

of friends and among those beyond the court who were eager to enjoy the latest poetic fashions.

Contemporaries clearly took pleasure in staging and savoring the drama of sexual relations: the Devonshire Manuscript, one of the chief sources for Wyatt's verse, collects a variety of poetic perspectives on courtship. The miscellany contains not only several male-authored poems in a female voice but also a number of poems probably written by women, along with many more transcribed by female hands. Wyatt was writing within a larger game of courtly poetry in which women played key roles.

In 1557 (fifteen years after Wyatt's death), 97 poems attributed to him were included by the printer Richard Tottel among the 271 poems in his miscellany, *Songs and Sonnets*. (For more on Tottel and his book, see, in "Elizabethan Miscellany," pp. 502–05.) By the time this collection was published, Wyatt's deliberately rough, vigorous, and expressive metrical practice was felt to be crude, and Tottel (or perhaps some intermediary) smoothed out the versification. We reprint "They flee from me" both in Tottel's "improved" version and in the version found in the Egerton Manuscript, which contains poems in Wyatt's own hand and corrections he made to scribal copies of his poems. Unlike the Egerton Manuscript (E. MS.), the Devonshire Manuscript (D. MS.) was apparently not in the poet's possession, but some of its texts seem earlier than Egerton's, and it furnishes additional poems, as do the Blage Manuscript (B. MS.) and the Arundel Manuscript (A. MS.).

In the following selections we have indicated the manuscript from which each of the poems derives and divided the poems into three generic groups: sonnets, other lyrics, and finally a satire. Within each of the first two groups, the poems are printed in the order in which they appear in the manuscripts. There is no reason to think that this is a chronological ordering.\*

### The long love that in my thought doth harbor<sup>1</sup>

The long love that in my thought doth harbor,  
 And in mine heart doth keep his residence,  
 Into my face presseth with bold pretense  
 And therein campeth, spreading his banner.<sup>2</sup>  
 5 She that me learneth<sup>o</sup> to love and suffer *teaches me*  
 And will that my trust and lust's negligence<sup>3</sup>  
 Be reined by reason, shame, and reverence,  
 With his hardiness taketh displeasure.  
 Wherewithal<sup>o</sup> unto the heart's forest he fleeth, *because of which*  
 10 Leaving his enterprise with pain and cry,  
 And there him hideth, and not appeareth.  
 What may I do, when my master feareth,  
 But in the field with him to live and die?  
 For good is the life ending faithfully.

E. MS.

\* For the Italian originals of the Petrarchan sonnets translated here, as well as additional poems by Wyatt, see the NAEL Archive. For a broad grouping of 16th-century poems, see "An Elizabethan Miscellany," below.

1. Wyatt's version of poem 140 of Petrarch's *Rime sparse* (Scattered Rhymes); his younger friend the earl of Surrey also translated it (p. 135).

2. I.e., the speaker's blush. The first four lines of

this sonnet introduce the "conceit" (elaborately sustained metaphor) of Love as a warrior who, "with bold pretense" (i.e., making bold claim), flaunts his presence by means of the "banner." Elaborate metaphors of this kind are common in Petrarchan (and Elizabethan) love poetry, and often, as in this instance, an entire sonnet will turn on a single conceit.

3. I.e., my open and careless revelation of my love.