THE *PIERS PLOWMAN* ELECTRONIC ARCHIVE ON THE WEB: AN INTRODUCTION

Jim Knowles and Timothy Stinson

A Brief History

The purpose of this essay, written in response to a generous invitation from the editors of the *Yearbook of Langland Studies*, is to provide a brief overview of the *Piers Plowman* Electronic Archive (*PPEA*) and, on the occasion of the move of the Archive to the web, to outline its future plans and to offer examples of the types of scholarly work currently being undertaken with *PPEA* texts. Work on the *PPEA* began in 1987, when Robert Adams constructed a digital database of variant readings from the B manuscripts with comparative readings from the modern editions of A and C. Meanwhile, Hoyt N. Duggan used digitized texts in his investigations of Langland's metrical practice, which led to a series of influential essays on metre in Middle English alliterative poems.[1] The original group of editors, which included Adams, Duggan, Eric Eliason, Ralph Hanna, and Thorlac Turville-Petre, met in Kalamazoo in 1991 to map a strategy for creating a digital edition of the B text. Two years later, Duggan became a Fellow at the Institute for Advanced Technology in the Humanities (IATH) at the University of Virginia. During this appointment, Duggan created the fundamental structures of the Archive, began transcription of the manuscripts, and established the transcriptional protocols used by all contributors to the Archive. The goal of the

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[1] For a complete list, see the 'Bibliography of Works' in Calabrese and Shepherd, eds, *Yee? Baw For Bokes*, pp. 9–12.

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Abstract: This essay provides an overview of the history of the *PPEA*, discusses the recent launch of the *PPEA* online, describes how the resource can be used in scholarship and in the classroom, and concludes with a call for future collaborations.

Keywords: William Langland, *Piers Plowman*, *PPEA*, manuscripts, digital humanities, textual studies, critical editions, codicology, palaeography, SEENET.

project became the creation of a complete archive of the medieval and renaissance textual tradition of *Piers Plowman*.

By 1998 the conception of documentary editing within *PPEA* had evolved. The editors knew it was possible to distinguish layers of scribal intention in the textual tradition of a manuscript and wanted to represent those layers digitally. The first volume published, Oxford, Corpus Christi College, MS 201 (MS F), employed a combination of style sheets (i.e., documents that allow multiple views of a single encoded text) and critical notes to present the variant readings attributable to the immediate scribe, the readings of a revising scribe intermediate between him and the text of the alpha revisor, and the contribution of that alpha revisor. The original plan to provide accurate transcriptions of individual manuscripts had been complicated — enriched, the editors would argue — by the discovery that it is possible to represent the palimpsestic nature of a manuscript within a single digital text. As a result, editions of manuscripts such as F, Hm (San Marino, Huntington Library, MS Hm 128), and M (London, British Library, Additional MS 35287) are really editions of the three to six related scribal texts present in each manuscript. Even L (Oxford, Bodleian Library, MS Laud Misc. 581), a relatively uncomplicated text — a good manuscript selected by Walter W. Skeat as the basis for his B text edition — reveals the labours of two scribes, one who proofread and corrected the initial scribe's work against a beta family witness less reliable than the original exemplar. Between 2000 and 2011, the Archive published seven editions of single manuscripts on CD-ROM (MSS F, W, O, L, M, Hm/Hm², and R; see the full listing in Appendix I).

Moving to Open Access on the Web

With the recent launch of the online *PPEA* (http://piers.iath.virginia.edu/) all of these editions, including full colour digital facsimiles, are freely available on the web. In addition, the site offers an edition of the B archetype (Bx) by John Burrow and Thorlac Turville-Petre, and a new documentary edition of Cambridge University Library, MS Gg.4.31 (G) by Judith Jefferson. Another nineteen documentary editions are currently in progress. It also incorporates numerous other resources, including pedagogical aids for both university and high school teachers, background information on the poem and approaches to editing it, and transcriptional protocols. The launch of the Archive online brings with it a number of major changes and enhancements:

- Editions that could formerly be used only in isolation from one another (i.e., with one CD at a time inserted into an optical drive) are now capable of being accessed simultaneously and cross searched;

- The B archetype is now published and it, like the individual editions, benefits from being simultaneously available to editions of individual manuscripts from the B tradition;

- Works in progress, pedagogical resources, and contextual information are offered alongside full editions;

- The Society for Early English and Norse Electronic Texts (SEENET), which before had partnered with academic presses to publish editions on CD-ROM, is now the sole publisher of *PPEA* editions and materials (though peer review remains external); and

- The infrastructure developed for *PPEA* provides a framework suitable for the publication of editions of other works by SEENET.

The publication of Bx marks a new chapter in the history of the *PPEA*, and indeed in the history of editing *Piers Plowman* more broadly; it is the first edition published by the Archive that is not a documentary edition of a single manuscript, and it offers a new approach to the well-documented challenges of establishing the B text from extant witnesses. The work of establishing Bx was substantially enhanced by previous work by Adams, Duggan, and Hanna in their documentary editions of L and R. Adams demonstrated that Bx may be restored through recensionist techniques and that agreement among the manuscripts LM (representing the beta witnesses) and FR (representing alpha) will in virtually every case establish the reading of Bx. Since the text of Bx itself is demonstrably corrupt, already at a remove from Langland's original, the establishment of a critical text using all of the techniques developed and perfected in the last three centuries of scholarly textual editing is a major long-term goal for the Archive. The digital text permits us to pay an unprecedented degree of attention to the physical witnesses to Langland's text, providing the same kind of critical attention to the scribal texts that print editors have lavished only upon authorial texts.

Uses of the Archive

The best way to convey how and why one might use the *PPEA* — as well as how its editions differ from print editions — is to give examples from published scholarship that draws heavily upon the Archive. To date scholars have used Archive resources to produce new work in a variety of fields, including literary criticism, textual studies and editorial theory, manuscript studies, and digital humanities (particularly in its contributions to communities engaged in establishing standards and best practices for textual encoding, such as the Text Encoding Initiative <www.tei-c.org>).

The Archive provides a wealth of new possibilities for literary analysis. For example, Andrew Galloway's important 2004 article, 'Reading *Piers Plowman* in the Fifteenth and Twenty-First Centuries: Notes on Manuscripts F and W in the *Piers Plowman* Electronic Archive', provided the first scholarly demonstration of such uses of the Archive. Galloway argues that,

> the *Archive* has special utility because its combined capacities to sift, search, and display the archaeological layers of the textual tradition of *Piers Plowman* promise to be the best tool we have for studying the fluid range and layered depth of late fourteenth- and early fifteenth-century remakings of the poem. With this poem in particular, the idea of a unified and timeless 'work' or even series of works is, in spite of the best efforts of the Athlone editions, always under challenge and requires complex assessment by the editors and thus, to an unusual degree, readers.[2]

The possible uses of the Archive for literary critical analyses range from such large-scale assessments as what it means to read *Piers Plowman*, and indeed what the poem *is*, to significant observations centred on single manuscript copies or moments in the text. Such approaches are amply evidenced in *Yee? Baw for Bokes: Essays on Medieval Manuscripts and Poetics in Honor of Hoyt N. Duggan*, a festschrift edited by Michael Calabrese and Stephen H. A. Shepherd that features no fewer than seven (out of thirteen) essays that use the *PPEA* as text, source, and/or subject matter. For example, using markup that records the relation of marginal illustrations to words that actually touch the illustrations in Oxford, Bodl. Libr., MS Douce 104 (Dc, a C text), Shepherd has uncovered an exceptional interpretive procedure. In 'Text-Image Articulation in MS Douce 104', Shepherd finds, among others, a marginal illustration of *Liberum Arbitrium* as the simultaneous enactment of a kinaesthetic pun and a bookish allusion.[3] *Liberum Arbitrium*'s right elbow touches the Latin word *sensus* (touch, feeling) as he holds up a large red ring. His line of sight (also tagged in the markup) passes through the ring to the only word in red in that part of the page, *racio* (reason). According to a passage in the encyclopaedic *De proprietatibus rerum* by Bartholomeus Anglicus, the rational part of the soul can be likened to a circle — and so the illustration connects the text of *Piers Plowman* precisely to another text outside of the poem and ventures a learned interpretive take on Langland's poem. Other illustrations like this in the manuscript help us to reconstruct the associative 'library' of a sophisticated medieval reader of the poem; they also in

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[2] Galloway, 'Reading *Piers Plowman* in the Fifteenth and Twenty-First Centuries', pp. 232–33. See also Galloway, 'Uncharacterizable Entities'.

[3] Shepherd, 'Text-Image Articulation in MS Douce 104', p. 173, fig. 10.

effect function like hyperlinks, fully justifying the electronic medium as the only way to go for a modern edition of this, or perhaps any illustrated manuscript.

The Archive also facilitates detailed studies of manuscript production and scribal culture, as has been documented in the pages of this journal in previous volumes. In 2002 Thorlac Turville-Petre published a study of scribal corrections in Huntington MS Hm 128 (Hm and Hm²) and BL Add. MS 35287 (M), both of which he co-edited for the *PPEA*.[4] Making use of 'accurate searchable texts that include details of deletions and corrections, together with colour images of sufficient quality to show erasures',[5] Turville-Petre is able to demonstrate that the scribes who copied *Piers* manuscripts were often active, thoughtful readers of the poem and not, as the rampant textual variants found in the corpus might suggest, 'incompetent and careless, with little regard for the authenticity of the text'.[6] His study also suggests 'limits of what was acceptable at the beginning of the fifteenth century', with particular attention paid to 'the practices observed by professional metropolitan scribes in the use of final <e>'.[7] Also in these pages Michael Calabrese published '[Piers] the [Plowman]: The Corrections, Interventions, and Erasures in Huntington MS Hm 143 (X)', a study rooted in work completed for his forth-coming edition of MS X for the *PPEA*, which he is co-editing with Patricia Bart, Gail Duggan, and Hoyt Duggan. Calabrese demonstrates that the numerous corrections and erasures in this copy of the C text of *Piers Plowman* — which might too easily be deemed of interest only to textual editors — instead 'pro-voke important questions about our understanding of textuality, authority, and correction, as well as about the charged topic of the relationship between Langland and Wycliffism'.[8] His nuanced reading of the manuscript — including text that has been erased or added — paints a compelling portrait of an earlier nuanced reader of the poem, namely the scribe whose emendations show him 'to be an interested reader [...] concerned with clergy, confession, and pastoral care'.[9] Such essays are rooted in the scribal activity of individual copyists of the poem but draw conclusions of significance to much larger considerations of medieval authorship, textuality, and literary production and consumption in medieval England.

Patricia R. Bart's forthcoming *PPEA* edition of Huntington MS Hm 114 (Ht) demonstrates how electronic editing techniques can help elucidate complex textual

[4] Turville-Petre, 'Putting it Right'.

[5] Turville-Petre, 'Putting it Right', p. 42.

[6] Turville-Petre, 'Putting it Right', p. 41.

[7] Turville-Petre, 'Putting it Right', p. 42.

[8] Calabrese, '[Piers] the [Plowman]', p. 171.

[9] Calabrese, '[Piers] the [Plowman]', p. 171.

and paratextual characteristics of even the most eccentric manuscript witnesses. Ht contains 'contaminations at all levels from exemplars related to the B-text tradition of *Piers*, the A- and C-text traditions, spurious lines that are probably of the scribe's own invention, and interpolations from sources other than Piers'.[10] Faced with the difficulty of encoding her electronic edition using the base markup standards of the *PPEA* (which were developed to encode *Piers* manuscripts with much clearer genetic relationships to the B and C traditions), Bart and her collaborators on the *PPEA* team designed a set of extensions to the markup scheme, which, while still largely conformant with the Text Encoding Initiative guidelines, allowed for creative use of existing TEI elements in new and innovative applications, including the encoding of unusual codicological features in Ht. The complexity of Ht's scribal interventions, in fact, necessitated the introduction of new markup elements that go above and beyond what the TEI currently envisions for manuscript description. Bart's invention of the <scribapp> (scribal apparatus) and <histapp> (historical apparatus) tags as responses to the complexities of one particular *Piers* witness shows the extent to which the *PPEA*, like the Athlone project, is a pioneer in textual studies with ramifications for editorial theory and practice that go beyond Langland scholarship. In 'Intellect, Influence, and Evidence: The Elusive Allure of the Ht Scribe', Bart exploits the markup of her edition to posit a profile of the scribe and his work habits, a profile confirmed by Linne Mooney and Estelle Stubbs' identification of the scribe as Richard Osbarn.[11]

Collectively, the editions that comprise the *PPEA* also hold great promise for large-scale analysis of textual corpora for a variety of purposes, including historical linguistics, philology, authorship studies, and detailed studies of scribal practices. The texts published by the Archive provided the foundation for Duggan's scholarship on Middle English alliterative verse and Langland's metre. More recently, Duggan has been investigating the possibility of using these texts to offer definitive contributions to the authorship debates surrounding *Piers Plowman*, a debate ongoing in one form or another for much of the past century. While Duggan has demonstrated the power of accurate, machine-readable texts for large-scale questions ranging from metrical practices to authorship, Gene Lyman has shown the potential that the Archive holds for very detailed studies of individual scribes and texts. At the Fourth International *Piers Plowman* Society Conference held at the University of Pennsylvania in 2007, he presented 'Scribal Grapholectics: Allo- and Logographic Substitutions and Langland's Text', a paper

[10] Bart, 'Experimental Markup', § 5.

[11] Mooney and Stubbs, *Scribes and the City*. See especially ch. 2, 'Richard Osbarn, Chamber Clerk, 1400–37'.

that explored Angus McIntosh's hypothesis that it should be possible to construct individual profiles of Middle English scribes that would be comparable to fingerprints in the specificity of the identifications that they could effect. Lyman used digital texts of six B-version manuscripts to examine distributions of two allographic pairings, 'th' vs. 'þ' and '&' vs. 'and', and was able to provide substantial evidence that the assignment of scribal allographs in these manuscripts was not random, but rather was subject to context-sensitive rules bound to individual scribal predilections of the sort that interested McIntosh.[12] The publication of all previous editions of the *PPEA* online alongside new editions and works in progress — and the fact that we are making available both the raw XML files and ASCII versions of all texts — means that scholars interested in conducting such large-scale machine analysis will have unprecedented access to a substantial body of rigorously encoded and proofed Middle English texts.

The PPEA and Standard Critical Editions

It is a commonplace in *Piers* textual studies to acknowledge the continuing force of George Kane and Talbot Donaldson's warning to those who would dare to follow in their footsteps: 'Whether we have carried out our task efficiently must be assessed by re-enacting it'.[13] But this famous caveat assumes that *re-enacting* the monumental task of creating the Athlone editions, presumably to replace them with a better critical text, is the only worthwhile task for a would-be *Piers* editor to undertake. The *PPEA* editors have adopted a more flexible approach to the potential uses of the manuscript evidence. A hypothetical critical edition based on the Archive and presented in electronic form can list all of the textual variants (as Athlone does) for individual lines, but can also display those variants visually as parallel lines, collated automatically by the Archive software. The result is a vastly more user-friendly display of textual data than the Athlone apparatus' 'massively subordinated plenitude of chaotic information', as Anne Middleton puts it.[14] More than that, as Turville-Petre points out:

> [Users of the *PPEA* are] encouraged to assess the quality of the edited text rather than take it on trust. That task is made possible by offering the evidence on which the edition is based in a form much fuller and more comprehensible than a list of

[12] See also Lyman's 2009 University of Virginia dissertation, entitled 'Assistive Potencies: Reconfiguring the Scholarly Edition in an Electronic Environment'.

[13] *Piers Plowman*, ed. by Kane and Donaldson, p. 220.

[14] Middleton, 'Editing Terminable and Interminable', p. 175.

variants, for the electronic edition can give in full the readings of every manuscript, as diplomatic transcripts accompanied by complete digital facsimiles.[15]

And unlike a printed edition, an electronic text can 'admit to its inevitable errors, can be corrected, reposted in a revised form, and then can provide the basis for new critical texts established on different principles'.[16]

In a 2001 review article on Russell and Kane's Athlone C text (1997) and *PPEA* volume 1 (MS F; 2000), Middleton draws a distinction between two different models of editorial work. She asks:

> Is the end of editorial reconstruction an *archaeological* object, a restored inscription made newly legible as it existed at some specified time or place; or is it an *intellectual* object, the determinate result of applied authorial 'intente', rendered visible in a state notionally prior to all casual, accidental, or purposeful effacements — in short, a text or a work?[17]

Since its founding, the *Piers Plowman* Electronic Archive has aspired to have it both ways, producing editions that answer to both halves of the distinction. The Archive produces archaeological objects (documentary editions) that collectively provide the basis on which to build intellectual objects (critical editions and archetypes). At the same time, the *PPEA* is in the process of creating intellectual objects for which the archaeological substrates are exposed and open to examination, in the form of electronically enabled logical display of all textual variants.
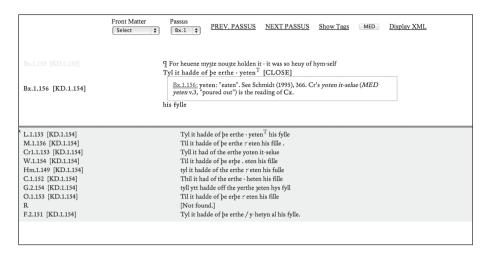
The materials gathered by the Archive also provide the basis for new and innovative kinds of editions, including the reconstruction of lost stages in the poem's transmission. The *PPEA* edition of the B archetype is a case in point. In the screen shot image from Bx shown in Figure 1, a line from the B text's 'plant of peace' passage has been singled out for comparative analysis: 'Tyl it hadde of þe erthe • yeten his fylle' (Bx.1.156; KD.1.154). When clicked, the superscript 'T' (i.e. 'textual note') next to the word 'yeten' opens a box containing the editors' annotations to this line:

> Bx.1.156: yeten: "eaten". See Schmidt (1995), 366. Cr's *yoten it-selue* (*MED yeten* v.3, "poured out") is the reading of Cx.

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[15] Turville-Petre, 'Editing Electronic Texts', p. 56. See also Burrow and Turville-Petre, 'Editing the B Archetype of *Piers Plowman*'.

[16] Turville-Petre, 'Editing Electronic Texts', p. 56.

[17] Middleton, 'Editing Terminable and Interminable', p. 164.

Front Matter	Passus					
Select ⬦	Bx.1 ⬦	PREV. PASSUS	NEXT PASSUS	Show Tags	MED	Display XML

Bx.1.155 [KD.1.153]

¶ For heuene myȝte nouȝte holden it · it was so heuy of hym-self
Tyl it hadde of þe erthe · yeten[T] [CLOSE]

Bx.1.156 [KD.1.154]

> Bx.1.156: yeten: "eaten". See Schmidt (1995), 366. Cr's *yoten it-selue* (*MED yeten* v.3, "poured out") is the reading of Cx.

his fylle

L.1.155 [KD.1.154]	Tyl it hadde of þe erthe · yeten[T] his fylle
M.1.156 [KD.1.154]	Til it hadde of þe erthe ⁊ eten his fille .
Cr1.1.153 [KD.1.154]	Tyll it had of the erthe yoten it-selue
W.1.154 [KD.1.154]	Til it hadde of þe erþe . eten his fille
Hm.1.149 [KD.1.154]	tyl it hadde of the erthe ⁊ eten his fulle
C.1.152 [KD.1.154]	Thil it had of the erthe · heten his fille
G.2.154 [KD.1.154]	tyll ytt hadde off the yerthe ȝeten hys fyll
O.1.153 [KD.1.154]	Til it hadde of þe erþe ⁊ eten his fille .
R	[Not found.]
F.2.151 [KD.1.154]	Tyl it hadde of þe erthe / y-hetyn al his fylle.

Screen shot of the *PPEA* edition of the B archetype (Bx), edited by John Burrow and Thorlac Turville-Petre, showing the textual note for B.1.156 and line readings from ten B text manuscripts. (Line collation software designed by Paul Broyles.)

The user can then close the annotation box by clicking on the word '[CLOSE]'. Meanwhile, clicking on the Bx line number in the left margin will populate a collation window (shown in the shaded area beneath the thick rule that divides it from the main text of Bx), which includes parallel line readings from the ten most important B manuscripts (L, M, Cr1, W, Hm, C, G, O, R, and F). In this case, the reconstructed archetypal reading is witnessed in eight of the ten manuscripts with only minor variations. The line is missing in R, while Crowley's *editio princeps* (Cr1) interpolates the C-text version of the line, substituting 'yoten it-selue' for 'yeten his fylle'. Users of the electronic Bx edition can run this procedure, if they wish, on every single one of the B version's 7000-plus lines, making it possible to see and evaluate the materials that went into the editors' decisions on tens of thousands of individual lections. The electronic text of Bx, therefore, along with its transparent apparatus, has the potential to 'prompt a reassessment of the relationship between the three versions of the poem, and also a reconsideration of Langland's metrical practice'.[18]

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[18] Turville-Petre, 'Editing Electronic Texts', p. 66.

Using PPEA in the Classroom

The *PPEA* provides a rich set of resources — all available free on the web — for teaching students at all levels from secondary school to graduate school. The combination of full colour facsimiles, diplomatic transcriptions, and XML mark-up allows teachers to design custom exercises for learning palaeography (*PPEA* includes a wide range of scribal hands from the late fourteenth to late sixteenth centuries), codicology, and editorial theory (recension or inverse recension exercises, for example, or stemma building exercises). Instructors who are familiar with XML and TEI encoding (or wish to learn) can design markup exercises using the manuscript images and transcripts, having students develop markup schemes with particular analytical goals in mind, then check their work against the *PPEA*'s own encoding. Training students in transcription and markup will not only give them portable skills but will make them better analysts of texts in all kinds of contexts (not just *Piers*) since markup in and of itself is fiercely analytical and forces students to break down texts into component parts of potentially infinite granularity, while always keeping the big picture in mind. The *PPEA* also provides a set of ready-made student exercises (and will add more in the future) for instructors who lack the time or inclination to design their own. These include two in-class activities on manuscript copying and the making of medieval books (for high-school students), and four more advanced in-class exercises on the same topics for university students.[19]

Interminable Tasks Ahead: A Call for Participants and Texts

In closing, the co-directors and editorial boards of SEENET and the *PPEA* would like to take this opportunity to ask *Yearbook of Langland Studies* readers to consider becoming involved in our collective work. We invite proposals for electronic editions of texts in Old English, Middle English, and Old Norse, along with ideas for other (not strictly textual) tools and resources that take advantage of digital platforms and digital techniques. Scholars who wish to propose an edition or a collaboration with SEENET should send a brief proposal by email to <editors@seenet.org>.

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[19] The *PPEA*'s current set of teaching resources were designed by Christine Schott.

Appendix I: List of Published Editions and Works in Progress

Published on CD-ROM and Website

Vol. 1. MS 201, Corpus Christi College, Oxford (F). Edited by Robert Adams, Hoyt N. Duggan, Eric Eliason, Ralph Hanna III, John Price-Wilkin, and Thorlac Turville-Petre. University of Michigan Press, 2000

Vol. 2. MS B.15.17, Trinity College, Cambridge (W). Edited by Thorlac Turville-Petre and Hoyt N. Duggan. University of Michigan Press, 2000

Vol. 3. MS Oriel College, Oxford 79 (O). Edited by Katherine Heinrichs. University of Michigan Press, 2002

Vol. 4. MS Laud Misc. 581, Bodleian Library S. C. 987 (L). Edited by Hoyt N. Duggan and Ralph Hanna III. Medieval Academy of America and Boydell and Brewer, 2004

Vol. 5. MS Additional 35287, British Library (M). Edited by Eric Eliason, Thorlac Turville-Petre, and Hoyt N. Duggan. Medieval Academy of America and Boydell and Brewer, 2004

Vol. 6. MS Hm 128, Huntington Library (Hm). Edited by Michael Calabrese, Hoyt N. Duggan, and Thorlac Turville-Petre. Medieval Academy of America and Boydell and Brewer, 2005

Vol. 7. MS Rawlinson Poetry 38, Bodleian Library (R). Edited by Robert Adams. Medieval Academy of America and Boydell and Brewer, 2011

Published on Website Only

Vol. 8. MS Gg.4.31, Cambridge University Library (G). Edited by Judith Jefferson. SEENET, 2013. <http://piers.iath.virginia.edu/exist/piers/main/B/G>

Vol. 9. The B-Version Archetype. Edited by John Burrow and Thorlac Turville-Petre. SEENET, 2014. <http://piers.iath.virginia.edu/exist/piers/crit/main/B/Bx>

Editions in Progress (as of Autumn 2014)

A Version

E: Dublin, Trinity College, MS 213 (editor TBD)

J: New York, Pierpont Morgan Library, MS M 818 (the Ingilby manuscript) (ed. Eugene Lyman)

La: London, Lincoln's Inn, MS Hale 150 (ed. Alastair Bennett)

Ma: London, Society of Antiquaries MS 687 (ed. Noelle Phillips)

Ra: Oxford, Bodleian Library, MS Rawlinson Poetry 137 (ed. Míċeál Vaughan)

U: Oxford, University College MS 45 (ed. Pamela Troyer)

B Version

C: Cambridge, Cambridge University Library, MS Dd.1.17 (ed. Hoyt Duggan)

C2: Cambridge, Cambridge University Library, MS Ll.4.14 (ed. Katherine Heinrichs)

Cr1, Cr2, Cr3: The editions of Robert Crowley, London 1550 (eds Jim Knowles and
    Timothy Stinson)
S: Tokyo, Takamiya MS 23 (on long-term deposit at Yale Beinecke Library) (editor TBD)

C Version

Dc: Oxford, Bodleian Library, MS Douce 104 (ed. Stephen Shepherd)
Uc: London, British Library, MS Additional 35157 (ed. Samuel Overstreet)
Vc: Dublin, Trinity College, MS 212 (ed. Christine Schott)
X: San Marino, Huntington Library, MS Hm 143 (eds Patricia Bart and Michael Calabrese)
I: London, University of London Library, MS S.L. V.88 (ed. Vance Smith)

AB Splices

H: London, British Library, MS Harley 3954 (ed. Simon Horobin)

ABC Splices

Ht: San Marino, Huntington Library, MS Hm 114 (ed. Patricia Bart)

AC Splices

N: Aberystwyth, National Library of Wales, MS 733B (ed. Lawrence Warner)
Wa: Duke of Westminster's MS, privately held (ed. Paul Broyles)

Appendix II: List of Reviews of the Piers Plowman Electronic Archive (in Reverse Chronological Order)

Da Rold, Orietta, Rev. of 'The *Piers Plowman* Electronic Archive, 6: San Marino, Hunting-
    ton Library Hm 128: William Langland, SEENET, A.9', *Variants* 10 (2013), 288
Barney, Stephen A., Rev. of 'The *Piers Plowman* Electronic Archive', *Studies in the Age of
    Chaucer*, 34 (2012), 396–401
Foys, Martin K., 'Review Essay: The *Piers Plowman* Electronic Archive and the Formation
    of Durable Mutation', *Yearbook of Langland Studies*, 26 (2012), 277–86
Shuffelton, George, Rev. of 'The *Piers Plowman* Electronic Archive, 6: San Marino,
    Huntington Library Hm 128 (Hm, Hm2)', *Speculum*, 85.4 (October 2010), 984–86
Warner, Lawrence, Rev. of 'The *Piers Plowman* Electronic Archive, vol. 6: San Marino,
    Huntington Library Hm 128 (Hm, Hm²)', *Journal Of English and Germanic Philology*,
    109.4 (October 2010), 538–41
Wood, Sarah, Rev. of 'The *Piers Plowman* Electronic Archive: 4, Oxford, Bodleian Lib-
    rary, Laud Misc. 581 (L)', *Notes and Queries*, 56.3 (September 2009), 450–51
Morgan, Brian, Rev. of 'The *Piers Plowman* Electronic Archive', *Medium Aevum*, 77.1
    (June 2008), 173–75
Horobin, Simon, Rev. of 'Katherine Heinrichs, ed., *Piers Plowman* Electronic Archive,
    vol. 3: Oxford, Oriel College, MS 79 (O), and Ralph Hanna and Hoyt N. Duggan,
    eds, *Piers Plowman* Electronic Archive, vol. 4: Oxford, Bodleian Library, Laud Misc.
    581 (L)', *Yearbook of Langland Studies*, 19 (2005), 222–26

Galloway, Andrew, 'Reading *Piers Plowman* in the Fifteenth and the Twenty-First Centuries: Notes on Manuscripts F and W in the *Piers Plowman* Electronic Archive', *Journal of English and Germanic Philology*, 103.2 (April 2004), 232–52

Machan, Tim William, Rev. of 'The *Piers Plowman* Electronic Archive, Vol. 1: Corpus Christi College Oxford MS 201 (F) by Robert Adams; Hoyt N. Duggan; Eric Eliason; Ralph Hanna; John Price-Wilkin; Thorlac Turville-Petre; The *Piers Plowman* Electronic Archive, Vol. 2: Cambridge, Trinity College MS B.15.17 (W) by Thorlac Turville-Petre; Hoyt Duggan', *Text*, 15 (2003), 394–98

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