

LANGUAGE DOMAINS AND STATUS IN MIDDLE CORNISH

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Master's Degrees by Examination and Dissertation

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¹ Dates and Abbreviations from Dr Georges y Gerlyver Meur Dictionary (Llandysul: Kesva an Tavas Kernewek, 2020), unless noted.

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ABSTRACT

The revived Cornish language is based on the Cornish medieval miracle and saints' lives plays, and a question arising is their use of non-Cornish phrases, which has been remarked on for many years, with no consensus of what their use means. Is there a pattern in its use, or is it random, and does this compare with the English plays and the other European medieval plays' counterparts?²

This study shows that language choice is dictated by social status, Christian spiritual status, learned status, theological status, and relationship to the establishment power structures. Using the sociolinguist theory of code-switching, Communication Accommodation Theory (CAT), transgressive language theory, and literary criticism, the Cornish plays can be used as a window into the world of the Cornish audience. This dissertation demonstrates that the Cornish were using code-switching in the plays to both mock and resist the overarching English-speaking power establishment. This temporal power and its abuse are closely tied to English transgressive language use and are counterpointed by the Latin use for the spiritual power of characters. The use of transgressive English language follows that of the English miracle and morality plays, emphasised further through code-switching. Furthermore, French is a higher status marked court language used by the middling sort.

² Brian Murdoch, 'The Cornish Medieval Drama', in Richard Beadle (ed.), *The Cambridge Companion to Medieval English Theatre* (Cambridge: Cambridge University Press, 1994), p. 211-13.

TEXT SOURCES

Table 1.1 Editions of the Texts used³ and postulated dates

Play	Author and Publisher	Postulated text dates
<i>The Charter Endorsement.</i>	Nicolas Williams (Dundee: Everttype, 2020).	Murdoch 1340 ⁴ George 1345 ⁵ William 1380-1400 ⁶
<i>The Ordinalia.</i>	Murdoch dates the whole cycle to the second half of the 14th century. ⁷	
<i>i Origo Mundi</i> (OM). ⁸	R. Courtney (ed.), (Cornwall: Kesva an Tavas Kernewek, 2022).	George circa 1425 ⁹
<i>ii Passio Christi</i> (PC).	R. Courtney (ed.), (Cornwall: Kesva an Tavas Kernewek, 2019).	George circa 1400 ¹⁰
<i>iii Resurrexio Domini</i> (RD).	R. Courtney (ed.), (Cornwall: Kesva an Tavas Kernewek, 2022).	George circa 1400 ¹¹
<i>The Life of St. Meriasek Bishop And Confessor</i> (BM).	Ray Edwards (ed.), (Cornwall: Kesva an Tavas Kernewek, 1996).	1504, Murdoch in Beadle, but with the first 30 pages in a different later hand. ¹²
<i>Bewnans Ke</i> (BK). ¹³	Thomas and William (ed.), (Exeter: University of Exeter, 2007). ¹⁴	George circa 1535. ¹⁵ Williams says the extant copy is from the middle sixteenth century. ¹⁶ The original he suggests is from 1453-60. ¹⁷
<i>Creation of the World.</i>	By William Jordan (CW), Ray Edwards (ed.), (Cornwall: Kesva an Tavas Kernewek, 2022).	It is dated 1611 in the text but is believed to originate in the middle of the 16 th Century. Murdoch suggests the reign of Queen Mary. ¹⁸

³ Dates and Abbreviations from Dr Georges y *Gerlyver Meur Dictionary* (Llandysul: Kesva an Tavas Kernewek, 2020), unless noted.

⁴ Brian Murdoch *Cornish Literature* (Woodbridge: D. S. Brewer, 1993), p. 11.

⁵ Ken George, *Gerlyver Meur*, p. 12.

⁶ N.J. Williams and Michael Eversen, (eds.), *The Charter Fragment Pascon agan Arluth* (Dundee: Everttype, 2020), p. 1.

⁷ Brian Murdoch *Cornish Literature* p. 41.

⁸ The abbreviations used in the dissertation are shown in brackets (OM), which means Origo Mundi, etc.

⁹ Ken George, *Gerlyver Meur*, p. 12.

¹⁰ Ibid.

¹¹ Ibid.

¹² Brian Murdoch, 'The Cornish Medieval Drama', in Richard Beadle (ed.), *The Cambridge Companion To Medieval English Theatre*, p. 234.

¹³ The second day of BK is referred to in this dissertation as the BK Two due to its distinctive use of marked language.

¹⁴ Ken George (ed.), *Bywnans Ke* (Bosprenn: Kesva an Tavas Kernewek, 2006). This translation has also been used where there are gaps in the version of Thomas Grahame and N.J. Williams (Eds.), *Bewnans Ke* (Exeter: University of Exeter Press, 2007).

¹⁵ Ken George (ed.), *Bywnans Ke*.

¹⁶ Grahame Thomas and N.J Williams (Eds.), *Bewnans Ke*, p. xlv.

¹⁷ Ibid., p. xlvi.

¹⁸ Brian Murdoch, 'The Cornish Medieval Drama', in *The Cambridge Companion*, p. 227.

INTRODUCTION

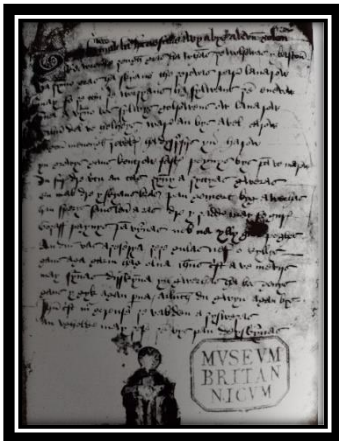


Figure 1 *The Passion Poem*

Cornish is a Brythonic Celtic language related to Welsh and even more closely to Breton. The revived Cornish language is rooted in the texts of the medieval, Tudor and early modern periods. These periods were a time of retreat for the Cornish language and its associated culture, but there was to be one last literary flourish: the Cornish language plays. The extant plays date from the Middle Cornish language period of 1200 to 1575, except for CW, which was transcribed in 1610 by William Jordan, a text demonstrating Cornish moving towards its late form.¹⁹ The Old Cornish period 800-1200²⁰ is represented by the *Vocabularium Cornicum* and the Bodmin manumissions;²¹ the Middle Cornish period²² was succeeded by the Late Cornish period 1575-1800²³ represented by the works of the Newlyn School of Antiquarians, the works of Lluyd²⁴ and various poems, letters, and translations of Biblical texts.²⁵ Therefore, Middle Cornish language plays contain most of the extant literary Cornish,²⁶ and while the plays predominantly use Cornish as the written medium, there is a noticeable percentage of English, French, and Latin phrases, denoted as marked language in this dissertation. In total, over 2% of sentences have non-Cornish phrase elements. These are not used randomly but are governed by various principles related to characters' roles, traits, and behaviours. They manifest through situational use; they serve the dramatic function of identifying characteristics and events to the audience. These attributes manifest in the use of marked language and are a crucial element in the presentation of the plays, the primary purpose of which was to educate the audience into an understanding of the Christian message and the

¹⁹ Brian Murdoch, *Cornish Literature*, p. 75.

²⁰ Ken George, *The Pronunciation And Spelling Of Revived Cornish* (Cornwall: The Cornish Language Board, 1986), p. 9.

²¹ A circa ninth or tenth-century gloss of Latin words and the Bodmin manumissions a document naming slaves freed by their owners.

²² *Ibid.*, p. 9.

²³ *Ibid.*, p. 10.

²⁴ Edward Lhuyd, *Archeologia Britannica: Giving Some Account Additional To What Has Been Hitherto Publish'd, Of The Languages, Histories And Customs Of The Original Inhabitants Of Great Britain* (Oxford: Author, 1707, Reprint 2019 nabu Public Domain Reprints).

²⁵ Henry Jenner, *A Handbook Of The Cornish Language*, pp. 31-45.

²⁶ Approximately 86% of the extant texts, prior to the discovery of Beunans Ke's play, were in middle Cornish, Ken George, *The Pronunciation And Spelling Of Revived Cornish*, p. 11.

acceptable social behaviour of their society.²⁷ This religious focus of the plays follows broader European usages reflecting the common Western European Catholic culture of the time,²⁸ with the necessity to indoctrinate the masses of people who did not understand Latin, so required an understandable communication vehicle that was enjoyable for the audience to watch and comprehend.²⁹ To this end, the various Miracle and Morality plays were developed to fill this necessity.³⁰ As Borlase puts it “begetting in the common people a right notion of the Scriptures.”³¹ In Cornwall, this teaching imperative led to the plays *The Ordinalia*, *The Creation of the World*, and the saints plays of St. *Ke* and St. *Meriasek*.

Fishman³² offered a question about language use pertinent to this study: Who chooses to speak what language, to whom and when? This study takes that as its starting point for understanding language use. As well as this, the language phrases involved are considered against sociolinguist theories such as code-switching, Pragmatics and Communication Accommodation Theory (CAT)³³ and broader sociolinguistic theories. This enhances the study of the dramatic use of these phrases and the situational triggers used to demonstrate the choices of the dramatists writing the plays and their didactic reasons for these plays and marked language use.

²⁷ Glynne Wickham, *The Medieval Theatre* (Cambridge: Press Syndicate of University of Cambridge, 1987), p. 61. William Tydeman, ‘An Introduction To Medieval English Theatre’, in Richard Beadle (ed.), *The Cambridge Companion To Medieval English Theatre*, p. 49.

²⁸ Richard Beadle (ed.), *The Cambridge Companion*, p. 17-20.

²⁹ Peter Happe, *English Drama Before Shakespeare* (London: Longman, 1999), pp. 25-32.

³⁰ William Tydeman, *An Introduction To Medieval English Theatre*.

³¹ P. B. Ellis, *The Cornish Language And Its Literature* (London: Routledge & Kegan Paul, 1974), p. 124.

³² J. Fishman, in *La Linguistique 2*: 67-88 quoted in Flourian Coulmas *Sociolinguistics* (Cambridge: Cambridge University Press, 2005), p. 135.

³³ [Communication accommodation theory - Wikipedia](#) Site accessed 14.08.2023

REVIEW OF EXISTING LITERATURE

The Cornish Plays.

The paucity of papers on the Cornish Plays in the current literature can be contrasted to more extensive writings of the contemporary English and European³⁴ miracle and morality plays, investigating the use of dramatic techniques, dialect, Latin, French and transgressive language. Most of the previous work on the Cornish plays has been for linguistic reconstruction and comparative purposes.³⁵ The few literary studies have focused on the sources used for these plays' themes³⁶ and generally concentrate on individual plays. Jon Mills, one of the few studying the whole corpus of the plays, examines the tyranny of the ruling English-speaking classes in Cornwall in the Middle Ages and Tudor period.³⁷ He believes the plays were influenced by the rebellions against the Tudor monarchs in 1497, with a second rising in support of Perkin Warbeck the same year; later followed in 1549 by the Pray Book rebellion. According to Mills, these rebellions and Cornish defeats affected character presentation in the Ordinalia and the Saints' lives; he sees the character Teudar as the Tudor King Henry in a thinly veiled attack. He believes the choice of language was deliberate and reflects the relationship between the Cornish and the state.³⁸ He thinks that naming the smith An Gof as Jesus' father in the Ordinalia indicates that the current version is later than 1497, when the English tortured Michael An Gof after the loss of the Cornish at Blackheath.³⁹ He also sees Caiaphas as representing Thomas Cromwell, imposing the use of English in the church. He notes that code-switching occurs when talking to Pilate, and the Emperor switches to English to summon his torturers.⁴⁰

³⁴ Ericka Fischer-Lichte, *History Of European Drama and Theatre* (London: Routledge, 2002) p. 34-46.

³⁵ Such as Johann Zeuss, *Grammatica Celtica, Volume 1 And 2* (1853, Reprint, 2020); Lewis, H. and H. Pedersen, *A Concise Comparative Celtic Grammar* (Gottingen: Vandenhoeck & Ruprecht, 1937); Henry Jenner, *A Handbook Of The Cornish Language, Chiefly In Its Early Stages: With Some Account Of Its History And Literature* (London. D. Nutt. Reprint, AMS Press New York 1904 reprint, 1984).

³⁶ J. A. Bakere, *The Cornish Ordinalia: A Critical Study* 2nd edition (Cornwall: Cornish Language Board, 2009); Robert Longworth, *The Cornish Ordinalia Religion And Dramaturgy* (Cambridge, Massachusetts: Harvard University Press, 1967), for examples.

³⁷ Jon Mills, (2012) 'Depiction Of Tyranny In The Cornish Miracle Plays: Tenor, Code Switching and Sociolinguistic Variables', in *A Festschrift In Honour Of Nicholas Williams*, Liam Mac Amhlaigh (ed), (House, Dublin).

³⁸ Jon Mills, 'Depiction Of Tyranny', pp. 139-157.

³⁹ *Ibid.*

⁴⁰ *Ibid.*

Contra-wise, Bakere could not see a definite pattern of language use in the *Ordinalia* plays.⁴¹ She dismisses the idea that only the evil characters use English and considers that English is not the language of the playwright's hell.⁴² However, Bakere is ignoring the extensive English used by Lucifer in the CW. She notes that Solomon uses three English phrases and compares him with the Evil Bishop, who speaks five, saying they are very different characters. Regarding the use of French, she sees three phases used in the *Ordinalia*; she then notes that these would have been familiar to anyone reading the English literature of the time. She comments that Latin use is mainly of the liturgical type, which the Cornish speaker would have been aware of from their church services.⁴³ Padel suggests that there may be a link between formal and informal language situations and⁴⁴ suggests that occasion is the reason for the language choice. Harris observes that French was the courtly language in the Chester plays and the *Ordinalia* and notes that the character and motivation of characters are very simple, requiring other markers to tell if someone is good or bad.⁴⁵ He contends that God in the Cornish plays only speaks Cornish;⁴⁶ lesser officials speak French, such as David's Butler;⁴⁷ or else are notorious pagans such as Caiaphas, Pilate, or the Hebrew Bishop, but notes some exceptions, such as Joseph of Arimathea⁴⁸ and Tiberius Caesar. He notes that the Old Testament patriarchs, such as Adam, Moses, David, Cleophas and Jesus, use Latin.⁴⁹ For English uses, he identifies that the devil uses it to tempt Eve, and a lengthy list of artisans, messengers and torturers use it, as do Solomon and Herod, Caiaphas and Prince Annas. Also, it is used for invectives and imperatives, and he postulates a correlation between status and language.⁵⁰ Brynley Roberts notes that the divine and virtuous characters speak Cornish as well as evil characters when trying to create a favourable impression and notes that this reflects the unequal status of the languages and sees it as resistance to the

⁴¹ J. A. Bakere, *The Cornish Ordinalia: A Critical Study* 2nd edition (Cornwall: Cornish Language Board, 2009), pp. 6-15.

⁴² *Ibid.*, p. 8.

⁴³ *Ibid.*, p. 15.

⁴⁴ Oliver Padel referenced in Bakere, J. A., *The Cornish Ordinalia: A Critical Study*, p.12.

⁴⁵ John Harris, *Medieval Theatre In Context* (London: Routledge, 1992), p. 96-7, p. 106.

⁴⁶ Markham Harris, *The Cornish Ordinalia* (Washington D.C.: The Catholic University of America Press, 1969), p. xvi: However, God also uses Latin, in CW line 1 and two words of Latin in the play.

⁴⁷ *Ibid.*, p. xvi.

⁴⁸ The phrase suggested by Markham Harris as French appears to be line PC 3133, but the words are loan words rather than French "Grant Mersi"; CF Ken George *Gerlyver Meur* and the text of PC Kesva an Tavas Kernewek 2019 where it is not marked as loan words.

⁴⁹ Markham Harris, *The Cornish Ordinalia* p. xvii.

⁵⁰ *Ibid.*, p. xvi.

foreign language of English.⁵¹ He comments on the linkage between language and religion but considers this as religious conservatism rather than a linguist defence of Cornish.⁵² Murdoch sees no pattern and says that “despite attempts to establish a dramatic pattern, none seems to exist.”⁵³ However, he goes on to say there is a “use of register and of formal variation,” from an elevated style “to downright coarse”.⁵⁴ Murdoch⁵⁵ states the plays are not adaptations of English plays and considers European models to have more relevance in some areas. He notes that the *Ordinalia* stage directions are in Latin, in BM in Latin and English, and CW are English in toto, reflecting the receding use of Latin following the reformation.⁵⁶ Meredith⁵⁷ believes that the oaths in the English plays reflect the way people spoke; for instance, in the English plays, Cain talks about God's” ars” being a particularly evil character.⁵⁸ This coarse language is also found in the Cornish Plays. If this logic is relevant to the Cornish plays, we see a world where only some of the audience use English oaths. Most other commentators, such as Longstreet and Alan Kent, are silent on the area of marked language use.⁵⁹

English Plays

The English Miracle, Passio Christi and Morality plays, which were written in the same period as the Cornish plays,⁶⁰ have similarities to the Cornish plays. These give important clues as to the use of language in contemporary drama, which illuminate the usage in the Cornish plays, as they often cover the same events found in the *Ordinalia* and CW. This parallelism is not surprising given that Cornish priests often went to Oxford for their higher learning and were part of the European Catholic clerical elite establishment,⁶¹ expounding a common didactic message in the European Corpus Christi cycles.⁶² Similarly, the Saints'

⁵¹ Brynley Roberts, “The Celtic Languages Of Britain”, in Geraint Jenkins *Welsh Language Before The Industrial Revolution* (Cardiff: University of Wales Press), p. 413.

⁵² *Ibid.*, p. 414.

⁵³ Brian Murdoch, *Cornish Literature*, p. 42.

⁵⁴ Brian Murdoch, ‘The Cornish Medieval Drama’, in *The Cambridge Companion*, p. 212.

⁵⁵ *Ibid.*, p. 212.

⁵⁶ *Ibid.*, p. 215.

⁵⁷ Peter Meredith, ‘The Townley Cycles’, in *The Cambridge Companion To Medieval English Theatre*, p. 154.

⁵⁸ *Ibid.*, p. 159.

⁵⁹ Brian Murdoch, ‘The Cornish Medieval Drama’, in *The Cambridge Companion*, p. 212.

⁶⁰ Janette Dillon, *The Cambridge Introduction To Early English Theatre* (Cambridge: Cambridge University, 2006), pp. 213-4: The dates are York Cycle 1376-1580, The Castle of Perseverance 1397-1440, Town Plays 1450-75, Townley Cycle 1450-1576, and Everyman 1510-19.

⁶¹ Vicki L. Hamblin, *Saints At Play The Performance Of French Hagiographic Mystery Plays* (Michigan: Western Michigan University, 2012), pp.1-7.

⁶² Ericka Fischer-Lichte, *History Of European Drama And Theatre*, p. 33-35.

plays in Cornwall have similarities to European,⁶³ Breton, and French plays.⁶⁴ Nonetheless, differences exist; for instance, the Cornish plays lack the martyrdom found in European plays⁶⁵ with their depictions of decapitations and other horrors, with cruelty being a significant feature of European plays.⁶⁶

These English Miracle plays have scenes also covered in the Cornish plays,⁶⁷ The Fall of Lucifer, in CW. The Creation and of Man in OM and CW, Noah and the Flood in OM and CW, Abraham and Isaac in OM and CW, the temptation of Christ in PC, The Passion in PC, and the Resurrection in RD. These are found in all the Five English Cycles, except the Temptation, which is found in four of them. Similarly, many of the characters have counterparts in the English plays, including Lucifer, Satan, God, Adam, Eve, Cain, Abel, Abraham, Isaac, Moses, Pharaoh, Herod, Pilate, Caliphaz, Peter and others.⁶⁸ Of particular interest, Vatter notes devils appear in English plays⁶⁹ and are also prominent in the Ordinalia and the other plays. She believes the license to laugh at evil characters, such as the devils in the plays, allows comic relief for the audience.⁷⁰ In the English plays, the Doctors are often in league with these evil forces, which Vatter believes shows the tension between faith and science by presenting them as negative figures in the plays.⁷¹ All these characterisations are consistent with the Cornish plays usages. Considering language use, Meredith notes that the Townley cycle has French mixed with English, giving phrases such as **foder/ oure mompyns** (feed our faces) for comedic effect.⁷² Herod uses a mix of French and English with words like **Lososl, lyatrs, lurdans, tratoures, knafys** and phrases such as **ditizance doutance** (say without doubt, line 171), and Latin is used in minor prophecy stanzas.⁷³ This shows that marked language choice was used for dramatic effect across both England and Cornwall. In a parallel situation, the Townley cycles portray the tyrants as ranting,⁷⁴ again a trait seen in the Cornish Plays with Teudar, Herod and Pilot all having these traits. Another illuminating point

⁶³ Clifford Davidson, *The Saint Play In Medieval Europe* (Michigan: Medieval Institute Publications, 1986).

⁶⁴ Vicki L. Hamblin, *Saints At Play* (Michigan: Trustees of Western Michigan University, 2012).

⁶⁵ William Tydeman, 'An Introduction To Medieval English Theatre', in Richard Beale (ed.), *The Cambridge Companion*, p.23.

⁶⁶ John Harris, *Medieval Theatre In Context* (London: Routledge, 1992), p. 96-7, p. 145.

⁶⁷ *Ibid.*, p. 96-7, p.93.

⁶⁸ For a comparative list of English Play characters, see A. C. Cawley (ed.), *Everyman And Medieval Miracle Plays* (London: Everyman, 1993).

⁶⁹ Hannes Vatter, *The Devil In English Literature* (Lang Druck: Francke Verlag Bern ,1978), p. 69.

⁷⁰ *Ibid.*, p. 90.

⁷¹ *Ibid.*, p. 85.

⁷² Peter Meredith, 'The Townley Cycles' in *The Cambridge Companion*, pp. 151-3.

⁷³ *Ibid.*, p. 153.

⁷⁴ Meredith, 'The Townley Cycles', in *The Cambridge Companion*, p. 137.

is that the Townley author invents words or uses low-level language for the play's use.⁷⁵ In the Cornish play, this role is filled using English words, oaths and phrases.

The use of Latin is another common link.⁷⁶ God's opening line in the York and Chester plays in Latin is **Ego sum Alpha et O(mega)**.⁷⁷ The CW opens with **ego sum Alpha et omega**.

Other shared drama techniques include evil characters being introduced from the left of the stage; the plans in OM generally depict evil characters to the left of the drawing.⁷⁸ Also, both use a change in the rhyming metre to show a sinister event.⁷⁹ In the CW, Lucifer uses English when he is thrown out of heaven and the stanza is of four-syllable length rather than seven or eight as is usual.⁸⁰ Clothing was also designed to be a signal for character recognition, indicating evil characters and a status marker with opulent clothes for the richer characters and use of different colours; for instance, good characters would wear white, and evil characters black;⁸¹ in CW, Adam and Eve are dressed in white before the fall.⁸²

Perception of difference and the ruling establishment

Contrasting the similarities to the English plays',⁸³ there was a continuing perceived ethnic difference between the Cornish and the English speakers through the period of the play performance, particularly in the lower classes. The evidence about the upper echelons of the people of Cornwall found in official records gives a picture of the integration and absorption of the Cornish people into the English world.⁸⁴ This trope is challenged by Stoye, who notes that the Tudor period brought preferment and progression to gentry and did nothing to prevent the erosion of traditional Cornish identity.⁸⁵ Moreover, the plays themselves support an audience's perception of difference and resistance to assimilation.⁸⁶ This rejection is found

⁷⁵ Ibid., p. 151.

⁷⁶ Richard Beadle, 'The York Cycle' in *The Cambridge Companion*, p. 101.

⁷⁷ Ibid., p. 108.

⁷⁸ John Harris *Medieval Theatre In Context*, pp. 96-7.

⁷⁹ Richard Beadle, 'The York Cycle', in *The Cambridge Companion*, p. 107.

⁸⁰ CW Lines 274-278.

⁸¹ John Harris *Medieval Theatre In Context*, pp. 146-7.

⁸² CW stage direction after line 341.

⁸³ For a discussion of the differences, see Robert Longworth, *The Cornish Ordinalia Religion And Dramaturgy* (Cambridge, Massachusetts: Harvard University Press, 1967), pp. 1-5.

⁸⁴ See S. J. Drake, *Cornwall, Connectivity And Identity, John Chynoweth Tudor Cornwall* (The History Press, 2002).

⁸⁵ Mark Stoye, *West Britons: Cornish Identities And The Early Modern British State* (Exeter: Exeter University Press, 2002), p. 20.

⁸⁶ Mark Stoye 'Rediscovering Difference', in Phillip Payton (ed.), *Cornwall In The Age Of Rebellion 1490-1690*. (Exeter: University of Exeter Press, 2021), p. 377-89. Eleanor Lavan 'The Stage Of The Nation In Medieval Cornwall', in Phillip Payton (ed.), *Cornish Studies Eighteen* (Exeter: Exeter University Press, 2010), p. 170.

across the play's production timeline, from the Charter fragment,⁸⁷ asserting you will not find a better woman, 'A'n barth ma dhe Bons Tamar,' (from here to the Tamar bridge)⁸⁸ defining the area a Cornish bride should be from, to God's choice of language in CW.

Drake notes a variety of recorded differences continuing through the period,⁸⁹ such as the use of patronymic amongst the peasantry.⁹⁰ Drake adds that "a rich range of customs still make out the Cornish as highly distinctive,"⁹¹ with their own water and land measures. Cultural distinctions such as the lack of shoes worn and bare legs, resembling the portrayal of Highlanders and the Irish,⁹² the use of slings as weapons into the 16th Century and the use of musical pipes, mentioned in the plays,⁹³ with wrestling and riding habits all showing a difference.

Throughout the period, outsiders viewed the Cornish language as a clear marker of distinctiveness, as mentioned by Gerald of Wales, Henry II, Bishop De Grandisson⁹⁴ and Thomas Polton, who used the existence of Cornish to strengthen his arguments in the debate to heal the church schism at Constance in 1414.⁹⁵ The area of Middle Cornish speaking has sometimes been portrayed as smaller than it was,⁹⁶ and assertions of widespread bilingualism do not stand up to scrutiny. For instance, Drake suggests that nearly all of West Cornwall was bilingual in the fourteenth century.⁹⁷ This is disproved by many written records of monolingualism, both in ecclesiastical records and lay documentation, with John de Grandissons noting a need for translation in 1336 for Cornish speakers in a court case and later giving a sermon that was translated into Cornish. In 1339, he licenced John Polmarke to help the vicar of St. Merryn, near Padstow, to expound the word of God in Cornish; in 1335,

⁸⁷ Dated to c. 1350, c.f. Ken George, *Gerlyver Meur*, p. 12.

⁸⁸ Author's translation.

⁸⁹ S. J. Drake, *Cornwall, Connectivity And Identity In The Fourteenth Century* (Woodbridge: The Boydell Press, 2019), p. 76.

⁹⁰ P. B. Ellis, *The Cornish Language And Its Literature* (London: Routledge & Kegan Paul, 1974), p. 32-3.

⁹¹ *Ibid.*, p. 76.

⁹² Richard Carew, *The Survey Of Cornwall* (Redruth: Tamar Books, 1602, reprinted 2000), p. 66.

⁹³ Line numbers RD 2645, 2646 and CW 2457, where the pipers say pipe up diligently that we might dance.

⁹⁴ John de Grandisson, (1292-16 July 1369).

⁹⁵ S. J. Drake, *Cornwall, Connectivity And Identity*, p. 85.

⁹⁶ Julyan Holmes, 'On The Track Of Cornish In A Bilingual Country', in Phillip Payton (ed.), *Cornish Studies Eleven* (Exeter: Exeter University Press, 2003), pp. 228-290 and pp. 270-307, and Matthew Sprigg, "Where Cornish was Spoken and When" in Phillip Payton (ed.), *Cornwall In The Age of Rebellion*, p. 40-105.

⁹⁷ S. J. Drake *Cornwall, Connectivity*, p. 18-9. He insinuates that to the west of the Fowey Padstow isogloss in the 13th century, the population was bilingual; even in the west of Cornwall, only a minority were monoglots. Martyn Wakelin *Language And History In Cornwall* (Leicester: Leicester University Press, 1975), p 74-78, also uses place-name evidence to diminish the area of Cornish use but does not recognise that English speakers wrote the names, so it does not necessarily demonstrate a lack of speakers of Cornish in an area.

Brother Roger of Truro was listed as hearing the confessions in Cornish. There were so many monoglot speakers that the idea of translating the Bible into Cornish for those with no English was suggested by Bishop John Vesey⁹⁸ (c. 1462–October 1554); he also ordered parts of the Paternoster, creed, and the Ten Commandments should be read in Cornish where English was not spoken, and that Cornish should be used for teaching the Catechism where English was not understood. These ecclesiastical records are supported by secular references,⁹⁹ with Chesten Marchant, the last monoglot, recorded as dying in 1676.¹⁰⁰ When sending wrestlers to England to demonstrate the art, William Godolphin was compelled to say they did not have good English. Equally, when sending miners to England in 1538, he said they needed an interpreter as their English was very bad.¹⁰¹ Perhaps most famously during the Cornish Rebellion of 1549, where part of the rebels' demands was ““ And so we the Cornyshe men (wherof certen of us under stande no Englysh) utterly refuse thys newe Englysh”.¹⁰² Boorde notes “that there are two languages in Cornwall and that many do not one word of English, but all speak Cornysh”.¹⁰³ Later, Scawen describes the fact that some of the older people still did not understand English as late as 1777.¹⁰⁴ He also says that the gentry were wont to laugh at the poorer people who spoke Cornish,¹⁰⁵ all attest to many non-English speakers.

The view of the Cornish about the English as a different ethnic group can be gauged from comments recorded by Thomas Beare, who wrote the Saxons were heathen people when they invaded Cornwall, and he was writing in 1586. In 1233, Cornish people fled into the woods to avoid a royal eyrie, showing a rejection of royal authority.¹⁰⁶ Carew writes the Cornish foster “a fresh memory of their expulsion long ago by the English and significantly combining against and working them all shrewd turns which with hope of impunity they can

⁹⁸ P. B. Ellis, *The Cornish Language*, p. 34, (orbit circa. 1462 – 23 October 1554).

⁹⁹ *Ibid.*, p. 33.

¹⁰⁰ *Ibid.*, p. 80.

¹⁰¹ *Ibid.*, p. 59.

¹⁰² *Ibid.*, p. 61, quoting Rose Troupe App. G.

¹⁰³ Andrew Boorde (c.1490–April 1549) *Fyrst Boke of the Introduction of Knowledge*, p. 123. (Published approximately 1542, [Andrew Boorde - Wikipedia](#))

¹⁰⁴ William Scawen, *Observations On An Ancient Manuscript, Entitled Passio, Christi, Written In The Cornish Language Now Preserved In The Bodleian. With An Account Of The Language, Manners, And Customs Of The People Of Cornwall* (Creative Media Partners, 2019 original published 1777). It should be noted that this was written earlier; it was not published for an extended period.

¹⁰⁵ *Ibid.*, p. 26.

¹⁰⁶ S. J. Drake, *Cornwall, Connectivity And Identity*, p. 94.

devise.”¹⁰⁷ Norden says the Cornish "retayne a kinde of conceyled envye agaynste the Englishe, whom they yet affecte with a desire of revenge".¹⁰⁸

These views are reflected in the plays in BK; Teudar refers to the English as *Lobbry Sous*¹⁰⁹ (filthy Englishman) BK 679, but this may be a misreading. The fact that the Cornish kept this word into late Cornish¹¹⁰ is itself indicative of a view of them as other. In a similar vein, Payton notes the wish of Cornish tanners to be separate from the Devon ones in the Charter of the Stannaries,¹¹¹ and Polydore Virgil¹¹² says that the Cornish people make up the fourth part of England; the maps of the period also call it west Wales, again demonstrating a wide perception of difference. All these texts taken together demonstrate an ‘us and them’ worldview held by both the English establishment and the Cornish-speaking lower classes of an ethnic difference as defined by Milroy and Gordon, displaying “a sense of place and of common history and destiny, a shared religion [...] and a shared language [...].”¹¹³

¹⁰⁷ Ibid., p. 94

¹⁰⁸ Peter Ellis *The Cornish Language*, p. 74.

¹⁰⁹ S. J. Drake, *Cornwall, Connectivity And Identity*, p. 94.

¹¹⁰ E. Lhuyd, *Archeologia Britannica: Giving Some Account Additional To What Has Been Hitherto Publish'd, Of The Languages, Histories And Customs Of The Original Inhabitants Of Great Britain* (Oxford, 1707, Author. reprint 2019 nabu Public Domain Reprints).

¹¹¹ Phillip Payton, *Cornwall* (Fowey: Alexander Associates, 1996), p. 100.

¹¹² S. J. Drake, *Cornwall, Connectivity And Identity*, p. 87.

¹¹³ Lesley Milroy and Mathew Gordon (eds.), *Sociolinguistics Method And Interpretation* (London: Blackwell Publishing., 2004), p. 108.

OVERVIEW OF THE PLAYS

As noted, the plays were written to serve didactic religious purposes¹¹⁴ of the church and establishment and deal with sin, guilt and the Christian faith. By setting up power figures to ridicule, they also help defuse popular discontent with local abuses of power,¹¹⁵ the power imbalance exacerbated by the language difference between the high-social-status English users and the lower-status Cornish audience. Thus, the mockery of Kings allows the audience to ridicule rulers of their own period without overstepping acceptable norms.¹¹⁶ Goodson notes, “Merely producing the plays was an act against the Tudor and Stuart government, a flouting of their official decrees”.¹¹⁷ The similarities to the English structures and use of similar scenes are counterpointed by the way the plays use English and other languages, subverting the pan-British forms into resistance and rejection of that establishment.

The plays' compositions span circa 1350 to 1610. The earliest play lines are the Charter Fragment, which has 41 lines but no English phrases.¹¹⁸

The *Ordinalia*¹¹⁹ consists of three plays covering *The Creation of the World*, *The Passion of Christ* and *The Resurrection*. Some scenes are not found in the English cycles, for instance, The Death of Pilate, the David scenes, and the Smiths wife scene, which is only found in the Cornish Passion Poem otherwise.¹²⁰ The play uses the legend of the rood to give it a linking thread throughout the play.¹²¹

Beunans Meriasek is a two-day saint life play about the visit of St. Meriasek to Cornwall; it also contains parts of the Life of St. Silvester and another episode, The Woman's Son. For many years, it was thought to be three plays brought together to form a two-day cycle, but it is now believed to be one play dealing with the theme of tyranny.¹²² The Cornish scene is not found in any of the European versions of his life and appears unique to this play, with its

¹¹⁴ Lynn Forest Hill, *Transgressive Language In Medieval English Drama* (London: Routledge, 2018), p. 50.

¹¹⁵ *Ibid.*, p. 52.

¹¹⁶ *Ibid.*, p. 58.

¹¹⁷ Christopher Goodson, 'Tongue Lashing: Linguistic Subversion In Medieval Cornish Drama'. Paper downloaded ([80](#)) [Tongue Lashing: Linguistic Subversion in Medieval Cornish Drama | Jay Eckard - Academia.edu](#)

¹¹⁸ Thomas Grahame and N.J. Williams, (Eds.), *Bewnans Ke* (Exeter: University Of Exeter Press, 2007), p. 67.

¹¹⁹ The *Ordinalia* is sometimes cited as Britain's earliest surviving script of a miracle cycle. William Tydeman, 'An Introduction To Medieval English Theatre', in Richard Beale (ed.), *The Cambridge Companion*, p. 24.

¹²⁰ The *Ordinalia* borrows some lines from the *Passion Poem*.

¹²¹ F. E. Halliday, *The Legend Of The Rood* (London: Gerald Duckworth and Co., 1955).

¹²² Phillip Payton, 'A Concealed Envy against the English' in *Cornwall In The Age Of Rebellion*, p. 112-16.

reference to the Church of Redruth in the Cornish scenes, which was dedicated to him in 1329.¹²³

Beunans Ke is another saint's life play of two days duration, consisting of the visit of St. Ke to Cornwall and then a second-day play containing elements of the King Arthur story, his war with the Roman Emperor, the usurpation of Modred and the adulterous affair with Guinevere. It is based on De Grandisson's life of Ke for day one with some ideas taken from the local life of St. Ke, day two follows the Geoffrey of Monmouth version of the betrayal of Arthur by Modred.¹²⁴ BK has certain language oddities, making it an outlier from the other plays, with the highest proportion of marked language phrases in English, French and Latin, some three times higher than the next highest text, PC. The lack of transgressive language in day two demonstrates its origins from Geoffrey of Monmouth, portraying the war between Arthur and the Roman Emperor as a battle between equals, so winning conveys more glory to Arthur.¹²⁵ Nonetheless, it is illustrative of the aristocratic status domain use of language, being clearly aristocratic and feudal in its worldview.

The last play is the CW, which covers some of the material in the OM, borrowing 178 lines from it.¹²⁶ However, the Old Testament episodes are expanded in this play, which was part of a more extended play now lost; the end of the play tells the audience to return the next day to see more, which is now missing. It has more English loan words than the earlier plays but fewer phrases than BK. In addition, its grammar is high quality; for example, the number of missed mutations is less than in any other play.¹²⁷ This indicates that Cornish was understood thoroughly, but its increased loanword use indicates the strengthening of the English influence in the Cornish language. It lacks establishment figures or high social status figures.

The authors of these plays are generally accepted as Cannons of the Glasney College or clerics in some way linked to Glasney.¹²⁸ Glasney was a college of secular Cannons founded

¹²³ Brian Murdoch, 'The Cornish Medieval Drama', in *The Cambridge Companion*, p. 235.

¹²⁴ Thomas Grahame and N.J. Williams (Eds.), *Beunans Ke* (Exeter: University Of Exeter Press, 2007). The second-day play may tie into the first day if the end follows his life story with Ke mediating between Modred and Arthur.

¹²⁵ No Author, *Study Guide The History Of The Kings Of Britain* (United States: SuperSummary, 2019), p. 40.

¹²⁶ Brian Murdoch, *Cornish Literature*, p. 77.

¹²⁷ A. S. D. Smith, *Cornish Simplified Volume 2* (Truro: Dyllansow Truran), the play has one missed mutation every 48 lines, compared with OM one every 21 lines, PC one every 11 1/3, RD one every 10 2/3 lines and BM one every 9 2/3.

¹²⁸ Nicolas Orme, *A History Of The County Of Cornwall, Volume II Religious History to 1560* (London: The University of London, 2010), p. 114.

in 1267 in Penryn.¹²⁹ They had both knowledge of the languages used in the plays and a motive to propagate Christian teaching. They had knowledge of the use of English transgressive language as found in Chaucer and the English Miracle plays, and they display knowledge of European saints plays and Breton culture. A sizable number of Bretons lived in Cornwall before the reformation,¹³⁰ and both the saints in the plays have stronger connections with Brittany than Cornwall. This Glasney link is strengthened either through knowledge of people involved with writing, for example, Rad Ton,¹³¹ or place name usage evidence for the *Ordinalia*.¹³² However, as Orme notes, this may mean they are written for an audience close to the area of Glasney College,¹³³ and Orme observes that this link is not proved beyond doubt.¹³⁴

This study does not include the Cornish Passion Poem, as it has little character dialogue, nor the *Tregear Homilies* and the *Sacrament of the Alter*,¹³⁵ a set of sermons translated from Bonners.¹³⁶ The Homilies are full of English loanwords directly copied from the original English of Bonner, even when known Cornish cognates exist.¹³⁷

¹²⁹ Nicholas Orme, *A History Of The County Of Cornwall Volume II*, p. 245, and Thomas Graham and N.J. Williams, (Eds.), *Bewnans Ke*, p. xiii.

¹³⁰ D. H. Frost, 'Glasney's Parish Clergy and the Tregear Manuscript' in Phillip Payton *Cornwall In The Age Of Rebellion 1490-1690* (Exeter: University of Exeter Press, 2021), p. 180.

¹³¹ Brian Murdoch, *Cornish Literature*, p. 99; Nicolas Orme *A History Of The County Of Cornwall* p. 114.

¹³² Most of the place names are located around the Penryn area. J. A. Bakere, *The Cornish Ordinalia* pp. 16-62.

¹³³ Nicolas Orme, *A History Of The County Of Cornwall Volume II*, p. 258.

¹³⁴ *Ibid.*

¹³⁵ Ray Edwards (ed.), *Tregear Homilies* (Sutton Coalfield: Kernewek Dre Lyther, 2004); D. H. Frost, *Sacrament an Alter: The Sacrament Of The Altar (1,000 Years Of Cornish): A Critical Edition With Translation* (Exeter: Exeter University Press 2023).

¹³⁶ The 13th Sermon is not based on Bonner's, C.F. D. H. Frost, *Sacrament An Alter*.

¹³⁷ It has been called Preacher Cornish, C.F. the Priests Breton, as both are so full of borrowed words. Ken George, *Gerlyver Meur*, p.16.

THE AUDIENCE

The Cornish audience was not homogeneous; the upper classes spoke languages other than Cornish, as demonstrated by the stage directions in Latin and English.¹³⁸ Ellis believes there was a tripartite split, with French as the highest-status language, English as the middle band and Cornish as the lowest language.¹³⁹ The status of the languages changed through the period with the cessation of French as a courtly language by the end of the fifteenth century, replaced by English, as demonstrated by the lack of French in CW. The poorer elements spoke Cornish,¹⁴⁰ and the richer Cornish, French and English.¹⁴¹ The Cornish and French diglossia is demonstrated by the adjudication by Bishop De Grandisson in 1336, where the middle-class witnesses gave evidence in French and the common people in Cornish.¹⁴² A question is how far language use demonstrates a form of resistance to English governmental hegemony. Plays have been used as resistance to authority in other instances,¹⁴³ and indeed, Lavan¹⁴⁴ sees plays as having a major role in reinforcing national identities. This use of language as resistance is reinforced in a famous comment reported by Carew, “*Meea navidna cowza sawznek*” (I will not speak English)¹⁴⁵ using the verb of volition to say I will not, not I cannot, separate verbs in Cornish, so an active refusal to use English.¹⁴⁶ Goodson also believes the plays are an act of subversion with the contrasting use of Cornish and English dialogue as well as the subject matter chosen.¹⁴⁷ He draws parallels to the Robin Hood plays and the acts of subversion in them and postulates an exchange of ideas between the two cultures of the English-speaking and Cornish-speaking Cornwall.¹⁴⁸ He also notes that the users of English use were “openly sadistic”.¹⁴⁹ Unfortunately, this resistance to the English culture was doomed. As time progressed, the Cornish language retreated under the impact of successive waves of English and Norman French, which reduced Cornish to a lower-status

¹³⁸ P. B. Ellis, *The Cornish Language*, p. 64-6. Phillip Payton *Cornwall* (Fowey: Alexander Associates, 1996), p. 103.

¹³⁹ *Ibid.*, p. 31.

¹⁴⁰ Phillip Payton, *Cornwall*, p. 153.

¹⁴¹ Martyn F. Wakelin, *Language And History In Cornwall*, p. 99.

¹⁴² P. B. Ellis, *The Cornish Language*, p. 33.

¹⁴³ Claire Sponsler, *Drama And Resistance: Bodies, Goods, And Theatricality In Late Medieval England* (Minneapolis: University of Minnesota Press, 1997).

¹⁴⁴ Eleanor Lavan, ‘The Stage Of The Nation In Medieval Cornwall’, in Phillip Payton (ed.), *Cornish Studies Eighteen* (Exeter: Exeter University Press, 2010), p. 172.

¹⁴⁵ Richard Carew, *The Survey Of Cornwall*, p. 64.

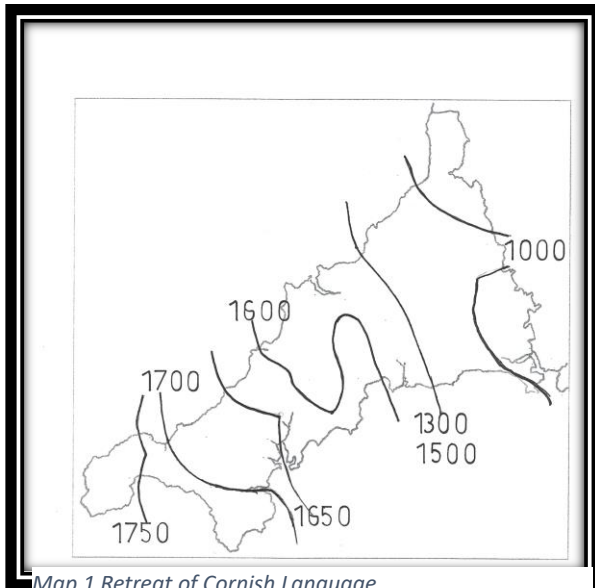
¹⁴⁶ Phillip Payton, *Cornwall*, p. 153.

¹⁴⁷ Christopher Goodson, Paper, “Tongue Lashing Linguistic Subversion in Medieval Cornish Drama”.

¹⁴⁸ *Ibid.*, p. 7.

¹⁴⁹ *Ibid.*

language designated in diglossia terms a low language, with Norman French, the high¹⁵⁰ language and English a middle language.¹⁵¹ This changed as English replaced Norman French in high-status environments, with English becoming the high language.



Map 1 Retreat of Cornish Language

The map shows the retreat of Cornish language use; the isobars and dates represent the line to the west of which Cornish was still used; this is not to say there were only monoglots in the Cornish areas.¹⁵²

The plays' performances were delivered in the Cornish rounds,¹⁵³ nearly all found in the area west of the 1350 to 1500 isogloss lines. Georges estimates the population capable of speaking Cornish in 1200 to 1500 at 30000 to 40000 people,¹⁵⁴ enough to support the Cornish



Map 2 Locations of Plen an Gwary

plays. The number of Plen-an-Gwarys is uncertain,¹⁵⁵ but thirty potential sites have been identified in the region.¹⁵⁶ However, the performance of the plays was suppressed after the reformation and closure of Glasney in 1545 by the Tudors.¹⁵⁷

¹⁵⁰ Peter Stockwell, *Sociolinguistics* (London: Routledge, 2007), p. 13.

¹⁵¹ P. B. Ellis, *The Cornish Language*, p. 31.

¹⁵² Matthew Spriggs, 'Where Cornish Was Spoken And When; A Provisional Synthesis', in P. Payton, *Cornish Studies Eleven*, p. 242.

¹⁵³ Will Coleman, *Plen An Gwari: The Playing Places Of Cornwall* (Cornwall: Golden Tree, 2015). The Map of Locations of Plen an Gwarys is taken from this book with the kind permission of Will Coleman.

¹⁵⁴ Ken George, in Ball, Martin J. and Nicole Mulle, (eds.), *The Celtic Languages* (London: Routledge Language Series. Second Edition, 2010), p. 492.

¹⁵⁵ Richard Southern, *The Medieval Theatre In The Round* (London: Faber and Faber, 1975).

¹⁵⁶ Ken George, in Martin J. Ball, & Nicole Muller (eds.), *The Celtic Languages*.

¹⁵⁷ Thomas Grahame and N.J. Williams (Eds.), *Bewnans Ke*, p. xliii.

CODE-SWITCHING AND COMMUNICATION ACCOMMODATION THEORY CAT

In his paper, Mills refers to the code-switching that occurs in the plays,¹⁵⁸ which is used to investigate aspects of the language domains in the plays. There are various sociolinguistics theories regarding the causes of code-switching in bilingual populations and speakers. The primary use in the plays appears to be for dramatic effect; however, the writers would have needed credible language use in the plays to engage with the audience, so to that extent, there must be some contemporary realism portrayed, and consequently, the sociolinguist triggers behind their switching can be evaluated. The situational use of the marked language follows these sociolinguistic theories. The characterisation of the player's roles is pivotal to their propensity to use marked languages, which is displayed through interactional situational triggers.

Gumperz gives the following interactional triggers for code-switching:¹⁵⁹

1. Introducing direct quotations or reported speech.
2. Picking out a specific addressee
3. Interjections
4. Reiterations
5. Qualifying messages.

Examples of numbers two, three, a few of four and occasionally five are found in the texts. Gumperz further postulates that there may be an us versus they code, with one language associated with the minority ingroup and the other language with the outgroup. This is seen in the play's greetings, which cause a switch to the high-status language.

The Myers-Scotton Markness¹⁶⁰ model of switching asserts that many interactions are based on a set of rights and obligations, and the language code-switch reflects the norms of the society around it. This can be used to identify affiliations to both national and local identities demonstrated in greeting situations.¹⁶¹ A further suggestion is the use of marked language for

¹⁵⁸ Jon Mills, 'Depiction of Tyranny'.

¹⁵⁹ Allan Bell, *The Guidebook To Sociolinguistics* (Chichester: Wiley Blackwell, 2014), p. 116.

¹⁶⁰ *Ibid.*, p 117.

¹⁶¹ Peter Auer, 'The Pragmatics Of Code-Switching', p. 120, in Lesley Milroy (ed.), *One Speaker Two Languages* (Cambridge: Cambridge University Press, 1995).

imperatives, orders, requests and recommendations.¹⁶² This is seen in the use of commands in high-status marked language to obtain authority and compliance.¹⁶³

A related area is code-mixing, where there is a frequent alternation between the two languages, but these changes do not have a formal meaning for language choice.¹⁶⁴ This is not thought to be a significant influence in the plays.

Communication Accommodation Theory CAT postulates that the speaker will accommodate the preferences of the other speaker to get a better outcome from a conversation; this can be seen in some of the phrases used in the plays and is discussed below.¹⁶⁵

STUDY METHODOLOGY

It is taken that the matrix language of the plays is Cornish, and the term marked language is used to identify phrases from another language, creating a linguistic difference.¹⁶⁶ This concept differentiates integrated loan words from unassimilated non-Cornish words and phrases.

Lists of phrases and individual words were taken from the plays and put into tables to identify any shared attributes on a play-by-play basis. Transgressive English language usage was compared to that found in the works of Chaucer and English Miracle plays for correspondences, in particular, the use of interjections and blasphemy.¹⁶⁷

Loan words and phrases are identified in existing published texts, which conventionally use italics for loan words and phrases.¹⁶⁸ However, there is no universal agreement as to which words are assimilated; therefore, individual words are only used to back up areas of significance identified from phrase use. Fortunately, the characters using individual words are generally the same as those using phrases.

¹⁶² Allan Bell, *The Guidebook To Sociolinguistics*, p. 143.

¹⁶³ Monica Heller, 'Code-Switching And The Politics Of Language', in Lesley Milroy (ed) *One Speaker* (Cambridge: Cambridge University Press, 1995), pp. 158-171.

¹⁶⁴ Peter Auer, *Code Switching In Conversation* (London: Routledge, 1998), pp. 15-6.

¹⁶⁵ Anna Giacalone Ramat, 'Code-Switching In Context Of Dialect/Standard Language Relations', in Lesley Milroy (ed), *One Speaker Two Languages*, pp. 49-51.

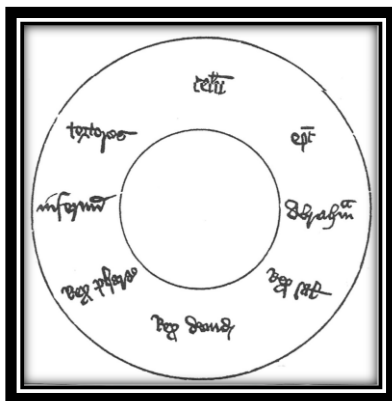
¹⁶⁶ Allan Bell, *The Guidebook To Sociolinguistics*, p. 113-4.

¹⁶⁷ The use of blasphemy was considered worse at that time than the coarse use of body functioning and names of body parts, as modern sensibility would expect.

¹⁶⁸ Ken George, *Gerlyver Meur*, p. 16. George has classified the loan words as assimilated, partially assimilated and non-assimilated.

An area of interest was the characters' social status; therefore, they were stratified into grades 1 to 8.¹⁶⁹ Characters numbered one to five are considered high social status, while characters numbered six to eight are considered low social status. The non-human figures, such as God and so forth, were not counted for the average social level scores.

A further character distinction was between establishment figures and non-establishment.¹⁷⁰ As it has been proposed as a factor, the comedic character role was identified as a potential reason for marked language use. The spiritual status of characters was identified by their role and behaviour in the plays and their accepted views of them based on the Christian worldview of the time and Biblical and other contemporary sources about them.



In addition, the stations they occupy in the plans of the Plen an Gwarys were consulted; for instance, in OM, they show Pharoah, torturers, Doctors and Hell,¹⁷¹ to the left, the sinister side.¹⁷² Good characters such as God, Jesus, apostles, and saints were also identified using a similar methodology. The adjacent plan shows the staging diagram for Origo Mundi and its depiction of evil stations.¹⁷³

Fig 2. Plan of the staging diagram for OM

Characters can, of course, be in more than one category. Hence, a sizeable proportion of high social status and establishment figures are also evil characters, particularly disregarding the BK Two play. This dual use is the explanation for Bakere's view that Solomon and the Evil Bishop are very different characters using English: the Bishop is differentiated by his use of transgressive language and the Gods he swears by, marking an evil character, whereas Soloman uses marked language due to his establishment position.

These characteristics were tabulated and compared to non-marked language user characters.

¹⁶⁹ 1. God, Jesus. 2. Emperors, Arthur, Lucifer, Angels. 3. Lesser Kings, lesser Devils. 4. Dukes, Bishops. 5. Knights, Doctors, Messengers. 6. Artisans, Torturers, Soldiers. 7. Commoners. 8. Outlaws.

¹⁷⁰ The establishment characters include the high social status, Emperors, Kings, the wider aristocracy, the clergy, professionals such as doctors, messengers, and councillors, and here it is extended to include those who work for the establishment such as soldiers, torture The Masons, whose language use mimics the High social status figures, but are otherwise be taken as low social status.

¹⁷¹ R. Courtney, (ed.), *Origo Mundi*, p. viii.

¹⁷² Myrna Combellack, *The Camborne Play* (Redruth: Dyllansow Truran, 1988), p. 18.

¹⁷³ From Edwin Norris, *Ancient Cornish Dramas Vol One* (New York: Benjamin Bloom, 1968 reissue), p.219. The stations going clockwise the stations from the top are Heaven, Bishops, Abraham, King Solomon, King at the bottom, David, Pharaoh, Hell, and Torturers, showing evil characters to the left of the diagram.

The situational trigger use of the language has also been studied and tabulated based on areas identified in codeswitching and Communication Accommodation Theory and areas previously suggested, including:

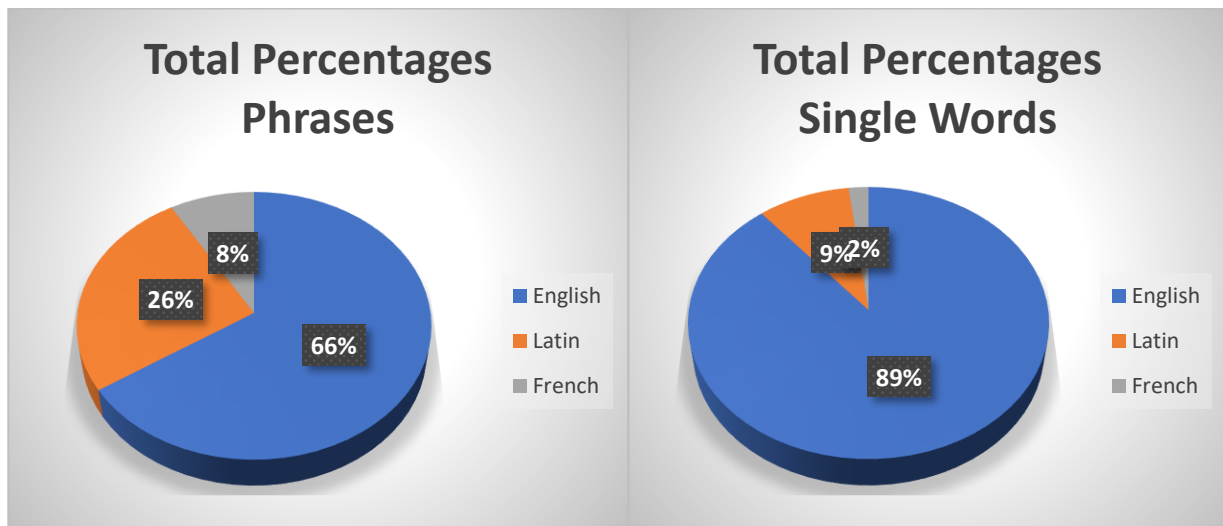
1. Commands.
2. Greetings.
3. Transgressive language and Interjections.
4. Gift Giving.
5. Formal or informal environments.
6. Healing.
7. Negative actions.

Locations were tentatively divided into formal and non-formal. Unfortunately, the scenes are not always explicit as to location or setting. Therefore, if it is assumed to be a courtly scene, temple, palace, or army headquarters, it is taken as formal, while others are non-formal.

DATA REVIEW NUMBERS OF NON-CORNISH LANGUAGE PHRASES

The number of phrases used in this study differs from other studies, demonstrating the difficulties in deciding between loan words and marked language use for dramatic purposes. The numbers of non-Cornish sentences identified by Bakere for the *Ordinalia* and George for all plays are lower than this study's figures.¹⁷⁴

The overall phrase numbers used in this study are English 272, Latin 107 and French 35, giving a total of non-Cornish of 414 lines against the total number of 20337 lines, an average percentage of phrases against lines of 2.04%. The figures without BK Two are 214 English, 39 Latin and thirteen French phrases, or 1.32 % of the corpus. The number of non-assimilated single words is, in English 137, Latin fourteen, and French three, giving a total of 154.



Graph 1 Pie chart of phrases and single words

The differences between the current study and previous phrase numbers are mainly due to the interpretation of whether they are loan or non-loan words or phrases; for instance, the common use of Out, Owt and Allas, Ellas, which Bakere takes as a code switch sentence, but George and the current author does not, considering them integrated loan words due to the number of times they are found in the corpus.¹⁷⁵

¹⁷⁴ Appendices Tables 1.1, 1.2, 1.3, 1.4.

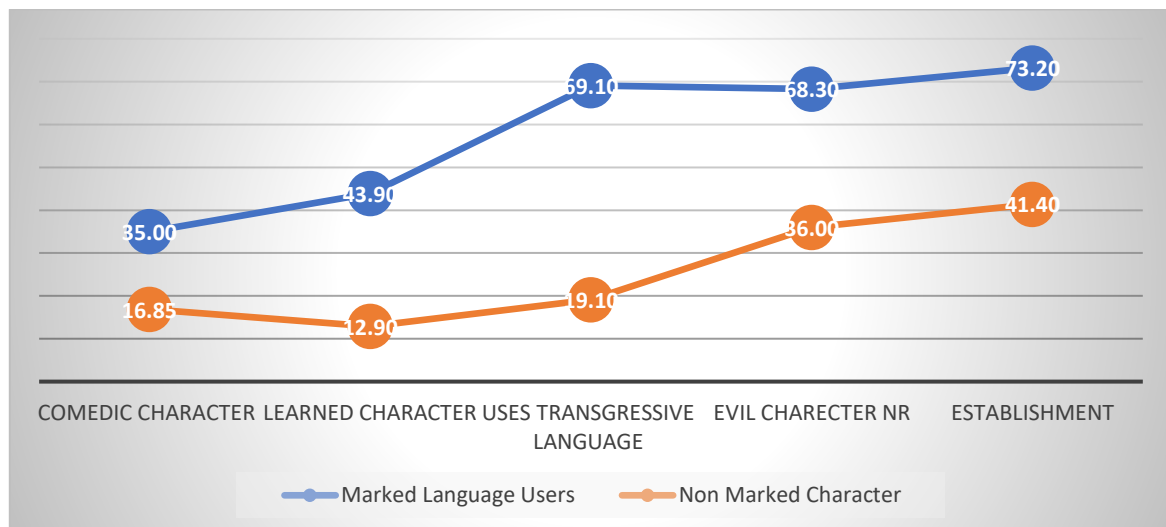
¹⁷⁵ Ken George, *Gerlyver Meur*, p. 186, p. 499.

DATA REVIEW ON CHARACTER PERSONA

The play characters' roles and personalities are the critical determiners of language use, the who. The essential characteristics from previous studies and this study were identified as:

1. Comedic characters.
2. Social status of characters.
3. Formally learned status.
4. Transgressive language use.
5. Spiritual status as evil or good.
6. Establishment or non-establishment figures.

The play characters are split between those using marked language, and when compared with those who do not, they demonstrate a noticeable difference in their profiles, demonstrating certain traits of the marked user characters. The table and graph below illustrate the percentages of characteristics of the player roles as a percentage of the overall number of characters in the plays in each group.



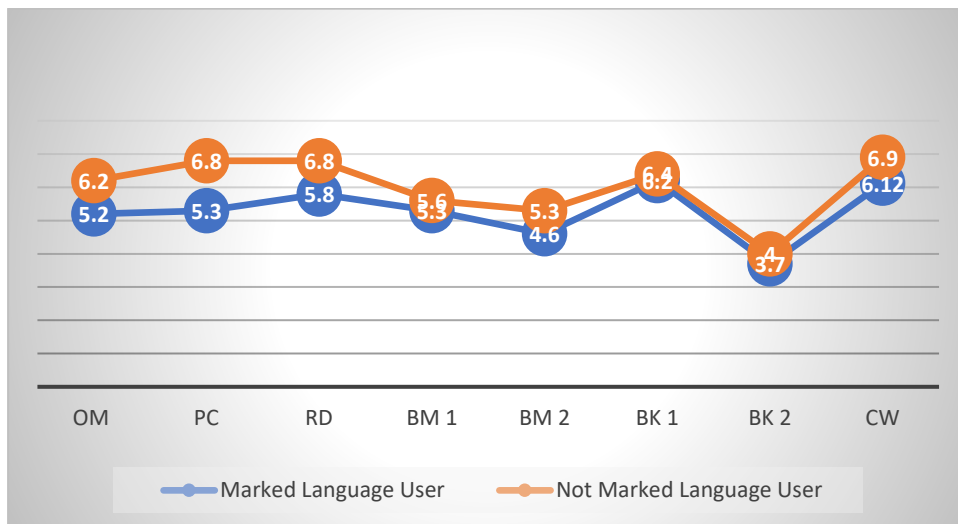
Graph 2 Characterisation of marked/non-marked language user characters

The main points of this analysis are:

1. There is a consistent difference between marked and non-marked users across the attributes examined in the plays.¹⁷⁶

¹⁷⁶ Appendix Tables 1.8, and series three tables for breakdown.

2. State establishment and operatives, comedic, evil, and learned characters form a more significant percentage of marked language users than non-marked language characters.¹⁷⁷
3. The transgressive phrase users, evil and establishment characters are the highest users of the marked language.
4. Transgressive language use is close overall to state establishment and evil characters; this is expected as they are predominantly the same characters.
5. The use of transgressive language has the highest percentage difference between language user groups. (The non-marked users were examined for Cornish transgressive language use).
6. The social status average of the characters demonstrates that the character's social status is lower for non-marked language users across the corpus.



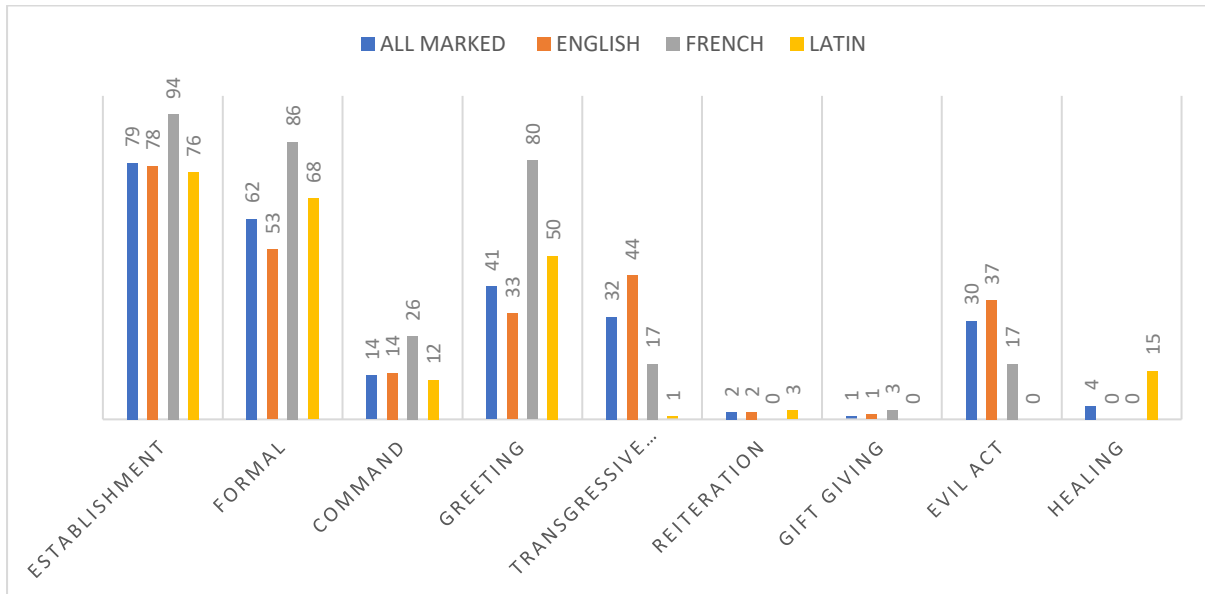
Graph 3 Social status in plays (NB. Higher numbers demonstrate lower social status).

DATA REVIEW OF SITUATIONAL LANGUAGE USE

While the character's personality determines who uses marked language, the when is determined by the situation and follows sociolinguistic theories. The table below gives percentages of the use of marked language phrases in various situational dialogue instances (percentages are shown by the use area number of times used against the total occurrence of that language in the texts). Occasionally, the situational use can override the persona character imperative for marked language use. This is discussed further below.

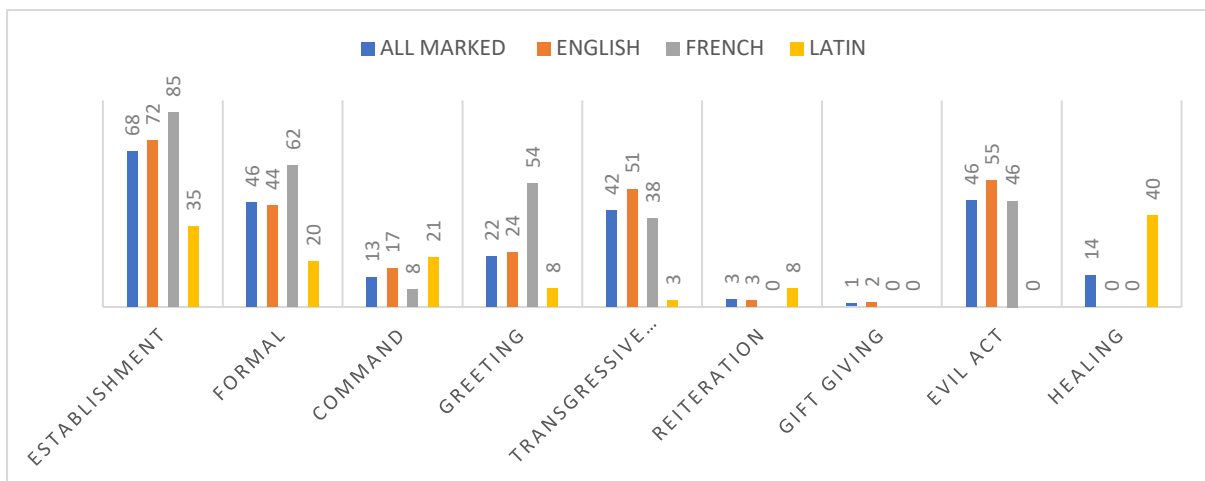
¹⁷⁷ Ibid.

This situational use allows the writers to identify the attributes of the character in a way that would be believable to the audience, giving a sense of realism to the use. The two graphs below give the percentage used against the overall total of that language's phrase numbers; the blue columns are the overall percentages for all marked languages. The first includes BK Two phrases.



Graph 4 Situational use of marked phrases in the plays, including BK Two

The graph below shows the percentages of the language situational, excluding BK Two.



Graph 5 Percentages of marked language by language type no BK two

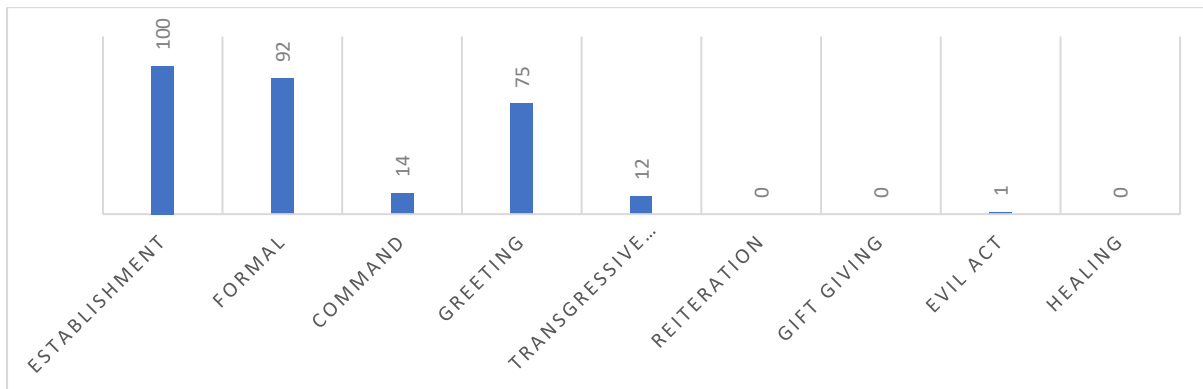
The phrases may be included in different activities, such as formal greetings and so forth totals, as they can have multiple functions. The points of interest from these tables are:

1. The establishment characters have the most marked language phrases, with 79%.
2. The situational use of interjections and transgressive language use is overwhelmingly English.
3. The formal setting use of language is high, and French use is overwhelming, related to the establishment role.
4. Commands account for 14% of all marked language use.
5. Greetings account for 41% of the marked phrases, 33% of English phrases and 80% of all French, including BK Two.
6. Using CAT and Pragmatic for phrases is limited, with three potential cases identified and discussed below.
7. The state establishment characters' language phrase use accounts for 79% of all phrases spoken, 78% of English phrases, and 94% of French, demonstrating the importance of the establishment role.
8. Reiterations are negligible, with seven cases identified.
9. All the healing instances use Latin.
10. Evil acts are 46% and transgressive language use is 42%, significant uses of marked language, not including BK Two.
11. Gift-giving, if not in Cornish, is done in English, with one potential French example.

NB. Examples of *so mote* and *go* interjections, fourteen in number, have not been included in the figures for the transgressive language but are dealt with below.

SPECIAL CHARACTERISTICS OF BK DAY TWO PLAY

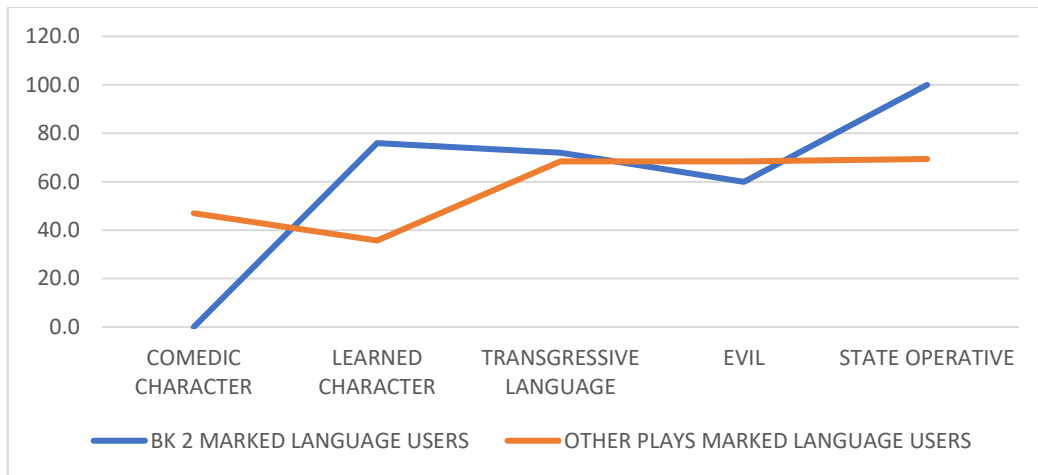
The BK Two play is an outlier, and its principal differences are as follows:



Graph 6 Situation use of marked language in BK 2 Two

1. It has exclusively establishment figures.
2. It has more Latin phrases than English.
3. Its Latin and French phrases are more than the other plays combined.
4. Its use of English phrases is high, with 58 phrases; only RD has more.
5. It has the lowest transgressive marked language users at 12% of the phrases.
6. It has more greetings, many in French.
7. Echoing its subject and locations, it has elevated formal language use situations.
8. It has no healing or gift-giving events.
9. The percentage of marked language phrase use is 7.15%, the highest of all the plays.

It has twenty-eight characters using marked language: some use four languages, such as Augel, First Bishop, Arthur, Senator 2, Boccus and Modred. This is higher than all other plays combined, where only King David speaks four languages in the rest of the corpus. Not coincidentally, David and the BK characters operate in a courtly high-status establishment arena.



Graph 7 Marked language characterisation in BK Two

The BK Two-character profile is also different; with no comedic characters, torturers or jailers, it has many learned characters and lacks truly evil characters. Even Lucius, the Roman Emperor, is not depicted as a completely evil tyrant; he is a Christian to provide a suitable chivalric opponent for Arthur to fight against and uses a range of languages, as does his court. If the rules for identifying evil characters were used in the other plays, that is, characters going against God’s will, the number would be zero.

Due to this marked language use, BK Arthur play numbers are omitted from some areas where results would be distorted.

We will now examine this character portrayal and what triggers situational marked language use in more detail, language by language, and demonstrate how the use of marked language phrases in the plays identifies characters, starting with the most common language, English. For these sections, the marked language used is given in bold. Cornish words and phrases are in italics, and the English translation, where required, is given in brackets following the phrase.

ENGLISH USE DOMAINS

Character Analysis Social High-level Establishment Figures ¹⁷⁸



Figure 3 Portrayal of social high-level characters, (Solomon)

The data concerning elevated, marked English language use shows two main character personas that use marked language: establishment characters and evil characters. In fact, most English user characters are both evil and establishment figures, with eleven characters just being evil, seventy-three evil and establishment and seventeen just establishment.¹⁷⁹ The number of users of English-marked language

establishment figures is ninety characters. This establishment group can be split into two types: those with high social status, such as Kings, Emperors, Dukes, Bishops, et cetera, some of whom use all three languages, both on formal and informal occasions; however, they may also be negative, low morality sinful figures and low-social status characters.¹⁸⁰ The use of English without transgressive or ranting language is a sign of high social status, as demonstrated by BK Two, which combines the highest marked language use with the lowest transgressive language use; conversely, CW has very few high social status figures, few establishment figures and one of the lowest percentages of marked phrases.

The BK Two play language use is in line with the Myers-Scotton markedness model,¹⁸¹ which asserts that language is used to identify affiliations to social status, so Lucius and Arthur may be enemies. Still, they are both characters of high social status.¹⁸² As such, they use English-marked language. Interestingly, Arthur in this play displays the attributes of an evil character with his use of transgressive English, and he is described as overly proud and haughty, a sin of vainglory that leads to war and the loss of his wife, as well as Mordred's rebellion. This may explain this anomaly in a character of Cornish extraction, who would be expected to have wholehearted audience support.

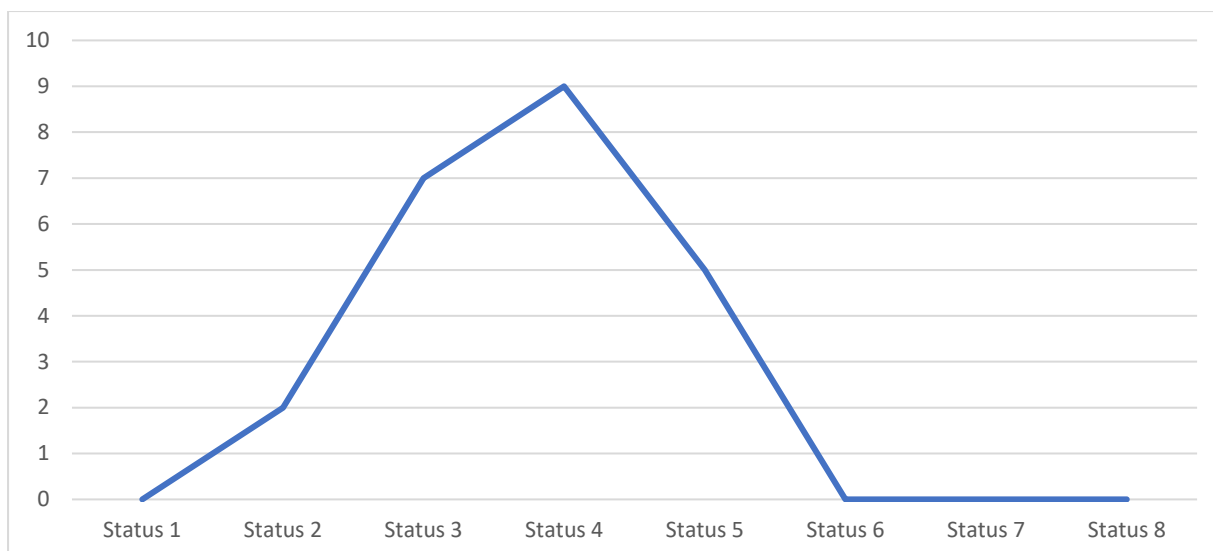
¹⁷⁸ The performance photos in the dissertation are used with the kind permission of Collin Allen.

¹⁷⁹ Appendices Table 1.9: Eleven establishment only figures are in BK Two.

¹⁸⁰ Appendices Table 1.8, and series three tables.

¹⁸¹ Allan Bell, *The Guidebook To Sociolinguistics*, p. 117.

¹⁸² Carol Myer-Scotton, *Social Motivations For Code Switching Evidence From Africa* (Oxford: Clarendon Press, 1995).



Graph 8 English use BK Two social status.

The BK play demonstrates that English is not just the language of tyranny, as Mills and Payton suggest;¹⁸³ it is the language of state government, its structures, employees and state establishment. The fact that this establishment power can be non-tyrannical is demonstrated through the English used by Arthur and his allies in BK and Soloman in OM. Conversely, another function of code-switching behaviour is to increase the distance between individuals or groups, in this case, to create distance between the establishment figures and the lower social status Cornish speakers.¹⁸⁴ This linguistic distance needed to be balanced by the need for comprehensibility; therefore, the non-Cornish interjection phrases are often of a repetitive, simple nature and often stereotypical; for instance, the **So mote I go** phrase, as discussed below, used to mark evil characters or events with the rest of the sentence in Cornish, thereby not requiring the audience to follow complex English.

The high level of formal situations and marked language use reflect the high-status characters of the play in a formal type of situation, where non-establishment figures and informal scenes are more infrequent.¹⁸⁵ Where lower status, good spiritual characters are in this formal type of environment, such as Jesus and Joseph of Arimathea in PC and RD being questioned by

¹⁸³ Jon Mills, 'Depiction of Tyranny' and Phillip Payton, "A Concealed Envy against the English", in *Cornwall In The Age Of Rebellion*, p. 106-17.

¹⁸⁴ Allan Bell, 'Style And The Linguistic Repertoire', in Carmen Llamas, Louise Mullany, and Peter Stockwell, *The Routledge Companion To Sociolinguistics*, (London: Routledge, 2007), p. 95-100.

¹⁸⁵ Unfortunately, as the plays are performed in a round without the staging associated with modern plays, the intended location is not always evident from the stage directions. BK has one stage instruction after Line 2068, where it says Arthur returns to his palace; however, many speeches are delivered from the character's scaffold rather than a physically located scene. Other directions have Modred in Arthur's palace and Handmaiden in the castle, but often there are no precise locations.

Herod and Caiphas, they do not use marked language, suggesting that establishment status is more important than a formal or informal situation. The use of transgressive marked language by high-status establishment figures in these environments is not supportive of a formal situation being a trigger for code-switching; rather, it is the marking of evilness or evil action of the character to the audience.

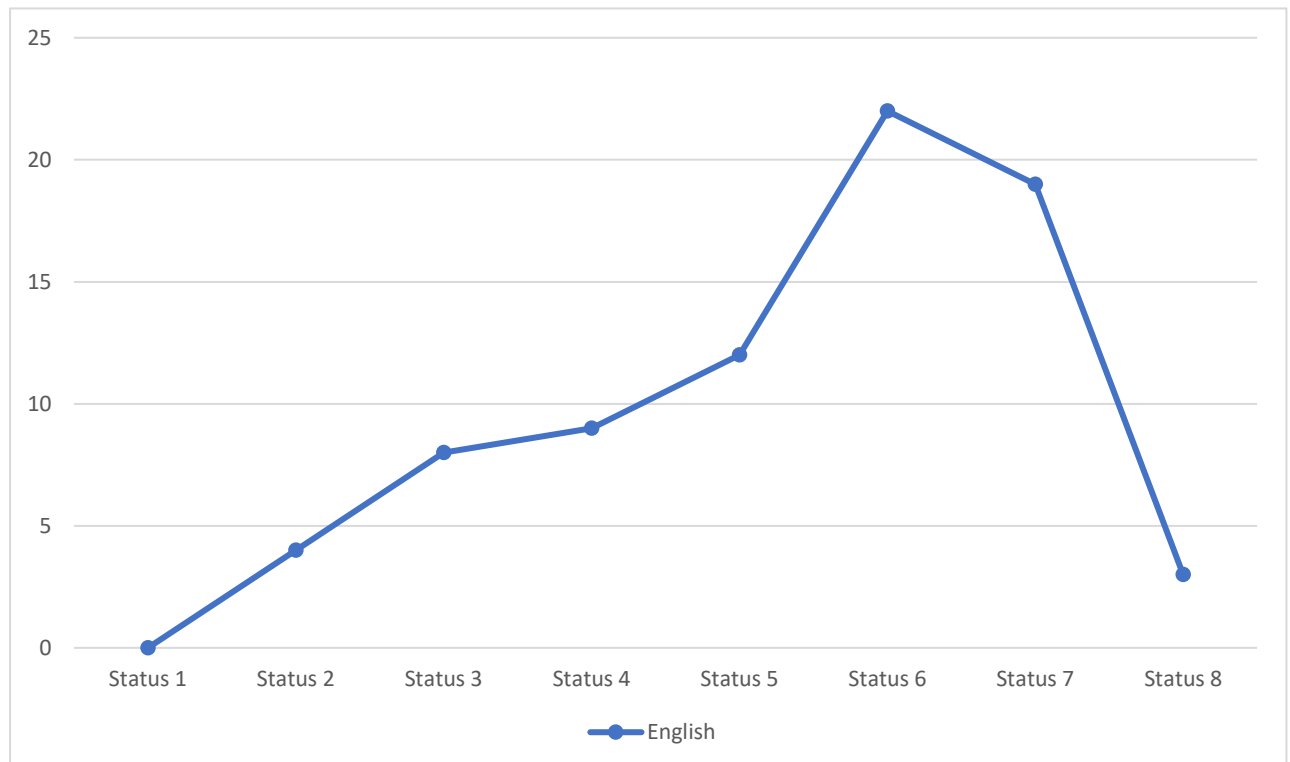
Characters Analysis of Low Social Status Establishment English users



Figure 4 Low social-status establishment figures

The second establishment group comprises lower-level characters who support and work for the figures discussed above, with a social spread from relatively high status, such as knights and priests, right down to the Butler and the craftsmen working for the state. They may be of poor spiritual status, but not exclusively so. They sometimes also use French as well as English, with messengers enjoying

a special place in language use, being able to use various marked languages, including English, French and Latin, as in the BK Arthur play, which reflects their role as communicators par excellence.



Graph 9 English use by status without BK Two

In addition, there is another group of establishment cronies, evil comedic characters such as the torturers, jailers, soldiers and their ilk, who are low social and spiritual status characters. What they all have in common is a role serving the establishment elites and the feudal governance of society. They obtain status and power by associating with the ruling elites and mimicking their language use. The BK Two play is, as far as we have it, not a religious play, so it does not have anti-Christian tyrants, torturers and other evil, morally low characters and lacks comedic English use.¹⁸⁶ The comedic role of some characters has been put forward as a potential trigger for code-switching. However, most of the comedic figures are also establishment and evil characters, and even when not comedic, they still use marked language, mainly English. Therefore, the establishment role is considered more important than the comedic element for marked language use.

¹⁸⁶ However, the missing pages may have a religious role if they follow the Latin life of St. Ke and would be a reason Arthur is portrayed as an evil character so St. Ke can save him, a motif found in early Arthurian tales in Welsh.

ENGLISH SITUATIONAL LANGUAGE TRIGGERS, STATUS AND ESTABLISHMENT

The high-status establishment character personalities are demonstrated to the audience using marked language through commands, greetings, and gift-giving; however, it can be of a tyrannical or non-tyrannical nature, depending on the character attributes demonstrated as in BK Two. A common situational trigger of marked language is identifying high-social-status figures. One of the obvious ways of doing this is the use of a high-status language, generally English, in greetings.

Greetings¹⁸⁷

Notably, non-establishment characters do not use marked language to greet others. This greeting use is in line with Gumprez's belief that picking out a specific addressee is a trigger for code-switching¹⁸⁸ as a signal of establishment status and combines with the CAT theory of trying to establish a rapport between characters. There are sixty greeting examples using marked sentences, excluding BK Two examples. Non-formal settings account for only five numbers, so a significant correlation exists between formal settings and these greetings. It is found in all the texts: in OM, with nine examples; PC, with twelve examples; RD, with three examples; BM, with eighteen examples; and in BK, day one, fifteen. BK Two has forty English greetings, fifty-one Latin greetings, and twenty French greetings; see below.

English has eighty-nine examples include the following.

1. First Torturer, OM 2685, **Heyl ov Arluth Stout ha Gay**, (hail my lord good and stout).
2. Caiaphas, PC 575, **Wolcum by mahomys blood.**
3. Messenger, RD1611, **lord tibery by my houd.**
4. Constantine, BM 1178, **welcum kynghtis euerych on.**
5. Tyrant, BM 3543, **wel far you soudrys ryel.**
6. Sir Kay, BK 1346, **welcum cosin by my soul.**

The only greeting examples using marked language not between establishment figures are:

¹⁸⁷ The related idea of using marked language for parting is also found in the texts but at a much lower frequency. See Lesley Milroy and Mathew Gordon, (ed.), *Sociolinguistics Method And Interpretation* (London: Blackwell Publishing., 2004), p. 199.

¹⁸⁸ Appendices Table 1.5, and series two tables.

1. Forester, BK 40, **Wele met cousin forsoth.**

and the First Demon speaking to the other demons.

2. BM 2326, **Peace I say both far and near.**

A similar use occurs when characters use Cornish to greet or introduce themselves using a non-Cornish phrase or word. Examples include:¹⁸⁹

BK 7th Legate 22.61 and BK 9th Legate 22.81, *Hayl arluth grym*, Hail grim Lord.¹⁹⁰

The related idea of introducing a character to the audience can be done by non-Cornish phrases with nine examples; apart from the BK Two examples, all these characters are negative ones, so this introduction sets the level of their spiritual morality. BM has five examples, BK one and RD three:¹⁹¹

1. First Demon, BM 3370, **y say monfras ys my name.**
2. Arthur, BK 1399, **I say arthur is my nam.**
3. Messenger, RD 1612, *awotta vy*, **lygth of fout.**

The only spiritually good character using English this way is Arthur, who is arguably guilty of the sin of pride; this introduction may indicate that.¹⁹²

Commands



Figure 5 Commands (Noah)

The high-status characters use English to command, either in English, with thirty-six phrases, or single English words in a Cornish phrase. This use demonstrates the characters' legitimate power-holding.¹⁹³ It is associated with their roles as bishops, emperors, kings, priests and or state officials, torturers and jailers, all instructing lower-status characters. Exceptionally, one low-status figure

¹⁸⁹ Taken from Ken George, *Bewnans Ke*.

¹⁹⁰ Ibid.

¹⁹¹ Appendices, series two tables.

¹⁹² In BK, he is called proud and haughty, and his behaviour linguistically is that of a tyrant.

¹⁹³ There is a theory that Solomon only gives away poor lands; he gives the gift of seal rock, a barren rock of no value to the masons. This has been suggested reflects the poor standard of the building work conducted at Glasney College at the time of writing. He also gave away church lands such as Glasney College land, Bishop's tithes, and Plu Vuthek, which were not his to give in OM 2463 as it was an Episcopal manor. Bakere notes the writer's fondness for giving away episcopal possessions. See Bakere *The Cornish Ordinalia*.

gives a command: the sailor's servant in BM, under extreme fear of drowning, while the others hold some form of authority. This correlation of commands using the high-status language English, but occasionally French or Latin, would agree with the code-switching theory of the Myers-Scotton markness¹⁹⁴ model, which asserts that many interactions are based on a set of rights and obligations. Hence, the people giving commands have the right to expect the commanded to do their bidding. Similarly, Searle's speech acts require that the speaker giving commands have authority over the instructed; this is called legitimate power and sometimes coercive and/or reward power.¹⁹⁵ This coercive power explains the use of a French greeting to the victims by the outlaw, as he is mocking this right to authority; his authority is given by the strength of his weapons and outlaw numbers.¹⁹⁶

Examples of commands in English include:

1. Caiaphas, PC 951, **comyth hedyr, lest and mest**, to the torturers.
2. Tiberius, RD 2144, **tormentors come hither snell**.
3. Pilate, RD 619, **tau harlot out of my sight** (Silence harlot).
4. Teudar, BK 961, **go to dallethewgh**, (Begin) a rare example of repetition.
5. Lucifer, CW 198, **come up to me every chrome**, (to the angles in heaven).
6. Tyrant, BM, 3345, **by my soul say let the rod go along**, when he then instructs his men to beat the torturers.

There are some English phrases in command lines with English acting as a signaller for commands in Cornish, including the examples below:

1. Outlaw, 1BK 2086, **nov matis merugh adro**, (look around).
2. David Messengers, OM 2297, **oyez ci glewugh thy'm ol**, (all you listen to me).
3. Adam, CW 1313, **ha carnal joy y'n bysma**. (in this world), when saying I shall not have another child.

Also, single English words are used as markers in a phrase:

1. Uriah, OM 2199, **my ad pys now messenger** (I pray you now messenger).
2. Uriah, OM 2200, **Dog manerlich ow banner**, (Bravely carry my banner).
3. Second Torturer, PC 2978, **Wassel marsus seghes bras**, (Drink if you are thirsty).

¹⁹⁴ Allan Bell, *The Guidebook To Sociolinguistics*, p. 117.

¹⁹⁵ Jenny Thomas, *Meaning In Interaction: An Introduction To Pragmatics* (London: Longman, 1995), p. 96-102.

¹⁹⁶ *Ibid.*, p. 124-8.

4. First Torturer, BM 3426, **Nov lemen duen ygyn fort**, (Now let us go on our way).
5. First Legate, BK 26.41, *Ha bones moy obedient*, (and be more obedient).
6. First Senator, BK 30.04, *Syglowgh orth senator*, (Listen to the senators).
7. Meriasek, BK 3152, *Mas only the crist avan*, (but only Christ above), spoken just before he tells the cured ill to go home in the following line.
8. Caiaphas, PC 1345, *Ef a'n pren sur wythout flous*, (he will buy it without lie), in stanza where he commands the torturers to come.
9. Second Torturer, PC 1184, *Ha ty mar yonk a'n age*, (and you so young in age).

All these examples are higher-status establishment figures; the one exception is: Sailer's Servant, BM 600, **nov mata make fast the rop**.

Notably, God and other good characters issue commands in Cornish or Latin, not English.¹⁹⁷ This also demonstrates and supports the idea that some character roles are considered part of an ingroup, and some are outgroup, and they use marked language, showing a different relationship between the establishment outgroup and ingroup characters' through forms of command.¹⁹⁸

Land And Large Gifts

The giving of high-value gifts in the plays lies with the high-status establishment figures and demonstrates the establishment's ability to grant large rewards. Out of ten examples, five just use Cornish, but five are associated with English in the stanza.¹⁹⁹

1. Soloman, OM 2460, **right well y said cowyth whek**, (sweet friend).
2. Soloman, OM 2586, *why as byth by godes fo*, (you shall have it).
3. Tiberius, RD 2257, **and y schal yf yow ther for**.

David uses Cornish when rewarding a messenger uses a clear English word: OM 2310 *the rewardye my a wra*, (your rewarding I shall). When Teudar gives St. Ke land at Rosewa in line BK638, he uses the word **sekretly**.

The examples using just Cornish are all lower social status than the Soloman and Tiberius: Pilate in PC 92, 373 and 669, the Evil Bishop in OM 2767, and the Leper in BK 812. If the

¹⁹⁷ See the Latin Domains below for examples.

¹⁹⁸ Jenny Thomas, *Meaning In Interaction*, p. 124.

¹⁹⁹ Appendices Table 4.4.

translation is correct, there is potentially one French grant of a livery to a messenger by Modred: BK 3058, *te a fyth cyvyl de graund* (you shall have the livery of Gaunt).

PORTRAYAL OF EVIL THROUGH ENGLISH

One major characteristic related to the use of English-marked language is spiritual status. Due to dramatic requirements, many of the establishment's high and low-social-status English-using characters are evil, with eighty-four evil characters using marked language. Opposing God's will, they are frequently depicted as pagans using non-Christian deities, ranting and transgressive language. So common is the link that, without BK Two, the trait of being evil would be the most obvious correlation for English use. In the English plays, this language marker use is mirrored by the use in the English Shepherds play by The Wakefield Master, who depicts an evil character, Mak, using a 'Southern tooth' to indicate his character.²⁰⁰ These evil characters use both English and transgressive language. This link between the establishment and evil characters is not a coincidence; it reflects a worldview held by the Cornish-speaking audience, where contact with the establishment was not beneficial to them. This is one of the primary uses of marked language and is further detailed below.

Characters Who Are Inherently Evil



Figure 6 Evil character (Devil)

Not including Beunans Ke,²⁰¹ the evil characters speak 169 English phrases out of a total of 214.²⁰² These same characters also use transgressive language in Cornish and English. Forest Hill identifies the principal vices of these characters as pride and wrath for the evil rulers in the English plays that is mirrored in the Cornish plays, with evil potentates well represented in the plays, with Herod, Pilate, Caiaphas, Annas, Teudar, and the Tyrant all portrayed as typical tyrannical medieval lords and all exhibiting this behaviour, including Arthur. The trigger for this

use of English transgressive language is often anger when something is not transpiring as they want, leading to transgressive language. In addition, the non-Christian characters are portrayed as evil through swearing by non-Christian gods,

²⁰⁰ Peter Happe, *English Drama Before Shakespeare* (London: Longman, 1999), p. 68.

²⁰¹ As noted, St. Ke two has so many High-Status marked language users that it distorts the results.

²⁰² Appendices Table 1.6.

demons, and Muhammad, spelt Mohommys, Mamhumys, and Mahumys.²⁰³ These high-social-status²⁰⁴ characters use English to show low spiritual status; they abuse their soldiers and knights, are unable to control themselves, rant, and use transgressive language, all consistent with the English play's portrayal of evil characters.²⁰⁵ Herod became such a cliché of this type of character he is mentioned in Shakespeare with the phrase he is out Heroding Herod.²⁰⁶ Teudar is the arch-villain in both BM and BK and uses phrases such as "*I am ful wod*" BK 518, demonstrating a lack of self-control. Mills suggests that the use of the name Teudar is deliberate,²⁰⁷ as the authors of the two saints' plays were potentially writing around the time of the first major Cornish rebellions in 1496/7 against the Tudor monarchy. So the plays represent a reaction to that tyranny that his Cornish audience would have enjoyed, particularly the indignities he experiences in BM, the 1497 rebellions having been fresh in their minds.²⁰⁸ While it is possible that the names of the tyrant may have been altered in a later recopying of an early manuscript of the plays, Teudar is found in many earlier Saints hagiography: St. Fingar, St. Piala, St. Hya, St. Kea, St. Petrock, St. Breaca, St. Ergh and St. Euny, where he has the same negative characteristics found in the plays. He has been described as "a despot a cruel King who ruled with a rod of iron: [...] hateful to God's sight."²⁰⁹ A heathen and a non-religious man.²¹⁰ Portrayed as a Saracen, he has the traits ascribed to them at the time.²¹¹ In the Saints plays, there are attempts to convert him to Christianity, following the use of free will to choose to convert to Christianity.²¹² Refusing conversion, he thereby becomes a legitimate target for an unpleasant end in BM.

However, it is not just Teudar and his henchmen who are portrayed as heathens and evil; Caiaphas, a high-status establishment figure in the Ordinalia, predating the rise of the Tudor dynasty, calls upon Mohammed, even though he is a Jew, he is portrayed as a very negative evil character, and has more English phrases, fourteen, than any other individual characters as in PC:

²⁰³ Forest Hill, *Transgressive Language*, p. 39. This use of Muhammad as a God rather than a prophet was common in the medieval period. See Markham Harris, *The Life of Meriasek*, p. 128.

²⁰⁴ Forest Hill, *Transgressive Language*, p. 38.

²⁰⁵ *Ibid.*, p.30.

²⁰⁶ From Shakespeare's Hamlet and Markham Harris, *The Life of Meriasek*, p. 15.

²⁰⁷ The name Teudar is close to the word Tewder, meaning fatness, so presumably, this would be seen as a pun, equating Tudor, the dynastic name of the Kings at the time of the play, to the play character.

²⁰⁸ Lynette Olson, 'Tyranny In Beunans Meriasek', in P. Payton (ed.), *Cornish Studies Five*, p. 57.

²⁰⁹ W. H. Pascoe, *Teudar A King Of Cornwall* (Redruth: Dyllansow Truran, 1985) p. 21.

²¹⁰ *Ibid.*

²¹¹ Siobhan Bly Calkin, *Saracens And The Making Of English Identity* (New York: Routledge, 2005).

²¹² *Ibid.*, But here, he lacks the redeeming feature of chivalry, often granted to Saracens in the Manuscript.

1. Caiaphas, OM 936, **wolcum by mohomys lay.**
2. Caiaphas, OM 1630, *and ellys* **God yeue yow wo.**

The Emperors Constantine and Tiberius both start off as evil, so they use transgressive language and ranting as indicators of this. Therefore, in B.M. line 1172, Constantine calls on *Mohum ha soly* as deities. Both used English prior to conversion²¹³ to Christianity and stopped using English when they converted. Tiberius, however, has one sentence of English after converting, a gift-giving line, whereas Constantine only uses Cornish and starts using Latin after conversion, lines BM 1844 and BM 1183, **benedycite.**

The Doctors in PC are evil comedic characters of middling social status but are part of the establishment and use English interjections and transgressive language to demonstrate this:

1. First Doctor, 1825, **somot y thue.**
2. Second Doctor, 2397, *thotho y coth* **by my chall** (it falls to him).

Some evil characters are supernatural and include Satan, Lucifer, and various demons; they use extensive English phrases, a total of eighteen transgressive phrases. Lucifer alone has fourteen in CW, but significantly no French or Latin. The English plays use various theatrical devices to achieve their evil portrayal,²¹⁴ but Cornish plays use English along with transgressive language to identify them. However, they fill the same comic roles in the Cornish, English and European plays:²¹⁵

1. Demon Serpent, OM 198, *heep hokya* **fast have ado**, tempting Eve.
2. Demon One, BM 2326, **peys y say both fur and ner.**
3. Lucyfer, CW 113, **pays I say oll elath nef**, (to all angels of Heaven).
4. Bad angel Second degree, CW 164, **heare he hath unto you told.**
5. Lucyfer, CW 194, **I was made of a thought.**

Apart from the evil high-social-level establishment characters and supernatural characters noted, there is a category of evil lower-status English users, such as the tortures, comedic characters whose transgressive language use mirrors their behaviour and popularity in the English plays; indeed, they are so well established as disreputable characters they were

²¹³ Demonstrated by Constantine calling upon Muhammad BM 1172 and calling for Christians to be slain.

²¹⁴ John Harris, *Medieval Theatre In Context*, p. 146-9 for costumes identification methods.

²¹⁵ Theresa Colletti, *The Digby Mary Magdalene Play* (Western Michigan: Western Michigan, 2018), p. 115.

referred to for berating fashionable young men's conduct.²¹⁶ Attached to the establishment, they allow the audience to delight in their poor behaviour and language, slapstick humour and defiance of the accepted social norms.²¹⁷ They use sixty-eight English phrases,²¹⁸ demonstrating their key role in the plays and the relationship between evil, establishment characters, comedy and English use.

OM has five examples, including: 2686, *wheys yv ov thal* **by thys day**.

In PC, they dominate the English use, with twenty-six examples, one instance being: 1351, **volaveth we buth y com**.

RD has two examples:

1. 1767, **me lord anon her we buth**.
2. 1837, *rag*, **by my huk**.

BM has six examples:

1. 1173, **Heyl costenten the nobil**.
2. 1623, **the develys name**.

BK has four examples all on day one: 677, **say that te pen cog**.

The number of non-establishment evil characters who use transgressive language and English is much smaller, with just eleven, but they include some of the key evil characters of the Bible, including Cain, Judas, as well as the Smith's Wife and the Outlaws. For instance, Cain commits murder, amongst other sins, but never asks for forgiveness, and his continuing defiance of God's will condemns him to hell, believing his sin is so great that God cannot forgive him.²¹⁹ However, he does not worship the devil or Muhammed paralleling his English counterparts, but does use English²²⁰: CW 1125, **he is now ryd owt of the world**. And when lying about what happened to Abel, saying what killed him. CW 1147, **prehaps blyth so mot I go** (Perhaps a wolf). Judas, an evil character, uses one sentence of English, which is also a transgressive interjection sentence: PC 941, *yu syra*, **by Godys fo**, (yes Sir).

²¹⁶ Forest Hill, *Transgressive Language*, p. 78.

²¹⁷ Forest Hill, *Transgressive Language*, p. 50-84.

²¹⁸ Appendices series three tables.

²¹⁹ The Sin of Tristitia.

²²⁰ Forest Hill, *Transgressive Language*, p. 42.

In a similar vein, the Outlaws, low-social-status, low-spiritual-status characters, use English when robbing people. Following the changeability of the characters' personification, they cease to use English when they repent and become spiritually of higher status. In BM, they speak four sentences using English transgressive language. An example: Outlaw 4, BM 1906, **by my fay** *kyns mos alema*, (By my faith before going from here).

Characters Conducting Evil Deeds



Figure 7 Characters conducting evil deed (Pilate)

Dramatically, even generally good characters such as David, Adam and Eve use English when temporarily acting in a way displeasing to God, being a marker for a particular sin or negative outcomes; these are often one of the traditional seven deadly sins.²²¹ This use is found both in establishment and non-establishment figures.

Therefore, when the serpent is tempting Eve, Eve uses English, but after Eve repents and is expelled from Eden, ceases using English:

CW 614, *ha me nygof* **over sotal**, (and I am not clever).

CW 615, *ha by god* *nyns eus dhym dout*, (there is no doubt to me).

This scene is repeated by the serpent to tempt Eve in OM, where, after failing to convince her in Cornish, he uses English, the high-status language, to give a command to get her to do an evil act: Demon Serpent OM 198, *heb hokya* **fast have ado**, (without delay, do it fast).

Adam also uses one line of English when he says he and Eve shall not lie together; however, this is against God's will that they should have another child, so it is delivered partly in English: CW 1313, **ha carnal joy** *y'n bysma*, (in this world). As an establishment figure, David wants to build the temple in Jerusalem, but this is against God's will due to his sinning with Bathsheba, so he is portrayed commanding his messenger in English to collect all the craftsmen together: OM 2291, **Wel thov fare messyger**. Gabriel, showing God's displeasure, then tells him he will not complete the temple, but his son Solomon will.

²²¹ [Seven Deadly Sins - Wikipedia](#) viewed 18.05.2023. which gives the following seven deadly sins: 1. Gula (gluttony) 2. Luxuria/Fornicatio (lust, fornication) 3. Avaritia (avarice/greed) 4. Tristitia (sorrow/despair/despondency) 5. Ira (wrath) 6. Acedia (sloth) 7. Vanagloria (vainglory) 8. Superbia (pride, hubris), Graham Tomlin, *The Seven Deadly Sins* (Oxford: Lion Books,2014).

Another example is Solomon, who asks for his carpenters to chop down the rood tree for use in the temple, which God does not wish to happen as it will be needed later for the cross. Solomon sends the carpenters off in English: Solomon, OM 2447, **god spede gonesugy**, (workmen). Referencing the same event, the carpenter talks about chopping down the Rood: Second Carpenter, OM 2483, **By godys fast wel y said**.

The Smith's wife, who in the earlier Passion Poem speaks only Cornish, here, uses English and bawdy transgressive language whilst making the nails for the crucifixion:

1. PC 2691, **a gadlyng god yeve the wo**.
2. PC 2694, *yagh ens hethyu by my fo*.
3. PC 2736, *ha compes yfl mot thow the*.

Bathsheba, carrying out an evil act, uses English in one sentence when she is plotting to have Uriah killed. She says goodbye to Uriah, knowing he will be killed, feigning loyalty using English. OM 2183, *ov arluth by my leute*, (My lord by my loyalty) then saying, *my a der crak ov cone*, (I will break my neck).

So, there is a range of evil actions connected to the use of English, with evil characters and evil deeds combined with transgressive language as a sign that the behaviour and actions are not according to God's plan. We will now look at this transgressive language marker.

Interjections Oaths Blasphemy Insults, Transgressive Language²²²

As noted, English transgressive language is used by evil characters, who are frequently also comic characters, acting against God's will, and the transgressive language demonstrates their low spiritual status.²²³ This language can be triggered by the character becoming angry but also, surprise, status signaling and just being vindictive. It is tempting to see this as an establishment-operative and high-status monopoly marker, but non-establishment characters like the Smiths' Wife follow this pattern. This transgressive English compares with the language used in Chaucer's works and the English miracle plays, where, again, blasphemy indicates a low spiritual status even if used by a person in a high social status class.²²⁴

²²² Interestingly, Scawen and Carew say that Cornish did not have a lot of swear words, so they borrowed them from English. However, this is not supported by this study.

²²³ Geoffrey Hughes, *Swearing A Social History Of Foul Language Oaths And Profanity In English* (London: Penguin Books, 1998).

²²⁴ Geoffrey Hughes, *Swearing*. This is seen in Chaucer, where the Knight in the Canterbury Tales does not use such vocabulary compared to the other characters.

Gumprez codeswitch rules suggest interjections as triggers for code-switching,²²⁵ and this is a common use of English in the plays, with 110 out of the 215 English phrases, some 51%, being the transgressive language of one sort or another.²²⁶ Of these, all but six are by characters identified as evil, and most are establishment figures. Below are some examples:

1. Mason One, OM 2455, *dre ras compes by my fay*, (by grace even).
2. Caiaphas, PC 575, **Wolcum by mahommys bloud**.
3. Second Soldier, RD 543 *me a'n kyf by God ys blod*, (I will have it by God's Blood).
4. Boy, BM 2087A *mester whek by my soul*, (oh sweet Master by my soul).
5. Second shepherd, BK 24, **by God te a ve marrow**, (by God you were dead).

Avoiding blasphemous language for interjections was possible if the drama demanded it; for example, in BM, the King, a good character, uses a circumvention to avoid saying Jesus' name in vain. BM 3479, **nov by hym that iudas solde**. This shows there was a deliberate choice to show the English speakers as transgressive, offensive, negative figures. However, occasionally, the use of English transgressive language by good characters to chastise sinful ones is allowed, an act called flyting, as noted by Forest Hill²²⁷ in English plays. Thus, in Cornish plays, we find:

1. Duke to Tyrant, BM 2457, **by the dredful day off dome**.
2. The Duke, BM 2392, *pagya mergh es by my solve*, (A stable boy you were by my soul).

However, this flyting usage is not common. I have identified just two in English. However, both Ke and Meriasek do berate Teudar in Cornish.

One interesting oath that supports this audience's unfavourable view of the ruling establishment is their use of Muhammad in its spelling variants, used by non-Christian higher-status characters such as Teudar, Caiaphas, Annas, Dukes, Constatine, Tiberius as in the English plays,²²⁸ for example, in the English Magdalen play, which portrays a heathen

²²⁵ Allan Bell, *The Guidebook To Sociolinguistics*, p. 116.

²²⁶ Appendices Table 1.6.

²²⁷ Forest Hill, *Transgressive Language*, p. 49.

²²⁸ Forest Hill, *Transgressive Language*, p. 29.

using it.²²⁹ The plays have twelve instances of this use²³⁰ found in RD, BM, and BK.

Examples include:

1. Caiaphas, P.C. 575 **Wolcum by mahommys blod.**
2. Teudar, B.K. 520, **by mahumys precyous blod.**

Similarly, Pagan Gods are used to identify heathens.²³¹ Examples include: Teudar, B.K., line 662, **by synt jovyn.**

Forest-Hill believes transgressive language is the same in the dramas as in the real society the plays exist in, giving a portrait of the world at the time of the play's composition.²³²

Accepting this, the plays demonstrate that the Cornish speakers saw English speakers in a poor light, that the establishment used English, and in the plays were frequently evil as well as cruel. The plays, however, allowed them to be mocked and made fun of through this transgressive language and their gross behaviour, something they were unable to do in real life.

The interjection, **So Mote I go**, I must go, a common English interjection phrase, is found in Chaucer and the English plays, is also found in the Cornish plays, with fourteen examples of it, or closely related saying; they are found in all the plays except R.D.²³³ With a wide distribution, this use of a common English interjection reinforces the idea of a low level of English comprehensibility for the bulk of the Cornish audience, forcing the use of simple common English phrases as markers, consisting of phrases they expected to hear from real English speakers in everyday life. CW has two examples, PC has two examples, OM one example, BM has three examples, and BK has seven examples:²³⁴

1. Annas, PC 1623, syr cayphas **so mote y go.**
2. David Messengers, OM 2358 ny zensen **somot y go.**
3. Outlaw 2, BM 2087 “mar quelogh **so mote y go**”.
4. Cayne, CW 1147, “prehaps blyth **so mot I go**”.

²²⁹ Theresa Colletti, *The Digby Mary Magdalene Play*, lines 143, 1136, and 1232-37.

²³⁰ Appendices Table 4.3.

²³¹ Forest Hill, *Transgressive Language*, p. 24.

²³² For English examples of So mote it be <https://www.oed.com/oed2/00152054> accessed 24.05.2023.

²³³ It is common in English literature, e.g., in Chaucer's *The Nuns tale*: 'Yis, sir,' quod he, 'yis, host, so mote I go.

²³⁴ Appendices Table 4.2.

Generally used by evil characters, it often combines with transgressive language and ranting. In BK Two, Lucius' Legates, the enemy, if not outright evil, uses it four times, and his messengers twice in BK Two and once in OM. Non-establishment spiritual good figures only use it twice; the Mother in BM line 3182 when she is asking her son not to leave her, so a command and Noah uses it to denote a negative outcome on becoming aware the flood will kill those not in the ark after God speaks to him: CW 2280, *me a ra so mot y go*, (I will do it so I must go).

This last example leads us to the English use of non-establishment figures.

ENGLISH USE BY NON-EVIL AND NON-ESTABLISHMENT CHARACTERS



Figure 8 English use non-establishment

This group is small, as most characters using English are either evil, doing an evil act or establishment figures. Examples include in PC the servant when fetching water. Servant, PC 658, *war ow scoth, by my leouta*, (*On my shoulder*).

The three Maries in RD 753 and 754, **ellas morning y syngh mornyng y cal our lord ys**

deyd that bogthe ovs al, in a repeated refrain used three times, this is generally accepted as a song refrain so may not be relevant. Other uses include:

1. Enok, RD 201, *rag gothaf mernans mey fe*.
2. The Sailors Servant, BM 600, **nov mata make fast the rop**.

Potentially Calama if she is not an evil character. CW.1390, **that sithe the time that I was bornes**. Both Seth and Noah use the *so mote I go* phrase. St. Ke in BK and Veronica in RD use English in CAT situations. See below.

These are the sum of characters, not establishment or evil, using English, out of a total of 401 characters, so a strong indicator that English use is related to the characterisation roles identified.

PRAGMATIC LANGUAGE AND C.A.T. USE

Some utterances are related to pragmatic and CAT theory rather than to dramatic character identification; they are situationally based, for example, the English used by Veronica when she has already suggested ways to dispose of the body of Pilate, which failed, then uses English to convince Tiberius to try one last idea of hers. She switches to the high-status language to persuade him after her earlier bad ideas have failed. RD 2236, **my lord y schal be there for**. Prior to this, she used only Cornish.

Similarly, St. Ke uses English in his opening statement to Teudar to demonstrate his social status in BK lines 86 to 90,

86, **yf thow wylt her the clen right,**
87, **truly syr king,**
88, **my lord ys god of al might,**
89, **that made al thyngs,**
90, **both grat and small.**

This is done to obtain an advantage by accommodating Teudar's language usage to win him over to Christianity and demonstrate, at the same time, high social status.

Potentially, similarly, the workers in OM may be using this as well to gain favour from Solomon for their work in the temple, but this may be related to their establishment status.

WHO DOES NOT USE ENGLISH?



Figure 9 Who does not use English?
(Servant).

Many characters do not use English at all, the profile of these characters shows a lower social status group. Their average social status is 4.8; for marked users, it is 4.3; for BK Two, with its high-status characters, it is 3.7; non-users consistently have a lower social status across the plays. Pointedly, God, Jesus, the Apostles, Angels St. Meriasek, Isacc, Abraham Seth, The Smith, who refuses to make the nails to crucify Jesus, and other spiritually good characters do not use English.²³⁵ The clear link between evil, establishment and high social status using various languages and their non-use by the good commoners is

apparent. These characters are mainly Christian and may use Latin when there is a need to create a character distinction through language use, but not English; for example, when giving commands, Jesus gives one in Latin: Gardener / Jesus, RD. 874, **mulier noli me tangere**, (Woman do not touch me). And a Cornish one: PC. 1155, *a peder treyl the clethe*, (O Peter turn your sword.).

Accordingly, several long scenes not involving the establishment characters do not have any English in them at all, including the doubting Thomas scenes in RD and the Seth, Adam and Abraham, and Isaac scenes in OM. Tellingly, the RD run of non-English is broken by an evil character, Tiberius, calling for **Ligh of Foot** in RD 1606, thus following a pattern of negative characters starting code-switching to English. If there is any need for code-switching, they may use French. Cadour Duke of Cornwall, BK 1260, **pes tout gent pedit et ground**, (Peace everybody common and grand).

Or, more commonly in Latin, see below.

²³⁵ Enok uses **by mey fe** just before saying he must fight the antichrist before the day of judgement, so a negative function as he will die.

LATIN DOMAINS



Figure 10 Latin Domains (Jesus)

Latin is used in stage directions in the Ordinalia, Latin and English in BM, BK has Latin English and uniquely Cornish, while CW uses just English.²³⁶ Outside the stage directions, the link with Christianity is evident in the plays, excluding BK two; out of forty phrases, all but three are by good biblical characters and good clergy; the exceptions are the Doctors with two and Oubra with one. Latin use by characters is consistently higher than the use of French and less than English, except for BK Two, where Latin is slightly more frequent.

Character Persona.

Latin in spoken lines is used for two main character marker reasons, one to identify theologically good characters and two to identify learned characters, both good and evil; it is mainly found in BK Two.²³⁷ Good spiritual status examples are God, Jesus, Moses and good Bishop's use. Jesus uses it: PC 406, **in nomine patris et filii**, (In the name of the Father, the son). Meriasek, a saint, uses Latin—BM 1844, **benedicite pan wolow**, (blessing what a light).

Clerics use it:

1. Silvester, BM 4157, **et spiritus sancti amen**, (and the holy ghost).
2. Second Bishop, BK 1321, **pax vos omnes legsti**, (peace to all you Legates).
3. The Dean, BM 4435, *an vers* **in manus tuas**, (The Verse into your hands).

After conversing with Jesus, Cleophas uses Latin as he has now become learned and says Jesus has opened the Scriptures for them: PC 1326, **litteras nobis in via**, (Scriptures on the way for us). Moses uses it as he dies: OM 1898, **in manus tuas dumine**, (into thy hands O Lord).

²³⁶ Numbers of stage directions are Latin 130 English 55, 'The Staging of the Middle Cornish Play 'Bewnans Ke'', p. 169.in Alan Fletcher *The Yearbook of English Studies*, Vol. 43, Early English Drama (2013), pp. 156-173.

²³⁷ Appendices series three tables.

As Bakere says, Latin is not the exclusive language of heaven; it is Cornish. However, there is some correspondence between the good characters related to Christian heaven and Latin: Fifth Angels, 2525, **honor sit deo meo**, (Honor be to my God).

At the highest levels, God uses it in the only Latin phrase in CW, opening with CW 1, **ego sum Alpha et omega**, (I am Alpha and Omega).

In the Cornish plays, as a mark of improved spirituality, Constantine uses Latin after conversion to Christianity when he has just been visited by St. Paul and St. Peter and converted: BM 1725, **benedicite pana sight**, (Blessing what a sight).

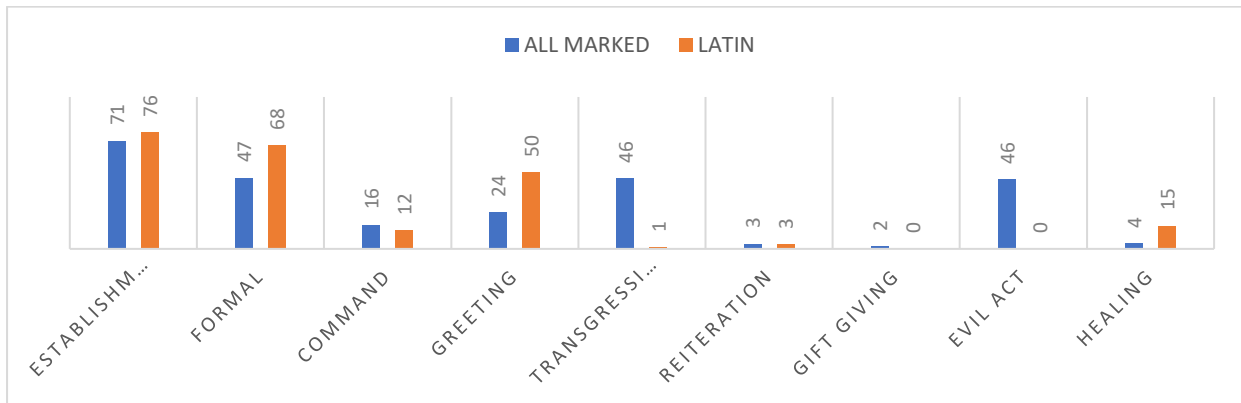
This pattern is also found in English plays, where it is the language of theology, and improved spiritually is demonstrated through Latin use, again found in the Magdalene play, when Magdelene uses Latin after conversion.²³⁸ In the same vein, Adam, as a sinner who repents of eating the apple in Eden, can use Latin as a demonstration of his improved spiritual status following God's wishes after he has been told to beget another son by god: OM 666, **In nomine dei patris**, (In the name of God the Father). David, as a wise King with a reputation as learned, uses it: OM 1953, **bene dicite dominus**, (Lord you say well). Speaking to God after a dream telling him to get the Rood.

Thoroughly evil characters such as Satan and the Devil, torturers, Caiaphas, Herod, Pilate and Teudar do not use Latin. However, characters of a lesser evil nature who sin rather than are outright evil and pagan, non-Christian characters, such as Modred and Lucius messengers, can use Latin as part of their learned status or communication function, particularly in BK.

1. Lucius, BK 1634, **pax omnes christiani**, (Peace all Christians).
2. Modred, BK 3233, **et Iubuenient Picti**, (and the Picts will come to help).

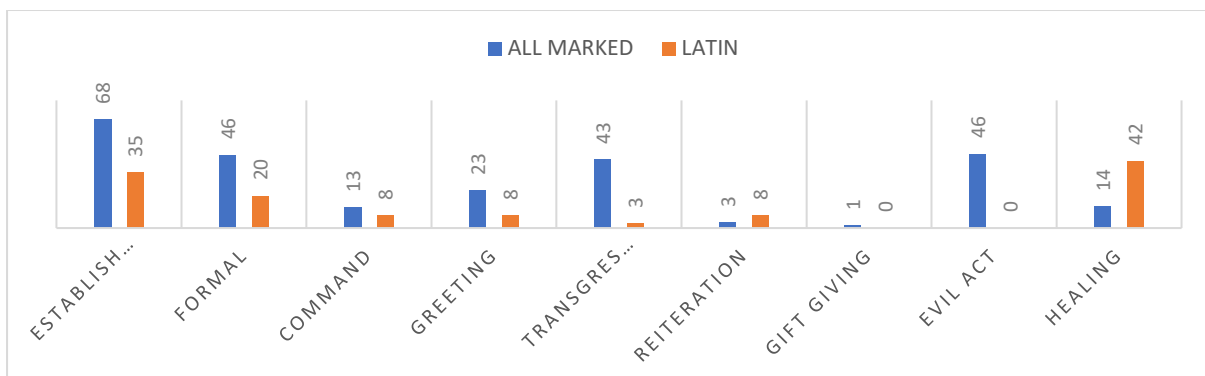
²³⁸ C.F., the English Mary Magdalen play, where she starts using Latin when she has repented of her sin and becomes a good character. Theresa Coletti (ed.), *The Digby Mary Magdalene Play* (Kalamazoo: University Of Rochester, 2018).

Latin Situational Markers



Graph 10 Latin situational use including BK two

Latin's highest percentage use is found most frequently in formal situations, courts, colleges, and church-type environments, particularly in BK Two.²³⁹ Without the BK play, the profile is different, with much less formal use and greetings. Notably, Latin is not used for evil acts and has minimal transgressive use. Conspicuously, the Pagan Bishop in OM does not use Latin.



Graph 11 Latin situational use no BK Two.

The situational use of Latin includes healing, formal communications of messengers in BK Two, and giving commands, blessings, and greetings. Bakere said the Latin used is often of a standard liturgical type, and there are many examples of this use, which also often demonstrates a character's formal, learned status. The Dean, BM 4435, *an vers in manus tuas*, (the verse into thy hands).

St. Meriasek, whose play depicts his Latin tuition in a school class, uses ecclesiastical Latin:

²³⁹ Appendices Table 1.8.

1. BM 4329, **in manus tuas domine**, (Into thy hands O Lord).
2. BM 4330, **spiritum meum commendo**, (I commend my spirit).

Healing

The plays have seventeen lines of Latin related to the healing professions, not including BK two.

The comedic roles Doctors, who are quacks, use it to demonstrate their learning:

1. BM 1446, **hoc vrur malorum**, (This is the urine of evil).
2. BM 1447, **et nimis rubrorum**, (and excessively red).

Notably, they can also use English as negative characters: Doctor BM 1451, **ay lok up byscherev dha**.

Latin is used for curing miracles, showing the good spirituality of the character with David, Silvester, St Ke and St. Meriasek using it:

1. David, OM 2020, **in nomine patris et filii**, (In the name of the Father and Son).
2. David, OM 2021, **atque spiritus sancti**, (and the holy spirit).
3. David, OM 2022, **salui modo eritis**, (You will now be healed).
4. Silvester, BM 4156, **in nomine patris et filij**, (In the name of the Father and Son).
5. Silvester, BM 4157, **et spiritus sancti amen**, (and the Holy Spirit).
6. Meriasek, BM 556, **In nomine patris et fillij**, (In the name of the Father and Son).
7. Ke, BK 810, **mundare dedit aqua**, (to be cleansed in the water).

Oubre, the wise woman, uses Latin when trying to heal Teudar with magical potions and says: BK, 1126, **fit ex carnis morsura**, (It is made from a morsel of meat).

Formal settings

Latin is used to demonstrate learning and higher social status aristocracy. Due to a lack of knowledge about the medieval perceived learning level of many of these characters in BK Two, it is more difficult to be positive about this principle, but certainly, the characters that can be identified as learned characters, such as Bishops, Kings, Arthur and Emperor Lucius are users often in formal court settings:

1. Lucius, BK 1635, **et barbarorum gentes**, (and tribes of barbarians).
2. King Boccus, BK 2380, **pax nunc prelyatores**, (peace now warriors).

Greeting:

Again, as a marker to other characters and the audience of learning and sometimes good spirituality, some greetings are in Latin, found predominantly in BK Two, where fifty-one of the sixty-seven Latin phrases are related to greetings, particularly between clergy:

1. Bishop, BK 1602, **ave pater rex splenens**, (Hail Father glorious King).
2. Bishop, BK 1610, **Arthuro sit gloria**, (Glory to Arthur).
3. Arthur, BK 2031, **mundi tenenda ampla**, (The wide expanses of the world to be rules).

Communication

Legates and messengers in BK Two use it when delivering messages and communicating with the upper echelons of society in a formal, high-status environment.

In BK Two, the Legates have ten Latin phrases; one example is Legates One, BK 1888, **ave rex Dignitatis** (Hail, regal king). And the Messengers have six Latin phrases; one example is Messenger One, **BK 2388, Ave patri in terno**, (Hail to the eternal father).

Blessings

Good character's blessings are frequently in Latin due to its good spirituality marker role, with the following examples:

1. Jesus, PC 407, **et spiritus sancti amen**, (and the Holy Spirit amen).
2. Meriasek, BM 2177, in **nomine patris et fillii**, (In the name of the Father and the Son).

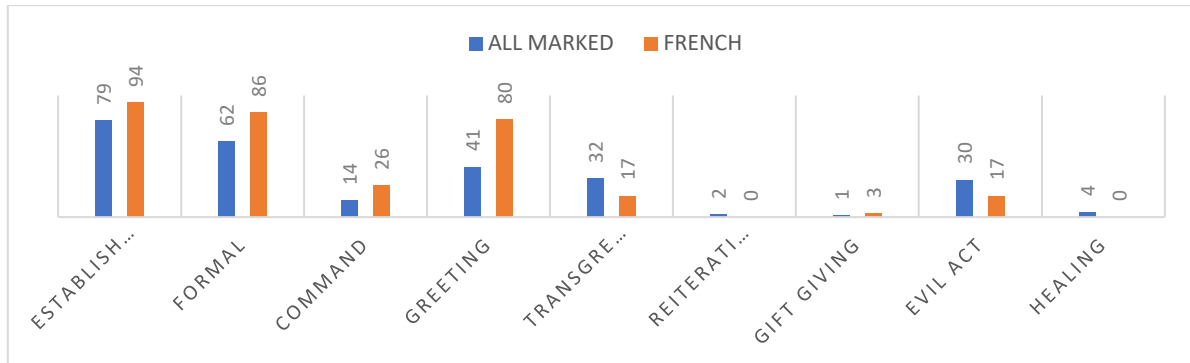
Orders

Similarly, when a spiritually good character gives an order, such as Jesus, he can use either Latin or Cornish. A Latin example: Gardener / Jesus, RD. 874, **mulier noli me tangere**, (Women do not touch me). And a Cornish one: Jesus, PC. 1155, *a peder treyl the clethe* (Peter Turn your sword).

From these examples, we see that whilst the plays demonstrate the temporal power of the English language, the spiritual power lies with Latin use, related to the Church, blessings, and healing.

FRENCH DOMAINS

French has the lowest percentage profile in the plays, below 0.1%, except for BK Two, where it reaches 0.3%. The table gives the percentages of French use type against the overall percentages of marked language.



Graph 12 French situational vs all us including BK two

Who Uses It

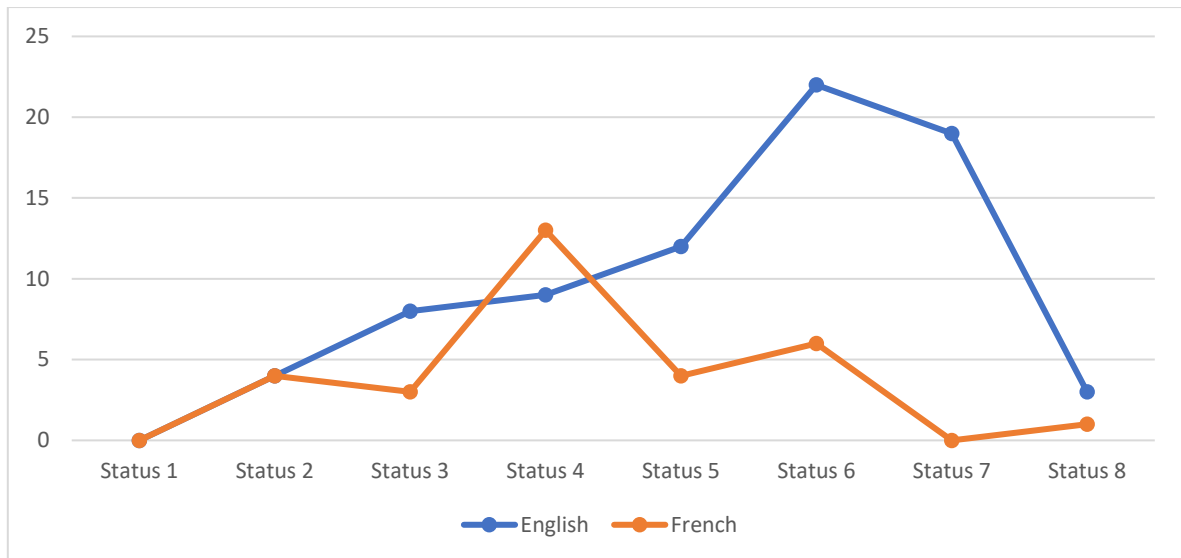
French is a higher-status language used by the establishment, with 94% establishment characters and 86% in formal situations, most obviously in BK Two, which would be expected if it was originally composed around the time of John of Gaunt. French was the high-status language until the end of the medieval period.²⁴⁰ The use of marked language clearly ties French to the establishment role. It was also a language learnt by those with social aspirations or those with professional responsibilities requiring access to the administrative documentation of the time as a more accessible high variety than Latin.²⁴¹ Harris thinks it is restricted to the lower ranks of court, and whilst Tiberius, Arthur, and David use it, it does have a wider social spread.²⁴² It is used most frequently by the middle sort of characters such as the Messenger, Senators, the Butler, knights and Bishops, so there is truth in his suggestion. The social status profile of French users bears this out, peaking at status four.²⁴³ This contrasts with English use, where the bulk are of lower social status outside BK Two.

²⁴⁰ Trotter, D. A., 'Anglo Norman', in Price Glanville (ed.), *Languages in Britain & Ireland* (Oxford: Blackwell 2000), p. 199. However, from the late 12th century to the early 15th century, Anglo-French was much used in law reports, charters, ordinances, official correspondence, and trade at all levels, and the language of the King, his court and the upper class, accessed 14.08.2023 [Anglo-Norman language - Wikipedia](#)

²⁴¹ Trotter, D. A., *Anglo Norman*, p. 201.

²⁴² Markham Harris, *The Cornish Ordinalia*, p. xvi.

²⁴³ Appendices Table 1.7.



Graph 13 French vs English users by social status

Most of the figures using French are negative characters in all the plays, including BK Two play, reflecting the dislike of establishment figures also seen in the English use. Interestingly, no demons or devils use French, perhaps indicating it was not seen as negatively as English.

Formal Settings

The use of French appears linked to the Formal use theory for marked language use, with its primary use in courtly situations. Tiberius: RD 1920, *lemmyn pilat ievody*, (Now Pilot I am telling you). Senator One, in a court situation, has two French sentences: BK 2444, **pes seniors par tout la terre**, (Peace Sirs throughout the world) a greeting. Senator Two also uses French, and King Arthur uses French twice: Arthur, BK 2004, **per noterdam byan veuv**, (By our Lady welcome). A Court official/ state operative figure in the *Ordinalia*, in potentially a formal situation, the Butler says: OM 1911, **parles vous et synour myn**, (Speak for you are my master). The Pagan Bishop OM 2680, **vos eet bon se dev ma eyd**, (If God helps me, you are good).

Other characters in establishment employment, such as soldiers, jailers' and torturers talking to other establishment characters, use French, in line with the idea of use by those aspiring to establishment power using French:

1. First Soldier, RD 594, *my ny vynnaf ieuody*, (I will not I tell you).
2. First Torturer, PC 953, **hayl volaveth volaveth**, (voleve vous l'avez, Hail we are here, we are here) to Caiaphas.
3. Fourth Torture, BK 700, *myghterne saunsa per*, (King without equal).

Court Messengers and Legates in BK Two use it five times, all in formal environments; fascinatingly, no other play has messengers using Latin or French: First Messenger, BK 2496, **boal syr du donvous bonior**, (Fair sir God give you good day). However, David does address the messenger in French: OM 2271, *Messeyger my bel aber*, (Messenger my beloved).

It is only used once, by a low-status, non-court, non-formal situation, that is, the Outlaw, who jokes when he is robbing a cleric: Outlaw Four, BM 1905, **ser parson bonas dyes** (sir parson good day).

Greetings

Greetings in French are found as noted above, but mainly in the BK Two play, with twenty-one phrases out of twenty-two being greetings:

1. First Bishop, BK 1385, **du vous gard an bon matyn**, (God keep you this good morning).
2. Arthur, BK 1545, **byanvenu mes bel amors**, (welcome, my dear friends).
3. Sixth Legate, BK 1721, *del os sauns per*, (as you are without peer).

Interestingly, Cadour Duke of Cornwall does not use English as his status marker; he uses French in his introduction stanza to demonstrate his high social status. He is introducing himself to the Court and the crowd and commands.

1. BK 1258, **pes seniords je vow command**, (peace sirs I command you).
2. BK 1260, **pes tout gent pedit et ground**, (Peace everybody, common and grand).

Therefore, we can see that French is very much tied to establishment characters, with only one non-establishment figure using it ironically.

LANGUAGE USAGE CHANGE

As noted, marked language demonstrates spiritual status, and this use changes as the characters develop, either for good or evil; this establishes that the character traits decide their language use rather than the situational opportunities themselves. Characters, usually good, can slip into English when ordering or doing something against God's will; in the *Ordinalia*, David gives orders about building the temple using English for the first time following his Bethsheba sin. Generally, David uses Latin before his sinning to cure the sick, but after his fall from grace, he does not, with the interesting, exceptional Latin sentence specifically asking for forgiveness from God for his sin, showing his repentance:

OM 2252, **Deus mei miserere**, (I am in misery).

Modred similarly first uses English after he has usurped Arthur. Revealingly by referencing Vortigern, the ultimate betrayer of Britons to the Saxons, when meeting Chellery, King of the Saxons, coming together to oppose Arthur demonstrating an accommodation of the Saxon English language as C.A.T. suggests: BK 3241, **When he was king in this land**. Before this fall from grace, he uses French: BK 3058, *te a fyth Cyvyl de gravnd*, (you have the livery of Gaunt). And Latin BK 3233, **et subvenient Picti**, (and the Picts will come).

Conversely, when Constantine converts to Christianity, he stops speaking English and uses Cornish and Latin in BM; also, in BM, the outlaws stop using English when they become Christians. In the RD, the soldiers stop using English when they decide Jesus has indeed risen, and the First Soldier then uses French rather than English. RD 594, *my ny vynnaf ieuody*, (I will not, I tell you).

Marked language use can be seen to track and display the religious spirituality of the characters' roles and changes according to the plot development. The language makes clear to the audience what the spiritual condition is at a given point in the play.

CONCLUSIONS



Figure 10 *The Last Supper*

In the plays, Cornish is the primary language, the unmarked matrix language; the other languages are signal languages to indicate something about the persona of the characters. The choice of the domain of each of the languages is deliberate and consistent throughout the play's production. The situational use of the language allows the role characteristics to be displayed to the audience, and their situational use is consistent with sociolinguistic theories about change triggers.

The domains of marked language use are complex but best exemplified in CW with God's opening statement as he introduces himself in Latin: CW 1, **ego sum Alpha et omega**, (I am Alpha and Omega). In the same play, Lucifer uses English for his first sentence, and it is a command. CW 113 **pays I say oll elath nef**, (Quiet I say all angels of Heaven).

The character's marked language use is an audible projection of underlying character attributes as demonstrated in the graphs, and the tables showing these links demonstrated in the examples of their situational use. Considering their domains, we can see that English transgressive language and interjections mark an evil character. English is also associated with evil and negative actions, where a character who may normally be spiritually good uses English when going against God's will to mark an evil act they are performing. English without transgressive language is a marker of establishment membership, revealed in its use in greetings between socially elevated establishment characters or their introductions to the audience in BK Two. As part of this establishment role, English is used in instructions given to socially lower characters, and land grants and rewards can be in English, revealing establishment power to command and reward. Good characters may also use English when berating evil characters, such as the Duke of Cornwall in BM when flying with Teudar before their battle. Good non-establishment characters generally use Cornish, French or Latin for marked language needs. Cornish is supplemented by Latin for Church and Biblical religious characters. Latin is the language marker of learning, medicine and high spiritual status individuals such as Church authority figures, the Bishops, The Dean, God, Jesus and Saints, a Disciple of Jesus, Cleophas, his friend and Moses. The Doctors and Oubra use it as a mark of learning, and it is used as a greeting in BK Two between courtly figures. It is also the language of healing for saints and Jesus, a sign of the high regard it was held in. French

is typically used in formal high-status environments by the middling sort of establishment figures. However, French is also a negatively viewed high-status language used by the knights and other upper-middle-class establishment figures such as the butler, with the one exception of a non-establishment figure, the Outlaws in BM.

In a few cases, the Communication Accommodation Theory is demonstrated by characters to establish an advantage in a conversational situation with others of higher social status.

However, language use was not static and could change as the persona developed, and this change needed to be indicated to the audience. Therefore, David, Constantine, and the Outlaws, who obtained higher moral status after becoming Christians, changed their English language use patterns. Conversely Mordred only speaks Cornish until he is treasonably trying to crown himself King, when he then uses English.²⁴⁴ This demonstrates that the dramatic role is the most important for defining language use, not the character himself.

Returning to previous suggestions about marked language use, we can see Mill's view that it depicts the tyranny of the Tudors is too narrow and is used to depict an evil English-speaking establishment more widely. Padel's idea of formal, informal use is contradicted by the good characters who only use Cornish even when in a court environment, such as Joseph and Nicodemus in PC. The apparent link between formal situations and language demonstrates instead the link between the world of courts and power and the ruling English-speaking establishment. Baker's idea that there is no similarity between Solomon and the evil Bishop, quoted earlier, is based on the idea that there is only one reason that marked language is used, but for English, there are two main reasons and the characters she identifies belong to different marked language user groups. Harris's view that it is used as a marker is supported in this study, but his idea that it is outrageous pagans who use it is not; the establishment figures in BK Two use it, and they are Christians. His idea that God only speaks Cornish does not acknowledge the opening line of CW.

Overall, the plays reflect the world of the Cornish people with power stratification of prestige language use in addition to the unmarked Cornish. Displaying a Medieval and Tudor world with an unequal power relationship with the English establishment speakers, issuing

²⁴⁴ Mordred's affair with Guinevere, a negative action from the perspective of the play as a whole, can be excused in the play as it is in keeping with the traditions of Malory Arthur and Lancelot and the Tristan stories and a common motif in that genre and the world of chivalry, so he is allowed to continue speaking Cornish. In addition, it can be seen as a reflection on Arthurs evil deed through his pride causing a war leading to the destruction of his world.

commands and reward, versus the Cornish speakers' allies God, Jesus, the Apostles, Biblical Patriarchs and Saints who use Latin for blessings and healing or Cornish. It shows a world where the use of English and French is associated with establishment positions of power, sometimes good but predominantly evil; it is not a coincidence that the largest proportion of English users are both establishment and evil characters and that English is also associated with negative acts and transgressive language. This is in line with the quotes from Carew, Scawen et al. showing Cornish speakers dislike English establishment figures, overlords of a different ethine ruling over them. This language practice in the plays allows the Cornish speakers to mock and attack their real-world English-speaking overlords in safety, but the plays also demonstrate that they are forced to acknowledge the reality of their world under the English speaker's control.

DISSERTATION APPENDICES

These appendices are split into four tables series.

Series one consists of tables of numbers from previous studies and the overall figures collected during this study.

Series two tables are the lists of phrases and single words taken from the texts on a play-by-play basis, with an analysis of those phrases.

Series three tables are the character analyses by play split into marked language users and non-marked language users.

Series four tables are a collection of some of the phrases identified in the texts extrapolated into tables where they were not analysed as part of series two tables.

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SERIES ONE TABLES NUMBERS OF MARKED LANGUAGE

Table 1.1 Numbers Given By Bakere For The Ordinalia ²⁴⁵

From Bakere	English	Latin	French	Total
OM	31	?	2	33
PC	74	?	1	75
RD	25	?		25

NB. No figures were given for Latin by Bakere

Table 1.2 Numbers From Dr George²⁴⁶

From Ken Georges	English	Latin	French	Total
OM	11	9	2	22
PC	33	5	0	38
RD	15	5	0	20
BM day 1	8	5	0	13
BM day 2	7	4	0	11
BK	56	68	15	139
CW	15	1	0	16
Total	145	97	17	259

²⁴⁵ Bakere The Cornish Ordinalia p 9.

²⁴⁶ George Bywnans Ke p. 8.

Table 1.3 Numbers Of Phrases Used In This Study.

Play	English	Latin	French	Total	Number Of Lines	Percentage Of Non-Cornish Phrases	Number Of Characters Using Marked Language	Evil Characters Using Marked Language
OM	31	9	3	43	2846	1.51	15	11
PC	66	4	4	74	3420	2.16	14	12
RD	25	8	3	36	3646	0.99	15	9
BM day 1	20	7	1	28	2512	1.11	9	6
BM day 2	20	5	1	26	2056	1.26	14	6
BK day 1	26	6	1	33	1251	2.64	9	8
BK day 2	58	67	22	147	2057	7.15	19	11
CW	26	1	0	27	2549	1.06	10	1
Totals	272	107	35	414	20337	2.04	105	64
Totals not including BK 2	214	39	13	267	18280	1.46	86	53

Table 1.4 Numbers Of Single Non-Assimilated Words In The Text.

Play	English	Latin	French	Total	Number Of Lines	Percentage Of Non-Cornish Phrases
OM	3	0	2	5	2846	0.2
PC	5	0	0	5	3420	0.1
RD	4	2	0	6	3646	0.2
BM day 1	5	1	0	6	2512	0.2
BM day 2	6	1	0	7	2056	0.3
BK day 1	27	0	0	27	1251	2.2
BK day 2	62	7	0	69	2057	3.4
CW	25	3	1	29	2549	1.1
Totals	137	14	3	154	20337	0.8

Table 1.5 Analysis Of Overall Phrase Use By Play.

Play	Numbers Of Phrases	Establishment	Formal	Command	Greeting	Transgressive Language	Reiteration	Gift Giving	Evil Act	Healing	Evil Characters Number Lines
OM Totals	43	37	19	7	9	20	3	3	20	3	17
PC Totals	74	65	34	10	12	38	0	0	48	3	65
RD Totals	36	20	16	3	3	13	3	1	7	0	13
BM Day 1 Total	28	18	12	5	10	13	0	0	11	5	17
BM Day 2 Totals	26	19	17	2	8	10	0	0	11	2	15
BK Day 1 Total	33	21	23	4	15	16	3	0	5	4	21
CW Totals	27	1	1	4	3	3	0	0	22	0	21
Totals	267	181	122	35	60	113	9	4	124	17	169
Percentage Of All Marked Language Phrases No BK 2		67.8	45.7	13.1	22.5	42.3	3.4	1.5	46.4	13.7	63.06
Totals All Plays Inc BK 2	414	328	257	56	170	131	9	4	126	17	
Percentages Inc BK 2		79	62	14	41	32	2	1	30	4	

BK 2 Totals											
BK Day 2 Totals	147	147	135	21	110	18	0	0	2	0	
Percentage Of All Marked Language Users In BK 2		100.0	91.8	14.3	74.8	12.2	0.0	0.0	0.0	0.0	
English	215	58	48	3	40	10	0	0	1	0	
Percentage Of English In BK Against All Phrases All Plays		27.0	22.3	1.4	18.6	4.7	0.0	0.0	0.5	0.0	

Table 1.6 English Phrase Use By Play

Play	Numbers Of Phrases	Establishment	Formal	Command	Greeting	Transgressive Language	Reiteration	Gift Giving	Evil Act	Healing	Evil Lines English
OM Totals	31	27	8	8	8	20	3	3	18	0	17
PC Totals	66	62	32	13	10	38	0	0	46	0	65
RD Totals	25	17	13	2	3	10	0	1	6	0	13
BM Day 1 Totals	20	14	12	3	9	12	0	0	10	0	17
BM Day 2 Totals	20	15	11	2	7	10	0	0	11	0	15
BK Day 1 Totals	26	19	19	4	12	16	3	0	5	0	21
CW Totals	26	1	0	4	2	4	0	0	22	0	21
Totals No BK 2	214	155	95	36	51	110	6	4	118	0	169
Percentage Of All Marked English Language No BK 2		72	44	17	24	51	3	2	55	0	63.06
BK Day 2 Totals	58	58	48	3	38	11	0	0	2	0	
Percentage Of English Total		100	83	5	66	19	0	0	3	0	
Totals Inc BK 2	272	213	143	39	89	121	6	4	120	0	
Totals Percentage		78	53	14	33	44	2	1	44	0	

Table 1.7 French Phrase Use By Play

Play	Numbers Of Phrases	Establishment	Formal	Command	Greeting	Transgressive Language	Reiteration	Gift Giving	Evil Act	Healing
OM Totals	3	3	2	0	1	0	0	0	2	0
PC Totals	4	3	2	0	4	2	0	0	2	0
RD Totals	3	3	3	0	0	3	0	0	1	0
BM Day 1 Totals	1	0	0	0	1	0	0	0	1	0
BM Day 2 Totals	1	1	0	1	0	0	0	0	0	0
BK Day 1 Totals	1	1	1	0	1	0	0	0	0	0
CW Totals	0	0	0	0	0	0	0	0	0	0
Totals No BK 2	13	11	8	1	7	5	0	0	6	0
Percentage Of All Marked Language Users		85	62	8	54	38	0	0	46	0
BK 2 Numbers	22	22	22	8	21	1	0	1	0	0
BK 2 Percentage		100.0	100.0	36.4	95.5	4.5	0.0	4.5	0.0	0.0
Totals Inc. BK 2	35	33	30	9	28	6	0	1	6	0
Percentages		94	86	26	80	17	0	3	17	0

Table 1.8 Latin Phrase Use By Play

Play	Numbers Of Phrases	Establishment	Formal	Command	Greeting	Transgressive Language	Reiteration	Gift Giving	Evil Act	Healing
OM Totals	9	7	0	0	0	0	0	0	0	3
PC Totals	4	0	0	0	0	0	0	0	0	3
RD Totals	8	0	0	1		0	3	0	0	0
BM Day One Totals	7	4	0	2	0	1	0	0	0	5
BM Day Two Totals	5	2	4	0	0	0	0	0	0	2
BK Day One Totals	6	1	3	0	2	0	0	0	0	4
CW Totals	1	0	1	0	1	0	0	0	0	0
Totals No BK Two	40	14	8	3	3	1	3	0	0	17
Percentage No Bk Two		35	20	21	8	3	8	0	0	42
BK2	67	67	65	10	51	0	0	0	0	0
BK2		100	97	15	76	0	0	0	0	0
Totals All Plays Inc BK 2	107	81	73	13	54	1	3	0	0	16
Percentage Of All Latin Inc BK 2		76	68	12	50	1	3	0	0	15

Table 1.8 Character Assessment Totals

Play	Comedic Character	Social Status Average	Learned Character	Uses Transgressive Language	Evil Character	Establishment	Number Of Characters
OM Speakers Using Marked Language	3	78	5	13	11	12	16
OM Non-Marked Language Users	5	181	3	7	13	11	33
PC Marked Language Users	14	106	9	16	18	16	20
PC Non-Marked Language Users	2	245	1	4	10	4	42
RD Marked Language Users	6	76	5	9	8	8	15
RD Non-Marked Language Users	9	169	1	10	10	6	42
BM Day 1 Marked Language Users	8	53	5	9	7	7	11
BM Day 1 Non-Marked Language Users	14	275	17	10	19	32	55
BM Day 2 Marked Language Users	6	73	7	8	13	14	17
BM Day 2 Non-Marked Language Users	8	181	11	9	12	24	40
BK Day 1 Marked Language Users	5	56	3	7	7	7	9
BK Day 1 Non-Marked Language Users	4	58	1	7	5	5	9
BK Day 2 Marked Language Users	0	93	19	18	15	25	25

BK Day 2 Non-Marked Language Users	0	141	2	3	21	32	35
CW Marked Language Users	1	43	1	5	5	1	10
CW Non-Marked Language Users	5	69	0	3	10	1	22
Numbers OA	90	1897	90	138	184	205	401
Percentages OA	23.1	4.7	22.6	34.1	46.0	51.0	
Marked	43	578	54	85	84	90	123
Marked Percentages	35.0	4.7	43.9	69.1	68.3	73.2	100.0
Non-Marked	47	1319	36	53	100	115	278
Non-Marked Percentages	16.9	4.7	12.9	19.1	36.0	41.4	
No BK 2 Marked	43	465	35	67	68	64	98
No BK 2 Marked Percentages	43.0	4.7	35.7	68.4	69.4	65.3	
No BK 2 Non-Marked Percentages	47	1178	34	50	79	83	243
No BK 2 Non-Marked Percentages	19.3	4.8	14.0	20.6	32.5	34.2	

Table 1.9 Evil And Establishment Figures

PLAY	Evil	Both	Establishment
OM	3	8	4
PC	2	16	0
RD	0	8	0
BM day 1	2	6	1
BM day 2	1	12	2
BK day 1	0	7	0
BK day 2	0	15	10
CW	3	1	0
Totals	11	73	17

SERIES TWO TABLES OF PHRASES

Table 2.1 Ordinalia Origo Mundi Table Of Phrases

Language	Line Number	English Sentence	Character	Establishment	Location	Formal	Command	Greeting	Transgressive Language	Reiteration	Gift Giving	Evil Act	Healing	Phrase Number	Comments
E	2455	the ras compys by my fay	Mason 1	1	Temple	0	0	0	1	0	0	0	0	Nr1	Talking to Solomon about how far they have got on the walls building. CAT to agree with High status character <u>Dead true by my faith.</u>
E	2458	yn nep fos vyth be thys day	Mason 1	1	Temple	0	0	0	1	0	0	0	0	Nr 2	Ditto. same stanza saying that no man will find fault. <u>in any wall by this day.</u>
E	2483	By godys fast wel y set	2nd Carpenter	1	Temple	0	0	0	1	0	0	0	0	Nr 3	The carpenter is talking to Solomon about the Rood tree chopping down an negative deed to make the roof and this is related to that next stanza <u>by gods fast well y-said Command Stanza</u>
E	2484	thys tumbyr ys even y met	2nd Carpenter	1	Temple	0	0	0	0	0	0	0	0	Nr 4	Ditto. EA <u>this timber is even y made Command Stanza.</u> S
E	2598	roow mar tha by myn hod	1st Carpenter	1	Temple	0	0	0	1	0	1	0	0	Nr 5	Solomon giving land so the carpenter is thanking him <u>gifts so good by mine hood speaking to Solomon</u>
E	2685	Heyl ov Arloth stout ha gay	1st Torturer	1	Court F	0	0	1	0	0	0	1	0	Nr 6	<u>hail my lord so stout and gay</u> talking to evil bishop saying he has rushed to him.
E	2686	wheys yv ov thal by thys day	1st Torturer	1	Court F	0	0	1	1	0	0	1	0	Nr 7	Ditto. <u>my brow is sweaty by this day</u>
E	2688	tel my annon y the pray	1st Torturer	1	Court F	0	1	0	1	0	0	1	0	Nr 8	Ditto. <u>tell me anon I thee pray</u> an instruction to evil Bishop asking what he wants so to put in as a command
E	2687	what shal y do yf y may	1st Torturer	1	Court F	0	0	0	0	0	0	1	0	Nr 9	Ditto. <u>what shall I do if I may</u>
E	2697	na hetheyn by goddys soul	1st Torturer	1	Court F	0	1	0	1	0	0	1	0	Nr 10	Ditto. not an opening stanza but first speak by Character so setting character Command Stanza as well

E	1963	ov arluth by godys day	Messengers	1	Court F	1	0	1	1	0	0	0	0	Nr 11	saying to David his horses are ready for him to go to go to mount Tabor. He tells David to mount, Command Stanza. <u>My lord by God's day</u> .
E	1967	ymmons yn nobyl aray	Messengers	1	Court F	1	0	0	0	0	0	0	0	Nr 12	To David his horses are ready for him to go to go to mount Tabor greeting to David stanza linked to above. <u>They are in noble array</u> , Command Stanza.
E	2223	marow yv by godys day	Messengers	1	Court F	1	0	0	1	0	0	1	0	Nr 13	To David telling him Uriah was killed in battle as he was told to make sure he did <u>Dead he is by god's day an evil act</u>
E	2297	oyeth si glewugh thy'm ol	Messengers	1	Court F	1	1	1	0	0	0	1	0	Nr 14	Messenger telling the workmen to come to the place to work on the temple, Negative event against Gods will. <u>Pay attention listen all to me.</u>
E	2358	ny zensen somot y go	Messengers	1	Court F	1	0	0	0	0	0	0	0	Nr 15	He speaks to David and is going to get Solomon to be declared king as David is dying a negative event from his point of view <u>I do not wish</u> (Other than you) <u>so must I go.</u>
E	2419	oyeth or oyeth yn weth	Messengers	1	City F	1	1	1	0	0	0	0	0	Nr 16	Messenger instructing people to listen to him. <u>Hear ye indeed.</u>
E	2447	God spede gonessugy	Solomon	1	Temple	1	0	1	0	1	0	0	0	Nr 17	Solomon greeting masons and telling them to build good walls. <u>God speed workmen</u> Command Stanza.
E	2460	right well yseyd cowyth whek	Solomon	1	Temple	1	0	0	0	0	1	0	0	Nr 18	Solomon is giving lands as a gift in stanza to masons, <u>right well said dear friend.</u>
E	2586	why as byth by godes fo	Solomon	1	Temple	1	0	0	1	1	1	0	0	Nr 19	He is also taking God's name in vain You <u>shall have it by God's foe.</u>
E	2066	by my vallock	Butler	1	By the rood tree	1	0	0	1	0	0	0	0	Nr 20	Butler is saying a robber shall not steal the staves, a comedic character and an evil court official he dies in the following battle with Uriah. Tells messenger to sleep <u>by my balls</u> Command Stanza.
E	2291	Wel thov fare messyger	David	1	Court F	1	0	1	0	0	0	1	0	Nr 21	Messenger being sent to collect men to build the temple but because of his sin of killing Uriah God does not want him to do so as he is not pure enough see lines 2333-2339. He commands him to drink wine or mead before he goes Command Stanza
E	2183	ov arluth by my leute	Basheba	0	NF	0	0	0	1	0	0	1	0	Nr 22	Betraying her husband using English as status language to give credence to her treachery and dramatically draw attention to it for the audience. Also a command not to leave her <u>my lord by my loyalty</u> Command Stanza.

E	2822	Dro ve, gode thous reth fo	Geball	0	NF	0	1	0	1	0	0	1	0	Nr 23	Carrying the rood to form a bridge complaining he will get no reward Geball an evil character in the Bible Command to carry the rood <u>Carry it and good luck to you.</u>
E	2641	What Vyngeans thys pen pyst	Evil Bishop	1	Temple	1	0	0	1	0	0	1	0	Nr 24	Berating Maximilla for calling upon Christ he is depicted as a pre-Christian priest who does not believe in Christ and adheres to the law of the old testament therefore Maximilla is in his eyes a heretic, he says the rei is no other god then father in heaven and he has never heard of Christ. <u>What Vengeance to you fool.</u>
E	2670	Nygh for sorw y am ful woud	Evil Bishop	1	Temple	1	0	0	1	0	0	1	0	Nr 25	After Maximilla will not recant he then uses English in the next two lines. Ranting in English <u>near for sorrow I am quite mad.</u>
E	2671	thow harlot for goddys bloud	Evil Bishop	1	Temple	1	0	0	1	0	0	1	0	Nr 26	Ditto.
E	2674	my tellyng ys no fabel	crozier bearer	1	Temple	1	0	0	0	0	0	1	0	Nr 27	The crozier bearer is evil and is telling the Bishop to make sure Maximilla is stoned to death. Close to Command Stanza
E	2679	by godes fast wel y seyde	Evil Bishop	1	Temple	1	0	0	1	0	0	1	0	Nr 28	The bishop agreeing with the crozier bearer so a negative evil act he then uses French in the same stanza. Command stanza asking for his torturer to come forward
E	2803	thym the wruthyl by thys day	Evil Bishop	1	Temple	1	0	0	1	0	0	1	0	Nr 29	Saying to use the Rood to form a bridge which will take it away from where it is healing people at this time so a negative act. Command stanza He orders Gemal and Amlek to carry rood to <u>me to do by this day.</u>
E	485	Nansi, abel doway that	Cain	0	Externa l	0	1	0	1	0	0	1	0	Nr 30	Cain is talking to Abel and saying he will not give his tithe to god so not conducting gods will, a negative act, Command Stanza he tells Able not to do it Not so Abel don't do it
E	198	heb hokye fast have ado	Demon serpent	0	Eden	0	1	1	1	1	0	1	0	Nr 31	A negative figure the first English in play uttered by a Devil tempting Eve who is resisting, the use of English a language of a higher social class to get compliance. Command Stanza <u>without hesitation do it quickly</u>
F	2680	vos eet bon se dev ma eyd	Evil Bishop	1	Palace/ Temple	1	0	0	0	0	0	1	0	Nr 32	The next line the bishop is saying to cosier bearer he is a good and wise may a phrase statement so in this case uses French as not allowed to use Latin as he is a heathen. Command Stanza, uses English Sentence in same Stanza

																<u>vos etes bon si dieu ma aide if God helps me , you are good.</u>
F	2271	Messeyger my bel aber	David	1	Palace F	1	0	0	0	0	0	1	0	Nr 33	David calls for his messenger to come to him in next line Command Stanza \messenger my bel amour /Messenger my beloved	
F	1911	parles vous et synour myn	Butler	1	Court in the field	0	0	1	0	0	0	0	0	Nr 34	Speaks to David who has asked for wine, so butler brings some a suitable occasion to use French to show status <u>Parlez. Vous etes seigneur mien/ Speak you are my Lord</u>	
L	1898	in manus tuuas dumine	Moses	0	Overlo oking promis ed land	0	0	0	0	0	0	0	0	Nr 35	Moses is asking god to receive has soul, Uses Latin to speak to God as he is dying so uses Latin. He also commands the rood staves to grow when planted Com Senance / <u>Into your hands O Lord.</u>	
L	666	In nomine dei patris	Adam	0	House	0	0	0	0	0	0	0	0	Nr 36	God has told Adam and Eve they must have another son Adam says in the name of God we must follow gods will so a positive religious act worthy of Latin Adam is a good character here following gods will and uses Latin. He prays to God in Latin <u>In the name of God the Father</u>	
L	1953	bene dicite dominus	David	1	Bed	0	0	0	0	0	0	0	0	Nr 37	Speaking to God who has revealed where the rods Moses planted are for him to bring back to Jerusalem, so a learned use of Latin speaking to God David uses Latin to speak to god, once for thanks and once to ask for Forgiveness Lord <u>you say well</u> Command Stanza	
L	1975	In nomine dei patris	David	1	Outside	0	0	0	0	0	0	0	0	Nr 38	To Messenger this is typical church Latin in the name of the father god. He is Invoking Gods Protection on his mission to get the Rood using Latin <u>In the name of God the Father</u>	
L	1977	ejus atque siritus	David	1	Outside	0	0	0	0	0	0	0	0	Nr 39	Messenger this is typical church Latin <u>may his spirit keep guard over them</u> then in Cornish guard my soul.	
L	2020	in nomie patris et filii	David	1	Outside	0	0	0	0	0	0	0	1	Nr 40	David is healing the sick so call upon god to do so using Latin as would be expected all church Latin in the name of the father and son healing event <u>In the name of God the Father and the son</u>	
L	2021	atque spiritus sancti	David	1	Outside	0	0	0	0	0	0	0	1	Nr 41	Ditto. <u>healing event</u> and the holy ghost	

L	2022	salui modo eritis	David	1	Outside	0	0	0	0	0	0	0	1	Nr 42	Ditto. <i>you will be healed</i> healing event you will now be healed
L	2252	Deus mei miserere	David	1	Court	0	0	0	0	0	0	0	0	Nr 43	To God after Gabriel after he is accused of stealing Uriah's wife using Latin to beg forgiveness of <u>God have mercy on me</u>
	43	Totals		37	0	19	7	9	20	3	3	20	3		

14 Command Stanza

Table 2.2 Ordinalia, Origo Mundi Single Marked Words

Language	Line Number	English Sentence	Character	Establishment	Formal /Nf	Command	Greeting	Transgressive Languages	Reiteration,	Comments
1. L	114	my a's henow virago	Adam	0	Eden NF	0	0	0	0	Introducing Eve to audience, <u>I will name her Virago</u>
2 E	771	Fenton bryght avel arghans	Seth	0	Eden NF	0	0	0	0	Seth is ordered to look at the tree in the Garden of Eden and see a Fountain as Bright as silver Also uses English phrases
3. F	1912	vin	Butler	1	NF	0	0	0	0	Sentence in French just before this one word of French wine for King David, High status drink Also uses French phrases
4. E	2199	my ad pys now messenger	Uriah	1	NF	0	0	0	0	Stanza has command see below but is first stanza for this section between Messenger and Uriah <u>I pray you now messenger</u> . Here taken as Loan word, only taken as non-loan if in an English phrase.
5. E	2200	Dog manerlich ow banner	Uriah	1	NF	1	0	0	0	Command Carry My Standard to messenger <u>Carry my banner manly</u>
		Totals		3	3	1	0	0	0	

NB Due to the commonness no, ywys and Owt are taken as English single words tables unless they are highlight issues.

Table 2.3 Ordinalia Day 2 Passio Christi Marked Phrases

Language	Line Number	English Sentence	Character	Establishment	Formal	Command	Greeting	Transgressive Languages	Reiteration	Gift Giving	Evil Act	Healing	Number	Comments
E	379	wolcum pilat by thys day	Caiaphas	1	1	0	1	1	0	0	0	0	Nr1	Portrayed as a Muslim non-Christian, negative character, non-ingroup therefore suitable for using English he is the arch evil character in this play and therefore has more sentences than all the other individual characters establishing his ingroup with the high-status characters
E	575	wolcom by mahommys blout	Caiaphas	1	1	0	1	1	0	0	0	0	Nr 2	Blasphemy using Mahomed name to show no Christian outsider and greeting new character to establish ingroup
E	579	theworth Mahomm, by myn hout	Caiaphas	1	1	0	0	1	0	0	0	0	Nr 3	Blasphemy using Muhammad name to show Christian outsider typical use of transgressive language from <u>Muhammad by my hood</u> Greeting Stanza same one as above
E	589	cowyth whek, by my laute	Caiaphas	1	1	0	1	1	0	0	1	0	Nr 4	Transgressive language to show evil character <u>my dear friend by my loyalty</u> . Saying to Judas you will have what you want for betraying Jesus.
E	936	wolcom by maghomys lay	Caiaphas	1	1	0	1	1	0	0	0	0	Nr 5	Using a non-Christian oath to show he is not an insider, speaking to Judas to ask if it is time to arrest Jesus
E	950	tormentourys wythow rest	Caiaphas	1	1	1	0	0	0	0	1	0	Nr 6	Calling for his torturers tell them to arrest Jesus
E	951	comyth hedyr, lest and mest	Caiaphas	1	1	1	0	1	0	0	1	0	Nr 7	Ditto.
E	1629	that ys south, by God ys fo	Caiaphas	1	1	0	0	1	0	0	0	0	Nr 8	Saying to Annas his idea to get the Doctors to examine Jesus is a good idea and telling Lightfoot to get them. Command Stanza

E	1630	and ellys God yeue yow wo	Caiaphas	1	1	1	0	1	0	0	0	0	Nr 9	<u>God give you woe</u> Ditto. Command Stanza
E	1641	wel thew fare messeger	Caiaphas	1	1	0	1	0	0	0	0	0	Nr 10	Saying farewell to the messenger instructing him to get the Doctors Command Stanza.
E	1681	heil syr lord and emperour	Caiaphas	1	1	0	1	0	0	0	0	0	Nr 11	Greeting to Herod.
E	1682	heil now kyng of kynggys flour	Caiaphas	1	1	0	1	0	0	0	0	0	Nr 12	<u>Hail now king of Kings the flower</u> to Herod.
E	1684	fayr an suyt bryte of colour	Caiaphas	1	1	0	1	0	0	0	0	0	Nr 13	Ditto.
E	1802	farwel syour we wol go	Caiaphas	1	1	0	0	0	0	0	0	0	Nr 14	Saying Goodbye to Herod.
E	1351	volaveth we both y com	1st Torturer	1	1	0	1	0	0	0	0	0	Nr 15	voleve vous l'avez to Caiaphas <u>you've got us we have come after being called to court</u> , greeting using both French and English.
E	1352	tellyth anon al an sum	1st Torturer	1	0	1	0	0	0	0	0	0	Nr 16	Ditto. Follow on sentence question of what Caiaphas wants.
E	1355	rak me a'n gura by my skul	1st Torturer	1	0	0	0	1	0	0	0	0	Nr 17	Follow on sentence <u>I will do it by my Skull</u>
E	1356	pepenak vo wythout dout	1st Torturer	1	0	0	0	0	0	0	0	0	Nr 18	Ditto.
E	1366	wel y met harlot joudyn	1st Torturer	1	0	0	0	1	0	0	0	0	Nr 19	<u>Well met rascally knave</u>
E	1472	des yn rak god yve thy wo	1st Torturer	1	0	1	0	1	0	0	1	0	Nr 20	<u>Come forward god give you woe</u> to Jesus, a command.
E	1474	ef ny vyn by God ys fo	1st Torturer	1	0	0	0	1	0	0	1	0	Nr 21	<u>He will not by God's foe</u> saying Jesus will not answer them talking to Caiaphas
E	2087	hava that ty vyl brathky	1st Torturer	1	0	0	0	1	0	0	1	0	Nr 22	Cornish is transgressive <u>you vile dog's fart</u> as he is striking Jesus.
E	2721	my a wysk so God me cach	1st Torturer	1	0	0	0	1	0	0	1	0	Nr 23	<u>I will strike so God me catch</u> as he helps make the nails for the cross.

E	2737	my a wysk wythowta blam	1st Torturer	1	0	0	0	0	0	0	1	0	Nr 24	<u>I will strike without blame</u> again as making the nails.
E	2830	hala hala op as schal	1st Torturer	1	0	1	0	0	0	0	1	0	Nr 25	<u>Haul haul as high as it goes</u> as they are raising the cross of Dismas. Talking to fellow soldiers.
E	1183	A giglot of lynage	2nd Torturer	1	0	0	0	1	0	0	1	0	Nr 26	Talking to John the Apostle, for the first time, commanding him to leave his cloth in which he is dressed.
E	2525	anon syre so mott y thryue	2nd Torturer	1	0	0	0	0	0	0	1	0	Nr 27	Crucifixion scene, they are tormenting him and putting him on the cross. Command Stanza.
E	2526	to the deth they schal blyue	2nd Torturer	1	0	0	0	0	0	0	1	0	Nr 28	Ditto.
E	2528	com forth jhesu yn ow dorn	2nd Torturer	1	0	1	0	0	0	0	1	0	Nr 29	Ditto. <u>Come forward Jesus in my Hand.</u>
E	2756	na wra cowyth by my pol	2nd Torturer	1	0	0	0	1	0	0	1	0	Nr 30	Crucifying Jesus and putting him on the cross <u>It does not mate by my poll</u> speaking to soldiers.
E	2767	my a ten by God ys fast	2nd Torturer	1	0	0	0	1	0	0	1	0	Nr 31	Ditto. stretching Jesus <u>I will pull I by God's fast.</u>
E	1404	cafus drok hag yfle grath	3rdTorturer	1	0	0	0	1	0	0	1	0	Nr 32	<u>To have bad and evil grace</u> speaking of Jesus and how he spat in his face. To torturers each of them bragging about what they did to Jesus.
E	2073	Me a'n kelm by god ys fas	3rd Torturer	1	0	0	0	1	0	0	1	0	Nr 33	Saying I will bind him so follows Code switching rules for Transgressive Languages <u>I will bind it by Gods face</u> as he ties him to a stake.
E	2076	may haller ry ylfa gras	3rd Torturer	1	0	0	0	1	0	0	1	0	Nr 34	Saying he will spit in Jesus eye <u>That he might give evil grace.</u> Talking to Torturers.
E	2099	ha despit somot y go	3rd Torturer	1	0	0	0	0	0	0	1	0	Nr 35	Saying he will whip Jesus's face as part of the abusing of Jesus.
E	2822	god yeue yow wo	3rd Torturer	1	0	0	0	1	0	0	1	0	Nr 36	Taunting Jesus as he raises the cross

E	1198	ke yn rak wyth yffle gras	4th Torturer	1	0	1	0	1	0	0	1	0	Nr 37	Torturing Jesus saying he will whip him so badly he will not walk straight Go <u>forward with evil grace</u>
E	1199	me a greys by god ys fas	4th Torturer	1	0	0	0	1	0	0	1	0	Nr 38	Ditto. <u>I believe by God's face</u>
E	1270	haua that god yve thy we	4th Torturer	1	0	0	0	1	0	0	1	0	Nr 39	Beating Jesus
E	1381	a bur lorel hava that	4th Torturer	1	0	0	0	1	0	0	1	0	Nr 40	Beating Jesus You <u>utter rascal have that</u>
E	2539	evn ha cref by god ys fo	4th Torturer	1	0	0	0	1	0	0	1	0	Nr 41	Asking where they can get wood to make the cross <u>True and strong by God's foe</u>
E	2590	eugh yn kerth god yeve yow wo	4th Torturer	1	0	1	0	1	0	0	1	0	Nr 42	Putting the cross on Jesus's back ordering him to go <u>be on your way god give you woe</u>
E	1688	and yk annas me cosyn	Herod	1	1	0	0	0	0	0	0	0	Nr 43	A negative character, Evil acts, authority figure in a court setting. Greeting. Command Stanza.
E	1805	wel thow fare syr cayfas	Herod	1	1	0	0	0	0	0	0	0	Nr 44	Ditto. Farewell line
E	1806	and yk me cosyn annas	Herod	1	1	0	0	0	0	0	0	0	Nr 45	Ditto.
E	1856	nep question by God ys fo	Pilate	1	1	0	0	1	0	0	1	0	Nr 46	Telling all the Jews that when he asked Jesus a question, he can find nothing to condemn him Any <u>question by God's foe</u> . One of only two English lines, neither are transgressive.
E	2691	a gadlyng god yeue the wo	Smith Wife	0	0	0	0	1	0	0	1	0	Nr 47	Smith's wife is agreeing to make the nails to crucify Jesus a negative act also the characters use many innuendos <u>You idle fellow God give you woe</u> . Talking to her husband who refuses to do the work. He does not use English.

E	2694	yagh ens hytheu by my fo	Smith Wife	0	0	0	0	1	0	0	1	0	Nr 48	The smith's wife is saying her husband's hands were fine yesterday now they are Healthy <u>there were yesterday by my foe</u>
E	2736	ha compys yfl mot thow the	Smith Wife	0	0	0	0	0	0	0	1	0	Nr 49	Smith's wife <u>evenly may you fare ill</u> telling Torturer to make the nails by hitting evenly, a command t him
E	2523	kycheugh ef wythowte fal	Pilate	1	1	1	0	0	0	0	1	0	Nr 50	<u>Ordering his men to bind Jesus</u> <u>Make him fast without fail</u>
E	1655	agan dev wythowte fal	1st Doctor	1	1	0	0	0	0	0	1	0	Nr 51	Doctors do not believe Jesus is king so want to dispute with him also Doctor 1 says Jovyn ts so not Christian, they want to prove he is not king, God's son therefore an unchristian negative act. <u>Our two without fail</u>
E	1823	farwel serys we wol go	1st Doctor	1	1	0	0	0	0	0	1	0	Nr 52	Doctors taking there leave after examining Jesus and saying he is guilty as he will not speak.
E	1824	for thys cher haf we y do	1st Doctor	1	1	0	0	0	0	0	1	0	Nr 53	Ditto.
E	1825	somot y thue	1st Doctor	1	1	0	0	1	0	0	1	0	Nr 54	Ditto.
E	2397	thotho y coth by my chall	2nd Doctor	1	1	0	0	1	0	0	1	0	Nr 55	Doctor 2 says he is guilty and uses English, Doctor 1 argues he should be spared as he believes he could be the son of god. In this sequence Doctor 1 does not use English as he has turned to god. Doctor two does and says <u>To him it fall by my jowl</u>
E	658	war ow scoth, by my laute	Servant	1	0	0	0	1	0	0	0	0	Nr 56	Saying he will carry the water home <u>On my shoulder by my loyalty</u> Rare example of English used by non-Evil characters and non-establishment.
E	941	yu syre, by Godys fo	Judas	0	0	0	0	1	0	0	1	0	Nr 57	Leaving Caiaphas to betray Jesus Yes <u>sir by God's foe</u> , an evil character, however he only used this phrase in English.

E	987	yn cacher wythovte nay	Annas	1	1	0	0	0	0	0	1	0	Nr 58	Annas brother-in-law of Caiaphas so not Christian and a negative figure planning to catch Jesus <u>caught without doubt</u>
E	1623	syr cayphas so mote y go	Annas	1	1	0	0	0	0	0	1	0	Nr 59	Annas is going to give evidence against Jesus Talking to chiphas
E	1463	my a wra by godys fo	Crozier Bearer	1	0	0	0	1	0	0	1	0	Nr 60	Saying he will dispute with Jesus <u>I do by god's foe</u>
E	1636	an elles the difl yow fet	Nuncias messenger	1	1	0	0	1	0	0	1	0	Nr 61	Saying he will get the Doctors who will prove Jesus is a fraud And <u>else the devil you fetch</u>
E	1638	bot yowr doctours y yov fet	Nuncias messenger	1	1	0	0	0	0	0	1	0	Nr 62	Ditto. <u>Both your doctors I will fetch to Caiphas.</u>
E	1640	god yeue yow al yfle gras	Nuncias messenger	1	1	0	0	1	0	0	1	0	Nr 63	Ditto. <u>god give you all evil grace</u>
E	1891	my pysso ef atta last	Jailers Boy	1	0	0	0	0	0	0	1	0	Nr 64	Saying he will tie up Jesus so he cannot escape. <u>That he might at last pray for forgiveness</u>
E	2229	cheyrys ha formys plenta	Soldier 1	1	1	0	0	0	0	0	1	0	Nr 65	Speaking to Pilate, the soldier must arrange the court for the trial of Jesus a negative action <u>Chairs and Forms in plenty</u>
E	2237	Anon syr iustis certan	Jailer	1	1	0	1	0	0	0	1	0	Nr 66	To Pilate saying they are hurrying to get to him
F	935	wolecum judas, par mon fay	Caiaphas	1	1	0	1	1	0	0	1	0	Nr 67	Saying to Judas to betray Jesus <u>par mon fay by my faith</u>
F	953	hayl volaueth volaueth	1st Torturer	1	0	0	1	0	0	0	0	0	Nr 68	voleve vous l'avez To Caiaphas we <u>are here we are here</u>
F	2049	hayl volaveth syr iustis	1st Torturer	1	0	0	1	0	0	0	0	0	Nr 69	Use this on 2 occasions, this time to Pilate hail <u>we are here sir justice</u>
F	362	May des ihesu an guas prout	Merchant	0	1	0	0	0	0	0	1	0	Nr 70	Speaking to Pilate complaining about Jesus and his action in the Temple. This is the opening stanza to Pilate just after the line he greets him with. May Des m'aidez. Saying <u>Help me Jesus the</u>

															<u>overbearing fellow</u> . This character does not use English Phrases
L	406	in nomine patris et filii	Jesus	0	0	0	0	0	0	0	0	0	1	Nr 71	Jesus when not using Cornish uses Latin Healing Event <u>in the name of the father and son</u>
L	407	et spiritus sancti amen	Jesus	0	0	0	0	0	0	0	0	0	1	Nr 72	Ditto. Healing Event <u>and the holy spirit</u>
L	408	transite a me sani	Jesus	0	0	0	0	0	0	0	0	0	1	Nr 73	Ditto. Healing Event <u>depart form me in health</u>
L	2955	eli eloy lama zabatany	Jesus	0	0	0	0	0	0	0	0	0	0	Nr 74	<u>My God, my God, why hast Thou forsaken me</u> in Aramaic <u>but in the bible so treated as Latin</u>
74.		TOTALS		65	34	10	12	38	0	0	48	3			

Table 2.4 Passio Christi Marked Single Words.

Language	Line Number	Sentence	Character	Establishment	Location	Command	Greeting	Transgressive Languages	Comments
1. E	1160	Ha'n sryptor yw guyr <i>yn wys</i>	Jesus	0	Garden	0	0	1	This is taken as a loan word as it is found between 10 and 31 times in K.G. Gerlyver Meur Jesus is talking to Peter. Taken as a loan word
2. E	1184	Ha ty mar yonk a'n <i>age</i>	2 nd Torturer	1	Garden	0	1	0	Following on form English sentence torturer tells he Apostle John to leave his cloth so he then flees naked. Also uses English phrases
3. E	1345	Ef a'n pren sur <i>wyouth</i> <i>fous</i>	Caiaphas	1	Before Caiaphas	0	1	0	Stanza with command in it to the torturers to come forward Also uses English phrases
4. E	1879	<i>wyhowt</i> les	Boy	1	Jail	0	0	0	Jailers' boy so official figure. Also uses English phrases
5.E	2978	<i>Wassel</i> marsus seghes bras	2 nd Torturer	1	Crucifixion	1	0	0	Command to drink if Jesus is thirsty Also uses English phrases
5				4 N1	31F 4 NF	4	2	1	

Table 2.5 Ordinalia Resurrexio Domini Marked Languages Phrases

Language	Line Number	English Sentence	Character	Establishment	Location	Formal	Command	Greeting	Transgressive Languages	Reiteration,	Gift Giving	Evil Act	Healing	Number	Comments
E	1606	lyght of fout ow messyger	Tiberius	1	Court	1		1	0	0	0	0	0	Nr 1	Sending messenger to fetch Pilate court scene Command Stanza
E	1939	y pray the dysk y dywhans	Tiberius	1	Court	1	1	0	1	0	0	0	0	Nr 2	Tiberius is asking for the coat protecting. Pilat used French to indicate power a command court scene he now uses English after starting with upper class French and not getting what he wants, <u>I pray thee to take it off.</u>
E	2057	geile. thow schal be wel gladt	Tiberius	1	Court	1	0	0	0	0	0	0	0	Nr 3	Veronica says to Tiberius that Pilate should be suffering a terrible plight, and he calls for the gaoler to punish Pilate court scene command
E	2144	tormentors com hyder snel	Tiberius	1	Court	1	1	0	1	0	0	0	0	Nr 4	Tiberius is asking for the torturers following Veronica advice Pilate is put into the Tiber, this will be a bad decision as this will pollute the water and cause death to drinkers
E	2257	and y schal yf yow ther for	Tiberius	1	Court	1	0	0	0	0	1	0	0	Nr 5	To Torturer Tiberius is promising a reward of three million in gold this after he becomes a Christian so there appears to be a habit of using English for gifts overriding any tradition of no English for converts as he is at this stage. Also a Command Stanza as he tells them to pull the body out of the river.
E	543	me a'h kyf by god ys blod	2nd Soldier	1	Garden	0	0	0	1	0	0	1	0	Nr 6	The soldiers are boastful and strident until they discover the body is missing, they speak Cornish, after it has gone, they speak English <u>I will find him by God's blood.</u>
E	546	for y dred noth by my hod	2nd Soldier	1	Garden	0	0	0	1	0	0	1	0	Nr 7	Ditto. Soldier boasting he will find Jesus but of course he has risen and gone so is not there.
E	547	hys red baner ne hys rod	2nd Soldier	1	Garden	0	0	0	0	0	0	1	0	Nr 8	Ditto.
E	574	hag elf at es	2nd Soldier	1	Garden	0	0	0	0	0	0	0	0	Nr 9	The soldier is talking to his fellows and saying they should say that they were set upon, and the body stole from them the other soldiers say that they will say he has risen

E	511	mey fe me re goskes pos	1st Soldier	1	Garden	0	0	0	1	0	0	0	0	Nr 10	Exclamation as he wakes from a sleep <u>My faith I slept heavily</u> when they were supposed to be guarding the body in the tomb. Jesus has gone and they will be culpable, may be loan word situation
E	733	ellas morning y syngh mornyngh y cal	3 Marys	0	Garden	0	0	0	0	0	0	0	0	Nr 11	Part of a song obviously they have witnessed a negative event, so English appears to be the language choice. Apart from this song none of them use English in the play. .
E	734	our lord ys deyde that bogthe ovs al	3 Marys	0	Garden	0	0	0	0	0	0	0	0	Nr 12	Ditto.
E	753	ellas morning y syngh mornyngh y cal	3 Marys	0	Garden	0	0	0	0	0	0	0	0	Nr 13	Ditto.
E	754	our lord ys deyde that bogthe ovs al	3 Marys	0	Garden	0	0	0	0	0	0	0	0	Nr 14	Ditto.
E	201	rag gothaf mernans mey fe	Enok	0	Limbo	0	0	0	0	0	0	0	0	Nr 15	Talking to Adam saying he will go to war once more before judgement day and he will be killed by the antichrist so a negative event. Maybe Loan word situation.
E	619	tau harlot out of my syght	Pilate	1	Court	1	0	0	1	0	0	1	0	Nr 16	Pilate has discovered Jesus has risen and this is a command to his soldiers, in this play Pilate rants more.
E	636	me a vyth by god ys pes	Pilate	1	Court	1	0	0	1	0	0	1	0	Nr 17	Pilate has been told that Jesus has risen a negative event for him <u>I will be by Gods piece</u>
E	2044	ogh ellas and welawo	Pilate	1	Court	1	0	0	1	0	0	1	0	Nr 18	Pilate has just been told he is to have the cruellest death, so an Transgressive Language and he kills himself.
E	779	ellas mornyngh y syngh mornyngh y cal	3 Maries	0	Garden	0	0	0	0	0	0	0	0	Nr 19	Note the rhymes not the standard ones, so doubly drawing attention to the stanza Song.
E	780	our lord ys deyde that bogthe ovs al	3 Maries	0	Garden	0	0	0	0	0	0	0	0	Nr 20	Ditto.
E	1611	lord tiber by my houd	Messenger	1	Court	1	0	1	1	0	0	0	0	Nr 21	Tiberius orders him to go to Pilate and ask him to bring back Christ, but the audience already know he is dead.
E	1612	awotta vy, lygh of fout	Messenger	1	Court	1	0	0	0	0	0	0	0	Nr 22	Tiberius this English name is derived from Volusianus in Mors Pilate, when he is calling for torturers but there

																in Latin rather than English, so the author has translated it.
E	1767	me lord anon her we both	1stTorturer	1	Court	1	0	1	0	0	0	0	0	Nr 23	Low status, low morality greeting Tiberius, after being called by him.	
E	1837	rag, by my huk	4thTorturer	1	Court	1	0	0	1	0	0	0	0	Nr 24	Low status, low morality saying to Tiberius Pilate should be killed, by my cloak.	
E	2236	my lord y schal be ther for	Veronica	0	Court	1	0	0	0	0	0	0	0	Nr 25	To Tiberius this is the third time she has advised Tiberius, all her ideas have failed, and this is her pleading that a boat will take Pilate to hell, as her ideas have failed, she uses English to authorities indicate a more binding oath than Cornish which she uses for all other events, CAT use.	
F	1920	lemmyn pilat ievody	Tiberius	1	Court	1	0	0	1	0	0	0	0	Nr 26	Court scene so French uses je vous dis at the start of the interrogation to show status to Pilate, to get the coat Veronica has told him about from Pilate <u>I am telling you speaking down to his subordinate</u>	
F	594	my ny vynnaf ieuody	1s Soldier	1		1	0	0	1	0	0	0	0	Nr 27	The tomb is empty, and they need to tell Pilate he will not tell Pilate. <u>I will not I tell you.</u> However as they now believe he has risen they all stop using English, last English line 511, and now use French	
F	653	guyr a geusyth ievody	Pilate	1	Court	1	0	0	1	0	0	1	0	Nr 28	Pilate has been told that Joseph and Nicodemus have disappeared, and he has the only keys so how does he explain this he therefore uses French rather than English as he realises this could be construed as his fault. <u>You tell the true I tell you</u>	
L	455	o salve sancta parens	Jesus	0	Garden	0	0	0	0	0	0	0	0	Nr 29	Latin <u>All hail holy mother</u> when Jesus has risen and meets his mother when she calls to him in the previous passage to draw attention to the scene Latin used	
L	874	mulier noli me tangere	Gardener / Jesus	0	Garden	0	1	0	0	0	0	0	0	Nr 30	Jesus speaking so uses Latin for instruction as he does not use English often the language of command <u>women do not touch me</u>	
L	1261	tu peregrinus es	Cleophas	0	Road	0	0	0	0	1	0	0	0	Nr 31	Possibly stage direction in Latin <u>Are you a pilgrim</u> repetition in Cornish after.	
L	1326	litas nobis in via	Cleophas ,	0		0	0	0	0	0	0	0	0	Nr 32	Jesus told them about the scripture on the way hence now learned and use Latin this is stronger possibility if the 1261line in Latin sentence is a stage direction.	
L	1321	nonne cor nostrum	Cleophas ' friend	0	Road	0	0	0	0	1	0	0	0	Nr 33	Were <u>not our hearts burning on the way</u> Ditto. possible repetition in Cornish or Stage Direction.	

L	1322	srdens erat noblis via	Cleophas ' friend	0	Road	0	0	0	0	1	0	0	0	Nr 34	Possible repetition of line above. Saying he taught us the texts to us on the way when Jesus has taught them.
L	2525	honor sit deo meo	5 th Angel	0	Heaven	0	0	0	0	0	0	0	0	Nr 35	Angles so Latin is appropriate
L	2528	gloria in excelsis	5 th Angel	0	Heaven	0	0	0	0	0	0	0	0	Nr 36	Angles so Latin is appropriate
36				20		16	3	3	13	3	1	7	0		

Table 2.6 Resurrexio Domini Single Marked Language Words

Language	Line Number	English Sentence	Character	Establishment	Location	Command	Initial Greeting	Transgressive	Comments
1.E	137	Ha my caugeon lawethan	Tulfryk	0	0	0	0	1	Devil talking to lucifer first use of English in play “ <u>ha my freak Leviathan</u> ” loan word form French
2.E	203	ellas	Adam	0	0	0	0	0	Talking to Enoch taken as loan word
3. L	648	Ty a fyth drok oremus	Pilate	1	1	0	0	0	<u>Let us pray</u>
4.E	620	Rag mar ny'n kevowgh a plight	Pilate	1	0	0	0	0	Talking to soldier who has told him Jesus has risen not a positive outcome for him this follow previous sentence where he uses English and a command
5.L	1293	Ragtho hep fravs	Companion	0	0	0	0	0	For him without deceit speaking to Jesus
6.E	2013	whyp seves	Jailers' boy	1	0	0	0	0	Talking to Tiberius taking Pilate away to prison
				3	10	0	0	0	

Table 2.7 Beunans Meriasek Day 1 Marked Languages Phrases

Language	Line Number	English Sentence	Character	Establishment	Location	Formal	Command	Initial Greeting	Transgressive Languages	Reiteration,	Gift Giving	Evil Act	Healing	Number	Comments
E	600	nov mata make fast the rop	The Sailors Servant	0	Boat	0	1	0	0	0	0	0	0	nr1	A storm approaching so he is talking about a negative happening that could kill them so uses English, first use in play and it also a command to tie off the sails
E	800	the develys name	Teudar	1	Palace	1	0	0	1	0	0	1	0	nr2	High status negative character low spiritual morality ranting as Meriasek has landed and he has just been told about it by his messenger. He traditionally has a hatred of saints as related in the saints' lives. Teudar is commanding his soldiers in this stanza. Command Stanza
E	957	y besche reb your patis	Teudar	1	Palace	1	0		1	0	0	1	0	nr3	Calling for his torturers to come to him and greeting them <u>I beshrew your pates</u> Greeting Stanza
E	961	go to dalethugh frappia	Teudar	1	Palace	1	1		0	0	0	1	0	nr4	High status negative character low spiritual morality he instructs the torturers to begin striking Meriasek same greeting stanza as 957 Greeting Stanza and Command
E	1156	Yw Costyntyn the nobil	Constantine	1	Palace	1	0	1	0	0	0	0	0	nr5	At this stage a negative figure so this draws attention to his low moral status, but not a raging figure like Teudar introducing himself
E	1164	my as temper by my sovre	Constantine	1	Palace	1	0	1	1	0	0	1	0	nr6	At this stage a negative figure so this English draw attention to his low moral status, saying he has killed many people. He is calling for his torturers
E	1173	Heyl costenten the nobil	Torturers	1	Palace	1	0	1	0	0	0	0	0	nr7	Low status low morality so conforming to type greeting Constantine Formal environment.

E	1178	welcum kynghtis euerych on	Const antine	1	Palace	1	0	1	0	0	0	1	0	nr8	Here he is telling the knights to punish Christians, a negative action. Command Stanza
E	1451	ay lok up byscherev tha	Docto r	1	Palace	1	0	1	0	0	0	0	0	nr9	Used as the character has just studied a sample of urine and says it is the urine of evil and excessively red, he is depicted as a fraud and not able to cure the Emperor, so this is the tag signal that despite his professed learning he is a negative character, latter confessing <u>I know damn all</u> , line 1478 here he is telling his cleric to smell the blood. Command Stanza also uses Latin in Stanza.
E	1485	by my troyth es del yv gov	Cleric	1	Palace	1	0	0	1	0	0	0	0	nr10	He is saying he knows no better herb than a false hood following the doctor saying he known damn all then there is no better herb <u>By my throth than falsehood is</u> .
E	1623	the develys name	2nd Tortu rer	1	6 Palace	1	0	0	1	0	0	0	0	nr11	Using blasphemous oaths to say he does not care if children are killed and I happy to do it
E	1906	by my fay kyns mos lema	4 th Outla w	0	Forest	0	0	1	1	0	0	0	0	nr12	Evil characters robbing people, so English used is this another transgressive use, the English speakers robbing the Cornish speakers. Command Stanza <u>By my faith before going hence</u> .
E	2086	nov matis merugh adro	1 st Outla w	0	Forest	0	1	1	0	0	0	1	0	nr13	Ditto. <u>Now mates look around</u> to find people to rob
E	2087	mar quelogh so mot y go	1 st Outla w	0	Forest	0	0	1	0	0	0	1	0	nr14	Ditto. <u>If you see so I must go</u> . Command Stanza anyone rob him.
E	2090	Eff angeveth god ys cors	1 st Outla w	0	Forest	0	0	1	1	0	0	0	0	nr15	Last Robbers English phrase, After this they are converted by Meriasek who they beg for forgiveness. and use no more English as they have now become morally good characters.

E	2320	y an prenyth by my sovle	Teuder	1	Palace	1	0	0	1	0	0	1	0	nr16	Teudar Command Stanza, <u>they shall pay for it by my soul</u> as he is preparing for battle against the Duke.
E	2326	peys y say both fur and ner	1 st Demon	0	Palace	1	0	1	0	0	0	1	0	nr17	Opening greeting and command, talking to other other devils who are going to give succour to Teudar before the battle Command Stanza.
E	2392	pagya merghes by my sovle	The Duke	1	field	0	0	0	1	0	0	0	0	nr18	The Duke a high-status good character is berating Tudar a low moral status figure so the use of English as a taunt is acceptable flyting to bring the sinner back to the correct path. <u>A girl's stableboy you were by my soul.</u>
E	2421	by my fay an we besen	Teuder	1	field	0	0	0	1	0	0	1	0	nr19	Teudar is insulting the Duke and saying he cannot harm him, he also uses Cornish insult in the next line calling him a <i>gargesen</i> a glutton transgressive language in both languages, he is saying <u>By my faith if a gnat next line could kill a horse glutton taunting the Duke.</u>
E	2457	by the dredful day off dome	The Duke	1	field	0	0	0	1	0	0	0	0	nr20	Using English blasphemy to berate Teudar also does so in Cornish calling him a false scoundrel so following the English plays use of transgressive language flyting to bring him back to the right path.
L/ F	1905	ser parson bonas dyes	4 ^t Outlaw	0	Forest	0	0	1	0	0	0	1	0	nr21	Using this as a taunt when talking to a cleric to assume social status as a joke belittling his victim before he robs him <u>Sir Parson good day.</u>
L	556	In nomine patris et fillij	Merisek	0	street	0	0	0	0	0	0	0	1	nr22	Theological character therefore using Latin in this case he is curing a blind and cripple. First sentence in the play but as good figure uses Latin healing <i>event</i> greeting stanza, Command Stanza, <u>In the name of the father and the son.</u>
L	1446	hoc vrum malorum	Doctor	1	court	0	0	0	0	0	0	0	1	nr23	Evil learned character so Latin appropriate used here to intimate he is learned; he is latter shown as a trickster so using Latin to deceive the Emperor as to his knowledge appropriating the skill assumed by his use of it <i>healing event</i> Command Stanza. <u>This is the urine of evil</u>

L	1447	et nimis rubrorum	Doctor	1	court	0	0	0	0	0	0	0	0	1	nr24	Evil learned character so Latin appropriate used here to intimate he is learned when he is latter shown as a trickster and <u>excessively red</u> healing event Command Stanza.
L	1725	benedicite pana syght	Constantine	1	Palace bedroom	0	0	0	1	0	0	0		nr25	Here he is becoming a Christian so starts using Latin now a good character Command Stanza. <u> blessing what a sight</u> after Peter and Paulus visit him, and they have told him to meet Silvester.	
L	1844	benedicite pan wolow	Constantine	1	Palace bedroom	0	0	0	0	0	0	0		nr26	He is now a Christian Jesus has cured him and so Latin is now appropriate rather than English.	
L	2177	in nomine patris et fillii	Meriasek	0	Forest	0	1	0	0	0	0	0	1	nr27	Latin as St Meriasek is a good character and a theological character, he is blessing the outlaws who have become good and asked Meriasek healing event see line 2124 Third Outlaw. <u>In the name of the father and the son.</u>	
L	1278	et spiritus sancti amen	Meriasek	0	Forest	0	1	0	0	0	0	0	1	nr28	Latin as St M is a good character and a theological character <u>healing event .and the holy ghost</u>	
				18		12	5	10	13	0	0	11	5			

Table 2.8 Beunans Meriasek Day 1 Marked Languages Words

Language	Line Number	English Sentence	Character	Authority Official	Location	Formal	Command	Greeting Initial	Transgressive Lanowages	Reiteration,	Proposed Reason For	Comments
1 L	106	E,S,T, henn yw Est	2 nd Scholar	0	Classroom	0	0	0	0	0	No	Learning Latin so spelling Latin word in class. <u>that is EST</u>
2. E	214	Yma thym perfect dyskans	Meriasek	0	Palace	1	0	1	0	1		Meriasek is returning Home and greeting his father <u>I have perfect learning</u>
3. E	801	Mar ny vethe chastijs	2 nd Soldier	1	Palace	1	0	0	0	0		To Teudar about catching Meriasek <u>If he be not chastised</u>
4. E	1090	my fe holmyv spede dek	Sailers Servant	0	Boat	0	0	0	0	0		By my faith <u>this is a fair speed</u> Farwell stanza as the boat has landed and Meriasek is leaving boat Also uses English phrases
5. E	1462	My a vyn gul drynk dywhy	Doctor	1	Palace	1	0	0	0	0		Also uses English phrases <u>I will make a drink for you.</u> Also uses phrases
6 E	2344	Tewdar wek manly omdok	First Demon	0	Palace	1	1	1	0	0		<u>Sweet Teudar bear yourself like a man.</u> Also uses phrases
6				2		4	1	2	0	1		

Table 2.9 Beunans Meriasek Day 2 Marked Languages.

Language	Line Number	English Sentence	Character	Authority Official	Location	Formal	Command	Greeting	Transgressive	Reiteration,	Gift Giving	Evil Act	Healing	Number	Comments
E	2710	yma oll an comen voys	Earl of Vannes	1	Church College ?	1	0	0	0	0	0	0	0	Nr 1	The earl is saying that St. Meriasek should become Bishop something that St. Meriasek does not want, so high status environment. He has introduced himself and has been asked who the Bishop should be. Command Stanza
E	2887	be thys day	Bishop of Kernou	1	Church College ?	1	0	1	1	0	0	0	0	Nr 2	High Status meeting other bishops and earl globus who has said to him bonjour so is this a reflection of high-status meetings? As found in BK
E	3182	So mot y go	The Mother	0	House	0	0	1	0	0	0	1	0	Nr 3	Transgressive language using high status language Mary, her son is going to join the army of the king, using high status Transgressive Language, to make him stay so from her point of view her only son leaving her a negative occurrence.
E	3228	blak bert labol ky degueth	Second Soldier of the Tyrant	1	Tents	1	0	0	0	0	0	0	0	Nr 4	Blackbird, used with a lot of other names of a similar nature such as Skurley Wyrly, and some other nonsense names so English users with silly comedic dogs names. Name of his dogs, <u>Black Bird stripy a merry lick tub hound.</u>
E	3268	by my sovle dhodho pagys	1st Torturer	1	Tents	0	0	0	1	0	0	0	0	Nr 5	Evil Transgressive Language low status complaining about his wages being low, saying he will leave the tyrant, not be <u>By my soul pages of his,</u> true to status and character using transgressive language and cursing The Tyrant.
E	3318	by my fay y veth wagis	Calo drudge	1	Tents	0	0	0	1	0	0	0	0	Nr 6	Evil Transgressive Language speaking to torturer, low status uses transgressive language in Cornish line 3312 then latter in speak code shifts to English he is asking for a drink from them, <u>By my faith business is improved</u>
E	3327	kyns debiberth so mote I go	1st Torturer	1	Tents	0	0	0	0	0	0	0	0	Nr 7	Evil Transgressive Language speaking to Drudge, he calls him guzzler and a stinkard saying he must pay for the drink. The then uses English so transgressive language Command Stanza <u>Before Departing so I must go.</u>
E	3328	by gode ny re eves ree	2nd Torturer	1	Tents	0	0	0	1	0	0	1	0	Nr 8	Evil Transgressive Language used to say by god I have drunk too much and moaning about the tyrant so English

																low status uses transgressive language in Cornish in same speech <u>By God we have drunk too much</u>
E	3343	by my sovle ny wart mas ran	Tyrant	1	Tents	1			1	0	0	1	0	Nr 9		Evil Transgressive Language speaking to the torture reference their moans and insults and telling Tobias to flog them, High status but low morality Command Stanza <u>By my soul only some will laugh</u>
E	3462	leferugh thym w/out nay	Tyrant	1	Forest	0	1		1	0	0	1	0	Nr 10		talking to the king who he is trying to upsurge saying what is he doing on what the tyrant says is his land. Formal exchange Greet stanza, <u>Tell ye to me without nay</u>
E	3369	peys y hot both wyld and tame	1st Demon	0	Hell	1	1	1	0	0	0	1	0	Nr 11		Evil Command Code switching evil character who is using English a command and to claim higher status Hot mean ordered
E	3370	y say monfras ys my name	1st Demon	0	Hell	0	0	1	0	0	0	1	0	Nr 12		Evil character, Intro Code switching stating name he also is guilty of the sin of pride in this speech
E	3379	ov hanov yv schyrlwy t	2nd Demon Shirlywy t	0	Hell	0	0	1	0	0	0	1	0	Nr 13		Evil character, Introduction, Code switching he is saying that the first Demon is good at deceiving people, but I am better
E	3381	my an aquyt in gode feyth	2nd Demon	0	Hell	0	0	0	1	0	0	1	0	Nr 14		Evil Transgressive <u>Language I will pay him off in good faith</u>
E	3479	nov by hym that iudas solde	King	1	Forest	1	0	0	1	0	0	0	0	Nr 15		Code switching Flytting King reprimanding the low morality tyrant so can use English, he also scolds him in Cornish in the same speech. He also calls him an impious Jew in line 3540 in Cornish after being defeated, saying he is a heathen. Here it shows his piety by not referring to Jesus directly but by referring the betrayal of Jesus by Judas.
E	3543	wel far yov sovdrys ryel	Tyrant	1	Forest	1	0	0	0	0	0	1	0	Nr 16		Code switching Tyrant is taunting the defeated solders who are fleeing the field
E	3549	nov wel far the gentel knyght	Tyrant	1	Forest	1	0	1	0	0	0	1	0	Nr 17		Tyrant has taken the son as a hostage and call him for gold so greed The son in the next line reports that he shall stay loyal to the Christian faith emphasising the non-Christian Tyrant. He also uses the English word weight in the next line
E	3751	have that me agis lest	Tyrant	1	Court	1	0	0	1	0	0	1	0	Nr 18		He has been insulted by the jailers Boy and is saying the boy has slandered him a sin in the medieval period, so he beats the boy saying <u>have that I will hinder you.</u>

E	4465	ken ny grysav in god feth	Cannon	1	College	1		0	1	0	0	0	0	Nr 19	High status meaning <u>other I do not believe in good faith</u> he is saying that St Meriasek was always praying and reading he was fed by the angles and could not live any more so a negative outcome
E	3936	noov welcum ffadyr byschyp	First Duke Magus	1	Out hunting	1	0	1	0	0	0	0	0	Nr 20	High status greeting A duke magician high social status not a high moral status character and he is facing the danger of dragon a heathen, he does converts later after Silvester resurrects him and stops using English.
F	2884	Ser epscop kernow bon ioor	Earl Globus	1	college	1	0	1	0	0	0	0	0	Nr 21	<u>sir Bishop of Kernov bonjour</u>
22 L	4156	in nominepatris filji	Silvester	1	baptisin g heathen s	1	.	0	0	0	0	0	1	Nr 22	Spiritually high status and learned high status theological characters baptising the Bishop of Polo when he converts to Christianity after being saved by the dragon healing event also commands stanza as he tells them to go with him to his palace Command Stanza. <u>In the name of the father and son</u>
23 L	4157	et spiritus sancti amen	Silvester	1	baptisin g heathen s	1		0	0	0	0	0	1	Nr 23	Spiritually high status and learned Ditto. healing event Command Stanza. <u>and the holy Spirit amen</u>
24 L	4329	in manus tuas domine	Meriasek	0	paying to god as he dies	1	0	0	0	0	0	0	0	Nr 24	High status theological characters here his last words before he dies into <u>thy hands O Lord</u>
25 L	4330	spirtum meum commendo	Meriasek	0	Ditto.	1	0	0	0	0	0	0	0	Nr 25	Learned status high status theological characters standard Latin <u>I commend my spirit</u>
26 L	4435	an vers in manus tuas	The Dean	1	college	1	0	0	0	0	0	0	0	Nr 26	Learned status Ditto. high-status theological characters speaking about Meriasek's death <u>into thy hands</u>
				19		17	2	8	10	0	0	11	2		

Table 2.10 Beunans Meriasek Day 2 Marked Languages Words

Language	Line Number	English Sentence	Character	Authority Official	Location	Formal Informal	Command	Greeting	Transgressive Languages	Repetition	Context And Talking To Whom
1. E	2878	Ser arluth by sen iowan	2nd Crozier Bearer	1	College	Formal	0	1	1	0	Sir lord by St John Greeting stanza
2 E	2896	Ha reverens then hole colgy	Earl Globus	1	College	Formal	0	1	0	0	Also uses French phrases and reverence to the whole college Greeting stanza
3 E	3152	Mas only the crist avan	Meriasek	0	Street	Informal	0	0	0	0	Meriasek stanza saying to the people he has cured go home and to “ <u>give thanks to Christ above</u> “for their healing Command Stanza
4. E	3174	Ha manhood pur yredi	The Son	0	House	Informal	0	0	0	0	Greeting stanza
5. E	3198	Kepar del yv ow dute	The Son	0	Court	Formal	0	0	0	0	Son introduction to The King entering service so becoming establishment <u>as is my duty</u> Greeting stanza
6. E	3426	Nov lemen duen ygyn forth	1 st Torturer	1	Court	Informal	1	0	0	0	Speaking to second torturer, <u>Now let us go on our way</u> Also uses English phrases
7. L	3677	grows crist benedicite	The Son	1	Cell	Informal	0	0	0	0	Mary has come to save the son from his prison, so he blesses her in Latin
		1 = 1 F = 1 E = 6		4			1	1	1	0	

Table 2.11 Beunans Ke Day 1 Phrases

Language	Line Number	English Sentence	Character	Establishment	Location	Formal	Command	Greeting	Transgressive Languages	Reiteration,	Gift Giving	Evil Act	Healing	Number	Comments
E	24	by god te a ve marow	2 nd Shepherd	0	field	0	0	0	1	0	0	0	0	nr1	Low status and thought his friend was dead <u>By God you were Dead</u> then resurrected by ST Ke, he awakes and says he was told a miracle will happen by the power of pray and you will return
E	40	Wele met cousin forsoth	Forester	1	Forest edge	0	0	1	1	0	1	0	0	nr2	Stranger in the land poss. trigger that Ke will be taken to evil Tewdar or as official or assumption that he will speak English
E	George line 02.25	what hath thy mam	Teudar	1	Court	1	0	1	0	0	0	0	0	nr3	Not in Williams see gap in line 83, taken from George version. Just before launching into the English Teudar call Ke a devil in Cornish then uses English as courtly setting?
E	Ditto. 02.25 1	what hath thy man	Teudar	1	Court	1	0	1	0	0	0	0	0	nr4	Teudar speaking using English as courtly setting? High prestige language? High social Status.
E	83	ho ys thy lord tel me that	Teudar	1	Court	1	1	1	0	0	0	0	0	nr5	Ditto.
E	86	yf thow wylt her the clen right	St Ke	0	Court	1	0	1	0	0	0	0	0	nr6	St Ke uses English, only example of one of an “us” suing English sentences of 5 lines. Talking to Teudar example of CAT to convince him to become a Christian.
E	87	truly syr kyng	St Ke	0	Court	1	0	1	0	0	0	0	0	nr7	Ditto.
E	88	my lord ys god of al myght	St Ke	0	Court	1	0	1	0	0	0	0	0	nr8	Ditto.
E	89	that mad al thyngs	St Ke	0	Court	1	0	1	0	0	0	0	0	nr9	Ditto.
E	90	both gret and smal	St Ke	0	Court	1	0	1	0	0	0	0	0	nr10	After this speech Ke berates T with Cornish stanza 17 line 110

E	122	by godys arme	Teudar	1	Court	1	0	0	1	0	0	0	0	nr11	Teudar tyrannical ranters and low morality character so he also says if the Sultan of Babylon were to intercede on St K behalf, he would not forgive him. Command Stanza.
E	256	out out out I am ful wod	Teudar	1	Court	1	1	0	1	0	0	0	0	nr12	Teudar tyrannical ranters and low morality character so E
E	258	by mahumys precious blod	Teudar	1	Court	1	0	0	1	0	0	0	0	nr13	Teudar tyrannical ranters and low morality character so E
E	355	py gokyhys by my sowl	Jailor	1	Court	0	0	0	1	0	0	0	0	nr14	Speaking to his servant a lower official and not a good character being ideal a sin in Medieval eyes (see Mankind play)
E	370	ow me a ra by my sowl	Jailor	1	Court	0	0	0	1	0	1	0	0	nr15	Official of Teudar' s court and evil therefore English signaller used Leaving the servant saying he will sort him out, he also again berates in Cornish
E	495	Now new tydyns hav I brought	Servant	1	Court	0	0	1	0	0	1	0	0	nr16	Official of Teudar's court and evil therefore English signaller used goes to Teudar to warn him that there are light or as he call them devils about St Ke T then demands they torture Ke he is so delivering bad news
E	497	al or labor ys for nowght	Servant	1	Court	0	0	1	0	0	0	0	0	nr17	Ditto.
E	518	ot owt owt a am ful wod	Teudar	1	Court	1	1	1	1	0	0	0	0	nr18	T respond to the Servant ranting about this news of Ke is not suffering and praying to God and using E as it is appropriate for the grief, he is suffering
E	520	by mahumys precyous blod	Teudar	1	Court	1	0	0	1	0	0	0	0	nr19	Following previous, but now blasphemous and showing him a non-Christian Command Stanza.
E	543	me an to by gods brow	Teudar	1	Court	1	0	0	1	0	1	0	0	nr20	Teudar tyrannical ranters and low morality character so E T is swearing if Ke wants to be tortured, he will be Command Stanza.
E	661	therer I wil	Teudar	1	Court	1	0	0	1	1	0	0	0	nr21	Teudar tyrannical ranters and low morality character so E KE goes, and T speaks to the Hunter Command Stanza.
E	662	by synt jovyn	Teudar	1	Court	1	0	0	1	1	0	0	0	nr22	Teudar tyrannical ranters and low morality character so E by saint John or St Jovynn Command Stanza.
E	677	say that te pen cog	Teudar	1	Court	0	1	0	1	0	0	0	0	nr23	Official of Teudar's court and evil therefore English signaller used manuscript damaged but appears to be insulting someone poss. the Tortures also calls them a dirty Englishman

E	700	myghterne saunsa per	4th Torture	1	Court	1	0	1	0	0	0	0	0	nr24	Official of Teudar's court using French talking to his lord.
E	767	gweyr ew henna by my sowl	1st Torturer	1	Court	1	0	0	1	0	1	0	0	nr25	Official of Teudar's court and evil therefore English signaller used
E	780	ove by god	1st Torturer	1	Court	1	0	0	1	0	0	0	0	nr26	Official of Teudar's court and evil therefore English signaller used
L	808	ostendat modo mirum	St Ke	0	out in street	0	0	0	0	0	0	1	1	nr27	Theological character so Latin use appropriate to status learning and character healing event may he just now show forth a wonder
L	809	hic qui naamam sirum	St Ke	0	out in street	0	0	0	0	0	0	1	1	nr28	Theological character so uses Latin healing event here who gave Naaman the Syrian
L	810	mundari dedit aqua	St Ke	0	out in street	0	0	0	0	0	0	1	1	nr29	Ditto. theological character so uses Latin healing event to be cleansed in the water
E/L	903	hay how beniticite	2nd Messenge r	1	court	1	0	1	0	0	0	0	0	nr30	Official of Teuder's court and evil therefore English signaller used to ke showing a messengers language abilities which most seem to portray in the plays also blaspheming by saying in the same sentence by Astrote a pagan god.
L	1063	teuthare bonna dies	St Ke	0	court	1	0	1	0	0	0	0	0	nr31	Theological character so uses Latin when greeting Teudar
1 E	1095	kylmys of somotythe	St Ke	0	court	1	0	0	1	1	0	0	0	nr32	Ke to Teudar when thanking Teudar for his gift of land as much as he can enclose whilst T takes a bath. Little does Teudar realise Ke will have the help of the animals thus taking more land than T intends
L	1126	fit ex carnis morsura	Oubra	0	court	1	0	0	0	0	0	1	1	nr33	A witch and heathen she calls upon Mahmud who will make a potion for the bath Teudar is in using Latin to show here knowledge healing event Healing event
				21	0	23	4	15	16	3	0	5	4		

NB Authority for distribution of Latin and French in BK words taken from Thomas and Williams

Table 2.12 Bewnans Ke Day 1 Single Words

Language	Line Number	English Sentence	Character	Authority Official	Location	Formal	Command	Initial Greeting	Transgressive Languages	, Reiteration,	Context And Talking To Whom
1. E	1.4	Ament ow carnacyon	Ke	0	Fields	0	0	0	0	0	Also uses English phrases
2. E	3.4	Gweth oge ys vourt runner	Teudar	Yes	Court	1	0	0	0	0	Also uses English phrases
3. E	03.56	abarth e vam gwythyas pur Maiden	Ke	0	Court	1	0	0	0	1	Also uses English phrases
4. E	4.3	Tri persone eternal yns	Ke	0	Court	1	0	0	0	0	Also uses English phrases
5. E	4.5	Na vith ydyot	Teudar	Yes	Court	1	0	0	0	0	Also uses English phrases
6. E	5.8	efenna an pack casak	Jailer	Yes	Court	1	0	0	0	0	To Teudar opening speech Also uses English phrases
7E	7.2	Ema plenty a wolow	Boy	Y	Court	1	0	0	0	0	Opening stanza to Teudar two English sentences in the stanza Greeting stan.
8E	7.8	Ty a dhum arluth hastely	Teudar	Yes	Court	1	1	1	0	0	Teudar is speaking to Ke when he is brought out from prison He says before sentence come out of your fetters a command
9. E	8.2	gans an stranger	Teudar	Yes	Court	1	0	0	0	0	Teudar is interrogating Ke, and he is confused by is answers and demands to know what position he held prior to his coming to Teudar' s court
10. E	8.3	A drug ha prosperyte	Ke	No	Court	1	0	0	0	0	Ke responding to Teudar in previous sentence he reflects Teudar' s use of one word of English to show his status?
11. E	8.3	Rum faye neb pyth ew neb tra	Teudar	Yes	Court	1	0	0	1	0	Teudar says he knows Ke is ordained and therefore he should not have set upon him
12. E	8.7	Ha secretly	Teudar	Yes	Court	1	0	0	0	0	In this stanza following form last example Teudar gives Ke land so once again English word used in stanza giving gifts
13. E	9	Agas enemy	1 st Torturer	Yes	Court	1	0	0	0	0	Torturers' often use English, but this sentence is in damaged and missing section so difficult to identify contexts Also uses English phrases

14. E	10	As'vos halfovrs nydal gwan	1 st torturer	Yes	Court	1	0	0	0	0	Phrase that things are not well paid
15. E	10	Ha synsys odd	1 st torturer	Yes	Court	1	0	0	0	0	This stanza and speech have a lot of English in 4 phrases and words in 17 lines
16. E	10	Leper of an troys then pen	Leper	0	Non	0	0	1	0	0	Leper seeks help and this is the first meeting leper may just be used for rhyme scheme but may be to do with Greeting rule, using English word as it has more status, he gives land later so this may indicate whilst he is leprose he is high status
17. E	11	Leper a ros the ke an fentan	Leper	0	Non	0	0	0	0	0	Gift giving event in stanza after being cured and her the narrator is suing the convention of English being associated with GG
18. E	13	Ha kyrwas gwyls pur praty	1 st Messenger	1	Court	1	0	0	0	0	Messenger report that Ke is ploughing the land with wild animal to Teudar
19. E	13	Rag very scruyth	Advisor	1	Court	1	0		0	0	First speech to Teudar
20. E	13	Gallas an jowl the hel	Advisor	1	Court	1	0	1	0	0	Advisor saying it would be best to cheer up St Ke to for fear of being brought low
21. E	14	Rag very spit	Teudar	1	Court	1	0	0	0	0	Teudar say he is exhausted and in low spirits
22. E	14	Dysrys ov quite	Teudar	1	Court	1	0	0	0	0	Ditto.
23. E	14	My a rod this perpetual	Teudar	1	Court	1	0	0	0	0	Teudar is giving Ke mor eland in this stanza
24. E	15	A Owbra good chons re'th fo	Teudar	1	Court	1	0	1	1		Teudar welcoming Owbra
25. E	15	Tochyng the gar benenas	Teudar	1	Court	1	0	0	0	0	Owbra has made a bath for Teudar to heal his sickness.
26. E	16	Ny rys thynmo the bos a mys	Ke	0	0	0	0	0	0	0	
27. E	16	Hag e fyth ke bras ha gay	2 nd Messenger	1	Court	1	0	0	0	0	Ke is imparking the land and Teudar is told how much he has done already and cannot believe it
		Totals		21		23	1	4	1	0	

Table 2.13 Beunans Ke, Day 2 Marked Language Phrases

Language	Line Number	English Sentence	Character	Establishment	Formal	Command	Greeting	Transgressive Language,	Gift Giving	Evil Act	Healing	Number	Context And Talking To Whom
E	1345	gentyl cosyn whethyr gost	Bedivere	1	0	0	1	0	0	0	0	Nr1	Code switches form French to English
E	1346	welcum cosinby my soul	Sir Kay	1	0	0	1	1	0	0	0	Nr2	Answering and using blasphemous saying
E	1355	my duer cosyn wel etak	Sir Howel	1	0	0	1	0	0	0	0	Nr3	High status character using English
E	1381	y wold wyte by my pol	Augel	1	0	0		1	0	0	0	Nr4	High status character using English
E	1386	I pray you gentyl cosyn	1 st Bishop	1	0	0	1	0	0	0	0	Nr5	High status character using English
E	1387	whererward be you going	1 st Bishop	1	0	0	1	0	0	0	0	Nr6	High status character using English
E	1388	brother god save you in se	2 nd Bishop	1	0	0	1	0	0	0	0	Nr7	High status character using English
E	1389	I go to lord myld and fre	2 nd Bishop	1	0	0	1	0	0	0	0	Nr8	High status character using English
E	1390	to arthur our myghty kyng	2 nd Bishop	1	0	0	1	0	0	0	0	Nr9	High status character using English
E	1397	peys syth y hot wyld and tame	Arthur	1	1	1	1	0	0	0	0	Nr10	High status character using English
E	1399	I say arthur is my nam	Arthur	1	1	0	1	0	0	0	0	Nr11	High status character using English
E	1443	maras mettya by my lans	King of Dacia	1	1	0	1	1	0	0	0	Nr12	High status character using English
E	1468	wel he might he be stowt and gay	King of Krakow	1	1	0	1	0	0	0	0	Nr13	High status character using English
E	1469	stowt and gay and symly sur	Arthur	1	1	0	1	0	0	0	0	Nr14	High status character using English
E	1470	I am sitting on my se	Arthur	1	1	0	1	0	0	0	0	Nr15	High status character using English
E	1670	hayl princs of myght	1 st Legate	1	1	0	1	0	0	0	0	Nr16	High status character using English
E	1672	both day and night	1 st Legate	1	1	0	1	0	0	0	0	Nr17	High status character using English

E	1723	clothys of gold	6 th Legate	1	1	0	1	0	0	0	0	Nr18	High status character using English
E	22.46 E	\Damask Baudkyn	6 th Legate	1	1	0	1	0	0	0	0	Nr19	High status character using English
E	22.5	Byss ha satin	6 th legate	1	1	0	1	0	0	0	0	Nr20	High status character using English
E	1835	let us alon	1 st Legate	1	1	0	1	0	0	0	0	Nr21	High status character using English
E	1859	ys not he under the moun	Lucius emperor	1	1	0	0	0	0	0	0	Nr22	High status character using English
E	1861	but I can bryng hem a down	Lucius emperor	1	1	0	0	0	0	0	0	Nr23	High status character using English
E	1871	do as men pluk up yor hart	Lucius emperor	1	1	1	0	0	0	0	0	Nr24	High status character using English
E	24.6	I wer onowr	Arthur	1	1	0	0	0	0	0	0	Nr25	Greeting stanza High status character using English
E	1895	orthewhy so mot y gon	1 st Legate	1	1	0	0	0	0	0	0	Nr26	High status character using English
E	1903	orthawhy so mot y gon	2 nd Legate	1	1	0	1	0	0	0	0	Nr27	High status character using English
E	2090	hail semly syr on yor towr	1 st Legate	1	1	0	1	0	0	0	0	Nr28	High status character using English
E	2097	syns thow wylt so hastely gon	Arthur	1	1	0	0	1	0	0	0	Nr29	High status character using English
E	2120	by the dredful day of dom	Arthur	1	1	0	0	1	0	0	0	Nr30	High status character using English
E	2137	syr king dar ny vynnogh why	2 nd Legate	1	1	0	0	0	0	0	0	Nr31	High status character using English
E	2147	re Christys wel	8 th Legate	1	1	0	0	1	0	0	0	Nr32	High status character using English
E	2174	so mot y gon	9 th Legate	1	1	0	0	0	0	0	0	Nr33	High status character using English
E	2217	ys the fernys of yor fas	1 st Legate	1	1	0	1	0	0	0	0	Nr34	High status character using English
E	2218	sheining so bright	1 st Legate	1	1		1	0	0	0	0	Nr35	High status character using English
E	2221	whyl ye be swynys so light	Lucian	1	1	0	1	0	0	0	0	Nr36	Negative character high status using English court type environment
E	2225	wold I wer now at my rest	Lucian	1	1	0	1	0	0	0	0	Nr37	Ditto.

E	2247	by my soul nying eth the gol	Lucian	1	1	0	0	1	0	0	0	Nr38	Rants in Cornish 2247 to 2259 so his messenger says to him do not become crased na vedough grochys and in Cornish 2288 to 2290, 23000b where he calls upon the curse of Christ so showing he is a Christian s his blasphemy is not to Mahum etc as he is not a heathen Negative character high status using English court type environment
E	2275	me ath warne so mote y the	1 st Legate	1	1	0	0	0	0	0	0	Nr39	High status character using English
E	2397	lucy ys lord of honor	Boccus	1	1	0	1	0	0	0	0	Nr40	High status character using English
E	2445	pes yet I hot rygh and powr	1 st Senator	1	1	1	1	0				Nr41	High status character using English
E	2460	how faryth my lord	1 st Senator	1	1	0	1	0	0	0	0	Nr42	High status character using English
E	30.6	arthur myuld gornow	1 st Messenger	1	1	0	1	0	0	0	0	Nr43	High status character using English
E	2512	I take leve moun amy	1 st Messenger	1	1	0	0	0	0	0	0	Nr44	High status character using English
E	2523	gloryus lord ful of great myght	1 st Messenger	1	1	0	1	0	0	0	0	Nr45	High status character using English
E	2525	I can tell you the clen ryght	1 st Messenger	1	1	0	1	0	0	0	0	Nr46	High status character using English
E	2725	lowr ony by godys arm	Boccus king	1	1	0	0	1	0	0	0	Nr47	High status character using English
E	2888	so mot y go	2 nd Messenger	1	1	0	0	0	0	0	0	Nr48	High status character using English
E	3020	as i am iwis in deed	1 st Messenger	1	1	0	1	0	0	0	0	Nr49	High status character using English
E	3021	yor commaund wit grete speed	1 st Messenger	1	1	0	0	0	0	0	0	Nr50	High status character using English
E	3033	my lord god save you in she	1 st Messenger	1	1	0	1	0	0	0	0	Nr51	High status character using English
E	3039	how faryth our lord Modreth	1 st Bishop	1	1	0	1	0	0	0	0	Nr52	High status character using English
E	3063	awos the ro by thys day	1 st Messenger	1	1	0	0	1	0	0	0	Nr53	High status character using English
E	3101	rag own a throg by my saul	bishop 1	1	1	0	0	1	0	0	0	Nr54	High status character using English
E	3165	canhas of so mot I gon	2 nd Messenger	1	1	0	1	0	0	0	0	Nr55	High status character using English
E	3222	in hast by godys body	Arthur	1		0		1				Nr56	High status character using English

E	3241	when he was king in this land	Modred	1	1	0	1	0	0	1	0	Nr57	His first English sentence talking about getting Saxons over to help and comparing that with Vortygermus, who was seen as the reason for the Britons losing England when he did a deal with them The next line of English is the dux saxonum a key moment of betrayal and previous loos
E	3242	hail king Moddreth in the thron	Chellery duke of the Saxons	1	1	0	1	0	0	1	0	Nr58	not read by kg as this read as poss. in dha thron
L	1274	pax nunc omnes viventes	Augel King of Albany	1	1	0	1	0	0	0	0	Nr59	<u>peace all now living</u>
L	1276	et estote trementes	Augel King of Albany	1	1	1	1	0	0	0	0	Nr60	<u>be you all a tremble</u>
L	1290	omne bonum	Augel King of Albany	1	1	0	1	0	0	0	0	Nr61	<u>every good thing</u>
L	1291	solet adimplere	Augel King of Albany	1	1	0	1	0	0	0	0	Nr62	<u>he is wont to purvey in abundance</u>
L	1292	in urbe legionum	Augel King of Albany	1	1	0	1	0	0	0	0	Nr63	<u>him the city of the Legions</u>
L	1300	pax omnes audientes	1 st Bishop	1	1	0	1	0	0	0	0	Nr64	<u>peace to all you hearers</u>
L	1302	ultra omnes viventes	1 st Bishop	1	1	0	1	0	0	0	0	Nr65	<u>beyond all men alive</u>
L	1320	pax vos omnes legsti	2 nd Bishop	1	1	1	1	0	0	0	0	Nr66	<u>peace all you legates</u>
L	1325	gaudebit mundus iste	2 nd Bishop	1	1	0	1	0	0	0	0	Nr67	<u>this world will rejoice</u>
L	1372	decus dux Cornubiae	Morryth	1	1	0	1	0	0	0	0	Nr68	<u>fair duke of Cornwall</u>
L	1522	ave patri eterno	Sir Kay	1	1	0	1	0	0	0	0	Nr69	<u>hail to the eternal father</u>
L	1524	rex poten es bono	Sir Kay	1	1	0	1	0	0	0	0	Nr70	<u>powerful king in good</u>
L	1562	ave pater arthore	Augelus	1	1	0	1	0	0	0	0	Nr71	<u>hail father Arthur</u>
L	1564	turba gentis future	Augelus	1	1	0	1	0	0	0	0	Nr72	<u>a crowd of future people</u>
L	1586	benevistis cari	Arthur	1	1	0	1	0	0	0	0	Nr73	<u>welcome dear friends</u>
L	1588	nunc possum jocundari	Arthur	1	1	0	1	0	0	0	0	Nr74	<u>now I can be joyful</u>
L	1602	ave pater rex splenens	1 st Bishop	1	1	0	1	0	0	0	0	Nr75	
L	1604	larga gratia impendens	1 st Bishop	1	1	0	1	0	0	0	0	Nr76	
L	1610	Arthuro sit gloria	2 nd Bishop	1	1	0	1	0	0	0	0	Nr77	<u>glory to arthur</u>
L	1612	tua vita florea	2 nd Bishop	1	1	0	1	0	0	0	0	Nr78	<u>by you exemply life</u>

L	1618	Benevistis domini omni	Arthur	1	1	0	1	0	0	0	0	Nr79	<u>you are welcome noble sirs</u>
L	1620	bono pollentes omni	Arthur	1	1	0	1	0	0	0	0	Nr80	<u>powerful in all good</u>
L	1634	pax omnes christiani	Lucius	1	1	0	1	0	0	0	0	Nr81	<u>Peace all Christians</u>
L	1635	et barbarorum gentes	Lucius	1	1	0	1	0	0	0	0	Nr82	<u>and tribes of barbarians</u>
L	1636	Scoti Picti pagani	Lucius	1	1	0	1	0	0	0	0	Nr83	<u>Scots, Picts pagans</u>
L	1637	quot sub sole viventes	Lucius	1	1	0	1	0	0	0	0	Nr84	<u>as many as live under the sun</u>
L	1888	ave rex dignitatis	1 st Legate	1	1	0	1	0	0	0	0	Nr85	<u>hail regal king</u>
L	1890	om via honestatis	1 st Legate	1	1	0	1	0	0	0	0	Nr86	<u>in the manner of righteousness</u>
L	2031	mundi tenenda ampla	Arthur	1	1	0	0	0	0	0	0	Nr87	<u>the wide expanses of the world that are ruled</u>
L	2032	pro quattuor acclinata	Arthur	1	1	0	0	0	0	0	0	Nr88	<u>are accustomed to 4 kings</u>
L	2074	benedicite	6th Legate	1	1	0	0	0	0	0	0	Nr89	<u>blessing</u>
L	2186	valeatis	1 st Legate	1	1	0	0	0	0	0	0	Nr90	<u>fare you well</u>
L	2187	rex Arthure	1 st Legate	1	1	0	0	0	0	0	0	Nr91	<u>king Arthur</u>
L	2188	libertatis	1 st Legate	1	1	0	0	0	0	0	0	Nr92	<u>liberty</u>
L	2189	qui future	1 st Legate	1	1	0	0	0	0	0	0	Nr93	<u>you who of future</u>
L	2190	memor estis	1 st Legate	1	1	0	0	0	0	0	0	Nr94	<u>share mindful</u>
L	2190	bona vita	Arthur	1	1	0	0	0	0	0	0	Nr95	<u>good life</u>
L	2191	vobis chari	Arthur	1	1	0	0	0	0	0	0	Nr96	<u>to you dear friends</u>
L	2195	in honestis	Arthur	1	1	0	0	0	0	0	0	Nr97	<u>amongst honest men</u>
L	2214	salve salus seculi	1 st Legate	1	1	0	1	0	0	0	0	Nr98	
L	2216	sicut splendor speculi	1 st Legate	1	1	0	1	0	0	0	0	Nr99	
L	2358	nolite contristari	Boccus	1	1	0	1	0	0	0	0	Nr100	
L	2380	pax nunc prelyatores	Boccus king	1	1	1	1	0	0	0	0	Nr101	<u>peace now warriors</u>
L	2382	saltem debiliores	Boccus king	1	1	0	1	0	0	0	0	Nr102	<u>and also poorer men</u>
L	2388	ave patri in terno	1 st Messenger	1	1	0	1	0	0	0	0	Nr103	<u>hail to the eternal father</u>
L	2390	ut es potens in bono	1 st Messenger	1	1	0	1	0	0	0	0	Nr104	<u>as you are powerful in goodness</u>
L	2412	sileat omnis vivus	Epistrophus king	1	1	1	1	0	0	0	0	Nr105	<u>let every man be silent</u>
L	2413	latinus atque grecus	Epistrophus king	1	1	1	1	0	0	0	0	Nr106	<u>latin and greek</u>
L	2414	Conticeat natiuus	Epistrophus king	1	1	1	1	0	0	0	0	Nr107	<u>let the villian hold his peace</u>

L	2415	argus luscus et cecus	Epistrophus king	1	1	1	1	0	0	0	0	Nr108	<u>Argus one eyed and sightless</u>
L	2448	nedices moet	1st senator	1	1	1	1	0	0	0	0	Nr109	<u>do not say a word</u>
L	2452	Ave senator	1 st Messenger	1	1	0	1	0	0	0	0	Nr110	<u>hail senator</u>
L	2453	ut imperator	1 st Messenger	1	1	0	1	0	0	0	0	Nr111	<u>like an emperor</u>
L	2454	sedens in throne	1 st Messenger	1	1	0	1	0	0	0	0	Nr112	<u>sitting on the throne</u>
L	2455	Deus confirmet	1 st Messenger	1	1	0	1	0	0	0	0	Nr113	<u>may god confirm you</u>
L	2456	vous et conservet	1 st Messenger	1	1	0	1	0	0	0	0	Nr114	<u>and keep you</u>
L	2457	in omni bono	1 st Messenger	1	1	0	1	0	0	0	0	Nr115	<u>in all goodness</u>
L	2488	pax omnes murmurantes	2 nd Senator	1	1	1	1	0	0	0	0	Nr116	
L	2490	estote ut infantes	2 nd Senator	1	1	1	1	0	0	0	0	Nr117	
L	2522	salve salus populi	1 st Messenger	1	1	0	1	0	0	0	0	Nr118	<u>peace father Modred</u>
L	2524	pulcher flos decus mundi	1 st Messenger	1	1	0	1	0	0	0	0	Nr119	
L	32.8	reges arabum & Saba	Lucius emperor	1	1	0	0	0	0	0	0	Nr120	
L	32.8	reges Tharsis & insule	Lucius emperor	1	1	0	0	0	0	0	0	Nr121	
L	3018	salve pater modrede	1 st Messenger	1	1	0	1	0	0	0	0	Nr122	
L	3208	sicut noui te barum	Arthur	1	0	0		0	0	0	0	Nr123	<u>as I have known you to be a stout fellow</u>
L	3209	parum galliarum	Arthur	1	0	0		0	0	0	0	Nr124	<u>of all the Gauls</u>
L	3233	et subvenient Picti	Modred	1	1	0		0	0	0	0	Nr125	<u>and the picts</u>
F	1258	pes seniords je vow commaund	Cador duke of Cornwall	1	1	1	1	0	0	0	0	Nr126	uses French as he is considered a good character to shoe status and spirituality
F	1260	pes tout gent pedit et ground	Cador duke of Cornwall	1	1	1	1	0	0	0	0	Nr127	high status figure and Cornish so should not use English uses French as he is considered a good character to shoe status and spirituality
F	1344	quoi novel in bona fay	Bedivere	1	1	0	1	0	0	0	0	Nr128	Knight so French appropriate for someone of his station
F	1379	du vous gard moun beal amowrs	Augel	1	1	0	1	0	0	0	0	Nr129	French as upper social status
F	1385	du vous gard an bon matyn	1 st Bishop	1	1	0	1	0	0	0	0	Nr130	High status character using French
F	1545	byanvenu mes bel amors	Arthur	1	1	0	1	0	0	0	0	Nr131	High status character using French

F	1721	del os sauns per	6 th Legate	1	1	0	1	0	0	0	0	Nr132	High status character using French
F	2004	per noterdam byanveu	Arthur	1	1	0	1	0	0	0	0	Nr133	Greeting stanza <u>by our Lady welcome</u>
F	2444	pes seniors par tout la terre	1 st Senator	1	1	1	1	0	0	0	0	Nr134	<u>peace sirs throughout the world</u>
F	2448	na dites moet	1 st Senator	1	1	1	1	0	0	0	0	Nr135	<u>peace again</u>
F	2496	boal syr du don vous boijor	1 st Messenger	1	1	1	1	0	0	0	0	Nr136	High status character using French
F	2497	moun senior ren prydyth mort	1 st Messenger	1	1	1	1	0	0	0	0	Nr137	High status character using French
F	2504	biennu canhas sauns peer	2 nd Senator	1	1	1	1	0	0	0	0	Nr138	High status character using French
F	2538	syr dudon vous bonior	Boccus	1	1	0	1	0	0	0	0	Nr139	High status character using French
F	2539	nolite constrictari	Boccus	1	1	0	1	0	0	0	0	Nr140	High status character using French
F	2542	fete bona chere	Boccus	1	1	0	1	0	0	0	0	Nr141	High status character using French
F	2550	fete bona chere	Epistrophus king	1	1	0	1	0	0	0	0	Nr142	High status character using French
F	2894	canhas sauns per	senator	1	1	0	1	0	0	0	0	Nr143	High status character using French
F	3034	notre dev don vousbon ior	1 st Messenger	1	1	1	1	0	0	0	0	Nr144	High status character using French
F	3058	te a fyth cyvyl de graund	Modred	1	1	0	0	0	0	1	0	Nr145	KG read this read as poss. Seville
F	2537	beal syr du don vous bonjor	Boccus	1	1	0	1	0	0	0	0	Nr146	High status character using French
F	1762	yn bona fay	9th legate	1	1	0	1	1	0	0	0	Nr147	High status character using French
		Totals		147	135	21	110	18	0	2	0		

Table 2.13 Beunans Ke, Day 2 Marked Language Single Words From Dr George's edition of BK

Language	Line Number	English Sentence	Character	Establishment	Location	Command	Greeting	Transgressive Languages	Reiteration,	Context And Talking To Whom
E	17.29	Augel myghtern in Scotland	King Augel	1	Court F	0	1	0	0	Greeting stanza uses Latin and English
L	17.42	Honn yw Moneuia	King Augel	1	Court F	0	0	0	1	In a stanza with Latin he uses a Latin name for Urbe Legionum, incorrectly according to O Padel as this name refers to St Davids not Caerleon
E	19.35	I a's tevith dannassyon	King Of Iceland	1	Court F	0	1	0	0	Greeting Stanza
E	19.42	Myghtern Godland corf heb mar	King of Gotland	1	Court F	0	1	0	0	Greeting Stanza may be loanword
E	20.14	Y anmy rag debenna	Elider	1	Court F	0	1	0	0	Greeting stanza enemy
E	22.49	the purpur pall	6 th Legate	1	Court F	0	1	0	0	Greeting Stanza Words and Line numbers from KG translation
E	22.41	Ha pannow gay	6 th Legate	1	Court F	0	1	0	0	Greeting Stanza Words and Line numbers from KG translation
E	22.61	Hayl arluth grym	7 th Legate	1	Court F	0	1	0	0	Greeting Stanza Words and Line numbers from KG translation
E	22.62	Dell os galant	7 th Legate	1	Court F	0	1	0	0	Greeting Stanza Words and Line numbers from KG translation
E	22.64	Oll theth talant	7 th Legate	1	Court F	0	1	0	0	Greeting Stanza Words and Line numbers from KG translation
E	22.81	Hayl arluth grym	9 th Legate	1	Court F	0	1	0	0	Greeting Stanza Words and Line numbers from KG translation
E	22.83	Yn bona fay	9 th Legate	1	Court F	0	1	0	0	Greeting Stanza Words and Line numbers from KG translation
E	23.58	Gwrens e drubut hay sut	2 nd Legate	1	Court F	0		0	0	Words and Line numbers from KG translation
E	23.81	Senator saw gwell avis	2 nd Legate	1	Court F	0	0	0	0	Greeting Stanza Words and Line numbers from KG translation

15.	E	53.84	Rag perchance dell desersa	2 nd Legate	1	Court F	0	0	0	0	Greeting Stanza Words and Line numbers from KG translation
16.	E	34.09	Senators vas	Arthur	1	Court F	0	0	0	0	Greeting Stanza Words and Line numbers from KG translation
17.	E	24.60	Kyn fewgh mar hovt		1	Court F	0	0	0	0	Haut greeting stanza Words and Line numbers from KG translation
18.	L	24.95	Lowena A regnation	11 th Legate	1	Court F	0	0	0	0	Greeting Stanza Words and Line numbers from KG translation
19.	E	25.07	Ow Subjects kettep onen	Arthur	1	Court F	1	0	0	0	Order Words and Line numbers from KG translation
20.	E	25.50	Ha gans merth ha melody	Arthur	1	Court F	1	0	0	0	Order to come with him Words and Line numbers from KG translation
21.	E	25.64	Grows Christ benedicite	6 th Legate	1	Court F	0	0	1	0	Transgressive Language about Arthurs stubbornness Words and Line numbers from KG translation
22.	E	25.74	Pur cas etew an seson	1 st Legate	1	Court F	0	0	0	0	Perchance Words and Line numbers from KG translation
23.	L	25.81	Salue then sal in tean	1 st Legate	1	Court F	0	0	0	0	Greeting stanza Words and Line numbers from KG translation
24.	E	26.03	Ha war an trubut manly	2 nd Legate	1	Court F	0	0	0	0	Mainly talking about the tribute the Emperor wants Words and Line numbers from KG translation
25.	E	26.28	Toching then questions eral	Arthur	1	Court F	0	0	0	0	Arthur answering the Legate saying no Words and Line numbers from KG translation
26.	E	26.38	Syrr king darn y vynnogh why	1 st legate	1	Court F	1	0	0	0	Stanza telling Arthur to be more obedient to Emperor Words and Line numbers from KG translation
27.	E	26.41	Ha bones moy obedient	1 st legate	1	Court F	1	0	0	0	Stanza telling Arthur to be more obedient to Emperor Words and Line numbers from KG translation
28.	E	27.24	The lendevnys gas	1 st Legate	1	Court F	0	0	0	0	After leaving Arthur Legates talking to each other say stop your lewdness Words and Line numbers from KG translation
29.	E	27.52	Y vos gwiryak uth ympyr	1 st Legate	1	Court F	0	0	0	0	Saying Arthur is a claimant to the Emperors empire a negative thing for the Emperor
30.	E	28.11	Ha subiect neb a bew	Emperor	1	Court F	0	0	0	0	Saying a subject who own his land should be punished Words and Line numbers from KG translation
31.	E	28.63	Ow holan ew crakys quyt	Emperor	1	Court F	1	0	0	0	Saying to messengers they have betrayed him by their praising of Arthur and orders them out of his sight Words and Line numbers from KG translation
32.	E	28.65	der lewd om thon	Emperor	1	Court F	1	0	0	0	Ditto. Words and Line numbers from KG translation
33.	L	28.84	Inweth gwarnow senators	Emperor	1	Court F	1	0	0	0	Stanza Emperor ordering his subjects to come to help against Arthur Words and Line numbers from KG translation
34.	E	29.06	Se glowys pebol a dro	Messenger	1	Court F	1	0	0	0	Messenger going to order all to come to emperor for war Words and Line numbers from KG translation

35.	E	29.55	Myghtern Grece ove on towr	Epistopus	1	Court F	0	0	0	0	Greeting stanza Words and Line numbers from KG translation
36.	E	29.64	Thotha ef In e ympyer	1 st Messenger	1	Court F	0	0	0	0	Greeting stanza Words and Line numbers from KG translation
37.	E	29.77	Delough myghtern sofusant	1 st Messenger	1	Court F	0	0	0	0	<u>Sufficient</u> Words and Line numbers from KG translation
38.	E	30.04	Syglowgh orth senator	1 st Senator	1	Court F	0	0	0	0	Command to listen stanza has French sentence in it Words and Line numbers from KG translation
39.	E	31.48	The sogys hath wostoyth on	Excerces	1	Court F	0	0	0	0	Subject Greeting stanza Words and Line numbers from KG translation
40.	E	31.83	Gwerryor fersly	Pendrasys	1	Court F	0	0	0	0	<u>Fiercely</u> Greeting stanza Words and Line numbers from KG translation
41.	E	32.26	War the enmy	Ethion	1	Court F	0	0	0	0	Enemy Greeting Stanza Words and Line numbers from KG translation
42.	L	32.48	Honorter ha poteste	Evander	1	Court F	0	0	0	0	<u>Honour and power</u> Greeting stanza Words and Line numbers from KG translation
43.	L	32.49	ha rowath ha dignite	Evander	1	Court F	0	0	0	0	<u>And control and dignity.</u> Part of same greeting stanza Words and Line numbers from KG translation
44.	E	32.73	Me am byth an lorghan bell	Emperor	1	Court F	0	0	0	0	Greeting stanza Words and Line numbers from KG translation
45.	E	32.74	Ol thun talant	Emperor	1	Court F	0	0	0	0	<u>Talent</u> Part of same greeting stanza Words and Line numbers from KG translation
46.	E	32.76	Ha soccors gryn	Emperor	1	Court F	0	0	0	0	<u>Grim</u> Part of same greeting stanza Words and Line numbers from KG translation
47.	E	33.17	Ow spous gentyl gvynvwer	Arthur	1	Court F	0	0	0	0	Leaving stanza Words and Line numbers from KG translation
48.	E	33.61	pur manyfest lowenhys	Modred	1	Court F	0	0	0	0	Leaving stanza Words and Line numbers from KG translation
49.	E	33.79	Subiect ol chrystonath	Emperor	1	Court F	0	0	0	0	Giving speak to troops prior to battle Words and Line numbers from KG translation
50.	E	33.80	Ethyns in weth	Emperor	1	Court F	0	0	0	0	<u>Heathens</u> Words and Line numbers from KG translation
51.	E	34.08	hethew man byf an victor	Arthur	1	Court F	0	0	0	0	Arthur asking Mary for victory Words and Line numbers from KG translation
52.	L	34.23	Christ ow arluth thyso jam	Emperor	1	Court F	0	0	0	0	<u>Ever</u> He is dying and calling for Christs mercy Words and Line numbers from KG translation
53.	E	34.33	Ha por harth then senators	Arthur	1	Court F	0	0	0	0	Command stanza Arthur has won and is ordering his Messenger to take Emperor's head to the senators Words and Line numbers from KG translation

54.	E	34.35	In dysch arg thymo neffra	Arthur	1	Court F	0	0	0	0	Ditto. Words and Line numbers from KG translation
55.	E	34.36	Ha dhe ol ow successors	Arthur	1	Court F	0	0	0	0	Ditto. Words and Line numbers from KG translation
56.	E	34.60	An senators	2 nd Messenger	1	Court F	0	0	0	0	Part of greeting speak Messenger speaking to the Senators giving them the head Words and Line numbers from KG translation
57.	E	34.66	Nay successors my a grys	2 nd Messenger	1	Court F	0	0	0	0	Ditto. Words and Line numbers from KG translation
58.	L	35.39	Im ow dythow neffra jam	Modred	1	Court F	0	0	0	1	Ever Poss. reiteration of Cornish neffra Modred speaking to Queen Words and Line numbers from KG translation
59.	E	35.60	The levd desyr	Queen	1	NF	0	0	0	0	Queen berating Modred for his attempts to seduce her a command stanza Words and Line numbers from KG translation
60.	E	36.18	Levd ema owthunbrevy	3 rd Handmaiden	1	0	0	0	0	0	Handmaiden berating Queen Words and Line numbers from KG translation
61.	E	37.06	Ow bannath thys pnnrcevand	Modred	1	Court F	0	0	0	0	Pursuivant Greeting stanza Words and Line numbers from KG translation
62.	E	37.15	ny wysk blow na more	1 st Messenger	1	Court F	0	0	0	0	Words and Line numbers from KG translation
63.	E	38.21	du roy thynmo dampnassyon	Arthur	1	Court F	0	0	0	0	Command may god give me damnation a rant on hearing of G and M betrayal Words and Line numbers from KG translation
64.	E	39.49	War lergth dyswul ow enny	Arthur	1	Court F	0	0	0	0	Command let us go hence to Howen also contain English phrase in stanza Words and Line numbers from KG translation
65.	E	39.57	Duk an Saxens chellery	Modred	1	Court F	0	0	0	0	He has sent Chelleri to collect men for battle a n evil event Words and Line numbers from KG translation
66.	E	39.66	Lerd in Kint ha hengystus	Modred	1	Court F	0	0	0	0	Gift giving stanza also has phrase of English in it Words and Line numbers from KG translation
67.	E	40.01	Hayl King Modres yin the thron	Chelleri	1	Court F	0	0	0	0	Greet stanza to Modred Words and Line numbers from KG translation
68.	E	40.02	Gans plenty A sovdoryon	Chelleri	1	Court F	0	0	0	0	Ditto. Words and Line numbers from KG translation
69.	E	40.63	Mad Servia arluthesow	1 st Handmaiden	0	0	0	0	0	0	A maid to serve ladies Words and Line numbers from KG translation
					68	0	8	11	1	2	

Table 2.15 Creation Of The World Table of Phrases

Language	Line Number	Marked Phrase	Character	Establishment	Location	Forma	Command	Initial Greeting	Transgressive Language	Reiteration,	Gift Giving	Evil Act	Healing	Number	Comments
L	1	ego sum Alpha et omega	God	0	Heaven	1	0	1	0	0	0	0	0	nr 1	Opening of the play only sentence using Latin, presumably as the language of heaven and religion if written in the time of the suppression of the Cornish Catholic religion this would show resistance to that showing learning and statement marker about Catholic church, found in English plays as well, <u>I am Alpha and Omega</u>
E	113	pays I say oll elath nef	Lucyfe r	0	Heaven	0	1	1	0	0	0	1	0	nr 2	Evil character Lucifer speaking to the Angels to say how powerful he is and to lead rebellion against God. So assuming a position of power, opening statement from him contrasts with God using Latin to show difference, Latin only used in Gods opening statement a crucial difference, showing relative Language statements.
E	164	heare he hath unto you told	Lucyfe r angel 2nd degree	0	Heaven	0	1	0	0	0	0	1	0	nr 3	Evil character he is challenging any angels not supporting Lucifer so sin of pride and rebelling against God
E	165	that in heaven ys not his peare	Lucyfe r angel 2nd degree	0	Heaven	0	0	0	0	0	0	1	0	nr 4	Ditto.
E	194	I was made of a thought	Lucyfe r	0	Heaven	0	0	0	0	0	0	1	0	nr 5	Evil character 5 sentences in the stanza calling to arms to oppose God by force as he is stopped form ascending to the throne of heaven by an angel
E	195	ye may may be glad of suche wight	Lucyfe r	0	Heaven	0	0	0	0	0	0	1	0	nr 6	Ditto.
E	196	and in heaven so gay I wrought	Lucyfe r	0	Heaven	0	0	0	0	0	0	1	0	nr 7	Ditto.

E	197	semely am in every sight	Lucyfe r	0	Heavan	0	0	0	0	0	0	1	0	nr 8	Ditto.
E	198	come up to me every chrome	Lucyfe r	0	Heavan	0	1	0	0	0	0	1	0	nr 9	Ditto. this gives 5 lines of English only matched by St Ke speaking to Teudar in length
E	274	for well nor wo	Lucyfe r	0	Heavan	0	0	0	0	0	0	1	0	nr 10	Evil character Lucifer is speaking to God saying he will get revenge on Man if God creates Adam to replace him as he declares in the previous stanzas where god rebuke Lucifer and God creates Hell for Lucifer. Lucifer then says he will fight and not go to hell God condemning Lucifer to hell in torment and him saying he will not go
E	275	I will not go	Lucyfe r	0	Heavan	0	0	0	0	0	0	1	0	nr 11	Ditto.
E	276	I say yowe so	Lucyfe r	0	Heavan	0	0	0	0	0	0	1	0	nr 12	Ditto.
E	277	this will not be	Lucyfe r	0	Heavan	0	0	0	0	0	0	1	0	nr 13	Ditto.
E	516	by and by thou shalt se that	Lucyfe r	0	Heavan	0	0	0	0	0	0	1	0	nr 14	Evil character after Lucifer is thrown into hell, he uses no English until he goes to trick the serpent into letting him use his body to tempt Eve
E	1313	ha carnal joy y'n bysma	Adam	0	House	0	0	0	0	0	0	1	0	nr 15	Code switching to prestige language In the context of them living together in chastity. So not a particularly good event and going against Gods' instruction to go out and fill the world with their offspring therefore a loss of moral status. Command Stanza
E	612	en by and by	Eve	0	Eden	0	0	0	0	0	0	1	0	nr 16	Code switch signal signifying loss of morality becoming sinful she is actively seeking the power to become like god Eve is being tempted and here is saying she must have the knowledge promised by the serpent, the beginning of their fall where she is asking of her own free will not being imposed upon. Command Stanza
E	614	ha me nygof over sottal	Eve	0	Eden	0	0	0	0	0	0	1	0	nr 17	Code switch signal Ditto. as part of the same conversation 2 sentences in one stanza indicating how bad an idea this is. As a character she can flit between good and evil depending on what she is doing but it appears she only uses English when doing something wrong, as she is her claiming that she is not clever enough. Command Stanza

E	704	ha by god nyns eus dhym dout	Eve	0	Eden	0	0	0	0	0	0	0	1	0	nr 18	Code switch signal she is deciding to eat the fruit speaking to the serpent <u>by god I have no fear</u> to taste the apple.
E	1390	that sithe the time that I was borne	Calama	0	House	0	0	0	0	0	0	0	0	0	nr 19	Evil happening marker Calama to Cains wife is saying that never has she been more distressed since she was born as they are being punished for Cain's evil deed going against gods will, does this represent a loss of moral status for Calama as she is guilty by association. Command Stanza
E	1125	he is now ryd owt of the world	Cayne	0	Field	0	0	0	0	0	0	0	1	0	nr 20	Evil happening marker, evil character wants power over Abel Cain has just killed Able, an evil act and he is glad this is so.
E	1147	prehaps blyth so mot I go	Cayne	0	Field	0	0	0	0	0	0	0	1	0	nr 21	Evil happening marker becomes evil character wants power over Abel Caine is saying to God he does not know where Abel is and is blaming a <u>wolf</u> for his disappearance/ death
E	1185	now god speda theis ow thase	Cayne	0	Field	0	0	0	1	0	0	0	1	0	nr 22	Evil he has made the offering, he is saying how will his Father react to killing, <u>Now God speed you, my father.</u>
E	1361	po yn bushes ha brakes brase	Cayne	0	Field	0	0	0	0	0	0	0	1	0	nr 23	Evil character marker wants power over Abel Cayne is saying to his wife he must leave, and he will go and hid in the bushes and the thickets again not a good thing. He is becoming an outlaw hiding <u>in Great bushes and thickets</u> . Command Stanza.
E	1757	me a vyn en by and by	Seth	0	Field	0	0	0	1	0	0	0	0	0	nr 24	Responding to Adam instructing him to go to Eden he is setting out as his father is dying so has a difficult long and dangerous journey in front of him., <u>I will (go) presently</u> farewell stanza
E	1430	Peys I say	Lamec h	1	tent	0	1	1	1	0	0	0	0	0	nr 25	Introduction marker of evil character.
E	2280	me a ra so mot y go	Noah	0	Field	0	0	0	0	0	0	0	1	0	nr 26	Is Noah responding to a command from God to build the boat as God does not use. Noah is talking to God to say he will build an ark, knowing that God has ordained a flood that will kill all life but the Arcs on the planet. Farwell use and not one Noah would know will mean the death of many people, <u>I will do (your command) so I must go.</u>
		TOTALS		1	0	1	4	3	3	0	0	22	0			

This play does not have high-status figures, so English is predominantly used by Evil characters or behaviours 21 good characters.

Table 2.16 Creation of the world single words

Language	Line Number	Sentence	Character	Establishment	Location	Command	Initial Greeting	Transgressive Languages	Transgressive Language	Context And Talking To Whom
1. L	55	Potestas in barth arall	God	0	Heaven	1	0	0	0	Creating angles and ordering heaven God uses Latin word for Power
2. L	114	my a's henow virago	Adam	0	Eden	0	1	0	0	<u>I will name her virgo</u>
3. L	1865	Salvador	Angel	0	Eden	0	0	0	0	Angel speaking to Seth saying <u>saviour</u> will bring him out of torment.
4. E	123	Me ew latorn nef wyys	Lucifer	0	Heaven	0	0	0	0	Thinks he is a power figure so uses English word indeed to bolster his boast taken as a loan word Also uses English phrases
5. E	256	Ow rom eve nagevas peare	Lucifer	0	Heaven	0	0	0	0	Boasting that heaven does not have his <u>Peer</u> to Angles so using English to decry that God would replace him with man, which he opposes so an evil act Also uses English phrases
6. E	1347	an murder bys vynari	Calama	0	House	0	0	0	0	Also uses English phrases
7. E	1298	own vroder	Calama	0	House	0	0	0	0	Also uses English phrases
8. E	343	Trinity	God	0	House	0	0	0	0	Probably Latin rather than English
9. E	499	Virgin	Lucifer	0	House	0	0	0	0	Also uses English phrases
10. E	583	Honesty	Serpent i.e. Lucifer	0	Eden	0	0	0	0	Also uses English phrases
11. E	624	What	Eve	0	Eden	0	0	0	0	Also uses English phrases
12. E	633	Straytly	Eve	0	Eden	0	0	0	0	Also uses English phrases
13. E	659	Gommandement	Eve	0	Eden	0	0	0	0	Also uses English phrases
14. E	1021	Flattering	Eve	0	House	0	0	0	0	Also uses English phrases
15. E	1249	Murder	Eve	0	House	0	0	0	0	Also uses English phrases
16. E	1308	dhgen maker	Adam	0	House	0	0	0	0	Also uses English phrases

17. E	1364	murder	Cayne	0	House	0	0	0	0	Also uses English phrases
18. E	1503	Lout	Cayne	0	Forest	0	0	1	0	Also uses English phrases
19. E	1515	bushes	Cayne	0	Forest	0	0	0	0	May be Loan word
20. E	1529	Own diwla	Cayne	0	Forest	0	0	0	0	Also uses English phrases <u>own two hands</u>
21. E	1542	bush	Cayne	0	Forest	0	0	0	0	May be Loan word
22. E	1545	bush	Servant of Lamech	0	Forest	0	0	0	0	Character does not use non-Cornish Phrases in play just single word may be Loan word
23. E	1605	Bushes	Lamech	0	Forest	0	0	0	0	May be Loan word
24. E	1800	strangness	Angel	0	Eden	0	0	0	0	May be Loan word
25. E	1825	Goodly	Seth	0	Eden	0	0	0	0	Also uses English phrases
26. E	1890	Forsooth	Seth	0	Eden	0	0	0	0	Also uses English phrases
27. E	1908	virgin	Seth	0	Eden	0	0	0	0	Also uses English phrases
28. F	1921	jam	Adam	0	House	0	0	0	0	French word day
29. E	2529	duty	Noah	0	???	0	0	0	0	Also uses English phrases
30.				0		1	1	1	0	

NB this play has the most single words this may be due to its later date hence more borrowed English words and some of these phrases may be loan words.

Also the play does not have feudal type power structures, so the English use is predominantly down to evil characters with only Seth and Noah using any English God using Latin and similarly characters who are good using single Latin words.

SERIES THREE TABLES OF CHARACTERS PROFILES

Table 3.1 Social Status For Play Characters

Character Status Code used across the play s	
1	God, Jesus
2	Emperors, Arthur major Angles Gabriel, devil Lucifer
3	Lesser Kings lesser Angles, Devils
4	Dukes Bishops
5	Knights Doctors
6	Artisans
7	Commoners
8	Outlaws

Table 3.2 Ordinalia Day 1 Origo Mundi Character Profiles Marked Language Users.

Character	Comedic Character	English	Latin	French	Total For Character	Social Status	Learned Character	Transgressive Language	Evil Character	Establishment	Evil Lines English	Comments	Evil English Use	Establishment User	Number
Mason	0	2	0	0	2	6	0	1	0	1	0	Logged as Good, but there are some theories they are not	0	1	nr1
Carpenter 1	0	2	0	0	2	6	0	1	0	1	0		0	1	nr2
Carpenter 2	0	1	0	0		6	0	1	0	1	0		0	1	nr3
David Messenger	0	6	0	0	6	5	0	1	1	1	0	Logged as evil as the actions he is told to perform have negative outcomes Uriah getting craftsman together and the death of David.	0	1	nr4
1st Torturer	1	5	0	0	5	6	0	1	1	1	5		1	1	nr5
Solomon	0	3	0	0	3	2	1	1	0	1	0		0	1	nr6
Moses	0		1		1	4	1	0	0	0	0		0		nr7
Butler	1	1		1	3	6	0	1	1	1	0	Also I word Vin in French	1	1	nr8
David	0	1	7	1	9	2	1	1	1	1	1	David acts as both good and evil Latin used when he is good	1	1	nr9
Bathsheba	0	1	0	0	1	5	0	1	1	1	1		1	1	nr10
Geball	1	1	0	0	2	7	0	1	1	1	1		1	1	nr11
Bishop Heathen	0	5		1	6	4	1	1	1	1	5		5	1	nr12
Cain	0	1	0	0	1	7	0	1	1	0	1		1	0	nr13
Adam	0	0	1	0	1	7	0	0	1	0	1	Good character at time of line but defying god	1	0	nr14
Demon Serpent	0	1	0	0	1	NA	0	1	1	0	1	The Demon has entered the serpent	1	0	nr15
Crozier Bearer	0	1	0	0	1	5	1	0	1	1	1	Non-Christian Character in association with Heathen Bishop	1	1	nr16
Total	3	31	9	3		78	5	13	11	12	17		14	12	

Table 3.3 Ordinalia Day 1 Origo Mundi Character Profiles No Marked Language

Character	Comedic Character	Social Status	Learned Character	Uses Transgressive	Good/Evil	Number Of Speaks	Establishment	Comments	Number
Eve	0	7	0	0	1	17	0	Eve is a bad character when she eats the apple but becomes a good character later in the play	Nr 1
Cherubin	0	NA	NA	0	0	11	0		Nr 2
Lucifer	0	NA	NA	0	1	4	0		Nr 3
Satan	0	NA	NA	0	1	4	0		Nr 4
Belsebub	0	NA	NA	0	1	4	0		Nr 5
Seth	0	7	0	0	0	21	0	Uses one-word Bryght	Nr 6
Noah	0	7	0	0	0	21	0		Nr 7
Noah's wife	0	7	0	0	0	7	0		Nr 8
Shem	0	7	0	0	0	6	0		Nr 9
His Wife	0	7	0	0	0	1	0		Nr 10
Ham	0	7	0	0	0	5	0		Nr 11
His Wife	0	7	0	0	0	1	0		Nr 12
Japhet	0	7	0	0	0	6	0		Nr 13
Isac	0	7	0	0	0	7	0		Nr 14
Gabriel	0	2	NA	0	0	8	0		Nr 15
Pharaoh	1	2	1	1	1	14	1	Bakers has him using English Phrases but here Taken as loan words Ellas and Owt owt owt so not included in the analysis	Nr 16
Aron	0	7	0	0	0	7	0		Nr 17
Counsellor	0	5	1	0	1	9	1		Nr 18
1 st soldier	0	6	0	0	1	1	1		Nr 19
2 nd solider	0	6	0	0	1	1	1		Nr 20

Squire	0	5	0	0	1	2	1		Nr 21
Caleb	0	7	0	0	0	2	1		Nr 22
Joshua	0	7	0	1	0	1	0		Nr 23
Blind man	0	7	0	0	0	2	0		Nr 24
Lame Man	0	7	0	0	0	1	0		Nr 25
Deaf Man	0	7	0	0	0	1	0		Nr 26
Uriah	0	5	0	0	0	6	1		Nr 27
Mason 2	0	6	0	0	0	2	1		Nr 28
Maximilla	0	7	1	1	0	4	0		Nr 29
Torturer 2	1	6	0	1	1	3	1		Nr 30
Torturer3	1	6	0	1	1	3	1		Nr 31
Torturer 4	1	6	0	1	1	3	1		Nr 32
Amalek	1	7	0	1	1	2			Nr 33
Totals	5	181	3	7	13	187	11	State operatives 33%	

Table 3.4 Ordinalia Passio Christi Character Profiles Marked Language Users.

Character	Comedic Character	English Phrase	Latin	French	Social Status	Learned Character	Transgressive Language	Good/Evil	Establishment	Evil Lines English	Comments	Evil English User	Establishment English User	Number
Caiaphas	1	14		1	4	1	1	1	1	14	Ranter no Latin	1	1	nr 1
Torturer 1	1	11		2	6	0	1	1	1	11		1	1	nr 2
Torturer 2	1	6			6	0	1	1	1	6		1	1	nr 3
Torturer 3	1	5			6	0	1	1	1	5		1	1	nr 4
Torturer 4	1	6			6	0	1	1	1	6		1	1	nr 5
Herod	1	3			3	1	1	1	1	3		1	1	nr 6
Smith Wife	1	3			7	0	1	1	1	3		1	1	nr 7
Pilate	0	2			3	1	1	1	1	2		1	1	nr 8
Doctor 1	1	4			5	1	1	1	1	4		1	1	nr 9
Doctor 2	1	1			5	1	1	1	1	1		1	1	nr 10
Jesus	0		4		1	1	0	0	0	0		0	0	nr 11
Servant	0	1			7	0	0	0	0			0	0	nr 12
Judas	0	1			7	0	1	1	0	1		1	1	nr 13
Annas	1	2			4	1	1	1	1	2		1	1	nr 14
Boy jailer	1	1			7	0	1	1	1	1		1	1	nr 15
Jailer	1	1			6	0	1	1	1	1		1	1	nr 16
Crozier bearer	0	1			6	1	1	1	1	1		1	1	nr 17
1st Messenger	1	3			5	1	0	1	1	3		1	1	nr 18
Soldier 1	1	1			6	0	1	1	1	1		1	1	nr 19
Merchant	0			1	6	0	0	1	0	0		1	0	nr 20
Total	14	66	4	4	106	9	16	18	16	65		18	17	

Table 3.5 Ordinalia Day 2 Passio Christi Character Profiles No Marked Language

Character	Comedic Character	Social Status	Learned Character	Uses Transgressive	Evil	Number Of Speeches	Establishment	Number
Peter	0	7	0	1	0	23	0	nr1
Andrew	0	7	0	0	0	4	0	nr2
Satan	0	NA	0	1	1	12	0	nr3
John	0	7	0	0	0	10	0	nr4
Bartholomew	0	7	0	0	0	2	0	nr5
God	0	NA	0	0	0	2	0	nr6
Michael	0	NA	0	0	0	1	0	nr7
Gabriel	0	NA	0	0	0	2	0	nr8
James the Elder	0	7	0	0	0	5	0	nr9
Matthew	0	7	0	0	0	3	0	nr10
Boy1	0	7	0	0	0	3	0	nr11
Boy2	0	7	0	0	0	3	0	nr12
Boy3	0	7	0	0	0	3	0	nr13
Boy4	0	7	0	0	0	2	0	nr14
Boy5	0	7	0	0	0	2	0	nr15
Boy6	0	7	0	0	0	2	0	nr16
Boy7	0	7	0	0	0	2	0	nr17
Draper	0	7	0	0	1	3	0	nr18
Blind Man	0	7	0	0	0	2	0	nr19
Cripple	0	7	0	0	0	2	0	nr20
Simon the leper	0	7	0	0	0	5	0	nr21
Mary Magdalene	0	7	0	0	0	3	0	nr22
Master of the House	0	7	0	0	0	3	0	nr23

James the lesser	0	7	0	0	0	1	0	nr24
Phillip	0	7	0	0	0	1	0	nr25
Thomas	0	7	0	0	0	2	0	nr26
Door Keeper	0	7	0	0	1	2	0	nr27
Soldier 2	0	6	0	1	1	2	1	nr28
Counsellor	0	5	1	0	1	1	1	nr29
Lucifer	1	NA	0	0	1	6	0	nr30
Beelzebub	1	NA	0	0	1	6	0	nr31
Pilat's Wife	0	4	0	1	1	3	0	nr32
Dismas	0	8	0	0	1	3	0	nr33
Mary	0	7	0	0	0	11	0	nr34
Mary Mother of James	0	7	0	0	0	1	0	nr35
Salome	0	7	0	0	0	1	0	nr36
Smith	0	7	0	0	0	3	0	nr37
Jesmas	0	8	0	0	1	1	0	nr38
Centurion	0	6	0	0	0	5	1	nr39
Longius	0	6	0	0	0	5	1	nr40
Nicodemus	0	7	0	0	0	10	0	nr41
Joseph of Arimathea	0	6	0	0	0	6	0	nr42
Total	2	245	1	4	10	169	4	

Table 3.6 Ordinalia day Resurrexio Domini character profiles Marked Language user.

Character	Comedic Character	English Phrase	Latin	French	Social Status	Learned Character	Uses Transgressive Language	Evil	Establishment	Evil Lines English	Evil English User	Establishment English User	Number
Tiberius	0	5		1	2	1	1	1	1	5	1	1	Nr 1
Maries	0	6			7	0	0	0	0	0	0	0	Nr 2
Enoc	0	1			7	0	0	0	0	0	0	0	Nr 3
Jesus	0		2		NA	1	0	0	0	0	0	0	Nr 4
Pilate	1	3		1	3	1	1	1	1	3	1	1	Nr 5
Cleophas	0		2		7	1	0	0	0	0	0	0	Nr 6
Friend	0		2		7	1	0	0	0	0	0	0	Nr 7
Messenger	0	2			5	0	1	1	1	2	1		Nr 8
Torturer 1	1	1			6	0	1	1	1	1	1	1	Nr 9
Torturer 4	1	1			6	0	1	1	1	1	1	1	Nr 10
Veronica	0	1			7	0	1	0	0	0	0	0	Nr 11
Soldier 1	1	1		1	6	0	1	1	1	1	1	1	Nr 12
Soldier 2	1	4			6	0	1	1	1	1	1	1	Nr 13
5th Angel	0		2		NA	0	0	0	0	0	0	0	Nr 14
Jailer's Boy	1	1			7	0	1	1	1	1	1	1	Nr 15
Total	6	26	8	3	76	5	9	8	8	13	8	7	

Table 3.7 Ordinalia Day Resurrexio Domini Character Profiles Non-Marked Language

Character	Comedic Character	Social Status	Learned Character	Uses Transgressive Language	Good/Evil	Number Of Speeches	Establishment	Numbers
Counseller	0	5	1	0	1	4	1	nr 1
Joseph	0	7	0	0	0	5	0	nr 2
Nicodemus	0	7	0	0	0	4	0	nr 3
Jailer	1	6	0	1	1	11	1	nr 4
Lucifer	1	NA	0	1	1	6	0	nr 5
Beelzebub	1	NA	0	1	1	6	0	nr 6
Tulfryk	1	NA	0	1	1	6	0	nr 7
Adam	0	7	0	1	0	10	0	nr 8
Eve	0	7	0	0	0	2	0	nr 9
Elijah	0	7	0	0	0	3	0	nr 10
Dismas	0	8	0	0	0	3		nr 11
Satan	1	NA	0	0	1	4	0	nr 12
God	0	NA	0	0	0	2	0	nr 13
Michael	0	NA	0	0	0	1	0	nr 14
Gabriel	0	NA	0	0	0	1	0	nr 15
Soldier 3	1	6	0	1	1	8	1	nr 16
Soldier 4	1	6	0	1	1	8	1	nr 17
Mary Mother of James	0	7	0	0	0	7	0	nr 18
Angel 1	0	NA	0	0	0	1	0	nr 19
Angel 2	0	NA	0	0	0	1	0	nr 20
Thomas	0	7	0	1	0	37	0	nr 21
Peter	0	7	0	0	0	5	0	nr 22

James the Elder	0	7	0	0	0	4	0	nr 23
John	0	7	0	0	0	5	0	nr 24
Bartholomew	0	7	0	0	0	4	0	nr 25
Matthew	0	7	0	0	0	4	0	nr 26
Philip	0	7	0	0	0	4	0	nr 27
James the younger	0	7	0	0	0	4	0	nr 28
Simon	0	7	0	0	0	4	0	nr 29
Jude	0	7	0	0	0	4	0	nr 30
Andrew	0	7	0	0	0	4	0	nr 31
Torturer 2	1	6	0	1	1	7	1	nr 32
Torturer 3	1	6	0	1	1	7	1	nr 33
Traveller	0	7	0	0	0	2	0	nr 34
Angel 1	0	NA	NA	0	0	1	0	nr 35
Angel 2	0	NA	NA	0	0	1	0	nr 36
Angel 3	0	NA	NA	0	0	1	0	nr 37
Angel 4	0	NA	NA	0	0	1	0	nr 38
Angel 6	0	NA	NA	0	0	2	0	nr 39
Angel 7	0	NA	NA	0	0	2	0	nr 40
Angel 8	0	NA	NA	0	0	2	0	nr 41
Angel 9	0	NA	NA	0	0	1	0	nr 42
Totals	9	169	1	10	10	199	6	

Table 3.8. Table Beunans Meriasek Day One-Character Profiles Marked Language User.

Character	Comedic Character	English Phrase	Latin	French	Social Status	Learned Character	Uses Transgressive Language	/Evil	Establishment	Evil Lines English	Comments	Evil English User	Establishment English	Numbers
Torturer2	1	2			6	0	1	1	1	2		1	1	nr 1
Doctor 1	1	1	2		5	1	1	1	1	1		1	1	nr 2
Cleric	1	1			5	1	1	1	1	1		1	1	nr 3
Tewder	1	5			3	1	1	1	1	5	Also swears in Cornish e.g. 775	1	1	nr 4
Constantine	1	3	2		2	1	1	1	1	3	English before he converts then after uses Latin as Magdalene English play	1	1	nr 5
Devil 1st	1	1			NA	0		1	1	1	one word of English 2344	1	0	nr 6
Duke	0	2			4	0	1	0	1		Flyting event	0	0	nr 7
Sailer's Servant	0	1			7	0	0	0	0			0	0	nr 8
Outlaw 1	1	3			8	0	1	1	0	3	Also use single words e.g. 1914	1	0	nr 9
Outlaw 4	1	1		1	8	0	1	1	0	1		1	0	nr 10
Meriasek	0		3		5	1	1	0	0		Meriasek flyts with Teudar in Cornish 936 etc rather than uses English	0	0	nr 11
Total	8	20	7	1	53	5	9	7	7	17	state operatives	8	5	

Table 3.9. Table Beunans Meriasek Day One, Character Profiles No Marked Language User

Character	Comedic Character	Social Status	Learned Character	Transgressive Language	Evil	Establishment	Number
Duke Father of Meriasek	0	4	1	0	0	1	nr 1
Mother of Meriasek	0	4	0	0	0	0	nr 2
Messenger 1	0	5	0	0	0	1	nr 3
Dukes Squire	0	5	0	0	0	1	nr 4
Master	1	6	1	0	0	1	nr 5
Scholar 1	1	7	1	0	0	0	nr 6
Scholar 2	1	7	1	0	0	0	nr 7
King Conan	0	3	1	1	0	1	nr 8
Lord 1	0	4	0	0	0	1	nr 9
Spenser	0	6	0	0	0	1	nr 10
Lord 2	0	4	0	0	0	1	nr 11
Duke of Orleans	0	4	0	0	0	1	nr 12
Blind Man	0	7	0	0	0	0	nr 13
Crippled Man	0	7	0	0	0	0	nr 14
Bishop of Kernou's Crozier Bearer	0	5	1	0	0	1	nr 15
Sailer	0	7	0	0	0	0	nr 16
Household Slave	0	8	0	0	0	0	nr 17
Fever Patient	0	7	0	0	0	0	nr 18
Sick Man	0	7	0	0	0	0	nr 19
Messenger Teudar	0	5	0	1	1	1	nr 20
Soldier 1	0	6	0	0	1	1	nr 21
Soldier 2	0	6	0	1	1	1	nr 22
Torturer 2	1	6	0		1	1	nr 23

Torturer 3	1	6	0	1	1	1	nr 24
Drudge Calo	1	6	0	1	1	1	nr 25
Breton Man	0	7	0	0	0	0	nr 26
Constantine Torturers1	1	6	0	0	1	1	nr 27
Constantine Torturers3	1	6	0	1	1	1	nr 28
Earl	0	4	0	0	1	1	nr 29
Doctor in faith	1	5	1	0	1	1	nr 30
Michael	0	NA	0	0	0	0	nr 31
Gabriel	0	NA	0	0	0	0	nr 32
Silvester	0	3	1	0	0	1	nr 33
Cardinal	0	4	1	0	0	1	nr 34
Justis	0	5	1	0	1	1	nr 35
C Messenger 1	0	5	0	0	1	1	nr 36
C Messenger 2	0	5	0	0	1	1	nr 37
Bishop of Pola	1	4	1	0	1	1	nr 38
Prelate	1	4	1	0	1	1	nr 39
Mother 1	0	7	0	1	0	0	nr 40
Mother 2	0	7	0	0	0	0	nr 41
Jesus	0	NA	1	0	0	0	nr 42
Peter	0	NA	1	0	0	0	nr 43
Paul	0	NA	1	0	0	0	nr 44
Outlaw 2	1	8	0	0	1	0	nr 45
Outlaw 3	1	8	0	1	1	0	nr 46
Outlaw 5	1	8	0	1	1	0	nr 47
Merchant	0	6	0	0	0	0	nr 48
Priest	0	6	1	0	0	1	nr 49
Earl of Rohan	0	4	0	0	0	1	nr 50
Relation of Earl of Rohan	0	4	0	0	0	1	nr 51

Agnate	0	7	1	0	0	0	nr 52
Duke of Cornwall Steward	0	5	0	0	0	1	nr 53
Duke of Cornwall Chamberlain	0	5	0	0	0	1	nr 54
Beelzebub		NA	0	1	1	0	nr 55
	14	275	17	10	19	32	

Table 3.10. Table Beunans Meriasek Day Two-Character Profiles Marked Language User.

Character	Comedic Character	English Phrase	Latin	French	Social Status	Learned Character	Uses Transgressive Language	Evil	Establishment	Evil Limes English	Character English Use Evil	English Use Establishment Figure	Number
Earl of Vannes	0	1	0		4	0	0	0	1	0	0	0	nr1
Earl Globus	0	0	0	1	4	0	0	0	1	0	0	0	nr2
Torturers 1	1	2	0	0	6	0	1	1	1	2	1	1	nr3
Torturers 2	1	1	0	0	6	0	1	1	1	1	1	1	nr4
Drudge	1	1	0	0	6	0	1	1	1	1	1	1	nr5
The Mother	0	1	0	0	5	0	1	0	0	0	0	0	nr6
Tyrant	0	5	0	0	3	0	1	1	1	5	1	1	nr7
King	0	1	0	0	3	1	0	1	1	1	1	1	nr8
Devil	1	4	0	0	NA	0	1	1	0	4	1	0	nr9
Duke Magus	1	1	0	0	4	1	1	1	1	1	1	1	nr10
Bishop Kerneu	0	1	0	0	4	1	0	1	1	0	0	0	nr11
Earl	0	1	0	0	4	0	0	1	1	0	1	0	nr12
Meriasek	0	0	2	0	5	1	0	0	0	0	0	0	nr13
Silvester	0	0	2	0	3	1	0	1	1	0	0	0	nr14
The Dean	0	0	1	0	5	1	0	1	1	0	0	0	nr15
The Canon	0	1	0	0	5	1	0	1	1	0	0	0	nr16
Soldier of Tyrant	1	1	0	0	6	0	1	1	1	1	1	1	nr17
17	6	20	5	1	73	7	8	13	14	15	8	7	

Table 3.11. Table Beunans Meriasek Day Two, Character Profiles No Marked Language.

Character	Comedic Character	Social Status	Learned Character	Transgressive Language	Evil	Establishment	Number
Squire	0	5	0	0	0	1	nr1
The Demonic	0	7	0	0	0	0	nr2
Deaf Man	0	7	0	0	0	0	nr3
The demon	1	NA	0	1	1	0	nr4
Squire of Earl of Vannes	0	5	0	0	0	1	nr5
Messenger 1	0	5		0	0	1	nr6
Cardinal	0	3	1	0	0	1	nr7
Bishop 2	0	4	1	0	0	1	nr9
Crozier bear 1 of Kernou	0	5	1	0	0	1	nr10
Crozier bear 2	0	5	1	0	0	1	nr11
Naked sick man	0	7	0	0	0	0	nr12
Leper 1	0	7	0	1	0	0	nr13
Leper 2	0	7	0	1	0	0	nr14
King Massen	0	3	0	0	0	1	nr15
The Son		5	0	0	0	1	nr16
Meriasek's Chaplin	0	6	1		0	1	nr17
Kings Hunters 1	0	6	0	0	0	1	nr18
Soldier 1 of T	0	6	0		1	1	nr19
Kings Hunter 2	0	6	0	0	0	1	nr20
Torturer 3	1	6	0	1	1	1	nr21

2nd demon	1	NA	0	0	1	0	nr22
Soldier 3 of T	1	6	0	0	1	1	nr23
Gaoler	1	6	0	1	1	1	nr24
Gaoler's boy	1	6	0	1	1	1	nr25
Madman	0	7	0	1	0	0	nr26
Head of family	0	7	0	0	0	0	nr27
Jesus	0	NA	0	0	0	0	nr28
Michael	0	NA	0	0	0	0	nr29
Gabriel	0	NA	0	0	0	0	nr30
Magician 2	1	5	1	1	1	1	nr31
Huntsman to Magicians	0	6	0	0	1	1	nr32
Bishop of Pola	0	4	1	0	1	1	nr33
Crucifer to B of Pola	0	5	1	1	1	1	nr34
Constantine	0	2	1	0	0	0	nr35
Messenger to Constantine	0	5	0	0	1	1	nr36
Peter	0	NA	0	0	0	0	nr37
Silvester's Chaplin 1	0	5	1	0	0	1	nr38
Silvester's Chaplin 2	0	5	1	0	0	1	Nr39
Feeble Cripple	0	7	0	0	0	0	nr40
Totals	8	181	11	9	12	24	

Table 3.12. Table Beunans Ke Day One, Character Profiles Marked Language User.

Character	Comedic Character	English Phrase	Latin	French	Social Status	Learned Character	Uses Transgressive Language	Evil	Establishment	Evil Lines English	Comments	English Use Evil Character	English Use Establishment Figure	Number	
Shepard 1	1	1	0	0	7	0	0	0	0			0	0	nr1	
Forester	0	1	0	0	7	0	1	1	1	1		1	1	nr2	
Teudar	0	12	0	0	3	0	1	1	1	12		1	1	nr3	
St Ke	0	6	4	0	7	1	1	0	0			0	0	nr4	
Jailer	1	2	0	0	7	0	1	1	1	2		1	1	nr5	
Servant	1	2	0	0	7	0	1	1	1	2		1	1	nr6	
Torturer 1	1	2	0	1	6	0	1	1	1	2		1	1	nr7	
Messenger 2	0	1	1	0	5	1	0	1	1	1	Messenger multilingual, a heathen, so evil	1	1	nr8	
Oubra	1	0	1	0	7	1	1	1	1	1	Uses Latin to demonstrate learning and healing	1	0	nr9	
totals	5	27	6	1	56	3	7	7	7	21		0	7	6	0

Table 3.13. Table Beunans Ke Day One, Character Profiles No Marked Language

Character	Comedic Character	Social Status	Learned Character	Uses Transgressive Language	Good/Evil	Establishment	Number
Sheppard 2	0	7	0	1	0	0	nr 1
Sheppard 3	0	7	0	0	0	0	nr 2
Jailer's Servant	1	7	0	1	1	1	nr 3
Advisor	0	5	1	1	1	1	nr 4
Torturer 2	1	6	0	1	1	1	nr 5
Torturer 3	1	6	0	1	1	1	nr 6
Torturer 4	1	6	0	1	1	1	nr 7
Leper	0	7	0	0	0	0	nr 8
Ploughman	0	7	0	1	0	0	nr 9
Totals	4	58	1	7	5	5	

Table 3.14. Table Beunans Ke Day Two, Character Profiles Marked Language

Character	Comedic Character	English Phrase	Latin	French	Social Status	Learned Character	Uses Transgressive	Evil	Establishment	Evil Lines English	Comments	English Use Evil Character	English Use Establishment	Number
Cador Duke of Cornwall	0	0		2	4	0	1	0	1	0	Good character as one of Arthurs men	0	0	nr1
Augel, King of Albany	0	1	7	1	3	1	0	0	1	0	Good character as one of Arthurs men 4 languages	0	1	nr2
1st Bishop	0	4	4	1	4	1	1	0	1	0	Good character as one of Arthurs men 4 languages	0	1	nr3
2nd Bishop	0	3	4		4	1	0	0	1	0	Good character as one of Arthurs men	0	1	nr4
Bedivere	0	1		1	5	0	0	0	1	0	Good character as one of Arthurs men	0	1	nr5
Sir Kay	0	1	2		5	1	0	0	1	0	Good character as one of Arthurs men	0	1	nr6
Sir Howel	0	1			5	0	0	0	1	0	Good character as one of Arthurs men	0	1	nr7
Morryth	0	0	1		3	1	0	0	1	0	Good character as one of Arthurs men	0	0	nr8
Arthur	0	8	11	2	2	1	1	1	1	8	Good character as one of Arthurs men 4 languages but haughty and over proud a sin	1	1	nr9
King of Dacia	0	1			3	1	1	0	1	0	Good character as one of Arthurs men	0	1	nr10
King of Krakow	0	1			3	1	0	0	1	0	Good character as one of Arthurs men	0	1	nr11
Lucius	0	6	6		2	1	1	1	1	6	Lucius and his men for this exercise are treated as evil as they are opponents of Arthur	1	1	nr12
Legate 1	0	8	9	0	4	1	1	1	1	8		1	1	nr13
Legate 2	0	2			4	0	1	1	1	2		1	1	nr14
Legate 6		3	1	1	4	1	1	1	1	3		1	1	nr15
Legate 8	0	1	0		4	0	1	1	1	1		1	1	nr16
Legate 9	0	1		1	4	1	1	1	1	1		1	1	nr17

Senators 1	0	2	1	3	4	1	1	1	1	2	4 languages Lucius and his men for this exercise is treated as evil as they are opponents of Arthur	1	1	nr18
Senators 2	0	1	2	2	4	1	1	1	1	0		1	1	nr19
Messenger 1,	0	8	11	3	5	1	1	1	1	8	4 languages Lucius and his men for this exercise are treated as evil as they are opponents of Arthur	1	1	nr20
Messenger 2	0	2			5	1	1	1	1	2		1	1	nr21
Boccus	0	2	3	3	3	1	1	1	1	2	4 languages Lucius and his men for this exercise are treated as evil as they are opponents of Arthur	1	1	nr22
Epistrophus King	0	1	4	1	3	1	1	1	1		Lucius and his men for this exercise are treated as evil as they are opponents of Arthur	1	1	nr23
Modred	0	1	1	1	3	1	1	1	1	1	4 languages but Evil Act at time of phrase	1	1	nr24
Chellery Duke of the Saxons	0	1			3	0	1	1	1	1	Evil as rebelling against Arthur	1	1	nr25
Total 25 characters	0	60	67	22	93	19	18	15	25	45		15	23	

Table 3.15. Table Beunans Ke Day Two, Character Profiles No Marked Language

Character	Comedic Character	Social Status	Learned Character	Uses Transgressive Language	Evil	Establishment	Comments	Number
Squire 1	0	6	0	0	0	1		Nr 1
Squire 4	0	6	0	0	0	1		Nr 2
Cross Bearer 1	0	5	1	0	0	1		Nr 3
Cross Bearer 2	0	5	1	0	0	1		Nr 4
King Orkney	0	3	0	0	0	1		Nr 5
King Norway	0	3	0	0	0	1		Nr 6

King Iceland	0	3	0	0	0	1		Nr 7
King Gothland	0	3	0	0	0	1		Nr 8
King Castile	0	3	0	0	0	1		Nr 9
Gawain	0	5	0	0	0	1		Nr 10
Elider	0	5	0	0	0	1		Nr 11
Legate 3	0	4	0	0	1	1		Nr 12
Legate 4	0	4	0	0	1	1		Nr 13
Legate 5	0	4	0	0	1	1		Nr 14
Legate 7	0	4	0	0	1	1		Nr 15
Legate 10	0	4	0	0	1	1		Nr 16
Legate 11	0	4	0	0	1	1		Nr 17
Legate 12	0	4	0	0	1	1		Nr 18
Senator 3	0	4	0	1	1	1		Nr 19
Sertorius King of Libya	0	3	0	0	1	1		Nr 20
Excerces King of iturians	0	3	0	0	1	1		Nr 21
Alphatima King of Spain	0	3	0	0	1	1		Nr 22
Micipsa King of Babylon	0	3	0	0	1	1		Nr 23
Pandrasus King of the Egyptians	0	3	0	0	1	1		Nr 24
Hitacius King of the Parthians	0	3	0	0	1	1		Nr 25
Mustensar king of the Africans	0	3	0	0	1	1		Nr 26
Hypolitus Duke of Crete	0	4	0	0	1	1		Nr 27
Etion Duke of Boetia	0	4	0	0	1	1		Nr 28
Teuthar Duke of Phrygia	0	4	0	1	1	1		Nr 29
Evander Duke of Syria	0	4	0	0	1	1		Nr 30
Pollitetes Duke of Bithynia	0	4	0	0	1	1		Nr 31
Queen Guinevere	0	3	0	1	1	1		Nr 32
Handmaiden 1	0	6	0	0	0	0		Nr 33
Handmaiden 2	0	6	0	0	0	0		Nr 34
Handmaiden 3	0	6	0	0	0	0		Nr 35
Totals	0	141	2	3	21	32		

Evil Characters are only taken as those of Lucius, these are different from those in the other plays where they are non-Christians.

Table 3.16. Table Creation Of The World, Character Profiles Marked Language User

Character	Comedic Character	English Phrase	Latin	French	Over All Numbers	Social Status	Learned Character	Uses Transgressive Language	Evil	Establishment	Evil Lines English	English Use Evil Character	English Use Establishment Figure	Number
God	0		1		1	NA	0	0	0	0	0	0	0	Nr1
Lucifer	0	12			12	NA	0	1	1	0	12	1	0	Nr2
Angel Good	0	1			1	NA	0	0	0	0	0	0	0	Nr3
Adam	0	1			1	7	0	1	1	0	1	1	0	Nr4
Eve	0	3			3	7	0	1	1	0	3	1	0	Nr5
Cain	0	4			4	8	0	1	1	0	4	1	0	Nr6
Calama	0	1			1	7	0	0	0	0	0	0	0	Nr7
Seth	0	1			1	7	1	0	0	0	0	0	0	Nr8
Lamech	1	1			1	3	0	1	1	1	1	1	1	Nr9
Noah	0	1			1	4	0	0	0	0		0	0	Nr10
Total	1	25	1	0	26	43	1	5	5	1	21	5	1	

Table 3.17 Table Creation Of The World, Character Profiles No Marked Language.

Character	Comedic Character	Social Status	Learned Character	Uses Transgressive Language	Evil	Establishment	Comments	Numbers
Angel of Lucifer	0	NA	0	1	1	0		Nr1
Michael	0	NA	0	0	0	0		Nr2

Gabreil	0	NA	0	0	0	0		Nr3
Beelzebub	0	NA	0	1	1	0		Nr4
Torpen Devil	0	NA	0	0	1	0		Nr5
Serpent in tree	1	NA	0	0	1	0		Nr6
Death	0	NA	0	0	1	0		Nr7
Abel	0	7	0	0	0	0		Nr8
Lamech Servant	1	7	0	0	1	1		Nr9
Devil 1	1	NA	0	0	1	0		Nr10
Devil 2	1	NA	0	0	1	0		Nr11
Cherubin	0	NA	0	0	0	0		Nr12
Angel	0	NA	0	0	0	0		Nr13
Devil 3	1	NA	0	0	1	0		Nr14
Enoch	0	7	0	0	0	0		Nr15
Jared	0	7	0	0	0	0		Nr16
Noah	0	6	0	0	0	0		Nr17
Shem	0	7	0	0	0	0		Nr18
Ham	0	7	0	0	0	0		Nr19
Tubal Cain	0	7	0	1	1	0		Nr20
Japhet	0	7	0	0	0	0		Nr21
Noah's Wife	0	7	0	0	0	0		Nr22
total	5	69	0	3	10	1	0	

SERIES FOUR SITUATIONAL USE OF LANGUAGE TABLES

Table 4.1 Introduction Phrase To Audience Using English

4. Constantine BM 1156 Costyntyn the nobil
5. First Demon BM 2326 Peace I say both far and near
6. 1st Demon BM 3370 y say monfras ys my name
7. 2nd Demon shirlywyt BM 3379 ow hanov yv schyrlywyt
8. First Duke Magus BM 3936 noov welcum ffadyr byschyp
9. Arthur BK 1399 I say arthur is my nam
10. Tiberius RD 1606lyght of fout ow messyger,
11. Tiberius RD 1920lemmyn pilat ievody
12. messenger RD 1612 awotta vy, lygth of fout

Table 4.2 Examples Of So Mote I Go Examples

1. CW 1147 "prehaps blyth so mot I go" Cayne.
2. CW 2280 "me a ra so mot y go" Noah
3. B.K. 1095 "kylmys of somotythe" in Ke
4. B.K. 1895 "orthewhy so mot y gon" legate 1
5. B.K. 1903"orthawhy so mot y gon" legate 2
6. B.K. 2174 "so mot y gon" legate 9
7. B.K. 2275 "me ath warne so mote y the" legate 1
8. B.K. 2888" so mot y go" messenger 2.
9. B.K. 3165 "canhas of so mot I gon" second messenger
10. B.M. 2087 "mar quelogh so mote y go" Outlaw 2
11. B.M. 3182 "So mot y go e" Mother
12. B.M. 3327 "kyns deberth so mote I go" 1st Torturer.
13. P.C. 1825 "somot y thue" 1st Doctor.
14. P.C. 1623 "syr cayphas so mote y go" Annas.
15. O.M. 2358 "ny zensen somot y go" David Messenger

Table 4.3 Use Of Mahom Etc Found In The Texts

Spelt Mahom.

1. R.D. Cayphas line 575
2. BM line 579, by Tewder
3. B.M. line 3395, Tewdar
4. BM by First Duke line in 3951
5. B.M., Bishop Line 3956

Spelt Mahum 5 examples,

6. B.M. line 761 by Tewder,
7. B.M. line 899, tewder,
8. B.M. line 948 Tewder,
9. B.M. Constantine line 1172,
10. The Duke Magus BM 4097
11. Re Vahom hweg, penn an syns = by sweet Mahound, chief of the saints 2 examples
12. BM 4097 second dux,
13. R.D. 610 Pilatus

Other Gods

14. ¹ B.K. line 662. "by synt jovyn"
15. Re Appolyn = by Apollo Teudar Line B.M. 1059 and Pilate line R.D. 610
16. A-barth Malan = in Malan's name found 4 times BK lines 23/89 by the first legat, P.C. line 2235 by Pilate, P.C. line 2341 by Garcon, and P.C. Line 2815 Tortorer
17. Re Jovyn = by Jove found 1 BK 107
18. Re Yovyn Herod PC 1687

Table 4.4 Gifts In English And In Cornish Stanza Speech

	Line	Phrase	Who	Status	Comments
1.	OM 2460	right well y said <i>koweth hweg</i>	Soloman	2	Stanza marker (sweet friend).
2.	OM 2586	<i>why as byth</i> by godes fo	Soloman	2	(you shall have it).
3.	RD 2257	and y schal yf yow ther for	Tiberius	2	Offering 3 million for disposing of Herods Body
4.	OM 2310	the rewardye my a wra,	David	2	= (your rewarding I shall).
5.	BK638	Ha Sekretly.	Teudar	3	Stanza marker
6.	OM 2767 - 72	No marked language	Evil Bishop	4	Rewarding in Maximillia scenes
7.	PC 92-94	No marked language	Pilate	4	
8.	PC 373 378	No marked language	Pilate		
9.	PC 669-74	No marked language	Pilate		
10.	BK 812	No marked language	Leper		Rich leper giving land to Ke

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