

The Shakespearean status of the Danielle poems: some lexical notes

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Over the years I have carried out a stylistic analysis of texts, in a forensic linguistic context, I suppose about twenty times. Never have I been called into court. The reason is simple: the evidence is usually ambiguous. A text (such as a statement) is usually too short to draw any reliable conclusions, or the evidence is partial and conflicting. There have been some successful cases based on linguistic evidence, but my impression is that for every case that reaches a firm conclusion, ten do not.

The results with literary stylometrics can be better, because the texts are longer, and also the authors are doing special things to the language, so that stylistic fingerprints stand out more clearly. But when the text is short, as with the Danielle poems (831 words), and the subject-matter motivates the use of a clichéd and conservative language, the likelihood of seeing a distinctive style becomes remote.

There are certain minimal considerations that need to be satisfied. At the time of writing these poems, thought to be 1593/4, whoever the author was would have reached a certain level of vocabulary growth. If it was Shakespeare (S), we would expect to see usage that was within his lexical range by that time. That is, the relevant point of comparison is with the following texts: *Two Gentlemen of Verona*, *The Taming of the Shrew*, *Henry VI Parts 1-3*, *Titus Andronicus*, *Richard III*, *The Comedy of Errors*, *Venus and Adonis*, *The Rape of Lucrece* – and probably *King Edward III* and (at least some of) the *Sonnets*. A comparison with anything later than these (i.e. from 1595 on) would be potentially spurious, as we would be comparing an earlier with a later stage of vocabulary development. At the same time, the evidence of the later stage cannot be discounted, as it is always possible that certain words are missing from the earlier texts by chance. But there are plainly two stages of plausibility, and these are identified in this paper as Corpus A (the above twelve texts) and Corpus B (S's later work).

Why vocabulary? Spelling is too uncertain at this period to be a basis for comparison. And with just 17 stanzas, many containing only three two-line sentences, there are too few grammatical constructions in the text to do anything meaningful. The focus of any investigation has thus to be on vocabulary, which here refers to three things:

- individual words
- collocational strings, i.e. lexical associations between specific words, not necessarily adjacent, e.g. *helping + hands*, *bid me stay*
- colligational strings, i.e. combinations of specific words in a particular grammatical relationship, such as *egg + on* or *beloved + of*

Are all the words and lexical strings in the Danielle corpus found in Corpus A? Table 1 lists 274 individual words. The figures derive from a search of the electronic corpus compiled for the book *Shakespeare's Words* (www.shakespeareswords.com). Word classes (parts of speech) and grammatical variants are differentiated: different totals are given for *love* (noun) and *love* (verb) and for *love* and *loved*, for example.

I excluded Classical names (eg *Paris*) from the analysis, as these relate to knowledge rather than language ability. (Just because I know the words *Frankfurt* and *Stuttgart* does not mean that I can speak German.) I also excluded the names of *Salisbury* and *Stanley*. I included common geographical names, such as *Europe* and *Wales*. Table 1 also shows a list of the grammatical words (such as *the*, *which*) which I ignored.

Of the 274 words analysed, 266 are found in Corpus A. The vocabulary of the Danielle poems is thus very much (97 percent) within what we know S to have used at the time, though none of the words are sufficiently distinctive to suggest that they are 'favourite' S words. Even *ruinate*, which is used distinctively in S as a figurative sense of 'reduce to

ruins' (the OED has him as the first recorded user) is here being used literally – a usage which had been in the language since at least 1548.

Table 2 shows the interesting cases. First of all, there are 8 words which are not in Shakespeare A or B. This total reduces to 6 if (a) *gwrder* is ignored because it is so unclear, (b) we disregard word-class (in the case of *enterprise*), and (c) we take the two Latin tags as special cases, part of the conventions of this kind of poem. The 4 problem cases are *feminate*, *glee*, *manlikest*, and *roundelays*. As S uses *gleeful* in A, the absence of *glee* is probably by chance – though it is surprising that S does not use this ancient word at all. S is the first recorded user of *roundel*, which he uses just once (in MND), but *roundelay* was available for use in contexts where it was needed to suit the metre and rhyme. The adjective *feminate* is striking, but this word had been around since at least 1533, and S often coined adjectives ending in *-ate* (*emulate*, *expiate*, *exsufflicate*, *felicitate*, *gratulate*, *incardinate*...). *Manlikest* is the one that stands out, as there are no other instances of the superlative ending on an adjective ending in *-like* in S, and it feels awkward.

Another 13 words do not appear in Corpus A, but do turn up in Corpus B. None of these is significant. All of them had been in English a long time. In six cases (*finer*, *gem*, *helping*, *recompense*, *treading*, *turtles*), it is simply a grammatical variant that is missing. In the case of *couple*, it is a small semantic shift. We are left with *Greekish*, *indite*, *manlike*, *paps*, *tennis balls*, and *wight*, all of which have several 16th-century citations in the OED.

I have not tried to be comprehensive in analysing multi-word strings (the collocations and colligations). I picked out 77 which capture most of the linguistic content of the poem. Of these, 51 (66 percent) are to be found in A and a further 10 (79 percent) in B. Here too, then, the language is largely within S's range. But there are 16 strings completely absent. Of these, two are fortuitous. *North Wales* is here purely because of the situation – if *Hamlet* had been set in Conwy Castle, doubtless *North Wales* would have appeared a lot. And although *laurel tree* is not there, both *laurel* and *tree* are elsewhere in A. There is nothing particularly Shakespearean about nine of the other strings (nor about any of the 10 strings that appear only in B): *Britain's soil*, *courteous of*, *cure...melancholy*, *pearl...foil*, *pen...run...fill*, *pleasant plains*, *portion...store*, *rule...pen*, and *smooth tongue*. In a few cases there are lexical similarities in other texts, such as *purge...melancholy*; however, there are also differences. When *rule* takes an object, for example, it is usually a person or place. Only once in S is it an entity (*teeth* in Cor 3.1.36). There is nothing like *rule my pen* elsewhere in S.

Two phrasal verbs are unusual: *egg on* and *toss down*. They are informal to our modern ears, and we might feel their use in this very conventional text is somewhat inept (an impression which can of course be interpreted either way - as non-S or as immature S); but in Early Modern English the stylistic level might have been more formal, and *toss down* certainly adds dramatic force to the image. The same point applies to *pack thee hence*.

That leaves two important usages: *in midst* (*myddest*, line 71) and *unlike to thee*, neither of which are Shakespearean. S uses *in the midst* always (but note *i'the midst* in Mac 3.4.10), an old usage dating from around 1400. Spenser, by contrast, has several examples of *in midst* – indeed, he is the first recorded user of it, in 1590. Certainly, there are many examples in S of an optional definite or indefinite article (eg *at least* vs *at the least*). But he also uses *i'th* when he wants to lose a metrical syllable (*i'th'midst* in AC 3.10.11, Cor 1.1.97), and that is not the case in the Danielle poem. This is perhaps the clearest case in Danielle of a usage which seems to go against S's normal style.

But *courteous of* (line 15) and *unlike to thee* (line 29) are also unusual. *Courteous* followed by *of* is not found at all (though known in other writers since the 14th century). S uses *courteous* 22 times; only once is it indirectly followed by a preposition, and that is *in*: 'For thou art pleasing, gamesome, passing courteous, / But slow in speech' (TS 2.1.239).

S normally uses *unlike* either alone or followed directly by a noun or pronoun. 'How much unlike art thou Mark Anthony', says Cleopatra (AC 1.5.35). There are 11 instances like this. There are no cases of the word immediately followed by *to* – though this construction had been around since the 14th century, and was current in the 16th (there are OED citations from Elyot and Olde). He once uses *than* (*unlike than*, Cym 5.5.355). Having said that, there

is one instance of a *to*, but with a word-order change: 'How much unlike art thou to Portia' says Arragon (MV 2.9.56). So the parallel is not exact.

Commentators such as John Idris Jones have already noted several lexical and discourse parallels between certain lines and S's writing, and there is certainly a familiar parallelism in the syntax of stanzas 5, 7 and 8. However, we do not yet know how common these patterns were in the language of the time, so we cannot read too much into them. Certainly, some of the words Jones instances (such as *Greekish*, *sweet*, and *ten times*) were quite common. The negative evidence – patterns which appear in Danielle and which do *not* appear in S, are somewhat stronger in force, but are not conclusive, given our lack of comparative data.

More detailed analysis is needed, but in a few cases where I have done this the results are ambivalent. Take *sweet muses*, for example. *Sweet* turns up 875 times in S, and is indeed one of his favourite words. The interesting point in Danielle, though, is its use as part of a vocative construction. This is a significant S feature, as 384 (44 percent) of his uses of *sweet* are in vocatives (there is a famous *sweet queen* sequence sequence in TC 3.1), and 54 of them are in the Sonnets. However, there is only one instance of *sweet* opening a poem (Sonnets 56). *Muse* turns up 32 times in S, 16 of them in the Sonnets; but only Sonnets 100 and 101 open with an invocation to a Muse. And no text opens with the collocation of *sweet Muse(s)*. So there is no exact parallel.

Or take *lend your helping hands*. There are 4 clear cases of the collocation between *lend* and *hand* in S: *lend me your hands* (Per 3.2.107), *lend thy hand* (Tem 1.2.23), and *lend me thy hand* (Tit 3.1.186, WT 4.3.67 and 68). *Helping hands* turns up in R2 4.1.161. But in TNK the collocation is *hold out your helping hands* (Prologue 26). Again, there is no exact parallel.

I have to take a view. On the lexical evidence, it is certainly possible that the texts could be by S, for only a small number of usages fall outside his lexical range in 1593/4; but *in midst*, *manlikest*, *courteous of*, and (less certain) *unlike to* suggest it is not. Are these few problem cases enough to outweigh the general finding that the lexical range of the Danielle poems corresponds to S's other usage? People will have different views; but, as scientists say, it takes only one good counter-example to demolish a hypothesis, so perhaps the next step is a thorough discussion of these cases. In the meantime, and until we have much better lexical studies of early Modern English, the ascription of the text to S on linguistic grounds has to remain doubtful. However, as I said at the outset, linguistic evidence alone rarely suffices in questions of authorship.

Table 1 Single words in the Danielle poems

Item	In Corpus A?	In Corpus B?
abroad	18	
accept	18	
adieu	16	
again	195	
agree	11	
arms (<i>noun</i>)	133	
beauteous	25	
beautiful	8	
beloved	22	
best	111	
bids	23	
bide	5	
blaze	3	
bless	16	
blessings	4	
blest	6	
blood	226	
boldness	4	
both	189	
bound	43	
Britain	4	
Britain's	1	
brood	5	
brother	181	
build	4	
came	96	
come	500	
conceive	3	
content (<i>noun</i>)	53	
couple (<i>noun</i>)	2 (a couple of)	3
courteous	3	
courtesy	9	
crave	20	
cures (<i>verb</i>)	1	
curst	14	
dame	22	
dance (<i>verb</i>)	7	
deed	54	
degree	16	
delight (<i>noun</i>)	24	
depart	25	
dim	15	
dull	35	
duty	61	
eagle's	10	
earl	46	
egg (on)	0	0
enjoy	22	
enterprise (<i>verb</i>)	0 (<i>as noun</i> , 6)	0
ere	112	

Europe	3	
ever	129	
exceed	8	
face (<i>noun</i>)	165	
fain	18	
fair (<i>adjective</i>)	253	
father	364	
favour (<i>noun</i>)	28	
fear (<i>noun</i>)	107	
fear (<i>verb</i>)	123	
feared	16	
feminate	0	0
fill (<i>noun</i>)	2	
find (<i>verb</i>)	106	
finer	0 (fine 11)	6
finis (<i>Latin</i>)	0	0
first	148	
flourish	10	
flower (<i>noun</i>)	24	
foes	60	
foil (<i>verb</i>)	1	
forgot	25	
forth	116	
free (<i>adjective</i>)	43	
friends	139	
fruits	4	
gem	0 (gems 2)	5
give	323	
glee	0 (gleeful 1)	0
go	398	
god	309	
gold	67	
gone	125	
good	599	
grant (<i>verb</i>)	36	
Greekish	0	8
Greeks	6	
gwrder ? gird (<i>verb</i>)	1	
gwrder ? guerdon (<i>verb</i>)	0	4 (<i>as noun</i>)
hand	261	
hands	126	
happy	85	
hatched	2	
hates (<i>verb</i>)	5	
have	1572	
heart	362	
heart's	26	
heavens	33	
help (<i>noun</i>)	33	
helping (<i>adjective</i>)	0	2
hence	132	
here	575	
hereafter	12	

high	78	
hope (<i>noun</i>)	83	
humble	30	
humbly	18	
indite	0	2
intreat	1 (entreat 56)	
joy (<i>noun</i>)	70	
joys (<i>noun</i>)	13	
keep	115	
kin	1	
kind (<i>adjective</i>)	47	
kindly (<i>adjective</i>)	1	
king	551	
last (<i>verb</i>)	13	
last (<i>adjective</i>)	16	
laurel	3	
leaf	3	
least	33	
leave (<i>noun</i>)	71	
lend	30	
lent	13	
lies (<i>verb</i>)	61	
life	282	
lives (<i>verb</i>)	52	
living (<i>verb</i>)	34	
lofty	12	
look (<i>noun</i>)	17	
love (<i>noun</i>)	300+	
love (<i>verb</i>)	300+	
loved (<i>verb</i>)	36	
loves (<i>verb</i>)	37	
lovelier	1	
lovely	33	
loving (<i>adjective</i>)	51	
low	22	
man	410	
manhood	5	
master's	23	
match (<i>verb</i>)	6	
m(istress)	118	
measures (<i>noun</i>)	4	
melancholy	16	
men's	25	
midst	11	
mirth	10	
muse (<i>noun</i>)	18	
muses	1	
name (<i>noun</i>)	191	
ne'er	74	
nest	12	
never	282	
no longer	22	
north wales	0	0

now	843	
nymphs	4	
offence	25	
offspring	4	
once	130	
one	466	
only	72	
pack	4	
paps	0	1
pardon (<i>noun</i>)	67	
part (<i>noun</i>)	89	
part (<i>verb</i>)	25	
pearl	12	
pen	21	
pillars	3	
plains	3	
pleasant	13	
poor (<i>noun</i>)	3	
portion	3	
possessed	17	
practice (<i>noun</i>)	5	
praise (<i>noun</i>)	43	
pray	133	
praying	1	
pride	54	
princely	47	
proud	100	
purse	15	
put	82	
quaking	2	
quoth	72	
recompense (<i>verb</i>)	0 (<i>noun</i> 4)	6
remove	13	
respects (<i>noun</i>)	3	
rest (<i>verb</i>)	39	
return (<i>verb</i>)	67	
revives	1	
rich (<i>noun</i>)	1	
ride	12	
roundelays	0	0 (<i>roundel</i> 1)
royal	66	
ruinate	3	
rule (<i>verb</i>)	9	
run (<i>verb</i>)	37	
same	52	
see	405	
seeks	13	
send	74	
shame (<i>verb</i>)	7	
show (<i>noun</i>)	18	
show (<i>verb</i>)	91	
siege	18	
sight	89	

silver	26	
simple	26	
sing	33	
skill	21	
slander (<i>verb</i>)	4	
slanderous	4	
smooth (<i>adjective</i>)	7	
sobriety	1	
soil	7	
speak	218	
speaks	23	
speech	19	
sprung	5	
stands	60	
stand (<i>verb</i>)	129	
stay (<i>verb</i>)	157	
still	202	
stock (<i>noun</i>)	11	
store (<i>noun</i>)	23	
strings	8	
suck	8	
sweet (<i>adjective</i>)	295	
sweetest	10	
take	337	
ten	60	
tennis balls	0	2
then	736	
think	221	
thrice	29	
thus	260	
time	32	
times	71	
tongue	145	
toss	1	
train (<i>noun</i>)	13	
treading	0 (tread 14)	2
tree	17	
troop (<i>noun</i>)	8	
true	206	
turtles	0 (turtle 3)	5
unlike	4	
uttered	2	
vain	31	
vale (<i>Latin</i>)	0	0
venture	5	
virtue	59	
Wales	14	
walls	28	
where'er	2	
while (<i>conjunction</i>)	83	
while (<i>noun</i>)	39	
whiles	28	
wight	0	8

will (<i>noun</i>)	10+	
win (<i>verb</i>)	40	
wits	15	
withal	53	
womb	21	
word	105	
words	171	
worthy	47	
write	41	
wrong (<i>verb</i>)	16	
yet	458	
Total: 274		

Grammatical words ignored

a, against, all, am, and (&), art, as, be, but, can, cannot, did, do, doth, down, each, for, from, gainst, had, hast, he, her, herself, him, his, I, if, I'll, in, is, it, like, many, may, me, more, must, my, no, not, of, off, on, or, 's (is), shall, she, should, since, so, some, such, that, the, thee, their, they, this, thou, thy, 'tis, to, too, 'twere, unto, upon, us, was, were, what, when, which, whom, why, will, with, within, without, would, ye, you, your

Encyclopedic words ignored

Admetus, Corydon, Derby, Denbigh, Diana, Helen, Man, Paris, Phyllida, John Salusbury, Anne Stanley, Troy

Table 2 Interesting usages in the Danielle poems

Item	In Corpus A?	In Corpus B?	Additional data	Comments
<i>Words in neither corpus</i>				
enterprise (<i>verb</i>)	0	0	as noun, 6 in A	In English as a verb since 1485
feminate	0	0		In English from 1533
finis (<i>Latin</i>)	0	0		In English from 1400
glee	0	0	<i>gleeful</i> 1 in A	Surprising not in S; in language since Old English
gwrder ?=guerdon (<i>verb</i>)	0	0	as noun, 4 in B if = 'gird', 1 in A	In English as a verb since 1374
manlikest	0	0	no other use of - <i>lik(e)st</i>	Not a S usage
roundelays	0	0	<i>roundel</i> 1 in B	Used since 1573; <i>roundel</i> is first recorded in S (MND)
vale (<i>Latin</i>)	0	0		In English from 1550
<i>Words in B only</i>				
couple	0	3	<i>a couple of</i> 2 in A	In English since 1300
finer	0	6	<i>fine</i> 11 in A	In English since 1300
gem	0	5	<i>gems</i> 2 in A	In English since 825
Greekish	0	8		In English since 1300
indite	0	2		In English since 1374

helping (<i>adjective</i>)	0	2		In English since 1300
manlike	0	1		In English since 1450
paps	0	1		In English since 1200
recompense (<i>verb</i>)	0	6	as noun, 4 in A	In English as a verb since 1472
tennis balls	0	2		In English since 1450
treading	0	2	<i>tread</i> 14 in A	Fortuitous
turtles	0	5	<i>turtle</i> 3 in A	Fortuitous
wight	0	8		Fortuitous
Multi-word sequences not in A or B				
Britain's soil	0	0	<i>England's soil</i> 1 in A <i>British earth</i> 1 in A	
courteous of	0	0		In English since 1362
cure...melancholy	0	0	<i>purge melancholy</i> 1 in B	
egg on	0	0		
in midst	0	0	usually <i>in the midst</i>	Possibly significant stylistic feature
laurel tree	0	0		Fortuitous
north wales	0	0		Fortuitous
pack + <i>pronoun</i>	0	0		
pearl...foil	0	0	but <i>stone... foil</i> in A	
pen...run...fill	0	0	<i>words</i> 'flow...fill' 1 in A	
pleasant plains	0	0		
portion...store	0	0		
rule...pen	0	0	<i>guide...pen</i> in A	
smooth tongue	0	0		
toss down	0	0		
unlike to <i>pronoun</i>	0	0	<i>unlike</i> + (pro)noun usual	Possibly significant stylistic feature
Multi-word sequences in B only				
dull...wits	0	1		
forget...part	0	1		
free of	0	2		
helping hands	0	2		
in all respects	0	1		
kind and courteous	0	1		
last not least	0	1		In English since 1586
low degree	0	2		
more kind	0	2		
princely blood	0	1		

<i>Multi-word sequences in A</i>				
<i>vocative noun + adieu</i>	3			Possibly significant stylistic feature, in initial position; but unclear how widely used in Early Modern English
beloved of	5			
bid ... stay	2			
blessed be	1			
bound in <i>noun</i>	1			
come and	17			
crave pardon	2			
cursed be	4			
fain would I	1			
fine wit	2			
for to <i>verb</i>	5			
for whom	5			
go pack	1			
God bless	4			
God keep	3			
good will	11			Possible pun, though not used in Sonnets
hand in hand	4			
heart's content	1			
heavens grant	2			
high ... degree	2			
humble duty	1			
I'll venture	1			
in praise	2			
in the same	2			
in vain	22			
lend... hand	1			
<i>like to + noun plural</i>	3			
life last	1			
manhood <i>with two other nouns</i>	1	3		Possibly significant stylistic feature, but unclear how widely used in Early Modern English
my muse	4			
my pen	2			
no longer	21			
one word	4			
put in practice	1			
rich and poor	9			
royal stock	1			
simple skill	1			
slandorous tongue	2			
one word	5			
so 'twere	1			
stand to	6			
stay a while	1			
take my leave	13			
ten times	21			Possibly significant stylistic feature In English since 1388

the flower of	2			
the pride of <i>noun</i>	3			
thou go	8			
thrice more	3	0		Possibly significant stylistic feature; but never used in later S This use of <i>thrice</i> known since 1300
tread the measures	2			
why so	15			Possibly significant stylistic feature This interjectional use of <i>why</i> known since 1519
without offence	1			

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The Danielle Poems

From: *Poems by Sir John Salusbury and Robert Chester*, with an introduction by Carleton Brown. London: Early English Text Society, 1914

XXI

Sweet mvses come & lend your helpinge handes
to Rule my penne which quakinge standes to write
ffeaere bides me stay but hope doth egge me on
to putt in practize what's my hartes delight
ffayne would I write so 'twere without offence
I'le venter once my mvse goe packe thee hence

Goe blasse abrod the prid of Britance soyle
for vertue manhood and for curtesie
The onely perle which all prowde wale doth foyle
for kindly favour and sobrietie
Kind vnto all both high & lowe degree
to Riche & poore is worthy Salusbury

Beloued of all and Ioyed of each wight
feared of his foes & loued of his friendes
Courteous of speech & show to all mens sight
free of his purse, the flowre of all his kine
Where e're I goe whiles lif doth last in me
my tonge shall speake of courteus Salusbury

Did Troy but stand which nowe lyes ruinate
& beauteus helen liueinge in the same
Should paris thinke with face so feminate
or smooth tounge wordes to wynne that grekish dame
No 'twere in vayne to enterprise that deed
since Salusbury lives that paris doth exceed.

Was paris beautiful? why so is Salusbury,
was paris courteus? Salusbury is more kind
Was paris manlike? & is not Salusbury
the manlikest wight in Britaine you can find
In all respectes paris vnlike to thee
Helen revives to love sweete Salusbury

Yf Salusbury did enioye faire Helens love
& had her self within the wales of troy
The greekes were best their siege for to remoove
for 'twere in vayne gainst Salusbury to enioy
His manlike armes ffrom of the greekish wales
would tosse downe pilleres like to tennis bales

Blest be the pappes that first did give him sucke
blest be the wombe that first did him conceyve
Blest be the tyme his father had such looke
blest be the tree which sprwng fouth such a lefe
Blest be they all & tenne tymes blest be he
for whome so meny blessinges vtred be

Curst may they be that Salusbury seekes to wronge
curst may they be that Salusbury seekes to shame
Curst may they be that with their slanderous tounge
seekes to slander sweete John Salusburys name
Curst be they all & tenne tymes curst be he
that speakes one worde against swete Salusbury

Hence mvste I goe but mvses stay you heare
I mvst departe yet shew you my good will
When I ame gon see that you doe not feare
to shew your masteres fruites of simple skill
ffor while he lives where e're he goe or ride
sweete John Salusburys name shall in him bide

Denbighe adew pray thou for Salusbury
north wales adew pray ye for Salusbury
The sweetest gemme that cures your melencolie
is kind & faire & courteus Salusbury
Pray you for him & I will pray for yee
so god blesse vs & courteus Salusbury

Nowe mvses stay I may no longer write
to dolle ame I to speake of Salusbury prais
Some finer wittes hearafter shall indite
& putt his name in coridons roondelays
Then sweete philida & coridon agree
to singe in prays of lovinge Salusbury

And I'lle intreat dianas trayne to stand□
to lend ye help with all their siluer stringes□
The nimphes shall dance with Salusbury hand in hand
treadinge the measures on the pleasant plaines
And thus in myddest of all his mirth & glee□
I'lle take my leaue of courteus Salusbury□□
finis quoth Danielle.

XXII

But stay a while thou hast forgott thy parte
retourne againe & ere thou goe ffrom hence
Thinke vpon her whome thou arte bound in harte
in humble duty for to recompence
ffor whom he loves shee neuer hates I see
so kind & courteus is m[istress] Salusbury

ffrom princely blood & Ryale stocke she came
of egles brood hatcht in a loftie nest
The earle of derby & the kinge of manne
her father was her brother now possest
Then hapie he but thris more hapie's shee
to mache her self with lovely Salusbury

A lovelier man all europe cannot find
so kid to her & she so kind to him
Like turtles true so doth this cuple buyld
heauens graunte this their ioyes may ne're be dime
But flwrish still as doth the lawrel tree
& hartes content rest both to him & shee

Nowe mvst I goe my penne hath runne his fill
gould have I not to gwrder her with all
Butu yet to shew some parte of my good will
thebest I have I humblie parte with all
Accept it then a portion of my store
'tis my good will would god 'twere tenne tymes more

Thus for my bowldnes pardon I do crave
prayinge the heauens to send you both content
Ioy of your ofspringe euer for to have
Admetus lif vnto you both be lent
God keepe your troope both high & lowe degree
tho last not lest vale m[istress] Ane stanley
finis quoth Danielle