The Devil is in the Details: An Electronic Edition of the *Devonshire MS (British Library Additional MS 17,492),* its Encoding and Prototyping
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Raymond G. Siemens (Malaspina U-C),
Karin Armstrong (Malaspina U-C) and Barbara Bond (U Victoria)

Now well over a decade since our contemporary idea of the electronic scholarly edition was first fully articulated in Charles Faulhaber's "Textual Criticism in the 21st Century," we do take a number of things about the electronic scholarly edition for granted. Faulhaber's 1991 publication in *Romance Philology* -- and subsequent work, such as that carried out by the MLA Committee on Scholarly Editions[1] -- outlines the essential components of such an edition. These include its core, the base text (in encoded format), plus standard textual and critical apparatus, and pertinent external textual and graphical resources, critical materials, and so forth, all in electronic form and with their navigation facilitated by hypertextual means and the text's analysis facilitated by additional software (134 ff.). When someone today mentions an electronic scholarly edition today, the type of edition that will come most readily to mind is, typically, this one.

What might come to mind less readily are the details involved in creating such an edition, and the wide variety of issues that underlie such an edition's production. In this paper, we hope to address a number of these issues, as they have been encountered in the course of work involved in envisioning and preparing an electronic edition of a document best known, perhaps, in relation to the work of poet Thomas Wyatt, his *Devonshire MS* (*BL Add MS 17,492*) -- a document which, beyond housing the work of Wyatt, reflects a dynamic group of men and women operating in and around Queen Anne Boleyn's court in the mid-1530s. We explore pertinent aspects of our project as we encountered them, from the point where it was felt that the material being edited could best be treated by an electronic scholarly edition, to concerns related to representing the text of the edition at standards that were at

once in keeping with those of scholarly editing as well as textual encoding and, finally, to our approach on matters related to developing the prototype of a user interface that allows appropriate access to and navigation of the materials of the edition for the edition's intended readers. In doing so, our contribution is as much a rationale for the edition as it is a narrative of the edition's construction to date; by taking such an approach, we are encouraged to think that the piece might be of use to those engaged in similar projects, encountering concerns that – in such similar work – could not be too dissimilar from our own experience.

1. The Matter of the Edition, and its Critical Context

While the essential components of an electronic scholarly edition are often documented, and exemplified, much less frequently presented is a rationale for editing a specific document electronically, with an eye to the basic suitability of the original document for such treatment. But some materials, truly, do lend themselves more readily to the electronic medium than others, and such is the case with the *Devonshire MS*. The form of the electronic edition promises not only to work toward capturing the widely-referent and miscellaneous nature of the manuscript itself, but also its remarkable physical elements, and its salient features as identified by a long tradition of literary historical and critical treatment.

The Nature of the Manuscript, its Compilers, and its Critical Context

The *Devonshire MS* (*BL Add MS 17,492*) is a poetic miscellany -- a "courtly anthology," as Raymond Southall (*Courtly Maker* 15) has called it, or an "informal volume" as Paul Remley (48) has suggested -- consisting of 114 original leaves, housing some 185 items of verse (complete poems, fragments, extracts, and annotative remarks). It contains a mix of courtly poetry by the canonical early Renaissance poets Thomas Wyatt and Henry Howard, the Earl of Surrey ("O Happy Dames"); the work of, or transcriptions of the work of

others, including prominent court figures Mary Shelton, Margaret Douglas, Mary Howard, Thomas Howard and, perhaps, Anne Boleyn (as per Southall, "Devonshire" 143); and transcribed extracts of medieval verses by Chaucer, Hoccleve, and Roos. Physical evidence dates it between 1525 and 1559; internal evidence narrows those dates slightly, and suggests that the period in which it saw most intense activity -- writing and circulation -- was the mid-1530s.

The text of the manuscript reflects the interests, activities, and opinions of a dynamic group of men and women operating in and around Boleyn's circle. This was a key time for many of those who are best represented by the manuscript. Wyatt was an experienced courtier who had already introduced his own brand of politic translation of Petrarchan and contemporary Italian poetic models into courtly poetics. Mary Howard, in her mid-teens in 1534, was married to Henry VIII's son Henry Fitzroy and had entered into Boleyn's circle; possibly, by some combination of herself, Fitzroy, and their marriage she had brought the manuscript to that group, for the original bindings bear their initials. Howard would enter her brother, Surrey's, poem "O Happy Dames" into the MS after this eventful decade. In the mid-1530s, Boleyn's cousin Mary Shelton was in the same circle as well -- and, indeed, was chastised in 1535 by Boleyn for entering into a book of prayers the sort of lyrical-poetical "trifles" one finds in the manuscript (Remley n19). Thomas Howard, half-brother to the Duke of Norfolk, would die in the Tower in 1537, after being imprisoned for his love for, and private betrothal to (in 1536), Margaret Douglas, niece of Henry VIII. Douglas, who was also confined for participating in the secret love relationship, was a Tudor court lady, dependent on the king's favour, required to play her part in public ceremonies, and also part of the circle that surrounded Boleyn. Lastly, Anne Boleyn, just recently married to Henry VIII at the beginning of this decade, would meet her end just after its middle (in 1536), and activity in the manuscript relating to the circle that surrounded her would lessen after this time.

Historically, the *Devonshire MS* has been privileged in literary history as a main source of Thomas Wyatt's poetry -- this, since G.F. Nott borrowed it from the Devonshire collection for his early nineteenth century edition of Wyatt and Surrey, and since its 1848 addition to the collection in the British Library. Some early critics, Nott included, participated in an examination of Wyatt's poetry that attempted to situate it within the circumstances of his life at the time he wrote it; the best-known of these treatments involve Wyatt's works, as represented in the *Devonshire MS* (but not exclusively there), that are seen to gloss his love relationship with Anne Boleyn, works such as "They flee from me," "My lute awake," and others. The manuscript's importance remained such until the middle of the twentieth century, when the manuscript was seen by a group including Raymond Southall, John Stevens, Ethel Seaton, Richard Harrier, and others to have import as a document that was the product of multiple authors, representing their private and public concerns in ways allowed them by the social context that Henry VIII's later court provided. While Wyatt's presence was by no means diminished by this new focus, the contributions to the manuscript of Mary Shelton, Margaret Douglas, Thomas Howard, and others, gained an increased importance therein.

Work of the later twentieth century situated more firmly such critical focal points. Movements in the literary and textual criticism of Renaissance writing demonstrated a renewal of interest in the social context of literature and a concomitant concern with the conditions of literary and textual production. Critics and scholars accepted that an understanding of the rich and diverse connections that existed between poetry and power in English Renaissance society was central to a critical comprehension of its literature; at the same time, they demonstrated that the focus of such literary study needed to be broadened beyond attention to canonical figures alone.[2] Further, they acknowledged that the key to determining the poetic-political significance of literary works was their currency within the

very circles that their contents addressed; attention shifted, then, to the examination of the contents of manuscript poetic anthologies and miscellanies -- documents, that is, such as the *Devonshire MS*.[3]

Courtly manuscript miscellanies and poetic anthologies such as the *Devonshire MS* are now seen to "represent the meeting ground of literary production and social practices" (Marotti 212). They are understood to have the potential to reveal as much about the dynamics of poetry and politics as they do about the conditions of literary production in the early Renaissance -- a process which Seth Lerer has recently shown to encompass the realms of public and private, blurring many preconceived notions about literary materials by exposing "confusions and conflations among poetry and drama, private letters and public performances" (38). Furthermore, composed as they often are by the authoring and collection of materials from diverse sources by (often) several people over a span of time, these miscellanies and anthologies offer invaluable contributions to our understanding of those who gathered and originated those materials, as well as to our ability to comprehend the ways in which they saw the relation of those materials to themselves and to the world around them.

In addition to receiving new and significant attention because of the way in which its contents were seen to reflect the interactions of poetry and power in early Renaissance society, the *Devonshire MS* was recognised, at the same time, to be a document that reflected further, similar, concerns associated with gender and literary production at the time.[4] In it is found one of the earliest examples of the explicit and direct participation of women in the type of political-poetic exchanges housed by the MS, and much of the finest recent work on the manuscript has focussed on it as the product of a multi-gendered coterie, a primary site of women's involvement in the poetic-political world captured by the early Tudor lyric.[5]

Work such as this suggests very well the significance the *Devonshire MS* has to us today. We assume, still, its importance to Wyatt and his canon, but we are very interested in

all the authors and the social authors -- those copyists, annotators, and arrangers associated

with Boleyn's circle in the mid-1530s -- represented in the manuscript. We are interested in

the manuscript as a document that not only contains the poetry of Wyatt -- typically for use in

a collation against that found in Wyatt's *Egerton MS* -- but as a document whose contents

reflect, vividly, the interactions of a number of the notable and important members in the

courtly community that produced it. Moreover, just as some early critics worked diligently

towards identifying Wyatt's own early works with the situation of his life at the time in which

he wrote them -- chiefly, as circulated poetic responses (a type of epistolary politics) to

aspects of his relationship with Anne Boleyn,[6] but also well beyond -- so, too, have studies

since the middle of the twentieth century to our own time sought to identify how the various

poetic utterances of the several identifiable contributors to the *Devonshire MS* had resonance

with the events of their lives, lives which were played out on a very public stage at the time of

their involvement with the MS.[7] Perhaps the best known of the exchanges found in the

manuscript is the love poetry exchanged between Margaret Douglas and Thomas Howard,

associated with the time when they were threatened, separated, and imprisoned for their

marriage contract; discussed by Remley, the exchange takes place over several poems that

may well be original, combined with "a pastiche of lines from Chaucer's *Troilus and*

Criseyde" (51 ff).[8] Less well-documented by recent work, though, is the way in which the

majority of the individual entries in the manuscript not only have the potential to relate to

other materials within the manuscript but, also, further into the contemporary events beyond

the borders of the manuscript itself.[9]

This said, what is made clear by the scholarship surrounding discussion about the

manuscript's exchanges is that there is much work still to be done; the nature of these

exchanges is highly-contested at many levels, from the identification of hands to the

interpretation of individual pieces in specific social and historical contexts -- and, just slightly

beyond the concerns of the group that has occupied itself with the *Devonshire MS*

specifically, there lies the issue of whether such slight lyrics can be interpreted in the way that

tradition and recent critical trends pertaining to the manuscript have suggested that we might.

Capturing the Manuscript's Salient Features – Physical and Critical

As this rich critical context suggests, the *Devonshire MS* has considerable import for

contemporary scholarship, and yet it has never been edited in its entirety, nor has it been made

available in any conveniently-accessible way to the growing audience of scholars and students

that is engaging its contents. As noted by Elizabeth Heale, to work now with the poems of the

Devonshire MS one must shuffle between older editions of Wyatt (chiefly that by Muir and

Thomson, eds.) and add to that transcriptions available in a scholarly article by Muir. Even

so, not all the contents of the manuscript are available in this way; those which are available

are "sometimes in a very inaccurate form" (Heale 297n6) and wholly divorce the immediately

textual content of the manuscript from some indicators of meaning that are highly-significant

in a coterie-produced document: extra-textual annotations, the telling proximity of one work

and another, significant gatherings of materials, images entered into the manuscript at the

same time as the text, and so forth. Archival microfilm copies of the manuscript, while not

widely available, can be had and they do make available most textual and extra-textual

indicators of meaning, but they do so only for those who possess the very specialized

palaeographical skills to read and interpret the original; such concerns have kept much of the

writing in manuscripts akin to the *Devonshire MS* out of critical concern for some time.

Microfilm reproductions, moreover, do little to illuminate the contents of the manuscript with

the valuable interpretative context provided by scholarship.

The goals for the work of an editor of the *Devonshire MS*, thus, must be manifold if

the edition produced is to meet the needs of scholars, critics, and students today, for what is

needed is something that accomplishes much, providing: an accurate, complete text of the manuscript, treated in accordance with the established principles of diplomatic editing, and one that also suggests the importance of the textual context of the manuscript's entries; a textual apparatus that documents accurately the relation of the manuscript's contents and witnesses and direct textual influences; and a critical apparatus, and further materials, that can appropriately illuminate the necessary context for the manuscript established by scholarship. Just as important as the above is that the material included in the edition must be able to be navigated in a way that allows access to pertinent primary and secondary materials without unduly interrupting the natural processes associated with reading and studying poetry of this type.

Quite early on in our work, we determined that the production and dissemination of an edition of this sort, with its many goals and materials to interrelate, would best be carried out electronically. An electronic edition permits the display of a manuscript facsimile alongside, or interspersed with, the edited text; here, this can demonstrate the clear connection between the manuscript's poetry and the people who wrote it, for in a good number of cases the poetry and its annotations are in a recognisable autograph. An edition in this medium also allows the inclusion of a great number of materials related to the text of the edition itself, both primary (witnesses and pertinent contemporary documents and objects: other literary works, historical letters, legal documents, artwork, and other court-centred materials) and secondary (criticism, historical studies, &c.) – plus, it allows the navigation of all these materials via hypertext and other computer-assisted means. Further, it requires the transcribed text of the manuscript and other relevant textual materials to be represented by a consistent document encoding scheme that provides detailed bibliographic description (verifiable via the electronic facsimile) and, beyond, facilitates searches to aid in critical and scholarly analysis.

Provided electronically, the edition can best emphasise the *Devonshire MS*' historical context and the manner in which that context is engaged by the contents of the manuscript. It encourages readers – from keen undergraduates to field experts – to realise fully what the *Devonshire MS* represents to us today at the same time as it will allow them to explore, for themselves, the accepted and contested assertions and arguments of past scholars and critics. Moreover, an electronic edition of this kind is best able to reflect the unique nature of the manuscript's contents, which present complete exchanges between those associated with the manuscript and, at times, also represent parts of larger exchanges that take place beyond the borders of the manuscript. Such an edition best prepares its readers for what is most significant about the object of the edition: the poetic exchanges that render the personal and the politic, and the private and the public, of not only a canonical poet, but the concerns of the coterie of men and women that together are represented in the *Devonshire MS*.

2. Representing the Manuscript Electronically, via Textual Encoding

The manuscript comprises an exciting body of material, one that is significant to scholars and students alike, and we have resolved to create an electronic diplomatic edition as best fit to facilitate engagement with that material. Such a decision leads, naturally, to discussion of the details necessary for this to be accomplished. About such passages from thought to act, it has been said that it is in the details that the devils are found. Lightly put, our experience does reflect the wisdom of the aphorism -- if 'devils' can be considered to be 'challenges' and 'opportunities' (both euphemisms for 'problems'), and if 'problems' can be properly anticipated by forethought and planning as much as by being willing to embrace case-by-case decisions as unique and difficult-to-anticipate situations are encountered.

The priority guiding the manner in which we make those decisions is our intention to retain a sense of the original book. To do that, we want, in the production of our electronic

edition, to create what a reader expects from all diplomatic editions.[10] Thomas Wyatt's "I

finde no peace and all my warre is done," as found on 82r-v of the Devonshire MS provides

an example of a poem as it appears in the manuscript, which also, incidentally, demonstrates

the dominant script in the manuscript, and the practice of one of its more dominant scribes,

together with a transcription of the manuscript, is shown below.
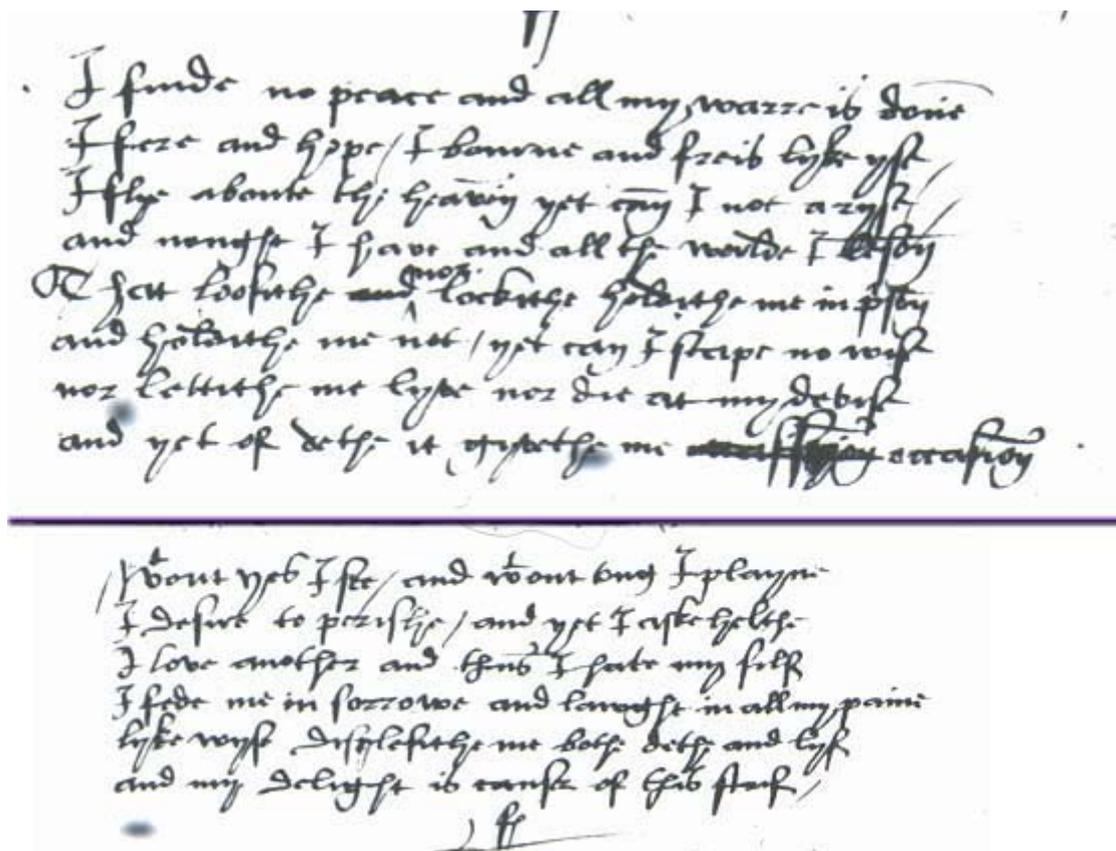
I finde no peace and all my warre is do*nn*e
I fere and hope / I bourne and freis lyke yse /
I flye aboute the heavin yet can*n* I not aryse /
and nought I have and all the worlde I leson
That loosithe ~~and~~ ^nor. lockithe holdithe me in p*ri*son
and holdithe me not / yet can I scape no wise
nor lettithe me lyve nor die at my devise
and yet of dethe it gyvethe me ~~eccassiyon~~ occasion

                                        [new foliation]
W*ith*out yes I see / and w*ith*out tong I playne
I desire to perishe / and yet I aske helthe
I love another and thus I hate my silf
I fede me in sorrowe and lawghe in all my paine
lyke wyse displesithe me bothe dethe and lyf
and my delight is causer of this strif /
            [flourish] fs

Our document-centred orientation requires us to recognise both bibliographic aspects and conceptual units; that is, we recognise that the document is both pages and poems. The project employs overlapping, but cooperating, hierarchies of organization. This organization is defined and regulated by a Document Type Definition (DTD), which is a schematic related to our encoding, written in words and symbols, of allowable ways that the parts that contribute to a complete text are associated, one to the other.

Since our interest is in recording physical aspects of the text, as well as its poetic components, and doing it electronically, we identify and instruct the computer, via the use of encoding, or markup, as to the features we want to mark.[11] For example, the encoded file is marked with pivotal points, or milestones, that indicate page breaks and column breaks. The aspects of a diplomatic edition that readers expect, which is a replication of the bibliographical features of the original, are available. Encoding is always interpretation, but we are trying as faithfully as possible to replicate a sense of scribal practice in a scribal community by retaining a focus on the physical entity.

While retaining the orientation to the visual, the encoded file is also divided into conceptual chunks. The basic unit in that organization is the poem, or poem fragment, which extends to include epigrams, anagrams, and comments that seem to form a thought-unit. Each 'poem' (let us call it for simplicity, even though there are units that are not poems as such) is divided into stanzas and lines. A title is applied (in our case, it is the incipit) and an author designated (when the work is attributed to a particular person). By attending to both the bibliographical details and the conceptual units, we intend to present a complete and complementary documentary record – as much as it is possible to do so.[12]

Choosing an Encoding System and Principles of Procedure

The process of encoding begins with the choice and application of an encoding system, the pattern of markings that one applies to the text being edited in electronic form so that the computer can process the text and its various elements and attributes -- so that we as readers can properly use the text and its related materials. The widespread applicability of the Text Encoding Initiative's Guidelines for XML (Extendable Markup Language) make TEI-XML a choice of an encoding system that is well-supported by the Humanities Computing community internationally. A text encoded in TEI-XML relies on a tagging grammar, a DTD, which provides a subset of the range of encoding options. A DTD is the framework of choices within which the encoding operates, and by which encoders ensure that the accumulating file always obeys its own rules, helping to maintain accuracy and consistency.

Following the decisions to encode in XML, and to adhere to the TEI Guidelines, is the decision of which DTD is most appropriate for a particular project, as the purview of the Text Encoding Initiative includes an immense variety of types of texts. To select an appropriate tagging grammar for one's own project, a survey of the material to be encoded and a definition of the project's goals is the first step. The process of transcription enabled us to learn the dimensions and relationships of the contents of the manuscript. The task of transcription was immensely challenging and immensely fulfilling. The manuscript was inscribed by nineteen different hands, using mostly non-professional secretary script.[13] Once the transcriptions were completed and collated, the project team was aware of the dimensions and relationships within the manuscript itself. The next challenge was to create the framework within which we wanted to work, to select a DTD that met the needs of the nature of the material, the manuscript, and the needs of the project, a diplomatic edition.

A project-specific DTD will, ideally, fit with needs that one can envision at the outset of a project but, also, leave room for growth and change with the needs of the project over

time; a DTD must be flexible enough to accommodate unforeseen situations and expandable enough to meet future, as yet unspecified desires.[14] The TEI offers *TEI-Lite*, a DTD which has a simplified grammar that meets the needs of a wide variety of projects. However, for our purposes, it would note allow us to encode to the level that the manuscript's complexities and our intentions require. After consultation with members in the Humanities Computing community, we chose to create a customized DTD, using the TEI's *Pizza Chef* site,[15] and with reference to the *TEI Guidelines* and its section relating DTDs to particular fields and bodies of work. Using XML, choosing to follow TEI Guidelines, and constructing an appropriate DTD, both robust and fine-tuned for immediate and long-term utility, represents only the first of many, ongoing, decisions.

In the task of applying the encoding within the parameters of our chosen DTD, and after testing the DTD on the first ten folios to determine that we had a workable pattern, we applied the DTD to the remaining eighty-three folios; in doing so, we maintained two standards. The first is consistency: even if a choice was discovered to be less than optimal, we continued in that pattern until all of the text was complete. Rather than use two (or more) different practices, if the entire manuscript is encoded in a consistent way, global changes can be made afterwards.[16] (Alas, it is only in practice that plans are revealed to be ideal, adequate, or unfortunate.) The second standard is accountability. As we encoded, we maintained regular documentation. While it may seem at the time that a certain situation or decision is so transparent as to be unforgettable, the use of detailed documentation ensures that neither the original encoder nor any subsequent one will lack a basis on which to proceed.[17] Other encoders may continue working with the document after the initial encoding is complete, and the project may evolve in ways that cannot be anticipated at the outset, but with the firm foundation of documented encoding, all those working with the document can refer to, build on, or adapt that project's foundation.

Another successful practice we employed to encode the manuscript was to build up layers, by proceeding in phases. The manuscript was encoded completely at a conservative level before the second phase commenced. That layer of encoding deepens, clarifies, and augments the first. A third phase will add still more depth. By proceeding in stages, consistency will be maintained and the encoding can be tested at every stage to ensure that it meets the requirements as they evolve.

Beyond the encoding decisions we make each day as we work, there are larger concerns that our team discusses. We worry, for example, about what is lost by representing the document at one step removed from the original via an elaborate encoding system -- especially when we can render the original quite decently via electronic facsimile. In answer to this, we remind ourselves that an image is only a visual representation and, by itself, cannot clearly convey the information it contains except to those very few who have the hard-earned, learned expertise to receive it. Our hope is that much of what needs to be conveyed can be captured in our encoding. We note that encoding, as it is practiced professionally, with attention to the highest bibliographic standards, adds a valuable layer of description to the manuscript image – description that can be interpreted by the computer and, by extension, be of best service to the reader of the electronic text.

Encoding the Text

Thomas Wyatt's "I finde no peace and all my warre is done," as found on 82r-v of the Devonshire MS and as seen just above provides a sample of the first phase of encoding, the transcription; below is a sample of encoded text at first pass, done at a minimal level, prepared for a more detailed second phase of encoding.[18]

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<TEI.2><!-- material omitted --><text><body><div0><head><bibl>
<title>I finde no peace and all my warre is donne</title>
<author>Thomas Wyatt</author><note>unattributed in D; attributed in LEge</note> </bibl>
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<note>Hand 8 (per Baron) </note></head>
<lg>
<l>I finde no peace and all my warre is do<expan>n</expan>ne</l>
<l>I fere and hope / I bourne and freis lyke yse /</l>
<l>I flye aboute the heavin yet can<expan>n</expan> I not aryse /</l>
<l>and nought I have and all the worlde I <sic corr="seson">leson</sic> </l>
<l>That  loosithe <del>and</del><add>^nor.</add> lockithe holdithe me in
p<expan>ri</expan>son</l>
<l>and holdithe me not / yet can I scape no wise</l>
<l>nor lettithe me lyve nor die at my devise</l>
<l>and yet of dethe it gyvethe me <del>occassiyon</del> occasion</l>
<pb/>
<l>W<expan>ith</expan>out yes <note>eyes</note>I see / and w<expan>ith</expan>out
tong I playne</l>
<l>I desire to perishe / and yet I aske helthe</l>
<l>I love another and thus I hate my silf</l>
<l>I fede me in sorrowe and lawghe in all my paine</l>
<l>lyke wyse displesithe me bothe dethe and lyf</l>
<l>and my delight is causer of this strif /</l>
<l>f<expan>ini</expan>s</l></lg></div0></body></text></TEI.2>
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Ideally, one's target in choosing an encoding system should be a tagging grammar that is detailed enough to represent accurately the structure and content of the text being encoded, and one that reflects an accepted system, so it can be understood and used by others. But, once a system is chosen, decisions do not end there. The way in which the text is encoded decides its ultimate utility. The proper application of an encoding system to a literary text is full of the rigour of bibliography (physical, textual, analytical, &c.); this is not surprising, as textual encoding at this level is the computing application of that field. In choosing and applying a tagging grammar to a body of text, large decisions are often tested and proved, or disproved, by the way they impact on small, day to day decisions at a level of intimate involvement with the text. That close involvement, coupled with the desire to represent the manuscript's character and contents adequately for a wider audience has provided examples of situations that our current encoding treats in a minimal way, but that have been flagged with comments for a fuller treatment that will allow the audience to explore the manuscript for themselves, and to encourage contributions to an even better understanding of the situations we have encountered as we have worked. Those same circumstances and that same intention also provides examples of decisions that are not yet made, which will test the limits

of our system and our editorial principles. Some examples of each type of encoding challenge

follow.

Encoding the Text: Intentional, Meaningful Gaps

In the example seen in the image below, a deliberate gap has been left in the

transcription of a excerpt from William Thynne's 1532 printing of Chaucer's *Troilus and*

Criseyde; "O very lord o loue o god alas" appears on f. 29v in the hand of Thomas Howard.[19]
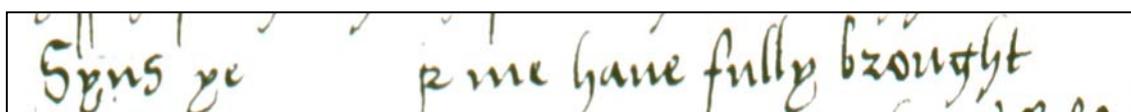
As noted by Paul Remley and others, this excerpt is part of a literary exchange between

Howard and Margaret Douglas, likely during their separation imposed by Howard's

imprisonment. In Chaucer's *Troilus and Criseyde*, we find the name of Criseyde in this

position, but by that omission, and spacing, left here, it might be presumed that the name

"Margaret" should or could be inserted. In the very least, we must note the suggestion of

meaning that is left by such a visible absence in the MS; the blank space suggests this, as does

the expectation in the MS that the blank space contribute something to the meter. Such an

omission as we see here suggests that Howard is adapting the extant verse to the personal

situation shared by the couple. By transcribing and transforming (or adapting), Howard

indicates that, while the general sentiment or situation of Chaucer's verse is similar, the

particulars are different -- the verse is relevant, but the name of the person concerned is

known well enough to his intended audience that it need not be written, and/or it is too

sensitive to specify.

Clearly, the intention is for something to be present here. Since the omission is

significant, it must be encoded, and explained in a note. As an initial move, we have encoded

the line as: <l>Syns ye<space></space> & me haue fully brought</l>, but further

delineation, including, perhaps, the employment of the various attributes of the <space>

element, such as its extent, and an indication of the encoder responsible for the decision,

together with a sufficiently full explanatory note must be appended.

Encoding the Text: Word / Image Substitution

Another instance that demands a more extensive treatment than we have as yet applied

is exemplified by an item found in Wyatt's "What no perde ye may be sure" (19r): a heart-

shaped diagram in the line which reads: "w*ith*in my [insert: heart-shaped image] shall styll

that thyng, seen, " seen below.
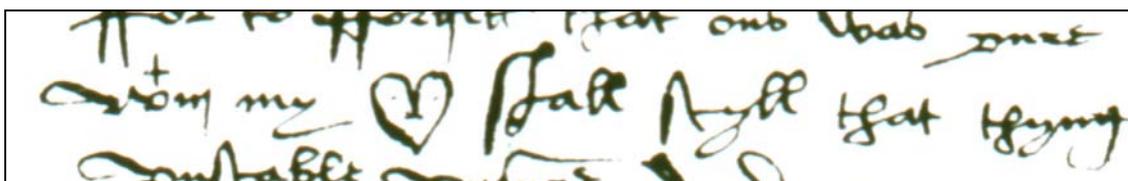
At its simplest, we could have treated the symbol as an abbreviation, as the brevigraph

indicating the word "within," is treated, but that, by itself, is lacking. At least, though, it

would make the reader aware that the word "heart" is our interpretation of what exists in the

manuscript. In the interim, until such a time as we link an image with the encoded file, we

have marked the instance with a comment, and encoded it as: **"**w<expan

abbr="{w+t+}">ith</expan>in my <figure><figDesc>heart shaped drawing, with dots for

eyes, and a line for a mouth</figDesc></figure>shall styll that thyng</l>."[20] By encoding the

line so as to indicate that a pictograph is in that position and describing it, and then by linking

an image and adding a note explaining something of the circumstances, other scholars can

work with an accurate text, and benefit from the results of our care to properly document and

indicate changes we have made, which, in turn, document the change the scribe made when he or she copied out Wyatt's poem.

Encoding the Text: 'Coded' Text and Annotations

Often an understanding of the biographical circumstances that surround the composition or presentation of a poem greatly enhances the experience for the reader, and is crucial to a scholarly appreciation of it. Many of the poems and annotations in the *Devonshire MS* benefit from such an explanation. An example of 'coded' text, with a response, and annotations that debate the merits of the poem (or the courtier who addresses the lady) piques our interest, and makes us determined to encode and present the poem so that others can share the intriguing exchange. The poem concerned is "Suffryng in sorow in hope to attayn," which is often attributed to Wyatt (6v-7r), shown below.[21]
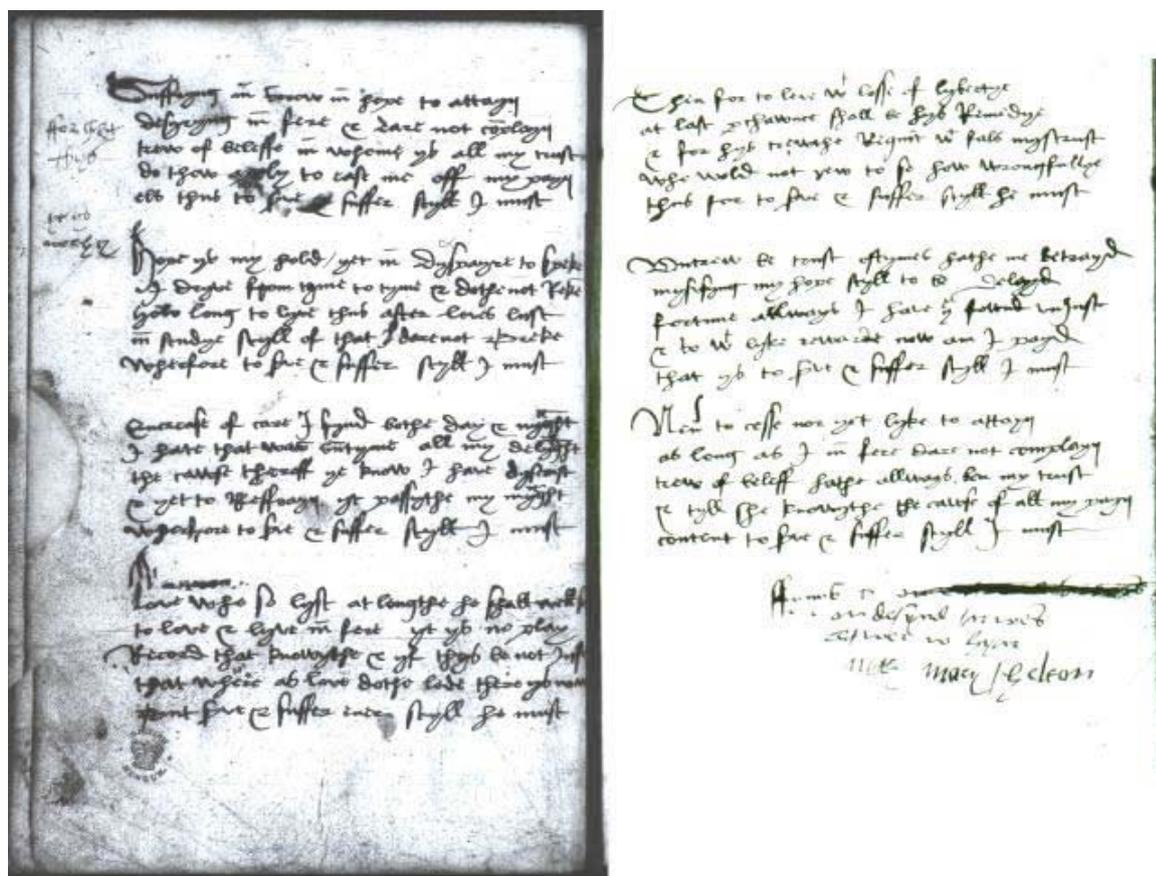
The poem itself is an appeal for love of a woman, but several features of the text suggest a more specific application. The first letter of every stanza, taken together, forms the name "SHELTVN" (Remley 50, 70n45). A response, in Mary Shelton's hand at the bottom of the poem (7r), is as follows: "ondesyred sarwes / reqwer no hyar / ~~may~~ mary shelton."
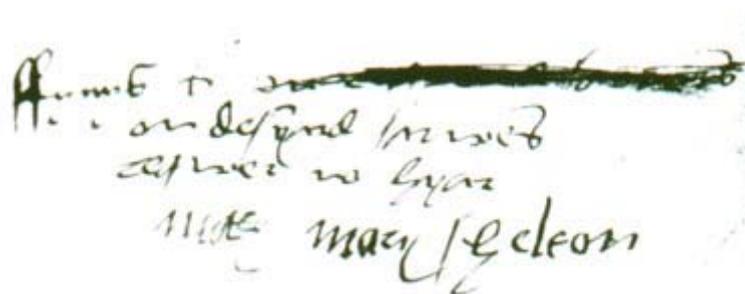
In modernized language the tart message is: "undesired service / requires no hire," a response that illuminates both a specific and a cultural situation. Margaret Douglas has written next to the beginning of the poem (6v), "fforget thys"; immediately below, Mary Shelton writes: "yt ys worthy" (see Baron 331). We have encoded the poem as an acrostic, and encoded its associated annotations, but we have not yet composed an adequate contextual note to explain the circumstances and the significance of the relationship between the poem's content, its acrostic reference, the pertinence of the marginal, annotative exchange and the way in which the situation relates to the lives of the intended recipient and sender.

Encoding the Text: Retrieval of Degraded Text

To this point, we have demonstrated interest and concern in encoding sufficiently well, to our standards, what is immediately available in the text. We are aware of what is as yet unfulfilled in our treatment to illuminate and amplify adequately what is in the text to the satisfaction of our audience and ourselves. In a reversal, the next instance involves something that is absent, or nearly so, in the text of the manuscript. All the instances thus far are visually

apparent in the document's original and its digitized facsimile. Below, the concern turns to

the proper documentation of what is impossible to verify in the digitized image produced

from microfilm and extremely demanding to verify even in consultation of the original,

except with specialized equipment.

Since the time the *Devonshire MS* was first catalogued and indexed, we have been

aware of a poem entitled "My heart is set not to remove," which was once thought only to

exist only in one form, a three-stanza lyric in the hand of Margaret Douglas. These are the

three stanzas, as they appear on f.65r:

> my hart ys set nat to remowe
> ffor wher as I lowe ffaythffully
> I know he welnot slake hes lowe
> nor never chang hes ffantecy
>
> I hawe delyt hym ffor to plese
> in ~~hal~~ hall that tovchet honesty
> who ffeleth greve so yt hym hes
> plesyt doth well my ffantesy
>
> and tho that I be banysht hym fro
> hys spek~~et~~ hes syght and company
> yet wyll I in spyt of hes ffo
> hym lowe and kep my ffantasy

The three stanza version of the poem focuses on aspects of love and lovers, highlighting their

dedication despite their separation, and speaks of the action of an apparent foe.

Using a mixture of computing techniques involving digital image manipulation, as

well as other standard textual technologies and processes, we are recovering another version

of the same lyric, in the same hand, but in a four stanza version (58v-59r), which is

insubstantially different from the known version save for the additional stanza, which reads as

follows:

> do what they wyll and do ther warst $^{w??st}$
> ffor all they do ys wanety
> ffor a sunder my hart shall borst
> sow[r]rer then change my ffantesy

As with the earlier example provided by Thomas Howard's adaptation of Chaucer to demonstrate his love for Douglas in separation, here Douglas demonstrates the same for him. The poem's meaning is sharpened by an awareness of the biographical circumstances that may have prompted its composition. Margaret Douglas seems to be vowing her constancy in the face of the disapproval of her uncle and guardian, King Henry VIII, to her mésalliance. Political reality may have dictated the first line of the fourth stanza "do what they wyll and do ther warst." The additional stanza completes the symmetry of the poem poetically and demonstrates her understanding of the consequences of their affair. The last two lines of the recovered stanza return poetically to the last line of the first stanza, which is: "nor never chau*n*g hes ffantesy," and the poem ends with her reciprocal assertion of her loyalty: "ffor a sunder my hart shall borst /sow[r]er then change my ffantesy." The actions of the foe(s) -- though in vain -- lead to heartbreak; its associated sorrows are able to change the fantasy of the female lover's experience.

The poem is more sophisticated with the additional stanza, but we do not know, given the condition of the text, if she intended it to be read, if she suppressed it deliberately, or if other forces, such as natural degradation, are at work. Further work is required with the manuscript page to recover, fully and without doubt, what is very deteriorated (perhaps deliberately faint, marred, or erased) marking. Then, we must encode this poem adequately so as to indicate its physical condition, including indications of the degree of confidence in our transcription of particularly faint letters, and provide remarks that enable our readers to understand the significance of the version and the biographical context in which it is situated.

Encoding the Text: Encoding Cruxes

We wish to capture as much pertinent information as possible in the encoding, and to enhance that encoding by references to contextual conditions and situations but we also

encounter situations that challenge the parameters of our knowledge and the perceived limits of the encoding system we have chosen. So far, we have discussed situations in which we know what needs to be done to enhance the experience of an audience encountering the poems of this manuscript. But there are, as well, situations in which we are unsure how to proceed at this time.

In large part, these situations reflect concerns that lie at the heart of the documentary editing tradition, chiefly centring on the problem of how detailed the encoding must be to capture the salient details of the document. In some cases there are marks that a scribe has made and we are unsure whether or not they are meant to be significant, and thus must be encoded, or if they are idiosyncratic practices, and thus, unremarkable for that particular scribe in that situation. At issue here are matters such as majuscule/miniscule substitution[22] and scribal abbreviation or accentuation points in unexpected locations.[23] In addition to these cruxes at the juncture of editorial practice and scribal practice, we have yet to create all the links between poem units that we will employ, and are currently categorizing the types of associations we want to establish.

Creating the encoded text has involved, and will continue to offer, challenges not all of which are resolved to our satisfaction as yet, but our involvement with the manuscript details – and our intention to reproduce the sense of a densely interactive text whose voices speak not only within the text, but which also comment and reflect the world in which the scribes lived – has given us an appreciation and respect for the sometimes anonymous men and women whose poetry and annotations we record. To share that sense of involvement at the same time as we share the encoded text with the audience that we expect will be interested in our project, the electronic interface toward which we are working will also foreground the manuscript and will facilitate the use of electronic tools to navigate both within and without its virtual covers. Development of that interface is currently underway.

3. Establishing an Interface Prototype Suitable to the Material of the Edition

Despite the natural shortcoming of not being in the familiar book-form, electronic editions have a distinct advantage over their print counterparts because of the vastly greater resources that they can make readily available to their readers. An electronic edition can be updated as newer information or reconsideration makes necessary, images can be easily included, and supporting material and tools that can be included are, theoretically, almost unlimited in scope. With the assistance of automated text analysis tools, processes such as word searching, word distribution, word collocation and so forth, are quickly available without a great interruption to the natural reading process, and thus encourage a close affiliation of a reader's (computer-assisted) analysis of a text and one's linear reading of it. Hypertextual navigation of extra-textual resources provides and assists in the management of a significant amount of related material extra to the text of the edition itself, similar to that available in a good research library, or group of libraries. As such, the electronic edition makes accessible dimensions of the text, or dimensions suggested by the text, not always conveniently available in other ways. For these reasons, the electronic edition represents a meeting ground of text and criticism -- at both representative/documentary and interpretive/analytical levels; the reader of the electronic edition is often explicitly enacting analytical processes upon the text at the same time as he or she reads it.

At the moment, the focus of our research group is not so much what extra-textual materials to include in our edition -- this is a fairly clear-cut decision; rather, our chief challenge in this regard is how one might include this additional material such that the reader can most easily benefit from it. Our concern lies as much in how we represent the textual materials we have – via encoding, as is discussed above – as it does in how we present those

materials, via the computer display, to the reader. As such, the search for an adequate visual representation of the edition is a central focus of our work at the moment.

Because the electronic edition is intended to follow the model of diplomatic editions, and because a chief interest in the manuscript is the way that the scribal community that produced the manuscript interrelated through it, a chief priority in establishing the parameters of the display is that it would foreground the manuscript itself. As part of our ongoing work, we experimented with several forms of indexing, including, in the first instance, a graphical index used as reference in our transcription, verification, and encoding processes (see Figure x, below).

The centre column contained thumbnails of the pages, while the foliation and incipits were listed beside the corresponding page. While this index was a useful and convenient way to visualize the relative location of a poem, its use quickly prompted us to develop certain ideas about how the prototype of the interface for the edition should work. Our goal became to provide an unprecedented level of access to the manuscript by integrating the facsimile images with the transcription of the text.

That said, it is also our intent to do so via an interface that allows this access in a way that does not overwhelm the reader with information. Previous electronic editions have relied on the idea of frames, presenting many aspects of the text at once in separate, small boxes. We found this approach visually cluttered and – especially to those new to the field, or new to the electronic environment – distracting and misleading, for the plethora of options had the potential to detract from the reader's experience of the text. The main text was continually pushed aside by the text variants, the facsimile variants, the commentary, and the sources frame. For all its admirable qualities, one of the best examples of the hypertextual scholarly electronic edition, the *Arden Shakespeare CD-ROM* (seen below, in Figure X), raises such concerns.
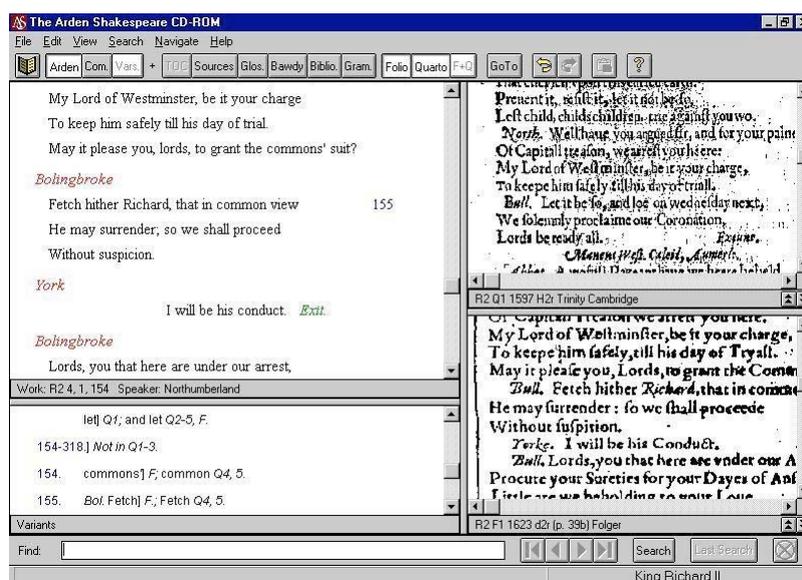
In contrast, despite its DOS-based visual interface, the simplicity of *TACT*'s textual display and the power of its analytical tools, combined with its plain text navigation, have considerable merit (see Figure x), yet it was not designed to be an edition engine; its display is oriented more for analysis than for reading, and its operation is text only.

Our hope, considering the models provided by hypertextual editions such as the *Arden Shakespeare*, and by dynamic texts such as those produced for *TACT,* was that we might combine the visual simplicity and navigational power of *TACT* and other similar packages with a graphical interface, capable of handling hypertextually-associated text and image, like that of the *Arden* and other like editions. In short, we explored ways in which to present all of the elements of scholarly edition, while clearly retaining the central, privileged position of the primary document in our edition.

We also concluded that interaction with the edition should be via a delivery mechanism that is, as much as possible, independent of operating system. The conclusion we reached is that we should work towards envisioning the final interface to our edition to be implemented as a rich Internet application. Internet applications are served through a world wide web browser, using a carefully developed, cohesive interface that ideally works in the same fashion as any desktop program, using the same computing paradigms, and on any platform;[24] rich applications incorporate multimedia elements, including images, sound, text,

and video. Ideally, these applications offer a seamless transition from a standard computing environment to the edition served on the web. The use of the Internet, rather than a CD-ROM distribution, allows the easy updating of the edition, while at the same time easing access for many users. The computing requirements of an Internet application are, by definition, low: an internet connection, a web browser supporting standard protocols, and perhaps a plug-in.[25] In comparison, a traditional program interface, such as that for the *Arden Shakespeare*, would require a software installation. It is also important to note that we hoped out prototype might have the best chance possible to reach beyond the current limitations of technology and, indeed, survive the inevitable changes in computing technology; we realise that the advancement of Internet technologies over the next three years, and beyond, will push our prototype in unexpected ways; our approach, then, was to focus on what is possible at the moment but, much more importantly, what might be possible in three years, at least.[26]

The results of our exploration, and prototyping of interface, are as below.

The main view of our current prototype is shown in Figure z, above. At the top of the application are three tabs: Apparatus, Text View, and Commentary. Our intent is to emulate the structure of a print edition: an index and prefatory materials, the text itself, and the commentary on the text. The bulk of the edition, and of the application, is focused on the Text View tab. The Text View has two subsidiary tabs, Facsimile and Transcription, in order to facilitate switching from one view to another, although the facsimile view remains the default option for the application. Across the top of the application are the navigation options: an index by incipit or by foliation, buttons to move from page to page, an option to type in a specific folio number, and a search box with options to search the manuscript, within the commentary, within the apparatus, and related electronic resources. The tab metaphor is easily understood by anyone who uses physical bookmarks; the quick finger in the endnotes, another in the commentary, and another marker in the bibliography is common practice. For the reader using the electronic edition, the interlinked tab windows allow an easy and natural movement from one aspect of the text to another, and then a quick return to the main activity of reading. For example, when reading the poem "My heart is set not to remove," the Apparatus or Commentary tab will call up the corresponding notes and documentation of that poem as a starting point for further exploration. The Text View should be treated as the 'master' key of the application, and all other tabs will be supplementary to it.

The facsimile of the manuscript page is the centre of the main view, and all of the ancillary information is associated with it. Within the facsimile view, each poem is identified in the margins with the incipit, the hand, the internal witnesses, and the author of the poem. These marginal notes will be drawn from the XML file that includes the witness information. In order to associate the notes with the incipit, each facsimile image will have the 'poem spaces,' indicating the portion of the image that corresponds with each incipit. We intend to add meta-tagging to the images, designating the physical space of a poem's presence on the

page, and associating that space with the transcription of the poem. When a reader is examining the facsimile view, placing a mouse over an incipit will activate a pop-up text note of the transcription of the corresponding poem (see Figure x, below).
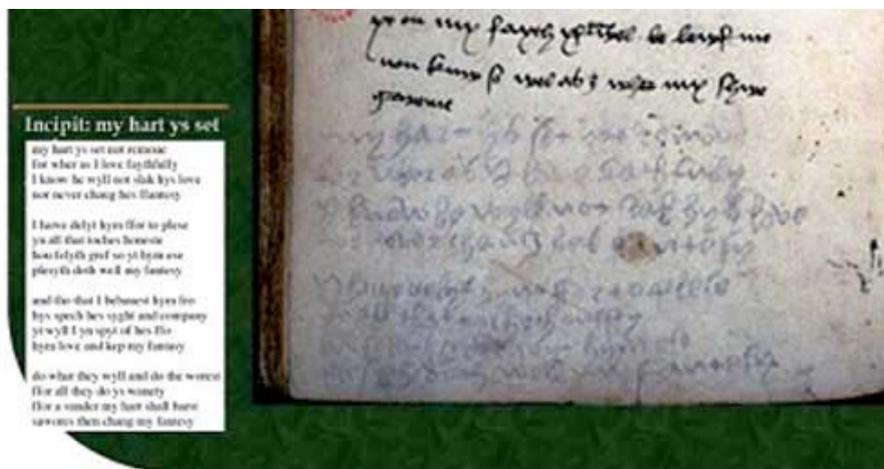

With this option, the reader can compare the transcription of an individual poem within the manuscript view. Other entries are linked to their complement within the apparatus or commentary tab. For example, clicking on a specific hand name will show the palaeographic details and study of that hand.

In this way, our electronic edition facilitates access to the manuscript. Continuing with the example of "my hart ys set nat to remowe," discussed above, while viewing 65r the reader can quickly call up the facsimile of the internal witness on 59r using the 'Go to folio' button (see Figure x).[27]
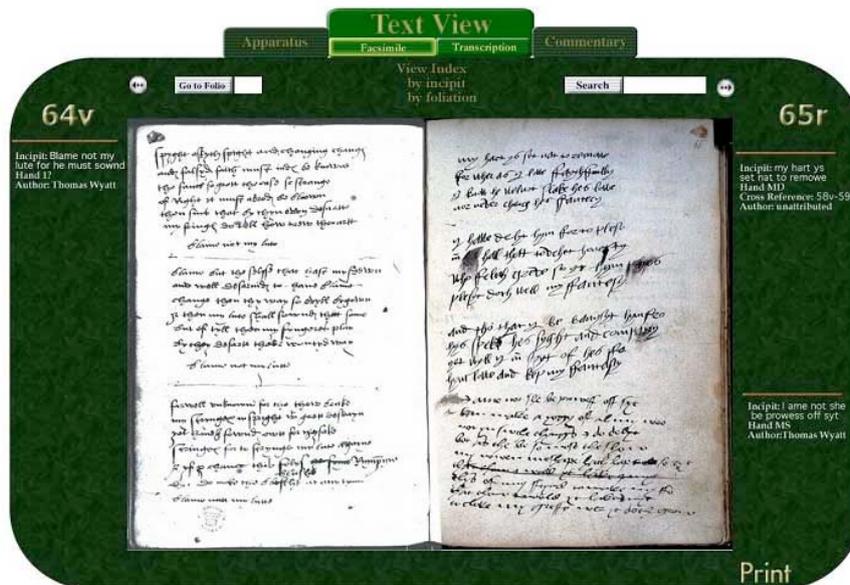
While in the facsimile view, a right click on the manuscript page offers magnification (Figure x, below). At the bottom of the application, the percentage of magnification is shown, along with a link to return to the original size. The edition also offers visual aids to palaeographical study, enhancing the experience of the manuscript for the reader.
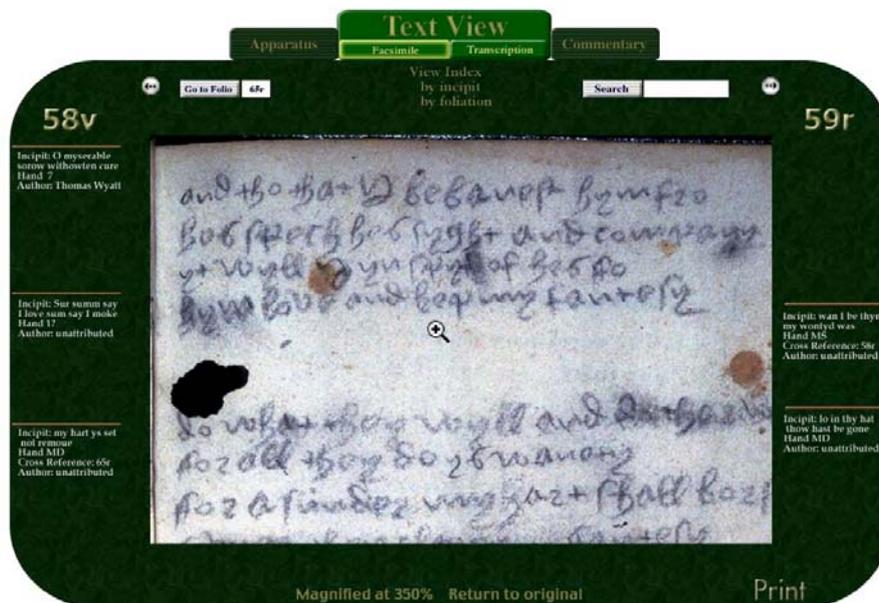
The Transcription element of the Text View (Figure x, below) correlates with the Facsimile view, following our goal to place the document at the center of the edition. Its intent is to follow quite closely the model set by the display of the text in a diplomatic edition

– save for the relation of apparatus and commentary, discussed above. We retain marginalia and other annotations and significant features within the transcription view, and elide most other non-textual markings, with the understanding that they are readily available via the Facsimile view.[28]
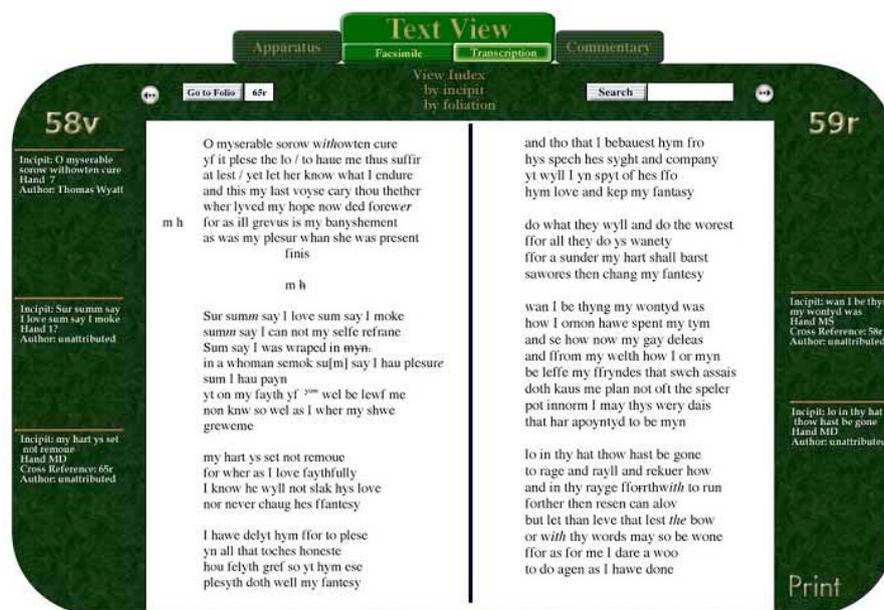
Since no transcription can convey the full details of the page, the Facsimile tab must remain the default view of the e-edition in order to achieve our goal of engaging the reader with the manuscript.

Another area that we are currently discussing is how we will integrate external resources to the transcription. At the moment, our prototype suggests only lexicographical aids – such as the right click offering options to search a word within the manuscript, the *Oxford English Dictionary*, the *Michigan Early Modern English Materials*, and *Lexicons of Early Modern English*. As resources become available through other projects, we intend to explore ways and means of accessing these resources from within the electronic edition. And we wish to incorporate them in such a way that the activity of reading is enriched by these tools, but not superseded by them.

It is almost too soon to speak of how exactly our edition will look, or how exactly the edition will be implemented. The main elements of this prototype could be implemented using Macromedia Flash MX, which is quickly growing into the pre-eminent platform for rich Internet applications. It seems likely that future technologies for building multimedia Internet applications will use some similar combination of XML and a scripting language. Currently, the SMIL (Synchronized Multimedia Integration Language) specification standard from the W3C is very promising. Although SMIL was developed for presentations, SMIL may grow over the next few years into an excellent and essential component of the final edition. But, as in all things, there are many paths to choose from – some not yet trodden.

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Notes

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[1] A number of these works are surveyed, and suggested components explored, in Siemens ("Disparate Structures," "Shakespearean Apparatus?" and "Unediting and Non-Editions").

[2] Consider exemplary studies such as Greenblatt's *Renaissance Self-Fashioning*, Norbrook's *Poetry and Politics in the English Renaissance*, May's *The Elizabethan Courtier Poets: The Poems and Their Contexts*, Fox's *Politics and Literature in the Reigns of Henry VII and Henry VIII*, and Goldberg's *James I and the Politics of Literature*.

[3] See, for example, May, who has pointed out that it is the study of the literary materials that were actually in court circulation that is most profitable; as he notes, "the study and editing of these manuscripts is vitally important to any accurate understanding of the role of literature at court" ("Manuscript Circulation" 274).

[4] See, for example, recent studies by Heale, Remley, and Baron; Southall's work is traditionally cited as the central discussion of the manuscript and its import. On the importance of the *Devonshire MS* specifically, see Boffey ("Women Authors" 180; and *Manuscripts of English Courtly Love Lyrics*).

[5] This is suggested by several exemplary critical works, but three shall be mentioned. The first, Elizabeth Heale's "Women and the Courtly Love Lyric," explores the roles of Margaret Douglas, Mary Shelton, and Mary Howard/Fitzroy and discusses "the evidence [the manuscript] yields of the parts women might have played as copiers, audiences, respondents, and, in a variety of senses, producers of love poetry in the early Tudor court" (297); Helen Baron's "Mary (Howard) Fitzroy's Hand in the *Devonshire Manuscript*" confirms that Surrey's sole contribution to the MS, the poem "O Happy Dames," is in the hand of his sister Mary Howard/Fitzroy, and also provides the very valuable service of making public her work with the various hands of the manuscript in a convenient table, identifying the personal hands of Margaret Douglas, Mary Shelton, Thomas Howard, Mary Howard, and others; Paul Remley's "Mary Shelton and Her Tudor Literary Milieu" focuses specifically on Shelton's role in the MS, and her use of a deliberate method that "attempt[s] to recast poetry written by others as a new and proprietary sort of literary text" to the end of, for example, documenting "the sense of outrage felt by her circle at the unjust imprisonment of two close acquaintances (Margaret Douglas and Thomas Howard) and [. . .] to protest the mistreatment of women by self-serving lovers" (42).

[6] This, extending to Greenblatt's essay in *Renaissance Self-Fashioning*, and in Siemens' note on Wyatt, Boleyn, and Henry VIII's "Pastime with Good Company" (*N&Q* 1997), and beyond.

7 From Southall, to Heale, Baron, and Remley – each of whom quite aptly (even if disparately) addresses significant elements of the manuscript, its contents, and the community that produced it, and each quite definitely reflects our current interest in the *Devonshire MS*.

8 The significance of their choices, and an analysis of the ways in which they adapted such verses to their own situations, represents one way of exploring the social and political dynamics of courtly poetry, as is attention to the content and presentation of the poems they composed, as inscribed in the MS.

9 Such may be the case with Wyatt's "If yt ware not" (78v), which contains a burden that echoes a motto employed by Anne Boleyn (in 1530), in turn echoing a line from Henry VIII's "Pastime With Good Company" (ca. 1509) which is itself an echo of one of the mottos employed by the Burgundian court in which Henry likely first met Boleyn. While often referred to as "If it ware not," the title of the piece as derived from the *Devonshire MS* is "my yeris be yong even as ye see," with the incipit and burden "Grudge one who liste this ys my lott / no thing to want if yt ware not." See Siemens, "Thomas Wyatt, Anne Boleyn, and Henry VIII's."

10 As might be expected in such an edition, the images of each folio will be available if the reader so wishes, the details replicated in the transcription can be compared with the image. The transcription itself should ideally be oriented to opened pages, much as one might read them in the physical volume, with facing verso and recto, with formatting (columns, annotations, indentations, &c.) retained, as well as any paper properties documented. Capitalization is retained, as is spelling. We mark text that is cancelled, added, elaborated, and emphasized. Figures, such as brackets, pictures, lines, and rules are included. We record scribal abbreviations, repeat apparent errors, and show where illegible sections elude transcription. Each hand is designated, and there are notes that detail each scribe's identity (if it is known), characteristic habits, and deviations from those patterns.

11 Markup, or encoding, is akin to labeling the various parts of a text and the characteristics of each part as it appears on the page and functions in the document. For example, the word 'elan' could be encoded as: <foreign lang="fr">elan</foreign>.
The 'labels' that distinguish the feature from its context are called tags.

12 In doing so, we have encountered some situations where we are not able, with our present understanding and organization, to replicate the manuscript exactly as we would ideally wish to do. For instance, a scribe has written what appears to be a crossed out letter on a series of pages. Since poems are inscribed over the marks, they are incidental to the poem, but pertinent to the page. We are not yet able to convey that detail, which is small, but could be important, as well as we would like using our current encoding practice. We are also dissatisfied with the way we record situations in which the poetic line differs from the physical line, since a poem's organization into stanzas and lines does not always coincide with the way the scribe writes it, which is also important to us. In other places, scribes violate what might be, to us, the convention of leaving a physical space between stanzas, and it is significant that the scribes do not adhere consistently to that idea, so the style sheet that we devise to display the text will have to reflect scribal habits, not modern standards of layout. Those small, but significant, details are some of the devils to which we refer in our title.

[13]   Because it was not meant for circulation beyond a limited group of friends and family, it is a very personal document, which strengthened our commitment to represent the scribes and their production fairly and accurately, in a way that the scholarly community, and a wider audience, can appreciate the scribes, their situations, and their work, as we do.

[14] Fortunately, support in making the decision of which DTD to adopt is readily available. The Humanities Computing community is an invaluable source of experience and guidance for new encoding projects. For example, the TEI list-serv is a resource that offers a beginner access to experts, and a perspective on current issues in the community. Many Humanities Computing projects readily share their own DTDs and publish their encoding guidelines and editorial policy statements, which is an opportunity, even though the parameters are designed for different bodies of work, and with different goals, to learn, adapt, and model aspects that are applicable to the specific project with which one is concerned. It is always of value to understand how other projects meet similar challenges as those that our project team faced, and continues to face. The expertise and advice of each member of a project team itself greatly contributes to any enterprise conducted within its purview, and choosing a DTD is a vital step that benefits from the input and viewpoints of the project's team members. The TEI's *Pizza Chef* is a crucially important resource for designing and generating a basic or customized DTD, depending on the complexity of a body of material and the aims of project team, as the nature of the document and the intentions of the project have been defined by them.

[15]   With the *Pizza Chef*, guided by detailed instructions, a DTD designer chooses an appropriate base (prose, verse, drama, speech, dictionary, terminology, general, or mixed), adds such toppings (optional components) as seem necessary to the project's intention, and such flavourings (entity sets) as seem appropriate.

[16]   For example, in the first pass, the tag <closer> was used to mark a scribe's "fs", appended to the end of a poem, which is an abbreviation for 'finis'. When, later on, a different scribe placed a flourish before and around the "fs", and it was desirable to record that, it proved not possible, within the DTD, to use the element <figure> and <figDesc> to record that phenomenon within the element <closer>. Rather than adapt the DTD to allow such a use, all the <closer> elements were changed globally to be <l> (line) elements, which does allow the inclusion of elements to describe a flourish. All instances of "<closer>f<expan>ini</expan>s</closer>" were found and replaced by "<l>f<expan>ini</expan>s<./l>," and then the instances where the scribe had inserted a flourish were moved from their placeholders (in comments) into the element by using the command 'find', and then 'copy' and 'paste', a process which is lengthy to describe but relatively straightforward to accomplish.

[17] For example, the <revisionDesc> element of the TEI header is a list of all significant changes that were applied to the file, recorded as work progressed. In addition, comments were extensively employed to record decisions, and situations that need to be rethought.

[18]   The transcribed text is represented in bold, and the coding in normal typeface. In the sample, which is simplified, and represents an early stage of encoding, there is no encoded indication of the various graphic forms that each scribe employs.

[19] Thynne's version of Chaucer reads:

    O very lorde/ O loue/ O god alas
    That knowest best myn hert/ & al my thought
    What shal my soruful lyfe done in this caas
    If I forgo that I so dere haue bought
    Sens ye Creseyde & me haue fully brought
    In to your grace/ and both our hertes sealed
    Howe may ye suffre alas it be repealed (IV. ll.288-294)

The version in the Devonshire manuscript reads:

    O very lord o loue o god alas
    That knowest best myn hert / & al my thowght
    What shall my sorowful lyfe donne in thys caas
    Iff I forgo that I so dere haue bought
    Syns ye [_____ _____] & me haue fully brought
    Into your grace and both our ~~hat~~ hertes sealed
    howe may ye suffer alas yt be repealed

[20] The code used to record the abbreviation is that derived by RET (Renaissance Electronic Texts), which provides the most comprehensive and descriptive set of abbreviation codes for Renaissance scripts available, enabling the encoder to precisely delineate a specific scribal practice.

[21] At least one scholar has suggested that the poem might have been written by Thomas Clere, who was Shelton's lover in the 1540s, but a majority of the editors of Wyatt's work include the poem (Remley 70, n. 45).

[22] For instance, many of the scribes use the majuscule form of a letter, but in a miniscule position. We are unsure if that use is meant to add emphasis, or if it is simply the way that person chooses to shape that letter. In some situations, it seems as though those forms are significant, and thus, ought to be encoded, perhaps using the element <hi>, signalling a "graphically distinct" portion of text. For example, in Wyatt's "What menythe thys when I lye alone," the scribe uses majuscule letters in a miniscule position in the phrase "Rage & Rave," where it seems possible that he or she intends to emphasize the alliteration, but he or she also uses the form in the phrase "many A yere," where it seems less likely (12v-13r).

[23] Other scribal habits, such as using the symbol that usually indicates an omitted 'ra' associated with a word such as "myght," drawing lines that resemble extended macrons, usually indicating an omitted nasal, over words like "cannot," and inserting drawings, such as cross-hatches, on some pages have us wondering where, how, and if we ought to record those instances.

[24] Examples of rich Internet applications include: Internet banking sites, games played via the internet, and shopping portals such as eBay.com.

[25] Plug-ins offer enhanced functionality when browsing the web via a small download that is installed into your browser. The Macromedia Flash plug-in is installed in 97% of all browsers. Java is equally ubiquitous. See
http://www.macromedia.com/software/player_census/flashplayer/ for a full survey.

[26] Since our base text is in XML, we should be able to partner our text with any scripting language in order to develop our application. XML is commonly used with the scripting languages JavaScript, Perl, Python, PHP and Ruby in web applications. Not all of these languages are designed for graphical presentation, but we will choose the language which best suits our final prototype. The XML text supplies the content, while the chosen scripting language controls how the content is displayed using standard interface elements. Macromedia Flash, a widely-used and distributed platform (albeit proprietary) for internet applications, uses ActionScript within the proprietary Flash interface, and content is drawn from an XML file. See also "Java Technology and XML" at http://java.sun.com/xml/, for an overview of how a programming language can be used with XML data. While this site speaks solely of Java, the principles apply to any language.

[27] The image in Figure x is a composite, in which 64v was scanned from a microfilm and 65r was scanned from a colour slide. The difference in resolution and contrast, which is apparent even in reproduction, indicates the need for higher quality images when digitizing manuscripts. While microfilm may be perfectly adequate for a printed text, the scribal variations in a manuscript are much easier to discern from a colour slide. The original TIFF image used to produce the image used here was scanned at from a colour slide at 4000 dpi, with excellent results. While the application must use compressed images in order to be served via the internet, the quality difference between scans of the colour slide and the microfilm is still remarkable.

[28] For example, the horizontal line in the manuscript dividing "wan I be thyng my wontyd was" and the next poem "lo in thy hat thow hast be gone" (59r) could be rendered with a horizontal-line in the transcription; but we worry about whether the transcription view is the proper place to render these extra-textual artefacts. An ink blot, a drawing, or brackets spanning several lines cannot be viewed in the transcription, although our encoding indicates its presence.