian at the British Library, and Murray McGillivray, who had just completed his "hypertext edition" of Geoffrey Chaucer's *Book of the Duchess*. With much encouragement and assistance from Prescott and his successors and associates in the manuscripts department, including notably Michelle Brown, Claire Breay, Justin Clegg, and Julian Harrison, the project attracted funding from the Social Sciences and Humanities Research Council of Canada in two tranches, and was also funded by other sources, including the University of Calgary and the Killam Trusts. In the early days, students created a rough transcription of the manuscript using the 1923 Gollancz facsimile, which was then checked thoroughly against the manuscript itself, with occasional use of ultraviolet light. More recently, high resolution colour photographs of the entire manuscript provided to the project by the British Library have been used to firm up the transcription in difficult areas, of which there are many; the photographs are often easier to decipher than the manuscript itself.

Work on the critical editions of the poems followed honing of the transcriptions, with *Cleanness,* the editing of which was undertaken by Kenna L. Olsen as a doctoral project, the first to proceed to completion, as presented in her doctoral dissertation in 2007. Jenna Stook collaborated with Murray McGillivray in editing *Pearl* (though her doctoral work was on the Middle English romances), beginning in 2005. These three collaborators, McGillivray, Olsen, and Stook, established together the protocols and processes for creating the critical editions, as described below.

Introduction to the Critical Editions

The critical edition of each poem consists of three parts: the edited text itself; a textual variorum listing the differences between our edited text and the readings of previous editions and those of the manuscript itself; and a series of commentary entries in which we attempt to provide useful information for the reader of our text, including justifications for our particular local editorial treatments. Given that each of the texts in the manuscript is the only known medieval copy, we have chosen along with most other editors of these poems to take a relatively conservative approach to editing, seeking where possible to justify a reading in the manuscript rather than changing it; however, since we are presenting our edited texts in conjunction with a very careful and detailed transcription of the manuscript and an accounting of what other editors have concluded, we have felt assured that our reader could easily access substantial data with which to dispute our occasional more daring interventions.

The Photographs

The manuscript photographs were taken in 2007 by British Library imaging staff. They are of high resolution for that date, and are TIFF files of approximately 90 MB in size. Personnel from our project were not present when the photographs were taken, and we do not have information about the camera lens, camera back, CCD (charge-coupled device) array, etc., but it seems apparent from the photographs themselves that a strong artificial light source was used to illuminate the pages, which were fastened to a copy stand using an array of clips, which sometimes obscure small parts of the edge of the page. Almost all images include a centimeter scale with reference color chips, although in a few the scale has been cropped off before we received the image. At the time of writing (June 2017), the photographs are served by the University of Calgary Libraries and Cultural Resources unit using a ContentDM database system, from the URL gawain.ucalgary.ca, as per our contract with the British Library. This system is rather unpleasant and inflexible compared to other manuscript image sites medievalists encounter, including that of the British Library itself, and we hope that the images will soon be liberated from this inconvenient container for wider and more flexible use.

The Transcription

A very detailed transcription of the entire manuscript was created between 1998 and 2017 in stages best described in the TEI Header of the XML P5 file that incorporates the entire transcription (provided on our project Web site as raw XML and as two typographical realizations produced using XSL to turn it into an HTML file). The rationale for adopting a graphetic level of detail in the transcription (one in which each glyph used by the scribe has its own unique transcription equivalent), a decision taken early in the life of the project, was to be perfectly clear about what exactly our transcribers thought they were seeing glyph by glyph in a sometimes difficult manuscript. In addition to keeping us honest in that way, the file permits various kinds of further processing, as argued in McGillivray, "Statistical Analysis of Digital Paleographic Data: What Can It Tell Us?." Initially the project developed its own XML system for recording the facts in the manuscript, since there were at the time no adequate standard systems. Later, the data was "ported" to the Text Encoding Initiative guidelines, after the P[roposal]5 version of those guidelines became sophisticated enough in addressing handwritten documents to accommodate the degree of data-representation-specificity we had been implementing for several years. The TEI guidelines are an internationally accepted standard for encoding of texts in the humanities and social sciences, though they are not restrictive enough to actually foster cross-project compatibility (i.e. are not that kind of "standard"). The "elements" from P5 that form the basis of our encoding of the transcription are those relating to physical books considered as assemblages of surfaces that can be imaged, and it is our hope that in the near future this encoding will allow users to move easily from the images to the transcription and vice versa. The transcription file forms the underlying basis for our critically-edited texts of the individual poems. In many cases, our transcription is different from the consensus of previous editors as to what a particular glyph or glyph-sequence actually is in the manuscript.

The Critically Edited Texts

Although our transcriptions themselves are detailed enough to mimic the resources of medieval handwriting in terms of the number of glyphs available, we follow convention and aspire to greater readability for the critical editions by adopting a reduced character set. Previous editors have not fully agreed on the details of reducing the manuscript's medieval repertoire of glyphs towards modern print, but all have ignored glyphs in juncture (or "biting") and variant letter forms such as long-s, and most have used the manuscript's Middle English thorn (þ, ꝥ) rather than "th," and yogh (ȝ) rather than "y," "gh", and so on, as we do, though some print "z" where the latter represents a voiced or voiceless sibilant. After a considerable analysis of the scribe's usage (see McGillivray, "Yogh/Zed Graphic Variation in Cotton Nero A.x. and the Concept of the Grapheme") we decided to print yogh for those instances as well. Otherwise, we have adopted modern capitalization and punctuation, and have regularized word division and expanded abbreviations without comment except where we differ from the editorial tradition. Generally these alterations do not require justification as they follow established scholarly convention, but some readers will be surprised that the crossed "q" abbreviation that previous editors have expanded to "quoþ," "quod," or "quoth," is in our editions "coþe," the form used the only time the word is spelled out in the manuscript (*SGGK* 776), and one listed by the *Middle English Dictionary* as a common variant spelling.

We separate poetic stanzas with white space rather than as those are indicated in the manuscript (where stanzas are indicated instead with capitalization, use of paraph marks, and other indications). This is controversial only in the cases of *Cleanness* and *Patience*, where the question of whether the scribe's regular marking of groups of four lines with paraph marks is to be considered a feature of the original poems has sparked discussion and inspired divergent editorial treatment, some editors printing alliterative quatrains, others ignoring the paraphs. We print those poems in quatrains. We also print the "bobs" of the Gawain stanza as lines within the text and number the lines accordingly, as all editors after Madden have done, though we hope that readers will notice when looking at the manuscript facsimile that the scribe's practice is to write the bobs off to the right of the main text block with an insertion sign, and usually one or two lines before the alliterative line they must follow.

The Textual Variorum

For each poem, we have provided a textual variorum, a record of the ways our critical edition differs from those of previous editors (for *Pearl*, *Cleanness,* and *Patience*, it has been possible to analyze all of the scholarly editions of which we are aware; for *Sir Gawain and the Green Knight*, we have selected those editions that have made substantial contribution to the scholarly discussion, though we list in Appendix D to this Introduction those editions we examined but chose not to include). For each entry in the textual variorum, we also include the reading of the manuscript in our close transcription, since doubt about what the manuscript says lies at the root of some contested readings and our improved transcription explains a fairly large number of readings where our text differs from what is provided by other editors.

The structure of each entry in our textual variorum is as follows: the line number in bold type; the lemma (that is, the reading our edited text presents) followed by a right square bracket; the manuscript reading in close transcription; the readings of editions that differ from our lemma followed by the sigil or sigla (i.e. abbreviation(s)) designating the specific edition(s), for which see Appendix C, listed in temporal order from earliest edition for each variant reading to latest. Where editors have disagreed on a reading throughout the editorial tradition, both those editions that agree with our lemma and those that disagree are listed. In general, we only list the variant readings of editors where these represent deliberate editorial intervention in the specific reading itself, so for example an editor whose editorial policy is to represent all instances of the letter thorn with 'th' in the edited text will not for that reason normally be listed in our textual variorum when such a substitution is made. When the reading in our edited text follows the manuscript, only the readings in editions that diverge from the manuscript reading, whether through emendation or erroneous transcription, are noted. When our reading diverges from the manuscript reading, all previous readings are noted, both those that accept the manuscript and also those that emend.

Three typical entries from the *Pearl* textual variorum and an explanation follow:

11 fordolked] foꝛ ꝺolked MS; for-do[k]ked GzP, GzP2

35 spryngande] ſꝓrygandè MS; spry[n]gande GzP, Os, GzP2 , Bo, Gr, CA, Mm, St, AW, PS; spryg ande Hi, deF, Vn, VnP

36 spotte] ſꝓotte MS; spot†† GzP, Bo

In line 11, our reading, "fordolked," follows the manuscript, which all editors have done (perhaps with minor variations such as hyphenation, which we do not record unless significant) save Gollancz, who has emended to "for-dokked" in both his 1891 and his 1921 editions of the poem. Square brackets indicate the addition or substitution of a letter in a particular edition and do not imply that this was signalled with square brackets in the editor's text; a dagger is similarly used to signify the omission of a letter or word (compared to our lemma) without implying that a dagger was so used in the edition we are citing. In line 35, we emend the manuscript reading, cite the same emendation in a number of editions, and show the reading that editors who do not emend have preferred. In line 36, only Gollancz in his first edition and Chase (and his Bowdoin College students) emend, in both cases by omitting two letters, signaled with our daggers.

A special challenge to these procedures was posed by editions that regularize spelling, such as Burrow's *Sir Gawain and the Green Knight* and the omnibus edition of Putter and Stokes. The application of spelling regularization, first applied by R.T. Jones in his *Sir Gawain and the Green Gome*, means that many particular spellings of words in such editions are not intended to represent the local manuscript readings, since all instances of a particular word have been spelled the same way, in many cases replacing divergent local spellings. In the case of regularized-spelling editions, we do not therefore record as a variant reading any reading we have taken to be the result of the process of spelling regularization, unless that reading seems to imply a different word in the text. For example, Burrow everywhere substitutes "game" for "gomen," which seems to us to be a more extensive alteration than a mere different spelling of the same word.

The Commentary Entries

The commentary entries are intended to provide information to help the reader understand the text when special linguistic or cultural difficulty might interfere with such understanding, and also to document and where necessary argue for any substantive alterations we have made to the text as recorded in the manuscript. To a lesser extent, we have occasionally tried to document the history of scholarly discussion around a particular line, scene, or event. Our commentary entries are informed by the corpus of published scholarship on the poems and manuscript up to shortly before the date of publication of each critical edition: 2014 for *Pearl*; 2015 for *Cleanness* and *Patience*, and 2016 for *Sir Gawain and the Green Knight*. While we have attempted to be thorough in reading and incorporating interpretive and editorial scholarship published in article form, we readily acknowledge that the pace of publication on, particularly, *Pearl* and *Sir Gawain and the Green Knight* may mean that we have missed some items.

The commentary is structured primarily as a series of discussions of particular words and phrases. For that reason, each entry begins with a line number (or in far fewer cases a range of line numbers) to which the entry refers, and then with the word or phrase the commentary is about, in italic type. If the purpose of the annotation is purely to suggest an understanding of the word or

phrase, a translation into modern English follows in quotation marks, sometimes with a further explanation. More often, the entry is structured as a discursive discussion of the word or phrase, which may or may not be translated in the course of explanation. In all cases where an emendation in the text requires explanation (some are self-evident as errors of the scribe), there will be a commentary entry. In general, we have also provided a brief entry citing the manuscript reading where an emendation is obvious.

Previous editions are cited in commentary entries by editor and date, and can be identified more fully by consulting Appendix C to this Introduction. For other scholarly works, full bibliographic information is given in the commentary entry itself.

Appendix A:
New readings in our editions because of new transcriptions (see the relevant Commentary notes for explanations)

Pearl

50 for careful colde
113 stouden
262 ne
446 leyng
616 bere
893 al oynte
1073 syȝt

Cleanness

475 wyrlez
590 þre
931 a gayntote
1015 is nov a se
1385 parlyed
1406 served
1542 displayes his lernes
1635 meue
1693 berdeȝ brad

Patience

104 spende
105 þe grete-cloþ falls
132 becleped
311 strynande

Sir Gawain and the Green Knight

205 schwne
579 cachched
592 Ai
621 baudryk
664 pentanngel
723 auelede
924 meuyng
984 hem

995 tyme
1150 queche
1422 uoyce
1445 "Hay!" þay
1486 tulk
1570 borrne
1691 wyȝtȝest
1700 efte
1915 mon
2298 kauel
2306 frounceȝ
2351 clare

Appendix B:
New readings in our editions because of new understandings or emendations, many also based on revised transcriptions (see the relevant Commentary notes for explanations)

Pearl

138 þerouer, gayn
197 beau amys
203 watȝ
250 in del
262 ere
363 if I rapely raue
402 I hete
458-467 Kryȝt . . . tyȝte . . . myȝte . . . bytwyȝte . . . gryȝte . . . lyȝte
484 cowþeȝ God
558 no warning I wyl of þe ȝete
617 abate ("abbot")
672 al
895 anoynte
909 hynde
1086 frech
1104 with outer

Cleanness

222 sneued
543 chyfly
654 sothly ("foolishly")
687 teme
752 of
778 mornande for tene
1108 tyȝt ("quickly")
1184 stoffed with stoute
1559 sende
1655 clanesse

Patience

189 harneys
208 at a word one
397 who
459 balteres

Sir Gawain and the Green Knight

43 caroles
95 oþer of alderes of armes, oþer of auenturus
157 ilke
203 ne no hawbergh
228-230 yȝen . . . studien
248 let
275 hym con
440 blenk
462 What þenne
551 Sir Ywan
563 Quat
644 queresomeuer
660 I noquer
686 þat
815 þen ȝede þerwyth ȝeply, and com aȝayn swyþe
860 myrþe
864 happed hym
960 trvset
1037 coþe Sir Gawayn
1053 wot not
1088 cryande
1215 þe lyþe
1372 Thenne sumned þe syre in þat sale þe meny
1386 wonnen, woneȝ wythinne
1440 syre
1477 worthyly
1484 ȝe kest hom of mynde
1571 geteȝ
1623 with lote, laȝande myry
1695 rudende
1755 quen coþe þat
1984 hym
2348 þy trawþe
2378 fals þyng
2420 were þese wrathed wyth her wyles
2448 hatz ho
2472 and bikennen

Appendix C: Editions and other works cited in the Textual Variorum

Editions of *Pearl*:

Mo Morris, Richard, ed. *Early English Alliterative Poems in the West-Midland Dialect of the Fourteenth Century*. Early English Text Society, Original Series, 1. London: Oxford UP, 1864. 2nd ed. 1869. (Also includes *Patience* and *Cleanness*.)

GzP Gollancz, Israel, ed. *Pearl: An English Poem of the Fourteenth Century*. London: Nutt, 1891.

Os Osgood, Charles G., ed. *The Pearl: A Middle English Poem*. Boston: Heath, 1906.

GzP² Gollancz, Israel, ed. *Pearl: An English Poem of the XIVth Century . . . with Boccaccio's Olympia*. London: Chatto, 1921.

Bo [Chase, Stanley P. and] members of the Chaucer course . . . in Bowdoin College, eds. *The Pearl (The Bowdoin Edition): The Text of the Fourteenth Century English Poem*. Boston: Humphries, 1932.

Gr Gordon, E.V.[, and Ida L. Gordon], ed[s]. *Pearl*. Oxford: Clarendon, 1953.

Hi Hillman, Sister Mary Vincent, ed. *The Pearl: Medieval Text with a Literal Translation and Interpretation*. 1st ed. College of Saint Elizabeth, 1961. Notre Dame: U Notre Dame P, 1967.

deF deFord, Sarah, ed. *The Pearl*. Crofts Classics. Arlington Heights, IL: AHM, 1967.

VnP Vantuono, William, ed. *Pearl: An Edition with Verse Translation*. Notre Dame: Notre Dame UP, 1995.

St Stanbury, Sarah, ed. *Pearl*. Kalamazoo: Medieval Institute Publications for TEAMS, 2001.

Editions of *Cleanness*:

Mo Morris, Richard, ed. *Early English Alliterative Poems in the West-Midland Dialect of the Fourteenth Century*. Early English Text Society, Original Series, 1. London: Oxford UP, 1864. 2nd ed. 1869. (Also includes *Pearl* and *Cleanness*.)

Me Menner, Robert J., ed. Purity*: A Middle English Poem.* New Haven: Yale UP, 1920.

GzC ---, ed. Cleanness: *An Alliterative Tripartite Poem on the Deluge, the Destruction of Sodom, and the Death of Belshazzar, by the Poet of* Pearl. 2 vols. London: Oxford UP, 1921, 1933.

An Anderson, J.J., ed. *Cleanness.* Manchester: Manchester UP, 1977.

TY Taguchi, M. and S. Yokoyama, ed. Cleanness *with Japanese Translation*. Tokyo: Eichosha, 1993.

Gu Gustafson, Kevin, ed. *Cleanness*. Peterborough ON: Broadview, 2010.

Editions of *Patience*:

Mo Morris, Richard, ed. *Early English Alliterative Poems in the West-Midland Dialect of the Fourteenth Century*. Early English Text Society, Original Series, 1. London: Oxford UP, 1864. 2nd ed. 1869. (Also includes *Pearl* and *Patience*.)

Ba Bateson, Hartley, ed. Patience*: A West Midland Poem of the Fourteenth Century.* Manchester: Manchester UP, 1912. (**Ba**[1]) 2nd ed. rev. 1918. (**Ba**[2])

GzPa Gollancz, Israel, ed. Patience*: An Alliterative Version of* Jonah *by the Poet of* Pearl. London: Oxford UP, 1918. (**GzPa**[1]) 2nd ed. rev. 1924. (**GzPa**[2])

An Anderson, J.J., ed. *Patience*. Manchester: Manchester UP, 1969.

Editions of *Sir Gawain and the Green Knight*:

Ma Madden, Frederic, ed. *Syr Gawayne: A Collection of Ancient Romance-poems*. Bannatyne Club. London: Taylor, 1839.

Mo Morris, Richard, ed. *Sir Gawayne and the Green Knight: An Alliterative Romance-Poem*. Early English Text Society OS 4. London: Trübner, 1964. Second ed. 1869. Revised editions (revisions by Israel Gollancz), 1897 (**Mo**[4]) and 1912 (**Mo**[5]).

TG Tolkien, J.R.R. and E.V. Gordon, eds. *Sir Gawain and the Green Knight*. Oxford: Clarendon, 1925. Rev. ed. 1930.

GzG Gollancz, Israel, ed. *Sir Gawain and the Green Knight*. Early English Text Society OS 210. (Introduction and notes by Mabel Day based on materials left by Gollancz on his death.) London: Oxford UP, 1940.

Ca Cawley, A.C. *Pearl; Sir Gawain and the Green Knight*. London: Dent, 1962.

TGD Tolkien, J.R.R. and E.V. Gordon, eds. *Sir Gawain and the Green Knight*. 2nd ed. rev. Norman Davis. Oxford: Oxford UP, 1967.

Wa Waldron, Ronald, ed. *Sir Gawain and the Green Knight*. York Medieval Texts. Evanston: Northwestern UP, 1970

Bu Burrow, J.A., ed. *Sir Gawain and the Green Knight*. New Haven: Yale UP, 1982. (Previously published by Penguin, 1972.)

Bar Barron, W.R.J., ed. *Sir Gawain and the Green Knight*. Manchester: Manchester UP, 1974.

Si Silverstein, Theodore. *Sir Gawain and the Green Knight: A New Critical Edition*. Chicago: U Chicago P, 1984.

Bat Battles, Paul, ed. *Sir Gawain and the Green Knight*. Peterborough ON: Broadview, 2012.

Editions of all four poems:

CA Cawley, A.C. and J.J. Anderson, eds. *Pearl, Cleanness, Patience, and Sir Gawain and the Green Knight*. Everyman's Library. [*Pearl* and *Sir Gawain and the Green Knight* published 1962; the other poems added 1976.] London: Dent, 1976.

Mm Moorman, Charles, ed. *The Works of the* Gawain-*Poet*. Jackson: UP of Mississippi, 1977.

AW Andrew, Malcolm, and Ronald Waldron, eds. *The Poems of the Pearl Manuscript: Pearl, Cleanness, Patience, Sir Gawain and the Green Knight*. London: Arnold, 1978. [and subsequent editions]

Vn Vantuono, William, ed. *The* Pearl *Poems: An Omnibus Edition*. The Renaissance Imagination, 5 and 6. 2 vols. New York: Garland, 1984.

PS Putter, Ad, and Myra Stokes, eds. *The Works of the* Gawain *Poet*: Pearl, Cleanness, Patience, Sir Gawain and the Green Knight. London: Penguin, 2014.

Additional sources cited:

Ba Bateson, Hartley. "The Text of *Cleanness*." *Modern Language Review* 13 (1918): 377-86.

Em Emerson, Oliver Farrar. "Middle English *Clannesse*." *Publications of the Modern Language Association* 34 (1919): 494-522.

Fi Fischer, Joseph. *Die Stabende Langzeile in den Werken des Gawaindichters*. Bonner Beitrage zur Anglistik. Bonn: 1901.

GzC[1] Gollancz, Israel. "The Text of 'Cleanness.'" *Modern Language Review* 14 (1919): 152-62.

Kn Knigge, F. *Die Sprache des Dichters von* Sir Gawain and the Green Knight*, der Sogenannten Early English Alliterative Poems, und De* Erkenwalde. Marburg, 1885.

Mo² ---, ed. *Specimens of Early English*. Oxford: Clarendon, 1867.

MoSk Morris, Richard, and Walter W. Skeat, eds. *Specimens of Early English, Part II.* Oxford: Clarendon, 1872.

Sch Schumacher, Karl. *Studien über den Stabreim in der Mittelenglischen Alliterationsdichtung.* Bonner Studien zur Englischen Philologie. Vol. 2. Bonn: Hanstein, 1914.

Th Thomas, Julius. *Die Alliterierende Langzeile des Gawayn-Dichters.* Coburg: Rossteutscher, 1908.

Appendix D: Editions seen but not recorded in the Textual Variorum.

Editions seen but not collated in the textual variorum:

Patience. Complete in Burrow, J.A., and Thorlac Turville-Petre, *A Book of Middle English.* 3rd ed. Malden MA: Blackwell, 2005. (earlier editions 1992, 1996)

Berry, Francis, ed. *Sir Gawain and the Green Knight. The Age of Chaucer.* A Guide to English Literature, Vol. 1. Ed. Boris Ford. Harmondsworth, Middlesex: Penguin, 1954. 351-430.

Guidi, Augusto, ed. and trans. *Sir Gawayne and the Grene Knight; Galvano e il cavaliere verde.* Florence: Fussi, 1958.

Jones, R.T., ed. *Sir Gawain and the Grene Gome: A Regularized Text.* N.p.: Natal UP, 1962.

Markus, Manfred, ed. and trans. *Sir Gawain and the Green Knight; Sir Gawain und der Grüne Ritter.* Stuttgart: Reclam, 1974.

Moore, Ray, ed. *Sir Gawain and the Green Knight: Text and Critical Introduction.* Self-published via Createspace and Kindle. 2014.

Pons, Emile, ed. and trans. *Sire Gauvain et le chevalier vert: poème anglais du XIVᵉ siècle.* Bibliothèque de la philologie germanique 9. Paris: Aubier, 1946.

Osberg, Richard H., ed. and trans. *Sir Gawain and the Green Knight.* New York: Lang, 1990.

Vantuono, William, ed. and trans. *Sir Gawain and the Green Knight: A Dual-Language Version.* New York: Garland, 1991.

Vantuono, Willam, ed. and trans. *Sir Gawain and the Green Knight: Revised Edition.* Notre Dame: U of Notre Dame P, 1999.

Winny, James, ed. and trans. *Sir Gawain and the Green Knight.* Peterborough ON: Broadview, 1992.