VII

TEXTUAL NOTE

WITHIN certain arbitrary limitations the text following
represents a literal transcript of the poetry contained in
the Arundel MS. No effort has been made to present a
page-by-page transcript, but the foliation is marked, and missing or
blank original folios are indicated. It has not seemed advisable, in
view of the number of different hands in which the Manuscript is
written, to attempt to differentiate these in type, especially since the
distinction is not always clear and requires comment. These explana­
tions have been given to some extent in the Introduction, and are
further set out in the Notes to the poems. Comments on the Manu­
script pages by later editors, such as Percy and Nott, and any other
bits of writing are also recorded in the Notes.

The spelling, punctuation, and capitalization have been retained.
The long s, however, has not been kept, and the es contraction, used
rarely, has been expanded. Sixteenth-century usage of u, v, and i, j
has been followed. I have pointed out in the Introduction (p. 37)
that capitals and minuscules of a few letters written by Hand A are
formed almost exactly alike. Their transcription may, therefore, be
a matter of opinion. Letters, words, or lines deleted by the copyist,
or reviser, are indicated by the signs ⟨⟩, and corrections are printed
above. The same method is used to denote corrections made immedi­
ately on the word itself. Erasures are pointed out in the Notes, and
when possible, the former reading is there given.

Certain special characters occurring in the text require comment.
The symbol p has been used to represent the two types of p-con­
traction commonly found in the Manuscript, those for per (occasionally par) and pro. The symbol p represents the backward-hooked
contraction for er, us, and on. The semi-colon is used in place of the
symbol that often occurs with q to represent que. Tildes or macrons
set over single letters in the Manuscript are so placed in the printed
text. The tilde is also adopted here as a compromise character to
represent the various kinds of superscript flourishes which occur
frequently in Tudor handwriting, the functions of which have not
yet been adequately explained. Some would seem to be indications
of pronunciation and syllabification, others merely decorations or
meaningless carry-overs from Latin. The placement of these symbols

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in the printed text is only approximate, as it has been my intention to put them over the letters upon which the handwritten flourishes center. This compromise is not completely satisfying, but a study of editorial practices in publications of the Early English Text Society and the Malone Society and in works by such an authority in calligraphy as Hillary Jenkinson will make it evident that many similar compromises must be made when material written in Tudor handwriting is put into print.