INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps.

ProQuest Information and Learning
300 North Zeib Road, Ann Arbor, MI 48106-1346 USA
800-521-0500

UMI
THE RICE INSTITUTE

THE POSSIBILITY OF FORM
A Study of the Prosody of Sir Thomas Wyatt

by

James Dean Young

A THESIS
SUBMITTED TO THE FACULTY
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

Approved:

[Signature]

Houston, Texas
May, 1956
HOLBEIN: PORTRAIT OF SIR THOMAS WYATT
TO

ALAN DUGALD MCKILLOP

"My master whipt me very well. Without that, Sir, I should have done nothing."
The prosody of Sir Thomas Wyatt has, according to undisputed scholarly opinion, lately become a controversial subject. Since any addition to the controversy would be impertinent and a total resolution impossible, this study is restricted to an objective description of Wyatt's prosodical practices in an attempt to formulate the rules he used in composition.

My sincere thanks are offered to all who have given encouragement, help, and criticism during the preparation of this thesis. I was fortunate enough to discuss the formative stages with John Crowe Ransom of Kenyon College and with James Craig LaDriere of Catholic University; their enthusiasm has become in part mine. Richard C. Harrier of Colby College not only placed his new edition of Wyatt's poetry at my disposal but also generously offered to check doubtful manuscript readings for me once more. My wife gave invaluable help in preparing the rime index, quite in addition to her wifely assistance (which at no time included typing).

I feel personally indebted to the staffs of the libraries in which I worked, those of the Mirabeau B. Lamar Library at the University of Texas, of the Harry Elkins Widener Memorial Library at Harvard University, and particularly of the Fondren Library at the Rice Institute, where most of the work was done.

Castine, Maine

September, 1955
# CONTENTS

Frontispiece ........................................ ii
Preface .............................................. iv
Table of Contents ..................................... v
List of Tables ........................................ vii

I. **Wyatt and the Chaucerian Tradition**
   1. Introduction .................................... 2
   2. The Metrical Practice of the XVth Century .... 12
   3. Wyatt's Reputation as a Metrist ............... 19

II. **The Metrical Treatment of Syllables**
   4. Syllabication ................................... 23
   5. Accentuation ..................................... 62
   6. Resolution and Expansion ....................... 106

III. **The Structure of the Lines**
   7. The Decasyllabic Line ............................ 141
   8. The Shorter and Longer Lines .................... 161
   9. Rhythm .......................................... 180

IV. **The Structure of the Stanzas**
   10. Rime ........................................... 223
   11. The Continental Stanza Forms ................. 246
   12. The Native Stanza Forms ....................... 259

V. **Wyatt as Craftsman and Artist**
   13. Meter and Meaning ................................ 264
   14. Sound Structures ................................ 297
   15. Wyatt's Prosodies ............................... 309
# APPENDICES

A. Glossary of Matrical Terms .................. 337  
B. Index of Rimes .............................. 343

# BIBLIOGRAPHY

A. List of Abbreviations ....................... 391  
B. List of Principal Editions ............... 392  
C. List of Works Consulted .................... 393
<table>
<thead>
<tr>
<th>Table</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.1</td>
<td>The Structure of the Lines</td>
<td>143</td>
</tr>
<tr>
<td>7.2</td>
<td>Pentameter Line Types</td>
<td>144</td>
</tr>
<tr>
<td>8.1</td>
<td>The Metrical Structure of the Lines</td>
<td>162</td>
</tr>
<tr>
<td>8.2</td>
<td>Tetrameter Line Types</td>
<td>167</td>
</tr>
<tr>
<td>9.1</td>
<td>Rhythmic Groups</td>
<td>183</td>
</tr>
<tr>
<td>9.2</td>
<td>Structural Groups</td>
<td>184</td>
</tr>
<tr>
<td>9.3</td>
<td>Rhythmic Groups in Position</td>
<td>186</td>
</tr>
<tr>
<td>9.4</td>
<td>Structural Groups in Position</td>
<td>190</td>
</tr>
<tr>
<td>9.5</td>
<td>Rhythmic and Metrical Structure of Dimeter Lines</td>
<td>198</td>
</tr>
<tr>
<td>9.6</td>
<td>Rhythmic and Metrical Structure of Trimeter Lines</td>
<td>199</td>
</tr>
<tr>
<td>9.7</td>
<td>Rhythmic and Metrical Structure of Tetrameter Lines</td>
<td>201</td>
</tr>
<tr>
<td>9.8</td>
<td>Rhythmic and Metrical Structure of Pentameter Lines</td>
<td>207</td>
</tr>
<tr>
<td>9.9</td>
<td>Rhythmic and Metrical Structure of Hexameter Lines</td>
<td>218</td>
</tr>
<tr>
<td>9.10</td>
<td>Rhythmic and Metrical Structure of Heptameter Lines</td>
<td>220</td>
</tr>
<tr>
<td>10.1</td>
<td>Key to Phonetic Symbols</td>
<td>241</td>
</tr>
<tr>
<td>11.1</td>
<td>The Structure of Terza Rima Stanzas</td>
<td>248</td>
</tr>
<tr>
<td>11.2</td>
<td>The Structure of Ottava Rima Stanzas</td>
<td>248</td>
</tr>
<tr>
<td>11.3</td>
<td>The Structure of the Rondeaux</td>
<td>250</td>
</tr>
<tr>
<td>11.4</td>
<td>The Structure of the Sonnets</td>
<td>253</td>
</tr>
<tr>
<td>12.1</td>
<td>Bipartite, Equal-membered, Isometrical Stanzas</td>
<td>262</td>
</tr>
<tr>
<td>Table 12.2</td>
<td>Bipartite, Equal-membered, Anisometrical Stanzas</td>
<td>265</td>
</tr>
<tr>
<td>Table 12.3</td>
<td>Bipartite, Unequal-membered, Isometrical Stanzas</td>
<td>269</td>
</tr>
<tr>
<td>Table 12.4</td>
<td>Bipartite, Unequal-membered, Anisometrical Stanzas</td>
<td>271</td>
</tr>
<tr>
<td>Table 12.5</td>
<td>Tripartite, Equal-membered, Isometrical Stanzas</td>
<td>272</td>
</tr>
<tr>
<td>Table 12.6</td>
<td>Tripartite, Equal-membered, Anisometrical Stanzas</td>
<td>272</td>
</tr>
<tr>
<td>Table 12.7</td>
<td>Tripartite, Unequal-membered, Isometrical Stanzas</td>
<td>274</td>
</tr>
<tr>
<td>Table 12.8</td>
<td>Tripartite, Unequal-membered, Anisometrical Stanzas</td>
<td>275</td>
</tr>
<tr>
<td>Table 12.9</td>
<td>Multipartite, Unequal-membered, Anisometrical Stanzas</td>
<td>278</td>
</tr>
<tr>
<td>Table 12.10</td>
<td>Indivisible, Isometrical Stanzas</td>
<td>278</td>
</tr>
<tr>
<td>Table 12.11</td>
<td>Indivisible, Anisometrical Stanzas</td>
<td>280</td>
</tr>
<tr>
<td>Table 15.1</td>
<td>Scansion of &quot;They fle from me&quot; (M37)</td>
<td>312</td>
</tr>
<tr>
<td>Table 15.2</td>
<td>Scansion of &quot;Absens absenting&quot; (M161)</td>
<td>316</td>
</tr>
<tr>
<td>Table 15.3</td>
<td>Scansion of &quot;I am as I am&quot; (M167)</td>
<td>319</td>
</tr>
<tr>
<td>Table 15.4</td>
<td>Scansion of &quot;Payne of all payne&quot; (M141)</td>
<td>321</td>
</tr>
<tr>
<td>Table 15.5</td>
<td>Scansion of &quot;Greting to you bothe&quot; (M152)</td>
<td>324</td>
</tr>
<tr>
<td>Table 15.6</td>
<td>Scansion of &quot;The furysone gone&quot; (M61)</td>
<td>327</td>
</tr>
<tr>
<td>Table 15.7</td>
<td>Scansion of &quot;Vulcane bygat me&quot; (M100)</td>
<td>327</td>
</tr>
<tr>
<td>Table 15.8</td>
<td>Scansion of &quot;I abide and abide&quot; (M160)</td>
<td>328</td>
</tr>
<tr>
<td>Table 15.9</td>
<td>Scansion of &quot;Who so list to hount&quot; (M7)</td>
<td>329</td>
</tr>
<tr>
<td>Table 15.10</td>
<td>Scansion of &quot;Caesar when that&quot; (N3)</td>
<td>330</td>
</tr>
<tr>
<td>Table 15.11</td>
<td>Scansion of &quot;The longe love&quot; (M#)</td>
<td>331</td>
</tr>
</tbody>
</table>
CHAPTER ONE

WYATT AND THE CHAUCERIAN TRADITION
1. INTRODUCTION

It is frequently said, and so perhaps generally thought, that of all literary labors prosody is the most dull, the most puerile, and the most unprofitable. It is true, unfortunately, that much writing on prosody is arbitrary and quarrelsome, yet doubtless also true that some distinction should be made between what the study produces and the study itself. Prosody is a central literary study, without which a relatively full appreciation of poetry would be impossible, yet since prosody is often tedious in its detail, necessarily microscopic in its focus, it often has been swept aside for the more spectacular (but peripheral) pursuits of biography, psychology, and sociology. Even the New Critics, while usually concentrating on explication, have largely ignored prosody.¹

Whether ignored or not, prosody remains, difficult and complex, as the systematic description of certain formal aspects of poetry. As an educated man of the Renaissance, Thomas Wyatt knew, as Thomas Aquinas had taught, that form and matter are inseparable, that form is the means by which the matter is actualized, that form does not determine matter nor matter determine form, and that an artificer produces a determinate form in matter by reason of the exemplary form or idea existing in his mind. The determinate form is always, then, a significant form. If literature is the expression of ideas in significant form (and this seems strictly true of poetry), the use of such form would be the crucial requirement for the artificer

¹ The two notable exceptions, of course, are Ivor Winters and John Crowe Ransom, to both of whom I am particularly indebted.
(or poiesis), and the study of such form would be the central investigation for the critic, whose most direct quantitative questions would be: what form is significant? and how significant is it?

I should hesitate to suggest that these questions are the only acceptable or "correct" ones. If some other assumption were made, say that form is organically determined by matter, then other questions would be possible. The choice of one assumption does not imply necessarily that adequate alternative assumptions are not useful, cogent, and mandatory. The study of metrical form is not the only pertinent (and certainly not the only possible) study to be made of a work of literature. If we are endeavoring, however, to gain an entire and exhaustive view of some work, some points of view are obviously more valuable than others because they illuminate the work better. And if form, as Cassirer says, is the generic differentia of art, then, the point of view which permits the analysis of certain forms will be indispensable.

"Criticism," remarks T. S. Eliot, "must always profess an end in view." Yet even if the professed end be always in view, it may not be attained; whether it is or not depends on both the view and the criticism, which, aside from professing an end, leads up to it. Criticism worth anything, of course, must be capable of attaining the end it professes. The professed purpose of this study is to describe objectively the prosodical practices of Sir Thomas Wyatt in an attempt to formulate the rules he used in composition. In order to achieve this, a brief review of the prosodical tradition which Wyatt inherited should bring some perspective to a close examination
of his poetry. The major part of the study will be a description, made as objectively as possible, of Wyatt's versification. The generalizations concerning Wyatt's implicit theories will be formulated in order to estimate more accurately his actual prosodical practice and poetic achievement.

The study is based on the 186 poems indisputably written by Wyatt and contained in the Egerton MS. 2711 and the Devonshire MS. (Additional MS. 17492) of the British Museum. These two manuscripts have appeared in a number of edited forms since first appearing in Tottel's Miscellany of 1557. Of the more recent and reliable editions there are four: Flügel's edition of the Egerton MS., Foxwell's edition of both MSS. and some doubtful poems, Muir's edition of nearly the same material, and Harrier's edition of only the two MSS. The first three of these editions are readily available, but they are not without contradictions and doubtful readings. Harrier's edition, because it lists variant readings with greater thoroughness than the previous editions, is used as the authoritative one.

A prosody, as we have noted, is a systematic description of the formal aspects of poetry. Systematization implies, of course, that the number of aspects will be limited, and that any such limitation will be more or less arbitrary beyond any real defense or doubt. The limitation, however, is necessary in order to make

---

2 A chronological list of principal editions is to be found in the Bibliography, part B.

3 Line references, however, are given to the Muir edition although the actual lines are quoted from Harrier, thus "Muir.1.3" is the third line of poem No. 141 in Muir's edition. Whenever Harrier's reading is substantially different from Muir's, a double reference is made, as "H.3 (Muir.1.3)".
the description of the form of the poetry meaningful. It would be possible to describe with great subtlety and discrimination ten lines of poetry as ten distinct and perfectly unique occurrences; such a description may conceivably be valuable in the reading of the poem by illuminating the formal aspects as no other analysis could. If such subtlety were to be continued in the description of one hundred lines of poetry, the sensitiveness of the analysis would lose its usefulness, because one hundred separate, unique symbols describing one hundred separate, unique events could not be comprehended any more easily than the events themselves.

The complexity of form in any single short poem can be demonstrated readily, yet only a portion of this complexity can be treated systematically; in fact, perhaps only the complexity susceptible to systematization can be analyzed. While it is partly true that one finds only what he is looking for, one may also look for what he would like to find. The systematization of the formal aspects of Wyatt's poetry, then, is formed partly from what can be found in the poetry and partly from what should be found in the poetry; the formulation of Wyatt's prosody is based, as much as honestly possible, upon the inductive method, even though its applications are not themselves inductive.

This initial problem of formal analysis can be solved only arbitrarily, and since all aspects of the form cannot be treated, the prosodist must select and limit his analyses so that the results will be at least meaningful and useful, even though partial and incomplete.

Poetry may be analyzed in many ways; it does not matter so
much what they are as it does that they be consistently maintained, relatively applicable to the subject matter, and moderately congenial to the end in view. In order to provide some perspective for the analysis, the second and third sections briefly outline the metrical situation in English poetry immediately before Wyatt's time and the critical opinions which have formed his reputation as a metrist, relating him to both earlier and later poetry.

Since an exhaustive study of the qualities of sound in one poem would become increasingly impossible as it became progressively complicated, the present study has been limited to a few qualities of sound and some other closely related formal aspects of the poetry. The principal quality of sound in English is accent, and the principal formal quality of sound in English poetry is stress. The chief metrical problem, for the poet as well as the metrist, is the adjustment of accent to stress, the latter being only the formal aspect of the former. It is this problem that is developed in the three sections of Chapter Two. In order to investigate and demonstrate this adjustment, and to systematize the means of adjustment, the single syllables themselves may be examined to determine the actual syllabication in the words by establishing the positions of the breaks between the phonemes. On a more complex level the syllables may be related to the complete words in order to determine the relative degree of stress in multisyllabic words and the correlation of this degree with the position of the etymological accent. On a still more complex level the syllables may be related to the entire line in order to determine the occurrence of elision and slur, both of which result from the adjustment of the normal metrical structure to the actual
meter of the line.

The effects of the adjustment on the structure of the lines are described in the three sections of Chapter Three. Lines of different structure may be investigated in order to determine what particular metrical treatment is compatible with or associated with a line of a particular structure. The variation in the line structure produces rhythm, since it is caused by the departure of an actual line from the normal expectation.

The first section of Chapter Four deals with the use of sound correspondence or rime, and the other two sections describe the combined use of line structure and rime in the formation of stanza structures.

In the first two sections of the final chapter some other sound qualities are described, specifically the adjustment of the rhetorical and syntactical accents to the etymological accent and metrical stress, and the extended use of sound as a structural device for emphasis. The final section endeavors to rescue from this overwhelming mass of details the fundamental generalizations which govern Wyatt's versification. These generalizations are those variations from a traditional versification which are susceptible to systematization; they are Wyatt's prosodies.

Thus, the investigation moves from nothing more complex than a single syllable, through syllables grouped as words, and through words contained in lines, to lines fitted together as stanzas. The problems which arise at each level are these: first, the problem of syllabication and the occurrence of hypometrical lines; second, the problem of accentuation and the occurrence of inversions or crowded
stresses; third, the problem of elision and slur, stress-accent adjustment, rhythms, and the occurrence of hypermetrical lines; and fourth, the problem of rime and the occurrence of formal stanza structures. There is always some overlapping of these problems, for syllabication is essentially the same as elision; they are separated here since the first is phonetic, being resolved by the relation of sounds to one another, and the second is metrical, being resolved by the relations of sounds in a specific metrical context. The problems themselves are related also, for the determination of a particular line structure will at once limit the possibilities of the syllabication. Although the line will frequently seem the most important metrical unit and will often characterize the formal aspects of the poetry, all of the elements in the line or stanza are susceptible of change and so become variables in the prosodic and poetic equation.

Two matters of procedure, one of attitude and one of practice, may perhaps be outlined here. Since the punctuation and orthography of the manuscript versions of Wyatt's poems are not standardized, only one attitude seems proper toward them. A fair number of the poems are in Wyatt's hand; his actual punctuation is infrequent (being limited primarily to an occasional virgule), so that unless there is positive evidence against it, the most plausible reading will be assumed to be the correct one. The spelling will be handled in a similar manner. No matter how unphonetic a system of spelling may seem, or how unphonetic an individual occurrence may be, it possesses some phonetic significance in the mind of its user. The extent of this significance cannot be determined, for if a particular spelling be recognized by a wide audience, it must also be related
to the symbolic norm for that audience. The spelling, then, probably varying as much as the pronunciation, will be used only as corroborative evidence in determining pronunciation and metrical treatment, and it frequently reassures us by providing such corroboration.

The second matter is one of practical procedure. It has always seemed to me more or less unsatisfactory, for a number of reasons, to retain the conventional scansion markings. English poetry, as I understand it, is scanned by using a dual system of notation. We count syllables and at the same time mark accents, since English scansion is a combination of the syllabic system of the French and the accentual system of Old English. The scansional markings traditionally employed in the analysis of English poetry are essentially the classical markings which indicate the length or quantity of the vowels: the macron \(\overline{-}\) for a long vowel, and the breve \(\overline{\sim}\) for a short vowel. If these markings are used to record quantity, then the generally accepted markings for English prosody are ambiguous; the acute accent \(\acute{'}\) indicates a strong or primary stress, and the breve usually indicates a light or unstressed syllable.

Perhaps this confusion of marking only reflects the general confusion which surrounds English prosody. Many modifications of the usual markings have been developed from time to time, but none has been accepted generally. With regard to some precedent, I have adopted (and developed) a system of marking which is distinctly accentual in character and has the added virtue of being easily typewritten and easily read. Four degrees of stress will be

---

4 Primarily by Paul Verrier and George R. Stewart.
distinguished: a primary stressed-syllable \( [S] \), a secondary stressed-syllable \( [s] \), a primary unstressed-syllable \( [\circ] \), and a secondary unstressed-syllable \( [\circ\circ] \). Examples of the symbols may be seen in the following lines: three degrees of stress and the elision of two unstressed syllables \( [\circ\circ] \):

\[
\text{but modest my sprite lyve my care to renew} \\
\text{o\circ o\circ S o\circ o\circ}
\]

the fourth degree of stress, the elision, and the major caesura \( / [\circ] \):

\[
\text{arrise for shame do away your sluggardie} \\
\text{o\circ S / o\circ o\circ o\circ}
\]

the slur (or contraction) of two unstressed syllables \( [\circ\circ \circ] \) or of an unstressed syllable and a stressed one \( [\circ\circ\circ] \):

\[
\text{but have I thus lost it wilfully} \\
\text{o\circ* o\circ o\circ o\circ} \quad (\text{or: } o\circ o\circ o\circ o\circ)
\]

the omission of a syllable \( [\circ\circ] \):

\[
\text{By good respect in such a daungerous case} \\
\text{o\circ o\circ o\circ o\circ o\circ}
\]

and the ambiguous syllable \( [\circ\circ\circ] \) which if vocalised becomes a hypermetrical unstressed syllable:

\[
\text{and ther his hideth & not appereth} \\
\text{o\circ o\circ\circ o\circ o\circ\circ}
\]

A normal iambic pentameter line, then, appears as follows:

\[
\text{They fle from me that sometime did me seke} \\
\text{o\circ o\circ o\circ o\circ S o\circ}
\]

The markings are grouped rhetorically rather than metrically, so that each space between groups indicates a minor caesura; usually no more than one primary stressed-syllable will occur in a single group.

While this study will concentrate on what appears to me the essential characteristics of prosody, it may at times appear
distorted, at times overemphasized, "at times, indeed, almost ridiculous--", yet I would not have it imply that I believe metrical form to exist separately. In speaking of the Slavic Formalists Roman Jakobson has said that they "postulated the autonomy rather than the separateness of art." This seems also a necessary postulate for criticism; while prosody is autonomous, it is not separate from other interests and other pursuits. Autonomy can lead, of course, either to anarchy or autocracy, to being blurred or over-sharp. And if the desirable choice is not difficult, the maintenance of a clear vision is probably impossible. Over-emphasis of the autonomy would seem like emphasis of separateness, yet de-emphasis would seem like emphasis of undifferentiated generalities and result in chaos. Prosody, then, will become important, not because it is so, but because it is necessary that it become so. Whenever the vision is blurred by a suggestion that metrics relates to something else or may be seen better from another point of view, I shall be deliberately inviting anarchy in the gesture toward a completeness which cannot be attained.
2. THE METRICAL PRACTICE OF THE XVTH CENTURY

In his study of the metrical practice of Chaucer and the principal poets of the fifteenth century, A. H. Licklider has shown that the versification during the period from Chaucer to Wyatt was "not a misapprehension" (as many critics have believed) "but an exaggeration of Chaucer's system." By viewing the metrical treatment of syllables in the two generations before Wyatt, one discovers that Wyatt is more closely related to Lydgate, Hoccleve, and Hawes than his reputation as the reformer of English versification would lead one to assume.

Licklider's argument, although perhaps not particularly striking, is generally sound. In matters of syllabication the fifteenth-century poets used certain metrical devices for varying the monotonous succession of ten exact syllables. Even though such variation was found in Chaucer, his successors used it too freely, and their results were either an inartistic octosyllabic or a loose decasyllabic line. It is possible by traditional methods of resolution and expansion to describe much fifteenth-century poetry as regular verse; and such regularizing, of course, means that the verse is neither tumbling nor bare counting of syllables, that the verse is not as irregular nor as chaotic as usually believed. Chaucer apparently furnished his successors with examples of almost every known method of resolving hypermetrical lines, and when these methods are added to the normal combinations of sounds, one finds that the poets of the fifteenth

1 Chapters on the Metric of the Chaucerian Tradition (Baltimore, 1910), p. II.
century gained an exceedingly large number of metrical possibilities through prosodical liberty. The difficulty with most fifteenth-century verse has often been recognized: "Although every instance of resolution in the line may be perfectly justifiable, the occurrence of several in one line, and again in the next line, constitutes license, and makes abominable reading."  

One can usually discover that Chaucer's initial truncations were motivated by a desire to obtain emphasis, yet it is fairly clear that the freedom which Chaucer displays in dropping the initial unaccented syllable of a line was a dangerous precedent for his immediate followers. Even though Chaucer provided some precedent for omitting the unaccented syllable after a heavy caesura, as in:

"Quy la?" quod he. "Peter! it am I," (ShipT B 1404)

it cannot be shown that Chaucer used this variation regularly. Many apparently short lines of the fifteenth-century poets can be lengthened by diaeresis (making a single vowel a double one), by metrical treatment of the final -e, by use of syllabic ı and ç, by use of palatal ı, or by restoration of obscured syllables. However drastic these methods of lengthening might seem, they do provide an alternative reading for many lines and increase the number of possibilities in the prosody.

Although it is clear that the fifteenth-century Chaucerians used or dropped the final -e according to the requirements of the meter and that the final -e evidently persisted as a metrical

2 Licklider, p. 74.
possibility long after it had ceased to be used in prose or even printed in the verse itself, Chaucer again provided a precedent for the disuse of the final -e: "The numerous grammatically justifiable -e's superfluous in scansion indicate that whether he apocopated the -e's or put them into trisyllabic feet, he disregarded their rhetorical and syllabic importance in a forward-looking rather than a backward-looking way." This situation has led many modern readers (editors and prosodists) to a confusing and contradictory practice concerning the final -e. If we assume that the meter is intentionally regular and make it so by adding the necessary final -e's, we cannot describe the meter as we find it but only as it is fitted to an unvarying norm. During the fifteenth century the metrical value of the final -e evidently became less prominent, so that in early Modern English it was not used as a metrical syllable, except in rather exceptional cases where the poet employed an archaic license to assist him in regularizing an otherwise irregular line. If the fifteenth-century Chaucerians used the final -e as the meter required it, we cannot determine from what they wrote just when they felt the final -e to be required by the meter. It has been thought that Wyatt made use of the final -e, yet it was for him only a metrical possibility and an archaic one at that. A systematic and regular description of Wyatt's prosody can be made without assuming that he used the final -e as a metricaly significant sound. Even though the final -e was still pronounced (as [e]) in Wyatt's

time, a possibility of pronunciation does not imply a necessary metrical value.

A general change in accentuation occurred during the fifteenth century; the accent was used as it had always been in native English verse to produce a rhythm, and such accessional verse was naturally expected in the popular traditions of the ballad and the nursery rime. The number of unaccented syllables in this verse is unimportant, and only the number and position of the accented syllables (usually alternated between two degrees of stress) is crucial to the form.

An opposing situation exists in the syllabic French verse where the number of syllables seems to produce the rhythm. For an English reader in Chaucer's or Wyatt's time (or even our own), French verse seemed undoubtedly both isosyllabic and accentual. Some Middle English writers adopted the English native method and wrote French octosyllables with two halves, a distinct caesura, four accents, yet with an indefinite number of syllables; the French lines in Gower's Mirour de l'Omme, then, are accentual as well as syllabic. This chief influence of the French on the English poetry was operative considerably before Wyatt's time. It has been at least mildly controversial whether

---

4 This is the opinion of J. E. Conner, who believes that the unreleased final stop (necessary to prevent such a sound) was not developed until later and points out that both Kökeritz and Malone in their recorded readings of Chaucer quite consistently use a final [ glide sound when it is not required by the meter.

Wyatt was influenced by French poets in matters of style or whether he influenced them by transmitting Italian conventions. In any event Chaucer again set precedent and without rejecting the accentual basis of traditional English verse made artistic and conscious use of devices more or less crudely used in earlier poetry.

This dual system of prosody was cultivated by the fifteenth-century Chaucerians in excess until Wyatt attempted to do again in a new way what Chaucer had done, to introduce a foreign prosody into early Modern English in order to stabilize the syllabic freedom which the native tradition encouraged, to define the artistic limitations of the language which were to be adopted by practically all English poets since the middle of the sixteenth century, to increase the conventionality or the regularity of poetic techniques, to decrease the use of traditional medieval poetic themes as well as stanza and line forms, and finally, to introduce petrarchismo with its elaboration of language which was to characterize English poetry for more than one hundred years.6

During the fifteenth century the prosody increased its artificiality; it became conventional and somewhat removed from the spoken language. Wyatt attempted, as Chaucer had, to use the language of conversation as a poetic vehicle; this attempt resulted in a rediscovery of the importance of the rhetorical, syntactical, and etymological accents, disregarded and nearly obscured since Chaucer's time by the over-conscious and emphatic use of the metrical stress. The accentuation of many words was not fixed for Chaucer,

6 For a discussion of this influence, see John M. Berdan, "A Definition of Petrarchismo," PMLA, 24 (1909), 699-710.
and this freedom allowed him a latitude not available to modern poets in adjusting the natural accents to the metrical stress; Wyatt was perhaps the last English poet to enjoy this freedom. It is generally assumed that accentuation became more and more uncertain as the fifteenth century progressed, and that even by Wyatt's time the accentuation was still fairly unstable. This assumption has usually implied that the fifteenth-century poets did not know how to pronounce their native language, when actually it should suggest that they had two or three choices in pronouncing many words.

The accentuation of two-syllable French words used in English during the fifteenth century reveals no marked uniformity in position of accent but rather seems to reflect the apparent indifference with which foreign words were accented in England. The accent was frequently shifted to the initial syllable of a two-syllable word in accordance with the normal Teutonic tendency, yet normal French accentuation also existed for the same words and may even be seen today in the British pronunciation of words like costume, decade, and princess.

The artificiality of the prosody in the fifteenth century was caused, or at least was exaggerated, by the view that these poets evidently had of the effects of the decasyllabic line. In an effort to attain a "grand style," they fell only into excess. The continued and exaggerated use of secondary accents, the abuse of emphasized relational words, and the persistence of archaisms used by Chaucer are perhaps the most apparent characteristics of the fifteenth-century prosody and all are probably manifestations of a too rigid, too artificial prosody.
The general metrical practice of the fifteenth century, then, can be seen not as a disconcerting instance of confusion, chaos, and barbarism, but as evidence of a continuing, probably fossilizing tradition in English poetry. And just as the fifteenth-century poets, under the disturbing influence of a major language change, can be considered as immediate successors of Chaucer, so Wyatt, under the invigorating influence of foreign prosody, can be considered a successor of Lydgate, Hoccleve, and Hawes. That Wyatt belonged to, yet transformed, this tradition will be made clear in the description of his metrical practice.
3. WYATT'S REPUTATION AS A METRIST

Wyatt's reputation as a metrist has fluctuated very little since the sixteenth century; it is composed of two essentially contradictory estimates, for most literary critics have vacillated between praise and censure, at times emphasizing one, at times embracing both.

The praise of Wyatt's metrical practice probably begins with Puttenham's generally accepted and often repeated statement that Wyatt (together with Surrey) "greatly polished our rude and homely maner of vulgar Poesie, from what it had beene before, and for that cause may justly be sayd the first reformers of our English metre and stile. . . . their conceits were loftie, their stiles stately, their conuayance cleanlye, their terms proper, their metre sweete and well proportioned, in all imitating very naturally and studiously their Maister Francis Petrarca."¹ This praise is echoed more recently by Saintsbury when he says that Wyatt and Surrey were the poets "in whom the reformation of English verse first distinctly appears,"² and by Child when he says that "it was the mission of Wyatt . . . to substitute order for confusion, especially by means of the Italian influence."³

The blame has always been more insistent and more definite, and usually takes two forms. Wyatt is accused either of being

² "Prosody from Chaucer to Spenser," CHEL, 3 (New York, 1911), 282.
inferior to Surrey and negligent of his versification,\textsuperscript{4} or of being rough in his rhythm\textsuperscript{5} and having "great difficulty in adjusting rhythm to pronunciation."\textsuperscript{6} Only recently has there been any shift in the first opinion, yet now it is often said that "to put Surrey before Wyatt would be a critical distortion."\textsuperscript{7} The second objection still stands, and Wyatt is generally considered to be a poet who "wrenches accent," who was not master of his meter, although "one feels he was struggling towards something--he does not quite know what."\textsuperscript{8}

The general censure of Wyatt as a metrist evidently arises from the fact that most critics have assumed that Wyatt set out to write "flowing, metrical verse." If one assumes that the regular iambic pentameter line, which became the standard for English poetry during the Elizabethan period, is the only possible or acceptable line for English poetry, then of course one will find that many of Wyatt's lines do not fit this standard. The assumption is unwarranted if for no other reason than that the iambic pentameter line did not become standard until after Wyatt's death.

Prosodical theory is, as one would expect, conservative, since it usually appears after the fact of poetic practice, to explain it and otherwise secure its respectability. The theoretical decisions


\textsuperscript{6} Saintsbury, p. 282.


\textsuperscript{8} Tillyard, p. 44.
of Gascoigne and Puttenham helped to solidify and encourage the standardization of the iambic pentameter line in English. Puttenham was quite right in his praise of Wyatt, because Wyatt's practice brought sufficient order to poetry to allow Puttenham to generalize about the versification. His generalizations, in turn, furthered the acceptance of the iambic line as the norm, so that the metrical practice after Puttenham became yet more refined and still farther removed from Wyatt's practice.

Reviewing Wyatt's reputation as a metrist, one can say that critics have tended to over-emphasize the influence of the Italians in Wyatt's metrical development in making him the "first reformer" of English verse, and that they have tended also to over-emphasize the irregularities of Wyatt's prosody probably because they have tacitly assumed he meant to be regular.
CHAPTER TWO

THE METRICAL TREATMENT OF SYLLABLES
4. SYLLABICATION

The problems arising from the metrical treatment of syllables will be discussed in three sections, each somewhat related to the others. The present section will treat syllabication, the next accentuation, and the third resolution and expansion.

The metrical treatment of syllables depends on their pronunciation; such treatment depends on the syllabication (the description of particular instances of syllables) which in turn is determined by the syllabification (the actual formation of sounds into syllables), itself determined by the pronunciation of a particular word. If a word may be pronounced in different ways, its syllabification may change; this will also change the description made of the syllables (the word's syllabication) and so change the way in which the word can be used metrically. Even at present many words have no unanimous pronunciation or resultant syllabication. A writer or speaker may syllabify awfully, chameleon, laboratory, or tedious in different ways, depending not so much on the context or the meaning as on the mere choice of possible pronunciations, and this choice at once determines how the word may be used metrically.

To pronounce a word is to speak it aloud, to utter it articulately; and to do this one interprets written symbols orally. The symbols, however, are not always interpreted as representing sounds, nor are they always interpreted as representing the same sound. Such variation in pronunciation produces variation in the degrees of metrical treatment, since the pronunciation is usually more important than the meter. Almost always the pronounced line
is somewhat different from the measured one, so that the pronunciation may be distinct from the meter. An articulate utterance of a line of poetry is often assumed to be identical with the articulation of the meter of the line, because the pronunciation and the meter are assumed or believed to exist in a one to one relationship. While this is traditionally true in English poetry, it is not necessary to assume nor even convenient to believe; its tacit inclusion into the nature of English poetry has lead to a general inability to make distinctions between pronunciation and meter, and to the not infrequent misreading of a line where this equation does not hold. The greatest divergence is apparent in the traditional accented line of the ballads, the nursery rhymes, the fifteenth-century accented verse, to which Wyatt is somewhat indebted, and the later dipodic verse, especially that of Tennyson, Meredith, and Auden.

The difference arises from the fact that all sounds in a line cannot be measured; the divergence may, indeed, be particularly great because most of the sounds are not measured. The particular quality to be measured, as well as the yardstick by which it is to be measured, is arbitrary. In English poetry the number of syllables and the position of the accents are usually measured; yet even in English vowel length or a sound correspondence such as alliteration is not inconceivable (although not particularly amenable) of measurement. These qualities, as far as their measurement is concerned, are quite independent of one another. The poet may be concerned with controlling, that is, arranging systematically, any one or any combination of such qualities, and both the manner of measurement and the qualities themselves may be varied. One may focus closely on the line and
measure every degree of every kind of sound quality, or one may focus less closely and measure only certain selected degrees of certain selected sound qualities.

To the extent that the measurement of a line begins to exclude some degrees of some qualities of sound, it is an incomplete description of the sounds of the line. Yet since no writer can control or systematically arrange all sound qualities of his lines, there will be a number of qualities, or a number of degrees of certain qualities, to which he must be indifferent. Such sound qualities not systematically arranged cannot be systematically measured and so cannot be a part of the meter of the line, since meter is a property of poetry resulting from a systematic measuring of different qualities of speech sounds. A metrically significant sound, then, may be termed a metreme; the degree to which it occurs is a function of the precision of possible measurement and is an inverse function of the latitude of variation employed by the poet and the degree of divergence between pronunciation and meter. Just as in a language¹ all sounds may not be phonemes, so in a prosody all sounds may not be metremes.

Variation in pronunciation also produces variation in the kinds of metrical treatment. A particular syllabication will usually demand a certain accentuation and often imply a certain resolution or expansion. Such kinds of metrical treatment should undoubtedly be distinguished, even though one kind often restricts the possibilities of another. Such interdependence should not render separation

¹ Le parole or the manifestation of language system (la langue) in the speech of particular individuals, as defined by de Saussure.
impossible (or even undesirable), yet the kinds of treatment should not be maintained without an elementary regard for the connections which the distinctions tend to deny.

The first aspect of metrical treatment is syllabication (the description of particular instances of syllables) rather than syllabification (the actual formation of sounds into syllables). We shall assume, for the most part, that syllables can be distinguished with relative ease, so that we need not determine what syllables are, but merely describe their treatment as metrical units.

Although the omission of sounds may be a metrical device, the omission of sounds in polysyllabic words has been long a characteristic of colloquial English. But like potential elisions, potential omissions are not always to be read as such, since they exist in the language only potentially. Generally, a contracted form occurs also as an uncontracted one, so that a poet may use the same word in at least two different metrical structures. Aphaeresis, or the omission of an initial vowel or syllable, may be indicated sometimes by the orthography, but frequently it may be inferred only from the structure of the line. Most instances of aphaeresis involve the omission of an unaccented prefix (or an initial unaccented syllable probably confused with a prefix), either an a-, as in:

```
the justice that so his promesse complisyth
  oSo S oSo SoS (accommisheth)
  (and similarly in M213.2)
```

```
but to this samble runyng in the way
  oS oSo So S oS (assembly)
```

```
and for to voide so fowle a noke
  oS oS oS oS (avoid)
```
What vaileth truth? or by it to take payn?
(M2.1)
so s s so s os (vaileth)
(and similarly in M2.9, 15, M4.7, M64.15, M94.7, M121.14, 15, M164.12, 15, 14, M144.19, 21, M136.11, 15, 20)
to aske reward, then standest thou like oon aferd
os os os' os os o's
(M25.6)
to byng that lowyste that wasse most Aloft
os os' os os o's
(and similarly in M82.4)
among so high things to cast your mynde so lowe
't of os os os os os
(and possibly in M64.135, 40)
that annoyse bothe me and peradventure othere
os' os os os o's so
(M8.69)
like cloth and thou shalst change them lik apparell
os os os so 'os
(M209.83)
I flye above the wynde yet can I not arrise
os os os os os o's
(M26.3)
Alas I cannot therefor assaile her
os os so so 'so
(M20.12)
or the prefix be-, as in:
twirt hope & drede locking my libertie
os os so os os
(and similarly in M29.11, M124.19, M64.21)
twene saturns malice and vs men frendly deffending signs
os os so s os/so os so s
(and similarly in M96.39)
and of his nature nowe gyneth he to styng
os os os os os os
(and similarly in M210.16)
& bye cause perforce she had commit advowtrye
os os os os o's o's
(M14.1.32)
Behold love thy power how she dispiseth
't os os os os os os
(M1.1)
for he that beleueth bering in hand
os o's' so os os
(M14.13)
as well as the prefixes com- (com-) and de- (dis-), as in:

pitieth and plaineth for my payn
S'o oSo s oS
(and similarly in M29.7)

but some way some tyme may so contrive
oSo So S o'S

ar cause that by love my self I destroye
oS oS oS o'S
(and similarly in M197.14)

and the prefixes en- and ex- (es-), as in:

now in my hart there shall I grave
S ooS S ooS
(engraven)

and holdeth me not yet can I scape no wise
oS' ooS ooS oS oS
(and similarly in M13.8, M196.39, M154.3A, M203.49)

Stablishe thy trust in god seke right allway
S'o oS oS oS oS
(and similarly in M199.51, M209.91)

Take hede be tyme lest ye be spyped
oS oS oS oS

but scusse who canne let him avaunce
oS oS oS oS
(and similarly in M142.11)

and the prefix sur-, as in:

Passithe Apollo in müsike many folll
S'o oSo So So S
(and similarly in M103.22, M107.1A, M199.48)

Most of these aphaeretic words appear also in their uncontracted forms; however, establish appears only as an aphaeretic word, and avail and escape both appear most frequently in their shorter forms.

The clearest view of the aphaeretic forms should take into account, of course, that most of the contracted forms in the above examples existed in Wyatt's time as fairly normal colloquial variations, and that many occur where an elision or slur might have been permitted.
The tendency to think of these doublets as the result of a metrical context must be modified, however, by the fact that they existed independently of metrical demands. One may speculate that they are only associated with poetic practice because later poets made use of archaic doublets to ease the exigencies of a strict metrical structure. When Wyatt made use of apuaeretic contractions, which appear to the modern reader as a similar metrical license, he was generally exercising a choice, in part restricted by the context, between one form of the word and a perhaps more colloquial form of the same word. That he viewed one instance as apuaeresis and another as elision may, indeed, only be evidence that his view of metrical matters was not static.

Since the loss of an unaccented syllable from the middle of a polysyllabic word appears to be an unmistakable trend of colloquial early Modern English, such syncopation may be expected to be found as a normal and effective metrical device. Like the apuaeretic forms, the syncopated forms display some vacillation between the full and contracted forms, and the reasons for this are probably similar. Some syncopated forms may reflect the normal, accepted colloquial pronunciation and appear only in a syncopated form; other words may reflect the ambivalence which accompanies a change from one form to another; and still other words may receive a syncopation, analogous to the normal colloquial syncopation, caused principally by the demands of the metrical context acting on the existing possibility of syncopation within the word. This combination of causes might occasionally produce a syncopated form that would never occur normally, yet such metrically induced syncopes can in no way be
distinguished from natural, colloquial syncope.

While a list of syncopated words would show that a word with an unaccented medial vowel followed by \( \mathcal{I}, \mathcal{E}, \) or \( \mathcal{U} \) is often syncopated, actually, any word with such a medial vowel is susceptible of syncopation. Since the most frequent syncope occurs in trisyllabic words with an initial accent and a Romanic suffix, the extent of syncopation as well as the mode and variation of syllabication of this important portion of Wyatt's vocabulary may be perhaps best revealed through an examination of a number of groups of words, particularly those of French origin or those with suffixes treated analogously. Such an examination may be focused in the following suffixal inflections.

-ION: This suffix is predominantly monosyllabic. Of the 45 words ending in -ion, 40 (89%) are instances of the ending as a monosyllable; of the remaining 5 words, 4 are unique occurrences of the disyllabic suffix while only one word occurs in both syllabifications. (35 of these words occur exclusively as rimes, 3 both as rimes and internally, and 8 always internally). The words with disyllabic suffix are the following unique occurrences:

- both hilles and vales causing reflexion  
  \( \text{as of So oSo} \)  
  \[ M22.2 \]

- which have ye oft forced by compassion  
  \( \text{as of So oSo} \)  
  \[ M22.4 \]

- as judges to here syn exclamnation  
  \( \text{oSo o oSoSo} \)  
  \[ M22.5 \]

- whereas true love hath no domynyon  
  \( \text{of oSo oSo} \)  
  \[ M141.37 \]

The single word with mixed syllabication occurs with disyllabic suffix in:
to gyve therby occasion gracius
  os os os os (discus: on vs)

and with monosyllabic suffix in alternative accentuation in:

to change so oft without occasion
  os os os os

and yet os data it gyveth me occasion
  os os os' osos (done: seson: prison)

-ACE, -AGE: These suffixes occur normally as full, single
syllables in 12 different words. Only one deviation is found in
the possible lengthening of the monosyllabic rage:

  by dayly rage roving in excess
  osos So So So os (or: osos S / So S os)

Since, however, this word occurs 10 times as a monosyllable, the
line is probably truncated internally.

-AL, (-ell): When preceded by an unaccented syllable, this
suffix is frequently accompanied by syncope, as in:

to prodigal sinners Infinite tresure
  os'o So So os os

Angre and debate with mynde sensuall
  So os os os'os

one wherein they be carid still eche in his sevrall kevin
  S osos osos S / S osos'o S'

He may wander from his naturall kynd
  S osos S osos'o S

yet the following three words display a mixture of syllabication:

1. Lo se myn iyes swell with contynuall terys
  os os os os'os S
  (and similarly in M97.7, M9.4, M101.16)

  I wasse me my bed with teares contynuall
  os os os osos

2. Thi holly word o\f eternel excellence
  osos S osos osos
  (and probably also M209.79)
Eternall lyff in mortall vale to shade
so So So So So
(and similarly in M27.1)

3. and Hannyball eke when fortune him shitt
s'os So So So

and Hannyball to Rome so trobelous
So So So So

ANCE, -ANCE: These suffixes usually occur as full syllables.

Of 41 words so inflected, 4 present variations. Three words appear
as syncopations as well as unshortened forms:

1. hathe so apallid my countenaunce and my chere
so So So So So
(and similarly in M161.13)

The chere the manere bealte & countenaunce
So So So So So

2. I trembling but he with small reverence
So So So So So
(and similarly in M204.14)

a sacrid place worthi off reverence
So So So So So
(and similarly in M211.16)

3. of my sufferaunce I have redres
So So So So

wherby ytt hath had sufferaunce
So So So So

A single word occurs in a possible apoecopation as well as in its
unshortened form:

david assurance off his iniquite
So So So So

with full assuarsans to stand in her grace
So So So So So
(and similarly in M78.9)

and a single word is found in the possible lengthening of the
monosyllabic chance:
as chaunce on the disc
Oso S os
(but with 24 occurrences of the word as a monosyllable)

-IAL: Of the 4 words in this suffix, 2 are syncopated:

bewayling his fortune and lif bestiall
Oso osO S osS

for true love ons fixid in the cordiall wayne
Oso os Os os'os S

and 2 have a dissyllabic suffix:

twenty tymes better but ons in speciall
So osO / os osos

by tryall of the same
OsO S os

-INESS: Of the 5 words so inflected, 2 occur with the
dissyllabic suffix, one of which occurs in the alternate form:

she amyling after thissaid audience
OsO So So SoS

That myne oppressed patience was past,
Os osO SoS osS
(and similarly in M163.28, but with 34 occurrences
of patience as a dissyllable)

and the remaining 3 words employ the suffix as a single syllable,
but probably through synaeresis rather than syncopation:

ffor he the ffcooll of conscience was so nyse
Os os os os'os S osS

what nedethe yt we see bye experience
OsO S os osO's

Impacions for your part
os'o os osS

-IOUS, -IOUS, -OUS: These suffixes, however, present
considerable variation. Of the 23 such words, the following 10
evidence stable syncopation:
The boyseus wyndes oft their high houghes do blast
of' o S oSo S os
her face she hathe turnid with countenance contrarious
of os os' o So's
say he is gentill & courteis there withall
of oSo S'o So's
(and similarly, courteis, in M96.74)
with furious famyn / stomyth at debate
of' o So / So S os
(and similarly in M61.1)
my mough shall spred thy gloryus praysis true
of os os os'o So S
(and similarly in M6.89)
to gyve therby occasion graciouss
of os oSo o'S osos o's (discuss: on vs)
as jalous dispite did tho there were no bote
of' oSo / S os os
(and similarly in M42.16)
of good or ill the minds obliuous
of os os os' o
To wast in sighges were pitious deth
of os os' o S
(and similarly in M73.10, M54.3, M39.6)
plenteus rammome shall com with hym I say
S'o So os os os

The following 2 words receive both syncopation and full syllabication:

1. By goode respect in such a daungerous case
   of os os os'o S
   in all error and daungerous distres
   of os oSo os

2. so wondrouss gret hath bene my vexation
   of's'o S os oSoos
   (and similarly in M58.2, M65.1)
thy chaunces ben so wondrouss
os So S oSoos

while the following word receives full syllabication, syncopation,
and possible apocopation:
with the amorous dance have made me traced
S os oS oS oS oS#

Then if an hert of amorous faith & will
S os oS oS' oS oS

If amours faith an hert unfayned
os' o S os oS#

The remaining ten words receive full syllabication:

desirous joyful outrageous troublesome
dolorous laborious pompous venomous
grievous monstrous

-ANT, -ENT, -ENT: The 34 words with these suffixes present no great variety and practically no alternative syllabication.

Of the total the following 9 words receive syncopation in all occurrences:

in comenant I myght fynd them so
os' o S os os (covenant)

a diligent knave that pikes his maisters purse
os' o S os os' o S

wherof he repenteth the ignoraunt ffolle
So S os' o os' o S

with innocent blode to fede my selffe fflat
os' o S os os' o S

piery nor perle eyrnte & clere
S' o os / S' o os

a patiente pace
os' o S

0 puissant louse & power of gret avayle
os' o S os os os
(and similarly in M142.14)

as he my hert where he is alwaye resident
os os os os o's

his faire hore berd of reverent gravite
os os os' o SoS

while one word receives both full syllabication and possible
apocopeation:

repugnant kyndes in myddes of whom the yerth hath place alo[ne]
 oS o'S oS oS oS oS
 (and similarly in M101.32)

repugnant natures In quiete wonderfull
 oS' oS oS oS oS

and the remaining 25 words receive full syllabication:

<table>
<thead>
<tr>
<th>absent</th>
<th>intent</th>
<th>present</th>
<th>semblant</th>
</tr>
</thead>
<tbody>
<tr>
<td>banishment</td>
<td>instrument</td>
<td>prevent</td>
<td>sergeant</td>
</tr>
<tr>
<td>fervent</td>
<td>judgment</td>
<td>relent</td>
<td>serpent</td>
</tr>
<tr>
<td>firmament</td>
<td>moment</td>
<td>repent</td>
<td>servant(s)</td>
</tr>
<tr>
<td>government</td>
<td>payment</td>
<td>repentant</td>
<td>torment</td>
</tr>
<tr>
<td>impediment</td>
<td>pleasant</td>
<td>represent</td>
<td>transparent</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>unpleasant</td>
</tr>
</tbody>
</table>

-ER, -OR, -OUR, -AR: The syllabication of the 74 words in these suffixes is regularly full in 65 (88%) of them. Of the 9 words presenting deviations, the following 4 are always apocopated:

Executor is and what is be the worse
 oS'o S oS oS oS

and he was onely councellor of this dede
 oS oSo S'o S oS

the bodys ese And trobler off my hart
 oSo S oSo S oS

quieter of mynd And my vnquyet foo
 S'o oS oS oSo S

with possible apocopeation presented in the following single word:

The Lord shall helpp, I says, and them delyver
 oS oS oS oS oS# (for ever)

The following four words present mixed syllabication; 2 are fully syllabified and also apocopated:

1. the colour she drowpith down from his chere
   oSo S So S oSo
   (and similarly in 7 other dissyllabic occurrences)

the mynde hideth by color contrary
 oS So oS' oSo
2. When I remembr this and eke the case
  oS oSo S oS oS
  (and similarly in M31.1, M103.6, M87.4)
remembr thou me en voyant la galerie
  oS' oS oSo S oS
  (and possibly in M92.6, M213.21)

another receives full syllabication and also sphaeresis:

to perfaict welth my wit for to endeuer
  oSo S oS oS oS#
  (:ever: lever)
  (and similarly in M199.46)

and I like wise off all my long indeuer
  oS oS oS oS 'oS
  (:warier Soe)

while a final word receives full syllabication and lengthening:

from his desire that myght have ben his payne
  oS oS oS oS oS
  (and similarly in 47 other dissyllabic occurrences)

my iust desire and my cry
  oS oSo S oS
  (and similarly in M154.13)

-ABLE: This suffix is most frequently a single syllable;

of the 19 words 13 (68%) are so syllabified (although conceivably
pronounced with a whispered liquid), while in the following three
words the suffix is dissyllabic:

Like to these vmeanasurable montayns
  S oS oSoSo oS

Immoveable ame I and they are full stedfast
  oSo oS oS oS oS

with thonourable bed did him present
  oS'oSo S oS oS

and receives a mixed syllabication in the following 3 words:

1. To fayn or fable ye not my mynd
  oS oS' oS S oS

syns all the trouthe is turned to fable
  oS oS' oS oS#
  (and similarly in M35.3)
2. to stand stable / And after thy Justyse
of So / of So S of

With godes learnings he hathe his harte stable;
S of So S of So S
(and similarly in M10.14, M207.26, M35.9)

3. Vnstable dreme according to the place
of So S of So S of
(and similarly in M45.13)

ffor I my selff / lo thing most vnstable
of of / S of of of
(and similarly in M24.12)

-IBLE: Only in two instances is this suffix given dissyllabic
value; in a single occurrence of:

And smaller by ways to shant shant sensible to man
of So So S of So of

and in the mixed syllabication of:

the thretes whereoff in horrible errour
of of of So of of
(and similarly in M202.17)

With horrible feare, as one that greatlye dredithe
of So' S of So of So

The suffix occurs in the remaining three words, forcible, impossible,
and possible, as a single syllable.

-ATE: While this suffix usually receives full syllabication,
it is accompanied in 3 of the 11 words by syncopation:

I as dispairate thy mercy for to fynd
S of' o of So S of

then the obstinate will that is my rueler
of' o S / S of of
(inature)

vanaciat of my woo and thy desire
of' o S of of of

-ICAL: The two instances of this suffix reveal opposite
modes of syllabication; one is fully syllabified:
with dreams oppress and visions fantastical
of o's o's o's o's

and the other is accompanied by syncopation:

Record of thence in his commodis poetical
of o's o's o's o's o's o's

The irregularity of their metrical context, however, gives no real clue to their exact syllabication.

-Y: Only 4 of the 18 words in this suffix contain irregularities in syllabication. While in most of the words the suffix receives full syllabic value, in the following words it is syncopated:

1. yu love ye jalousye and inimies mannye on
   of o's o's o's / o's o's o's
   thenne is it not Jalousye
   S of o's o'so

2. whome fansy may endure
   of o's o'so
   (and similarly in M14.1, 9, 11, 13, 17, 22, 33, M59.21, M121.30, M129.4)
   set ons your fantasy
   of o'so
   (and similarly in M121.21, 22, 23)

3. and note this his cruell extreme tyranny
   of o's o'so o's o's
   By tyranny, nor yet bye faulte vnpure
   of o's o'so o's o's
   (and similarly in M196.74, M205.25)

   and the following word is syncopated in all instances but one:

4. is now myn extreme enemy
   of o's o'so o's
   ffor that my enemy hath pursuyd my lyff
   of o'so S o's o's
   (and similarly in 10 other occurrences of the dissyllable)

Possible instances of apocope occur in:

to truste to such a slipper holde
   of o's o'so S
And at this journey she maketh but a jape
of oS oS oSo oS (but fully syllabified in M96.20)

while 4 instances of possible apocopeation occur in words with a
Teutonic suffix treated in a like manner:

eche place ech eyme for som lucky daye
  oS oS oS oS

when thus thou hast declared thy myght powre
  oS oS oS oS' oS (honour: lower)

the towney mouse fled she knewe whether to goo
  oS' oS oS So oS

And vnto him though he no deale worthy were
  oSo oS oS oS oS

-ARY, -ERY: While 7 of the 11 words in this suffix occur
with full syllabication, 4 words receive syncopation, the following
two words regularly:

  with saffry sauce the delicates to fele
    oS' oS oSo oS

  Lik the sparow was I salytarye
    S oSo oS oSo

and the following two words also with full syllabication:

1. & bye cause perforce she had commit advowtrye
   oS oS oS oS oS'o

   by murder for to clak Adulterye
   oSo oS oSo oSo

2. twyst misery and welth twist ernest & game
   oS'o oS' oS

   that fedeth hym with my care & mysery
   oS' oS oS oSo
   (and similarly in M67.25, M114.11, M201.41, M209.42)

-FY: Of the 33 words in this suffix 27 receive full
syllabication. Two of the remaining 6 are regularly syncopated:
bath sovereigns
of 'os

and should I trust to suche surlie
of of of 'o's
(and similarly in M1.3, M197.68, M199.95)

while they receive both syncopation and full syllabication:

1. and yet Alas lo crueltie & disdain
of of of 'o's & of
(and similarly in M2.14, M16.3)

farewell the rayn of crueltie
of of of sos
(and similarly in 17 other trisyllabic occurrences)

2. Thus is it in suche extremitie brought
of of of 'o's

alas this is extreme of
of of sos
(and similarly in 7 other tetrasyllabic occurrences)

3. tho I have fallen by fraylte overthwart
of of of 'o's & of sos
(and similarly in M209.41)

off mercy off fayth off frailte off grace
of sos sos of

4. Of worldlye vanitie, that temptation castes
so sos 'o's sos sos

Comspyre, corrupte by use and vanitie;
of of of sos sos

The following five Teutonic suffixes are also associated
with syncopation:

-ING: The majority of words ending in this suffix is fully
syllabified. Only 11 (7%) of the 161 such words are syncopated,
and all of them regularly shortened:

that selleth wordes and maketh a clattering knyght
of sos sos sos sos 'o's

with wordes and chare so contrariang
of sos sos sos's
covering his gladnes did represent
S'o oS'o S oS

in following her whose reason bid me fly
oS'o S oS S oS

gadryng his sprites that where dismayd for fare
S'o oS'o S oS oS oS

alwaies imagining by what means or traines
So oS'o So S oS

And assuryng thy justice by our mutation
oS'o S oS oS oS oS

or els in my sparklyng voyce lower or higher
oS 'oS'o S So oS#

What nedeth these threning wordes & wasted vyrde
oS 'oS'o S oS oS oS

(and similarly in M199.38)

I trembling but he with small reverence
S S'o oS oS oS o'S

styll wandryng forthe thus to & froo
oS'o S oS oS

(and similarly in M152.38, M6.1, M161.19, M101.1, 31, M203.58)

While syncopation occurs frequently in words with medial unaccented
syllables ending in r, l, or n, it does not occur in:

considering the pleasure that an Iye
oSos oS'o S oS

(and similarly in M204.11)

In hindering thou diddest fourther
oSos oS'oS

Of one I strucken with dynt of lightening
oS'oS'oS oSos

Suffryng in sow in hope to attayn
SoS oSo oSo oS

fforgetter of payn Remembryng my woo
oS'o S oSo oS

unstable vnsure and wavering
oS#oS oSos
nor in words with single-syllabled stems ending in a vowel, such as: being, crying, doing, fleeing, knowing, and:

-ly: Of the 94 words in this suffix 79 (84%) are fully syllabified; the following 10 words are regularly syncopated:

shall pray to god continually
of os oSo's
(and similarly in 12 other tetrasyllabic occurrences)

and coylyse lookeis thou dostes delight
os'o S os os

but sins thou maiste so easelye sawe thy frende
os os oS'o S os

yet good consyder graciously
os oSo S'os

the beynly goodenes of pitie do it slake
os'o So oSo S os
(and similarly in M101.7, 13)

my overlye truste my hertes tresure
os'o S os os

I lede my lif indifferentlye
os os oS'os

reward your servante lyberally
os oSo S'os

who pacientlie abid and do not flitt
os'os os oSo S
(and similarly in M1.11, M7.12, M118.24, M112.25, M199.19)

her self ded sles with a knif most pituosalye
os os oSo oS'os

while the following three words receive both full syllabication and syncopation:

1. with sorrowfull anger feeding bissely
os'o So So So os
blesely seken with a cteenill chausinge
S'o So S oSo's oS

2. The Nkkes do not so cruelly
    oS oS oSos
    (and similarly in M109.10)
    cruelly pleasant by fore kyng david syght
    S'o oS oS oSo S

3. thus woefullys
    oSos
    which nowe fore nowe shame woefully doth tyer
    S oS oS S'o oS#

and two words receive initial accentuation and proparoxytonic
accentuation (after lengthening):

1. her herte is fermeyle sett
    oS oSo S
    (and similarly in M96.82, M101.18, M114.16, M120.39)
    my hert was set in thought right fermeley
    oS oS oS oSo

2. then statly prynce off worldly governance
    oSo S oSo Sos
    (and similarly in M161.16, 17, M103.22, M201.33)
    for to rest in his worldly paradise
    oS oSoS o's

-NESS: Approximately 90% (or 48) of the 53 words in this
suffix occur with full syllabication. Of the remaining 5 words,
two are regularly syncopated:

from all ertygely frailnes & vain pleasure
S oSo S'o oS oS

alwayses in trouble & in tediousnes
oSo S oSo'os

and the other three receive both full syllabication and syncopation:

1. what nedeth then suche coloured doublenes?
    oSo S oSo Sos
    (and similarly in M2.3, 8, M55.9)
dayfull doublenes have I for my hire
so so so so so

2. forthwith rebates repentant humblenes
so so so so so
nought helpeth tymne humblenes nor place
so so so so

3. the earth bath wept to here my hevenes
so so so so so
(and similarly in M161.4, M62.6, M141.1, M72.18, M114.2)

In hevenes I am wrapt devoyde of all solace
so so so / so so so so

-PUL.: Of the 22 words in this suffix all but four are fully
syllabified. One of these four is regularly syncopated:

for that I know my frailefull wykednes
so so so so so
while the other three words receive both syncopation and full
syllabication:

1. o pitefull hert with payn enlarged
so so so so so
(and similarly in M20.13)
call him pitefull & him true & playn
so so so so so

2. and found mercy at mercy plentyfull hand
so so so so so so so
(and similarly in M207.6)
And lye in welth and pes soo plentiful
so so so so so

3. with sorrowfull anger fasting bissely
so so so so so
(and similarly in M5.3, M161.2)
sorrowfull david after his langour
soo soo soo so so

Other cases of syncop occur in the following unique words:
When cupid hath inflamed the hertes desires
con's o S oS oS oS

that for sake her lyvelood was but thyn
con's oS'o S oS

in sted of alepo thus I occupy the nyght
oS oS oS oS'o S

If I had suffered this to you vnware
oS oS'o S oS oS

while the following three words also receive full syllabication:

1. I quite theentreprise of that that I have lost
con oS'o S oS oS

leaving his entreprise with paym & cry
con oSos oS oS
(and similarly in M158.30)

2. and in hierusalem hya laudes lastying ay
con oS'o So So S

Off hertes Hierusalem strenght the valles still
con oSos S ooS

3. for to rest in his worldly paradise
con ooSos oS'o S

In paradis for hunger still I sterwe
con oSo S oS oS

and the following unique word is syncopated:

a thretner of all lyving thinges with drowftt and with his cold
con oS'o S oS'o S oS oS

Probably the principal trend in colloquial early Modern

English, considerably more dominant than either sphaeresis or
syncope, is the omission of an unaccented final sound or syllable.
Apocope appears rarely as a purely metrical device, since the
tendency of natural, phonetic shortening replaces the possibilities
of metrical shortening. Wyatt’s treatment of suffixes, even though
considerably varied, should show the extent to which he depended
on the possibility of natural apocope as a metrical device.

The inflection -s (or -es) for plural nouns is generally without syllabic value, since it occurs without such value in 229 (94\%) of 244 words with inflected plural. Of the remaining 15 words, the following 10 are instances in which the plural inflection occurs with syllabic value, the nouns being monosyllabic and ending in a palatal or alveolar fricative:

<table>
<thead>
<tr>
<th>ashes</th>
<th>muses</th>
<th>roses</th>
<th>wishes</th>
</tr>
</thead>
<tbody>
<tr>
<td>chances</td>
<td>praises</td>
<td>senses</td>
<td>wretches</td>
</tr>
<tr>
<td>graces</td>
<td>pieces</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The only irregularity displayed by these plurals is the possible loss of syllabic value of the inflection at the caesura, as in:

wherfore lik ashes my bred did me savour
\( os\ os\# os\ os\]

Of that that wretches have gathered wickedlye
\( os\ os\# os\ os\]

The remaining 5 words, although occurring usually without syllabic inflections, all evidence unique possibilities of suffixes with syllabic value. Since the occurrences are nearly anomalies, one is inclined to read the lines without treating the inflections syllabically:

Bath cure of the end of thy cares all
\( os\ os\ os\ os\] (or: \( os\ os\ / os\ os\)
(with 3 occurrences of the monosyllabic plural)

the hate doth strayt forsake the lyme cold
\( os\ os\ os\ os\]
(with 3 occurrences of the monosyllabic plural)

I know nothing to ease my paynes mete
\( os\ os\ os\ os\]
(with 10 occurrences of the monosyllabic plural)

the sorrowfull teares the sighs hote as fyre
\( os\ os\ os\ os\ os\]
(and similarly in M209.16; but with 25 occurrences of the monosyllabic plural)
he honorth it as thing of thinges best

(with 16 occurrences of the monosyllabic plural)

More feasible, perhaps, in all of these cases would be the lengthening of the various words by the vocalization of the consonants or by the diacresis of the vowels, so that the words would become dissyllabic through internal lengthening instead of a syllabic suffix.

The plural inflection *-en* does not receive syllabic value in two occurrences of *iuen* (although it does in the occurrences of *children*), and there are two questionable occurrences of *iyes*:

sum do present to my weeping yes lo (woc: so) M201.64
of os So So So (or: os os So So So)
and with my teris for to' assay to charge myn Iyes twyne
os os So So So So (or: os os o's os So So) M96.59

The treatment of the genitive inflection *-es* (never *-'s*)
is similar to the plural suffix. Of the 50 genitive nouns, 44 (88%) have inflections without syllabic value. Of the remaining 6 words, three are monosyllabic nouns ending in palatal or alveolar fricatives and so have syllabic inflection: *house's*, *leech's*, *prince's*. The other three words are doubtful instances, both because the lines may be read in alternate ways and because the words themselves may be developed into dissyllabic words through internal lengthening:

1. and loves panges hath clane forgett
   os So So So (or: S os os os)
   how long to lyve thus after loves lust
   os os So So S (or: os os So So os)
   somstyme to lyue in loves blys
   os os So So (or: os os So os) (love's occurs 6 times as a monosyllabic genitive)

2. But who had bene without the Cavis mouth
   os os os So So

M144.2
M107.8
M125.32
M206.17
his hertes botum for a sigh he soughth  
so So So So So So

A single instance of -syllabic genitive probably occurs also in:
and in the same the day his yie the sonne therein he stieth  
so So So So So So So So
while two instances of an uninflected genitive occur in:
off kevin gateth Remission is the key  
so So So So So

These plural and genitive inflections, then, are generally 
apocopated, and aside from the syllabic value following a palatal  
or alveolar fricative, they do not admit of much expansion or 
variation in treatment. From this it seems clear that WYATT evidently  
did not use the possibility of syllabic value of these inflectional  
suffixes as a metrical device.

The verbs inflected for the third person, singular, present 
indicative reveal a fairly complex situation with great variation  
and few definite tendencies. Of the 233 words so inflected, 185 (80%)  
occur as stable forms: 44 (19%) in a non-syllabic -eth, 67 (29%)  
in a syllabic -eth, 18 (8%) in a possible non-syllabic -eth (either  
at caesura or line-end), and 56 (24%) in a non-syllabic -s (or -es).  
The remaining 48 words (20%) occur in two or more forms; the following  
12 (5.2%) appear in both non-syllabic and syllabic -eth inflections:

causeth   falleth   helpeoth   moveth  
chasumeth feedeth liketh regardeth  
draweth   goeth   loseth vaileth

the following 7 words (3%) appear in both non-syllabic -eth and  
-s inflections:
<table>
<thead>
<tr>
<th>cometh</th>
<th>growth</th>
<th>remaneth</th>
<th>suffereth</th>
</tr>
</thead>
<tbody>
<tr>
<td>dryveth</td>
<td>letteth</td>
<td>retorneth</td>
<td></td>
</tr>
</tbody>
</table>

The following 7 words (3%) appear in both syllabic -eth and -e inflections:

<table>
<thead>
<tr>
<th>bereth</th>
<th>fareth</th>
<th>lasteth</th>
<th>toucheth</th>
</tr>
</thead>
<tbody>
<tr>
<td>cryth</td>
<td>fereth</td>
<td>resteth</td>
<td></td>
</tr>
</tbody>
</table>

And a single word, deliteth, occurs in both a possible non-syllabic -eth and -e inflection. Two words, giveth and sayeth, occur in both non-syllabic and possible non-syllabic -eth inflections; while a single word, rueleth, occurs in both a syllabic and a possible non-syllabic -eth inflection.

The following 11 words (4.7%) occur in syllabic and non-syllabic -eth as well as -e inflections:

<table>
<thead>
<tr>
<th>beginmeth</th>
<th>loveth</th>
<th>neideth</th>
<th>tourneth</th>
</tr>
</thead>
<tbody>
<tr>
<td>heareth</td>
<td>maketh</td>
<td>standeth</td>
<td>feeleth</td>
</tr>
<tr>
<td>liveth</td>
<td>meaneth</td>
<td>taketh</td>
<td></td>
</tr>
</tbody>
</table>

And three words, findeth, mindeth, and seemeth, occur in a syllabic and possible non-syllabic -eth, and -e inflection; while a single word, plaineth, occurs in a syllabic, non-syllabic, and possible non-syllabic -eth inflection. Three words, holdeth, kenneth, and seeketh, occur in all four forms, syllabic, possible non-syllabic, non-syllabic -eth, and -e inflections.

Wyatt's use of the third person, singular, present indicative inflections, then, is varied between three possibilities, none of which may be termed the principal form. The -eth inflection is used somewhat more than the -e, yet this is probably balanced by the fact that nearly one-half of the verbs in -eth have non-syllabic suffixes, thus tending to merge with the -e inflection. Within the limits of these three forms, Wyatt's syllabication of the third person,
singular, present indicative verbs does not seem to depend on a single, dominant, colloquial usage, and he evidently fitted these available possibilities to the metrical structure with considerable freedom.

Nearly the same kind and degree of variation occurs in the inflections of the second person, singular, present indicative. Since, however, verbs in the second person are not particularly frequent, the variations recorded may be anomalous. Of the 28 words so inflected, 24 (86%) occur as stable forms: 18 (64%) in a non-syllabic -est, 2 (7%) in a syllabic -est, 1 (4%) in a possible non-syllabic -est, and 3 (10%) in a non-syllabic -e (or -es). Of the remaining 4 words (15%), knowest and madest occur in both syllabic and non-syllabic -est, mayest occurs in both non-syllabic and possible non-syllabic -est, and standezest occurs in both non-syllabic -est and -es inflections. All of the exceptions to the non-syllabic suffix occur in unique instances; the syllabic inflection appears in:

judge thou that knowest thinne a thothre
S S oSo S oSo
(=othre, So)
(with 7 occurrences of the monosyllabic verb)

but madest my spryte lyve my care to renew
oSo So S oSo *oSo
(with 1 occurrence of the monosyllabic verb)

But thou thy seliff / the seliff remaynist well
oSo oSo oSo S

Pfare and not feelis that thou forgettest me.
S oSo oSo oSo S

and possible non-syllabic inflections in:

If that be tewel yetts as thou sayst
oSo oSo oSo#

then spek better of them thou mayst
oSo oSo oSo#
(with 9 occurrences of the monosyllabic verb)
and the -th inflection in:

thou broughtes not her into this tossing mev
of of of of of of of of

but thou deluyghtes not in no such glose
of of of of of (or: of of S of of)

where in thou standes I thought forthwith to write
of of of of of of

the hert so low thou tradis under thy fooete
of of of of of of

Although the variations are much the same as those of the third person, singular inflections, the possibilities presented are not the same. While considerable equality among the possibilities of syllabication existed in the third person, the tendency here is clearly toward the non-syllabic, apocopated suffix. This difference may be seen most dramatically in:

some tymey thou lest that ledyth the & me
of of of of of

Wyatt's syllabication of the second person, singular, present indicative, then, tends toward the non-syllabic inflection, even though this form is susceptible of some variation.

The -ed inflectional suffix of the past participle and preterite (exclusive of the second person, singular) of weak verbs occurs with essentially the same kind of variation as the present indicative inflections. A marked difference in treatment, however, is found between the words functioning as verbs and those functioning as adjectives. Of the 254 words so inflected and used as verbs (or part of a compound verb), 230 (90%) occur as stable forms: 145 (57%) in a non-syllabic inflection, 57 (22%) in a syllabic inflection, and 28 (11%) in a possible non-syllabic inflection.
The remaining 24 words (10%) appear in two or more forms; the following 10 (4%) occur in both non-syllabic and syllabic -ed inflections:

caused  dazed  pricked  seemed
changed  fixed  provoked  tasted
cursed  happed

the following 5 (2%) in both non-syllabic and possible non-syllabic inflections:

amused  deceived  swerved
beguiled  sustained

the following 4 (1.5%) in both syllabic and possible non-syllabic inflections:

endured  revived  stirred  used

and the following 5 (2%) in non-syllabic, syllabic, and possible non-syllabic inflections:

assured  escaped  served
deserved  grieved

The past participles of weak verbs used as adjectives reflect a single consistent treatment of the inflectional suffix. Of the 67 words so used, 52 (77%) have a syllabic inflection. The remaining 15 words (23%) are all susceptible to syncope and are always shortened, either through the loss of the unaccented medial vowel or through the loss of the unaccented suffix:

altered  harbored  shivered  venomned
colored  kindled  tempered  weried
cumbered  lingered  unarmed  withered
feathered  /bh/riveled  vaporied

Wyatt's use of the -ed inflection for the past participle and preterite, then, is varied when the words are used as verbs, the principal tendency being toward the non-syllabic inflection,
and essentially constant in the syllabic inflection when the words
are used as adjectives. The possible variation evidenced for the
verbs inflected in -ed is somewhat less than that for the present
indicative inflections -eth and -est.

The -en inflectional suffix of the past participle of strong
verbs is likewise differentiated between its verbal and adjectival
uses. Of the 24 such words used as verbs, 19 (79%) occur as stable
forms: 7 (29%) in a non-syllabic inflection, 9 (37%) in a syllabic
inflection, and 3 (13%) in a possible non-syllabic inflection. Of
the remaining 5 words, given, mistaken, and forgotten occur in non-
syllabic and syllabic forms, drawn in non-syllabic and possible non-
syllabic forms, and only taken in all three forms (which also becomes
tan). This distribution indicates considerable equality among the
possibilities, but no great variation among them.

Nearly all of the -en participles used as adjectives evidence
syllabic inflections. Of the two possible exceptions, one may be
resolved in a non-syllabic inflectional form similar to its form
as a verb, as in:

the unknowne man dredes not to be shente  
\[S\] oc S of ocS \[152.5\]

and the other may be both syllabic and non-syllabic in its suffix:

Goo burnyng sighes vnto the frozen hert     \[20.1\]
\[S\] ocS of ocS ocS \(\text{(and similarly in }\#1.25)\)

In frozen thought none and none it stondeth in flame \[29.10\]
\[S\] ocS of ocS ocS ocS ocS

Even with relatively few occurrences of the -en inflection, the
choice of form is evidently free when used as a verb, but tends
to a syllabic form when used as an adjective.
The comparative and superlative suffixes, -er and -est, usually occur as syllabic inflections. Only 3 of 26 words with the comparative suffix evidence deviation, and they are occurrences of possible non-syllabic inflections:

or els in my sparklyg voyse lower or higher

(orm: oS *oS'o S S' oS#)

(desire: fiere: tyer)

if fortune list yet for to lowre

oS S oS oS# (choure: powre)

(and similarly in M23.18, M52.24, M21.13, M209.50; but see M12.6 above)

and of a probable apocopeation:

Threateth of right and draweth neare and neare

So oS oS oS S oS

Four of the 9 words with superlative inflections present deviations from full syllabication; the following words are shortened either by syncopation:

happiest of all but my myschaunce

S'o oS oS oS oS

(and similarly in M148.11)

by apocopeation of the suffix:

With the neryst vertue to cloke alwaye the vise

oS' oS oS oS oS

or by possible contraction (non-syllabic inflection):

to bryngh that lowyse that wasse most Aloft

oS oS# oS o'S

& to fall hyest yet to lyght sofft

S ooS# S ooS

-ER: In a fairly miscellaneous group of words ending in this Teutonic suffix, 6 of the 38 words receive apocopeation. The following two words occur regularly as monosyllables:
In serving this false lyer so deceaveable?
\(\phi S \phi S' \phi S\phi\#\)
(and similarly in M196.18, M134.44)

to vvter the smert that I suffer within
\(\phi S' \phi S \phi S\phi \phi \)  
(or: \(\phi S\# ~ \phi S \phi S \phi S\))

while the following three words occur in fully syllabic and monosyllabic forms:

1. After great stormes the cauys retorne
\(\phi S \phi S \phi S\)
(and similarly in 20 other disyllabic occurrences)

for after the blase as is no wounder
\(\phi S' \phi S \phi S\phi\)

2. prepare agayne / & rather pite me
\(\phi S \phi S \phi S\phi \phi S\phi\)
(and similarly in M196.4, 92, M202.20, M211.17)

but rather restore it mannerly
\(\phi S' \phi S \phi S\phi\)

3. and coyne to kepe as water in a syve
\(\phi S \phi S \phi S\phi \phi S\phi\)
(and similarly in M59.2, M78.10, M101.27)

that water which is of kynd so soft
\(\phi S' \phi S \phi S\phi\)
(and similarly in M14.14)

and one word both fully syllabic and possibly apocopated:

to seke grapes vpon brambles or breers
\(\phi S \phi S\phi \phi S\phi\)  
(:rivers)

mashed in the breers that erst was all to torne
\(S \phi S\# \phi S \phi S \phi S\)

Other instances of apocope occur in the following words ending in -en:

for I have sene a shipp into haven fall
\(\phi S \phi S \phi S \phi S'\)

or els any othe gift gaven me of natur
\(\phi S\phi \phi S \phi S' \phi S\phi\)
(and similarly in M63.15, M61.5, M113.14, M138.38, M196.97, but fully syllabic in M15.5)
and graven with Diamonds in letters plain
oS' oSo oSo S
(and similarly in M52.6, M69.4)

and sethens you will even so I will
oS' oS oS' oS
(and similarly in M2.4, M5.10, M6.1)

and also in a few miscellaneous words, such as:

twyst misery and Welth twist ernost & game
oSo S oS' oS
(but fully syllabic in M66.22)

as cruell cause that did the sperit son hast
oSo S oS oS' oS
(but in 22 other occurrences spirit is monosyllabic
with the loss of the first vowel)

from thousand dishonestes I have him drawn
oS' oSo oS oS oS (but fully syllabic in M52.7, M78.18, M203.70)

and possibly also in influencing the use of alternative forms, as:

the gretnes dyd so astonne hym selff a space
oSo S oS oS oS (astonish)

yours is the fault & myn the great annoye
S oSo oS oS oS (annoyance)

And ye salt teres again my will eche nyght
oS oSo oS oS oS (against)
(and similarly in M30.11)

on sonour cordes his fingers he extendes
oSo S oSo S oS (sonorous)

Aside from the three types of phonetic omission, Wyatt
modifies his syllabication with two types of slur, synaeresis
and synizesis. Synaeresis, at times nearly indistinguishable from
syncope and so confused with it, is a phonetic contraction of two
adjacent vowels within the same word. Since the contraction is
usually effected through the suppression of the second vowel,
a fragmentary or whispered sound without metrical significance
usually remains. Synaeretic reduction occurs most frequently in words with of, as in:

It was my choyse yt was no chance
of of of of of
(and similarly in M121.27)

may in it synke my joye for to renew?
of of of of of
(and similarly in M62.10)

they joyne so nere & eke I feith
of of of of
(and similarly in M196.60)

of every noyse so was the vretche agast
of of of
M197.39

Proud of the spoyll that thou hast got
S ooS# ooS ooS
M66.16

Doeth straine her voyse with dolefull note
of of of so S
(and similarly in M12.6, M106.14, M131.4, M201.96, M202.32)

Was I not well voyde of all pain
S ooS ooS ooS
(and similarly in M38.2, M210.26)

but it also occurs with we, as in:

which may reell him & do him pleasure & pain
of of of so so S
(and similarly in M75.5, M90.19)

O cruell causer of undeserved chaunge
of so of so ooS
(and similarly in M3.8, M82.9; but not in M5.4, M130.10, M8.55, M4.2)

and with ie, as in:

and though I dye yeilding my varied goaste
of of of so so S
M5.27

piery nor perle cryente and clere
So of So ooS
M85.9

as well as with a few other vowel combinations:
yete of my vo I can nott so be quyts
S ooS ooS ooS ooS
(right)
M90.8
nor call the lyumd of cowardes bestes the moste of os* os So So os
(and similarly in M22.17)

Let Israel trust vnto the lord alway os* os So So os

Agaynst the weykes bulwarke of the flesche fraye: os os os os os
(and similarly in M3.13, M21.30, and possibly M20.92)

Syneeresis probably also occurs in the following cases when the
vowels are separated by a consonant:

nought tane me fro wher I nothing haue had os os os os os
(and similarly in M94.6, M28.3, M150.18)

Nature my mother craft norischt me yere [by] yere So So os* os os
(but not in M9.111)

Synizesis, the second type of alur, is a phonetic contraction
of two adjacent vowels, usually in different words, which retain
separate sounds and do not form a diphthong. Actually, the
occurrence of synizesis is very nearly restricted to a single
phonetic situation, that of an unaccented y [1] followed by an
unaccented vowel; either by an e, as in:

& he forsworne by many a nothe os os os* os
(and similarly in M8.11, 93, M22.10, M29.12, M49.6,
M24.2, M101.60, M110.30)

alwaies thursty & yet nothing I tast So So os So os

I was unhappy & that I prove os os* os os

twyst misery and welth twist ernest & game os* os os* os

to judge folkes thought for envye & spight os os os* os

M90.7
M100.2
M108.24
M21.13
M112.27
M29.11
M167.26
Bryght sory am I that ye be meynd
os* os os os#
for of on body against all nature /
os os So So os
the boddy all wrislye the collar pale & wan
os* osos / osos So os
My kyng my Countr alone for whom I lyve
os osos os os os
twene Rock and Rock & ake myn ennemy Alas
os os os os os os
that myghty Atlas did teche the souer lastyng long
os* os os So So os
that festryd is by sooly and neclegens
osos os os osos
Oh happy ar they that have frorgifnes gott
os* os os os osos
(and similarly in M203.9)
or an o (or h), as in:
In love ye jelosye and inimies mannye on
os osos osos os
or els any othere gift given me of natur
os osos So os So os
(and similarly in M32.5)
do torment me so that I very often
os So os os os os
and fynde the contrary of it that they intend
os osos os os os
and all the glory off his forgyven fault
os osos os os os
off mercy off fayth off frailte off grace
os* os os osos os
What soever he hath of any honest custume
os* os os os os os
or an i (or y), as in:
one beame of pitie is in her cloudy loke
os osos os osos So
And happy is he to whom God doth impute
c6* c6 c6 c6 c6 c6

the hurt one gone the body ye slay

c6 c6 c6* c6

my body in tempest her succor to embrace

c6* c6 c6 c6 c6

but daily yet the ill doth change into the worse

c6* c6 c6 c6 c6

so that with tery yea evolne & unstable

c6 c6* c6 c6 c6* c6

Although synizesis does occurin:

and of my grace I gave her suche a faccon
c6 c6 c6 c6 c6
(and similarly in M2.13, M8.97)

it seems to be prevented by external hiatus in:

as tho that doth were light in suche a case

c6 c6 c6 c6 c6

may a tere by myster of the grounde

so c6 c6 c6 c6
(and similarly in M110.29)

Through the devices of omission (aphaeresis, syncope, and apocope) and of slur (synaeresis and synizesis), Wyatt was able to maintain an appreciable degree of syllabic freedom and produce a considerable amount of syllabic variety.
5. ACCENTUATION

The sounds of a word in a metrical context, in addition to being treated as syllables, may be treated as receiving different degrees of accent. In ordinary speech the differences of degree are large, principally because both the rhetorical and syntactical accents reinforce the etymological accent. In poetry the differences of degree are somewhat lessened, since the alternation of stressed and unstressed syllables tends to cause every other syllable to be accented equally. This decrease in the degree of difference between accents affects the adjustment of accent to stress which normally takes place. A syllable of a prose sentence, not heavily accented, may receive in a metrical context a stress very nearly equal to any other stress in the line. When this occurs, the degree of adjustment between accent and stress is fairly slight, since a minor accent becomes a major stress. The very nature of a metrical structure, then, decreases the degree of difference of accent between equally stressed syllables and decreases the degree of adjustment between prose accent and metrical stress.

This difference of adjustment may frequently be sufficient to cause the etymological accent to shift to the metrical stress or, if the rhetorical and syntactical accents coincide with the etymological accent, to cause the stress to shift to the accent. The structure of the metrical line is, then, dependent on the degree of adjustment between the accent and the stress. The accent is shifted to the stress whenever the stress is felt to be especially strong, as it is in accentual verse and very rigid syllabic verse.
or whenever the word has an alternative accentuation. This means of adjustment demands both a strong feeling of normality within the line and a considerable degree of flexibility in the position of the etymological accent. The stress is shifted to the accent whenever the rhetorical and syntactical stresses converge in the accent or whenever the accent of the word permits no change in position. This means of adjustment demands both a considerable flexibility in the structure of the line and a strong feeling of normality in accentuation.

The problems of accentuation are, then, first the determination of the normal mode of accentuation, and then an investigation of the cases of accent shift; the cases of stress shift will be discussed as an aspect of the line structures. Loan-words normally fluctuate in their accentuation during the process of their naturalisation. One finds that Chaucer fairly consistently gave Romance accentuation to French borrowings, probably because many of the words were recently acquired, and because "among educated people [of Chaucer's time] the French stress [accent] was widely patronized."¹ One finds, too, that Romance pronunciation of French words was the literary standard during the fifteenth century, even during the linguistic changes of that time. At the beginning of the sixteenth century one should expect to find both the continuation of the literary accentuation and the modification of Romance words according to Germanic (Teutonic) accentuation. It should not be thought that one was felt to be "correct" and the other "incorrect" at this time; one has the precedent of literature and the other the precedent of colloquial speech.

The conflict of these two tendencies in accentuation gave rise to a variable accent and an increasing number of possibilities in the adjustment of accent to stress through accent shift.

This fluctuation in accent, while simplifying the problems of the poet, increases the difficulties of the prosodist, since the normal accentuation cannot be directly determined. Wyatt, in addition, made use of variation in metrical structure, so that a description of the adjustments of accent to stress may not approach very closely what Wyatt intended. We cannot assume, as Schipper generally does, that for Wyatt the normal accent always coincided with the stress; however, we have some comparative controls which help to determine the mode and fluctuation of accentuation which Wyatt employed.

Wyatt used 338 disyllabic words of French origin which were also used by Chaucer and Spenser. These words, since they show clearly and comparatively the state of accentuation in Wyatt's poetry, deserve to be investigated in some detail.²

Of the 88 disyllabic verbs (composed of a prefix and stem) which receive a final stress (or Romanic accent) in both Chaucer and Spenser, the following 63 (74%) appear similarly stressed in Wyatt:

<table>
<thead>
<tr>
<th>abound</th>
<th>affray</th>
<th>assail</th>
<th>attain</th>
</tr>
</thead>
<tbody>
<tr>
<td>abridge</td>
<td>amend</td>
<td>assay</td>
<td>avail</td>
</tr>
<tr>
<td>accept</td>
<td>annoy</td>
<td>assent</td>
<td>avail</td>
</tr>
<tr>
<td>accord</td>
<td>appear</td>
<td>assign</td>
<td>avow</td>
</tr>
<tr>
<td>accuse</td>
<td>appese</td>
<td>assauge</td>
<td>command</td>
</tr>
<tr>
<td>advance</td>
<td>approach</td>
<td>assure</td>
<td>complain</td>
</tr>
</tbody>
</table>

² The accentuation of words used by Chaucer and Spenser is discussed in Elias M. Haggard, "Syllable-Stress in French Words as Used by Chaucer and Spenser" (Unpubl. diss., Peabody College for Teachers, 1944), pp. 158-174.
confound  descend  express  redress
consent  deserve  incline  refuse
constrain  despair  increase  rehearse
contain  destroy  indite  rejoice
convert  devise  intend  relieve
deceive  devour  maintain  remove
declare  displease  obey  repair
deface  embrace  observe  repent
defame  endure  offend  reply
defend  enforce  oppress  require
delay  escape  perform  restore
delight  eschew  present  restrain
deny  espy  proceed  suffice
depart  excuse  receive  sustain
derive  excise  record  trespass

while the following 5 words receive a mixed stress (both initial and
final accent) in Wyatt: desire, despise, disdain, return, torment.

Of the 9 disyllabic verbs which receive a mixed accentuation
in Chaucer and Spenser, only the following three are so accented in Wyatt:
chastise, purchase, suffer; envy and confirm receive only final accent,
and the following four words receive only initial accent in Wyatt:
cover, enter, perish, proffer.

Of the 12 disyllabic verbs (taken from nouns and adjectives)
which receive an initial accent in Chaucer and Spenser, the following
9 receive initial accent in Wyatt:
argue  govern  punish  trouble
crown  labor  cherish  vary
double

while both menace and triumph receive only final accent, and honor
receives a mixed accent in Wyatt.

Of the 40 disyllabic nouns and adjectives which receive
a final accent in both Chaucer and Spenser, the following 33 words
appear similarly accented in Wyatt:
access  array  benign  defense
accord  assault  contrary  degree
annoy  assay  default  delight
demand  disease  exchange  recourse

desire  distress  excuse  refrain

despair  divine (adj)  expert  regard

device  estate  increase  remorse

devout  excess  intent  report

and the following 6 words receive a mixed accent in Wyatt:

decit  effect  offense

disdain  exile  reward

while the adjective double receives an initial accent.

Of the 8 disyllabic nouns and adjectives which receive
a mixed accent in Chaucer and a final accent in Spenser, only the
noun subject receives a mixed accent in Wyatt, while the following
6 words receive final accent:

complaint  despite  menace

constraint  madam  phantom

and eternal receives a medial accent (oSo).

Of the 5 disyllabic nouns and adjectives which receive
a final accent in Chaucer and a mixed accent in Spenser, image,
outrage, and refuse receive final accent, and envy and record receive
a mixed accent in Wyatt.

Of the 19 disyllabic nouns and adjectives which receive
a mixed accent in both Chaucer and Spenser, the following 9 receive
a similar accent in Wyatt:

color  justice  purpose  succor

conquest  nature  reason  virtue

fortune

while the following 6 receive initial accent in Wyatt:

cousin  forest  servant

cruel  honor  sudden

and the following 4 receive final accent: mischief, riches,
treasure, and vengeance.
Of the 14 disyllabic nouns and adjectives which receive a final accent in Chaucer and an initial accent in Spenser, the following 4 words receive final accent in Wyatt: *balance, entrails, merit, and solace*; and the following 8 words receive initial accent in Wyatt:

<table>
<thead>
<tr>
<th>barren</th>
<th>engine</th>
<th>practice</th>
<th>second</th>
</tr>
</thead>
<tbody>
<tr>
<td>dismal</td>
<td>language</td>
<td>rigor</td>
<td>silence</td>
</tr>
</tbody>
</table>

while only *famine* and *presence* receive a mixed accent.

Of the 84 disyllabic nouns and adjectives which receive a mixed accent in Chaucer and an initial accent in Spenser, the following 28 (33%) receive mixed accent in Wyatt:

| certain | glory | mercy | present |
| comfort | grievous | penance | purchase |
| desert | honest | perfect | river |
| divers | labor | peril | sentence |
| error | manner | pity | service |
| favor | matter | pleasant | torment |
| folly | measure | prayer | travail |

and the following 42 (50%) receive initial accent in Wyatt:

| absence | furnace | music | quiet |
| absent | gentle | nurse | ransom |
| beauty | hauerk | palace | rebel |
| caiff | jealous | pillar | subject |
| cattle | jolly | plenty | substance |
| city | journey | pompous | sullen |
| common | lecher | poison | supper |
| counsel | lesson | privy | tempest |
| country | lion | process | traitor |
| courteous | malice | profit | voyage |
| figure | money |

while the following 14 (17%) receive final accent in Wyatt:

| armor | marvel | savour | sufferance |
| custom | mistress | season | treason |
| languor | mountain | semblant | visage |
| license | prison |

Of the 54 disyllabic nouns and adjectives which receive
an initial accent in both Chaucer and Spenser, the following 46 (85%) receive a similar stress in Wyatt:

<table>
<thead>
<tr>
<th>able</th>
<th>feebler</th>
<th>offer</th>
<th>simple</th>
</tr>
</thead>
<tbody>
<tr>
<td>banner</td>
<td>fury</td>
<td>order</td>
<td>slander</td>
</tr>
<tr>
<td>center</td>
<td>habit</td>
<td>people</td>
<td>sober</td>
</tr>
<tr>
<td>circle</td>
<td>hasty</td>
<td>pilgrim</td>
<td>spirits (8°)</td>
</tr>
<tr>
<td>coffer</td>
<td>humble</td>
<td>proffer</td>
<td>story</td>
</tr>
<tr>
<td>countenance</td>
<td>jewel</td>
<td>proper</td>
<td>stranger</td>
</tr>
<tr>
<td>covenant</td>
<td>jewel</td>
<td>sable</td>
<td>study</td>
</tr>
<tr>
<td>coward</td>
<td>letter</td>
<td>scepter</td>
<td>subtle</td>
</tr>
<tr>
<td>crystal</td>
<td>monster</td>
<td>secret</td>
<td>tender</td>
</tr>
<tr>
<td>double</td>
<td>mortal</td>
<td>sergeant</td>
<td>tiger</td>
</tr>
<tr>
<td>easy</td>
<td>noble</td>
<td>serpent</td>
<td>venom</td>
</tr>
<tr>
<td>fable</td>
<td>number</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

but the following 5 words receive final accent in Wyatt: chamber, cloister, famous, guerdon, mishance; and the following 5 words receive mixed accent in Wyatt: danger, liquor, master, pleasure, present.

In a miscellaneous group of words (made up of *Flickwörter*) all three poets give final accent to adieu and alae, and a mixed accent to pardie.

While this investigation clarifies the accentuation of specific words, a few generalizations are probably justified. Slightly more than one-half (56%) of the 338 words are accented in the same manner by all three poets; of the remainder Wyatt accented about 11% like Chaucer, about 18% like Spenser, and about 15% unlike either. This means, very probably, that Wyatt's accentuation was as "normal" as either Chaucer's or Spenser's.

A total view of the accentuation of these words by each poet shows that the final (or Romanic) accentuation is observed by Chaucer in 44% of the words, by Wyatt in 47%, and by Spenser in 41%. This indicates, evidently, that whatever internal fluctuations took place, the actual tendency to abandon the Romanic
accentuation during the two hundred years represented was not as
great as might be expected and not even particularly important.
The mixed accentuation is recorded for Chaucer in 36% of the words,
for Wyatt in 18%, and for Spenser in 10%. This probably shows that
the possibility for a mixed accentuation was diminishing; for Wyatt
it is half the possibility it was for Chaucer, and for Spenser it
was half the possibility it was for Wyatt. The initial (or Teutonic)
accentuation is observed by Chaucer in 20% of the words, by Wyatt
in 35%, and by Spenser in 49%. As the possibility of mixed accentuation
decreased, then, the stabilizing of the Teutonic accentuation increased;
for Wyatt it was three-fourths stronger than it was for Chaucer, and
for Spenser less than one-half as strong as it was for Wyatt. Instead
of tending to abandon the Romanic accentuation for the Teutonic,
the poets clearly tended to abandon the ambiguity of a mixed accentuation
in favor of the Teutonic accentuation. The reservations which must
be made are, of course, prompted by the limited occurrence of many
of these words; if anything, Wyatt’s tendency to use a mixed accentuation
is higher than indicated by this analysis, since any single occurrence
of an initial or final accentuation may become mixed with the
appearance of another single occurrence of the opposite mode of
accentuation. Even though we do not know exactly how great the
tendency to use a mixed accentuation was in Wyatt, we do know that
it was no less than recorded here.

The fact that Wyatt’s tendency to use a mixed accentuation
may be somewhat greater than these comparisons reveal is indicated
by instances of mixed accentuation for which no such comparison is
possible. Rather than listing such occurrences, the mode and variation
of Wyatt’s accentuation would be perhaps better revealed through an examination of a number of groups of words, particularly those of French origin or those with suffixes treated analogously. Such an examination may be best focused in the following suffixal inflections.

-ION: The tendency in the accentuation of this suffix is only slight toward a final (frequently secondary) accent. Of the 38 words which occur in stable accentuation, 22 (58%) receive accentuation on the final syllable: the following 6 words with final accentuation:

- mention  passion   question
- million  pressions regions

the following 12 words with proparoxytonic (Ses) accentuation:

- corruption destruction contemplation salvation
- damnacion suggestion lamentation supplication
- direction protection resolution vexation

the following 3 words with proparoxytonic accentuation (with dissyllabic suffix: dominion, reflection, compassion; and only exclamation with pemptotonic (Sosos) accentuation (with dissyllabic suffix). Sixteen of the words have an unaccented final syllable: vision with initial accentuation, and the following 11 words with paroxytonic (oSo) accent:

- exception opinion relation temptation
- intention perfection remission(s) exaction
- mutation possession confusion’s

and the following 4 words with tetractotonic (Sos) accentuation:

- castigation, imagination, consolation, justification. The remaining 7 words receive mixed accentuation; one receives both initial and final accent:

- but treated after a dyvers fashion
  oSo  So s oS oS

(and similarly in M8.96, M69.2, M14.6, M37.17)
to fathion faith to wordes mutable
so o8 o8 o88
(and similarly in M18.10)

and the following 4 words receive both proparoxytonic and
paroxytonic accentuation:

1. the way to work the same in affection
so o8 o8 o88 o88
(and similarly in M66.13, M212.10)

nor note nor cold is myn affection
so o8 o8 o88 (condition: passe on)
(and similarly in M18.3, M78.25)

2. and I am not of suche manner condition
so o8 o8 o88 o88

and thou hast thy myn condition
so o8 o8 o88

3. of wisdom womandhe & discretion
so o8 o88 o88 o88

but I perceive I lacked discretion
so o8 o8 o88 o88

4. and yet of death it gyveth me occasion
so o8 o8 o88 o88
(and similarly with dissyllabic suffix in M209.66)

to change so oft without occasion
so o8 o8 o88 o88

while the remaining 2 words receive both proparoxytonic and
tetartotonic accentuation:

1. to fetche poysen by steynge alteration
so o8 o8 o88 o88

(Altho in the be no alteration
so o8 o8 o88 o88)

2. with oon kyssse by secret operation
so o8 o88 o88 (and similarly in M201.58)

But off thi sellyf o god this operation
so o8 o8 o88 o88 o88 o88
-ACE, -AGE: Of the 11 words with this suffix, 10 receive stable accentuation: the following 4 words receive initial accent: 
furnace, language, palace, voyage; and the following 5 words receive final accent: assuage, menace, embrace, outrage, visage; and a single trisyllabic word receives proparoxytonic (Sos) accentuation:

Their heritage shall laste for evermore, the
oSos oS oSos

The remaining word receives both initial and final accentuation:

my pleasuante yeris to bondage ded aplye
oSo S oSo S oS

M1k2.6

In fowle bondage / to lose and to discus

M209.6

-AL, (-eLL): Of the 8 words with this suffix, 5 are stable dissyllabic forms, either naturally so or the result of regular syncopation. The following 4 words receive initial accentuation: mortal, prodigal, several, natural; and a single word receives final accentuation: sensual. Of the words with mixed accentuation, two are paroxytonic (oSo) when syncopated:

Lo se ayn iyes swell with contynuall terys
oSo oS oS oS'oS
(and similarly in M37.7, M9.4, M101.16)

and sannyball eke when fortune him shitt
oS'oS / S oS oS

M99.5

but proparoxytonic when fully syllabified:

I washe my bed with teares contynuall
oSo oS oSo oSos

M3.5

and sannyball to Rome so trobelous
oSos oS oSos

M201.77

M8.86

and the third word is paroxytonic in both syncopated and fully syllabified forms:
-ANCE, -ENCE: Of the 31 words of these suffixes which occur in stable accentuation, 25 (80%) receive accentuation on the final syllable: the following 8 words with final accentuation:

<table>
<thead>
<tr>
<th>advance</th>
<th>balance</th>
<th>mischance</th>
<th>pretense</th>
</tr>
</thead>
<tbody>
<tr>
<td>askance</td>
<td>license</td>
<td>perchance</td>
<td>vengeance</td>
</tr>
</tbody>
</table>

the following 16 with proparoxytonic (oSo) accentuation:

<table>
<thead>
<tr>
<th>confidence</th>
<th>excellence</th>
<th>intelligence</th>
<th>residence</th>
</tr>
</thead>
<tbody>
<tr>
<td>diligence</td>
<td>governance</td>
<td>negligence</td>
<td>variance</td>
</tr>
<tr>
<td>eloquence</td>
<td>hinderance</td>
<td>penitence</td>
<td>vehemence</td>
</tr>
<tr>
<td>equivalence</td>
<td>ignorance</td>
<td>recompense</td>
<td>violence</td>
</tr>
</tbody>
</table>

and the following single word which is proparoxytonic in syncopated form:

sum other offer to my remembrans

(oSo So S oSo's)

(and similarly in M24.11)

Six of the words have an unaccented final syllable: the following 3 words with initial accentuation: absence, silence, and substance;

and the following 3 words with paroxytonic (oSo) accentuation:

allowance, assurance, resistance. The remaining 10 words receive mixed accentuation; the following 5 words receive both initial and final accentuation:

1. as chaunce on the disse

M87II.21

a chipp of chaunce more then a pomele of witt

M196.79

(and similarly in 23 other monosyllabic occurrences)

2. Who made hytt suche a fence

M108.7

(and similarly in 18 other occurrences)
And he that suffereth offence without blame SSSS SSSS SSSS

3. with secret trappes to troble my penance SSSS SSSS SSSS

surpris with joye / by penance off the hert SSSS SSSS SSSS

(and similarly in M210.14)

4. into youre presens as farr as I dare SSSS SSSS SSSS

(by their bright presence SSSS SSSS SSSS)

(dore lady we wayte omely thy sentence SSSS SSSS SSSS

(and similarly in M53.15)

and the following 2 words receive both final and proparoxytonic

accentuation:

1. I trembling but he with small reverence SS / SSS SSS

(and similarly in M204.14)

At such acumpt? dreed / and not reverence SSS / SSS

(and similarly in M4.7, M202.24)

2. of my sufferaunce I have redres SSSS SSSS SSSS

wherby ytt hath had sufferaunce SSSS SSSS

while the remaining 3 words receive both paroxytonic and

proparoxytonic accentuation:

1. hathe so apalld my countenaunce and my chere SSSS SSSS

(and similarly in M61.13)
The chere the manere beaute & countenance
c of oSo So SoS

2. Shall have habundance all waye fresshe and grene
c of oSo So So cS

You that in love find luck and habundance
S ooS cS oSoS

3. with sore repentance of his hardines
c of oSo S oSoS
(and similarly in M871.37, M201.4, 69)
morlyke was be the seliff same repentance
c of cS oSo SoS

Of the 41 words so inflected, the dissyllabic words tend to be stable and accented on the final syllable; the trisyllabic words show an increasing variation (partly through syncopation) and a clear tendency toward proparoxytonic (SoS) accentuation.

-AIL, -AIL: Of the 9 words in these suffixes, only one has a mixed accentuation. The following 6 words receive final accentuation: apparel, appeal, assail, entrails, marvel, prevail; and the following 2 receive initial accentuation: drivel, jewel.
The mixed accentuation occurs in:

that all my trust & travaill is but vast
c of cS oSo So cS
(and similarly in M91.11, M8.47, M97.102)

my gret travayle so gladly spent
c of cS oSo S
(and similarly in M8.3, M5.5, M109.13, M97.28, 91)

-AIM: Of the 15 words in this suffix, the following 13 receive only final accentuation:

complain fountain(s) obtain restrain
constrain maintain refrain retain
contain mountain(s) remain sustain
domain
And of the remaining 2 words, one receives both initial and final accentuation:

\[
\text{may may certayne I wyll not soo} \quad \text{[M26.13]}
\]
\[
\text{0S oS oSo S} \quad \text{(and similarly in M56.5, M64.6)}
\]

\[
\text{under pretence off certen victorye} \quad \text{[M200.23]}
\]
\[
\text{So oS oSo SoS} \quad \text{(and similarly in M91.42, M153.13)}
\]

while one word receives both proparoxytonic (SoS) and paroxytonic (oSo) accentuation:

\[
\text{desir encreasing myn hope vn certain} \quad \text{[M30.2]}
\]
\[
\text{oS oSo SoSo SoS} \quad \text{(and similarly in M69.6)}
\]

\[
\text{vn certain hope for hys redresse} \quad \text{[M121.18]}
\]
\[
\text{oSo S oSo S} \quad \text{(and similarly in M871.21)}
\]

-ERE, -UNE: Of the 13 words in these suffixes, 7 receive a stable accentuation: the following two words receive final accent: endure, treasure; the following two initial accent: figure, fortune's; the following two proparoxytonic accentuation: adventure, departure; and the following single word tetartotonic accentuation: peradventure.

Of the remaining 6 words, the following 4 receive both initial and final accentuation:

1. thou fortune with thy dyvers play \[
\text{oSo S oSo S} \quad \text{[M23.3]}
\]
   \[
   \text{(and similarly in M152.14, M161.12)}
   \]

   and when fortune hath spitt oute all her gall \[
   \text{oS oS oSo S oS} \quad \text{[M60.3]}
   \]
   \[
   \text{(and similarly in M3.5, M83.3, M123.35)}
   \]

2. ffour none can mesure my fawe but thou alone \[
\text{oS oSo S oS oS} \quad \text{[M207.20]}
\]
   \[
   \text{(and similarly in M40.18)}
   \]
But since ye so farre out of mesure
M136.7
of so so so S so
(and similarly in M1.8, M31.4, M58.14, M87I.39,
M201.15, M208.17)

3. like bareyne soyle for moytre off thy grace
M213.26
so so so so S so
(and similarly in M22.10)

the I see some lane and dry withoute moyster
M198.24
so so so so S so

4. his hate his lust / and plesur all in fere
M200.45
so so so so S so
(and similarly in 17 other occurrences)

Of forse I must forsake pleasure
M11.5
so so so S so
(and similarly in M8.27, M87I.35)

and one word receives a similar accentuation in a slurred (or
apocopated) form:

he dare Importune the lord on every syde
M208.29
so so S so so So S

respectles labour Importune crye and call
M208.31
so so so so So so S so

while a final single word receives both proparoxytonic and
paroxytonic accentuation:

whiche ye my mortall dyspleasure
M112.8
so so So So S
(and similarly in M1.12, M8.40, M31.8, M67.10,
M87I.36, M117.8)

withoute dyspleasure stedfastely
M62.9
so so So So S
(and similarly in M4.8, M141.41)

-JAL: The four words in this suffix display considerable
variation in accentuation. Of the two words regularly syncopated,
one receives final accentuation:

bewayling his fortune and lif bestiall
M141.21
so so* So / so so S
and the other receives initial accentuation:

for true love one fix'd in the cordial way
6o 6 6 so 6

Of the two words with full syllabication, one receives initial
accentuation:

by tryall of the same
6o 6 6

and the other receives preparoxytonic accentuation:

twenty times better but one in special
6o 6 6 o 6 o 6

-OH, -OM, -ON: Fourteen of the 16 words in these suffixes
are stable in their accentuation; the following 9 receive initial accent:

baco 6om 6one 6oison
bosom 6oum 6oession 6ansom

and the following 5 receive final accentuation: custom, phantom,
prison, season, treason; while the remaining two words receive
both initial and final accentuation:

1. But of my sinne sins I my pardon's have
6o 6 6 o 6 o 6 6 (and similarly in M124.10)

Altho that yet pardon hath no offence
6o 6 6 o 6 o 6 (and similarly in M142.24, M207.25)

2. And it is reason why
6o o 6o 6 (and similarly in 16 other occurrences)

and on my faith me thinke it good reason
6o 6o o 6o 6 (and similarly in M14.7)

-IMES: Only one word in this suffix occurs with variable
accentuation; when syncopated it appears either with initial accent:
Live with the laws in patience to prevail,
S os So S os
(and similarly in M10.12, 20, M118.6, 17, M130.11)
or with final accent:
is a paimf.full patience
os os os
or with possibly either accentuation:
Patience though I have not
os os os (or: So os os)
(and similarly in 25 other occurrences)
When this word receives full syllabication, it is proparoxytone:
That myne oppressed patience was past,
os So So So os os
(and similarly in M118.30, M116.26)
The only other word with full syllabication is also proparoxytone:
the amyling after this said audience
os So So So os
while of the three remaining words, one receives initial accent:
for he the ffooll of conscience was so nyse
os os os So So S os
one receives paroxytonic accentuation:
Impacions for your part
os S os
and one receives proparoxytonic accentuation:
what nedethe yt we see bye experience
os So S os os So's
-IOUS, -IOUS, -IOUS: Of the 23 words in these suffixes,
18 (78%) occur with stable accentuation; the following two words
receive initial accentuation: monstrous, pompous; the following
5 words are regularly syncopated and receive initial accentuation:
The boyesus wyndes off their high bowghes do blast
M199.93
M39.24
M39.1
M8.13
M8.145
M198.76
M40.2
M141.39
M33.9
os So S os os os
that did me gyve the courtese gyft that such had never none
of S oS oS oS oS oS oS
(and similarly in M96.66)

with furysous famyn / stonihith at debate /
oS'o So So S oS
(and similarly in M61.1)

To vaste in sighes were pitious deth
oS oS oS'o S
(and similarly in M74.3, M86.6, M73.10)

plenteus ransomme shall com with hym I say
S'o So oS oS oS oS

The following four words receive proparoxytonic accentuation:
dolorous, joyous, troublesome, venomous (SoS); and the following single
word is regularly syncopated with proparoxytonic accentuation:

her face she hathe turnd with countenance contrarious
of oS of oS'o So's

The following three words receive paroxytonic accentuation: desirous,
laborous, outrageous; and the following word is regularly syncopated
with paroxytonic accentuation:

of good or ill the minde obliuous
of oS of oS'o

The following word is regularly monosyllabic after apocopeation:

as jalous dispute did tho ther were no bote
oS' oS'o / S oS oS
(and similarly in M46.4)

and the following word receives final accentuation when syncopated:

to gyue therby occasion gracius
of oS of oS'o

Of the remaining 5 words, 2 receive both initial and final accentuation
(one regularly syncopated):

1. I never felt, but many a grevous payne;
cS'o S oS'o So S
(and similarly in M8.11, M72.8, M106.5, 15,
M108.19, M27.3, M131.6)
Myn adversary with grvious reprouff
osos o S oS

2. and many othre by much vertue glorious
osos oS oS o'S

my mough shall spread thy glories praesis true
os oS o'S'o So S

A single word receives initial accentuation when syncopated and
proparoxytonic accentuation when fully syllabicated:

By gode respect in such a daungerous case
os oS oS'o S'o S

in all error and daungerous distres
os oS oSoS oS

and another single word receives initial accentuation when syncopated
and apocopated and receives proparoxytonic (Soo) accentuation when
fully syllabicated:

Then if an hert of amorous faith a will
S os oS'o S oS

If amours faith an hert vnfayned
S'o S oS oS'

with the amours dawnce have made me traced
S oSoS oS oS'

while the single remaining word receives both initial and final
accentuation when syncopated and proparoxytonic accentuation
when fully syllabicated:

to fynd homy of so wondrous fashion
os So oS o'S oS

so wondrous gret bath bene my vexation
oS'o S oS oSoS
(and similarly in M165.1)

thy chaunses ben so wondrous
oS oS oSoS
-ENT, -ENT, -ENT: Of the 34 words with these suffixes, 28 (82%) receive stable accentuation. The following 6 words receive initial accentuation: *abcent, fervent, payment, sergent, serpert*, and *servant(e)*; and the following 8 regularly syncopated words also receive initial accentuation:

in covenant I myght fynd them so
"so"'o so so so (covenant) M114.30

a diligent knave that pikes his maisters purse
"so"'o so so so so 'o "so" M198.56

wherof he repenteth the ignoraunt ffale
"so" 'o so 'o 'o so *"so" M8.105

with innocent blode to fede my selfff. ffat
"so"'o so so so so *so" M196.35

piery nor perle cryante & clere
"so"'o so / so' 'o so *so" M85.9

a patiente pace
"so"'o so *so" M156.29

0 puissant loue & power of gret avayle
"so"'o so so so so *so" (and similarly in M142.14) M127.8

his faire hare herd of reverent gravite
"so" so so so so so *so" M200.53

The following 5 words receive final accentuation: *intent, prevent, relent, repent, semblant*; and the following regularly syncopated word also receives final accentuation:

as he wyht where he is alwaies resident
"so"'o so so so so *so" M8.65

The following 5 words receive proparoxytonic accentuation: *firmament, government, impediment, instrument, represent*; while the following 3 words receive paroxytonic accentuation: *repentant, transparent, unpleasant*. Of the 6 words with variable accentuation, the following 5 receive both final and initial accentuation:
1. To be condemn'd in judgment without fai[...]
   (and similarly in M167.18, M202.29, M206.10, M213.8)
   with just judgement my selfe I dam
   os os os os

2. In momente of repentence to remove
   os os os os
   yt may be at rest thus in a momente
   os os / s os os

3. & tho yt be a small present
   os os os os
   (and similarly, as a verb, in M27.8)
   with thonourable had did him present
   os os os os
   (and similarly in M131.7, M201.84; and as a
   substantive in M96.32, M197.101)

4. those plesant wordes / now bitter to my mynd
   os os / os os
   (and similarly in 39 other occurrences)
   be so plesante
   os os
   (:seemblante)

5. my tortuyntt can not cease
   os os os
   (and similarly in M6.107, M58.30, M63.19; and
   as a verb in M31.3)
   to my torment to yelde so sone
   os os os os
   (and similarly in M5.12, 67, M72.2; and
   as a verb in M3.7, M54.2)

while a single word receives final accentuation when apocopated
and paroxymonic accentuation when fully syllabicated:

repugnant natures In quiete wonderfull
os' os os os os

repugnant kyndes in myddes of whome the yerth hath place alo[ne]
os os os os os os
   (and similarly in M101.32)
-ER, -OR, -OUR, -AB: Only 54 (73%) of the 74 words in these suffixes receive stable accentuation; the following 7 words receive final accentuation: armor, chamber, cloister, dolor, languor, manger, savor; and the following 32 words receive initial accentuation:

<table>
<thead>
<tr>
<th>enter</th>
<th>coffer</th>
<th>matter</th>
<th>rigor</th>
</tr>
</thead>
<tbody>
<tr>
<td>flatter</td>
<td>cover</td>
<td>monster</td>
<td>sampler</td>
</tr>
<tr>
<td>harbor</td>
<td>forger</td>
<td>number</td>
<td>scepter</td>
</tr>
<tr>
<td>traitor</td>
<td>judges</td>
<td>pastor</td>
<td>slander</td>
</tr>
<tr>
<td>banner</td>
<td>lecher</td>
<td>pillar</td>
<td>sober</td>
</tr>
<tr>
<td>cater</td>
<td>leper</td>
<td>proffer</td>
<td>stranger</td>
</tr>
<tr>
<td>causer</td>
<td>letter(s)</td>
<td>proper</td>
<td>tender</td>
</tr>
<tr>
<td>center</td>
<td>luster</td>
<td>render</td>
<td>tiger</td>
</tr>
</tbody>
</table>

while the following 4 words are proparoxytomes: pammier, warrier, paramour, singular; and the following 6 words are paroxytomes: consider, decayer, depriver, persevere, recover, reviver. The following three words receive initial accentuation after syncopation:

and he was onely councellor of this dede
\[\text{oS oSo S'o S oS}\]

the bodye ese And tohler off my hart
\[\text{oSo S oSo S oS}\]

Executor is and what is he the worse
\[\text{oSo S oSo S oS}\]

a single word is paroxytonic after syncopation:

quieter of mynd And my vnquyet foo
\[\text{S'o oS oSo oS}\]

and another word with final accentuation after possible apocopeation:

The Lord shall helpp, I saye, and them delver
\[\text{oS oSo oS oS oS}\]

Of the 20 words with mixed accentuation the following 16 receive both initial and final accentuation:

<table>
<thead>
<tr>
<th>error</th>
<th>honor</th>
<th>manner</th>
<th>ruler</th>
</tr>
</thead>
<tbody>
<tr>
<td>favor</td>
<td>danger</td>
<td>master</td>
<td>succor</td>
</tr>
<tr>
<td>furor</td>
<td>labor</td>
<td>order</td>
<td>suffer</td>
</tr>
<tr>
<td>horror</td>
<td>liquor</td>
<td>river</td>
<td>terror</td>
</tr>
</tbody>
</table>
and the remaining 4 words receive more than two modes of accentuation; either paroxytonic, proparoxytonic, and final (after apocopeation):

When I remembr this and eke the case
of os oSo S os os
(and similarly in M103.6)

Love and fortune and my mynde remembr
S osS osS osS osS
(and similarly in M117.4)

remembr thou me en voyant la galerie
os' os os os S osS
(and possibly in M52.6, M213.21)

or paroxytonic, proparoxytonic, and final (after sphaeresis):

to perfaict welth my wit for to endeuer
osS os os os osS

There be bow shall breaks in their moste endeouer
os os os osS osS

and I like wise off all my long indesuer
os os os os os s'os
:warier, Sos

or paroxytonic, final, and initial:

my iust desire and my cry
os osS osS osS
(and similarly in M154.13)

from his desire that myght have ben his payne
os os os os osS osS
(and similarly in 46 other occurrences)

wmysse thou wert to desyre place
os os osS osS

or final, initial, and monosyllabic (after apocopeation):

If waker care if sodayme pale Coulor
osS osS osS osS
(and similarly in M12.8)

the colour eke drowpith down from his chere
osS osS osS osS
(and similarly in M56.15, M96.50, M87III.13, M111.8, M196.18)

the mynde hideth by color contrary
osS osS osS osS
:mercy
ABLE: Of the 19 words in this suffix, 16 receive stable accentuation; the following 7 words receive final accentuation with a single-syllabled suffix (or whispered liquid):

able    able    able
mutable notable disable sable

and the following 7 words receive proparoxytonic accentuation (or tetartotonic accentuation with a dissyllabic suffix):

agreeable deceivable profitable miserable
returnable honorable (?) variable

Of the two words receiving full syllabication, immovable is proparoxytonic and unmeasurable is tetartotonic.

Although it is not my purpose to give an extended historical sketch of the accentuation in these polysyllabic words, a few examples may provide the necessary perspective for the proparoxytone (or tetartotone, if fully syllabified) words listed above, particularly since this seems to be a dominant mode of accentuation for these words.³

Chaucer, of course, employed such accentuation, and a quotation would be irrelevant here except to show his closeness to the French accentuation and to suggest his influence in the century that followed. Proparoxytonic accentuation appears in his "Complaint of Venus" about 1392:⁴

A litel tyme his yift is agreeable

For subtil Jelosie, the deceyvable

³ For an exhaustive treatment of the accentuation of words ending in -able, -ible, -ete, and -ical (as well as -ator, -ic, and -ize) see Bror Danielsson, *Studies on the Accentuation of Polysyllabic Latin, Greek, and Romance Loan-words in English* (Stockholm, 1948).

⁴ Similarly about 1390 in Gower's "Confessio Amantis," II, 1698.
The French original is: "Pour un court temps le gieu est agréable."

A similar accentuation occurs in the "Merchant's Tale" about 1386:

. . . o thou fortune instable
Lyk to the scorpion so deceivable
S oSo So oSos#

These two words are similarly accented by Lydgate in his "The Pilgrimage of the Life of Man" about 1426:5

By apparencé ful agreeable
oSos oSoS#
Thys ffalse gaunt deceuyable
S 0So SoS#

and by Gavin Douglas in "The Palace of Honour" about 1501:6

The knopp it synonis with leuis aggreaibill
do oSo So SoS#
For till reuer and burgione ar maid abill

I underste de signes perseaubill
oSo oSo oSoS#
That was Cupid the god mist dissaaubill
oS oS oS oSoS#

and by Skelton in his "A Replyscacion" about 1529:7

Then shall ye fynde it fyrme and stable
oS oSo S oS#
And to our fathe mochē agreeable
oS oS oSoS#

and so by Wyatt about the same time:

syns that decept is ay retouerneable
oS oS oSoS#
of very force it is aggreaible
oSo S oSoS#

5 Similarly about 1423 in James I's "The Kingis Quair," st. 138, 1.3; and about 1422 in Boecleve's "Tale of Jonathas," p. 237, 1. 590.

6 Similarly about 1510 in Dunbar's "Of the Changes of Lyfe," 1. 5; and about 1514 in Barclay's "Certayne Egloges," II, 1038.

7 And similarly even about 1596 in Shakespeare, March.I.111.167.
Wyatt uses three words with mixed accentuation; two receive monosyllabic and initial accentuation:

1. syns all the trouth is turned to fable
   of s os os os$
   $ (and similarly in M5.3)

   To say nor fable ys not my mynd
   of so so so

   M116.8

2. With godes learnings he hathe his harte stable;
   of so so so so so
   $ (and similarly in M10.4, M95.9, M207.26)

   to stond stable / And after thy Justyse
   of so so so

   M213.5

   while a single word receives final and paroxytonic accentuation:

   ffor I my selfff / lo thing most unstable
   of os os  os os os$
   $ (and similarly in M24.12)

   M207.30

   Unstable dreme according to the place
   of so so so so
   $ (and similarly in M5.13)

   M79.1

-ABLE: Of the 5 such words the following 3 receive proparoxytonic accentuation: forcible, impossible, sensible; and possible receives final accentuation; while the remaining word receives both initial and proparoxytonic accentuation:

   the thethes whereoff in horrible error
   of os os os os

   (and similarly in M202.17)

   M202.11

   With horrible feare, as one that greatlye dreith
   of so' s os os so

   M8.6

-ATE: Of the 11 such words the following 6 receive final accentuation: abate, algate, debate, translate, estate, private; while two words are proparoxytones: regenerate, generate; and two more receive initial accentuation (after syncopation): desperate,
obstinate; and a single word is paroxytone (after syncopation):

unsatiate.

-Inal: Both of these words receive proparoxytonic accentuation, one of them after syncopation:

with dreams oprest and visions fantastical
of so sSo oSo sSo

Recorded thence in his comedies poetical
of so sSo *o8's o8's

-Y: The accentuation of 10 of the 18 words in this suffix is stable; the following 4 words receive initial accentuation:
country, envy, journey, rocky; and the following 6 words receive proparoxytonic accentuation: accompany, accompany, destiny, jeopardy, prophecy, remedy. Of the remaining 8 words, the following 4 receive both initial and final accentuation:

1. suche folly to forget
   of so s oSo
   (and similarly in M87.11.31, M205.22, M16.5, M125.8, 27)
   may sir in faith it were great folly
   of oS *oS oS

2. in hym your glory alway set you must
   of oSo So S oS
   (and similarly in M96.14, M209.52, M210.27)
   of this great name, ground of all glorye
   of oS / S oS oS (memorie: mercye)

3. & putt thy natiff mercy in restraint /
   of oSo So S oS
   (and similarly in 16 other occurrences)
   of this inffyre mercye want needes it must
   of oSo oS of oSo
   (and similarly in M201.63)

4. prepare agayne / & rather pite me
   of oS oS oSo So S
   (and similarly in 13 other occurrences)
have no more Pyttye
of of of (:the: cruelme)
(and similarly in M80.1, M22.16)

and the following three words receive proparoxytonic and initial
accentuation (after syncopation):

1. is now mwy extreme enmyne
   of o'so sos

   for that my enmy hath pursuyd my lyff
   of o'so s of o's
   (and similarly in 10 other dissyllable occurrences)

2. yn love yn jelowyne and inimies manyes con
   of o's' o / o's' o of

   thanne is it not jelowsyne
   s of o'so sos

3. whome fansy may endure
   o's' o s of
   (and similarly in 10 other dissyllabic occurrences)

   set ans your fantasy
   of o'so sos
   (and similarly in M21.21, 22, 23)

while the following single word receives proparoxytonic and final
accentuation (after syncopation):

and note this his cruelme extreme tyranny
of S o'so o'S o'S

By tyrannye, nor yet bye faulste vnpurue
o'so sos of os o's
(and similarly in M196.74, M205.25)

-ARI, -ERY: Nine of the 11 words in these suffixes receive
stable accentuation; the following 6 are proparoxytones: contraries,
injury, memory, mercury, treachery, victory. A single word is
tetartotone: adversary; while one is proparoxytone (after syncopation):
solitary; and another receives initial accentuation (after syncopation):
savory. Of the two words which receive mixed accentuation, one is
proparoxytonic and paroxytonic (after syncopation):

& bye cause perforce she had commit advowtrye
  o's o's o's o's o's'
  o's o's o's o's o's o's

by murder for to clok Adultery
  o's o's o's o's o's o's

and another is proparoxytonic and initial (after syncopation):

twyst misery and weth twist ernest & game
  o's' o's' o's'

that fedeth hym with my care & myseruy
  o's' o's o's o's o's

(and similarly in M67.25, M114.11, M201.41, M209.42)

-ITY: Of the 33 words in this suffix 27 receive stable

accentuation. Twenty-six of the stable forms are proparoxytones,

the following 23 of which are normal:

adversity  eternity  jolity  poverty
antiquity  felicity  liberty  prosperity
authority  fidelity  majesty  stability
benignity  honesty  nativity  verity
dignity  gravity  necessity  property
dishonesty  iniquity  perplexity

with a single proparoxytone (after syncopation): sovereign; and

two proparoxytones (with two secondary accents): immortality,

mutability; while the remaining word with stable accentuation receives

initial accentuation: plenty. The remaining 6 words receive mixed

accentuation: the following 2 are proparoxytones and receive both

initial and final accentuation (after syncopation):

1. At last withdrawe youre cruelltie
  o's o's o's o's
  (and similarly in 17 other trisyllabic occurrences)

and yet Alas lo crueltie & disdayn
  o's o's o's' o's
  (and similarly in M2.14)

then may I well blame thy cruelte
  o's o's o's o's (or: o's o's o's o's o's)

M141.32
M200.37
M29.11
M8.56

91
2. off mercy off fayth off frailte off grace oSo S oSoS oS

the I have fallen by fraylté overthwart oS oS oSo S oS

ffor this frailte that yokyth all manekynd oS o'S oS'o S oS

while a single word is proparoxytone and paroxytone (after syncopation):

to joyne the mene with eche extremitie oS oS oS oSo oSo
(and similarly in 7 other tetrasyllabic occurrences)

Thus is it in suche extremitie brought oS oS oS'o S

another is proparoxytone and initial (after syncopation):

Conspyre, corrupte by vse and vanytie; oS oS oS oSo oSo

Of worldlye vanytie, that temptacion castes oSo S'o S oSo S oSo

and another receives initial accentuation and proparoxytonic
(after lengthening):

the bewyte that me bounde oSo S oS
(and similarly in M35.2, M66.34, M156.23, M201.85)

so cruell that art cloked with beaultie oSo S oS oSo oSo
(and similarly in M22.11)

The following Teutonic suffixes also reveal variation in accentuation:

-ING: Of the 161 words in this suffix, 151 (94%) receive
stable accentuation. Nearly all of the disyllabic words, 110 (94%)
of 117 words, receive initial accentuation; and of the remaining 7
words, one receives final accentuation:

and where he rose the sonne shall take lodging oS oS oS oS oS
and the other 6 words receive both initial and final accentuation:

1. for be that beleveth bering in hand
   So So So So So
   (and similarly in M152.23)  
   M14.13

   The pain of my falt patiently bering
   So So So So So
   M47.12

2. Awayte thearefore the commyng of the Lorde;
   So So So So So
   (and similarly in M62.25, M96.16)
   M199.92

   Ever myn happe is slack & slo in comyng
   So So So So So
   M30.1

3. how may a morning hert
   So So So
   (and similarly in M51.13, M41.5)
   M52.11

   plentye of plaint mone & morning
   So So So So So
   (and similarly in M17.2)
   M137.3

4. To wise folkes fewe wordes is an old sayeng
   So So / So So So
   M152.29

   as one in doute thyss ye my ssayng
   So So So So So
   (sing)
   M117.3

5. with sighinge of my brethe is askant
   So So So So
   (and similarly in M2.10)
   M106.18

   my hert of sore sighing
   So So So
   M84.55

6. sleping or waking love is ever preste
   So So So So So
   M161.19

   It was no dreme I lay brode waking
   So So So So So
   M37.15

Of the polysyllabic words, the following 13 are proparoxytones:

acknowledging contraryng lightening remembering
beemoan computer offending suffering
chaistysinges hinderer promising understanding
wavering

while the following 25 words are paroxytones:


absenting    containing    imagining    reducing
according    defending    increasing    refusing
accusing     departing    misusing     regarding
advancing    despairing    obtaining    remaining
bewailing    dividing     perceiving    returning
complaining  forgetting    redeeming    reviving
suspiring

and the following two words are tetartotones: reconciling, justifying.

The remaining 4 words receive mixed accentuation, of which 3 are
both proparoxytones and paraoxytones:

1. consyderynge his grete goodnes and his grace
   (oS oSo S oS)
   considering the pleasure that an Iye
   (oSo oSo S oS)
   M204.11

2. chastysse me not for my deserving
   (oS oS / S oSo)
   as my deserning shall
   (oS oSo S)
   M43.2

3. a prolonging of a dieng dethe
   (oSo oSo S)
   But be without prolonging or delay
   (oS oSo s oS)
   M160.11
   M200.65

and a single word is both oxytone and paraoxytone:

   and with abiding spede well ye maye
   (oS oSo S ooS)
   (and similarly in M161.2)
   M160.6

   Aye me this long abidyng
   (oS / S oSoS)
   (:thing)
   M160.9

-LY: The accentuation of this suffix is stable in 82 (87%) of the 94 words. Both the tendencies of the disyllabic words to
have initial accentuation and of polysyllabic words to be proparoxytonic
(giving the suffix a secondary stress) are qualified by a few
exceptions. Of the 37 disyllabic words, 30 receive initial accentuation,
while only the following 2 receive final accentuation:
bannysshed from blisse carefully do crye
Sos do's do's do's

though theye torne againe and spoke farelye
*do's do's do's do's

and the following 5 receive both initial and final accentuation:

1. And daly seke non other gayn
   do's do's do's
   (and similarly in M8.66, M31.10, M203.28)
   among lovers yt chaunseth daylye
   do's do's do's

2. there vayn weke hope doeth greatly ther abuse
   do's do's do's do's
   (and similarly in M8.6, 82, M15.6, M205.58)
   and to frindes reconcilide trust not greatelye
   S do's do's S do's

3. If that you allepe I humbly you require
   do's do's do's do's
   at your commandement humbly
   do's do's do's

4. the swete disdaynes the plesant wrathes & eke the lovely stryff
   do's do's do's do's do's do's do's do's
   (and similarly in M12.2, M27.12)
   for to love her for her lokes lovely
   S do's do's do's do's do's do's do's do's

5. A faithefull herte so trulye mente
   do's do's do's do's do's do's do's do's do's do's do's do's
to love trulye
   do's do's (vndoubtedlye: I)
   (and similarly in M67.2)

Of the 52 polysyllabic words 50 receive proparoxytonic accentuation,
but the following 2 words do not receive a secondary stress on
the suffix:

redely graunt theeffect off my desyre
Soo S do's do's do's do's
(but with secondary stress in M15.11, M41.31, M62.11, M26.16)
that out of my hest doeth straynably stert
S oS oS oSo S

one word receives paroxytonic accentuation:
directly down into my hert ytt runne
 oSo S oS oS oS
 (and similarly in M101.77)

and the remaining word receives both paroxytonic and proparoxytonic
accentuation:
So soudainly and that without repaire
 oSo oS oS oS
 (and similarly in M5.9, M96.3, M121.27, M122.3, M199.6)
that so soudainely now from bens must parte
 oS oSo S oS oS

All 5 words with variable syllabication receive both proparoxytonic
and initial accentuation:

1. with sorrowfull anger feding bissely
 oS'o So So SoS

besely seeking with a continuell chaunge
 S'o So S ooS'o S

M37.7

2. The Rokkes do not so cruelly
do oSo oSo
 (and similarly in M109.10)
cruelly plesant before kyng david syght
 S'o oS oS oSo S

M200.4

3. Thus woofully
 oSoS

which nowe fere nowe shame woofully doth tyer
 S oS oS S'o oSf

M12.7

4. her herte is fermsely sett
 oS oSo S
 (and similarly in M96.82, M101.18, M14.16, M20.39)

my hert was set in thought right fermsely
 oS oS oSo oSoS

M15.2

5. then statly prynce off worldly governance
 oSo S oSo SoS
 (and similarly in M103.22, M161.16, 17, M201.33)
for to rest in his worldy paradise
$\alpha \delta \cdot \alpha \delta \cdot \alpha \delta \cdot \alpha \delta$

-LESS: All of the words in this suffix have stable accentuation, with possibly one exception. Of the 27 words, 13 receive initial accentuation:

<table>
<thead>
<tr>
<th>bootless</th>
<th>hapless</th>
<th>lifeless</th>
<th>restless</th>
</tr>
</thead>
<tbody>
<tr>
<td>careless</td>
<td>harmless</td>
<td>painless</td>
<td>speedless</td>
</tr>
<tr>
<td>causeless</td>
<td>helpless</td>
<td>reckless</td>
<td>toothless</td>
</tr>
<tr>
<td>endless</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

...and the following 6 words receive final accentuation: armless, doubtless, foodless, fruitless, sleepless, termless; while the following single word may possibly receive both initial and final accentuation:

that he hertles should last on day
$\alpha \delta \cdot \alpha \delta \cdot \alpha \delta$ (or: $\alpha \delta \cdot \alpha \delta \cdot \alpha \delta$)

by no meanes love an hertles body
$\alpha \delta \cdot \alpha \delta \cdot \alpha \delta \cdot \alpha \delta$ (and similarly in M63.13)

Of the remaining 7 words the following 4 are proparoxytones:
comfortless, remesileless, succorless, worthless; while one is proparoxytone without a secondary stress of the suffix:

the See waterles fishe in the mountain
$\alpha \delta \cdot \alpha \delta \cdot \alpha \delta \cdot \alpha \delta / \alpha \delta \cdot \alpha \delta$

and the following 2 words are paroxytones: measureless, respectless.

-NESS: Of the 53 words in this suffix 44 (83%) receive stable accentuation. Nine words receive initial accentuation:

<table>
<thead>
<tr>
<th>darkness</th>
<th>kindness</th>
<th>lightness</th>
<th>sadness</th>
</tr>
</thead>
<tbody>
<tr>
<td>gladness</td>
<td>largeness</td>
<td>madness</td>
<td>sickness</td>
</tr>
</tbody>
</table>

and the single syncopated word: frailness. Only one word receives final accentuation:

forberis that susth makes for his $[\text{boote}]$
$\alpha \delta \cdot \alpha \delta \cdot \alpha \delta \cdot \alpha \delta$
and only another is paroxytone:

Oh happy ar they that have fruginess gott
do So So So So

The remaining 33 stable words are proparoxytones:

beastliness happiness joyfulness scornfulness
bitterness hardiness lustiness steadfastness
craftiness fanciness mishappiness ungentleness
cruelness filthiness nakedness unhappiness
disdainfulness forgetfulness pensiveness uprightness
drunknessness forgiveness pleasantness wickedness
faithfulness frowardness quietness wilfulness
gentleness holiness readiness wretchedness

and the single syncopated word: tediousness. Of the 9 words with
mixed accentuation, 3 receive both initial and final accents:

1. But of your goodness all your mynde
do So So So So
(and similarly in M8.54, M204.11, M212.18)

M69.13

wherfor they that have tastid thi goodnes
So S do So So So
(and similarly in M37.18, M201.8, 14, 94,
M203.1, M207.1, 3, M208.3, 7)

M203.42

2. the grettes dyd so astonne hym selff a space
do So So So So

M208.4

Off hert contrite / and covereth the grettnes
do So do So So So
(and similarly in M201.16)

M203.7

3. by tasted swetenes make me not to rew
do So So So So

M79.3

his fals swetenes that toorneth as a ball
do So do So So So

M8.24

while 3 receive both proparoxytonic and paroxytonic accentuation:

1. and therupon my dyvernes doeth rise
 doi So do So Do

M10.8

but you that blame this dyvernes moost
of So / So So So

M10.9

2. ffor off my selfff / lo this my ryght wisenes
doi So So So doi

M213.11
Vpright [as] the same and thy rightwises shall oS o'S oS oSo S

3. and vnkindenes Alas hathe alayne oSo oS oS
love with vnkindenesse is cause of hevenis S oSo oSo oSo
(and similarly in M141.29, 43, 47)

and 2 receive both proparoxytonic and initial (after syncopation):

1. what nedeth then suche coloured dowblenes? oS oSo oSo SoS
(and similarly in M2.3, 8, M55.9)
disdaynfull dowblenes have I for my hiere oSo S'o So S oS

2. the erth hath wept to here my hevenes oS oS oS oSo oSo
(and similarly in M62.6, M72.18, M141.2, M141.3, M161.4)
In hevenes I am wrapt devoyde of all solace oS'o oS / oS oS oS

and one word receive proparoxytonic and final (after syncopation):

fortwith rebates repentant humblenes oS oS oSo oSo
nought helpeth tyme humblenes nor place oSo S o'S oS oS

-FUL: Only about 77%, or 17, of the 22 words in this suffix are stably accented. Of these the following 13 receive initial accent:
careful faithful sinful thoughtful
doubtful fearful slothful wilful
dreadful scornful spiteful wrongful

and the following syncopated word: frailful. Three words are proparoxytones, the following two with secondary stress on the suffix: bountiful, wonderful; and one without secondary stress: merciful.

Only the following single word is paroxytonic: disdainful. Of the 5 words with variable accentuation, the following 2 receive both
initial and final accentuation:

1. goo broke the lse whiche pites paynfull dert
   Os Os Oso So S
   (and similarly in 8 other occurrences)

   is a painfull patience
   Os Os O's
   (and similarly in M141.3)

2. with rufull chere & settes afore his face
   OsO So Os Os Os

   with priue morninges & lookes Rufull
   OsO So Os Os

while the following 2 words receive both initial accentuation

(after syncopation) and proparoxytonic (without secondary stress):

1. o pitifull hert with payn enlarged
   Os'o S oSo SoS
   (and similarly in M20.13)

   call him pitifull & him true & playn
   So oSo S oS os

2. With sorrowfull anger feading bissely
   Os'o So So SoS
   (and similarly in M5.3, M161.2)

   sorrowfull david affter his langour
   Soo So So S os

and a single word receives both initial and final accentuation (after
syncopation) and proparoxytonic when fully syllabified:

   and found mercy et mercy plentifulfull hand
   Os So oSo S'o S

   In bevin and yerth perceyvied so plentiful
   OSo S oSo So O'S

   And libe in velth and pes eoO plentifulfull
   Os Os Os OsoS

-TH: (3d person singular present indicative) This suffix
receives syllabic value in 105 words, of which 98 (93%) receive stable
accentuation. While most of the stable words receive initial or
paroxytonic accentuation, in fact 89 (85%), so that the suffix does not receive an accent or secondary stress, the following 11 words (10%) receive either final or proparoxytonic accentuation:

\[
\begin{array}{llll}
\text{ac} & \text{complyseth declareth} & \text{loseth} & \text{regardeth} \\
\text{breaketh} & \text{daspisetth} & \text{payseth} & \text{syneth} \\
\text{comforteth} & \text{entreteth} & \text{prayseth} & \text{praysyth}
\end{array}
\]

Of the words with mixed accentuation the following 5 receive both initial and final accentuation:

1. spied to be caught and so dreedeth
   S ooS oS oS
   (and similarly in Ml.5)
   With horrible feare, as one that greatly dreedith
   oS'o So So oo oS oS (:seethe)

2. Glad that is gone yet still fereth
   S ooS oS oS
   wich ferithe not
   oSo S
   (and possibly in Ml.12)

3. some tyyme thou leyst that ledyth the & me
   oS oS oSo S oS
   to the disdaynfull her liff she leyst
   oS oSo So S oS (:sitteth)

4. nought moveth you my dedly mone
   oSo S oSo S
   I am in bold if pitie the moveth
   oS oS oSo S oS

5. for to lese it it sitteth me to meere
   S oSo / oSo S oS
   Wepened thou art and she vnarmed sitteth
   So oS oS oS oS

and two words receive initial accentuation and no accent:

1. that helpheth most I kno certeyne
   oSo S oS oS
   (and similarly in Ml6.21, 22)
   nought helpheth tyxe humbleses nor place
   oS ooS o'S oS (or: oSo S o'S oS)
2. of thes or that as liketh me
\[\text{M132.2}\]

\[\text{M207.74}\]

-ED: (past tense and past participle) This suffix receives syllabic value in 76 words, 72 (95%) of which receive stable accentuation. Most of these words receive accentuation on a syllable other than the suffix, in fact 59 (86%) of the words have unaccented suffixes.

Of the 13 remaining stable words the following 5 receive final accent:

staked, ended, twisted, traced, verified; while the following 8 words are proparoxytones:

affirmed  assented  enlarged  regarded
amended    confirmed  imprisoned  repented

The four words with variable accentuation receive both proparoxytonic and paroxytonic accentuation:

1. In eternum I was one determin'd
\[\text{M71.1}\]

\[\text{M71.22}\]

that I had first determin'd for the best
\[\text{M44.2}\]

\[\text{M39.14}\]

2. have I so much your mynd than offended?
\[\text{M8.5}\]

\[\text{M5.11}\]

for I offended nought
\[\text{M14.4}\]

3. Charged with dolour, theare I me presented
\[\text{M129.10}\]

\[\text{M2.5}, \text{M22.21}, \text{M144.8}\]

too great a proof of true faith presented
\[\text{(and similarly in M5.7)}\]

4. but that I should be rewarded again

\[\text{(and similarly in M5.7)}\]
Occasionally such words without syllabic inflections will shift accent to a normally unaccented syllable, as in:

as he that fells his helth to be hinderd
and to my power alwaies have I the honoured
wyrkynd tong right ill bast thou me rendred
or will receive both modes of accentuation, as in:

1. and clene from her presens she hath exilid me
the sprite off god retourned that was exild
(and similarly in M152.18, M156.15)

2. and what I have offerde
and offered me to rid my fierver clene
(and similarly in M109.3, M207.71)

-EN: (past participle of strong verbs) This suffix receives
accentuation in 2 words of the 14 syllabic occurrences:

ffor never warmes have an old stock eaten
and doeth the same with deth daily thretyn

-ER: (comparative) Of the 24 words with comparative
inflection, 22 receive stable accentuation. The following 15 words have initial accent:

better larger smaller viser
faster lesser sweeter deeper
fresher lighter younger former
greater longer sooner

and the following 3 words have final accent:
to honor & fame and if he would farther
\(\text{oS} \text{ S oS oS oS}\)

that makith the the Richer
\(\text{oS'} \text{ S oS} (:\text{treasure})\)

and no dele the poorer
\(\text{oS} \text{ S oS}\)

while the following 2 words are proparoxytonic:

and plesanter it is thereby
\(\text{oSoS oS oS}\)

frendlier thing than ne hert witsane
\(\text{Soo S oS oS}\)

and the following 2 words are monosyllabic (after apocopeation):

or els in my speklynge voyse lower or higher
\(\text{oS} *\text{oS'} \text{ oS S oS}\#\)

Threateth of right and draweth neare and neare
\(\text{Soo oS oSo S' oS}\)

Of the 2 words with variable accentuation, one receives both initial
and final accentuation:

and leve furdre for to discus
\(\text{oS} \text{ So oS oS}\)

(and similarly in M83.10, M200.5)

and so hath he that thumkynde doeth forther
\(\text{oS oSo S oS}\)

(and similarly in M23.15, M58.15)

and the other initial and possibly monosyllabic accentuation:

or els in my speklynge voyse lower or higher
\(\text{oS} *\text{oS'} \text{ oS S oS}\#\)

wenyng to lowre thou diddist smyle
\(\text{So oS}# \text{ oSo S}\)

(and similarly in M21.13, M52.24, M58.7, M209.50)

None of the 9 words in superlative inflection (*ast) receives
suffixed accentuation.

-ER: A fairly miscellaneous group of Teutonic words ending
in this suffix evidence some variation in accentuation. Of the 38 words
6 (16%) receive both initial and final accentuation:

1. to seke grapes upon brambles or breers
   of S oSo S oS
   mamed in the breers that erst was all to torne
   S oS# oS oS oS

2. that I have seen the torment & the anger
   oS oS oSo S oS
   with sorrowfull anger feeding bissely
   oS'o oS oSo oSo
   (and similarly in M8.12, M100.4, M101.26)

3. and offered me to rid my siever clene
   oSo S oS oSo S
   Who so hath sene the sikk in his fevour
   oS oS oS oS oS

4. Crye and complaynt offerre voydes joyfullnesse
   S oS oSo oSo
   (and similarly in M201.87)
   ande doo most hurt where most helpe I offer
   oS oS oSo oSo oS

5. No wonder ys tho I complayn
   oSo S oS oS
   (and similarly in M96.26, M71.13, M92.1)
   Though thou me set for a wounder
   oS oS oSo oS
   (:order)

6. to gade rye that maye
   oSo S oS
   of right good seede ill fruyte I gather
   oS oS oSo S oS

Wyatt, then, used the possibilities of variable accentuation
to achieve a considerable degree of accentual freedom in the
adjustment of accent to stress.
6. RESOLUTION AND EXPANSION

If we do not read Wyatt as he intended, one of the reasons may be that we fail to understand his devices of poetic resolution and expansion. In so far as he used the same principles to reduce and increase the number of syllables in a line that have been used by English poets since Chaucer, his use of resolution and expansion is not unique; yet in so far as he applied these principles with a peculiar expansiveness, his practice resembles those of his fifteenth-century predecessors rather than his sixteenth-century successors. Since Wyatt's use of resolution and expansion creates a difficulty for modern readers, it will be described in some detail.

A general confusion of terms, aggravated by a classification which places a single phenomenon in more than one category, makes some preliminary definitions necessary. A resolution, or the converting of a hypermetrical line into an isometrical one, is achieved by the metrical use of hyphaeresis, which is in general any omission or contraction of a sound or syllable. The omissions are composed of the natural, or phonetic, phenomena of aphaeresis, syncope, and apocope, and the metrical device of elision; the contractions are composed of the natural phenomena of synaeresis and synizesis, and the metrical device of slur. The natural types occur, strictly speaking, only within a word, while the metrical types occur only between words.

The natural types of hyphaeresis usually appear in poetry when an existing hyphaeresic form of a word is used instead of a coexisting non-hyphaeresic form, the choice between the forms
being dictated by the diction and the metrical context. Most natural hyphaereses, therefore, are properly phenomena of syllabication and not of resolution. Occasionally, however, a natural hyphaeresis will be used which is not sanctioned by the colloquial or literary language available to the poet. Such an hyphaeretic form may be regarded as being induced by the metrical context alone, even though the normal form of the word is susceptible of natural hyphaeresis.

A few instances of induced hyphaeresis will be discussed in this section, since they are, like elision and slur, types of resolution.

The metrical types of hyphaeresis occur when the juxtaposition of words in a poetic context allows a line to contain implied or repressed sound units, units which are not metemes. The difference between an elision and a slur may be thought of as a difference in degree; an elision is a complete omission of sound, while a slur is an incomplete suppression. The distinction between these metrical types of hyphaeresis, as well as that between the natural and metrical types, is theoretically very simple but practically very difficult.

When a word ending in an unaccented vowel occurs next to a word beginning in an unaccented vowel, any one of four things may happen: the first or the second vowel may be omitted, both may be slurred into a single sound, or each may be retained as separate vowels.

Elision includes the first two of these cases, which, if the vowels are identical, differ only in the position of hiatus. The omission of the first vowel may be seen, also, as an induced aphaeresis, and that of the second as an induced apocope. The extent to which

1 See p. 25, above.
these omissions may be considered metrical (and not phonetic) devices is inversely proportional to the extent to which the contracted forms are felt to be normal and not just possibilities. Since the forms d', t', and th' (for do, to, and the) are also products of natural colloquial speech, their creation by a metrical context depends on the degree of metrical regularity of the context as well as their degree of abnormality in the colloquial speech. In a metrical context which is regular, such contractions tend to be metrical devices; in a metrical context which has many irregularities (or a high degree of metrical indifference), the contractions are probably less metrical than phonetic. The demands of a metrical structure, while bringing about changes in syllabication and accentuation, must not be thought to be the only controlling element in the poem; the normal syllabication and accentuation, as well as natural hyphens, both enforce and oppose the metrical structure, and the instances of enforcement are much more difficult to determine than those of opposition. A number of examples of this first type of elision should make clear how Wyatt used the device.

A very frequent elision results in the coupling of the definite article to the word which follows, as in:

as doth theaccoberd sprite thoughtfull throwes discover  
S@S So S / So S S@S  
M96.51

I may well think the affection is but cold  
S@S S@S S S@S  
M76.25

that I have used the torment & the anger  
S@S S@S S@S S@S  
M8.107

closed graunt theeffect off my desyre  
Soo S S@S S@S S@S  
M209.8
if such record alas provoke theniflamid mynd
  os os os os os so s

I quite thenterprise of that that I have lost
  os os os os os

thabuse wherein they bee
  os os os

My love ys lyke vnto theternall fyre
  os os os so s

of loves craft thextremitye
  s os osos

(H80.20)

to truste the vntrue not like to spede
  os os os os

westward the sonne from out thest skant doth shew his lyght
  so os osos so s os

Altho thow se thestragius clime aloft
  os os osos os os

thynesy lyff I lede doth teche me for to mete
  osos os s os os

Thunfayned chere of Phillis hath the place
  osos os osos s os

ffor sins thunhappy howre that did me to depart
  os osos os osos s os

with stedfast love to serve the vnkinde
  osos os os os

O lord thow knowst the inward contemplation
  os os os osos

The coupling of the definite article also occurs when the word

following it begins with h, as in:

  Wherewithall vnto the hertes forrest he fleith
    s os osos os

  the hert so low thou tredis vnder thy foote
    os s osos os

  It semid now that of his fawt the honour
    osos s os os os (serror: socour)
and at least once when the word begins with y:

And thaltryd sense to that that thei ar bound
So So os os os
(or: os So os os os)

The elision of the definite article, however, does not depend on
the juxtaposition of two unaccented vowels, for there is a strong
tendency to elide the article with any word beginning with a vowel
(or h). Elisions thus occur with a difference of stress between the
article (actually suppressed) and the syllable immediately following it:

thaltryd sensis to that that thei ar bound
So So os os os
(or: os So os os os)

themys of liff decayer of all kynde
So os os os os

from est to west from west to thest so doth his jornei ly
So os os os os os os so s
(and similarly in M101.71, 74)

stay him by the arme where so he walke or goo
So os os os os

but daily yet the ill dooth chaunce into the vours
So os os os os os os

wherof he repenteth the ignorance of oole
So os So / So os
(or: So os So / os So os)

for the iye is traitor of the berte
So os os os os
(and similarly in M93.14, 21, 28, 42)

then the obstinate will that is my rueler
So os os os os os

is ever the overthwart
So os os os (or: os' os os)

and so hath he that thumkynde doeth forther
So os os os os os

thus he began here lady thothre part
So os os os So os
(and similarly in M97.38; see also p. 111, below)

Such coupling also occurs when the word following the article begins
with an h, as in:

and more then the half is run of my cours
os os os *os

Thevin that pited my distres
So os So os
(and similarly in M101.26, M197.63, possibly M209.80)

saythe thebrew moder / o child unhapuye
o'So So So So So

with this honourable bed did him present
os'os os os os

the tyme doth flete and I perceyve thowrs how thei bend
os os os os os os

affter treux taken with the hete or cold
So So So os os

Ffor he hath lokt from the heght off his astate
os os os os os

or with a y-glide, as in:

And god shall stablishe the iuste assuredlye
os os So os os

A similar coupling of the article occurs regularly in the
construction th'one . . . th'other:

let vs se nowe if than be wourth tothre
os os os os os

(and similarly in M8.70, M67.15-16, 19-20, 40,
M79.10, M101.21, M133.7)

and it is evidently so much a part of the expression that it is
very doubtfully a metrical contraction in:

the tone we se alway the tothre stondes object
M101.19

Artuyeke the tone northward we se Antartyke tothre hight M101.24

and as the tone still myndes his viage end
so doth the tother to mercy still pretend
M206.7-8

Another very frequent elision results in the coupling of
the preposition to to the word which follows, as in:
and gynnen to Alow his payne and penitence
M210.16
Therefore fere not tassaye
M38.25
(oS oS oS oS oS)
(and similarly in M96.59)
I know not how tattayne the wynges that I require
M96.25
(oS oS oS oS oS)
(and similarly in M107.1, M111.13)
that seketh to accordre two contraries
M21.9
(oS oS oS oS oS oS)
my body in tempest her succor to embrace
M79.8
(oS oS oS oS oS)
assured be craft to excuse thy fault
M141.10
(oS oS oS oS)
sweeter then for to injoye eny othre in all
M8.108
(oS oS oS oS oS oS)
The coupling of the preposition also occurs when the word following
it begins with h, as in:
help all true lovers to have love againe
M141.46
(oS oS oS oS oS)
(and similarly in M15.3, M69.2)
Like the article, however, the elision also occurs with a difference
in degree of accent, rarely with a vowel following, as in:
to vtter the smert that I suffre within
M56.13
(oS oS oS oS oS oS)
(or: oS oS oS oS oS)
and more frequently with an h following, as in:
it liketh me quod she to have herd your question
M8.146
(oS oS oS oS oS oS)
(and similarly in M12.9)
as judges to here myn exclamration
M22.5
(oS oS oS oS oS oS)
to honor & fame and if he would farther
M8.129
(oS oS oS oS oS oS)
(or: oS oS oS oS oS oS)
this maketh me at home to hontye & to hawke
M196.80
(oS oS oS oS oS oS oS)
(or: oS oS oS oS oS oS)
This same type of elision results in the coupling of any adjacent unaccented vowels:

I desire to perisse and yet I ask be helthe
S oS oSo oS oS

unhappy thanne why art thou not deade
oSo S oS oS

I fede me in sorrow & laughe in all my pain
oSo So S oS oS
(and similarly in M8.42, M24.10)

that are with me when fayn I would be alone
oS oS oS oS oS

and he himself he knoweth that I say is true
oS oS oS oS oS

nor lyve allone nor where he is called resort
oS oS oS oS oS

yet onely thereby I brought him to som frame
oSo So So S oS

trete ye me well & kepe ye in the same state
oS oS oS oS oS

Ere that I in this fynde peace or quyetenes
oS oS oS oS oS

small fruyt & many leves their toppes do styre
oS oSo S oS oS

arriose for shame do away your sluggardie
oS oS oS oSo

ffor lord if thou do observe what men offend
oS oS oS oS oS

be yt evill be yt well be I bonde be I fre
oS' oS oS oS

yt may be at rest thus in a momente
oS oS / S oS oS

What menythe thys when I lye alone
oSo S oS oS

and also the coupling of vowels separated by an h, as in:
what webbes he bath wrought well he perceveth
of go S ogo
(and similarly in M8.29)

Because I have the still kept fro lyes & blame
of go S ogo S

as well as vowels separated by y, as in:
beware of them for theye will disseyeve you at laste ML52.21
of S of ogo S

to suffer sorow & shame
ogo So S
(and similarly in M26.12)

The coupling of any adjacent vowels also occurs with a difference
in degree of accent; first, with unseparated vowels:

and wene to play in it as they do pretend
of ogo s ogo of

That loseth nor locketh holdeth me in prison
of ogo So S ogo

then may I well blame thy cruelte
ogo ogo ogos

nowe syns in the is none othre reason
ogo ogo ogo of

where he is that myn oft moisteth & wassheth
ogo ogo ogo ogo
(and similarly in M8.65)

noli me tangere for Cesars I ame
ogo Soo ogo So S
(and similarly in M10.6, M110.5)

He hath made me regarde god muche lesse than I ought M8.29
ogo ogo S ogo of

What soever he bath of any honest custume
ogo ogo ogo ogo ogo

your disdain ye erre & shall not as ye wene
ogo ogo ogo S ogo S ogo S

for of great height be they & high is my desire
S ogo ogo ogo ogo
second, with an intervening h, as in:

myasayng my hope styll to be delayd
so s / s as os

yet my hert my mynde & myn affection
o o s os o so

Yet this trust I have of full great aperunce
os os os os os os
(and similarly in M30.12, M156.54)

of ffortune me holdeth and yet as I may gesse
os os so / os os os os

and third, with an intervening y, as in:

yet take thys tale as trew as gospell
os os os os

therefore beware if yo do kno anye suche
os os os os so s

beware of them for thy will disseyeye you at laste
os os os os os os

though othre be present thou art not all behinde
os os os os os

Ever myn happ is slack & slo in comyng
so os os os os (or: s' os os oSo os)

nowe in hope of recure and now in dispaire
os os os os os

I wis it was a thing all to dere
os os os os os

In faith I wot not well what to say
os os os os os

A similar elision occurs also when two unaccented vowels
are separated by a single (and sometimes a double) alveolar liquid,
alveolar or labial nasal, or alveolar (fricative) r (l, m, n, or r).
Coupling takes place over an l, as in:

I am as I am and so wil I be
os os os os

M107.27
M18.3
M16.9
M27.7
M116.35 (M2.30)
M152.28
M152.21
M27.8
M30.1
M141.22
M17.12
M23.1
M167.1 etc
this ye a sorye lyf to lyve alwaye in care
S os So S gSo S (or: S* oSo S gSo oS)

To make rehearsall of old antiqitye
oS oSo S oSoS

Wyll ye se what wonderous love hathe wrought
oS oS'o S oS

And if ye be thine enmye y may thy life ende
oS oS oSo / oS oS

with an intervening n, as in:

I do returm to my first adrese
oS oS oS oS

with an intervening n, as in:

that is yn heven above
oS oSo S

ffor even as I
oSo S

ye kno no more then aefore ye kneue
oS oS oS oS

yf long eror in a blynde maze chayned
oS oS oS oS

the furious gonne in his rajiing yre
oS'o S gSo S

the vain plaint that soundes not in her eres
oS S oSo oS

or elys in my specklyng voyse lower or higher
oS oSo S oSo oS

can never be reverulsid bye no manner of arte
oS oSo / oSo S

ffor fortune ys tornyd awry
oSo S oS

for to rest in his woroldly paradise
oS gSo SoS
(and similarly in M141.24)

Such grace or fortune I wold I had
oS oSo S oS
If I then it case nor it in you can fynde
ɔs ɔs ɔs ɔs ɔs

and that the flame cannot part from the fire
ɔs ɔs ɔs ɔs
(and similarly in M12.7, M14.2)

and with an intervening ɹ, as in:

for betherto though I have lose all my tyme
ɔs ɔs ɔs ɔs

Monstre of see or of lands or of els where
So ɔs ɔs ɔs ɔs

forberis that sueth mekenes for his ʃooteʃ
ɔs ɔs ɔs ɔs

But syns there ys no defence
ɔs ɔs ɔs

Angre wraith wast and noyme are my children dere
So ɔs ɔs / ɔsɔ ɔs

among her nigh frendes bye cause that she
ɔs ɔs / ɔs ɔs

but as ye list faine flater or sʃoʃʃ se
ɔs ɔs ɔs ɔs ɔs

to change or torne as wether & wynd
ɔs ɔs ɔs ɔs

She that I serve all other above
S ɔɔs ɔsɔ ɔs

fforgeter of payn Remembryng my voo
ɔsɔ ɔs ɔsɔs ɔs

yow for to plese how ever I were bestad
S ɔɔs ɔsɔ ɔs (and similarly in M167.16)
can never be revoulaid bye no manner of arte
ɔsɔ ɔs ɔs / ɔsɔ ɔs

hate whose ye list for I care not
S ɔɔs ɔsɔ

yet I am as I am be it plesure or payne
ɔs ɔs ɔs ɔs ɔs (or: ɔɔs ɔɔs ɔsɔ ɔs)
which may ruell him & do him pleasure & pain
of of's of of's o's

To honor & fame and if he would farther
of o's of of's of

lo thus as we have nowe echre othre accused
of o's of o's of

syns all that ever I do is vain
of o's o's o's
(and similarly in M112.20)

to serve to suffer & still to hold my pese
of o's o's o's

by mens the wild to tempre & tame
of o's o's o's

and more deny the longer I pray
of o's o's o's

whychere her to se had newer hys fyll
of o's o's o's

This use of elision is even extended to the following combinations

with the preposition to:

where I see that I here not my playntes to renewe
of of's of of's of

and then again my plaintes to repete
of o's of o's

but madest my sprite lyve my care to remov
of o's o's o's o's o's (or: o's' o's o's o's o's)

Some instances of elision occur when the vowels are separated by

take place over an intervening l, as in:

Helps me to seke for I lost it there
S o's o's o's (or: S o's o's o's)

he dare Importune the lord on suery syde
of o's o's o's

wherby if I taught any tyme or season
of o's o's o's o's
and I of teres and they be full of fontayns
so call I for helpe I not when ne where
ar cause that by love my self I destroye
with an intervening as, as in:

but says as he thinckes so fares yt bye me
(or: as oS / oS oS)

with an intervening as, as in:

ye to have an othere then my self more dere
I do not rejoyse nor yet complaine
she toke from me an hert & I a glove from her
But if I cannot attain
(and similarly in M12.7)

but syns it please the to fain a default
Love sleith myn hert fortune is depriver
I flay above the wynde yet can I not arise
with an intervening as, as in:

but true harte for true love yt ware a grete grace
for to rest in his worselde paradise
for to great height be they & high is my desire

A fairly rare anomaly occurs in the elision of the preposition to
and the following verb, as in:
to be just & true & fle from dwelnes
o$f o$ o$ o$ o$ o$ o$

To love and not to be wise
o$ o$ o$

but not to be payed vnder this fashion
o$ o$ o$ o$ o$
(and similarly in M22.21, M17.5, M52.5)

and sake to conveye it secretly
o$ o$o o$ o$ o$ o$ o$
(or: o$ o$o o$ o$ o$)

but as rewarded death for to be my made
o$ o$o o$ o$ o$ o$

nor loke for to do and eke the waky nyghtes
o$ o$ / o$ o$ o$ o$

I cannot crowne nor knele to do so grete a wrong
o$ o$ o$ o$ o$ o$

the have I cald o lord to be my borow
S o$ o$ o$ o$ o$ o$

A final case of elision takes place between continuants, after an

ecthlipsis of ō:

bannishe from thye presens disdayne and vnkindnesse
So o$So / o$ o$So

of tyme trouth & love to save the from offence
o$ o$ / o$So o$So

Perhaps the single most important thing about these elisions
is that they are not restricted to the resolution of adjacent,
unaccented vowels. The strict coupling of such vowels has been
extended to include the coupling of vowels separated by certain
continuants and of syllables separated in degree of accent. The
resulting increased possibility of elision is seen in the fact that,
of the lines recorded, the instances of elision between unaccented
and accented syllables are only slightly less than those between
unaccented syllables. Extension of this device to include separation
by other consonants leads, as we shall see, to the metrical use of slurs.

The relations between elision and aphaeresis, and elision and apocope may well be investigated further. Occasionally, as in some of the lines already cited, the possibility of elision exists together with a potentiality of aphaeresis or apocope. Whether or not the possibility of elision induces a natural contraction, the resolution of the line seems doubly ensured, even though the nature of the exact phenomenon is ambiguous, and the structure of the line ambivalent. Depending on the position of the hiatus, such a resolution may be viewed either as an elision or aphaeresis, as in:

assured be craft to excuse thy fault
\[ \text{oS oS oS oS} \quad \text{(or: oS oS o'S oS)} \]

the gretnes dyd so astonne hym seliff a space
\[ \text{oSo S oS oS oS} \quad \text{(or: oSo S o'S oS oS)} \]

respectles labour Importume crye and call
\[ \text{oSo So S oS} \quad \text{(or: oSo So 'So S oS)} \]

or it may be viewed as an elision or an apocope, as in:

that had forgotten her poure suretie & rest
\[ \text{oS oSo S o'S oS} \quad \text{(or: oS oS oS o'S oS)} \]

say he is gentill & courtois there withall
\[ \text{oS oSo So S oS} \quad \text{(or: oS oS oS oSo S oS)} \] (M196.66)

To make rehersall of old antiqyte
\[ \text{oS oSo S oSoS} \quad \text{(or: oS oS oSoS oSo)} \]

And unto him thogh he no dele worthy were
\[ \text{oSo S oS oS} \quad \text{(or: oSo S oS oS o'S)} \]

the towney movee fled she knowe whether to goo
\[ \text{oSo S / So So oS} \quad \text{(or: oS' oS / So So oS)} \]

my wyll shall wyll evyn as ye lyst
\[ \text{oS oS oS oS} \quad \text{(or: oS oS o'S oS)} \] (and similarly in M198.3)

The third alternative which arises when a word ending in an
unaccented vowel occurs next to a word beginning in an unaccented vowel is a slur, the contraction of two sounds into a single sound or, at least, one metrically significant sound. A slur resembles the types of phonetic contraction only in so far as they all combine sounds by passing over lightly, without proper consideration or pronunciation, of a sound or letter. Unlike an elision, which is an omission of sounds, a slur is an omission of metremes, achieved by the contraction of two or more sounds that are potentially significant.

The causes of slur are both phonetic and metrical, since slurring exists potentially between any combinations of sounds, yet as a metrical device it is caused by the demands of the metrical context. The functioning of slur obviously owes something to a temporal and musical conception of prosody, since the slurred sounds, although separate, come to have the equivalence in time and stress of a single sound.

Since the possibility of slur is congruous with a temporal prosody, it appears naturally in accentual verse, just as elision, congruous with a non-temporal prosody, appears naturally in syllabic verse. In the development of English poetry as accentual-syllabic, both devices would be available and to a degree compatible. Since the devices are based on different views of the syllable, they are indeed opposing devices, however related and similar. Poets are generally less consistent in their practice than prosodists are in their theory, so that a poet, especially one like Wyatt who was influenced strongly by the continental tradition of syllabic verse on the one hand and by the native tradition of accentual verse on the other, might well use both devices to the same end. Both
elision and slur are not usually recognized by prosodists interested in theoretical consistency, yet because of the ambivalent nature of English poetry, there can be no valid rejection of either. Without benefit of later theory, Wyatt was urged to discover a form in English, whether consistent or not, which could compare to that of Petrarch in Italian.

Generally, a slur may take place anywhere it can with some articulative ease. Specifically, however, the combining of sounds most frequently takes place between a voiceless fricative and a following vowel or other continuants ($h$, $w$, $\lambda$, $b$, $b$, or $r$). Slurs also occur between a voiceless stop and a following vowel or continuant, and less frequently between a vowel or continuant and a following fricative or stop. There are even a few instances of slurs between fricatives and stops themselves.

The principal group of slurs may be illustrated by the voiceless alveolar fricative ($s$) followed by a vowel or $h$, as in:

\begin{itemize}
  \item this ys a sorye lyf to lyve always in care \hfill ML41.23
  \begin{align*}
    &S \text{ o}S \text{ o}S \text{ o}S \\
  \end{align*}
  \\
  \item Thus is it in suche extremitie brought \hfill M29.9
  \begin{align*}
    &oS \text{ o}S \text{ o}S \text{ o}S \text{ o}S \\
  \end{align*}
  \\
  \item as one in dowte thys ys my ssayng \hfill M117.3
  \begin{align*}
    &oS \text{ o}S \text{ o}S \text{ o}S \text{ o}S \text{ (thng)} \\
  \end{align*}
  \\
  \item clene from his reign & from all his intent \hfill M3.6
  \begin{align*}
    &S \text{ o}S \text{ o}S \text{ o}S \text{ o}S \\
  \end{align*}
\end{itemize}

2 Perhaps the only valid, but irrelevant, rejection is made on moral grounds by Sir George Young: "...Slurring is bad reciting, bad reading, and bad acting. It belongs to the proper function of verse, so far as, apart from its use in poetry, verse can be said to have a function proper to itself, to vindicate human speech from slovenly articulation." An English Prosody on Inductive Lines (Cambridge, 1928), p. 45.
this fiers Tigre less I fynde her make
S oS oSo oS oS

for suche as ye think your frinde maye fortune be your ffo
doS oS oS oSo S oS

but sayes as he thincket so fares yt bye me
or preceded by a vowel or nasal, as in:

Who so list to hount I knowe where is an hymde
oS oS / oSo oS oS

yf to have an othre then my self more dere
oSo oSo oS oS

But my self I say on this fasshion
oSo oS oS oS oS

Although occasionally a voiceless dental fricative (th) is slurred
with a following vowel or h, as in:

her self ded sbee with a knif most pituosely
oSo oSo oSo oSo

whereby with himself on love he playmeth
oSo oSo oS oS

Thre bodyes ar my fode my strengh is in naught
oSo S oS / oSo oSo oS

it is most frequently slurred when preceded by a vowel, w-glide,
liquid, nasal, or r, as in:

though theye torne againe and speke farelye
*oS oS oS oS

kyndnesse and pytie to thy servise Retayne
So *So / *oS oS oS

& now I leue yt to them that lust
oS oSo oS oS

and that the flame cannot part from the fire
oSo oS oS oS oS

bannishe from thye presens disdayne and vnkindnesse oSo oS oSo / oS oSo oSo
sins I o lord remayne in thi protection
os os os *o SoS

and drywell on perilles the bed still in the maunger M198.20
os So So *o oSo

plowithe in water and soweth in the sand
S' oSo So *oS

So sackes of durt be filled vp in the cloyster
os os oSo *oS

for true love ons fixid in the cordiall wayne
oSo os oSo So

The sevent hevyn or the shelle next to the sterry skye M101.41
os So oSo os oSo So

The labial fricatives, both voiced and unvoiced, occur in slurs when followed by a vowel, as in:

and more then the half is run of my cours
os os os *oS

The pain of my falt patiently bering
os ooS oSo So

ye it plese the lo to haue me thus suffir
*oS os os os oS

and of his nature nowe gynmeth he to styng
oS os oSo So os

& now I leue yt to them that lust
os os* os os

sleping or waking love is ever prest
So oSo S* ooS

but have I thus lost it wilfully
oS* oSo SoS

and to my power alwaies have I the honoured
os os os oSo os

ye in my visage ech the thought depaynted
*oS os os os

ye a pale colour which love hath stayned
*oS os os os
but only the voiceless labial fricative occurs in a slur preceded by a vowel, rarely, as in:

he take me from rest and set me in error
< 3S *os s6 oS oS

The voiceless alveolar stop (t) occurs in slurs when followed by a vowel, as in:

whiche comforteth the mynde that erst for fere shook
< 5Sos os 4S os oS

of that that is nowe with that that hath ben
< 0s oS os oS os

true meanyng hert is had in disdayn
< So S* os oS

thy thought is to light & variable
< 6S* os sos#

for at this tyme to great is the prese
< os os os* os

it is as in dreame vnperfaict & lame
< os os / Sos os

yt ys not my minde
< os os

of very force it is aggreable
< sos *osos#

syns that decept is ay retourneable
< os os* osos#

thy thought is to light & variable
< 6S* os sos#

a small thing it is that may thy mynde apese
< os os os os os oS

that vnkindenes & disdayne shuld have no place
< os so os os os os

or when followed by a w-glise, liquid, or nasal, as in:

And where it was at wyshe it could not remain
< os *os So os os
or els it will plain & then appere
of *os os os

in hevyn may be herd at lest I desire
os So os *os os

But reason hath at my follie smyled
os So *os So

rejoyse let me dreme of your felicitie
os oS os os oSo

and it is only rarely preceded by a vowel or a nasal, as in:

the Tamys shall return back into his fontain
os oSo So *os os

and all my thoughtes are dashed into dust
os os os *os

the somne bemes to torn with so great vehemence
os So *os oSo So

Other cases of alur are not numerous; one consists of a voiceless
velar stop (k) preceded by a vowel:

& bye cause perforce she had commit advowtrye
os *os os os os oSo

and others of two fricatives or a fricative and a stop, as in:

but spite of thy hap hap hath well happed
os *os os os os

of that restles birdes they have the tone & note
*osSo S S osS os
(and similarly in M197.25)

receiveth no dropp of the stilling teres
os' os *oSo S

and right as thou lyst so order me
os *os os oSo S

so falslye was betrayed lo this was the guardon
osSo S os / os o*So

Vpright (as) the some and thy rightwisnes shall
os *os os os oSo S

And I that alwaies have sought & seke
os oSo *S os
But few glad and many a dyvers thought

A final case of slur takes place between a voiceless labial fricative and a preceding nasal, after an elision of d:

and from suche as be redye to doo

cline from his reign & from all his intent

These instances of slur show two things: the extent to which Wyatt expanded the device of elision to include various combinations of fricatives and vowels or continuant consonants, and the extent to which he was influenced by the native accessional verse which allows the inclusion of non-metrical sounds within the line. These two, quite opposite, tendencies are synthesized in the slur that Wyatt used as a metrical device. While a number of the preceding examples were taken from the few poems which are clearly accessional, the appearance of slur in other definitely syllabic poems indicates that Wyatt made little distinction between the means of resolution and the prosody of the line.

Slur, like elision, is related to aspaeresis and apocope, and also to symaloepha. The resolution of some lines may be viewed, then, in two distinct ways, depending on the position of the hiatus, either as a slur or an aspaeresis, as in:

by little droppes falling from a loft

that annoye boeth me and peraduenture othre

But if I cannot attain
or as a slur or an apocope, as in:

richely she fedeth and at the richemans cost  
\( \text{oS oSo S oSo S} \)  
\( \text{(or: So oS' oS oSo S)} \)  
ML97.23

my wyll shall wyll evyn as ye lyst  
\( \text{oS oSo oS oS} \)  
\( \text{(or: oS oS oS oS)} \)  
(\text{and similarly in ML148.3})

so robbeth my libertie with displeasur  
\( \text{oS oSo oS oSoS} \)  
\( \text{(or: oS' oSo oSo oSoS)} \)  
M8.40

Synaloepha between two words is identical with slur, and it has been discussed as a phonetic contraction, since it is more frequently thought of as a phonetic phenomenon than as a metrical one.

The possibility of slur seems sometimes to induce an aphaeretic form not normally available to the poet; such forms may be said to be the result of "metrical" aphaeresis, as in:

Eche fiers thing lo how thou doest exceede  
\( \text{oSo S oSo oS} \)  
\( \text{(or: oSo S oSo oS)} \)  
M82.21

and wher strore was stroyed with the flodd  
\( \text{S oSo oSo oSo oS} \)  
\( \text{(or: S oSo oSo oSo oS)} \)  
(M.97.14)

ar cause that by love my self I destroye  
\( \text{oS oSo oSo oS} \)  
\( \text{(or: oS oSo oSo oS)} \)  
M12.13

The shortening of exceed and destroyed in these lines, however, is unlike the appearance of dure in the following lines, since it is probably a genuine monosyllable rather than a shortened disyllable, although it may have been confused as an aphetic form even by Wyatt: ³

be hath abrigd my days they may not dure  
\( \text{oS oSo oSo S} \)  
M209.74

³ See Eva C. Hansen, Concordance to the Complete Poetical Works of Sir Thomas Wyatt (Chicago, 1941), p. 121.
The fourth alternative which arises when a word ending in
an unaccented vowel occurs next to a word beginning in an unaccented
vowel is a hiatus, a breaking which separates the vowels as sounds
and metremes. An external hiatus, although not a means of resolution,
is a device for abrogating the possibility of elision or slur, ensuring
that the line will not become hypometrical through such resolutions.

An external hiatus between unaccented vowels appears
infrequently, although it can occur between the definite article
and a following vowel, as in:

from thunhappy bonys by great sighes sterred
S ooS S ooS  M9.8

between the preposition to and a following vowel, as in:

Never to cesse nor yet lyke to attayn
So oo So S ooS  M107.31

gving me nought alas not to agree
So ooS ooS ooS  M153.7

All Rght of love for to Abuse
ooS ooS ooS  M221.10

and between two vowels, as in:

trow ye I dote withoute ending
So oo oo  M4.8

perdon me then Rudeyle tho I imyte
ooS ooS ooS  M242.24

More frequently, however, such hiatus is found in the separation
of a possible slur or synaloepha, as in:

Thus have I passyd many A yere
S ooS ooS  M110.29

Thenmy of liff decayer of all kynde
So ooS ooS ooS  M64.1

to fynd hony of so wondrous fashion
ooS ooS ooS ooS  M68.2
pitie at lest yor poure unhappy slave
So oS oS oSo S
(and similarly in M34.7, M16.18)

glytly I graunt suche was my lott
So oS oS oS

Since the formation of syllables is more normal than the slurring
of sounds, many adjacent unaccented syllables evidence an external
hiatus in opposition to a potential slur. Such normal opposition,
of course, exists together with a tendency to slur.

The tendency to elision and slur, while frequently resisted
if the adjacent syllables are of the same degree of stress, seems
fairly well counteracted by external hiatus if the syllables are
of a different degree of stress. There are, indeed, numerous
instances of this separation, so that the following examples will
indicate merely the kind, but not the extent of its use. When
there is a difference in stress between syllables, external hiatus
takes place between adjacent vowels, as in:

but helas where nowe had I ever wit
S oS oS oSo S

In neede of succor moost when that I ame
oS oSo S oS oS
(and similarly in M8.62, M36.1, 32, M40.5, M62.12,
M66.14, M83.16, M90.4)

and I of teres and they be full of fontayns
oS oS oS oS oS
(and similarly in M90.5)

always methynk they lye awry
So oS oS oS

for where by the I dowtyd to have blame
oS oS oSo S oS

and that I have to crave so sore
oS oS oS oS
(and similarly in M65.24, M66.3, M90.6)
twene me and those shining lyghtes that wontyd to clere
of os So So os oS os M96.39

I must complaine those handes those armes that fermely do embrace
of os os os os oS os os M96.82

from whom decends my mortall wo above all othr thing
of os os os So os os os oS M96.66

between the definite article and a following vowel, as in:

The wyndy wordes the Ies quynt game
os os os os M21.5

Thothre was for me
os So os
(and similarly in M197.60)

Thanswere that ye made to me my dere
os os os os os os M90.1

between the preposition to and a following vowel, as in:

It helpeth not but to encresse
os So os os M36.22

Hym self in peace and plentie to habounds.
os os os oSo os os M199.105

to much it were still to endure
os os os os M45.5

Tho I have not deservd to obtain
os os os os So os os M57.11

to honor & fame and if he would further
os os os os os os M8.129

in vayn thou sekest to have trapped
os os oSo os os M85.13
( M23.13)

thus am I dryven to here and herken after news
os os os os os oSo os So S M96.79

between w-glides or nasals and a following vowel, as in:

with pensyff playntes thou art opprest
os os os os os M112.10

hathe chosyn yow only Alone
os os os os os M116.15
dased ame I muche like vnto the gyse
S oS oS oS oS

and in oon Our e make all his greif remayne
oS oS oS oS oS

and between a final unaccented vowel and an initial accented vowel, usually giving rise to slur or synaloepha, as in:

eamong whomse pitye I fynde doeth remayn
oS oS oSo S oS

And every owre a thought in redines
oSo S oS oSo

be ferre from me alas and every other thing
oS oS oS oSo So S

in hym your glory alway set you must
oS oSo So S oS

Expansion, or the converting of a hypometrical line into an isometrical one, is achieved by the separation of sounds usually contracted, by the recognition of sounds normally omitted, or by the addition of sounds not normally present. Words may be lengthened, then, by diseresis, the separation of a diphthong into two syllables, by the metrical recognition of a sound not usually syllabified, or by the creation of an additional syllable through the vocalization of a consonant or the insertion of a vowel. Such additions are termed prosthesis, epenthesis, or paragoge depending whether the added sound is, respectively, initial, medial, or final. As metrical terms these additions will be expanded to include the addition of metremes.

Diaeresis occurs in two principal ways; first, in the separation of a diphthong of a normally monosyllabic word, so that an additional unstressed syllable follows the stressed vowel, as in:
o pitifull hert with payn enlarged
...o S oSo SoSo
(and similarly, paynes, in M15.10)

of oon slain owte right
oSo oSo

prayse syr thopias for a nobyl talle
So oSo S oSo S

with faith to take part
oSo oSo
(and similarly in M78.10)

quieter of mynd And my vnqyuet foo
S'o oSo oSo oSo S

by trayall of the same
oSo oSo

and graven with Diamonds in letters plain
oSo oSo oSo oSo

your lovyng Iyes can not hide
oSo oSo oSo S

condyent my thought of joyes nede
oSo oSo oSo S

leffer juell vnto his lady dere
So oSo oSo S

Why are ye then so cruel ffoo
oSo oSo oSo S
(and similarly in M22.19, M23.17)

of right goode seede ill gruyte I gather
oSo oSo oSo S oSo

thorrough sharpe sees in wynter nyghtes doeth pas
oSo oSo S oSo
(and similarly in M37.16, M66.17, M122.5, M124.5)

Several instances are associated with the w-glide, as in:

Syns I was his owre rested I never
oSo oSo oSo oSo oSo
(and similarly, howres, in M27.10, M101.53)

sometyme ber flowers fayre & freshe of hue
oSo oSo S oSo oSo
(and similarly, flower, in M138.20, 27)
Behold love thy power how she dispiseth
soSo sO sO

toward my deth I dryve
soSo sO
(and similarly in M70.1)

may content you withoute dowyng greiff
soSo sO sO sO

thys drawght drawyn Awny
soSo sO

the causse why that homeward I me draw
soSo sO soS sO

as chaunce on the dise
soSo sO

wennyng to lowre thou diddist smyle
soS soS soS

Secondly, diaeresis occurs in a disyllabic word, causing it to
be lengthened to three syllables by a medial unstressed syllable.
Generally, instead of so the word becomes soS, as in:

hath made my languor to cesse
soSo soS (or: soS soS soS)

Closely related to this second type, although not strictly a device
for expansion, is the use of diaeresis in resisting contraction;
since it is much like external hiatus, this device is frequently
termed internal hiatus. It can best be seen in words susceptible
to syncope, but in which the medial vowel is retained for its
syllabic and metrical value, as in:

wythe patiens for remedye
soSo soSo
(and similarly in M118.30, M9.13)

Off cartage he that worthie warier
soSo soSo soS

wherby ytt hath had sufferaunce
soSo soSo soSo
and eke the same right joyus
cS oS oSoS  M23.5

And you with your owne cruelnes
cS oS oSoS  M53.29

with the amorous dawnces have made me traced
S oSoo S oSoS  M8.25

as faithfully as any man myght do
oSoS oSo S oS  M73.19

Occasionally there is a lengthening by initial addition of
a sound (prosthesis), as in:

nor on my tombe your name yfixed fast
cS oS oS oSo S  M9.6

Of one I stricken with dynt of lightening
cS oSo oS oSo o  (ibering)  M47.9

had not I sene suche a beest before
cS oS / S oS oS  M197.56

pausid his plaint / and layd adown his harp
So oS / oS oS oS  M202.7

and also a lengthening by final addition of a sound (paragoge), as in:

Madame withouten many wordes
cS oSo So S  M34.1
(and similarly in M39.13, M85.17, M105.1, M131.1,
M138.13, M164.11, M198.57, M204.3, M205.28; occurring
thus lengthened in 10 of 65 instances)

but the moat frequently occurring addition is medial (epenthesis),
either by the pronunciation of a vowel already present but not
usually pronounced or by the insertion of a vowel, as in:

but syns that I so kyndely ame served
cS oS oSoS oSo  M37.20

but take yt to yow Gentilly
cSo So SoS  M109.4

and ffryndelie the on to love the other
oSo oS oS oSo  M52.10
always whetting my youthely desyere
So So oSos oS#

my hert was set in thought right fermely
oS oS oS oSos

from all mishap now hardelye
oS oS oSos

therewithall swetely did me kyse
oS SoS / S oS

it was myn hert I pray you hertely
oS oS oSo SoS

for his wordes sake / to worthilesse desert
oS oS oSo SoS oS

at your commandement humbly
oS oSo SoS oS

or by the development of a syllabic consonant, as in:

and wylde for to hold though I seme tame
oS oS oS oS oS

with innocent blode to fede my selff ffat
oS'o S oS aSo So S

and now I fowle the coles that be quent
oS oSo / aSo S oS

so cruell that art cloked with beauttie
oS oS oSo SoS

(and similarly in M122.11)

I cannot speke and loke lyke a saynt
oS oSo So S oS

In blynde error when I did perseuer
oS So So S oS oSo

in yonge age I toke him from that art
oS oS oSo S oS

ffor never worms have an old stock eaten
oS oSo So S oSo oSo

Some tyme I fled the fyre that me brent
oS oSo S oS oS

(and similarly in M24.5, M29.8, M49.6, M76.5,
M87III.33, M165.20, M200.8, 44; occurring thus
lengthened in 9 of 15 instances)
the furst sight alas I bought to dere
OSo S oS oS oS

how long to lyve thus after loves lust
OSo S So oS
(and similarly in M125.32)

in hete and cold betwyxt hope and drede
OSo oSo oSo S oS

thow must o lord my lyppes furst vnlose
OSo oSo oSo S oS

The devices that Wyatt used for resolution and expansion
belong to both the syllabic and accentual conceptions of prosody;
they are not new with Wyatt, nor are they of numerous different kinds.
His actual practice, however, displays considerable latitude within
these kinds, since they are applied more frequently than a modern
reader expects. The difficulties, then, are in knowing which device
to use and when to use it. Many of the lines contain several
possibilities, even though the context of the line often gives some
indication of what device Wyatt intended. Nevertheless, these
difficulties and uncertainties reflect Wyatt's testing of possibilities
and exploring of forms.

Using the traditional devices of resolution and expansion,
Wyatt endeavored to write a line which would hold more, one which
would say more in less space, than the poetic line had for his
fifteenth-century predecessors. If sometimes Wyatt made the line
bulge metrically as well as meaningfully, if sometimes he produced
metrical ambiguity and confusion instead of precision and subtlety,
obscurity instead of brilliance, it is because he had not found,
or was not always certain, what even a compact poetic language could
communicate. In his effort to exploit the possibilities of form,
he tried, of course, some impossibilities, which can be seen most clearly in his devices of resolution and expansion. Yet a degree of failure cannot mean that he was insensitive to failure nor incapable of success. Wyatt's use of resolution and expansion indicates, then, the extent of his attempt to modify the form and his success in enlarging the possibility of the poetic line in English.
CHAPTER THREE

THE STRUCTURE OF THE LINES
7. THE DECASYLLABIC LINE

Perhaps no aspect of Wyatt's prosody has received more attention than his conception of the pentameter; this is strange, since no detailed account of his use of the pentameter line has ever been made. Such discussion usually takes one of two forms, either it centers on the influence of Chaucer and the general misunderstanding and misconception of Chaucer's line caused by the corruption of Chaucer's text,¹ or it relies on the theories of Puttenham and Gascoigne in an effort to explain Wyatt's practice.² Neither approach seems satisfactory, because neither is really concerned with the lines as Wyatt wrote them. The first assumes that Chaucer (and a particular version of Chaucer) is the principal source of Wyatt's prosody. This fact can in no wise be assumed, because many native and foreign influences appear in Wyatt's poetry. The second view is certainly ex post facto; it has value in relating Wyatt's practice to later theory and practice, and should be pertinent in understanding Wyatt's influence but not in understanding Wyatt himself. It is generally true that in versification at least theory comes after practice.

In view of the difficulties of both of these positions, I would like to examine the pentameter lines in order to determine what conception of the line Wyatt evidently had. The problem, however, is not merely a qualitative one; Wyatt's idea of the line appears

² Sergio Baldi, La Poesia di Sir Thomas Wyatt (Florence, 1953), pp. 129-134.
to have been modified by the way he used it, by the extent of its regularity, for instance, in a particular context, so that the concept is modified by quantitative considerations as well.

Slightly more than three-sevenths of the lines in the poems under consideration are pentameter, so that by a substantial number the pentameter is the most frequent line-type in Wyatt's poetry (see Table 7.1). These lines occur in two different stanzaic contexts; it may, however, be profitable to distinguish three: those occurring in stanzas of native type, in stanzas of continental type, and in the satires and psalms (which are, of course, continental types). This last group is somewhat separate, first, because it includes slightly more than one-half (51.3%) of the pentameter lines, and second, because the poems are generally longer, so that the line is related to its context in a somewhat different way than in the shorter poems. The first two groups contain very nearly the same number of lines; 560 lines (or 24.2%) of the total number of 2314 pentameter lines occur in stanzas of native type, and 566 lines (or 24.5%) occur in stanzas of continental type.

The variation of the iambic pentameter line in these groups (see Table 7.2), while not significantly different in kind of structure, is nevertheless different in degree of occurrence. The distribution of the variations in the continental stanzas resembles very closely that in the satires and psalms, strengthening the generalization that the pentameter line is more normal in the context of the continental stanza than in that of the native stanza. Some other distinctions may be pointed out: a somewhat lesser number of normal iambic pentameter lines appears in the native stanzas than in the continental ones;
<table>
<thead>
<tr>
<th>Lines in Native Stanzas</th>
<th>Lines in Continental Stanzas</th>
<th>Total Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>No.</strong></td>
<td><strong>%</strong></td>
<td><strong>%T</strong></td>
</tr>
<tr>
<td>Dimeter</td>
<td>528</td>
<td>15.5</td>
</tr>
<tr>
<td>Trimeter</td>
<td>652</td>
<td>19.2</td>
</tr>
<tr>
<td>Tetrameter</td>
<td>1479</td>
<td>43.4</td>
</tr>
<tr>
<td>Pentameter</td>
<td>560</td>
<td>16.5</td>
</tr>
<tr>
<td>Hexameter</td>
<td>97</td>
<td>2.8</td>
</tr>
<tr>
<td>Heptameter</td>
<td>87</td>
<td>2.5</td>
</tr>
<tr>
<td>Fragments</td>
<td>2</td>
<td>*</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>3405</strong></td>
<td><strong>63.7</strong></td>
</tr>
</tbody>
</table>

* indicates less than 0.1%
### TABLE 7.2

**PENTAMETER LINE TYPES**

<table>
<thead>
<tr>
<th></th>
<th>Normal</th>
<th>Inversions</th>
<th>Truncations</th>
<th>Additions</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lines in</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Native Stanzas</strong></td>
<td>366</td>
<td>108</td>
<td>29</td>
<td>35</td>
<td>560</td>
</tr>
<tr>
<td>%</td>
<td>65.4</td>
<td>19.3</td>
<td>5.2</td>
<td>6.2</td>
<td>49</td>
</tr>
<tr>
<td>Metrical types</td>
<td>1</td>
<td>19</td>
<td>5</td>
<td>8</td>
<td>3</td>
</tr>
<tr>
<td>Rhythmical types</td>
<td>35</td>
<td>78</td>
<td>21</td>
<td>29</td>
<td>182</td>
</tr>
<tr>
<td><strong>Lines in</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Satires, Psalms</strong></td>
<td>849</td>
<td>256</td>
<td>38</td>
<td>30</td>
<td>1189</td>
</tr>
<tr>
<td>%</td>
<td>71.5</td>
<td>21.6</td>
<td>3.1</td>
<td>2.5</td>
<td>49</td>
</tr>
<tr>
<td>Metrical types</td>
<td>1</td>
<td>16</td>
<td>4</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Rhythmical types</td>
<td>37</td>
<td>88</td>
<td>19</td>
<td>20</td>
<td>36</td>
</tr>
<tr>
<td><strong>Lines in</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Continental Stanzas</strong></td>
<td>405</td>
<td>113</td>
<td>24</td>
<td>12</td>
<td>565</td>
</tr>
<tr>
<td>%</td>
<td>71.6</td>
<td>20.0</td>
<td>4.2</td>
<td>2.1</td>
<td>49</td>
</tr>
<tr>
<td>Metrical types</td>
<td>1</td>
<td>14</td>
<td>3</td>
<td>5</td>
<td>32</td>
</tr>
<tr>
<td>Rhythmical types</td>
<td>33</td>
<td>58</td>
<td>14</td>
<td>11</td>
<td>127</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Pentameter Lines</strong></td>
<td>1620</td>
<td>477</td>
<td>91</td>
<td>77</td>
<td>2314</td>
</tr>
<tr>
<td>%</td>
<td>70.2</td>
<td>20.6</td>
<td>3.9</td>
<td>3.3</td>
<td>49</td>
</tr>
<tr>
<td>Metrical types</td>
<td>1</td>
<td>20</td>
<td>6</td>
<td>9</td>
<td>11</td>
</tr>
<tr>
<td>Rhythmical types</td>
<td>43</td>
<td>148</td>
<td>33</td>
<td>44</td>
<td>309</td>
</tr>
</tbody>
</table>

* indicates less than 1%.
and while the number of lines with inversions is approximately the same, the number of actual types is greater of the lines in native stanzas. Both the number of truncations and the types of truncations, as well as the number of additions and types of additions, are greater in the lines in the native stanzas. The rather rare instances of two or more types of variation are nearly twice as frequent, both in number of lines and number of types, in the native stanzas. This general distribution, then, seems to suggest further that in the context of the native stanza, one characterized by the tetrameter line, the pentameter line evidences more irregularity than it does in the context of the continental stanza, one characterized by the pentameter line.

Seventy percent of the pentameter lines are normally iambic. The most frequent variation is that of inversion, some 477 lines (or 20.6%) contain one or more inversions. Of these, 330 lines (or 69.1%) have a single variation, occurring as one would expect most frequently in the first position and with a decreasing frequency in the third, fourth, and second positions. There is no evidence that the fifth position could alone undergo inversion, although a number of lines suggest a fifth position inversion together with one or more inversions in the other positions. The single inversion is somewhat less frequent in the poems of native stanzas than in those of continental stanzas, occurring either in the first position:

\[
\text{hang on their alevis that way as thou mist se} \quad \text{M196.78}
\]
\[
\text{S ooS oS oS oS}
\]

or in the second position:

\[
\text{wherfor they that have tastid thi goodnes} \quad \text{M203.42}
\]
\[
\text{oS S ooS oS oS}
\]
or in the third position:

so fourth she goeth trusting of all this welth oS oS oS oS

or in the fourth position:

but if so chaunce you get nought of the man oS oS oS S ooS

Fourteen percent of the lines with inversions have two inverted measures, and although all types of this variation do not occur in each of the three groups of lines, the proportion of this double inversion is the same in each group, occurring either in the first and second positions:

zele of justice and chaunge in tyme & place So oSo oS oS

or in the first and third positions:

lyve in delight evym as thy lust would ooS So oS ooS

or in the first and fourth positions:

sauf that a clogg doeth hang yet at my hele ooS ooS ooS ooS

A fairly rare occurrence finds inversions in the second and third positions:

and pece mele in peces though I be torn oSo oSo oS oS

although the variation with inversions in the third and fourth positions is the second most numerous variation (after inversions in the first and second positions):

I grawnt sumtyme that of glorye the fyar oS oS S oSo oS

Other rare double inversions are the unique line with third and fifth position inversions:
in bitterness have my blynde lyfe taisted
So So So So

and those with fourth and fifth position inversions:
and doeth the same with deth daily threty
So So So So So

In the lines with three inversions only those with consecutive
inverted measures seem of importance, and of those only the lines
with inversions in the first three or the last three measures.
The inversions occur in the first, second, and third positions:
call him alessaundre and say that pan
So So So So So

or in the third, fourth, and fifth positions:
make playn thyn hert that it be not knotted
So So So So So

The other positions for triple inversions are all infrequent; either
in the first, second, and fourth positions:
Rather then to lyve thrall vnnder the awe
So So So So So

or in the first, third, and fourth positions:
make a clen cle hert in the myddes off my brest
S oSo So oSo

or in the second, third, and fourth positions:
but lo there was never nyghtely fantome
So So So So So

Most of the lines with inversions in four measures have them
occurring in the first, second, third, and fourth positions, as in:
of trewe love assurede with herte and good will
S oSo oSo oSo

although a few lines exist with inversions in the first, second,
fourth, and fifth positions:
and to frindes reconcilide trust not greatelye S os os S os os
or in the second, third, fourth, and fifth positions:

But eon thing there is above all othere os S os os os
A few lines occur, also, in which all the measures are inverted:

let the old mule byte vpon the bridill S os os S os os os

The use of inversion as a variation in the pentameter structure is evidently employed with considerable latitude, although not all possible combinations of position and number occur in practice. The combinations are sufficiently various to suggest that the ones which do not occur were not prohibited by any conception about the position of the inverted measure or the number of inversions permissible in a given line. The lines in the native stanzas have proportionally fewer single inversions, more triple inversions, and slightly more lines with four and five inversions than do the lines in the continental stanzas. It might fairly be suggested, then, that the context of the native stanza tends to produce lines with trochaic structure (but not trochaic rhythm) in the pentameter lines, and that the first position inversion is normal to the pentameter line in its usual context of the continental stanzas.

The remaining variations, including the single variations of truncation, addition, the double variations of truncation and inversion, inversion and addition, and the triple variation of truncation, inversion, and addition, occur in slightly less than one-tenth of the pentameter lines (217 lines or 9.2%). Of these the double variations are quite rare.
Some 91 pentameter lines (or 3.9%) contain truncation, either resulting from the omission of the initial unaccented syllable (absence of anacrusis) or from the omission of an unaccented syllable within the line. Of these lines only one evidences double truncation, in the third and fourth measures:

that by this fault cause causeth moche
O S O S S O S
M152.27

Somewhat less than one-half of these lines containing truncations have the initial unaccented syllable omitted (38 or 41.8%), as in:

fynding pardon of his passid offence
So S O S O S
M204.10

lik as he whom his owne thought affrays
S O S O S O S
M206.26

About the same number of lines (41 or 45.0%) evidence omission of an unaccented syllable in the third measure:

the ferndly fooo with his dowble face
O S O S O S
M196.65

vnto the lord all my synfull plyght
O S O S O S O S
M203.39

Although the internal truncations account for somewhat more than one-half (56.7%) of the truncated lines, they also include instances of omission in the second measure:

and note this his cruell extreme tyranny
O S O S O S O'S
M8.55

in yonge age I take him from that art
O S O S O S O S
M8.75

or in the fourth measure:

And ffor my plaintfull syghes and my drede
O S O S O S O S
M209.16

my dethe approchithe what remedye
O S O S O S O S
M161.20
or in the fifth measure:

and skorne the story that the knyght tolld
oS oSo S oS S
withdrawynge hym into a dark Cave
oSo S oSo S oS S

Although the frequency of truncation seems to be approximately
the same in the lines from the native stanzas and those from the
continental stanzas, the former tend to truncate the initial syllable
more frequently and the unaccented syllable of the third measure
less frequently than the latter. Truncation in the third measure,
however, is more usually associated with the tetrameter line than
is the initial truncation.

Seventy-seven pentameter lines (or 3.3%) contain one or more
additional syllables. While the frequency of this variation is about
the same in the continental stanzas and in the satires and psalms,
it is about three times as frequent in the poems from the native
stanzas; this increase is caused, probably, by the marked irregularity
of a few poems. The extra unaccented syllable may evidently be added
at any position in the line, for it occurs as a single variation
after the first measure:

another pastyme nor pleasure can revyve my dull wytt
o#So oSo S oS oS

or after the second measure:

in sorrow remaynyng as a man most dolorous
o# oSo o#S oSo

or after the third measure:

with dreames opprest and visions fantastycall
oS oS oSo oSo

or after the fourth measure:
so falslye was betrayed to this was the guardon

Somewhat more than three-fifths of the lines containing extra
syllables evidence them after the fifth measure, as in:

I Cannot wrest the law to fill the coffer

Only five lines contain two added syllables, either after the first
and third measures:

thus lyve I vncomfortid wrappid all in hevines

or after the second and third measures:

exempte from all pleasure and worldlye felicitie

Reorde of therence in his commodis poetical

or after the second and fifth measures:

the thing ye seke for you must your self enable

or after the third and fourth measures:

can never be revoulsid bye no manner of arte

In the 22 pentameter lines (or nearly 1%) which evidence
both truncation and inversion, 11 different structural types are
to be found; the diversity of these types suggests that the possibility
of combining these variations was evidently not restricted, but that
the actual combination was rarely used. The lines are evenly divided
between those having initial truncation and those having internal
truncation in some position. All of the lines with more than one
inversion (none has more than one truncation) are unique lines.
The two most frequent types in this double variation are that with
an initial truncation and a second measure inversion:

that vnder the mone was never her pere
S So oS oS' oS

and that with an internal truncation in the third measure and a first measure inversion:

wher / the deceyte of yowr glosing baite
S ooS S ooS

The remaining lines are unique, containing either an initial truncation and a third position inversion:

after treux taken with the hete or cold
So S So o'S oS

or an initial truncation and a fourth position inversion:

which nowe fere nowe shame wofully doth dyer
S oS oS So oS

or a truncation in the fourth measure and an initial inversion:

Where if thou list my poyntz for to com
S ooS oS S oS

or a truncation in the fifth measure and an initial inversion:

Lik as the pilgryme that a long way
S ooSo S oS S

The lines with more than one inversion are also unique; occurring as an initial truncation with a second and third position inversion:

lo how desire is boeth sprong & spent
S S oS ooS oS

as a truncation in the third measure with a second and fourth inversion:

O small hone my much aloe & gall
oS So S So oS

or as an initial truncation with inversions in the second, third, and fourth positions:

wher lyved my hope now ded for ever
S S oS oS ooS (;suffir)
or as a truncation in the fifth measure with inversions in the first, second, and third positions:

rendre to me joye off thy help and rest
So So S oSo oS

or as an initial truncation with inversions in the second, third, fourth, and fifth positions:

judge thou that knowest thone & thothre
S S oSo S oSo

In the 20 lines (or nearly 1%) which contain both inversions and additions, no type is predominant and no principle of exclusion evident, since thirteen different structural types occur. All but three of these are found in unique lines. The most numerous type consists of a line with a first inversion and an addition after the second measure:

tryumph and conquest / and to my bed assind
So oSo oS oS oS

while two lines have a third inversion and an addition after the fifth measure:

to our descent thyss to be written semith
oS oS S oSo oSo

the verid mynde streght from the hert departeth
oSo S S ooS oSo

and two lines have a fourth inversion and an addition after the fifth measure:

And dryvell on perilles the bed still in the smaunger M198.20
oS* oS oS S ooS oS

so that with tery yen swoine & vnstable
oS oSo S S* ooS oS

The remaining lines with this double variation are unique, either a first position inversion with an addition after the fourth measure:
Tossing and turning when the body wold rest
So oSo So oSo oS
or a first inversion with an addition after the fifth measure:

savoureth som what of a Kappure stable
So oSo So oSo S oS

or a second inversion with an addition after the fifth measure:

the ferme faith that in the water fleteth
oS oSo oS oSo S oS

or a third inversion with an addition after the fourth measure:

and departing most pryvie increasithe my paine
oSo S So oSo oS

A single line has a first inversion and additions after the second
and third measures:

ys to louse hartelye & cannot be loued againe
S oSo oSo oS oS

The examples with two inversions and a single addition include
a first and second inversion with an addition after the third measure:

to no manner of pastime the sprites so dull
S oSo oSo oS oS

or a first and second inversion with an added syllable after the
fourth measure:

nowe in hope of recurre and now in dispaire
S oSo oS oSo oS

or a first and second inversion with an addition after the fifth measure:

kynges from kyndomes & cytes vndermyndyth
S oSo oSo S oSo

or a third and fourth inversion with an addition after the fifth measure:

Syns I was his owre rested I never
oS oS oSo oSo oSo

and a final combination of inversions in the first, second, third,
and fourth positions and an addition after the fifth measure:
Wherewithall unto the hertes forest he fleith
Sos oSo oSo oSo

More complex variations, involving truncation, inversion, and addition, occur only in three lines which may be considered anomalies in Wyatt. The lines are:

At last boeth eche for him self concluded
S S S oSo oSo

I norissh a Serpent under my wyng
S So oSo So oSo

with his hardines taketh displeasur
S oSo oSo oSo

Four lines showing different irregularities form a separate group and are as follows:

That cannot take a mows as the cat can
oSo S oSo oSo S

so doth off david the veryd voyce and mynd
oSo oSo oSo S oS

they sang sometyme a song of the feld mowe
oSo oSo oSo oSo S

but wandering in the wilde worlde wanting that he hase
oSo oSo S So oSo

This description of the structure of the pentameter line as Wyatt used it is, of course, related to his use of accentuation, syllabication, resolution and expansion. These practices have been outlined previously, so that the description here of the lines is somewhat determined by knowledge of these practices. The circle is a vicious one; yet it seems perhaps sounder to begin with the metrical treatment of syllables, to make the adjustment of accent to stress, and to reduce or expand the number of syllables, to modify the position of accent according to the meaning of the passage and the overall
metrical context than to assume complete regularity in the metrical structure of the lines. Metrical structure, then, depends on the metrical treatment of the syllables; this treatment is related (among other things) to the structure of the lines.

The explanations of the "roughness" of Wyatt's pentameter lines have taken several forms, yet they are similar in being principally rationalizations. Chambers, when considering the irregularities of some of the sonnets, feels that "these ought to be regarded as mere exercises in translation or adaptation, roughly jotted down in whatever broken rhythms came readiest to hand, and intended perhaps for subsequent polishing at some time of leisure which never presented itself." \(^3\) Harrier points out, however, that the condition of the Egerton MS argues otherwise:

"The sonnets are elegant copies, many signed by Wyatt and some with minor corrections. Still less credible is the system worked out by Miss Foxwell, who began with rather strange assumptions. Although Wyatt composed perfectly regular octosyllables, she decided that he found it especially difficult to write smooth pentameters. To conquer his infirmity in technique he took the most difficult way, choosing to translate foreign poetry into pentameters he could not achieve when free to invent his thoughts." \(^4\)

Tillyard, in contrast with this view, suggests that Wyatt could not have written regularly even if he had wanted to, that the roughness was the result of inadequacy, not just carelessness. "The truth is that all three Satires are experimental, written in a metre of which he was not master and through which one feels he


was struggling towards something—he does not quite know what... but as a whole they fail."⁵ If Tillyard means by this that all the lines are not regular iambic pentameter lines, then, of course, he is right; but to suggest that the lines are irregular because Wyatt did not know what he was doing is certainly to imply more than can be supported by a close examination of the lines. Irregularity does not necessarily evidence a "struggling towards" regularity, particularly when the description of the irregularity is not unduly complex.

Another view, relied on by Hammond, points out that "Wyatt is much given to the wrenching of accent for rhythm's sake,"⁶ and sees (as Tillyard does for instance) an admirable effect achieved by some of his irregularities. This view is countered by Lewis, who remarks quite rightly that "the particular beauty which we feel could hardly have existed"⁷ for Wyatt, and although we hear the variation against a more conscious and highly traditional background of metrical regularity, it is most improbable that "the norm itself was a novelty to Wyatt (and a mystery to most of his hearers)."⁸ Taking pains to point out the extremes of Wyatt's metrical practice, Lewis finds them exactly "what we should expect in a man who was escaping from the late medieval swamp; first, his floundering, and then, after

8 Lewis, p. 226.
conversion, a painful regularity."9 The weakness of his observation is that both extremes are not "absent from his lyrics"; his theorizing depends on his assertion that "it is immensely improbable a priori that the same man at one period of his career should have gone on, beyond the regularity, to the subtlest departures from it."10 And of course he is right that any genius is improbable, a priori.

Other commentators have attempted to make the roughness in the apparently pentameter lines regular by various means of resolution, in other words, by forcing on the poem a regular metrical form which usually does more violence to the language than the language could ever do to the metrical form.11

More recent critics, following another lead by Lewis,12 have found the direction of a more plausible answer to the question of roughness. Both Swallow and Evans have investigated irregularities in a small number of lines, yet have come up with essentially the same conclusions. These also agree with my own: that the "roughness" of much of Wyatt's metrics, particularly in the pentameter line, has been exaggerated,13 that the irregularities of the decasyllabic line can and should be treated with an understanding of the general metrical

9 Lewis, p. 225.
10 Lewis, p. 225.
treatment of syllables, particularly the device of poetic elision.\textsuperscript{14} Wyatt's concept of the pentameter line indicates possibly that the tradition of the decasyllabic line was more firmly established among literary poets than the older alliterative tradition,\textsuperscript{15} that this tradition, although not yet the main or exclusive tradition in English poetry, was strengthened by the Middle Scots school,\textsuperscript{16} and that the tradition, if it dictated anything, "dictated a carelessness about metrical pattern, a variable metrical scheme. So far as the tradition affected the poet, there was no compulsion toward a fixed form, and the poet could move from one pattern to another with comparative ease."\textsuperscript{17}

From our own view of the structure and variation in the pentameter line, the evidence does not lead to the construction of a scheme as rigid as the one formulated by Baldi,\textsuperscript{18} for the very simple reason that carelessness or latitude within the decasyllabic line was not precisely formulated. To construct an abstract model which explains Wyatt's practice (particularly one which is ambivalent like the one Baldi suggests) is to regularize and formalize things which existed for Wyatt only as possibilities. Generally, the pentameter line is more regular than one should expect, yet it is (in almost all ways) capable of being irregular. This seems to point to a conception of looseness rather than to one of detailed permissiveness.

\textsuperscript{15} Evans, p. 211.
\textsuperscript{16} Evans, p. 211.
\textsuperscript{17} Swallow, p. 8.
\textsuperscript{18} Baldi, p. 156.
Relating the possibilities of form in the pentameter line to a larger context, Swallow provides an appropriate conclusion when he comments that he believes we have

the existence side by side of two metrical traditions. The songs of the fifteenth century commonly continued the accentual-syllabic metrical system, known and useful to Chaucer. But the long line of the century was primarily adapted from earlier poetry, other than that of Chaucer, and was thus primarily in the accentual metrical system. Skelton and Wyatt inherited two metrical systems of arranging the poetic line. Certainly, Skelton--as evidenced by the "Skeltonics" of the short line--and possibly Wyatt felt no great qualms in mixing, upon impressionistic or whatever grounds, the two traditions in one composition. It would be likely that they so read Chaucer. And they were performing a job of adapting the long line, again, to the accentual-syllabic system. Wyatt, perhaps because of the Continental practice with a precise metrics and surely because of his own ability to detect the value of the commitment, made the complete transfer to the accentual-syllabic metrics. His practice was found useful to later poets and led to the use of the accentual-syllabic metrics as the chief metrical system from then to very recent times. 19

19 Swallow, p. 8 (note).
8. THE SHORTER AND LONGER LINES

The structure of the dimeter, trimeter, and tetrameter lines reveals great regularity and a number of controlled variation which are to some extent obscured in the pentameter and longer lines (see Table 6.1). The metrical norm of the shorter lines is iambic, and both the kinds of variation and their frequency increase with the length of the line. A short line was evidently felt to require regularity, perhaps in order to compensate for its shortness in a context of longer lines.

Most of the dimeter lines occur in poems with native stanza forms. Although 19 of the 547 dimeter lines occur in the rondeaux as refrains and exhibit some variations not occurring elsewhere, the dimeter line is clearly constructed after a single metrical pattern. This pattern is iambic, and the line is formed from two such measures; 512 (93.6%) of the 547 lines are structurally normal. The total number of lines is slightly misleading, since a single line may occur several times as a refrain.

Of the remaining 35 lines (6.4%), 22 contain an inversion of the first measure, as in:

```
drawing my breath
looking for death
So Os
```

```
Light in the wynde
S Os
```

while a single line, in three occurrences as a rondeau refrain, contains a possible inversion of the final measure:

```
ye old mule
Os So
```

(or: Os Os; possibly: Os S)
TABLE 8.1

THE METRICAL STRUCTURE OF THE LINES

<table>
<thead>
<tr>
<th></th>
<th>Normal</th>
<th>Inversions</th>
<th>Truncations</th>
<th>Additions</th>
<th>Truncations and Inversions</th>
<th>Additions</th>
<th>Truncations and Inversions, Misc.</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dimeter</td>
<td>512</td>
<td>27</td>
<td>6</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>547</td>
</tr>
<tr>
<td>%</td>
<td>93.6</td>
<td>5.0</td>
<td>1.1</td>
<td>*</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>Trimeter</td>
<td>556</td>
<td>61</td>
<td>9</td>
<td>24</td>
<td>2</td>
<td>6</td>
<td>1</td>
<td>659</td>
</tr>
<tr>
<td>%</td>
<td>84.5</td>
<td>9.3</td>
<td>1.3</td>
<td>3.6</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
</tr>
<tr>
<td>Tetrameter</td>
<td>1305</td>
<td>157</td>
<td>36</td>
<td>91</td>
<td>3</td>
<td>37</td>
<td>-</td>
<td>1629</td>
</tr>
<tr>
<td>%</td>
<td>80.2</td>
<td>9.6</td>
<td>2.2</td>
<td>5.6</td>
<td>*</td>
<td>2.3</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>Pentameter</td>
<td>1620</td>
<td>477</td>
<td>91</td>
<td>77</td>
<td>22</td>
<td>20</td>
<td>7</td>
<td>2314</td>
</tr>
<tr>
<td>%</td>
<td>70.2</td>
<td>20.6</td>
<td>3.9</td>
<td>3.3</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
</tr>
<tr>
<td>Hexameter</td>
<td>70</td>
<td>17</td>
<td>1</td>
<td>10</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>99</td>
</tr>
<tr>
<td>%</td>
<td>70.6</td>
<td>17.2</td>
<td>1.0</td>
<td>10.1</td>
<td>1.0</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>Heptameter</td>
<td>73</td>
<td>6</td>
<td>1</td>
<td>4</td>
<td>-</td>
<td>3</td>
<td>-</td>
<td>87</td>
</tr>
<tr>
<td>%</td>
<td>84.0</td>
<td>6.9</td>
<td>1.1</td>
<td>4.6</td>
<td>-</td>
<td>3.4</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>4136</td>
<td>745</td>
<td>143</td>
<td>208</td>
<td>28</td>
<td>66</td>
<td>8</td>
<td>5334</td>
</tr>
<tr>
<td>%</td>
<td>77.5</td>
<td>14.0</td>
<td>2.7</td>
<td>3.9</td>
<td>*</td>
<td>1.2</td>
<td>*</td>
<td></td>
</tr>
</tbody>
</table>

* indicates less than 1%.
Of the other variations three lines (one of which is repeated) have
initial truncation, as in:

Howe shulde I
S oS

but you saide
S oS (:obside: betraide)

I am done
S oS (:frowne)

while two lines add an extra unaccented syllable after the second
measure:

for thone or thothre
there is none othre
aS oSo

The possibility of an extra unaccented syllable at the end of the
line is seen in a single normal line (occurring ten times):

ys it possyble
aS oS# (or: So oS#)
(and similarly in M111.26, 30)

and in the five occurrences of the following single normal line:

it is impossible
aSos#

Other variations of the dimeter line occur as an internally truncated
line (repeated once) in a rondeau refrain:

Behold love
aS

and as a trochaic line (repeated once) in a rondeau refrain:

for to love her
S oSo

The dimeter line, then, occurs in seven metrical types: normal
iambic, inversions in the first and second (or both) positions,
both initial and internal truncations, and with an added unaccented
syllable after the final measure.
Almost all of the trimeter lines occur in poems with native stanzas. The only trimeter lines in the continental stanzas occur as 7 lines of an irregular ottava rima and are of line types occurring frequently in the poems of native stanza. A total of 659 lines are trimeter, clearly based on an iambic norm of three measures.

Most of the trimeter lines, 556 (or 84.5%), are structurally normal. Of the remaining lines 61 (or 9.3%) contain one or more inverted measures; 33 have inversions in the first position, 9 in the second, 7 in the first and second positions, and 12 in all three. These triple inversions, or trochaic lines, appear without exception in iambic contexts, as a refrain in:

What may it avail me
S oS oSo

or in the following instances:

yy yt be not void
S oS oSo

yt ys but abusid
S oS oSo

Prat and paint and spere not
S oS oSo

A relatively few trimeter lines exhibit the addition of extra syllables; only 24 lines (or 3.6%) are clear examples of this type of variation. All but two such lines add the extra syllable after the third full measure, as in:

he leyde hys feythe to borow
oS oS oSo

The two exceptional lines, besides adding an extra final syllable, add an unaccented syllable internally:

wherefor I praye you forget not
oS oSo oSo
but love whom ye list for I care not
of oS oS oS oS

Other kinds of variation occur infrequently in the trimeter lines. Nine lines (or 1.3%) receive truncation, and all but one of these are initial truncations, as in:

suche that no man knows
S oS oS S

while the unique internal truncation occurs in:

Alas lo I go
oS S oS

Occasionally, different kinds of variation occur in the same line. Nine lines (or 1.3%) contain two or more kinds; the following two lines are initially truncated and contain second position inversions:

so cruel intent
S So oS

that eny may fynde
S So oS

and the following line has an initial truncation, a second position inversion, and an extra final syllable:

What wayleth the flowre
S So oS oS

while the following lines have initial inversions and an extra final syllable:

hate whom ye list for I care not
S ooS oS oS

love whom ye list & spare not
S ooS oS oS

(and similarly in M151.3, 4, 5, 7)

The trimeter line, then, occurs in twelve metrical types: normal iambic, inversions in the first, second, first and second, and in
all three positions, both initial and internal truncations, both final and final-internal additions, and three combined types, with truncation and inversion, inversion and addition, and truncation, inversion, and addition.

The regularity of treatment of the dimeter and trimeter lines is striking. Most of the lines are normally iambic, yet are varied sufficiently to be the inversion of the first measure or by the addition of a final unaccented syllable. Other variations, such as truncation or inversion and addition at other positions, are actually rare, although clearly permissible. Any combination of these variations, too, is quite rare, even though some instances do occur.

Most of the tetrameter lines, 1305 (or 80.2%) of the 1629 lines, are metrically normal; and while this proportion is slightly lower than that for the trimeter lines, the percentage of normal tetrameter lines in native stanzas is essentially equal to that of the normal trimeter lines (see Table 8.2). A striking lack of normality, however, occurs among the tetrameter lines in continental stanzas; only 7.7% of the tetrameter lines occur in such stanzas, yet less than half of these lines are normal. The fact that the over-all normality of the tetrameter line is approximately the same as that of the trimeter line is somewhat surprising, since a longer line admits of more variation. The high degree of variation apparent in the tetrameter lines of the continental stanzas is probably caused by the pentameter context usual in these poems.

The proportion of tetrameter lines with inversions is essentially the same as that of the trimeter lines, 9.6% or 157 of the total number of 1629 lines. Of these lines with inversions
TABLE 8.2
TETRAMETER LINE TYPES

<table>
<thead>
<tr>
<th>Lines in</th>
<th>Normal</th>
<th>Inversions</th>
<th>Truncations</th>
<th>Additions</th>
<th>Truncations and Inversions</th>
<th>Inversions and Additions</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Native Stanzas</td>
<td>1233</td>
<td>146</td>
<td>35</td>
<td>47</td>
<td>2</td>
<td>16</td>
<td>1479</td>
</tr>
<tr>
<td>%</td>
<td>83.5</td>
<td>10.0</td>
<td>2.4</td>
<td>3.0</td>
<td>*</td>
<td>1.1</td>
<td></td>
</tr>
<tr>
<td>Metrical types</td>
<td>1</td>
<td>9</td>
<td>4</td>
<td>11</td>
<td>2</td>
<td>10</td>
<td>37</td>
</tr>
<tr>
<td>Rhythmical types</td>
<td>17</td>
<td>29</td>
<td>10</td>
<td>29</td>
<td>2</td>
<td>13</td>
<td>100</td>
</tr>
<tr>
<td>Lines in</td>
<td>72</td>
<td>11</td>
<td>1</td>
<td>44</td>
<td>1</td>
<td>21</td>
<td>150</td>
</tr>
<tr>
<td>Continental Stanzas</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>%</td>
<td>48.0</td>
<td>7.3</td>
<td>*</td>
<td>29.4</td>
<td>*</td>
<td>14.0</td>
<td></td>
</tr>
<tr>
<td>Metrical types</td>
<td>1</td>
<td>11</td>
<td>1</td>
<td>8</td>
<td>1</td>
<td>11</td>
<td>33</td>
</tr>
<tr>
<td>Rhythmical types</td>
<td>10</td>
<td>9</td>
<td>1</td>
<td>20</td>
<td>1</td>
<td>17</td>
<td>58</td>
</tr>
<tr>
<td>Total</td>
<td>1305</td>
<td>157</td>
<td>36</td>
<td>91</td>
<td>3</td>
<td>37</td>
<td>1629</td>
</tr>
<tr>
<td>Tetrameter Lines</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>%</td>
<td>80.2</td>
<td>9.6</td>
<td>2.2</td>
<td>5.6</td>
<td>*</td>
<td>2.3</td>
<td></td>
</tr>
<tr>
<td>Metrical types</td>
<td>1</td>
<td>9</td>
<td>4</td>
<td>12</td>
<td>2</td>
<td>16</td>
<td>44</td>
</tr>
<tr>
<td>Rhythmical types</td>
<td>17</td>
<td>32</td>
<td>11</td>
<td>40</td>
<td>3</td>
<td>26</td>
<td>129</td>
</tr>
</tbody>
</table>

* indicates less than 1%.
127 (or 81%) contain single inversions; 108 (or 69%) of these lines contain inversions in the first position, as in:

then at and ende were all my smert
S ooS ooS ooS

but a few lines occur with the inversion in the second position, as in:

is so graunted that I deserve
S So ooS ooS

and also in the third position, as in:

I reke not what smart or dysease
S So S ooS ooS

Most of the remaining 30 lines contain two inversions, either in the first and second positions, as in:

then spek better of them thow mayst
S ooS ooS ooS

or in the first and third positions, as in:

& to fall hyest yet to lyght sofft
S ooS' S ooS

or a unique line with inversions in the second and third positions:

the cold blood forsakythe my face
S ooS ooS ooS

A very few lines contain inversions in three positions, either in the first, third, and fourth positions (a unique line):

Then if my note now do vary
S ooS S ooS

or in the first, second, and third positions, as in:

But take hede I wyll tyll I dye
S ooS ooS ooS

and a rare line with inversions in all positions, as in:

cruell willes ben oft put vnder
S ooS ooS ooS
Truncation in the tetrameter lines is evidently rare, occurring in only 36 (or 2.2%) of the lines. All but four of these lines are examples of initial truncation, resulting in "headless" lines, such as:

where your faith your steadfastnes S oS oSo
M53.34

The rare examples of internal truncation show that omission of an unaccented syllable was permissible after the caesura, as in:

sometyme to lyue in loves blys oS oS S oS M125.32

the time is longe that doth sitt oS oS S oS M93.38

but that the omission may occur in other places in the line, as in:

to love there as ys disdayne oS S oS oS M141.11

fayre wordes makis ffoolys fayne S S oS S M152.22

The addition of unaccented syllables in the tetrameter line appears as a fairly frequent variation, slightly more than half as frequent as inversions, and occurring in 91 lines (or 5.6%). Although about the same number of lines with additions occur in the stanzas of native form as in those of continental form, only about 3% of the lines in native stanzas evidence this variation, while nearly 30% of the lines in the continental stanzas have added syllables. This seems clearly what one should expect in the effect of the metrical context on the structural variation of the individual lines. It is interesting, however, that the position of the additions in the native stanzas seems not at all fixed, so that the extra syllable may occur at any place in the line, either after the first measure, as in:
I do not rejoyse nor yet complaine
so so so so

or after the second measure:

bothe mirth and sadnes I doo refraine
so so so so

or after the third measure:

to judge folkes thought for envye & spight
so so so so
(or: so so so so)

Nearly one-half of the additions in these lines occur, of course,
after the fourth measure:

Refuse yt nor syns yt ys offerd
so so so so

A few lines contain more than one addition, both in adjacent
and separated measures, but they are for the most part found in a
single poem, "I am as I am" (M167).

Although the percentage of lines with additions is considerably
larger in the poems in continental stanzas, the position at which the
extra syllable may be found is evidently quite limited. Nearly three-
quarters of the lines with additions in the poems of continental
stanzas have a single unaccented syllable added after the fourth
measure, as in:

yet do I not rejoyse it greatly
so so so so so

for on my faith I loved to surely
so so so so so

Most of the stanzas in continental form which contain tetrameter
lines have a pentameter context. Although it should not be implied
that the stanza form directly influences the position at which an
extra syllable may be added, it looks as if the influence of the
pentameter line on the tetrameter line in the same context is
principally manifested in the addition of an extra syllable after the fourth measure.

The double variation of truncation and inversion occurs only in three lines, two with an initial truncation and second and third position inversions:

\[
\begin{align*}
\text{Let neuer woman A gayn} & \quad M108.29 \\
S \text{ So So oS}
\end{align*}
\]

\[
\begin{align*}
\text{Aye me this long abidyng} & \quad M160.9 \\
S \text{ S oS ooS}
\end{align*}
\]

and the other with an internal truncation and a first position inversion:

\[
\begin{align*}
\text{judge as ye list false or true} & \quad M167.34 \\
S \text{ ooS S oS}
\end{align*}
\]

A total of 37 tetrameter lines (or 2.3%) exhibit a double variation of inversion and addition; three-fifths of these occur in the stanzas of continental form, accounting for 14% of the tetrameter lines in such stanzas, while such lines occurring in stanzas of native form account for only about 1% of the lines. This again seems to support the generalization that the continental stanzas with a pentameter context tend to increase the variations in the shorter lines. We may say, too, that the occurrence of both inversion and addition in a single line is perhaps the farthest extreme to which Wyatt used controlled variation, and that any line with more than two inversions and a single addition was felt to be too irregular for an iambic context.

Almost all combinations of position and of number seem to be possible. With a single first position inversion, the single added syllable may occur after the second measure:
nother obtayne nor yet denied
So oSo oS oS

or after the third measure:

let me alone and I will prouyde
So oS oS ooS

or after the fourth measure:

yow for to please hower I were bestad
S ooS o'S oSo

What may I do when my maister fereth?
S ooS o'So So

With a first inversion, additional syllables may also be found after the second and third measures:

into yowre presens as farr as I dare
So oSo oS ooS

or after the second and fourth measures:

bannishe from thye presens disdayne and vnkindnesse
So o'So oS o'So

With a second position inversion, the single extra syllable occurs after the fourth measure:

the mynde hideth by color contrary
oS oS o'S oSo

When the inversion occurs in the third position, the single extra syllable appears after the first measure:

and bering in hande causith moche woo
oSo oS oS oS

or before the first measure:

and from suche as be redy to doo
ooS oS oS oS

or after the second measure:

for he that belevethe bering in hand
oS oS oSo So oS

or after the fourth measure:
then gile begiled plained should be never
06 06 06 So 00So

The paim of my falt patientely bering
06 006 Soo Soo

When a line with a third position inversion contains two additions,
the extra syllables occur after the first and fourth measures:

To wise folkes fewe wordes is an old sayeng
060 So 06 00So

or after the second and fourth measures:

and therin campeth spreding his baner
06 So 06 So 06So

When more than one measure is inverted, no more than one syllable is
added; with first and second position inversions, an extra syllable occurs
after the third measure:

always thursty & yet nothing I tast
So So 00So 06

With first and third inversions, an added syllable appears after
the second measure:

When ye be mery than am I glad
06 060 So 00So

or after the fourth measure:

Processe of tyme worketh suche wounder
06 So 06 So 06So

A single line contains inversions in the first three measures and
an extra syllable after the fourth measure:

for as saith a proverbe notable
06 060 So 00So 06#

The complexities represented in the lines quoted here as
examples of extreme variation are not to be taken as characteristic
of Wyatt's use of variation, but rather as the extreme to which
his practice sometimes led him. These extremes are found particularly in poems with longer lines and in a few poems which generally permit the free addition of extra syllables in lines which could also contain the more normal inversion. The examples of this double variation show, too, that evidently any position in the line could receive an extra unaccented syllable, even when one or more of the measures of the line were inverted. This can be concluded, because no one form of variation appears more frequently than another and a substantially complete record of the possibilities of this double variation can be made from Wyatt's actual practice, even though the examples are drawn from a relatively few poems.

The irregularities of the shorter lines are often related to the longer lines in a particular context, either through repetition or through the refrains which, since they are repeated, are capable of receiving a considerable degree of variation. Such an influence between the shorter and longer lines may be seen in the following examples. The first line of the rondeau

Goo burnyng sighes vnto the frozen hert
S ooS ooS ooSo S

contains a first inversion, so that when the refrain is taken from the first two measures of the line, the resulting short line has a structure which is rare for dimeter lines:

Goo burnyng sighes
S ooS

A somewhat similar relation may be seen in the rondeau

Behold love thy power how she dispiseth
ooS ooSo S ooSo

whose refrain becomes the dimeter line:
Behold love of S

ML.9, 15

Here, however, the slur of the first two syllables (or double anacrusis) becomes fully differentiated in degree of accent when it appears with the monosyllabic measure in the dimeter refrain. The refrain in this poem, then, is made from the first phrase of the line rather than from its first two measures.

Lines longer than the pentameter are not numerous; 99 lines (or 1.5%) are hexameter and 87 (or 1.6%) are heptameter. Surprising as it may seem, and contrary to the general impression that the poulter's measure usually makes, the regularity of the longer lines is no greater than that found in the other lines. Yet Lewis remarks that "in his poulter's, he ticks out regular metre with the ruthless accuracy of a metronome."¹ The hexameter lines are exactly as regular as the pentameter lines, 70 (or 70.6%) of the 99 lines being normal, and the heptameter lines are only slightly more regular than the tetrameter lines, 73 (or 84%) of the 87 lines being normal. The feeling of greater regularity can only be accounted for by assuming that a longer line is naturally more irregular or permits greater variation than a shorter one; then, after this assumption, one could say that the longer lines are perhaps more regular than could be expected.

In the hexameter lines the proportion of lines with inversions is nearly as great as that of the pentameter lines; some 17 (17.2%) of the lines contain one or more inversions. While the inversion

in the first position is most numerous:

me from my seyllf and rule the sterne of my pore lyff M96.63
S ooS ooS ooS ooS

inversions do occur in the fourth position:

But thei ben vnccorrupt symple and pure vnmixt
ooS ooSo ooS ooS

and in the fifth position:

the tyme doth flete and I perceyve thowrs how thei bend
ooS ooS ooS ooS M96.15

Three different lines have double inversions, either in the first and second positions:

Wych off water nor yerth of Ayre nor fyre have kynd M101.27
S oSo ooS ooS ooS

or in the fourth and fifth positions:

an other of hym seliffes where their bodis ben layd M101.67
ooSo ooS ooS ooSo ooS

or in the fifth and sixth positions:

And it is calld by name the first moving hevin M101.11
ooS ooS ooS ooSo ooSo

Lines with more than two inversions are not numerous; three lines contain inversions in the fourth, fifth, and sixth positions:

this is the trust that yet hath my lyff systaynid M96.13
ooS ooS ooS ooSo ooSo

but the others are unique, one with inversions in the first, second, and third positions:

Thes new kyndes off plesure wherein most men reioyse M96.55
S ooSo ooS ooS ooS

and another with inversions in the second, third, fourth, and fifth positions:

twene me' and those shining lyghtes that wantyd to clere
ooS ooSo ooSo ooS M96.39
A single hexameter line contains two truncations, the omission of the initial unaccented syllable and one in the fourth measure:

\[
\text{ye I haue the moke ye shal haue the loss} \\
\text{S oS oS / S oS oS}
\]

While most of the additions occur after the sixth measure, two lines contain an extra syllable after the first measure:

\[
\text{for suche as ye think your frinde maye fortune be your ffo} \\
\text{oS ooS oS oSo S oS}
\]

\[
\text{I se yt awaylth not yet must I be pensif} \\
\text{oSo oSo S oS oS}
\]

and a unique line contains an extra syllable after the fifth measure:

\[
\text{and hau he him recomendyd to the kat and the mouse} \\
\text{oSo Soso So S ooS}
\]

The usual addition, however, is after the last measure, as in:

\[
\text{But marke we well also thes movinges of these sevin} \\
\text{oS oS oS oSo S oSo}
\]

A single hexameter line contains more than one type of variation, one with a truncated fifth measure and an inversion in the third position:

\[
\text{And with my teris for to assay to charge myes tweyne} \\
\text{oS oS S ooS oS S oS}
\]

The heptameter lines of the poulter's measure poems show somewhat less variation than the hexameter lines of the same poems.

Only six of these lines contain inversions, 2 in the first position:

\[
\text{lyke as myn hert above the brink is frawlid full of pa}_2\text{ynge} \\
\text{S ooS oS oS oSo S oS}
\]

\[
\text{caryth it selfff and all those eight in evin continuall cours} \\
\text{So oS oS oS oS'o S}
\]

and two in the fifth position:

\[
\text{where thei rule all and I alone nowght but the case or skyn} \\
\text{oS oS oS oS S ooS oS}
\]
twene saturs malice and vs men frendly defending signe
oSo So S oS So oSo S

The unique lines contain an inversion in the sixth position:

do me provoke I shall retorne my plaint thus to repete
oSo So oS oS S oSo oS

and inversions in the third, fourth, fifth, sixth, and seventh positions:

so doth the next to the same that second is in order
oSo oS S oS oSo S oSo

A single truncated line has an initial unaccented syllable omitted:

my darke panges of cloudy thoughtes as bryght as phebus spe[re]
S oS oSo S oS oSo S

Of the four lines with additions, all have an added syllable after
the seventh measure, as in:

and now alas I se' it faint and I by trust ame trainid
oSo oS oSo S oS oS oSo oSo

Three lines, however, have both inversions and additions; one with
a first inversion and an addition after the seventh measure:

touchith the centre of the yerth for way ther is no nothir
So oSo S oS oS oS oSo

and another with a fifth inversion and an addition after the
seventh measure:

thre hunderd and thre skore in partes justly devidid evin.
oSo S oS oSo So oSo So

and another with first and fifth inversions and an addition after
the seventh measure:

one wherein they be carid still eche in his sevraill hevin
S ooSo oSo S oS ooSo oSo

The longer lines, in contrast with the shorter ones,
evidence no irregularities induced by their contexts. On the
contrary, the hexameter and heptameter lines seem to be treated
in the same way, neither allowing the degree of variation found in
the tetrameter lines in a pentameter context. The longer lines,
however, are not lacking in irregularities, even though the kinds
of variations are perhaps more strictly limited than one would expect
for the length of the line.
9. RHYTHM

Neither the nature nor the importance of rhythm in poetry has been very well understood. The confusion probably results from the word's metaphorical use; whenever poetic rhythm is touched on, it seems usually regarded as a vague movement of some kind, to be perceived, to be appreciated, but never to be examined. It is often said to be pleasing to the reader and congenial with the subject, but its exact nature (especially how the poet achieves it, and how the reader--accurately or not--perceives it) seems always to be considered a mystery of aesthetics and never to be explained.

Rhythm, as far as poetry is concerned with it, is not particularly occult nor difficult; it may be a perplexing quality and may even become an austere and solemn one after its nature and function are described. To fall back on the original analogy between music (or dance) and poetry and to pursue it for a moment is to see what poetic rhythm is. Rhythm is usually defined as a movement of some kind which is characterized by the uniform recurrence of something (accent, note, or cymbal crash); rhythm is "constituted by the consecutive occurrence of phenomena which are perceived as forming a succession of distinct, related patterns in time."¹ But a misunderstanding usually attends the uniformity or consecutiveness of the occurrences. The beating of a metronome might seem an ideal example of rhythm in sound, yet it might not be particularly pleasant after an extended acquaintance, even if the mechanical click were

replaced by a reposeful tonic chord. Such beating evidently fits the definition more exactly than most phenomena considered to be rhythmical, and the difficulty is simple: rhythm, like rime, requires for its maximal effect unlikeness as well as likeness. Strict uniformity in recurrence produces only minimal rhythm just as rime riche is only minimal rime. Variations from a maximal uniformity produce rhythm; and such variations must be controlled sufficiently to allow the uniformity to be discovered, to allow uniformity, separated by periods of non-uniformity (and in the case of the metronome, the periods of silence do not suffice), to return to prominence periodically. The beats in a musical composition depart from the normal expectation; if they do not proceed to complete anarchy, the composition is rhythmical.

And so with poetry: rhythm is caused by the controlled departure from the metrical norm. Since all actual lines depart somewhat, only a perfectly uniform line (itself representing the metrical norm) can be metrically regular and without rhythm. It would be:

One two, one two, one two, one two, one two
Such a line is certainly iambic (or trochaic), without question regular, and with the rhythmical qualities of a metronome. Rhythm, then, is contained within the actual lines, but whether or not the rhythm is perceptible often depends on, or is determined by, the reading of the lines; and since the rhythm is derived from the counterpointing of the metrical norm with the actual metrical qualities of the lines, the reader must perceive the norm as well as the variations of it contained in the actual lines.

Rhythm can best be seen as an interruption or departure from
recurrence rather than the recurrence itself. The line represented above is, indeed, unrhymical (just as it was probably felt to be), while such a line as:

one two, one two; one, twoone two, one two

presents a rhythm quite at variance with the monotonous norm. The reason that the scanson markings in this study have been grouped in rhythmical rather than metrical units is partly to underscore the variation from the norm and so not to over-emphasize the arbitrary metrical divisions, which need no emphasis.

The present section will examine the kinds and frequency of the rhythmical groups, their positions in the line and possible association with the structure of particular line types, and their relations to the use of caesura and enjambment.

Wyatt's poetry is composed of fifteen rhythmical groups; only six of these occur with any frequency and only five correspond with the structural measures of the lines. The most frequent rhythmical group is, of course, the iamb (see Tables 9.1 and 9.2); about 64% of the measures are rhythmically iambic even though 94% are structurally iambic. The next most frequent groups are the monosyllabic accent (S) in 14% of the measures and the amphibrach (oS) in about 13%. The minor rhythmical variations include the trochee (S0) in about 3%, the di-iamb (oS0) in about 2%, and the anapest (oS) in about 2%. All of these, except the di-iamb, are also structural units, but they occur as such with a considerably different frequency. The occurrence of other rhythmical groups is rare; nine different groups comprise slightly more than 1% of the measures. These are the cretic (S0s), the third position paean (oS0S), the dactyl (S0S), the second
### Table 9.1

**Rhythmic Groups**

<table>
<thead>
<tr>
<th>Line / Group</th>
<th>S</th>
<th>oS</th>
<th>So</th>
<th>oSo</th>
<th>Soo</th>
<th>ooS</th>
<th>SoS</th>
<th>oSoS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dimeter</td>
<td>96</td>
<td>805</td>
<td>21</td>
<td>98</td>
<td>-</td>
<td>6</td>
<td>-</td>
<td>29</td>
</tr>
<tr>
<td>Trimeter</td>
<td>271</td>
<td>1303</td>
<td>59</td>
<td>263</td>
<td>1</td>
<td>12</td>
<td>4</td>
<td>25</td>
</tr>
<tr>
<td>Tetrameter</td>
<td>718</td>
<td>4418</td>
<td>146</td>
<td>694</td>
<td>2</td>
<td>141</td>
<td>34</td>
<td>146</td>
</tr>
<tr>
<td>Pentameter</td>
<td>1744</td>
<td>6734</td>
<td>528</td>
<td>1519</td>
<td>10</td>
<td>192</td>
<td>84</td>
<td>294</td>
</tr>
<tr>
<td>Hexameter</td>
<td>101</td>
<td>349</td>
<td>18</td>
<td>98</td>
<td>-</td>
<td>9</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>Heptameter</td>
<td>108</td>
<td>366</td>
<td>14</td>
<td>110</td>
<td>-</td>
<td>4</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>3038</td>
<td>13975</td>
<td>786</td>
<td>2782</td>
<td>13</td>
<td>364</td>
<td>125</td>
<td>502</td>
</tr>
<tr>
<td><strong>% Groups</strong></td>
<td>14.0</td>
<td>64.4</td>
<td>3.6</td>
<td>12.8</td>
<td>*</td>
<td>1.7</td>
<td>0.6</td>
<td>2.3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Dimeter</td>
<td>5</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Trimeter</td>
<td>-</td>
<td>10</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Tetrameter</td>
<td>6</td>
<td>21</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Pentameter</td>
<td>15</td>
<td>28</td>
<td>2</td>
<td>2</td>
<td>4</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Hexameter</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Heptameter</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>26</td>
<td>61</td>
<td>3</td>
<td>3</td>
<td>5</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td><strong>% Groups</strong></td>
<td>*</td>
<td>0.3</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
</tbody>
</table>

* The total percentage of the groups so marked is 0.3%.

No. single groups 21020
No. double groups 664
No. triple groups 4
Total No. groups 21588

Total number measures: 22360.
### Table 9.2

**Structural Groups**

<table>
<thead>
<tr>
<th>Line / Group</th>
<th>$s$</th>
<th>$os$</th>
<th>$so$</th>
<th>$oso$</th>
<th>$ocs$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dimeter</td>
<td>6</td>
<td>1057</td>
<td>29</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>Trimeter</td>
<td>12</td>
<td>1831</td>
<td>101</td>
<td>33</td>
<td>-</td>
</tr>
<tr>
<td>Tetrameter</td>
<td>40</td>
<td>6047</td>
<td>254</td>
<td>136</td>
<td>39</td>
</tr>
<tr>
<td>Pentameter</td>
<td>121</td>
<td>10537</td>
<td>795</td>
<td>114</td>
<td>3</td>
</tr>
<tr>
<td>Hexameter</td>
<td>3</td>
<td>550</td>
<td>38</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Heptameter</td>
<td>1</td>
<td>587</td>
<td>14</td>
<td>7</td>
<td>-</td>
</tr>
<tr>
<td>Total</td>
<td>183</td>
<td>20609</td>
<td>1231</td>
<td>295</td>
<td>42</td>
</tr>
<tr>
<td>% Groups</td>
<td>*</td>
<td>92.2</td>
<td>5.5</td>
<td>1.3</td>
<td>*</td>
</tr>
</tbody>
</table>

* The total percentage of the groups so marked is 1.0%.

Total number measures: 22360.
position paeon (oSoo), the ditrochee (Sos0), various double-measured groups (oSoso, ososos, osos), and a single triple-measured group (ososos).

It is fairly clear from the frequency of these groups that the major rhythmical variations in Wyatt's poetry involve the use of the monosyllabic accent and the amphibrach, rather than the trochee or some trisyllabic measures. Rhythmically, then, the poems can be seen to be unusually and predominantly iambic, although they make use of considerable, if conservative, variation.

The frequency of a particular rhythmical group in a given structural position should give some indication of the rhythmical characteristics of the line and should help to distinguish the rhythm possible in one type of line from that in another. Considering only the six most frequent rhythmical groups (see Table 9.3), one finds the iambic group most prominent in the dimeter lines; in longer lines the iambic group is most prominent in the final position of the line, while the initial position is always somewhat less prominently iambic. The middle positions in the trimeter, tetrameter, and pentameter lines show a general decrease in the prominence of the iambic group. Less than one-half of the measures occurring in the fourth position of the pentameter line are iambic, while nearly five-sevenths of the measures in the fifth position are iambic.

With the monosyllabic accent one finds somewhat the reverse situation. In the dimeter line, the monosyllabic group is only prominent in the final position, and in the other lines it occurs with almost the same frequency in the final position. What changes the rhythmical characteristics of the longer lines, however, is that the monosyllable is generally more frequent in the middle positions
TABLE 9.3
RHYTHMICAL GROUPS IN POSITION

<table>
<thead>
<tr>
<th>Group: S</th>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
<th>VI</th>
<th>VII</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dimeter</td>
<td>2.2</td>
<td>15.4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trimeter</td>
<td>6.1</td>
<td>19.6</td>
<td>15.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tetrameter</td>
<td>8.0</td>
<td>13.3</td>
<td>10.0</td>
<td>13.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pentameter</td>
<td>9.5</td>
<td>16.7</td>
<td>11.5</td>
<td>24.4</td>
<td>13.3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hexameter</td>
<td>8.1</td>
<td>19.2</td>
<td>14.1</td>
<td>7.1</td>
<td>24.2</td>
<td>29.3</td>
<td></td>
</tr>
<tr>
<td>Heptameter</td>
<td>3.5</td>
<td>24.2</td>
<td>6.9</td>
<td>41.4</td>
<td>2.3</td>
<td>26.4</td>
<td>19.5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Group: oS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dimeter</td>
</tr>
<tr>
<td>Trimeter</td>
</tr>
<tr>
<td>Tetrameter</td>
</tr>
<tr>
<td>Pentameter</td>
</tr>
<tr>
<td>Hexameter</td>
</tr>
<tr>
<td>Heptameter</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Group: So</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dimeter</td>
</tr>
<tr>
<td>Trimeter</td>
</tr>
<tr>
<td>Tetrameter</td>
</tr>
<tr>
<td>Pentameter</td>
</tr>
<tr>
<td>Hexameter</td>
</tr>
<tr>
<td>Heptameter</td>
</tr>
</tbody>
</table>

These are percentages of position for each line type, i.e., 69.7% of the groups in the fifth position of the pentameter lines are iambic. * indicates less than 1%.
TABLE 9.3 (2)

RHYTHMICAL GROUPS IN POSITION

<table>
<thead>
<tr>
<th>Group:</th>
<th>gSo</th>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
<th>VI</th>
<th>VII</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dimeter</td>
<td></td>
<td>15.0</td>
<td>2.9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trimeter</td>
<td></td>
<td>21.6</td>
<td>11.8</td>
<td>6.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tetrameter</td>
<td></td>
<td>15.0</td>
<td>11.3</td>
<td>13.3</td>
<td>2.9</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pentameter</td>
<td></td>
<td>17.9</td>
<td>9.3</td>
<td>24.2</td>
<td>11.6</td>
<td>2.7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hexameter</td>
<td></td>
<td>23.2</td>
<td>12.1</td>
<td>3.0</td>
<td>27.3</td>
<td>25.2</td>
<td>8.1</td>
<td></td>
</tr>
<tr>
<td>Heptameter</td>
<td></td>
<td>27.6</td>
<td>4.6</td>
<td>39.1</td>
<td>-</td>
<td>29.9</td>
<td>19.5</td>
<td>5.7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Group:</th>
<th>gSo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dimeter</td>
<td></td>
</tr>
<tr>
<td>Trimeter</td>
<td>- 1.4</td>
</tr>
<tr>
<td>Tetrameter</td>
<td>* 5.7*</td>
</tr>
<tr>
<td>Pentameter</td>
<td>- 4.9* 1.1 2.0</td>
</tr>
<tr>
<td>Hexameter</td>
<td>- 6.1 1.0 - 2.0</td>
</tr>
<tr>
<td>Heptameter</td>
<td>- 2.3 - - 1.1 1.1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Group:</th>
<th>gSoes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dimeter</td>
<td>5.3 #</td>
</tr>
<tr>
<td>Trimeter</td>
<td>1.5 2.3 #</td>
</tr>
<tr>
<td>Tetrameter</td>
<td>* * 7.4 #</td>
</tr>
<tr>
<td>Pentameter</td>
<td>1.9 * 2.2 8.0 #</td>
</tr>
<tr>
<td>Hexameter</td>
<td>2.0 2.0 - 3.0 - #</td>
</tr>
<tr>
<td>Heptameter</td>
<td>- - - - 1.1 - #</td>
</tr>
</tbody>
</table>

* indicates less than 1%.
# indicates double measure, recorded in preceding position.
than it is in the final position, even though it is always least frequent in the initial position. In the pentameter line the monosyllable is found in decreasing frequency in the fourth, second, fifth, third, and first positions; in the tetrameter in the second, fourth, third, and first positions; and in the trimeter in the second, third, and first positions.

With the amphibrach one can first observe a difference in the rhythmical structures in relation to line length. For the shorter lines the amphibrach seems most frequent in the initial measure and frequent, but not quite as strong, in the other positions. The only position in which the amphibrach is unusual is, of course, the final one. In the pentameter line, however, the amphibrach is dominant in the third measure rather than the first as in the dimeter, trimeter, and tetrameter lines, even though the amphibrach in the first position in the pentameter lines is as prominent as it is in the first position in the other lines. This seems to suggest that the rhythmical characteristic of the pentameter lines makes it possible to consider the third measure as somewhat like the first, a fact which is born out by the use, however irregular, of the caesura after the second measure. This rhythmical characteristic of the pentameter line is somewhat supported by the lack of prominence of the monosyllabic accent in the third position, although not supported by the decreasing prominence of the iambic group.

The trochee rarely occurs in the final position and is most frequent in the third and first positions of the pentameter line and the fifth position of the hexameter. Other indications of its occurrences probably have little significance; it is of equal frequency
in the first and second positions in the trimeter line, and of about
the same frequency in the second and fourth positions in the pentameter
line; in the tetrameter line this rhythmical variation seems only
frequent in the initial position, with decreasing frequency in the
other positions of the line.

The di-iamb tends to occur in the final two measures of most
lines; this is evidenced in tetrameter and pentameter lines particularly.
The final position of the trimeter line, however, displays no evident
attraction for this group; its occurrence in the tetrameter line at
any other position than the final two is negligible. The occurrence
of the anapest marks it clearly as a rhythmical group used in the second
position (in trimeter, tetrameter, and pentameter lines) and in the final
measure (in tetrameter and pentameter lines) with somewhat less frequency
than it has in the internal position of the same lines.

The association of particular rhythmical groups with the
structure of particular line types may be seen by comparing the
occurrences of a specific rhythmical group in a given position with
that of the same group used structurally (see Table 9.4). One finds
that in the dimeter lines the occurrence of the monosyllabic accent
in the second measure is a rhythmical rather than a structural phenomenon.
The monosyllabic accent is used structurally only in the first measure,
and it is generally used least as a structural variant in all line
types. One can conclude, then, that Wyatt does not gain emphasis from
the monosyllabic accent through the omission of the initial unaccented
syllable, but rather through the inversion of the normal iamb. This
is probably the case, since the structural trochee is much more frequent
in the first position than the rhythmical trochee. Inversion in the
### Table 9.4

**Structural Groups in Position**

<table>
<thead>
<tr>
<th>Group: S</th>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
<th>VI</th>
<th>VII</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dimeter</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trimeter</td>
<td>1.7</td>
<td>*</td>
<td>-</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tetrameter</td>
<td>2.1</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pentameter</td>
<td>2.2</td>
<td>*</td>
<td>2.2</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hexameter</td>
<td>1.0</td>
<td>-</td>
<td>-</td>
<td>1.0</td>
<td>1.0</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>Heptameter</td>
<td>1.1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Group: OS</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Dimeter</td>
<td>94.8</td>
<td>98.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trimeter</td>
<td>89.0</td>
<td>95.2</td>
<td>93.6</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tetrameter</td>
<td>95.8</td>
<td>95.0</td>
<td>95.0</td>
<td>95.5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pentameter</td>
<td>83.5</td>
<td>93.0</td>
<td>89.7</td>
<td>93.8</td>
<td>95.8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hexameter</td>
<td>89.0</td>
<td>97.0</td>
<td>97.0</td>
<td>92.0</td>
<td>91.0</td>
<td>90.0</td>
<td></td>
</tr>
<tr>
<td>Heptameter</td>
<td>94.3</td>
<td>100.0</td>
<td>98.9</td>
<td>98.9</td>
<td>94.2</td>
<td>97.7</td>
<td>90.5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Group: So</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Dimeter</td>
<td>4.4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trimeter</td>
<td>8.8</td>
<td>4.7</td>
<td>1.8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tetrameter</td>
<td>10.0</td>
<td>2.0</td>
<td>3.2</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pentameter</td>
<td>14.1</td>
<td>5.6</td>
<td>7.6</td>
<td>5.6</td>
<td>1.3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hexameter</td>
<td>8.0</td>
<td>3.0</td>
<td>3.0</td>
<td>7.0</td>
<td>7.0</td>
<td>10.0</td>
<td></td>
</tr>
<tr>
<td>Heptameter</td>
<td>4.6</td>
<td></td>
<td>1.1</td>
<td>1.1</td>
<td>5.8</td>
<td>2.3</td>
<td>1.1</td>
</tr>
</tbody>
</table>

These are percentages of position for each line type, i.e., 95.8% of Os, pentameter, V of the groups in the fifth position of the pentameter lines are iambic. * indicates less than 1%.
<table>
<thead>
<tr>
<th>Group: aSo</th>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
<th>VI</th>
<th>VII</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diameter</td>
<td>-</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trimer</td>
<td>*</td>
<td>*</td>
<td>4.7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tetramer</td>
<td>1.2</td>
<td>2.3</td>
<td>1.1</td>
<td>3.7</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pentamer</td>
<td>*</td>
<td>1.3</td>
<td>*</td>
<td>*</td>
<td>2.6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hexamer</td>
<td>2.0</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1.0</td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>Heptamer</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>8.1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Group: ooS</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Diameter</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trimer</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tetramer</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pentamer</td>
<td>-</td>
<td>*</td>
<td>-</td>
<td>*</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hexamer</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>Heptamer</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

* indicates less than 1%. 
first measure is, thus, a structural characteristic and not of
great importance as a rhythmical one.

On further comparison one finds that the iambic measure is
structurally much more important than it is rhythmically, and that
while the iamb is important rhythmically in the first and last positions,
it is of the least importance structurally in these positions. One
finds, too, that the trochee is structurally prominent in the first
position of the tetrameter and pentameter lines, but that it is no
more important rhythmically in this position than it is in other
positions and other lines.

One finds that the amphibrach is not structurally important
except in the final position of the trimeter, pentameter, and heptameter
lines and in all (particularly the final) positions of the tetrameter
line. This is, of course, a reflection of the accentual nature
of the tetrameter line and related to the structural variation of
the extra unaccented syllable at the end of the line. Rhythmically,
however, the amphibrach appears in all positions more frequently than
it does in the final position, again evidence that Wyatt did not
use a structural device to insure or to enforce his rhythm. The
interesting distributions in the hexameter and heptameter lines
show quite clearly that Wyatt considered the hexameter as two trimeter
lines and the heptameter as a tetrameter (or possibly two dimer)
line followed by a trimeter. In no group other than the amphibrach
is this rhythmical distinction evident, yet it appears here in a group
which seems to be structurally characteristic of the end of the line
but rhythmically absent from the same position.

Although the anapest is a minor variation, both structurally
and rhythmically, its rhythmical occurrence evidently has some relation to position, since it appears principally in the second and final positions of the tetrameter and longer lines. Structurally, of course, it is not important, occurring only as a minor variation in the tetrameter line. This seems to indicate that Wyatt used the anapest as a structural variation for rhythmical effect in all positions of the tetrameter line and in only the second and fourth positions in the pentameter line.

The only dipod of any importance is the di-iamb, which, of course, cannot be distinguished structurally from two single iambics. As a rhythmical variation it is most frequently found in the final two measures of the tetrameter and pentameter lines, and quite often as an entire dimeter line. It appears infrequently and only in an internal position in the longer lines. That the di-iamb was thought to be a proper terminal variation is perhaps best shown by its rare internal occurrence in the tetrameter line and by its complete absence at most positions in the hexameter.

Very little can be said with certainty of the importance or the exact use Wyatt made of the caesura and enjambment. This is principally due to the fact that he did not punctuate with any regularity, so that many lines which are not clearly end-stopped may be read with or without an enjambment. As Harrier remarks:

Most of the poems have no punctuation at all, and a few show one or two marks of uncertain nature. Some have been punctuated differently by two or more hands. When it occurs, punctuation is thus inadequate, confusing, and controversial. Where Wyatt wrote out the poem in his own hand I have preserved all his marks. It will be seen, however, that Wyatt himself used little punctuation, favoring only a full stop (period), a
caesura line (/), and a question mark. It is certain that our complex system of comma, semicolon, and colon would have amused rather than interested him.\(^2\)

Wyatt's use of the caesura line is spasmodic, sometimes helpful as in:

\[
\begin{align*}
\text{but that we men / like as our sellses we say} & \quad \text{M205.3} \\
\text{afore his brest / frawtyd with diseese} & \quad \text{M200.68}
\end{align*}
\]

but other times doubtful, as in:

\[
\begin{align*}
\text{ffor on thy grace I holy / do depend} & \quad \text{M213.32}
\end{align*}
\]

It is true that many of the pentameter lines have a caesura after the second measure (either marked or not marked):

\[
\begin{align*}
\text{O Lord I dred / and that I did not dred} & \quad \text{M201.11} \\
\text{If that you slepe I humbly you require} & \quad \text{M73.5}
\end{align*}
\]

and sometimes after the third measure (either marked or not marked):

\[
\begin{align*}
\text{thy justice pure and clene / by cause that whan} & \quad \text{M207.27} \\
\text{and to frindes reconcilide trust not greatelye} & \quad \text{M152.16}
\end{align*}
\]

yet the exact extent to which he employed the caesura can hardly be determined. One can see, particularly from a reading of the satires and psalms, that Wyatt employed the caesura after the second measure with considerable regularity, but not without variation. The rhythmical structures of the lines (see Tables 9.5 through 9.10) give some indication of his irregular use of this device.

Wyatt used enjambment at nearly every point in the syntactical structure; either between major syntactical divisions, as subject
and predicate:

and yet alas lo crueltie and disdain
have set at noght a faithful true intent

or verb and object:
in bitternes have my blynde lyfe taisted
his fals swetenes that torneth as a ball

or between the minor syntactical units, as a noun and its phrase:

that vnder the mone was never her pere
of wisdome womanhoode and discretion

or verb and modifier:

thus hytherto have I my time passed
in payne and smarte. What wayes proffitable

or objects in coordination:

and of my grace I gave her suche a facon
and eke suche a way I thought her for to teche

The variety of enjambments indicates that Wyatt had no particular restrictions on the use of the run-on line, yet without unambiguous punctuation any exact description of his practice can hardly be made.

The frequency of rhythmical groups in position shows that the first rhythmical configuration of the pentameter line is that
of the normal structural line:

and fle the presse of courtes wher soo they goo

The first rhythmical variation occurs in the third and fourth measures:

but how may I this honour now attayne

Less frequent are the other two principal rhythmical variations,
one in the first and second measures:

of owtward things that juge in their intent
\[ \text{M196.12} \]
\[ dS \circ S \circ S \circ S \]

and the other in the third, fourth, and fifth measures:

vnto the lord all my synfull plyght
\[ \text{M203.39} \]
\[ dS \circ S \circ S \circ dS \circ S \]

This last variation seems to imply a greater rhythmical normality in the omission of the unaccented syllable in the third measure than can be observed in the structural variations. These rhythmical configurations are also significant when compared with the structural variations; all structural modifications occur less frequently than rhythmical ones; the first structural variant, appearing approximately four-sevenths as often as the most frequent rhythmical variation, is the inversion of the first measure:

stablisse thy trust in god seke right allway
\[ \text{M199.7} \]
\[ So \circ S \circ S \circ S \]

Other structural variations, which can only be considered minor in comparison to the rhythmical variations, are the inversions of the second, third, and fourth measures (all with about equal frequency):

but lo there was never nyghtely fantome
\[ \text{M8.122} \]
\[ dS \ So \ So \ So \ dS \circ S \]

and the addition of an extra unaccented syllable at the end of the fifth measure:

vse wiles for witt and make deceyt a pleasure
\[ \text{M196.32} \]
\[ dS \circ dS \circ dS \circ S \circ S \]

The rhythmical configurations of the tetrameter line show that while the first rhythmical grouping is a reflection of the normal iambic structure as it is in the pentameter line, the first rhythmical variation could actually be any one of three, since the groups appear
with almost equal frequency, either a change in the first and second
measures:

for honger still a myddes my foode
os os os os

or in the third and fourth measures:

shall shine for all thy cloudy rayn
os os os os

or in the second and third measures:

ye shall an othre man obtain
os os os os

Two other more minor rhythmical variations occur with the initial
truncation (more important rhythmically than structurally):

I asked nought but my dere hert
os os os os

and with a dipod in the final two measures:

and I knowe well how frowerdly
os os os os

Structurally, however, the tetrameter line has only one important
variant, the initial inversion:

pleynyng in vain vnto the mone
so os os os

The following Tables record the kinds and number of the
rhythmical and metrical structure of the various line types.
### TABLE 9.5

RHYTHMICAL AND METRICAL STRUCTURE OF DIMETER LINES

<table>
<thead>
<tr>
<th>Number of Lines in:</th>
<th>Native Stanzas</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Normal Iambic</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. oS oS</td>
<td>380</td>
<td>6</td>
<td>386</td>
</tr>
<tr>
<td>2. oSo oS</td>
<td>80</td>
<td>2</td>
<td>82</td>
</tr>
<tr>
<td>3. oSoS</td>
<td>29</td>
<td>-</td>
<td>29</td>
</tr>
<tr>
<td>4. oS oS#</td>
<td>10</td>
<td>-</td>
<td>10</td>
</tr>
<tr>
<td>5. oSoS#</td>
<td>5</td>
<td>-</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>504</td>
<td>8</td>
<td>512</td>
</tr>
<tr>
<td>II. Inversions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. First position</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. So oS</td>
<td>12</td>
<td>2</td>
<td>14</td>
</tr>
<tr>
<td>2. So oS#</td>
<td>2</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>3. S ooS</td>
<td>4</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>4</td>
<td>22</td>
</tr>
<tr>
<td>B. Second position</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. oS So</td>
<td>-</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>C. First and Second positions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. S oSo</td>
<td>-</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>III. Truncations</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. Initial</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. S oS</td>
<td>4</td>
<td>-</td>
<td>4</td>
</tr>
<tr>
<td>B. Internal</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. oS S</td>
<td>-</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>IV. Additions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. After Second measure</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. oS oSo</td>
<td>2</td>
<td>-</td>
<td>2</td>
</tr>
</tbody>
</table>
### TABLE 9.6

**RHYTHMICAL AND METRICAL STRUCTURE OF TRIMETER LINES**

<table>
<thead>
<tr>
<th>Number of Lines in:</th>
<th>Native Stanzas</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Normal Iambic</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. əS əS əS</td>
<td>317</td>
<td>4</td>
<td>321</td>
</tr>
<tr>
<td>2. əS əS əS S</td>
<td>118</td>
<td>-</td>
<td>118</td>
</tr>
<tr>
<td>3. əS əS əS S</td>
<td>16</td>
<td>-</td>
<td>16</td>
</tr>
<tr>
<td>4. əS əS əS</td>
<td>4</td>
<td>-</td>
<td>4</td>
</tr>
<tr>
<td>5. əS əS əS əS</td>
<td>73</td>
<td>-</td>
<td>73</td>
</tr>
<tr>
<td>6. əS əS əS</td>
<td>15</td>
<td>-</td>
<td>15</td>
</tr>
<tr>
<td>7. əS əS əS</td>
<td>9</td>
<td>-</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td><strong>552</strong></td>
<td><strong>4</strong></td>
<td><strong>556</strong></td>
</tr>
<tr>
<td>II. Inversions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. First position</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. əS əS əS S</td>
<td>18</td>
<td>-</td>
<td>18</td>
</tr>
<tr>
<td>2. əS əS əS əS</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>3. əS əS əS əS S</td>
<td>3</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>4. əS əS əS S</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>5. əS əS əS əS əS</td>
<td><strong>10</strong></td>
<td>-</td>
<td><strong>10</strong></td>
</tr>
<tr>
<td></td>
<td><strong>33</strong></td>
<td>-</td>
<td><strong>33</strong></td>
</tr>
<tr>
<td>B. Second position</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. əS əS əS S</td>
<td>8</td>
<td>-</td>
<td>8</td>
</tr>
<tr>
<td>2. əS əS əS S</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td><strong>9</strong></td>
<td>-</td>
<td><strong>9</strong></td>
</tr>
<tr>
<td>C. First and Second positions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. əS əS əS S</td>
<td>3</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>2. əS əS əS S</td>
<td>2</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>3. əS əS əS S</td>
<td>2</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td><strong>7</strong></td>
<td>-</td>
<td><strong>7</strong></td>
</tr>
<tr>
<td>D. First, Second, and Third positions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. əS əS əS S</td>
<td>11</td>
<td>1</td>
<td>12</td>
</tr>
</tbody>
</table>

### III. Truncations

<table>
<thead>
<tr>
<th></th>
<th>Native Stanzas</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Initial</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. əS əS əS</td>
<td>4</td>
<td>-</td>
<td>4</td>
</tr>
<tr>
<td>2. əS əS əS əS</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>3. əS əS əS</td>
<td>2</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>4. əS əS əS əS</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td><strong>8</strong></td>
<td>-</td>
<td><strong>8</strong></td>
</tr>
<tr>
<td>B. Internal</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. əS S əS</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
</tbody>
</table>
**TABLE 9.6 (2)**

**RHYTHMICAL AND METRICAL STRUCTURE OF TRIMETER LINES**

<table>
<thead>
<tr>
<th>Number of Lines in:</th>
<th>Native Stanzas</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>IV. Additions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. Final</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. oS oS oSo</td>
<td>15</td>
<td>2</td>
<td>17</td>
</tr>
<tr>
<td>2. oSo S oSo</td>
<td>4</td>
<td>-</td>
<td>4</td>
</tr>
<tr>
<td>3. oSos oSo</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>20</td>
<td>2</td>
<td>22</td>
</tr>
<tr>
<td>B. Final and Internal</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. oS oSo oSo</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>2. oS ooS oSo</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>V. Truncation and Inversion</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. Initial Truncation; Second Inversion</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. S So oS</td>
<td>2</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>VI. Inversions and Additions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. First Inversion; Addition after Third measure</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. S ooS oSo</td>
<td>5</td>
<td>-</td>
<td>5</td>
</tr>
<tr>
<td>2. So oS oSo</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>-</td>
<td>6</td>
</tr>
<tr>
<td>VII. Truncation, Inversion, and Addition</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. S So oSo</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
</tbody>
</table>
### Table 9.7

<table>
<thead>
<tr>
<th>Number of Lines in:</th>
<th>Native Stanzas</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Normal Iambic</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. os os os os</td>
<td>672</td>
<td>42</td>
<td>714</td>
</tr>
<tr>
<td>2. os os os os</td>
<td>91</td>
<td>4</td>
<td>95</td>
</tr>
<tr>
<td>3. os os os os</td>
<td>121</td>
<td>7</td>
<td>128</td>
</tr>
<tr>
<td>4. os os os os</td>
<td>27</td>
<td>3</td>
<td>30</td>
</tr>
<tr>
<td>5. os os os os</td>
<td>6</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>6. os os os os</td>
<td>2</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>7. os os os os</td>
<td>16</td>
<td>1</td>
<td>17</td>
</tr>
<tr>
<td>8. os os os os</td>
<td>141</td>
<td>5</td>
<td>146</td>
</tr>
<tr>
<td>9. os os os os</td>
<td>12</td>
<td>-</td>
<td>12</td>
</tr>
<tr>
<td>10. os os os os</td>
<td>2</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>11. os os os os</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>12. os os os os</td>
<td>4</td>
<td>-</td>
<td>4</td>
</tr>
<tr>
<td>13. os os os os</td>
<td>17</td>
<td>-</td>
<td>17</td>
</tr>
<tr>
<td>14. os os os os</td>
<td>2</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>15. os os os os</td>
<td>84</td>
<td>6</td>
<td>90</td>
</tr>
<tr>
<td>16. os os os os</td>
<td>33</td>
<td>2</td>
<td>35</td>
</tr>
<tr>
<td>17. os os os os</td>
<td>2</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td><strong>1233</strong></td>
<td><strong>72</strong></td>
<td><strong>1305</strong></td>
</tr>
</tbody>
</table>

II. Inversions

A. First position

<table>
<thead>
<tr>
<th></th>
<th>Native Stanzas</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. os os os os</td>
<td>51</td>
<td>1</td>
<td>52</td>
</tr>
<tr>
<td>2. os os os os</td>
<td>3</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>3. os os os os</td>
<td>10</td>
<td>-</td>
<td>10</td>
</tr>
<tr>
<td>4. os os os os</td>
<td>18</td>
<td>3</td>
<td>21</td>
</tr>
<tr>
<td>5. os os os os</td>
<td>9</td>
<td>-</td>
<td>9</td>
</tr>
<tr>
<td>6. os os os os</td>
<td>5</td>
<td>-</td>
<td>5</td>
</tr>
<tr>
<td>7. os os os os</td>
<td>2</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>8. os os os os</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>9. os os os os</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>10. os os os os</td>
<td>4</td>
<td>-</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td><strong>104</strong></td>
<td><strong>4</strong></td>
<td><strong>108</strong></td>
</tr>
</tbody>
</table>

B. Second position

<table>
<thead>
<tr>
<th></th>
<th>Native Stanzas</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. os os os os</td>
<td>4</td>
<td>1</td>
<td>5</td>
</tr>
</tbody>
</table>

C. Third position

<table>
<thead>
<tr>
<th></th>
<th>Native Stanzas</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. os os os os</td>
<td>5</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>2. os os os os</td>
<td>5</td>
<td>-</td>
<td>5</td>
</tr>
<tr>
<td>3. os os os os</td>
<td>2</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>4. os os os os</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td><strong>13</strong></td>
<td><strong>1</strong></td>
<td><strong>14</strong></td>
</tr>
</tbody>
</table>
### TABLE 9.7 (2)

**RHYTHMICAL AND METRICAL STRUCTURE OF TETRAMETER LINES**

<table>
<thead>
<tr>
<th>Number of Lines in:</th>
<th>Native Stanzas</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
</table>

#### (II. Inversions)

**D. First and Second positions**

1. $S \circ S S \circ S$  
2. $S \circ S \circ S \circ S$  
3. $S \circ S S \circ S \circ S$  
4. $S S S \circ S S \circ S$  
5. $S \circ S \circ S \circ S S \circ S$  

#### E. First, Third, and Fourth positions

1. $S S S S S $  

#### F. First, Second, Third, and Fourth positions

1. $S S S S S $  
2. $S S S S$  

#### G. First and Third positions

1. $S S S S S S$  
2. $S S S S S S$  
3. $S S S S S S$  

#### H. Second and Third positions

1. $S S S S S $  

#### I. First, Second, and Third positions

1. $S S S S S S$  
2. $S S S S S$  
3. $S S S S S$  
4. $S S S S S$  
5. $S S S S S$  

#### III. Truncations

**A. Initial**

1. $S S S S S S$  
2. $S S S S S S$  
3. $S S S S S S$  
4. $S S S S S S$  
5. $S S S S S S$  
6. $S S S S S S$  
7. $S S S S S S$  
8. $S S S S S S$  

<table>
<thead>
<tr>
<th>Native Stanzas</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>-</td>
<td>13</td>
</tr>
<tr>
<td>6</td>
<td>-</td>
<td>6</td>
</tr>
<tr>
<td>4</td>
<td>-</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>-</td>
<td>5</td>
</tr>
<tr>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>31</td>
<td>1</td>
<td>32</td>
</tr>
</tbody>
</table>
TABLE 9.7 (3)

RHYTHMICAL AND METRICAL STRUCTURE OF TETRAMETER LINES

<table>
<thead>
<tr>
<th>Number of Lines in:</th>
<th>Native Stanzas</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>(III. Truncations)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. Internal</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. oS oS S oS</td>
<td>2</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>2. oS S oS oS</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>3. S S oS S</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>-</td>
<td>4</td>
</tr>
<tr>
<td>IV. Additions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. After First measure</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. oS ooS oS oS</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>2. oSo oS oSo S</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>3. oSo oSo oS oS</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>4. oSo ooS oS oS</td>
<td>2</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>B. After Second measure</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. oS oSo oSo S</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>2. oSo oSo oSo oS</td>
<td>2</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>3. oSo So oSo oS</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>4. oSo So oSo oS</td>
<td>4</td>
<td>-</td>
<td>4</td>
</tr>
<tr>
<td>5. oS oSo# oS oS</td>
<td>2</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>6. oSo oSo oSo</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>-</td>
<td>11</td>
</tr>
<tr>
<td>C. After Third measure</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. oSo oSo So oS</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>2. oSo oSo oSo oS</td>
<td>2</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>3. oSo oSo S ooS</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>D. After Fourth measure</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. oS oSo So So</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>2. oS oS oS oSo</td>
<td>3</td>
<td>19</td>
<td>22</td>
</tr>
<tr>
<td>3. oS oSo S oSo</td>
<td>2</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>4. oS oS oSo#</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>5. oS oSo oSo#</td>
<td>-</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>6. oSo oSo oSo</td>
<td>-</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>7. oSo S oS oSo</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>8. oSo S oSo oSo</td>
<td>-</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>9. oSo S oSo#</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>10. oSo So S oSo</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>11. oSo S oSo#</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>1</td>
<td>42</td>
</tr>
</tbody>
</table>
### TABLE 9.7 (4)

**RHYTHMICAL AND METRICAL STRUCTURE OF TETRAMETER LINES**

<table>
<thead>
<tr>
<th>Number of Lines in:</th>
<th>Native Stanzas</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>(IV. <strong>Additions</strong>)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. After First and Second measures</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. oSo oSo oSo oS</td>
<td>2</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>2. oSo oSo oSoS</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>3. oSo oSo oSo oS</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>4. oSo oSo oSo oS</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>F. After First and Third measures</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. oS ooS oS ooS</td>
<td>4</td>
<td>-</td>
<td>4</td>
</tr>
<tr>
<td>2. oS ooS oSo oS</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>-</td>
<td>5</td>
</tr>
<tr>
<td>G. After Second and Third measures</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. oS oSo oSo oS</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>H. After Second and Fourth measures</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. oSo So oS oSoS</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>2. oSo oSoS oS oSoS</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>I. Before First measure</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. ooS oSo oS oS</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>2. ooS oSo oSo oS</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>J. Before First, Second, and Fourth measures</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. ooS ooS oS ooS</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>2. ooS ooS oSo oS</td>
<td>3</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>K. Before First, Second, Third, and Fourth measures</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. ooS ooS oSo oS</td>
<td>3</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>2. ooS ooS ooS ooS ooS</td>
<td>4</td>
<td>-</td>
<td>4</td>
</tr>
<tr>
<td>L. Before First and Third measures</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. ooS oSo S ooS oS</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>V. <strong>Truncation and Inversion</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. Initial Truncation; Second and Third Inversions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. S So So S oS</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>2. S S ooS ooS</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>B. Internal Truncation, Third measure; First inversion</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. S ooS S oS</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
</tbody>
</table>

* indicates Addition of two unaccented syllables before Second measure.
TABLE 9.7 (5)
RHYTHMICAL AND METRICAL STRUCTURE OF TETRAMETER LINES

Number of Lines in:

<table>
<thead>
<tr>
<th></th>
<th>Native Stanzas</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
</table>

VI. Inversion and Addition

A. First Inversion; Addition after Second measure

<table>
<thead>
<tr>
<th></th>
<th>Native Stanzas</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. So oSo oS oS</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>2. S ooS oSo So</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>3. S ooS oSo oS</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>1</td>
<td>4</td>
</tr>
</tbody>
</table>

B. First Inversion; Addition after Second and Third measures

<table>
<thead>
<tr>
<th></th>
<th>Native Stanzas</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. So oSo oS oS</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>2. So oSo oS oS</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>3. S ooS oSo oS</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>2</td>
<td>4</td>
</tr>
</tbody>
</table>

C. First Inversion; Addition after Second and Fourth measures

<table>
<thead>
<tr>
<th></th>
<th>Native Stanzas</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. So oSo oS oS</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>2. S ooS oS oSo</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

D. First Inversion; Addition after Fourth measure

<table>
<thead>
<tr>
<th></th>
<th>Native Stanzas</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. S ooS oS oS</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>2. S ooS oSo S#</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>3. So oS ooS oS</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

E. First and Second Inversions; Addition after Third measure

<table>
<thead>
<tr>
<th></th>
<th>Native Stanzas</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. So So oSo oS</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
</tbody>
</table>

F. First and Third Inversions; Addition after Second measure

<table>
<thead>
<tr>
<th></th>
<th>Native Stanzas</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. So oSo S ooS</td>
<td>4</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>2. S ooS oS ooS</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>2</td>
<td>6</td>
</tr>
</tbody>
</table>

G. First and Third Inversions; Addition after Fourth measure

<table>
<thead>
<tr>
<th></th>
<th>Native Stanzas</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. So oS ooS oS</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
</tbody>
</table>

H. Third Inversion; Addition after First and Fourth measures

<table>
<thead>
<tr>
<th></th>
<th>Native Stanzas</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. oSo oS S ooS</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
</tbody>
</table>

I. Third Inversion; Addition after First measure

<table>
<thead>
<tr>
<th></th>
<th>Native Stanzas</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. oSo oS So oS</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
</tbody>
</table>

J. Third Inversion; Addition before First measure

<table>
<thead>
<tr>
<th></th>
<th>Native Stanzas</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. ooS oS So oS</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
</tbody>
</table>

K. Second Inversion; Addition after Fourth measure

<table>
<thead>
<tr>
<th></th>
<th>Native Stanzas</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. oS So oS oS</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Native Stanzas</td>
<td>Continental Stanzas</td>
<td>Total</td>
</tr>
<tr>
<td>-------</td>
<td>----------------</td>
<td>---------------------</td>
<td>-------</td>
</tr>
<tr>
<td>(VI. Inversion and Addition)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>L. Third Inversion; Addition after Second measure</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. oS oS# So oS</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>M. First Inversion; Addition after Third measure</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. S ooS oS ooS</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>2. So oS oS ooS</td>
<td>-</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>N. Third Inversion; Addition after Fourth measure</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. oS oS S ooS</td>
<td>-</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>2. oS oS Soo So</td>
<td>-</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>O. First, Second, and Third Inversions; Addition after Fourth measure</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. S oS oSo oS#</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>P. Third Inversion; Additions after Second and Fourth measures</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. oSo S# So oSo</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>
### TABLE 9.8

**Rhythmical and Metrical Structure of Pentameter Lines**

<table>
<thead>
<tr>
<th>Number of Lines in:</th>
<th>Native Stanzas</th>
<th>Satires &amp; Psalms</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Normal</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. as os as os as</td>
<td>126</td>
<td>282</td>
<td>117</td>
<td>525</td>
</tr>
<tr>
<td>2. as os as os os</td>
<td>27</td>
<td>65</td>
<td>22</td>
<td>114</td>
</tr>
<tr>
<td>3. as os as os as os</td>
<td>62</td>
<td>130</td>
<td>77</td>
<td>277</td>
</tr>
<tr>
<td>4. as os os os os</td>
<td>5</td>
<td>22</td>
<td>9</td>
<td>36</td>
</tr>
<tr>
<td>5. as os os os os</td>
<td>19</td>
<td>52</td>
<td>18</td>
<td>89</td>
</tr>
<tr>
<td>6. as os os os de</td>
<td>8</td>
<td>17</td>
<td>6</td>
<td>31</td>
</tr>
<tr>
<td>7. as os os os So</td>
<td>3</td>
<td>15</td>
<td>7</td>
<td>25</td>
</tr>
<tr>
<td>8. as os os So So</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>9. as os So os os</td>
<td>3</td>
<td>-</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>10. as os os os os</td>
<td>1</td>
<td>-</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>11. as os os os os</td>
<td>1</td>
<td>8</td>
<td>4</td>
<td>13</td>
</tr>
<tr>
<td>12. as os So os os</td>
<td>8</td>
<td>20</td>
<td>9</td>
<td>37</td>
</tr>
<tr>
<td>13. as os os os as</td>
<td>11</td>
<td>23</td>
<td>20</td>
<td>54</td>
</tr>
<tr>
<td>14. as os os os os</td>
<td>2</td>
<td>6</td>
<td>3</td>
<td>11</td>
</tr>
<tr>
<td>15. as os os os os</td>
<td>-</td>
<td>2</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>16. as os os os os</td>
<td>-</td>
<td>3</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>17. as os os os os</td>
<td>-</td>
<td>2</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>18. as os os os os</td>
<td>18</td>
<td>39</td>
<td>17</td>
<td>74</td>
</tr>
<tr>
<td>19. as os os as os</td>
<td>26</td>
<td>66</td>
<td>46</td>
<td>138</td>
</tr>
<tr>
<td>20. as os as os os</td>
<td>4</td>
<td>13</td>
<td>6</td>
<td>23</td>
</tr>
<tr>
<td>21. as os os os os</td>
<td>6</td>
<td>18</td>
<td>11</td>
<td>37</td>
</tr>
<tr>
<td>22. as os os os os</td>
<td>2</td>
<td>7</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>23. as os os os os</td>
<td>4</td>
<td>2</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>24. as os os os os</td>
<td>-</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>25. as os os os os</td>
<td>-</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>26. as os os os os</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>27. as os os os os</td>
<td>3</td>
<td>4</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td>28. as os os os os</td>
<td>4</td>
<td>8</td>
<td>3</td>
<td>15</td>
</tr>
<tr>
<td>29. as os os os os</td>
<td>2</td>
<td>4</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>30. as os os os os</td>
<td>1</td>
<td>3</td>
<td>3</td>
<td>7</td>
</tr>
<tr>
<td>31. as os os os os</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>32. as os os os os</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>33. as os os os os</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>34. as os os os os</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>35. as os os os os</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>36. as os os os os</td>
<td>1</td>
<td>3</td>
<td>-</td>
<td>4</td>
</tr>
<tr>
<td>37. as os os os os</td>
<td>3</td>
<td>9</td>
<td>2</td>
<td>14</td>
</tr>
<tr>
<td>38. as os os os os</td>
<td>4</td>
<td>3</td>
<td>5</td>
<td>12</td>
</tr>
<tr>
<td>39. as os os os os</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>40. as os os os os</td>
<td>-</td>
<td>2</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>41. as os os os os</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>42. as os os os os</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>43. as os os os os</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td><strong>366</strong></td>
<td><strong>849</strong></td>
<td><strong>405</strong></td>
<td><strong>1620</strong></td>
</tr>
</tbody>
</table>
TABLE 9.8 (2)
RHYTHMICAL AND METRICAL STRUCTURE OF PENTAMETER LINES

<table>
<thead>
<tr>
<th>Number of Lines in:</th>
<th>Native Stanzas</th>
<th>Satires &amp; Psalms</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

II. Inversions

A. First position

<table>
<thead>
<tr>
<th></th>
<th>So os os os os os</th>
<th></th>
<th>So os os os So S</th>
<th></th>
<th>So os os So So S</th>
<th></th>
<th>So os So So S os</th>
<th></th>
<th>So os So S os os</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>5</td>
<td>22</td>
<td>10</td>
<td>37</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>5</td>
<td>7</td>
<td>14</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>11</td>
<td>3</td>
<td>16</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>1</td>
<td>3</td>
<td>1</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>-</td>
<td>2</td>
<td>-</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>-</td>
<td>2</td>
<td>1</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>1</td>
<td>3</td>
<td>1</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>3</td>
<td>-</td>
<td>-</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>1</td>
<td>6</td>
<td>1</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>1</td>
<td>14</td>
<td>8</td>
<td>23</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>6</td>
<td>35</td>
<td>6</td>
<td>49</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>1</td>
<td>4</td>
<td>3</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>-</td>
<td>1</td>
<td>3</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>-</td>
<td>5</td>
<td>-</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>-</td>
<td>3</td>
<td>-</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>-</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

B. Second position

<table>
<thead>
<tr>
<th></th>
<th>os So os os os So S</th>
<th></th>
<th>os So os os So S</th>
<th></th>
<th>os So os So S os</th>
<th></th>
<th>os So os So So S</th>
<th></th>
<th>os So os Osos os</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>1</td>
<td>6</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>-</td>
<td>-</td>
<td>2</td>
<td>-</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>-</td>
<td>3</td>
<td>2</td>
<td>-</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>2</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>-</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

C. Third position

<table>
<thead>
<tr>
<th></th>
<th>os os So os os os</th>
<th></th>
<th>os os os osos os</th>
<th></th>
<th>os os S osos os</th>
<th></th>
<th>os os So osos os</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>4</td>
<td>10</td>
<td>4</td>
<td>18</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
<td>4</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>1</td>
<td>8</td>
<td>4</td>
<td>13</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
TABLE 9.8 (3)

RHYTHMICAL AND METRICAL STRUCTURE OF PENTAMETER LINES

<table>
<thead>
<tr>
<th>Number of Lines in:</th>
<th>Native Stanzas</th>
<th>Satires &amp; Psalms</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>(II. Inversions)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>(C. Third position)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. oS oS So oS oS</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>6. oS oS So So oS</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>7. oS oS oSo oS</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>8. oS oS S ooSos</td>
<td>1</td>
<td>2</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>9. oSo S So oS oS</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>10. oSo S So oSo oS</td>
<td>-</td>
<td>4</td>
<td>-</td>
<td>4</td>
</tr>
<tr>
<td>11. oSo S So ooSos</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>12. oSo S So ooSos</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>13. oSo S So oSo S</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>14. oSo So So oS oS</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td><strong>17</strong></td>
<td><strong>31</strong></td>
<td><strong>17</strong></td>
<td><strong>65</strong></td>
</tr>
<tr>
<td><strong>D. Fourth position</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. oS oS oS So oS</td>
<td>2</td>
<td>5</td>
<td>3</td>
<td>10</td>
</tr>
<tr>
<td>2. oS oS oS S ooS</td>
<td>-</td>
<td>11</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>3. oS oS oS Soos</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>4. oS oSo S SooSos</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>5. oS oSo S S ooS</td>
<td>1</td>
<td>-</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>6. oSo oSo S Soos</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>7. oSo S oS oSo oS</td>
<td>2</td>
<td>2</td>
<td>-</td>
<td>4</td>
</tr>
<tr>
<td>8. oSo S oS ooS oS</td>
<td>1</td>
<td>2</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>9. oSo So So oS oS</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>10. oS ooSos S ooS</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td><strong>11</strong></td>
<td><strong>24</strong></td>
<td><strong>6</strong></td>
<td><strong>41</strong></td>
</tr>
<tr>
<td><strong>E. First and Second positions</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. S oS ooS oSo So</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>2. S oS ooS ooS oS</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>3. S oS oSo oS oS</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>4. S oSo oS oS oS</td>
<td>1</td>
<td>4</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>5. S oSo oSo oSo S</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>6. S oSo ooS oSo</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>7. S oSo oSo oSo S</td>
<td>-</td>
<td>4</td>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td>8. So So oS oSo oS</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>9. So So ooS oSo S</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>10. So So oSo oSo S</td>
<td>-</td>
<td>3</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>11. So So oSo oSo S</td>
<td>-</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>12. So So oSo oSoS</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>13. So Soo S oS oS</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td><strong>4</strong></td>
<td><strong>18</strong></td>
<td><strong>10</strong></td>
<td><strong>32</strong></td>
</tr>
</tbody>
</table>
# TABLE 9.8 (4)

**RHYTHMICAL AND METRICAL STRUCTURE OF PENTAMETER LINES**

<table>
<thead>
<tr>
<th>Number of Lines in:</th>
<th>Native Stanzas</th>
<th>Satires &amp; Psalms</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
</table>

## (II. Inversions)

### F. First and Third positions

- 1. S ooS So ooS ooS  
  - 2. S ooS S ooSo S  
  - 3. S ooS So SoS  
  - 4. So ooS So ooS ooS  
  - 5. So ooS So ooSoS  

<table>
<thead>
<tr>
<th>1</th>
<th>1</th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>-</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>1</td>
<td>7</td>
</tr>
</tbody>
</table>

### G. First and Fourth positions

- 1. S ooS ooS So ooS  
  - 2. S ooS ooS S ooS  
  - 3. So ooS ooS So ooS  
  - 4. So ooS ooS ooS  

<table>
<thead>
<tr>
<th>-</th>
<th>-</th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>-</td>
<td>2</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>-</td>
<td>-</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>-</td>
<td>3</td>
<td>3</td>
<td>6</td>
</tr>
</tbody>
</table>

### H. Second and Third positions

- 1. ooS So ooS ooSoS  
  - 2. ooS So So ooS ooS  
  - 3. ooS ooS ooSoS ooS  
  - 4. ooSoS S S ooSoS  

<table>
<thead>
<tr>
<th>1</th>
<th>-</th>
<th>-</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>1</td>
<td>-</td>
<td>4</td>
</tr>
</tbody>
</table>

### I. Third and Fourth positions

- 1. ooS ooS So So ooS ooS  
  - 2. ooS ooS S ooSoS ooS  
  - 3. ooS ooS So S ooSoS  
  - 4. ooS ooS S ooSoS ooS  
  - 5. ooS ooS S ooSoS ooS  
  - 6. ooSoS S So ooS ooS  
  - 7. ooSoS S So So ooS ooS  
  - 8. ooSoS S ooS ooSoS ooS  
  - 9. ooSoS So S ooSoS ooS  

<table>
<thead>
<tr>
<th>2</th>
<th>3</th>
<th>-</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>-</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>12</td>
<td>2</td>
<td>18</td>
</tr>
</tbody>
</table>

### J. Third and Fifth positions

- 1. ooSoS S oooS ooSoS  

| 1 | - | - | 1 |

### K. Fourth and Fifth positions

- 1. ooS ooS ooS So So  
  - 2. ooS ooS S ooSoS  

<table>
<thead>
<tr>
<th>1</th>
<th>-</th>
<th>-</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>1</td>
<td>-</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

### L. First, Second, and Third positions

- 1. S ooS ooS ooS ooS  
  - 2. S ooS ooS ooSoS ooS  
  - 3. S ooS ooS ooSoS ooS  

<table>
<thead>
<tr>
<th>-</th>
<th>-</th>
<th>1</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>-</td>
<td>2</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Native Stanzas</td>
<td>Satires &amp; Psalms</td>
<td>Continental Stanzas</td>
<td>Total</td>
</tr>
<tr>
<td>---------------</td>
<td>------------------</td>
<td>---------------------</td>
<td>-------</td>
</tr>
</tbody>
</table>

(II. Inversions)

(L. First, Second, and Third positions)


M. First, Second, and Fourth positions


N. First, Third, and Fourth positions


O. Second, Third, and Fourth positions

1. oS So So So oS 1 - - 1 2. oS S oS oSo oS 1 - - 1 3. oS So S ooS ooS 1 - - 1 3 3

P. Third, Fourth, and Fifth positions

### TABLE 9.8 (6)

**RHYTHMICAL AND METRICAL STRUCTURE OF PENTAMETER LINES**

<table>
<thead>
<tr>
<th>Number of Lines in:</th>
<th>Native Stanzas &amp; Psalms</th>
<th>Satires</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(II. Inversions)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Q. First, Second, Third, and Fourth positions
1. S oS oS oS oSoS 2 - 1 3
2. S oS oS oS ooS 1 - 1 2
3. S oSo S oS ooS 1 - - 1
4. S oSo S oSo oS 1 - - 1
5. S oSo So So oS 1 - - 1
6. S oS oSo oSo oS - - 1 1
7. S oS oSo oSo oS - - 1 1
8. So S oS oSo ooS 1 - 1 2
9. So S oS oSo oS 1 - - 1
10. So So oS ooS 1 - - 1
11. SoS oSo So ooS 1 - 1 1
12. SoS oS oSo oS 1 - - 1

<table>
<thead>
<tr>
<th></th>
<th>8</th>
<th>2</th>
<th>-</th>
<th>1</th>
</tr>
</thead>
</table>

#### R. First, Second, Fourth, and Fifth positions
1. S ooS ooS S oSo 1 - - 1

#### S. Second, Third, Fourth, and Fifth positions
1. oS S oS oS oSo 1 - 1 2
2. oS So S oS oSo - - - 1

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>1</th>
<th>-</th>
<th>1</th>
</tr>
</thead>
</table>

#### T. First, Second, Third, Fourth, and Fifth positions
1. S ooS oS oS oSo 2 2 - 4
2. S oSo S oS oS# - 1 - 1
3. So S oS oS oSo - - 1 1
4. So So S oS oSo 1 - - 1
5. So So S oSo oSo 1 - 1 1
6. So So S oSo oS# - 1 - 1

<table>
<thead>
<tr>
<th></th>
<th>3</th>
<th>5</th>
<th>-</th>
<th>9</th>
</tr>
</thead>
</table>

### III. Truncations

#### A. Initial
1. S oS oS oS ooS 3 4 2 9
2. S oS oSo S oS 1 4 2 7
3. S oS oS oSoS - - - 1
4. S oSo S oS oS 1 2 2 5
5. S oSo So So oSo 1 - 1 1
6. S oSo oSo oSo S - - 1 3
7. So S oS oSo oS 1 1 - 2
8. So S oS ooS oS 4 1 - 5
9. So S oSo So S 1 - - 1
### TABLE 9.8 (7)

**RHYTHMICAL AND METRICAL STRUCTURE OF PENTAMETER LINES**

<table>
<thead>
<tr>
<th>Number of Lines in:</th>
<th>Native Stanzas &amp; Psalms</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>(III. Truncations)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(A. Initial)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. So So S oSo S</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>11. So So S oS oS</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>12. So So So oS oS</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>15</td>
<td>10</td>
</tr>
<tr>
<td>(B. Internal, Second measure)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. oS S oSo S oS</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>2. oS S oS oS oS</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>3. oS So So oS oS</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>(C. Internal, Third measure)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. oS oS S oSo S</td>
<td>1</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>2. oS oS S oS oS</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>3. oS oS S oS oS</td>
<td>4</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>4. oS oS So So oS</td>
<td>1</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>5. oS oS So oSo S</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>6. oS oS So So oS</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>7. oSo S S oS oS</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>8. oSo S So So S</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>9. oSo S So S oS</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>10. oSo S S oSo S</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>19</td>
<td>13</td>
</tr>
<tr>
<td>(D. Internal, Fourth measure)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. oS oSo S S oS</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>2. oS oS oS S oS</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>3. oS oSo S SoS</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>4. oSo SoS S oS</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>(E. Internal, Fifth measure)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. oS oSo S oS oS</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>2. oSo S oS S oS</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>-</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>(F. Internal, Third and Fourth measures)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. oS oS S So S</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>(IV. Additions)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(A. After First measure)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. oSo oSo S oS oS</td>
<td>2</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>2. oSo oS oSo S oS</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>3. oSo oS oS oS oS</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>(IV. Additions)</td>
<td>Native Stanzas</td>
<td>Satires &amp; Psalms</td>
<td>Continental Stanzas</td>
</tr>
<tr>
<td>-----------------</td>
<td>----------------</td>
<td>-----------------</td>
<td>---------------------</td>
</tr>
<tr>
<td><strong>B. After Second measure</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. oSo oSo oSo oSoS</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>2. oSo oSo oSo oSoS</td>
<td>1</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>3. oSo oSo oSo S oSo</td>
<td>1</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>4. oSo oSo oSo oSo S</td>
<td>1</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>5. oSo S oSo oSo oSoS</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>6. oSo oSo oSo S oSo</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>7. oSo oSo oSo S oSo</td>
<td>1</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td><strong>C. After Third measure</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. oSo oSo oSo oSoS</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>2. oSo oSo oSo oSoS</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td><strong>D. After Fourth measure</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. oSo oSo oSo S oSo</td>
<td>2</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>2. oSo oSo oSo S oSoS</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>3. oSo oSo oSo S oSo</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>E. After Fifth measure</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. oSo oSo oSo S oSo</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>2. oSo oSo oSo S oSoS</td>
<td>2</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>3. oSo oSo oSo oSoS</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>4. oSo oSo oSo oSoS</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>5. oSo S oSo S oSo</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>6. oSo oSo S oSo S oSo</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>7. oSo S oSo S oSoS</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>8. oSo S oSo oSo oSo</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>10. oSo S oSo oSo S oSo</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>11. oSoS oSo oSo S oSo</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>12. oSo S oSo oSo S</td>
<td>4</td>
<td>4</td>
<td>-</td>
</tr>
<tr>
<td>13. oSo oSo oSo oSo</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>14. oSo oSo S oSo</td>
<td>-</td>
<td>4</td>
<td>-</td>
</tr>
<tr>
<td>16. oSo S oSo oSoS</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>17. oSo S oSo oSo</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>18. oSo S oSo S oSo</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>19. oSo S oSo oSoS</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>20. oSo S S oSo oSo</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>21. oSo S S oSo S oSo</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>22. oSo S S S oSo</td>
<td>1</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

**TABLE 9.8 (6)**

RHYTHMICAL AND METRICAL STRUCTURE OF PENTAMETER LINES
**TABLE 9.8 (9)**

**RHYTHMICAL AND METRICAL STRUCTURE OF PENTAMETER LINES**

<table>
<thead>
<tr>
<th>Number of Lines in:</th>
<th>Native Stanzas</th>
<th>Satires &amp; Psalms</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
</table>

(IV. **Additions**)

(E. **After Fifth measure**)

<table>
<thead>
<tr>
<th>23. oSo So S oSo oSo</th>
<th>-</th>
<th>1</th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>24. oSo So So S oSo</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>25. oSo oSo oSo oSo</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>17</td>
<td>23</td>
<td>8</td>
<td>48</td>
</tr>
</tbody>
</table>

(F. **After First and Third measures**)

| 1. oSo oSo So oSo oSo | -   | -               | -                   | 1     |

(G. **After Second and Third measures**)

| 1. oS oSo oSo oSo oS  | 2   | -               | -                   | 2     |

(H. **After Second and Fifth measures**)

| 1. oS oSo oS oS oS#    | -   | -               | 1                   | 1     |

(I. **After Third and Fourth measures**)

| 1. oSo S oS oSo oS    | 1   | -               | -                   | 1     |

(V. **Truncation and Inversion**)

(A. **Initial Truncation; Second Inversion**)

| 1. S So oS oS oS      | 4   | -               | -                   | 4     |
| 2. S So oS oSo S      | 1   | 1               | -                   | 2     |
| **Total**             | 5   | 1               | 1                   | 6     |

(B. **Initial Truncation; Third Inversion**)

| 1. So S So oS oS      | -   | 1               | -                   | 1     |

(C. **Initial Truncation; Fourth Inversion**)

| 1. S oS oS oSo oS     | -   | -               | 1                   | 1     |

(D. **Initial Truncation; Second and Third Inversions**)

| 1. S S oS oSo oS      | -   | -               | 1                   | 1     |

(E. **Initial Truncation; Second, Third, and Fourth Inversions**)

| 1. S S oS oSo oSo     | 1   | -               | -                   | 1     |

(F. **Initial Truncation; Second, Third, Fourth, and Fifth Inversions**)

| 1. S S oSo S oSo      | 1   | -               | -                   | 1     |

(G. **Internal, Third measure; Second and Fourth Inversions**)

| 1. oS So S So oS      | 1   | -               | -                   | 1     |
### TABLE 9.8 (10)

**RHYTHMICAL AND METRICAL STRUCTURE OF PENTAMETER LINES**

<table>
<thead>
<tr>
<th>Number of Lines in:</th>
<th>Native Stanzas</th>
<th>Satires &amp; Psalms</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
</table>

#### (V. Truncation and Inversion)

**H. Internal, Third measure; First Inversion**

1. \( SooS SoS oS \) 1 1 1 3
2. \( SooS S oS oS \) - 2 - 2
3. \( SooS SoS oS \) - 1 - 1
4. \( SooS S oS oS \) - - 1 1

**I. Internal, Fourth measure; First Inversion**

1. \( SooS oS SoS \) - 1 - 1

**J. Internal, Fifth measure; First Inversion**

1. \( SooS oSoS SoS \) - 1 - 1

**K. Internal, Fifth measure; First, Second, and Third Inversions**

1. \( SooS oS oS oS \) - 1 - 1

#### VI. Inversion and Addition

**A. First Inversion; Addition after Second measure**

1. \( SooS oS oS oS oS \) 1 - - 1
2. \( SooS oS oS oS oS \) 1 1 1 3
3. \( SooS oSoS oS oS \) - - 1 1
4. \( SooS oSoS oS oS oS \) - 1 - 1

**B. First Inversion; Addition after Fourth measure**

1. \( SooS oSoS oS \) 1 - - 1

**C. First Inversion; Addition after Fifth measure**

1. \( SooS oSoS oS # \) - - 1 1

**D. First Inversion; Addition after Second and Third measures**

1. \( SooS oSoS oS oS \) 1 - - 1

**E. Second Inversion; Addition after Fifth measure**

1. \( oS oS oS oSoS # \) 1 - - 1

**F. Third Inversion; Addition after Fourth measure**

1. \( oSoS S oS oSoS \) 1 - - 1

**G. Third Inversion; Addition after Fifth measure**

1. \( oSoS S oSoS oS \) - - 1 1
2. \( oSoS S ooS oSoS \) - - 1 1
### TABLE 9.8 (11)

**RHYTHMICAL AND METRICAL STRUCTURE OF PENTAMETER LINES**

<table>
<thead>
<tr>
<th>Number of Lines in:</th>
<th>Native Stanzas &amp; Psalms</th>
<th>Satires Stanzas</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
</table>

(VI. Inversion and Addition)

H. Fourth Inversion; Addition after Fifth measure

1. $\text{aS oS oS S ooSo}$ - 1 - 1
2. $\text{oS oSo S S ooSo}$ - - - 1

I. First and Second Inversions; Addition after Third measure

1. $\text{S oSo oSo oS oS}$ 1 - - 1

J. First and Second Inversions; Addition after Fourth measure

1. $\text{S oSo oS oSo oS}$ 1 - - 1

K. First and Second Inversions; Addition after Fifth measure

1. $\text{S oSo So So So}$ 1 - - 1

L. Third and Fourth Inversions; Addition after Fifth measure

1. $\text{S oS oS So So oS}$ 1 - - 1

M. First, Second, Third, Fourth Inversions; Addition after Fifth measure

1. $\text{Sos oS oSo oSo}$ - - 1 1

(VII. Truncation, Inversion, and Addition)

1. $\text{oS S S ooS oSo}$ 1 - - 1
2. $\text{S So oSo So oS}$ 1 - - 1
3. $\text{S oSoSo So oSo}$ - - - 1

(VIII. Miscellaneous)

1. $\text{oS So So oS oS}$ (M196.46) - 1 - 1
2. $\text{oS oSo oS S oS}$ (M206.4) - 1 - 1
3. $\text{oS oS oS ooS S}$ (M197.2) - 1 - 1
4. $\text{oS oSo S So oS}$ (M152.38) 1 - - 1

<table>
<thead>
<tr>
<th></th>
<th>Native Stanzas &amp; Psalms</th>
<th>Satires Stanzas</th>
<th>Continental Stanzas</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>3</td>
</tr>
</tbody>
</table>

| | Total |
| | 4     |
TABLE 9.9
RHETORICAL AND METRICAL STRUCTURE OF HEXAMETER LINES

<table>
<thead>
<tr>
<th>Number of Lines</th>
</tr>
</thead>
</table>

### I. Normal Iambic

<table>
<thead>
<tr>
<th>Line</th>
<th>Structure</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>dS dS dS dS dS dS</td>
<td>19</td>
</tr>
<tr>
<td>2</td>
<td>dS dS dS dSo S dS</td>
<td>5</td>
</tr>
<tr>
<td>3</td>
<td>dS dS dS dSo dS dS</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>dS dS dS dS dSo S</td>
<td>14</td>
</tr>
<tr>
<td>5</td>
<td>dS dS dS dSo S dSo</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>dS dS dS dSo dS dS</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>dS dS S dS dS dS</td>
<td>4</td>
</tr>
<tr>
<td>8</td>
<td>dS dS S dS dSo S</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>dS dS S dSo S dS</td>
<td>4</td>
</tr>
<tr>
<td>10</td>
<td>dS S dS dS dS dS</td>
<td>2</td>
</tr>
<tr>
<td>11</td>
<td>dS S dS dSo S dS</td>
<td>6</td>
</tr>
<tr>
<td>12</td>
<td>dS S dS dSo S dS</td>
<td>6</td>
</tr>
<tr>
<td>13</td>
<td>dSo So S dS dS dS</td>
<td>1</td>
</tr>
<tr>
<td>14</td>
<td>dSo So S dS dSo S</td>
<td>1</td>
</tr>
<tr>
<td>15</td>
<td>dSo So S dSo dS dS</td>
<td>1</td>
</tr>
<tr>
<td>16</td>
<td>dSo S dS dSo dS dS</td>
<td>1</td>
</tr>
</tbody>
</table>

### II. Inversions

#### A. First position

<table>
<thead>
<tr>
<th>Line</th>
<th>Structure</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>S doS dS dS dS dS</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>S doS dS dSo So S</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>S doS dS dSoS dS</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>So dS dSo S dS dS</td>
<td>1</td>
</tr>
</tbody>
</table>

#### B. Fourth position

<table>
<thead>
<tr>
<th>Line</th>
<th>Structure</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>dS dSoS So dS dS</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>dSo S dS dSoSo S</td>
<td>1</td>
</tr>
</tbody>
</table>

#### C. Fifth position

<table>
<thead>
<tr>
<th>Line</th>
<th>Structure</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>dS dS dS dS S doS</td>
<td>1</td>
</tr>
</tbody>
</table>

#### D. First and Second positions

<table>
<thead>
<tr>
<th>Line</th>
<th>Structure</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>S dSo S dS dS dS</td>
<td>1</td>
</tr>
</tbody>
</table>

#### E. Fourth and Fifth positions

<table>
<thead>
<tr>
<th>Line</th>
<th>Structure</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>dSo S dS dSo dS</td>
<td>1</td>
</tr>
</tbody>
</table>

#### F. Fifth and Sixth positions

<table>
<thead>
<tr>
<th>Line</th>
<th>Structure</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>dS dS dS dSo So</td>
<td>1</td>
</tr>
</tbody>
</table>

#### G. First, Second, and Third positions

<table>
<thead>
<tr>
<th>Line</th>
<th>Structure</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>S dS dSo So dS dS</td>
<td>1</td>
</tr>
</tbody>
</table>
### Table 9.9 (2)

**Rhythmical and Metrical Structure of Sextemeter Lines**

<table>
<thead>
<tr>
<th>Number of Lines</th>
</tr>
</thead>
</table>

#### (II. Inversions)

**H. Fourth, Fifth, and Sixth positions**

<table>
<thead>
<tr>
<th>Line</th>
<th>Description</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>oS oS oS S oS oSo</td>
<td>1</td>
</tr>
<tr>
<td>2.</td>
<td>oS oSo S So S oSo</td>
<td>1</td>
</tr>
<tr>
<td>3.</td>
<td>oS oSoS S oS oSo</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td><strong>3</strong></td>
</tr>
</tbody>
</table>

**I. Second, Third, Fourth, and Fifth positions**

<table>
<thead>
<tr>
<th>Line</th>
<th>Description</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>oS S oSo S oSo oS</td>
<td>1</td>
</tr>
</tbody>
</table>

#### (III. Truncations)

**A. Initial and Internal, fourth measure**

<table>
<thead>
<tr>
<th>Line</th>
<th>Description</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>S oS oS S oSo</td>
<td>1</td>
</tr>
</tbody>
</table>

#### (IV. Additions)

**A. After First measure**

<table>
<thead>
<tr>
<th>Line</th>
<th>Description</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>oS ooS oSo S oS</td>
<td>1</td>
</tr>
<tr>
<td>2.</td>
<td>oSo oSo S oS oS</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td><strong>2</strong></td>
</tr>
</tbody>
</table>

**B. After Fifth measure**

<table>
<thead>
<tr>
<th>Line</th>
<th>Description</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>oSo Soso So S ooS</td>
<td>1</td>
</tr>
</tbody>
</table>

#### (C. After Sixth measure)

<table>
<thead>
<tr>
<th>Line</th>
<th>Description</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>oS oS oS oSo S oSo</td>
<td>2</td>
</tr>
<tr>
<td>2.</td>
<td>oS oS oS oSo S oSo</td>
<td>1</td>
</tr>
<tr>
<td>3.</td>
<td>oS oS oS oSo S oSo</td>
<td>1</td>
</tr>
<tr>
<td>4.</td>
<td>oSo S oS oS oSo</td>
<td>1</td>
</tr>
<tr>
<td>5.</td>
<td>oSo S oS oSo S oSo</td>
<td>1</td>
</tr>
<tr>
<td>6.</td>
<td>oSoS oSo oSo oSo</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td><strong>7</strong></td>
</tr>
</tbody>
</table>

#### (V. Truncation and Inversion)

**A. Internal Truncation, Fifth measure; Third Inversion**

<table>
<thead>
<tr>
<th>Line</th>
<th>Description</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>oS oS S ooS oSo S oS</td>
<td>1</td>
</tr>
<tr>
<td>Number of Lines</td>
<td></td>
<td></td>
</tr>
<tr>
<td>----------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

II. Inversions

A. First position
2. So oS oS oS oSo S

B. Fifth position
1. oS oS oS oS S ooS oS
2. oSo So S oS oSo S

C. Sixth position
1. oS oS oS oS S ooS

D. Third, Fourth, Fifth, Sixth, and Seventh positions
1. oS oS S oS oSo S oSo

III. Truncations

A. Initial
**TABLE 9.10 (2)**

RHYTHMICAL AND METRICAL STRUCTURE OF HEPTAMETER LINES

<table>
<thead>
<tr>
<th>Number of Lines</th>
</tr>
</thead>
</table>

### IV. Additions

A. After Seventh measure
   1. αS αS αSo S αS αS αSo  
   2. αS αS αSo S αS αSo So  
   3. αSo S αS αS αS αSo  

<table>
<thead>
<tr>
<th>Number of Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
</tr>
<tr>
<td>1</td>
</tr>
<tr>
<td>1</td>
</tr>
<tr>
<td>4</td>
</tr>
</tbody>
</table>

### V. Inversion and Addition

A. First Inversion; Addition after Seventh measure
   1. So αSo S αS αS αSo  

<table>
<thead>
<tr>
<th>Number of Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
</tr>
</tbody>
</table>

B. Fifth Inversion; Addition after Seventh measure
   1. αSo S αS αS So αSo So  

<table>
<thead>
<tr>
<th>Number of Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
</tr>
</tbody>
</table>

C. First and Fifth Inversions; Addition after Seventh measure
   1. S ooS αSo S S ooSo So  

<table>
<thead>
<tr>
<th>Number of Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
</tr>
</tbody>
</table>
CHAPTER FOUR

THE STRUCTURE OF THE STANZAS
10. RIME

Like most prosodical terms, rime is used to designate numerous different things, so that it precisely designates very little. A number of definitions are available, but none would describe the actual rimes of even a single English poet. It will be necessary, then, to define in as general a way as possible what prosodical characteristics are usually thought of as rime, so that we may examine Wyatt's poems for these characteristics.

There is general agreement that a rime is a "correspondence of sounds," and, further, that (1) the sounds are those of a single syllable, (2) the vowels are usually heavily stressed, (3) the consonants following the vowels are felt to be identical, (4) the consonants preceding the vowels are felt to be different, and (5) the sounds are usually terminal. When we allow variation in the number of syllables, in the stress of the syllables, in the quality of the correspondence, and in the position of the syllables, we discover that we have defined here only one kind of rime: monosyllabic, stressed, full, end rime. In general, of course, the unmodified term rime does designate this kind of correspondence; yet something should be said of the other kinds of rime which differ in manner of correspondence.¹

The number of syllables in a rime, while it is usually one, may be two or even three. The most frequent disyllabic rime (often called feminine) consists of an accented syllable followed by an unaccented syllable, the latter almost always extra-metrical. The

¹ A helpful classification is given by Schipper (Metrik, I, 297-308), but it seems neither consistent nor complete.
trisyllabic rime (so-called tumbling), occurring rarely in English, consists of a single stressed syllable followed by two unstressed syllables, both of which are generally extra-metrical. The possibility of sound correspondence in more than three syllables (probably involving more than one stressed syllable), of course, exists, but its occurrence would be most unusual.

In a monosyllabic rime the combinations of four degrees of stress is theoretically ten; but for all practical purposes we need recognize only four: the equally stressed rime (S:S and s:s), the unequally stressed (S:s), the unstressed (0:0, 0:o, and 0:o), and the stressed-unstressed (S:0, S:o, s:0, s:o). A disyllabic rime could conceivably be formed in the possible combinations of these four rime degrees, but the only variation which occurs is an unequally-stressed rime in the first syllable. Other combinations do not normally appear.

The kinds of sound correspondence which give the rime its quality can be illustrated by a single-syllabled word having consonants both before and after its vowel. When all three syllabic components (preceding-consonant, vowel, and following-consonant) correspond in sound, the correspondence is known as rime riche, rarely found in English except between homonyms; when the preceding consonants are unlike (the vowels and following consonants identical), the correspondence is known as full rime (in French, rime suffisante); when only the vowels are identical, as assonance (in French, rime pauvre); when only the preceding consonants are identical, as consonance; when both preceding and following consonants are identical (the vowels unlike), as pararime. When only the following consonants are unlike, the correspondence is a combination of assonance and consonance; only when the following
consonants are identical, or when no elements of the syllables are identical, is there no rime at all. The term *imperfect rime* is generally used to indicate some degree of defective correspondence, so that it should be made as specific as possible. When a vowel is without either preceding or following consonants, the possibilities for sound correspondence are, of course, limited.

The position of the rime is usually at the end of the line, at the beginning of the line (*initial rime*), or at some fixed position within the line (*internal rime*). Various combinations of these positions are possible, but the only one that seems to be used in English is the *leonine rime*, which establishes a correspondence between a fixed internal position (usually at the caesura) and the end of the line. Initial assonance or consonance in a word is called *alliteration*, so that some possibility of confusion exists between an initial full rime and an initial assonance (the distinction depending upon the correspondence of the consonant following the vowel, which may be missing).

It is impossible, then, to speak, as Schipper does, of "correct" rimes and "impure" rimes, for we are not concerned with fitting a practice to a definition, but merely with describing the practice. If from a description of Wyatt's rimes we are able to formulate a definition of rime as he conceived it, so much the better; but until we are in such a position, we have only to describe the kinds of rime he used; the "correctness" of these kinds is simply irrelevant.

The number of syllables that Wyatt usually involves in an end-rime is one; the monosyllabic rime is as characteristic of Wyatt as it is of native English poetry in general. This normal use of rime can be seen almost anywhere in Wyatt's poems, but it is perhaps most
spectacular in the first eleven lines of the satire "Myne owne John Poynez" (M196), where all of the rime words are stressed monosyllables:

know: goo; drewe: awe; lawe; cloke: make; stroke; lent: ment; sort.

Of these words, five are nouns and six are verbs, no distinction evidently being made in the syntactical function of the rimes. Even when the rime word is not monosyllabic, the portion of the word use in the correspondence is usually only the final syllable.

The tendency to use more than a single syllable in the rime was probably encouraged by both the continental influences and the native tradition. The number of disyllabic rimes in Wyatt is not great, and they divide themselves into two distinct groups, one in which the syllables belong to the same word, as in:

then / when that grace thi syon thus redemith
when thus thou hast declard thy myght powre
The Lord his seruauntes wishis so estemith
that he hym tornith into the poore request
to our descent thys to be written semith

M209.53-57

Remember oft thow hast me eaysyd
& all my peyne full well aepsayd
but now I know ymknowen before
ffor where I trust I am dysceavyd

M103.6-9

Then if my note do vary
and leve his wonted pleasautnes
the hevy burden that I cary

M62.29-31

and one in which the two syllables are in different words, as in:

hate whom ye list for I kare not

S ooS ooS

M151.1-2

while both groups are seen in the following example:
In this also se you be not Idell
thy nece thy cosyn thy sister or thy doghter
if she be faire if handsom be her myddell
Ye thy better hath her love besoght her
avaunce his cause & he shall help thy neede
it is but love turne it to a laughtier

Trisyllabic rimes do not occur in Wyatt; dissyllabic rimes with
different degrees of stress do occur, however, in the following
examples, where the suffix (normally unaccented) is used in a stressed
rime:

In eternum I was ons determmid
  oS S oS oS
for to have loud and my minde affirmid
  oS oS oS oS
that with my herte it should be confirmid
  oS oS oS oS oS

O lost seruis o payn ill rewarded
  oS oS oS oS
o pitifull hert with payn enlarged
  oS'o S oS oS oS
o faithfull mynde too scodenly assentend
  oS oS S'o S oS

returnn Alas sethens thou art not regarded
  oS oS oS oS oS
too great a proof of true faith presented
  oS oS oS oS oS

causeth by right suche faith to be repented
  S' oS oS oS'

But Nathan hath spyd owt this trechery
with rufull chere & settes afore his face
the gret offence outrage & Iniurye
that he hath done to god as in this Case
by murder for to cok Adulterye
  oS oS S oS oS

or in cases when there is not correspondence in both syllables, as in:

vee willes for witt & make deceyt a pleasure
and call crafft counsell for proffet styll to paint
I Cannot wret the law to fill the coffer
with innocent blode to fede my seliff ffat
ande doo most hurt where most helpp I offer
  oS oS S oS oS
The degree of stress is almost always equal, involving both primary stress, which is usual, and secondary stress, which is less frequent, as in:

At last withdrawe youwere cruelltie
ős oős oős
or let me die at ons
ős oős oős
It is to moche extremitie
ős oős oős

Wyatt's deviation from this normal usage has been frequently pointed out, for he, like most English poets, also rimes words of unequal stress, as in:

poyson offyme is put in medecene
and cawsethe helthe in man for to renue
ffyre that purgith allthing that is vnclene

by want of fayth or stedefastnes
let all my servyes be forgott
and when I would have cheefe redresse

for to prescrybe remissions off offence
in hertes retornd as thow thy selllf hast sayd
and I beknow my ffawt my neclegence

The use of unstressed syllables in rime is almost always limited to the rimes involving two syllables; occasionally, however, Wyatt uses a monosyllabic unstressed rime, as in:

where he is that myn oft moisteth & wassbeth
ős oős oős oős
the werid mynde streght from the hert departeth
oős ős ős ős ős

... what webbes he hath wrought well he perceveth
ős oős oős oős
whereby with himself he love he playmeth
ős oős oős oős

do what ye list & drede not
think what ye liste I fere not
for as for me I am not
but even as one that reckes not
whyther ye hate or hate not
ős oős oős

M104.1-3  
M76.3-5  
M120.25-27  
M207.14-16  
M29.2-3, 6-7  
M151.3-7
With horrible feare, as one that greatlye dresith
So So So So So
A wrongfull death, and justice alwaye seekethe.  M6.6-7
So So So So So

Afore that Queene, I cause to be acited;
So So So So So
Which holdeith the divine parte of nature:
That, lyke as goolde, in fyre he ought be tryed
So So So So So
Charged with doolour, theare I me presented
So So So So So

take hede of him that by thy back the claweth
So So So So So
for none is worse than is a frendely ffoo
though they seeme good all thing that the deliteth
So So So So So
yet knowe it well that in thy bosom crepeth  M4.9.2-5
So So So So So

and thou hast thyne of thy condition
So So So So So
Yet is it not the thing I passe on
So So So So So

Most of the examples of unstressed rime noted by Schipper (Metrik, II, 141-143) are probably instances of suffixal accent and therefore of stressed rime.

The most controversial rime which Wyatt employs is the stressed-unstressed rime; while this rime may take a number of forms, it is usually found in Wyatt as a strongly stressed syllable rime with a lightly unstressed one, thus increasing the difference in degree of stress somewhat more than that found in the rimes of unequal stress. The condemnation which Wyatt has received for his use of stressed-unstressed rime has been virtually unanimous. This critical agreement should not, however, obscure the fact that this kind of rime, correspondence between syllables of different degrees of stress, is a possibility of sound correspondence. It appears not infrequently in nursery rimes and popular ballads, and if it did not become an
important part of the conventions of the lyric poem in English, it
has at least been used with some success by poets who have experimented
with the possibilities of the language. It has, indeed, become more
frequent in recent poetry, so that a modern reader is less likely to
be predisposed against its use than were earlier readers. It appears
in Dylan Thomas's "This Side of the Truth":

Like the sun's tears,
Like the moon's seed, rubbish
And fire, the flying rant
Of the sky, king of your six years.
And the wicked wish,
Down the beginning of plants

(ll. 25-30)

and at least twice in Stephen Spender's "What I expected":

Melting the bones with pity,
The sick falling from earth--
These, I could not forsee.

(ll. 22-24)

Would dangle through all,
Like the created poem,
Or faceted crystal.

(ll. 30-32)

Whether Wyatt used this kind of rime deliberately or whether he
was forced to resort to it because of his inadequacies cannot really
be decided. Whichever alternative is chosen will depend somewhat
on whether the reader is willing to accept the structures of the
poems as the results of a mature aesthetic intelligence or prone to
regard precepts which became fashionable and finally traditional
as of more value than any actual practice. It is immaterial and
fairly irrelevant, then, whether the use of stressed-unstressed rime
was intentional or accidental on Wyatt's part; it is a possibility
of sound correspondence, and it does appear in his poems. Wyatt
evidently had no preconceptions or prejudices which excluded this
possibility.
The following examples are the best instances of this rime; again most of the lines noted by Schipper (Metrik, II, 143-145) are probably cases of suffixal accent and stressed rime.  

(1) If it be so that I forsake the  
   as banysshed from thy company  
   as oSo  

(2) Love and fortune and my mynde remembre  
   envy them beyonde all mesure  
   Love sleith myn hert fortune is depriver  
   Lyveth in rest still in displeasure  

(3) but to preserve it was to the taken  
   I serued the not to be forsaken  
   but not to be payed vnder this fasshion  
   noe syns in the is none othre reason  

(4) But oon thing there is above all othre  
   I gave him wings wherwith he might vpflie  
   to honor & fame and if he would farther  

The kinds of sound correspondence which Wyatt uses in his end rimes, since this position principally concerns us here, are rime riche, full rime, and assonance. The following discussion will be centered on the various uses Wyatt makes of rime riche and the instances of his use of assonance instead of full rime. Consonance will not be investigated here, since it plays a major part in the construction of the sound structures (see Section 14), and pararime
evidently does not occur.

Wyatt employs *rime riche* in four different ways; it is always end rime and, except in two similar cases, always heavily stressed. The first use is found in a simple repetition of the rimed words, either in adjacent lines, as in:

```
that annoye boeth me and peraduenture othre
judge thou that knowest thome & thothre
(and similarly in M67.40-41)
```

M8.69-70

or with some separation, as in:

```
to be iuste & true & fle from dowblenes
... against deceipte & dowblenes
```

M2.3, 8

The second use is found in a repeated word in parallel construction; this may be fairly simple, as in:

```
of thes or that as liketh me
for lake of wyt the lutte is bownde
To gyve suche turnses as plesithe me
```

M132.2-4

or in a more emphatic construction, running through an entire stanza:

```
Prat and paint and spare not
ye knowe I can me worke
and if so be ye carre not /can see not/
be sure I do not reke
and thowe ye swere it were not
```

M111.117

M105.9-13

or through an entire poem as an unstressed rime:

```
hate whom ye list for I kare not
love whom ye list & spare not
do what ye list & drede not
think what ye liste I fere not
for as for me I am not
but even as one that reckes not
whyther ye hate or hate not
for yn your love I dote not
wherefore I praye you forget not
But love whom ye liste for I care not
```

M51.1-10

The third use is found in a repetition of a word with a different rhetorical emphasis in the line; this is usually very simple with
one line being end-stopped and the other enjambed, as in:

alas what aileth me
to love and set my weth so light
on hym that loveth not me

Bere with even minde the trouble that he sende
Dismay the not tho thou se the purchace
Encresse of some for such like lucke god sendes
To wicked folke... M38.7-9

and the excess
of myn excess

but there vnto I maye well think
the doubtefull sentence of this clause
I wolde yt ware not as I think M199.20-23

The last line of the preceding example is the first line of a two-
line refrain; in the following example the rime word of the second
line may be "whit":

What soever he hath of any honest custome
of her & me that holdeth he every wit
but lo there was never nyghtely fantome
so ferre in errour as he is from his wit
to plain on us... M72.31-32

The fourth use of rime riche finds the repeated words with different
syntactical function; one is usually a verb and the other a noun, as in:

forthwith I founde the thing that I myght like
and sought with loue to warne her bertyke
for as me thought I shulde not se the lyke
In eternum M8.120-124

He is not ded that sometyme hath a fall
... for I have sene a shipp into haven fall
after the storme hath broke boeth mast & shrowd M81.5-8

In diepe wid wound the dedly strok doth torne
to curid skarre that neuer shall retorne /
Go to / tryumype rejoyse thy goodye torne M60.1, 5-6

In diepe wid wound the dedly strok doth torne
to curid skarre that neuer shall retorne /
Go to / tryumype rejoyse thy goodye torne M99.9-11

thus he began here lady thothre part
that the plain trueth from which he draweth alowff
this vnkynd man shall shew ere that I part M8.72-74
such love doeth last
as sure and fast
as chaunce on the disc
a bitter tast
coms at the last--

but in one case is an adverb and the other a noun:

to the therefore that trottes still vp and downe
... and myghtst at home slepe in thy bed of downe

A final case of this type of repetition also includes the others,
considerable internal repetition, and sound reinforcement:

But yet perchaunce som chaunce
may chaunce to chaunge my tyme
and when suche chaunce doeth chaunce
then shall I thanck fortune
And if I have suche chaunce,
perchaunce ere it be long
for such a pleasaut chaunce
to syng som plaisaut song

Rime riche is also found in the use of homonyms, as it usually is
in English. Two such cases are still homonyms in modern English:

continuallye maye wring
my herte whereso I goo
Reporte maye alwayes Ring
of shame of me for aye

wished eche stitche as she did sit & soo
had prykt myn hert for to encrese my sore
and as I thinck she thought it had ben so

But the remaining examples, perhaps identical correspondences for
Wyatt, have received some differentiation of sound in modern English:

They shall possede the world from heire to hayre
... Shall from thyn Iye departe as blast of ayre

Chaunge that for gold that I have tan for best
next godly things to have an honest name
should I leve that? then take me for a best

2 See also pp. 289 and 299, below.
Lyke hym that metes with horrour & with fere

... [fear]

his hete his lust / and plesur all in fere M200.41, 45
doeth straine her voyse with dolefull note
Right so syng I with waste of breth
I dye I dye and you regrarde yt note [not]
(and similarly in M70.6-8, 10-12, 14-16, 18-20) M70.2-4

Wyatt's use of assonance in place of full rime is of three different types. If we consider assonance of the identity of vowels with a lack of correspondence in the consonants both preceding and following the vowel, the difference between full rime and assonance is then found in the lack of correspondence in the consonants following the vowel. This lack may either show indifference to the following consonant, indifference to consonantal development before the final similar consonant, or indifference to consonantal development after the similar following consonant.

In the first group the lack of consonantal correspondence is complete, yet it usually involves some similarity between the consonants, as in the following examples:

ye and his own forthwith be doth to mak
vrye to go in to the feld / in hast
vrye I say / that was his Idolles mak [mate] M200.20-22

I desire to perishe and yet I aske helthe
I love an othre and thus I hate my self
(and similarly welthe: selffe in M14.23,25)

Seist thou not how they whet their teth
which to touche the somtime ded drede
They finde comforte for thy mischief

With pitious loke she saide & sighed
alas what aileth me
to love and set my welth so light

do torment me so that I very often

... burneth & plaineth as one that sildam M38.6-8

M91.33-35

M91.3, 7
This group should also include the instances of lack of correspondence in the consonants of stressed syllables when followed by identical unstressed syllables, as in:

\[
\begin{align*}
yf & \text{ long error in a blynde maze chayned} \\
\text{yn} & \text{ in my visage eche thought depaynted} \\
& \text{ (ynfayned: stayned)} \\
in & \text{ bitternes have my blynde lyfe taisted} \\
his & \text{ fals sweetenes that torneth as a ball} \\
& \text{ with the amorous dawnce have made me traced} \\
& \text{ (M8.23-25)} \\
& \text{ for it is time withoute any fable} \\
no & \text{ man setteth now by riding in your saddell} \\
& \text{ (M35.3-4)} \\
O & \text{ lost servis o payn ill rewarded} \\
o & \text{ pitifull hert with payn enlarged} \\
& \text{ (regarded)} \\
\end{align*}
\]

But reason hath at my follioe smyled

\[
\begin{align*}
& \text{ for yeuth did me lede & falshode guyded} \\
& \text{ (filed: begiled)} \\
& \text{ (M16.5, 8)} \\
& \text{ he fyndes hys hope so much therwith revivid} \\
& \text{ he dare Importune the lord on euery syde} \\
& \text{ for he knoweth well to mercy is ascrybid} \\
& \text{ (deprivid)} \\
& \text{ (M208.28-30)} \\
\end{align*}
\]

The second group shows indifference to consonantal development between the identical vowels and the identical following consonants, and is usually caused by the inclusion of an unlike consonant, as in:

\[
\begin{align*}
& \text{ I cannot speke and loke lyke a saynt} \\
& \text{ vs willes for witt & make deceyt a plesure} \\
& \text{ and call craft counsell for proffet styll to paint M196.31-33} \\
& \text{ (complaynt)} \\
& \text{ may not withstande that is electe} \\
& \text{ bye fortunis most extremeyte} \\
& \text{ but all in worthe to be excepte} \\
& \text{ (M164.8-10)} \\
& \text{ Caeser when that the traytor of Egipt} \\
& \text{ (M3.1, 4)} \\
& \text{ playnt with his teres owtward as it is writt} \\
& \text{ (shitt: qwit)} \\
\end{align*}
\]
Some men dothe saye that frinpes be skace [scarce]
but I have founde as in this case
a frinde wiche gyvith to no man place  M148.8-10

that sittes alone vnder the howsis effes
this while my foes conspird continually
And did provoke the harme off my dises
(:pfles)

The Lorde shall scorne the threatninges of the wretch,  M209.26-28
Ffor he doth know the tyde is night at full
When he shall syncke and no hand shall hym seeche. M199.38-40
(:reache)

In two cases an ambiguity of consonant pronunciation is clearly
apparent; once the consonant is included and once excluded in order
to achieve a perfect full rime:

(1) that brought my hart in others holde
whereby ytt bath had sufferaunce
lenger perde then Reason wold
():shold)

Then in your cruell mode
would god fourthwith ye woode
():good: blade)

(2) With this he doth deffend the alye assault
off wayne allowance off his voyde desert
and all the glory off his forgvyen fault
():deffault)

mesureles marcys to mesureles fawte
... mercy shall reygne / gaine whomse shall no assuute
():defawte)

Much like these is the single example of:

In frost & snowe then with my bow to stawke
no man doeth marke where so I ride or goo
in lusty lees at libertie I walke
():hawke)

The third group, represented by a single case, shows indifferrence
to consonantal development after the identical following consonant:

to set his hay for Conys over Ryvers
me ye set not a dragg net for an hare
and yet the thing that moost is your desire
():breers)
Another case, but probably evidencing no difference in pronunciation, is seen in the following:

for hetherto though I have lost all my tyme me lusteth no longer rotten boughes to clymebe (and similarly in M138.33-34; M154.32-33)

A crucial problem in the discussion of rime concerns the actual correspondence of the vowels. Most of Wyatt's rimes are full rimes, an identical vowel followed by identical consonants and preceded by unlike ones. But just as Wyatt's rimes do contain consonants following the vowel which are somewhat unlike and rime syllables which differ in degree of accent, one would suppose, too, that the degree of vowel correspondence would not always be exact. The exactness of the vowel correspondence, of course, cannot be determined, so that some error or indecision in description cannot be avoided. We cannot assume, then, that Wyatt always meant to have identical vowel correspondence any more than we could have assumed that he intended equal accentuation of rimed syllables or identical consonants following the vowels. Since these last two assumptions cannot be made, we should not assume similarly that Wyatt intended identical correspondence of the vowels, even though direct evidence concerning exact vowel correspondence is not available.

The actual kinds of correspondence, the quality of the correspondence rather than its extent, and the qualifications of the pronunciation which result from this quality, are important, but they should not be treated solely from the prosodist's point of view. The problems are more properly those of a phonetist, and in order to determine with any accuracy the qualities involved in Wyatt's rimes
we should have to bring to bear considerably more phonetic evidence than would be pertinent in a prosodical discussion. Since the rime is only one kind of evidence on which the problems of the phonetist are decided, we can only indicate here a few tendencies, perhaps suggest some peculiarities, and record some anomalies in Wyatt's use of rime. Any final decision concerning pronunciation cannot be made from prosodical evidence alone; such evidence, of course, is pertinent to, and may be affected by, the pronunciation and therefore the total sound structure of the poem.

Rimes suggesting the linking of ME ë and ą are inconclusive because of the occurrence of doublets. Like both Spenser and Shakespeare,3 Wyatt rimes am with blame, shame, lame, tame and shade with had. Other instances of this linking may be seen in the rimes fade: glad; made and alas: was; the usual rime for alas is case, trace, pace, face, and the spelling in the rime badd (bade): medde: fade seems historically justified (cf. OED) so that this rime is evidently exact. Traces of the old, southern ɒ for ą before a nasal remain in the appearance of stond: lond: bond; when, however, the rime is hand: stand (2x), the vowel is ą, as it is in other rimes of hand: band, command, overhand, sand, stand, understand, withstand. There is no trace in Wyatt of the rounding effect of prevocalic ɒ upon ą, since Wyatt rimes in a strictly traditional manner: swane: can: pen; man: van, whan, wann; want: kant, skant, plant. The similarity of ME ë and ą can be seen in the rimes began: whan: can; began: man: then; then: man: ben; ben: man: then, can. The old stressed form of have

with ME ā, probably [ɛː] for Wyatt (see Table 10.1), is found in the rimes have: crave (6x), gave, grave (3x), rave, save (4x), slave (2x), witsave (3x). The rime gate: fat may have originally been based on a short form of gate (cf. OND). The -ar words, of course, rime with one another, art: part, harm: arm, and also with -er words, art: kert: smert: stert, which confirms the leveling of the -ar and -er without indicating the precise quality of the vowel.

Although ME ā and ai had become leveled in the Standard language probably in the first half of the fifteenth century, there is no evidence of this leveling in Wyatt's rimes. It is difficult to say whether the rimes haste: fast (3x): last (3x): past (2x): taast: fast; waste: agaste actually reveal anything about the pronunciation, for they appear frequently in the sixteenth-century poets and may be traditional eye rimes.

The shortening of ME ā to [iː] and occasionally [ɛː] is evidenced in the rime of been with beginne: lynne: wynne and also seen: grene; been: green, begin, then. The rime appere: here is probably [iːr], while aspire : fayre suggests that the [iːr] is a variant of [ɛːr]. It is evident that when followed by r ME ai and ā had been completely leveled, probably to [ɛːr], as in the rimes: desire: require: prayer: there; desire: there: here; prayer: faire, desire; and her: desire (in a stressed position, but doghter: soght her is probably unstressed and [oːr]),. The closeness of pronunciation is also seen in the rime near: here: far which suggests

4 Kökeritz, p. 173.
5 Kökeritz, p. 176.
### TABLE 10.1

**KEY TO PHONETIC SYMBOLS**

<table>
<thead>
<tr>
<th>ME a</th>
<th>as a in St. E. <em>artistic</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>ME ā</td>
<td>as a in St. E. <em>art, father</em></td>
</tr>
<tr>
<td>ME e</td>
<td>as e in St. E. <em>men</em></td>
</tr>
<tr>
<td>ME ē</td>
<td>(close) as e in St. E. <em>they</em></td>
</tr>
<tr>
<td>ME ē</td>
<td>(open) as a in St. E. <em>care</em></td>
</tr>
<tr>
<td>ME i</td>
<td>as i in St. E. <em>sit</em></td>
</tr>
<tr>
<td>ME ĩ</td>
<td>as i in St. E. <em>machine</em></td>
</tr>
<tr>
<td>ME ō</td>
<td>as o in St. E. <em>no</em></td>
</tr>
<tr>
<td>ME ŏ</td>
<td>(open) as o in St. E. <em>lord</em></td>
</tr>
<tr>
<td>ME ai</td>
<td>as ai in St. E. <em>aisle</em></td>
</tr>
</tbody>
</table>

| [e] | as e in St. E. *get* |
| [eː] | corresponding long vowel |
| [Eː] | as e in Fr. *meme* |
| [iː] | as ee in St. E. *see* |
| [ə] | as a in St. E. *about* |
| [oː] | as o in G. *Sohn*, Fr. *chose* |
| [U] | as oo in St. E. *good* |
that \[ \text{i:} \] has an alternative in \[ \text{E:i} \] and that \[ \text{e:} \] has one also.

The leveling of ME \text{ih(t)} \text{and } \text{i} \text{is evidenced in the rimes quit: sit, right and sprite: upright: wit; the pronunciation of the } \text{gh} \text{ had ceased in the fifteenth century.}\text{6} \text{ There is considerable evidence that ME } \text{o} \text{ and ou coalesced early in the Modern English period and that their common sound was } \text{o:} \text{.}\text{7} \text{ This is evidenced in such rimes as foe: grow: show; now: therto; do: ago, know. The development of ME au to } \text{o:u} \text{ is suggested by the use of this sound as an alternative of } \text{o:} \text{ in the rimes knowes: clause: cause. While } \text{o:} \text{ is clearly present in the rimes alone: none: condition, there is some evidence of modification in on: man and alone: begun.}

This last example may be explained as a doublet, alone: begone.

Some other occurrences of doublets are: aferd: towerd (afraid: laid); cure: sure (care: bare); mo: go (more: before); preve: beleve (prove: move); and lese: cheese (lose: close). Retention of the long vowel is evidenced in the rimes medecene: kene: unclene and in beat: glyne: clene. When in a stressed position the normally unaccented suffix -\text{er} \text{ seems clearly to coalesce with -ar, -o(u)r, and -ur(e) into what was probably } \text{o:r}, \text{ as shown in the following rimes: baner: harbar: suffre; displeasur; colour: therfore: more: rare: endever: lever; indever: warier: over: ever: suffir: thether; flowre: whether: savour; pleasure: error.}

On the basis of rime alone Wyatt's pronunciation was evidently not too different from Shakespeare's (see Appendix B). From the linguist's

\text{6 Køkeritz, p. 306.}

\text{7 Køkeritz, p. 229.}
point of view the sound shift of the fifteenth century was essentially complete by 1500; this fact gives considerable consistency to Wyatt's use of rime and leads to the conclusion, supported by the diction and manner of the poems, that the language of the poems is very nearly the cultivated vernacular of the time. Since it allowed some indulgences of Romanic accentuation, syllabication, and vowel quality, the irregularities found in the poems are more likely to be ones permitted by the fashion of the court than by an older literary tradition.

The position of the rime is generally restricted to the final one or two syllables of the line. The cases of initial and internal rime are infrequent and probably result from the rhetorical use of repetition rather than any deliberate structural use of correspondence. Examples of internal rime can be found either between the end of the lines and the end of the second measure of the same line, as in:

- of hope in the in this extreamyttie M201.39
- off their offence not by theire penitence M203.2
- that with my fall do rise and grow with all M201.81

or the third measure of the same line:

- he hath me forst as ded to hyd my hed M213.17

or between the end of one line and the end of the third measure of the following line:

- another why shall lyberty be bond M90.10ab
- ffre hart may not be bond but by desert

The relation between Wyatt's rimes and the rimes of the Italian poems that he translated should at least be touched on. A rather surprising number of rimes in the translations have counterparts in the originals. This correspondence seems to exist regardless of the
closeness of Wyatt's rendering. Some striking instances of this
relation are seen in Petrarch's l'altra parte: si parte: l'arte which
becomes in Wyatt: other part: I part: that art (M8.72-74); and in the
similarity of Petrarch's non finto [Reigned]: laberinto: depinto [Painted]:
(M12.1, 4-5, 8). The t in Wyatt's third rime is probably accounted for
by the original. A number of rimes in Wyatt show correspondence in
two words; Petrarch's accuse: uso becomes Wyatt's accuse: vse (M8.41-42),
cura: secure becomes cure: sure (M1.3-4), Egitto: scritto becomes Egipt:
wright (M3.1, 4), difende: offende becomes defend: offend (M24.2-3). A
fairly large number of single correspondences may also be seen in the
following, when Petrarch's conclude becomes concluded (M8.141), dilecto
becomes delight (M8.77), dipartita becomes depart (M96.5), desio becomes
desyere (M8.34), porto becomes port (M28.14), regno becomes reign (M8.9),
tiranro becomes tyranny (M8.55), trapassato becomes passed (M8.15), and
when Serafino's dezyderio becomes desire (M14.9), and medicina becomes
medecene (M76.3).

A close connection between the rimes is also apparent in the
following, which may in part explain Wyatt's unconventional suffixal
rime. Petrarch's schiva: riva: il priva: viva becomes in Wyatt:
remembre: mesure: depriver: displeasure (M31.1-8). Similarity of words
and a possible misreading ("mente" for "menda") may also be involved
in Serafino's renda: mia menda: intenda (ll. 2, 4, 6) which becomes
Wyatt's wynde: my mynde: meit (M48.1, 3, 5). A suggestion is also
apparent in the following rimes, when Serafino's io mora: adora: un hora
becomes Wyatt's therefore: sore: more (M133.2-6), and when Petrarch's
Similar relations appear in the rimes of the sonnet "Like to these unmeasurable montayns" (M33). There is some doubt whether Wyatt translated Sannazaro directly or a French version by Melin de Saint Gelais. The "a" rime of the octave in Wyatt is montayne: fontayn: playne: remayne (M33.1-8) and in Sannazaro the rime is monti: fonti: fronti: agiunti, yet this rime also appears in the French version: lointaine: certaine: fontaine: plaine. A further similarity between Wyatt's poem and the one by Saint Gelais is seen in the "b" rime of the octave, showing a similarity not found in Sannazaro's original. Wyatt reads Ire: desire: tyr: atyr (M33.2-7) while Saint Gelais' has desplaisir: desir: losir: desssaisir. The exact relationship between these poems is open to speculation; it may be that Wyatt's is a translation of Saint Gelais', or that Saint Gelais' is a translation of Wyatt's. The possibility of independent translation from Sannazaro seems slight on the basis of the rimes.

8 See p. 15 (note 5), above.
11. THE CONTINENTAL STANZA FORMS

The poems modeled after Italian and French stanza forms comprise a considerable portion of Wyatt's poems, actually about three-sevenths, even though only four such continental forms appear: the ottava rima in 30 poems, the sonnet in 28, the terza rima in 11, and the rondeau in 9. That Wyatt was interested in something more than the rendering of the most obvious characteristics of these forms is suggested by their number and will become fairly clear in a detailed description of their variety.

The method of classification, and therefore the organization of the Tables, of this section is similar to that of the section which follows. Here the initial separation has been made according to the four recognizable continental stanza forms. Each of these forms has been separated into major variants based on the rime scheme; these variant forms, in turn, have been divided into poems which have lines of varying number of measure (anisometrical) and those which have lines of the same number of measures (isometrical). The next division has been made on the basis of the number of measures in each line (for isometrical stanzas) or of the individual rime and measure structure (for anisometrical stanzas). The additional information of the number of stanzas in the poem, the poem number in Muir's edition, and wherever possible, the references in Schipper's Metrik have been included for each stanza type. Where the number of stanzas in the poem does not appear, the poem is a single stanza or, in the case of the terza rima, a continuous form.

The scheme for the description of the stanza forms, then, is
the following:

I. **TERZA RIMA**, etc.
II. **OTTAVA RIMA**, etc.
III. **Rondeau**, etc.
IV. **Sonnet**
   A. Major form: abbaabba cddc ee
      1. **Isometrical**
         a. Tetrameter
         b. Pentameter
      etc.
   2. **Anisometrical**
      a. abbaabba cddc ee
         54455445 445445
      b. abbaabba cddc ee
         45544554 544544
      etc.
   B. Variant form: abbaabba cddc ee
      etc.

The terza rima (see Table 11.1) is a form which Wyatt used in only one type, the normal rime scheme, aba bcb cdc . . . , in a pentameter line. Even though he wrote three satires, one psalm, and seven penitential psalms in this form, Wyatt gives no indication of attempting to use the hendecasyllabic line which is normal to this form in Italian.

The ottava rima, too, (see Table 11.2) exists in only one major form, although it appears in five types, two isometrical and three anisometrical. With the exception of one poem, all of the isometrical ottava rima forms are written in pentameter, and a majority of them are poems of a single stanza. The one exception is a poem, "To wette your Iye withouten teare" (M105), in two stanzas, the first in tetrameter and the second in trimeter (with a final line in hexameter). The anisometrical ottava rima forms occur in three poems, each a unique type. Two of these contain 6 pentameter lines and 2 tetrameter lines of the form: abababcc and abababcc; 55455545 45554555
TABLE 11.1
THE STRUCTURE OF TERZA RIMA STANZAS

I. aba bcb cdc ...

A. Isometrical
   1. Pentameter
      M196, M197, M198, M199, M201, M203, M205, M207, M209, M211, M213

TABLE 11.2
THE STRUCTURE OF OTTAVA RIMA STANZAS

I. abababcc

A. Isometrical
   1. Pentameter
      a. 1-st.
      M42, M44, M46, M48, M54, M59, M60, M64, M68, M75, M76, M80, M81, M94,
      M97, M133, M135
      b. 4-st.
      M142, M202, M204, M206, M208, M210, M212
      c. 9-st.
      M200
   2. Mixed
      a. 2-st.
      M105*

B. Anisometrical
   1. a b a b a b c c M68
      5 5 4 5 5 5 5 5
   2. a b a b a b c c M61
      4 4 4 5 5 4 5 5
   3. a b a b a b c c M100
      4 5 5 5 4 5 5 5
the third type contains an equal number of pentameter and tetrameter
lines of the form: a b a b a b c c. Again, none of these forms
\[ 4 4 4 5 5 4 5 5 \]
appears to include an imitation of the hendecasyllabic line of the
Italian original.

Although Wyatt wrote only nine rondeaux (see Table 11.3), all
but two of them are unique types; they comprise three major variant
forms, only one of which is represented by a unique poem. The principal
form, aabbaabx_2 aabbaabx_2, occurs in two isometrical types, one tetrameter
and the other pentameter, and in three unique anisometrical types.
Two of these isometrical types are predominantly tetrameter, a a b b a,
\[ 5 5 5 4, \]
a a b x; a a b b a a b a, a a b x; a a b b a a b x, while
\[ 4 4 4 2 4 4 4 4 4 2 5 5 4 5 4 4 2 4 4 4 4 5 2 \]
the third is largely pentameter, a a b b a, a a b b x; a a b b b a b x.
\[ 5 5 5 5 5 5 5 5 2 5 5 4 5 2 \]
The second major rondeau form, aabbaabx_2 bbaabx_2, occurs in one
isometrical type in tetrameter and in one anisometrical type: a a b b a,
\[ 4 5 4 5 4 \]
b b a x; b b a a b x. The third major form is represented by a
\[ 4 5 5 2 4 4 4 5 2 \]
unique isometrical type in pentameter which contains three dimeter
refrain lines instead of two and a third rime in the middle member of
the poem: aabbaabx_2, ccbx_2; aabbaabx_2.

Although the rime scheme of the first member of the rondeau
is the same in all of the anisometrical types, the line structure is
different; and in all but one of the first members tetrameter and
pentameter lines are mixed. One of the types emphasizes the fifth,
or asymmetrical, line in the first member by making it tetrameter
when the preceding lines are pentameter; this has the effect of setting
TABLE 11.3
THE STRUCTURE OF THE RONDEAUX

I. aabba, aabx₂; aabbx₂  (Sch II, 919-921)
   A. Isometrical
      1. Tetrameter  M19, M45
      2. Pentameter  M1
   B. Anisometrical
      1. aabba, aabx; aabbx  M2
         5 5 5 5 4 4 4 2 4 4 4 4 2
      2. aabba, aabx; aabbx  M15
         5 5 4 4 5 4 4 2 4 4 4 5 2
      3. aabba, aabx; aabbx  M20
         5 5 5 5 5 5 5 2 5 5 4 5 2

II. aabba, bbax₂; bbax₂  (Sch II, 921)
   A. Isometrical
      1. Tetrameter  M18
   B. Anisometrical
      1. aabba, bbax; bbax  M17
         4 5 4 5 4 4 5 2 4 4 4 5 2

III. sabbax₂, ccbx₂; sabbax₂  (Sch II, 921)
   A. Isometrical
      1. Pentameter  M35
off the couplet-rimed quatrain from the rest of the poem, since in this case the remaining two members are in tetrameter with the usual dimeter refrain lines. Another type sets off the first and last lines of the first member by making them pentameter, leaving the internal tercet, . . . ab . . ., in tetrameter, which in this poem is the reverse of the tercet of the second member, aab, also in tetrameter. The last anisometrical type has an alternating structure with tetrameter and pentameter lines.

Three of the middle members are isometrical, two in tetrameter and one in pentameter. The remaining type is an inversely congruent form, b b a x .

4 5 5 2

One of the third members is isometrical in tetrameter. Another two have identical anisometrical forms, a couplet-rimed quatrain in tetrameter with a fifth, or asymmetrical, line in pentameter, even though the rime structures are reversed: one is a a b b a x and the other is b b a a b x . The remaining type contains a third member in strict congruency: a a b b a x .

5 5 4 4 5 2

There is evidently little connection between the forms of the different members of the same poem; an alternating first member may be followed by a contrasting second member and an isometrical third one, as in "Helpe me to seke for I lost it there" (M17). The only structure that does not appear in these four poems is a combination of isometrical members of different line length. It is clear, nevertheless, that while the line structure may vary, it is always congruent or in contrast with the rime structure; it is never random.
The sonnet forms occur in a rather large number of different types, like the rondeau, and in a rather large number of poems, like the ottava rima. While the association of the early sonnet form in English with Wyatt's translations is undoubtedly important and accurately evaluates their place in the history of English poetry, only slightly more than one-seventh of his poems are in this form; the only form in which he wrote more poems is the ottava rima. The historical prominence of Wyatt's sonnets has received constant reiteration; what is not usually mentioned is that he also experimented with the form. The extent of this technical experimentation will become evident in a description of the types of stanzas that he constructed as variants of the sonnet form.

Wyatt made use of six major variants of the sonnet (see Table 11.4), the principal one occurring in 24 poems and the other five in unique poems. This principal form, abbaabba cddcee, is found in two isometrical types and seven anisometrical ones. A unique sonnet occurs in the tetrameter and 15 in the pentameter type; the fourth line of "Though I my self be bridilled of my mynde" (M27), normally pentameter, is in hexameter. The predominant type of sonnet for Wyatt, then, is the pentameter type of this form, constituting about four-sevenths of his sonnets.

The anisometrical types of this principal form consist of seven unique types, in which the lines are divided almost evenly between tetrameter and pentameter. The important characteristics of these different types is that, like the anisometrical rondeaux, their line structure is always congruent or in contrast with the rime structure and never random. The first three anisometrical types
TABLE 11.4

THE STRUCTURE OF THE SONNETS

I. abbaabba cddcee  
   (Sch II, 844-845)
   
   A. Isometrical
   
   1. Tetrameter  
      M160
   2. Pentameter  
      M7, M9, M10, M13, M24, M25, M26, M27*,
      M28, M30, M32, M33, M56, M79, M145
   
   B. Anisometrical
   
   1. abbaabba cddcee 5445544544455  
      M3
   2. abbaabba cddcee 4554455445445  
      M12
   3. abbaabba cddcee 5445544554454  
      M14
   4. abbaabba cddcee 4554454554454  
      M16
   5. abbaabba cddcee 5454544545454  
      M29
   6. abbaabba cddcee 5454545554545  
      M31
   7. abbaabba cddcee 5555555545545  
      M47

II. abbaabba cdcdee

   A. Isometrical
   
   1. Pentameter  
      (Sch II, 845-846)

III. abbaabba caacdd

   A. Isometrical
   
   1. Pentameter  
      M139
<table>
<thead>
<tr>
<th></th>
<th>Structure</th>
<th>Meter</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>IV.</td>
<td>abbaabba bcabbc</td>
<td>A. Isometrical</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1. Pentameter</td>
<td>M92</td>
</tr>
<tr>
<td>V.</td>
<td>abbaabba bccbdd</td>
<td>A. Isometrical</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1. Pentameter</td>
<td>M153</td>
</tr>
<tr>
<td>VI.</td>
<td>abbaabba cdcddd</td>
<td>A. Anisometrical</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1. abbaabba cdcddd</td>
<td>M4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>5 5 5 4 5 5 5 5 5 4 5 5</td>
<td></td>
</tr>
</tbody>
</table>
have two kinds of octave, either the tetrameter line is congruent
with the "a" rime and the pentameter with the "b" rime or the
congruency is reversed. The fourth type has a mixed octave, the first
quatrain congruent and the second alternating. In two of these first
four poems the line structure of the sestet is congruent with the
rime, c d d c e e ; in the other two poems the line structure of the
5 4 4 5 4 4

sestet contrasts with the rime structure in two different ways; either
the lines are of inverse congruency which unifies the sestet, c d d c e e ,
4 4 5 4 4 5

or they are used to break the sestet into a quatrain and a couplet,
c d d c e e . The other three stanza types occurring in the anisometrical
4 4 4 4 5 5

variations of the principal form make use of the same relationships
as the first four, but in a mixed way. One of the types has an
isometrical octave in pentameter and a sestet which is congruent with
the quatrain and in contrast with the couplet: c d d c e e . The
4 5 5 4 4 5

octaves of the other types are similar in the first quatrain, constructed
of an alternating line structure in contrast with the intermittent
rime structure: a b b a . The second quatrain of one is exactly the
5 4 5 4

reverse of the first quatrain, a b b a , while the second quatrain of
4 5 4 5

the other is normally congruent, a b b a . The sestet of the first
5 4 5 4

of these poems is one of inverse congruence, c d d c e e , and that
5 5 4 5 5 4

of the second is formed of two tercets, c d d c e e .
4 5 4 4 5 4

The remaining major forms contain four isometrical types in
pentameter and one anisometrical type. All of these forms differ in the rime structure of the sestet, the octave being normal in each, and in the number of rimes involved. The isometrical sestets are of the forms: cdcdcd, caacdd, bccbdd, and bcbbcb; while the anisometrical sestet consists of the rime structure c d c c d d .

5 5 4 4 5 5

The line structure of this last poem, however, may be seen better as two quatrains and two tercets. The first quairn is of the form a b b a and the second is its inversion, a b b a ; the first tercet is of the form c d c and the second, with the exception of the rime, is its inversion, c d d . The over-all structure, then, gives emphasis to the central couplets of the octave and the sestet; the similar construction emphasizes the rime structure of the octave by congruency and the unusual rime structure of the sestet by contrast.

The survey of continental stanza forms shows Wyatt experimenting in verse forms and exploiting those that seemed well adapted to English. The two most frequent forms are the ottava rima and the sonnet. Together these forms account for slightly less than three-fourths of the poems in continental forms, or a little more than one-fifth of all the poems, and for two-thirds of the continental stanza types. These types comprise about three-seventh (42.0%) of Wyatt's poems, even though they occur in only 28 distinct types; 24 (or six-sevenths) of these are represented by a single poem; the remaining four types occur in 2, 11, 15, and 26 poems, respectively.1

1 Of the 78 poems in continental stanza forms, 69 exist in single-stanza poems, 24 of which are unique types and 11 of which are of a continuous-stanza type (terza rima).
Wyatt's attempts and successes in transforming continental forms into English are perhaps most apparent in the imitations of the sonnet. The variety displayed by his sonnet imitations might well indicate that he was not entirely content with the type he used most extensively, or that he was at least interested in other possibilities. Yet this variety should not lead us to conclude that Wyatt did not understand the Italian form. We are inclined to think of the Italian sonnet as an essentially fixed or rigid form, but the form which we know as the "Italian sonnet" is but one of many forms that evolved through a great number of modifications until the end of the fourteenth century. These modifications, according to Biadene, were of two sorts, those "concerning only the order and the number of the rime" and those "touching also the structure itself of the composition."² This first kind of modification finally gave rise to a rather elaborate number of possible structures, according to the order and number of the rime, which are discussed at length by Lentzner.³ Wyatt, it should be sufficient to point out, made use of octaves of the rima chiuse, or enclosed rime, type; only two of his sestets are strictly of the rima attirzata, or attracted rime, type, yet all of his sestets closely resemble this type of the other permissible Italian type, the rima incatenata, or enchained rime. The second kind of modification which Biadene discusses concerns more subtle matters of division of ideas and balance, so that

² Leandro Biadene, "Morfologia del Sonetto nei secoli XIII e XIV," Studi di Filologia romanza, 4 (1889), 26. ("Queste modificazioni sono di due maniere: o riguardano soltanto l'ordine e il numero delle rime, o toccano anche la struttura stessa del componimento.")

³ Karl A. Lentzner, Über das Sonett und seine Gestaltung in der englischen Dichtung bis Milton (Halle, 1886).
we could not fairly expect Wyatt to make use of these refinements. Nevertheless, Wyatt seems to continue in the developing tradition of the sonnet, even though in Italy its evolution had been complete for a little more than one hundred years.

One may conjecture that Wyatt, in the process of writing sonnets based on the poems (some of which were sonnets) of Sannazaro, Serafino, and Petrarch, became aware of the variety, if not the actual means of modification or tradition of development, of the sonnet form in Italian. This would explain, perhaps, his attempts to adapt the form by making it particularly English. As the following section will show, Wyatt frequently associated the anisometrical line structure with the native stanza form, so that to transform the Italian sonnet by combining it with an English line structure was the most natural and ingenious thing he could have done.
A careful description of the stanza forms which are not direct imitations of fixed continental forms is difficult, mainly because any classification of forms tends to become unprofitable as it becomes complex. The simplest and perhaps the most revealing classification is based on a series of bisectional separations, whose criteria are at first the number and equalness of the stanzaic parts which are determined by the structural positions of the rimes, and then the number and equalness of the individual lines which are determined by the structural positions of the accents.¹

The initial separation is used to distinguish the stanzas that are divisible into equal or unequal parts from those that are indivisible. The divisible stanzas may be separated into bipartite stanzas (having only two parts) and multipartite stanzas, which in practice need be separated only into tripartite and multipartite stanzas. The bipartite stanzas, as well as the other groups of this separation, may be divided into equal-membered stanzas (those having two or more equal parts) and unequal-membered stanzas (those having two or more unequal parts). A further series of separations may now be made on the basis of metrical structure, and those stanzas whose lines have the same number of measures (isometrical) may be separated from those whose lines vary in number of measures (anisometrical). The next division may be made on the basis of the number of lines in each stanza, and a final division on the basis of the number of measures in each

¹ A similar method of classification is used by Schipper, Metrik, II, 465-716; History, pp. 279-347.
line (for isometrical stanzas) or of the individual rime and line
structure (for anisometrical stanzas). The indivisible stanzas, of
course, may be separated on the basis of metrical structure.

The scheme for such a description of stanza forms is as follows:

I. DIVISIBLE
   A. BIPARTITE
      1. Equal-membered
         a. Isometrical
            1) Four-lined
               a) Interlaced quatrain, abab
                  (1) Dimeter
                  (2) Triometer
                  etc.
               b) Intermittent quatrain, abcb
                  etc.
            2) Six-lined
               etc.
         b. Anisometrical
            1) Four-lined
               a) Interlaced quatrain
                  (1) a b a b
                      4 3 4 3
                  (2) a b a b
                      5 5 5 4
                  etc.
               b) Intermittent quatrain
                  etc.
            2) Six-lined
               etc.
   B. TRIPARTITE
      etc.
   C. MULTIPARTITE
      etc.

II. INDIVISIBLE
   A. Isometrical
      etc.
   B. Anisometrical
      etc.

This scheme has been used in the Tables of this section. Their
purpose is to present, almost pictorially, the various stanza types
which Wyatt used. Some additional information, not strictly pertinent
to the classification, has been included. Below the number of measures
in a line are indicated the number of stanzas in the poem, the poem number in Muir's edition, and, wherever possible, the references in Schipper's *Metrik*.

The Tables should show two things: the extent to which Wyatt made use of different forms, and the extent to which he did not. Distinct stanza types are always indicated by Arabic numerals; their extent of occurrence follows, and their relation to more general stanza forms precede those numbers. No attempt has been made, quite obviously, to reduce the Tables either to a strict "outline" or to an absolute consistency. Single entries often appear, lacking the usual pair of a bisectional division, and unnecessary (even improbable) names occasionally appear for some of the anisometrical forms. Although these anomalies are to a degree irrelevant and misleading, a greater consistency, it was felt, could be achieved by making the same division at the same rank in each Table.

The simplest native stanza forms are bipartite, equal-membered stanzas, and, as one would expect, a fairly large portion of the poems, slightly more than one-fifth, belong to this group. Within the group itself, there are ten distinct isometrical types and twelve anisometrical ones.

The most frequent general form of the isometrical types (see Table 12.1) is the interlaced quatrain, abab, which Wyatt experimented with in its dimer, trimeter, tetrameter, and pentameter types. Of the 14 poems in this form, 9 are tetrameter, 2 dimer, and 2 pentameter, while the trimeter type is unique. The form with refrain in the second "b" line occurs in 4 tetrameter poems. Wyatt, then, was traditional in associating the interlaced quatrain with the tetrameter
TABLE 12.1

BIPARTITE, EQUAL-MEMBERED, ISOMETRICAL STANZAS

I. Four-lined

A. Interlaced quatrain, abab

1. Dimeter
   a. 1-st.          M149
   b. 5-st.          M157

2. Trimeter
   a. 9-st.          M43

3. Tetrameter
   a. 1-st.          M146
   b. 3-st.          M34, M128
   c. 6-st.          M69, M62, M109*
   d. 7-st.          M65, M112
   e. 11-st.         M53

4. Pentameter
   a. 6-st.          M161*
   b. 9-st.          M73

B. Interlaced quatrain with refrain, abab

1. Tetrameter
   a. 5-st.          M83
   b. 6-st.          M74, M106
   c. 12-st.         M91*

II. Eight-lined

A. Interlaced octave, ababacac

1. Trimeter
   a. 4-st.          M52
   b. 6-st.          M134

B. Modified rime couée, aaabccccb

1. Dimeter
   a. 6-st.          M51

C. Interlaced octave, abababa

1. Tetrameter
   a. 5-st.          M125

(Sch II, 479-482)

(Sch II, 485-486)

(Sch II, 499)

(Sch II, 625)
TABLE 12.1 (2)

BIPARTITE, EQUAL-MEMBERED, ISOMETRICAL STANZAS

(II. Eight-lined)

D. Interlaced octave, abAbbaAb
   1. Tetrameter
      a. 4-st.           M147

E. Interlaced octave, ababbcbc

   1. Tetrameter
      a. 3-st.           M126

* indicates minor irregularities
line. Only two of the poems, one dimeter and one tetrameter, are single-stanza poems, and only three, two tetrameter and one pentameter, have minor irregularities. The tetrameter poem, "The hart and servys to yow profferd" (M109), is only irregular in that the "b" rime is repeated in each of the six stanzas; in the other tetrameter poem, "Most wretched hart most myserable" (M91), the last lines of the first and second stanzas are repeated alternately as the refrain line in the stanzas that follow. The pentameter poem, "Absens absenting causithe me to complaine" (M161), while also consisting of six stanzas, is irregular in two more drastic respects. In both its third and sixth stanzas two pentameter lines are replaced by a hexameter followed by a tetrameter line. The sixth stanza, too, has the rime structure abaa.

Of the five eight-lined types one is a unique modified rime couee, aaabcccb, in dimeter, and the remaining four are different types of the interlaced octave: ababacac in trimeter, ababbaba in tetrameter, a variation of this with a repeated line in tetrameter, abAbBbaA, and a unique form, ababcbcb, in tetrameter.

All four types of the four-lined, anisometrical, equal-membered, bipartite stanzas (see Table 12.2) are variations of the interlaced quatrain form. Three poems are of the type ababab, while unique poems occur in the types ababab, aababa, and ababba. This last type includes a refrain which causes all of the "b" rimes to be the same. However, in the poem "Lyke as the Swenne towards her dethe" (M70), Wyatt has further restricted the rime words by using only the single word note for the "b" rime and only two words deth and breth for the "a" rime in each of the five stanzas of the poem.
### TABLE 12.2

**BIPARTITE, EQUAL-MEMBERED, ANISOMETRICAL STANZAS**

I. Four-lined

A. Interlaced quatrain

1. \textit{a b a b}
   \begin{align*}
   4 & 3 & 4 & 3 \\
   \text{a. } & 6-\text{st.} & \text{M}165 \\
   \text{b. } & 7-\text{st.} & \text{M}55, \text{M}129
   \end{align*}

2. \textit{a b a b}
   \begin{align*}
   5 & 5 & 5 & 4 \\
   \text{a. } & 6-\text{st.} & \text{M}122
   \end{align*}

3. \textit{a b a B}
   \begin{align*}
   4 & 4 & 4 & 5 \\
   \text{a. } & 5-\text{st.} & \text{M}70
   \end{align*}

4. \textit{a b a b}
   \begin{align*}
   2 & 3 & 3 & 2 \\
   \text{a. } & 15-\text{st.} & \text{M}64
   \end{align*}

(Sch II, 521)

II. Five-lined

A. Interlaced quatrain with refrain

1. \textit{a b a b} X
   \begin{align*}
   4 & 3 & 4 & 3 & 2 \\
   \text{a. } & 6-\text{st.} & \text{M}68
   \end{align*}

(Sch II, 521a)

III. Six-lined

A. Rime couee

1. \textit{a a b c c b}
   \begin{align*}
   2 & 2 & 3 & 2 & 2 & 3 \\
   \text{a. } & 5-\text{st.} & \text{M}86 \\
   \text{b. } & 9-\text{st.} & \text{M}123
   \end{align*}

B. Modified rime couee

1. \textit{a a b a a b}
   \begin{align*}
   2 & 2 & 3 & 2 & 2 & 3 \\
   \text{a. } & 10-\text{st.} & \text{M}156
   \end{align*}

2. \textit{a b c a b c}
   \begin{align*}
   2 & 2 & 4 & 2 & 2 & 4 \\
   \text{a. } & 8-\text{st.} & \text{M}158
   \end{align*}

(Sch II, 514, 518)
TABLE 12.2 (2)

BIPARTITE, EQUAL-MEMBERED, ANISOMETRICAL STANZAS

(III. Six-lined)

C. Other forms

1. a b a c b c
    4 4 4 4 4 2
    a. 5-st. 
M137

IV. Eight-lined

A. Interlaced octave

1. a b a b c a c B
    4 4 3 4 4 4 3
    a. 4-st. 
M166

B. Modified rime couple

1. a s a b c c c b
    2 2 2 3 2 2 2 3
    a. 6-st. 
M155

V. Continuous

A. Poulter's measure

1. a a b b c c c ...
    6 7 6 7 6 7
M96, M101

* indicates minor irregularities
One of the poems of the type a b a b , "A Robyn" (M55), appears to have a defective first stanza, "and it should seem that a line is wanting, unless the four first words were lengthened in the tune."  

A unique five-lined stanza occurs in "There was never nothing more me payned" (M30) as a b a b X , an interlaced quatrain with added refrain.

Four different types are represented in the six-lined stanzas. Two poems occur in rime coueue, a a b c c b , and two poems in modified rime coueue, a unique a a b a a b , and a unique a b c a b c . The fourth type occurs in a unique poem as a b a c b c . One of the poems in rime coueue, "Howe shulde I" (M123), contains a single introductory quatrain, abba, in dimeter, which is also repeated as the closing stanza. The sixth stanza of one of the poems in modified rime coueue, "Love doth againe" (M156), has only one trimeter line: a a b a a b .

The two eight-line stanzas consist of a unique interlaced octave of the type a b a b c a c b and a unique modified rime coueue of the type a a a b c c c b . This last poem, "Longre to muse" (M155), contains six stanzas, the fourth of which is of the form a a a b c c b .

The Roulter's measure stanza, a continuous stanza form, may

---

2 Thomas Percy, quoted in Twelfth Night (New Variorum Shakespeare), ed. E. H. Furness (Philadelphia, 1901), p. 266n. This apparent defect has been pointed out by many commentators, since the poem occurs as the song in Twelfth Night IV.ii.80ff.
be considered equal-membered in either of its usual forms, as
\[ a \quad a \quad b \quad b \quad c \quad c \quad \ldots \quad \text{in the long-line form, or as } x \quad a \quad x \quad a \quad x \quad b \quad x \quad b \quad \ldots \]
\[ 6 \quad 7 \quad 6 \quad 7 \quad 3 \quad 3 \quad 4 \quad 3 \quad 3 \quad 3 \quad 3 \quad 4 \quad 3 \]
in the short-line form. Wyatt employs the long-line form in only
two poems.

More complex and more diverse stanza forms are found in
the unequal-membered, bipartite stanzas, a group which contains
seven isometrical types and seven anisometrical ones. Only one of
these fourteen types appears in more than one poem, and only one of
the fifteen poems in this group contains a single stanza.

Of the five five-lined isometrical types (see Table 12.3)
that Wyatt used, a shortened rime couplet with refrain, aabab, occurs
in tetrameter in two poems, and in pentameter in a unique one. The
remaining three types are all unique: aaabb in trimeter, ababb in
pentameter, and ababa in tetrameter. The first of these unique poems,
"We list no more to sing" (M138), contains nine stanzas, the third
of which is of the form aaabb. The second poem, "Thanswere that ye madeto me my dere" (M90), contains a fragmentary stanza of two lines
(unrimes) following the second stanza. The third poem, "But sethens
you it assaye to kyll" (M6), is evidently a fragment in three stanzas;
the "b" rime of the first stanza becomes the "a" rime of the second,
while the third stanza is of the form abaa. These last four lines,
"in a different stanza form and apparently in a different handwriting,
may not belong to the poem."

The six-lined types appear in two unique forms: aababb in
pentameter, and aaabBB in tetrameter.

3 Kenneth Muir, Collected Poems of Sir Thomas Wyatt (Cambridge, Mass.,
TABLE 12.3
BIPARTITE, UNEQUAL-MEMBERED, ISOMETRICAL STANZAS

I. Five-lined

A. Shortened rhyme couple with refrain, aabaB  
   (Sch II, 548)

   1. Tetrameter
      a. 6-st.  M103
      b. 8-st.  M66

   2. Pentameter
      a. 7-st.  M107

B. aaabb

   1. Trimeter
      a. 9-st.  M138*

C. ababb

   1. Pentameter
      a. 4-st.  M90*

D. ababa

   1. Tetrameter
      a. 3-st.  M6*

II. Six-lined

A. aababb

   1. Pentameter
      a. 5-st.  M5

B. aaabBB

   1. Tetrameter
      a. 6-st.  M154

   (Sch II, 554)
All of the anisometrical, unequal-membered types appear in unique poems (see Table 12.4). One five-lined type is a couplet quatrains with refrain, occurring as a a b b A ; and the one six-lined type is a modified rime couplet with refrain, occurring as a a b a b B .

In this last poem, "To seke eche where where man doeth lyve" (M65), the fifth line of the third stanza is in tetrameter. The five seven-lined types appear as a modified rime couplet, a a b c c b ; a modified rime couplet with rime refrain, a a b b a a B ; a form with unrimed refrain, a b a b c c X ; a single-stanza form a b a b b b b ; and finally the alternating form, a b a b a b a .

The tripartite stanza forms constitute another rather large class, containing slightly less than one-fifth of the poems and approximately one-third of the poems in native forms. Within the tripartite class, however, there are only five equal-membered types (two isometrical and three anisometrical) and twelve unequal-membered types (eight isometrical and four anisometrical); but of the eight isometrical types, seven are variations of the rime royal, so that considering the rime royal types together, there are only seven unequal-membered types (two isometrical and four anisometrical).

The equal-membered types present nothing extraordinary (see Tables 12.5 and 12.6). Both of the isometrical types are six-lined; the form ababcc in trimeter occurs in five poems, only one of which is a single stanza, while the form ababbb in tetrameter is unique. All three of the anisometrical forms occur in six-lined types also;
TABLE 12.4

BIPARTITE, UNEQUAL-MEMBERED, ANISOMETRICAL STANZAS

I. Five-lined

A. Couplet quatrain with refrain

1. a a b b A
   5 5 4 4 3
   a. 4-st.  N57
   (Sch II, 571)

II. Six-lined

A. Modified rime couple with refrain

1. a a b a b B
   4 4 4 5 5 5
   a. 4-st.  N85*
   (Sch II, 586)

III. Seven-lined

A. Modified rime couple with refrain

1. a a a b c c B
   2 2 2 2 2 2 4
   a. 6-st.  N57
   (Sch II, 594)

B. Other forms

1. a b a b a b a
   4 4 4 4 4 2
   a. 6-st.  M120

2. a b a b b b b
   5 5 5 5 5 5 4
   a. 1-st.  M49

3. a a b b a a B
   3 3 2 2 3 3 4
   a. 5-st.  M72

4. a b a b c c I
   4 4 4 4 4 2
   a. 6-st.  M132
### TABLE 12.5
TRIPARTITE, EQUAL-MEMBERED, ISOMETRICAL STANZAS

I. Six-lined

A. ababcc

1. Trimeter
   a. 1-st. \( M162 \)
   b. 3-st. \( M18a \)
   c. 4-st. \( M39, M40 \)
   d. 5-st. \( M118 \)

B. ababbb

1. Tetrameter
   a. 6-st. \( M144 \)

(Sch II, 616-617)

### TABLE 12.6
TRIPARTITE, EQUAL-MEMBERED, ANISOMETRICAL STANZAS

I. Six-lined

A. Various forms

1. \( \text{a b a b b a} \)
   \( \begin{array}{c} 3 \ 2 \ 3 \ 2 \ 2 \ 3 \\ \text{a. 4-st.} \end{array} \) \( M63 \)

2. \( \text{a b a b c c} \)
   \( \begin{array}{c} 3 \ 3 \ 3 \ 3 \ 4 \ 4 \\ \text{a. 6-st.} \end{array} \) \( M108 \)

3. \( \text{a b a a b b} \)
   \( \begin{array}{c} 5 \ 5 \ 4 \ 4 \ 3 \ 5 \\ \text{a. 2-st.} \end{array} \) \( M136 \)
and while they are all unique, none is a single stanza. The forms appear as $abaaba$, $ababcc$, and $abaabb$.

$$323223 \quad 333344 \quad 554435$$

The unequal-membered types, however, are particularly noteworthy. All of the seven-lined isometrical forms (see Table 12.7) and two of the seven-lined anisometrical forms are variations of the rime royal stanza. These variations are caused by the use of different length of line or the use of single and double line refrains. Of the 12 poems of isometrical structure (without refrain), 6 are pentameter (one of which, "Though this the port" M78, contains two irregular hexameter lines), and 4 are tetrameter (two of which are single stanzas), while the trimeter and dimeter forms are unique. Of the poems with a single line refrain, ababcC, 4 are tetrameter, while the pentameter form is unique. The form with a double line refrain, ababXX, is unique in tetrameter. This poem, "That tyme that myrthe dyd stere" (ML14), contains five stanzas, the fifth of which is of the form ababXX. The predominance of the rime royal form, which for the moment shall include its variant types, may be seen in the facts that there are more poems of this one form than of the other nine tripartite types, that there are nearly as many variants of rime royal as there are other tripartite types, and that more than one-tenth of the poems are of this form, being surpassed in number by the ottava rima, the sonnet, and the interlaced quatrain.

A nine-lined type occurs in the unique single-stanza form ababcdd in pentameter.

The anisometrical, unequal-membered forms (see Table 12.8) occur in four types. Two of these are seven-lined stanzas represented
TABLE 12.7
TRIPARTITE, UNEQUAL-MEMBERED, ISOMETRICAL STANZAS

I. Seven-lined

A. Rime royal, ababbcc  
   (Sch II, 619-621)
   1. Dimeter
      a. 4-st.  M143
   2. Trimeter
      a. 5-st.  M124
   3. Tetrameter
      a. 1-st.  M50, M59
      b. 2-st.  M119
      c. 5-st.  M163
   4. Pentameter
      a. 1-st.  M131
      b. 3-st.  M22, M37, M140
      c. 4-st.  M78*
      d. 21-st. M8

B. Rime royal (with refrain), ababbcc
   1. Tetrameter
      a. 3-st.  M21, M23
      b. 5-st.  M62
      c. 6-st.  M93
   2. Pentameter
      a. 3-st.  M115

C. Rime royal (with double refrain), ababbcd
   1. Tetrameter
      a. 5-st.  M114*

II. Nine-lined

A. ababccddd
   1. Pentameter
      a. 1-st.  M127  
      (Sch II, 633)
TABLE 12.8
TRI PARTITE, UNEQUAL-MEMBERED, ANISOMETRICAL STANZAS

I. Seven-lined

A. Single form

1. a b a b c b c
   4 4 4 4 4 2
   a. 5-st.       M36, M121, M164

B. Rime royal

1. a b a b b c c
   *****
   a. 6-st.     M152*
   b. 7-st.     M141*

II. Eight-lined

A. Mixed octave

1. a a b b a b b a
   3 3 2 2 3 2 2 3
   a. 15-st.     M87*

III. Nine-lined

A. Single form

1. a b a b c c d d d
   4 3 4 3 3 3 3 3 3
   a. 4-st.      M104*
by an anisometrical variation of the rime royal, a b a b b c c ,

and one possible variation, a b a b c b c . The first of these
types, occurring in two poems, is composed of a variable line length
in all positions. The first poem, "Payne of all payne, the most
grevous paine" (ML41), is "an early attempt at rime royal in imitation
of Skelton, Barclay, Lord Morley, or Chaucer. It is only in part
like Wyatt's manner." It consists of seven stanzas, five of which
are of different anisometrical types: the first is a b a b b c c ,

the second is a b a b b c c , the third and sixth are a b a b b c c ,
the fourth is a b a b b c c , the fifth a b a b b c c , and the

seventh a b a b b c c ; the poem also contains an introductory
couplet of the form a a . The second poem, "Gretyn to you bothe

yn hertye wyse" (ML52), consists of six stanzas, each of a different
anisometrical type: the first stanza is a b a b b c c , the second

a b a b b c c , the third a b a b b c c , the fourth a b a b b c c ,
the fifth a b a b b c c , and the sixth a b a b b c c . With the

exception of the three hexameter lines, these poems are made up
entirely of tetrameters and pentameters, nearly two-thirds of the
lines being pentameter. The remaining two types are unique examples
of an eight-lined form, a a b b a b b a , and a nine-lined form,

Richard C. Harrier, "The Poetry of Sir Thomas Wyatt," (Unpubl. diss.,
a b a b c c d d d. In the first of these, "Lo what it is to love"
4 3 4 3 3 3 3 3 3 3 3 3 3
(M87), the first line of each stanza is repeated in the last line.
In the second poem, "At last withdrew you're cruelltie" (M104), the
third of the four stanzas is written in trimeter.
Both of the multipartite types (see Table 12.9) are unequal-
membered and anisometrical, and occur in unique thirteen-lined stanzas.
One is of the form a b a b c b d c e d e d in a single stanza;
4 3 4 4 3 5 5 4 3 3 3 4 4
the other is of the form a b a b b c e a d e e c c and contains
4 4 4 4 4 4 4 2 2 2 4 4
three stanzas, the last of which has a slightly different form:
a b a b a b c d e e c c.
4 4 4 4 4 4 4 2 2 2 4 4
Slightly more than one-twelfth of the poems, or one-seventh
of the native forms, are composed of indivisible stanza forms. Within
this group there are three isometrical types and seven anisometrical
ones; all but three of these types are represented by unique poems,
and all of the poems contain more than one stanza, except a unique
poem of a continuous single stanza.
The isometrical forms (see Table 12.10) consist of a unique
continuous stanza in trimeter and two four-lined types in tetrameter,
one as a quadruple rime, aaaa, and the other as a unique triple rime
with refrain, aaax. The continuous stanza, "Hate whome ye list for
I kare not" (M151), has a single rime word, not, occurring as an
unaccented rime throughout the poem. In one of the poems of quadruple
rime, "I am as I am and so wil I be" (M167), three of the ten stanzas
have the same rime; the last line of each stanza is a modified
refrain.
TABLE 12.9
MULTIPARTITE, UNEQUAL-MEMBERED, ANISOMETRICAL STANZAS

I. Thirteen-lined

A. Various forms

1. a b a a b c b d c e d e d
   4 3 4 4 3 5 5 4 3 3 3 4 4
   a. 1-st.  M89

2. a b a b b c a d e d e c c
   4 4 4 4 4 4 2 2 2 2 4 4
   a. 3-st.  M1*
   (Sch II, 603)

TABLE 12.10
INDIVISIBLE, ISOMETRICAL STANZAS

I. Four-lined

A. Quadruple rime, aaaa

1. Tetrameter
   a. 4-st.  M11
   b. 5-st.  M117
   c. 10-st. M167*

B. Triple rime with refrain, aax

1. Tetrameter
   a. 5-st.  M150

II. Continuous

A. Single rime word, aaa...

1. Trimeter  M151
   (Sch II, 538)
The seven anisometrical forms (see Table 12.11) are composed of four-, five-, and six-lined types. The four-lined stanzas consist of three types of triple rime with refrain: \(a \ a \ a \ X\) in three poems, 
\[
\begin{array}{c}
4 & 4 & 4 & 2 \\
\end{array}
\]
and unique examples of \(a \ a \ a \ X\) and \(a \ a \ a \ X\); the other four-lined type 
\[
\begin{array}{c}
4 & 4 & 4 & 3 \\
5 & 5 & 2 \\
\end{array}
\]
is a triple rime with an unrimed line, \(a \ a \ a \ X\). The five-lined stanzas 
\[
\begin{array}{c}
5 & 5 & 3 \\
\end{array}
\]
appear as a unique triple rime with double refrain, \(X \ a \ a \ a \ X\), and 
\[
\begin{array}{c}
2 & 3 & 4 & 5 & 2 \\
\end{array}
\]
as a quadruple rime with refrain, \(a \ a \ a \ a \ X\), in three poems. All of 
\[
\begin{array}{c}
4 & 4 & 4 & 4 & 2 \\
\end{array}
\]
the poems of the last two types are in some degree irregular. The poem with double refrain, "Ye ye possyble" (M111), contains a tetrameter fourth line in its third, fourth, and fifth stanzas. Of the poems in quadruple rime with refrain, "To cause accord or to aggre" (M77) may have its refrain line in trimeter rather than dimer; "As power and wytt wyll me Assyst" (M116) contains a single introductory couplet in tetrameter; "Gruige on who liste, this ye my lott" (M48) also contains a single introductory couplet in tetrameter; this same couplet is repeated after the second, fourth, and sixth stanzas as an additional refrain. The unique six-lined form is a triple rime with a triple refrain, \(X \ a \ a \ a \ X \ Y\). 
\[
\begin{array}{c}
3 & 3 & 3 & 3 & 3 & 2 \\
\end{array}
\]
This survey of native stanza types shows clearly that Wyatt used existing popular forms and experimented with new forms as well. The two most frequent forms, as one might expect, are the interlaced quatrains and the rime royal; the first occurs in 25 poems, the second in 20. These two forms together account for a little less than one-half of the poems in native forms, or a little more than one-fifth of
TABLE 12.11
INDIVISIBLE, ANISOMETRICAL STANZAS

I. Four-lined
   A. Triple rime with refrain (Sch II, 541-542)
      1. a a a X
         4 4 4 2
         a. 5-st.  M102, M130
         b. 8-st.  M110
      2. a a a X
         4 4 4 3
         a. 9-st.  M58
      3. a a a X
         5 5 5 2
         a. 6-st.  M71
   B. Triple rime with unrimed line
      1. a a a x
         5 5 5 3
         a. 5-st.  M99

II. Five-lined
   A. Quadruple rime with refrain (Sch II, 542)
      1. a a a a X
         4 4 4 4 2
         a. 5-st.  M77*
         b. 6-st.  M148*
         c. 7-st.  M116*
   B. Triple rime with double refrain
      1. x a a a X
         2 3 4 5 2
         a. 6-st.  M111*

III. Six-lined
   A. Triple rime with triple refrain (Sch II, 543)
      1. x a a a X Y
         3 3 3 3 3 2
         a. 4-st.  M113
all the poems. Each of these forms has nine variant types, and these eighteen variants account for more than one-quarter of the native stanza types. Approximately four-sevenths (58%) of Wyatt's poems are of native stanza forms, consisting of 65 distinct types; 48 (or about three-fourths) of these are represented by single poems; 8 stanza types occur in 2 poems; 4 types occur in 3 poems; and 2 types occur in 4 poems. Three types occur in 5, 6, and 13 poems, respectively.  

The bipartite stanza forms are predominantly equal-membered and evenly divided into isometrical and anisometrical types. The tripartite forms, somewhat less numerous that the bipartite, are, however, usually unequal-membered and isometrical. The indivisible stanza forms, considerably less numerous than the other groups, are predominantly anisometrical.

One may conjecture that the bipartite forms, the simplest and most traditional, were felt to be congenial with the equal-membered stanza, yet equally susceptible of the isometrical and anisometrical line construction.

... poetic forms (between Lydgate and Wyatt, exclusive of Chaucerian ones) are marked by short lines and simple rime-schemes. While these all are not necessarily borrowed from the medieval Latin, it is worthy of notice that the majority are to be found discussed in the medieval Latin treatises. Of these in the English the popular forms are aab-ccb, aab-ccd, aaab-cccb, and aaab-cccd, for lyrics and lines riming in couplets, tercets, or quadruplets for serious content, both naturally usually iambic.

Wyatt makes use of eight such derivative types in both isometrical and anisometrical lines.

5 Of the 108 poems in native stanza forms, 12 exist in single-stanza poems, 3 of which are unique types and 3 continuous-stanza types.

One may speculate, too, that the tripartite forms, at once more complicated than the other forms, were not felt to demand the traditional development accorded the bipartite forms, and that the tripartite stanzas, indeed, rendered themselves more easily to an unequal-membered development, the presumptuousness of which could be somehow counteracted by the use of the isometrical line. The predominant use of the isometrical line with the indivisible stanza forms may have arisen from these forms' traditional association with mediaeval Latin verse.

While Wyatt displays a tendency to write short stanzas of simple rime scheme, he was not restricted by this conservatism to the traditional forms, but developed and added to them with great virtuosity. He was, then, quite clearly both traditional and experimental in his use of native stanza forms.
CHAPTER FIVE

WYATT AS CRAFTSMAN AND ARTIST
After some scrutiny of Wyatt's language, metrical practices, line and stanza constructions, a most pertinent question remains: what is the ultimate test of the prosody of a line? This is just one form in which the question might be stated; I am partial to it because it implies a number of things. It suggests, for instance, that the prosody is contained in the line, not applied from the outside, that the prosody is indeed a quality of the poetry and not somehow a peculiarity of the poet's mind. It suggests, too, that we can, if not without difficulty, discover by some means, some objectified procedure, what the prosody of the line is. I say "of the line" principally because the line is the unit of prosody, however much it depends on the individual syllables or sounds and however much it is effected by the stanza form and larger rhetorical considerations. The question raised is one of ultimacy; how do we finally decide? It seems to me that this is the prosodist's job exactly; this is where his efforts should finally be concentrated, otherwise his description and analysis of the mode of composition as it appears in the work will be largely irrelevant and suspiciously useless. A study of prosody should do something more than show how a line can be read, it should help decide how a line should be read. This is not an easy task or, some would say, a very rewarding one, yet I have asked this question because I think it an important one; whether or not I shall be able to suggest an answer is problematical.

One could, I suppose, construct a system of metrical variation which would explain nearly all of Wyatt's lines which depart from
the norm; it may be even apparent that the description we have made of the variations implies such a system. The particular one we have used as a frame of reference has taken into account those variables within the line which are the most obvious, which were, from all appearances, the ones Wyatt also took into account. Rather, the description has dealt with most of the variables; mere description of position and number is not sufficient to gain much of an understanding of the prosody of the lines. The description we have made of Wyatt's practice has not, I trust, overemphasized the impression of the ideal line structure. Many readers of poetry have such a strong impression of this normal line that they tend to defy all variation of structure, and at least one prosodist denies the actuality of variation in structure.¹ Such a rigid prosody can be maintained in lines which are strongly regular, but it does not describe, in fact it does violence to, poems in which the meaning is more important than the meter.

In considering Wyatt's poems we need have no more concern than he did for "melodic effect." There is general agreement that Wyatt was not more intent on sound than meaning and was not trying to decorate his poems with lilting rhythms; those who have suggested that this is the case have perhaps made the suggestion only in despair, after they assumed the normal measure to be the only correct one.

Although one of the best musical metrists asserts that "verse can exist without meaning"² and one of the best prosodical analysts maintains that we should listen to verse as we would a foreign

¹ Chard P. Smith, Pattern and Variation in Poetry (New York, 1932).
language, without understanding the meaning, most contemporary students of the subject would agree with Welleck and Warren that "the meaning of the verse simply cannot be ignored in a theory of metrics," and that sound and meter "must be studied as elements of the totality of a work of art, not in isolation from meaning." This emphasis on the meaning and rhetoric, on the sense which ascertains the meter, is, of course, the correct approach, especially for the poets who can on quite other grounds be said to have a "predicative style" (Skelton, Wyatt, Jonson, and Donne) as opposed to a "qualitative style" (Sackville, Spenser, Quarles, Waller, and Milton).

Poetry is not to be read as prose, solely according to the sense; nor as verse, solely according to the meter, regardless of the sense. Meter is an important part of the sounds in poetry, but it is still only one element. Whenever the metrical stress comes into conflict with the etymological accent or the rhetorical stress or the syntactical stress, they are forced to compromise. The modification of the meter to suit the sense actually increases the variety and introduces otherwise impossible modulations. On the other hand, the meter aids the expression of the sense, by providing a form which may be used for emphasis.

Only one brief attempt has been made to study the emphasis which Wyatt secures by his metrical technique, but it is doubly


damaged, by the use of corrupted texts and by the devotion to a
theory of metrics in which metrical stress is unvaried. Licklider’s
discussion⁶ (like Melton’s on Donne) is supposed to show that Wyatt
emphasized words and sounds by putting them first in stressed and then
in unstressed positions; but it is shown in a most mechanical fashion.
Licklider’s observation, however, is correct if it means only that
Wyatt often used the same word or phrase or sound in what is
(according to the basic, normal structure) now a stressed, now an
unstressed position.

It is true that the proximity of these repetitions will usually
cause a sort of reinforcement for rhetorical emphasis, but the gross
mechanics of this device are not especially significant, since
internal adjustments of accent and stress within the line provide
more variety and emphasis than the mere alteration of metrical stress.
Poets intent on fine distinctions often use this device, more intent
on the effect of the variation than on the fact of variation. This
aspect of Elizabethan quibbles may be seen in Shakespeare’s:

Love bade me swear, and Love bids me forswear
    os os os os os Two Gentlemen II.vi.6

or in Donne’s:

If thou stay here, O stay here, for, for thee
    os os os oSo s os "Elegy XVI," 43

and may also be found in Wyatt’s:

Of force I must forsake pleasure
    os os os os os

This is an old rhetorical device, and Licklider is quite right in

⁶ Albert H. Licklider, Chapters on the Metric of the Chaucerian
    Tradition (Baltimore, 1910), pp. 234-240.
saying that it does appear in Wyatt with considerable frequency, but its appearance should not be unexpected nor particularly noteworthy. Sometimes Wyatt employs the variation of stress in a most casual and unobtrusive way, bringing both subtlety and grace to an essentially normal line:

```
agayne wash me but wash me well within
```

Yet at times he can be more insistent, making the repetitions more obvious and at the same time less harmonious, perhaps in an attempt to be both striking and forceful:

```
O Lord I dreed / and that I did not dreed
I me repent / and euermore desyre
the the to dreed / I open here & spred
my fawte to the / but thou for thi goodnes
measure it not in largenes nor in bred
```

This is not, however, the only device Wyatt uses in his repetitions. Occasionally he may be following other rhetorical methods, using a mirrored repetition, as in:

```
ffarewell all my wellfare
```

or repeating a word for greater emphasis, almost urgency, as in:

```
bast to my help bast lord and bast apace
```

```
with hysepe clese / clese me / & I ame clene
```

or repeating words in slightly altered forms, as in:

```
thy justice pure and cleene / by cause that when
I pardond ame then forthwith justly able
Just I ame jude / by justice off thy grace
```

```
ffrom depth of sin & from a diepe dispaire
from depth of deth from depth off hertes sorrow
from this diepe Cave off darknes diepe repayre
```

M207.10
M201.11-15
M108.1
M205.69
M207.44
M207.27-29
M211.1-3
In these examples we find something characteristic of Wyatt's use of repetition; he has a taste in sound which causes him to cultivate jingles with assiduous delight. It is possible to find passages such as:

But yet perchaunce some chaunce
may chaunce to chaunge my tune
and when suche chaunce doeth chaunce
then shall I thanke fortune
And if I have souche chaunce
perchaunce ere it be long
for such a pleasaut chaunce
To syng som plaissaut song

or two entire poems, "Patience though I have not" (M39) and "Patience for my devise" (M40), organized around the repetition of a single word and perhaps best illustrated by the final stanza of the first:

Patience of all my burme
for fortune is my foe
patience must be the charme
to helpe me of my woo
patience without offence
is a painfull patience

The repetition of a word, syllable, or sound can become a tiresome device, producing monotony instead of emphasis, and fortunately Wyatt does not use it as much as Licklider suggests. Wyatt does develop a means of reinforcing his meaning through a highly appropriate metrical technique, one which we have examined in detail, but which might until now have seemed to be rather more elaborate than useful, rather more permissive than effective. Consider, however, the following lines; in each the full meaning is dependent on an emphasis received from the normal metrical structure; the rhetorical stress is, then, reinforced by the metrical stress.

See also p. 234, above, and p. 299, below.
I cannot I no no it will not be
so so so so so

my wordes nor I shall not be variable
so so so so so

as long as my lyff dothe endure
so so so so

and to my self I saide among
so so so so

my wele my joye my blys
is from my sight
so so

and he with me to serve had bene assind.
but for he blind and rekealesse wold him hold
so so so so so

how to bryng in as fast as thou doest spend
so so so so so

but in thy handes it resteth hole & clere
so so so so so

for on thy grace I holy / do depend
so so so so so

and drave the first dart deper more & more
so so so so so

boeth these at ons in those your lippes to fynde
so so so so so so

but some way some tyme may so cantryve
so so so so so so

Perhaps the most important part of Wyatt's metrical rhetoric is the use of variations, particularly inversions, not only for the sake of variety, but for emphasis. Single inversions, at any position in the line, have always provided a method of attracting attention, and nothing illustrates so well the mutual relationship between meter and meaning. An inversion is generally determined by the stymological accent and is caused by a refusal to distort
either a customary pronunciation or a meaning which could be created merely by the stressed position in the normal structure. An inversion may also be caused by the rhetorical or syntactical stress in the same way in order to prevent a distortion in meaning. Determined, then, by other considerations than the metrical structure, the inversion effects a change in the structure; the syllable so displaced receives the natural emphasis of the meter due to the structure in addition to the emphasis gained from the change in the structure. Examples of this kind of emphasis in Wyatt are numerous; a few should suffice to show what the effect is and how Wyatt used it. It can be found in the second measure:

and found mercy at mercy plentyfull hand
of So oSo S'S S

M204.7
to seke grapes vpon brambles or breers
of S oSo oSo S oS

M197.86
wherfor they that have tastid thi goodnes
of S oSo oSo S oS

M203.42

or in the third measure:

to will & lust lerning to set a lawe
of S oS So oS oS

M196.6
A chipp of chaunce more then a pownde of witt
of S oS oSo oS oS

M196.79
but that we men / like as our selifes we say
of S oS oSo oS oS

M205.3

or in the fourth measure:

To yelde agayme; the iuste frealye dothe geve,
of oS oS oS So oS

M199.62
but if so chaunce you get nought of the man
of oS oS oSo oS oS

M198.59
off storny syghes / his chere coloured lyk clay
of oSo oS oSo oS oS

M200.69
These examples have all been taken from a few fairly regular pentameter poems, principally because the pentameter line allows more variation and subtlety in the use of variation than does the tetrameter or shorter lines. Such emphasis, however, can be found in the tetrameter poems, both in the second measure:

\[
is \text{ so graunted that I deserve} \\
s \quad \text{so so so so}
\]

\[
\text{this fierc Tigré lesse I fynde her make} \\
\quad \text{so so so so}
\]

and in the third measure:

\[
\text{Perchaunce the lye wethered \\& old} \\
\quad \text{so so so so}
\]

\[
\text{if it be may frendes as before} \\
\quad \text{so so so so so}
\]

I have not included examples of initial inversions here because they are numerous and frequently ambiguous, depending not so much on the line itself as on the reading desired for the line. The internal inversions, on the whole, present the rhetorical use of this variation in a much clearer way, without the ambivalence which attends its use in the first measure.

Any other variation from the normal structure will also call attention to itself, and therefore be emphatic; whether or not this emphasis is rhetorically effective will depend on the adjustments between the meter and the meaning. If the reader becomes accustomed to a variation, so that it has a purely metrical quality rather than a rhetorical one, then the variation will only have effect on the apprehension of the metrical structure and be somewhat removed from the meaning and rhetorical force of the line. This appears to be usually true of Wyat's use of the initial inversion and of the
addition of an extra syllable, particularly at the end of a line; it is true, I should venture, also of the multiple variations, where attention drawn to the variation of the line structure is so great that any connection is prevented between the change in structure and an emphatic sense in the meaning. This seems to me to be one of the probable reasons for the failure of Wyatt's general practice, his failure to be influential, and his failure to be understood by modern readers. Continuous variation has the effect of a man pounding on the table; if he persists, the pounding itself distracts and becomes something quite unrelated to what he is saying, something unemphatic in its relation to what he is saying. As Ivo Winters remarks, "an increase in complexity commonly results in a decrease in emphasis: extreme emphasis, with the resultant limitation of scope, is a form of unbalance."\(^8\) This somewhat explains the lack of effectiveness of Wyatt's multiple variations.

One of the most frequent metrical variations that Wyatt uses and one by which he secures important emphasis is the multiple inversion. He uses this device in a fairly large number of lines, and if we ignore it, the lines will make little sense. We find multiple inversions either in the first and second positions:

zele of justice and chaunge in tyme & place
\[\text{M196.69}\]

\[\text{S oSo oSo oSo}\]

At the threshold her sely fote did tripp
\[\text{M197.64}\]

\[\text{S oSo oSo S oSo}\]

or in the first, second, and third positions:

\[\text{In Defense of Reason (New York, 1947), p. 126.}\]
in this woroulde now little prosperitie
S o6 oSo oSo oSo

Pearshe shall the wickedes posteritie,
So S oSo oSo oSo

or in the first, second, third, and fourth positions:

this is a sorye lyf to lyve alwaye in care
S oSo oSo 8 *oSo o8

withe his faitall knif the thrid for to kitt
S oSo 8 o8 o8

or in all five positions:

let the old mule byte vpon the bridill
S oSo o8 o8 oSo

If thy better hath her love besoght her
S oSo o8 o8 oSo

Another means of emphasis is the omission of an internal
unaccented syllable, usually in the third measure; this omission
frequently follows (and in part causes) a strong caesura after the
second measure. Such "broken-back" lines usually emphasize the
syntactical structure rather than the line structure, and for this
reason have perhaps been unduly scorned. It is, nevertheless, clearly
a device which Wyatt employs with some frequency and for considerable
effect:

I am not he shuch eloquence to boote
to make the crow singing as the swane
o8 o8 / So S o8

To godes enmeyes suche and shall be allowdd
As hath Lambs greace vestings in the fyre,
o8 o8 / So S o8

fallth on his knees & with his harp I say
afore his brest / frestyd with disece
off stormy syghes / . . .
o8 o8 / So S o8

M198.90
M199.50
M141.23
M161.8
M198.65
M198.70
M196.43-44
M199.58-59
M200.67-69
Omission for emphasis is not frequently apparent in the shorter lines, although it does appear in a few tetrameter lines, such as:

sometyme to lyue in loves blys
_of 6 6 6 6

and in the startling and effective line:

fayre wordes makis ffoolyys fayme
_S 6 6 6

Another means of emphasis may be seen in the use of a change in syllabication which, somewhat like variable accentuation, calls attention to the meaning of the word by effecting a change in its form or position. This rhetorical device is used in a very restricted way, the best examples probably occur in the following lines:

(1) I promiside you
_of 6 6
& you promisid me
_of 6 6

(2) quieter of mynd And my vnquyet foo
_of 6 6 6 6

(3) full nere that wynd goeth trouth in great misese
_of 6 6 6 6
Vee vertu as it goeth now a daye so
_of 6 6 6 6

(4) withe fyre she renewith (sensweth)
_of 6 6
and I with fire maye well compare
_of 6 6 6 6

(5) tho other care not yet love I will a fere
_of 6 6 6 6 (or: of 6 6 6 6)
Tho other hate yet will I love my dare
_of 6 6 6 6

The complexities produced by the devices Wyatt had at his command can be seen in the following passage, where not only is emphasis gained through metrical devices discussed above but also through sound repetition:
Moche more my soule is troubled by the blastes
of of oS oSo S oS
Of these assaultes that come as thick as hayle
of of oS oS oS oS
Of worldlyc vanitie, that temptation castes
oSo S'o S oSo oS
Agaynst the wayke bulwarke of the flesse frayle:
Where in the soule in great perplexitie
of oS oS oS oS
Pfeelthe the sensis, with them that assayle,
So oSo So S oS
Consyre, corrupte by vse and vanitie;
of oS oS oS oSo
Whearby the wretche dothe to the shade resorte
of oS oS oS oS
Of hope in the, in this extremeytie.
of oS oS oS oSo

Here emphasis is achieved through the increase of the prose stress by position in the metrical structure in "by" (l. 1), "in" (l. 5), "with" (l. 6), and "to" (l. 8); through inversion in the initial position in "fseelethes" (l. 6), and possibly through shift to the rare lesser ionic in "flesse frayle" (l. 4); through variation of accentuation in "that" (ll. 2, 3) and "in" (l. 5); through variation of syllabication in "vanity" (ll. 2, 7). Other emphatic devices make use of sound reinforcement: a and b in l. 1; e in l. 2; y and f in l. 4; e in l. 6; o in l. 7; and w in l. 8. In the final line of this passage repetition of "in the, in this" occurs on either side of the caesura, together with an internal rhyme, "the: extremeytie."

Parallel constructions in "of theise" and "of worldlyc" (ll. 2, 3) and "wheare in" and "whearby" (ll. 5, 8) should also be noted.

This is the real rhetoric of Wyatt's verse, requiring no formula nor key to understand it, but requiring that the sense guide the prosody, and that the prosody guide the sense.
14. SOUND STRUCTURES

The sound-effects to be considered in Wyatt's poems are those of inherent distinctions in quality, resulting in effects usually called "musicality" or "euphony," those which the Russian Formalists have called "orchestration" (or instrumentovka) in order to stress the fact that the sound-quality is here an element being manipulated and exploited by the writer.\(^1\) Generally, the sound-structure can be used in two different ways, either as a sound-pattern or as a sound-imitation. Both of these uses have some relation to the total meaning of the passage, but they are somewhat more independent of meaning, somewhat more dependent on sound-quality alone than the relationships of meter investigated in the preceding section. In perhaps too arbitrary a way, we can divide the sound-patterns into three groups, depending on whether the sound is used as (1) a near-abstract vehicle, (2) a contributing metaphor, or (3) a near-complete metaphor.\(^2\) Each of these uses, of course, will be somewhat affected by the number and kind of the repeated sounds, the order in which the sounds follow each other in the repeated groups, and the position of sounds in the metrical and rhythmical groups.

Whenever the sound is manipulated as such, alone, and without real regard or relation to the meaning of the passage, we discover that the sound exists more or less by itself. The sound-structures so employed are developed nearly for their own sake, so that we may

---

think of them as creating separately, although concurrently, a vehicle
of communication which is nearly abstracted from the language itself.
Wyatt was one of the first poets to become self-conscious about the
developing sound-structure, that most elegant property of what
Professor Lewis calls the "Golden School." Wyatt is not always
self-conscious about it, however, and in fact rarely develops sound
as a near-abstract vehicle. Nevertheless, his consciousness of sound
structures and his occasional treatment of sound as something separate
from the language and from the statement of the poem anticipate the
practices of the Elizabethans, especially of Sidney and Spenser. Wyatt
sometimes constructs patterns of sound that cannot be completely
explained in terms of the rhetorical or dramatic needs of the immediate
context, and to the degree that this expression of taste in sound is
not completely functional one may call it abstract.

In the following lines the sound-pattern is continuous in
the first two lines, and it is if anything antagonistic to the sense;
it is developed throughout the passage as something separate and
decorative. The likeness of the development of the sound in the
first two lines joins the two, and the modulation in the last two
lines, while the same sense continues, does something to place their
sense in contradistinction to that of the first two:

There was never nothing more me payned
S oSo So S oS
nor nothing more me moved
oSo S oS
as when my swete hert her complayned
oS oSo S oS
that ever she me loved
oSo S oS

The equation through the effect of the sound-pattern of "payned" and
"moved" is surprising, while the modulation of the sound somewhat weakens the continuing equation with "complained."

There is something surprising, too, in the persistence of the vowel sound as well as the word repetition in the following passage; although the mere repetition accounts for part of the sound effect, some portion of the sound structure may no doubt be felt as separate from the rhetorical statement, existing as a near-abstract vehicle, since the passage has more sound than the meaning itself can use:

\[
\begin{align*}
\text{Sum in wordes much love can fayn} \\
8 \circ 8 \circ 8 \circ 8 \\
\text{and sum for wordes gyve wordes agayn} \\
8 \circ 8 \circ 8 \circ 8 \\
\text{thus wordes for wordes in wordes Remayn} \\
8 \circ 8 \circ 8 \circ 8 \\
& \text{yet at last wordes do optayn} \\
8 \circ 8 \circ 8 \circ 8 \\
\text{even as ye lyst} \\
8 \circ 8 \circ 8 \\
\end{align*}
\]

This, too, is an example of rhetorical accent-shift (see Section 13); the crucial term "wordes" receives a heavy stress six times in the first three lines, but in its seventh and last occurrence in the fourth line it is unstressed.

Much the same sort of conditions exist in a somewhat more complex instance of the near-abstract vehicle, depending on the vowel repetition as well as the word repetition:

\[
\begin{align*}
\text{But yet perchaunce som chaunce} \\
8 \circ 8 \circ 8 \\
\text{may chaunce to chaunce my tune} \\
8 \circ 8 \circ 8 \\
\text{and when suche chaunce doeth chaunce} \\
8 \circ 8 \circ 8 \\
\text{then shall I thanek fortune} \\
8 \circ 8 \circ 8 \\
\end{align*}
\]

3 See also pp. 234 and 289, above.
And if I have sucche chaunce
of of of
perchaunce ere it be long
of of of
for such a pleasauant chaunce
of of o S
to synge som pleasauant song
of of o So S

An elaborate development of a slightly different kind can be seen in the three-part poem beginning "Lo what it is to love" (M67). Here the sound structures are almost entirely dependent on the repetition of rime words, the use of refrain lines, and the construction of stanzas through incremental change. The repetition is not, then, from stanza to stanza but from one stanza to the corresponding stanza in another section, creating a horizontal rather than a vertical development, and producing a sound effect somewhat like an echo rather than a direct emphasis. There is no consistent use of rime or line repetition; in the first three stanzas of each section the "a" rimes are almost all the same, and where variation occurs in the "b" rimes, two of the stanzas usually have the same rime, but not the same words in corresponding positions. Sometimes the correspondence is between the first and second section, and at other times between the second and third or the first and the third. A good example of this development is seen in the first stanzas of each section. Here the "a" rimes of section two and three are "love: prove: reprove: love"; this is varied in the first section to "love: prove: remove: love." The "b" rimes of this stanza in the first section ("say: alweie: decaye") are unlike the others, the second section containing "wse: chose: refuse" and the third "excuse: refuse: abuse."

The meanings of the sections are in a rough way thesis, antithesis,
and synthesis, as seen in the first lines of the second stanzas of each section: (1) "Fle alwaye from the snare," (2) "Fle not so much the snare," and (3) "Ye graunt it is a snare." The self-consciousness of the repetition and, in a sense, the development of the sound for its own sake seem perhaps too symmetrical, for the poem becomes more a tour de force in repetition and sounds than an interesting development of two opposing ideas and their resolution, even though this is the general development. Wyatt develops the sound structure in no other poem so ambitiously or on such a large scale; here he uses five stanzas of seven lines in three different sections, each with the first stanza marked de capo. But these examples are somewhat special ones in Wyatt, for he does not indulge in sound effects for their own sake very often, yet sound effects are found and perhaps more frequently than Mr. Lewis's ear will tell him.

The examples of alliteration and consonance are so numerous in Wyatt that I shall make no attempt to enumerate them. Most instances of sound repetition of this sort function as a kind of contributing metaphor, a sound which would be imitative if the abstract word it effects could be said to suggest a sound. Such sounds contribute to the metaphor of the statement in that the emphatic result of the repetition is in part derived from the sound and not merely from the concept of the word itself. This second category is quite large and is not usually related to other similar developments of sound in the immediate context; in other words, when this use of sound occurs it is usually in some way climactic. Where the sound is not in itself felt to be particularly in excess, but on the contrary absorbed into the metaphor, the sound exists not as a near-abstraction
but as a partial concretion. The use of sound in this way is

generally of short duration; Wyatt by no means uses a great variety

of sounds, the most frequent being the voiceless labial fricative \( \tilde{\text{\textit{f}}} \):

\[
\text{in fortunes forge my joye was wroght} \quad \text{M22.10}
\]
\[
\text{for faymid faithe is alwaies free} \quad \text{M163.22}
\]
\[
\text{by musikes art forgid tofore and fyld} \quad \text{M210.6}
\]
\[
\text{nor call her fals that falsely ded me fede} \quad \text{M145.12}
\]
\[
\text{fayre wordes makis ffoolys fayne} \quad \text{M152.22}
\]
\[
\text{S S os S}
\]

Other instances of this sound pattern involve other consonants:

\[
\text{but hast hath hurt my happines} \quad \text{M62.34}
\]
\[
\text{os os os os}
\]
\[
\text{his rayne is rage resistans vaylyth none} \quad \text{M94.7}
\]
\[
\text{os os os So S}
\]
\[
\text{vnder such sheed as sorrow hath assynd} \quad \text{M206.6}
\]
\[
\text{So os os So os}
\]

A simple modulation from fricative to nasal may be seen in:

\[
\text{I shall assay by secret sute} \quad \text{M126.17-18}
\]
\[
\text{os os os So S}
\]
\[
\text{to shew the mynd of myn entent} \quad \text{os os os os}
\]

Considerably more complicated and subtle than this is the use of

several associated sounds to reinforce the statement or command

the feeling of the poem. In the following passage the sound is

modulated from \( \tilde{\text{\textit{k}}} \) through \( \tilde{\text{\textit{m}}} \) to \( \tilde{\text{\textit{f}}} \), and yet it is aptly

used to suggest and support the meaning:

\[
\text{but cursyd be that cruell hart} \quad \text{os os os So S}
\]
\[
\text{whyche hathe procuryd a careles mynd} \quad \text{os os os os S}
\]
ffor me & myn vnfaynyd smart
o5 o5 o5 o5 o5
& forcythe me suche faytes to fynd
o5 o5 o5 o5

Another example of such sound structure is found in the poem beginning
"Sins you will nedes" (M137). Its metrical structure is clearly and
quite regularly iambic, yet the sound structure is that usually
associated with poems of an accentual nature. The emphasis which
the sound receives is remarkable, as if the two traditions were
placed on top of one another, neither receiving the primary concern,
because both are developed fully. The irregular metrical lines are
few, and the lines without double or triple alliteration, usually used
as a contributing metaphor, are not very numerous. Consider, for
example, the second stanza of the poem:

Suche hammers worke within my hed
o5 o5 o5 o5
that sounde nought els vnto my eris
o5 o5 o5 o5
but faste at borde & wake abed
o5 o5 o5 o5
suche tune the tempre to my song
o5 o5 o5 o5

to waile my wrong that I wante teris
o5 o5 o5 o5

to waile my wrong
o5 o5

This last example actually bridges a gap between the categories
we are using; it brings us easily to an example of a sound structure
as near-complete metaphor. With this use of repetition and sound
we have a more firm relation between sound and meaning, one not
entirely separated from the relation between meaning and meter. One
of the poems that reveals such a sound-structure is that beginning
"Syns so ye please to here me playn" (M128):
Syns so ye please to here me playn
and that ye do rejoyce my smart
me lyst no lenger to remayn
to suche as be so overthwart
But cursyd be that cruell hart
whyche bathe procuryd a careles mynd
ffor me and myn vafaynyd smart
and forcythe me suche fautes to fynd
More than to muche I am assuryd
of thyn entent wherto to trust
a spedles profye I haue enduryd
and now I leve yt to them that lust

I have analyzed this poem in a manner outlined by Lynch in order to discover the total effect of the poem's sound structure and to relate these findings to the meaning, so that one can see how the poem's phonemic totality supports and contributes to its prose and poetic statement. In recognizing that the importance of the phonemes which make up the total sound structure vary in degree of importance, I have taken into consideration the position of the phoneme in the metrical structure, its place in the syntactical organization, and the importance it may assume through cumulative repetition. The results of the analysis reveal that the dominant consonants in this poem are $[t]$, $[r]$, $[n]$, $[s]$, and $[m]$ in that order, and that the dominant vowels are $[i]$.

\[ u \], and \[ a \]. To point out merely that all of the consonants except \[ t \] are continuants and that both \[ i \] and \[ u \] are high, tense vowels would seem fairly irrelevant. A closer examination, however, shows that several noteworthy phonemic developments take place within the poem.

The \[ t \], while a frequent sound in all three stanzas, appears in unaccented positions and as the terminal sound of accented syllables about an equal number of times in the three stanzas; its appearance as the initial sound of several accented syllables makes it an increasingly prominent sound in the third stanza; the position of this sound in the second stanza is almost exclusively in unaccented positions, thus making the change in the third stanza more striking. The \[ r \], while principally found in the unaccented positions in the first stanza, is usually an internal consonant in the accented position in the final two stanzas. This sound is frequent but never obtrusive nor alliterative, although frequently associated with \[ t \], as in the rhymes "smart: thwart: hort: smart, and trust." The dominant tonality is, however, changed by the configuration of other sounds. In the first stanza the secondary consonants are \[ s \], \[ m \], and \[ l \], and in the third stanza \[ m \], \[ s \], and \[ l \]; but in the second stanza the secondary consonants are \[ k \] and \[ f \]. The relationships of the sounds permit this description: of the two major sounds \[ t \] is developed in the first stanza with \[ s \], \[ m \], and \[ l \]; it is somewhat replaced by \[ r \] in the second stanza together with the sounds of \[ k \] and \[ f \]; in the third stanza both \[ t \] and \[ r \] return to prominence with the secondary sounds of the first stanza. The tonality of the poem does not seem much affected by the vowel quality, since the dominant vowels do not change.
If one were to stop at this point, there would be little justification for such a laborious examination of the poem's phonemic structure. It seems clear that there is a phonemic change in the second stanza, one which does not point so much toward Wyatt's artistry as toward the meaning of the poem itself—to the result of that artistry. To see this more fundamental relationship, let us consider for a moment the denotative statement of the poem. The first stanza says that since his mistress likes to bear his suffering, he is going to complain no longer; the third stanza is nearly a repetition of this, stating that he is assured she is deliberately tormenting him, and so he is going to stop his complaint and give her up. The second stanza is in opposition to the other two; it says that he is going to give her up, but reproaches her for forcing him to find reasons to stop his suffering.

We can now place alongside these observations the knowledge of the sound structure as we have examined it. The dominant phonemes are modified in the second stanza by the developing voiceless velar stop [k] and the voiceless labial fricative [f]. When all the most frequent sounds are considered, we find that the tonality of the poem is essentially established in "smart" (l. 2) and in "remain" (l. 3), and it is not until "trust" (l. 10) that the dominant sounds are concentrated again in a single word. We can see, too, that this word occupies an important position in the poem, that it, in fact, sums up the theme of the poem and also sums up the dominant sound structures of the poem. It is pertinent here to notice that the final word, "lust," is rimed with this key word; with an introduction of the modulation of sound in the final stanza, the combination of these dominant sounds with the liquid, frequently associated with languish
and surrender, represents exactly the feeling communicated in the final stanza, even though it is in opposition to the meaning of the final word. We find, then, that the irony of the poem is somewhat established by its tonality.

One must hasten to add that such an analysis is not intended to be a complete "explanation" of the poem. Its purpose was something less than that: to determine whether the sound structure has any special support to offer the meaning, to examine the appropriateness and correspondence of sense and sound, and to reveal a sound structure used as a near-complete metaphor. Wyatt's lyric artistry, whether operating consciously or unconsciously, led him to conclude his poem in terms appropriate to his meaning and also climactic for its sound, the lowest level of the lyric faculty.

In a different, but related, way Wyatt uses sound to imitate directly the sense of what is being said. At this extreme all the resources of style are used to convey the effect of a physical state. However much Wyatt makes use of sound for other purposes, he does not frequently allow the sound to "seem an echo to the sense." I should think this could be explained in two ways; first, the subject typical of Wyatt is not one which permits an imitation in sound; and second, being rarely descriptive and rarely metaphorical, the poems make almost exclusive use of abstract language. Both the subjects and the manner of treatment, then, seem to discourage the use of words which imitate the external sounds of a particular passage. But while this is generally true, we do find a few effective lines with imitative sound structures, such as:
Oft ye Revers to here my vofull sounde
have stopt your course and plainly to express
many a tere by moystor of the grounde
the earth hath wept to here my heavenes

The lyvely sperektes that issue from those Iyes
against the which we vailoth no defence

After considering the ways in which Wyatt relates meter and meaning, and employs sound structures in separation and in support of the meaning and meter, we can at least be confident that both as an artist and as a craftsman Wyatt is more complex than is generally supposed, that his poems have in them other kinds of structures than those composed of the meanings of words or of the accents and syllables, that, in fact, there are rhetorical uses of meter and sound as well as semantic uses, and that while these uses usually coincide with the meaning, a study of the interrelationship between the various substructures of the poem provides some insight into the totality of the poem and its form. What should be pointed out is that Wyatt was not hampered in the use of his prosody, that the sense in its relation to the meter was for Wyatt a useful and natural component, and that this relationship reflects more than any other a conception of "poet as maker."
15. WYATT'S PROSODIES

Perhaps the most remarkable quality of Wyatt's poetic technique is its scope; rather than implying inexperience and indecision, it suggests a broad interest, a genial talent, and an unwillingness to be committed to a rigid prosody. We can never be certain how much of his technique was a conscious matter, how much he did deliberately, or how much he performed through perceptions not really formulated to himself. Art is, after all, not completely a rational matter, even though it may be described in a rational manner. No questions of Wyatt's artistic procedure, then, can be answered after an examination of his prosody, yet we can conclude a number of things about his general prosodical practice.

We have seen that Wyatt made extensive and elaborate use of the devices of resolution and expansion, but that these devices were not the only ones he used which allowed him freedom in the metrical treatment of syllables; he also used variable syllabification and accentuation in the metrical context. His metrical treatment of syllables, then, is largely permissive and considerably looser than that allowed most English poets. This looseness can be accounted for in several ways, and in fact all of them probably have some pertinence to a full understanding of Wyatt's metrical technique.

(1) Wyatt's language itself, even though effecting a somewhat traditional and "poetic" elevation in its prosody, is persistently colloquial. Some contradiction, some juxtaposition of opposites, exists between Wyatt's use of the elements of a traditional prosody and his diction which, however abstract, is plain and not ornamental.
Another point of contradiction with the statement of the poems is his use of sound structures, a technique of the older native poetry, which Wyatt inherited and from which he never really divorced himself.

(2) Wyatt's conception of the line was influenced by both the Italian poems he translated and the native tradition he imitated as well as the music for which an indeterminate number of his poems were written. The tendency in the development of the line is apparent in the mixture of the tetrameter line (normally associated with an accentual structure) and the pentameter line (normally associated with a syllabic structure). The relation between these lines shows that the variations possible in the shorter lines, particularly addition and truncation at internal positions, were also used in the structure of the pentameter line. The concept of the pentameter line which may be seen in the lines which Wyatt wrote is one which allows considerable structural variation of kinds usually found in the tetrameter structure.

(3) The stanza structures, too, partly as the result of the conception of the lines and partly as the result of the native tradition which rather strikingly encourages the anisosyllabic structures, were developed to use more variation than normally permissible. Wyatt's modification of the structures of the Petrarchian sonnets certainly suggests that he changed the form, not because he was unaware of the original form or incapable of using it, but because he was deliberately attempting to create a form which would be more suited to his language and his line structures.

In these three areas the conclusions amount to much the same thing: Wyatt's prosody is really a mixture of two prosodies, just as his language was still somewhat divided, his conception of the line
was mixed, and his stanza structure included lines of different lengths. This mixed treatment is also evident in the sound structures, and to some extent in the use of meter existing separately and enforcing the meaning (almost at the same time). One would expect, then, if this describes the techniques manifested in the poems, to find some poems better described under one system than another and to find some poems only described as a mixture of the two systems. Most of the poems, as we have seen in detail, are accentual-syllabic, but some are accentual and a few are mixtures.

Aside from these generalizations, we must examine some poems themselves for the synthesis of these opposites. Rules too frequently have little relation to the things which they govern, even when both the practice and the rules are known, probably because both are difficult to apprehend at the same time. It would be negligent of me if I did not offer scansion of some complete poems. Perhaps the clearest instances of Wyatt's mixed prosody are the following eleven poems; five are in native stanzas (three rime royal and two quatrains), and six are in continental stanzas (two ottava rima and four sonnets). These poems disclose several degrees of mixture; the first poem is essentially accentual-syllabic (the norm for most of the poems) but suggests at several points the predominance of either the accentual system or the syllabic system, and since the two systems become somewhat disengaged when they become prominent in this way, this poem will be examined in some detail.

The famous "They flee from me" (1577) is composed of three rime royal stanzas. The structurally normal iambic pentameter line occurs only nine times in the entire poem, and it is noteworthy that
TABLE 15.1

FORM M37 (M86)

<table>
<thead>
<tr>
<th>Rimel No.</th>
<th>Stresses</th>
<th>Syllables</th>
<th>Unresolved</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>5</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>5</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>5</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>5</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>5</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>c</td>
<td>5</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>c</td>
<td>5</td>
<td>10</td>
<td>(12)</td>
</tr>
</tbody>
</table>

They fly from me that sometime did me seek
of os os o So So o So
with naked fote stalking in my chamber
os o So os o So
I have seen them gentill tame and make
so oSo So So os o So
that nowe are wyld and do not remembre
os oS os oSo So os
that sometime they put themself in daunger
os So oSo s o So
to take bred at my hand & nowe they raunge
oS os os oS os o So
besely seking with a continuell chaunge
so So S os oSo o S

Thancked be fortune it hath ben otherwise
os oSo os os oSo
twenty tymes better but one in special
So oSo / os os oSo
in thym arraye after a pleasaunt gyse
os os So oSo So os
when her lose gone from her shounders did fall
os os So So os os
and she me caught in her armes long & small
os os os oSo os So
therewithall sweetely did me kysse
os oSo So / S os os
and softly saide dere hert howe like you this
os So S os os os

It was no dreme I lay brode waking
os os / So os os
but all is torned thorough my gentilnes
os os os oSo os
into a straunge fashion of forsaking
os os os os os os
and I have leve to goo of her goodenes
os os os os os os
and she also to see new sengilnes
os os os os os os
but syns that I so kyndely ame served
os os oSo os oS os
I would fain knowe what she hath deseured
os os / So os os os

a 5 9
b 5 10
a 5 10
b 5 10
b 5 10
c 5 9
b 5 10
b 5 10

---

(table continues with more lines of text.)
these regular lines are the first, fourth, and fifth lines of the
first stanza, the fifth and seventh lines of the second stanza
(the last being the climactic line of the poem), and the second, third,
fourth, and fifth lines of the third stanza which forms the resolution.
The most frequent variation is the inverted iamb or trochee; it is
used at least once in eight lines, appearing as a single variation
in four lines, a double variation in one, a triple variation in two,
and with an addition in one. The inversion of the fifth measure
is ambiguous in at least seven lines, all but one of which are clearly
decasyllabic lines. In the first stanza there are three. (see Table 15.1):

with naked fote stalking in my chambre
oSo S So oS oS

that nowe are wyld and do not remembre
oS oS oSo Soe

that somtyme they put theimself in daunger
oSo S oSo S oS

If we assume a fifth position inversion in these lines, the rime
includes only the unstressed syllable, a situation rare even in Wyatt.
On the other hand if we assume no inversion in the fifth measure and
instead use the French accentuation available to Wyatt, both the
rime and the line structure become more regular.

Two more examples of this metrical ambiguity occur in the
beginning of the last stanza:

It was no dreme I lay brode making
oS oS / S oS oS

into a straungue fasshion of foresaking
oS oS oS oSoe

Line 15 is a short one, but it probably contains five stresses
so that the above reading is better than one which would put three
strong stresses together. Mr. Tillyard's scansion shows three
stresses together, and he comments that they "create a profound feeling
of wonder;"¹ but since this would also create a very violent irregularity,
I am inclined to preserve the third measure as monosyllabic, certainly
a possibility for Wyatt at a strong caesura. In line 17 the word
"fasciom" could be read [oG] especially since the word was not far
removed from the ME "fascioun" or the French "façon." Such
accentuation would make the rest of the line normal. The final two
cases are the last lines of the poem:

but syne that I so kyndely ame served
G G G G G
 I would fain knowe what she hath deserved
G G G / G G G G

Mr. Tillyard has suggested that "kyndely" be read as trisyllabic,
and this seems correct but should not lead to the manufacture of
a dissyllabic "knowe" in the last line in an attempt to adjust the
syllables and the rime.

Four other lines in the poem show the collision of the
metrical systems. The initial unaccented syllable of a line is
omitted, leaving a monosyllabic measure in the first position:

I have sene thein gentill tame and make
G G G G G

This variation is common enough in English poetry before Spenser
and usually is associated with the tetrameter line. The last line
of the first stanza contains two types of irregularities: three
inversions and two natural contractions. The shortening of "continuell"

¹ E. N. W. Tillyard, The Poetry of Sir Thomas Wyatt (London, 1929),
p. 21.
is expected, but somewhat more strange is the reading of "besely," which seems more probably than the creation of a dactyl:

besely seyng with a continuall chaunge
S'o So S oo6'o S

The second line of the second stanza contains an extra syllable resulting from a feminine caesura after the second measure. A trisyllabic pronunciation of the final word, similar to that used for French borrowings, must be used here in order to complete the rime with "fall" and "small":

twenty tymes better but one in speciall
So o6o / 6 oo6

The only other irregularity in the poem is the internally truncated line occurring just before the climactic line at the end of the second stanza:

therewithall swetely did me kysse
o6o So6 / 6 o6

The poem, then, presents considerable irregularity which is variation of the metrical norm and not roughness of versification. The variation is extensive, yet the regularity is sufficiently maintained so that the poem is clearly accentual-syllabic.

Although most of Wyatt's poems make use of this dual system, the remaining poems to be discussed here reveal generally less unity of the two systems than this first poem, and so range from being either accentual or syllabic to being an unassimilated mixture of the two.

Four lines of the 24 in "Absens absentea" (M161), a poem in alternating quatrain, do not contain five principal stresses (see Table 15.2). The difficulty in the scansion of the lines, however,
TABLE 15.2

POEM M161 (E41)

<table>
<thead>
<tr>
<th>Line</th>
<th>No. Stresses</th>
<th>No. Syllables</th>
<th>No. Unresolved</th>
</tr>
</thead>
<tbody>
<tr>
<td>Absens absenting causithe me to complaine</td>
<td>a</td>
<td>5</td>
<td>10 (11)</td>
</tr>
<tr>
<td>So oSo So oS #oS</td>
<td>b</td>
<td>5</td>
<td>11 (12)</td>
</tr>
<tr>
<td>my sorofull complayntes abiding in distresse</td>
<td>a</td>
<td>5</td>
<td>11 (12)</td>
</tr>
<tr>
<td>oS' oS oSo oSo oS</td>
<td>b</td>
<td>5</td>
<td>12 (13)</td>
</tr>
<tr>
<td>and departing most Pryrie increasithe my paine</td>
<td>a</td>
<td>5</td>
<td>11 (12)</td>
</tr>
<tr>
<td>oSo S So oSo oSo</td>
<td>b</td>
<td>5</td>
<td>12 (13)</td>
</tr>
<tr>
<td>thus lyve I vno confortid wrappid all in hevenes</td>
<td>a</td>
<td>5</td>
<td>11 (13)</td>
</tr>
<tr>
<td>oSo oS' oSo oSo oSo</td>
<td>b</td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td>In hevenes I am wrappid devoyde of all solace</td>
<td>a</td>
<td>5</td>
<td>11 (13)</td>
</tr>
<tr>
<td>oS' oS oS oS oS oS</td>
<td>b</td>
<td>5</td>
<td>11 (13)</td>
</tr>
<tr>
<td>another pastyme nor pleasure can revyve my dull wyt</td>
<td>a</td>
<td>5</td>
<td>11 (12)</td>
</tr>
<tr>
<td>oSo oSo oS oS oS</td>
<td>b</td>
<td>5</td>
<td>11 (12)</td>
</tr>
<tr>
<td>My spires be all taken and dethe dothe me manace</td>
<td>a</td>
<td>5</td>
<td>11 (12)</td>
</tr>
<tr>
<td>oS oSo oS oS oS</td>
<td>b</td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td>With his fatall knif the thrid for to kyt</td>
<td>a</td>
<td>5</td>
<td>11 (13)</td>
</tr>
<tr>
<td>S oSo S oS oS</td>
<td>b</td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td>ffor to kyt the thrid of this wretchid lif</td>
<td>a</td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td>S oS oSo oSo S</td>
<td>b</td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td>and shortlye bring me out of this case</td>
<td>a</td>
<td>6</td>
<td>12 (13)</td>
</tr>
<tr>
<td>oSo oSo oS oS oS</td>
<td>b</td>
<td>4</td>
<td>9</td>
</tr>
<tr>
<td>I se yt avaylith not yet must I be pensif</td>
<td>a</td>
<td>5</td>
<td>10 (13)</td>
</tr>
<tr>
<td>oS' oSo oS oS oS oS</td>
<td>b</td>
<td>5</td>
<td>10 (11)</td>
</tr>
<tr>
<td>sins fortune from me hath the turnd her face</td>
<td>a</td>
<td>5</td>
<td>11 (13)</td>
</tr>
<tr>
<td>oSo oSo oS oS</td>
<td>b</td>
<td>5</td>
<td>12 (14)</td>
</tr>
<tr>
<td>her face she hath the turnd with countenance contrarious</td>
<td>a</td>
<td>5</td>
<td>10 (13)</td>
</tr>
<tr>
<td>oSo oSo So'o So's</td>
<td>b</td>
<td>5</td>
<td>10 (11)</td>
</tr>
<tr>
<td>And clen from her presents she hath exilid me</td>
<td>a</td>
<td>5</td>
<td>11 (13)</td>
</tr>
<tr>
<td>oS oSo oSo S</td>
<td>b</td>
<td>5</td>
<td>12 (14)</td>
</tr>
<tr>
<td>in sorowe remayning as a man most dolorous</td>
<td>a</td>
<td>5</td>
<td>11 (13)</td>
</tr>
<tr>
<td>oS' oSo oS oSo oSo</td>
<td>b</td>
<td>5</td>
<td>10 (11)</td>
</tr>
<tr>
<td>exempte from all pleasure and worldely felicite</td>
<td>a</td>
<td>5</td>
<td>11 (13)</td>
</tr>
<tr>
<td>oS oSo oS'o oSo oSo</td>
<td>b</td>
<td>5</td>
<td>12 (14)</td>
</tr>
</tbody>
</table>
TABLE 15.2 (2)
POEM M161 (EM1)

all worldly felicity nowe am I pryvate
of oS' oS' oS oS oS
and left in deserte moste solitarily
of oS oS oS oS oS
wandring all about as on without mate
So S oS oS oS
My deathe approcheth—what remedye?
of oS oS oS oS

what remedye alas to reiese my wofull herte
of oS oS 'oS oS oS
with sighis suspiring most ruffullie
of oS oS oS oS
nowe wellcom I am redye to departe
of oS oS oS oS oS
fare well all plesure welcom paine and smerte
of oS oS oS oS oS

a 5 11 (13)  b 5 10
a 5 10  b 5 9
a 6 12 (13)  b 4 9
a 5 10  a 5 10
lies in the number of syllables in each line; all but three of the
lines with five stresses can be resolved using normal means of
resolution into lines containing either ten or eleven syllables,
while two such lines contain twelve syllables, and one contains nine.
Generally, the process of resolution consists of decreasing the number
of syllables in each line by one or two. This normalization is necessary
in 14 of the 24 lines; one can say, then, that the poem is not
particularly syllabic, even though it can be made more regularly syllabic
than it first appears, and that the metrical structure is principally
accentual.

A somewhat different situation is found in "I am as I am" (M167),
also in quatrain (see Table 15.3). All of the lines of this poem
contain four stresses, but the number of syllables range from the normal
eight to thirteen, and only one line contains a real possibility of
resolution. This means that while approximately one-half of the lines
are syllabically regular, the other one-half contain either two, four,
or (in one case) five extra unaccented syllables. This poem, too,
is accentual and more prominently so than the previous poem.

The two poems in rime royal, "Payne of all payne" (M141) and
"Greeting to you bothe" (M152), are completely mixed (see Tables 15.4
and 15.5); not only does the number of stresses vary from line to line,
but the number of syllables varies in relation to the number of stresses.
The irregularities from either the accentual or syllabic point of view
are considerable and so prevent a consistent description of the
metrical structure of either poem.

The two poems in ottava rima, "The furious go as" (M61) and
"Vulcane bygat me" (M100), also present a mixture of the syllabic and
TABLE 15.3
FORM MIL7 (M17)

<table>
<thead>
<tr>
<th>Rime</th>
<th>No. Stresses</th>
<th>No. Syllables</th>
<th>No. Unresolved</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>4</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>4</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>4</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>4</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>4</td>
<td>8</td>
<td>(9)</td>
</tr>
<tr>
<td>a</td>
<td>4</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>4</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>4</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>4</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>4</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>4</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>c</td>
<td>4</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>c</td>
<td>4</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>c</td>
<td>4</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>c</td>
<td>4</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>d</td>
<td>4</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>d</td>
<td>4</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>d</td>
<td>4</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>d</td>
<td>4</td>
<td>12</td>
<td></td>
</tr>
</tbody>
</table>

I am as I am and so will I be
but how that I am none knoith trulie
be yet will be yet well be I bond be I fre
I am as I am and so will I be
I lede my lif indifferentlye
I meane no thing but honestelie
and thought folkis judge full diverselye
I am as I am and so will I dye
I do not rejoyse nor yet complaine
bothe mirth and sadnes I doo refraine
ande vse the meane sins folkes woll payne
Yet I am as I am be it pleasure or payne
Dyvers do judge as theye doo troo
some of plesure and some of woo
yet for all that no thing they knoo
but I am as I am where so ever I goo
But sins judgers do thus dekaye
let every man his judgement saye
I will yt take yt sporte and playe
For I am as I am who so ever saye maye
TABLE 15.3 (2)
FORM ML67 (E17)

Who judgethe well well god him sende
c6 So S c6 c6
to judge the best therefore intende
c6 c6 c6 c6
t for I am as I am & so will I ende
c6 c6 c6 c6

Yet some there be that take delight
c6 c6 c6 c6
to judge folkes thought for envye & spight
c6 c6 c6 c6
but whyther theye judge me wrong or right
c6 c6 So S c6
I am as I am and so do I wright
c6 c6 c6 c6

Prayinge you all that this doo rede
c6 c6 c6 c6
to trust yt as you doo your crede
c6 c6 c6 c6
and not to think I chaunce my rede
c6 c6 c6 c6
for I am as I am howe ever I spede
c6 c6 c6 c6

But how that is I leve to you
c6 c6 c6 c6
dge as ye list false or true
S c6 c6/ S c6
ye kno no more then afore ye knewe
c6 c6 c6 c6
yet I am as I am whatever ensue
c6 c6 c6 c6

And from this minde I will not flee
c6 c6 c6 S
to you all that misinge me
c6 c6 c6 S
I do proteste as ye maye see
c6 c6 c6 c6
that I am as I am and so will I bee
c6 c6 c6 c6
TABLE 15.4

POEM M141 (E4)

<table>
<thead>
<tr>
<th>Line</th>
<th>No. Stresses</th>
<th>No. Syllables</th>
<th>No. Unresolved</th>
</tr>
</thead>
<tbody>
<tr>
<td>Payne of all payne the most grevous paine</td>
<td>a 4</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>ys to love hartelye &amp; cannot be loued againe</td>
<td>a 5</td>
<td>12 (13)</td>
<td></td>
</tr>
<tr>
<td>love with vukindenesse is cause of hevenis</td>
<td>a 5</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>of inwarde sorro &amp; sighis painefull</td>
<td>b 4</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>whereas I love is no redresse</td>
<td>a 4</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>to no manner of pastime the sprites so dull</td>
<td>b 5</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>with prime morninges &amp; lookes Rufull</td>
<td>b 4</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>the boddye all wraislye the color pale &amp; wan</td>
<td>c 5</td>
<td>11 (12)</td>
<td></td>
</tr>
<tr>
<td>more like a goat then lyk a lyving man</td>
<td>c 5</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>when cupido hath inflamid the hertes desires</td>
<td>a 5</td>
<td>10 (11)</td>
<td></td>
</tr>
<tr>
<td>to love there as ye disdayne</td>
<td>b 4</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>of good or ill the minde obliuous</td>
<td>a 4</td>
<td>9 (10)</td>
<td></td>
</tr>
<tr>
<td>nothing regarding but love tattaime</td>
<td>b 4</td>
<td>9 (10)</td>
<td></td>
</tr>
<tr>
<td>alwaiz imagining by what meane or traine</td>
<td>b 5</td>
<td>10 (11)</td>
<td></td>
</tr>
<tr>
<td>yt may be at rest thus in a momente</td>
<td>c 5</td>
<td>9 (10)</td>
<td></td>
</tr>
<tr>
<td>now here now there being never contente</td>
<td>c 5</td>
<td>10</td>
<td></td>
</tr>
</tbody>
</table>
Tossing and turning when the body void rest
So oSo S oSo oS
with dreams oppressed and visions fantasycall
oS oS oSo oSo
sleeping or waking love is ever preste
 So oSo S oSo oS
some tym to wepe some tym to crye and call
oS oS oS oS oS
bewayling his fortune and lif bestiall
 oSo oSo oS o'S
nowe in hope of recure and now in dispaire
S oSo oS oSo oS
this ys a sorry lyf to lyve alwayes in care
S o'So S *oSo oS

Recorde of therence in his comemis poeticall
 oSo oSo *oSo oSo
yn love ys jelosye and inimes mannye oon
o'S o'S0 oSo o'S
angre and debate with mynde sensuall
So o'S oS o'S
nowe warre nowe peace musing all alone
oSo oS / So S oS
some tym all morte and cold as enye stonne
oS oSo oSo oSo S
this causith unkindenesse of siche as cannot skill
o'S oSo oSo oSo S
of trewe love assurede with herte and good will
S oSo oS oS oSo

Lourese the Romaine for love of our lorde
oS oSo S S oSo
& bye cause perforce she had commit adwoytre
o'S oS oSo oSo
with tarquinsus as the storye doth recorde
oSo o'So S oSo
her self ded alee with a knif most pitucely
 oSo o'S oSo oSo
among her nigh frenedes bye cause that she
 oS oSo oS oS
so falslye was betrayed to this was the guardon
oSo S oS oS *oSo
whereas true love hath no domynyon
 oS oS oSo oSo

TABLE 15.4 (2)

POEM M141 (E4)

a 5 11
b 5 11
a 4 9 (10)
b 5 10
b 4 10 (11)
c 5 11
c 5 10 (12)
a 5 12 (14)
b 4 10 (12)
a 4 8 (10)
b 5 9
b 5 10
c 5 11 (12)
c 5 10
a 5 10
b 5 11 (12)
a 5 10 (11)
b 5 10 (11)
b 4 8 (9)
c 5 11 (12)
c 5 10
TABLE 15.4 (3)

POEM XI (II)

To make reherseall of old antiquitye
what nedethe yt we see byye experience
among lovers yt chaunceth daylye
displeasour and variance for none offens
but if true love might gyve sentense
that vnkindenes & disdaines shulde have no place
but true harte for true love yt were a grete grace
o venus layde of love the goddesse
help all true lovers to have love agayne
bannishe from thyse presens disdaines and vnkindnesse
kyndnesse and pytie to thy servise Betayne
for true love ons fixid in the cordial wayne
can never be revoulsid bye no manner of arte
vnto the sowele from the boddys departe

<table>
<thead>
<tr>
<th>a</th>
<th>5</th>
<th>10 (11)</th>
</tr>
</thead>
<tbody>
<tr>
<td>b</td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td>a</td>
<td>4</td>
<td>8 (9)</td>
</tr>
<tr>
<td>b</td>
<td>5</td>
<td>10 (11)</td>
</tr>
<tr>
<td>b</td>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td>c</td>
<td>5</td>
<td>10 (11)</td>
</tr>
<tr>
<td>c</td>
<td>5</td>
<td>10 (11)</td>
</tr>
<tr>
<td>a</td>
<td>4</td>
<td>10</td>
</tr>
<tr>
<td>b</td>
<td>4</td>
<td>9 (10)</td>
</tr>
<tr>
<td>a</td>
<td>4</td>
<td>10 (12)</td>
</tr>
<tr>
<td>b</td>
<td>4</td>
<td>10 (11)</td>
</tr>
<tr>
<td>b</td>
<td>4</td>
<td>9 (10)</td>
</tr>
<tr>
<td>c</td>
<td>5</td>
<td>12</td>
</tr>
<tr>
<td>c</td>
<td>5</td>
<td>10</td>
</tr>
</tbody>
</table>
**TABLE 15.5**

**POEM M152 (E97)**

<table>
<thead>
<tr>
<th>No. Stresses</th>
<th>No. Syllables</th>
<th>No. Unresolved</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>5</td>
<td>9</td>
</tr>
<tr>
<td>b</td>
<td>5</td>
<td>9 (10)</td>
</tr>
<tr>
<td>a</td>
<td>5</td>
<td>9</td>
</tr>
<tr>
<td>b</td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td>b</td>
<td>4</td>
<td>8 (9)</td>
</tr>
<tr>
<td>c</td>
<td>4</td>
<td>9 (10)</td>
</tr>
<tr>
<td>c</td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td>a</td>
<td>5</td>
<td>11</td>
</tr>
<tr>
<td>b</td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td>a</td>
<td>5</td>
<td>11</td>
</tr>
<tr>
<td>b</td>
<td>5</td>
<td>10 (11)</td>
</tr>
<tr>
<td>b</td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td>c</td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td>c</td>
<td>6</td>
<td>13</td>
</tr>
<tr>
<td>a</td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td>b</td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td>a</td>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td>b</td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td>b</td>
<td>4</td>
<td>9</td>
</tr>
<tr>
<td>c</td>
<td>4</td>
<td>8 (9)</td>
</tr>
<tr>
<td>c</td>
<td>5</td>
<td>11 (12)</td>
</tr>
</tbody>
</table>

Gretynge to you bothe ym hertye wyse
   So S oS oSo S
as v(blank)wonen I sende and this myte extente
   S oS oS oS oS
as I do here you to aduyyte
   oS oS / S oSo
lest that perchance your desades you do repente
   S oSo oS oS oS oS
the v(blank)wonen men dredes not to be shente
   oSo S oS oS oS
but sayes as he thinckes so fares yt bye me
   S' oS oSo oS
that nother ffeere nor hope in no degree
   oSo S oS oS oS

The bodye and the sole to holde togidder
   oSo S oS oS oSo
yt is but right and reasen vall the same
   S oS oSo S oS
and ffrynodelie the on to love the other
   oSo oS oS oS oS
yt increasith your brute and also your fame
   S' oS oS o So' oS oS
but marke wel my wordes for I fare no blame
   oS S oS ooS oS
trusse wel your selues but ware ye trust no mo
   oS oS oS oS oS oS
for suche as ye think your frinde maye fortune be your ffo
   ooS ooS oS oSo S oS

Beware harselye are ye have anye mine
   oS So S oS oSo
and to frindered reconcile trust not gretelye
   S oS ooS oSo S oSo
ffor they that ons with hastye spede
   oS oS oSo S oS
exiled ther selves out of your companye
   oS oS So oSo
though theye torne againe and spake farelye
   ooS oS oS oS
fayning ther selves to be your frindered faste
   So oS oSo oS
beware of them for theye will dissayve you at laste
   oS oS oSo oSo oS


TABLE 15.5 (2)
FORM M152 (E97)

fayre wordes make ffoolys fayne
3 S oS 3
and bering in hands caussith moche wo
oSo oSo oS
for tyme trythyth trothe therefore refrayme
oS oS oS oS
and from suche as be redye to doo
oSo oSo oS oS
none doo I name but this I kno
oSo oS oS oS
that bye this faute cause caussith moche
oS oS oS oS
therefore beware if yo do know anye suche
oS oS oS oS
To wise folkes fewe wordes is an old sayeng
oSo oS oS oSo
therefore at this time I will write no more
oSo oSo oS oS
but this short lesson take fore a warning
oSo oSo oSo oS
bye moche light frindes sett littill store
oSo oSo oS
yt ye do othere wise ye will repent yt sore
oS oS oS oSo oS
and thus of this lette err making an ende
oSo oSo oS oS

to the boddye and the soule I me commend
oSo oSo oS oS
Wryting lylyes at the manner place
So So oSo oS
of him that habeth no chaye more no were dothe dwell
oS oS oSo oS
but wandering in the wilde worlde wanting that he habe
oSo oSo oS / So oS
and another hope nor ffearis heaven nor hell
oSo oS oSo oS
but lyvith at adventure ye kno him full well
oSo oSo oS oS
the twentieth daye of marche he wrote yt ye his house
oSo oSo oS oS
and hathe him recommedyd to the hat and the mose
oSo oSo oSo oS

a 4 5
b 4 9
a 4 8 (9)
b 4 9
b 4 8
b 4 8
b 4 10 (11)
a 4 10
b 4 9 (10)
a 4 9 (10)

b 4 8
b 5 10 (12)
c 4 9 (10)
c 5 10 (11)

a 5 9
b 5 11
a 5 11 (13)
b 5 10
b 5 10 (12)
c 6 12

b 5 10 (12)
c 6 13
accentual prosodies (see Tables 15.6 and 15.7); both vary the number of stresses in each line but with an indication that most of the lines might be resolved in one way or another; the tetrameter lines usually have nine or ten syllables and the pentameter lines eleven or twelve. The relation of rime to line length in both poems also suggests a consistent variation in line length.

Four sonnets are the most puzzling and the most difficult to scan. "I abide and abide" (M160) is clearly accentual with four stresses in each line (see Table 15.6), but with a varying number of syllables. "Who so list to hount" (M7) is accentual-syllabic (see Table 15.9) with only two lines which need to be regularized, each line containing five stresses and ten syllables. But two sonnets, "Caesar when that the traytor" (M3) and "The longe love that in my thought" (M4), among the best known of Wyatt's poems, have always given commentators trouble, principally because the lines will not be regularized with any ease. In describing them (see Tables 15.10 and 15.11) I found that one could not assume they were composed of lines of equal length. On pursuing the assumption that the lines are of different lengths, one finds that in M3 the number of syllables in each line is ten (with one exception of eleven), that the number of stresses in each line is variable, and that the line lengths (number of stresses) have some correspondence with the rime scheme. In M4, similarly, the number of syllables in each line is ten (with one exception of twelve), the number of stresses in each line is varied in some relation to the rime scheme. These two sonnets are typical.

2 The best scansion I have found of M4, differing somewhat from my own, is in Oscar H. Shephard, "Sir Thomas Wyatt," Papers of the Manchester Literary Club, 26 (1930), 43.
TABLE 15.6

POEM M61 (H117)

<table>
<thead>
<tr>
<th></th>
<th>No. Syllables</th>
<th>No. Unresolved</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>4</td>
<td>8 (9)</td>
</tr>
<tr>
<td>b</td>
<td>4</td>
<td>8 (9)</td>
</tr>
<tr>
<td>a</td>
<td>4</td>
<td>8 (10)</td>
</tr>
<tr>
<td>b</td>
<td>5</td>
<td>10 (11)</td>
</tr>
<tr>
<td>a</td>
<td>5</td>
<td>11</td>
</tr>
<tr>
<td>b</td>
<td>4</td>
<td>8 (9)</td>
</tr>
<tr>
<td>c</td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td>c</td>
<td>5</td>
<td>10</td>
</tr>
</tbody>
</table>

the furious gome in his raging ye
so oSo oSo oS
when that the bowle is rammed in to sore
so oSo oSo oS
and that the flame cannot part from the fire
so oSo oSo oS
cracketh in sunder and in the ayer doeth rese
so oSo oSo oS
the shevered piece right so doeth my desire
so oSo oSo oS
whose flame encreaseth from more to more
so oSo oSo oS
wych to let out I dare not looke nor speke
so oSo oSo oS
so inward force my hert doeth all to breke
so oSo oSo oS

TABLE 15.7

POEM M100 (H121)

<table>
<thead>
<tr>
<th></th>
<th>No. Syllables</th>
<th>No. Unresolved</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>4</td>
<td>10</td>
</tr>
<tr>
<td>b</td>
<td>5</td>
<td>11 (12)</td>
</tr>
<tr>
<td>a</td>
<td>5</td>
<td>10 (11)</td>
</tr>
<tr>
<td>b</td>
<td>5</td>
<td>10 (11)</td>
</tr>
<tr>
<td>a</td>
<td>4</td>
<td>8 (10)</td>
</tr>
<tr>
<td>b</td>
<td>5</td>
<td>10 (11)</td>
</tr>
<tr>
<td>c</td>
<td>5</td>
<td>11</td>
</tr>
<tr>
<td>c</td>
<td>5</td>
<td>11 (12)</td>
</tr>
</tbody>
</table>

Vulcans bygat me Mynerva me taught
so oSo oSo oS
Nature my mother craft norischt me yere [by] yere
so oSo oSo oS
Three bodyes ar my fode my strenght is in naught
so oSo oSo oSo oS
Angre wrath vast and noyse are my children dare
so oSo oSo oSo oS
Gesse fremd what y ame and how y ame wrought
so oSo oSo oS
Monstre of see or of lande or of els where
so oSo oSo oSo oS
Know me and use me and y may the defende
so oSo oSo oSo oS
And if y be thine enyme y may thy life ende
so oSo oSo oSo oS
TABLE 15.8

Poem M160 (M131)

<table>
<thead>
<tr>
<th>Rime</th>
<th>No. Stresses</th>
<th>No. Syllables</th>
<th>No. Unresolved</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>4</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>4</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>4</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>4</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>4</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>4</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>4</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>4</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>c</td>
<td>4</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>d</td>
<td>4</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>d</td>
<td>4</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>c</td>
<td>4</td>
<td>10 (11)</td>
<td></td>
</tr>
<tr>
<td>e</td>
<td>4</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>e</td>
<td>4</td>
<td>10 (11)</td>
<td></td>
</tr>
</tbody>
</table>

I abide and abide and better abide  
Cos Cos Cos Cos  
and after the olde proverbe the happie dayes  
Cos CoSo CoSo So  
and ever my ladys to me dothe saye  
CoSo CoSo CoSo  
let me alone and I will prouyde  
So Cos CoSo CoSo  
I abide and abide and tarrye the tyde  
Cos CoSo CoSo CoSo  
and with abiding space well ye maye  
CoSo CoSo CoSo CoSo  
thus do I abide I wott allwayes  
CoSo CoSo CoSo CoSo  
nother obtaining nor yet denied  
So CoSo CoSo CoSo  
Aye me this long abiding  
So CoSo CoSo  
semithe to me as who sayeths  
So CoSo CoSo  
a prolonging of a dieng deethe  
CoSo CoSo CoSo CoSo  
or a refusing of a desyrd thing  
CoSo CoSo CoSo CoSo  
moche were it bettre for to be playne  
CoSo CoSo CoSo CoSo  
then to saye abide and yet shall not obtayne  
CoSo CoSo CoSo CoSo  
TABLE 15.9

POEM M7 (HN40)

Who so list to hount I knowe where is an hymde
eS eS eS eS eS
but as for me heles I may no more
eS eS eS eS eS
the wyne travail hath veried me so sore
eS eS eS eS eS
I ame of thesem that farthest cometh behinde
eS eS eS eS eS
yet may I by no meansse my veried mynde
S eS eS eS eS
drawe from the Diere but as she fleeth ahere
S eS eS eS eS
fayting I folowe I love of thetherefor
So eS eS eS eS
sins in a mott I seke to hold the wynde
S eS eS eS eS
Who list her hount I put his oute of doubte
eS eS eS eS eS
as well as I may spend his tyme in vaine
eS eS eS eS eS
and graven with Diamonds in letters plain
eS' eS eS eS eS
There is written her faiere neck rounde abowe
S eS eS eS eS
noli me tangere for Cesars I ame
eS eS eS eS eS
and wyde for to hold though I see me tyme
eS eS eS eS eS

<table>
<thead>
<tr>
<th>Rim</th>
<th>No. Stresses</th>
<th>No. Syllables</th>
<th>No. Unresolved</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>5</td>
<td>10 (11)</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>5</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>5</td>
<td>10</td>
<td>(11)</td>
</tr>
<tr>
<td>a</td>
<td>5</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>5</td>
<td>10 (11)</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>5</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>c</td>
<td>5</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>c</td>
<td>5</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>e</td>
<td>5</td>
<td>10 (11)</td>
<td></td>
</tr>
<tr>
<td>e</td>
<td>5</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>No. Stresses</td>
<td>No. Syllables</td>
<td>No. Unresolved</td>
<td></td>
</tr>
<tr>
<td>-------------</td>
<td>--------------</td>
<td>---------------</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>5</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>4</td>
<td>8 (10)</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>4</td>
<td>9 (10)</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>5</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>5</td>
<td>9 (10)</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>4</td>
<td>8 (10)</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>4</td>
<td>9 (10)</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>5</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>c</td>
<td>4</td>
<td>8 (10)</td>
<td></td>
</tr>
<tr>
<td>d</td>
<td>4</td>
<td>9 (10)</td>
<td></td>
</tr>
<tr>
<td>d</td>
<td>4</td>
<td>9 (10)</td>
<td></td>
</tr>
<tr>
<td>c</td>
<td>4</td>
<td>8 (11)</td>
<td></td>
</tr>
<tr>
<td>e</td>
<td>5</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>e</td>
<td>5</td>
<td>10</td>
<td></td>
</tr>
</tbody>
</table>

Caesar when that the traytor of Egypt
So / s oSo s oS
with themourable had did his present
o'S'o S oS oS (oSoS oSoS oS)
covering his glades did represent
S'o oSo / S ooS (SoS oSoS ooS)
playat with his teres extward as it is writt
S ooS oS / So oS
and Hannyball ese when fortune him shitt
clene from his reign & from all his intent
S ooS oSo oSo (S oOs ooS ooS)
laught to his folkes whose sorrows did torment
S ooS / oSo ooS (S ooS oSo ooS)
his cruell dispit for to disurge & qvit
oS' oS / So oS oS
so chaunceth it oft that every passion
oS' oS' oS' oS (oSoS oSooS oS)
the mynde hideth by color contrary
oS oSo oSo (oS oSo oSo)
with famed visage new sad now merry
oS' oS oSo oSo (oSoS oSooS oS)
whereby if I laught any tym or season
oS oSo / oS oSo (oSoS oSooS oS)
it is for because I have nother way
oSo ooS oSo oS
to cloke my care but vnder sport & play
oS oSo oS oS
<table>
<thead>
<tr>
<th>Rime</th>
<th>No. Stresses</th>
<th>No. Syllables</th>
<th>No. Unresolved</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>5</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>5</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>5</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>4</td>
<td>9</td>
<td>(10)</td>
</tr>
<tr>
<td>a</td>
<td>4</td>
<td>9</td>
<td>(10)</td>
</tr>
<tr>
<td>b</td>
<td>5</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>5</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>5</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>c</td>
<td>5</td>
<td>10</td>
<td>(12)</td>
</tr>
<tr>
<td>d</td>
<td>5</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>c</td>
<td>4</td>
<td>8</td>
<td>(10)</td>
</tr>
<tr>
<td>c</td>
<td>4</td>
<td>8</td>
<td>(10)</td>
</tr>
<tr>
<td>d</td>
<td>5</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>d</td>
<td>5</td>
<td>9</td>
<td>(10)</td>
</tr>
</tbody>
</table>
of Wyatt's anisometrical sonnet form, since they have lines of an
equal number of syllables but of a varying number of accents.

It is interesting, too, that only one of the rime schemes
of these three sonnets has any similarity to its Petrarchian original.
Although the octaves are all like the octaves in Italian (abaabba),
the sestets have undergone considerable change. Wyatt's No ends
with cdccdd and was based on Petrarch's cdcdcc; the other two poems
in Wyatt have the same sestet form, cdccce, but in Petrarch they are
cdcede and cdccod. The fact that Wyatt rarely retains the same rime
scheme in the sestet of the poems he translated, usually changing
Petrarch's cdccde to cdccde, is some evidence that the changes he
brought about in the translations were deliberate ones. As Harrier
points out, "Wyatt's departures from the Italian [in matters of translation]
are rather willful reinterpretations than failures caused by the demands
of the metrical form."3

That the roughness of these few poems (and occasional lines
in others) may be explained as the result of combining an accentual
prosody with a syllabic one (which had not yet resulted in the unified
modern system) is suggested by Shephard:

I think that too little attention has been paid, in
appreciating Wyatt's early work, to this double rhythmic
manner. It seems of the greatest probability that Wyatt,
consciously or unconsciously wise, in his quandary--it
was for him then a quandary, for since things had been
done in Italian which had not been done in English verse,
it would be naturally supposed at first that they would
have to be done in the same way in English, and only
experiment could prove the contrary and discover the
right way--he would, I think, finding the quantitative
or syllabic system of Italian and French verse unsatisfactory

in English, "hang on" to what he was sure of finding some support in, and try to regulate his metre by a musical stressing and holding.\(^4\)

while other explanations are countered by Harrier:

Chambers thought that the roughness of Wyatt's lines was due to the fact that he never got around to polishing the versions we have. Again the condition of the Egerton MS argues otherwise. The sonnets are elegant copies, many signed by Wyatt and some with minor corrections. Still less credible is the system worked out by Miss Foxwell, who began with rather strange assumptions. Although Wyatt composed perfectly regular octosyllables, she decided that he found it especially difficult to write smooth pentameters. To conquer his infirmity in technique he took the most difficult way, choosing to translate foreign poetry into pentameters he could not achieve when free to invent his thoughts.\(^5\)

It would be difficult to say, as Padelford once did (although he later withdrew in favor of rigid resolution), that "Wyatt's earliest verse wavers between the old Teutonic four-stress line and the iambic decasyllabic line, with its identity of word accent and metrical accent [stress]."\(^6\) The troublesome word here is "wavers"; the mixing of the two prosodies may be found in a number of poems (although probably not the earliest, for as Harrier remarks a chronological arrangement is impossible\(^7\)), so that the prosody does not "waver" but is used concurrently, although not actually combined. Some of the poems are much more nearly accentual, some more nearly syllabic than are most of the poems in the accentual-syllabic system.

\(^4\) Shephard, p. 42.

\(^5\) Harrier, p. 49.

\(^6\) Frederick M. Padelford, *Early Sixteenth Century Lyrics* (Boston, 1907), xx.

\(^7\) Harrier, p. 81.
Not only in regard to the stanza variation, as Nallett Smith points out, but also in regard to the conception of the lines and the treatment of the syllables in the metrical context, does Wyatt vary a given form as if he were consciously exploring the possibilities of its form. This does not mean, as Berdan suggests, that Wyatt considered the process of writing a coldly intellectual game, nor does it mean, as Tillyard implies, that Wyatt was somehow never in control of his metrical experiments. Whether or not Wyatt considered the exploring of forms more important than the searching for "an individual tone of voice" is, of course, something which can hardly be decided and is ultimately a reflection of the reader's attitude. Nevertheless, that Wyatt was a careful artist is shown by his revisions, his scope and variety of form, as well as his control of that form.

It is unfair to say, as Rollins does, that Wyatt "tumbled in linguistic difficulties that beset him" without an accurate view of how he solved his linguistic difficulties, and it is puzzling to say that "no one at the present day is in danger of underestimating Wyatt's significance in the history of English verse," since it is probably true that "the Elizabethan sonnet might not have been very

10 Tillyard, p. 44.
11 Barrier, p. 32.
different if Wyatt had never lived.\textsuperscript{13} It is strange, finally, for Rollins to remark that "no one should be tempted to put too high a value on his intrinsic merit." From reading Wyatt's poetry closely and continuously for some time, I am tempted to put considerable value on his merit as a poet (no one would wish to put too much value on anything—and no one should be tempted to). From the evidence of the prosody, the insights it gives into the artistry and craftsmanship of Wyatt's composition, one can conclude (Berdan's assumption "that a poet whose primary interest is in form, rather than in content, is not great")\textsuperscript{14} somewhat beside the point and notwithstanding) that Wyatt is the most impressive early Tudor poet and one of the considerable literary geniuses between Chaucer and Shakespeare.

Wyatt himself shows that he knew subtleties in ideas as well as in meter and sound, he knew their temeomousness as well as their necessity, and while he would probably have been more appalled than amused at the detail of this study, he also provides the proper answer to anyone who feels similarly:

\textit{...I leave of therefor
sins in a nett I seke to hold the wynde.} ~M7.7-8

\textsuperscript{13} C. S. Lewis, \textit{English Literature in the Sixteenth Century Excluding Drama} (Oxford, 1954), p. 22\%.

\textsuperscript{14} Berdan, p. 48%.
APPENDICES
A. GLOSSARY OF METRICAL TERMS

ACCENT: The prominence resulting from the force of utterance given to one syllable over adjacent syllables in speech. (Called "etymological accent" by Schipper, "word-stress" by Jones).

ALLITERATION: Assonance or consonance at the beginning of a word.

ANACREONIS: An initial unstressed syllable in a line.

ANASTYCHIS: The addition of an extra medial vowel. (See APHENESIS).

APHAERESIS: The phonetic omission of a sound or syllable from the beginning of a word. (See HYPERRHESIS).

APHESIS: The gradual phonetic loss of a short unaccented initial vowel. (See APHAERESIS).

APOCOPE: The phonetic omission of a sound or syllable from the end of a word. (See HYPERRHESIS).

ASSONANCE: A sound correspondence in which only vowels are identical and both preceding and following consonants are different. (In French, rime pauvre).

CAESURA: A rhythmical and non-metrical line-break. A major caesura is indicated by [ / ], a minor caesura by a single space.

The types of caesura are:

a. FEMININE EPIC CAESURA: preceded by an extra unstressed syllable.
b. FEMININE LYRIC CAESURA: preceded by an unstressed syllable.
c. MASCULINE CAESURA: preceded by a stressed syllable.

CATALLAXIS: (See TRUNCATION, FINAL).

CONSONANCE: A sound correspondence in which only the consonants preceding the vowel are identical; both the vowel and the consonants following are unlike.
DIARRESIS: The lengthening of one syllable into two, especially by separating the vowel elements of a diphthong. (Opposite of SYLLABICATION).

ECTHELISIE: In general any contraction or omission of a consonant, with or without a vowel. (See EPSILONISIE).

ELISION: The metrical omission of a sound or syllable which results in the coupling of two adjacent words. (See EPSILONISIE).

ENJAMEMENT: The running over of a sentence from one line to the next, so that the rhythmical (and sometimes the metrical) structures of the lines interlock.

EPANAPHORA: The repetition at the beginning of successive lines.

EPANORTHESIS: In general any repetition.

EPENTHESIS: The addition of a sound or syllable by insertion into the body of the word.

FOOT: The unit of the metrical norm, which as an abstraction occurs only as an ideal structural unit. (Called "base-foot" by Birkas). (See RHYTHMICAL GROUPS for names of individual feet).

FULL-RIME: A sound correspondence in which the vowel and the following consonant are identical; the consonant preceding the vowel is unlike. (In French, rime suffisante).

HIATUS: a. EXTERNAL: The occurrence of two successive vowels in adjacent words without contraction. (Opposite of ELISION and SLUR).

b. INTERNAL: The occurrence of two successive vowels in the same word without contraction. (The result of DIARRESIS).

c. In general any slight pause or break between two successive sounds.
HYPERESIS: In general any contraction or omission of a sound or syllable. (As a contraction: SLUB, SYNEHESIS, and SYNIZESIS; as an omission: AFAERESIS, APOCONE, ELISION, and SYNCOPE).

IMPERFECT RHYME: A sound correspondence defective in some degree.

LEONINE RHYME: A sound correspondence between a fixed position within the line and the end of the same line.

MEASURE: The actual metrical unit, not always corresponding to the foot or the RHYTHMICAL GROUP. (Called "verse-foot" by Barkas).

(See RHYTHMICAL GROUPS for names of individual measures).

METHENE: A metrically significant sound. (See p. 25, above).

DIATONE: A word having an acute accent on the last syllable.

PARAGOGIC: The addition of a sound or syllable to the end of a word.

PAPAPHONE: A sound correspondence in which the consonants preceding and following the vowels are identical; the vowels are unlike.

PAROXITONE: A word having an acute accent on the second syllable from the end of the word (next to last, penultimate).

PAUSE: A rhythmical and metrical line-break; indicated by [p] or [P].

PENTATONE: (after Danielsson) A word having an acute accent on the fifth syllable from the end of the word (last but four).

PROPAROXITONE: A word having an acute accent on the third syllable from the end of the word (last but two, antepenult).

PROSTHESIS: The addition of a sound or syllable to the beginning of a word, especially the addition of a prefix.

RHYTHM: A movement marked by regular recurrence of sounds, caused particularly by a controlled departure from the metrical norm.

RHYTHMICAL GROUP: An arrangement of syllables according to word and syntactical breaks within the line (Called "pattern-foot" by Barkas).
All groups are accentual (not qualitative) and may be used as the basis of a foot or a measure:

- Amphibrach: oSo
- Anapest: oSo
- Anti-sacetic: oSS
- Antispast: oSSo
- Bacchic: SS0
- Choriamb: SooS
- Cretic: SoS (also called "Amphimacer")
- Dactyl: Soo
- Dipod
  - Di-iamb: oSoS
  - Ditrochee: SooS
- Epitrite: oSSS, SooSS, SSoS, SSSo
- Iamb: oS
- Ionic: SSoo, ooSS
- Molossus: SS
- Monosyllable: S
- Paeon: Sooo, oSoo, ooSo, oooS
- Pyrrhic: oo
- Spodae: SS
- Trisyllabic: ooo
- Trochee: So

Rime: In general a correspondence of sounds; specifically, a monosyllabic, stressed, full, end rime.

a. Number of Rimed Syllables:

1. DISSYLLABIC RIME: The correspondence of sounds of a stressed syllable followed by one unstressed syllable, which is usually extra-metrical. (Called also "feminine rime").

2. TRISYLLABIC RIME: The correspondence of sounds of a stressed syllable followed by two unstressed syllables, both of which are usually extra-metrical. (Called also "tumbling rime").

b. Degree of Rimed Stresses:

1. EQUIALLY STRESSED: S:S and s:s.
2. UNEQUIALLY STRESSED: S:s.
3. UNSTRESSED: 0:0, 0:o, and o:o.
4. STRESSED-UNSTRESSED: S:0, S:o, s:0, and s:o.

RIDE RICHE: A sound correspondence in which the vowel and the consonants preceding and following it are all identical.

SLUR: The metrical contraction of two or more sounds or syllables which results in the coupling of two adjacent words. (See HYPHARESIS).

STRESS: Generally used to indicate "metrical stress."

a. METRICAL STRESS: The prominence received by a syllable because of its position in a metrical structure. (Called "rhythmical accent" by Schipper, "verse-stress" by Jones).

The degrees of metrical stress are:

1. Primary stressed-syllable, S
2. Secondary stressed-syllable, s
3. Primary unstressed-syllable, O
4. Secondary unstressed-syllable, o

b. RHETORICAL STRESS: The prominence received by a syllable because of a desired subjective emphasis. (Called "rhetorical accent" by Schipper).

c. SYNTACTICAL STRESS: The prominence received by a syllable because of its logical (syntactical) position in a sentence. (Called "syntactical accent" by Schipper).

SYMBOLS: (See also STRESS, CAESURA, and PAUSE).

o  ELISION (between two unstressed syllables).
S'  An omission (after stressed syllable). (See HYPHARESIS).
S*  A contraction (after stressed syllable). (See HYPHARESIS).
#  A syllable which if vocalized would be an unstressed syllable.
SYNARHESIS: The phonetic contraction of two adjacent vowels within a word; usually the suppression of the second vowel (See HYPHAERESIS). Practically indistinguishable (although theoretically distinct) from:

a. CRASIS: The combination of two short vowels into one long.
b. SYNALOPEIA: The running together of two sounds.
c. SYNECAPHONESIS: The combined utterance of two syllables.

SYNCORE: The phonetic omission of a sound or syllable from the middle of a word. (See HYPHAERESIS).

SYNIZESIS: The phonetic contraction of two adjacent vowels which keep separate sounds and so do not form a diphthong. (See HYPHAERESIS).

TETARTOTONE: (after Danielsson) A word having an acute accent on the fourth syllable from the end of the word (last but three).

TRUNCATION: a. FINAL: The absence of an expected syllable at the end of a line. (Also called "catalexis").

b. INITIAL: The absence of ANACRISIS (q.v.).
B. INDEX OF RIMES

This index lists alphabetically all of the rime words in
the 186 poems indisputably written by Wyatt and contained in the
Egerton MS. 2711 and the Devonshire MS. (Additional MS. 17492) of
the British Museum.

The main entries appear with present-day spellings, but the
rime words are recorded in their manuscript forms. The words riming
with each main word are also grouped alphabetically, with occasional
irregularities resulting from erratic spelling. The reference numbers
following the rime words indicate the poem and line (of Muir's edition)
in which that word itself occurs. With a few exceptions no reference
numbers are given for rime words which have already appeared as
main words.

The asterisk [*] indicates that the word rimes with itself.
ABASH: dashe M205.60
laue M205.56
ABED: hed M137.7
ABIDE: denied M160.8
proudey M160.4
tydey M160.5
ABIDING: thing M160.12
ABJECT: effecte M109.9
ABLE: disable M199.87
stable M199.85, M207.26
vnsable M24.12, M207.30
ABOUND: founde M199.101
grownde M199.103
ABOUT: dawt M7.9, M200.25
cote M101.64, M14.15, M198.1
M200.29
ABOVE: love M6.91, 132, M134.20
move M101.36
prove M12.27
ABUNDANCE: avaunce M92.6
mischaunce M92.5
observance M92.4
ABUNDANTLY: dedly M15.10
fermely M5.2
greatly M5.6
honestly M15.5
lovely M15.1
reddely M5.11
surely M15.7
ABUSE (n): accuse M67III.4
endeuce M124.11
excuse M87III.3
muse M142.9
refuse M87III.6
skuse M142.11
use M124.12
ABUSE (v): refuse M32.7, M121.8
tryse M32.2
use M32.3
ABUSED: accusyde M125.5
excusyde M125.7
refused M62.3
usyd M125.2, M18.18
ACCESS: goodnes M201.94
ryches M201.92
ACCOMPLISHETH: paysyth M208.10
praysyth M208.12
ACCORD (n): lorde M199.92
recorde M199.96
ACUSE: abuse M87III.7
excuse M87III.3
refuse M87III.6
use M8.42
ACCUSED: abusyd
concluded M8.141
excusyde M25.7
usyd M25.2
ACHE: quake M10.9
shake M10.10
ACITED: presented M6.5
tried M8.4
ADDRESS: holynesse M207.56
prese M15.13
promes M15.4
redresse M15.3
sense M15.8
stedfastnesse M207.58
ADULTERY: inuyre M200.35
pituoslye M141.34
she M141.35
trecherye M200.33
ADVANCE: balaunce M61.6
chaunce M61.2, M93.30
glaunce M93.32
habundance M92.1
machaunc M53.27, M92.5
observance M92.4
ADVERSITY: fideltie M8.102
honestie M8.100
libertie M67.35
maiestye M209.9
necessitye M209.7
pourtie M198.86
prosperite M198.90
ADVERTISE: wyse M152.1
ADVICE: dyse M67.21
wise M67.17, 24
AFAR: marre M134.19
sterre M134.17
warre M134.21
AFFECTION: condition M9.5
corupzione M212.12
dyrection M213.42
discretion M9.11
distructione M212.14
done M66.15
exception M9.10
fashion M68.10
intention M8.7
none M19.1
occasion M9.14
on M19.6
opinion M18.6
perfection M8.4
possession M8.11
(AFFECTION): protection M213.38
reason M38.14, M39.2
AFFIRMED: confirmed M71.3
determ M71.1
AFFEATS: essay M206.28
dismay M206.30
AFFORD: sword M208.13
word M208.9
AFORE: more M7.2
sore M7.3
therefor M7.7
AFFRAID: assayd M212.23
honoured M25.2
layd M207.13
rendred M25.3
sayd M207.15
toward M25.7
AGAIN: certeyn M156.5
complain M77.6
constraine M57.1
demyne M86.21
deadayn M99.19, M32.37, M209.34
distayn M95.3
fayn M108.30, M16.23, M119.14
optayn M99.18, M16.26
pyn M36.8, M104.16, M17.5,
M77.7, M14.1, M108.10,
M115.6, M156.2, M157.6,
M209.32
ployne M95.2, M210.18
rayn M85.22, M104.14, M140.6,
M197.69, M209.32
refraine M104.8, M95.7
remayn M14.5, M16.25, M197.67
retyne M85.19, M141.18
wayn M77.8, M115.18, M22.15,
M141.49, M156.4, M210.20
AGHEST: fast M217.7, M197.37,
M207.17
last M197.35
past M142.18
traspass M207.19
waste M142.20
AGO: do M73.19
ffoo M49.3
soo M23.6
AGREE: be M77.4, M190.14
crueltie M153.2
degree M77.2, M148.5
extremtjie M153.6
hardelye M164.34
libretye M153.3, M154.30, M164.32
me M77.3, M132.11, M148.6,
M153.9, M154.29, M155.45
see M148.3
she M155.44
AGREEABLE: retournable M16.10
AGREE: sped M106.11
AID: layd M213.29
stayde M213.33, M219.7
AIR: dispaire M84.49
hayre M192.29
repaire M199.31
ALAS: apace M28.7
case M28.6, M51.16, M73.10,
M84.50, M200.36, M207.31
case M156.26
face M200.34
grace M207.39, M208.2
pase M26.2, pace M156.29, passe
M53.35
pace M86.5, M206.4
trace M156.28
was M213.42
ALE: pale M196.54
talle M196.50
ALGATE: astate M209.61
regenerate M209.59
ALIKE: like M71.5, 7
ALIVE: contray M82.11
dryve M63.12, M67.22, M104.6
revive M104.25
stryve M63.9, M67.24, M104.27
ALL: ball M58.31
call M34.5, M58.29, M90.15,
M199.18, M201.2, M213.25
contymanaill M201.77
fall M40.10, M94.1, M103.24,
M155.34, M201.79, M213.27
gall M6.106
shall M43.2, 4, M90.14, M95.10
M94.3, M103.21, M108.34,
M155.33, M199.16, M201.4
small M41.4
thrall M41.2
ALLOWED: clowde M60.2, M199.60
foode M199.56
shrowd M60.6
ALLOTTED: knotted M197.92
spotted M197.94
ALOFT: soft M111.22,
soft M82.2, M111.24, M199.3
ALONE: anone M56.7
bemone M23.10, M210.23
bygone M56.10
gone M56.6, M108.13, M116.13,
M123.44, M124.24, M196.30,
M205.68, M207.24
gone M107.2, M137.24
moné M25.11, M56.2, M78.12,
M96.74, M106.17, M116.16,
M190.9, M196.28
none M78.9, M94.7, M96.74,
M207.22
one M107.7, M116.14, oon M141.25
stone M10.3, M141.28
ALOOK: reprouff M8.71
AISO: mo M52.7
tho M52.1
wo M52.3
ALTERATION: castigation M205.6
fashion M68.2
mutation M205.4
operatión M68.6
ALTHOUGH: also
mo M52.7
wo M52.3
ALWAY: awaye M199.78, M209.77
day M138.17, M160.2, M199.9
M209.47, M211.26
dekay M67.7, M207.42,
M209.49, 79
hay M139.5
kay M138.15
maye M67.4, M160.6
nay M34.8, M18.7, M143.22
saye M67.3, M160.3, M199.74
M211.30
way M207.38
ALWAYS: assayes M158.14
AM: becam M120.2
blame M25.1
dam M120.6
lame M25.8
shame M25.4
tame M7.14
AMAZED: gasyd M122.11
AMEND: defende M194.20
ende M194.18, M167.24
intende M167.23
sende M167.21
AMENDED: endid M194.6
offended M44.2
AMISS: blys M25.32
ys M125.30, M130.14
kyss M44.1
myss M20.20
this M44.5, M20.16, M125.25,
M130.13
AMONG: *emonge M6.14
long M113.8, M196.23
song M62.22
strong M113.10
wrong M6.13, M196.25
ANGER: fother M8.110
 gather M8.109
ANNOY: destroye M12.13
ANON: alone
gone M56.6
moné M56.2
ANTIQUITY: daylye M141.40
APACE: alas
case M28.6, M205.67
grace M71.15, M205.65, M213.26
base M155.42
pase M28.2, M213.30
place M71.14, M155.41
APART: art M20.10
depart M96.5
dert M20.2
estert M11.15
hert M11.13, M20.1, M62.18,
M207.35
overthwart M207.37
pert M20.6
smert M11.16, M20.5, M62.16
stert M20.7, 14
APPEAR: rebell M209.87
well M209.85
APPEAR: chiere M73.30, chere
M52.16
ciere M41.3
dere M17.12, M41.1, M43.25,
M53.17, M84.17
er M11.25
fare M35.1
fer M110.31
here M17.42, M211.5, M17.2
here M17.8, M211.9
pere M35.17
repere M35.2
there M17.1, M197.40
where M17.13
yere M85.18, M110.29
ASSUREDLY:
rightfullie M199.47
stedefastly M120.9
wickedlye M199.49
ATTACED: taisted M8.23
traced M8.25
ATTIRE: desire M33.3
ire M3.2
tyre M33.6
ATTAIN: complainyn M43.7, M107.2,32, BALL:
call M58.29
gall M8.22
BAN:
can M87II.28
man M63.13, M87II.27, M198.59
then M63.15, M87II.31, than M198.61
BAND:
hand M24.4
understand M24.2
BANISHMENT: present M131.7
BANNER:
displeasur M4.8
barber M4.1
suffre M4.5
BAR:
farr M65.13
narr M65.14
BARE:
care M51.23, M54.2,
M197.91
hare M197.89
sane M154.1
welfare M51.22
BATE:
state M96.41
BE:
aggre, *be M167.4
crueltie M51.17
degree M77.2
extreemt M127.6, M196.60
flee M167.37
free M121.5, M163.22, M166.17,
M167.3
be M199.68
libretye M154.12
me M77.3, M96.47, M127.7,
M154.11, M143.9, M167.38,
M196.56, M197.104, M212.2
perde M108.25
posteritie M199.50
see M123.46, M124.6, M143.12,
M165.5, M166.19, M167.39,
M196.78, M197.108, M199.52,
M212.4
soveraynte M51.19
thee M91.17
tirannye M196.74
(BEST): 
lest M209.60 
oprest M197.72 
request M120.15, M209.56 
rest M53.20, M65.4, M71.23 
M12.4, M97.66 
unrest M20.19 
BESTEAD: glad M117.9 
bad M117.11 
sad M117.10 
BESTIAL: call M141.20 
fantastycall M141.18 
BESTOW: woo M213.22, wow M98.8 
BETAKEN: bygane 
pelycane M209.20 
BETHOUGHT: rowght M202.28 
sought M202.30 
BETRAYED: delayd M107.27 
oide M143.25 
payd M107.29 
saide M23.11, M143.23 
BEWAIL: preval M36.15 
BEWARE: care M871.13, M87III.13 
M89.6 
spare M871.9, M87III.9, M87.16 
REWAY: saye M24.15 
BIDE: guide M34.19 
syre M154.20 
BIND: fynd M203.72 
kynd M23.27 
mynde M56.32, M203.68 
unkinde M56.34 
winde M60.7, M156.31 
BINDS: myndes M94.1 
BIT: wit M8.121, 123 
BITTERNESS: quyetenes M30.9 
BLAME: same 
fame M152.11 
flame M22.17 
frame M8.81 
game M8.79, M21.5 
grame M13.4 
lame M25.8 
name M196.68, M198.83 
same M21.4, M39.15, M75.8, M93.24, M32.32, M52.9, M147.28 
shame M5.4, M73.28, M113.2, M156.72, M98.85 
BLAST: last M55.13, M65.11 stedfast M33.12 
BLASTS: casets M201.33 
lastes M201.29 
BLEED: dede M42.7, M54.8 
BLEAR: teare M105.5 
BLIND: assailn 
fynde M64.3, M143.19 
kynd M64.1, M98.3, M102.5, M124.30 
imde M59.4, M102.6, M143.16, M144.14, M163.1, M201.36 
unkinde M144.18 
wynde M59.2, M69.6, M154.25 
BLISS: amys 
his M48.16 
is M25.30, M148.18 
mys M63.6 
this M63.1, M8.134, M125.25 
M148.15 
BLOOD: flood M207.67 
good M72.26, M207.69 
mode M72.22 
woode M72.23 
BLOW: know M203.62 
throw M203.64 
BLOWN: knowne M32.23 
BOARD: worde M90.16 
BOARDs: worde M34.1, M53.10, M123.50 
BOAST: last M196.41 
moste M196.45 
BODY: company M18.2 
cruelte M18.3 
me M18.5 
perdy M18.12 
the M18.1 
BOLD: calde M201.74 
hold M150.9, M153.7 
cole M150.11, M201.76 
tolde M155.29 
BOOT: foote M46.2, M82.20 
rone M46.6 
BOND: lond M209.69 
stand M209.67 
BONES: bernes 
groyns M198.18 
names M201.54, nonis M200.8, noyns M198.16 
BORROW: overthrew M211.6 
sorwe M108.20, M211.2 
BOUND: confound M213.47 
grownd M205.19, M206.12 
sownde M32.1, M206.10 
wound M134.28, M205.21
BOUNTIFUL: plentefull M207.6
  wonderfull M207.4
BRAE: grace M207.1
BRANDS: fonds M199.45
BREAD: drede M201.11, M209.16
  flede M209.18
  spred M201.13
BREAK: neck M74.14
  reke M74.18, M107.7
  sake M32.38
  speke M61.7, M74.10, M158.6
  weke M74.6
  wreke M74.2, 22
BREAKETH: dispiseth ML.1
  dredeth ML.5
  entreateth ML.14
  ledeth ML.7
  meveth ML.10
  regardeth ML.2
  sitteth ML.6
BREAST: best
  exprest ML36.1, M210.3
  import M210.5
  possest ML25.40
  proffest ML25.38
  protest ML25.33
  request ML41.19, ML20.15
  rest M207.57
  unreste ML41.26, ML20.19,
  ML36.4, M207.53
BREATH: death M53.41, M67.27,
  M70.1, 7, 9, 15, 17
  M74.5, M77.19, M104.28
  feith M77.18
  sayth M77.16
BRENAS: desire ML97.90
  ryvers ML97.88
BRIDLE: ideell ML98.67
  myddell ML98.69
BRIGHT: nght ML01.24
  myght ML97.11, M200.6
  nght M24.4
  right M24.8, M156.19, M197.107
  sight M24.1, M156.20, M200.4
  wight M86.13, M156.22
BRING: offendyn M207.51
  thing M96.75
  uperstryng M207.49
BRINGS: ringes M65.7
  sines M206.32
  thinges M65.8
BROUGHT: thought M29.12
BROW: how M66.12
BURN: retourne M163.30
  turne M104.12, turne M163.33,
  tourne M4.1.23
BURNT: quent M59.3
  spent M59.5
BURIED: greved M9.1
  sterred M9.8
  weried M9.4
BUSILY: continually ML2.10
BY: savy
  cry M8.137, M110.22
  dry M110.23
  I M8.135
  skye ML01.73
CALL: all, ball, bestiall
  fall M196.62, M213.27
  fantastycall ML41.18
  shall M90.14, M199.16, M201.4
  therewithall ML96.66, M208.32
CAN: ban, began
  man M52.17, M87I.22, M87II.27,
  ML01.33, ML24.20
  an M87I.20
  pan M196.48
  swane M196.44
  then M52.21, M87I.19, M87II.31
  whan ML30.6
CANT: skant M196.41
  want M198.43
CARE: bare, beware
  dare ML17.16
  dispair ML41.22
  displeasure ML1.12
  dure M209.74
  endure ML1.13
  hare ML97.89
  mesure ML8
  snare M87I.9, 16, M87II.9, 16,
  M87III.9, 16, ML54.1
  spare M117.15
  sure ML4.1, M199.86, M209.78
  unpure M39.90
  unware M73.25
  ware ML42.31
  welfare ML51.22, M87I.13, M108.1,
  ML17.14
CARRY: vary M62.29
CASE: alas, apace
  embrace M79.8, M96.82
CASE:
face M16.19, M16.12, M200.34
grace M68.1, M79.4, M196.9, M202.10, M207.65, M207.29, M210.10
pace M156.29, pas M38.2
place M68.3, M79.1, M12.11, M16.18, M148.10, M196.5, M191.18, M210.12
skarce M148.8
space M202.12
trace M16.21, M156.28
was M148.11
CAST: best
dast M125.37, M200.19
hast M200.21
last M125.39
past M125.34
rest M71.23
CASTS: blastes M201.31
lastes M201.29
CASTICATION: alteration M205.2
mutation M205.4
CAUGHT: raught M36.34
taught M36.30
thought M22.3
CAUSE: clause M36.31, M166.6
knovs M166.3
CAVE: grave M200.62, M202.21
save M200.58, M202.19
CHASE: adresse
confesse M205.59
cruelnes M72.14
distres M83.5
encrese M36.22, M96.33, M104.23, M155.26, M205.61
pese M71.11
prese M15.13, M71.9
promes M15.4
redresse M15.3, M72.11
release M164.24
CERTAIN: again
payne M156.2, M164.4
sustaine M164.2
wayne M156.4
CHAINED: depayted M12.5
stayned M12.8
unfayned M12.1
CHAMBER: daunger M37.5
remembe M37.4
CHANGE: ascaunce, avaunce,
balance
*chaunce M52.27, 29, 31
fraunce M97.54

glaunce M93.32
sufferaunce M21.3
CHANGE: raunge M5.14, M37.6
strange M5.16, M21.31, M32.5, 24, M158.4
CHANGE: discharge M203.8
large M84.3, M203.10
CHARM: hame M39.19, M203.23
unfame M203.27
CHASE: passe M103.4, 29,
space M103.1, 26
CHECK: appere
cler M97.47
der M90.1, M197.51
fere M200.41, M205.53
fere (company) M200.45
galerle M78.21
where M205.57
CHEESE: reise M196.48
lese M196.46
CHIEF: greeff M144.23
relefe M144.24
reprefe M144.20
CHIN: begyn
CHOOSE: induse M121.24
mysuse M87II.4
refuse M87II.7
use M87II.3
CHRISTENDOM: come M196.102
Rome M196.98
CLAUSE: cause
knowes M166.3
CLAWETH: crepeth M49.5
deliteth M49.4
tyndeleteth M49.6
syngeth M49.7
CLAY: away
day M77.13
delay M200.65
say M77.12, M200.67
CLEAN: bene
gyne M197.13
grene M84.2
kene M64.6
sene M207.48
CLEAR: spere
chiere M197.49
der M97.51, M41.1, M85.11
galerle M76.28
spere M96.40
yere M85.12
CLIFF: gyve M85.4
lyve M85.1
CLIMB: lime M154.31
tyme M13.13, M138.33, M154.32
CLOAK: make M196.7
stroke M196.9
CLOISTER: maunger M196.20
moyster M196.24
CLOSE: disclose M200.32
CLOUD: allowdd
foode M199.56
shrowd M60.6
COAT: dote M198.51
rote M198.49
COFFER: offer M196.36
pleasure M196.32
COLD: behold, holde
fold M15.11
goolde M199.97, M200.46
holde M156.8
maynifold M200.44
old M66.26, M101.45, M115.12, M201.76
rold M202.6
shulde M156.10
told M66.29
uphold M78.23
would M78.26
COLOR: more M95.5
rere M95.8
therefore M95.4
COME: christendome
dome M197.105, M212.11
lome M212.13
Rome M196.58
some M197.103
COMFORT: port M268.14, M203.53
resort M32.11, M201.38, M203.57
sorte M201.40
COMFORTLESS: distres M62.27
dowtles M108.17
express M90.34
faithfulness M62.13
happines M62.34
hardnes M62.20
hevines M62.6
quyetnes M89.8
redresse M89.11, M90.2
stedfastnes M53.34
COMING: lodging M30.6
parting M30.4
scalding M30.5
COMMIT: flitt M199.28
quitt M199.30
COMMAND: hand M65.18
COMMAND: ende M152.34
COMMONLY: jolitie M92.2
sluggardie M92.3
unhappy M92.6
COMPANY: body
continually M209.27
cruele M18.6
faylye M152.19
greatalye M152.16
me M18.5
perdy M18.12
solytarye M209.25
the M18.1
COMPARE: repayre M165.23
COMPASSION: exclamation M22.5
reflection M22.2
COMPELS: ells M158.29
COMPiled: exild M210.2
fyld M210.6
COMPLAIN: again, attayn
disdayne M144.27
fayne M167.11
paine M38.11, M8.80, M77.7,
M107.4, 34, M134.36,
M161.3, M167.12
refraine M167.10
vayne M77.8, M123.58
COMPLAINED: payned M38.1
COMPLAINT: constraint M201.102
faint M73.16, M201.100
paint M196.33
saynt M196.31
CONCEAL: gyle M124.25
whyle M124.23
CONCLUDED: accused
CONDITION: affection
discretion M9.11
exception M19.10
fashsion M10.7
none M19.1
occasion M19.14
on M19.6
reason M10.2, M19.5
season M10.3
CONFESS: cesse
encresse M205.61
goodnes M203.42
wikkednes M203.40
CONFIDENCE: excellence M211.22
pretence M211.24, M212.32
recompense M211.14
resedence M211.18
reuerence M211.16
CONFIRMED: affered
determined M71.1
CONFUSED: bownd
drown M104.19
grown M122.3
sound M121.1
CONSENT: extent M126.18
ment M126.20
repent M126.23
CONSORT: port M26.14
CONSTRAIN: again, attain
disdain M57.16
obtain M57.11
payne M57.5, 10, 15, 20,
M142.1
plaine M37.18
rayne M142.5
remain M57.6
restrain M57.7
vain M57.12, M69.9, M164.15
CONSTRAINT: complaint M201.98
faynt M201.100
CONTAIN: payne M136.11
restraine M136.12
CONTEMPLATION: vexation M205.32
lamentation M205.36
CONTENT: assent, bent
extent M55.9
intente M118.21, M148.29
lament M96.58
ment M16.6, M155.10
mement M141.15
sente M148.27
spent M116.5
CONTINUAL: all
fall M201.79
CONTINUALLY: apply, assueredly,
awry, bissely, companye
cruelly M66.11
happy M63.20
I M51.5, 45
ly M10.6
remedy M66.14
solytary M209.25
stedeastly M120.9
CONTRARIES: cries M21.12
libertes M21.11
CONTRARIOUS: dolorous M161.15
CONTRARY: hastely M62.25
merry M3.11
pleasantly M62.23
unwetingly M93.9
whie M93.11
CONTRARYING: contrewaing M45.4
ending M45.8
thing M45.12
waver M45.13
CONTRIVE: alyve M82.9
CONVERT: depart M212.21
desert M210.26
hert M210.30, M212.17
CONVERTS: hertes M200.1
steres M200.5
CORRECT: reiect M212.30
respect M212.26
CORRUPTION: affectione M212.10
distructione M212.14
COST: lost M91.9, M138.30
most M108.33, M118.35, M138.31,
M197.25
roost M197.27
COLD: lowde M197.43
roode M197.45
COUNTEANCE: penaunce M201.63
remembrace M201.87
COUNTERFEIT: sett M118.32
COUNTERPOISE: ase
disease M200.68
COUNTERWEIGHTING: contrarieng
ending M45.8
thing M45.12
waver M45.13
COURSE: forse M94.4
nourse M101.9
socours M96.3
sorse M101.15, M94.6
wours M31.10
COVER: discover M96.51
recover M96.11
COW: how M69.24
CRAFTLY: honestelye M44.12
slenderelye M44.8
unhappelye M44.11
CRAFTINESS: dowlenes M2.3, 8
maistres M2.13
redresse M2.12
GRAVE: grave M212.27
have M65.23, M93.16, M67.6,
M103.11, M137.2, M139.12,
M10.25, M212.29
rage M10.27
save M103.14
vouchesave M57.9
witsave M93.19
CREED: dede M91.44
rede M67.29
spede M67.32
weede M67.31
CREEPE: depe M129.13
wepe M140.15
CREEPTH: claweth
deliteth M49.4
kyndeleteth M49.6
syrgeth M49.7
CRIES: contraries
libertes M21.11
CROSS: losse M105.16, M197.112
CROWN: downe M209.35
drowne M209.37
CRUELLY: continually
lowingly M109.12
remedy M66.14
CROELITY: agree, be
dye M19.12
extremitie M104.3, M133.6, M144.29
ffe M56.55
fil M56.4
honestlye M119.11
libertie M11.2, M67.14, M144.28
me M6.5, M66.1, M134.5, M156.56
pytyye M13.20
remedye M19.5
she M156.56
soveraynte M51.19
surete M11.3
the M13.21
uncertainyte M144.26
ye M19.2
CruELNESS: cese
distresse M72.17
do ubles M104.33
encresse M72.3
excesse M72.31, 32
expresse M72.24
ferefulnes M28.8
forgetfullnes M28.1
hevinse M72.18
opresse M53.31, M72.25
redines M28.5
redresse M72.11
relese M72.4
Cry: aplye, by
iye M204.2
dry M110.23, M197.20
dy M54.13, M73.4, M140.19
faithfully M4.14
happy M83.8
hye M78.2
I M78.4, M6.135, M134.24, M197.22
lye M140.18
relye M204.4
CUP: up M40.11
CURE: assure
displeasure M1.12
endure M1.13, M45.5, M31.3
lure M45.2
mesure M1.6
procure M45.10, M64.42, M99.14
pure M45.11
recure M45.14, M99.15, M201.25
sure M1.4, M45.1, M163.13
ure M45.6
CUSTOM: fantome M8.122
CUT: wytt M161.6
DAILY: antiquitye M141.38
DAMN: am, becam
DAMNATION: mensio M201.60
operacion M201.56
DANGER: chambre M37.2
remembre M37.4
DARE: care
spere M17.15
welfare M17.14
DART: art, apart
hert M20.1
part M20.6
smer M20.5
stert M20.7, 14
DARTIS: hertes M13.9
DASH: abashe
lashe M205.56
DAUGHTER: her M196.70
lawghter M198.72
DAY: alway, assaye, awaye, clay
dekay M209.49
delaye M201.75
hay M199.5
lay M64.4, M206.5
kaye M138.15, M206.24
maye M134.29, M136.26, M160.6
nay M65.12
pray M196.97, M62.16
say M64.6, M77.12, M144.24,
M134.25, M160.3, M201.73,
M211.30
staye M95.13
swayne M196.53
way M196.57, M206.1
DAYS: *dates M87II.32, III.32
decayes M88.88
plase M87II.26, ML23.38
prayse M98.35
sanyse M87II.29, III.29,
        M98.89
    ways M87II.26, M101.52
DEAD:  crede
    drede M63.20, M91.34
    fec M91.10
    fied M91.2, ML43.4
    lide M63.23, ML43.5
    rede M58.33
    sped M91.26, M58.34
    stede M91.16
DEADLY: abundaunteely
    fervely M15.2
    greatly M15.6
    honestly M15.5
    lovely M15.1
    reddely M15.11
    surely M15.7
DEAR:  appere, chiere, clere
    elsewhere M100.6
    fere M140.11, M209.91
    galere M78.7
    her M17.2
    here M12.12, M17.8, ML40.1, 9
    ther M17.1
    where M17.13, M85.3
    yer M65.6, 12, M100.2
DEATH:  brethe
    feith M77.18
    sayeth M77.16, M160.10
DEBATE:  generate M80.6
    late M80.4, M111.4
    rate M111.3
DECEAV:  alway, awaye, day
    may M871.4, M103.17, M134.29
    naye M67.20
    playe M67.19
    sayse M871.3, M134.25, M67.18
    stay M96.1
    waye M103.16, M207.38
DECAIS:  daies
DECEIT:  baite
    whaite M201.106
DECEIVABLE: forceable M8.19
            proffitable M8.16
DECEIVE:  leave M124.27
DECEIVED:  apeasysyd
            eaysyd M103.6
DECLARE:  ware M124.31, M142.8
DECLINE:  myne M147.19
DEED:  blede
    heede M8.30
    nede M198.71, M205.44
    spede M8.32, M58.34, M108.28
        M159.3, M98.73
    yede M205.48
DEEDS:  proceedes M207.82
DEEM:  esteme M96.96
    seeme M96.92
DEEP:  crepe M129.15
    wepe M52.8
DEFACE:  grace M199.19
    purchase M99.21
DEFAULT:  assuate
    fault M14.10, M210.27, fawte
        M208.18
DEFENCE:  hens M63.8
    offence M27.11, M47.3, M201.17
    pacynce M118.30
    presence M47.7, M63.10
    recompense M201.19
    vehementee M47.6
DEFEND:  amende
    depende M133.1
    ende M100.8, M164.18
    frende M133.3
    intend M24.7
    offend M24.3
    pretend M24.6
DEFILE:  begile
    myle M197.19
DEFILED:  begild
DEGREE:  agre, be
    me M77.3, M148.6, M152.6
    se M112.26, M144.3
DELAY:  assay, clay, daye
    pray M201.107
    say M200.67, M201.73
DELAYED:  assayde, betrayd
    payd M107.29
DELIGHT:  flyght M34.32, M147.12
    knyght M8.76
    myght M107.14
    nght M63.5, M96.54, M107.11
    right M62.17, M79.11, M167.27
    syght M63.4, M96.9, 35
    spight M167.26
    wright M167.28
DELIGHTETH:  claweth, crepeth
    kyndeleth M49.6
    syngeth M49.7
DELIVER: ever M199.112
DENIED: abide
hid M91.43
proyde M160.4
tyde M160.5
DENIES: assays
ways M130.10
DENY: wrongfully M132.17
DEPIAINTED: chayned
stayned M12.8
unfayned M12.1
DEPART: apart, arte, convert
desert M206.15
herte M161.21, M212.17, M113.14
smart M113.16, M157.10, M161.24
DEPARTETH: perceveth M29.6
playneth M29.7
wassneth M29.2
DEPEND: bend M213.34
defende M133.5
tend M213.36
frende M33.3
DEPRESSED: oprest M205.30
rest M205.30
DEPRIVED: ascrybid
revivid M208.26
DEPRIVER: displeasure M31.8
mesure M31.4
remembre M31.1'
DESCENDS: extendes M204.21, M206.9
intendes M206.13
sendes M204.17
DESERT: artt, convertt, depert
herte M51.25, M871.30, M93.7,
M64.23, M210.30
part M871.28, M164.25,
M196.22
pervert M51.26
smart M871.31, M118.12,
M196.24
DESERTS: heres M871.14
partes M871.12
smartes M871.15
DESERVE: serue M36.9
starve M36.11
DESERVED: reserued M134.47
seruied M134.45, M37.20
swerried M134.43
DESERVING: bymonyng
thing M201.5
EXPECT: atyre, breers,
empyre M213.4
fire M5.3, M8.35, M14.12,
M12.3, M20.13, M41.17,
M36.18, M871.33, 40,
M871.33, 40, M104.13,
M109.23, M79.12, M127.1,
M118.10, M22.10, M61.3,
M199.59, M196.14, M209.12
M156.44
her M20.12
hier M5.6, M43.8, M65.28,
M871.37, hire M871.37,
M109.23
higher M12.6
ire M33.2, M118.28, M61.1,
M156.46, M201.10
lyce M196.88
prayer M20.3
require M20.8, M36.20, M39.2,
M41.18, M96.25, 92, M34.28,
M156.43, M201.8, M209.10,
M213.6, M199.63
ryvers M197.88
there M27.9
tyer M12.7, M33.6
DESIRES: obliuous M41.12
DESPAIR: ayre, care
fayer M65.15
repaye M211.3
DESPISE: wyse M129.10
DESPIETH: breketh
dredeth M1.5
entreateth M1.14
ledeth M1.7
meveth M1.10
regardeth M1.2
sitteth M1.6
DESTINY: I M112.1
libertie M67.7
remedy M149.2, M163.28
DESTROY: annoye
DESTRUCTION: affectione,
corruption
DETERMINED: affermed M71.2
confirmed M71.3
DEVICE: arrise,
disc M871.21, III.21
ys M26.2
gys M10.4, M40.3
nowise M26.6
rise M10.8, M196.63
vice M196.61
wyse M10.5, M871.17, 24,
M871.17, 24
DEVISE: gyse M47.8, M110.14
iyes M47.1
ryse M10.13
sacrifice M207.71
twise M47.4
wise M207.75
DEVOUR: endevoure M199.46
powre M199.48
DICE: adyse M87I.18
devise M87II.18, III.18
wise M87I.17, 24, M87II.17, 24,
M87III.17, 24
DIE: applie, cruelltye, cry
dyerslye M67.7
drye M135.6
enemy M144.9
iye M11.17
faithfully M4.14
honestie M167.6, M119.11
I M104.26, M135.2, M165.13
indifferentelye M167.5
liberti M67.42
lye M140.18, M196.40
myserye M144.11
try M11.19
victorye M200.23
why M104.34, M166.25
DIFFUSE: excuse M138.8
muse M138.7
DIGHT: nyght M197.12
plight M197.8
DIGNITY: gravite M200.53
pouer M200.31
DILIGENCE: negligence M201.72
offence M201.68
DIRECT: affect
erect M204.27
object M96.19, M101.19
DIRECTION: affection
protection M213.38
DISABLE: able
stable M199.85
DISBURSE: purse M198.56
wourse M198.58
DISCHARGE: charge
large M84.56, M203.10
DISCLOSE: close
close M207.72
unclose M207.68
DISCOVER: cover
DISCRETION: affection, condition
exception M19.10
facon M8.96
Sylion M8.93
none M19.1
occasion M19.14
on M19.6
reason M19.2
DISCUSS: graci M209.66
thus M93.29
us M209.62
DISCUSSED: iust M199.13
lust M199.11
must M107.15
DISDAIN: agayne, attaine, complaine
ffayn M2.6, M120.5
gayn M120.31
optayne M199.16, M120.33
payn M5.19, M8.11, M328.12,
M50.4, M372.20, M66.22,
M2.1, M202.29
playne M2.5, M66.24, M355.2
rayne M209.32
refrayne M2.14, M95.7
reigne M8.9
remayn M2.11, M22.6, M120.3
slyne M98.12
strayn M120.1
traine M41.14, tragn M210
wain M50.2
vayn M6.20
DISDAINFULNESS: redresse M157.5
DISEASE: ase, censerpese
effes M209.26
please M105.4, M118.42, M197.82,
M209.32
theyse M144.29
DISMAY: afraies, assays
DISPLAY: pray M48.2
say M48.6
DISPLEASURE: baner, cure, depriver
endure M1.13, M67.9
harbor M4.1
measure M1.8, M31.4, M87.39
nature M8.37
pleasure M87.35
remember M31.1
rueler M8.39
suffre M4.5
sure M1.4, M67.8, M112.6
tresoure M87.38
DISTRESS: cesse, comfortles,
cruelnss
exces M201.105
expres M201.103
hevines M72.18, M14.2, M161.4
(DISTRESS):
  mistresse M14.5, M150.7
  pensifemesse M150.6
  pese M126.11
  redresse M163.35
  tedioues M8.48
DIVERSELY: dye M167.8
  homestelie M167.6
  indifferentelye M167.5
DO:
  ago
    kno M152.26
    thereto M134.4
    woo M152.23
DOLOR: error M203.15
  furour M62.17, M203.11
DOLOROUS: contrarious
  joyus M23.5
  wonderous M23.2
DOMAIN: againe
DOME: come
  some M197.103
DOMINION: guardon M141.36
DONE: affection, begon
  mone M66.28
  occasion M26.8
  prison M26.5
  seson M26.4
  some M66.8, M150.19
  sonne (sum) M66.23
  swoone M66.33
  wone M66.16, M150.16
DOOM: come
  lome M212.13
DOTE: cote
  rote M198.49
DOUBLENESSE: craftines
  *dowblenes M2.8
  dowtles M55.11
  faithfullnesse M9.17
  gentilnesse M6.4
  mistres M2.13, M143.7
  redresse M2.12, M120.27
  stedefastnes M20.25
DOUBT: about
  owt M200.29
DOUBTLESS: comfortles, cruelnes, doublenes
DOWN: crowne
  *down M196.15
  drowne M53.26, M209.37
  frowne M149.1
  towne M196.13
DRAW: sw
  law M196.6, M209.44

DRAWN: grownen M6.117
  overthrown M8.116
DREAD: brede, deede
  fled M209.18, M213.19
  had M200.63
  hed M213.17
  lede M63.23, M122.24
  spred M201.13
DREADETH: breketh, dispiseth
  entreateth M1.14
  fereth M1.10
  fleith M1.9
  ledeth M1.7
  leseth M1.12
  meveth M1.10
  regardeth M1.2
  seeketh M8.7
  sitteth M1.6
DREAMS: streames M97.1
  tems M97.3
DRIVE: aliv
  stryue M63.9, M67.24, M155.18
  thryue M155.17
DROWN: crowne, downe
DROWNED: confounde
DRY: by, cry,
  dye M10.22, M197.24
  I M135.2, M197.22
  memorye M209.40
  misery M209.42
DUB: new M17.20
  trew M117.17, M123.18
  yow M117.18
DULL: painefull M141.4
  ruffull M141.7
DUST: iuste M201.55
  lust M207.54
  must M201.57
  trust M31.13
  unjust M207.52
Dwell: hell M152.39
  well M152.40

EAR: apere
  fere M8.119, M201.62, M202.27
  theare M201.66, M202.25
  where M8.24
EARS: teeres M73.29, M82.6,
  M37.11, M206.24
EASE: apese
  misese M48.23, M96.26
  plese M43.21, M15.17,
  M48.20, M98.32
EASED: apeaysyd, dysceavyd
EAST: west M101.72
EATEN: thretyn M8.66
EAVES: dieses
ples M209.30
EFFECT: aijecte, direct
erect M204.27
EGYPT: qwit M3.6
shtit M5.5
writ M5.4
EIGHT: straight M101.69
ELECT: excepte M164.10
ELSE: compellis M158.26
ELSEWHERE: dere M100.4
yere M100.2
ENABLE: fable M35.3
sable M35.13
saddell M35.4
stable M35.9
ENCASH: payme M134.8
END: amende, bend, commend,
defende
extend M207.7, M209.86
frend M53.7, M43.29
intende M167.23
lend M66.16
offend M199.109, M207.9
pretend M206.8, M209.88
send M167.21, M199.111
ENDEAVOR: devoure
ever M13.1
lever M13.8
over M61.5
perseuer M13.5
powe M199.48
warier M81.1
ENDED: amended
offended M44.2
ENDING: contrarieng, contrewaing
thing M45.12
wavering M45.13
ENDURE: assure, cure, displeasure
lure M45.2
mesure ML.8, M136.7, M208.17
pleasure M11.5
procure M45.10
pure M45.11
reasure M1.8, M45.14, M63.16
sure M1.4, M11.7, M45.1, M67.8,
M91.25, M114.6, 13, 20, 27,33,
M126.22, M118.45, M209.78
tresure M136.9, M208.19
ure M45.6, M29.7
ENDURED: assuryd
ENEMY: dye
myserye M114.11
ENLARGED: regarded M5.10
rewarded M5.7
ENSUE: exchew M116.28
knewe M167.35
new M91.13
rew M116.31, M163.12
sue M207.61
trev M116.30, M167.34, M207.63
untrue M163.11
you M167.33
ENSUETH: renewithe M65.20
reuth M125.16
trouthe M125.11
youth M125.9
ENTERPRISE: suffise M158.27
ENTREAT: repe ete M208.8
ENTREATED: breketh, dispiseth,
dredeth
lethed M.7
meveth M1.10
regardeth M1.2
sitteth M16
ENWRAPPED: hapt M23.7
EMBRACE: cace
grace M79.4, M96.31
place M79.1
EMPIRE: desire
require M213.6
EQUIVALENCE: recompense M210.17
penitence M210.21
ERECT: affect, direct
ERROR: armor, dolour
favor M201.91
furour M203.11, M205.5
horour M202.9
pleasure M6.27
socour M202.13
terour M205.7
ESCAGED: passed M8.15
ESCHEW: ensey
rew M77.23, M116.31, M199.27
subdue M77.21
sue M34.13
trev M77.24, M116.30
ESTATE: algate
regenerate M209.59
ESTEEM: deyme
sene M196.92
ESTEEMETH: redemeth M209.53
semith M209.57
EXCEED: nede M62.23
EXCELLENCE: confyndence
pretence M211.24
EXCEPT: electe
EXCEPTION: affection, condition
discretion
none M19.1
occasion M19.14
on M19.6
reason M19.2
EXCESS: cruellnes, distres
*excesse M72.32
expres M201.103
goodnes M201.14
getsome M201.16
presse M203.30
redresse M96.89, M108.35, M203.26
EXCLAMATION: compassion
reflection M22.2
EXCUSE: abuse, accuse, defuse
muse M38.7, M42.9
refuse M57111.6
EXCUSED: abuseyd, accusyed
usyd M25.2
EXECUTE: impute M203.16
repety M203.16
EXERCISE: wise M58.41
EXILED: begilde, compilde
fyld M210.6
EXPED: farewell M116.33
gospel M116.35
tell M116.34
EXPERIENCE: offens M41.41
sentens M41.42
EXPERT: hert M93.14
EXPRESS: comfortlesse, cruellnes, distres, exces
flowerdnes M27.6
gesse M27.7
hevenes M22.11
oppreste M72.25
promes M27.3
redresse M6.6, M22.12, M84.46, M90.2, M104.17
unfaithfulness M6.10
unhappenes M56.5
wrecchydnes M104.16
EXPRESSED: brest
imprist M210.5
unreste M36.4
EXTEND: end, entend
offend M207.9, M211.12
pretend M209.88
EXTENDS: discendes
intendes M206.13
sendes M204.17
EXTREMITY: agree, be, cruelltie
libretye M44.26, M53.3, M54.24, M64.11
me M127.7, M54.23, M196.56
perplexitie M201.35
remedie M136.13
uncertaintye M144.26
vanitie M203.37
EVEN: hevin M101.37
EVER: deliever, endeuer
lever M13.6
never M16.13, M134.46
perseuer M13.5
suffir M131.2
therer M131.4
EVERMORE: before
more M72.29
sore M53.42, M72.30, M118.18, M197.60, M199.55
therefore M72.34, M199.57
EVERWHERE: chere
fere M205.53
EYE: crye, dy
I M93.23
jelowsye M93.25
replye M204.4
Sky M8.130
try M111.19
upflie M6.126
EYES: devise
gyte M29.5, M47.6
ise M29.8
layes M35.8
paradise M29.4
suffise M148.32
twise M47.4, M148.35
wise M148.33
FABLE: enable
myserable M91.1
cable M35.13
saddle M35.4
stable M35.9
FACE: alas, cace
grace M110.10, M196.67, M204.11
passe M110.17, M209.1
place M24.10, M22.24, M163.18,
M122.4, M137.15, M196.69, M204.13
space M96.23
trace M116.21
FADE:  badd
glad M66.1
made (med) M197.85
made M65.5
trade M55.35
FAIIL:  assayle
freylle M21.30
prevayle M51.9, M21.32, M199.93
quaile M99.89, M205.38
waill M91.10
FAINT:  complaint, constraint
plaint M211.11
restraint M211.13
FAINTS:  plaintes M205.35
restraintes M205.37
FAIR:  aporte, dispere
*fair M35.11
pair M35.12
prayer M35.15
repayre M35.2, M66.18
FAIRLY:  company
greatelye M152.16
FAITH:  breith, deth
sayth M53.24, M77.16
FAITHFULNESS:  comfortles, dowblenes
stedfastenes M5.15, M69.1
FAITHFULLY:  dye
graciouslye M109.6
patientlye M41.11
verifie M159.5
whye M159.2
FALL:  all, call, contynuall
*fall M60.5
gall M60.3
shall M103.21, M155.33, M94.3
small M37.12
speciall M37.9
therewithall M196.66
withall M30.21, M200.46
FAME:  blame
same M152.9
FAMOUS:  glorious M8.89
trobelous M8.86
FANGLENESS:  gentilnes M37.16
goodenes M37.18
FANTASTICAL:  bestiall, call
FANTASY:  assuredly
remedy M43.28
sodenly M21.27
stedefastly M121.25
FAR:  barr
narr M65.14
FAREWELL:  expell
gospel M116.35
tell M73.34, M116.34
FARTHER:  othre M8.127
FASHION:  alteration, affection, condition, discretion
forsaken M14.3
intention M18.7
mylon M6.93
operation M66.6
opinion M18.6
perfection M16.4
possession M18.11
reason M10.2, M14.7, M16.14
season M10.3
taken M14.2
FAST:  agast, cast
hast M9.7, M87III.22, M200.21
last M9.2, M43.16, M87II.19, 23
M25.17, 39, M139.14, M152.21,
M197.35, M198.4
paste M9.3, M25.19, 34, M153.11
tast M21.13, M87II.22, III.19,
M25.22
trespast M207.19
wast M1.20, M87II.22, M198.6
FAT:  gate M196.39
state M196.37
FAULT:  asaute, default
FAVOR:  armor, error
paramor M43.3
FEAR:  apere, bleyr, chere,
dere, eare
fere M200.45
galere M78.14
near M140.9, M201.30
spear M201.26
teare M105.1
there M201.66, M202.25
where M205.57
yere M110.29
FEARETH:  appereth, dredeth
feleth M11.9
leseth M11.12
FEARFULNESS:  cruelnes
forgetfulness M28.1
redines M28.5
FED:  ded
shed M33.10
spede M62.5
stede M62.4
FEE:  crueltey
me M156.56
she M156.58
 FEED: indee M145.9
 FEEL: hele M196.86
        well M196.88
 FEES: chase M198.44
        lease M198.46
 FEIGN: agayn, atayne, complain, disdayn
        gayn M07II.39, M24.24
        obtain M34.11, M07II.36, M116.26
        payne M2.1, M07II.35, III.15, 35,
        M104.9, M167.12
        plain M2.5, M07II.36, III.12, 30,
        M132.12, M196.71
        refrayn M2.14, M152.24, M167.10
        reigne M196.75
        remayn M2.11, M116.25, M120.3
        retayn M196.21
        stray M20.1
        sustayn M104.7
        trayn M2.10, M07II.11
 FELICITY: me M161.14
        perplexite M52.13
        prosperitye M199.2
        sodenlyye M199.6
 FELL: well M197.46
        well M197.44
 FERE: cheere, fere (fear)
 FEET: forgett M155.47
        swete M196.38
        umytt M198.40
 FETCH: gett M125.15
        gret M125.10
        lett M125.12
        repete M53.4
 FEVER: farour M202.3
        langour M202.5
 FIDELITY: adversite
        honestie M6.100
        matryte M07.32
        necessite M07.34
 FILED: begiled, compile, exild
        guyded M16.8
        smyled M16.5
 FILL: wyll M53.1, M112.24
 FIND: assigne, behinde, bekinde, bynde, byynde
        kynd M32.12, M64.1, M01.27,
        M116.10, M125.26, M139.7, M209.21
        manekynd M209.41
        mynd M27.1, M69.13, M76.16,
        M96.7, M125.31, M28.6,
        M16.8, M155.36, M139.3,
        M143.16, M111.13, M197.99,
        M203.68, M209.17, M213.35
        unbynd M7.4
        unkind M8.19, M139.6
        untwynde M199.106
        wynde M39.6, M55.16, M111.14,
        M22.16
 FINDETH: myndyth M200.26
          undermyndyth M200.30
        FINE: inclyne M196.91
        wyne M196.89
        *fire M67I.40, II.40
        her M20.12
        higher M2.6
        hire M67I.37, II.37, M5.6
        yre M61.1, M56.46, M205.12
        lyer M196.18
        myre M205.10
        prayer M20.3
        requyre M36.20, M20.8, M41.18,
        M73.5, M56.43, M199.63,
        M209.10
        tyer M2.7
 FIRMLY: abundauntely, dedly,
         grettely M5.6
        honestly M15.5
        lovely M5.1
        reddely M5.11
        surely M5.7
 FIT: shytt M120.39
        submytt M120.27
        yett M162.6
 FIXED: unmixt M101.29
 FLAME: blame
        frame M200.13
        game M29.11
        madame M6.8
        same M200.11
 FLED: brede, ded, dred,
        hed M213.17
        led M143.5
 FLEE: bee, crueltie,
        libertie M56.6
        me M56.1, M167.38, M201.99
        se M63.36, M96.99, M167.39
        she M158.8
 FLEETH: appereth, dredeth, fereth
        leseth M11.12
 FLEETETH: geveth M76.6
 FLIGHT: delight
 FLIT: comit
        quitt M199.30
FLOOD: blood
fole M197.16
good M197.16, M207.69
woode M165.11
FLOWER: savour M138.22
wither M138.21
FOE: ago
fro M75.3, M165.16
go M55.5
gowe M120.8
kno M41.33, M155.6, M159.6
lowe M32.4
so M152.13
shawe M120.10
slo M9.52
so M32.8, M41.39, M84.41,
M75.5, M118.26
srowe M15.2
trowe M32.5
woo M36.6, M38.22, M115.5,
M201.12, M147.23
FOLD: cold M115.9
old M115.12
FOLLOW: kno M55.7
sorrow M27.14
FOLLY: suretie M21.16
trust M21.16
FOOD: allowdd, clowde, flodd
good M36.18, M197.18
FOOL: schole M6.104
FOOLS: skoolles M102.13
toolles M102.14
FOOT: boote
rote M46.6
FONDS: bronds M199.41
FORCE: corse
sorse M94.6
FORCEABLE: deceaveable
profitable M3.16
FORGET: fete
frett M44.4
gett M44.6
sett M29.18, M44.5, M55.8
FORGETFULNESS: cruelines
ferrefulnes
redines M28.5
FORGOT: gott M66.16
knott M20.24
lott M25.6
nott M20.28, M125.3
shot M66.17
spott M20.22
wott M25.1
FORSAKE: make M15.13
overtake M8.53
sake M8.54
take M115.20, M143.15
undertake M29.19
wake M115.6
FORSAKEN: fashion
reason M14.7
taken M14.2
FORSAKING: waking M37.15
FORTH: worthe M126.8
FORTUNE: tune M52.26
FOUND: habounde
grownde M71.18, M99.103
sounde M71.19
FOUNTAIN: mountain M30.6
pein M30.3
uncertain M30.2
FOUNTAINS: montayns M33.1
plays M33.5
remayns M33.8
FRAIL: assayle, fayle
hayle M201.32
prevaile M43.15, M21.32
FRAME: blame, flame
game M8.79
grame M24.19
name M101.5
same M24.16, M200.11
tame M82.12
FRANCE: ascaunce, chaunce
FREE: be
libertye M15.2, M154.36
me M154.35
see M166.19
the M150.1
true M167.2
FRET: forgett
gett M144.6
grete M8.87
sett M144.5
thre M58.25
trete M58.27
FRIEND: deffende, depende, ende
FRIENDS: intenedes M83.11
FRO: foo
groo M69.4
knoo M26.15
so M75.5, M126.13
woo M69.1, M126.12
FROWARDLY: redely M41.31
wrongfully M41.29
FROWARDNESS: expresse
gesse M27.7
promes M27.3
FROWN: downe ML49.3
FRUIT: sute M26.17
FRUITLESS: hardines M29.13
FULL: yrefull M199.37
mercyfull M209.71
plentifull M199.35
wonderful M209.75
FULFILL: still M207.79
wyll M9.9, M40.23, M129.2, M207.77
FULFILLS: hilles M96.87
FUROR: dolour, errour, fevour
langour M202.5
lycour M209.31
savour M209.29
ter sour M205.7
FURTHER: anger
gather M8.109
mesur M68.14
suffre M68.13
under M23.17

GAIN: dysdayn, fayn
optayne ML20.33
payne M90.17, ML37I.35, M106.8,
ML20.29, ML24.35, ML54.7,
ML98.77
playne ML37I.36, ML55.13
rayne ML47.7
refrayne ML58.34
retayne M90.20
wayne ML54.8, ML55.14, ML98.79
GALEE: chiere, clere, dere,
fer
GALL: all, ball, fall
GAME: blame, flame, frame
inflame ML56.33
same M21.4, ML37.25
shame ML08.16
GATE: fat
late ML50.13
mate ML50.15
state ML96.37
GATHER: anger, forther
GAVE: grave ML25.21
have ML25.18
withsue ML25.20
GAZED: amasyd
GENERATE: debate
late ML04.4
GENTLENESS: fangilnes
goodenes ML7.18
maistres M8.99
stedfastenesse ML44.19
GENTLY: honestly ML09.2
GEST: best (beast) ML98.64,
best
GET: fett, forgett, frett
get ML25.10
lett ML25.12
sett ML144.5
GHOST: host ML07.76
last M5.29
moost M5.30, M10.9, ML07.74
GIVE: believe, clive,
greve M84.35
leve M199.64
lyve ML54.1, ML77.7
relieve ML39.66
syve ML96.91
GIVETH: fleteth
GLAD: bad, bestad, fade
bad M90.7, ML26.2, ML47.8,
ML17.11, ML63.2
made ML8.5
sad M90.10, ML17.10, ML26.5,
ML63.4
GLADE: lede ML4.13
GLANCE: avaunce, cheunce
GLANCED: launcyd ML00.10
trauncyd ML00.12
GLASS: has ML96.50
passe ML1.9
GLEAN: bene, clene
GLIDE: pryd ML96.69
ryde ML09.13
slyde ML22.5
GLORIOUS: famous
trobelous M8.86
GLORY: memorie ML01.59
mercy ML01.63
GLOSS: disclose
lose ML05.6
unlose ML07.68
GNAWEN: drawn
overthrown M8.116
GO: foo
knoo ML72.1, ML55.6, ML67.15,
ML96.1
mo ML98.57
soo ML8.11, ML63.21, ML7.36,
ML72.5, ML93.40, ML91.32, 48,
ML01.25, ML55.25, ML66.9,
ML96.87, ML97.63, ML98.55,
GRAPE:  jape M197.31
         shape M197.33
GRAVE:  cave, crave, gave
         have M73.33, M125.18, M212.29
         save M200.58, M202.19
         withsave M125.20
GRAVITY:  dygnite M200.49
          pouerte M200.51
GREAT:  fett, frete, gett
         hete M671.II.33, 40
         lett M125.12
         swete M671.II.34
GREATLY:  abundantly, compayne, dedly, fareyle, fermenly,
           honestly M15.5
           lovely M15.1
           reddely M15.11
           surely M15.7
GREATNESS:  excesse, goodnes
            willfullnes M203.9
GREEN:  bene, clene
         kene M64.6
GRIEF:  chefe
         myschief M51.1, 41, M58.23
         relieff M9.11, M51.3, 43,
            M84.16, M58.21, M144.24,
            M58.33
         repreffe M144.20
GRIEVES:  gyve M64.33
          releve M53.39
GRIEVED:  buried,
           mevyd M17.5
           myschevyd M17.6
           prevyd M17.7
           releved M38.14
           sterred M9.8
           weried M9.4
GROAN:  alone,
         monye M36.6
         none M68.27
         stone M10.3, M136.5
GROANS:  bones
         noyns M198.16
GROUND:  habounde, bownd,
         confound, fownde
         pownd M198.17
         sownd M71.19, M22.6, M198.21,
            M206.10, M212.1
         wound M205.21
GROW:  foo, fro
         kno M142.15, M145.1
         above M120.10
         soo M145.5, M147.20
         wo M69.1, M120.12, M137.17,
            M145.4
GROWS: repose M96.94
GUERDON: doxynon M41.37
GUESS: expresse, frowerdnes
    promes M27.3
    redresse M21.18
    relese M21.20
    stedfastnes M43.20
GUILE: concyle
    whyle M24.23
GUIDE: byde
    byde M200.61
    ryde M203.61
    syce M154.20, M200.59
    tye M203.53
GUIDED: begiled, filed
    smyled M16.5
GUISE: devise, iyes
    ise M29.8, M97.53
    justysye M213.5
    othwise M97.8
    paradise M29.4
    rise M10.8, M10.13
    twise M47.4
    wyse M10.5, M213.9
HAIE: bad, bestad, drad, glad
    lade M206.29
    sad M26.5, M145.11, M147.1,
    M90.10, M117.10, M163.4
    shade M206.27
HAILE: assayle, frayle
HAND: band, commund
    overhand M205.54
    sand M14.14
    stand M86.2, M205.52
    understand M242.2, M56.18
    withstand M164.7, M204.8
HAF: lape M102.16
    trape M102.17
HAPPED: enwrapt
    lapped M23.20
    trapped M23.13
HAPPINESS: comforts
HAPPY: continually, cry
    ly M83.10
    stedfastly M83.14
    thereby M83.2
HARBOR: baner, displeasur
    suffer M4.5
HARDLY: agree
    liberte M64.32
HARDINESS: comforts, fruytles
HARE: bare, care
HARM: arme, charme
    unarme M203.27
    warne M41.22, M55.27, M198.64
HARP: sharp M20.8
HAS: space, glas
    maze M21.8
    place M152.36, M155.41
HASTE: cast, fast,
    last M9.2, M66.19, M213.22
    past M9.3, M156.13, M213.20
    taste M87.11, M156.17
    waste M87.11, M156.14
HASTILY: contrary M62.26
    pleasantly M62.23
HAT: that M17.48
HAVE: crave, gave, grave
    rave M110.27
    save M41.37, M103.14, M126.3,
    M213.10
    slave M73.15, M213.0
    witsaue M93.19, M125.20, M129.22
HAWK: stawke M196.82
    walke M196.84
HAY: allway, awaye, day
    saye M209.15
HE: be, bersabe,
    kne M204.28
    se M158.16
    tre M202.31
HEAD: abed, dreed, fled
HEALTH: myselfe M26.11, M114.25
    stelth M97.36
    welthe M76.8, M142.23, M123.32,
    M197.32
HEAR: apere
    nere M211.9
    were M85.21
    yere M85.24
HEART: apart, art, atart,
    convert, deporte, dert, deserte,
    deserft, expert
    overthwart M52.15, M207.37
    owtestert M25.13
    parte M111.4, M20.6, M43.12,
    M52.13, M89.7, M93.20, 34,
    M87.11, M85.20, M137.20, 28,
    M140.4, M142.19, M164.25
    parte M143.14
    pervert M51.26
    revert M53.15, M63.19
    shert M5.2
CENT:\n\nsmer\tM5.1, M11.16, M20.5, M51.24, M43.24, M69.2, M52.9, M62.16, M65.7, M74.3, 23, M66.29, M63.15, M71.33, M84.8, M93.27, M96.68, M104.22, M108.19, M18.1, M18.15, M22.16, M28.7, M33.8, M40.2, M13.16, M142.17\nstert M204.23
HEARTLY:\nmanerly M17.6\nremedy M74.10\nscretely M17.3\ntenderly M17.4\nwelfully M17.11
HEARTS:\nconvertes, dertes, deserfes\npartes M67II.12\nsmares M67II.15\nstertes M200.5
HEAT: great\nwhete M67II.40\nmete M67II.10\nswepte M67II.14, M96.72, M156.45
HEAVEN: evin\nsevyn M101.12, 65, 75
HEAVINESS: comfortles, cruelnes, distresse, expresse\nmystresse M114.5\nredresse M22.12, M141.5
HEED: dede\nspee M63.32
HEEL: fele\nwell M96.68
HEIR: ayre\nrepaire M199.31
HELL: dwell\nwell M52.40
HENCE: defens\npresens M63.10
HER: desire, doghuer, fy\nlawghter M98.72\nother M68.8\nprayer M20.3\nrequire M20.8
HERE: appere, bere, dere\nmer M7.8\nthere M17.1, M197.40\nwhere M17.13
HIDE: denyd, guyde\nourgerlyde M204.20\nsyde M200.59, M208.29\nsynde M62.1\ntryd M102.3, M204.22, M208.25
HIGH: crye\nI M78.4\nsygh M204.16
HIGHER: desire, fiere\ntyer M12.7
HIGHT: bryght
HILLS: fullfilles
HIND: behinde\nymynd M7.5\nynde M7.6
HINDERED: preferd M203.22\nundiscovered M203.20
HINDRANCE: ignoraunce M28.11
HIP: skippe M97.62\ntrippe M98.76
HIRE: desire, fire\nlyre M34.44
HIS: blis\nis M148.18\nthis M146.15
HOLD: behold, bold, colde, olde M5.11\nshold M61.6, shulde M56.10\nunfold M98.4\nvoid M21.4
HOLINESS: adresse\nstedfastnesse M207.58
HONESTLY: abundantly, craeftelye, cruelltye, dedely, dyverslye, dye, fermy, gentelly, greatly, hertely\nindifferentelye M167.5\nlovely M5.1\nmannerly M17.6\nreddely M5.11\nremedy M17.10\nscretely M17.3\nslenderelye M144.6\nsurely M5.7\ntenderly M17.4\nunhappelye M144.11\nwelfully M17.11
HONESTY: adversite, fidelitye
HONOR: lowe M209.50
powre M209.54
HONORED: aferd
rendred M25.3
toward M25.7
HORROR: errour
socour M202.13
HOST: ghost
most M207.74
HOT: knob M144.34
lott M144.32
not M144.36
HOUR: lowre M58.7, M121.13
ower M58.6, M121.9, M158.35
HOUSE: mouse M52.42, M197.2
souse M197.6
HOW: awove, brow, kowe
HUE: renue M76.4
true M76.6
HUMBLNESS: nakednes M200.52
wykednes M200.54
HUMBLY: pleasantly M109.14

I: alye, bee, by,
continuall, cry, desteny,
dry, dy, iye, iye
jelowse M93.25
trueye M55.23
undouted iye M55.21
why M56.33, M104.34
wofulley M22.54
wonderly M65.16
ICE: arrise, devise, iyes,
syse,
nowise M26.6
paradise M29.4
IDLE: bridill
myddell M198.69
IGNORANCE: hinderaunce
ILL: still M67.29
will M67.30
IMMORTALITY: iniquite M12.16
IMPEDIMENT: government
intent M209.6
IMPRESSION: breast, exprest
IMPUTE: execute
repute M203.18
IN: begyn
INCLINE: fyse
wyne M196.89
INCREASE: cease, confesse, cruellnes
release M72.4
INCREASED: oprest M203.33
rest M203.31
INDEED: fede

INDIFFERENTLY: dyverslye,
dye, honesteile
INDITE: mighte M142.14
spight M132.20
wright M142.10, 23
INDUCE: abuse, chose
use M124.12
INFLAME: game
INQUIITY: benignite, immortalite
propertie M211.29
the M213.44
INJURY: adulterye
trecherye M200.33
INSTRUMENT: intent M16.2
myspent M16.7
repent M16.6
INTELLIGENCE: offence M203.4
penitence M203.2
INTEND: amende, bend, defend,
depend, ende, extend,
offend M24.3, M132.8, M196.33,
M211.12
pretend M24.6
sende M167.21
spend M196.29
INTENDS: descendes, extendes, frendes
INTENT: argument, augment, bente,
consent, contente, government,
impediment, instrument,
let M196.8, M210.11
ment M126.20, M130.2, M144.7,
M155.10, M196.10
myspent M16.7
present M3.2, M109.5
prevent M5.24
relent M41.32, M111.9
repente M6.7, M152.4, M16.6,
M41.30, M226.23
represent M3.3
sente M148.27
shente M152.5
spent M111.8, M130.3
torment M3.7, M5.21
INTENTION: affection, fashsion,
opinion M18.6
perfection M18.4
possession M18.11
reason M18.14
INTERMEDIATE: mete M96.37
IRE: atyre, desire, fire
myre M205.10
require M156.43, M201.8
tyre M3.6
IREFULL: full
plentifull M199.35
IS: amys, blys, his
mis M203.45
thes M106.21
thys M12.21, M12.25, M130.13,
M148.15, M203.43, M210.7

JAPE: grape
shape M197.33
JEALOUSY: iye, I
JEOPARDY: libertie M203.50
propertie M203.54
JOLITY: comonly
slaggardie M92.3
unhappy M92.6
JOY: troye M134.22
JOYFULNESS: pleasantnes M62.30,M88.4
stedfastnes M62.33, M86.6
JOYOUS: dolourous
wonderous M23.2
JUST: discusst, dust
lust M199.11
must MLC7.20, M201.57, M203.75
thrust M211.27
trust M21.35, M123.14, M203.71,
M211.25
JUSTICE: guyse
wyse M213.9
JUSTIFICATION: operation M207.64
relation M207.66
JUSTIFYING: sing M208.1
thing M208.5

KEEN: clene, grene
medecene M76.3
uncleone M76.5
KEY: alwaye, day
KILL: spill M6.3, M51.31
will M6.5, M51.30
KIND: assynd, bynd, bymnd,
fynd
mynde M67.2, M91.39, M99.2,
M102.6, M116.6, M124.10,
M125.31, M139.3, M145.14,
M209.17
unkinde M39.6
wynde M22.13, M53.21

KINDLETH: claweth, crepeth,
deliteth
syngeth M49.7

KING: thing M206.15
KISS: amysse
this M37.14, M44.5
KISSED: list M65.3
KNEE: bersabe, he
KNEW: ensue
true M67.34
you M67.33
KNIFE: life M197.74, M201.49
stryfe M197.76, M201.47
KNIGHT: delight
lyght M101.2
KNOT: forgott, hitt
lott M134.5, M144.32
not M120.26, M121.28,
M134.1, M144.36
spott M120.22
wott M134.3
KNOTTED: allotted
spotted M197.94
KNOW: blow, doo, ffoo, follo,
foor, goo, gro
soo M41.39, M72.5, M144.30,
M261.13, M45.5
throw M203.64
troo M162.13
woo M72.2, M126.12, M145.4,
M152.23, M167.14
KNOWN: blown
KNOWS: cause, clause
throws M871.25, 32
woos M871.29

LACK: mak M200.80
mak (mate) M200.22
LADE: hate
shade M206.27
LAD: affrayd, ayde
sayd M101.66, M207.15
stayd M213.33
LAME: ame, blame
shame M25.4
LAMENT: content
LAMENTATION: contemplation
vexation M205.32
LANCED: glaucid
trauncyd M200.12
IAND: bond
stond M209.67
LANGUOR: faruour, favour
LANGUISHMENT: resident M6.65
torment M6.67
LAP: happe M102.19
trape M102.17
LAPPED: happed
LARGE: charge, discharge
lash: abshe, dashe
last: agast, blast, cast, fast, hast,
past M9.3, M6.13, M66.4, 39, 42, M25.19, 34, M213.20
past M87II.22, M125.22
wast M66.2, 37, M198.6
LASTS: blastes, castes
LATE: debate, gate, generate
mate M150.15
rate M11.3
LAUGHTER: doghter
besought her M198.70
LAW: aw, draw
LAY (n): day
say M204.32
way M206.1
LAY (v): daye
may M69.21
saye M54.6
LAYS: ayes
LEAD: deed, drede, flede, glede
wommanhehe M129.8
LEADETH: breketh, dispiseth, dreeth, enttreateth,
meveth M1.10
regardeth M1.2
sitteth M1.6
LEASETH: dredeth, fereth, fleith
LEAST: best
request M57.19, M209.56
LEAVE: beleve, dysceave, geve
preve M111.28
relieve M199.66
LEECH: beaseche
wrette M201.48
LEND: ende
LENT: argument, intent
ment M196.10
repent M66.31
spente M66.32, M38.39
LESS: redresse M57.13
LET: fett, gett, gret
net M96.46
sett M114.16
threth M114.19
LIAR: desyar, fyar, hire
LIBERALLY: assurydly
LIBERTIES: contraries, cries
LIBERTY: adversitie, agree,
be, crueltie, destyne, dye,
extremetye, fle, fre, hardelye,
jeopretie
me M56.1, M154.5, 11, 17, 23, 29, 35
myserie M67.25
propertie M203.54
remedy M67.18, M107.22,
M29.25, M164.13
see M154.16, M155.12
suretie M11.3
the M150.1, 4
uncertaintye M144.26
wrongfully M107.24
LIE: apleye, awry, continually,
crye, dye, happy
wrye M96.19
LIEFER: endeeuer, ever
perseuer M13.5
LIFE: knyff
pensif M161.11
ryff M213.16
stryff M26.14, M53.40, M73.23,
M96.84, M164.1, M197.76,
M201.47, M213.18
LIGHT: knyght
myght M72.16
nyght M96.18
right M72.19, M91.23
sighed M8.6
sight M22.18, M72.20
spight M47.13
LIGHTNING: bering
LIKE: alike
*like M71.7
LIME: clyme
tyme M154.32
LINE: bene, beginne
wynne M145.7
LIP: shyppe M114.1
skippe M138.11
LIQUOR: furore M209.33
savour M209.29
LIST: assyst, kyst
miste M138.40, M21.3, M198.30
resiste M163.18
wist M198.28, M138.41, M163.16
LIVE: clyve, gyve
LO: so M201.82
woe M201.80
LOAM: come, dome
LODGING: commyng
    parting M30.4
    scalding M30.5
LONG: among
    songe M52.32, M54.3, M101.4,
    M20.36, M99.10
    strong M13.10, M120.38
    tonge M93.4
    wrong M41.10, M54.1, M93.5,
    M18.5, M29.11, 26,
    M20.40, M47.32, M196.25,
    M99.12, M16.15
LOOK: shook M56.11
LORED: accorde
    recorde M41.33, M199.96
LORE: more M3.2
    sore M3.6, M207.43
    store M3.7
    therfore M207.45
LOSE: chase, seise, glose
LOSS: crosse
LOST: boste, coste, gooste
    moste M5.30, M38.31,
    M56.6, M196.45
LOT: forgott, hott, knott,
    not M36.21, M25.3, M134.1,
    M44.36, M58.44,
    M16.2, 14, 26, 38
    wott M25.1, M34.3
LOUD: coward
    roode M197.45
LOVE: above, approve, behove,
    *love M87I.8, II.8, III.8
    move M51.34, M57.4, M56.52,
    M201.67, M11.19
    prove M51.35, M55.23, M119.7,
    M87I.2, II.2, III.2,
    M20.32, M56.49
    remove M38.19, M87I.5, M20.34,
    M140.10, M156.53, M201.69
    reprove M87II.5, III.5
LOVED: approved,
    movyd M30.19, M38.2, M39.17
    prof M87I.27
    remoudf M87I.31
    reprodf M87I.30
LOVELY: abundantly, dedly,
    ferme, greatly, honestly, reddely M5.11
    surely M35.7
LOVINGLY: cruelly
LOW: foo
    so M32.8
    trowe M32.5
LOWER: howre, honour
    power M58.6, M21.9, M209.54
    sore M52.22
LURE: cure, endure,
    procure M5.10
    pure M45.11
    recure M45.14
    sure M45.1
    ure M45.6
LUST: discust, dust, lust
    must M36.28, M51.37, M107.10
    trust M4.19, M51.39,
    M124.14, M128.10
    unjust M207.52
LUSTINESS: bestlynes
    wikenes M213.11
LUTE: sute M84.11, 59
MAD: badd, fade
MADAM: flame
MADE: fade, glad
    shade M212.8
MAJESTY: adverstye
    necessitye M209.7
MAKE: forsake, lakk,
    mak (mate) M200.22
    overtake M209.82
    tak M209.84
    undertake M164.33
    wake M73.9
MAN: tan, began, can,
    nathan M200.39
    an M87I20
    than M87I.19, M23.9, M196.61,
    M207.25, then M52.21, M63.13,
    M87II.31
    wen M41.8
    when M207.27
MANGER: cloyster
    moyster M196.24
MANIFOLD: cold, gold
    toll M196.51
MANKIND: assyn, ffynd
MANNERLY: hertely, honestly
    remedy M17.10
    secretly M17.3
    tenderly M17.4
    wilfully M17.11
MAR: afferre
    sterre M143.17
    warre M143.21
MASTER: nature M8.3
MATE: gate, lakk, late, mak
pryvate M161.17
MAY (n): say M92.12
MAY (v): alwaye, assaye, daye,
decaye,
saye M41.14
saye M41.20, M134.25, M160.3
straye M192.71
waye M103.16, M197.73
MAYEST: asyst M55.17
MAZE: base M21.10
ME: agre, bee, benigneitie,
body, company, cruelte, degre,
extremity, fie, felicite,
fre, free, liberette
*me M50.9, M32.4
myserye M201.41
mutabilitie M75.6, M205.15
perdy M18.12, M65.5
remede M201.22
se M40.21, M75.2, M101.56,
M148.3, M134.18, M165.5,
M167.39, M197.106, M201.24
M43.12, M212.4
she M106.1, M155.44, M156.58
stabilitie M205.13
the M18.1, M55.28, M121.16,
M201.95
MEAN: bone
se M36.4
ne M36.2
MEANT: bent, consent, content,
etent, lent
mispent M158.23
repente M123.21, M126.23, M42.30
sente M42.28
spent M156.5, M30.3
MEASURE: cure, depriver, displeasure
dure, endure, further,
pleasure M40.17, M571.35
remembre M61.1
saffre M58.13
sure M1.4
tresure M36.9, M208.19, M571.38
MEDICINE: kene
uncule M76.5
MEED: procede M22.20
MEEK: seke M37.1, M2.13
MEET: entremete, hete
mynde M48.3
undiscrete M96.86
wynde M48.1
MEMORY: drye, glorye
mercye M201.63
miserye M209.42
MENACE: solace M61.5
MENTION: dampacion
operacion M201.58
MERCIFUL: full
wonderfull M209.75
MERCURY: try M101.60
MERCY: glorye, memorie
MERRY: contrary
MEW: renew M79.7
rew M79.3
true M79.2
MIDDLE: bridill, idell
MIGHT:(n): bright, deyght, endyght,
nyght M107.11
right M73.20, M121.14,
M158.28, M197.107
wright M42.10
MIGHT (v): bryght, light
right M72.19
nyght M200.4, M72.20
MILE: begile, defile
MILLION: discretion, facon
MIND: assynd, behinde, bekynye,
binde, blinde, fynd, hynde,
kynd, meit
unbynd M27.4
unkynye M78.19, M39.6, M144.18,
M156.34
wynde M7.6, M48.1, M73.22,
M42.29, M59.2, M123.29,
M156.31, M155.20, M11.14,
M206.2,
MINDS: byndes
MINTETH: fyndyth
undermyndyth M200.30
MINE: assigne (asyn), deicline,
swyne M198.23
thyn M147.22, M198.25
MIRE: fyre, yre
MISCHANCE: habundance, avaunce
observance M92.4
MISCHIEF: greif
relief M51.3, 43, M58.21
teth M91.33
MISCHIEVED: greveyd
meveyd M117.6
preveyd M117.7
MISDONE: bygown
MISEASE: asease, ease
please M148.20, M198.32
MISERABLE: fable M91.3
MISERY: benignitie, drye, dye, enemye, libertie, me, memorye tyranny M6.55
MISERAPPINESS: ungentlenesse M8.21
MISS: amys, bllys, is this M63.1, M20.16, M158.40, M203.43
MISSPENT: instrument, intent, repent M16.6
MIST: list
wist M136.41, M198.28
MISTAKEN: spake M138.4
MISTRESS: craftines, distresse, doblesnesse, gentilnes, hevines pensifnesse M50.6 redresse M2.12
MISTRUST: must M107.25, M163.26 uniuste M163.23
MISUSE: chose refuse M0711.7 use M0711.3
MOAN: alone, anone, done, gone, grone, none M51.5, 44, 44, M52.4, M53.9, M66.6, M78.9 one M51.15, M116.14, M146.1 owe M65.6 stone M66.7, M136.5
MOCK: cloke
stroke M144.31, M196.9
MOISTURE: cloyster, maunger
MOMENT: contente
MOOD: blade, good, woode M72.23
MOON: done
MORE: afore, also, before, coulor, evermore, ffo, goo, lore, restore M103.8, M194.31
more M61.4, M95.8
sore M36.25, M38.26, M7.3, M42.5, M50.7, M72.30, M61.2, M13.6, M103.3, 28 M133.4, M152.33, M197.100, M198.54, store M13.7, M152.32 therefore M36.27, M7.7, M72.34, M95.4, M103.13, M133.2,
tho M52.1 wherfore M103.23
MOST: boste, coste, gooste, host, lost roost M197.27
MOUNTAIN: fontain
pain M30.3 uncertain M30.2
MOUNTAINS: fontayns paynes M6.47 playns M6.46, M33.5 remayns M33.8
MOURN: retorne M5.28
torne M5.26, M55.22
MOURNING: sayyng M117.3 sing M17.1, M137.1 thyng M17.4
MOUSE: house
sowse M97.6
MOUTH: sowth M206.19
unknowth M206.21
MOVE: above, approve, love prove M51.35, M156.49 remove M156.53, M201.69
MOVED: approvyd, greyvd, lovvd, mychevyd prevyd M17.7
MOVETH: breketh, dispiseth, dredeth, entreateth, ledeth, regardeth M1.2 sitteth M1.6
MUCH: suche M152.28
MUSE: abuse, defuse, excuse, refuse M74.13, M155.2 use M155.3
MUST: discrat, dust, iuste, lust, mystrust, truste M51.39, M107.3, 33, M23.56, M203.71 unjust M107.28, M163.23
MUTABILITY: me se M75.2 stabilite M205.13
MUTATION: alteration, castigation
MYSELF: helthe welthe M14.23
NAKEDNESS: humbleness wykednes M200.54
NAME: blame, frame same M201.3
shame M147.29, M196.72, M198.85
NATHAN: man
NATIVITY: fydelite necessity M207.34
verite M92.11
NATURE: displeasure, master rueler M8.39
sepulture M60.8
seure M165.12
NAUGHT: forgott, knott ought M8.30, M199.84
spott M20.22
taught M100.1
thought M9.16, M164.12
wrought M100.5, M199.82
NAY: alwaye, awaye, day, dekaye, lay, maye
playe M167.19
saye M41.20, M167.18
NEAR: aper, barr, dere, farr, here, there M7.1
where M17.13
NEAREST: dere M201.26
spare M201.28
NECESSITY: adversitie, fydelite
miestye, nattyvite
NECK: breke
speke M8.24
wrek M53.32
NEED: dede, exceede
spede M52.17, M198.73
yede M205.48
NEGLECT: diligence
offence M201.68, M207.14
penitens M205.24, M207.16
pretence M4.3
residence M4.2
reverence M4.7
vyolence M205.20
NET: let
NEVER: ever
recover M8.59
NEW: dew, ymew true M55.10, M17.17, M23.28
you M40.20, M17.18
NEWS: renews M96.80
NEXT: text M18.47, M38.29
NICE: prize M198.78
unwise M198.74
NIGHT: bright, delght, dight, lyght, myght
plight M97.8
right M24.8, M3.33, M198.10,
M199.81
shght M25.12
sight M24.1, M63.4, M78.15,
M38.23
spite M39.8
upright M199.77
write M198.8
NIGHTS: sprites M8.60
strikes M8.61
NO: so M34.4, M55.6
NOISE: rejoyce M204.5
voyce M204.1
NONCE: bemones, bones, groyns
ons M104.2
NONE: affection, alone, discretion, condition,
exception, gone, grone, mone
occasion M19.14
on M19.5
one M67.15
reason M9.2
stone M66.7
NOT: forgott, gott, hot, knott, lott
*not M105.11, 13, M151.1-10, M166.6; 12, 16; 20, 24; 28, 32
note M70.2, 6, 10, 14, 18
shott M69.7
spott M20.22
that M166.2
wot M39.3, M50.3, M118.37,
M25.1, M134.3
NOTABLE: mutable
semblable M19.4
variable M9.13
NOTE: not
throte M33.14
NOTHING: sighing M64.55
NOW: thereto M108.5
tow M101.39
NOWISE: arrise, devise, yse
NURSE: course
OATH: trwthe M108.23, M123.48
OBEY: way M32.18
OBEYED: betrade
aside M143.23
OBJECT: direct
OBLIVIOUS: desires
OBSEVANCE: habundance, avauance, mischaunce

OBTAIN: agayn, attayne, dydayne, fayn, gayn, payn M57.15, M58.2, M87III.35, M20.29, M56.37 playne M87III.38, M60.13 refraine M56.38 remayn M16.25 retaine M156.40 vain M57.12, M58.3

OCCASION: affection, condition, discretion, done, exception, none

ON: alone, gone, none, none

ONCE: none

ONE: stone M141.26

OPERATION: alteration, dampnacion, fashion, justification, mention, relation M207.66

OPINION: affection, fasshion, intension, perfection M58.4 possession M58.11 reason M81.14

OPPRESS: cruenes, expresse stedfastnes M205.14 wykednes M205.16

OPPRESSED: best, deprest, encrest posset M12.12 rest M197.68, M203.31, M205.28

ORDER: other M501.57 wounder M23.8

OTHER: farther, her, order *other M6.70, tother M67.41, nother M101.22, M204.29
togidde M52.8

OTHERWAYS: assays

OTHERWISE: gyse

OUTH: nought

ought M134.35 thought M134.33

wrought M134.37, M199.82

OUT: abowt, dowt

OUTCAST: fast, last past M125.34

OUTSTART: hert

OVER: indever

warier M61.1

OVERGLIDE: hide

tryde M204.22

OVERHAND: hand stand M205.52

OVERTAKE: forsake, mak, slake M6.54 tak M209.84

OVERTHROW: borow

soo M91.40 soue M211.2

OVERTHROWN: drawen

gnawen

OVERTWART: arte, apart, hert, part M40.2, M52.13 smart M52.9, M126.2

OWN: none
PACE: alas, cace
trace W56.28
wase M101.48
PACTETH: complysythe
praysythe W208.12
PAID: betrayl, delayd
PAIN: again, attayn, certeyne,
complaine, contayne, constrayne,
disayn, enchaine, fayn,
fontayn, gayne, mountain,
obtayn,
plain M2.5, M22.1, M26.9,
M87II.36, III.12, 38, M66.24,
M58.17, M84.38, M147.2,
M135.9
referred W87I.15, M2.14, M4.6,
M153.5, M156.38, M167.10
regain M8.9
remayn M14.5, M23.11, M8.126,
M72.12, M2.11, M57.6, M58.19,
M79.13, M153.8, M135.8,
M140.21, M197.9,
restrain M57.7, M86.6, M136.12
retain M66.19, W87II.14, M90.20,
M15.1, M156.40,
slayn M12.19
spayne M81.8
strayne M66.27, M206.18
sustayen M72.9, M134.7, M18.38,
M163.21, M184.2
trayne M2.10, M72.8, M67I.11,
M96.78, M87III.11, M18.20
twayn M3.2, M50.2, M96.59
uncerteyn M30.2
wain M5.20, M53.16, M57.12,
M58.3, M77.8, M74.17,
M94.60, M115.18, M137.6,
M154.8, M156.4, M158.21,
M198.79
PAINED: complayned
PAINFUL: dull
ruffull M41.7
PAINS: mountaynes
playnes M84.6
PAINT: complaynt
sayngt M196.31
PAIR: apaire, faire
prayer M35.15
repair M35.2
PALE: ale
tale M196.50
PAN: can
swene M196.44
PARADISE: iyes, gyse, ise
PARAMOUR: favor
PART: apart, art, dert,
desart, deserft, hert,
overtwart
*part M8.74
smart M20.5, M32.9, M87III.31,
M95.5, M106.5, 24, M140.2,
M142.17, M196.24
stert M20.7, 14
PARTING: commyng, lodging
scalding M30.5
PARTS: deserftes, hertes
smarstes M87II.15
PASS: alas, space, case,
chace, face, glasse, grace,
space M103.1, 26
PASSED: agaste, cast, escaped,
fast, last
waste M142.20
PASSION: season M3.12
PAST: faste, baste, last
waste M22.22, M156.17
waste M66.2, 37, M57.20,
M156.14
PATIENCE: defence, offence
PATIENTLY: faithefulye
remedy M16.23
PEACE: cese, dystres
prese M71.9
redresse M39.12
PEER: appreh
were M6.92
yere M5.18
PELICAN: betane, bygane
PENANCE: countenaunce
remembrans M201.87
PENITENCE: equivalence,
intelligens, neclegens,
offence
recompense M210.17
reverence M202.24
vyolence M205.20
PENSIVE: lif
PENSIVENESS: distresse, mistresse
PERCEIVETH: departeth
playmeth M29.7
wassheth M29.2
PERDE: be, body, company,
cruelte, me
the M18.1
PERFECTION: affection, fasshion,
intention, opinion
(PERFECTION):
  possession M18.11
  reason M18.14
PERPLEXITY: extreme
tyie, felicitie
  vanity M01.37
PERIL: swell M19.7.30
  travaill M19.7.28
PERIURE: endever, ever, lever
PERVERT: desert, hert
PHANTOM: costume
PITIOUSLY: adrowtrye
  she M14.1.35
PITY: beauttie, cruelite
  the M22.18, M30.5, M13.21
  unhappy M80.3
PLACE: apace, case, embrace
  face, grace, base,
  scarce M48.8
  space M203.46
  trace M15.21
  was M148.11
PLAIN: gayne, attayne,
  constraine, distayne, fayn,
  gayne, ottayne, pain,
  refrayne M2.14, M95.7
  regaine M196.75
  remayne M2.11, M58.19, M128.3
  treyn M2.10, M87III.11
  vaene M7.10, M67.13, M73.3,
  M64.12, M69.14, M55.14,
  M210.20
PLAINETH: departeth
  perceveth
  wassheth M29.2
PLAINS: fontayns, montayns, paynes
  remayns M3.8
PLAINT: faynt
  restraint M163.29, M211.13
PLAINTS: fayntes
  restraintes M205.37
PLANT: want M109.19
PLAY: dekay, naye
  saye M23.1, M107.16, M167.18
  sleye M93.1
  way M6.13, M107.19, M132.34
PLAYS: sayes
  says M87III.29
PLEASANT: semblant M123.3, 61
PLEASANTLY: contrary, hastely,
  humbly
PLEASANTNESS: joyfulnesse
  steadfastnes M62.33, M88.6
PLEASE: apace, dise,
  ease, effes, misese
PLEASURE: coffer, displeasure,
  endure, error, mesure, offer,
  recure M11.8
  sure M11.7
  treasure M87.36
PLENTIFUL: bountefull, full
  yrefull
  wonderfull M207.4
PLIGHT: dight, nyght
  syght M203.35
  unrighet M203.37
PLUCK: suck M44.7
POETICAL: sensuall M141.26
POOWER: richer M138.36
  treasure M138.35
PORT: confort, consort
  resort M203.57
POSESSION: affection, fasshion,
  intention, opinion, perfection,
  reason M18.14
POSSESED: brest, opprest
  proffest M125.38
  protest M25.33
POSTERYT: be
  see M199.52
POUND: ground
  sound M196.21'
POVERTY: adversitie, dygnite,
  gravite,
  prosperite M198.90
POWER: devour, endevoure
  honour, howre, lowre
PRAISE: dayes
  sayse M198.39
PRAISETH: complysythe, paysithe
FRAY: assaye, awaye, ay,
  daie, delay, display,
  saye M142.27
  way M209.72
PRAYER: apeire, desire, fayre,
  fyer, her, paire
  repair M35.2
  require M20.8
PREFERRED: hinderd
  undiscovered M203.20
PREPARED: savegard M203.47
  ward M203.49
PRESENCE: defence, hens, offence
  vehemence M47.6
PRESENT: banyshement, intent
  represent M3.3
  torment M3.7
PRESENTED: acited, assented, repented M5.12, tryed M8.4
PRESS: adresse, cese, excesse, pase
promes M15.4
redresse M15.3, M203.26
PRESED: rest M129.1, M141.17
PRESSIONS: regions M6.43
PRETENCE: confyence, excellence, negligence, offence
residence M4.2
severence M4.7
PRETEND: defend, end, extend, intend, offend
PREVAIL: bewaill, fayle, frayle, quaille M199.69
weill M51.10
PREVENT: intent torment M5.23
PRICE: nyse unwise M198.74
PRIDE: gyld
syd M97.6
tryd M97.2
PRISON: done, occasion seson (seize on) M26.4
PRIVATE: mate
PROCEED: mede
PROCEEDS: dedes
PROCURE: cure, endure, lure, pure M45.11
sure M45.1
recure M45.14, M99.15
ure M45.6
PROFESSE: brest, possest protest M125.33
PROFFERED: offerd
PROFITABLE: deceiveable, forceable
PROMISE: adresse, expresse, frowardnes, gesse, prese, redresse M15.3, M65.27
sesse M15.8
PROPERTY: authoritie, iniquitie, libertie, jeopretie
PROSPERITY: adversitie, felicity, povertie sodomly M199.6
PROTECTION: affection, dyrection
suggestion M201.110
PROTEST: brest, possest, proffest
PROVE: above, beleve, leve, love, move
remove M571.5, M120.34, M156.53
reprove M5711.5, III.5
PROVED: grievd, lofd, mevyd, myschevyd
removd M571.31
reprovd M571.30
PROVIDE: abide, denied tyde M160.5
PROVOKE: stroke M164.21
PURCHASE: deface, grace
PURE: cure, endure, lure, procure
recure M45.14
sure M45.1
ure M45.6
PURSE: deburse
wourse M198.58
PURSUETH: truth M156.19
QUAIL: assaule, faile, prevayle
QUAKE: ake
shake M110.10
QUENCH: brent
spent M59.5
QUESTION: resolvtion M8.147
QUIETNESS: bitternes, comfortles redresse M89.11
QUIT: committ, egipt, flitt, right M90.6
shitt M3.5
sitt M93.38
spryte M213.43
upryght M213.41
writt M6.4
RAGE: asswage
RAIN: agayne, disdayne, psynd
remayn M23.11, M197.9, 67
strayne M206.18
RAN: wamb M122.8
RANGE: chaunge
strauenge M5.16, M156.42
RATE: debate, late
state M10.11
RAVE: crave, have
REACH: beseche
seeche M199.40
tech M8.97, M158.39
wretche M199.38
READ: crede
spede M67.32
wed e M67.31
READILY: abundantly, aly, dedly, fermently, frowerly, greately, honestly, lovelly, stedfastly M62.9
surely M55.7
wonderly M62.12
wrongfully M41.29
READINESS: cruelenes, ferefulnes, forgetfulnes
REASON: affection, condition, discretion, exception, fashion, forsaken, intention, none, occasion, on, opinion, perfection, posession, season M10.3
taken M14.2
REBEL: aparell
well M209.85
RECK: breke
spake M65.14, M107.6
weake M63.17
worke M65.10
RECOMPENSE: aperaunce, defence, equivalence, offence, penitence, resedence M211.18
reverence M204.14, M211.16
RECORD: accorde, lorde
RECOVER: cover, never
RECUR: assure, cure, endure, lure, pleasure, procure, pure
sure M45.1, M11.7
ure M45.6
REDE: dede
spede M58.34
REDEEMETH: estemith
seemeth M209.57
REDRESS: adrese, comfortlesse, craftines, cruelnes, distress, disdaynefulnes, doblenes, excessse, expresse, gesse, hevenis, lesse, maistres, peace, prese, promes, quyetnes, releasse M211.20
remediles M74.11
repressse M34.40
sesse M55.8, M72.10
stedefastnes M20.25
unfaithfulnes M6.10
wreccyndes M104.18
REFLECTION: compassion, exclamation
REFRAIN: agayne, attayne, complaine, disdayn, fayne, gaine, obtayne, payne, playne, remayne M2.11, M14.5, M53.8
retaine M65.14, M55.1, M156.40
trayne M2.10, M65.11
REFUSE: abuse, accuse, chose, excuse, mysuse, muse, truyse M32.2
use M32.3, M8711.3, M155.3
REFUSED: abused
REGARDED: enlarged
rewarded M5.7
REGARDETHE: breketh, dispiseth, dredeth, entreateth, ledeth, meveth, sitteth M1.6
REGENERATE: alegate, astate
REGIONS: pressions
REIGN: again, constrayne, disdayne, fayn, gaine, payne, playn
retain M85.19
REJECT: correct, respect M212.26
REJOICE: noyce
voyce; M52.12, M96.56, M106.14, M144.3, M204.1, M137.26,
RELATION: .justification, operation
RELEASE: cruelnes, encruse, gresse, redresse
sease M84.22
RELENT: intent, repent M41.30
spent M11.8
RELIEF: chefe, grief, myschief
reprefe M144.20
RELIEVE: geve, greve, leve
RELIEVED: greved
REMAIN: agayn, attayn, disdain, fayn, optayne, payn, playn, rayn, refrayne
restrain M57.7
retaine M53.1, M78.24
strayn M20.1
sustayne M72.9, M96.27
trayn M2.10, M72.8
REMAINS: montayns, fontayns, playns
REMEDIELESS: redresse
REMEDY: continually, cruelly, crueltye, desteny, extremtye, fantasy, libertie, honestly,
RIGHT: bright, delight, light, myght, night, quyte, sight M24.1, M72.20, M156.20 slight M86.7 spight M19.3, M167.26 upright M199.77 wight M156.22 wright M167.28, write M198.6
RIGHTFULLY: assuredly wickedlye M99.49
RIGHTWISELY: wrongfullly M30.11
RIME: tyme M196.103
RING: spring M134.15 thing M34.9 wring M34.11
RINGS: brings thinges M85.8
RISE: devise, gyse vise M196.61 wyse M10.5
RIVERS: breers, desire
ROAD: coulor, more sore M61.2, M205.29 therefore M95.4, M205.31
ROAST: cost, moist
ROLLED: behold, cold
ROME: christendome, come
ROOD: cowd, lowde
ROOT: bote, cote, dote, fote
ROUND: wound M86.12
RUE: ensew, eschewe, mew, renew
subdue M77.21 trew M66.22, M77.24, M79.2, M167.30 untrue M163.11
RUEFUL: dull, painfull
RUEHE: ensewehe trouthe M125.11 youthe M125.9
RULER: displeasure, nature

SAID: affrayd, betraide, layd, obide
SAINT: complaynt, paint
SAKE: brake take M157.17
SAVATION: sonne M12.18 supplication M12.22
SAME: blame, fame, flame, frame, game, grame, name
SAND: hand
SAVE: cave, crave, grave, have slave M13.8
SAVOUR: flowre, furour, lycour whither M138.21
SAY: allwaye, aray, assay, awaye, aye, bewraye, clay, day, dekay, delay, display, haye, lay, may, naye, playe, praye, way M54.4, M204.31
SAVETH: breth, dethe, feith
SAVING: mornynge
syng M17.1 thynge M17.4 warninge M152.31
SAYS: days, playes, prayse wyes M671.26
SAYEST: mayst
SCALING: commynge, lodging, parting
SCANT: kant
want M106.20, M196.43
SCARCE: cace, place was M148.11
SCHOOL: ffole
sole M93.15
SCHOOLS: foolles
toolles M102.14
SCORN: torne M59.8
SEASON: condition, faashion, passion, reason /see also, seize on/
SECRETLY: hertely, honestly, mannerly, remedy, stydfastly, M109.18 tenderly M17.4 wilfully M17.11
SEE: agre, be, degre, fle, free, he, libretie, me, mutabilite, posteritie, remedee, tyrannye M196.74

SABLE: fable, enable saddell M35.4 stable M35.9
SACRIFICE: devyse wyse M207.75
SAD: bad, bestad, glad, had SADDLE: enable, fable, sable, stable M35.9
SAFEGUARD: prepard ward M203.49
SEEK: beseke, meke, reache, wretche M199.36
SEEKETH: dredit
SEEM: deme, esteme
SEEKETH: estemith, redemith
SEE: bene, clene, mene, wene M156.2, M102.11, M124.3
SELDOM: ben, often then M31.6
SEMBLABLE: mutable, notable variable M19.13
SEMBLANT: pleaunte
SEND: amende, ende, intende, offend
SENG: descendes, extends, offendes *sendes M199.22
SENSUAL: poetical
SENT: bente, contenete, intente, mente, repente
SENTENCE: audience, experience offens, reverence
SEPULCHRE: nature
SET: counterfett, forgett, frett, gett, lett thrett M114.19
SERVE: deserve, starve M36.11, M135.5
SERVED: servard, reservid swerved M134.43, M41.12 ondeservid M41.13
SERVICE: wyse M8.115
SEVEN: hevin
SEW: so M42.6
woo M42.2
SHADE: hade, lade, made
SHAKE: ake, quake
SHALL: all, call, fall thrall M157.16
SHAME: ame, blame, game, grame, lame, name
SHARP: grape, jape
SHE: advowrtye, agre, crueltie, fee, fle, me, pituoysye
SHENT: entente, repente
SHED: fed
SHIP: lyppe
SHIRT: hert smert M5.1
SHOOK: loke
SHOT: forgot, gott, not
SHOULD: beholde, colde, golde, holde, would M121.4, M157.61
SHOW: foo, grove soo M154.14 woo M120.12, M154.15
SHRIEK: nyght
SHRINK: think M166.31
SHROUD: allowd, clowd
SHUT: egipt, fytt, qwit, submytt M120.37 wrett M3.4
SIDE: byde, guyde, hyde, pryde *side M46.5 tyde M46.1 tryd M97.2, M208.25
SIEVE: gyve
SIGH: hygh
SIGHED: light
SIGHING: nothing
SIGHT: bright, deliyght, light, myght, night, plyght, right, unryght M203.37 wight M156.22
SIGN: benigne
SIN: beginy, bym skin M203.19, M205.23 within M203.21, 67, M205.27, M207.10
SING: justyfying, morynge, ssayng thing M117.4, M136.2, M208.5 wring M136.3
SINGETH: claweth, crepeth, deliteth, kyndeth
SING: brynges stryngeth M37.19, M200.71
SINK: think M166.23
SIT: quitte wit M6.83, M196.79 yet M196.77
SITTHETH: breketh, dispiseth, dreeth, entresteth, ledeth, meveth, regardeth
SIX: stix M101.54
SIXEEEN: bene
SKILL: wyll M119.8, M141.30
SKIN: sin within M96.63, M203.21, M205.27
SKIP: hippe, lippe trippe M97.64
SKY:  bye, iye
      slye M101.42
      uplie M6.128
SLACK:  awake, forwake, overtake
SLEAVE:  dydasayne, payn
SLEAVE:  have, save
SLEY:  play
SLENDERLY:  crafteyle, honestelye unhappelye M144.11
SLIDE:  glyde
SLIGHT:  right
SLOW:  ffoo
SLUGGARDY:  comonly, jolitie unhappy M92.6
SLEY:  skye
SMALL:  all, fall speciall M37.9 thraill M41.2
SMART:  apart, art, deperte, dert, desert, estert, M11.15, herte, overthwart, part, shert stert M20.7, 14
SMARTS:  deserttes, hertes, partes
SMILE:  begile, stile M23.16 while M23.36
SMILED:  begiled, filed, guyded
SNAKE:  bare, beware, care, snare M871.16, II.16, III.16 welfare M871.13
SO:  agoo, foo, fro, goo, gro, knowe, lo, lowe, no, mo, overthor, sho, soo (sw), tho M91.14, M66.11, M197.61 trowe M32.5 woo M42.2, M43.30, M58.9, M63.24, M67.38, M69.20, M72.2, M84.20, M86.26, M91.22, M93.39, M108.11, M26.13, M145.4, M154.15, M155.27, M196.85, M201.80
SOF:  aloft, oft
SOLACE:  manace
SOLITARY:  remedye
SOLITARY:  companye, continually
SOME:  come, come
SON:  salvetion
SUPPLICATION:  M212.22
SOON:  done won M150.18
SONG:  among, longe stronge M20.38 wrong M86.8, M18.16, M54.1, M20.40, M134.32, M237.12, M47.27, M58.5, M162.1, M99.12
SORE:  afore, before, evermore, lore, more, restore, rere, store M3.7, M152.32 therefore M36.27, M72.34, M7.7, M33.2, M199.57, M205.31, M207.45
Sorrow:  borow, foo, followe, overthrow woow M15.5
SORT:  comorte, report, resort SOUL:  socle M93.17 SOUGHT:  bethowght, ought thought M84.25, M134.33 wrought M134.37, M163.6, M165.1, M202.28
SOUND:  bownde, confowne, found, grownd, pownd SOUR:  lowre SOURCE:  corse, forse SOUSE:  hourse, mowe SOUTH:  morth
         unkowth M206.21
SOVEREIGNTY:  be crueltie SPACE:  alss, case, chace, face, grace, passe, place SPAIN:  payne SPAKE:  mistake SPARE:  care, dare welfare M17.14 SPEAK:  breke, nekke, reke worke M105.10 SPEAK:  clere, fere, neere SPECIAL:  fall, small SPEED:  agrede, crede, dede, fed, heede, nede, rede, stede M62.4 wede M67.31 SPEND:  intend, offend SPENT:  bent, brent, content, intent, lente, ment, quent, relent, repent SPIED:  hide tryde M102.3 SPILL:  kyll will M51.30 SPIN:  thymne M197.3
SPIRIT: quyte
upright M213.41
wit M63.36
SPIRITS: nyghtes
strikes M6.61
SPIRIT: delight, endight,
light, nyte, right,
wright M67.28
SPOT: forgot, knott, not
SPOTTED: allotted, knotted
SPRED: bred, dred
SPRING: ring
thing M96.66, M134.9
wring M134.11
STABLE: able, disable, enable,
fable, sable, saddell,
unstable M207.30
variable M10.13
STABILITY: me, mutabilite
STAINED: chayned, depaynted
unfayned M12.1
STALK: hawke
walke M96.64
STAND: bond, hand, lond
overhand M205.54
STAR: afarre, marre
were M134.21
STARRED: buried, greved
wered M9.4
START: (astert) apart, art,
dert, hert M11.13, M93.42,
part M11.14, smert M11.16,
*stert M20.14
STARTS: convertes, heretes
STARVE: deserve, reserve, serve
swarve M135.3
STATE: deate, fat, gate, rate
STAY: assaye, awaye, daye,
dekay
STAYED: ayde, layd
STEAD: fed, ded, spede
STEADFAST: blast
STEADFASTLY: assuredely, contynually,
ever, further, harbar, mesur,
thesether M31.4
STEADFASTNESS: adresse,
comortles, doublenes, faithfulness,
gentilesnesse, gesse, holyness,
joyfulnesse, oppressse, pleasautnes,
repressse,
wekednes M205.16
STEALTH: helth
welt M97.32
STICK: thikk M101.13
STICKS: six
STILE: begle, smyle
STILL: fullryll, godwill, ill,
wyll M39.7, M65.22, M67.30,
M91.7, M106.4, M12.16,
M203.76, M207.77
STING: wynge M6.11
STONE: alone, grone, more,
one, oon
STORE: lore, more, nomore, sore,
therfore M91.45
STRAIGHT: eight M101.70
STRAIN: dyaydayn, ffayn, payne,
reyne, remayne
STRANGE: chaunge, raunge
STRAY: may
way M101.32, M97.73
STREAMS: dresms
tems M97.3
STRIKE: knyff, lif, ryff
STRIKES: nyghtes, sprites
STRINGS: synges
STRIVE: alyve, dryve, revive,
thyve M55.17
STROKE: cloke, make, provoke
STRONG: among, long, some
wrone M20.40
SUBDUE: eschew, rew
true M77.24
SUBMIT: fytt, shytt
SUCH: moche
SUCK: pluck
SUCCEOR: erroour, horrour
SUCCEEDS: cours
SUDDENLY: fantasy, felicity,
prosperity, stedefastly
SUE: ensue, eschew,
true M21.15, M207.63
SUFFER: baner, displeasur,
suffrance: chaunce
SUFFERED: offerde
SUFFICE: entreprize, eyes,
twise M146.35
SUGGESTION: protection
SUIT: frute, lute
SUN: done M66.25
SUUNDER: wunder M82.1
SUPPLICATION: salvation, somne
SUPPLY: aple, replye
SUSTAIN: certeyne, faine, paine, remayne
trye M72.8
SUSTAINED: trainid M96.14
SURE: cure, dysplesure, endure, lure, mesure, more, pleasure, procure, pure, recure,
therefore M33.2
unpure M199.90
ure M21.17, M45.6
SURELY: aboundsently, dedly, fermely, greatness, honestly, lovely, reddeley
SURETY: crueltie, folly, libertie, trusty M21.18
SWAN: can, pan
SWAY: daye
wayne M96.57
SWEAT: great, hate
SWEET: fete
unnyt M198.40
SWELL: perrell
trevaille M97.26
SWERVE: serve, sterve
SERIVED: deservid, reservid, servid
oneservid M41.13
SWINE: myn
thyn M198.25
SWOON: done
SWORD: afford
word M208.9

TAKE: forsake, mayke, sake,
overtake M209.82
TAKEN: fashion, forsaken,
reason
TALE: ale, pale
TAME: ame, fframe
TASTE: fast, hast (haste), last, past (paste),
wast M30.14, M87III.23, waste
M38.14, M156.14
TASTED: staced
traced M8.25
TAUGHT: caught, naught,
wrought M6.34, M100.5
TEACH: reche
TEAR: beyr, feare

TEARS: eres, reperis
weris M99.6
TROUBLE: distres
TEETH: mischief
TELL: expell, farewell,
fell, gosseell
well M197.44
TENDER: render
TENDERLY: hertely, honestly,
mannerly, remedy, secretly,
willfully M7.11
TERROR: errour, turour
TEXT: next
THAMES: dreme, streme
THAT: hate, not
therat M40.15
what M91.31
THE: be, beaultie, benigne,
body, company, crueltie, fle,
fre, iniquite, libretie, me,
perdy, pitie, unhappye M80.3
worthy M8.140
THEN: ban, began, ben,
can, man, an, sildam,
when M84.47, M207.27
THERE: appere, dere, desire,
eare, feare, here, nere,
where M17.13, M47.11
THERAT: that
THEREBY: sway, happy
THEREFONE: afore, coulor,
evermore, lore, more, more,
sore, store
THERETO: do, now
THEREWITHALL: call, fall
THESE: dysease, iss
THITHER: ever, suffir
THICK: stikk
THIN: spynne
THINE: myn, swyne
THING: abidynge, bymonyng,
bryng, contrarieng, contrewaing,
deserving, ending, justifying
kyng, morning, ring, saying,
sing, spring,
understanding M203.56
wandryng M203.56
waverung M45.13
wring M134.11, M38.3
THINGS: bringes, ringes
THINK: shrink, sink
*think M166.7
wynk M166.13
THIS: amysse, blys, his, ys, kysse, mys
THOUGHT: goo, soo
TOUGHT: brought, lawght, nought, ought, sooth
wrought M62.10, M110.33, M134.37
THRALE: all, shall, small
THRAT: fret, lett, sett
trete M58.27
THREATEN: eaten
THRIVE: dryve, atryve
THROAT: note M33.13
THROW: blow, know
THROWS: knows
*throws M671.32
woose M671.29
THRUST: just
trust M205.41, M211.25
unjust M205.43
THUNDER: wounder M47.13
THIS: discus
TIDE: abide, denied, guyde, provyde, ryde, side
TIME: clymbe, Lyme, ryne
TIRE: atyre, desire, fiere, higher, ire
TO: go
TOGETHER: other
TOLD: bolde, cold, gold, manyfolds, old
TONGUE: longe
wrongs M93.5
TOOLS: foolles, skoolles
TORMENT: languissemence, intent, present, prevent, represent, resident
TORN: morne, retorne, scorne
town: downe
TRACE: alas, case, face, pace, place
TRACED: ataced, taisted
TRADE: fade
TRAIN: attaine, disdayne, fain, payne, plain, refrayne, remain, retayne, sustayn
TRAINED: sustayned
TRANCED: glaucid, launcyd
TRAP: happe, lape
TRAPPED: happed
TRAVAIL: perell, swell
TREAHERY: adulterye, iniurye
TREASURE: displeasure, indure, mesure, pleasure, porer, richer
TREAT: fret, repete, threte
TREE: he
TREMBLE: assemble, resemble
TREMBLED: agast, fast
TRIED: acited, hyde, overglyde, presented, pryde, syde, spydes
TRIP: hippe, skippe
TROUBLES: famous, glorious
TROW: foo, goo, knoo, lowe, so, woos M106.12, M167.14
TROY: Joye
TRUCE: abuse, refuse
use M32.3
TRUE: adewe, due, ensue, exchew, hue, kneue, mew, newe, renewe, subdue, rew, sue, you M40.6, M117.18, M143.8, M167.33
TRULY: be, fre, I
undoutedlye M155.21
TRUST: dust, just, lust, must, thrust
unjust M158.43, M143.21, M205.43
TRUSTY: folly, suretie
TRUTH: ensewthe, othe, pursuith, reuthoe
youthe M25.9
TRY: dy, iye, mercury
TUNE: fortune
TURN: burne, morne, retorne,
*torne M99.9
TURNS: retorne
TWAINE: disdain, pain
TWICE: devise, eyes, gyse, suffice
wise M148.33
TWO: now M101.40
TYRANNY: be, mysery, se

UNAWARE: care
UNBIND: behinde, fynde, mynde
UNCERTAIN: fontain, mountain,
pain
UNCERTAINTY: cruelyte, extremyte, libretye
UNCLEAN: kene, medicene
UNDER: fowther
UNDERMINETH: fyndyth, myndyth
UNDERSTAND: bend, hand
UNDERSTANDING: thing
wandryng M203.58
UNDERTAKE: forsake, make
UNDESERVED: servid, swarfde
UNDISCOVERED: hinderd, preferd
UNDISCREDIT: mete
UNDONE: wonne M123.16, M157.2, 18
UNDoubtedly: I, trulye
UNFAITHFULNESS: expresse, redress
UNFEIGNED: chayned, depaynted, stayned
UNFIRM: charme, harme
UNFOLD: behold, hold
UNGENTLENESS: myshappynesse
UNHAPPLY: craffelye, honestelye, slenderelye
UNHAPPINESS: expres
UNHAPPY: comonly, jolitie, pitie, sluggardie, the
UNHEARD: reward
UNJUST: dust, lust, mistruste, must, thrust, truste
UNKIND: assigne, binde, blinde, fynde, kinde, minde, winde M156.31
UNKINDNESS: goddesse
UNKISSED: wiste M143.27
UNKOUTH: mouth, sowth
UNLOSE: discloase, close
UNMET: feete, swete
UNMIXED: fixt
UNPURE: cure, sure
UNREST: best, brest, exprest, request, rest
UNRIGHT: plyght, syght
UNSTABLE: able, stable
UNSURE: nature
UNTRUE: ensue, rue
UNTWINED: assigne, fynde
UNWISE: nyse, prise
UNWITTINGLY: contrary

whie M93.11
UP: cupp
UPFLY: iye, sky
UPHOLD: cold
UPRIGHT: night, quyte, right, spryte
UHSPRING: bryng, offendying
UN: cure, endure, lure, procure, pure, recure, sure
US: discus, gracius
USE: abuse, accuse, chose, endure, mysuse, muse, refuse, truyse
USED: abusid, accusyd, excusyd

WAINE: againe, certeyne, complaine, constrain, disdayn, gayne, obtain, payn, plaine, retayne
WANT: extreamitye, perplexitie
WARR: mutable, notable, semblable, stable
WARY: cary
WEHEMENCE: defence, offence, presence
VEIN: agayn, M122.13 complain M77.6, pain M77.7
VERIFY: faithfullie, whye M159.2
VERITY: mativitie
VEXATION: contemplation, lamentation
VICE: devise, rise
VICTORY: die
VIOLENCE: neclegens, penitens
VOICE: noyce, reiose
VOUCHSAFE: crave

WAIL: fail, prevaill
WAIT: baite, decayte
WAKE: forsake, make
WAKING: forsaking
WALK: hawke, stawke
WAN: man, ranne
WANDERING: thing, understondyng
WANT: kant, plant, skant
WAR: afarre, marre, sterre
WARD: prepare, savegard
WARE: care, declare
WARM: arm, harte
WARNING: sayeng
WARRIOR: indever, over
WAS: ahtas, case, pase, place, skarce
WASHETH: departeth, perceveth, playneth
WASTE: agaste, fast, haste, last, past (past), tast
WAVERING: contrarieng, contreaing, ending, thing
WAY: alway, arraye, away, aye, day, decaye, lay, may, obey, play, pray, say, stray, swaye
WAYS: assay, daies, densye, sayes
WEEK: breke, reke
WEALTH: helthe, myselfe, stelth
WEARIED: buried, greved, sterred
WEARIS: reperis, terys
WEDD: crede, rede, spede
WEEN: bene, meene, sene
WEENF: crepe, diepe
WELL: bare, care, dare, repare, starre, spare
WELLP: aperell, fell, dwell, helpe, hell, rebell, tell
WERE: here, pere, yere M65.24
WEST: est
WHAT: that
WHEN: began, can, man, then
WHERE: appere, chere, dere, ere, fere, here, nere, there, yere M65.6
WHEREFORE: more
WHEREIN: wyne M162.4
WHILE: concyle, gyle, smyle
WHITE: bright M66.14
WHITHER: flooure, savour
WHY: applie, awry, contrary, dy, faithfullie, I, unwetingly, verifie
WICKEDLY: assuredlye, rightfullie
WICKEDNESS: confesse, goodnes, humblenes, nakednes, oppresse, stedfastnes
WIGHT: bright, right, sight
WILL: fill, fulfill, ill, kill, skill, spill, still
WILFULNESS: goodnes, grettnes
WILFULLY: heretely, honestly, mannerly, remedy, secretely, tenderly
WIN: been, beginne, lynne, whereyn
WIND: assynd, behinde, bynd, bynde, bynde, kynde, meit, mynd, unkinde
WINNE: fyne, inclyne
WING: styng
WINK: think
WISE: adverterse, adjuyse, devise, dice, dyspyce, exersaye, eyes, gysse, justyse, rise, sacrifyce, servise, suffise, twice
WISENESS: bestynes, lustynes
WIST: list, myst, resiste

WIT: bit, kitt, sitt, sprite
   *wit M8.123
   yet M197.77
WITHALL: fall
WITHIN: begyn, byn, syn, skin
WITHESTAND: hand
WITHSAVE: crave, gave, grave, have
WOE: also, bestow, doo, foo, froo, goo, gro, kno, lo, mo, sho, so, sorow, tho, troo
WOEFULLY: I M123.53
WOES: knows, throws
WOMANHEDES: lede
WON: done, done, undone
WONDER: order, sonder, thounder
WONDERFULL: bountefull, full, mercyfull, plentefull
WONDERLY: I, redely, stedfastly
WONDROUS: dolourous, jjoyus
WOOD: floode M65.9
WORD: aferd, afori, borde, honoured, rendred, sword
WORDS: boordes
WORK: reke, speke
WORSE: deburse, cours, purse
WORTH: fforthe
WORTHY: thee
WOT: knott, forgot, lott, nott
WOULD: blade, cold, gold, good, hold, mode, shold, uphold
WOUND: crownd, bownd, rownd
WREAK: breke, neck
WRETCH: beseche, leche, reache, seeche
WRETCHEDNESS: expresse, redres
WRING: ring, sing, spring, thing
WRIT: egypt, qwit, shit
WRITE: delight, endyght, mighte, nyght, right, spight /tonge
WRONG: among, long, song, stronge,
WRONGFULLY: deny frowerdly, lybertye, redely, remedye, rightwisely
WROUGHT: bethowght, caught, nought, ought, sough, taught, thought
WRY: ly
YE: be, crueltie, remedye
YEAR: appere, dere, clere, elsewhere, fere, here, pere, were, where
YEDE: dede, rede
YET: fytt, sitt, sett
YOU: dew, ensue, knewe, new, true
YOUTH: ensewthe, reuth, trouthe
A. LIST OF ABBREVIATIONS

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Full Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>ELH</td>
<td><em>Journal of English Literary History</em></td>
</tr>
<tr>
<td>HLG</td>
<td>Huntington Library Quarterly</td>
</tr>
<tr>
<td>JEGP</td>
<td>Journal of English and Germanic Philology</td>
</tr>
<tr>
<td>KR</td>
<td>Kenyon Review</td>
</tr>
<tr>
<td>MLN</td>
<td>Modern Language Notes</td>
</tr>
<tr>
<td>MLQ</td>
<td>Modern Language Quarterly</td>
</tr>
<tr>
<td>MLR</td>
<td>Modern Language Review</td>
</tr>
<tr>
<td>MP</td>
<td>Modern Philology</td>
</tr>
<tr>
<td>NQ</td>
<td>Notes and Queries</td>
</tr>
<tr>
<td>MLA</td>
<td><em>Publications of the Modern Language Association of America</em></td>
</tr>
<tr>
<td>PG</td>
<td>Philological Quarterly</td>
</tr>
<tr>
<td>RR</td>
<td>Romanic Review</td>
</tr>
<tr>
<td>SP</td>
<td>Studies in Philology</td>
</tr>
<tr>
<td>SWR</td>
<td>Sewanee Review</td>
</tr>
<tr>
<td>TLS</td>
<td><em>London</em> Times Literary Supplement</td>
</tr>
</tbody>
</table>
B. LIST OF PRINCIPAL EDITIONS
(Cronological)

Tho. Wyatt's Translatyon of Plutarches Boke of the Juycet of Mynde (1526).

Certayne Psalme chosen out of the Psalter of David commonly called the
vii penytentiall Psalme, drawn into Englyshe meter by sir Thomas
Wyat knygght, whereunto is added a prologue of the autore before
every Psalme very pleasant and profetattble to the Godly reader
(1549). Univ. Microfilm, #1947 (Case II, Caron 66).

Sewell, T., ed. Poems of Henry Howard, Earl of Surrey. With the

Chalmers, Alexander, ed. The Poems of Sir Thomas Wyat and of Uncertain

Nott, George F., ed. The Works of Henry Howard Earl of Surrey and of

Nicolas, Nicholas H., ed. The Poetical Works of Sir Thomas Wyatt.


Clarke, Charles C., ed. The Poetical Works of Sir Thomas Wyatt.
Edinburgh, 1868.

Flügel, Ewald. "Die handschriftliche Überlieferung der Gedichte von
Sir Thomas Wyatt," Anglia, 10 (1896), 263-290; 455-516; 12 (1897),
173-210; 413-450.


Griffith, Reginald H., and Robert A. Law. "'A Boke of Ballefts' and
'The Courte of Venus,'" Univ. of Texas Studies in English,
No. 10, (1930), 1-12.

1950.

Harvard, 1952).

Fraser, Russell A. The Court of Venus. Durham, N. C., 1955.
C. LIST OF WORKS CONSULTED


----- The Language and Metre of Chaucer. London, 1902.


Brown, George D. Syllabification and Accent in the Paradise Lost. Baltimore, 1901.


Cohen, Helen L. Lyric Forms from France: Their History and Their Use. New York, 1922.


Curtis, Francis J. "An Investigation of the Rimes and Phonology of the Middle-Scotch Romance Claridius," Anglia, 16 (1894), 387-450; 17 (1895), 1-68; 125-160.


-------- William Shakespeare, Prosody and Text. Leyden, 1900.


-------- Tudor Ideals. New York, 1921.


Emerson, O. F. "Old French Diphthong eu (ey) and ME Metrics," NR, 3 (1917), 68-76.


Foresti, Arnaldo. Nuove Osservazioni intorno all' origine e alle varietà metriche del sonetto nei secoli XIII e XIV. Bergamo, 1895.


--------. Rime as a Criterion of the Pronunciation of Spenser, Pope, Byron, and Swinburne. Uppsala, 1909.


Haggard, Elias M. "Syllable-Stress in French Words as Used by Chaucer and Spenser," (Unpubl. diss., Peabody College for Teachers, 1944).


--------. "The Nine-syllabled Pentameter Line in Some Post-Chaucerian Manuscripts," Mt, 23 (1923), 129-152.


Hangen, Eva C. Concordance to the Complete Poetical Works of Sir Thomas Wyatt. Chicago, 1941.

Hanscom, Elizabeth D. "The Sonnet Forms of Wyatt and Surrey," MLN, 16 (1901), 137-140.


Hayes, A. McH. "Wyatt's Letters to his Son," MLA, 42 (1934), 446-449.


Johnson, S. F. "Wyatt's 'They Flee From Me,'" Explicator, 11 (1953), item 39.


Klee, Friedrich. Das Enjambement bei Chaucer. Halle (Saale), 1913.


Mason, H. A. "Wyatt and the Psalms," TIS, 27 Feb 1953 (No. 2665); 6 Mar 1953 (No. 2666).


--------. "From Good to Bright: A Note in Poetic History," PMLA, 60 (1945), 766-774.


--------. "Some Major Poetic Words," Univ. of Calif. Publ. in English, 14 (1943), 233-239.


Miller, Raymond D. Secondary Accent in Modern English Verse (Chaucer to Dryden). Baltimore, 1904.


Moore, Arthur K. "The Design of Wyatt's 'They Fle from Me,'" Anglia, 71 (1952), 102-111.


Paddelford, Frederick M. Early Sixteenth Century Lyrics. Boston, 1907.

--------. "The Scansion of Wyatt's Early Sonnets," SP, 20 (1923), 137-152.


Scott, John H. *Rhythmic Verse.* Iowa City, Iowa, 1925.

Segre, Carlo. "Due Petrarchisti inglesi del secolo XVI," Studi Petrarcheschi (Florence, 1903), pp. 281-398; also Relazioni letterarie fra Italia e Inghilterra (Florence, 1911), pp. 53-159.


Sternes, DeWitt T. "An Erroneous Ascription to Wyatt," MLN, 27 (1922), 188.


--------. "Donne and the Couplet," PMLA, 57 (1942), 676-696.

"Donne's Prosody," *PMLA*, 59 (1944), 373-397.

"Meter and Meaning in Donne's Verse," *SWR*, 52 (1944), 288-301.


West, Henry S. *The Versification of King Horn.* Baltimore, 1907.


Wiatr, William H. "Sir Thomas Wyatt and 'Sephame,'" *NKG,* 197 (1952), 244.


Wilson, Katherine M. *The Real Rhythm of English Poetry.* Aberdeen, 1929.


