

A Social Edition of the Devonshire
Manuscript (BL MS Add 17,492)

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William R. Bowen and Raymond G. Siemens

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ITER



A Social Edition of the Devonshire Manuscript (BL MS Add 17,492)

Raymond Siemens, University of Victoria

Karin Armstrong, University of Victoria,
& Constance Crompton, University of British Columbia,
and
The Devonshire MS Editorial Group

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A Social Edition of the Devonshire Manuscript is dedicated to the editors', compilers', and editorial groups' mothers, both literal and literary. With sincere gratitude we offer the present edition.

This edition is a print version of a larger, evolving project of the same name hosted on Wikibooks at http://en.wikibooks.org/wiki/The_Devonshire_Manuscript. In the near future, A Social Edition of the Devonshire Manuscript will also be hosted in the Iter Community space at <http://community.itergateway.org>.



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Introduction: The First Sustained Example of Men and Women Writing Together in the English Tradition

1. Textual Introduction and Editorial Principles

Overview

Despite growing scholarly interest in the Devonshire Manuscript (BL MS Add. 17492), a verse miscellany belonging to the 1530s and early 1540s, there have been no authoritative critical editions published to date.¹ Earlier scholarship privileged the Devonshire Manuscript (conventionally referred to as sigil D in most scholarly apparatus) in relation to the canon of Sir Thomas Wyatt, since 129 of the 185 items of verse (complete poems and fragments) contained in the miscellany have been attributed to him. These verses, in turn, have been transcribed and published by Agnes K. Foxwell, Kenneth Muir, and Patricia Thomson in their respective editions of Wyatt's poetry.² As Arthur F. Marotti argues, however, the "author-centered focus" of these editions "distorts [the] character" of the Devonshire Manuscript in two ways: "First, it unjustifiably draws the work of other writers into the

¹ Following Peter Beal's definition of a verse miscellany as "a manuscript, a compilation of predominantly verse texts, or extracts from verse texts, by different authors and usually gleaned from different sources" in *A Dictionary of English Manuscript Terminology, 1450–2000* (London: Oxford UP, 2008), 429. Beal lists the Devonshire Manuscript as a pertinent example of a verse miscellany in Beal, *Dictionary*, 430. Of note, Elizabeth Heale's modernized-spelling edition, *The Devonshire Manuscript of Courtly Verse: A Woman's Book*, was published by Iter in 2012.

² Agnes K. Foxwell, ed., *The Poems of Sir Thomas Wyatt* (London: U of London P, 1913); Kenneth Muir, ed. *Collected Poems of Sir Thomas Wyatt* (London: Routledge and Kegan Paul, 1949); Muir and Patricia Thomson, eds., *Collected Poems of Sir Thomas Wyatt* (Liverpool: Liverpool UP, 1969); hereafter referred to as sigla F, M, and M & T, respectively. Many of the remaining poems, unattributed to Wyatt, have been transcribed and published in Muir, "Unpublished Poems in the Devonshire Manuscript," *Proceedings of the Leeds Philosophical and Literary Society* 6 (1947): 253–82, hereafter referred to as sigil MU. George Frederick Nott's important early two-volume edition, *The Works of Henry Howard, Earl of Surrey, and of Sir Thomas Wyatt, the Elder* (London: T. Bensley, 1815), hereafter sigil N, does not include diplomatic transcriptions of verses in D. The numerous errors in transcription made in these earlier publications are discussed in the Textual Introduction and are glossed in the critical apparatus.

Wyatt canon, and, second, it prevents an appreciation of the collection as a document illustrating some of the uses of lyric verse within an actual social environment.”³

The Devonshire Manuscript is much more than an important witness in the Wyatt canon; it is also, in the estimation of Colin Burrow, “the richest surviving record of early Tudor poetry and of the literary activities of 16th-century women.”⁴ The present edition seeks to publish the contents of the manuscript in their entirety, to move beyond the limitations of an author-centered focus on Wyatt’s contributions in isolation, and to concentrate on the social, literary, and historical contexts in which the volume is situated as a unified whole. In keeping with this mandate, we have also developed a Wikibook edition available at http://en.wikibooks.org/wiki/The_Devonshire_Manuscript. In doing so, we are mindful of Marotti’s assertion that “literary production, reproduction, and reception are all socially mediated, the resulting texts demanding attention in their own right and not just as legitimate or illegitimate variants from authorial archetypes.”⁵ A concomitant aim of the present and Wikibook editions, therefore, is to preserve the socially mediated textual and extra-textual elements of the manuscript that have been elided in previous transcriptions. These “paratexts” make significant contributions to the meaning and appreciation of the manuscript miscellany and its constituent parts: annotations, glosses, names, ciphers, and various jottings; the telling proximity of one work and another; significant gatherings of materials; illustrations entered into the manuscript alongside the text; and so forth.⁶ To accomplish these goals, the present edition has been prepared as a diplomatic transcription of the Devonshire Manuscript with extensive scholarly apparatus.

³ Arthur F. Marotti, *Manuscript, Print, and the English Renaissance Lyric* (Ithaca: Cornell UP, 1995), 40. Nott’s misguided statement, that the manuscript “contains Wyatt’s pieces almost exclusively” (N, II: vii), or Muir’s comment, “it is not always easy to decide whether a poem [in the manuscript] is written by a successful imitator or by Wyatt himself in an uninspired mood” (MU, 253), are characteristic of the sort of dismissive author-centric views taken to task by Marotti.

⁴ Colin Burrow, “How to Twist a Knife,” *London Review of Books* 31.8 (2009): 3, 5.

⁵ Marotti, *Manuscript*, 212.

⁶ We have interpreted “paratext” broadly, as articulated in Gérard Genette, *Paratexts: Thresholds of Interpretation*, trans. Jane E. Lewin. (Cambridge: Cambridge UP, 1997).

A Note on this Edition

The social edition brings communities together to engage in conversation around a text formed and reformed through an ongoing, iterative, public editorial process. Ray Siemens has called for scholars “to extend our understanding of the scholarly edition in light of new models of edition production that embrace social networking and its commensurate tools... [to develop] the social edition as an extension of the traditions in which it is situated and which it has the potential to inform productively.”⁷ Bringing practice to theory, we have modeled the social edition, working as a team to extend scholarly best practice and open-access methodology to collaborative technologically mediated scholarly editing in Web 2.0 environments.⁸ We have chosen to build an edition on Wikibooks, alongside (and with help from) the dedicated Wikibooks community. Wikibooks is a Wikimedia project that continues the aim of Wikipedia; namely, to encourage, develop, and disseminate knowledge in the public sphere. Our goal, through community engagement via Wikibooks, Twitter, blogs, and a Drupal-based social media space (Iter), is to use existing social media tools to change the role of the scholarly editor from the sole authority on the text to a facilitator who brings traditional and citizen scholars into collaboration through ongoing editorial conversation.

Textual Introduction

The Devonshire Manuscript was maintained as an “informal volume”⁹ or “courtly anthology”¹⁰ most likely circulated amongst a coterie of friends for private use. This small paper volume, bound in quarto, retains its

⁷ Raymond G. Siemens, Meagan Timney, Cara Leitch, Corina Koolen, Alex Garnett, with the ETCL, INKE, and PKP Research Groups. “Toward Modeling the Social Edition: An Approach to Understanding the Electronic Scholarly Edition in the Context of New and Emerging Social Media,” *Literary and Linguistic Computing* 27.4 (2012): 447.

⁸ Our team is the Devonshire MS Editorial Group: Barbara Bond, Terra Dickson, Johanne Paquette, Jonathan Podracky, Ingrid Weber, Cara Leitch, Melanie Chernyk, Brett D. Hirsch, Daniel Powell, Alyssa Anne McLeod, Alyssa Arbuckle, Jonathan Gibson, Chris Gaudet, Eric Haswell, Arianna Ciula, Daniel Starza-Smith, James Cummings with Martin Holmes, Greg Newton, Paul Remley, Erik Kwakkel, and Aimie Shirkie.

⁹ Paul Remley, “Mary Shelton and Her Tudor Literary Milieu,” in *Rethinking the Henrician Era: Essays on Early Tudor Texts and Contexts*, ed. Peter C. Herman (Urbana, U of Illinois P, 1994), 48.

¹⁰ Raymond Southall, *The Courtly Maker: An Essay on the Poetry of Wyatt and His Contemporaries* (London: Blackwell, 1964), 15.

original London binding—an embossed leather capstan design—that dates its production between 1525 and 1559. Internal evidence narrows the dates of composition slightly. The contents of the manuscript suggest that the most intense period of writing and circulation was during the 1530s. The front and back covers are stamped “M.F.” and “S.E.,” respectively. In its current state the manuscript contains 114 of its original leaves. Nearly half of these 114 leaves remain blank, with fragments of what may have served as flyleaves mounted on endpapers (fols. 1 and 94) added after its acquisition by the British Museum in the mid-nineteenth century. The only visible foliation (fols. 1–96), entered in pencil, was presumably added by the British Museum. There is evidence of a rough repair and rebinding at this time. Although many editors and commentators have relied upon this modern foliation, it was only entered on pages containing text and is therefore an unreliable and inaccurate representation of the manuscript’s physical state.

Transcription

The transcription for this present edition is based on examination of both the original document and a microfilm of the Devonshire Manuscript provided by the British Library. Members of the Devonshire MS Editorial Group prepared and transcribed (in a blind process) two paper copies from the microfilm. The transcribers collated the two paper copies manually as collation proved unfeasible by electronic means. The resultant rough transcription was resolved as far as possible using expanded paper prints and enlarged images. Remaining areas of uncertainty were resolved with manual reference to the original document itself, housed at the British Library. This final, collated transcription forms the basis for the current edition.

The present edition follows Helen Baron’s attribution of hands in the Devonshire Manuscript. Where the transcribers differ from her attribution, the project’s identification is noted in the underlying TEI markup.¹¹ Of the roughly twenty hands, some are even and regular while others are idiosyncratic and irregular. Historically, the exceptional difficulty of transcribing the Devonshire Manuscript has impeded widespread research on the text. Approximately 140 entries are copies of extant or contemporary works (129 attributed or attributable to Wyatt) and bear the signs of copying. The majority of the pieces may reflect the work of local amanuenses and secretaries with little professional regard for the expected standards of a presentation-copy

¹¹ Available at http://hcmc.uvic.ca/~etcl/Devonshire_Manuscript_poems.zip.

manuscript. A full half of the manuscript's scribes (Hands 1, 3, 4, 5, 6, 8, 9, 10, 11, and MF) dedicate themselves to copying extant pieces; another five (Hands 1.1, 2, 7, TH2, and MD) enter a mix of extant material and material that seems to be unique to the manuscript. The remaining five (Hands 12, 13, HS, MS, and TH1) solely enter original materials. The work of the ten hands entering potentially original material to the manuscript amounts to forty-five pieces (fifteen identified and/or attributed, thirty not).

The abundant scribal interaction within the text contributes to the difficulty of attribution. For instance, Douglas's rendition of Wyatt's "to my meshap alas I ffynd" has had "In the name of god amen" added to its beginning (42r) and Shelton comments on Douglas's poem "the sueden ghance ded mak me mves" (67v) with "hape hawe bedden / my happe a vaning," while an annotator adds a stylized monogram with her own initials ("S" overwriting the middle descenders of a capital "M"). In addition to the above examples, there are other instances of playful interactions between the scribes. Several poems are entered as answers to other poems, as when H8 enters Wyatt's "Patiens for my devise" (71r) and adds an explicit link to the earlier entry, "Pacyence tho I have not" (13v), transcribed by H2. H8 writes "to her that saide this patiens was not for her but that the contrarye of myne was most metiste for her porposse" (71r). Evidently, H8 teasingly pays homage to a woman's point of view about patience with a poem about the hardships of being unfaithful.

Punctuation and Scribal Marks

As far as is possible, this edition is intended to be a diplomatic one; as a result, there is a strong orientation towards the physical appearance of each page, including recordings of indentations, centering, brackets, and spaces.¹² The Devonshire MS Editorial Group has retained and selectively displayed all omissions, truncations, and deletions in the original, as described below. Possibly erroneous, idiosyncratic, or easily misunderstood text is italicized. The regularized version of the italicized text is provided alongside in brackets,

¹² Critiquing the "synchronic" presentation of the material and intellectual content of manuscript miscellanies in many scholarly editions, Jonathan Gibson maintains that miscellanies are "texts in process [rather] than unified works of art" in "Synchrony and Process: Editing Manuscript Miscellanies," *Studies in English Literature 1500-1900* 52.1 (2012): 86. He proposes that critical editions of manuscript miscellanies present a series of different versions of the manuscript that reflect its chronological development, as opposed to a "seriatim" copying of the manuscript in its current, supposedly complete state.

within the text of the poem. We have assigned each poem a title based on the incipit that appears at the top of the poem; these titles do not appear in the Devonshire Manuscript itself.

Although minimal, punctuation in the copy-text is retained. Most often, a virgule is the only punctuation used. In the present edition, half-virgules are not distinguished from full virgules. Carets (denoting a correction inserted by a scribe and often in superscript) are included and inverse carets are marked with an editorial note. The type of script is assumed to be Tudor secretary, unless otherwise noted. The symbol that denotes “and” in the early Tudor secretary hand is normalized as an ampersand.¹³ The transcription distinguishes between the individual scribe’s use of the letters “u” and “v,” “i” and “j,” and “vv” and “w.” Unusual usages are noted; for instance the appearance of a majuscule ‘s’ where miniscule is expected or the initial ‘s’ in terminal position. Ligatures, dropped “r,” long “s,” or situations where lines are placed over words or letter combinations are not marked. Ink color is not necessarily recorded, nor is the use of a pencil or charcoal.

Elided letters, wordforms, brevirgraphs, and contractions, as well as scribal marks or superscripted characters that indicate letters have been omitted, or are understood to be standard abbreviations for the time, are expanded and italicized in the text. Corresponding paleographic markers, which can be cross-referenced with the paleographic features in the Wikibook edition, are provided within the text. Until entities to describe the forms of brevirgraphs are designated, or a full description is possible in Unicode, the Renaissance Electronic Text (RET) codes have been used to describe the abbreviation. They are robust, descriptive, based on scholarly evidence, and easily available and understood. It has been necessary to extend and adapt those codes after due consideration of scribal preferences, consultation with respected authorities on early handwriting, and examination of the context in which a scribe uses a particular abbreviation.¹⁴ Scribes often use the same form to indicate one of several possible meanings; therefore, the expanded form is based on a study of the context. Following each poem, editorial notes further describe especially unusual scribal usages. All extant variants between witnesses have also been catalogued and listed in the notes following each poem.

¹³ Petti calls this symbol a Tironian nota “et” in Anthony G. Petti, *English Literary Hands from Chaucer to Dryden* (Cambridge, Mass.: Harvard UP, 1977), 23.

¹⁴ Scholarship consulted includes Petti, *English Literary Hands*, and Adriano Cappelli, *Dizionario di abbreviature latine ed italiane* (Mailand: Hoepli, 1990).

British Library stamps are not recorded. The numbering system presumably applied by the library staff, which appears as a nineteenth century inked arabic numeral on the upper right corner of the recto side of many leaves, is used. Another numbering system is visible in some places, but it is not recorded at this time. The British Library numbering system is used as the basis to identify each side of each leaf. The numbers for the verso side of each leaf are derived with reference to the recto designation. The library did not number leaves whereon no writing appears. Therefore, in this edition, the Devonshire MS Editorial Group applied a number by reference to the number on the recto leaf preceding the unnumbered leaves. Blank pages are noted with a decimal indicating their position relative to the last preceding folio bearing the British Library numerals (i.e., the four blank pages following fol. 57 are marked 57.1r, 57.1v, 57.2r, and 57.2v).

Overwritten text, or text rendered with a “cross-out” —a pen stroke or strokes that have been applied over text crosswise or slantwise— has been struck through with a line in this edition. Square brackets mark gaps in the text when the letters enter the spine of the book or are otherwise indecipherable. Deleted lines and false starts have not been given line numbers. References to forms of the text found in contemporary witnesses follow each poem, with only the relevant poems included. In the case of significant difference between the Devonshire Manuscript and particular witnesses, the relevant line from the Devonshire Manuscript is reproduced. Capitalization, abbreviations, deletions, and annotations are recorded.

2. *The Works of the Devonshire Manuscript*

Of its 194 items, a figure that includes all creative textual works—complete poems, verse fragments and excerpts from longer works, anagrams, and other ephemeral jottings—the manuscript collection consists of short courtly verses by Sir Thomas Wyatt (129 items, sixty-six of which are unique to the manuscript) and Henry Howard, Earl of Surrey (one item); verses attributed to Lady Margaret Douglas (two items), Richard Hattfield (two items), Mary Fitzroy (née Howard) (one item), Lord Thomas Howard (three items), Sir Edmund Knyvett (two items), Sir Anthony Lee (one item [“A. 1.” has three items]), and Henry Stewart, Lord Darnley (one item); transcribed portions of medieval verse by Geoffrey Chaucer (eleven items), Thomas Hoccleve (three items), and Richard Roos (two items); transcriptions of the work of others or original works by prominent court figures such as Mary Shelton,

Lady Margaret Douglas, Mary (Howard) Fitzroy, Lord Thomas Howard, and perhaps Queen Anne Boleyn; and some thirty unidentified or unattributed pieces.¹⁵

As Marotti notes, courtly manuscript miscellanies and poetic anthologies “represent the meeting ground of literary production and social practices.”¹⁶ The Devonshire Manuscript contains many pertinent examples of Marotti’s assertion, especially in the form of epistolary verse and scribal annotation. The most widely documented instance is the sequence of epistolary love-poetry exchanged between Lady Margaret Douglas and Lord Thomas Howard, presumably composed while the couple was incarcerated for their clandestine betrothal.¹⁷ The exchange takes place over a series of poems (fols. 26r–29v) assumed to be in sequence and entered by the same hand (TH2).¹⁸ The first

¹⁵ Scholars have only cautiously asserted an approximate number of items preserved in D: “The number of poems in the manuscript can only be given as approximately 184” in Raymond Southall, “The Devonshire Manuscript Collection of Early Tudor Poetry, 1532–41,” *Review of English Studies* 15 (1946): 143; “The manuscript preserves about 185 items of verse, but it is impossible to obtain an exact figure as many of these are fragments, medieval extracts or the like, and others are divided up differently by various editors” in Remley, “Mary Shelton,” 47. Ethel Seaton identified the medieval origin of the Richard Roos texts in “The Devonshire Manuscript and its Medieval Fragments,” *Review of English Studies* 7 (1956): 55–56. Richard Harrier first noted the use of William Thynne’s 1532 edition of Chaucer as the source for that poet’s verse in D in “A Printed Source for the ‘Devonshire Manuscript,’” *Review of English Studies* 11 (1960): 54. Southall suggested Anne Boleyn’s contributions in “Devonshire Manuscript Collection,” 143; see the biographical entry on Boleyn for a more detailed discussion of her involvement with the manuscript. The most recent examination of the hands in D is that of Helen Baron, especially Table 1 in “Mary (Howard) Fitzroy’s Hand in the Devonshire Manuscript,” *Review of English Studies* 45 (1994): 318–35. See also the earlier findings in Edward A. Bond, “Wyatt’s Poems,” *Athenaeum* 27 (1871): 654–55. The present edition follows Baron’s findings, confirmed by independent investigation, as outlined in the Textual Introduction. In the Wikibook edition, see Contributors to the Devonshire Manuscript (http://en.wikibooks.org/wiki/The_Devonshire_Manuscript/Biographies) for brief biographies of each of the identified hands and authors.

¹⁶ Marotti, *Manuscript*, 212.

¹⁷ Bond first noted the relevance of the Howard-Douglas affair to this sequence in D in Bond, “Wyatt’s Poems,” 654–55.

¹⁸ It is unclear whether the hand belongs to Howard, since no independent examples of his hand have survived. Bond argues that Howard entered the series of poems into the volume during his imprisonment in the Tower in Bond, “Wyatt’s Poems,” 655. The

verse begins with Howard lamenting, “Alas that euer prison stronge / sholde such too louers seperate” (fol. 26r, ll. 5–6). The poem immediately following, thought to be Douglas’ reply, also makes reference to the lovers’ imprisonment and separation: “the one off us from the other they do absent” (fol. 26v, l. 9).¹⁹ Howard then promises his “worldly tresor” that “My loue truly shall not decay / for thretnyng nor for punysment” (fol. 27r, ll. 15–16). The form of this “punysment” is captivity, which Howard likens to that of “a hawke” in a “mue” (fol. 27r, l. 27). A hawk is kept in a mew or moulting-cage while it sheds its feathers.²⁰ The image is optimistic, as it suggests that the lovers’ imprisonment and vulnerability is a temporary time of transformation and renewal; the sixteenth-century encyclopedia *Batman vppon Bartholome* held that hawks were mewed “that they may be discharged of olde fethers and hard, and be so renewed in fairnesse of youth.”²¹

In the following poem, Howard identifies his secret betrothal to Douglas as the source of the couple’s current woes—“alas me thynke the[y] do me

alternative theory, that the epistolary verses were collected and entered into D as a group later, is proposed and dismissed by Baron, “Mary (Howard) Fitzroy’s Hand,” 327.

¹⁹ Scholars have traditionally followed Bond’s earlier assertion that the name “margr” is scrawled at the end of the poem (fol. 26v), perhaps attributing authorship: Baron, “Mary (Howard) Fitzroy’s Hand,” 332; Harrier, “Printed Source,” 25; Elizabeth Heale, *Wyatt, Surrey and Early Tudor Poetry* (Longman Medieval and Renaissance Library, London: Longman, 1998), 42. Independent examination of the manuscript suggests that the “scrawl” is only partially legible, with only the letter forms “ma”, “r”, and “h” clearly identifiable. As such, it may refer either to Mar[y] H[oward] or to Mar[garet] H[oward], the latter symbolically adopting her husband’s surname following their betrothal. An entry found on the flyleaf (fol. 1r) is similarly unclear: in faint ink, “margeret how” is possibly inscribed (Baron, “Mary (Howard) Fitzroy’s Hand,” 331; Bond, “Wyatt’s Poems,” 655); however, Remley has argued that the “hurried and surreptitious mark” was in fact made by Mary Shelton, reading it as “Mary Sh—lt—” in Remley, “Mary Shelton,” 54.

²⁰ *Oxford English Dictionary Online*, n.2, “mew,” <http://www.oed.com/view/Entry/117750> (accessed 23 January 2013).

²¹ Steven Batman, *Batman vppon Bartholome, his booke De Proprietatibus rerum, newly corrected, enlarged, and ammented*, trans. John Trevisa (London, 1582), fol. 178r. In *The New World of English Words: or, a General Dictionary* (London: E. Tyler, 1658), fol. 2C4v, Phillips notes, “[a] Mue for Hawks” is “a kind of cage or aviary where Hawks are kept when they change their feathers” and “comes from the French word Muer, to change.”

wronge / That they wold haue me to resyne / my tytly tyle wych ys good and stronge / that I am yowrs and yow ar myne” (fol. 27v, ll. 9–12)—and that this punishment is designed to compel him to “swere / your company for to forsake” (fol. 27v, ll. 13–14). As the next verse makes clear, the faithful lover remains steadfast in his devotion: “The[y] wyll me hyr for to deny / whom I wyll loue moste hartely / vntyll I dye” (fol. 28r, ll. 9–12). The poem immediately following, presumably composed by Douglas, is written as a response to the “great paynes he [Lord Thomas] suffereth for my sake / contynnually both nyght and day” (fol. 28v, ll. 5–6), promising to reward his sufferings with eternal love in terms that poetically echo his earlier sentiments: “from me hys loue wyll not decay” (fol. 28v, l. 8).

As the sequence progresses, the hopeful tone of the earlier verses—the protestations of unerring commitment and unwavering love, the casting of the lovers’ imprisonment as temporary and a time of renewal—is gradually overtaken by more pessimistic sentiments. The gift of love exchanged between the lovers is no longer described as eternal, but “for terme off lyfe” (fol. 29r, l. 22), and explicit allusions to death and despair become more frequent. Consider the closing lines of the final poem in the sequence:

but whan ye comen by my sepulture
 remembre that yowr felowe resteth there
 for I louyd eke though I vnworthy were (fol. 30r, ll. 5–7)

Remley suggests that this pastiche of lines from Chaucer’s *Troilus and Criseyde* “recast[s] an excerpt from the lament of Troilus on the impending departure of Criseyde” and is “meant to serve as Howard’s epitaph.”²² Other images are more ambiguous in the final poems of the sequence. For instance, those who interfere (“bate or stryfe”) with the lovers’ marriage (“ower louyng bandys”) are wished to be on “goodwyn sandys” (fol. 29r, ll. 25–27), a large sand shoal off the coast of Kent, famous as a site of shipwrecks. To “set up shop on Goodwin Sands” was proverbial for hopeless endeavor and running aground.²³ The allusion is clearly designed to express Howard’s desire to thwart efforts to hinder his relationship, but there is a cruel irony in the desperation of the proverb since it may be read as a projection of his own hopelessness.

²² Remley, “Mary Shelton,” 52.

²³ See Morris Palmer Tilley, *A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries* (Ann Arbor: U of Michigan P, 1950), S393, and W. G. Smith and F. P. Wilson, *Oxford Dictionary of English Proverbs*, 3rd ed. (Oxford: Clarendon, 1970), S393. John Heywood’s *Prouerbes* is usually cited as the earliest usage in print.

An association between these poems and Douglas and Howard can be facily inferred on the basis of “the insertion of names and initials and the close fit of the biographical detail.”²⁴ Regardless, to interpret these poems as actual love letters or as evidence of sincere feeling is, as Catherine Bates argues, “to assume the position of the state interrogator who could claim, on the basis of such actions or words, to understand exactly what they signified” and to know “the contents of the heart.”²⁵ Moreover, Bates asks,

Is it not preferable in literary historical terms, and closer to the spirit of Renaissance Court practice, to suspend judgment, to delay pronouncing the fatal “meaning,” and to sustain the play of enigmatic signification, since to do this leaves open the whole range of possibilities that such play-acting allows for: namely, that Thomas Howard and Margaret Douglas dramatized themselves as tragic lovers (or were so dramatized by their friends) either because such role-play did indeed correspond to their inner feelings, or because it allowed them to dissemble feelings that were quite different, or because the whole thing was a joke or game in which no feelings were involved at all, or because it provided an idealized model for feelings to which they aspired?²⁶

In addition to the composition of epistolary verse, contributors to the manuscript interacted with one another through scribal annotation. Occasionally, these marginal responses appear quite personal in nature. For example, the text of the poem “Suffryng in sorow in hope to attayn” (fols. 6v–7r) is annotated in the left margin. A hand identified as Lady Margaret Douglas’ writes “fforget thys,” to which a hand identified as Mary Shelton’s responds, “yt ys wor[t]hy” (fol. 6v). The poem is written in a male voice appealing for the love of a lady. “Suffryng in sorow” and “desyryng in fere,” the poet pleads for his unnamed addressee to “ease me off my payn” (fol. 6v, ll. 1–2, 4). While its authorship remains hotly debated, the acrostic of the verse suggests that Shelton is the intended recipient—the first letter of its seven stanzas spells out “SHELTVN.”²⁷ The scribal annotations, which may only refer to the

²⁴ Heale, “Women and the Courtly Love Lyric: The Devonshire MS (BL Additional 17492),” *The Modern Language Review* 90 (1995): 305.

²⁵ Catherine Bates, “Wyatt, Surrey, and the Henrician Court,” in *Early Modern English Poetry: A Critical Companion*, ed. Patrick Cheney, Andrew Hadfield, and Garrett A. Sullivan (Oxford: Oxford UP, 2007), 41.

²⁶ Bates, “Wyatt, Surrey,” 40–41.

²⁷ The poem is entered in D by an unidentified hand (H2), and is also preserved in

quality of the verse, might therefore take on a more profound and personal meaning, as Douglas recommends rejecting the poem and its suit (“fforget thys”), but Shelton contradicts this advice with “yt ys wor[t]hy.” At the end of the poem, Shelton adds a comment that has been variously transcribed as “ondesyard sarwes / reqwer no hyar,” “ondesyrid favours / deserv no hyer,” or perhaps “ondesyard fansies / requier no hyar.”²⁸ The transcription poses an interesting editorial crux: “sarwes” might be read as “service” or “sorrows.”²⁹ Likewise, “hyar” may be read as “hire” or “ear.” As S. P. Zitner argues, “Whether Mary Shelton was saying that undesired service (attention) required no hire or that undesired sorrows required no ear, the response is pretty much the same in tone and substance.”³⁰ While this comment may be a “remarkable example of an overtly critical rejoinder to a courtly lyric” written in the spirit described by Zitner, Remley argues that “it seems equally probable that her words are meant ironically,” that they offer a “private recognition of the absurd spectacle of a man determined to get his way

the Blage Manuscript (Trinity College, Dublin, MS 160, fol. 159r). Modern editors of Wyatt’s poems commonly attribute the poem to him (F, I: 257–58; M, 96–97; M & T, 176–77; N, II: 590; R, 268–69). However, this attribution has not been universally accepted: Harrier argues that the poem “must be excluded from the Wyatt canon” since it “may be by Thomas Clere” in Harrier, “Printed Source,” 41, 45, and Joost Daalder silently excludes the poem from his edition, *Collected Poems* (London: Oxford UP, 1975). Julia Boffey has argued the author is Shelton, mistaking Shelton’s signed comment at the end of the poem as an attribution in “Women Authors and Women’s Literacy in Fourteenth- and Fifteenth-century England,” in *Women and Literature in Britain 1150–1500*, ed. Carol M. Meale (Cambridge: Cambridge UP, 1996), 173. See also the discussion in Harold A. Mason, *Humanism and Poetry in the Early Tudor Period: An Essay* (London: Routledge and Kegan Paul, 1972), 126.

²⁸ The first transcription as per Baron, “Mary (Howard) Fitzroy’s Hand,” 331; Remley gives “ondesyerd” in Remley, “Mary Shelton,” 50. The second as per F, I:258. The third as per Heale, “Women and the Courtly Love Lyric,” 301. Heale also gives “ondesiard fansies / requier no hiar” in *Wyatt, Surrey and Early Tudor Poetry*, 43, and “ondesyred fansies / require no hyar” in “‘Desiring Women Writing’: Female Voices and Courtly ‘Balets’ in Some Early Tudor Manuscript Albums,” in *Early Modern Women’s Manuscript Writing: Selected Papers from the Trinity/Trent Colloquium*, ed. Victoria E. Burke, Jonathan Gibson, and Elizabeth Clarke (Aldershot: Ashgate, 2004), 21.

²⁹ “Searwes” (device) is also possible, but unlikely. Alternatively rendering the word as “fansies” or “favours” is less problematic, but equally less probable.

³⁰ S.P. Zitner, “Truth and Mourning in a Sonnet by Surrey,” *English Literary History* 50.3 (1983): 513.

through protestations of extreme humility.”³¹ Similarly, Heale contends such “unsympathetic replies may be part of the conventional exchange of courtly verse” and might be offered in jest, as “such jesting offered some opportunities for female subject positions that seem to have appealed to the women using the manuscript.”³² Although the precise intentions behind Shelton’s annotations and commentary remain obscure, their potential importance to the meaning and interpretation of the verse cannot be disputed.

Another example of this kind of social interaction is found in the scribal annotations attached to the text of a short verse, “The pleasaunt beat of swet Delyte” (fol. 66r). The poem, entered by an ornate and unidentified hand (H13), closes with the lines “whereas wysdome the soft Iudge doth Raign / prove wyt avoyedes all Daunger breeding pain” (ll. 5–6). Over the word “Daunger,” a hand identified as Douglas’ has written “doutt” or “doute.” As with the previous example, the intentions behind the annotation are unclear: if it is meant as a correction, why has the word “Daunger” not been struck out? An alternative explanation might be that the intention is to draw attention to the word “Daunger” by leaving it visible and labeling its appropriateness or sentiment as doubtful. The instances of scribal annotation and exchanges of epistolary verse detailed above are representative samples of the kinds of social interaction found throughout the Devonshire Manuscript. In addition to examining the volume as “a medium of social intercourse,” other aspects of the Devonshire Manuscript—its multi-layered and multi-authored composition, its early history and transmission, the ways in which its contents engage with and comment directly on contemporary political and social issues—invite further investigation.

3. *Public and Private, Personal and Communal*

In 1641, Richard Brathwaite considered the relative absence of literary works by women in the following terms:

These [women writers] desired to doe well, and not to be applauded; to advance vertues, and not to have their names recorded: nor their amiable features with glorious Frontispices impaled. To improve goodnesse by humility, was their highest pitch of glory. This their sundry excellent fancies confirmed; their elegant labours discovered; whereof though many have

³¹ Zitner, “Truth and Mourning,” 50.

³² Heale, “Desiring Women Writing,” 21.

suffered Oblivion through the injury of time, and want of that incomparable helpe of the Presse, the benefit whereof wee enjoy.³³

According to Brathwaite, the paucity of available literary works by women was the result of a number of social and cultural constraints. In contrast to the “masculine” pursuit of literary fame, women were encouraged to practice the “feminine” virtues of modesty and humility. Moreover, access to technologies of writing and publication was strictly regulated in gendered terms—as Jennifer Summit maintains, “while the printing press [brought] men’s works to public attention, it [denied] the same service to women, consigning them instead to the textual obscurity and fragility of the manuscript.”³⁴ Although Brathwaite’s comments were published almost a century after the compilation of the Devonshire Manuscript, they do highlight a number of pertinent issues for further consideration: the question of text and authorship, the status of women in the production and circulation of literary works, and the material conditions of manuscript and print in early modern England. Recent scholarship has radically challenged the traditionally held notions of what constitutes a “text” and an “author.” The editorial theories championed by D. F. McKenzie and Jerome McGann expanded the notion of textual production beyond a simple consideration of authorial intention. For McGann, these “nonauthorial textual determinants” should be considered alongside authorial intention to include in our critical gaze “other persons or groups involved in the initial process of production,” the “phases or stages in the initial production process,” and the “materials, means, and modes in the initial productive process.”³⁵ The program advocated by McKenzie as “the sociology of texts” further extended this concept of textual production by arguing for the significance of the material form of a text and its ability to affect the text’s meaning.³⁶

³³ Harold Love and Arthur F. Marotti, “Manuscript Transmission and Circulation,” in *The Cambridge History of Early Modern English Literature*, ed. David Loewenstein and Janel Mueller (Cambridge, England: Cambridge UP, 2002), 63.

³⁴ Jennifer Summit, *Lost Property: The Woman Writer and English Literary History, 1380–1589* (Chicago: U of Chicago P, 2000), 2.

³⁵ Jerome McGann, “The Monks and Giants: Textual and Bibliographical Studies and the Interpretation of Literary Works,” in *The Beauty of Inflections: Literary Investigations in Historical Method and Theory* (Oxford: Oxford UP, 1988), 79, 82. See also McGann’s earlier study, *A Critique of Modern Textual Criticism* (Chicago: Chicago UP, 1983).

³⁶ D.F. McKenzie, *Bibliography and the Sociology of Texts* (London: British Library, 1986).

These theories of textual production spurred critics to reevaluate the notion of authorship in order to account for nonauthorial (but nevertheless significant) contributors and collaborators to any given text. It became readily apparent that the modern notion of authorship, with its sense of ownership of and singular control, was anachronistic and particularly unhelpful when dealing with literature of earlier periods. Leah S. Marcus, for example, advocates a process of “unediting”—a systematic exposition of the various layers of editorial mediation of any given Renaissance text.³⁷ Critics have also explored the notion of collaborative authorship, especially in relation to Renaissance drama, since the authority of any given play is dispersed amongst an infinite number of collaborations—between author(s) and actor(s), text(s) and performance(s)—and agents involved in processes of mediation, such as revision, adaptation, publication, and preservation.³⁸

At the same time, the work of feminist literary critics and historians to rediscover texts by women and revise the canon of Western literature has also exposed the role of gender in the material and institutional conditions of textual production.³⁹ To effectively investigate the role of women in the

³⁷ Leah S. Marcus, *Unediting the Renaissance: Shakespeare, Marlowe, Milton* (New York: Routledge, 1996). On “unediting” as the rejection of critical editions in preference to the unmediated study of originals or facsimiles, see Randall McLeod, “Un-Editing Shakespeare,” *Sub-Stance* 33–34 (1982): 26–55.

³⁸ Representative studies include: Margreta de Grazia and Peter Stallybrass, “The Materiality of the Shakespearean Text,” *Shakespeare Quarterly* 44 (1993): 255–83; David Scott Kastan, “Shakespeare After Theory,” *Textus* 9.2 (1997): 357–74; David Scott Kastan, *Shakespeare and the Book* (Cambridge: Cambridge UP, 2001); Sonia Massai, *Shakespeare and the Rise of the Editor* (Cambridge: Cambridge UP, 2007); Jeffrey Masten, *Textual Intercourse: Collaboration, Authorship, and Sexualities in Renaissance Drama* (Cambridge: Cambridge UP, 1997); Jeffrey Masten, “More or Less: Editing the Collaborative,” *Shakespeare Studies* 29 (2001): 109–31; Stephen Orgel, “What is a Text?,” *Research Opportunities in Renaissance Drama* 24 (1984): 3–6; Stephen Orgel, “Acting Scripts, Performing Texts,” in *Crisis in Editing: Texts of the English Renaissance*, ed. Randall McLeod (New York: AMS, 1994), 251–94; and W. B. Worthen, *Shakespeare and the Authority of Performance* (Cambridge: Cambridge UP, 1997). See also the many useful essays in John D. Cox and David Scott Kastan, eds., *A New History of Early English Drama* (New York: Columbia UP, 1997).

³⁹ Representative studies include Elaine V. Beilin, *Redeeming Eve: Women Writers of the English Renaissance* (Princeton: Princeton UP, 1987); Margaret J. M. Ezell, *Writing Women’s Literary History* (Baltimore: The Johns Hopkins UP, 1993); Margaret J. M. Ezell, *Social Authorship and the Advent of Print* (Baltimore: The Johns Hopkins UP, 1999); Bar-

production and circulation of literary works, Margaret J. M. Ezell has persuasively proposed that the definition of “authorship” needs to be reexamined and broadened:

We need to think about not only women who wrote and published and got paid for doing so, but also about women who wrote and circulated text socially, women who compiled volumes and managed the preservation and transmission of texts by themselves and by others, women who patronized and supported other writers through their writings, and even those early modern women who owned books and who interwove their own writing into others’ texts.⁴⁰

bara K. Lewalski, *Writing Women in Jacobean England* (Cambridge: Harvard UP, 1993); Kim Walker, *Women Writers of the English Renaissance* (New York: Twayne, 1996); and Wendy Wall, *The Imprint of Gender: Authorship and Publication in the English Renaissance* (Ithaca: Cornell UP, 1993). See also the following representative essay collections: Anne M. Haselkorn and Betty S. Travitsky, eds., *The Renaissance Englishwoman in Print: Counterbalancing the Canon* (Amherst: U of Massachusetts P, 1990); Margaret P. Hannay, ed., *Silent but for the Word: Tudor Women as Patrons, Translators, and Writers of Religious Works* (Kent: Kent State UP, 1985); Susanne Woods and Margaret P. Hannay, eds., *Teaching Tudor and Stuart Women Writers* (New York: MLA, 2000); Helen Wilcox, ed., *Women and Literature in Britain, 1500–1700* (Cambridge: Cambridge UP, 1996); Mary E. Burke, Jane Donawerth, Linda L. Dove, and Karen Nelson, eds., *Women, Writing, and the Reproduction of Culture in Tudor and Stuart Britain* (Syracuse: Syracuse UP, 2000). Notable editions of early modern women’s writing include Jane Stevenson and Peter Davidson, eds., *Early Modern Women Poets: An Anthology* (Oxford: Oxford UP, 2001); Paul Salzman, ed., *Early Modern Women’s Writing: An Anthology, 1560–1700* (Oxford: Oxford UP, 2000); Betty S. Travitsky and Anne Lake Prescott, eds., *Female and Male Voices in Early Modern England* (New York: Columbia UP, 2000); Germaine Greer, Susan Hastings, Jeslyn Medoff, and Melinda Sansone, eds., *Kissing the Rod: An Anthology of Seventeenth Century Women’s Verse* (London: Virago, 1988); Suzanne Trill, Kate Chedgzoy, and Melanie Osborne, eds., “Lay By Your Needles Ladies, Take the Pen”: *Writing Women in England, 1500–1700* (New York: St. Martin’s, 1997); Betty S. Travitsky, ed., *The Paradise of Women: Writings by Englishwomen of the Renaissance* (Westport: Greenwood, 1980); Helen Ostovich, Elizabeth Sauer, and Melissa Smith, eds., *Reading Early Modern Women: An Anthology of Texts in Manuscript and Print, 1550–1700* (New York: Routledge, 2004); Marion Wynne-Davies, ed., *Women Poets of the Renaissance* (London: Dent, 1998); and Randall Martin, ed., *Women Writers in Renaissance England* (New York: Longman, 1997). On women as readers, see Heidi Brayman Hackel, *Reading Material in Early Modern England: Print, Gender, and Literacy* (Cambridge: Cambridge UP, 2005).

⁴⁰ Ezell, “Women and Writing,” in *A Companion to Early Modern Women’s Writing*, ed.

“Compilation,” Elizabeth Clarke notes, “rather than authorship of the writing in a document,” was the “dominant literary activity among women who could read and write” in the early modern period.⁴¹ This is certainly true in the case of the Devonshire Manuscript, where women were, for the most part, directly responsible for the compilation of the predominantly male-authored contents of the anthology.⁴² Compilation, like any of the other “nonauthorial” textual determinants described above, is an act of mediation: the selection of verses to be recorded, the manner in which they were entered, and their relative position to one another all contribute to the meaning of the texts, both individually and as a collection. Verses entered into the manuscript may have been selected on the basis of their popularity at court—perhaps accounting for the disproportionate number of Wyatt poems represented—or for more personal reasons; other verses, as recent scholarship has drawn attention to, were not simply selected and copied, but adapted and altered to suit specific purposes.

A pertinent example comes from a series of Middle English verse fragments copied into the Devonshire Manuscript on fols. 89v–92r. These fragments were extracted from Chaucer’s *Troilus and Criseyde* and other works attributed to Hoccleve and Roos, all ultimately derived from Thynne’s 1532 edition of Chaucer’s *Workes*. The inclusion of the Chaucer excerpts prompted John E. Stevens to suggest that these verses were intended for performance at court;⁴³ however, critics have more recently argued that the fragments represent more than simple “remnants of some kind of courtly game or amusement.”⁴⁴ Heale explains, “many of these stanzas utter with an unusual forcefulness a woman’s view of the dangers and doubleness of male rhetoric,” and may “have been chosen because they give, in forthright fashion, a view of women’s reputations and emotions as vulnerable and easily abused in matters of love.”⁴⁵ For example, one of the fragments entered into the manuscript is from Thomas Hoccleve’s *Letter of Cupid*, his Chaucerian-verse

Anita Pacheco (Oxford: Blackwell, 2002), 79.

⁴¹ Elizabeth Clarke, “Women’s Manuscript Miscellanies in Early Modern England,” in *Teaching Tudor and Stuart Women Writers*, ed. Susanne Woods and Margaret P. Hannay (New York: MLA, 2000), 53.

⁴² That is, out of the manuscript’s 194 textual items, 129 are verses attributed to Thomas Wyatt.

⁴³ John Stevens, *Music & Poetry in the Early Tudor Court* (Cambridge: Cambridge UP, 1961), 188.

⁴⁴ Remley, “Mary Shelton,” 55.

⁴⁵ Heale, “Women and the Courtly Love Lyric,” 306.

rendering of Christine de Pisan's original French, which pointedly illustrates "the ease with which the pity and kindness [a] woman may show in response to pleading [...] can be turned to her shame":⁴⁶

ys thys afayre avaunte / ys thys honor
 a man hymselfe accuse thus and diffame
 ys yt good to confesse hymself a traytour
 and bryng a woman to sclaundrous name
 and tell how he her body hath don shame
 no worshyppe may he thus to hym conquer
 but great dysclaunder vnto hym and her

To her nay / yet was yt no reprefe
 for all for vertue was that she wrowght
 but he that brwed hath all thys myschefe
 that spake so fayre / & falsely inward thowght
 hys be the sclawnder as yt by reason ought
 and vnto her thanke perpatuel
 that in suche a nede helpe can so well
 (fol. 89v)

On the next leaf, an excerpt from the Chaucerian poem *Remedy of Love* has been altered to cast women in a more positive light. Where the original has the misogynistic "the cursydness yet and disceyte of women" (fol. 336v), the Devonshire Manuscript has "the faythfulnes yet and prayse of women," rendering the complete stanza as follows:

yff all the erthe were parchment scrybable
 spedy for the hande / and all maner wode
 were hewed and proporcyoned to pennes able
 al water ynke / in damme or in flode
 euery man beying a parfyte scribe & goode
 the faythfulnes yet and prayse of women
 cowde not be shewyd by the meane off penne
 (fol. 90r)

Remley contests that the selection and careful alteration of these medieval fragments in the Devonshire Manuscript allowed their copyist (whom he asserts is Mary Shelton) to "find a voice for her indignation at the treatment

⁴⁶ Heale, "Women and the Courtly Love Lyric," 306.

of women of her time by hypocritical lovers” and that the presence of such alterations suggests that the entries “should not be dismissed as mechanical exercises in transcription punctuated by a few haphazard scrawls,” but rather understood as “a deliberate attempt to recast poetry written by others as a new and proprietary sort of literary text.”⁴⁷ Heale, however, suggests that while “it would be nice to be able to claim that these stanzas were copied by a woman,” that “it is entirely possible that they were noted and copied out by Lord Thomas Howard or by another man,” possibly “to amuse and please their female acquaintances, or as a source for poems of their own.”⁴⁸ Moreover, Heale argues that the question is better reframed: “in a system of manuscript copying, appropriation, and adaptation, the question is perhaps less of the name or gender of an originating author,” and more one “of the kinds of voices and gestures the available discourses make possible to copiers and readers of both sexes.”⁴⁹

In addition to the aforementioned selection and alteration of verses, the proximity of one poem to another is often significant. The epistolary love-poetry exchanged between Douglas and Howard, collected and entered as a sequence in the manuscript, has been discussed in some detail above. Another example of the potential importance of physical proximity between entries in the manuscript is the poem “My ferefull hope from me ys fledd” (fol. 7v), signed “fynys quod n[o]b[od]y,” which is answered by the poem immediately following on the facing leaf, “Yowre ferefull hope cannot prevayle” (fol. 8r), which is in turn signed “fynys quod s[omebody].” While this kind of playful imitation and formal echoing does not rely on the relative proximity of the poems in the manuscript, the effect is immediately apparent and more visually striking when the poems are placed, as they are, on facing leaves.

The teasing blend of jest and earnestness in this pair of poems—whose authorship remains unattributed—points to the role of much of the content in the manuscript as participating in the courtly “game of love.”⁵⁰ The Dev-

⁴⁷ Remley, “Mary Shelton,” 56, 42. While Remley argues that Shelton is the copyist of these medieval fragments, the present edition concurs with Baron’s findings that the verses were entered by hand TH2, not MS. See the Textual Introduction for a discussion of these and other discrepancies.

⁴⁸ Heale, “Women and the Courtly Love Lyric,” 307.

⁴⁹ Heale, “Women and the Courtly Love Lyric,” 307.

⁵⁰ Stevens, *Music & Poetry*, 154–202. See also Roger Boase, *The Origin and Meaning of Courtly Love: A Critical Study of European Scholarship* (Manchester: Manchester UP, 1977); David Burnley, *Courtliness and Literature in Medieval England* (New York: Long-

onshire Manuscript was composed entirely by figures associated with the Tudor court, an environment where, as Lawrence Stone has argued, “well-born young persons of both sexes were thrown together away from parental supervision in a situation of considerable freedom as they performed their duties as courtiers, ladies and gentlemen in waiting, tutors and governesses to the children.” Moreover, these aristocratic youths “had a great deal of leisure, and in the enclosed hot-house atmosphere of these great houses, love intrigues flourished as nowhere else.”⁵¹

Rather than “a monolithic set of regulations for love affairs” and “a code of behavior solemnly and universally observed,” the “game of love” is a modern term to describe the diverse range of “courtly styles, idioms, and conventions” available “to be read in a range of literal, playful, and ironic ways, depending on the context.”⁵² Since it facilitated the expression of love in a formal and refined manner, poetry, in particular the lyric form, was the field on which much of the courtly “game of love” was played:

Poetry *mattered* to the Courtier ... Poetry was an instrument of social converse and entertainment, sometimes in the form of a masque, sometimes the subject of an informal parlour game or competition of wit. Poetry could be used as a compliment or comment on virtually every happening in life, from birth to death, from the presentation of a gift to the launching of a war; it was the agent of flattery, ego titillation, love-making, condolence. Poetry was the medium of the communication of experience, the means for the resolution of personal syntheses and the expression of personal analyses. (emphasis original)⁵³

Julia Boffey proposes that since the Devonshire Manuscript was “passed around” among the “men and women whose amorous relationships in ‘real life’ are partially documented ... it is hardly surprising that they chose for the

man, 1998); and Bernard O’Donoghue, *The Courtly Love Tradition* (Manchester: Manchester UP, 1982).

⁵¹ Lawrence Stone, *The Family, Sex and Marriage in England, 1500–1800* (New York: Harper & Row, 1977), 103–4.

⁵² Barry A. Windeatt, ed., “Introduction,” in *Troilus and Criseyde* (Oxford: Oxford UP, 1998), xxiiin13.

⁵³ J.W. Saunders, “From Manuscript to Print: A Note on the Circulation of Poetic MSS in the Sixteenth Century,” *Leeds Philosophical and Literary Society* 7.5 (1951): 509.

most part to copy into it lyrics on the subject of love.”⁵⁴ For those aristocratic youths so inclined, collecting courtly lyrics was “a literary and social parlour game with strong erotic undertones,” since verse miscellanies such as the Devonshire Manuscript, “just like the autograph book circulated in Jane Austen’s *Emma*,” could be “used as tools of courtship.”⁵⁵ Verse writing, then, was “accounted a central grace of courting,” but women participating in the “game of love” faced social restraints that placed them in a potentially awkward situation. On the one hand, direct engagement in such “courtly repartee” could be perceived as a violation of Christian moral codes in which “a woman’s chastity was closely aligned with her silence and self-effacement.”⁵⁶ On the other hand, as Ann Rosalind Jones observes, the prescribed social role of women at court required each “to be a member of the chorus prompting men to bravery in tournaments and eloquence in conversation ... to be a witty and informed participant in dialogues whose subject was most often love.”⁵⁷ Courtly women were not only expected to actively participate, but also, as Bates argues, to perform the role of arbiter: in the “game of love,” where “a whole field of action becomes a tableau of encrypted signs to be read ... the point of the game is to keep everyone guessing, and ... the question of whether and what things mean is ultimately in the arbitration of the woman.”⁵⁸

Contemporary conduct manuals recognized the precarious position in which such disparate social expectations placed courtly women. In Baldassarre Castiglione’s *The Courtier*, a manual contrived to “shape in woordes a good Courtyer,” women are advised to achieve a balance within the prescribed limits:

Accompanying with sober and quiet maners and with the honestye that must alwayes be a stay to all her deedes, a readie liuelines of wit, wherby she may declare herselfe far wide from all dulnesse: but with such a kinde of goodnes, that she may be esteemed no lesse

⁵⁴ Julia Boffey, *Manuscripts of English Courtly Love Lyrics in the Later Middle Ages* (Woodbridge: D.S. Brewer, 1985), 8.

⁵⁵ Janine Rogers, “Riddling Erotic Identity in Early English Lyrics,” in *And Never Know the Joy: Sex and the Erotic in English Poetry*, ed. C. C. Barfoot (Amsterdam: Rodopi, 2006), 8.

⁵⁶ Heale, Wyatt, *Surrey and Early Tudor Poetry*, 40–41.

⁵⁷ Ann Rosalind Jones, “Nets and Bridles: Early Modern Conduct Books and Sixteenth-century Women’s Lyrics,” in *The Ideology of Conduct: Essays on Literature and the History of Sexuality* (New York: Methuen, 1987), 43.

⁵⁸ Bates, “Wyatt, Surrey,” 38.

chaste, wise and courteise, then pleasant, feat conceited & sobre: & therefore must she kepe a certein meane very hard, & (in a maner) diriuied of contrarie matters, and come iust to certein limites, but not passe them.⁵⁹

The desire on the part of courtly women to maintain this “certein meane” whilst treading the “dangerous tightrope ... between wit and scandal,”⁶⁰ coupled with the “relative privacy of manuscript transmission and the relative hostility of print culture to women’s writing,” surely “affected women’s choice of the manuscript medium of communication.”⁶¹ To avoid what J. W. Saunders influentially termed “the stigma of print,”⁶² courtly women writers “shared the prejudices towards print of their male counterparts,”⁶³ and found in manuscript publication an attractive alternative, on account of its “social status, its personal appeal, relative privacy, freedom from government control, its cheapness, and its ability to make works quickly available to a select audience.”⁶⁴

Although manuscript publication potentially offered a greater degree of privacy and control over circulation than print, “it would be misleading,”

⁵⁹ Baldassarre Castiglione, *The Courtyer of Count Baldessar Castilio*, trans. Thomas Hoby (London, 1561), sigs. C1r, 2B3v.

⁶⁰ Heale, Wyatt, *Surrey and Early Tudor Poetry*, 41.

⁶¹ Marotti, *Manuscript*, 61.

⁶² J.W. Saunders, “The Stigma of Print: A Note on the Social Bases of Tudor Poetry,” *Essays in Criticism* 1.2 (1951): 139–64.

⁶³ Michelle O’Callaghan, “Publication: Print and Manuscript,” in *A Companion to English Renaissance Literature and Culture*, ed. Michael Hattaway (Malden: Blackwell, 2000), 83.

⁶⁴ H.R. Woudhuysen, *Sir Philip Sidney and the Circulation of Manuscripts, 1558–1640* (Oxford: Oxford UP, 1996). For an important challenge to Saunders’ view, see Steven W. May, “Tudor Aristocrats and the Mythical ‘Stigma of Print,’” *Renaissance Papers* 10 (1980): 11–18. As Ezell has suggested in *The Patriarch’s Wife: Literary Evidence and the History of the Family* (Chapel Hill and London: U of North Carolina P, 1987), 100, women’s choice of manuscript was not simply an issue of gender, but of class and “conservatism, the preference for an older form of literary transmission which left control of the text in the author’s hand rather than signing it over to the bookseller.” See also Harold Love’s important study, *Scribal Publication in Seventeenth-Century England* (Oxford: Clarendon, 1993). Love maintains that there were “significant differences between the kinds of community formed by the exchange of manuscript” and those of print: “the printed text, being available as an article of commerce, had no easy way of excluding readers” in *Scribal Publication*, 183.

Michelle O'Callaghan suggests, "to distinguish between the two by confining manuscript publication to a private sphere and reserving the public sphere for print."⁶⁵ Edith Snook notes that "manuscripts were not always absolutely private," and that "textual exchange of handwritten texts could constitute an important part of social relationships."⁶⁶ Similarly, Ezell argues that "once we leave behind the notion of authorship as an act defined by solitary alienation and the text as an isolated literary landmark," we can better appreciate "writing for women and men" as both "a social activity as well as a means of private consolation."⁶⁷ Moreover, on this "vexed question of distinction between public and private," Clarke asserts, "manuscript writing in the early modern period cannot possibly be labeled private," since "scribal publication continued to be an important social and political phenomenon alongside print culture well into the seventeenth century."⁶⁸

The Devonshire Manuscript certainly evinces its origins and circulation within the early Tudor court of Henry VIII, a body that was profoundly concerned with public and private performances of political loyalty and submission. As O'Callaghan proposes, "Poems produced within a manuscript culture actively participate in the social world in which they were produced and retain the impression of this environment."⁶⁹ Oftentimes these public and private "performances" were realized in the form of texts produced especially for circulation at various levels within this specialized economy. As Seth Lerer argues, "courtly verse" and other "literary products" of the early Tudor period routinely

expose confusions and confluences among poetry and drama, private letters and public performances ... where the private acts itself before a spectatorial community, and where even the King's chamber or the Queen's bed could become the stages for the play of service.⁷⁰

⁶⁵ O'Callaghan, "Publication," 83. On the unclear distinction between public and private modes of production during this period, see Lena Cowen Orlin, *Private Matters and Public Culture in Post-Reformation England* (Ithaca: Cornell UP, 1994).

⁶⁶ Edith Snook, *Women, Reading, and the Cultural Politics of Early Modern England* (Aldershot: Ashgate, 2005), 146.

⁶⁷ Ezell, "Women and Writing," 92.

⁶⁸ Clarke, "Women's Manuscript Miscellanies," 57-58.

⁶⁹ O'Callaghan, "Publication," 83.

⁷⁰ Seth Lerer, *Courtly Letters in the Age of Henry VIII: Literacy, Culture and the Arts of Deceit*, vol. 18, *Cambridge Studies in Renaissance Literature and Culture* (Cambridge: Cambridge UP, 1997), 38.

The Devonshire Manuscript reflects this oscillation between public and private, between personal and communal; within its pages, the private became public, the public was treated as private, and both were treated as deeply political.

The production of literature during the Tudor period inescapably possessed a political dimension, as has been well established: “One striking phenomenon about early Tudor literature is that it was almost invariably concerned with politics, either directly or indirectly, and that this political bearing had a major impact on the nature of its literary forms.”⁷¹ Given that the overwhelming majority “of the writers of this period were courtiers and servants of the crown (or desired to be so), or else were directly affected by decisions taken at court,”⁷² public and private literary production both constructed and was implicated within political context. In place of the direct statement and (possibly) politically charged declarative utterance, literary expression instead tended towards the opposite: “Social codes and political discretion determined that many of the things most writers desired to say could not be said openly, and as a result early Tudor literature is, above all, dramatized and indirect.”⁷³ Poetry became yet another venue for the performance of public and private roles within the royal court.

The circulation of love lyrics produced at court dramatizes the highly unstable division between public and private writing. The high dynastic stakes involved in the “literary and social parlour game,”⁷⁴ of which erotically-charged courtly love lyrics were a vital constitutive element, especially encouraged the courtier-poet “to be ‘covert’ and ‘secree’—in a word, to ‘dis-simulate.’”⁷⁵ Stevens highlights the motivation for the “oblique tone of many courtly love lyrics” as one of “covert communication ... or the pretence of it”:

The courtly love-lyric is, perhaps in essence, an enigma—a riddling, or dark, way of conveying your thoughts to someone who is, or pretends to be, your lover ... The lyric, although intended to be read or sung in society, to a present and observing audience, was another

⁷¹ Fox, Alistair, “Literary Patronage: The System and Its Obligations,” in *Politics and Literature in the Reigns of Henry VII and Henry VIII* (Oxford: Basil Blackwell, 1989), 3.

⁷² Fox, “Literary Patronage,” 3.

⁷³ Fox, “Literary Patronage,” 3.

⁷⁴ Rogers, “Riddling Erotic Identity,” 8.

⁷⁵ Stevens, *Music & Poetry*, 216.

gambit of dissimulation. It was a public utterance which had, or pretended to have, a private meaning.⁷⁶

Stevens' example offers a possible context for the appropriation and repurposing of several medieval texts apparent within the Devonshire Manuscript, most noticeably the verses from Chaucer's *Troilus and Criseyde*. As acknowledged above, these lines illustrate the fundamentally social nature of the text. Furthermore, they also point to the need for occlusion and strategy within the social context of the Henrican court. Lerer has argued persuasively that these excerpts illustrate how both Howard and Douglas were inscribed into the text of the Devonshire Manuscript: "If Thomas Howard represents ... the Troilan lover, Margaret Douglas had lived as the object of personal desire and political exchange."⁷⁷ In his final analysis of the Devonshire Manuscript, Lerer states that the Chaucerian excerpts

illustrate the pitfalls of impersonation, the dangers of being inscribed into the narratives of surreptitious love. For Margaret Douglas, and perhaps for Thomas Howard—living on in letters and in poems, transcribed into the accounts of chronicle, examination, and diplomacy—all the earth is, indeed, parchment scribable.⁷⁸

As the historically recorded aftermath of the Douglas-Howard marriage shows, the necessity for concealment and obfuscation within intra-courtly relations was far from a simple matter of style. The consequences for those who ran afoul of royal will could be dire, and that will was sometimes difficult to discern. For those closest to the King, navigating this treacherous terrain was exceptionally fraught:

To achieve a stable relationship with a master like Henry VIII was not easy: "Ricco, feroce et cupido di gloria" [rich, fierce, and greedy for glory], as Niccolò Machiavelli had described the English king, he was capable alike of wrath and benign forgiveness, of diabolical cunning and childlike naiveté.⁷⁹

⁷⁶ Stevens, *Music & Poetry*, 216.

⁷⁷ Lerer, *Courtly Letters*, 153.

⁷⁸ Lerer, *Courtly Letters*, 156–57.

⁷⁹ Sil P. Narasingha, *Tudor Placement and Statesmen: Select Case Histories* (Cranbury: Associated UPs, 2001), 20.

A great deal of this “diabolical cunning,” it can be presumed, was oriented inwards towards the court itself. John Archer points out that nowhere was political maneuvering more vital than “at the court of one’s own prince, who created and encouraged differences and jealousies among his servants, differences that he observed, and that caused them to watch each other in turn.”⁸⁰ The Howard-Douglas marriage discovery, by its very existence, operates within this context. If the sovereign rules by incessantly and recursively dividing and monitoring the emergence of powerful groups opposed to the throne, then the unknown marriage of Douglas and Howard represents a massive failure of the surveillance apparatus. In keeping with the character of the Tudor court, the two were almost immediately framed as a dangerously powerful faction angling for the throne.

Characterized by Lacey Baldwin Smith as a “baffling composite of shifting silhouette,”⁸¹ Henry VIII occupied the center of an unstable constellation of shifting power relations, personal and political intrigue, and anxieties over a future Tudor dynasty. In a “culture of surveillance that was chiefly defined by life at court,” where both external and internal monitoring were “influenced by practices and habits of thought cultivated at court,” the courtly lyric and the miscellany were both symptomatic and constitutive of court culture.⁸² Both modes of literary communication operated as complex public/private utterances constructed to simultaneously impart and cloud meaning. Thus, the courtly lyric and the miscellany represent the courtly environment in microcosm.

The Devonshire Manuscript, with its collection of courtly lyrics, its pastiche of medieval and contemporary poetry, its density of textual voices, and its often uncertain authorship and attribution, is a powerful example of how textual production and interpretation were foundational to those communicating within the Tudor court. A multivalent text, as Bradley Irish demonstrates, the “Devonshire MS reflects and refracts the gender dynamics of the contemporary Henrician court.”⁸³ Contending that “courtly life had always been a show, and the literature of courtliness has always been appreciated

⁸⁰ John Michael Archer, *Sovereignty and Intelligence: Spying and Court Culture in the English Renaissance* (Stanford: Stanford UP, 1993), 8.

⁸¹ Lacey Baldwin Smith, *Henry VIII: The Mask of Royalty* (London: Cape, 1971), 13.

⁸² Archer, *Sovereignty and Intelligence*, 3–4.

⁸³ Bradley Irish, “Gender and Politics in the Henrician Court: The Douglas-Howard Lyrics in the Devonshire Manuscript (BL Add 17492),” *Renaissance Quarterly* 64.1 (2011): 81.

for its arabesques of the deceitful,” Lerer pointedly names the entire apparatus a “book of lies.”⁸⁴

4. *Current and Popular Contexts*

While mainstream fascination with Henry VIII, Anne Boleyn, and the Tudor court has remained fairly consistent throughout the past several decades, recent years have seen a decided upsurge in interest in the period as a whole. Within popular culture, Showtime’s critically acclaimed series *The Tudors* and Hilary Mantel’s 2009 Man Booker Prize winning novel *Wolf Hall* signal a resurgent fascination with the historical personalities of early modern aristocracy.

The Tudors incorporates several contributors to the Devonshire Manuscript: Thomas Wyatt, Henry Howard, Earl of Surrey, and Sir Edmund Knyvett (in the form of Sir Anthony Knivert, a fictional composite) all figure as fictional characters. Thomas Howard, 3rd Duke of Norfolk (brother to Lord Thomas Howard), Margaret Tudor (mother to Lady Margaret Douglas), and Anne Boleyn all feature prominently in various seasons of the show, dramatizing the centrality of the Devonshire Manuscript coterie to contemporary court politics.⁸⁵

Although *The Tudors* is perhaps the best known manifestation of interest in the Henrican period in current popular culture, Mantel’s novel *Wolf Hall* fictionalizes many of the same characters and circumstances. Burrow, in his review of the novel, notes that “Mantel’s chief method is to pick out tableaux vivants from the historical record—which she has worked over with great care—and then to suggest that they have an inward aspect which is completely unlike the version presented in history books.”⁸⁶ In his view, the “chief running joke” of the novel is that “people and things which come to be of immense historical significance are within the novel unobserved and peripheral.”⁸⁷ Burrow’s chief example is that “Mary Boleyn loses her book of love poems, and then remembers that her cousin Mary Shelton has it. This book of poems is presumably what is now known as the Devonshire Manuscript, the richest surviving record of early Tudor poetry and of the literary

⁸⁴ Lerer, *Courtly Letters*, 1.

⁸⁵ See “Full Cast and Crew for ‘The Tudors,’” <http://www.imdb.com/title/tt0758790/fullcredits#cast>.

⁸⁶ Burrow, “How to Twist a Knife,” n.p.

⁸⁷ Burrow, “How to Twist a Knife,” n.p.

activities of early 16th-century women.”⁸⁸ Transformed into a fictional text, the Devonshire Manuscript is deployed yet again in a game of show and tell where only those “in the know” can interpret and shape its significance.

5. Bibliographic Materials and Analysis

Paper and Watermarks

The manuscript is written on what appears to be a single stock of paper, where two “twin” versions of a watermark design appear. These are similar to item 1457 in Briquet’s catalogue: a coat of arms consisting of the shield of Emperor Maximilian I (1459–1519; the blazon reads “per pale, dexter gules a fess argent; sinister bendy of six Or and azure, a bordure gules”) mounted on the chest of the imperial two-headed eagle. Briquet’s example comes from an Utrecht source dating between 1519 and 1521.⁸⁹ The only parts of this design visible in the Devonshire Manuscript are the top and the bottom—the former consisting of the imperial crown, the eagle’s two heads, Maximilian’s shield on the bird’s chest and part of the eagle’s wings, and the latter of the eagle’s claws and extended tail. The lower part of the eagle’s body, lower wings, and legs are missing. These fragmented watermarks appear in the Devonshire Manuscript at the head of some leaves close to the gutter, with the top sections of the eagle upside-down. Originally the whole of the design would have been visible, bisected by folds joining the heads of the watermarked leaves. The manuscript has been cut down, however, and in the process the head of all the leaves, watermarked and unwatermarked—the area on either side of the fold—has been lost, and with it the middle of Maximilian’s eagle.

Vertical chain lines, parallel with the shorter sides of each page, are also visible. Usually, the presence of watermark sections and vertical chain lines in the top inner corner of the leaf identifies a manuscript as an octavo, meaning that when the manuscript was assembled, sheets were folded three times (once across their longer sides, then twice along their shorter), producing eight-leaf booklets to form the basis for a larger gathering. The sequence in which the watermark sections appear in the Devonshire Manuscript, however, differs from the watermark sequences characteristic of normal octavo

⁸⁸ Burrow, “How to Twist a Knife,” n.p.

⁸⁹ C.-M. Briquet and Allan Stevenson, ed., *Les Filigranes: Dictionnaire Historique des Marques du Papier dès Leur Apparition vers 1282 jusqu’en 1600: A Facsimile of the 1907 Edition with Supplementary Material Contributed by a Number of Scholars* (Amsterdam: Paper Publications Society, 1968), 117.

folding. Instead, sheets seem to have been cut in half along their longer side (the watermark appearing on just half of the sheet), and then each sheet was “quarto-folded”—folded twice along the shorter side—to produce two booklets of four leaves each. Eight-leaf gatherings were then produced by placing watermarked booklets inside unwatermarked booklets.

Gatherings

There appear to be five undisturbed gatherings of this type in the Devonshire Manuscript: gatherings 4 (fols. 15–22), 6 (fols. 29–35), 7 (36–43), 14 (fols. 69–76), and 16 (fols. 82–88.1). One of the “twin” forms of the eagle design, henceforth designated “twin I,” appears in gathering 16, although the crown is indistinct and the eagle’s tail is squat. Twin I only appears on two of the gathering’s leaves, with its top on the third leaf and its bottom on the fourth leaf. Although the watermark section on each of these leaves is close to the inner margin at the head of the leaf, it does not run into the gutter, meaning that no watermark appears on its conjugate leaf (the leaf connected to it across the gutter, in this case either the fifth or sixth leaf). The other complete gatherings (4, 6, 7, and 17) contain twin II, characterised by its neater crown and etiolated tail. In each of these gatherings, the bottom part of the watermark appears on the third leaf and the top on the fourth, a reversal of the pattern for twin I. Here, the marks run into the gutter and small bits of the eagle’s wings appear on the fifth leaf of each gathering (conjugate with the top part of the watermark) and less consistently on the sixth leaf (conjugate with the bottom part of the watermark).

Collation

The following collation derives from both watermark evidence and the evidence of chainspace patterns (the sequence of measurements between chain lines). These measurements differ from page to page and can be used to distinguish unwatermarked leaves from one another, to differentiate gatherings, and to determine which unwatermarked leaves were originally linked by a head fold.

Five gatherings have a few missing leaves: 3 (fols. 8–14 (twin I)), 5 (fols. 23–28 (twin II)), 8 (fols. 44–49 (twin I)), 15 (fols. 77–91 (twin I)), and 18 (fols. 88.5–90.1 (twin II)). Perhaps as a result of accident rather than design, gathering 3 is missing its fourth leaf between fols. 10 and 11, where the stub of the missing leaf is visible. This leaf would presumably have contained the first six stanzas of Wyatt’s “Heaven and earth and all that hear me plain” in Hand 2—the final three stanzas of the poem appear in Hand 2 on fol. 11r.

Gathering 5 is missing its third leaf. This leaf would have appeared between fols. 24v and 25r, bisecting Hand 3's fragmentary copy of "It was my choyse It Was my chaunce." Perhaps Hand 3's copying went wrong and the leaf was excised. The penultimate leaf of gathering 8 is missing, where one stub is visible between fols. 49 and 50—here Hand 5's copying of "So feble is the therd that dothe the burden staye" (which runs between fols. 49v and 50r) may have contained errors. The first two leaves of gathering 15 between fols. 76 and 77 seem to be missing, as does its final leaf between fols. 81 and 82. These gaps occur in Hand 8's section: the first does not interrupt a poem but the second does, cutting into "Absens absenting causithe me to complaine." As the eighth leaf is conjugate with the first, both may have been removed at the same time. Gathering 18 is missing its final leaf, between fols. 90.1 and 91, where a stub is visible. This gap appears in the middle of Hand TH2's section, immediately following a blank verso (fol. 90v) and a blank leaf (fol. 90.1).

Four gatherings have suffered more serious disturbances: gatherings 1 (fols. 2–5 (twin I)), 2 (fols. 6–7 (twin II)), 12 (fols. 68–68.2 (twin II)) and 19 (fols. 91–92 (twin II)). This category includes the first and the last gathering, as is often the case in early modern manuscripts; gatherings at both ends of a manuscript were easy prey to the ravages of use. The first gathering of the Devonshire Manuscript lacks two pairs of conjugate leaves: its first two leaves, before fol. 2, and its last two leaves, between fols. 5 and 6, where two stubs remain. Presumably, the fragments of paper pasted on the new leaves—added to the beginning of the manuscript when it was rebound (see fol. 1, for example)—formed part of the original opening leaves.

The two missing leaves at the end of the first gathering follow a blank verso (fol. 5v) in Hand 1's section. More leaves are also missing at this point in the manuscript: possibly the first six of gathering 2, as it currently contains only two leaves (fols. 6 and 7). Two leaves may also be missing from the end of the second gathering. Interestingly, this lacuna occurs between two poems on facing pages clearly designed by Hand 2 to be read in parallel: "My ferefull hope from me ys fledd" (fol. 7v) and "Yowre ferefull hope cannot prevayle" (fol. 8r). Currently, gathering 19, the last in the volume, only contains its first two leaves (fols. 91 and 92) followed by three stubs. Therefore, three other leaves are also missing at the very end of the manuscript. Although, pieces of theses leaves are presumably included in the scraps stuck to the pages in new paper added to the manuscript at rebinding (see, for example, fols. 93 and 94). Gathering 12 seems to be missing five of its eight leaves: two between fols. 68 and 68.1 (where one stub is visible) and three between fols. 68.2 and 68.3. All of these lacunae occur as part of a sequence of blank

pages, the first gap following a poem transcribed by Margaret Douglas on fol. 67v (“the sueden ghanche ded mak me mves”). The gathering that immediately precedes this point in the manuscript, number 11 (fols. 60–67 (twin II)) is anomalous as, although it contains eight leaves, all its leaves are watermarked: two half-sheets, each bearing twin II marks, nestle inside one another.

In the remainder of the manuscript, only one watermark, in a bottom section on fol. 51, appears in one run of thirteen pages (fols. 51–59). This section opens with the beginning of Hand 6’s work (fols. 51r–54v) and includes Mary Fitzroy’s transcription of Surrey’s “o happy dames that may enbrayes” (fols. 55r–v), a blank leaf (fol. 56), Henry Stuart’s poem “My hope is yow for to obtaine” (fol. 57r), a blank verso and four blank leaves (fols. 57r–57.4), and a complex sequence wherein poems transcribed by Margaret Douglas, Hand 7, Hand 1.1, Mary Shelton and TH2 appear together. This thirteen-page section, whose gathering structure is as of yet uncertain, precedes the anomalous all-watermarked gathering 11. A stub shows that a leaf was removed between fols. 57 and 57.1, immediately following the verso of Stuart’s poem. Perhaps another late entry was removed at this point.

Smaller sections with indeterminate gatherings (and no watermarks) occur on fols. 68.3–68.8 (gathering 13) and on fols. 88.2088.4 (gathering 17). Both of these sections occur in the middle of runs of blank pages—the ordering of both sets of leaves may have been disturbed when the volume was rebound. The gathering structure described above can be summarised in the following formula: 18 (-1.2, .2, .3, .4, .5, .6, .7, .8) 28 (-2.1, .3, .4, .7, .8) 38 (-3.4) 48 58 (-5.3) 6–88 88 (-8.7) 9–10 (undetermined; 13 leaves; lacking 1 leaf after 7) 118 128 (-8.2, .3, .6, .7, .8) 13 (undetermined: 6 leaves) 148 158 (-15.1, .2, .8) 168 17 (undetermined: 3 leaves; lacking 1 leaf after 3) 188 198 (-19.3, .4, .5, .6, .7, .8).

Provenance

Henry Fitzroy, Duke of Richmond and Somerset and illegitimate son of Henry VIII and Elizabeth Blount, or perhaps Henry Howard, Earl of Surrey, likely purchased the blank and already-bound Devonshire Manuscript in London during the early 1530s. Both Howard and Fitzroy accompanied Henry VIII to Calais for his meeting with François I in 1532, but the absence of French poems in the manuscript suggests that the volume was left behind. Fitzroy and Howard were recalled to England the following year, and on 26 November 1533 Fitzroy was married to Surrey’s sister, Mary Howard. Still in her early teens, Mary was judged too young to live with her husband and to

consummate their union. Instead, she entered the household of her cousin Anne Boleyn as one of the Queen's attendants. Whether she obtained the manuscript from her husband or her brother as a wedding gift, the initials "M.F." (Mary Fitzroy) stamped on the front cover suggest it was certainly in Mary Fitzroy's possession at this time. Like Mary Fitzroy (née Howard), the other principal female figures responsible for the early compilation and circulation of the manuscript—Mary Shelton and Lady Margaret Douglas—were associated with the court and were at various times attendants to the current queen or to Princess Mary. Members of this circle were intimately connected and initially focused around the court of Queen Anne Boleyn. Shelton attended to her royal cousin as a lady-in-waiting, was twice rumored to have been Henry VIII's mistress, and is supposed to have been romantically involved with Sir Thomas Clere, a gentleman with ties to the Howard family. Douglas, Henry VIII's niece and the childhood companion of Princess Mary, was also a lady-in-waiting to Boleyn; it is likely in this capacity that Douglas met and fell in love with Lord Thomas Howard.

1536 was an eventful year for the manuscript and those associated with it. In early 1536, Howard and Douglas were contracted to wed *par paroles de present*. The fall of Boleyn in May was swiftly followed by the death of Henry Fitzroy in July, leaving his widow, Mary Fitzroy (née Howard), to return to her family estate at Kenninghall. The volume was likely entrusted to Shelton at this time. The scandal surrounding Boleyn's court after her trial and execution, followed by the bastardization of both princesses Mary and Elizabeth, provided the backdrop for the discovery of the clandestine marriage contract between Howard and Douglas. Until Henry VIII could produce a male heir, Douglas could claim precedence in the succession. Thus, when he discovered the secret betrothal in early July, the King was furious at what he perceived as an attempt at the throne on the part of Howard. Henry VIII promptly had the couple imprisoned in the Tower. When Douglas fell ill with a recurring fever, the King allowed her to be removed to the abbey at Syon under the supervision of the abbess. An act of attainder was rushed through both houses of Parliament condemning Howard to a traitor's death and forbidding the marriage of any member of the royal family without the King's express permission.⁹⁰ Howard was not executed, but remained in the

⁹⁰ See David M. Head, "Beyn Ledde and Seduced by the Devyll: The Attainder of Lord Thomas Howard and the Tudor Law of Treason," *Sixteenth Century Journal* 13.4 (1982): 3–16; Kimberly Schutte, "'Not for Matters of Treason, But for Love Matters': Margaret Douglas, Countess of Lennox, and Tudor Marriage Law," in *In Laudem Caroli: Renaissance and Reformation Studies for Charles G. Nauert*, ed. James V. Mehl (Kirkville: Tru-

Tower until his death of an ague on 31 October 1537, two days after Douglas was released.

With the birth of Prince Edward on 12 October 1537, Douglas ceased to be thought of as a potential threat to the throne and was allowed to return to court, becoming lady of honor to Anne of Cleves (1540) and then to Katherine Howard (1541). Douglas remained in royal favor until she was discovered in yet another impolitic love affair, this time with Sir Charles Howard, the Queen's brother; she was once again confined to Syon and then later to Kenninghall.⁹¹ Mary Fitzroy (née Howard) returned to court in 1540 as part of the entourage of Anne of Cleves, later serving in Katherine Howard's court as a lady-in-waiting. After the fall of Katherine Howard in November 1541 Mary Fitzroy retired to Kenninghall, where she was reunited with Douglas. The pair lived together for at least a year, possibly two. In July 1543, Douglas was again allowed to return to court as a bridesmaid for Henry VIII's wedding to Katherine Parr. This was a shrewd political maneuver on the King's part, as he was eager to enlist Douglas' father's help to further his interests in Scotland. Henry VIII arranged for Douglas to wed Matthew Stewart, the Earl of Lennox and a leading Scottish nobleman. They were married in London on 6 July 1544 and had two surviving sons, Henry Stewart, Lord Darnley, and Charles Stewart. The manuscript was likely in Douglas' possession by this time. Her son, Henry Stewart, Lord Darnley, later entered a poem of his own composition during the 1560s.

Darnley was murdered in February 1567 and Lennox died in September 1571, leaving Charles Stewart as Earl of Lennox and Douglas' sole surviving heir. It is unclear whether Douglas passed the Devonshire Manuscript on to her son at his wedding to Elizabeth Cavendish in 1574 or whether she left him the volume after her death in 1578. Regardless, the initials "S.E." (Stewart, Elizabeth) stamped on the back covers suggests that the manuscript was in their possession. The couple took up residence at Chatsworth House (the traditional seat of the dukes of Devonshire), where the manuscript remained until the nineteenth century when George Frederick Nott borrowed it in order to prepare his edition of the works of Surrey and Wyatt. Nott failed to return the volume to the Duke of Devonshire, as it was sold at auction with the rest

man State UP, 1998), 171–88; and Irish, "Gender and Politics."

⁹¹ This appears to be a recurring theme in Douglas's life. As Schutte notes in "Not for Matters of Treason," 171, "she was imprisoned no less than five times for marriage-related crimes."

of Nott's library in January 1842. In 1848, the British Museum acquired the Devonshire Manuscript.⁹²

⁹² On the origins and early history of D, see especially Richard C. Harrier, *The Canon of Sir Thomas Wyatt's Poetry* (Cambridge, Mass.: Harvard UP, 1975), 23–54; Remley, "Mary Shelton," 41, 47–48; and Southall, "The Devonshire Manuscript," 142–43. See also Baron, "Mary (Howard) Fitzroy's Hand," 324–29, and Heale, "Women and the Courtly Love Lyric," 297–301.

Sigla of Manuscripts & Early Printed Books Associated with the Devonshire Manuscript

1. Manuscripts

<u>Sigla</u>	<u>Abbreviated Bibliographic Information</u> (detailed information to follow)
AAH	Arundel Castle, Duke of Norfolk Arundel-Harington MS.
CCor	Cambridge, Corpus Christi College MS 61.
CCor168	Cambridge, Corpus Christi College, 168.
Cff.5.14	Cambridge University Library, Ff.5.14.
CFin	Cambridge, Cambridge University Library MS Ff.1.6.
CGg4.12	Cambridge, Cambridge University Library MS Gg.4.12.
CGg4.27	Cambridge, Cambridge University Library MS Gg.4.27.
CPep2006	Cambridge, Magdalene College Pepys MS 2006.
CPep2553	Cambridge, Magdalene College Pepys MS 2553.
CSJC	Cambridge, St. John's College MS 235.
CTri599	Cambridge, Trinity College MS 599 (R.3.19).
CTri600	Cambridge, Trinity College MS 600 (R.3.20).
CTri652	Cambridge, Trinity College MS 652 (R.4.20).
DBla	Dublin, Trinity College MS 160.
DCosV.ii	Durham, University of Durham MS Cosin V.ii.13.
DCosV.iii	Durham, University of Durham MS Cosin V.iii.11.
EBan	Edinburgh, National Library of Scotland Advocates MS 1.1.6.
L4797	London, BL Additional MS 4797.
L12044	London, BL Additional MS 12,044.
L16165	London, BL Additional MS 16,165.
L18752	London, BL Additional MS 18,752.
L28635	London, BL Additional MS 28,635.

L28636	London, BL Additional MS 28,636.
L30513	London, BL Additional MS 30,513.
L34360	London, BL Additional MS 34,360.
L36529	London, BL Additional MS 36,529.
LCO	London, BL Cotton Otho A.XVIII, burned, Transcript at Cat. 643, M.4.
LDev	London, BL Additional MS 17,492.
LEge	London, BL Egerton MS 2,711.
LHar78	London, BL Harley MS 78.
LHar372	London, BL Harley MS 372.
LHar1239	London, BL Harley MS 1239.
LHar2280	London, BL Harley MS 2280.
LHar2392	London, BL Harley MS 2392.
LHar3943	London, BL Harley MS 3943.
LHar4912	London, BL Harley MS 4912.
LHar7333	London, BL Harley MS 7333.
LHen	London, BL Additional MS 31,922.
LMB	Longleat, Marquess of Bath MS 258.
LPro	London, Public Record Office MS SP 1/246.
LRoy	London, BL Royal Appendix 58.
LSLC	Lord Salisbury Library, Cecil Fragment. ?
LSlo3501	London, BL Sloane MS 3501.
LSlo1710	London, BL Sloane MS 1710.
NHosb	New Haven, Yale University, Beinecke Library Osborn MS 13.
NYMor	New York, Pierpont Morgan Library MS M817. Campsall Hall, (fol. 2r [sold at Sotheby's, August 10, 1942, to Quaritch]).
NYPlimpton	New York, Columbia University Plimpton 276.
OxAdd287	Oxford, Bodleian Library Additional MS C.287 (Bodl 29640).

OxArc24	Oxford, Bodleian Library MS Arch. Selden B.24 (Bodl 3354).
OxArc56	Oxford, Bodleian Library MS Arch. Selden supra 56. (Bodl 3444).
OxBod	Oxford, Bodleian Library MS Bodley 638 (Bodl 2078).
OxDig	Oxford, Bodleian Library MS Digby 181. (Bodl 1782).
OxFai	Oxford, Bodleian Library MS Fairfax 16 (Bodl 3896).
OxJes	Oxford, Jesus College MS 39.
OxLau	Oxford, Bodleian Library MS Laud misc. 99 (Bodl 1123).
OxRawC	Oxford, Bodleian Library MS Rawlinson C.813 (Bodl 12653).
OxRawF	Oxford, Bodleian Library MS Rawlinson F.163 (Bodl 14655).
OxRawl_poet_108	Oxford, Bodleian Library, Rawl. poet. 108.
OxTan	Oxford, Bodleian Library MS Tanner 346 (Bodl 10173).
PLat	Philadelphia, University of Pennsylvania Latin MS 35.
SGS	Sir George Stephens.
SHunEL	San Marino, Huntington Library MS EL 26.A.13.
SHun114	San Marino, Huntington Library MS HM 114.
SHun140	San Marino, Huntington Library MS HM 140 [olim Phillipps 8299].
SHun143	San Marino, Huntington Library MS HM 143.
SHun744	San Marino, Huntington Library MS HM 744 [olim Ashburnham 133, post Gollancz].
Vesp. F.iii (F. 81)	Henry Stuart letter to compare with handwriting on fol. 57r of LDev.

2. Early Printed Books

<u>Short Title</u>	<u>Abbreviated Bibliographic Information</u>
<u>Catalogue Number</u>	(detailed information to follow)

- STC 5068 Chaucer, Geoffrey. *The workes of Geffray Chaucer newly printed, with dyuers workes whiche were neuer in print before* (ed. Wylliam Thynne). T. Godfray, 1532.
- STC 5069 Chaucer, Geoffrey. Anr. ed. *The workes of Geffray Chaucer*. [R. Grafton for] W. Bonham, 1542.
- STC 5074 Chaucer, Geoffrey. Anr. ed. *The workes of Geffray Chaucer*. [R. Grafton for] R. Toye, 1550?
- STC 5075 Chaucer, Geoffrey. *The workes of Geffrey Chaucer, newlie printed*. 1561 edition.
- STC 5076 _____ 1561 issue.
- STC 5077 _____ 1598 edition.
- STC 5078 _____ 1598 issue.
- STC 5079 _____ 1598 variant.
- STC 5080 _____ 1602 edition.
- STC 5081 _____ 1602 issue.
- STC 5088 Chaucer, Geoffrey. *Here begynneth the boke of Fame made by Geffray Chaucer; with dyuers other of his workes*. R. Pynson, 1526?
- STC 5095 Chaucer, Geoffrey. *The noble and amerous auntyent hystory of Troylus and Creseyde in the tyme of the syege of Troye. Compyled by Geffray Chaucer*. W. de Worde, 1517.
- STC 12143 Gower, John. *Io. Gower de confessione Amantis*. T. Berthelette, 1532.
- STC 13860 Howard, Henry, Earl of Surrey. *Songes and Sonettes, written by the rygth honorable Lorde Henry Haward late Earle of Surrey, and other*. R. Tottel, 1557 (5 June).
- STC 13861 _____ Anr. ed. R. Tottel, 1557 (31 July).
- STC 13862 _____ Anr. ed. R. Tottel, 1557 (31 July). [Reprint of STC 13861 with minor verbal variants]
- STC 13863 _____ Anr. ed. R. Tottel, 1559 edition.
- STC 13863.5 _____ 1559 edition.
- STC 13863.7 _____ 1559 edition.
- STC 13864 _____ 1565 edition.
- STC 13865 _____ 1567 edition.

- STC 13866 _____ 1574 edition.
 STC 13867 _____ 1585 edition.
 STC 13868 _____ 1587 edition.
 STC 26053.5 Wyatt, Sir Thomas. *A Boke of Balettes*. [Anon.] [W. Copland? 1549?]. TEX (44–45 only).
 STC 20402 Proctor, Thomas. *A gorgious Gallery of gallant Inuentions ...* by T.P. 1578.
 STC 20519–19.5 Puttenham, George. *The Arte of English Poesie*. 1589.
 STC 24650.5 *The Courte of Venus. Newly and diligently corrected with many proper Ballades newly amended*. 1563? French (STC 24650.2).

3. Witness Descriptions, Manuscript

AAH: Arundel Castle, Duke of Norfolk Arundel-Harington MS

c. late sixteenth century. The Arundel-Harington Manuscript is a verse miscellany originally comprised of 228 leaves, now 145, prepared by, or for, John Harington of Stepney and his son Sir John Harington of Kelston. Fifty-five of the Arundel-Harington poems are attributed to Wyatt.

Witness: “My harte I gave the not to do it paine”; “My herte I gave the not to do yt paine”: LDev (fols. 3r, 75v); AAH (fol. 65v); see also LGe (fol. 13v), L4797 (fol. 4r), OxRawl_poet_108 (fols. 4r, 7r), STC 13860–62(3) (sig. 13r), and STC 13863–68(8) (sig. E5r–5v).

Witness: “Pacyence tho I have not”: LDev (fol. 13v) and LDev (fol. 71r); AAH (fol. 75v); see also DBla (fol. 146r) and LGe (fol. 28r).

Witness: “All women have vertues noble & excelent”: LDev (fol. 18v); AAH (fol. 107v); see also LMB (fol. 32r), CPep2553 (p. 356), and L28635 (fol. 57v).

Witness: “Was neuer yet fyle half so well fylyd”: LDev (fol. 19v); “Was neuer ffile yet half so well yfylyd”: AAH (fols. 60v, 65v–66r); see also DBla (fol. 174r), LGe (fol. 14v), STC 13860–62(3) (sig. E1r), and STC 13863–68(8) (sig. C3v).

Witness: “Suche Wayn thought / as wonted to myslede me /”: LDev (fol. 31r); “Suche vayne thought as wonted to mislead me”: AAH (fol. 67v); see also: LGe (fol. 38r), STC 13860–62(3) (sig. E4v), and STC 13863–68(8) (sig. C4r).

Witness: “Yff fansy wuld favour”: LDev (fol. 34v); “ffansye doth know how”: AAH (fol. 75r); see also LEge (fols. 30r-v), STC 26053.5 (sig. 44r), and STC 24650.5 (sig. A6v-7r).

Witness: “The lyvely sparkes that yssue frome those lies /”: LDev (fol. 36v); “The lyvelye sparckes that yssue from those eyes”: AAH (fol. 67v); see also LEge (fol. 23v), STC 13860-62(3) (sig. E1r), and STC 13863-68(8) (sig. C3v).

Witness: “Tho I can not yowr cruelte constrayne /”: LDev (fol. 37v); AAH (fol. 78v); see also LEge (fol. 38v).

Witness: “Somtyme I fled the fyre that me brent /”: LDev (fol. 38v); AAH (fol. 68v); see also: LEge (fol. 40r), LHar78 (fol. 27r), STC 13860-62(3) (sig. G2v), and STC 13863-68(8) (sig. D5r).

Witness: “Hartte aprest with desserott thoughtes”: LDev (fols. 47v-48r); “Hart oppresyd with desp’rat thought”: AAH (fol. 217r).

Witness: “So feble is the therd that dothe the burden stayer”: LDev (fols. 49r-50v); AAH (fols. 97v-98v); see also LEge (fols. 67r-68v), STC 13860-62(3) (sig. 14v-Klv), and STC 13863-68(8) (sig. E6r-7v).

Witness: “to men that knows ye not”: LDev (fol. 60r); “To men that know you not”: AAH (fols. 18v-19r).

Witness: “patiens for my devise”: LDev (fol. 71r); AAH (fol. 75v); see also DBla (fol. 147r) and LEge (fol. 28v).

Witness: “to wishe and wante and not obtaine”: LDev (fol. 71v); “Yf then I burne to playne me so”: AAH (fol. 77r); see also LEge (fols. 39r-39v), STC 13860-62(3) (sig. G2), and STC 13863-68(8) (sig. D4v).

Witness: “She sat and sewid that hathe done me the wronge”: LDev (fol. 73r); AAH (fol. 68v); see also LEge (fol. 37r), STC 13860-62(3) (sig. G1v-2r), and STC 13863-68(8) (sig. D4r-4v).

Witness: “Who hathe harde of such tyrannye before”: LDev (fol. 73r); “Whoe hath heard of suche crueltie before”: AAH (fol. 68r); see also LEge (fol. 29v), STC 13860-62 (sig. G2r), and STC 13863-68 (sig. D4v).

Witness: “My hope alas hath me abusid”: LDev (fol. 74v); AAH (fols. 77r-v); see also LEge (fols. 41r-v).

Witness: “Nowe fare well love and theye lawes forever”: LDev (fol. 75r); “ffarewell love and all thie Lawes for ever”: AAH (fol. 65v); see also LEge (fol. 13r), STC 13860–62 (sig. 13r), STC 13863–68(8) (sig. E5r), and STC 20519–19.5 (sig. Q1v).

Witness: “Eche man telles me I chaunge of my devise”: LDev (fol. 75v); “Eache man me tellithe I chaunge most my devise”: AAH (fol. 63v); see also LEge (fol. 11v), STC 13860–62 (sig. E2v), and STC 13863–68(8) (sig. C5r).

Witness: “now all of chaunge”: LDev (fol. 81r); AAH (fol. 17r).

Witness: “My nowne Iohn poyntz . sins ye delight to know”: LDev (fols. 85v–87r); “Myne owne I. P. sins you delight to knowe”: AAH (fol. 64r); see also Cff.5.14 (fols. 5v–7r), CCor168 (fols. 110v–111v), LEge (fols. 49r–v), L36529 (fols. 30r–31r), STC 13860–62(3) (L3r–4r), and STC 13863–68(8) (sig. F6v–7v).

Witness: “My mothers maides . when they dyd sow or spin”: LDev (fol. 87v); AAH (fol. 100r); see also: LEge (fols. 50v–52v), STC 13860–62(3) (sig. L1v–3), and STC 13863–68(8) (sig. F5r–6v).

CCor: Cambridge, Corpus Christi College MS 61

c. 1420. This manuscript contains one of the earliest copies of Chaucer’s *Troilus and Criseyde*.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–29), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; CCor (fol. 2r).

CCor168: Cambridge, Corpus Christi College, 168

c. 1558–78. 120 fols. This manuscript is an anthology of Richard Cox, Bishop of Ely, in Latin and English.

Witness: “My nowne Iohn poyntz . sins ye delight to know”: LDev (fols. 85v–87); CCor168 (fols. 110v–111v); see also LEge (fols. 49r–v), STC 13860–62(3) (Lsig. 3r–4r), STC 13863–68(8) (sig. F6v–7v), AAH (fols. 64r–65r), Cff.5.14 (fols. 5v–7r), and L36529 (fols. 30r–31r).

Cff.5.14: Cambridge University Library, Ff.5.14

c. 1566–72. 141 fols. This manuscript is a miscellany of Herbert Westfaling (1532?–1602), Bishop of Hereford (1586) and vice-chancellor of Oxford University (1576).

Witness: “Venus thorns that are so sharp and kene”: LDev (fol. 72v); “Venomous thorns that are so sharp and keen”: Cff.5.14 (fol. 5v); see also STC 13863–68(8) (sig. F2v) and L36529 (fol. 32r).

Witness: “My nowne Iohn poyntz . sins ye delight to know”: LDev (fols. 85v–87r); Cff.5.14 (fols. 5v–7r); see also AAH (fol. 64r), CCor168 (fols. 110v–111v), LEge (fols. 49r–v), L36529 (fols. 30r–31r), STC 13860–62 (sig. L3r–4r), and STC 13863–68(8) (sig. F6v–7v).

CFin: Cambridge, Cambridge University Library MS Ff.1.6

c.1450–1500 paper. 159 fols. Also known as the Findern Manuscript, this anthology contains poems by Chaucer, Hoccleve, Lydgate, Clanvowe, and Roos.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–29), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyde tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; CFin (fol. 150r), extract of III.302–33.

Witness: “[Cupido unto whos commandement]”: LDev (fols. 89v, 91r), extracts copied from STC 5068. Fol. 89v begins, “Womans harte vnto no creweltye” and “ys thys afayre avaunte / ys thys honor” (vv. 344–50 and 64–77), fol. 91r “how frendly was medea to Iason” (vv. 302–8); CFin (fol. 71r); see

also STC 5068–74(3) (sig. 3S6–3T3r), OxDig (fol. 1r), OxBod (fol. 38v), OxArc24 (fol. 211v), OxFai (fol. 40r), OxTan (fol. 41r), CTri600 (p. 116), EBan (fol. 269r), DCosV.ii (fol. 100r), and SHun744 (fol. 6r).

Witness: “O marble herte and yet more harde perde” and “Alas what shuld yt be to yow preiudyce”: LDev (fol. 90r), extracts of vv. 717–24 and 229–36 copied from “Half in a dreame nat fully wele awaked”; CFin (fol. 117r); see also STC 5088 (sig. D2v–E3v), LMB (fols. 120r–136v), LSlo1710 (fols. 164r–176v), STC 5068–74 (sig. 3D4v–3E3v), OxFai (fol. 50v), CTri599 (fol. 98r), and LHar372 (fol. 61r).

Witness: “for though I had yow to morow agayne”: LDev (fol. 91r), extract of vv. 308–16 copied from STC 5068; Extract of vv. 211–350, *Anelida’s Complaint*, occurs separately in CFin (fol. 61r); see also CPep2006 (p. 382), CTri600 (p. 106), L34360 [olim Phillipps 9053], and SHun140 (fols. 84r–86r). Complete versions can be found in LMB (fols. 76r–84r), STC 5068–74(3) (sig. 3E3v–5r), OxDig (fols. 39v–43v), OxBod (fols. 5r–11r), OxFai (fol. 32r), OxTan (fol. 59v), LHar372 (fol. 57r), LHar7333 (fol. 134r col. 1), and L16165 (fols. 241v–243v, 256r–258v).

CGg4.12: Cambridge, Cambridge University Library MS Gg.4.12

204 fols. John Capgrave’s *Abbreviacion of Cronicles*, author’s autograph, before 1464. In the early sixteenth century, short English verses were entered on the end flyleaf.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–29), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; “If love be not o Lord what fele I so,” CGg4.12 (fol. 105v), extract of I.400–6.

CGg4.27: Cambridge, Cambridge University Library MS Gg.4.27

c. 1410–1430. 512 fols. This manuscript contains poems by Chaucer and Lydgate, including a unique version of the *Canterbury Tales* prologue.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–29), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; CG4.27 (fols. 13r–126v) begins at l.71.

CPep2006: Cambridge, Magdalene College Pepys MS 2006

Formed from two manuscripts, the Magdalene College Pepys MS 2006 was Pepys’ collected works of Chaucer.

Witness: “for though I had yow to morow agayne”: LDev (fol. 91r), extract of vv. 308–16 copied from STC 5068; Extract of vv. 211–350, *Anelida’s Complaint*, occurs separately in CPep2006 (p. 382); see also CFin (fol. 61r), CTri600 (p. 106), L34360 [olim Phillipps 9053], and SHun140 (fols. 84r–86r). Complete versions can be found in LMB (fols. 76r–84r), STC 5068–74(3) (sig. 3E3v–5r), OxDig (fols. 39v–43v), OxBod (fols. 5r–11r), OxFai (fol. 32r), OxTan (fol. 59v), LHar372 (fol. 57r), LHar7333 (fol. 134r col. 1), and L16165 (fols. 241v–243v, 256r–258v).

CPep2553: Cambridge, Magdalene College Pepys MS 2553

c. 1570–1586. This manuscript is also known as the Maitland Folio.

Witness: “All women have vertues noble & excelent”: LDev (fol. 18v); “All we-meine Ar guid noblle And excellent”: CPep2553 (p. 356); see also LMB (fol. 32r), AAH (fol. 107v), and L28635 (fol. 57v), which is a transcript of AAH (fol. 107v).

CSJC: Cambridge, St. John’s College MS 235

c. 1425–1450. 128 fols. This manuscript contains *Troilus and Criseyde* and *Testament of Criseide*.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068.

Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–29), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; CSJC (fols. 1r–119v).

CTri599: Cambridge, Trinity College MS 599 (R.3.19)

Fifteenth century, with one poem that may have been added in the sixteenth century. 254 fols. A collection of fourteen small booklets, the Trinity College MS 599 (R.3.19) contains poems by Chaucer and Lydgate.

Witness: “O marble herte and yet more harde perde” and “Alas what shuld yt be to yow preiudyce”: LDev (fol. 90r), extracts of vv. 717–24 and 229–36 copied from “Half in a dreame nat fully wele awaked”; CTri599 (fol. 98r); see also STC 5088 (sig. D2v–E3v), LMB (fols. 120r–136v), LSlo1710 (fols. 164r–176v), STC 5068–74 (sig. 3D4v–3E3v), OxFai (fol. 50v), CFin (fol. 117r), and LHar372 (fol. 61r).

CTri600: Cambridge, Trinity College MS 600 (R.3.20)

c. 1430–1450 paper. 368 fols. Transcribed by John Shirley, the Trinity College MS 600 (R.3.20) contains Chaucer and Lydgate’s minor poems, including the only extant version of “Chauciers Wordes A Geffrey vn to Adame his owen scryveyne.”

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–29), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” 91v “Also wyckyd tonges byn so prest,” 92r “And who that sayth that for to love ys vyce”; CTri600 (p. 361), extract of I.631–7.

Witness: “[Cupido unto whos commandement]”: LDev (fols. 89v, 91r), extracts copied from STC 5068. Fol. 89v begins, “Womans harte vnto no creweltye” and “ys thys afayre avaunte / ys thys honor” (vv. 344–50 and 64–77), fol. 91r “how frendly was medea to Iason” (vv. 302–8); CTri600 (p. 116); see also STC 5068–74(3) (sig. 3S6–3T3r); see also OxDig (fol. 1r), OxBod (fol. 38v), OxArc24 (fol. 211v), OxFai (fol. 40r), OXTan (fol. 41r), CFin (fol. 71r), EBan (fol. 269r), DCosV.ii (fol. 100r), and SHun744 (fol. 6r).

Witness: “for though I had yow to morow agayne”: LDev (fol. 91r), extract of vv. 308–16 copied from STC 5068; Extract of vv. 211–350, *Anelida’s Complaint*, occurs separately in CTri600 (p. 106); see also CPep2006 (p. 382), CFin (fol. 61r), L34360 [olim Phillipps 9053], and SHun140 (fols. 84r–86r). Complete versions can be found in LMB (fols. 76r–84r), STC 5068–74(3) (sig. 3E3v–5r), OxDig (fols. 39v–43v), OxBod (fols. 5r–11r), OxFai (fol. 32r), OXTan (fol. 59v), LHar372 (fol. 57r), LHar7333 (fol. 134r col. 1), and L16165 (fols. 241v–243v, 256r–258v).

CTri652: Cambridge, Trinity College MS 652 (R.4.20)

Fifteenth century. This manuscript contains the *Travels of Sir John Mandeville* and poems by Lydgate and Chaucer.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–29), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; CTri652 (fol. 171v), extract of III.302–22.

DBla: Dublin, Trinity College MS 160

Sixteenth century. A composite volume. The first two parts contain a lament of the Virgin and Peter Idley’s *Instructions*. Both of these are from the fifteenth century. The third part, comprised of fols. 57–186, is the Blage MS, which is a verse miscellany compiled by John Mantell from c. 1534–41, and George Blage from c. 1545–48.

Witness: “O cruell causer of vndeserrved chaynge”: LDev (fol. 2v); “Alas the greefe, and dedly wofull smert”: DBla (fol. 74r); see also L*E*ge (fols. 5v–6v).

Witness: “At last withdrawe yowre cruellte”: LDev (fols. 4r–v); DBla (fol. 67r).

Witness: “To wette yowr Iye withouten teare”: LDev (fol. 5r); DBla (fol. 170r).

Witness: “Suffryng in sorow in hope to attayn”: LDev (fol. 6r); DBla (fol. 159r) has only thirty lines.

Witness: “At most myscheffe”: LDev (fol. 12r); DBla (fol. 68r); see also L*E*ge (fols. 34r–v).

Witness: “Pacyence tho I have not”: LDev (fol. 13v); “Patience thought I have not”: DBla (fol. 146r)—the variant begins at stanza three with “Patience of all my blame”; see also L*E*ge (fol. 28r).

Witness: “My lute awake performe the last labor”: LDev (fols. 14v–15r); “My lute awake performe the last”: DBla (fol. 125r); see also L*E*ge (fols. 43v–44r), STC 26053.5 (fol. 45v), and STC 13860–62 (sig. H3v–4r).

Witness: “That tyme that myrthe dyd stere my shypp”: LDev (fol. 17v); DBla (fols. 175r–v).

Witness: “Was neuer yet fyle half so well fylyd”: LDev (fol. 19v); “There was never file half so well filed”: DBla (fol. 174r); see also L*E*ge (fol. 14v) and STC 13860–62(3) (sig. E1r).

Witness: “The knot which fyrst my hart dyd strayn”; “The knot which fyrst my hart did strayn”; “The knott whych ffyrst my hart dyd strayn /”: LDev (fols. 22v, 23r–v, 33r–v); DBla (fols. 173r–v).

Witness: “to my meshap alas I ffynd”: LDev (fols. 42r–v); DBla (fol. 172r); see also STC 13860–62(3) (sig. Y4r–v).

Witness: “myght I as well within my song be lay”: LDev (fol. 65v); “Myght I as well within my songe belaye”: DBla (fol. 129r).

Witness: “yf chaunse assignid”: LDev (fol. 70v); DBla (fol. 109r) is a five-line version; see also L*E*ge (fols. 44v–45r).

Witness: “perdye I saide yt not”: LDev (fols. 70v–71r); DBla (fols. 145r–v); see also NHOsb (fol. 31v) and STC 13860–62(3) (sig. H4v–I1v).

Witness: “patiens for my devise”: LDev (fol. 71r); DBla (fol. 147r); see also LEge (fol. 28v).

Witness: “Nature that gave the bee so fete agrace”: LDev (fol. 71v); DBla (fol. 129v); see also LEge (fol. 45r), LHar78 (fol. 27r), and STC 13860–62(3) (sig. H4r).

Witness: “Lyk as the swanne towardis her dethe”: LDev (fol. 73r); DBla (fol. 122r); see also LEge (fol. 46r), which is incomplete due to MS damage.

Witness: “A my herte a what eilith the”: LDev (fol. 78v); “A my herte a what aileth the”: DBla (fol. 66r).

Witness: “hate whom ye list for I kare not”: LDev (fol. 78v); DBla (fol. 100r).

Witness: “love doth againe”: LDev (fol. 80v); “Love hathe agayn”: DBla (fols. 120r–v).

Witness: “Wythe seruing still”: LDev (fol. 81r); DBla (fol. 181r).

Witness: “Dryven bye desire I dede this dede”: LDev (fol. 81v); DBla (fol. 87r); see also STC 13860–62 (sig. 2Lv).

Witness: “Absens absenting causithe me to complaine”: LDev (fols. 81v–82r); DBla (fol. 59r) displays incipit only in the table of contents.

Witness: “I am as I am and so wil I be”: LDev (fol. 85r); “I do not rejoice nor yet complain”: DBla (fol. 107r) omits vv. 1–8; see also EBan (fol. 250r) and PLat (fol. 3r flyleaf).

DCosV.ii: Durham, University of Durham MS Cosin V.ii.13

Contains sixteenth century bookseller’s mark. 111 fols. The Durham MS Cosin V.ii.13 contains Chaucer’s *Troilus and Criseyde*.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–29), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd

tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; DCosV.ii (fol. 4r).

Witness: “[Cupido unto whos commandement]”: LDev (fols. 89v, 91r), extracts copied from STC 5068. Fol. 89v begins, “Womans harte vnto no creweltye” and “ys thys afayre avaunte / ys thys honor”(vv. 344–50 and 64–77), fol. 91r “how frendly was medea to Iason” (vv. 302–8); DCosV.ii (fol. 100r); see also STC 5068–74(3) (sig. 3S6–3T3r), OxDig (fol. 1r), OxBod (fol. 38v), OxArc24 (fol. 211v), OxFai (fol. 40r), OXTan (fol. 41r), CFin (fol. 71r), CTri600 (p. 116), EBan (fol. 269r), and SHun744 (fol. 6r).

DCosV.iii 11: Durham, University of Durham MS Cosin V.ii.11

c. 1660. 136 fols. The manuscript contains Boethius’ *Consolation of Philosophy* and poems by Chaucer.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–29), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; DCosV.iii (100v), extract of II.1106–7.

EBan: Edinburgh, National Library of Scotland Advocates 1.1.6

c. 1568. Transcribed by George Bannatyne. The manuscript contains poems by Chaucer and Henryson.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte”(IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–29), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”;

EBan (230r), extract of I.400–34 beginning “Gif no luve is o God quaht feill I so.”

Witness: “I am as I am and so wil I be”: LDev (fol. 85r); EBan (fol. 250r); see also DBla (fol. 107r) and PLat (fol. 3r flyleaf).

Witness: “[Seeing the manifolde inconvenience]”: LDev (fol. 90r), extract of vv. 239–45 beginning “yff all the erthe were parchment scrybable”; EBan (fol. 258v); see also STC 5068–74(3) (sig. 3R6v–3S3v).

Witness: “[Cupido unto whos commandement]”: LDev (fols. 89v, 91r), extracts copied from STC 5068. Fol. 89v begins, “Womans harte vnto no creweltye” and “ys thys afayre avaunte / ys thys honor” (vv. 344–50 and 64–77), fol. 91r “how frendly was medea to Iason” (vv. 302–8); EBan (fol. 269r); see also STC 5068–74(3) (sig. 3S6–3T3r), OxDig (fol. 1r), OxBod (fol. 38v), OxArc24 (fol. 211v), OxFai (fol. 40r), OxTan (fol. 41r), CFin (fol. 71r), CTri600 (p. 116), DCosV.ii (fol. 100r), and SHun744 (fol. 6r).

L4797: London, BL Additional MS 4797

Sixteenth and seventeenth centuries. 138 fols. A composite manuscript with two Elizabethan poems in the first gathering of vellum leaves.

Witness: “My harte I gave the not to do it paine”; “My herte I gave the not to do yt paine”: LDev (fols. 3r, 75v); L4797 (fol. 4r); see also AAH (fol. 65v), OxRawl 108 (fol. 4r), and STC 13863–68(8) (sig. E5r–5v).

L12044: London, BL Additional MS 12,044

A fifteenth-century vellum quarto. This manuscript contains Chaucer’s *Troilus and Criseyde*.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–29), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyde

tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; L12044 (fol. 1r).

L16165: London, BL Additional MS 16,165

c. 1450. Quarto. Contains various old English tracts in prose and verse, including Chaucer.

Witness: “for thowgh I had yow to morow agayne”: LDev (fol. 91r), extract of vv. 308–16 copied from STC 5068; L16165 (fols. 241v–243v, 256r–258v); see also OxTan (fol. 59v), OxDig (fols. 39v–43v), LMB (76r–84r), STC 5068–74(3) (sig. 3E3v–5r), OxBod (fols. 5r–11r), OxFai (fol. 32r), LHar372 (fol. 57r), and LHar7333 (fol. 134r col. 1). Extract of vv. 211–350, *Anelida’s Complaint*, occurs separately in CFin (fol. 61r), CPep2006 (p. 382), CTri600 (p. 106), L34360 [olim Phillipps 9053], and SHun140 (fols. 84r–86r).

L18752: London, BL Additional MS 18,752

c. 1530s. 216 fols. This manuscript contains Latin and English prose and verse from the fourteenth through the sixteenth century. The early Tudor verse was transcribed in a non-contiguous manner by several hands.

Witness: “As power & wytt wyll me Assyst”: LDev (fol. 20r); “For as ye lyst my wyll ys bent”: L18752 (fols. 89v–90).

L28635: London, BL Additional MS 28,635

Nineteenth century. Transcript of a manuscript belonging to Dr. Harington of Bath, containing copies of poems by Sir John Harington and his father, John Harington of Stepney.

Witness: “All women have vertues noble & excelent”: LDev (fol. 18v); L28635 (fol. 57v) is a transcript of AAH (fol. 107v); see also LMB (fol. 32r) and CPep2553 (p. 356).

L28636: London, BL Additional MS 28,636

Nineteenth century. Transcript of Dr. Harington’s manuscript collection of Sir Thomas Wyatt’s poems.

Witness: “He Robyn gentyll robyn”; “Hey Robyn Ioly Robyn tell me”: LDev (fols. 22v, 24r–v); “A Robyn | Ioly Robyn”: L28636 (fol. 34r) is a transcript of LEge (fol. 37v); see also LHen (fols. 53v–54r).

L30513: London, BL Additional MS 30, 513

c. 1550. 129+iiii ff. Thomas Mulliner compiled 120 pieces of English keyboard music. Twenty-four of these are English songs, two of which date from the Elizabethan period. Only incipits are listed.

Witness: “o happy dames that may enbrayes”: LDev (fols. 55r–v); L30513 (fol. 107r) incipit only, with music; see also LPro (fols. 28v–29r), LHar78 (fol. 30v), and STC 13860–62(3) (sig. B4r–v).

L34360: London, BL Additional MS 34,360

Fifteenth century. Small folio. A collection of English poems, chiefly by John Lydgate, with a few by, or attributed to, Geoffrey Chaucer, together with three roundels in French.

Witness: “for though I had yow to morow agayne”: LDev (fol. 91r), extract of vv. 308–16 copied from STC 5068; Extract of vv. 211–350, *Anelida's Complaint*, occurs separately in L34360 [olim Phillipps 9053]; see also CTri600 (p. 106), CPep2006 (p. 382), CFin (fol. 61r), and SHun140 (fols. 84r–86r). Complete versions can be found in LMB (fols. 76r–84r), STC 5068–74(3) (sig. 3E3v–5r), OxDig (fols. 39v–43v), OxBod (fols. 5r–11r), OxFai (fol. 32r), OxTan (fol. 59v), LHar372 (fol. 57r), LHar7333 (fol. 134r col. 1), and L16165 (fols. 241v–243v, 256r–258v).

L36529: London, BL Additional MS 36529

c. 1560–1590. 82 fols. The Hill manuscript, a poetic anthology formerly belonging to the Harington family of Stepney.

Witness: “At last withdrawe yowre cruellte”: LDev (fols. 4r–v); L36529 (fols. 67v–68r); see also AAH (fols. 24r–v).

Witness: “The Wandryng gadlyng in the somer tyde /”: LDev (fol. 35v); L36529 (fol. 32v); see also LEge (fol. 32r) and STC 13863–68(8) (sig. C7r–7v).

Witness: “Venus thorns that are so sharp and kene”: LDev (fol. 72v); L36529 (fol. 32r); see also Cff.5.14 (fol. 5v) and STC 13863–68(8) (sig. F2v).

Witness: “I am not ded altho I had a falle”: LDev (fol. 74r); L36529 (fol. 32r); see also LGe (fol. 40r), STC 13860–62(3) (sig. G2v), STC 13863–68(8) (sig. D5r), and STC 20519–19.5 (sig. 2C2r).

Witness: “I finde no peace and all my warre is donne”: LDev (fols. 82r–v); L36529 (fol. 32r); see also LGe (fol. 20v), STC 13863–68(8) (sig. C5v–6r), STC 13860–62(3) (sig. E3r–v), and STC 20519–19.5 (sig. P1v).

Witness: “My nowne Iohn poyntz . sins ye delight to know”: LDev (fols. 85v–87r); L36529 (fols. 30r–31r); see also AAH (fols. 64r–65r), Cff.5.14 (fols. 5v–7r), CCor168 (fols. 110v–111v), STC 13860–62(3) (sig. L3r–4r), and STC 13863–68(8) (sig. F6v–7v).

LCO: London, BL Cotton Otho A.XVIII, burned, Transcript at Cat. 643, M.4

Date unknown. This manuscript was burnt in the Cotton Library fire in 1731. It contained saints' lives and chronicles, as well as four poems by Chaucer.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–329), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; LCO (no folio reference — pasted in), extract of II.548.

LDev: London, BL Additional MS 17,492

The Devonshire MS contains 124 fols. It was transcribed in several hands, most of them unattributed, between 1532 and c. 1539. One poem was entered in c. 1562. It is a miscellany of verse by Wyatt and other members of Henry VIII's court and includes extracts from Chaucer and other Middle English verse.

LEge: London, BL Egerton MS 2,711

c. 1550. This manuscript is a collection of 123 poems, of which one is copied twice, entered before 1558. Nineteen were added in Elizabethan hands. Twenty-five poems and corrections in three others are in Sir Thomas Wyatt's hand. One poem and some revisions of Wyatt's poems are in Nicholas Grimald's hand from c. 1549. Seventy-three of the entries from before 1558 are signed with "TV," "VT," or "Tho," possibly in Wyatt's hand. A sixteenth-century hand has signed fifteen other poems with "Wyatt." The MS, without Grimald's additions, was copied for and partly by Wyatt before 1542 as a collection of Wyatt's poems.

Witness: "O cruell causer of vndeserrved chaynge": LDev (fol. 2v); "Alas the greefe, and dedly wofull smert": LEge (fols. 5v-6v); see also DBla (fol. 74r).

Witness: "My harte I gave the not to do it paine"; "My herte I gave the not to do yt paine": LDev (fols. 3r, 75v); LEge (fol. 13v); see also STC 13860-62 (sig. E1r).

Witness: "Yff I had sufferd thys to yow vnware": LDev (fol. 11r); LEge (fols. 47v-48r); see also LRoy (fols. 52r, 55v).

Witness: "At most myscheffe": LDev (fol. 12r); LEge (fols. 34r-v); see also DBla (fol. 68r).

Witness: "Pacyence tho I have not": LDev (fol. 13v); "Patience thought I have not": LEge (fol. 28r); see also DBla (fol. 146r).

Witness: "My lute awake performe the last labor": LDev (fols. 14v-15r); "My lute awake perfourme the last": LEge (fols. 43v-44r); see also DBla (fols. 125r-v), STC 26053.5 (fol. 45v), and STC 13860-62 (sig. H3v-4r).

Witness: "Marvell nomore Altho": LDev (fol. 16v); "Marvaill no more al tho": LEge (fols. 35r-v); see also STC 13860-62(3) (sig. F4v-G1r).

Witness: "The restfull place Revyver of my smarte": LDev (fol. 18r); LEge (fol. 7v); see also STC 13860-62(3) (sig. F2v).

Witness: "What no perde ye may be sure": LDev (fol. 19r); LEge (fol. 31v).

Witness: "Was neuer yet fyle half so well fylyd": LDev (fol. 19v); "There was never file half so well filed": LEge (fol. 14v); see also DBla (fol. 174r) and STC 13860-62(3) (sig. E1r).

Witness: “He Robyn gentyll robyn”: LDev (fol. 22v); “A Robyn | Ioly Robyn”: LEge (fol. 37v); see also L28636 (fol. 34r), which is a transcript of LEge and LHen (fols. 53v–54r).

Witness: “Suche Wayn thowght / as wonted to myslede me /”: LDev (fol. 31r); LEge (fol. 38r); see also STC 13860–62(3) (sig. E4v).

Witness: “Yff fansy wuld favour”: LDev (fol. 34v) lacks lines 13–16; LEge (fols. 30r–v); see also STC 26053.5 (sig. 44r).

Witness: “The Wandryng gadlyng in the somer tyde /”: LDev (fol. 35v); LEge (fol. 32r); see also L36529 (fol. 32v) and STC 13860–62(3) (sig. E4v–F1).

Witness: “The lyvely sparkes that yssue frome those Iies /”: LDev (fol. 36v); LEge (fol. 23v); see also STC 13860–62(3) (sig. E1r).

Witness: “Tho I can not yowr cruelte constrayne /”: LDev (fol. 37v); “Tho I cannot yor crueltie constrain”: LEge (fol. 38v).

Witness: “Somtyme I fled the fyre that me brent /”: LDev (fol. 38v); “some tyme I fled the fyre that me brent”: LEge (fol. 40r); see also LHar78 (fol. 27r) and STC 13860–62(3) (sig. G2v).

Witness: “What deth ys worse then thys /”; “What dethe is worsse then this”: LDev (fols. 39v, 74r); “What deth is worse then this”: LEge (fol. 42r).

Witness: “So feble is the therd that dothe the burden staye”: LDev (fols. 49r–50v); LEge (fols. 67r–68v); see also STC 13860–62(3) (sig. 14v–K1v).

Witness: “Go burnynge siths vnto the frosen hert”: LDev (fol. 61v); LEge (fol. 16v); see also STC 13860–62 (sig. I4r).

Witness: “To cause accorde or to agree”: LDev (fol. 69r); LEge (fol. 53r).

Witness: “Beholde love thye powre how she despisith”: LDev (fol. 69v); LEge (fol. 4r); see also STC 13860–62 (sig. G2r).

Witness: “thou haste no faith of him that eke hath none”: LDev (fol. 69v); LEge (fol. 16r).

Witness: “Theye fle from me that some tyme ded me seke”: LDev (fols. 69v–70); LEge (fol. 26v); see also STC 13860–62(3) (sig. E4r).

Witness: “Ceaser whan the traytor of egipte”: LDev (fol. 70r); “Cesar when that the traytour of Egipt”: LEge (fols. 4v–5r); see also STC 13860–62 (sig. E2v).

Witness: “yf chaunse assignid”: LDev (fol. 70v); LEge (fols. 44v–45r); see also DBla (fol. 109r).

Witness: “patiens for my devise”: LDev (fol. 71r); LEge (fol. 28v); see also DBla (fol. 147r).

Witness: “I have sought long with stedfastnesse”: LDev (fol. 71v); LEge (fol. 45v).

Witness: “Nature that gave the bee so fete agrace”: LDev (fol. 71v); LEge (fol. 45r); see also LHar78 (fol. 27r), DBla (fol. 129v), and STC 13860–62(3) (sig. H4r).

Witness: “to wishe and wante and not obtaine”: LDev (fol. 71v); LEge (fols. 39r–v).

Witness: “Ons me thoght ffortune me kist”; “Ons me thoght fortune me kiste”: LDev (fols. 71v, 73v–74); “Ons as me thoght fortune me kyst”: LEge (fol. 42v); see also STC 13860–62(3) (sig. H3r–v).

Witness: “Resounde my voyse ye woodes that herithe me plaine”: LDev (fol. 72r); LEge (fol. 17v); see also STC 13860–62(3) (sig. F1v).

Witness: “Sins ye delight to kno”: LDev (fol. 72v); LEge (fols. 47r–v).

Witness: “Venus thorns that are so sharp and kene”: LDev (fol. 72v); LEge (fol. 50r); see also LHar78 (fol. 27r) and STC 13860–62(3) (sig. 2D2r).

Witness: “Ineternum I was ons determind”: LDev (fol. 72v); “In eternum I was ons determind”: LEge (fol. 46v).

Witness: “Lyk as the swanne towardis her dethe”: LDev (fol. 73r); LEge (fol. 46r), which is incomplete due to MS damage; see also DBla (fol. 122r).

Witness: “Cruell desire my master and my foo”: LDev (fol. 73r); “Desire alas my master & my foo”: LEge (fol. 50r); see also STC 13860–62 (sig. K3v).

Witness: “She sat and sewid that hathe done me the wronge”: LDev (fol. 73r); LEge (fol. 37r); see also STC 13860–62(3) (sig. G1v–2r).

Witness: “Who hathe harde of such tyrannye before”: LDev (fol. 73r); “Who hath herd of suche crueltie before”: LEge (fol. 29v); see also STC 13860–62(3) (sig. G2r).

Witness: “Ye know my herte my ladye dere”: LDev (fol. 73v); “All to my harme”: LEge (fol. 29r), which lacks vv. 1–14 due to missing leaf.

Witness: “comforte thy self my wofull herte”: LDev (fol. 74r); LEge (fol. 48v).

Witness: “I am not ded altho I had a falle”: LDev (fol. 74r); “He is not ded that somtyme hath a fall”: LEge (fol. 40r); see also L36529 (fol. 32r), STC 13860–62(3) (sig. G2v), STC 13863–68(8) (sig. D5r), and STC 20519–19.5 (sig. 2C2r).

Witness: “My hope alas hath me abusid”: LDev (fol. 74v); LEge (fols. 41r–v).

Witness: “Nowe fare well love and theye lawes forever”: LDev (fol. 75r); “ffarewell Love and all thy lawes for ever”: LEge (fol. 13r); see also STC 13860–62 (sig. I3r).

Witness: “ffor to love her for her lokes lovelye”: LDev (fol. 75r); LEge (fol. 14r).

Witness: “Eche man telles me I chaunge of my devise”: LDev (fol. 75v); “Eche man me telleth I chaunge moost my devise”: LEge (fol. 11v); see also STC 13860–62 (sig. E2v).

Witness: “I finde no peace and all my warre is donne”: LDev (fols. 82r–v); LEge (fol. 20v); see also L36529 (fol. 32r), STC 13863–68(8) (sig. C5v–6r), STC 13860–62(3) (sig. E3r–v), and STC 20519–19.5 (sig. P1v).

Witness: “My nowne Iohn poyntz . sins ye delight to know”: LDev (fols. 85v–87r); “Praise him for counsell that is dronck of ale”: LEge (fols. 49r–v) due to MS damage, begins at line fifty-two; see also CCor168 (fols. 110v–111v), STC 13860–62(3) (sig. L3r–4r), STC 13863–68(8) (sig. F6v–7v), AAH (fols. 64r–65r), Cff.5.14 (fols. 5v–7r), and L36529 (fols. 30r–31r).

Witness: “My mothers maides . when they dyd sow or spin”: LDev (fol. 87v) lines 1–19 only; LEge (fols. 50v–52v); see also STC 13860–62(3) (sig. L1v–3).

LHar78: London, BL Harley MS 78

Sixteenth century. This manuscript is a composite volume of papers collected by John Stow and containing historical notes and poems from various dates in the fifteenth and sixteenth centuries. The poems by Wyatt and his contemporaries (fols. 15r–30v) were transcribed in the mid-sixteenth century. The verses on fols. 54–72 were transcribed in a sixteenth-century hand.

Witness: “Somtyme I fled the fyre that me brent /”: LDev (fol. 38v); “some tyme I fled the fyre that me brent”: LHar78 (fol. 27r); see also LGE (fol. 40r) and STC 13860–62(3) (sig. G2v).

Witness: “o happy dames that may enbrayes”: LDev (fols. 55r–v); LHar78 (fol. 30v) lines 1–7 only; see also L30513 (fol. 107r), LPro (fols. 28v–29r), and STC 13860–62(3) (sig. 9B4r–v).

Witness: “Nature that gave the bee so fete agrace”: LDev (fol. 71v); LHar78 (fol. 27r); see also LGE (fol. 45r), DBla (fol. 129v), and STC 13860–62(3) (sig. H4r).

Witness: “Venus thorns that are so sharp and kene”: LDev (fol. 72v); LHar78 (fol. 27r); see also LGE (fol. 50r) and STC 13860–62(3) (sig. 2D2r).

LHar372: London, BL Harley MS 372

Fifteenth and sixteenth centuries. Poems of Lydgate and others copied in the fifteenth century. One poem was added on the last leaf in the mid-sixteenth century.

Witness: “O marble herte and yet more harde perde” and “Alas what shuld yt be to yow preiudyce”: LDev (fol. 90r), extracts of vv. 717–24 and 229–36 copied from “Half in a dreme nat fully wele awaked”; LHar372 (fol. 61r); see also STC 5088 (sig. D2v–E3v), LMB (fols. 120r–136v), LSlo1710 (fols. 164r–176v), STC 5068–74 (sig. 3D4v–3E3v), OxFai (fol. 50v), CFin (fol. 117r), and CTri599 (fol. 98r).

Witness: “for thowgh I had yow to morow agayne”: LDev (fol. 91r), extract of vv. 308–16 copied from STC 5068; LHar372 (fol. 57r); see also OxTan (fol. 59v), OxDig (fols. 39v–43v), LMB (fols. 76r–84r), STC 5068–74(3) (sig. 3E3v–5r), OxBod (fols. 5r–11r), OxFai (fol. 32r), LHar7333 (fol. 134r col. 1), and L16165 (fols. 241v–243v, 256r–258v). Extract of vv. 211–350, *Anelida’s Complaint*, occurs separately in CFin (fol. 61r), CPep2006 (p. 382), CTri600 (p. 106), L34360 [olim Phillipps 9053], and SHun140 (fols. 84r–86r).

LHar1239: London, BL Harley MS 1239

c. 1450–1475. 107 fols. This manuscript contains Chaucer’s *Troilus and Criseyde* and the *Canterbury Tales*.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–29), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; LHar1239 (fols. 1r–62v).

LHar2280: London, BL Harley MS 2280

c. 1400–1425. 98 fols. This manuscript contains Chaucer’s *Troilus and Criseyde*.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–329), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; LHar2280 (fol. 1r).

LHar2392: London, BL Harley MS 2392

c. 1400–1425 parchment. 145 fols. This manuscript contains Chaucer’s *Troilus and Criseyde*.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–329), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; LHar2392 (fol. 1r).

LHar3943: London, BL Harley MS 3943

c. 1400–1425 parchment. 116 fols. This manuscript contains Chaucer’s *Troilus and Criseyde*.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–29), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; LHar3943 (fol. 2r).

LHar4912: London, BL Harley MS 4912

c. 1450–1475 parchment. 175 fols. This manuscript contains Chaucer’s *Troilus and Criseyde*.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–29), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; LHar4912 (fol. 1r).

LHar7333: London, BL Harley MS 7333

c. 1450–1500 parchment. 211 fols. This manuscript contains poems by Gower, Hoccleve, and Lydgate, and includes seven of Chaucer’s minor works.

Witness: “for thowgh I had yow to morow agayne”: LDev (fol. 91r), extract of vv. 308–16 copied from STC 5068; LHar7333 (fol. 134r col. 1); see also Ox-Tan (fol. 59v), OxDig (fols. 39v–43v), LMB (fols. 76r–84r), STC 5068–74(3) (sig. 3E3v–5r), OxBod (fols. 5r–11r), OxFai (fol. 32r), LHar372 (fol. 57r), and L16165

(fols. 241v–243v, 256r–258v). Extract of vv. 211–350, *Anelida's Complaint*, occurs separately in CFin (fol. 61r), CPep2006 (p. 382), CTri600 (p. 106), L34360 [olim Phillipps 9053], and SHun140 (fols. 84r–86r).

LHen: London, BL Additional MS 31,922

c. 1510s–1520s. 129 fols. The Henry VIII MS is a collection of 109 vocal and instrumental pieces. Probably compiled after 1513 by Sir Henry Guilford, Controller of the King's Household, its English songs have settings for three or four voices by Henry VIII, Kempe, Doctor Cooper, William Cornysh, T. Farthyng, Wyllyam Daggere, Rysbye, J. Lloyd, Pygott, and unnamed composers.

Witness: “He Robyn gentyll robyn”; “Hey Robyn Ioly Robyn tell me”: LDev (fols. 22v, 24r–v); “A Robyn | Ioly Robyn”: LHen (fols. 53v–54r); see also LEge (fol. 37v) and L28636 (fol. 34r), which is a transcript of LEge.

LMB: Longleat, Marquess of Bath MS 258

Sixteenth century. 147 fols. The poems by Chaucer, Lydgate, and others were transcribed in the first quarter of the sixteenth century with additions from the Elizabethan period.

Witness: “All women have vertues noble & excelent”: LDev (fol. 18v); LMB (fol. 32r); see also CPep2553 (p. 356), AAH (fol. 107v), and L28635 (fol. 57v).

Witness: “O marble herte and yet more harde perde” and “Alas what shuld yt be to yow preiudyce”: LDev (fol. 90r), extracts of vv. 717–24 and 229–36 copied from “Half in a dreme nat fully wele awaked”; LMB (fols. 120r–136v); see also LSlo1710 (fols. 164r–176v), STC 5088 (sig. D2v–E3v), STC 5068–74 (sig. 3D4v–3E3v), OxFai (fol. 50v), CFin (fol. 117r), CTri599 (fol. 98r), and LHar372 (fol. 61r).

Witness: “for thowgh I had yow to morow agayne”: LDev (fol. 91r), extract of vv. 308–16 copied from STC 5068; LMB (fols. 76r–84r); see also STC 5068–74(3) (sig. 3E3v–5r), OxDig (fols. 39v–43v), OxBod (fols. 5r–11r), OxFai (fol. 32r), OxTan (fol. 59v), LHar372 (fol. 57r), LHar7333 (fol. 134r col. 1), and L16165 (fols. 241v–243v, 256r–258v). Extract of vv. 211–350, *Anelida's Complaint*, occurs separately in CFin (fol. 61r), CPep2006 (p. 382), CTri600 (p. 106), L34360 [olim Phillipps 9053], and SHun140 (fols. 84r–86r).

LPro: London, Public Record Office MS SP 1/246v

Sixteenth century. This manuscript is a partbook with texts or incipits for English songs.

Witness: “o happy dames that may enbrayes”: LDev (fols. 55r–v); LPro (fols. 28v–29r) lines 1–7 with music; see also L30513 (fol. 107r), LHar78 (fol. 30v), and STC 13860–62(3) (sig. B4r–v).

LRoy: London, BL Royal Appendix 58

Sixteenth century. A songbook, begun after 1507, of liturgical, religious, and secular pieces. It was augmented in the 1520s and completed after 1547. It contains full texts, single stanzas, and incipits with musical settings composed during Henry VIII’s reign.

Witness: “Yff I had sufferd thys to yow vnware”: LDev (fol. 11r); LRoy (fols. 52r, 55v) incipit only with lute tablature; see also LGe (fols. 47v–48r).

LSLC: Lord Salisbury Library, Cecil Fragment

Sixteenth century. Discovered among Lord Salisbury’s papers in the late 1950s, the manuscript contains a fragment of Chaucer’s *Troilus and Criseyde*.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–29), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; LSLC (no folio reference), extract of I.764–833.

LSlo1710: London, BL Sloane MS 1710

Sixteenth and seventeenth centuries. Historical and other tracts in several hands from the early sixteenth century and through the seventeenth century.

Witness: “O marble herte and yet more harde perde” and “Alas what shuld yt be to yow preiudyce”: LDev (fol. 90r), extracts of vv. 717–24 and 229–36 copied from “Half in a dreme nat fully wele awaked”; “At my commyng the ladys everychone”: LSlo1710 (fols. 164r–176v); see also STC 5088 (sig. D2v–E3v), LMB (fols. 120r–136v), STC 5068–74 (sig. 3D4v–3E3v), OxFai (fol. 50v), CFin (fol. 117r), CTri599 (fol. 98r), and LHar372 (fol. 61r).

LSlo3501: London, BL Sloane MS 3501

Fifteenth and sixteenth centuries. “The book of hunttyng . . . cleped maistere of game” is from the fifteenth century. A vellum flyleaf from the second quarter of the sixteenth century contains texts and incipits for English songs.

Witness: “blame not my lute for he must sownde”: LDev (fols. 64r–v); LSlo3501 (fol. 2v) incipit only.

NHOsb: New Haven, Yale University, Beinecke Library Osborn MS 13

c. 1560. This manuscript, known as the Braye Lute Book, was compiled after 1553 with the latest datable text on the death of Edward VI. It contains lute tabulatures by R.C., T.C., R.K., and T.W. for twenty-nine full or partial texts and nine with incipits only.

Witness: “perdye I saide yt not”: LDev (fols. 70v–71r); “Perdy I said not so”: NHOsb (fol. 31v) incipit only, with lute tablature; see also DBla (fols. 145r–v) and STC 13860–62(3) (sig. H4v–I1v).

NYMor: New York, Pierpont Morgan Library MS M817

c. 1403–1413. Parchment. 12 fols. This manuscript contains Chaucer’s *Troilus and Criseyde*. Olim Campsall Hall.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–29), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol.

91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; NYMor (fol. 2r).

NYPlimpton: New York, Columbia University Plimpton 276

c. 1554 and 1592. 81 fol. A miscellany in prose and verse, this manuscript was once owned by Anne Bower. It includes entries by Agnes and Willaim Brightman, William Sommer, Philip Symonson, and Richard Johnson.

Witness: “to my meshap alas I ffynd”: LDev fols. 42r–v; NYPlimpton (fol. 81r); see also STC 13863–68(8) (sig. K5v).

OxAdd287: Oxford, Bodleian Library MS Additional C.287 (Bodl 29640)

Seventeenth century. This manuscript contains Chaucer’s *Troilus and Criseyde*.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–29), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; OxAdd287.

OxArc24: Oxford, Bodleian Library MS Arch. Selden B.24 (Bodl 3354)

c. 1485–1515. This manuscript includes *Troilus and Criseyde* and other poems by Chaucer. “The Kingis Quhair,” “The Cuckoo and the Nightingale,” and other pieces were copied in Scotland in the last quarter of the fifteenth century. Poems found at the end of the manuscript were entered in the mid-sixteenth century.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–29), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol.

91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; OxArc24 (fols. 1r–118v).

Witness: “[Cupido unto whos commandement]”: LDev (fols. 89v, 91r), extracts copied from STC 5068. Fol. 89v begins, “Womans harte vnto no creweltye” and “ys thys afayre avaunte / ys thys honor” (vv. 344–50 and 64–77), fol. 91r “how frendly was medea to Iason” (vv. 302–8); OxArc24 (fol. 211v); see also STC 5068–74(3) (sig. 3S6–3T3r), OxDig (fol. 1r), OxBod (fol. 38v), OxFai (fol. 40r), OXTan (fol. 41r), CFin (fol. 71r), CTri600 (p. 116), EBan (fol. 269r), DCosV. ii (fol. 100r), and SHun744 (fol. 6r).

OxArc56: Oxford, Bodleian Library MS Arch. Selden supra 56. (Bodl 3444)

1441. 106 fols. This manuscript contains Chaucer’s *Troilus and Criseyde*. A note on fol. 2 confirms the date: “Anno domini millesimo quadringentesimo quadragesimo primo Anno Regni Regis Henrici Sexti post conquestum Anglie decimonono.”

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–29), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; OxArc56 (fol. 1r).

OxBod: Oxford, Bodleian Library MS Bodley 638 (Bodl 2078)

c. 1475–1500. Paper and parchment. 219 fols. This manuscript contains poems by Chaucer, Hoccleve, and Lydgate.

Witness: “[Cupido unto whos commandement]”: LDev (fols. 89v, 91r), extracts copied from STC 5068. Fol. 89v begins “Womans harte vnto no creweltye” and “ys thys afayre avaunte / ys thys honor” (vv. 344–50 and 64–77), fol. 91r “how frendly was medea to Iason” (vv. 302–8); OxBod (fol. 38v); see also

STC 5068–74(3) (sig. 3S6–3T3r), OxDig (fol. 1r), OxArc24 (fol. 211v), OxFai (fol. 40r), OxTan (fol. 41r), CFin (fol. 71r), CTri600 (p. 116), EBan (fol. 269r), DCosV.ii (fol. 100r), and SHun744 (fol. 6r).

Witness: “for thowgh I had yow to morow agayne”: LDev (fol. 91r), extract of vv. 308–16 copied from STC 5068; OxBod (fols. 5r–11r); see also LMB (fols. 76r–84r), STC 5068–74(3) (sig. 3E3v–5r), OxDig (fols. 39v–43v), OxFai (fol. 32r), OxTan (fol. 9v), LHar372 (fol. 57r), LHar7333 (fol. 134r col. 1), and L16165 (fols. 241v–243v, 256r–258v). Extract of vv. 211–350, *Anelida’s Complaint*, occurs separately in CFin (fol. 61r), CPep2006 (p. 382), CTri600 (p. 106), L34360 [olim Phillippus 9053], and SHun140 (fols. 84r–86r).

OxDig: Oxford, Bodleian Library MS Digby 181. (Bodl 1782)

Part 1 c. 1475–1500; Part 2 (*Troilus and Criseyde*) c. 1450–1475. Paper. This manuscript contains poems by Chaucer and Hoccleve.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–329), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; OxDig (fols. 54r–93r).

Witness: “[Cupido unto whos commandement]”: LDev (fols. 89v, 91r), extracts copied from STC 5068. Fol. 89v begins “Womans harte vnto no creweltye” and “ys thys afayre avaunte / ys thys honor” (vv. 344–50 and 64–77), fol. 91r “how frendly was medea to Iason” (vv. 302–8); OxDig (fol. 1r), stanzas disarranged; see also STC 5068–74 (3) (sig. 3S6–3T3r), OxBod (fol. 38v), OxArc24 (fol. 211v), OxFai (fol. 40r), OxTan (fol. 41r), CFin (fol. 71r), CTri600 (p. 116), EBan (fol. 269r), DCosV.ii (fol. 100r), and SHun744 (fol. 6r).

Witness: “for thowgh I had yow to morow agayne”: LDev (fol. 91r), extract of vv. 308–16 copied from STC 5068; OxDig (fols. 39v–43v); see also LMB (fols. 76r–84r), STC 5068–74(3) (sig. 3E3v–5r), OxBod (fols. 5r–11r), OxFai (fol. 32r), OxTan (fol. 59v), LHar372 (fol. 57r), LHar7333 (fol. 134r col. 1), and L16165 (fols. 241v–243v, 256r–258v). Extract of vv. 211–350, *Anelida’s Complaint*,

occurs separately in CFin (fol. 61r), CPep2006 (p. 382), CTri600 (p. 106), L34360 [olim Phillipps 9053], and SHun140 (fols. 84r–86r).

OxFai: Oxford, Bodleian Library MS Fairfax 16 (Bodl 3896)

c. 1450. Parchment. MS Fairfax 16 contains poems by Chaucer, Hoccleve, and Lydgate.

Witness: “[Cupido unto whos commandement]”: LDev (fols. 89v, 91r), extracts copied from STC 5068. Fol. 89v begins, “Womans harte vnto no creweltye” and “ys thys afayre avaunte / ys thys honor” (vv. 344–50 and 64–77), fol. 91r “how frendly was medea to Iason” (vv. 302–8); OxFai (fol. 40r); see also STC 5068–74(3) (sig. 3S6r–3T3), OxDig (fol. 1r), OxBod (fol. 38v), OxArc24 (fol. 211v), OXTan (fol. 41r), CFin (fol. 71r), CTri600 (p. 116), EBan (fol. 269r), DCosV.ii (fol. 100r), and SHun744 (fol. 6r).

Witness: “O marble herte and yet more harde perde” and “Alas what shuld yt be to yow preiudyce”: LDev (fol. 90r), extracts of vv. 717–24 and 229–36 copied from “Half in a dreme nat fully wele awaked”; OxFai (fol. 50v); see also STC 5088 (sig. D2v–E3v), LMB (fols. 120r–136v), LSlo1710 (fols. 164r–176v), STC 5068–74 (sig. 3D4v–3E3v), CFin (fol. 117r), CTri599 (fol. 98r), and LHar372 (fol. 61r).

Witness: “for though I had yow to morow agayne”: LDev (fol. 91r), extract of vv. 308–16 copied from STC 5068; OxFai (fol. 32r); see also OxDig (fols. 39v–43v), LMB (fols. 76r–84r), STC 5068–74(3) (sig. 3E3v–5r), OxBod (fols. 5r–11r), OXTan (fol. 59v), LHar372 (fol. 57r), LHar7333 (fol. 134r col. 1), and L16165 (fols. 241v–243v, 256r–258v). Extract of vv. 211–350, *Anelida’s Complaint*, occurs separately in CFin (fol. 61r), CPep2006 (p. 382), CTri600 (p. 106), L34360 [olim Phillipps 9053], and SHun140 (fols. 84r–86r).

OxJes: Oxford, Jesus College MS 39

Fifteenth century. This manuscript is a copy of *Disce mori*, a treatise on sin and virtue, which draws on Chaucer’s *Troilus and Criseyde*.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols.

29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–29), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; OxJes (fol. 311r), extract of I.400–6.

OxLau: Oxford, Bodleian Library MS Laud misc. 99 (Bodl 1123)

c. 1490–1525. Like OxJes, this manuscript is a copy of *Disce mori*, a treatise on sin and virtue, which draws on Chaucer’s *Troilus and Criseyde*.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–29), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; OxLau (fol. 252r), extract of I.400–6.

OxRawC: Oxford, Bodleian Library MS Rawlinson C.813 (Bodl 12653)

c. 1520–1535. Compiled by Humphrey Wellys of Staffordshire. This manuscript contains a collection of secular poems (fols. 1–98), followed by political prophecies in verse and prose.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–329), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; OxRawC (fol. 48v), extract beginning “Loo he that ys all holly yours soo free (adapted from I.708–12; II.778–84, 841–47, 869–82, 1121–27; IV.260–66, 267–73, 561–67; and V.1072–78).

OxRawF: Oxford, Bodleian Library MS Rawlinson F.163 (Bodl 14655)

c. 1400–1425. Paper. This manuscript contains Chaucer’s *Balade to Rosamonde* and *Troilus and Criseyde*.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–29), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; OxRawF (fols. 1r–113v).

OxRawl poet 108: Oxford, Bodleian Library, Rawl. poet. 108

c.1570. 84 fols. Possibly transcribed by the Eleanor (Eliner) Gunter who signs her name on fol. 84v, as many poems throughout are subscribed E. G. This manuscript is an anthology of dance steps, recipes, and miscellaneous verse in English and Latin.

Witness: “My harte I gave the not to do it paine”; “My herte I gave the not to do yt paine”: LDev (fols. 3r, 75v); OxRawl 108 (fol. 4r); see also AAH (fol. 65v), L4797 (fol. 4r), and STC 13863–68(8) (sig. E5r–5v).

OxTan: Oxford, Bodleian Library MS Tanner 346 (Bodl 10173)

Mid-fifteenth century. Parchment. This manuscript includes poems by Chaucer, Hoccleve, Lydgate, and others.

Witness: “[Cupido unto whos commandement]”: LDev (fols. 89v, 91r), extracts copied from STC 5068. Fol. 89v begins, “Womans harte vnto no creweltye” and “ys thys afayre avaunte / ys thys honor” (vv. 344–50 and 64–77), fol. 91r “how frendly was medea to Iason” (vv. 302–8); OxTan (fol. 41r); see also STC 5068–74(3) (sig. 3S6–3T3r), OxDig (fol. 1r), OxBod (fol. 38v), OxArc24 (fol. 211v), OxFai (fol. 40r), CFin (fol. 71r), CTri600 (p. 116), EBan (fol. 269r), DCosV. ii (fol. 100r), and SHun744 (fol. 6r).

Witness: “for thowgh I had yow to morow agayne”: LDev (fol. 91r), extract of vv. 308–16 copied from STC 5068; OxTan (fol. 59v); see also OxDig (fols. 39v–43v), LMB (fol. 76r–84r), STC 5068–74(3) (sig. 3E3v–5r), OxBod (fols. 5r–11r), OxFai (fols. 32r), LHar372 (fol. 57r), LHar7333 (fol. 134r col. 1), and L16165 (fols. 241v–243v, 256r–258v). Extract of vv. 211–350, *Anelida’s Complaint*, occurs separately in CFin (fol. 61r), CPep2006 (p. 382), CTri600 (p. 106), L34360 [olim Phillippus 9053], and SHun140 (fols. 84r–86r).

PLat: Philadelphia, University of Pennsylvania Latin MS 35

Fifteenth and sixteenth centuries. This manuscript contains Latin sermons by John Felton from the mid-fifteenth century. The poem on the front flyleaf was entered in the early sixteenth century.

Witness: “I am as I am and so wil I be”: LDev (fol. 85r); PLat (fol. 3r flyleaf); see also EBan (fol. 250r) and DBla (fol. 107r).

SGS: Sir George Stephens

Fifteenth century. According to Hamer, the whereabouts of this manuscript are uncertain. It may have been destroyed.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–29), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; SGS (two vellum slips), extract of V.1443–98.

SHunEL: San Marino, Huntington Library MS EL 26.A.13

Fifteenth and sixteenth centuries. This manuscript is a composite volume of Middle English poems and extracts of poems by Chaucer, Lydgate, and others. Part 3 (fols. 121r–132r) contains a poem transcribed after 1534.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–29), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; SHunEL (iii), scrap of an extract only.

SHun114: San Marino, Huntington Library MS HM 114

Fifteenth century. 325 fols. This manuscript contains Langland’s *Piers Plowman*, Mandeville’s *Travels*, and Chaucer’s *Troilus and Criseyde*, among other works. Sir Henry Spelman was the earliest recorded owner, followed by Dr. John Taylor, Anthony Askew, Richard Gough, and Richard Heber. Olim Philipps 8252.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–29), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; SHun114 (fols. 193r–318v).

SHun140: San Marino, Huntington Library MS HM 140

Fifteenth and sixteenth centuries. This manuscript contains poems by Lydgate and others, which were copied in the mid-fifteenth century on paper. The ownership rhyme was entered in the manuscript in the early sixteenth century. Olim Phillipps 8299.

Witness: “for thowgh I had yow to morow agayne”: LDev (fol. 91r), extract of vv. 308–16 copied from STC 5068; extract of vv. 211–350, *Anelida’s Complaint*, occurs separately in SHun140 (fols. 84r–86r); see also L34360 [olim Philipps 9053], CTri600 (p. 106), CPep2006 (p. 382), and CFin (fol. 61r). Complete

versions can be found in LMB (fols. 76r–84r), STC 5068–74(3) (sig. 3E3v–5r), OxDig (fols. 39v–43v), OxBod (fols. 5r–11r), OxFai (fol. 32r), OxTan (fol. 59v), LHar372 (fol. 57r), LHar7333 (fol. 134r col. 1), and L16165 (fols. 241v–243v, 256r–258v).

SHun143: San Marino, Huntington Library MS HM 143

Late fourteenth century. Parchment. 108 fols. Contains Langland's *Piers Plowman* and Chaucer's *Troilus and Criseyde*. Owned by John Russle and James Southeby.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–29), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; SHun143 (ii and iii).

SHun744: San Marino, Huntington Library MS HM 744

Fifteenth century. Parchment. This manuscript contains Hoccleve's poetry, copied by Hoccleve himself. Owned by the Fyler, or Filer, family. Olim Ashburnham 133, post Gollancz.

Witness: “[Cupido unto whos commandement]”: LDev (fols. 89v, 91r), extracts copied from STC 5068. Fol. 89v begins, “Womans harte vnto no crewel-tye” and “ys thys afayre avaunte / ys thys honor” (vv. 344–50 and 64–77), fol. 91r “how frendly was medea to Iason” (vv. 302–8); SHun744 (fol. 6r); see also STC 5068–74(3) (sig. 3S6r–3T3), OxDig (fol. 1r), OxBod (fol. 38v), OxArc24 (fol. 211v), OxFai (fol. 40r), OxTan (fol. 41r), CFin (fol. 71r), CTri600 (p. 116), EBan (fol. 269r), and DCosV.ii (fol. 100r).

4. *Witness Descriptions, Early Printed Books*

STC 5068-74: The workes of Geffray Chaucer newly printed, with dyuers workes whiche were neuer in print before

STC 5068: Chaucer, Geoffrey. *The workes of Geffray Chaucer newly printed, with dyuers workes whiche were neuer in print before* (ed. Wylliam Thynne). T. Godfray, 1532; STC 5069: Another edition. [R. Grafton for] W. Bonham, 1542; STC 5074: Another edition. [R. Grafton for] R. Toye, 1550.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fol. 29v-30r, 59v, 91r-92r), extracts from IV.13-14, 288-308, and 323-29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13-14), fols. 29v-30r “O very lord / o loue / o god alas” (adapted from IV.288-308, 323-29), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946-52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337-51, 778-84, 785-91, 855-61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; STC 5068-74(3) (sig. 2H1r-2Q3r).

Witness: “[Cupido unto whos commandement]”: LDev (fols. 89v, 91r), extracts copied from STC 5068. Fol. 89v begins, “Womans harte vnto no creweltye” and “ys thys afayre avaunte / ys thys honor” (vv. 344-50 and 64-77), fol. 91r “how frendly was medea to Iason” (vv. 302-8); STC 5068, 5069, 5074(3) (sig. 3S6r-3T3); see also OxDig (fol. 1r), OxBod (fol. 38v), OxArc24 (fol. 211v), OxFai (fol. 40r), OXTan (fol. 41r), CFin (fol. 71r), CTri600 (p. 116), EBan (fol. 269r), DCosV.ii (fol. 100r), and SHun744 (fol. 6r).

Witness: “[Seeing the manifolde inconvenienc]”: LDev (fol. 90r), extract of vv. 239-45 begins, “yff all the erthe were parchment scrybable”; STC 5068-74(3) (sig. 3R6v-3S3v); see also EBan (fol. 258v).

Witness: “O marble herte and yet more harde perde” and “Alas what shuld yt be to yow preiudyce”: LDev (fol. 90r), extracts of vv. 717-24 and 229-36 copied from “Half in a dreame nat fully wele awaked”; STC 5068-74 (sig. 3D4v-3E3v) is a reprint of STC 5088 but adds forty-two lines; see also STC 5088 (sig. D2v-E3v), LMB (fols. 120r-136v), LSlo1710 (fols. 164r-176v), OxFai (fol. 50v), CFin (fol. 117r), CTri599 (fol. 98r), and LHar372 (fol. 61r).

Witness: “for though I had yow to morow agayne”: LDev (fol. 91r), extract of vv. 308-16 copied from STC 5068; STC 5068-74(3) (sig. 3E3v-5r); see also LMB (fols. 76r-84r), OxDig (fols. 39v-43v), OxBod (fols. 5r-11r), OxFai (fol. 32r),

OxTan (fol. 59v), LHar372 (fol. 57r), LHar7333 (fol. 134r col. 1), and L16165 (fols. 241v–243v, 256r–258v). Extract of vv. 211–350, *Anelida's Complaint*, occurs separately in CFin (fol. 61r), CPep2006 (p. 382), CTri600 (p. 106), L34360 [olim Phillipps 9053], and SHun140 (fols. 84r–86r).

STC 5088: Here begynneth the boke of Fame made by Geffray Chaucer; with dyuers other of his workes

Chaucer, Geoffrey. *Here begynneth the boke of Fame made by Geffray Chaucer; with dyuers other of his workes*. R. Pynson, 1526.

Witness: “O marble herte and yet more harde perde” and “Alas what shuld yt be to yow preiudyce”: LDev (fol. 90r), extracts of vv. 717–24 and 229–36 copied from “Half in a dreame nat fully wele awaked”; STC 5088 (sig. D2v–E3v); see also LMB (fols. 120r–136v), LSlo1710 (fols. 164r–176v), STC 5068–74 (sig. 3D4v–3E3v), OxFai (fol. 50v), CFin (fol. 117r), CTri599 (fol. 98r), and LHar372 (fol. 61r).

STC 5095–6: The noble and amorous auntyent hystory of Troylus and Creseyde in the tyme of the syege of Troye

Chaucer, Geoffrey. STC 5095: *The noble and amorous auntyent hystory of Troylus and Creseyde in the tyme of the syege of Troye*. Compyled by Geffray Chaucer. W. de Worde, 1517; STC 5096: Another edition. [Anon.] R. Pynson, 1526.

Witness: “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–29), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; STC 5095–6(2) (sig. A2r–Z7).

STC 12143–4: Io. Gower de confessione Amantis

Gower, John. STC 12143: *Io. Gower de confessione Amantis*. T. Berthelette, 1532; STC 12144: Another edition. T. Berthelette, 1554.

Witness: “[The double sorwe of Troilus to tellen]”: LDev (fols. 29v–30r, 59v, 91r–92r), extracts from IV.13–14, 288–308, and 323–29 copied from STC 5068. Fol. 29v begins, “And now my pen alas wyth wyche I wryte” (IV.13–14), fols. 29v–30r “O very lord / o loue / o god alas” (adapted from IV.288–308, 323–29), fol. 59v “for thylke grownde that bearyth the wedes wycke” (I.946–52), fol. 91r “yff yt be so that ye so creuel be” (adapted from II.337–51, 778–84, 785–91, 855–61), fol. 91v “for loue ys yet the moste stormy lyfe,” fol. 91v “Also wyckyd tonges byn so prest,” fol. 92r “And who that sayth that for to love ys vyce”; STC 12143–4 (sig. 2A3v).

STC 13860–62: Songes and Sonettes, written by the ryght honorable Lorde Henry Haward late Earle of Surrey, and other

Howard, Henry, Early of Surrey. STC 13860: *Songes and Sonettes, written by the ryght honorable Lorde Henry Haward late Earle of Surrey, and other*. R. Tottel, 1557; STC 13861: Another edition. R. Tottel, 1557; STC 13862: Another edition. R. Tottel, 1557 (STC 13862 is a reprint of STC 13861 with minor verbal variants).

Witness: “My harte I gave the not to do it paine”; “My herte I gave the not to do yt paine”: LDev (fols. 3r, 75v); STC 13860–62(3) (fol. 13r); see also LGe (fol. 13v).

Witness: “My lute awake performe that last labor”: LDev (fols. 14v–15r); “My lute awake perfourme the last”: STC 13860–62 (sig. H3v–4r); see also LGe (fols. 43v–44r), DBla (fols. 125r–v), and STC 26053.5 (sig. 45v).

Witness: “Marvell nomore Altho”: LDev (fol. 16v); “Marvaill no moreal tho”: STC 13860–62(3) (sig. F4v–G1r); see also LGe (fols. 35r–v).

Witness: “The restfull place Revyver of my smarte”: LDev (fol. 18r); STC 13860–62(3) (sig. F2v); see also LGe (fol. 7v).

Witness: “Was neuer yet fyle half so well fylyd”: LDev (fol. 19v); “There was never file half so well filed”: STC 13860–62(3) (sig. E1r); see also DBla (fol. 174r) and LGe (fol. 14v).

Witness: “Suche Wayn thought / as wonted to myslede me /”: LDev (fol. 31r); STC 13860–62(3) (sig. E4v); see also LGe (fol. 38r).

Witness: “So vnwarely was never no man caught /”: LDev (fol. 32r); “Vnwarely so was neuer no man caught”: STC 13860–62(3) (sig. H4r–v).

Witness: “The Wandryng gadlyng in the somer tyde /”: LDev (fol. 35v); STC 13860–62(3) (sig. E4v–F1); see also LEge (fol. 32r).

Witness: “The lyvely sparkes that yssue frome those lies /”: LDev (fol. 36v); STC 13860–62(3) (sig. E1r); see also LEge (fol. 23v).

Witness: “Somtyme I fled the fyre that me brent /”: LDev (fol. 38v); “some tyme I fled the fyre that me brent”: STC 13860–62(3) (sig. G2v); see also LEge (fol. 40r) and LHar78 (fol. 27r).

Witness: “to my meshap alas I ffynd”: LDev (fols. 42r–v); STC 13860–62(3) (sig. Y4r–v); see also DBla (fol. 172r).

Witness: “So feble is the therd that dothe the burden stayer”: LDev (fols. 49r–50v); STC 13860–62(3) (sig. 14v–K1v); see also LEge (fols. 67r–68v).

Witness: “o happy dames that may enbrayes”: LDev (fols. 55r–v); STC 13860–62(3) (sig. B4r–v); see also L30513 (fol. 107r), LPro (fols. 28v–29r), and LHar78 (fol. 30v).

Witness: “Go burnynge siths vnto the frosen hert”: LDev (fol. 61v); STC 13860–62 (fol. 14r); see also LEge (fol. 16v).

Witness: “my ywtheffol days ar past”: LDev (fols. 68r–v); “My youthfull yeres are past”: STC 13860–62(3) (sig. X1r).

Witness: “All yn the sight my lif doth hole depende”: LDev (fol. 69r); STC 13860–62 (sig. H4v).

Witness: “Beholde love thye powre how she despisith”: LDev (fol. 69v); STC 13860–62 (sig. G2r); see also LEge (fol. 4r).

Witness: “Theye fle from me that some tyme ded me seke”: LDev (fols. 69v–70v); STC 13860–62(3) (sig. E4r); see also LEge (fol. 26v).

Witness: “Ceaser whan the traytor of egipte”: LDev (fol. 70r); STC 13860–62 (sig. E2v); see also LEge (fols. 4v–5r).

Witness: “perdye I saide yt not”: LDev (fols. 70v–71r); STC 13860–62(3) (sig. H4v–I1v); see also NHOb (fol. 31v) and DBla (fols. 145r–v).

Witness: “Nature that gave the bee so fete agrace”: LDev (fol. 71v); STC 13860–62(3) (sig. H4r); see also LEge (fol. 45r), LHar78 (fol. 27r), and DBla (fol. 129v).

Witness: “Ons me thoght ffortune me kist”; “Ons me thought fortune me kiste”: LDev (fols. 71v, 73v–74r); “Ons as me thought fortune me kyst”: STC 13860–62(3) (sig. H3r–v); see also L*E*ge (fol. 42v).

Witness: “Resounde my voyse ye woodes that herithe me plaine”: LDev (fol. 72r); STC 13860–62(3) (sig. F1v); see also L*E*ge (fol. 17v).

Witness: “Venus thorns that are so sharp and kene”: LDev (fol. 72v); “Venemus thornes that ar so sharp & kene”: STC 13860–62(3) (sig. 2D2r); see also L*E*ge (fol. 50r) and L*H*ar78 (fol. 27r).

Witness: “Cruell desire my master and my foo”: LDev (fol. 73r); “Desire alas my master & my foo”: STC 13860–62 (sig. K3v); see also L*E*ge (fol. 50r).

Witness: “She sat and sewid that hathe done me the wronge”: LDev (fol. 73r); STC 13860–62(3) (sig. G1v–2r); see also L*E*ge (fol. 37r).

Witness: “Who hathe harde of such tyrannye before”: LDev (fol. 73r); STC 13860–62(3) (sig. G2r); see also L*E*ge (fol. 29v).

Witness: “I am not ded altho I had a falle”: LDev (fol. 74r); “He is not ded that somtyme hath a fall”: STC 13860–62(3) (sig. G2v); see also L*E*ge (fol. 40r).

Witness: “Nowe fare well love and theye lawes forever”: LDev (fol. 75r); “ffarewell Love and all thy lawes for ever”: STC 13860–62 (sig. 13r); see also L*E*ge (fol. 13r).

Witness: “Eche man telles me I chaunge of my devise”: LDev (fol. 75v); “Eche man me telleth I chaunge moost my devise”: STC 13860–62 (sig. E2v); see also L*E*ge (fol. 11v).

Witness: “Mye love toke skorne my servise to retaine”: LDev (fol. 79v); “My loue to skorne, my seruice to retayne”: STC 13860–62(3) (sig. G3r–v).

Witness: “Dryven bye desire I dede this dede”: LDev (fol. 81v); STC 13860–62 (sig. 2Lv); see also D*B*la (fol. 87r).

Witness: “I finde no peace and all my warre is donne”: LDev (fols. 82r–v); STC 13860–62(3) (sig. E3r–v); see also L*E*ge (fol. 20v).

Witness: “My nowne Iohn poyntz . sins ye delight to know”: LDev (fols. 85v–87r); STC 13860–62(3) (sig. L3r–4r); see also L*E*ge (fols. 49r–v), C*C*or168 (fols. 110v–111v), STC 13863–68(8) (sig. F6v–7v), A*A*H (fols. 64r–65r), C*F*f.5.14 (fols. 5v–7r), and L36529 (fols. 30r–31r).

Witness: “My mothers maides . when they dyd sow or spin”: LDev (fol. 87v); STC 13860–62(3) (sig. L1v–3); see also LGe (fols. 50v–52v).

STC 24650.5: The Courte of Venus. Newly and diligently corrected with many proper Ballades newly amended

The Courte of Venus. Newly and diligently corrected with many proper Ballades newly amended. 1563. STC 24650.2: French edition.

Witness: “My pen take payn a lytyll space”: LDev (fol. 3v); STC 24650.5 (sig. A3v–4r); STC 24650.2 (sig. A4r).

Witness: “My lute awake performe the last labor”: LDev (fols. 14v–15r); STC 24650.5 (sig. A4r–5v); see also: STC 13863–68(8) (sig. E1v–2r).

Witness: “Marvell nomore Altho”: LDev (fol. 16v); STC 24650.5 (sig. A8r–8v); see also: STC 13863–68(8) (sig. D3r–3v).

Witness: “Yff fansy wuld favour”: LDev (fol. 34v); STC 24650.5 (sig. A6v–7r); see also: AAH (fol. 75r).

STC 26053.5: A Boke of Balettes

Wyatt, Sir Thomas. *A Boke of Balettes*. [Anon.] W. Copland, 1549.

Witness: “My pen take payn a lytyll space”: LDev (fol. 3v); STC 26053.5 (fols. 45r–v).

Witness: “My lute awake performe the last labor”: LDev (fols. 14v–15r); “My lute awake perfourme the last”: STC 26053.5 (fol. 45v); see also LGe (fols. 43v–44r), DBla (fols. 125r–v), and STC 13860–62 (sig. H3v–4r).

Witness: “Yff fansy wuld favour”: LDev (fol. 34v); “The fantasy of my harte”: STC 26053.5 (fol. 44r); see also LGe (fols. 30r–v).

Poems

Front Matter

01r-v

fol. [1r]

margayg

T h ho

per{p+}

RAN

sing

R

margaret how

Ryght ...

mary shelton

Commentary

This is the original flyleaf. Various scribal hands apply words, part-words, designs, a symbol, and a name. The paper was torn lengthwise and has been pasted on another. Only identifiable letters have been transcribed. For further examination, please see the image of the flyleaf.

Take hede be tyme leste ye be spyede

02r

fol. [2r]

- 1 Take hede be tyme leste ye be spyede s¹
- 2 yo^r lovyng Iyes canē{n'} not hide
- 3 at last the trwthe will sure be tryde
therefore take hede
- 4 for Som ther be of crafite Kynde
- 5 thowe yow shew no parte of yo^r mynde
- 6 sewrlye there Ies ye ^{can te not} nott blynde
therefore take hede
~~for in lyke case there sselv of dyveris skools~~
- 7 ffor in lyke case ther selves ha hathe bene
- 8 & thoȝt{thought} ryght sure none had theym sene
- 9 but it was not as thye did wene²
therefore take hede

10 all thowgth theye be of dyvers skoolles{es}
 11 & will can yose all craftye toolles{es}
 12 at leynthe thye prove them selfs bott fooll
 therefor take
 13 yff theye myght take yow in that trape
 14 theye wolde sone leve yet in yo^r lape
 15 to love vnspyed ys but a happe
 therefore th take hed

TTh W³

Notes & Glosses

1. The shape of the “s” mark suggests that it was made by Margaret Douglas.
2. “Wene” means to think, surmise, or consider.
3. Th W: This is a designation, perhaps of authorship, by an unidentified hand.

Commentary

Attributed to Sir Thomas Wyatt,¹ the poem was entered by H1 and is unique to this manuscript. An adaption of this poem appears as a ballad in a later Elizabethan manuscript, British Library Harley MS 7578 (fol. 116v), entitled “Tak hede by tym whiles youth doth Rayn.” John Milsom suggests that this adaptation is a moralization of Wyatt’s poem.²

O cruell causer of vndeserrved chaynge

02v

fol. [2v]

O
 1 O cruell causer of vndeserrved chaynge
 2 by great desire vnconstanntlye to rain{range}
 3 ys thes yowr way for proife of stedfastenes
 4 perde I knowe the thying was not so strange
 5 by former profe to moche my fayth fullnes
 6 what nedethe then suche colouredd doublenes

 7 I haue wailed thus weping in nyghtly pain

¹ R.A. Rebholz, ed., *Sir Thomas Wyatt: The Complete Poems* (London: Penguin, 1978), 151.

² John Milsom, “Songs and Society in Early Tudor London,” *Early Music History: Studies in Medieval and Early Modern Music* 16 (1998): 267.

8 in sobbis and sighes alas and all in vain
 9 in inward plaintte ande harts wofull tormentte
 10 and yet alas loo crueltye and disdain
 11 haue sett at nowght a faithfull true ententte
 12 and price hathe priuelege troughe to presentt

 13 But thoughe I serve and to my dethe still morn
 14 and pece meale in peaces{es} thowghe I be terne
 15 and thoughe I dye yelding my weried goost
 16 shall neuer thing againe make me reeterne
 17 I quite *thenterprice*{the enterprise} of that that I have lost
 18 To whome soever liste for to proffer moost

Commentary

This excerpt from Sir Thomas Wyatt's poem "Alas the greffe and dedly wofull smert" was entered by H1.³ The ode references aspects of the medieval courtly love ethos; while this excerpt omits the first two stanzas, which reference Chaucer's *The Knight's Tale*, the latter three stanzas (copied here) recount the lover's pain at the loss of a lady's affections. Similar to Chaucer's Palamon and Arcite, who waste away as they pine for the lady Emily, the poet recites his anguish at the lady's change of heart and thus decides to "quite thenterprice" (17) in order to reclaim himself. Thomas Howard inserts "that I have lost" as an emendation of the poem.⁴

1. Textual Notes

Texts Collated

LEge01, DBla14

Collation

0.5] Alas the greeffe , and dedly wofull smart: LEge01
 1 cruell] crewell DBla14 causer] causere DBla14 vndeserrved] vndeseruyd DBla14 vndeserued LEge01 chaynge] chaunce DBla14 change: LEge01
 2 by] By DBla14 desire] desyer DBla14 vnconstanntylye] inconstantlye DBla14 vnconstantly LEge01 rainrange] raygne DBla14 raunge: LEge01

³ Rebholz, *Sir Thomas Wyatt*, 263.

⁴ Raymond G. Siemens, Johanne Pacquette, Karin Armstrong, Cara Leitch, Brett D. Hirsch, Eric Haswell, and Greg Newton, "Drawing Networks in the Devonshire Manuscript (BL Add 17492): Toward Visualizing a Writing Community's Shared Apprenticeship, Social Valuation, and Self-Validation," *Digital Studies* 1.1 (2009): n.p.

3 ys] is LEge01 thes] this DBla14 LEge01 yowr] your DBla14 LEge01
 way] waye, LEge01 for] ffor DBla14 proife] proffe DBla14 prooffe LEge01
 stedfastenes] stedffastnes DBla14
 4 perde I knowe] (perdye you knowe: LEge01 I] ye DBla14 thying]
 thyng DBla14 thing LEge01 strange] straung DBla14 straunge LEge01
 5 former] fformer DBla14 profe] proff DBla14 prouff) LEge01 moche]
 myche DBla14 muche LEge01 fayth fullnes] ffaythffuln DBla14 faithfulness
 LEge01
 6 nedethe] nedythe DBla14 nedeth, LEge01 then suche] then, suche
 LEge01 colouredd] coloured LEge01 colouredd doublenes] colleryd dob-
 bylnes DBla14 doublenes] dowblenes. LEge01
 7 haue] have LEge01 wailed] waylid DBla14 wailed, LEge01 thus] thus,
 LEge01 weping] wepping DBla14 pain] payne DBla14 payn: LEge01
 8 sobbis and sighes alas and] sobbis, & sighes : Alas : & LEge01 sighes]
 syghis DBla14 vain] vayne DBla14 vayn: LEge01
 9 plaintte] playnt DBla14 plaint : LEge01 ande] and DBla14 ande harts]
 & hertes LEge01 harts] hartes DBla14 wofull] woffull DBla14 tormentte]
 torment DBla14 torment. LEge01
 10 and] & DBla14 yet] yet, LEge01 alas] Alas, LEge01 loo] lo DBla14
 loo cruelye and] lo, crueltie, & LEge01 cruelye] crewelye DBla14 dis-
 dain] disdayne DBla14 disdayn LEge01
 11 haue] have, LEge01 sett] set DBla14 LEge01 nowght] nought DBla14
 noght LEge01 faithfull] ffaythfull DBla14 true ententte] trewe intent
 DBla14 ententte] intent: LEge01
 12 price] pryce DBla14 hath] hath LEge01 priuelege] priuilege LEge01
 priuelege troughe] pryvylege truthe DBla14 troughe] thouth LEge01 pre-
 sentt] present DBla14 prevent. LEge01
 13 But] But, LEge01 thoughe] though LEge01 serve] serue DBla14
 sterve : LEge01 and] & DBla14 & LEge01 dethe] deth LEge01 still] styll
 DBla14 morn] morne DBla14 morne: LEge01
 14 pece meale in peaces thowghe] pen me in pecys though DBla14 meale]
 mele LEge01 peaces] peces LEge01 thowghe] though LEge01 terne]
 torne DBla14 torn: LEge01
 15 and] & DBla14 thoughe] though DBla14 LEge01 dye] dye, LEge01
 yelding] yeldyng DBla14 weried] weryed DBla14 goost] gost DBla14
 gooste: LEge01
 16 neuer] never LEge01 thing] thyng DBla14 againe] agayne DBla14
 again LEge01 make] mak DBla14 reeterne] to torne DBla14 return LEge01
 17 quite] qwite LEge01 quite thenterprice] quyt the interpryse DBla14
 thenterprice] thenterprise LEge01 that] that, LEge01 have] haue DBla14

18 To] to DBla14 too LEge01 whome] whom DBla14 soever] so euer
 DBla14 so ever LEge01 liste] lyst DBla14 lust LEge01 for] ffor DBla14 to]
 too LEge01 proffer] proffere DBla14 moost] most DBla14 moost. LEge01

My harte I gave the not to do it paine

03r

fol. [3r]

- 1 s¹ My harte I gave the not to do it paine
- 2 But to preserve was yt was to the taken
- 3 I served the not to be forsaken
- 4 but that I should be rewardyd againe
- 5 I was content they slave to remain
- 6 but not to be paid vnder suche fassyon
- 7 nowe sins in the ys no maner of reason
- 8 do displease the not [] tho I do reffreyne
- 9 vnsacyate off my wo and my desyer
- 10 ffarwell I say partyng ffrom the ffyre
- 11 ffor he that beleves leryng {learning} in hand
- 12 ploues in the water and sows in the sand

Notes & Glosses

1. This s resembles the flourished s in H1.

Commentary

Attributed to Sir Thomas Wyatt,⁵ this poem was entered by H1 and appears again as “My herte I gave the not to do yt paine” on 75v of the manuscript, entered by H8. The poem also appears in Tottel’s Miscellany, entitled “The louer forsaketh his vnkinde loue.” Influenced by the Charitean Petrarchans in many of his works, Wyatt based this particular poem on a translation of Serafino Aquilano’s “El cor ti diedi che el tormentassi.”⁶ In the poem, the speaker renounces his love and blames the lover for abusing his affection. H1’s version omits line 10.

⁵ Rebholz, *Sir Thomas Wyatt*, 78.

⁶ Patricia Thomson, “Wyatt and the School of Serafino,” *Comparative Literature* 13.4 (1961): 289–315.

1. Textual Notes

Texts Collated

STC 13860-62, LDev145, LEge20, OxRawlPoet108_01, AAH06, STC13860_12, L4797

Collation

- 1 My] MY STC13860_12 harte] herte LDev145 hart AAH06 STC13860_12 L4797 hert LEge20 My harte I gave the not to do it paine] OxRawlPoet108_01 gave] gaue AAH06STC13860_12 the] thee L4797 thee, STC13860_12 do] doe L4797 it] yt LDev145 paine] payne AAH06 payn LEge20 pain: STC13860_12
- 2 But] but LDev145 AAH06 LEge20 L4797 But, STC13860_12 But to preserve was yt was to the taken] OxRawlPoet108_01 preserve] preserve / LDev145 preserve, AAH06 preserue LEge20 preserue, STC13860_12 was yt] it AAH06 LEge20 was yt was] lo it STC13860_12 was yt was to the taken] Loe it to the was taken L4797 the] thee STC13860_12 taken] takin LDev145 was taken. STC13860_12
- 3 I] My I L4797 I served the not to be forsaken] OxRawlPoet108_01 served] seruid LDev145 seruid AAH06 serued LEge20 STC13860_12 the] thee STC13860_12 to] that I should STC13860_12 that I sholde L4797 forsaken] forsakin LDev145 forsaken: STC13860_12 foresakene L4797
- 4 but] But, STC13860_12 but that I should be rewardyd againe] OxRawlPoet108_01 I should] I shulde LDev145 AAH06 [sd]I soue[/sd] I sould L4797 be] receiue STC13860_12 receve L4797 rewardyd] rewardid LDev145 AAH06 rewarded LEge20 reward STC13860_12 L4797 againe] agayne AAH06 again LEge20 again, STC13860_12
- 5 I was content they slave to remain] OxRawlPoet108_01 content] contente LDev145 they] thy LDev145 LEge20 STC13860_12 they slave to remain] this servant to remayne AAH06 thy servante to remayne L4797 slave] seruante LDev145 serunt LEge20 seruant STC13860_12 remain] remaine LDev145 remayn LEge20 remain: STC13860_12
- 6 but] And, STC13860_12 and L4797 but not to be paid vnder suche fassyon] OxRawlPoet108_01 paid] paide LDev145 payed AAH06 LEge20 repayed L4797 paid vnder suche fassyon] repayd after this fashion. STC13860_12 vnder] vndre LDev145 not L4797 suche] this AAH06 LEge20 L4797 fassyon] fasshion LDev145 AAH06 LEge20 fashion L4797
- 7 nowe] now LDev145 no AAH06 nowe sins] Now, since STC13860_12 now since sinc L4797 nowe sins in the ys no maner of reason] OxRawlPoet108_01 sins] sens AAH06 syns LEge20 in] that in LDev145 the] thee STC13860_12 L4797 ys no maner of reason] is none other Raison LDev145

is there none nother reason: STC13860_12 ys no maner of] is none other
AAH06 is none othee LEge20 it none other L4797

8 do] LDev145 AAH06 LEge20 STC13860_12 L4797 do displese the
not tho I do reffrey[n] OxRawlPoet108_01 displese] Displese LDev145
STC13860_12 Displayse AAH06 the] thee STC13860_12 L4797 not] not,
STC13860_12 tho] if that LDev145 AAH06 LEge20 STC13860_12 L4797 do]
doe L4797 reffrey[n] restraine LDev145 refrayne AAH06 L4797 refrain
LEge20 refrain. STC13860_12

9 vnsacyate] Vnsaciate AAH06 vnsaciat LEge20 vnsacyate off my wo and
my desyer] vnsaciat of my woo . and thy desire LDev145 OxRawlPoet108_01
vnsacyate off] Vnsaciat of STC13860_12 unsatiat of L4797 off] of AAH06
LEge20 wo] woe AAH06 woo LEge20 wo, STC13860_12 my] thie AAH06
thy STC13860_12 thy L4797 my desyer] thy desire LEge20 desyer] desyre
AAH06 desyre. STC13860_12 L4797

9.1] assurid bye crafte . texcuse thye faute LDev145 Assured by crafte to
excuse thiefaul AAH06 assured be craft to excuse thy faul LEge20 Assured
by craft for to excuse thy faul. STC13860_12 Assured by craft for toexcuse
thy faul L4797

9.2] but syns it please the to faine a default AAH06 but syns it please thy to
fain a default LEge20 But , since it pleaseth thee to fain default: STC13860_12
but since it pleaseth to find faul L4797

10 ffarwell] ffarewell AAH06 farewell LEge20 L4797 Farewell, STC13860_12
ffarwell I say partyng ffrom the ffyre] OxRawlPoet108_01 say] saie LDev145
saye AAH06 L4797 say, STC13860_12 partyng] parting LDev145 AAH06
LEge20 departing STC13860_12 L4797 ffrom] from LDev145 AAH06 LEge20
STC13860_12 L4797 the] this AAH06 the ffyre] fre L4797 ffyre] fire
LDev145 fyre AAH06 fyer LEge20 fire. STC13860_12

11 ffor] for LDev145 LEge20 ffor he that beleves lerynglernyng] For, he,
that doth beleue bearyng STC13860_12 he that belevethe bearinge OxRawl-
Poet108_01 for he that doththat L4797 beleves] beleveth LEge20 beleves
lerynglernyng] beleuith bering LDev145 belevith bearing AAH06 leryn-
glernyng] bering LEge20 hand] hande LDev145 hand: STC13860_12

12 ploues] plowithe LDev145 Plowithe AAH06 Ploweth STC13860_12
Sowethe OxRawlPoet108_01 ploues in the water and] LEge20 ploweth in
the L4797 the water] water LDev145 AAH06 the water: STC13860_12 and]
& OxRawlPoet108_01 sows] sowith LDev145 AAH06 weth LEge20 soweth
STC13860_12 plowethe OxRawlPoet108_01 sows in the sand] so L4797
the sand] sande / LDev145 sand AAH06 the sand. STC13860_12 the sande.
OxRawlPoet108_01

My pen take payn a lytyll space

03v

fol. [3v]

- 1 My pen take payn a lytyll space
 2 to folow *that* whyche dothe me chace
 3 & hathe in hold my hart so sore
 4 but when thow hast thys browght to passe
 5 my pen I *pri*the wryght nomore
- 6 Remember oft thow hast me eaysyd
 7 & all my payns full well apeaysyd
 8 but now I know vnknowen before
 9 ffor where I trust I am dysceavyd
 10 & yet my pen thow canst no mor
- 11 Atyme thow haddyst as other have
 12 to wryght whyche way my hope to crave
 13 that tyme ys past *with* drawe therffore
 14 syns we do lose that other save
 15 as good leve off & wryght no more
- 16 yn worthe to vse another waye
 17 not as we wold but as we maye
 18 for ons my losse ys past Restore
 19 & my desyre ys my Decaye
 20 my pen yet wryght a lytyll more
- 21 To love in vayn who euer shall
 22 off worldlye payn yt passythe all
 23 as in lyke case I fynd wherfore
 24 to hold so fast & yet to ffall
 25 alas my pen now wryght no more
- 26 Syns thow hast taken payn thys space
 27 to folow that whyche dothe me chace
 28 & hathe in hold my hart so sore
 29 now hast thow browght my *myn*de to passe
 30 my pen I *pri*the wryght no more

fynys

Commentary

Attributed to Sir Thomas Wyatt,⁷ and entered by H2, this poem focuses on authorship and literary rivalry.

1. Textual Notes

Texts Collated

STC 24650.5_05, STC 26053.5.3

Collation

1 pen]penneSTC_24650.5_05STC_26053.5.3 payn]payneSTC_24650.5_05
STC_26053.5.3 lytyll]lytle STC_24650.5_05 STC_26053.5.3
2 to]To STC_26053.5.3 folow]folowe STC_26053.5.3 that whyche]
the thing that STC_24650.5_05 STC_26053.5.3 dothe]doth STC_24650.5_05
STC_26053.5.3 chace]chase STC_24650.5_05 STC_26053.5.3
3 &]and STC_24650.5_05 & hathe in]And STC_26053.5.3 hathe]hath
STC_24650.5_05 hold]hold, STC_24650.5_05 hart]harte STC_26053.5.3
4 but]And STC_24650.5_05 STC_26053.5.3 thow]thou STC_24650.5_05
STC_26053.5.3 thys]this STC_24650.5_05 STC_26053.5.3 browght]brought
STC_24650.5_05 STC_26053.5.3 passe]passe: STC_24650.5_05
5 my]My STC_24650.5_05 STC_26053.5.3 pen]pen, STC_26053.5.3
prithe]pray the STC_26053.5.3 prithe wryght nomore]praye the wryte no
more. STC_24650.5_05 wryght]write STC_26053.5.3 nomore]no more.
STC_26053.5.3
6 Remember]Remembre STC_26053.5.3 oft]how STC_24650.5_05
STC_26053.5.3 thow]thou STC_24650.5_05 STC_26053.5.3 me eaysyd]oft
pleased STC_24650.5_05 STC_26053.5.3
7 & all my payns full well apeaysyd]And al my sorowes also eased
STC_24650.5_05 And my sorowes also eased STC_26053.5.3
8 but]But STC_24650.5_05 STC_26053.5.3 I know vnknown]vnknown ,
I knew STC_24650.5_05 vnknown I knew STC_26053.5.3
9 ffor]That STC_24650.5_05 STC_26053.5.3 where]wher STC_24650.5_05
dysceavyd]deceyued STC_24650.5_05 STC_26053.5.3
10 &]And STC_24650.5_05 STC_26053.5.3 thow]thou STC_24650.5_05
STC_26053.5.3 canst]canst do STC_24650.5_05 STC_26053.5.3 more]
more. STC_24650.5_05 STC_26053.5.3
11 Atyme]A tyme STC_24650.5_05 A time STC_26053.5.3 thow]thou
STC_24650.5_05 STC_26053.5.3 haddyst]hadst STC_24650.5_05 haddest
STC_26053.5.3 have]haue STC_24650.5_05 STC_26053.5.3

⁷ Rebholz, *Sir Thomas Wyatt*, 266.

12 to wryght] To wryt STC_24650.5_05 to wryght whyche] To wryte
 which STC_26053.5.3 whyche] whych STC_24650.5_05 craue] craue
 STC_24650.5_05 STC_26053.5.3

13 that] That STC_24650.5_05 STC_26053.5.3 tyme] time STC_26053.5.3
 ys] is STC_24650.5_05 STC_26053.5.3 past] past, STC_24650.5_05 with-
 drawe] wythdraw STC_24650.5_05 withdraw STC_26053.5.3 therffore] th-
 erfore STC_24650.5_05 therefore STC_26053.5.3

14 syns] Sens STC_24650.5_05 STC_26053.5.3 do] doo STC_24650.5_05
 that] and STC_24650.5_05 let STC_26053.5.3 save] saue STC_24650.5_05
 STC_26053.5.3

15 as] As STC_24650.5_05 STC_26053.5.3 leve] leave STC_24650.5_05
 leve off & wryght] leaue of, and write STC_26053.5.3 off & wryght] of, and
 wryt STC_24650.5_05 more] more, STC_24650.5_05 more. STC_26053.5.3

16 yn worthe to vse] And vse to worke STC_24650.5_05 And vse to worke
 STC_26053.5.3 another] an other STC_26053.5.3 waye] way STC_24650.5_05
 STC_26053.5.3

17 not] Not STC_24650.5_05 STC_26053.5.3 we] ye STC_24650.5_05
 STC_26053.5.3 wold] would STC_24650.5_05 STC_26053.5.3 we] ye
 STC_24650.5_05 STC_26053.5.3 maye] may STC_24650.5_05 STC_26053.5.3

18 for ons my losse ys] For els my lyfe is STC_24650.5_05 For els my life is
 STC_26053.5.3 past] paste STC_26053.5.3 Restore] restore STC_24650.5_05
 STC_26053.5.3

19 &] and STC_24650.5_05 And STC_26053.5.3 desyre] desire
 STC_24650.5_05 ys] is STC_24650.5_05 STC_26053.5.3 Decaye] decay
 STC_24650.5_05 decaye STC_26053.5.3

20 my] and yet my STC_24650.5_05 my pen yet wryght a lytyll more]
 STC_26053.5.3 yet wryght a lytyll more] now wryt no more. STC_24650.5_05

21 love] loue STC_24650.5_05 STC_26053.5.3 vayn who euer] vaine
 whosoeuer STC_24650.5_05 vayne who so euer STC_26053.5.3 shall] shal
 STC_24650.5_05 STC_26053.5.3

22 off] Of STC_24650.5_05 STC_26053.5.3 worldlye] worldly
 STC_24650.5_05 STC_26053.5.3 payn] payne STC_24650.5_05 STC_26053.5.3
 yt] it STC_24650.5_05 STC_26053.5.3 passythe] passeth STC_24650.5_05
 STC_26053.5.3 all] al STC_24650.5_05

23 as] As STC_24650.5_05 STC_26053.5.3 lyke] like STC_24650.5_05
 case] case, STC_24650.5_05 fynd] find STC_24650.5_05 STC_26053.5.3

24 to] To STC_24650.5_05 STC_26053.5.3 fast] fast, STC_24650.5_05
 &] and STC_24650.5_05 and STC_26053.5.3 ffall] fal STC_24650.5_05 fall
 STC_26053.5.3

25 alas] Alas STC_24650.5_05 Alak STC_26053.5.3 wryght] wryte
 STC_24650.5_05 STC_26053.5.3 more] more. STC_24650.5_05
 26 Syns] Seyng STC_24650.5_05 thow] thou STC_24650.5_05 STC_26053.5.3
 payn] payne STC_24650.5_05 STC_26053.5.3 thys] this STC_24650.5_05
 STC_26053.5.3
 27 to] To STC_24650.5_05 STC_26053.5.3 whyche] whych STC_24650.5_05
 which STC_26053.5.3 dothe] doth STC_24650.5_05 STC_26053.5.3 me] the
 STC_26053.5.3 chace] chase STC_24650.5_05 STC_26053.5.3
 28 &] and STC_24650.5_05 And STC_26053.5.3 hathe] hath STC_24650.5_05
 STC_26053.5.3 holde] holde STC_26053.5.3 hart] hert STC_26053.5.3
 29 now] And now STC_24650.5_05 ndA now STC_26053.5.3 hast]
 STC_26053.5.3 hast thow brought my mynde] to haue brought this
 STC_24650.5_05 thow] thou STC_26053.5.3 brought my mynde] hast this
 brought STC_26053.5.3
 30 my] My STC_24650.5_05 STC_26053.5.3 prithe] pray the STC_24650.5_05
 STC_26053.5.3 wryght] to wryt STC_24650.5_05 write STC_26053.5.3 more]
 more. STC_24650.5_05

At last withdrawe yowre cruellte

04r-v

fol. [4r]

At the

1 At last *with*{w+t+} draw *yowre*{r'} cruellte anand thys
 2 or let me die at ons
 3 It is so moche extremitie
 4 Devised for the nons
 5 To holde me thus aleve
 6 In paine still for to dryve
 7 Whatt maye I more
 8 sustayne alas that dye wuld faine
 9 and cane not dye for paine

 10 for to the flame wher *with*{w+t+} ye burne
 11 my though and mye *dysyre*{r'}
 12 when into ashys it shulde{d,} turne{n'}
 13 my hert by ferwent fyer
 14 ye send A stormy rayn
 15 That doythe it qwynche Agayn
 16 And makys myn eys expresse

17 The tearyes that do redres
 18 My lywe in wrecchydnes

fol. [4v]¹

19 Then when thes shulde hau drownde
 20 a and *ouer*{u'}whelmd my hart
 21 The heate doithe then confownde
 22 Renewing all my smart
 23 then doithe flame *entreasse* {increase}
 24 my tormyntt can not cease
 25 my woo doithe then revive
 26 and I R Remaine alyve
 27 *with*{w+t+} deathe still for to stryve

28 Butt if ~~thatt~~ that he wolde{d,}² haue my death
 29 and that ye wolde{d,} no nother
 30 shortly then for to spem my brethe
 31 *with*{w+t+}drawe the to woon or tother
 32 for thes yowr cruelnnes
 33 doithe lett it selfe *doubles* {doubtless}
 34 And it is reason why
 35 no man alyve nor I
 36 of doble dethe can dy

Notes & Glosses

1. The handwriting on this folio is that of H1, but it is less flamboyant than the handwriting on the previous page.
2. The d+e abbreviation is uncommon after the fifteenth century.⁸

Commentary

Attributed to Sir Thomas Wyatt,⁹ this poem was entered on two leaves by H1. This poem is one of seventeen entries that Margaret Douglas marks with “and thys.” Paul Remley observes that these annotations relate to another in-text annotation of hers, “lerne but to syng it” (81r), and may indicate a group of texts used primarily for entertaining.¹⁰ The speaker here laments

⁸ Anthony G. Petti, *English Literary Hands from Chaucer to Dryden* (Cambridge, MA: Harvard UP, 1977), 23.

⁹ Petti, *English Literary Hands*, 23.

¹⁰ Paul Remley, “Mary Shelton and Her Tudor Literary Milieu,” in *Rethinking the Henrician Era: Essays on Early Tudor Texts and Contexts*, ed. Peter C. Herman, (Urbana: U of

his cruel mistress who causes in him both desire and despair, both of which vie to cause his death. H1's handwriting changes gradually as he progresses down the second leaf, creating wider spaces between both letters and numbers, becoming larger in size, and producing more textual flourishes.

1. Textual Notes

Texts Collated

DBLa03, L36529_01

Collation

0.5 At the] DBLa03 L36529_01

1 last] laste DBLa03 lest L36529_01 yowre] youre DBLa03 yowre cruellte] yor creweltie L36529_01 cruellte] cruelye DBLa03

2 let me die at ons] force the tyme, to work yor will L36529_01 die at ons] dy a tons DBLa03

3 It] it L36529_01 It is so moche] hit ys to mych DBLa03 so moche] to much L36529_01 extremite] extremety DBLa03 extremyte L36529_01

4 Devised] Devysid DBLa03 Devised for the nons] to kepe me pent, in prison still L36529_01

5 To] to DBLa03 To holde me thus aleve] fre from all fault voyd of all cause L36529_01 holde] hold DBLa03 thus] styl DBLa03 aleve] alyve DBLa03

6 In paine] in paynes DBLa03 In paine still for to dryve] without all right, against all lawse, L36529_01 still] styl DBLa03 dryve] stryve DBLa03

7 Whatt] what DBLa03 Whatt maye I more] how can you vse, more crewel spight L36529_01 maye] may DBLa03 DBLa03

8 sustayne] DBLa03 sustayne alas that dye wuld faine] then offer wrong, and promes right L36529_01 dye] dy DBLa03 wuld] wold DBLa03 faine] fayne DBLa03

9 and] yet L36529_01 cane not] cannot DBLa03 L36529_01 dye] dy DBLa03 dye for paine] acuse, nor will aquit. L36529_01 paine] payne DBLa03

10 for] ffor DBLa03 for to the flame wherwith ye burne] Aleuin monthes full, and longer space L36529_01 ye] I DBLa03

11 my thoughtthought and mye dysyre] I haue indur'd, yor deuilische drift-es L36529_01 thoughtthought and mye] thought & my DBLa03 dysyre] desyre DBLa03

12 when into ashys it shulde turne] Whilst you haue sought bothe man and place L36529_01 ashys it] ashes hit DBLa03 shulde] shuld DBLa03 turne] turnne DBLa03

13 my hert by ferwent fyer] and set yor snares, with all yor shiftes
 L36529_01 hert] harte DBLa03 ferwent] faruent DBLa03
 14 ye] you DBLa03 ye send A stormy rayn] the faultles foote, to wrape with
 wile L36529_01 A] a DBLa03 rayn] rayne DBLa03
 15 That] that DBLa03 That doythe it qwynche Agayn] in any guilt, by any
 gile L36529_01 doythe] doth DBLa03 it qwynche Agayn] yt quench agayne
 DBLa03
 16 And] and DBLa03 And makyes myn eyes expresse] and how you see it
 will not be L36529_01 makyes] makes DBLa03 myn] my DBLa03 eyes] Eyes
 DBLa03
 17 The] the DBLa03 The tearyes that do redresse] how can you thus for
 shame agre L36529_01 tearyes] teyres DBLa03 do redresse] doth opres DBLa03
 18 My lywe in wrecchydnesse] my lyffe in wretchednes DBLa03 to kepe
 him bound, you ought set fre. L36529_01
 19 Then when thes shulde hau drownde] Yor chance was once, as myne
 is now L36529_01 thes] they DBLa03 shulde] shuld DBLa03 hau] haue DBLa03
 drownde] drowned DBLa03
 20 a] DBLa03 a and ouerwhelmd my hart] to kepe this hold, against your
 will L36529_01 ouerwhelmd] ouerwhelmed DBLa03 hart] harte DBLa03
 21 The] the DBLa03 The heate doithe then confownde] and then you
 sware, I know well how L36529_01 heate] hete DBLa03 doithe] doth DBLa03
 then] them DBLa03 confownde] confound DBLa03
 22 Renewing] renewyng DBLa03 Renewing all my smart] thoghe now you
 swarue, you know how ill L36529_01 smart] smarte DBLa03
 23 then doithe flame entreasseencreasse] but thus the world, hys course
 dothe passe L36529_01 doithe] doth the DBLa03 entreasseencreasse] enresse
 DBLa03
 24 my tormyntt can not cease] the priste forgat, that clarke he was
 L36529_01 tormyntt] turment DBLa03 can not] cannot DBLa03 cease] seasse
 DBLa03
 25 my woo doithe then revive] and you that then, cried iustice still
 L36529_01 woo doithe] paynes DBLa03 then] than DBLa03 revive] revyve
 DBLa03 DBLa03
 26 I R Remaine alyve] now, haue iustice at yor will L36529_01 R] DBLa03
 Remaine] remayne DBLa03
 27 with deathe still for to stryve] wrest iustice wrong, against all skill
 L36529_01 deathe] deth DBLa03 still] styl DBLa03
 28 Butt] But DBLa03 L36529_01 if thatt that he wolde] that you wyll DBLa03
 if thatt that he wolde haue my death] whie do I thus coldly plain L36529_01
 death] deth DBLa03

- 29 and that ye wolde no nother] as thoughe it wer my cawse alone
L36529_01 ye] you DBLa03 wolde] wold DBLa03
- 30 shortly then] then shortly DBLa03 shortly then for to spem my brethe]
whan cawse doth eache man so constrain L36529_01 spem] stope DBLa03
brethe] breth DBLa03
- 31 withdrawe the to woon or tother] as England through hath cawse to
mone L36529_01 to woon] one DBLa03 tother] other DBLa03
- 32 for thes yowr cruelnnes] to see yor bloody searche of suche L36529_01
thes] this DBLa03 yowr cruelnnes] youre cruelneste DBLa03
- 33 doithe] doth DBLa03 doithe lett it selfe doublesdoutles] as all the erthe
can no way tuche L36529_01 lett] let DBLa03 it] yt DBLa03 selfe] self DBLa03
doublesdoutles] perde DBLa03
- 34 And it is] nd yt ys DBLa03 And it is reason why] and better wer that all
yor kynd L36529_01
- 35 no] o DBLa03 no man alyve nor I] lyk hownds in hell, with shame wer
shrned L36529_01 alyve] a lyve DBLa03
- 36 of] DBLa03 of doble dethe can dy] then you had myght vnto yor mynd
L36529_01 doble] dowble DBLa03 dethe] deth DBLa03 can] canne DBLa03
DBLa03
- 37] But as the stone that strikes the wall L36529_01
- 38] some time rebounds, on th'urlers hed L36529_01
- 39] so yor fowll fetche to yor fowll fall L36529_01
- 40] may torn and noy the brest it bred L36529_01
- 41] and than such mesure as you gaue L36529_01
- 42] of right and iustice looke to haue L36529_01
- 43] If good or euill, life short or long L36529_01
- 44] if false or trew, yf right or wrong L36529_01
- 45] and thus till then, I end my song. L36529_01

To wette yowr Iye withouten teare

05r

fol. [5r]

- 1 To wette yowr Iye *with*{w+t+}houten teare
- 2 and in good helth to faine desease
- 3 that you ther be myn eyne myght bleyr
- 4 *therw* yowr {therewith} other freindes to please
- 5 and thoo ye thinke ye ned not ferfeare
- 6 yet f so ye can not me apease
- 7 but as ye list faine flater or golse

8 ye shall not wyne yf I do lose
 9 prat and paint and spre not
 10 ye knowe I can me worke
 11 and if be ye canrre not¹
 12 be sure I do not reke
 13 and thowe ye swere it were not
 14 I can bothe swere and speke
 15 by god and by this crvsse
 16 yf I haue the moke ye shall haue the loss

Notes & Glosses

1. The *n* is overwritten by an *r*.

Commentary

Attributed to Sir Thomas Wyatt,¹¹ this poem was entered by H1. The poet describes a lover's awareness of his mistress's duplicity.

1. Textual Notes

Texts Collated

DBLa19

Collation

1 yowr] your DBLa19 Iye] yee DBLa19 withouten] withoutyn DBLa19
 2 good helth to] goodhelthe to DBLa19 faine] fayne DBLa19 desease]
 dyssease DBLa19
 3 ther be] therby DBLa19 eyne] yee DBLa19 bleyr] bleare DBLa19
 4 therwtherewith] therwith DBLa19 yowr] your DBLa19 other] DBLa19
 freindes] ffrendes DBLa19
 5 thoo] thoughe DBLa19 tyhinke] thynk DBLa19 feare] ffear DBLa19
 6 f] DBLa19 can not] cannot DBLa19
 7 ye] you DBLa19 list] lyst DBLa19 faine flater] ffayne fflatyr DBLa19
 golse] glose DBLa19
 8 ye] you DBLa19 wyne] wyn DBLa19 lose] losse DBLa19
 9 prat] Prat DBLa19 paint] paynt DBLa19 spre] spare DBLa19
 10 worke] wreke DBLa19
 11 if] yf DBLa19 canrre] car DBLa19
 12 sure] suer DBLa19 reke] recke DBLa19
 13 thowe] thoughe DBLa19 it] yt DBLa19

¹¹ Rebholz, *Sir Thomas Wyatt*, 237.

14 speke] speake DBla19
 15 this] the DBla19 crvsse] crosse DBla19 DBla19
 16 yf] If DBla19 moke] mocke DBla19 the] it the DBla19 loss] worse
 DBla19

I lowe lovyd and so doithe she

06r

fol. [6r]

I lovey love loveyd and so dothe
 1 I lowe lovyd and so doithe she
 2 and yet in love wee sufer still
 3 The cause is strange as simeth me
 4 to lowe so will and want or will

 5 O deadly yea o grevous smar
 6 worse then refuse vnhappe gaine
 7 I lowe whoeuer {u'} playd thes part
 8 to lovve so will and leve in payn

 9 Was euer {u'} hart soo will agrede
 10 Sines lowe was lowe as I do trowe
 11 that in ther lowe soo evell dyd sped
 12 to low so will and leve in woo

 13 Thes morne wele bothe and l hathe don long
 14 with {w+t+} wofull plaint and carefull voice
 15 alas alas it is a grevous wrowng
 16 To love so will and not reioce

 17 and here an end of all or mone
 18 with {w+t+} sighinge of my brethe is s skant
 19 Sines of myshappe vr¹ {ours} es {es} is alone
 20 To lowe so will and it to wantt

 21 But they that causer is of thes
 22 of all ovr cares god send then part
 23 that they may knowe² what greve it es
 24 † to lowe so will and leve in smart

amene

Notes & Glosses

1. This abbreviation is unique to the manuscript.
2. This word has been read by others as “trow.”

Commentary

Attributed to Sir Thomas Wyatt,¹² this poem was entered by H1.

Suffryng in sorow in hope to attayn

06r-07r

fol. [6v]

- 1 Suffryng in sorow in hope to attayn
- 2 fforget thys desyryng in fere & dare not *com{o}playn*
- 3 trew of beleffe in whome ys all my trust
- 4 do thow apply to ease me off my payn
- 5 els thus to *ser{s}8ve* & suffer styll I must

- 6 yt sworhy Hope ys my hold / yet in dyspayre to speke
- 7 I dryve from tyme to tyme & dothe not Reke
- 8 how long to lyve thus after loves lust
- 9 in studye styll of that I dare not breke
- 10 wherfore to *ser{s}8ve* & suffer styll I must

- 11 Encrease of care I fynd bothe day & nyght
- 12 I hate that was *sum{u}tyme* all my delyght
- 13 the cawse theroff ye know I have dycscust
- 14 & yet to Reffrayn yt passythe my myght
- 15 wherfore to *ser{s}8ve* & suffer styll I must

- 16 Love who so lyst at lengthe he shall well say
- 17 to love & lyve in fere yt ys no play
- 18 Record that knowythe & yf thys be not Iust
- 19 that where as love dothe lede there ys no way
- 20 But *ser{s}8ve* & suffer euer styll he must

fol. [7r]

- 21 Then for to leve *with{w+t}* losse of lybertye
- 22 at last *per{p+}chawnce* shall be hys remedye
- 23 & for hys trewthe requit *with{w+t}* fals mystrust

¹² Rebholz, *Sir Thomas Wyatt*, 267.

- 24 who wold not rew to se how wrongfullye
 25 thus for to *ser*{s}8ve & suffer styll he must
- 26 Vntrew be trust oftymes hathe me betrayd
 27 mysvsyng my hope styll to be delayd
 28 fortune allways I have *the*{th}+e+ fownd vnIust
 29 & so *with*{w+t+} lyke rewarde now am I payd
 30 that ys to *ser*{s}8ve & suffer styll I must
- 31 Neuer{u'} to cesse nor yet lyke to attayn
 32 as long as I in fere dare not complayn
 33 trew of beleff hathe allways ben my trust
 34 & tyll she knowythy the cawse of all my payn
 35 content to *ser*{s}8ve & suffer styll I must
 on [] sarwes
 ondesyard sarwes
 reqwer no hyar
 May Mary Shelton

ffynys

Commentary

Scholars have attributed the poem “Suffryng in sorow in hope to attayn” to two possible authors. In 1922, Eleanor Prescott Hammond attributed the poem to Sir Thomas Wyatt, noting evidence of his “literary ‘gallantry.’”¹³ In the same vein, Rebholz has attributed the poem to Wyatt and has included it in his edition of Wyatt’s works.¹⁴ This poem has also been attributed to Thomas Clere, who was Mary Shelton’s admirer in the 1540s.¹⁵

The poem appears on the page as an acrostic entered by H2 on 6v and 7r. The first letter of every stanza, taken together, forms the name “SHELTVN.”¹⁶ A response appears at the bottom of the page, which Siemens, Armstrong, and Bond have attributed to Shelton’s hand: “ondesyred sarwes / reqwer

¹³ Eleanor Prescott Hammond, “Poems ‘Signed’ by Sir Thomas Wyatt,” *Modern Language Notes* 37 (1922): 505–6.

¹⁴ Rebholz, *Sir Thomas Wyatt*, 268.

¹⁵ Richard C. Harrier, ed., *The Canon of Sir Thomas Wyatt’s Poetry* (Cambridge, Mass.: Harvard UP, 1975), 45.

¹⁶ Remley, “Mary Shelton,” 50, 70n45.

no hyar / may mary shelton" [undesired service / requires no hire] (7r).¹⁷ While the poem includes all the elements of a standard complaint of a lover to his love, this unsympathetic response, coupled with the marginalia "fforget thys," recognized as Margaret Douglas's hand, indicates an active reading and engagement with the poem. Indeed, Shelton replies to Douglas's response with "yt ys worthy," thereby arguing in favour of the poem's literary merits.¹⁸ Elizabeth Heale argues that Shelton's original dismissive response could simply be part of "the conventional exchange of courtly verse."¹⁹

1. Textual Notes

Texts Collated

DBLa18

Collation

- 1 sorow] sorowe DBLa18 attayn] attayne DBLa18
 2 desyryng] Desyryng DBLa18 fere &] ffeare I DBLa18 dare] dar DBLa18
 complayn] complayne DBLa18
 3 trew] trowe DBLa18 of] in DBLa18 beleffe] belyefe DBLa18
 4 thow] thou DBLa18 apply] aplye DBLa18 off] of DBLa18 payn] payne
 DBLa18
 5 els] for elys DBLa18 thus] DBLa18 serve] serue DBLa18 & suffer]
 and ssuffyr DBLa18
 6 Hope] Hoppe DBLa18 /] DBLa18 to] I DBLa18 speke] speake DBLa18
 7 from] ffrom DBLa18 to tyme] DBLa18 dothe] do DBLa18 Reke]
 recke DBLa18
 8 lyve] love DBLa18 loves] louys DBLa18
 9 studye] stody DBLa18 dare] dar DBLa18 breke] brake DBLa18

¹⁷ Raymond G. Siemens, Karin Armstrong, and Barbara Bond, "The Devil is in the Details: An Electronic Edition of the Devonshire MS (British Library Additional MS 17,492), its Encoding and Prototyping," in *New Technologies and Renaissance Studies* (Tempe, Ariz.; Medieval and Renaissance Texts and Studies, 2008), 79–80.

¹⁸ For a discussion of this reader response, see Elizabeth Heale, "Women and the Courtly Love Lyric: The Devonshire MS (BL Additional 17492)," *The Modern Language Review* 90 (1995): 301–2 and Bradley J. Irish, "Gender and Politics in the Henrician Court: The Douglas-Howard Lyrics in the Devonshire Manuscript (BL Add 17492)," *Renaissance Quarterly* 64.1 (2011): 88. Irish considers Douglas's utterance, here and elsewhere, as her exploration of courtly love themes and misogynist tendencies that litter the discourse (88).

¹⁹ Heale, "Women and the Courtly Love Lyric," 301.

10 wherfore] wherffore DBla18 serve] serue DBla18 &] and DBla18
 suffer] suffyr DBla18
 11 Encrease] Inceas DBla18 fynd] ffynd DBla18 &] and DBla18
 12 hate] hat DBla18 was] DBla18 sumtyme] sometyme DBla18 all]
 was DBla18 delyght] most delyght DBla18
 13 cawse] cause DBla18 theroff] therof DBla18 have] haue DBla18
 dyscusc] dyscost DBla18
 14 &] and DBla18 Reffrayn] reffrayne DBla18
 15 wherfore] Wherfor DBla18 serve] serue DBla18 &] and DBla18
 16 lengthe] lenthe DBla18 say] saye DBla18
 17 &] and DBla18 lyve] leve DBla18 fere] feare DBla18 play] playe
 DBla18
 18 Record] record DBla18 knowythe] knowith DBla18 &] DBla18
 thys] this DBla18 not] notyd DBla18
 19 where] wher DBla18 way] nay DBla18
 20 But] but DBla18 serve] serue DBla18 &] and DBla18 euer styll he]
 styll allwaye I DBla18
 21 for] ffor DBla18 leve] lyve DBla18
 22 perchawnce] perchaunce DBla18 shall be] shalbe DBla18 hys] his
 DBla18
 23 & for hys trewthe] and ffor his truthe DBla18 requit] qud DBla18
 fals] ffals DBla18 mystrust] mistrust DBla18
 24 to] t DBla18 how] when DBla18 wrongfullye] wrongffullye DBla18
 25 for] DBla18 serve] serue DBla18 &] and DBla18 he] I DBla18
 26 Vntrew be trust] Vntruthe by trust DBla18 oftymes] oft tymes DBla18
 betrayd] betrayed DBla18
 27 mysvsyng] misvsyng DBla18 hope] hoppe DBla18 delayd] delayed
 DBla18
 28 allways] allway DBla18 have] haue DBla18 vn Iust] vniost DBla18
 29 lyke] lyk DBla18 rewarde] reward DBla18 am I] hast thou me DBla18
 payd] payed DBla18
 30 serve] serue DBla18 suffer] suffyr DBla18
 31 Neuer to cesse nor yet lyke to attayn] DBla18
 32 as long as I in fere dare not complayn] DBla18
 33 trew of beleff hathe allways ben my trust] DBla18
 34 & tyll she knowythe the cawse of all my payn] DBla18
 35 content to serve & suffer styll I must] DBla18

My ferefull hope from me ys fledd

07v

fol. [7v]

1 3pri{p`}mus{9} My ferefull hope from me ys fledd
 2 whyche of long tyme hathe ben my gyde
 3 now faythefull trust ys in hys stedd
 4 & bydes{es} me sett all fere asyde

5 O trewthe yt ys I not denye
 6 all lovers may not lyve in ease
 7 yet sum by hap dothe hyt truly
 8 so lyke may I yff that she please

9 Why so yt ys a gyfft ye wott
 10 by nature one to love another
 11 & syns *that*{th}{t+} love dothe fall by lott
 12 then why not I as well as other

13 yt may so be the cawse ys why
 14 she knowythe no part to my poore mynd
 15 but yet as one assuRyddly
 16 I speke nothyng but as I fynd

17 yff nature wyll yt shall so be
 18 no reason Rulythe fantasy¹
 19 yet in thys case as semythe me
 20 I take all thyng Indyfferently

21 yet vncertayn I wyll Reioyce
 22 & thynk to have tho yet thow hast
 23 I put my chawnce vnto her choyce
 24 *with*{w+t+} pacyence for power ys past

25 No no I knowe the lyke ys fayre
 26 *with*{w+t+}owt dysdayn or cruelltye
 27 & so to end from all dyspayre
 28 vntyll I fynd the contraRye

fynys *quod*{q+d+}n [] et²

Notes & Glosses

1. This writer often uses a majuscule as the first letter of a word.
2. Standard witness indexes indicate that the obscured word here is “nobody,” corresponding to the attribution to “somebody” in the corresponding poem, “Yowre ferefull hope cannot prevayle” (8r).

Commentary

Entered by H2, this poem remains unattributed and may be an original creation. The poem appears as a question/answer sequence, marked first (“primus”) and second (“secundus”) by an unidentified hand on facing pages, and with possibly responding closers. Unlike earlier medieval question/answer courtly love poems, such as the Middle English “Demaundes off Love” (c. 1487), this particular poem seems to reference a specific beloved and does not follow a designated thematic sequence of questions. The speaker in this poem has traded hope for trust, believing that Fortune will be kind to his suit because his “chance” resides in the lady’s choice. Compare this poem to the speaker’s “answer” about trust on the facing page.

Yowre ferefull hope cannot prevayle

08r

fol. [8r]

- 1 3secunudus{9}Yowre ferefull hope cannot *pre*{p}'vayle
- 2 nor yet faythfull trust Also
- 3 sum thynke to hytt oftymes do fayle
- 4 wherby they change theyre welthe to wo

- 5 What tho In that yet put no trust
- 6 but allways after as ye see
- 7 for say yo^r wyll & do yo^r lust
- 8 there ys no place for yow to be

- 9 No sure therin ye ar farr owte
- 10 yo^r labor lost ye hope to save
- 11 but ons I put ye owt off dowte
- 12 the thyng ys had that ye wold have

- 13 tho to Remayn *with*{w+t+}owt Remorce
- 14 & petyles to be opprest
- 15 yet ys the coorse of love by force

- 16 to take all thynges{es} vnto the best
- 17 Well yet beware yff thow be wysse
 18 & leue thy hope thy hete to coole
 19 ffor fere lest she thy love dyspyse
 20 reputyng the but as a ffole
- 21 syns thys to folow of force thow must
 22 & by no Reason can Refrayn
 23 thy chawnce shall change thy lest mystrust
 24 as thow shalt prove vnto thy payn
- 25 When wythe suche payn thow shalt be payd
 26 the whyche shall passe all Remedy
 27 then thynke on thys that I have sayd
 28 & blame thy folysse ffantasy
 fynys *quod*{q+d+}s [] e¹

Notes & Glosses

1. Standard witness indexes indicate that the obscured word here is “somebody,” corresponding to the attribution to “nobody” in the corresponding poem, “My ferefull hope from me ys fledd” (7v).

Commentary

This poem remains unattributed and may be an original creation unique to this manuscript. Entered by H2, this poem is the second of a question/answer pair placed on facing pages, marked first (“primus”) and second (“secundus”) by an unidentified hand, and with possibly corresponding attributions. The speaker cautions the narrator of the preceding poem to put his trust in what he can see and not what he imagines.

Bownd am I now & shall be styll

08v–09r

fol. [8v]

- 1 3# Bownd am I now & shall be styll
- 2 euer my lyff contynually
- 3 she shall be sure off my good wyll
- 4 so shall none els but she onlye
- 5 enduryng payne In hope of pyttye

6 Trusty & true she shall me fynd
 7 in worde & dede neuer to offend
 8 alas accepte myn Inward mynd
 9 altho my power do not extend
 10 I wyll be trew to my lyves end

11 Oh what payn yt ys to me
 12 yf chawnce I cum in her *pre*{p'}synce¹
 13 when I wold speke yt wyll not be
 14 my hart ys there my wyttes{es} be thence
 15 I am in fere with{w+t+}owt offence

16 Marvell yt ys to se the lyff
 17 whyche I do lede from day to day
 18 my wyttes{es} & wyll allways in stryff
 19 I know not what to do nor say
 20 but yeld me to her *gra*{gA}race allway

fol. [9r]

21 A thowsand hartes{es} yff that I had
 22 she shuld be sure of them all
 23 ther were nothyng cold make me sad
 24 yff in her favowre I myght fall
 25 who hathe my hart & euer shall

26 sso fervently I do her love
 27 as hart can thynke or tong expresse
 28 my paynes{es} they ar all other above
 29 thus love putes{es} me to grett dystresse
 30 & noways can I fynd Relesse

31 How shuld I do my paynes{es} to cesse
 32 alas whyche dare not me *me com*{_o}playn²
 33 Ryght sore my sorows shall encrease
 34 vnles I may her love optayn
 35 I must endure allways in paynfynys

fynys

Notes & Glosses

1. This is an unusual form of abbreviation.
2. This is an older form of macron, although it was still in use in the late fifteenth century.²⁰

Commentary

Entered by H2, this poem remains unattributed and may be an original creation unique to this manuscript. Typical of late medieval and Tudor courtly love poetry, this poem depicts the speaker's longing at unrequited love: "my paynes{es} they ar all other above / thus love putes{es} me to grett dystresse" (28–9). The capital letters that begin each stanza could be considered small size majuscules.

Farewell all my wellfare

09v–10r

fol. [9v]

- 1 3# Ffarewell all my wellfare
- 2 my shwe ys trode awry
- 3 and thys now may I karke & care
- 4 to syng lullay by by
- 5 Alas what shall I do there do to
- 6 there ys no shyffte to helpe me now

- 7 Who made hytt suche a fence
- 8 to love for love agayn
- 9 god wott *that*{th}+t+ my *pre*{p}'tence
- 10 was but to ease hys payn
- 11 ffor I had ruthe to se hys wo
- 12 alas more fole why dyd I so
- 13 Ffor he frome me ys gone
- 14 & makes{es} there at a game
- 15 & hathe leffte me Alone
- 16 to suffer sorow & shame
- 17 alas he ys vnkynd dowltes
- 18 to leve me thus all comfortles

fol. [10r]

- 19 Hytt ys A grevows smarte

²⁰ Petti, *English Literary Hands*, 22.

20 to suffer paynes{es} & sorowe
 21 but most grevyd my hart
 22 he leyde hys feythe to borow
 23 & falshode hathe hys feythe & trowthe
 24 & he forsworne by many a *nothe* {an oath}

25 All ye lovers perde
 26 hathe cawse to blame hys dede
 27 Whyche shall example be
 28 to lett yow off yowre spede
 29 let neuer{u} woman A gayn
 30 trust to suche wordes{es} as men can fayn

31 Ffor I vnto my coste
 32 am warnyng to yow all
 33 *that*{th}+t+ they whom you trust most
 34 sonest dysceyve yow shall
 35 But complaynt cannot redresse
 36 of my gret greff the gret excesse

fynys s

Commentary

Attributed to Sir Thomas Wyatt,²¹ this poem was entered by H2. This poem was written from a woman's perspective.²² Rebholz notes that the speaker may be lamenting an unfaithful lover; in particular, line 4—that is, “To sing lullay by by”—denotes her dilemma by alluding to the lullabies she sings to her illegitimate child.²³ H2 paid particular attention to the presentation of this poem: it begins on the verso of fol.9 and continues on the recto of fol.10 (facing pages). The stanzas are evenly spaced for the maximum visual effect of balance. “Farewell all my wellfare” is one of the seventeen entries wherein Margaret Douglas marks “and thys” (see the commentary on “At last withdrawe yowre cruellte” [4r–4v]).

²¹ Rebholz, *Sir Thomas Wyatt*, 311.

²² We should, however, exercise caution in ascribing a female author to the poem. For a discussion of female voices, see Julia Boffey, *Manuscripts of English Courtly Love Lyrics in the Later Middle Ages* (Woodbridge: D.S. Brewer, 1993), 169, and Elizabeth D. Harvey, *Ventriloquized Voices: Feminist Theory and English Renaissance Texts* (London: Routledge, 1992), 15–24.

²³ Rebholz, *Sir Thomas Wyatt*, 536.

May not thys hate from the estarte

10v

fol. [10v]

- 1 May not thys hate from *the* estarte
 2 but fermly for to sytte
 3 *that* vndeservyd cruell harte
 4 when shall yt change not yet not yett
- 5 yowre changyng mynd & feynynd chere
 6 *with* yowre love whyche was so knytte
 7 how hyt hathe turnyd yt dothe apere
 8 when shall yt change not yet not yet
- 9 Hathe changyng suche power for to Remove
 10 & clene owte for to shytt
 11 sso fervent heate & hasty love
 12 when shall yt change not yet not yet
- 13 Syns I am leste What Remedy¹
 14 I marvell *neuer* a Whytte
 15 I am not the fyrst *per*dy
 16 nor shall not be the last not yet
- 17 Now syns yo^r wyll so waveryng
 18 to hate hathe turnyd yo^r wytte
 19 example as good as wrytyng
 20 hyt wyll not be not yett

fynys *quod* anthony leeNotes & Glosses

1. Anthony Browne's (1522) motto was "What Remedy," connected to a joust, in which Boleyn played the object of Henry VIII's Ardent Desire, and Browne played the role of Remedy.

Commentary

Entered by H2, this poem is attributed to Anthony Lee, the husband of Sir Thomas Wyatt's sister Margaret. As such, he may have had direct access to the Devonshire Manuscript. This poem depicts an unrelenting woman who

causes pain to the lover. Just as he carefully inscribed the previous poem (see “Farewell all my wellfare” [9v]), H2 again pays close attention to this poem’s presentation. Specifically, there is a visual pattern made by the first letter of the first stanza and the first letter of the last stanza, which are large and elaborate majuscules. In addition, there are variant spellings of “yet:” two final “t”s appear on the last line of stanzas 1 and 5, but the word appears as “yet” on stanzas 2, 3, and 4. This poem and the poem on the facing page, “Yff I had sufferd thys to yow vnware” (11r), may be imitative repetitions of each other.

Yff I had sufferd thys to yow vnware

11r

fol. [11r]

- 1 Yff I had sufferd thys to yow vnware
 - 2 myn were the fawte & yow nothyng to blame
 - 3 but syns yow know my wo & All my care
 - 4 Why do I dy alas for shame for shame

 - 5 I know ryght well my face my loke my terys
 - 6 myn yeys my word *es* {es} & eke my dere chere
 - 7 hathe cryyd my dethe full oft vnto yor erys
 - 8 herd off beleffe it dothe apere apere

 - 9 A better {t’} proffe I se *that*{{th}+t+} ye wold have
 - 10 how I am dede therfore when ye here tell
 - 11 beleve yt not altho ye se my grave
 - 12 cruell vnkynd I say farwell farwell
- ffynys *quod* {q+d+}Wyatts

Commentary

Entered by H2, this poem is an excerpt from Sir Thomas Wyatt’s poem “Heaven and earth and all that hear me plain.”²⁴ Like the previous poem, this poem also features a description of a cruel, unrelenting woman. This poem and the one on the facing page, “May not thys hate from the estarte” (10v), appear to be imitative repetitions of each other.

²⁴ Rebholz, *Sir Thomas Wyatt*, 134.

1. Textual Notes

Texts Collated

LEge49

Collation

- 1 Yff] Yf LEge49 sufferd] suffered LEge49 thys] this LEge49 yow]
you LEge49
- 2 yow] you LEge49 nothyng] nothing LEge49
- 3 yow] you LEge49 wo] woo LEge49 All] all LEge49
- 4 Why] why LEge49
- 5 ryght] right LEge49 loke] lowke LEge49 terys] teeres LEge49
- 6 yeys] Iyes LEge49 dere] drery LEge49 chere] chiere LEge49
- 7 hathe] have LEge49 cryyd] cryd LEge49 dethe] deth LEge49 yor]
your LEge49 erys] eres LEge49
- 8 off] of LEge49 beleffe] belefe LEge49 dothe] doeth LEge49 apere]
appere: LEge49 apere] appere LEge49
- 9 proffe] prouff LEge49 wold] would LEge49
- 10 am] ame LEge49 therefore] therefore LEge49
- 11 beleve yt] beleveit LEge49 altho] all tho LEge49
- 12 vnkynd] vnknynd LEge49 farwell] farewell : LEge49 farwell] farewell
LEge49

The hart & servys to yow profferd

11v

fol. [11v]

- 1 The hart & *ser*{s}8vys to yow *pro*{p3}fferd
- 2 *with*{w+t+} ryght good wyll full honestly
- 3 Refuce yt not syns yt ys offerd
- 4 but take yt to yow Ientylly
- 5 & tho yt be a small *pre*{p'}sent
- 6 yet good consyder gracyowsly
- 7 the thowght the mynd & *the*{th+e+} entent
- 8 of hym *that*{th+t+} lovys you faythfully
- 9 yt were a thyng of small effecte
- 10 to worke my wo not p [] yowsly thus cruelly
- 11 ffor w my good wyll to be abiecte

- 12 therfor accepte yt lovyngly
 13 payn or travell to rune & or ryde
 14 I vndertake yt plesawntly
 15 byd ye me go & strayte I glyde
 16 at yo^r commawndement humbly
- 17 payn or plesure now may yow plant
 18 evyn whyche it plese yow stydfastly
 19 do whyche yow lyst I shall not want
 20 to be yo^rser⁸vant secrettly
- 21 and syns so mucche I do desyre
 22 to be yo^r owne Assuryddly
 23 ffor all my servys & my hyer
 24 reward yo^rser⁸vante lyberally

fynys

Commentary

Attributed to Sir Thomas Wyatt,²⁵ this poem was entered by H2. Typical of late medieval and Tudor courtly love poetry, this poem depicts a lover who professes his devotion to a lady.

At most myscheffe

12r

fol. [12r]

- 1 and thys At most myscheffe
 2 I suffer greffe
 3 ffor off releffe
 4 syns I have none
 5 my lute & I
 6 contynually
 7 shall vs apply
 8 to syghe & mone
 9 Nowght may pre{p'}vayle
 10 to wepe or wayle
 11 pety dothe fayle

²⁵ Rebholz, *Sir Thomas Wyatt*, 269.

12 in yow Alas
 13 mornynge or mone
 14 complaynt or none
 15 yt ys Alone
 16 as in thys case

 17 ffor cruelte
 18 most *that* can be
 19 hathe suffraynte
 20 *with* in yo^r hart
 21 Whyche makythe bare
 22 all my welffare
 23 nowght do ye care
 24 How sore I smart

 25 No tygres hart
 26 ys so *per*vart ¹
 27 *with* out Desart
 28 to wreke hys yre
 29 & you me kyll
 30 ffor my good wyll
 31 lo how I spyll
 32 ffor my Desyre

 33 Ther ys no love
 34 *that* can ye move
 35 & I can prove
 36 none other way
 37 Wherfor I must
 38 Refrayn me lust
 39 banysshe me trust
 40 & welthe Away

 41 thus in myscheffe
 42 I suffer greffe
 43 ffor off releffe
 44 syns I have none
 45 my lute & I
 46 contynually
 47 shall vs apply

48 to syghe & mone

ffynys *quod*{q+d+} Wyatts

Notes & Glosses

1. The expansion can also be to “parvart.”²⁶

Commentary

Attributed to Sir Thomas Wyatt,²⁷ this poem was entered by H2. Similar to other courtly poetry found in the Devonshire Manuscript, this poem describes a suffering lover and his cruel mistress. This poem is one of the seventeen entries wherein Margaret Douglas marks “and thys” (see the commentary on “At last withdrawe yowre cruellte” [4r-4v]).

1. Textual Notes

Texts Collated

DBla04, LEge03

Collation

- 1 most] moste DBla04 moost LEge03 myscheffe] myschyef DBla04 myschief LEge03
- 2 suffer] suffre LEge03 greffe] gryeff DBla04 greif LEge03
- 3 ffor] for DBla04 LEge03 off releffe] of relyef DBla04 of relief LEge03
- 4 syns] sith DBla04 have] haue DBla04 none] noone DBla04
- 5 my] My DBla04 LEge03 &] and DBla04
- 6 contynually] continually LEge03
- 8 syghe] sigh LEge03 wele syth DBla04 &] or and DBla04 mone] mon DBla04
- 9 Nowght] Nought LEge03 Naught DBla04 may] doth DBla04 prevayle] prevayll LEge03
- 10 wepe] sighe DBla04 wayle] waill LEge03
- 11 pety] pitie LEge03 sens pety DBla04 dothe] Doth DBla04 doeth LEge03 fayle] faille LEge03
- 12 yow] you LEge03 DBla04 Alas] al DBla04
- 13 mornyng] Mornyng DBla04 Morning LEge03
- 14 complaynt] complaynte DBla04 complaint LEge03
- 15 yt] hit DBla04 yt ys Alone] it is all one LEge03 hit ys alone DBla04
- 16 thys] this DBla04 LEge03

²⁶ Petti, *English Literary Hands*, 24.

²⁷ Rebholz, *Sir Thomas Wyatt*, 160.

- 17 cruelte] crueltye DBla04 crueltie LEge03
 18 most] moste DBla04 moost LEge03 can] may DBla04
 19 hathe] hath DBla04 LEge03 suffraynte] sufferaunte DBla04 soveraynte
 LEge03
 20 yor] youre DBla04 your LEge03 hart] harte DBla04 hert LEge03
 21 Whyche] Which LEge03 and DBla04 makythe] maketh LEge03 makith
 DBla04
 22 welffare] welfare DBla04 LEge03
 23 nowght] nought LEge03 nowght do ye] naught doo you DBla04
 24 How] how DBla04 LEge03
 25 No] Noo DBla04 No tygres hart] LEge03 tygres] tygurs DBla04
 26 ys so pervart] LEge03 so] soo DBla04 pervart] pervarte DBla04
 27 without Desart] LEge03 Desart] desarte DBla04
 28 to wreke hys yre] LEge03 hys yre] his Ire DBla04
 29 & you] And ye DBla04 & you me kyll] LEge03
 30 ffor] for DBla04 ffor my good wyll] LEge03
 31 lo] Lov DBla04 lo how I spyll] LEge03
 32 ffor] for DBla04 ffor my Desyre] LEge03 Desyre] desyre DBla04
 33 Ther] There DBla04 Ther ys no love] LEge03 no] noo DBla04
 34 that can ye move] LEge03 ye] you DBla04
 35 &] and DBla04 & I can prove] LEge03 can] cann DBla04
 36 none] no DBla04 none other way] LEge03 other] nother DBla04
 37 Wherfor] Wherfore DBla04 Wherfor I must] LEge03
 38 Refrayn me] refrayne my DBla04 Refrayn me lust] LEge03 lust] luste
 DBla04
 39 banysshe] banyshe DBla04 and banyshe DBla04 banysshe me trust]
 LEge03 me] DBla04
 40 & welthe Awaye] frome me alway DBla04 LEge03
 41 thus] Thus DBla04 thus in myscheffe] LEge03 myscheffe] myschyef & c
 / DBla04
 42 I suffer greffe] DBla04 LEge03
 43 ffor off releffe] DBla04 LEge03
 44 syns I have none] DBla04 LEge03
 45 my lute & I] DBla04 LEge03
 46 contynually] DBla04 LEge03
 47 shall vs apply] DBla04 LEge03
 48 to syghe & mone] DBla04 LEge03

What menythe thys when I lye alone

12v-13r

fol. [12v]

- 1 What menythe thys when I lye alone
 2 I tosse I turne I syghe I g[e] grone
 3 My bedd me semys as hard as stone
 4 What menys thys

 5 I syghe I pleyne contynually
 6 the clothes *that* on my bedd do ly
 7 always methynk they lye awry
 8 What menys thys

 9 In slumbers oft for fere I quake
 10 ffor hete & cold I burne & shake
 11 ffor lake of slepe my hede dothe ake
 12 What menys thys

 13 A mornyngs then when I do rysse
 14 I t[r]n torne vnto my wontyd gysse
 15 all day after muse & devysse
 16 What menys thys

 17 & yff *per*chance by me there passe
 18 she vnto whome I Sy sue for *gra*ce
 19 the cold blood forsakythe my face
 20 What menythe thys

fol. [13r]

- 21 But yff I sytte nere her by
 22 *with* lowd voyce my hart dothe cry
 23 & yet my mowthe ys dome & dry
 24 What menys thys

 25 to aske ffor helpe no hart I have
 26 my tong dothe fayle What I shuld crave
 27 yet inwardly I Rage & Rave
 28 What menys thys

29 Thus have I passyd many A yere
 30 & many A day tho nowght Apere
 31 but most of *that* that most I fere
 32 What menyys thys
 fynys *quod* Wyatt s

Commentary

Attributed to Sir Thomas Wyatt,²⁸ this poem was entered by H2. The poem depicts a lover suffering from unrequited love. Rebholz notes that the first two stanzas may be a deliberate imitation of Ovid's *Amores* I, ii, 1–4 and the refrain may translate the first words of “Esse quid hoc dicam.”²⁹ Contrary to H2's attention to visual presentation, (see “Farewell all my wellfare” [9v] and “May not thys hate from the estarte” [10v]), the two parts of the poem are on facing pages, 12v and 13r, but there are five stanzas on one page and three on the other, thereby creating an imbalance in the poem's presentation.

Pacyence tho I have not

13v

fol. [13v]

1 Pacyence tho I have not and and thys>
 2 the thyng *that* I desyryd
 3 I must of force god wott
 4 fforbere *that* I Requiryd¹
 5 ffor no ways can I ffynd
 6 to sayle Agaynst the wynd

7 Pacyence do what she wyll
 8 to worke me woo or spyght
 9 I shall content me styll
 10 to thynk *that* ons I myght
 11 to thynk & hold my pese
 12 syns there ys no Redresse

13 Pacyence *with*owten blame
 14 ffor I offendyd nowght
 15 I know she knows the same
 16 tho she have changyd her thought

²⁸ Rebholz, *Sir Thomas Wyatt*, 139.

²⁹ Rebholz, *Sir Thomas Wyatt*, 414.

- 17 was euer thowght so movyd
 18 to hate where yt hathe lovyd
- 19 Pacyence of all my harme
 20 ffor fortune ys my ffoo
 21 pacyence must be the charme
 22 to ease me of my wo
 23 pacyence *with*{w+t+}owt offence
 24 ys A paynfull pacyence

fynys *quod*{q+d+} Wyatts

Notes & Glosses

1. There is a correction over the small *r* of “Requiryd.”

Commentary

Attributed to Sir Thomas Wyatt,³⁰ this poem was entered by H2. This poem is an invocation to patience; according to the speaker, the lady hates him for no reason, yet he bears her unwarranted aversion patiently. The related poem, “Patiens for my devise” (71r), is about the Lady’s lament about the patience required by unfaithful men. The two poems taken together seem to be a humorous comment on the general trope of woman’s fickleness found throughout the manuscript. In “Patiens for my devise” (71r), H8 makes a direct association between the poems with an annotation. “Pacyence tho I have not” is also one of the seventeen entries where Margaret Douglas marks “and thys” (see the commentary on “At last withdrawe yowre cruellte” [4r–4v]).

1. Textual Notes

Texts Collated

AAH12, DBLa16, LEge29

Collation

- 0.1] pations off all my blame DBla16
 0.2] for I offendyd nowght DBla16
 0.3] I wishe she knyoth the same DBla16
 0.4] though she haue changyd her thowght DBla16
 0.5] was euerthowght so movyd DBla16
 0.6] to hate wher hyt hath lovyd DBla16

³⁰ Rebholz, *Sir Thomas Wyatt*, 108.

1 Pacyence tho] Pacience thoughe AAH12 patiens thowgh DBla16 Pa-
 tience though LGe29
 2 thyng] thing AAH12 LGe29
 3 of force god] off fors good DBla16
 4 fforbere] forbear AAH12 forbere DBla16 LGe29
 5 ffor] fo DBla16 for LGe29
 6 sayle] saile LGe29
 7 Pacyence] Patience AAH12 LGe29 pations DBla16
 8 woo] woe AAH12
 9 styll] still AAH12 LGe29
 10 thynk] thinck AAH12 thynke DBla16 thyncke LGe29
 11 to] To AAH12
 12 syns there] Syns theare AAH12 sens ther DBla16
 13 Pacyence withowten] patience without AAH12 Patience withouten
 LGe29
 14 ffor] for LGe29
 15 I know she knows the same] DBla16
 16 tho] thoughe AAH12 though LGe29
 17 was] Was AAH12
 18 to hate where yt hathe lovydd] DBla16
 19 Pacyence] Patience AAH12 LGe29 pations DBla16
 20 ffor] seth DBla16 for LGe29
 21 pacyence] Patience AAH12 pations DBla16 patience LGe29
 22 ease] heale AAH12 hele DBla16 LGe29
 23 pacyence] tience AAH12 pations DBla16 patience LGe29
 24 ys] Ys AAH12 is LGe29

ys yt possyble

14r

fol. [14r]

1 3 ys yt possyble
 2 *that*{th}+t+ so hye debate
 3 so sharpe so sore & off suche rate
 4 shuld end so sone & was begone so late
 5 is it possyble¹
 6 ys yt possyble
 7 so cruell intent
 8 so hasty hete & so sone spent
 9 ffrom love to hate & thens ffor to Rele [] nt

- 10 is it possyble
- 11 ys yt possyble
- 12 *that* eny may fynde
- 13 *with*in on hert so dyverse mynd
- 14 to change or torne as wether & wynd
- 15 is it possyble
- 16 is it possyble
- 17 to spye yt in an yle
- 18 *that* tornys as oft as chance on dy
- 19 the trothe wheroff can eny try
- 20 is it possyble
- 21 it is possyble
- 22 ffor to torne so oft
- 23 to bryng *that* lowyste *that* wasse² most Alofft
- 24 & to fall hiest yet to lyght sofft³
- 25 it is possyble⁴
- 26 All ys possyble
- 27 Who so lyst beleve
- 28 trust therfore fyrst & after preve⁵
- 29 as men wedd ladyes by lycence & leve
- 30 all ys possyble

fynys *quod* Wyatt s

Notes & Glosses

1. Note the regular alternation of the spellings of “ys yt” and “is it.”
2. Note the unusual spelling of “wasse.” It may be phonetic or musical.
3. This may be a contemporary allusion.
4. Note that the indentation gradually increases.
5. This wording and theme connects to “In faythe methynkes yt ys no Ryght” (22r).

Commentary

Attributed to Sir Thomas Wyatt,³¹ this poem was entered by H2. This poem’s curious system of spelling, capitalization, spacing, and indentation supports

³¹ Rebholz, *Sir Thomas Wyatt*, 181.

a visual movement from oscillation (or vacillation) to stabilization and linearization, enforcing the poem's thematic content. One example of this gradual movement occurs in the scribe's uses of variant spellings: specifically, he alternates "ys yt" and "is it" and gradually indents the final lines.

My lute awake performe the last labor

14v–15r

fol. [14v]

- 1 My lute awake *per*{p+}forme *the*{{th}+e+} last labor
- 2 and thys labor that thow & I shall wast
- 3 & end *that*{{th}+t+} I have now begone
- 4 ffor when thys song ys songe & past
- 5 my lute be stylle ffor I have done

- 6 As to be herd where ere ys none
- 7 as led to grave in *mar*{m'}ble¹ stone
- 8 my song may perse *thy*^{her} hart as sone²
- 9 shuld we then syng or syghe or mone
- 10 no no my lute for I have done

- 11 The rokk dothe not so cruelly
- 12 repullse the waves contynually
- 13 as she my sute & affeccyon
- 14 so *that*{{th}+t+} I am past Remedy
- 15 Wherby my lute & I have done
- 16 Prowd of the spoyle *that*{{th}+t+} thow hast gott
- 17 of symple hartes{es} thorow lovys shott
- 18 by whom vnkynd thow hast them wone
- 19 thynk not he hathe hys boo for gott
- 20 altho my lute & I have Done

fol. [15r]

- 21 Vengawnce may fall on thy dysdayn
- 22 that makes{es} but game of ernest payn
- 23 trow not alone vnder the sone
- 24 vnquit to cawse thy lovers playn
- 25 altho my lute & I have done

- 26 May chawnce they lye wytherd & old
- 27 the wyter {winter} nyghtes{es} that are so cold

- 28 playnyn{_y}g³ in vayn vnto the mone
 29 thy wysshes then dare not be told
 30 care then who lyst for I have done
- 31 And then maye chawnce the to Repent
 32 the tyme that thow hast lost & Spent
 33 to cawse thy lovers syghe & swone
 34 then shalt thow know beawte ¹⁵ but lent
 35 & Wysshe & Want As I have Done⁴
- 36 Now cesse my lute thys ys the last
 37 labor that thow & I shall wast
 38 & endyd ys that I ^{haue now} ⁵ begone
 39 now ys thys song Bothe songe & past
 40 my lute be styll for I have Done

fynys *quod*{q+d+} Wyatts

Notes & Glosses

1. The expansion to “ar” is a variant of “er.”³²
2. This change from the second person to the third person depersonalizes and generalizes the meaning of the poem.
3. This abbreviation is non-standard.
4. It is possible that the majuscule forms are used for emphasis.
5. It is possible that the inserting hand is H1, or perhaps it is that of Lady Margaret Douglas.

Commentary

Attributed to Sir Thomas Wyatt,³³ this poem was entered by H2. The poem describes a contemplation of extremes in order to illustrate changeful minds. John Hall wrote a religious parody of this poem as a song.³⁴

1. Textual Notes

Texts Collated

DBLa11, LEge22, STC13860_14, STC26053_5_4, STC_24650_5

³² Adriano Cappelli, *Dizionario di abbreviature latine ed italiane* (Mailand: Hoepli, 1990), xxxvii.

³³ Rebholz, *Sir Thomas Wyatt*, 144.

³⁴ See Hall's *The Court of Virtue* (c. 1565); Rebholz, *Sir Thomas Wyatt*, 417.

Collation

1 My lute awake] MY lute'awake lute awake STC_13860_14 My lute awake
STC_26053_5_4 lute] lut DBla11 performe] perfourme LEge22 STC_26053_5_4
labor] DBla11 LEge22 STC_13860_14 STC_24650_5 STC_26053_5_4

2 labor] labour LEge22 Labour STC_13860_14 STC_24650_5 labor that
thow &] Labour that thou and STC_26053_5_4 thow] thou DBla11 LEge22
STC_13860_14 STC_24650_5 &]and DBla11 LEge22 STC_13860_14 STC_24650_5
shall] shal STC_24650_5 wast] waste STC_13860_14 wast: STC_13860_14 wast,
STC_24650_5

3 &] and DBla11 LEge22 STC_24650_5 And STC_13860_14 & end that]
and end that STC_26053_5_4 have] haue DBla11 STC_13860_14 STC_24650_5
STC_26053_5_4 now] new STC_24650_5 STC_26053_5_4 begone] begonne
DBla11 STC_26053_5_4 begon LEge22 begonne: STC_13860_14

4 ffor] for LEge22 STC_24650_5 And STC_13860_14 ffor when] For
when STC_26053_5_4 thys] this DBla11 LEge22 STC_13860_14 STC_24650_5
STC_26053_5_4 ys] is LEge22 STC_13860_14 song ys songe &] song, is gon
and STC_24650_5 ys songe] is sung STC_26053_5_4 songe] song LEge22
STC_13860_14 songe &] sng and DBla11 & past] and past: STC_13860_14
past] paste STC_26053_5_4

5 my] My STC_13860_14 STC_24650_5 my lute be styll ffor I] My lute be
still for I STC_26053_5_4 lute] lut DBla11 styll] still LEge22 stil STC_24650_5
ffor] for LEge22 STC_13860_14 STC_24650_5 have] haue DBla11 STC_13860_14
STC_24650_5 STC_26053_5_4 done] donne DBla11 done. STC_13860_14
STC_26053_5_4

6 As to be herd] As to be hearde STC_26053_5_4 herd] hard DBla11 heard
STC_13860_14 STC_24650_5 where ere ys] where eare is STC_26053_5_4
where] wher STC_24650_5 ere] eare STC_13860_14 ere ys] care is STC_24650_5
ys] is LEge22 STC_13860_14 none] none: STC_13860_14

7 as] As STC_13860_14 A STC_24650_5 as led to] As lead to STC_26053_5_4
led] lede LEge22 lead STC_13860_14 STC_24650_5 grave] graue STC_13860_14
STC_24650_5 STC_26053_5_4 in] in a STC_24650_5 marble] marbill LEge22
stone] stone: STC_13860_14

8 my] My STC_13860_14 STC_24650_5 my song] My song STC_26053_5_4
perse] pearse STC_13860_14 perse, STC_24650_5 perce STC_26053_5_4
thyher] her DBla11 STC_13860_14 STC_26053_5_4 thyher hart] her hert so
LEge22 hart] heart STC_24650_5 sone] sonne DBla11 sone. STC_13860_14

9 shuld] should LEge22 Should STC_13860_14 STC_24650_5 should
STC_26053_5_4 we] whe DBla11 then] thene DBla11 syng or] syng or DBla11
sigh or LEge22 sigh? or STC_13860_14 syng, STC_24650_5 syng STC_26053_5_4

syghe] walle DBla11 syng LEge22 singe, STC_13860_14 wepe STC_24650_5
STC_26053_5_4 mone] mone? STC_13860_14

10 no no] No, no, STC_13860_14 No more STC_24650_5 No more
STC_26053_5_4 lute] lut DBla11 for] ffor DBla11 have] haue DBla11
STC_13860_14 STC_24650_5 STC_26053_5_4 done] donne DBla11 done.
STC_13860_14 STC_24650_5

11 The rokk dothe] The rocke doth STC_26053_5_4 rokk] roke DBla11
rocke STC_24650_5 rokk dothe] Rokke do LEge22 rockes do STC_13860_14
dothe] Dothe DBla11 doth STC_24650_5 cruely] crewellye DBla11

12 repulse] repulse DBla11 LEge22 Repulse STC_13860_14 STC_24650_5
repulse the waves] Repulse the waues STC_26053_5_4 waves] waues
STC_13860_14 STC_24650_5 waves contynually] wayuis contlye wayu DBla11
contynually] continually LEge22 continually, STC_13860_14 continually
STC_24650_5 STC_26053_5_4

13 as] As STC_13860_14 STC_24650_5 as she my sute &] As she my sute and
STC_26053_5_4 sute] suyte LEge22 &] and DBla11 & affeccyon] and affection:
STC_13860_14 and affection. STC_24650_5 affeccyon] affecscion DBla11 affec-
tion LEge22 effeccion STC_26053_5_4

14 so] So STC_13860_14 STC_24650_5 so that I am] So that I am
STC_26053_5_4 am] ame LEge22 past] past al STC_24650_5 past all
STC_26053_5_4 Remedy] remedye DBla11 remedy LEge22 STC_24650_5
STC_26053_5_4 remedy, STC_13860_14

15 Wherby] wherby DBla11 whereby LEge22 Wherby my lute &] Wherby
my lute and STC_26053_5_4 &] and DBla11 STC_13860_14 STC_24650_5 have]
haue DBla11 STC_13860_14 STC_24650_5 STC_26053_5_4 done] donne DBla11
done. STC_13860_14

16 Prowd] Proude STC_13860_14 Proud STC_24650_5 Prowd of the
spoyle] Proud of the splene STC_26053_5_4 spoyle] spoile STC_13860_14
splen STC_24650_5 thow] thou DBla11 LEge22 STC_13860_14 STC_24650_5
thow hast gott] thou hast shot STC_26053_5_4 gott] gate DBla11 gotte
STC_13860_14 shot STC_24650_5

17 of] Of STC_13860_14 STC_24650_5 of symple hartes thorow] Of sym-
ple hart, through STC_26053_5_4 symple] simplell DBla11 simple LEge22
STC_13860_14 hartes] harts DBla11 hertes LEge22 hartes thorow lovys
shott] hart, through loues got STC_24650_5 thorow] theow DBla11 thorough
LEge22 thorow lovys shott] through loues shot: STC_13860_14 lovys] lovis
DBla11 loves LEge22 loues STC_26053_5_4 shott] shote DBla11 shot LEge22
STC_26053_5_4

18 by] By STC_13860_14 by whom vnkynd] vnkynd althoughe DBla11
Vnkind although STC_24650_5 Vnkind although STC_26053_5_4 whom]

whome LEge22 vnkynd] vnkinde STC_13860_14 thow] thou DBla11 LEge22
 STC_13860_14 STC_24650_5 STC_26053_5_4 them] them LEge22 wone]
 wyeoun DBla11 wonne, STC_13860_14 won STC_24650_5

19 thynk] think DBla11 thinck LEge22 Thinke STC_13860_14 STC_24650_5
 thynk not] Thinke not STC_26053_5_4 hathe] hath STC_13860_14 STC_24650_5
 STC_26053_5_4 hathe hys boo] haith his bow LEge22 hys boo for gott] his
 bowe ffgote DBla11 his bow forgot, STC_13860_14 hys boo] his owne
 STC_24650_5 his bow STC_26053_5_4 for gott] forgot LEge22 STC_24650_5
 STC_26053_5_4

20 altho] althoug DBla11 all tho LEge22 Although STC_13860_14
 STC_24650_5 Although STC_26053_5_4 &] and DBla11 STC_13860_14
 STC_24650_5 STC_26053_5_4 have] haue DBla11 STC_13860_14 STC_24650_5
 STC_26053_5_4 Done] done DBla11 LEge22 STC_26053_5_4 done.
 STC_13860_14 STC_24650_5

21 Vengawnce] Vngence DBla11 Vengeaunce LEge22 STC_13860_14
 STC_24650_5 STC_26053_5_4 may] shall LEge22 STC_13860_14 fall]
 fal STC_24650_5 thy] such STC_24650_5 thy dysdayn] such disdayne
 STC_26053_5_4 dysdayn] disdayne DBla11 disdain LEge22 disdaine
 STC_13860_14 dysdayne STC_24650_5

22 that] That STC_13860_14 STC_24650_5 STC_26053_5_4 makes] mak-
 est LEge22 STC_13860_14 maketh STC_24650_5 STC_26053_5_4 of earnest
 payn] on earnest pain LEge22 on earnest payne. STC_13860_14 o fernest
 payne STC_26053_5_4 earnest payn] yernyst paygne DBla11 earnest paine
 STC_24650_5

23 trow] trowe DBla11 thinck LEge22 Thinke STC_13860_14 Trow
 STC_24650_5 true STC_26053_5_4 sone] sonne LEge22 STC_24650_5 sunne
 STC_13860_14 STC_26053_5_4

24 vnquit] vnquyt DBla11 LEge22 Vnquit STC_13860_14 Vngently
 STC_24650_5 Vngentlylly STC_26053_5_4 cawse] cause DBla11 LEge22
 STC_13860_14 STC_24650_5 STC_26053_5_4 thy] to STC_24650_5 the
 STC_26053_5_4 lovers] louers DBla11 STC_13860_14 STC_24650_5
 STC_26053_5_4 playn] playne DBla11 plain LEge22 plaine: STC_13860_14
 plaine STC_24650_5 payne STC_26053_5_4

25 altho] al tho DBla11 all tho LEge22 Although STC_13860_14
 STC_24650_5 Although STC_26053_5_4 &] and DBla11 LEge22 STC_13860_14
 STC_24650_5 STC_26053_5_4 have] haue DBla11 STC_13860_14 STC_24650_5
 STC_26053_5_4 done] donne DBla11 done. STC_13860_14

26 May chawnce they lye] Perchaunce they lay the lye LEge22 May
 chawnce they lye wytherd & old] STC_24650_5 STC_26053_5_4 chawnce]
 chaunce DBla11 chance STC_13860_14 they] the DBla11 thee STC_13860_14

lye] lie STC_13860_14 wytherd] whetheryd DBla11 wetherd LEge22 witherd
STC_13860_14 &] and DBla11 & old] and olde, STC_13860_14

27 the wyterwynter] In winter STC_13860_14 the wyterwynter nyghtes
that are so cold] STC_24650_5 STC_26053_5_4 wyterwynter] wentyr DBla11
wynter LEge22 nyghtes] nyght LEge22 nightes STC_13860_14 are] ar DBla11
cold] colde, STC_13860_14

28 playnyng] playning DBla11 Playning STC_13860_14 playnyng in vayn
vnto the mone] STC_24650_5 STC_26053_5_4 vayn] vayne DBla11 vain LEge22
vaine STC_13860_14 mone] mone: STC_13860_14

29 thy] Thy STC_13860_14 thy wysshes then dare not be told] STC_24650_5
STC_26053_5_4 wysshes] wishys DBla11 wisshes LEge22 wishes STC_13860_14
dare] dar DBla11 told] tolde. STC_13860_14

30 care then] Care then STC_13860_14 but care DBla11 care then who lyst
for I have done] STC_24650_5 STC_26053_5_4 lyst] list, STC_13860_14 for]
ffor DBla11 have] haue DBla11 STC_13860_14 done] done. STC_13860_14

31 And] nd DBla11 maye] may DBla11 LEge22 STC_13860_14 STC_24650_5
STC_26053_5_4 chawnce] chaunce DBla11 LEge22 STC_24650_5 STC_26053_5_4
chance STC_13860_14 the] thee STC_13860_14 Repent] repent DBla11 LEge22
STC_13860_14 STC_24650_5 STC_26053_5_4

32 the] The STC_13860_14 STC_24650_5 STC_26053_5_4 tyme] time
STC_13860_14 STC_24650_5 STC_26053_5_4 thow] thou DBla11 LEge22
STC_13860_14 STC_24650_5 STC_26053_5_4 hast] has DBla11 &] and DBla11
LEge22 STC_13860_14 STC_24650_5 STC_26053_5_4 Spent] spent DBla11
LEge22 STC_13860_14 STC_24650_5 STC_26053_5_4

33 to] To STC_13860_14 STC_24650_5 to cawse thy lovers syghe & swone]
STC_26053_5_4 cawse] cause DBla11 LEge22 STC_13860_14 STC_24650_5
thy] they LEge22 lovers] louer DBla11 louers STC_13860_14 lovers syghe &]
louer to sighe and STC_24650_5 syghe] sigh LEge22 syghe & swone] sigh and
swowne. STC_13860_14 &] and DBla11 swone] sowne DBla11 STC_24650_5
swoune LEge22

34 then] Then STC_13860_14 STC_24650_5 then shalt thou know beawte
is but lent] STC_26053_5_4 thow] thou DBla11 LEge22 STC_13860_14
STC_24650_5 know] knowe LEge22 beawte is] bevtie DBla11 beaultie LEge22
beauty STC_13860_14 STC_24650_5 lent] lent, STC_13860_14

35 & Wysshe & Want As] and wyshe and want as DBla11 and wisshe and
want as LEge22 And wish and want as STC_13860_14 And wyshe and want as
STC_24650_5 & Wysshe & Want As I have Done] STC_26053_5_4 have] haue
DBla11 STC_13860_14 STC_24650_5 Done] done DBla11 LEge22 STC_24650_5
done. STC_13860_14

36 Now cesse my lute] My lute be stylle DBla11 Now cesse my lute thys ys] My lute be stil this is STC_24650_5 Now cesse my lute thys ys the last] STC_26053_5_4 cesse] cease STC_13860_14 thys] this DBla11 LEge22 STC_13860_14 ys] is LEge22 STC_13860_14 last] last, STC_13860_14

37 labor] labour LEge22 Labour STC_13860_14 STC_24650_5 labor that thow & I shall wast] STC_26053_5_4 thow] thou DBla11 LEge22 STC_13860_14 STC_24650_5 &] and DBla11 STC_13860_14 STC_24650_5 shall] shal STC_24650_5 wast] wast, STC_13860_14

38 & endyd ys that I haue now] and ended is that we LEge22 & endyd ys that I haue now begone] And ended is that we begonne. STC_13860_14 STC_26053_5_4 & endyd ys] And end STC_24650_5 endyd ys] end DBla11 haue now] haue now DBla11 haue STC_24650_5 begone] begonne DBla11 STC_24650_5 begon LEge22

39 now ys] ffor when DBla11 Now is STC_13860_14 Or when STC_24650_5 now ys thys song Bothe songe & past] STC_26053_5_4 ys] is LEge22 thys] this DBla11 LEge22 STC_13860_14 STC_24650_5 Bothe] ys DBla11 boeth LEge22 both STC_13860_14 is STC_24650_5 songe] songyne DBla11 song LEge22 STC_13860_14 STC_24650_5 &] and DBla11 STC_24650_5 & past] and past, STC_13860_14

40 my] My STC_13860_14 STC_24650_5 my lute be stylle for I haue Done] STC_26053_5_4 lute] lut DBla11 stylle] still LEge22 STC_13860_14 stil STC_24650_5 for] ffor DBla11 haue] haue DBla11 haue STC_13860_14 STC_24650_5 Done] done DBla11 LEge22 STC_24650_5 done. STC_13860_14 STC_24650_5

Alas poore man what hap have I

15v-16r

fol. [15v]

- 1 3 Alas poore man what hap have I
- 2 that must fforbere *that* I love best
- 3 I trow yt be my desteny
- 4 *neuer* to lyve in quiet Rest

- 5 No wonder ys tho I complayn
- 6 not *with* owt cawse ye may be sure
- 7 I seke ffor that I cannot attayn
- 8 Whyche ys my mortall dysplesure
- 9 Alas pore hart as in thys case
- 10 *With* pensyff playntes thow art opprest

- 11 Vnwysse thow were to desyre place
 12 Where as another ys possest¹
 13 Do what I can to ese thy smart
 14 thow wylt not let to love her styll
 15 hyrs & not myn I se thow Art
 16 let her do by the As she wyll
- 17 A carefull carkace full of payn
 18 now hast thow lefft to morne for *thee*{th}+e+}
 19 the hart ons gone the body ys slayn
 20 that *euer*{u} I saw her wo ys me

fol. [16r]

- 21 Myn Iye alas was cawse of thys
 22 whyche her to se had *neuer*{u} hys ffyll
 23 to me that syght full bytter ys
 24 in Recompence of my good wyll
- 25 She that I sarve all other above
 26 hathe payd my hyre as ye may se
 27 I was vnhappy & that I prove
 28 to love Above my poore degre

Iohn crow to serve / 'v'² hondyrd /

Notes & Glosses

1. It is unusual to have each line of the stanza capitalized.
2. The lines represented by single quotes are upper virgules.

Commentary

Attributed to Sir Thomas Wyatt,³⁵ this poem was entered by H2. "Alas poore man what hap have I" describes the complaint of a poor man who loves above his degree. The first word of each line is capitalized, which is an unusual embellishment in the manuscript.

Marvell nomore Altho

16v

fol. [16v]

³⁵ Rebholz, *Sir Thomas Wyatt*, 151–2.

- 1 Marvell nomore Altho
 2 the songes{es} I syng do mone
 3 ffor other lyff then wo
 4 I neuer{u'} pro{p3}vyd none
 5 & in my hart Also
 6 ys graven *with*{w+t+} lettres depe
 7 A thowsand syghes & mo¹
 8 A flood of teares to wepe

 9 How may man in smart
 10 ffyynd matter to Reioyce
 11 how may a mornynge hart
 12 Sett forthe A plesawnt voyce
 13 play who can that part
 14 nedes{es} must in me Apere
 15 how fortune *overthart* {overthwart}
 16 dothe cawse my mornynge chere

 17 *Per*{p+}de there ys no man
 18 yff he neuer saw syght
 19 that *per*{p+}fyghtly tell can
 20 the nature off *the*{th+e+} lyght
 21 how shuld I do than
 22 that neuer{u'} tast but sowre
 23 But do As I Begane
 24 contynually to lowre

 25 But yet ^{per}{p+}chance sum chance ~~may chan~~{_a}e²
 26 may chance to change my tune
 27 & when *shuche* {such} chance dothe chance
 28 then shall I thank fortune
 29 & yf *suche* dhance do chawnce
 30 *per*{p+}chance [] ere yt be long
 31 ffor *suche* a plesawnt chance
 32 to syng sum plesawnt song

ffynys *quod*{q+d+}*quod*{q+d+} Wyatts

Notes & Glosses

1. There is a recumbent figure 8 above “sighes.”

2. The scribe is possibly copying from a manuscript with slash lines for line breaks or a musical score, because he or she added “may chance” before realizing that “perchance” had been skipped.

Commentary

Attributed to Sir Thomas Wyatt,³⁶ this poem was entered by H2. The speaker explains that his sorrowful state causes him to write sorrowful songs. Rebholz notes that the repetition of the word “such” on lines 27, 29, and 31 may suggest a pun on the name Mary Souche, one of Jane Seymour’s maids of honour.³⁷ “Marvell nomore Altho” also appears in Tottel’s *Miscellany* under the title “The louers sorowfull state maketh him write sorowfull songes, but Souche his loue may change the same.”³⁸

1. Textual Notes

Texts Collated

LEge19, STC13860_11, STC24650.5_03

Collation

1 Marvell] Marvaill LEge19 MAruell STC_13860_11 MEruaile
STC_24650.5_03 nomore] no more LEge19 STC_24650.5_03 Altho] all tho
LEge19 altho STC_13860_11 al tho STC_24650.5_03

2 the] The STC_13860_11 STC_24650.5_03 songes] songes, STC_13860_11
syng] sing STC_13860_11 STC_24650.5_03 mone] mone: STC_13860_11

3 ffor] for LEge19 For STC_13860_11 STC_24650.5_03 other] othre LEge19
lyff] liff LEge19 lyfe STC_13860_11 life STC_24650.5_03 wo] wo, STC_13860_11
woe STC_24650.5_03

4 neuer] never LEge19 provyd] proved LEge19 proued STC_13860_11
STC_24650.5_03 none] none. STC_13860_11

5 &] And LEge19 STC_13860_11 STC_24650.5_03 hart] hert LEge19 hart,
STC_13860_11 Also] also LEge19 STC_24650.5_03 also, STC_13860_11

6 ys] is LEge19 Is STC_13860_11 STC_24650.5_03 graven] grauen
STC_13860_11 STC_24650.5_03 lettres] lres LEge19 letters STC_13860_11
STC_24650.5_03 depe] diepe LEge19

7 A] a LEge19 A thowsand syghes &] And many thousands STC_24650.5_03
thowsand] thousand LEge19 STC_13860_11 syghes] sighes LEge19
STC_13860_11 & mo] and mo: STC_13860_11

³⁶ Rebholz, *Sir Thomas Wyatt*, 161–2.

³⁷ Rebholz, *Sir Thomas Wyatt*, 437.

³⁸ Richard Tottel, *Tottel’s Miscellany: Songes and Sonettes* (Exeter: Shearsman, 2010), 58.

8 A] a L^Eg^e19 A flood] The floods STC_24650.5_03 flood] flod L^Eg^e19
 teares] teeres L^Eg^e19 wepe] wepe. STC_13860_11 STC_24650.5_03
 9 may] may a L^Eg^e19 STC_13860_11 STC_24650.5_03
 10 ffyynd] fynde L^Eg^e19 Finde STC_13860_11 Find STC_24650.5_03 mat-
 ter] mater STC_24650.5_03 Reioyce] reloyse L^Eg^e19 reioyce? STC_13860_11
 reioyce STC_24650.5_03
 11 how] How STC_13860_11 STC_24650.5_03 mornyn] morning L^Eg^e19
 moornyn] STC_13860_11 wofull STC_24650.5_03 hart] hert L^Eg^e19
 12 Sett] Set STC_13860_11 STC_24650.5_03 Sett forthe A plesawnt voyce]
 set fourth a plesaunt voice L^Eg^e19 forthe] forth STC_24650.5_03 forthe A]
 fourth a STC_13860_11 A] a STC_24650.5_03 plesawnt] pleasant STC_13860_11
 plesaunt STC_24650.5_03 voyce] voice. STC_13860_11
 13 play] Play L^Eg^e19 STC_13860_11 STC_24650.5_03 who] who so
 STC_13860_11 can] can, STC_13860_11 can that] that can that L^Eg^e19 part]
 depart STC_24650.5_03 part: STC_13860_11
 14 nedes] Nedes STC_13860_11 nedes must in me Apere] In me must nedes
 appeare STC_24650.5_03 Apere] appere L^Eg^e19 appere: STC_13860_11
 15 how] How STC_13860_11 STC_24650.5_03 overthart] overthwart L^Eg^e19
 ouerthwart STC_13860_11 STC_24650.5_03
 16 dothe] doeth L^Eg^e19 Doth STC_13860_11 dothe cawse my mornyn] morn-
 chere] STC_24650.5_03 cawse] cause L^Eg^e19 STC_13860_11 mornyn] morn-
 yn] L^Eg^e19 moorning STC_13860_11 chere] chere. STC_13860_11
 17 Perde] Perdy L^Eg^e19 STC_13860_11 Perdye STC_24650.5_03 there]
 ther STC_24650.5_03 ys] is L^Eg^e19 STC_13860_11 STC_24650.5_03 man] man,
 STC_13860_11
 18 yff] if L^Eg^e19 If STC_13860_11 STC_24650.5_03 neuer] never L^Eg^e19
 neuer saw] saw neuer STC_13860_11 saw] sawe L^Eg^e19 syght] sight L^Eg^e19
 sight: STC_13860_11
 19 that] That STC_13860_11 STC_24650.5_03 perfyghtly] perfaictly L^Eg^e19
 perfity STC_13860_11 perfectly STC_24650.5_03 tell] tel STC_24650.5_03
 20 the] The STC_13860_11 STC_24650.5_03 off] of L^Eg^e19 STC_13860_11
 STC_24650.5_03 lyght] light L^Eg^e19 STC_24650.5_03 light. STC_13860_11
 21 how] How STC_24650.5_03 Alas how L^Eg^e19 Alas: how STC_13860_11
 shuld] should L^Eg^e19 STC_13860_11 STC_24650.5_03 do than] then L^Eg^e19
 STC_24650.5_03 than, STC_13860_11
 22 that] That STC_13860_11 STC_24650.5_03 neuer] never L^Eg^e19 tast] tast-
 ed L^Eg^e19 STC_24650.5_03 taste STC_13860_11 sowre] soure STC_24650.5_03
 sowre: STC_13860_11
 23 But] but L^Eg^e19 do] do, STC_13860_11 As] as L^Eg^e19 STC_24650.5_03 As
 I Begane] as I began, STC_13860_11 Begane] began L^Eg^e19 STC_24650.5_03

24 contynually] continually LEge19 Continually STC_13860_11
 STC_24650.5_03 lowre] loure STC_24650.5_03 lowre. STC_13860_11
 STC_24650.5_03

25 But yet perchance sum] Such chaunce perchaunce may STC_24650.5_03
 yet] yet, STC_13860_11 perchance] perchaunce LEge19 sum] som LEge19
 some STC_13860_11 chance] chaunce STC_24650.5_03

26 may] May STC_13860_11 may chance to] To cause me STC_24650.5_03
 chance] chaunce LEge19 change] chaunge LEge19 STC_24650.5_03 tune]
 tune: STC_13860_11

27 &] and LEge19 & when shuche] And, when (Souch) STC_13860_11 And
 when such STC_24650.5_03 shuche] suche LEge19 chance] chaunce LEge19
 STC_24650.5_03 dothe] doeth LEge19 doth STC_13860_11 STC_24650.5_03
 chance] chaunce LEge19 STC_24650.5_03 chance: STC_13860_11

28 then] Then, STC_13860_11 Then STC_24650.5_03 shall] shal
 STC_24650.5_03 thank] thanck LEge19 thanke STC_24650.5_03 fortune] for-
 tune? STC_13860_11

29 & yf suche chance do] And if I have souche LEge19 & yf suche
 chance do chawnce] And if I haue (Souch)chance: STC_13860_11 & yf]
 And if STC_24650.5_03 suche] such STC_24650.5_03 chance] chaunce
 STC_24650.5_03 chawnce] chaunce LEge19 STC_24650.5_03

30 perchance] perchaunce LEge19 Perchance STC_13860_11 Perchaunce
 STC_24650.5_03 ere yt] or it STC_24650.5_03 yt] it LEge19 STC_13860_11
 long] long: STC_13860_11

31 ffor] for LEge19 For STC_24650.5_03 ffor suche] For (Souch)
 STC_13860_11 suche] such STC_24650.5_03 a plesawnt] pleasaunt LEge19
 a pleasant STC_13860_11 STC_24650.5_03 chance] chaunce LEge19
 STC_24650.5_03 chance, STC_13860_11

32 to] To STC_24650.5_03 to syng sum] Tosing some STC_13860_11
 syng] sing STC_24650.5_03 sum] some STC_24650.5_03 sum plesawnt] som
 plaisaunt LEge19 plesawnt] pleasant STC_13860_11 STC_24650.5_03 song]
 song. STC_13860_11 STC_24650.5_03

And wylt thow leve me thus

17r

fol. [17r]

- 1 And wylt thow leve me thus
- 2 Say nay say nay ffor shame and thys chefly
- 3 to save the from the Blame
- 4 of all my greffe & grame¹

5 And wylt thou leve me thus
6 Say nay Say nay

7 And wylt thou leve me thus
8 that hathe lovyd the so long
9 in welthe & woo Among
10 & ys thy hart so strong
11 as for to leve me thus
12 Say nay Say nay

13 And wylt thos leve me thus
14 that hathe gevyn the my hart²
15 neuer for to Depart
16 nother for payn nor smart
17 And wylt thou leve me thus
18 Say nay Say nay

19 And wylt thou leve me thus
20 & have nomore Pyttye
21 of hym that lovythe the
22 helas thy cruellte
23 & wylt thou leve me thus
24 Say nay Say nay

fynys *quod*{q+d+} W.s

Notes & Glosses

1. "Grame" means sorrow.
2. Note the rough rhythm.

Commentary

Attributed to Sir Thomas Wyatt,³⁹ this poem was entered by H2. The lover laments that his beloved has left. Here H2 follows his previous lettering style, using large and exaggerated majuscules for the words "Blame," "Depart," and "Pittye," as well as the word "Say" in the refrain (see also "Bownd am I now & shall be styll" [8v], "May not thys hate from the estarte" [10v], "What menythe thys when I lye alone" [12v], "ys yt possyble" [14r], "My lute awake performe the last labor" [14v], and "Alas poore man what hap have I" [15v]). This poem is also one of the seventeen entries where Margaret Douglas

³⁹ Rebholz, *Sir Thomas Wyatt*, 169–70.

marks “and thys” (see the commentary on “At last withdrawe yowre cruelte” [4r-4v]).

That tyme that myrthe dyd stere my shypp

17v

fol. [17v]

- 1 That tyme that myrthe dyd stere my shypp
- 2 whyche now ys frowght *with*{w+t+} heuines
- 3 & fortune boate not then the lypp
- 4 But was Defence off my Dystresse
- 5 then in my boke wrote my maystresse
- 6 I am yowres yow may well be sure
- 7 & shall be whyle my lyff Dothe dure

- 8 But she her selffe whyche then wrote that
- 9 is now myn extreme enemye
- 10 above all men she Dothe me hate
- 11 Reioysyng of my myserye
- 12 But thoughe that for her sake I dye
- 13 I shall be hyres she may be sure
- 14 as long as my lyff dothe endure

- 15 it is not tyme that can were owt
- 16 *with*{w+t+} me that once ys fermly sett
- 17 Whyle nature kepys her corse Abowt
- 18 my love frome her no man can lett
- 19 thowghe *neuer*{u'} so sore they me thrett
- 20 yet am I hyrs she may be sure
- 21 & shallbe whyle that lyff dothe dure

- 22 And once I trust to see that day
- 23 Renuare of my Ioy & welthe
- 24 that she to me theyse wordes{es} shall say
- 25 In feythe welcum to me myselffe
- 26 Welcum my Ioy Welcum my helthe
- 27 ffor I am thyne thow mayst be sure
- 28 & shallbe whyle that lyff dothe dure
- 29 Ho me alas what woordes{es} were theyse
- 30 in comenant I myght fynd them so
- 31 I Reke not what smart or dysease

32 I suffred so that I myght knoo
 33 that she were myn I myght be sure
 34 & shuld whyle that lyff dothe dure

ffynys

Commentary

Attributed to Sir Thomas Wyatt,⁴⁰ this poem was entered by H2. The poem depicts a lover's lamentation of his lost happiness since his mistress has turned against him. The fourth line of the last stanza is omitted.

1. Textual Notes

Texts Collated

DBla23

Collation

1 That] that DBla23 tyme] tym DBla23 stere] styre DBla23 shypp]
 shypp DBla23
 2 frowght with heuines] fraut wythe euyne DBla23
 3 & fortune boate] and fortune bot DBla23 then] than DBla23 lyp]
 Lypp DBla23
 4 But] but DBla23 Defence] defence DBla23 off] of DBla23 Dystresse]
 destres DBla23
 5 then] than DBla23 boke] book DBla23 wrote] wrot DBla23 may-
 stresse] mestres DBla2
 6 yowres yow may well be] yours I you may be wel DBla23 sure] suer
 DBla23
 7 &] and DBla23 my lyff] that Lyffe DBla23 Dothe] dothe DBla23
 8 her] hyr DBla23 wrote] wrot DBla23 that] th DBla23
 9 now myn] nou my DBla23 extreme] extryme DBla23 enemye] en-
 emy DBla23
 10 above] aboue DBla23 men] man DBla23 Dothe] dothe DBla23 hate]
 hat DBla23
 11 Reioysyng] reioysinge DBla23 myserye] mysery DBla23
 12 But thoughe] but tho DBla23 her] hyr DBla23 dye] dy DBla23
 13 hyres] hyrs DBla23 sure] suer DBla23
 14 long] Longe DBla23 lyff] Lyffe DBla23 endure] induer DBla23
 15 it is] It us DBla23 owt] out DBla23

⁴⁰ Rebholz, *Sir Thomas Wyatt*, 127–8.

- 16 with] wythe DBla23 once ys] whons is DBla23 fermly] fyrmly DBla23
sett] set DBla23
- 17 Whye] whye DBla23 kepys] kypes DBla23 her corse Abowt] hyr
cours about DBla23
- 18 love] hat DBla23 frome] from DBla23 her] hyr DBla23 no man]
noman DBla23 lett] Let DBla23
- 19 thowghe] tho DBla23 sore] soer DBla23 thrett] thret DBla23
- 20 am] DBla23 hyrs she may be sure] am hyrs & c DBla23
- 22 And once] and onys DBla23 see that] se the DBla23
- 23 Renuare] renuer DBla23 Ioy &] yoy and DBla23 welthe] whelthe
DBla23
- 24 to me] DBla23 theyse wordes shall say] thes . wourdes to me shall
sey DBla23
- 25 In] in DBla23 feythe] faythe DBla23 welcum] welcoom DBla23
myselffe] my selffe DBla23
- 26 Welcum] welcoom DBla23 Ioy Welcum] hart welcoom DBla23
- 27 ffor] for DBla23 thyne] theyn DBla23 thow mayst be sure] & c DBla23
- 28 & shallbe whye that lyff dothe dure] DBla23
- 29 Ho] ho DBla23 were] wer DBla23 theyse] thes DBla23
- 30 comenant] couant DBla23 myght] myt DBla23 so] soo DBla23
- 31 Reke] reke DBla23 dysease] dysses DBla23
- 32] tourment or troubel payne or woo DBla23
- 33 I] DBla23 suffred] sufferd DBla23 myght] myt DBla23 knoo] kno
DBla23
- 34 that] that DBla23 were] uer DBla23 I] I DBla23 myght] myt DBla23
sure] suer DBla23
- 35 & shuld whye that lyff dothe dure] and should b & c DBla23

The restfull place Revyver of my smarte

18r

fol. [18r]

- 1 # The restfull place Revyver of my smarte
- 2 the labors salve inCESSyng my sorow
- 3 the bodys ese And trobler off my hart
- 4 quieter of mynd And my vnqyet foo
- 5 fforgetter of payn Remembryng my woo
- 6 the place of slepe wherin I do but walke wake
- 7 Be sprent *with*{w+t+} ters my bed I the forsake

- 8 The frost the snow may not redresse my hete
 9 nor yet no heate Abate my fervent cold
 10 I know nothyng to ese my paynes{es} mete
 11 eche care cawsythe increase by *twenties* {XXtes}{es} fold
 12 Revyvyng carys vpon my sorows old
 13 suche overthwart affectes{es} they do me make
 14 By spent *with*{w+t+} terys my bed for to forsake

 15 Yet helpythe yt not I fynd no better ese
 16 in bed or owt thys moste cawsythe my payn
 17 Where most I seke how beste that I may plese
 18 my lost labor Alas ys all in Vayn
 19 yet that I gave I cannot call Agayn
 20 no place fro me my greffe away can take
 21 Wherfor *with*{w+t+} terys my bed I the forsake

ffynys *quod*{q+d+} Wyatts

Commentary

Attributed to Sir Thomas Wyatt,⁴¹ this poem was entered by H2. The poem also appears in Tottel's *Miscellany* under the title "The louer to his bed, with describing of his vnquiet state" (item 62).⁴² Rebholz suggests that Wyatt may have adapted Petrarch's *Rime* 234 in the first stanza: "Wyatt expands Petrarch's antithesis (between haven in emotional storms and the foundation of tears) into catalogue of antitheses that makes the first stanza resemble XVII."⁴³ Wyatt may have also derived his refrain from Petrarch's references to tears and retreating from a bedroom that once brought him solace. In the poem the speaker describes the unquiet state of the lover in his bed.

1. Textual Notes

Texts Collated

LEge27, STC13860_28

Collation

1 The] O LEge27 THE STC_13860_28 place Revyver] place: reneewer
 LEge27 place, renewer STC_13860_28 smarte] smart: LEge27 STC_13860_28

⁴¹ Rebholz, *Sir Thomas Wyatt*, 117–8.

⁴² Tottel, *Tottel's Miscellany*, 53.

⁴³ Rebholz, *Sir Thomas Wyatt*, 398.

2 the] The STC_13860_28 the labors salve incressyng] O laboorz salue:
 encreasing LEge27 labors] labours STC_13860_28 salve] salue, STC_13860_28
 incressyng] encreasyng STC_13860_28 sorow] sorowe: LEge27 sorow:
 STC_13860_28

3 the] The STC_13860_28 the bodys ese And trobler off] O bodyez eaze: o
 troobler of LEge27 bodys] bodyes STC_13860_28 ese] ease, STC_13860_28 And
 trobler off my hart] and troobler of my hart: LEge27 and troobler of my hart:
 STC_13860_28

4 quieter] Peaser LEge27 Quieter STC_13860_28 mynd] mynde: LEge27
 minde, STC_13860_28 And] STC_13860_28 of LEge27 my vnqyet foo] myne
 unquyet fo: LEge27 myne vnquiet fo: STC_13860_28

5 fforgetter] Refuge LEge27 Forgetter STC_13860_28 payn] payne,
 STC_13860_28 payn Remembryng my woo] payene: remembrer of my wo:
 LEge27 Remembryng my woo] remembrer of my wo: STC_13860_28

5.5] Of care coomefort: where I dispayer my part: LEge27

6 the] The LEge27 STC_13860_28 slepe] slepe: LEge27 slepe, STC_13860_28
 wherin] wherin, LEge27 do] doo LEge27 walke wake] wake LEge27 wake:
 STC_13860_28

7 Be sprent] Bysprent LEge27 Besprent STC_13860_28 ters] teares,
 STC_13860_28 ters my bed] tearez, my bedde, LEge27 teares, my bed,
 STC_13860_28 the] thee LEge27 STC_13860_28 forsake] forsake. LEge27
 STC_13860_28

8 The frost the snow may not redresse my hete] LEge27 frost] frosty
 STC_13860_28 the snow] snowes STC_13860_28 hete] heat: STC_13860_28

9 nor yet no heate Abate my fervent cold] LEge27 nor yet no heate] Nor
 heat of sunne STC_13860_28 Abate] abate STC_13860_28 fervent cold] feru-
 ent cold. STC_13860_28

10 I know nothyng to ese my paynes mete] LEge27 nothyng] nothing
 STC_13860_28 ese] ease STC_13860_28 mete] so great. STC_13860_28

11 eche] Ech STC_13860_28 eche care cawsythe increse by XXtes fold]
 LEge27 care] cure STC_13860_28 cawsythe] causeth STC_13860_28 increse]
 encrease STC_13860_28 XXtes fold] twenty fold, STC_13860_28

12 Revvyng] Renewyng STC_13860_28 Revvyng carys vpon my sorows
 old] LEge27 carys] cares STC_13860_28 sorows old] sorowes old. STC_13860_28

13 suche] Such STC_13860_28 suche overthwart affectes they do me
 make] LEge27 overthwart] ouerthwart STC_13860_28 affectes] effectes
 STC_13860_28 they do me make] in me they make. STC_13860_28

14 By sprent with terys my bed for to forsake] LEge27 By sprent] Besprent
 STC_13860_28 terys] teares STC_13860_28 bed for to forsake] bedde for to
 forsake. STC_13860_28

15 Yet helpythe yt not I fynd no better ese] LEge27 Yet helpythe yt not I
 fynd] But all for nought: I finde STC_13860_28 ese] ease STC_13860_28
 16 in] In STC_13860_28 in bed or owt thys moste cawsythe my payn]
 LEge27 in bed or] in bed, or STC_13860_28 owt thys moste cawsythe my payn]
 out. This most causeth my paine: STC_13860_28
 17 Where most I seke how beste that I may plese] LEge27 most]
 STC_13860_28 seke] do seke STC_13860_28 beste] best STC_13860_28 plese]
 please, STC_13860_28
 18 my] My STC_13860_28 my lost labor Alas ys all in Vayn] LEge27 la-
 bor] labour STC_13860_28 Alas ys] (alas) is STC_13860_28 Vayn] vaine.
 STC_13860_28
 19 yet that I gave I cannot call Agayn] LEge27 yet that I gave] My hart once
 set, STC_13860_28 cannot] can not STC_13860_28 call Agayn] it refrayne.
 STC_13860_28
 20 no] No STC_13860_28 no place fro me my greffe away can take]
 LEge27 fro] from STC_13860_28 greffe away can take] grief away can take.
 STC_13860_28
 21 Wherfor] Wherefore STC_13860_28 Wherfor with terys my bed I the for-
 sake] LEge27 terys] teares, STC_13860_28 my bed I] my bed, I STC_13860_28
 the forsake] thee forsake. STC_13860_28

All women have vertues noble & excelent

18v

fol. [18v]

1 # All women have vertues noble & excelent
 2 Who can *per{p+}ceyve* that / they do offend
 3 dayly / they *ser{{s}8}ve* god *with{w+t+}* good intent
 4 Seldome / they dysplease there husbandes{es} to theyre lyves end
 5 Always / to please them they do intend /
 6 *neuer{u'}* / man may fynd in them *srewdnes* {shrewdness}
 7 comonly / suche condycyons they haue more & lese

 8 What man can *per{p+}cyve* that women be evyll
 9 *euer{u'}*y man that hathe wytt . gretly wyll them{_e} prayse
 10 ffor vyce : they Abhorre *with{w+t+}* all theyre wyll
 11 prudence *mer{m'}*cy & pacyence ./.¹ they vse always
 12 ffoly wrathe & cruelte / they hate As men says
 13 *meknes* {meekness} & all vertue . they prattyse euer
 14 syn . to Avoyde vertues they do procure

- 15 Sum men speke muche evyll be women
 16 truly . theyfore they be to blame
 17 nothyng . A man may chekk in them
 18 haboundantly . they haue of *gra*{gA}ce & good fame
 19 Lakkyng . few vertues to A good name
 20 in them fynd ye . All constantnes
 21 they lak *per*{p+}de . all srewdnes {shrewdness} As I gese

fynys *quod*{q+d+} Richard Hattfield s

Notes & Glosses

1. This punctuation is “high dot—forward slash—low dot.”

Commentary

Attributed to Richard Hattfield in the text, this poem was entered by H2. This poem’s first stanza appears in the Arundel-Harrington Manuscript and in Cambridge MS Pepys 2553 as an anonymous Scottish poem and in the manuscripts of the Marquis of Bath, including Longleat 258.⁴⁴ The version in the Devonshire Manuscript contains two additional stanzas that are unique to this manuscript.⁴⁵ Hattfield may have composed the additional stanzas. Depending on how one reads the punctuation and line breaks in this poem, the lyric can either describe the virtue of women or their wickedness.

What no perde ye may be sure

19r

fol. [19r]

- 1 What no *per*{p+}de ye may be sure
 2 # thynk not to make me to yo^r lure
 3 *with*{w+t+} wordes{es} & chere so contraryng
 4 Swet & sower conterwayng
 5 to moche yt were styll to endure
 6 trothe ys trayde where craft ys in vre¹
 7 But tho ye haue had my hartes{es} cure
 8 trow ye I dote *with*{w+t+} owt endyng

⁴⁴ In the Longleat 258 manuscript, the poem appears alongside John Lydgate and Chaucer’s minor poems as well as other debates about women, including *La Belle Dame sans Merci*, *The Assembly of Ladies*, and *The Heart and the Eye*.

⁴⁵ Ruth Hughey, ed., *The Arundel Harrington Manuscript of Tudor-Stuart Women* (Walnut Creek: AltaMira Press, 1960): 209.

- 9 What no *Per*{p+}dye
 10 Tho that *with*{w+t+} payn I do *pro*{p3}cure
 11 ffor to fforgett that ons was pure
 12 *with*{w+t+}in my *heart* ² shall styll that thyng
 13 Vnstable vnsure And waveryng
 14 Be in my mynd *with*{w+t+}owt recure
 15 What no *per*{p+}dye

fynys *quod* {q+d+}Wyatts

Notes & Glosses

1. Further work might determine whether this is a traditional or popular sentiment.
2. A heart-shaped pictograph, with dots as eyes and a line as a mouth.

Commentary

Attributed to Sir Thomas Wyatt,⁴⁶ this poem was entered by H2. In the poem the speaker describes a lady's truth being tested and found wanting. The lover refuses to continue doting on her and finds his loyalty and endurance pushed to its limit. A heart-shaped pictograph appears on line twelve in place of the word "heart," which reads: "within my heart shall styll that thyng." The image appears to have two dots to represent eyes and a line to represent a mouth.

1. Textual Notes

Texts Collated

LEge46

Collation

- 1 perde] perdy LEge46
 2 thynk] thinck LEge46 yor] your LEge46
 3 &] and LEge46 contraryng] contrarieng LEge46
 4 Swet &] swete and LEge46 sower] sowre LEge46 conterwayyng]
 contrewaing LEge46
 5 moche yt] much it LEge46 styll] still LEge46
 6 trothe ys trayde] trouth is tryed LEge46 ys] is LEge46
 7 But tho] but though LEge46 haue] have LEge46 had] haved LEge46
 hartes] hertes LEge46

⁴⁶ Rebholz, *Sir Thomas Wyatt*, 74–5.

- 8 with owt] withoute LEge46 endyng] ending LEge46
 9 Perdye] perdy LEge46
 10 Tho] Though LEge46 payn] pain LEge46
 11 ffor] for LEge46 fforgett] forgett LEge46
 12 heart] hert LEge46 styl] still LEge46 thyng] thing LEge46
 13 Vnstable] vnstable LEge46 And] and LEge46 waveryng] wavring
 LEge46
 14 Be] be LEge46 mynd] mynde LEge46 withowt] withoute LEge46

Was neuer yet fyle half so well fylyd

19v

fol. [19v]

To my

- 1 Was neuer yet fyle half so well fylyd
 2 to fyle A fyle to any smythys intent
 3 as I was made a filyng instrument
 4 to frame other / Whyle I was begylyd
 5 But Reason at my foly hathe smylyd
 6 And pardond me syns *that*{th}+t+} I me Repent
 7 my lytyll *per*{p+}seyvyng / & tyme myspent
 8 ffor yowthe dyd lede me & falshed agylyd
 9 But thys trust I haue by gret Aparans
 10 syns *that*{th}+t+} Dyscayte ys ay Retournable
 11 of very force yt ys Agreable
 12 that *therwith*{w+t+}all be done the Recompence
 13 & gyls Reward is small trust for euer
 14 gyle begyld shuld be blamyd neuer

ffynys s

Commentary

Attributed to Sir Thomas Wyatt by Kenneth Muir,⁴⁷ this poem was entered by H2. The poem is also found in Tottel's Miscellany as entry number 39, entitled "The abused loue seeth his foly, and entendeth to trust no more."⁴⁸ The poem may be an adaptation of Petrarch's *Rime* 258. Interestingly, an unidentified hand writes "to my" above but omits a name.

⁴⁷ Kenneth Muir, *Collected Poems* (Cambridge: Harvard UP, 1950): 15–6.

⁴⁸ Tottel, *Tottel's Miscellany*, 41.

1. Textual Notes

Texts Collated

STC13860_34, DBla22, LGe37, AAH20

Collation

1 Was] WAs STC_13860_34 Was neuer yet] Ther was never DBla22 Was neuer yet fyle] There was never ffile LGe37 yet] ffile yet AAH20 yet fyle] file yet STC_13860_34 fyle] AAH20 half] halfe DBla22 fyled] yfyled AAH20 filed LGe37 yfyled, STC_13860_34

2 to] To AAH20 STC_13860_34 DBla22 fyle] file LGe37 STC_13860_34 A] a AAH20 DBla22 LGe37 STC_13860_34 fyle] file LGe37 STC_13860_34 to] for AAH20 DBla22 STC_13860_34 to any] for everyany LGe37 smythys] smythes AAH20 LGe37 smyth DBla22 smithes STC_13860_34 intent] Intent DBla22 intent, STC_13860_34

3 as] As AAH20 STC_13860_34 I] DBla22 made] mad DBla22 fyling] fyinge AAH20 filing LGe37 fyling STC_13860_34 instrument] Instrument DBla22 instrument, STC_13860_34

4 to] To AAH20 STC_13860_34 to frame other /] fra another DBla22 other /] other, AAH20 STC_13860_34 othres LGe37 Whye I] whye that I AAH20 whye I DBla22 while I LGe37 while that I STC_13860_34 begyled] begyled AAH20 begyled LGe37 begyled. STC_13860_34

5 But] but AAH20 But Reason] hath DBla22 Reason] reason AAH20 LGe37 reason, STC_13860_34 at my foly hathe smylyd] loe, hathe at my follye Smyled AAH20 hath at my folly smylyd DBla22 hath at my follie smyled LGe37 loe, hath at my foly smiled, STC_13860_34

6 And] and LGe37 And pardond me] pardon me DBla22 pardond me] pard'ned me, AAH20 pardoned me, STC_13860_34 syns] sens DBla22 sins STC_13860_34 Repent] repent AAH20 DBla22 LGe37 STC_13860_34

7 my] Of my AAH20 STC_13860_34 off my DBla22 of my LGe37 lytyll perseyvyng / &] laste yeares, and of my AAH20 lost yeres, and of my STC_13860_34 lytyll perseyvyng /] lost yeres DBla22 LGe37 tyme] time STC_13860_34 myspen] mispent. STC_13860_34

8 ffor] For AAH20 for LGe37 ffor yowthe] For youthe AAH20 youth DBla22 for yeuth LGe37 For youth STC_13860_34 dyd lede me] led me, AAH20 dyd me lede DBla22 did me lede LGe37 led me, STC_13860_34 & falshed a gylyd] and falsehood me mysgyuded AAH20 and falshod me misgyuded. STC_13860_34 falshed] falshode LGe37 a] me DBla22 a gylyd] gyuded LGe37 gylyd] gydyd DBla22

9 But] Yet, AAH20 STC_13860_34 yet DBla22 Yet LEge37 thys] this AAH20
LEge37 STC_13860_34 haue] have AAH20 LEge37 by] of AAH20 STC_13860_34
off DBla22 by gret Aparans] of full great aparauunce LEge37 gret] great
AAH20 STC_13860_34 Aparans] apparaununce AAH20 app DBla22 apparence:
STC_13860_34

10 syns] Syns AAH20 sens DBla22 Sins STC_13860_34 Dyscayte] decete
DBla22 Dyscayte ys ay] disceyte is aye AAH20 Dyscayte ys] decept is LEge37
disceit is STC_13860_34 Retournable] returnable AAH20 returnabyll DBla22
retourneable LEge37 returnable, STC_13860_34

11 of] Of STC_13860_34 of very force] off euery fors DBla22 very] vearye
AAH20 verye STC_13860_34 yt ys] it is AAH20 LEge37 yt ys Agreeable] it is
agreeable, STC_13860_34 Agreeable] agreeable AAH20 agreeabyll DBla22 agree-
able LEge37

12 that] That AAH20 STC_13860_34 therwithall] thearwithall AAH20
therewithall LEge37 done] don DBla22 Recompence] recompence AAH20
LEge37 recumpens DBla22 recompence. STC_13860_34

13 & gyls Reward is small trust for euer] Then guyle beguyled playnd
shuld be never AAH20 the gyle for begylyd blamyd shuld be neve DBla22 then
gile begiled plained should be never LEge37 Then gile begiled playnd should
be neuer, STC_13860_34

14 gyle begyld shuld be blamyd neuer] And the rewarde is lytle trust for
ever AAH20 & the reward but lyttyll trust for euer DBla22 and the reward litle
trust for ever LEge37 And the reward is little trust for euer. STC_13860_34

As power & wytt wyll me Assyst

20r

fol. [20r]

1 3As power & wytt wyll me Assyst
2 my wyll shall wyll evyn as ye lyst
3 For as ye lyst my wyll ys bent
4 in *euer*{u}'ythyng to be content
5 to *ser*{{s}8}ve in love tyll lyff be spent
6 and to Reward my love thus ment
evyn as ye lyst

7 To fayn or fable ys not my mynd
8 nor to Refuce suche as I fynd
9 But as a lambe of yumble kynd
10 or byrd in cage to be Assynd
&c

- 11 When all the flokk ys cum & gone
 12 myn eye & hart agreythe in one
 13 hathe chosyn yow only Alone
 14 To be my Ioy or elles{es} my mone
 &c
- 15 Ioy yf pytty apere in place
 16 mone yf dysdayn do shew hys face
 17 yet crave I not as in thys case
 18 but as ye lede to folow the trace
 &c
- 19 Sum in wordes{es} muche love can fayn
 20 and *sum*{_u} for wordes{es} gyve wordes{es} agayn
 21 thus wordes{es} for wordes{es} in wordes{es} Remayn
 22 & yet at last wordes{es} do optayn
 &c
- 23 To crave in wordes{es} I wyll exchew
 24 & love in dede I wyll ensew
 25 yt ys my mynd bothe hole & trew
 26 & for my trewthe I pray yow rew
 &c
- 27 Dere hart I bydd yo^r hart farewell
 28 *with*{w+t+} better hart than tong can tell
 29 yet take thys tale as trew as gospell
 30 ye may my lyff save or expell
 &c

fynys

Commentary

Attributed to Sir Thomas Wyatt,⁴⁹ this poem was entered by H2. In his 1815 edition, George Frederick Nott argues that the poem may be an imitation of a Spanish form called *Glosa* in which the first couplet introduces the theme of the poem and commented on by the subsequent stanzas.⁵⁰ Agnes Foxwell

⁴⁹ Rebholz, *Sir Thomas Wyatt*, 270–1.

⁵⁰ George Frederick Nott, ed., *The Works of Henry Howard, Earl of Surrey, and Sir Thomas Wyatt the Elder 1815–16* (London: T. Bensley, 1815).

similarly commented that the structure follows a tradition of Middle English poems in which the first couplet or verse acts as the text for the poem.⁵¹ Following Foxwell's argument, Rebholz suggests that the lyric could be a modified carol: "[i]f the poem stems from the carol tradition, it might best be described as in the form of a modified carol, in which a part of the burden is repeated after each stanza."⁵² These types of carols, as John Stevens notes, are often found in early Tudor song-books.⁵³

1. Textual Notes

Texts Collated

L18752_01

Collation

- 1 As power & wytt wyll me Assyst] L18752_01
- 2 my wyll shall wyll evyn as ye lyst] L18752_01
- 3 For] evyn L18752_01 ye] you L18752_01
- 4 in euerythyng] yn every thyng L18752_01
- 5 serve in love] serue yn loue L18752_01 lyff] lyf L18752_01
- 6 and] & L18752_01 Reward] reward L18752_01 love thus ment] loue
yn contynent L18752_01 evyn as ye lyst] even as you lyst L18752_01
- 7 To] to L18752_01 fable] fable L18752_01
- 8 Refuce] refuse L18752_01 I] y L18752_01
- 9 But] but L18752_01 as] even as L18752_01 of [sd]y[/sd][add]h[/add]
umble kynd] humbull & kynd L18752_01
- 10 in] yn L18752_01 Assynd] assynd L18752_01 &c] even as you lyst
L18752_01
- 11 When] when L18752_01 flokk] folke L18752_01 cum] com L18752_01
gone] gon L18752_01
- 12 myn] my L18752_01 eye] ioye L18752_01 agreythe in] agreeth yn
L18752_01
- 13 hathe] & hath L18752_01 chosyn yow] chosen you L18752_01 Alone]
alone L18752_01
- 14 To] to L18752_01 Ioy] ioye L18752_01 elles] ells L18752_01 mone]
mon L18752_01 &c] even as you lyst L18752_01

⁵¹ Agnes K. Foxwell, *The Poems of Sir Thomas Wyatt* (London: U of London P, 1913).

⁵² Rebholz, *Sir Thomas Wyatt*, 521.

⁵³ John Stevens, *Music & Poetry in the Early Tudor Court* (Cambridge: Cambridge UP, 1961): 351–425.

15 Ioy yf] yf L18752_01 pytty] pyte L18752_01 apere in] appeyr yn
 L18752_01 place] hes plas L18752_01
 16 mone] or L18752_01 do shew] shew L18752_01 hys face] hes fas
 L18752_01
 17 crave I] craue y L18752_01 not as] nothyng L18752_01 in thys case]
 yn this cas L18752_01
 18 ye] you L18752_01 lede] lyst L18752_01 trace] tras L18752_01 &c]
 even as you lyst L18752_01
 19 Sum in] some yn L18752_01 muche love] mwche loue L18752_01
 can] doth L18752_01 fayn] fayne L18752_01
 20 and sum] & some L18752_01 gyve] gyue L18752_01 agayn] a gayne
 L18752_01
 21 thus] thys L18752_01 in] yn L18752_01 Remayn] remayn L18752_01
 22 do optayn] dow obtayne L18752_01 &c] even as ye lyst L18752_01
 23 To] to L18752_01 in] yn L18752_01 I wyll exchew] y woll eschewe
 L18752_01
 24 love in] loue yn L18752_01 I wyll ensew] y woll ensue L18752_01
 25 yt ys my mynd bothe hole] wythe the my hole hart faythfull L18752_01
 26 for] of L18752_01 trewth the I] trewth y L18752_01 yow] you L18752_01
 &c] even as you lyst L18752_01
 27 Dere] der L18752_01 I] y L18752_01 bydd] bed L18752_01 yor hart
 farewell] you now fawrwell L18752_01
 28 better hart than] as good hart as L18752_01
 29 yet take thys tale as trew as gspell] thys tall take trew as thegspell
 L18752_01
 30 ye may my lyff save or expell] my lyf ye may both saue & spylle
 L18752_01 &c] even as you lyst L18752_01

Sum tyme I syghe sumtyme I syng

20v

fol. [20v]

1 Sum tyme I syghe sumtyme I syng
 2 Sumtyme I lawghe . sumtyme mornynge
 3 as one in dowte thys ys my ssaying
 4 have I dysplesyd yow in any thyng

 5 Alake what alythe you to be grevyd
 6 Ryght sory am I that ye be mevyd
 7 I am yo' owne yf trewth the be prevyd

- 8 & by yo^r Dyspleasure as one myschevyd
 9 When ye be mery than am I glad
 10 When ye be sory than am I sad
 11 Suche *gra*{gA}ce or fortune I wold I had
 12 yow for to plese how *euer*{u'} I were bestad
 13 When ye be mery why shuld I care
 14 ye are my Ioye & my wellfare
 15 I wyll you love I wyll not spare
 16 into yowre *pre*{p}'sens as farr as I dare
 17 All my poore hart & my love trew
 18 Whye lyff Dothe last I gyve yt yow
 19 & yow to *ser*{{s}8} ve *with*{w+t+} *ser*{{s}8} vys Dew
 20 and *neuer*{u'} to change yow for no new¹

R²fynys

Notes & Glosses

1. There is a resonance with the wording in “Hey Robyn Ioly Robyn tell me” on 24r.
2. It is possible that the character on the left is in the hand of Lady Margaret Douglas.

Commentary

Attributed to Sir Thomas Wyatt,⁵⁴ this poem was entered by H2. The poem describes the speaker’s doubt of his or her lover returning.

Pacyence of all my smart

21r

fol. [21r]

- 1 #3 Pacyence of all my smart
- 2 ffor fortune ys tornyd awry
- 3 pacyence must ese my hart
- 4 that mornes{es} contynually
- 5 pacyence to suffer Wrong
- 6 ys a pacyence to long

⁵⁴ Rebholz, *Sir Thomas Wyatt*, 271.

7 pacyence to have A nay
 8 of *that* I most Desyre
 9 pacyence to haue allway
 10 & *euer* burne lyke fyre
 11 pacyence *with* owt Desart
 12 ys grownder of my smart

 13 Who can *with* mery hart
 14 set forthe sum plesant song
 15 that Allways felys but smart
 16 and *neuer* hathe but wrong
 17 yet pacyence euermore
 18 must hele the wownd & sore

 19 pacyence to be content
 20 *with* ith froward fortunes trayn
 21 pacyence to the intent
 22 ssumwhat to slake my payn
 23 I se no Remedy
 24 But suffer pacyently

 25 To playn wher ys none ere
 26 my chawnce ys chawnsyd so
 27 ffor yt dothe well apere
 28 my frend ys tornyd my foo
 29 But syns there ys no defence
 30 I must take pacyence

Commentary

Attributed to Sir Thomas Wyatt,⁵⁵ this poem was entered by H2. The poem describes the speaker's suffering due to a friend-turned-foe and his or her enduring patience. The poems "What nedythe lyff when I requyer" (43r-44r) and "Greeting to you bothe yn hertye wyse" (79r-79v) depict similar themes: the former recounts how lovers become enemies while the latter includes a warning about false friends. Rebholz notes that this poem may belong to a group of Wyatt's poems inspired by Serafino's *Canzona de la Patientia*.⁵⁶ Lines 1-2 of "Pacyence of all my smart" translate the first two lines of Serafino's poem.

⁵⁵ Rebholz, *Sir Thomas Wyatt*, 233-4.

⁵⁶ Rebholz, *Sir Thomas Wyatt*, 502.

Who wold haue euer thowght

21r

fol. [21r]

- 1 Who wold haue *euer*{u'} thowght
 2 A hart *that*{th}+t+} was so sett
 3 to haue suche wrong me wrowght
 4 or to be cownterfett
 5 but who that trustythe most
 6 ys lyke to pay the cost
- 7 I must of force god wott
 8 thys paynfull lyff susteyen
 9 & yet I know nott
 10 the chefe cawse of my payn
 11 thys ys a strange dyssase
 12 to *ser*{s}8 ve & *neuer*{u'} plese
 13 I must of force endure
 14 thys drawght drawyn Away
 15 ffor I am fast & sure
 16 to have the mate therby
 17 But note I Wyll thys texte
 18 to draw *better*{t'} the nexte

fynys s

Commentary

Attributed to Sir Thomas Wyatt,⁵⁷ this poem was entered by H2. Using a chess metaphor to signify a courtly “game of love” (lines 14 and 16), the speaker denotes his or her displeasure at receiving the affections of a lover. Rebholz notes that lines 17–18 suggest that the poem’s recollection will remind the speaker to choose a better love next time.⁵⁸

In faythe methynkes yt ys no Ryght

21v–22r

fol. [21v]

- 1 3 In faythe methynkes{es} yt ys no Ryght

⁵⁷ Rebholz, *Sir Thomas Wyatt*, 297–8.

⁵⁸ Rebholz, *Sir Thomas Wyatt*, 531.

2 to hate me thus ffor lovyng ye
 3 so fayre a face so full off spyght
 4 who wold have thowght suche crueltye
 5 But syns there ys no Remedye
 6 that by no meanes{es} ye can me love
 7 I shall you leve & other prove

8 Ffor yff I have for my good wyll
 9 no reward eles{es} but cruelltye
 10 in faythe thereof I can no skylle
 11 sythe *that*{{th}+t+} I lovyd ye honestlye
 12 But take hede I wyll tyll I dye
 13 or that I love so well Aogayn
 14 Syns women vse so muche to fayn

fol. [22r]

15 And sure I thynke yt ys best way
 16 to love for love Alyke Agayn
 17 & not to make earnest off play
 18 as I to love & she to ffayn
 19 ffor syns fansy so muche dothe rayn
 20 the suryst way nedes{es} take I must
 21 as fyrst to preve and after trust¹

22 By trustyng I was Dysceavyd
 23 for when I thowght myself most sure
 24 another had me Begylyd
 25 & shortly made her to hys lure
 26 but now *that*{{th}+t+} she ys past Recure
 27 & thus fro me hathe tane her flyght
 28 Best let her go & take hytt lyght

29 Shuld I take thowght when she ys glad
 30 or shuld I wake when she dothe slepe
 31 yet may I say that ons I had
 32 & nother sobbe nor syghe nor wepe
 33 nor for her love on knee to crepe
 34 ffor surely thys ryght well I wott
 35 happyest ys he that hathe her nott

ffynys *quod*{q+d+}A. I.s

Notes & Glosses

1. This phrase resonates; see “ys yt possyble” (14r), for example.

Commentary

The attribution to “A.I” in the text may refer to Anthony Lee (who was often called the Earl of Idledom). H2, the poem’s scribe, maintains his consistency in the presentation of the poem with his previous entries; specifically, he keeps equal spacing and organization of stanzas on the recto and verso pages. The poem’s speaker laments the cruelty he receives in return for his service to the lady.

The knot which fyrst my hart dyd strayn

22v

fol. [22v]

Ihae

- 1 The knot which fyrst my hart dyd strayn¹
- 2 Whan that your sarwant I becam
- 3 doth bynd me styll for to Remain
- 4 all wais

fynys quod Ihon

Notes & Glosses

1. This writer spells the word “did” differently in the two versions he or she writes.

Commentary

Although this poem is attributed to Sir Thomas Wyatt,⁵⁹ H10 attributes the poem to a “Iohn.” Entered by H3, “The knot which fyrst my hart dyd strayn” (22v) is actually an excerpt of a longer poem, which appears three times in the manuscript (“The knot which fyrst my hart did strayn” [23r–23v] and “The knott whych ffyrst my hart dyd strayn /” [32v–33v]). Leaving the poem unfinished on 22v, H10 continues with the next poem “He Robyn.”

⁵⁹ Rebholz, *Sir Thomas Wyatt*, 126.

1. Textual Notes

Texts Collated

DBla21, LDev037, LDev051

Collation

1 The knot which] the that DBla21 knot] knott LDev051 which] which LDev051 fyrst] ffyrst LDev051 furst DBla21 dyd] did LDev037 LDev051

2 Whan] whan LDev037 when DBla21 your] yowr LDev051 thy DBla21 sarwant] saruant LDev037 servannt LDev051 servant DBla21 becam] be cam / LDev051

3 doth] Doth LDev037 bynd] bynde LDev051 Remain] remain LDev037 Remayne / LDev051 remayn DBla21

4 all wais] always yowr own as now I am DBla21 wais] was yor owne as now I am LDev037 was yowr owne as now I am / LDev051

5]and if you fynd that I do fayne LDev037 And yff ye fynde that I do ffayn / LDev051 & yff ye fynd that I do fayn DBla21

6]with Iust Iugement my self I dam ene LDev037 with Iust Iudgement my selffe I dam / LDev051 with Iust judgment my self I dam DBla21

7]To haue Dysdain LDev037 to haue dysdayn / LDev051 to haue dysdy wyth desdayne DBla21

8]If other thought In me doo groo LDev037 Iff other thowght in me do growe / LDev051 yf thowght In me do groo DBla21

9]bot styl too lov youe stedfastlye LDev037 butt stylly to love yow stedefastly / LDev051 but stylly to loue the you stedfastly DBla21

10]yf that the proff doo not well shoo LDev037 if that the profe do nott well showe / LDev051 yff the proffe do no forth shoo DBla21

11]that I am yours Asorydly LDev037 that I am yowrs Assueredly / LDev051 that I am yowrs assuerydly DBla21

12]let eure wellth turne me to woo LDev037 lett euery welth turne me to woe LDev051 lett euery welth all my yoy turne me all to woo DBla21

13]and yow to be contunvally LDev037 And yow to be contynually / LDev051 to beontynually DBla21

14]my chefest ffoo LDev037 My chefest foo / LDev051 my chefyst f DBla21

15]If other low or new Request LDev037 Iff other love or newe request / LDev051 yff other thoht or new request DBla21

16]doo cese my hart but only this LDev037 do cesse my hart but only thys / LDev051 do sese my hart but only thys DBla21

17]or if within my weryd brest LDev037 or yf within my weryd brest / LDev051 & yff wythIn my weryd brest DBla21

- 18] be hyd on thought that mene amys LDev037 be hyd one thowght that
mene Amys / LDev051 be hyd on thowght that mene amys DBla21
- 19] I do desyer that myn vnrest LDev037 I do desyer that myne vnrest /
LDev051 I do desyer that my nrest DBla21
- 20] may styll encrease and I to mys LDev037 may styll encrease and I to y
mysse / LDev051 may styll Incres & I to mys DBla21
- 21] that I lov best LDev037 that I love best / LDev051 that I loue best DBla21
- 22] If In my low ther be on spott LDev037 Yff in my love ther be one spott
/ LDev051 yff my loue be hyd on spoot DBla21
- 23] of false desaytt or dobylnes LDev037 off false deceyte or doblenes /
LDev051 off fals decete & dublylnes DBla21
- 24] or if I mynd to slyp thys knot LDev037 or yff I mynd to slypp thys knott
/ LDev051 or yff I mynd to slyp the knoot DBla21
- 25] be want of faithe or stedfastnes LDev037 by want of fayth or
stedefastnes / LDev051 by want off fayth or stedfastnes DBla21
- 26] Let all my sarwyce be for gott LDev037 lett All my sorowys be forgott
/ LDev051 let all my servys be forgoot DBla21
- 27] And when I wold haue chefe Redres LDev037 And when I wuld haue
cheefe redresse LDev051 & when I wold haue sefe redres DBla21
- 28] Estem me nott LDev037 Esteme me nott LDev051 esteme me nott
DBla21
- 29] What if that I consume In paine LDev037 But yff that I consume in
payn / LDev051 but yff that I consume In payn DBla21
- 30] of burinngburning syghes and fervent lowe LDev037 with burnynge
syghes & fervent love / LDev051 wyth do burnyng syghes & farvent loue
DBla21
- 31] And daly seke no nother gayne LDev037 And daly seke non other gayn
/ LDev051 and dyly seke non other gayn DBla21
- 32] bot with my ded thes wordes to prow LDev037 but with my dede thes
wurdes to prove LDev051 but wyth my dedes thes wordes to proue DBla21
- 33] methink of ryght I shuld optayn LDev037 me thynke off Ryght I shuld
optayne LDev051 e thynkes off yght I shuld obtayn DBla21
- 34] that ye wold mynd for to remove LDev037 that ye wuld mynde for to
remove LDev051 that ye shuld mynd for to remoue DBla21
- 35] your gret desdayn LDev037 yowr gret dysdayn LDev051 your gret dys-
dayn DBla21
- 36] And for the end of thys my song LDev037 And for the ende off thys my
songe / LDev051 and nend off thys my song DBla21
- 37] wnto your handes I doo submit LDev037 vnto yowr handys I do sub-
mytt / LDev051 In to yowr handes I do submytt DBla21

38] my dedly greff and payns so strong LDev037 my dedly greff and payns
 so stronge / LDev051 the dedly grefe the payn so strong DBla21
 39] Whych in my hert be fermly shytt LDev037 whych in my harte be
 fermly shytt LDev051 wych In my hart be fyrmly shytt DBla21
 40] and when ye lyst redres me wrong LDev037 And when ye lyst redresse
 my wronge LDev051 and when ye lyst redres my wrog DBla21
 41] sens well ye know this paynfull syghteffytt LDev037 syns well ye
 knowe this paynfull fytt LDev051 sens well ye knoo thys paynfyll fytt DBla21
 42] Hath last tto long LDev037 Hath last to longe LDev051 hath last to l
 DBla21

He Robyn gentyll robyn

22v

fol. [22v]

1 He Robyn gentyll robyn¹
 2 tell me howe thy lady dothe
 3 and thou shalte knowe of myn

 4 My ladye is vnkynde *per{p+}dye*
 5 allas why is she soo
 6 She loves another Beter then I
 7 and yet she wyll saye W²

Notes & Glosses

1. The flourish may be an imitation of the scribe's hand, possibly by Lady Margaret Douglas.
2. This ornamental flourish appears to be a majuscule W, possibly referring to Sir Thomas Wyatt.

Commentary

Attributed to Sir Thomas Wyatt,⁶⁰ this poem was entered by H10. This poem is a seven-line excerpt of a twenty-six line poem that seems to have been written last on the page between an excerpt by H3 above and a possibly original poem by Mary Shelton below. H3 enters a complete and slightly different version of the poem on 24r-24v as "Hey Robyn loly Robyn tell me." Rebolz observes that this poem may be an expansion of a popular song; a slightly different version of the first three stanzas appears in Henry VIII's song-book,⁶¹

⁶⁰ Rebolz, *Sir Thomas Wyatt*, 175.

⁶¹ Kenneth Muir and P. Thomson, eds., *Collected Poems of Sir Thomas Wyatt* (Liverpool:

and Feste sings another version of the poem in Shakespeare's *Twelfth Night* (IV, 2, 78–9).⁶²

1. Textual Notes

Texts Collated

LDev038, LHen1, LEge02

Collation

1 He] Hey LDev038 A LHen1 He Robyn gentyll] A Robyn/ Ioly LEge02 Robyn] robyn LHen1 gentyll] gentyll LHen1 gentyll robyn/ tell me] Ioly Robyn tell me/ LDev038 robyn/] Robyn/ LEge02 tell] tel LHen1 howe] how LDev038 LEge02 LHen1 lady] leman LEge02 lemman LHen1 dothe/] dose LDev038 doeth/ LEge02 doth/ LHen1 thou] thow LHen1 shalte] shalt LDev038 shall LEge02 shal LHen1 knowe] know/ LDev038 know LHen1 of] off LHen1 myn] myne LHen1

1.1] A robyn gentil robyn gentyll LHen1

1.2] thy lemman doth LHen1

1.3] and thow shal know of myne LHen1

1.4] A robyn gentil robyn LHen1

1.5] tel me how thy lemman doth LHen1

1.6] and thow shalt know of myne LHen1

2 My] my LHen1 ladye] lady LDev038 LEge02 LHen1 is] us LHen1 is vnkynde] ys wnkynd LDev038 vnkynde] vnkynd LEge02 perdye] perdy LDev038 perde LEge02 I wis LHen1

3 allas] Alas LDev038 alac LHen1 allas why] alack whi LEge02 is] ys LDev038 soo] so LEge02 LHen1

4 She] she LDev038 She loves another Beter then I] she loveth an othre better then me LEge02 she louyth another better than me LHen1 loves] lowes LDev038 another] a nother LDev038 Beter] better LDev038

5 yet] yett LDev038 wyll] will LEge02 LHen1 saye] say LDev038 LEge02 LHen1 W] noo LDev038 no LEge02 LHen1

5.1] Responce LEge02 r robyn LHen1

6] I fynd no shech doblenes LDev038 I fynde no suche doblenes LEge02 I can not thynk such dobylnes LHen1

7] for I fynd women trew LDev038 I fynde women true LEge02 for I fynd wo men trew LHen1

Liverpool UP, 1969).

⁶² Rebholz, Sir Thomas Wyatt, 432.

8] my lady lovyth me dowtles LDev038 my lady loveth me dowtles LEge02
 In faith my lady louith me well LHen1
 9] and wyll chang for no new LDev038 and will change for no newe
 LEge02
 she will change for no new LHen1
 9.1] le plaintiff LEge02 A robyn LHen1
 10] Thow art happy yf ytt doth last LDev038 Thou art happy while that
 doeth last LEge02
 11] bot I say as I fynd LDev038 but I say as I fynd LEge02
 12] that womens lou ys but A blast LDev038 that womens love is but a
 blast LEge02
 13] and tornyth as the wynd LDev038 and torneth lik the wynde LEge02
 14] Yf that be trew yett as thou sayst LDev038
 15] that women turn their hart LDev038
 16] then spek better of them thov mayst LDev038
 17] In hop to hau thy partt LDev038
 17.1] Responce LEge02
 18] Such folke shal tak no hurt by louee LDev038 Suche folkes shall take
 no harme by love LEge02
 19] that can abyd their torn LDev038 that can abide their torn LEge02
 20] bot I Alas can no ways prou LDev038 But I alas can no way prove LEge02
 21] In lou butt lak and mornn LDev038 in love but lake & morn LEge02
 21.1] le plaintiff LEge02
 22] yet yff thow wylt Avoyd the harm LDev038 But if thou wilt avoyde thy
 harme LEge02
 23] Lern thys lesen off me LDev038 lerne this lessen of me LEge02
 24] at others fyers thy self to Warn LDev038 in othre fieres thy self to
 warme LEge02
 25] and lett them warn wyth the LDev038 and let them warme with the
 LEge02

A wel I hawe at other lost

22v

fol. [22v]

1 A wel I hawe at other lost¹
 2 not as my nowen I do protest
 3 bot wan I hawe got that I hawe mest
 4 I shal regoys among the rest

Mary Shelton²

Notes & Glosses

1. A smudged character precedes the line.
2. Compare this signature to the one on 1r and on 7r.

Commentary

Written in Mary Shelton's hand, this poem is also signed "Mary Shelton" and could be an original creation by Shelton herself. The speaker expresses a hope to regain what he or she has lost and to accept the outcome. "A wel I hawe at other lost" appears as the second poem entered on the page (placed at the bottom of 22v).

The knot which fyrst my hart did strayn

23r-v

fol. [23r]

- 1 3The knot which fyrst my hart did strayn
- 2 whan that your saruant I becam
- 3 Doth bynd me styll for to remain
- 4 all was yo^r owne as now I am
- 5 and if you fynd that I do fayne
- 6 with{w+t+} Iust Iugement my self I dam ene
- 7 To haue Dysdain

- 8 If other thought In me doo groo
- 9 bot styl too lov youe stedfastlye
- 10 yf that the proff doo not well shoo
- 11 that I am yours Asorydly
- 12 let eure wellth turne me to woo
- 13 and yov to be con{o}tunvally
- 14 my chefest ffoo

- 15 If other low or new Request
- 16 doo cese my hart but only this
- 17 or if with{w+t+}in my weryd brest
- 18 be hyd on thought that mene amys
- 19 I do desyer that myn vnrest
- 20 m^ay styll encrease and I to mys
- 21 that I lov best

fol. [23v]

22 If In my low ther be on spott
 23 of false desaytt or dobylnes
 24 or if I mynd to slyp thys knot
 25 be want of faithe or stedfastnes
 26 Let all my sarwyce be for gott
 27 And when I wold haue chefe Redres
 28 Estem me nott

29 What if that I *con*{_o}sume In paine
 30 of *burinn*{burning }{_n}g syghes and fervent lowe
 31 And daly seke no nother gayne
 32 bot *with*{w+t+} my ded thes wordes to prow
 33 methink of ryght I shuld optayn
 34 that ye wold mynd for to remove
 35 your gret desdayn

36 An^d for the end of thys my song
 37 wnto your handes I doo submit
 38 my dedly greff and payns so strong
 39 Whych in my hert be fermly shytt
 40 and when ye lyst redres me wrong
 41 sens well ye know this paynfull syghte^{ffytt}
 42 Hath last tto long

ffynys

Commentary

Attributed to Sir Thomas Wyatt,⁶³ this poem was entered by H3 and describes a lover's justification for his steadfastness in matters of love. Any sign of wavering, unfaithfulness, or deceit would understandably deserve contempt from his beloved, yet his loyalty goes unrewarded. While the complete poem appears on 23r-23v, H3 also enters an excerpt of the poem, "The knot which fyrst my hart dyd strayn" (22v). H4 also enters another complete version of the poem on 33r-33v as "The knott whych ffyrst my hart dyd strayn /," indicating perhaps the poem's popularity.

⁶³ Rebholz, *Sir Thomas Wyatt*, 126.

1. Textual Notes

Texts Collated

DBla21, LDev051, LDev034

Collation

1 The knot which] the that DBla21 knot] knott LDev051 which] whych LDev051 fyrst] ffyrst LDev051 furst DBla21 did] dyd LDev034 LDev051 DBla21 strayn] strayn / LDev051

2 whan] Whan LDev034 LDev051 when DBla21 your] yowr LDev051 thy DBla21 saruant] sarwant LDev034 servannt LDev051 servant DBla21 becam] be cam / LDev051

3 Doth] doth LDev034 LDev051 DBla21 bynd] bynde LDev051 remain] Remain LDev034 Remyne / LDev051 remayn DBla21

4 all was] always DBla21 was] wais LDev034 yor] yowr LDev051 DBla21 yor owne as now I am] LDev034 owne] own DBla21 now] nowe LDev051 am] am / LDev051

5 and if you fynd that I do fayne] LDev034 and if you] And yff ye LDev051 and if you fynd] & yff ye fynd DBla21 fynd] fynde LDev051 fayne] ffayn / LDev051 fayn DBla21

6 with Iust Iugement my self I dam ene] LDev034 Iugement] Iudgement LDev051 judgment DBla21 self] selffe LDev051 dam ene] dam / LDev051 dam DBla21

7 To] to LDev051 DBla21 To haue Dysdain] LDev034 Dysdain] dysdayn / LDev051 dysdy wyth desdayne DBla21

8 If] iff LDev051 If other thought In me doo groo] LDev034 If other thought] yf thowght DBla21 thought] thowght LDev051 In] in LDev051 doo] do DBla21 doo groo] do growe / LDev051

9 bot] butt LDev051 but DBla21 bot styl too lov youe stedfastlye] LDev034 styl] styl] LDev051 DBla21 too] to LDev051 too lov youe] to loue the you DBla21 lov] love LDev051 youe] yow LDev051 stedfastlye] stedefastly / LDev051 stedfastly DBla21

10 yf] if LDev051 yf that the proff doo not well shoo] LDev034 yf that] yff DBla21 proff] profe LDev051 proffe DBla21 doo] do LDev051 doo not well] do no forth DBla21 not] nott LDev051 shoo] showe / LDev051

11 that I am yours Asorydly] LDev034 yours] yowrs LDev051 DBla21 Aso-rydly] Assueredly / LDev051 assuerydly DBla21

12 let] lett LDev051 DBla21 let eure wellth turne me to woo] LDev034 eure] euery LDev051 DBla21 wellth] welth LDev051 DBla21 turne me] all my yoy turne me all DBla21 woo] woe LDev051

- 13 and yov to be contunvally] LDev034 to beontynually DBla21 and yov]
And yow LDev051 contunvally] contynually / LDev051
- 14 my] My LDev051 my chefest ffoo] LDev034 chefest] chefyft DBla21 ffoo]
foo / LDev051 f DBla21
- 15 If] Iff LDev051 If other low or new Request] LDev034 If other low or]
yff other thoht or DBla21 low] love LDev051 new] newe LDev051 Request]
request / LDev051 request DBla21
- 16 doo] do LDev051 DBla21 doo cese my hart but only this] LDev034 cese]
cesse LDev051 sese DBla21 this] thys / LDev051 thys DBla21
- 17 or if within my weryd brest] LDev034 or if within] & yff wythIn DBla21
if] yf LDev051 brest] brest / LDev051
- 18 be hyd on thought that mene amys] LDev034 on] one LDev051 thought]
thowght LDev051 DBla21 amys] Amys / LDev051
- 19 I do desyer that myn vnrest] LDev034 myn] myne LDev051 myn vnrest]
my nrest DBla21 vnrest] vnrest / LDev051
- 20 may] may LDev051 DBla21 may styl] encrease and I to mys] LDev034
encrease] encrease LDev051 encrease and] Incres & DBla21 mys] y mysse /
LDev051
- 21 that I lov best] LDev034 lov] love LDev051 loue DBla21 best] best /
LDev051
- 22 If In my low ther be on spott] LDev034 If In my low] Yff in my love
LDev051 If In my low ther be] yff my loue be hyd DBla21 on] one LDev051
spott] spott / LDev051 spoot DBla21
- 23 of] off LDev051 DBla21 of false desaytt or dobylnes] LDev034 false]
fals DBla21 desaytt] deceyte LDev051 desaytt or] decete & DBla21 dobylnes]
doblens / LDev051 dublylnes DBla21
- 24 or if I mynd to slyp thys knot] LDev034 if] yff LDev051 DBla21 slyp]
slypp LDev051 thys] the DBla21 knot] knott / LDev051 knoot DBla21
- 25 be] by LDev051 DBla21 be want of faithe or stedfastnes] LDev034 of
faithe] off fayth DBla21 faithe] fayth LDev051 stedfastnes] stedfastnes /
LDev051
- 26 Let] let DBla21 Let all my sarwyce be for gott] LDev034 Let all my sar-
wyce] lett All my sorowys LDev051 sarwyce] servys DBla21 for gott] forgott /
LDev051 forgoot DBla21
- 27 And] & DBla21 And when I wold haue chefe Redres] LDev034 wold] wuld
LDev051 chefe] cheefe LDev051 sefe DBla21 Redres] redresse LDev051 redres
DBla21
- 28 Estem] Esteme LDev051 esteme DBla21 Estem me nott] LDev034
- 29 What if that I consume In paine] LDev034 What if] But yff LDev051 but
yff DBla21 In paine] in payn / LDev051 paine] payn DBla21

30 of burinnngburning syghes and fervent lowe] LDev034 of burinnngburn-
ing syghes and] with burnynge syghes & LDev051 wyth do burnynge syghes &
DBla21 fervent] farvent DBla21 lowe] love / LDev051 loue DBla21

31 And daly seke no nother gayne] LDev034 And daly seke no] and dyly
seke non DBla21 no nother] non other LDev051 DBla21 gayne] gayn / LDev051
gayn DBla21

32 bot] but LDev051 DBla21 bot with my ded thes wordes to prow] LDev034
with] wyth DBla21 ded] dede LDev051 dedes DBla21 wordes] wurdes LDev051
prow] prove LDev051 proue DBla21

33 methink] me thynke LDev051 methink of ryght I shuld optayn] LDev034
methink of ryght] e thynkes off yght DBla21 of] off LDev051 ryght] Ryght
LDev051 optayn] optAyne LDev051 obtayn DBla21

34 that ye wold mynd for to remove] LDev034 wold] wuld LDev051 shuld
DBla21 mynd] mynde LDev051 remove] remoue DBla21

35 your] yowr LDev051 your gret desdayn] LDev034 desdayn] dysdayn
LDev051 DBla21

36 And] And LDev051 And for the end of thys my song] LDev034 And for
the end of] and nend off DBla21 end] ende LDev051 of] off LDev051 song]
songe / LDev051

37 wnto] vnto LDev051 In to DBla21 wnto your handes I doo submit]
LDev034 your] yowr LDev051 DBla21 handes] handys LDev051 doo] do
LDev051 DBla21 submit] submytt / LDev051 submytt DBla21

38 my] the DBla21 my dedly greff and payns so strong] LDev034 greff]
greffe DBla21 and] the DBla21 payns] payn DBla21 strong] stronge / LDev051

39 Whych] whych LDev051 Whych in my hert be fermly shytt] LDev034
Whych in] wych In DBla21 hert] harte LDev051 hart DBla21 fermly] fyrmly
DBla21

40 and] And LDev051 and when ye lyst redres me wrong] LDev034 redres]
redresse LDev051 me] my LDev051 DBla21 wrong] wronge LDev051 wrog
DBla21

41 sens] syns LDev051 sens well ye know this paynfull syghteffytt] LDev034
know] knowe LDev051 knoo DBla21 this] thys DBla21 paynfull] paynfyll
DBla21 syghteffytt] fytt LDev051 DBla21

42 Hath] hath DBla21 Hath last tto long] LDev034 tto] to LDev051 tto long]
to l DBla21 long] longe LDev051

Hey Robyn Ioly Robyn tell me

24r-v

fol. [24r]

- 1 Hey Robyn Ioly Robyn tell me and thys
 2 how thy lady dose and *thou* shalt k^ow of myn
- 3 My lady ys wnkynd *per*dy
 4 Alas why ys she soo
 5 she lowes a nother better than I
 6 and yett she wyll say noo
- 7 I fynd no shech doblenes
 8 for¹ I fynd women trew
 9 my lady lovyth me dowltes
 10 and wyll chang for no new²
- 11 Thow art happy yf ytt doth last
 12 bot I say as I fynd
 13 that womens lou ys but A blast
 14 and tornyth as the wynd
- 15 Yf that be trew yett as thou sayst
 16 that women turn the'r hart
 17 then spek better of them thov mayst
 18 In hop to hau thy partt

fol. [24v]

- 19 Such folke shal tak no hurt by louee
 20 that can abyd their torn
 21 bot I Alas can no ways prou
 22 In lou butt lak and mornn_n
- 23 yet yff thow wylt Avoyd the harm
 24 Lern thys lesen off me
 25 at others fyers thy self to Warn
 26 and lett them warn wyth the

ffynys *quod* s a i r³

Notes & Glosses

1. It is possible that an *e* is indicated after “for.”
2. This phrase resonates. See “Sum tyme I syghe sumtyme I syng” (20v).
3. One possibility is that the author is “sair,” as in “sayer,” a person who says, but Harrier argues that it may read “58i3,” a code for Wiat.⁶⁴

Commentary

Attributed to Sir Thomas Wyatt,⁶⁵ this poem was entered by H3. Rebholz observes that this poem may be an expansion of a popular song; a slightly different version of the first three stanzas appears in Henry VIII’s song-book,⁶⁶ and Feste sings another version of the poem in Shakespeare’s *Twelfth Night* (IV, 2, 78–9).⁶⁷ H10 enters a seven-line excerpt of the poem on 22v. This poem is also one of the seventeen entries where Margaret Douglas marks “and thys” (see the commentary on “At last withdrawe yowre cruellte” [4r–4v]).

1. Textual Notes

Texts Collated

LDev035, LEge02, LHen1,

Collation

1 Hey] He LDev035 A LHen1 Hey Robyn Ioly Robyn tell me/] A Robyn/
Ioly Robyn/ tell me LEge02 Robyn] robyn LHen1 Ioly Robyn tell me/] gentyll
robyn/ tell me LDev035 gentyll robyn/ tel me LHen1 how] howe LDev035 lady
dose] leman doeth/ LEge02 lemman doth/ LHen1 dose] dothe/ LDev035 thou]
thow LHen1 shalt] shalte LDev035 shall LEge02 shal LHen1 knowe]
LDev035 LEge02 know/ of] know off LHen1 myn] myne LHen1

- 1.1] A robyn gentil robyn gentyll LHen1
- 1.2] thy lemman doth LHen1
- 1.3] and thow shal know of myne LHen1
- 1.4] A robyn gentil robyn LHen1
- 1.5] tel me how thy lemman doth LHen1
- 1.6] and thow shalt know of myne LHen1

⁶⁴ Harrier, *The Canon*, 148.

⁶⁵ Rebholz, *Sir Thomas Wyatt*, 175.

⁶⁶ Muir and Thomson, *Collected Poems*, 309.

⁶⁷ Rebholz, *Sir Thomas Wyatt*, 432.

2 My] my LHen1 lady] ladye LDev035 ys] is LEge02 ys wnkynd] is vnkynde
 LDev035 ys wnkynd perdy] us vnkynde I wis LHen1 wnkynd] vnkynd LEge02
 perdy] perdye LDev035 perde LEge02
 3 Alas] allas LDev035 alac LHen1 Alas why ys she soo] alack whi is she so
 LEge02 ys] is LDev035 LHen1 soo] so LHen1
 4 she] She LDev035 lowes] loves LDev035 loveth LEge02 louyth LHen1 a
 nother] another LDev035 LHen1 an othre LEge02 better] Beter LDev035 then]
 than LHen1 I] me LEge02 LHen1
 5 yett] yet LDev035 LEge02 LHen1 wyll] will LEge02 LHen1 say] saye
 LDev035 noo] W LDev035 no LEge02 LHen1
 5.1] Responce LEge02 r robyn LHen1
 6 I fynd no shech doblenes] LDev035 fynd] fynde LEge02 fynd no shech]
 can not thynk such LHen1 shech] suche LEge02 doblenes] doblenes LEge02
 dobylnes LHen1
 7 for] LEge02 for I fynd women trew] LDev035 fynd] fynde LEge02 wom-
 en] wo men LHen1 trew] true LEge02
 8 my] In faith my LHen1 my lady lovyth me dowltes] LDev035 lovyth]
 loveth LEge02 louith LHen1 dowltes] well LHen1
 9 and] she LHen1 and wyll chang for no new] LDev035 wyll] will LEge02
 LHen1 chang] chaunge LEge02 change LHen1 new] newe LEge02
 9.1] le plaintiff LEge02 A robyn LHen1
 10 Thow] Thou LEge02 Thow art happy yf ytt doth last] LDev035 LHen1 yf
 ytt] while that LEge02 doth] doeth LEge02
 11 bot] but LEge02 bot I say as I fynd] LDev035 LHen1
 12 that womens lou ys but A blast] LDev035 LHen1 lou ys but A] love is but
 a LEge02
 13 and tornyth as the wynd] LDev035 LHen1 tornyth] torneth LEge02 as]
 lik LEge02 wynd] wynde LEge02
 14 Yf that be trew yett as thou sayst] LDev035 LEge02 LHen1
 15 that women turn their hart] LDev035 LEge02 LHen1
 16 then spek better of them thov mayst] LDev035 LEge02 LHen1
 17 In hop to hau thy partt] LDev035 LEge02 LHen1
 17.1] Responce LEge02
 18 Such] Suche LEge02 Such folke shal tak no hurt by louee] LDev035
 LHen1 folke] folkes LEge02 shal] shall LEge02 tak] take LEge02 hurt] harme
 LEge02 louee] love LEge02
 19 that can abyd their torn] LDev035 LHen1 abyd their] abide their LEge02
 20 bot] But LEge02 bot I Alas can no ways prou] LDev035 LHen1 Alas] alas
 LEge02 ways] way LEge02 prou] prove LEge02

21 In lou butt lak and mornn] LDev035 LHen1 In lou] in love LEge02 butt]
but LEge02 lak] lake LEge02 and] & LEge02 mornn] morn LEge02

21.1] le plaintiff LEge02

22 yet yff thow wylt Avoyd the harm] LDev035 LHen1 yet yff thow wylt
Avoyd the] But if thou wilt avoyde thy LEge02 harm] harme LEge02

23 Lern] lerne LEge02 Lern thys lesen off me] LDev035 LHen1 thys] this
LEge02 lesen off] lessen of LEge02

24 at] in LEge02 at others fyers thy self to Warn] LDev035 LHen1 others]
othre LEge02 fyers] fieres LEge02 Warn] warme LEge02

25 and lett them warn wyth the] LDev035 LHen1 lett] let LEge02 them]
theim LEge02 warn] warme LEge02 wyth] with LEge02

It was my choyse It Was my chaunce

24v–25r

fol. [24v]

1 It was my choyse It Was my chaunce
2 that brovgght my hert N others hold
3 wher by it hath had sufferaunce
4 lengar *per*{p1}de then resan wuld
5 sens I yt bovnd *where*{r'} it was fre
6 methynks I wys of ryght it shuld
7 Acc^epted yt be

fol. [25r]

8 Accepted yt *be* ^{with}{w+t+} owyt Refuse
9 Wnles that fortun haith the *powre*{r'}
10 all ryght of Low for to a buse
11 for as thei say on happy *owre*{r'}
12 may more{r'} prevayll *yen* {then} ryght *ore*{r'} myght
13 yf fortune{n'} then lyst for to lowre{r'}

Commentary

Attributed to Sir Thomas Wyatt,⁶⁸ this poem was entered by H3 and discusses the right of Fortune to abuse lovers. “It was my choyse It Was my chaunce” is an excerpt of the thirty-five line poem “It was my choyse yt was no chaunce” (35v).

⁶⁸ Rebholz, *Sir Thomas Wyatt*, 128–9.

1. Textual Notes

Texts Collated

LDev048

Collation

- 1 It Was my chaunce] yt was no chaunce / LDev048
 2 brovgght] browght LDev048 hert] hart LDev048 N] in LDev048
 hold] holde / LDev048
 3 wher by] Wherby LDev048 it] ytt LDev048 sufferaunce] Sufferaunce
 / LDev048
 4 lengar] lenger LDev048 resan] Reason LDev048 wuld] wold / LDev048
 5 sens] syns LDev048 yt bovnd where it was fre] ytt Bownde where ytt
 was ffree / LDev048
 6 methynks] me thynkes LDev048 I wys] ywys LDev048 ryght] Ryght
 LDev048 it] yt LDev048 shuld] shold / LDev048
 7 Accepted] Acceptyd LDev048
 8 Accepted] Acceptyd LDev048 yt] LDev048 with owyt Refuse] with
 owte Refuse / LDev048
 9 Wnles] Vnles LDev048 fortun] fortune LDev048 haith] have LDev048
 powre] power / LDev048
 10 all] All LDev048 ryght] Ryght LDev048 Low] love LDev048 a buse]
 Abuse / LDev048
 11 as thei say on] As thay say / one LDev048 owre] howre / LDev048
 12 prevayll] prevayle LDev048 yen] then LDev048 ryght] Ryght LDev048
 ore] or LDev048 myght] myght / LDev048
 13 lowre] lowre / LDev048
 14] What vaylyth Right LDev048
 15] What vaylyth Ryght yff thys be trew LDev048
 16] then trust to chaunce and go by gesse / LDev048
 17] then who so lovyth may well go sew / LDev048
 18] vncerten hope for hys redresse / LDev048
 19] yett some wolde say Assueredly / LDev048
 20] thou mayst Appele for thy relesse / LDev048
 21] to fantasy / LDev048
 22] To fantasy pertaynys to chose / LDev048
 23] All thys I knowe for fantasy / LDev048
 24] ffurst vnto love dyd me Induse / LDev048
 25] but yet I knowe as stedefastly / LDev048
 26] that yff love haue no faster knott / LDev048

- 27] so nyce a choyse slyppes sodenly / LDev048
 28] yt lastyth nott / LDev048
 29] Itt lastyth not that stondes by change / LDev048
 30] fansy doth change / fortune ys frayle / LDev048
 31] both thes to plese / the ways ys strange / LDev048
 32] therefore me thynkes best to prevayle LDev048
 33] ther ys no way that ys so iust / LDev048
 34] as trowgh to lede / the tother fayle / LDev048
 35] And therto trust / LDev048

Now may I morne as one off late

26r

fol. [25v]

fol. [26r]

- 1 Now may I morne as one off late
 2 Dryuen by force from y my delyte
 3 and can not se my louely mate
 4 th to whom for ever my hart ys plyte

 5 Alas that euer pryson stronge
 6 sholde such too louers seporate
 7 yet thowgh ower bodys suffereth wronge
 8 ower harts shalbe off one estate

 9 I wyll not swerue I yow Insure
 10 for gold nor yet for worldly fere
 11 but lyke as yerne I wyll Indure
 12 suche faythful loue to yow I bere

 13 Thus fare ye well to me most dere
 14 off all the world both most and lest
 15 I pray yow be off ryght good chere
 16 and thynke on me that louys yow best

 17 and I wyll promyse yow agayne
 18 to thynke off yow I wyll not lett¹
 19 for nothyng cowld relese my payne
 20 but to thynke on yow my louer swete

finis

Notes & Glosses

1. This use of “let” is similar to that in Henry VIII’s “Pastyme with good company.”

Commentary

Attributed to Lord Thomas Howard,⁶⁹ the poem was entered by TH2. Typical of courtly love literature, the speaker emphasizes the pain that occurs when lovers are separated from each other.

Wyth sorrowful syghes and wondes smart

26v

fol. [26v]

- 1 Wyth sorrowful syghes and wondes smart
- 2 my hart ys persed sodaynly
- 3 to morne off ryght yt ys my part
- 4 to wepe to wayle full greuously
- 5 the bytter tears doth me constrayne
- 6 all tho that I wold yt eschew¹
- 7 to wyte off them that dothe dysdayne
- 8 faythfull louers that be so trew

- 9 The one off us from *the*{th}+e+ other they do absent
- 10 wych unto us ys a dedly wond
- 11 seyng we loue in thys yntent
- 12 yn godes{es} laws for to be bownd

- 13 Wyth syghes depe my harte ys prest
- 14 Duryng off great paynes among
- 15 to see her dayly whom I loue best
- 16 yn great and untollerabel sorows strong

- 17 Ther doth not lyue no lovyng hart
- 18 but wyll lament ower greuouse woo
- 19 and pray to god to ease owre smart
- 20 and shortly togyther that we my may goo

fynis ma r h []²

⁶⁹ Rebholz, *Sir Thomas Wyatt*, 167.

Notes & Glosses

1. This word is also used in poetry by Henry VIII.
2. The initials may refer to Lady Mary Howard or Lady Margaret Douglas, after her betrothal to Lord Thomas Howard.

Commentary

Attributed to Lord Thomas Howard,⁷⁰ this poem was entered by TH2 into the Devonshire Manuscript. Based on the initials, “marh,” signed at the bottom of the poem, Margaret Douglas could also have composed the poem after her betrothal to Thomas Howard. Alternatively, the initials may be attributed to Mary Howard, which could signify her support of the beleaguered couple. By using her maiden name to associate herself with her brother Thomas Howard, Mary Howard distances herself from her husband Henry Fitzroy, an illegitimate son of Henry VIII, and his family. The initials “MH” are also found in “O myserable sorow withowten cure” (58v). “O myserable sorow withowten cure” (58v) emphasizes the pain borne by a true lover, who is subsequently punished because of his love.

What thyng shold cawse me to be sad

27r

fol. [27r]

- 1 What thyng shold cawse me to be sad
- 2 as longe ye reyoyce wyth hart
- 3 my part yt ys for to be glad
- 4 syns yow haue takyn me to yowr part
- 5 ye do relese my pene and smart
- 6 wych wold me uery sore Insue
- 7 but that for yow my trust so trew

- 8 yff I shuld wryte and make report
- 9 what faythfulnes in yow I fynd
- 10 the terme of lyfe yt were to short
- 11 wyth penne yn letters yt to bynd
- 12 wherefor wher as as ye be so kynd
- 13 as for my part yt ys but dewe
- 14 lyke case to yow to be as true

⁷⁰ William A. Ringler Jr., Michael Rudick, and Susan J. Ringler. *Bibliography and Index of English Verse in Manuscript, 1501–1558* (London: Manswell, 1992): 260.

15 My loue truly shall not decay
 16 for thretnyng nor for punysment
 17 for let them thynke and let them say
 18 toward yow alone I am full bent
 19 therefore I wyl be dylygent
 20 owr faythful loue for to renew
 21 and styll to kepe me trusty & trw

 22 Thus fare ye well my worldly tresor
 23 desyryng god that off hys grace
 24 to send no tyme hys wyll and plesor
 25 and shortly to get hus owt off thys place
 26 then shal I be yn as good case
 27 as a hawke that getes{es} owt off hys mue
 28 and strayt doth seke hys trust so trwe

fynis

Commentary

Attributed to Lord Thomas Howard,⁷¹ this poem was entered into the manuscript by TH2. In the poem, the speaker professes his steadfastness in love despite the possibility of experiencing pain and punishment. Typical of courtly love poetry in the early Tudor court, this sentiment also appears elsewhere in the Devonshire Manuscript, such as in “Alas that men be so vngent” (27v) and “Who hath more cawse for to complayne” (28r).

Alas that men be so vngent

27v

fol. [27v]

1 Alas that men be so vngent
 2 to order me so creuely
 3 off ryght they shold them self repent
 4 yff they regard there honesty

 5 They know my hart ys set so sure
 6 *that*{th}+t+ all ther wordes{es} can not prevayle
 7 Tho that the thynke me to allure
 8 wyth doubyll tonge and flaterynge tayle

⁷¹ Ringler, Rudick, and Ringler, *Bibliography*, 242.

9 alas me thynke the do me wronge
 10 That they wold haue me to resyne
 11 my ~~tytly~~ tyle wych ys good and stronge
 12 *that*{{th}+t+} I am yowrs¹ and yow ar myne

13 I thynke the wold that I shold swere
 14 your company for to forsake
 15 but ons ther ys no worldly fere
 16 shal cawse me such anothe to make

17 ffor I do trust ere yt be longe
 18 *that*{{th}+t+} god off hys benyngnyte
 19 wyll send us ryght where we haue wrong
 20 for servyng hym thus faythfulye

21 Now fayre ye well my none swete wyfe
 22 ~~Th~~ Trustyng that shortely I shall here
 23 from yow the stay off all my lyfe²
 24 whose helth alone ys all my chere

finis

Notes & Glosses

1. This phrase connects to “That tyme that myrthe dyd stere my shypp” (17v) and “am el mem” (67v).
2. This phrasing is resonant.

Commentary

Attributed to Lord Thomas Howard,⁷² this poem was entered into the manuscript by TH2. Similar to the speaker’s declaration of steadfastness in the previous poem, here the speaker assures his loyalty to his lover despite pressures from others to forsake his beloved. The speaker calls his love “my none swete wyfe” (line 21), a sentiment which also appears as “my none” in the following poem, “Who hath more cawse for to compleyne” (28r).

⁷² Ringler, Rudick, and Ringler, *Bibliography*, 63.

Who hath more cawse for to complayne

28r

fol. [28r]

- 1 Who hath more cawse for to complayne
 2 or to lament hys sorow and payne
 3 Then I wych louys and louyd agayne
 4 yet can not optayne
- 5 I can not optayne *that* ys my none
 6 Wych cawsyth me styll to make great mone
 7 To se thus ryght *with* wronge ouerthrowne
 8 as not vnknowne
- 9 It ys not vnknowen how wrongfully
 10 The wyll me hyr for to deny
 11 whom I wyll loue moste hartely
 12 vntyll I dye
- 13 vntyll I dye I wyll not lett
 14 To *ss*¹ seke her owt in cold and het
 15 wych hath my hart as fermly set
 16 as tonge or *pen* can yt repet

finis

Notes & Glosses

1. The crossout is indistinct.

Commentary

Attributed to Lord Thomas Howard,⁷³ this poem was entered into the Devonshire Manuscript by TH2. Lines 8–9 allude to the injustice of the speaker’s situation and his entourage’s knowledge of his plight. The phrase “my none” resonates with “my none swete wyfe” in the preceding poem, “Alas that men be so vngent” (27v).

⁷³ Ringler, Rudick, and Ringler, *Bibliography*, 252.

I may well say with Ioyfull harte

28v

fol. [28v]

- 1 I may well say *with*{w+t+} Ioyfull harte¹
 2 as neuer woman myght say befor
 3 that I haue takyn to my part
 4 the faythfullyst loue that ever was born
- 5 great paynes he suffereth for my sake
 6 contynnually both nyght and day
 7 for all the paynes that he doth take
 8 from me hys loue wyll not decay
- 9 Wyth thretnyng great he hath ben sayd
 10 off payne and yke off punnysment
 11 yt all fere asyde he hath layed
 12 to loue me best was hys yntent
- 13 Who shall let me then off ryght
 14 onto myself hym to retane
 15 and loue hym best both day and nyght
 16 yn recompens off hys great payne
- 17 yff I had more more he shold haue
 18 and that I kno he knowys full well
 19 to loue hym best vnto my graue
 20 off that he may both bye and sell
- 21 And thus fare well my hartes{es} desyer
 22 the only stay off me and myne
 23 onto god dayly I make my prayer
 24 to bryng vs shortly both in one lyne

finis

Notes & Glosses

1. There is no clear reason for the crossout of *e*, but it does enable a graphic rhyme with “part.”

Commentary

Attributed to Lady Margaret Douglas,⁷⁴ this poem denotes her feelings for her husband, Lord Thomas Howard. “I may well say with loyfull harte,” entered by TH2, is one of the few ruled pages in the manuscript. Other ruled pages include: “The knot which fyrst my hart did strayn” (23r) through “O ye louers that hygh vpon the whele” (30r) and “What deth ys worse then thys” (39r) through “ther ys no cure ffor care off miyd” (41r). Helen Baron observes that “I may well say with loyfull harte” (28v) and the following poem “To yowr gentyll letters an answere to resyte” (29r) follow an epistolary formulae:⁷⁵ the poem ends with the hope that the two will meet again (line 24), and the next poem responds to this plea, beginning: “To yowr gentyll letters an answere to resyte / both I and my penne there to wyll aply” (29r, lines 1–2). While E.A. Bond argues that this relation shows internal evidence that the lovers exchanged letters during imprisonment in the Tower,⁷⁶ Baron notes that no existing evidence supports the theory that Douglas wrote in the manuscript while at the Tower.⁷⁷

To yowr gentyll letters an answere to resyte

29r

fol. [29r]

1 To yowr gentyll letters an answere to resyte
 2 both I and my penne there to wyll aply
 3 and thowgh that I can not yor goodnes aquyte
 4 In ryme and myter elegantly
 5 yet do I meane as faythfully
 6 As euer dyd louer for hys part
 7 I take god to record whych knowyth my hart

8 And where as ye wyll contynew myne
 9 To reporte for me ye may be bold
 10 That yff I had lyves as argus had yne
 11 yet soner all them lyse I wold
 12 then to be tempte for fere or for gold

⁷⁴ Ringler, Rudick, and Ringler, *Bibliography*, 122.

⁷⁵ Helen Baron, “Mary (Howard) Fitzroy’s Hand in the Devonshire Manuscript,” *Review of English Studies: A Quarterly Journal of English Literature and the English Language* 45 (1994): 325.

⁷⁶ E.A. Bond, “Wyatt’s Poems,” *Athenaeum* 27 (1871): 655.

⁷⁷ Baron, “Mary (Howard) Fitzroy’s Hand,” 325.

- 13 yow to refuse or to forsake
 14 wych ys my faythful and louyng make
- 15 Wych faythfullnes ye dyd euer pretend
 16 and gentylnes as now I see
 17 off me wych was yowr pore old frend
 18 yowr louyng husband now to be
 19 synce¹ ye desende from yor degre
 20 take ye thys vnto yowr part
 21 my faythful / trwe and louyng hart
- 22 for terme off lyfe thys gyft ye haue
 23 Thus now adwe my none swete wyfe²
 24 from T. h. wych nowght doth crave³
 25 but yow the stay off all my lyfe
 26 and the that wold other bate or stryfe
 26 to be tyed wyth yn y^{ower} louyng bandys
 27 I wold the were on goodwyn sandys⁴

finis

Notes & Glosses

1. This is an unusual spelling.
2. This phrase is repeated.
3. Presumably, the initials refer to Lord Thomas Howard. The space in the text was created and the initials were added later, not unlike the gaps on “O very lord / o loue / o god alas” (29v).
4. The Goodwin Sands are notorious shoals off the coast of Dover.

Commentary

Attributed to Lady Margaret Douglas,⁷⁸ this poem denotes her feelings for her husband, Lord Thomas Howard. “To yowr gentyll letters an answere to resyte,” entered by TH2, follows the same ruled page format as the preceding poem. Baron observes that “I may well say with Ioyfull harte” (28v) and “To yowr gentyll letters an answere to resyte” follow an epistolary formulae:⁷⁹ “I may well say with Ioyfull harte” ends with the hope that the two will meet again (line 24), and this poem responds to the plea, beginning: “To yowr gentyll letters an answere to resyte / both I and my penne there to wyll aply”

⁷⁸ Bond, “Wyatt’s Poems,” 655.

⁷⁹ Baron, “Mary (Howard) Fitzroy’s Hand,” 325.

(lines 1–2). While Bond argues that this relation shows internal evidence that the lovers exchanged letters during imprisonment in the Tower,⁸⁰ Baron notes that no existing evidence supports the theory that Douglas wrote in the manuscript while at the Tower.⁸¹

And now my pen alas wyth wyche I wryte

29v

fol. [29v]

- 1 And now my pen alas / wyth wyche I wryte
- 2 quaketh for drede / off that I muste endyte

Commentary

These two lines, entered by TH2, are excerpted from Chaucer's *Troilus and Criseyde*, Book IV, 13–14.⁸² TH2 may have copied the lines from Thynne's edition of Chaucer (c. 1532). Chaucer's narrator expresses his dread of having to convey Troilus's fall from Fortune's Wheel, Diomedes's rising favour, and Criseyde's unfaithfulness. The Devonshire Manuscript contains other verses from *Troilus and Criseyde*: see "O very lord / o loue / o god alas" (29v), "O ye louers that hygh vpon the whele" (30r), "for thylke grownde that bearyth the wedes wycke" (59v), "yff yt be so that ye so creuel be" (91r), "Wo worthe the fayre gemme vertulesse" (91v), "for loue ys yet the moste stormy lyfe" (91v), "Also wyckyd tonges byn so prest" (91v), "And who that sayth that for to love ys vyce" (92r), and "but now helpe god to quenche all thys sorow" (93r). Other medieval and Chaucerian excerpts in the manuscript, possibly copied from Thynne's edition, include selections from Hoccleve's "Womans harte vnto no creweltye" (89v) and "ys thys afayre avaunte / ys thys honor" (89v); Richard Roos's *La Belle Dame Sans Merci*, "O marble herte and yet more harde perde" (90r) and "Alas what shuld yt be to yow preiudyce" (90r); the Chaucerian "Remedy of Love" first printed in Thynne's edition, "yff all the erthe were parchment scrybable" (90r); and Chaucer's *Anelida and Arcite*, "for though I had yow to morow agayne" (91r)

⁸⁰ Bond, "Wyatt's Poems," 655.

⁸¹ Baron, "Mary (Howard) Fitzroy's Hand," 325.

⁸² Raymond Southall, "The Devonshire Manuscript Collection of Early Tudor Poetry, 1532–41," *Review of English Studies*, 15 (1964): 143.

1. Textual Notes

Texts Collated

STC 5068

Collation

1 now] nowe T5068.03 alas /] alas/ T5068.03 wyth] with T5068.03
 wyche] whiche T5068.03 wryte] write T5068.03

2 quaketh] Quaketh T5068.03 drede / off] drede/of T5068.03

O very lord / o loue / o god alas

29v

fol. [29v]

- 1 O very lord / o loue / o god alas
 2 That knowest best myn hert / & al my thought
 3 What shal my sorowful lyfe donne in thys caa^s
 4 Iff I forgo that I so dere haue bought
 5 Syns ye [] / & me hau fully brought
 6 Into your grace / and both our ~~hat~~ hertes sealed
 7 howe may ye suffer alas yt be repealed
- 8 What I maye doo I shall / whyle I may dure
 9 onlyue / in torment and in creuel payne
 10 Thys infortune / or thys dysaventure
 11 alone as I was borne I wyl complayne
 11 ne neuer wyl I sene yt shyne or rayne
 12 but ende I wyl as edyppe in derkenesse
 14 my sorowful lyfe / and so dy in dystresse
- 15 O wery goste / that ere errest to and fro
 16 why wyld thow not flye owt off the wofullest
 17 Body [] that euer myght on grounde go
 18 o soule / lurkyng in thys woful nest
 19 flye^{forth} owt my herte and yt breste
 20 and folowe alwaye [] thy lady dere
 21 thy ryght place ys nowe no lenger here

Commentary

Entered by TH2, this is an excerpt from Chaucer's *Troilus and Criseyde*, Book IV, 288–308. TH2 may have copied the lines from Thynne's edition of Chaucer (c. 1532). In this passage, Troilus has just found out about Criseyde's exile from Troy and laments the fickleness of Fortune. This particular passage shows his great distress; Troilus wishes to die and wants his soul to follow Criseyde. The Devonshire Manuscript contains other verses from *Troilus and Criseyde* (see the commentary on "And now my pen alas wyth wyche I wryte" [29v]). Bradley J. Irish has named this poem among those whose "unmistakable topicality" has sparked scholarly interest.⁸³ Indeed, "O very lord/ o loue / o god alas" features two intentional gaps omitting the name "Criseyde" from Chaucer's version—one at line 5 and the other at line 20. Siemens, Bond, and Armstrong confirm Lerer, Heale, and Watkins's commentary on the significance of the gaps in the text: the meter and sense requires the reader to insert a name.⁸⁴ The spaces in this poem, which was likely copied into the manuscript during Thomas Howard's imprisonment, could easily accommodate the name "Margaret" without disrupting the poem's meter.

1. Textual Notes

Texts Collated

STC 5068

Collation

- 1 O very lord / o loue / o god alas] omit T5068.15 T5068.18 lord / o] lorde/ O T5068.14 loue /] loue/ T5068.14
- 2 That knowest best myn hert / & al my thowght] omit T5068.15 T5068.18 hert /] hert/ T5068.14 thowght] thought T5068.14
- 3 What shal my sorowful lyfe donne in thys caas] omit T5068.15 T5068.18 sorowful] sorouful T5068.14 donne] done T5068.14 thys] this T5068.14 caas] caas T5068.14
- 4 Iff] If T5068.14 Iff I forgo that I so dere haue bought] omit T5068.15 T5068.18
- 5 Syns] Sens T5068.14 Syns ye / & me hau fully brought] omit T5068.15 T5068.18 ye /] ye Creseyde T5068.14 hau] haue T5068.14
- 6 Into] In to T5068.14 Into your grace / and both our hat hertes sealed] omit T5068.15 T5068.18 grace /] grace/ T5068.14 hat hertes] hertes T5068.14

⁸³ Irish, "Gender and Politics," 89.

⁸⁴ Siemens, Armstrong, and Bond, "The Devil is in the Details," 279.

- 7 howe] Nowe T5068.14 howe may ye suffer alas yt be repeald] omit T5068.15 T5068.18 suffer] suffre T5068.14 yt] it T5068.14
- 8 What] what T5068.18 What I maye doo I shall / whyle I may dure] omit T5068.14 T5068.15 maye] may T5068.18 doo] done T5068.18 shall / whyle] shal/whyle T5068.18
- 9 onlyue / in torment and in creuel payne] omit T5068.14 T5068.15 onlyue /] On lyue/ T5068.18 torment] turment T5068.18 creuel] cruel T5068.18
- 10 Thys infortune / or thys dysaventure] omit T5068.14 T5068.15 Thys infortune / or] This infortune/or T5068.18 thys] this T5068.18 dysaventure] disaaventure T5068.18
- 11 alone] Alone T5068.18 alone as I was borne I wyl complayne] omit T5068.14 T5068.15 wyl] wol T5068.18
- 12 ne] Ne T5068.18 ne neuer wyl I sene yt shyne or rayne] omit T5068.14 T5068.15 wyl] wol T5068.18 yt] it T5068.18
- 13 but] But T5068.18 but ende I wyl as edyppe in derkenesse] omit T5068.14 T5068.15 wyl] wol T5068.18 edyppe] Edippe T5068.18 derkenesse] derknesse T5068.18
- 14 my sorowful lyfe / and so dy in dystresse] omit T5068.14 T5068.15 my sorowful lyfe / and so dy] My sorowful lyfe/ and dyen T5068.18 dystresse] distresse T5068.18
- 15 O] O T5068.15 O wery goste / that ere errest to and fro] omit T5068.14 T5068.18 goste / that] goste/that T5068.15 ere errest] errest T5068.15
- 16 why wyld thow not flye owt off the wofullest] omit T5068.14 T5068.18 why wyld thow not flye owt off] Why nylyt thou flyen out of T5068.15
- 17 Body that euer myght on grounde go] omit T5068.14 T5068.18 Body] Body T5068.15 myght] might T5068.15
- 18 o soule / lurkyng in thys woful nest] omit T5068.14 T5068.18 o soule / lurkyng] O soule/lurkyng T5068.15 thys] this T5068.15 nest] neste T5068.15
- 19 flye forth owt my herte and yt breste] omit T5068.14 T5068.18 flye forth owt my] Flye forthout myn T5068.15 herte] herte/ T5068.15 yt] let it T5068.15 breste] preste T5068.15
- 20 and folowe alwaye thy lady dere] omit T5068.14 T5068.18 and folowe alwaye] And folowe alway Cresseyde T5068.15
- 21 thy ryght place ys nowe no lenger here] omit T5068.14 T5068.18 thy ryght place ys] Thy right place is T5068.15

O ye louers that hygh vpon the whele

30r

fol. [30r]

- 1 O ye louers that hygh vpon the whele
- 2 ben sette of fortune in good aventure
- 3 god grawnte that ye fynden aye loue of stele
- 4 and longe maye yowr lyfe in ioye endure
- 5 but whan ye comen by my sepulture
- 6 remembre that yowr felowe resteth there
- 7 for I louyd eke though I vnworthy were

Commentary

Entered by TH2, this is an excerpt from Chaucer's *Troilus and Criseyde*, Book IV, 323–39. TH2 may have copied the lines from Thynne's edition of Chaucer (c. 1532). In this passage, Troilus has just found out about Criseyde's exile from Troy and laments the fickleness of Fortune. Troilus asks lucky lovers to remember him—their unlucky fellow—when they pass his sepulture. The Devonshire Manuscript contains others verses from *Troilus and Criseyde* (see the commentary on “And now my pen alas wyth wyche I wryte” [29v]).

1. Textual Notes

Texts Collated

STC 5068.16

Collation

- 1 louers that] louers/that T5068.16
- 2 ben] Ben T5068.16 fortune in] fortune/in T5068.16 aventure] auenture T5068.16
- 3 god grawnte] God lene T5068.16
- 4 and] And T5068.16 maye] mote T5068.16 yowr] your T5068.16
- 5 but] But T5068.16
- 6 remembre] Remembreth T5068.16 yowr] your T5068.16
- 7 for] For T5068.16 louyd] loued T5068.16 eke though I] eke/though I T5068.16

It was my choise yt was no chaunce /

30v

fol. [30v]

- 1 3 It was my choise yt was no chaunce /
 2 that browght my hart in others holde /
 3 Wherby ytt hath had Sufferaunce /
 4 lenger perde then Reason wold /
 5 syns I ytt Bownde{d,} where ytt was ffree /
 6 me thynkes{es} ywys of Ryght yt shold /
 7 Acceptyd be

 8 Acceptyd be *with*{w+t+} owte Refuse /
 9 Vnles *that*{{th}+t+} fortune have *the*{{th}+e+} power /
 10 All Ryght of love for to Abuse /
 11 for As thay say / one happy howre /
 12 may more prevayle then Ryght or myght /
 13 yf fortune then lyst for to lowre /
 14 What vaylyth Right

 15 What vaylyth Ryght yff thys be trew /
 16 then trust to chaunce and go by gesse /¹
 17 then who so lovyth may well go sew /
 18 vncerten hope for hys redresse /
 19 yett some wolde{d,} say Assueredly /
 20 thou mayst Appele for thy relese /
 21 to fantasy /

 22 To fantasy pertaynys to chose /
 23 All thys I knowe for fantasy /
 24 ffurst vnto love dyd me Induse /
 25 but yet I knowe as stedefastly /
 26 that yff love haue no faster knott /
 27 so nyce a choise slyppes{es} sodenly /
 28 yt lastyth nott /

 29 Itt lastyth not *that*{{th}+t+} stondes{es} by change /
 30 fany doth change / fortune ys frayle /
 31 both thes to plese / the ways ys strange /
 32 therefore me thynkes{es} best to prevayle /

33 ther ys no way *that* ys so Iust /
 34 as trowgh to lede / tho tother fayle /
 35 And therto trust /

Notes & Glosses

1. It is possible that the writer is indulging in wordplay with *guess* and *guise*.

Commentary

Attributed to Sir Thomas Wyatt,⁸⁵ this poem was entered by H4 and discusses Fortune's right to abuse lovers. Rebholz notes the speaker's decision to dwell on the mental image ("fantasy") of a new love in order to gain freedom from a current love.⁸⁶ H3 enters a thirteen-line excerpt of the poem on "It was my choyse It Was my chaunce" (24v-25r).

1. Textual Notes

Texts Collated

LDev039

Collation

1 yt was no chaunce /] It Was my chaunce LDev039
 2 browght] brovggght LDev039 hart] hert LDev039 in] N LDev039 hol-
 de /] hold LDev039
 3 Wherby] wher by LDev039 ytt] it LDev039 Sufferaunce /] sufferaunce
 LDev039
 4 lenger] lengar LDev039 Reason] resan LDev039 wold /] wuld LDev039
 5 syns] sens LDev039 ytt Bownde where ytt was ffree /] yt boynd where
 it was fre LDev039
 6 me thynkes] methynks LDev039 ywys] I wys LDev039 Ryght] ryght
 LDev039 yt] it LDev039 shold /] shuld LDev039
 7 Acceptyd] Accepted yt LDev039
 8 Acceptyd] Accepted LDev039 be] yt be LDev039 with owte Refuse /]
 with owyt Refuse LDev039
 9 Vnles] Wnles LDev039 fortune] fortun LDev039 have] haith LDev039
 power /] powre LDev039
 10 All] all LDev039 Ryght] ryght LDev039 love] Low LDev039 Abuse
 /] a buse LDev039

⁸⁵ Rebholz, *Sir Thomas Wyatt*, 128-9.

⁸⁶ Rebholz, *Sir Thomas Wyatt*, 407.

11 As thay say / one] as thei say on LDev039 howre /] owre LDev039
 12 prevayle]prevayll LDev039 then]yen LDev039 Ryght]ryght LDev039
 or] ore LDev039 myght /] myght LDev039
 13 lowre /] lowre LDev039
 14 What vaylyth Right] LDev039
 15 What vaylyth Ryght yff thys be trew /] LDev039
 16 then trust to chaunce and go by gesse /] LDev039
 17 then who so lovyth may well go sew /] LDev039
 18 vncerten hope for hys redresse /] LDev039
 19 yett some wolde say Assueredly /] LDev039
 20 thou mayst Appele for thy relesse /] LDev039
 21 to fantasy /] LDev039
 22 To fantasy pertaynys to chose /] LDev039
 23 All thys I knowe for fantasy /] LDev039
 24 ffurst vnto love dyd me Induse /] LDev039
 25 but yet I knowe as stedefastly /] LDev039
 26 that yff love haue no faster knott /] LDev039
 27 so nyce a choyse slyppes sodenly /] LDev039
 28 yt lastyth nott /] LDev039
 29 Itt lastyth not that stondes by change /] LDev039
 30 fansy doth change / fortune ys frayle /] LDev039
 31 both thes to plese / the ways ys strange /] LDev039
 32 therefore me thynkes best to prevayle /] LDev039
 33 ther ys no way that ys so iust /] LDev039
 34 as trowgh to lede / the tother fayle /] LDev039
 35 And therto trust /] LDev039

Suche Wayn thought / as wanted to myslede me /
 31r

fol. [30.1r]

fol. [30.1v]

fol. [31r]

1 Suche Wayn thought / as wanted to myslede me /
 2 in deserte hope / by well assueryd mone /
 3 makyth me from company to leyff A lone /
 4 in followyng her whome reason byd me fle /
 5 She flyeth as fast by gentyll crueltye /
 6 And After her myn hart wuld fayne be gone /
 7 but Armyd syghys my way doth stopp Anon /

8 twyxt hope and drede / lakyng my lybertye /
 9 Yet as I gesse / vnder the skornfull browe /
 10 one beme off pytie ys in her cloudy loke /
 11 whych cownfortyth *the* mynd *that* erst for fere shoke /
 12 And ther *with* all boldyd / I seke *the* way howe /
 13 to vtter the smert *that* I suffyr *with* in /
 14 but such y ytt ys / I nott how to begyn /

T W¹

Notes & Glosses

1. Presumably, the initials “T W” refer to Sir Thomas Wyatt.

Commentary

Attributed to Sir Thomas Wyatt by internal evidence and by Rebholz,⁸⁷ this poem was entered by H4. The poem also appears in Tottel’s Miscellany under the title “The waueryng louer wylleth, and dreadeth, to moue his desire” (item 41).⁸⁸ Rebholz notes that this sonnet translates and adapts Petrarch’s *Rime* 169. For instance, on line 8 Wyatt adds a personification of liberty imprisoned within the “walls” of love since “the speaker’s hope denies him the liberty of breaking off the relationship; [but] his dread denies him the liberty of pursuing the lady more boldly.”⁸⁹ H4’s use of *c* forms in this case reveals his or her understanding of sonnet structure. H4 uses similar majuscule forms in “It was my choyse yt was no chance /” (30v).

1. Textual Notes

Texts Collated

STC13860_26, LGe34, AAH16

Collation

1 Suche Wayn] SVch vain STC_13860_26 Wayn] vayne AAH16 vayn LGe34
 thowght /] thought AAH16 LGe34 thought, STC_13860_26 myslede] mislead
 AAH16 STC_13860_26 me /] me AAH16 LGe34 STC_13860_26
 2 in] In STC_13860_26 deserte] desert AAH16 LGe34 STC_13860_26 hope
 /] hope AAH16 LGe34 STC_13860_26 well] AAH16 assueryd] assured AAH16
 LGe34 STC_13860_26 mone /] mone, STC_13860_26 mone AAH16 LGe34

⁸⁷ Rebholz, *Sir Thomas Wyatt*, 84.

⁸⁸ Tottel, *Tottel’s Miscellany*, 42.

⁸⁹ Rebholz, *Sir Thomas Wyatt*, 353.

3 makyth] maketh AAH16 LEge34 Makes STC_13860_26 company] Companye AAH16 companyne LEge34 leyff A lone /] lyve alone AAH16 live alone LEge34 liue alone, STC_13860_26

4 in] In STC_13860_26 followyng] following AAH16 folowing LEge34 folowyng STC_13860_26 whome] whom STC_13860_26 byd] bid AAH16 LEge34 bids STC_13860_26 fle /] flee AAH16 fle LEge34 fle. STC_13860_26

5 She flyeth] she fleeth AAH16 She flyeth as fast by gentyll crueltye /] And after her my hart would faine be gone: STC_13860_26 flyeth] fleith LEge34 gentyll] gentill AAH16 LEge34 crueltye /] crueltie AAH16 LEge34

6 And] and AAH16 LEge34 And After her myn hart wuld fayne be gone /] But armed sighes my way do stop anone, STC_13860_26 After] after AAH16 LEge34 myn] my AAH16 hart] hert LEge34 wuld] wolde AAH16 would LEge34 fayne] faine AAH16 fain LEge34 gone /] gone AAH16 LEge34

7 but Armyd syghys my way doth stopp Anon /] Twixt hope and dread lockyng my libertie. STC_13860_26 Armyd syghys] armed sighes AAH16 LEge34 doth] do AAH16 LEge34 stopp] stoppe LEge34 Anon /] anone AAH16 anon LEge34

8 twyxt] twixt AAH16 LEge34 twyxt hope and drede / lakyng my lybertye /] So fleeth she by gentle crueltie. STC_13860_26 and] & LEge34 drede /] dread AAH16 drede LEge34 lakyng] lacking AAH16 LEge34 lybertye /] libertie AAH16 lib libertie LEge34

9 gesse /] gesse AAH16 LEge34 STC_13860_26 the skornfull browe /] disdainfull brow AAH16 that scornfulldisdaynfull browe LEge34 disdainfull brow STC_13860_26

10 one] One STC_13860_26 beme] beame AAH16 LEge34 STC_13860_26 off] of AAH16 LEge34 STC_13860_26 pytie] pittie AAH16 pitie LEge34 ruth STC_13860_26 ys] is AAH16 LEge34 STC_13860_26 cloudy loke /] Clowdie Looke AAH16 cloudy loke LEge34

11 whych] whiche AAH16 which LEge34 Which STC_13860_26 cownfortyth] comforteth AAH16 comforteth LEge34 confortes STC_13860_26 mynd] mynde LEge34 mind, STC_13860_26 erst] earst AAH16 fere] feare AAH16 fear STC_13860_26 shoke /] shooke AAH16 shoke. STC_13860_26

12 And] and AAH16 And ther withall boldyd / I seke] That bolded straight STC_13860_26 ther withall] thearwithall AAH16 therewithall LEge34 boldyd /] bolded AAH16 LEge34 seke] seeke AAH16 howe /] how AAH16 LEge34 then seke I how STC_13860_26

13 to] To STC_13860_26 vtter] vtter forth STC_13860_26 smert] smartt AAH16 smart STC_13860_26 that] STC_13860_26 suffyr] suffer AAH16 suffre LEge34 bide STC_13860_26 within /] within AAH16 LEge34 within: STC_13860_26

14 but] But STC_13860_26 such] suche AAH16 LEge34 y ytt ys /] it is AAH16
LEge34 it is, STC_13860_26 nott] not AAH16 LEge34 STC_13860_26 begyn /]
begyn AAH16 LEge34 begyn. STC_13860_26

So vnwarely was never no man cawght /
32r

fol. [31v]

fol. [32r]

1 # So vnwarely was never no man cawght /
2 *with*{w+t+} stedefast loke Apon A goodly face /
3 As I of late / for sodenly me thowght /
4 my hart was torne owte of hys place /

5 Thorow myn Iye the strock frome hyrs dyd slyde /
6 dyrectly downe vnto my hert ytt ranne /
7 in helpe wherof the blood therto dyd slyde /
8 And left my place both pale and wann /¹

9 Then was I leke A man{_an² for woo a *masyd* {amazed}
10 or leke the byrde *that*{{th}+t+} flyeth in to *the*{{th}+e+} fyer
11 for whyll *that*{{th}+t+} I on her beaulte gasyd
12 the more I burnt in my dysyre /

13 Anon the blowd stert in my face agayn /
14 enflamd *with*{w+t+} hete / *that* {{th}+t+} yt had att my hart /
15 And browght ther*with*{w+t+} thorowt in *euer*{u'y} vayne
16 a qwakyng hete *with*{w+t+} plesaunt smert /
17 Then was I leke *the*{{th}+e+} strawe whan *that*{{th}+t+} *the* {{th}+e+} flame
18 ys drevyn therin by force and rage off wynd
19 I can nott tell Alas what I shall fynd blame /
20 nor what to seke / nor what to fynd

21 But wele I wote the greffe holdes{es} me so sore
22 in hete and cold betwyxt hope and drede
23 that but her helpe to helth doth me restore
24 thys restles lyff A I may nott lede /

W³

Notes & Glosses

1. The phrase is resonant.
2. The macron may be otiose.
3. This initial may refer to Sir Thomas Wyatt.

Commentary

Attributed to Sir Thomas Wyatt by internal evidence and by Rebholz,⁹⁰ this poem was entered by H4. The poem depicts the popular medieval courtly love trope of a lover struck with the sight of his beloved who finds himself between hope and despair. “So vnwarely was never no man cawght” also appears in Tottel’s *Miscellany* under the title “The louer describeth his being taken with sight of his loue.”⁹¹

1. Textual Notes

Texts Collated

STC13860_33

Collation

- 1 So vnwarely was] VNwarely so was STC_13860_33 never] neuer STC_13860_33 cawght /] caught, STC_13860_33
- 2 with] With STC_13860_33 stedefast] stedfast STC_13860_33 Apon] vpon STC_13860_33 A] a STC_13860_33 face /] face: STC_13860_33
- 3 late /] late: STC_13860_33 sodenly] sodainely STC_13860_33 thowght /] thought, STC_13860_33
- 4 my] My STC_13860_33 owte] out STC_13860_33 hys place /] his proper place. STC_13860_33
- 5 myn Iye] mine eye STC_13860_33 strock] stroke STC_13860_33 frome] from STC_13860_33 hyrs] hers STC_13860_33 dyd] did STC_13860_33 slyde /] slide, STC_13860_33
- 6 dyrectly] Directly STC_13860_33 vnto] into STC_13860_33 hert] hart STC_13860_33 ytt] it STC_13860_33 ranne /] ranne: STC_13860_33
- 7 in] In STC_13860_33 dyd slyde /] did glide, STC_13860_33
- 8 place] face STC_13860_33 wann /] wanne. STC_13860_33
- 9 leke] like STC_13860_33 A] a STC_13860_33 mann] man STC_13860_33 woo a masydamasyd] wo amased: STC_13860_33

⁹⁰ Rebholz, *Sir Thomas Wyatt*, 152–3.

⁹¹ Tottel, *Tottel’s Miscellany*, 41–2.

10 or] Or STC_13860_33 leke] like STC_13860_33 byrde] fowle
 STC_13860_33 flyeth] fleeth STC_13860_33 in to] into STC_13860_33
 fyer] fire. STC_13860_33
 11 for whyll] For while STC_13860_33 on] vpon STC_13860_33 beaulte]
 beauty STC_13860_33 gasyd] gased: STC_13860_33
 12 the] The STC_13860_33 burnt] burnde STC_13860_33 dysyre /]
 desire. STC_13860_33
 13 Anon] Anone STC_13860_33 blowd] bloud STC_13860_33 stert] start
 STC_13860_33 agayn /] agayne, STC_13860_33
 14 enflamd] Inflamde STC_13860_33 hete / that yt had att] heat, that it
 had at STC_13860_33 hart /] hart. STC_13860_33
 15 browght] brought STC_13860_33 thorowt] through out STC_13860_33
 vayne] vaine, STC_13860_33
 16 a] A STC_13860_33 qwakyng] quakyng STC_13860_33 hete]
 heat STC_13860_33 plesaunt] pleasant STC_13860_33 smert /] smart.
 STC_13860_33
 17 leke] like STC_13860_33 strawe] straw, STC_13860_33 whan] when
 STC_13860_33
 18 ys drevyn therin] Is driuen therin, STC_13860_33 force] force,
 STC_13860_33 off wynd] of winde. STC_13860_33
 19 nott] not STC_13860_33 tell] tell, STC_13860_33 Alas] alas,
 STC_13860_33 fynd] STC_13860_33 blame /] blame: STC_13860_33
 20 nor] Nor STC_13860_33 seke /] seke, STC_13860_33 fynd] finde.
 STC_13860_33
 21 wele] well STC_13860_33 wote] wot: STC_13860_33 greffe] grieffe
 STC_13860_33 holdes] doth hold STC_13860_33 so sore] sore STC_13860_33
 22 in hete] In heat STC_13860_33 cold] cold, STC_13860_33 betwyxt] be-
 twixt STC_13860_33 hope and drede] both hope and drede: STC_13860_33
 23 that] That, STC_13860_33 helth] health STC_13860_33 doth] do
 STC_13860_33 restore] restore: STC_13860_33
 24 thys] This STC_13860_33 restles] restlesse STC_13860_33 lyff A] life
 STC_13860_33 nott] not STC_13860_33 lede /] lead. STC_13860_33

The knott whych ffyrst my hart dyd strayn /

33r-v

fol. [32v]

fol. [33r]

- 1 The knott whych ffyrst my hart dyd strayn /
- 2 Whan *that* yow^rser^s vannt I be cam /

- 3 doth bynde me styll for to Remyne /
 4 all was yow^r owne as nowe I am /
 5 And yff ye fynde *that*{th}+t+} I do ffayn /
 6 *with*{w+t+} Iust Iudgement my selffe I dam /
 7 to haue dysdayn /
- 8 Iff other thowght in me do growe /
 9 butt styll to love yow stedefastly /
 10 if *that*{th}+t+} the profe do nott well showe /
 11 that I am yowrs¹ Assueredly /
 12 lett euery welth turne me to woe
 13 And yow to be contynually /
 14 My chefest foo /
- 15 Iff other love or newe request /
 16 do cesse my hart but only thys /
 17 or yf *with*{w+t+} in my weryd brest /
 18 be hyd one thowght that mene Amys /
 19 I do desyer that myne vnrest /
 20 may styll encrease and I to y mysse /
 21 that I love best /
- 22 Yff in my love ther be one spott /
 23 off false deceyte or doblenes /
 24 or yff I mynd to slypp thys knott /
 25 by want of fayth or stedefastnes /
 26 lett All my sorowys be forgott /
 27 And when I wuld haue cheefe redresse
 28 Esteme me nott
- 29 But yff *that*{th}+t+} I consume in payn /
 30 *with*{w+t+} burnynge syghes & fervent love /
 31 And daly seke non other gayn /
 32 but *with* {w+t+} my dede thes wurdes{es} to prove
 33 me thynke off Ryght I shuld optAyne
 34 that ye wuld mynde for to remove
 35 yow^r gret dysdayn s
- fol. [33v]
 36 And for the ende off thys my songe /

37 vnto yow^r handys I do submytt /
 38 my dedly greff and payns so stronge /
 39 whych in my harte be fermly shytt
 40 And when ye lyst redresse my wronge
 41 syns well ye knowe *this*{th}+is+} paynfull fytt
 42 Hath last to longe

Notes & Glosses

1. The phrasing is resonant.

Commentary

Attributed to Sir Thomas Wyatt,⁹² this complete version of the poem was entered by H4 and describes the speaker's justification for his steadfastness in matters of love. Any sign of his wavering, unfaithfulness, or deceit would understandably deserve contempt from his beloved, yet the speaker's loyalty goes unrewarded. H3 also copies the complete poem on "The knot which fyrst my hart did strayn" (23r-23v) and an excerpt on "The knot which fyrst my hart dyd strayn" (22v).

1. Textual Notes

Texts Collated

DBla21, LDev032, LDev037

Collation

1 The knott whych ffyrst] the that furst DBla21 knott] knot LDev037
 LDev034 whych] which LDev037 LDev034 ffyrst] fyrst LDev037 LDev034 dyd]
 did LDev037 strayn /] strayn LDev037 LDev034 DBla21
 2 Whan] whan LDev037 when DBla21 yowr] your LDev037 LDev034 thy
 DBla21 servannt] saruant LDev037 sarwant LDev034 servant DBla21 be cam
 /] becam LDev037 LDev034 DBla21
 3 doth] Doth LDev037 bynde] bynd LDev037 LDev034 DBla21 Remyne /]
 remain LDev037 Remain LDev034 remayn DBla21
 4 all was] always DBla21 was] wais LDev034 yowr] yor LDev037 yowr
 owne as nowe I am /] LDev034 owne] own DBla21 nowe] now LDev037 DBla21
 am /] am LDev037 DBla21
 5 And yff ye] and if you LDev037 And yff ye fynde that I do ffayn /]
 LDev034 And yff ye fynde] & yff ye fynd DBla21 fynde] fynd LDev037 ffayn /]
 fayne LDev037 fayn DBla21

⁹² Rebholz, *Sir Thomas Wyatt*, 126-7.

- 6 with Iust Iudgement my selffe I dam /] LDev034 Iudgement] Iuge-
ment LDev037 judgment DBla21 selffe] self LDev037 DBla21 dam /] dam ene
LDev037 dam DBla21
- 7 to] To LDev037 to haue dysdayn /] LDev034 dysdayn /] Dysdain LDev037
dysdy wyth desdayne DBla21
- 8 Iff] If LDev037 Iff other thowght in me do growe /] LDev034 Iff other
thowght in] yf thowght In DBla21 thowght] thought LDev037 in] In LDev037
do] doo LDev037 growe /] groo DBla21 LDev037
- 9 butt] bot LDev037 but DBla21 butt styll to love yow stedefastly /]
LDev034 styll] styl LDev037 to] too LDev037 love] lov LDev037 loue DBla21
yow stedefastly /] the you stedfastly DBla21 youe stedfastlye LDev037
- 10 if] yf LDev037 if that the profe do nott well showe /] LDev034 if that] yff
DBla21 profe] proff LDev037 proffe DBla21 do] doo LDev037 nott] not LDev037
nott well showe /] no forth shoo DBla21 showe /] shoo LDev037
- 11 that I am yowrs Assueredly /] LDev034 yowrs] yours LDev037 Assu-
eredly /] Asorydly LDev037 assuerydly DBla21
- 12 lett] let LDev037 lett euery welth turne me to woe] LDev034 euery] eure
LDev037 welth] wellth LDev037 turne me to woe] all my yoy turne me all to
woo DBla21 woe] woo LDev037
- 13 And yow] and yov LDev037 And yow to be contynually /] LDev034 to
beontynually DBla21 contynually /] contunvally LDev037
- 14 My] my LDev037 DBla21 My chefest foo /] LDev034 chefest] chefyst
DBla21 foo /] f DBla21 ffoo LDev037
- 15 Iff] If LDev037 Iff other love or newe request /] LDev034 Iff other love
or] yff other thoht or DBla21 love] low LDev037 newe] new LDev037 DBla21
request /] request DBla21 Request LDev037
- 16 do] doo LDev037 do cesse my hart but only thys /] LDev034 cesse] cese
LDev037 sese DBla21 thys /] thys DBla21 this LDev037
- 17 or yf within my weryd brest /] LDev034 or yf within] & yff wythIn
DBla21 yf] if LDev037 brest /] brest LDev037 DBla21
- 18 be hyd one thowght that mene Amys /] LDev034 one] on LDev037
DBla21 thowght] thought LDev037 Amys /] amys LDev037 DBla21
- 19 I do desyer that myne vnrest /] LDev034 myne] myn LDev037 myne
vnrest /] my nrest DBla21 myn vnrest LDev037
- 20 may] may LDev037 may styll encrease and I to y mysse /] LDev034
encrease] encrese LDev037 encrease and] Incres & DBla21 y mysse /] mys
LDev037 DBla21
- 21 that I love best /] LDev034 love] lov LDev037 loue DBla21 best /] best
LDev037 DBla21

- 22 Yff in my love] If In my low LDev037 Yff in my love ther be one spott /] LDev034 Yff in] yff DBla21 love] loue DBla21 ther] DBla21 one spott /] hyd on spoot DBla21 on spott LDev037
- 23 off] of LDev037 off false deceyte or doblenes /] LDev034 false] fals DBla21 deceyte] desaytt LDev037 decete DBla21 or] & DBla21 doblenes /] dobylnes LDev037 dublylnes DBla21
- 24 or yff I mynd to slypp thys knott /] LDev034 yff] if LDev037 slypp] slyp LDev037 DBla21 thys] the DBla21 knott /] knot LDev037 knoot DBla21
- 25 by] be LDev037 by want of fayth or stedefastnes /] LDev034 of] off DBla21 fayth] faithe LDev037 stedefastnes /] stedfastnes LDev037 DBla21
- 26 lett] let DBla21 Let LDev037 lett All my sorowys be forgott /] LDev034 All] all DBla21 LDev037 sorowys] servys DBla21 sarwyce LDev037 forgott /] for gott LDev037 forgoot DBla21
- 27 And] & DBla21 And when I wuld haue cheefe redresse] LDev034 wuld] wold LDev037 DBla21 cheefe] chefe LDev037 sefe DBla21 redresse] Redres LDev037 redres DBla21
- 28 Esteme] Estem LDev037 esteme DBla21 Esteme me nott] LDev034
- 29 But] but DBla21 But yff] What if LDev037 But yff that I consume in payn /] LDev034 in] In DBla21 in payn /] In paine LDev037 in payn DBla21
- 30 with] of LDev037 wyth DBla21 with burnynge syghes & fervent love /] LDev034 burnynge] burinngburning LDev037 do burnyng DBla21 &] and LDev037 fervent] farvent DBla21 love /] lowe LDev037 loue DBla21
- 31 And daly seke non other gayn /] LDev034 And daly] and dyly DBla21 non other] no nother LDev037 gayn /] gayne LDev037 gayn DBla21
- 32 but] bot LDev037 but with my dede thes wurdes to prove] LDev034 with] wyth DBla21 dede] ded LDev037 dedes DBla21 wurdes] wordes LDev037 DBla21 prove] prow LDev037 proue DBla21
- 33 me thynke] methink LDev037 e thynkes DBla21 me thynke off Ryght I shuld optayne] LDev034 off] of LDev037 Ryght] ryght LDev037 yght DBla21 optayne] optayn LDev037 obtayn DBla21
- 34 that ye wuld mynde for to remove] LDev034 wuld] wold LDev037 shuld DBla21 mynde] mynd LDev037 DBla21 remove] remoue DBla21
- 35 yowr] your LDev037 DBla21 yowr gret dysdayn] LDev034 dysdayn] desdayn LDev037
- 36 And] And LDev037 And for the ende off thys my songe /] LDev034 And for the ende] and nend DBla21 ende off] end of LDev037 songe /] song LDev037 DBla21
- 37 vnto] wnto LDev037 In to DBla21 vnto yowr handys I do submytt /] LDev034 yowr] your LDev037 handys] handes LDev037 DBla21 do] doo LDev037 submytt /] submit LDev037 submytt DBla21

38 my] the DBla21 my dedly greff and payns so stronge /] LDev034 greff]
greffe DBla21 and] the DBla21 payns] payn DBla21 stronge /] strong LDev037
DBla21

39 whych] Whych LDev037 wych DBla21 whych in my harte be fermly
shytt] LDev034 in] In DBla21 harte] hert LDev037 hart DBla21 fermly] fyrmly
DBla21

40 And] and LDev037 DBla21 And when ye lyst redresse my wronge]
LDev034 redresse] redres LDev037 DBla21 my] me LDev037 wronge] wrong
LDev037 wrog DBla21

41 syns] sens LDev037 DBla21 syns well ye knowe this paynfull fytt]
LDev034 knowe] know LDev037 knoo DBla21 this] thys DBla21 paynfull]
paynfyll DBla21 fytt] syghteffytt LDev037

42 Hath] hath DBla21 Hath last to longe] LDev034 to] tto LDev037 longe]
long LDev037 l DBla21

Yff fansy wuld favour

34v

fol. [34r]

fol. [34v]

- 1 Yff fansy wuld favour
- 2 As my deservyng shall
- 3 my love my paramore
- 4 shuld love me best off All
- 5 Butt yff I cannott Attayn
- 6 the grace *that*{th}+t+} I desyer
- 7 then may I wele complayn /
- 8 my servyce and my hyer

- 9 Fansy doth knowe howe
- 10 to furder my trew hart
- 11 yff fansy myght Avowe
- 12 *with*{w+t+} fayth for to take parte

- 13 For fansy Att hys lust
- 14 doth rewle All but by gesse
- 15 wherto shuld I then trust
- 16 in trowgh or stedefastnesse

- 17 Yett gladly wuld I please

18 the fansy off her hart
 19 that may me only ese
 20 And cure my carefull smarte

 21 Therfor my lady dere
 22 sett ones yowr fantassy
 23 to make some hope Apere
 24 off stedefast remedy

 25 For yff he be my frend
 26 And vndertake my woo
 27 my greeff ys Att an ende
 28 yff he contynew so

 29 Elles{es} fansy doth nott ryght
 30 As deser{{s}8}ve And shall /
 31 to haue yow day and nyght
 32 to love me best off All

Commentary

Attributed to Sir Thomas Wyatt,⁹³ this poem was entered by H4 and describes the lady's fickle fancy as she flits from one man to another. H4 uses very large and elaborate initial capitals. See also "Suche Wayn thought / as wonted to myslede me /" (31r), "So vnwarely was never no man cawght /" (32r), and "The knott whych ffyrst my hart dyd strayn /" (33r).

1. Textual Notes

Texts Collated

LEge14, STC 24650.5_01, AAH03, STC 26053.5.1

Collation

1 Yff] If LEge14 STC_24650.5_01 Yff fansy wuld favour] AAH03
 STC_26053.5.1 fansy] fantasy STC_24650.5_01 wuld] would LEge14
 STC_24650.5_01
 2 As] as LEge14 As my deservyng shall] AAH03 STC_26053.5.1 my de-
 servyng] I deserue and STC_24650.5_01 deservyng] deseruing LEge14 shall]
 shal STC_24650.5_01

⁹³ Rebholz, *Sir Thomas Wyatt*, 159–60.

3 my] My STC_24650.5_01 my love my paramore] AAH03 STC_26053.5.1
love] loue STC_24650.5_01 paramore] paramour LEge14 lady paramour
STC_24650.5_01

4 shuld] should LEge14 STC_24650.5_01 shuld love me best off All]
AAH03 STC_26053.5.1 love] loue STC_24650.5_01 off All] of all LEge14 of al
STC_24650.5_01

5 Butt] But LEge14 And STC_24650.5_01 Butt yff I cannott Attayn] AAH03
STC_26053.5.1 yff] if LEge14 STC_24650.5_01 cannott] cannot LEge14 not
STC_24650.5_01 Attayn] attain LEge14 attayne STC_24650.5_01

6 the] The STC_24650.5_01 the grace that I desyer] AAH03 STC_26053.5.1
desyer] desir LEge14 desire STC_24650.5_01

7 v then] Then STC_24650.5_01 then may I wele complayn /] AAH03
STC_26053.5.1 wele] well LEge14 wel STC_24650.5_01 complayn /] complain
LEge14 complayne STC_24650.5_01

8 my] My STC_24650.5_01 my servyce and my hyer] AAH03 STC_26053.5.1
servyce] seruice LEge14 seruyce STC_24650.5_01 and] & LEge14 hyer] hier
LEge14 STC_24650.5_01

9 Fansy] ffansye AAH03 ffansy LEge14 Fantasy STC_24650.5_01 Fansy
doth knowe howe] STC_26053.5.1 doth] doeth LEge14 STC_24650.5_01
knowe] know AAH03 knoweth STC_24650.5_01 howe] how AAH03 LEge14
STC_24650.5_01

10 to] To STC_24650.5_01 to furder my trew hart] STC_26053.5.1 furder]
further AAH03 fourther LEge14 forbear STC_24650.5_01 trew] true AAH03
STC_24650.5_01 hart] hert LEge14

11 yff] Yf AAH03 if LEge14 If STC_24650.5_01 yff fansy myght Avowe]
STC_26053.5.1 fansy] fansye AAH03 fantasye STC_24650.5_01 myght] might
AAH03 STC_24650.5_01 Avowe] avowe AAH03 LEge14 auow STC_24650.5_01

12 with] Wyth STC_24650.5_01 with fayth for to take parte] STC_26053.5.1
fayth] faith AAH03 LEge14 for] AAH03 LEge14 STC_24650.5_01 parte] part
LEge14 STC_24650.5_01

13] But fansye is so fraile AAH03 But fansy is so fraill LEge14 But fantasy
is frayle STC_24650.5_01

14] and flytting still so faste AAH03 and flitting still so fast LEge14 And
fletynge styl so fast STC_24650.5_01

15] that faith may not prevaile AAH03 that faith may not prevaill LEge14
that faith may not preuail STC_24650.5_01

16] to help me first not laste AAH03 to helpe me furst nor last LEge14 To
helpe me fyrst nor last STC_24650.5_01

17 For] ffor AAH03 LEge14 Since STC_24650.5_01 For fansy Att hys lust]
 STC_26053.5.1 fansy] fansye AAH03 fantasy STC_24650.5_01 Att hys] at his
 AAH03 LEge14 STC_24650.5_01 lust] luste STC_24650.5_01
 18 doth] Doth AAH03 STC_24650.5_01 doeth LEge14 doth rewle All but
 by gesse] STC_26053.5.1 rewle All but] rule all but AAH03 LEge14 rule al
 STC_24650.5_01
 19 wherto] Whearto AAH03 whereto LEge14 wherto shuld I then trust]
 STC_26053.5.1 shuld] should LEge14 shoulde STC_24650.5_01 then] than
 AAH03 put STC_24650.5_01
 20 in] In STC_24650.5_01 in trowgh or stedefastnesse] STC_26053.5.1
 trowgh] trouthe AAH03 trouth LEge14 truth STC_24650.5_01 or] and
 STC_24650.5_01 stedefastnesse] stedastnes AAH03 stedfastnes LEge14 sted-
 fastnes. STC_24650.5_01
 21 Yett] Yet AAH03 LEge14 STC_24650.5_01 Yett gladly wuld I please]
 STC_26053.5.1 gladly wuld] wolde AAH03 gladdely would LEge14 gladly
 would STC_24650.5_01
 22 the] That STC_24650.5_01 The STC_26053.5.1 fansy] fansye AAH03
 fantasy STC_24650.5_01 STC_26053.5.1 off] of AAH03 LEge14 off her] of my
 STC_24650.5_01 STC_26053.5.1 hart] hert LEge14 harte STC_26053.5.1
 23 that] That STC_24650.5_01 STC_26053.5.1 only] onlye AAH03 onely
 LEge14 STC_24650.5_01 ese] ease AAH03 LEge14 STC_24650.5_01 ease,
 STC_26053.5.1
 24 And] and AAH03 LEge14 STC_24650.5_01 cure] helpe STC_24650.5_01
 STC_26053.5.1 carefull] Carefull AAH03 careful STC_24650.5_01 STC_26053.5.1
 smarte] smart AAH03 LEge14 smart. STC_24650.5_01
 25 Therfor] Thearefore AAH03 Therefore LEge14 Therefore STC_24650.5_01
 Therefore STC_26053.5.1 lady] Ladie AAH03 dere] deare AAH03 STC_24650.5_01
 26 sett] Sett AAH03 set LEge14 Let se STC_24650.5_01 STC_26053.5.1 ones]
 ons AAH03 LEge14 STC_24650.5_01 STC_26053.5.1 yowr] your AAH03 LEge14
 STC_24650.5_01 STC_26053.5.1 fantassy] fantasye AAH03 STC_26053.5.1 fan-
 tasy LEge14 STC_24650.5_01
 27 to] To STC_26053.5.1 some] som LEge14 hope] hope STC_24650.5_01
 Apepe] appeare AAH03 STC_24650.5_01 STC_26053.5.1 appere LEge14
 28 off] of AAH03 Of STC_24650.5_01 STC_26053.5.1 stedefast] stedfastnes
 AAH03 LEge14 helpe and STC_24650.5_01 STC_26053.5.1 remedy] remedye
 AAH03
 29 For yff] ffor if AAH03 LEge14 yff he] if ye STC_24650.5_01 STC_26053.5.1
 my] mye AAH03 frend] frende AAH03 STC_26053.5.1
 30 And] and AAH03 LEge14 my] mye AAH03 woo] woe AAH03 wo
 STC_24650.5_01 STC_26053.5.1

31 my] Mye AAH03 My STC_24650.5_01 STC_26053.5.1 greeff] greefe
 AAH03 gryefe STC_24650.5_01 grefe STC_26053.5.1 ys Att] is at AAH03
 STC_24650.5_01 STC_26053.5.1 ende] end AAH03 STC_24650.5_01
 32 yff] Yf AAH03 if LEge14 If STC_24650.5_01 yf STC_26053.5.1 he] ye
 STC_24650.5_01 STC_26053.5.1 contynew] continue LEge14 continew
 STC_26053.5.1 so] so. STC_24650.5_01
 33 Elles] Els STC_24650.5_01 STC_26053.5.1 fansy] fansye AAH03 fan-
 tasy STC_24650.5_01 STC_26053.5.1 doth] deth LEge14 nott] not AAH03
 LEge14 STC_24650.5_01 STC_26053.5.1 ryght] right AAH03 LEge14 ryght.
 STC_24650.5_01
 34 As]as LEge14 deserve]I deserve AAH03I deserue LEge14 STC_24650.5_01
 STC_26053.5.1 And] and AAH03 LEge14 STC_24650.5_01 STC_26053.5.1 shall
 /] shall AAH03 LEge14 STC_24650.5_01 STC_26053.5.1 shal STC_24650.5_01
 35 to] To STC_24650.5_01 STC_26053.5.1 haue] have AAH03 LEge14 haue
 STC_24650.5_01 yow] you AAH03 LEge14 her STC_24650.5_01 STC_26053.5.1
 day] daye LEge14 and] & LEge14 nyght] night AAH03 STC_24650.5_01
 STC_26053.5.1
 36 to] To STC_24650.5_01 STC_26053.5.1 love] loue STC_24650.5_01
 STC_26053.5.1 offAll] of all AAH03 LEge14 STC_26053.5.1 of al. STC_24650.5_01

The Wandryng gadlyng in the somer tyde /

35v

fol. [35r]

fol. [35v]

1 The Wandryng gadlyng in the somer tyde /
 2 that fyndes{es} the Adder *with*{w+t+}hys rechelesse fote /
 3 stertes{es} not dysmayde / so sodenly A syde /
 4 As I *Alous*{jealous} dyspyte dyd / tho *there*{th+er+} ware{r'}¹ no bote /
 5 When that he sawe me / syttyng by her syde /
 6 that off my helth ys very croppe and rote /
 7 ytt pleasyd me then to haue so fayer a grasse /
 8 to styng that hart / that wuld haue my place /
 W²

Notes & Glosses

1. This particular abbreviation, a connected apostrophe that follows a consonant, is not included in the Renaissance English Text codes, but indicates an omitted *e*.⁹⁴

⁹⁴ Petti, *English Literary Hands*, 22–3.

2. This initial may refer to Sir Thomas Wyatt.

Commentary

Attributed to Sir Thomas Wyatt by internal evidence and by Rebholz,⁹⁵ this epigram was entered by H4. While epigrams are classical in origin, Wyatt bases his model on Serafino d'Aquilano's strambotti, which feature the eight-line stanza rhyming pattern *abababcc* (ottava rima).⁹⁶ Foxwell notes that Wyatt may have written epigrams because they were in vogue at the French court between 1528–32.⁹⁷ The poem overturns the classical image of a man who encounters a snake, which was commonplace iconography in the early Tudor court. The poem also appears in Tottel's *Miscellany* as "Of the Ielous man that loued the same woman and espied this other sitting with her" (item 55).⁹⁸

1. Textual Notes

Texts Collated

STC13860_29, L36529_05, LEge38

Collation

1 The] The STC_13860_29 Wandryng] wandring L36529_05 STC_13860_29 wandering LEge38 gadlyng] gadling L36529_05 galdynggadlyng LEge38 gadling, STC_13860_29 somer] sommer LEge38 STC_13860_29 tyde /] tyde L36529_05 tyde, STC_13860_29

2 that] That STC_13860_29 fyndes] findes STC_13860_29 Adder] adder L36529_05 Adder / LEge38 hys] his L36529_05 LEge38 STC_13860_29 rechlesse] retchles L36529_05 recheles LEge38 rechlesse STC_13860_29 fote /] fote L36529_05 foote STC_13860_29

3 stertes] startes L36529_05 LEge38 Startes STC_13860_29 dysmayde /] dysmayde L36529_05 dismayde, LEge38 dismaid STC_13860_29 sodenly] soudenly LEge38 sodeinly STC_13860_29 A syde /] a syde L36529_05 a side / LEge38 aside, STC_13860_29

4 As] as L36529_05 LEge38 I AlousIalous dyspyte dyd /] did gelosy L36529_05 Ialous dispite did : LEge38 iealous despite did, STC_13860_29 tho] though STC_13860_29 there] ther L36529_05 ware] were L36529_05 STC_13860_29 bote /] boote L36529_05 boote, STC_13860_29

⁹⁵ Rebholz, *Sir Thomas Wyatt*, 91.

⁹⁶ Rebholz, *Sir Thomas Wyatt*, 364.

⁹⁷ Foxwell, *The Poems*.

⁹⁸ Tottel, *Tottel's Miscellany*, 49.

5 When] when L36529_05 LEge38 sawe] saw L36529_05 STC_13860_29
me /] me L36529_05 STC_13860_29 me : LEge38 syttyng] sitting L36529_05
LEge38 STC_13860_29 syde /] side L36529_05 LEge38 syde, STC_13860_29
6 that] That STC_13860_29 off] of L36529_05 LEge38 STC_13860_29 helth]
health L36529_05 STC_13860_29 helth / LEge38 ys] is LEge38 STC_13860_29
cropp] cropp L36529_05 crop, STC_13860_29 and] & LEge38 rote /] roote
L36529_05 rote. LEge38 roote. STC_13860_29
7 ytt] yt L36529_05 it LEge38 It STC_13860_29 pleasyd] pleased L36529_05
LEge38 STC_13860_29 then] L36529_05 haue] have L36529_05 LEge38 fayer]
faire L36529_05 fair LEge38 fayre STC_13860_29 grasse /] grace L36529_05
grace / LEge38 grace, STC_13860_29
8 to] To STC_13860_29 styng] styng L36529_05 LEge38 STC_13860_29
that] the L36529_05 STC_13860_29 hart /] wight L36529_05 hert LEge38 hart,
STC_13860_29 wuld] wold L36529_05 would LEge38 STC_13860_29 haue my]
have had my L36529_05 have my LEge38 haue had my STC_13860_29 place /]
place. L36529_05 LEge38 STC_13860_29

The lyvely sparkes that yssue frome those lies /

36v

fol. [36r]

fol. [36v]

1 The lyvely *spar*{p+}kes that yssue frome those lies /
2 Agaynst the whych ne valyth no defence /
3 Haue prest myn hart / and done ytt none offence /
4 *with*{w+t+} quakyng pleasour / more then ons or twyse /
5 Was neuer{u'} man cowlde Any thyng deuyse /
6 the sonne bemys / to torne / *with*{w+t+} so gret vehemence /
7 to dase manys syght / As by ther bryght *pre*{p'}sence¹
8 dasyd am I / moche leke vnto the gyse /
9 Off one I strekyn *with*{w+t+} dynt off lytenyng /
10 blyndyd *with*{w+t+} the strok erryng here and ther /
11 so call I for helpe / I nott when ne wher /
12 The payne off my faute paciently beryng /
13 for After the blase / as ys no wonder /
here I the nay
14 off dedly nay here I the ferefull thondyr

Notes & Glosses

1. This is an unusual method of creating the abbreviation. It is somewhat like a supralinear hook, only closed into a circle.

Commentary

Attributed to Sir Thomas Wyatt based on internal evidence,⁹⁹ this poem was entered by H4 and is a translation of Petrarch's *Rime* 258. The speaker moves from a feeling of pleasure to pain: while the lady's physical beauty gives him pleasure, he feels extreme anguish when she becomes hostile to him (killing him with her "nay"). The poem also appears in Tottel's *Miscellany* as "The louer describeth his being stricken with sight of his loue" (item 40).¹⁰⁰ H4 follows the sonnet structure through his or her use of capitalization.

1. Textual Notes

Texts Collated

STC13860_27, AAH17, LEge36

Collation

1 The] THe STC_13860_27 lyvely] lyvelye AAH17 liuely STC_13860_27 sparkes] sparckes AAH17 sperkes LEge36 sparkes, STC_13860_27 yssue] issue LEge36 STC_13860_27 frome] from AAH17 LEge36 STC_13860_27 lies /] eyes AAH17 Iyes LEge36 eyes, STC_13860_27

2 Agaynst] against LEge36 Against STC_13860_27 whych] whiche AAH17 which LEge36 STC_13860_27 ne] there STC_13860_27 valyth] vayleth AAH17 vaileth LEge36 STC_13860_27 defence /] defence AAH17 LEge36 defence, STC_13860_27

3 Haue] have LEge36 prest] perst STC_13860_27 myn] my AAH17 STC_13860_27 hart /] hart AAH17 hert LEge36 hart, STC_13860_27 ytt] it AAH17 LEge36 STC_13860_27 offence /] offence AAH17 LEge36 offence, STC_13860_27

4 with] With AAH17 STC_13860_27 quakyng] quaking AAH17 qwaking LEge36 pleasour /] pleasure AAH17 LEge36 pleasure, STC_13860_27 ons] once STC_13860_27 twyse /] twyse AAH17 wise LEge36 wise. STC_13860_27

5 Was] was AAH17 neuer] never AAH17 LEge36 cowlde Any thyng devyse /] could any thing devyse AAH17 could any thing devise LEge36 could any thing deuse, STC_13860_27

⁹⁹ Rebholz, *Sir Thomas Wyatt*, 84.

¹⁰⁰ Tottel, *Tottel's Miscellany*, 41-2.

6 the] STC_13860_27 sonne] Sonne AAH17 Sunne STC_13860_27 be-
 mys /] beames AAH17 STC_13860_27 bemes LEge36 torne /] turne AAH17
 STC_13860_27 torn LEge36 with] wtih LEge36 gret] great AAH17 LEge36
 STC_13860_27 vehemence /] vehemence AAH17 LEge36 STC_13860_27

7 to] To STC_13860_27 manys] mans AAH17 LEge36 STC_13860_27
 syght /] sight AAH17 LEge36 sight, STC_13860_27 As] as AAH17 LEge36
 STC_13860_27 ther] their AAH17 LEge36 STC_13860_27 bryght] bright AAH17
 LEge36 STC_13860_27

8 dasyd] Dased AAH17 STC_13860_27 dased LEge36 am] ame LEge36 I /]
 I AAH17 LEge36 I, STC_13860_27 moche] mucho LEge36 much STC_13860_27
 leke] lyke AAH17 like LEge36 STC_13860_27 gyse /] guyse AAH17 gyse LEge36
 gise STC_13860_27

9 Off] of AAH17 Of LEge36 STC_13860_27 one] on STC_13860_27 I strekyn]
 ystreeken AAH17 I stricken LEge36 striken STC_13860_27 dynt] dintt AAH17
 dint STC_13860_27 off] of AAH17 LEge36 STC_13860_27 lytenyng /] light-
 eninge AAH17 lightening LEge36 lightenyng, STC_13860_27

10 blyndyd] blyndid AAH17 blynded LEge36 Blind STC_13860_27 strok]
 stroke AAH17 stroke / LEge36 stroke, STC_13860_27 erryng] erring AAH17
 and erryng STC_13860_27 here] heare AAH17 and] & LEge36 ther /] theare
 AAH17 there LEge36 STC_13860_27 there. STC_13860_27

11 so] So STC_13860_27 helpe /] helpp AAH17 helpe : LEge36 helpe,
 STC_13860_27 nott] not AAH17 LEge36 STC_13860_27 when ne wher /] when
 ne wheare AAH17 when ne where LEge36 when, nor where, STC_13860_27

12 The] the AAH17 payne] paine AAH17 pain LEge36 off] of AAH17 LEge36
 STC_13860_27 faute] fall AAH17 STC_13860_27 fals LEge36 paciently] pa-
 tientlie AAH17 patiently LEge36 beryng /] bearinge AAH17 bering LEge36
 bearyng. STC_13860_27

13 for] ffor AAH17 For STC_13860_27 After] after AAH17 LEge36 streight
 after STC_13860_27 blase /] blase AAH17 STC_13860_27 as ys no wonder /] as
 is no wonder AAH17 as is no wounder LEge36 (as is no wonder) STC_13860_27
 13.5 here I the nay] AAH17 LEge36 STC_13860_27

14 off] of AAH17 LEge36 Of STC_13860_27 dedly] deadly AAH17
 STC_13860_27 nay] noyse STC_13860_27 here] heare AAH17 STC_13860_27
 I] I : LEge36 ferefull] fearfull AAH17 STC_13860_27 thondyr] thonder AAH17
 thounder LEge36 thunder. STC_13860_27

Tho I can not yowr cruelte constrayne /

37v

fol. [37r]

fol. [37v]

- 1 Tho I can not yow^r cruelte constrayne /
 2 for my good wyll to favo^r me Agayne /
 3 thowe my trewe and faythfull love /
 4 haue no power yow^r hart to move /
 5 yett rewe Apon my payne /
- 6 Tho I yow^r thrall must euer^{u}more remayne /
 7 And for yow^r sake my liberte restrayne /¹
 8 the grettest grace *that*^{th}+t+} I do crave /
 9 ys that ye wuld wytsave /
 10 to rewe Apon my payne /
- 11 Tho I haue not deseruyd to optayne²
 12 so [^] hey reward but thus to *ser*^{s}8}ve in vayne /
 13 tho I shall haue no redresse /
 14 yet of ryght ye can no lesse /
 15 but rewe Apon my payne /
- 16 For I se wele *that*^{th}+t+} yow^r hey dysdayne /
 17 wull no wyse graunt *that*^{th}+t+} I shall more Attayne /
 18 yett ye must graunt At the leste
 19 thys my power And small request
 20 to rewe apon my **pame** payne

s³

Notes & Glosses

1. This phrase is resonant.
2. This phrase is resonant.
3. It is uncertain that the same hand creates the flourish and the character.

Commentary

Attributed to Sir Thomas Wyatt based on internal evidence,¹⁰¹ this poem was entered by H4 who uses large capitals in order to indicate stanzaic divisions. The speaker asks that his beloved feel sorrow for his pain in love: “thys my power And small request / to rewe apon my pame payne” (19–20).

¹⁰¹ Rebholz, *Sir Thomas Wyatt*, 141–2.

1. Textual Notes

Texts Collated

AAH18, LGe40

Collation

- 1 Tho] Though AAH18 can not] cannot AAH18 LGe40 yowr] your AAH18 LGe40 cruelte] crueltie AAH18 LGe40 constrayne /] constrayne AAH18 constrain LGe40
- 2 for] ffor AAH18 my] mye AAH18 wyll] will AAH18 LGe40 favor] favour AAH18 LGe40 Agayne] agayne AAH18 again LGe40
- 3 thowe] though AAH18 tho LGe40 trewe] trew AAH18 true LGe40 and] & LGe40 faythfull] faithfull AAH18 LGe40 love /] love AAH18 LGe40
- 4 haue] Have AAH18 have LGe40 power] powre AAH18 yowr] your AAH18 LGe40 hart] hert LGe40 move /] move AAH18 LGe40
- 5 yett] Yet AAH18 yet LGe40 rewe] rew AAH18 LGe40 Apon] vppon AAH18 vpon LGe40 payne /] payne AAH18 pain LGe40
- 6 Tho] though AAH18 yowr] your AAH18 LGe40 euermore] evermore AAH18 LGe40 remayne /] remayne AAH18 remain LGe40
- 7 And] and AAH18 LGe40 yowr] your AAH18 LGe40 liberte] lybertie AAH18 libertie LGe40 restrayne] restrain LGe40
- 8 grettest] greatest AAH18 greatest LGe40 crave /] crave AAH18 LGe40
- 9 ys] is LGe40 ye] you AAH18 wuld] wold AAH18 would LGe40 wytsave /] vouchesave AAH18 LGe40
- 10 rewe] rew AAH18 LGe40 Apon] vppon AAH18 vpon LGe40 payne /] payne AAH18 pain LGe40
- 11 Tho] Though AAH18 haue] have AAH18 LGe40 deseruyd] deservid AAH18 deserued LGe40 optayne] obtayne AAH18 obtain LGe40
- 12 hey] highe AAH18 high LGe40 reward] rewarde AAH18 Reward LGe40 serve] serue LGe40 vayne /] vayne AAH18 vain LGe40
- 13 tho] thowghe AAH18 haue] have AAH18 LGe40 redresse /] redresse AAH18 LGe40
- 14 yet] Yet AAH18 ryght] right AAH18 LGe40 lesse /] lesse AAH18 LGe40
- 15 rewe] rew AAH18 LGe40 Apon] vppon AAH18 vpon LGe40 my] mye AAH18 payne /] payne AAH18 pain LGe40
- 16 For] But AAH18 but LGe40 wele] well AAH18 LGe40 yowr] your AAH18 LGe40 hey] highe AAH18 high LGe40 dysdayne /] disdayne AAH18 disdain LGe40
- 17 wull] Will AAH18 wyse] wise LGe40 Attayne /] attayne AAH18 attain LGe40

18 yett] yet LEge40 yett ye must graunt At the leste] AAH18 At] at LEge40
 leste] lest LEge40
 19 thys] this LEge40 thys my power And small request] AAH18 power And]
 poure and LEge40
 20 to rewe apon] to rew vponreioyse not at LEge40 to rewe apon my pame
 payne] AAH18 my pame payne] my pain LEge40

Somtyme I fled the fyre that me brent /

38v

fol. [38r]

fol. [38v]

1 Somtyme I fled the fyre *that* me brent /
 2 by hyllys / by dales / by water and by wynd /
 3 And nowe I followe the colys that be quent /
 4 ffrom dover to callesse ageynst my mynd /
 5 so how desyer ys both sprong and spent /
 6 And he may see that whilome was so blynd /
 7 and All hys labour now he laugh to skorne
 8 mashyd in *the* brers *that* erst was All to torne /

n¹ Wiat²

Notes & Glosses

1. Appears to be an incomplete w.
2. The name “Wiat” (referring to Sir Thomas Wyatt) is subscribed.

Commentary

Attributed to Sir Thomas Wyatt based on internal evidence,¹⁰² this poem was entered by H4. The speaker comments on his unfortunate irony: he is suddenly thrown into an intimate relationship with a lady he no longer loves, and whom he once sought to flee due to the pain of loving her. Nott and Raymond Southall argue that Wyatt composed this epigram on the occasion of Henry VIII’s and Anne Boleyn’s visit to Francois I in Calais in October 1532.¹⁰³ Nott speculates that the poem may allude to Wyatt’s changed feelings for

¹⁰² Rebholz, *Sir Thomas Wyatt*, 96.

¹⁰³ Nott, *The Works of Henry Howard*, xxiii; Raymond Southall, *The Courtly Maker: An Essay on the Poetry of Wyatt and His Contemporaries* (London: Blackwell, 1964): 43.

Boleyn. The poem also appears in Tottel's Miscellany under the title "The louer that fled loue now folowes it with his harme" (item 71).¹⁰⁴

1. Textual Notes

Texts Collated

LHar78_3, LEge33, STC13860_25, AAH15

Collation

1 Somtyme] Some tyme AAH15 LHar78_3 SOmtime STC_13860_25 x Some tyme LEge33 fled] fledd AAH15 fledde LHar78_3 fyre] fyer LHar78_3 fire, STC_13860_25 brent /] brent AAH15 LHar78_3 so brent, STC_13860_25

2 by] By STC_13860_25 hyllys / by dales /] Sea by Lande AAH15 hillessee by land dales: LEge33 see by lande LHar78_3 sea, by land, STC_13860_25 water] water, LHar78_3 STC_13860_25 wynd /] wynde AAH15 LHar78_3 wynd. LEge33 wynde: STC_13860_25

3 And] and AAH15 LEge33 nowe] now AAH15 LEge33 LHar78_3 now, STC_13860_25 I followe the colys] the coales I folow, STC_13860_25 followe] follow AAH15 LHar78_3 folow LEge33 colys] Coales AAH15 coles LEge33 LHar78_3 quent /] quente AAH15 quent LHar78_3 quent, STC_13860_25

4 ffrom] from LEge33 From STC_13860_25 dover] Dover AAH15 LHar78_3 Dovour LEge33 Douer STC_13860_25 callesse] Calleis AAH15 Calais LEge33 Callice LHar78_3 Calais, STC_13860_25 ageynst my mynd /] agaynst my mynde AAH15 agaynst my mynde / LHar78_3 against my mynde. LEge33 with willing minde, STC_13860_25

5 so] Loe AAH15 Lo LEge33 Lo, STC_13860_25 so how desyer ys both sprong and spent /] LHar78_3 desyer] desyre AAH15 desire LEge33 STC_13860_25 ys] is AAH15 LEge33 STC_13860_25 both] boeth LEge33 sprong] spronge AAH15 furth sprong, STC_13860_25 and] & LEge33 spent /] spent AAH15 spent: STC_13860_25

6 And] and LEge33 And he may see that whilome was so blynd /] LHar78_3 see] se LEge33 see, STC_13860_25 whilome] whyllome AAH15 whilom STC_13860_25 blynd /] blynd AAH15 blynd. LEge33 blinde: STC_13860_25

7 and] And STC_13860_25 and All hys labour now he laugh to skorne] LHar78_3 All hys] all his AAH15 LEge33 STC_13860_25 labour] laborur LEge33 labour, STC_13860_25 now he laugh] now he laughe AAH15 laughes he now STC_13860_25 skorne] scorne AAH15 scorne / LEge33 scorne, STC_13860_25

8 mashyd] Mashed AAH15 mashed LEge33 Meashed STC_13860_25 mashyd in the brers that erst was All to torne /] LHar78_3 brers] bryers AAH15

¹⁰⁴ Tottel, *Tottel's Miscellany*, 62.

breers LGe33 breers, STC_13860_25 erst] earst AAH15 All to torne /] all to
torne AAH15 LGe33 onely torne. STC_13860_25

What deth ys worse then thys /

39v

fol. [39r]

fol. [39v]

1 What deth ys worse then thys /
2 when my delyght //
3 my wordly Ioy my blysse /
4 ys from my syght /
5 both day and nyght /
6 my lyff alas I mys /

7 For tho I seme A lyve /
8 my hert ys hens /
9 thus botles for to stryve /
10 owt off presens /
11 off my defens /
12 toward my deth I dryve /
13 Hertles Alas what man /
14 may longe endure /
15 Alas how lyve I than /
16 syns no recure /
17 may me Assure /
18 my lyff I may wele ban /

19 Thys doth my torment groo
20 in dedly dreede
21 Alas who myght lyve so /
22 Alyve As deed
23 A lyffe to leed
24 A deedly lyffe in woo /

Commentary

Attributed to Sir Thomas Wyatt,¹⁰⁵ this poem was entered by H4. The speaker laments the fact that he is more dead than alive because his beloved is far from his sight. H8 also enters this poem as “What dethe is worsse then this”

¹⁰⁵ Rebholz, *Sir Thomas Wyatt*, 178.

(74r). H4 uses large capital letters to initiate each stanza and does not put a space between stanzas. For another example of the scribe's use of capitalization for stanzaic divisions, see "Tho I can not yowr cruelte constrayne" (37r).

1. Textual Notes

Texts Collated

LDev138, LEge45

Collation

- 1 deth] dethe LDev138 ys] is LDev138 LEge45 worse] worsse LDev138
thys /] this LDev138 LEge45
- 2 delyght //] delight LDev138 LEge45
- 3 wordly] wordelyeworldly LDev138 wordlywele my LEge45 Ioy] Ioye
LDev138 LEge45 my blysse /] and blise LDev138 & my blys LEge45
- 4 ys] is LDev138 LEge45 syght /] sight LDev138 LEge45
- 5 both] boeth LEge45 day] daye LDev138 LEge45 and] & LEge45 nyght /]
night LDev138 nyght LEge45
- 6 lyff] lif LDev138 liff LEge45 mys /] mis LDev138 mys LEge45
- 7 For] for LDev138 ffor LEge45 tho] though LEge45 A lyve /] alyve LDev138
LEge45
- 8 hert] herte LDev138 ys] is LDev138 LEge45 hens /] hens LDev138 LEge45
- 9 botles] booteles LDev138 stryve /] striue LDev138 stryve LEge45
- 10 owt] out LDev138 oute LEge45 off] of LDev138 LEge45 presens /] pre-
sens LDev138 LEge45
- 11 off] of LDev138 LEge45 defens /] defens LDev138 LEge45
- 12 toward] towards LDev138 towerd LEge45 deth] dethe LDev138 dryve /]
dryve LDev138 LEge45
- 13 Hertles] harteles LDev138 Alas] alas LDev138 LEge45 man /] man
LDev138 LEge45
- 14 may] maye LDev138 longe] long LDev138 LEge45 endure /] endure
LDev138 LEge45
- 15 Alas] alas LDev138 than /] than LDev138 then LEge45
- 16 syns] sins LDev138 recure /] recure LDev138 LEge45
- 17 may] maye LDev138 Assure /] assure LDev138 LEge45
- 18 lyff] lif LDev138 liff LEge45 may] maye LDev138 wele] well LDev138
LEge45 ban /] banne LDev138 ban LEge45
- 19 Thys] Thus LDev138 LEge45 doth] doeth LEge45 groo] gro. LDev138
LEge45
- 20 in dedly] yn dedelye LDev138 dreede] drede LDev138 dred LEge45

21 Alas] alas LDev138 LEge45 myght] might LDev138 so /] so. LDev138 so
LEge45
22 Alyve] alyve LDev138 LEge45 As] as LDev138 LEge45 deed] ded LDev138
23 A lyffe] alif LDev138 alyve LEge45 leed] leade LDev138 lede LEge45
24 A] a LDev138 LEge45 deedly] dedelye LDev138 dedly LEge45 lyffe] liff
LDev138 lyff LEge45 woo /] woo LDev138 LEge45

thy promese was to loue me best

40r

fol. [40r]

1 thy [s]promese was to loue me best
2 and that thy hart *with*{w+t+} myn shold rest
3 and nat to brek thys thy behest
4 thy promese ^{^1was} thy promese was

5 thy promese was nat to aquyt
6 my ffathffulnes *with*{w+t+} sech destyt
7 but recompenset yf thow myght
8 thy promese was thy promese was

9 thy promese was I tel the pleyn
10 my ffayth shold nat be spent in wene
11 but to hawe mor shold be ^{my} gayne
12 thy promese was thy promese was

13 thy promese was to hawe obsarwed
14 my ffayth lyke as yt hath deserwed
15 and nat casles thys to *asward* {have swared}
16 thy promese was thy promese was

17 thy promese was I dar a woe
18 but yt ys changyt I wot well how²
19 tho then wer then and now ys now
20 thy promese was thy promese was

21 but sens to change tho doos delyt
22 and that thy ffatyh hath tain hes fflythe
23 as thow desarwest I shall the quyt
24 I promese the I promese the

ffynys

Notes & Glosses

1. Caret is downwards.
2. Consider early modern pronunciation in the rhyme of “woe” and “now.”

Commentary

Attributed to Sir Thomas Wyatt,¹⁰⁶ this poem was entered by Margaret Douglas. She uses ruled lines, few capital letters, and smudges the page, which might indicate that she is left-handed. The page shows evidence of careful copying, with many insertions and deletions. Although the sentiment of this poem is difficult to relate to the known biographical details of the Douglas’s life, this song could possibly have been copied for entertainment purposes.

I se the change ffrom that that was

40v–41r

fol. [40v]

- 1 I se the change ffrom that that was
- 2 and how thy ffayth hath tayne hes fflyth
- 3 but I *with*{w+t+} pacyense let yt pase
- 4 and *with*{w+t+} my pene thys do I wryt
- 5 to show the playn be prowff off syght
- 6 I se the change

- 7 I se the change off weryd mynd
- 8 and sleper hold hath quiet my hyer
- 9 lo how be prowff in the I ffynd
- 10 a bowrnyng ffath in changyng ffyer
- 11 ffar well my part prowff ys no lyer
- 12 I se the change
- 13 I se the change off chance in loue
- 14 [d] delyt no lenger may a byed
- 15 what shold I sek ffurther to prow
- 16 no no my trust ffor I hawe tryd
- 17 the ffolloyng off a ffallose gyd
- 18 I se the chang

- 19 I se the change as in thys case
- 20 has mayd me ffre ffrom myn a woo

¹⁰⁶ Rebholz, *Sir Thomas Wyatt*, 271–2.

21 ffor now anovder has my plase
 22 and or I west I wot ner how
 23 yt hapnet thys as ye here now
 24 I se the change

fol. [41r¹]

25 I se the change seche ys my chance
 26 to sarwe in dowt and hope in weyn
 27 but sens my surty so doth glanse
 28 repentens now shall quytt thy payn
 29 neuer to trust the lyke agayn
 30 I se the change

I s [] ffynys

Notes & Glosses

1. The top inch of the page has been cut and repaired, and the original text is missing, evidenced by several descenders. So, too, has the part of the manuscript before the “ffynys” to the first poem, which appears to be a repeating of the burden, “I se the change.”

Commentary

Attributed to Sir Thomas Wyatt,¹⁰⁷ this poem was entered by Margaret Douglas. The speaker in the poem discusses the theme of mutability, a common subject of Petrarchan poetry. Douglas’s writing becomes progressively sloppier, larger, and lighter as she makes her way down the page. Her writing on “ther ys no cure ffor care off miyd” (41r) appears so faint that it is almost unreadable.

ther ys no cure ffor care off miyd

41r

fol. [41r]

1 ther ys no cure ffor care ø off miyd {mind}¹
 2 but to fforget wych can nat be
 3 I cannat sayll agayst the wynd
 4 nor help the thyng past remedy
 5 yff eny seche adwersety
 6 do trobell owther *with*{w+t+} seche lyk smart

¹⁰⁷ Rebholz, *Sir Thomas Wyatt*, 272–3.

7 thys shall I say ffor charety
8 I pray god help every woffull hart

ffynys

Notes & Glosses

1. There is no macron to supply the spelling needed for the rhyme.

Commentary

Written in Margaret Douglas's hand, this poem remains unattributed and is unique to this manuscript. The lyric laments the powerlessness of the speaker in the face of adversity, a sentiment that resonates with Douglas's position vis-à-vis Henry VIII when her engagement to Thomas Howard was discovered. Douglas's writing appears so faintly on the page that it becomes almost unreadable.

as ffor my part I know no thyng

41r-v

fol. [41r]

1 as ffor my part I know no thyng
2 wether that ye be bond or ffre
3 but yet off lat a bvrđ ded syng
4 that ye had lost your leberly

fol. [41v¹]

5 yff yt be tru take hed be tym²
6 and yff thow mast onestly ffly
7 leve off and slake ^{thys} ffowlese crym
8 that towcht moch thyn on^esty
9 I spek not thys to know your mynd
10 nor off your coun{_u}sell ffor to be
11 but yff I wer thow shold me ffynd
12 thy ffaythffull ffrend asesuredly

Notes & Glosses

1. The top inch of the page has been cut and repaired.
2. For this wording, see Wyatt's poem "Take hede be tyme lest ye be spyde" (2r).

Commentary

Written in Margaret Douglas's hand, this poem remains unattributed and is unique to this manuscript. The speaker offers to be available for "counseling" a lover in need. Douglas's writing for the first stanza on "ther ys no cure ffor care off miyd" (41r) appears so faintly on the page that it becomes almost unreadable.

to my meshap alas I ffynd

42r-v

fol. [42r]

In the name of god amen¹

- 1 to my meshap alas I ffynd
- 2 that happy hap ys dangerous
- 3 and ffortun workes but her kynd
- 4 to make the Ioyffull dolorus
- 5 but all to lat yt coms in mynd
- 6 to wayll the want wych made me blynd
- 7 so offten warnd
- 8 ameds my merth and plesennes
- 9 seche chance ys chancyt sudenly
- 10 that in despayr to hawe redrese
- 11 I ffynd my cheffest remedy
- 12 No n {new} ev kynd off onhappynes
- 13 shold thys a lefft me comfforles
- 14 so offten warnd

- 15 Who cold hawe thowght that my request
- 16 shod hawe broght fforth sech beter ffrut
- 17 but now ys hapt that I fferd lest
- 18 and all thys greff comes be my suet
- 19 ffor wher I thocht me happyest
- 20 even ther I ffownd my cheffest onrest
- 21 so offten warnd

fol. [42v]

- 22 in beter case was never non
- 23 and ye vnwarest thys am I trapt
- 24 my cheff desyer doth cas me mon

25 and to my payn my whelt ys hapt
 26 was never man but I alone
 27 that had sech hap to wayll and grown
 28 so offten warnd

29 thys am I th[] awght ffor to bewere
 30 and not to trust sech plesend chance
 31 my happy hap has bred thes h care
 32 and tovrned my merth to gret meschance
 33 ther ys no man that hap wyll spar
 34 but when she lest ovr welth ys bare
 35 thys am I warnd

ffynys

Notes & Glosses

1. The annotation does not seem associated with the subject of the poem below, which is the familiar trope of “I trusted and was betrayed.” Rather, the annotation seems more like some form of closure on a matter.

Commentary

Attributed to Sir Thomas Wyatt,¹⁰⁸ this poem was entered by Margaret Douglas. Employing familiar courtly love tropes, the poem explores the themes of love, betrayal, and fickle fortune. The first letters of each stanza create an anagram of Wyatt’s name: “T A W I T.” Hyder E. Rollins, a modern editor of Tottel’s *Miscellany*, suggests that the anagram indicates that another poet composed the poem as a tribute to Wyatt rather than providing evidence of Wyatt’s authorship.¹⁰⁹ The poem also appears in Tottel’s *Miscellany* as “When aduersitie is once fallen, it is to late to beware” (item 225).¹¹⁰

1. Textual Notes

Texts Collated

DBLa20, NYP01, STC13860_31

¹⁰⁸ Rebholz, *Sir Thomas Wyatt*, 238–9.

¹⁰⁹ Hyder E. Rollins, ed., *Tottel’s Miscellany (1557–1587)*, vol. 2 (Cambridge: Harvard UP, 1929, 1965): 277.

¹¹⁰ Tottel, *Tottel’s Miscellany*, 196–7.

Collation

1 to] To DBla20 NYP01 TO STC_13860_31 meshap] myshap DBla20
mishappe NYP01 mishap STC_13860_31 ffynd] fynde DBla20 NYP01
STC_13860_31

2 that] That STC_13860_31 hap] happe NYP01 ys dangerus] is daunger-
ous: STC_13860_31 dangerus] dawngerow NYP01

3 and] And NYP01 STC_13860_31 and ffortun workes] & fortune workyth
DBla20 ffortun] ffortune NYP01 fortune STC_13860_31 workes] workythe
NYP01 worketh STC_13860_31 kynd] kynde NYP01

4 to] to DBla20 To STC_13860_31 Ioyffull] Ioyfull DBla20 NYP01 ioyfull
STC_13860_31 dolorus] Dolorow NYP01 dolorous. STC_13860_31

5 but] But STC_13860_31 but all to lat yt coms in mynd] NYP01 lat] late
STC_13860_31 yt] it STC_13860_31 yt coms in] hyt cumes In DBla20 coms]
comes STC_13860_31 in mynd] to minde, STC_13860_31

6 to wayll the want wych made me blynd] NYP01 to wayll] To waile
STC_13860_31 wayll] wayle DBla20 wych] that DBla20 wych made me blynd]
that makes me blinde, STC_13860_31 blynd] blynde DBla20

7 so often warnd] NYP01 STC_13860_31 offten] often DBla20 warnd]
waryd DBla20

8 ameds] amydes DBla20 Amid STC_13860_31 ameds my merth and ple-
sennes] NYP01 merth] myrth DBla20 mirth STC_13860_31 and] & DBla20
plesennes] plesantnes DBla20 pleasantnesse, STC_13860_31

9 seche] such DBla20 Such STC_13860_31 seche chance ys chancyt suden-
ly] NYP01 chance] chaunce STC_13860_31 ys chancyt sudenly] is chaunced
sodainly, STC_13860_31 chancyt] chansyd DBla20 sudenly] sodenly DBla20

10 that] That STC_13860_31 that in despayr to hawe redrese] NYP01 in
despayr] In dyspere DBla20 despayr to hawe redrese] dispaire without re-
dresse, STC_13860_31 hawe] haue DBla20 redrese] redres DBla20

11 I ffynd my cheffest remedy] NYP01 ffynd] fynd DBla20 finde
STC_13860_31 cheffest] chefyst DBla20 chiefest STC_13860_31 remedy] rem-
edy. STC_13860_31

12 No nevw] no new DBla20 No nevw kynd off onhappynes] NYP01 nevw
kynd off onhappynes] new kinde of vnhappinesse, STC_13860_31 onhap-
pynes] vnhappynes DBla20

13 shold] shuld DBla20 Should STC_13860_31 shold thys a lefft me comf-
forles] NYP01 thys] thus DBla20 STC_13860_31 a] haue DBla20 STC_13860_31
lefft] left DBla20 STC_13860_31 comfforles] comfortles DBla20 comfortlesse.
STC_13860_31

14 so often warnd] NYP01 STC_13860_31 offten] often DBla20 warnd] wa
DBla20

15.22 Who cold hawe thowght that my request] NYP01 cold] wold DBla20
STC_13860_31 hawe] hawe DBla20 STC_13860_31 thowght] thought
STC_13860_31 request] request, STC_13860_31

16.23 shod hawe broght] shuld bryng me DBla20 Should bring me
STC_13860_31 shod hawe broght fforth sech beter ffrut] NYP01 fforth] forth
DBla20 STC_13860_31 sech] such DBla20 STC_13860_31 beter] bytter DBla20
bitter STC_13860_31 ffrut] frute DBla20 frute: STC_13860_31

17.24 but] But STC_13860_31 but now ys hapt that I fferd lest] NYP01 ys] is
STC_13860_31 fferd] ferd DBla20 feard STC_13860_31 lest] lest, STC_13860_31

18.25 and] & DBla20 And STC_13860_31 and all thys greff comes be my suet]
NYP01 thys] this STC_13860_31 greff] harm DBla20 harme STC_13860_31
comes] cumes DBla20 be] by DBla20 STC_13860_31 suet] svte DBla20 sute,
STC_13860_31

19.26 ffor] for DBla20 For STC_13860_31 ffor wher I thocht me happyest]
NYP01 wher] when DBla20 STC_13860_31 thocht] thowgh DBla20 thought
STC_13860_31 happyest] happiest, STC_13860_31

20.27 even] evyn DBla20 Euen STC_13860_31 even ther I ffound my cheffest
onrest] NYP01 ther] then DBla20 STC_13860_31 I ffound my cheffest] hapt
all my chefe DBla20 I ffound my cheffest onrest] hapt all my chiefe vnrest.
STC_13860_31 onrest] vnrest DBla20

21.28 so offten warnd] NYP01 STC_13860_31 offten] oftyn DBla20 warnd]
waryd DBla20

22.15 in] In DBla20 In STC_13860_31 in beter case was never non] NYP01
beter] better DBla20 STC_13860_31 never] neuer STC_13860_31 non] none
DBla20 STC_13860_31

23.16 and ye vnwarestd] & yet vnwares DBla20 And yet vnwares STC_13860_31
and ye vnwarestd thys am I trapt] NYP01 thys] thus DBla20 STC_13860_31
trapt] trappt DBla20 trapt, STC_13860_31

24.17 my cheff desyer doth cas me mon] NYP01 my cheff desyer] My chiefe
desire STC_13860_31 cheff] chefe DBla20 cas] cause DBla20 STC_13860_31
mon] mon DBla20 mone, STC_13860_31

25.18 and] And STC_13860_31 and to my payn] & to my harm DBla20 and to
my payn my whelt ys hapt] NYP01 payn] harme STC_13860_31 whelt] welth
DBla20 STC_13860_31 ys] is STC_13860_31 hapt] hapt, STC_13860_31

26.19 was never] ther ys no DBla20 There is no STC_13860_31 was never man
but I alone] NYP01 alone] alone, STC_13860_31

27.20 that] That STC_13860_31 that had sech hap to wayll and grown] NYP01
had] hath DBla20 STC_13860_31 sech] such DBla20 STC_13860_31 hap] cause
DBla20 STC_13860_31 wayll] sigh STC_13860_31 wayll and grown] sygh &
mone DBla20 grown] mone. STC_13860_31

28.21 so offten warnd] NYP01 STC_13860_31 offten warnd] oftyn w DBla20
 29 thys] thus DBla20 Thus STC_13860_31 thys am I thawght ffor to bew-
 ere] NYP01 thawght] tawght DBla20 taught STC_13860_31 ffor] for DBla20
 STC_13860_31 bewere] beware DBla20 STC_13860_31
 30 and not to trust sech] & trust no more such all DBla20 and not to
 trust sech plesend chance] NYP01 And trust no more such pleasant chance,
 STC_13860_31 plesend] plesant DBla20
 31 my] My STC_13860_31 my happy hap has bred thes h care] NYP01
 hap has bred thes h care] happe bred me this care, STC_13860_31 has] hath
 DBla20 thes h] thys DBla20
 32 and tovrned] & browght DBla20 And brought STC_13860_31 and
 tovrned my merth to gret meschance] NYP01 merth] myrth DBla20 mirth
 STC_13860_31 gret] grete DBla20 great STC_13860_31 meschance] yschance
 DBla20 mischance. STC_13860_31
 33 ther ys no man that hap wyll spar] NYP01 ther ys] There is STC_13860_31
 that hap] whom happe STC_13860_31 wyll] vyll DBla20 will STC_13860_31
 spar] spare DBla20 spare, STC_13860_31
 34 but] But STC_13860_31 but when she lest owr welth ys bare] NYP01
 she] she DBla20 lest] lyst DBla20 list STC_13860_31 owr] hys DBla20 his
 STC_13860_31 ys] is STC_13860_31 bare] bare. STC_13860_31
 35 thys] thus DBla20 thys am I warnd] NYP01 STC_13860_31 warnd] waryd
 DBla20

how shold I

43r

fol. [43r]

- 1 how shold I
- 2 be so plesent
- 3 in my semblent
- 4 as my ffelws be

- 5 not long ago
- 6 yt chancet so
- 7 as I walkyt alone
- 8 I hard a man ~~that~~^{that}¹
- 9 that now and then
- 10 hym selff thys ded bemone

- 11 alas he sayd

12 I am betrayt²
 13 and ovterly vndwne
 14 hovm I ded trust
 15 and thynk so Iust
 16 another man has wone

 17 my sarwes due³
 18 and hart so tru
 19 on her I ded bestow
 20 I never ment
 21 ffor to repent
 22 in welth nor yet in wo

 23 love ded asyen
 24 her to be myn
 25 and nat to love non nwe
 26 but who can bynd
 27 ther ffe [] ffeckell kynd
 28 that never wyll be tru

 29 the western wynd
 30 has tovr^{ny}t her myd⁴
 31 and blone her clen away
 32 wher be my welth
 33 my merth my helth
 34 ys turnd to gret decay

 35 wher ys the trowth
 36 wher ys ^{^5}the owth
 37 that ye to me ded geve
 38 seche craffty words
 39 and wily bords
 40 let no yovng man beleve

 41 how shold I
 42 be so plesent
 43 in my semblent
 44 as my ffelos be

ffynes

Notes & Glosses

1. It is likely that the writer started the next line, realized the error, and crossed out the mistake.
2. This phrase resonates with Henry VIII's "Heard a may most pitiously."
3. Note the same spelling as that which Mary Shelton uses, for instance on her "undesired service" remark.
4. There is no macron to supply the word "mynd."
5. This is an inverse caret.

Commentary

Attributed to Sir Thomas Wyatt,¹¹¹ this poem was entered by Margaret Douglas. The poem's genre derives from the medieval French *chanson à personnages* in which the speaker listens to the complaint of a young woman or male lover.¹¹² In this case the speaker overhears a complaint about the fickleness and changeability of women. Two instances of this poem appear in the manuscript. The second version was entered into the manuscript by H8; it is nine lines longer and titled "howe shulde I" (77r).

what nedythe lyff when I requyer

43r-43v-44r

fol. [43r]

~~What nedythe lyff when I¹~~

fol. [43v]

- 1 what nedythe lyff when I requyer
- 2 nothyng but dethe to quenche my payn
- 3 ffast fflyethe away that I desyer
- 4 and doubele soros returne agayn
- 5 by prowff I se beffor² myne neyne
- 6 another hathe that ons was myne

- 7 that I was wont to hawe in hold
- 8 ys slypt away fful sodenly
- 9 and crafftely I am wythe hold
- 10 ffrom all my lyff and leberty
- 11 so that ^{^31} se beffor myne neyne

¹¹¹ Rebholz, *Sir Thomas Wyatt*, 298.¹¹² Rebholz, *Sir Thomas Wyatt*, 532.

12 another hathe that ons was myne
 13 yt ys no newes to ffynd I know
 14 ffor ffaythffullnes to ffynd vntruth
 15 but I parseve the wynd doth blow
 16 a craffty way to klok the trewth
 17 by wych I se beffor myne neyne
 18 Another hath that ons was myne
 19 a proverbe old I hawe hard offte
 20 that a lyght love lyghtly doth go⁴
 21 now am I lowe that was a loffte
 22 that was my ffrend ys now my ffo
 23 so that I se beffor myne neyne
 24 another hathe that ons was myne

fol. [44r]

25 sens ryght *with*{w+t+} worong hath hes reward
 26 and ffayned ffayth dothe truthe opresse
 27 I let yt passe and yt *regrad* [regard]
 28 as I hawe case no mor nor les
 29 because I se beffor myne neyne
 30 another has that ons was myne
 31 What hart cowlde thynk mor then was thoght⁵
 32 or tong cowlde spek mor then was spok⁶
 33 yet what ffor that all was ffor naght
 34 ffor he ys gone and slept the knot⁷
 35 wharby I se beffor my yen Another
 36 another haws that ons was myn

Notes & Glosses

1. This is the first line of the poem on 43r, and has been crossed-out as if the scribe realized his or her error.
2. It is possible that the link between “be” and “ffor” to create “beffor” was added later.
3. The caret is inverse.
4. This saying may be a proverb.
5. The hand is greatly enlarged, from this point on to the end of the page. Possibly, the writer became tired or changed the pen (or nib), which may have forced a larger hand.

6. A large ink smudge sweeps through the previous two lines, nearly obliterating “tho” and “spok.”
7. This phrase is resonant.

Commentary

Written in Margaret Douglas’s hand, this poem remains unattributed and is unique to this manuscript. “What nedythe lyff when I requyer” addresses the issue of friends becoming foes, which was a common theme throughout the manuscript. For instance, “Pacyence of all my smart” (21r) describes a similar situation among friends, and “Greeting to you bothe yn hertye wyse” (79r–79v) includes a warning to beware of false friends. The first line of this poem appears alone on 43r (above) and is crossed out, as if the copier realized that there would not be enough room to copy the entire lyric. The six stanzas spread out over 43v and 44r. Douglas’s writing becomes enlarged as she continues copying the lyric, and ink blots appear on the page. Left-handedness may account for the ink blots, as they occur often in her writing.

and thys be thys ye may

44r

fol. [44r]

- 1 and thys be thys ye may
- 2 asuer your selff off me
- 3 no thyng shall ^{^1make} me to deny
- 4 that I hawe promest the²

Notes & Glosses

1. This is an inverse caret.
2. This is a resonant phrase.

Commentary

Written in Margaret Douglas’s hand, this poem remains unattributed and is unique to this manuscript. The single quatrain depicts a steadfast promise to a lover.

Too yoye In payne my will

44v

fol. [44v]

- 1 Too yoye In payne my will
 2 doth will to will me styll
 3 ffore payne nowe in this casse
 4 Aperithe yoye in place
- 5 Althowght my payne be greater
 6 thane cane be told or thowght
 7 my love ys styll the better
 8 the derare yt ys bowght
- 9 Thus do I yoy in payne
 10 yett doo I not optayne
 11 the thyng that I wold ffayne
 12 wherfore I saye Agaeyne
- 13 All thowght my payne &c
- 14 I haue hard say or this
 15 ffull many a tyme & oft
 16 that ys fett fore ladys
 17 ffare fecht and derly bowght
- 18 Soo thowght my payn &c
- 19 This marvelles{es} moche to me
 20 how thes too cane Agree
 21 both yoy and payn to be
 22 In place bothe twayn per{p+}de
- 23 yett thowght my payne &c

ffinis

Commentary

Written in TH1's hand, this poem remains unattributed and may be an original composition by Thomas Howard. The poem possesses a unique structure and layout: after the first verse followed by the refrain, the stanzas alternate verses and the first line of the refrain. Brackets mark each verse and long flourishes follow each refrain. Marks in the left margin also indicate changes in the refrain (refrains 1, 3, and 4).

Yff reason govern fantasye

45r-46r

fol. [45r]

- 1 Yff reason govern fantasye
 2 Soo that my fansy ~~gug~~^{uggē} a right
 3 of all pleasurs to man erthlye
 4 The cheist pleasur^{{s}8} of delyght
 5 ys only this that I resight
 6 ffor frenshipe shoid to fynd at end
 7 the frendshyp of a faythfull frend

 8 Yff this be trewe trew ys this too
 9 In all this pleasant enenes
 10 the most displeasur^{{s}8} chaunce may doo
 11 ys onkendnes shoyd for kendnes
 12 ffor frendly frendshyp frowernes
 13 lykk as theon case plesant ys
 14 lykwise A paynfull case ys this

 15 Thes too Aprovyde approve the thurde
 16 That ys to say my self to be
 17 In wofull caes for at A worde
 18 Wher I sho frendshype & wold See
 19 ffore frendshyp : frendshyp shoyd to me¹
 20 Ther fynd I frendship So fare fayntyd
 21 That I ska skantly may Seme aquantyde

fol. [45v]

- 22 By this word frendshpp now here sayde^{d,}
 23 my menyng to declare trewlye
 24 I mene no whyt / the bornyng brayde^{d,}
 25 of ragyng love most Amoroslye
 26 but onnest frendly com_{_o}pany
 27 And other love than this I knowe
 28 here self nor yett no nother can show

 29 And Sens here self no farder knowit
 30 nor I my self but As I tell /
 31 thowght fals report doth grass as growith²

32 that I loue here excedynde well
 33 And that Howeshe takythe my love as yell
 34 Sens I in ded mene no Such thyng
 35 What hurt cold honest frendshyp bryng

36 Noo staryng eye nor herkenyng ere
 37 cane hurt in this except that she
 38 haue other frendes{es} that may not bare
 39 In here preasens : preasens of me
 40 And that for that here pleasur{{s}8} be
 41 To sho vnkyndnes for non nother
 42 But banyshe me to bryng in other

fol. [46r]

43 But sens that fancy /³ledes{es} here soo
 44 And ledes{es} my frendshyp from the lyght
 45 and walkyth me darlyng to and froo
 46 wyell other frendes{es} may walk in Sight
 47 I pray for paciens in that spyt
 48 And this fullfyllyd here apetyd
 49 I shall example be I trowe
 50 or frendes{es} sho frendshypp frendes{es} to knowe

finis T. H.

Notes & Glosses

1. This may be the only instance of the use of a colon-type mark within the manuscript.
2. This phrase is resonant.
3. The virgule is a vertical bar.

Commentary

Entered by TH1, the initials “TH” and “T. How” on 46r attribute the composition to Thomas Howard. The speaker describes the comfort of honest friendship, the disapproval of this friendship by others, and the quick growth of “fals report” by the lady’s “frendes” who cannot bear his presence by her. The grafted and rotten bough image is a common image in courtly lyrics. For other examples of this image in the manuscript, see “This rotyd greff will not but growe” (47v), “Nowe fare well love and theye lawes forever” (75r), and “Tanglid I was yn loves snare” (79v–80r). TH1 makes later corrections in

a different ink. Small flourishes shaped like the number two with a long tail appear at the end of almost every line.

What helpythe hope of happy hape

46v-47r

fol. [46v]

1 What helpythe hope of happy hape
 2 when hap will hap vnhappyly
 3 what helpythe hope to fle the trape
 4 which hape doth set malycowsly
 5 my hope and hape hap con{ }trary
 6 For as my hope for right doth long
 7 So dothe my hap Awarde{d,} me wrong

8 And thus my hape my hope hath turnd
 9 Clere owte of hope in to dispayre
 10 fore thowgh[t] I burne and long have burnde
 11 In fyry love of one most fayere
 12 wher love for love shuld kepe the chayre¹
 13 ther my myshap ys over prest
 14 to sett disdayne for my vnrest

15 She knowth my love of long tym ment
 16 She knowith my trewth nothing ys hide
 17 she knowith I loue in good intent
 18 As euer man A woman dide
 19 yett love for love in vayn askeyde
 20 what clowde hath browght this thunderclape
 21 shall I blam here nay I blame happ

fol. [47r]

ffor wher as

22 For wher as hape list to Arisse
 23 I So bothe ~~other~~ she & other cane
 24 for lytyll love moch love devyse
 25 And somtyme hape doth love so skan
 26 Some one to leve here faythfull man
 27 Whome sayvyng bondshyp nowght doth crave
 28 For hym she owght nor can not have

29 How beyt that hap makyth you so doo
 30 So say I not nor other wisse
 31 But what such happs by hap hap too
 32 hap dayly showith in excersyce
 33 As power will serve I youe advise
 34 to fle such hape for hap that growith
 35 And pardon me your man tom trowth

36 Some tak no care wher they haue cure
 37 Some ^{^haue} no cure and yett tak care
 38 and so do I swett hart be sure
 39 my love most care for your welfare
 40 I love ^{^youe} more then I declare
 41 But as for hap happyng this yll
 42 hap shall I hate hape what hap will

ffinis /

Notes & Glosses

1. Chere?

Commentary

Written in TH1's hand, this poem remains unattributed and is unique to this manuscript. This poem might be a response to Sir Thomas Wyatt's poem "Hap hath happed" which is not found in this manuscript: the speaker, describing his unreturned love, finds the lady blameless and instead accuses Fortune of his unrewarded outcome. The poem seems carefully corrected throughout the page.

This rotyd greff will not but growe

47v

fol. [47v]

u

1 This rotyd greff will not but growe
 2 to wether away ys not ys kynde{d,}
 3 my teris of sorowe fulwell I know
 4 which will I leve will not from mynde{d,}

T. H.¹

Notes & Glosses

1. Presumably, these initials refer to Lord Thomas Howard.

Commentary

Written in TH1's hand, this poem is attributed in the text to Thomas Howard, indicated by the initials "T.H." The speaker describes his continual sorrow that will not leave the mind. This short poem might be a comment on the preceding poem "What helpy the hope of happy hape" (46v–47r). The grafted and rotten bough is a common image in courtly love poetry. For other examples of this image in the manuscript, see "Yff reason govern fantasye" (45v), "Nowe fare well love and theye lawes forever" (75r), and "Tanglid I was yn loves snare" (79v–80r).

Hartte aprest with desserott thoughtes

47v–48r

fol. [47v]

- 1 Hartte aprest *with*{w+t+} desserott thoughtes
- 2 ys fforsyd euere to laymentte
- 3 wyche nowe In me so sore hathe wrovgh
- 4 *that*{{th}+t+} nedes{es} to ytt I maust *con*{_o}sentte
- 5 wher ffor all ioye I do reffusse
- 6 & cruell wyll ther off acuse

- 7 Yff cruell wyll had nott byne gyde
- 8 dysspare{r'} In me had no plasse
- 9 ffor my trwe menyng she well asspyde
- 10 butt yett ffor all thatt wold geue no grasse
- 11 where{r'} ffor all ioye I do reffusse
- 12 & cruell wyll ther off acusse

fol. [48r]

- 13 She mowt wyell see & yett wold nott
 - 14 & maye dayly yff *that*{{th}+t+} she wyll
 - 15 howe paynffull ys my happelesse lotte
 - 16 ~~ionny~~edionde {joined} with dysspare me ffor to spylle
 - 17 whereffor all ioy I do reffueys
 - 18 & cruell wyll ther off *acvys* {accuse}
- a hart aprest *with*{w+t+} desp o hart aprest v

Commentary

Attributed to Sir Thomas Wyatt,¹¹³ this poem was entered by H11. This poem explores the unfortunate lot of a lover and the cruel neglect of the lady; although the speaker accuses the lady's will of cruelty, the lover's will is also cruel because he consents to despair. The transcriber's letters cross the spine of the book, which suggests that perhaps the manuscript circulated unbound for a time. A hand not unlike H5 continues the poem on 48r by partially repeating the first line twice and crossing out the first instance.

1. Textual Notes

Texts Collated

AAH05

Collation

- 1 Hartte aprest with desserrott] Hart oppresyd with desp'rat AAH05
- 2 ys ffor]syd euere to laymentte] yf forced ever to lament AAH05
- 3 wyche] Whiche AAH05 nowe] now AAH05 In] in AAH05 hathe] hath AAH05 wrovgh] wrought AAH05
- 4 nedes] needs AAH05 ytt] it AAH05 maust] must AAH05 consentte] consent AAH05
- 5 wher ffor] Whearfore AAH05 ioye] ioy AAH05 do] must AAH05 reffusse] refuse AAH05
- 6 &] and AAH05 cruell] crewell AAH05 wyll] will AAH05 ther off] thearof AAH05 acuse] accuse AAH05
- 7 Yff] Yf AAH05 cruell] crewell AAH05 wyll] will AAH05 nott] not AAH05 byne] bene AAH05 gyde] guyde AAH05
- 8 dysspare In] Dispayre in AAH05 no] had no AAH05 plasse] place AAH05
- 9 trwe] trew AAH05 menyng] meaning AAH05 asspyde] espied AAH05
- 10 butt yett] and AAH05 ffor] for AAH05 thatt] that AAH05 geue] geve AAH05 grasse] grace AAH05
- 11 where ffor] thearfore AAH05 do] must AAH05 reffusse] refuse AAH05
- 12 &] and AAH05 cruell] crewll AAH05 wyll] will AAH05 ther off] therof AAH05 acusse] accuse AAH05
- 13 She] Shee AAH05 mowt] AAH05 wyell] well AAH05 see] might see AAH05 &] and AAH05 yett] yet AAH05 wold] wolde AAH05 nott] not AAH05

¹¹³ Rebholz, *Sir Thomas Wyatt*, 265–6.

14 &] and AAH05 maye] may AAH05 daylly] daylye AAH05 yff] if
 AAH05 she] shee AAH05 wyll] will AAH05
 15 howe] How AAH05 paynffull] paynfull AAH05 ys] is AAH05 hap-
 pelesse] haples AAH05 lotte] lott AAH05
 16 ionnyediondejoined with dysspeare] Ioyn'de with dispayre AAH05
 ffor] for AAH05 spylle] spill AAH05
 17 whereffor] Whearby AAH05 ioy] ioye AAH05 do reffueys] must
 refuse AAH05
 18 &] Sence AAH05 cruell] Crewell AAH05 wyll] will AAH05 ther off]
 doth me AAH05 acvysaccuse] so use AAH05

So feble is the therd that dothe the burden staye

49r-50v

fol. [48v]

fol. [49r]

u¹

1 So feble is the therad that dothe the burden staye
 2 of my pore lyfe in hevy plyte that fallethe in dekar
 3 That but yt have ells where some aid or some secours
 4 the runyng spindell of my fate anon shall end his cours
 5 syns thunhappi houre dyd me to departe
 6 from my swete wele one only hope hathe staide ^{^ my} lyff *apar*{p+}te
 7 whyche dothe *pers*{p+}wad suche wordes{es} vnto my sory mynde
 8 mayntayn thy selff o woffull spryt some better{t'} luck to fynd
 9 for tho thow be depriffd from thy desierd sight
 10 who can the tell if the retourne befor thi most delyght
 11 or who can tell thi lose if thow ons must recover
 12 some plesant houre thi wo may rape & thdefend & couer{u'}
 13 this is the trust that yet hathe my lyf sustenyd
 14 & now alas I se it faint & by trust ame traind
 15 the tyme dothe flete & I *per*{p+}ceve the houres how thei bend
 16 so fast that I have skante the space to mark my comyd end
 17 westward the sonne from owt *thest* {the east} skant doth sho his light
 18 when in the west he hids hym straitte *with*{w+t+}in *the*{th+e+} dark of night
 19 and comes as fast where began his pathe Awrye
 20 from este to west from west to thest so dothe his Iorney lye
 21 the lyf so shorte so frayll that mortall men lyve here
 22 So grate a whaite so hevy charge the body *that*{th+t+} we bere
 23 that when I think vpon the dystance and the space

24 that dothe so fare devyd me from my dere desird face
 25 I know not how tattayne the wyngs that I requere
 26 to lift my whaite *that* yt myght fle to folow my desire
 27 *thus* of that hope that dothe my lyf somthyng susteyne
 28 Alas I fere & *par*ly fle full lytill dothe remeayn
 29 Eche place dothe bryng me grif wher I do not behold
 30 those lyvely Iyes whych of my thoughtes were wont *the*
 kays o

fol. [49v]

31 those thoughts were plesant swete whilst I enioyd *that* grace
 32 my plesure past my present payne wher I might *em*brace
 33 but for by cause my want shold more my wo encrease
 34 in wache in slepe bothe day and nyght my wyll doth
 35 that thing to wisshe wherof I did lese the sight
 36 I *neuer* sawe the thing *that* myght my fayth^{full} harte delight
 37 *thunesy* {the uneasy} lyf I lede dothe teche me for to mete
 38 the flowds the sees / the land & hills *that* doth *them*
enter'met
 39 twene me & those shining lyghtes *that* wanted to cler
 40 my dark panges of cloudy thoughtes as bryght as phebus⁹
sper'³
 41 It techeth me Also what was my plesaunt state
 42 the more to fele by suche record how *that* my welth doth bat
 43 If suche record alas provoke then flamyd the enflamed mynde
 44 whych sprange that day *that* I did leve the best of me behynd
 45 If loue forgit hymselff by lenght of absence let
 46 who doth me gyde o wofull wreche vnto *this* baytyd net
 47 wher doth encrease my care mucche *better*' were for me
 48 as dume as stone all thyng forgott stylly absent for to be
 49 Alas the cler crystall the bryght transparante glas
 50 doth not bewraye the colour hid which vndernot yt has
 51 as doth *thaccovmred* {the accumbered} *sprite* thoughtfull throws
 discouer
 52 of fiers delyght of fervent loue *that* in *our* hartes we
 couer'^u
 53 owt by thes Iyes yt shyweth thot *euer*' more delyght
 54 In playnt & teres to seke redresse & *that* both day & nyght
 55 these new kyndes of plesurs wherin most men reioyse
 56 to me the do redowble still of stormy sightes the voice

57 for I am one of them whom plaint doth well content
 58 it sytte{es}sme well myn{_y}absent welth me seems ^{^ me}to lame^{nt}
 59 & with{w+t+} my teris for to assay to charge my Iyes tweyne

fol. [50r]

60 Loke as myn harte above the brinke is frawted full of payn
 61 And for bycause therto of those fayre Iyes to trete
 62 do me provke I shall retorn my playnt thus to repete
 63 for ther is nothing ells that toucheht me so wythein
 64 wher thei rule all & I alone nought but *the*{{th}+e+} cace or skyn
 65 wherefore I do retourn to them as well or spryng
 66 from whom decendes my mortall woo abovte all other *thing* {thing}
 67 so shall my Iyes in payn accompagnye my harte
 68 that wher the gooides{es} that did it lede of love to fele smart
 69 the crysped gold thot doth surmount apollos pryde
 70 the lyvely strenes of plesant sterres *that*{{th}+t+} vnder yt doth glyd
 71 wherin the bemes of loue dothe still encrease ther hete
 72 which yet so farr touche so nere in colde to make me swet
 73 the wyse & plesant talke so rare or els Alone
 74 *that*{{th}+t+} did me give the courtesse gifte *that*{{th}+t+} suche hade
neuer{u'} none
 75 be fare from me alas and *euer*{u'}y other thyng
 76 I myght forbere *with*{w+t+} better{t'} wyll *then*{{th}+en+} *that*{{th}+t+}
 I did me bryng
 77 *with*{w+t+} plesant word & chere redresse of linger payne
 78 and wonted oft in kindlid will to ver{v}'tu me to trayn
 79 thus am I driven to here & harkyn after newes
 80 my confort skant my large desire in dowtfull trust remews
 81 and yet *with*{w+t+} more delyght to morn my wofull cace
 82 I must complayne those handes{es} those armes *that*{{th}+t+} fermly ^{^ do}
 embrace
 83 me from my selff & rule the streme of my pore Lyf
 84 the swete desdaynnes *the*{{th}+e+} plesaunt wrathes & *that*{{th}+t+} eke
 louyte *styf* {strife}
 85 *that*{{th}+t+} wonted well to tune in tempre iust and mete
 86 the charge that oft did make me err by furour vndyscrete
 87 all this is hid me fro *with*{w+t+} sharpe & craggid hillys
 88 at other will my longe abode my dep dispayr fullfills

fol. [50v]

89 But if my hope some tymes rise vp by some redress

90 it stumbleth strayt for feble faynt my fer hath ^ such express
 91 such is the sorte of hope the lesse for more desyr
 92 wherby I fere & yet I trust to se{see} *that*{{th}+t+} I require
 93 the restyng place of loue wher vertu lyve & grose
 94 wher I desire my wery lif also may somtym take repose
 95 My song thow shalt ataine to fynd that plesant place
 96 wher she doth live by whom I lyve may chaunce the have^this grace
 97 When she hath red & sen the drede wherin I sterve
 98 by twene her brestes{es} she shall *thou*{{th}+u+} put *there*{{th}+er+} shall
sethee{{th}+e+} reser{{s}8}ue
 99 then tell hir I come she shall me shortly see
 100 if *that* {{th}+t+}for waite the bodye faile *this*{{th}+is+} soule shall to her
 flye

ffins

Notes & Glosses

1. There is an “n” or “u” above the line. Every second line, beginning at the top of each page, is slightly indented.
2. See Cappelli for the expansion of the abbreviation.¹¹⁴
3. The expansion of the abbreviation is non-standard. The intended word is “sphere,” according to Rebholz.¹¹⁵

Commentary

Attributed to Sir Thomas Wyatt,¹¹⁶ this poem was entered by H5. Wyatt translates and adapts Petrarch's *Rime* 37, a canzone, which spans four pages in the manuscript and describes the lament of a lover separated from his beloved. Unlike Petrarch's uncertainty in whether the lyric will reach the speaker's beloved, Wyatt's speaker remains confident that it will have safe passage. Wyatt titles the poem “In Spain,” which indicates that the poem's composition took place between June 1537 and June 1539 when he was ambassador to Spain.¹¹⁷ While Wyatt imitates Petrarch's poetic structure, he adopts poulter's measure rather than using Petrarch's complex metrical scheme. The poulter's measure, in the words of Rebholz, consists of “rhyming lines of six or seven iambic feet, respectively, making a couplet of thirteen feet

¹¹⁴ Cappelli, *Dizionario*, xxiv.

¹¹⁵ Rebholz, *Sir Thomas Wyatt*, 110.

¹¹⁶ Rebholz, *Sir Thomas Wyatt*, 109–12.

¹¹⁷ Rebholz, *Sir Thomas Wyatt*, 390.

(a poulter's dozen)."¹¹⁸ H5 copies the poem neatly, with every second line slightly indented. The poem also appears in Tottel's *Miscellany* under the title "Complaint of the absence of his loue" (item 104).¹¹⁹

1. Textual Notes

Texts Collated

STC13860_24, AAH14, LEge32

Collation

1 So] SO STC_13860_24 feble] feoble AAH14 therad] threde/ AAH14 threde LEge32 threde, STC_13860_24 dothe] doth STC_13860_24 staye] stay AAH14 LEge32 stay, STC_13860_24

2 of] Of STC_13860_24 of my] Of mye AAH14 pore] poore AAH14 STC_13860_24 lyfe] lyff LEge32 life: STC_13860_24 in] In LEge32 hevy plyte] heaue plight/ AAH14 syhevy plyght LEge32 heaue plight, STC_13860_24 fallethe] fallythe LEge32 falleth STC_13860_24 in decay] with his syin decay LEge32 decay] decay AAH14 decay: STC_13860_24

3 That] that LEge32 That, STC_13860_24 yt] it AAH14 LEge32 STC_13860_24 have] hath AAH14 haue STC_13860_24 ells where] ells wheare/ AAH14 frome elles where LEge32 elsewhere STC_13860_24 some] some AAH14 some-some LEge32 aid] ayde AAH14 STC_13860_24 aide LEge32 some] some LEge32 secours] succours AAH14 socours LEge32 succours: STC_13860_24

4 the] The STC_13860_24 runyng] ronninge AAH14 running STC_13860_24 spindell] spindle AAH14 STC_13860_24 spyndell LEge32 of] off LEge32 fate] fate/ AAH14 anon] anone STC_13860_24 cours] cource AAH14 cours. LEge32 course. STC_13860_24

5 syns] ffor sens AAH14 ffore sins LEge32 For since STC_13860_24 thunhappi] th'unhappie AAH14 thunhappy LEge32 thunhappy STC_13860_24 heure] howre/ AAH14 howre LEge32 howre, STC_13860_24 dyd] that did AAH14 LEge32 that dyd STC_13860_24 departe] depart LEge32 depart, STC_13860_24

6 from] ffrom AAH14 From STC_13860_24 swete] sweete AAH14 wele] weale AAH14 weale: STC_13860_24 one] and AAH14 only] onely STC_13860_24 hath] hath AAH14 STC_13860_24 staide] staid AAH14 heldstaide LEge32 stayed STC_13860_24 lyff] lif AAH14 life, STC_13860_24 aparte] apart. LEge32 apart: STC_13860_24

¹¹⁸ Rebholz, *Sir Thomas Wyatt*, 390.

¹¹⁹ Tottel, *Tottel's Miscellany*, 83-5.

7 whyche] whiche AAH14 Thatwych LEge32 Which STC_13860_24 dothe] doth LEge32 STC_13860_24 perswad] persuade AAH14 LEge32 STC_13860_24 suche] such STC_13860_24 with suche likesuch LEge32 wordes] wordes/ AAH14 sory mynde] sored mynde AAH14 wofullsory mynd. LEge32 sored minde: STC_13860_24

8 mayntayn] Mayntayne AAH14 mayntene LEge32 Maintain STC_13860_24 thy] thie AAH14 selff] selfe AAH14 sellff LEge32 self, STC_13860_24 o] O STC_13860_24 woffull spryt] woful wight/ AAH14 wofull spryte LEge32 wofull wight, STC_13860_24 some] sone LEge32 luck] luke LEge32 fynd] fynde AAH14 finde. STC_13860_24

9 for] ffor AAH14 LEge32 For STC_13860_24 tho] thoughte AAH14 though STC_13860_24 thow] thou LEge32 STC_13860_24 depriffd] depryv'd/ AAH14 depryffd LEge32 deprived STC_13860_24 from thy] from thie AAH14 desierd] desyred AAH14 desyerd LEge32 desired STC_13860_24 sight] syght LEge32 sight: STC_13860_24

10 who] Whoe AAH14 Who STC_13860_24 the] thee STC_13860_24 tell] tell, STC_13860_24 if] iff LEge32 the] thie AAH14 thi LEge32 thy STC_13860_24 retourne] retourne/ AAH14 retorne LEge32 returne STC_13860_24 befor] be for AAH14 LEge32 STC_13860_24 the most delyght] thie more delight AAH14 thy most delyght LEge32 thy more delight? STC_13860_24

11 or] Or AAH14 Or, STC_13860_24 who] whoe AAH14 tell] tell / LEge32 tell, STC_13860_24 the] thie AAH14 thy LEge32 thy STC_13860_24 lose] losse/ AAH14 losse LEge32 STC_13860_24 if] yf AAH14 thow] thou LEge32 STC_13860_24 ons must recover] mayste ones recover AAH14 maist ons maist recover: LEge32 mayst once recouer? STC_13860_24

12 some] Some AAH14 STC_13860_24 plesant] pleasante AAH14 pleasant STC_13860_24 houre] howre AAH14 LEge32 hower STC_13860_24 the] thie AAH14 thy LEge32 STC_13860_24 wo] woe AAH14 wo LEge32 rape] wrapp/ AAH14 wrape LEge32 wrappe: STC_13860_24 &] and AAH14 LEge32 thdefend] thee defend AAH14 the defend LEge32 thee defend, STC_13860_24 &] and AAH14 couer] cover AAH14 cover. LEge32 couer. STC_13860_24

13 this is the trust] This is the trust AAH14 Thus in this trust STC_13860_24 that yet] as yet/ AAH14 as yet STC_13860_24 hath] that hath AAH14 hath LEge32 it hath STC_13860_24 lyf sustenyd] life sustayned AAH14 lyff sustaynid LEge32 life sustained: STC_13860_24

14 &] but AAH14 and LEge32 But STC_13860_24 alas I se] (alas) I see STC_13860_24 faint] fainte/ AAH14 faint: STC_13860_24 &] and I AAH14 LEge32 and I, STC_13860_24 trust] trust, STC_13860_24 ame traind] am trayned AAH14 ame trainid. LEge32 am trayned. STC_13860_24

15 the] The AAH14 STC_13860_24 dothe] doth LEge32 STC_13860_24 flete] fleete AAH14 passeflete LEge32 flete, STC_13860_24 &] and AAH14 LEge32 STC_13860_24 perceve] perceyve/ AAH14 perceyve LEge32 se how STC_13860_24 the houres] the howres AAH14 thowrs LEge32 the howers, STC_13860_24 how thei bend] how they bend AAH14 how thei bend LEge32 do bend STC_13860_24

16 so] So AAH14 STC_13860_24 fast] fast: STC_13860_24 that I] alas that that I LEge32 have] haue STC_13860_24 skante] scant AAH14 STC_13860_24 skant LEge32 space] space/ AAH14 mark] marke LEge32 comyd] commynge AAH14 comyng LEge32 commyng STC_13860_24 end] end. LEge32 STC_13860_24

17 westward] Westwarde AAH14 Westward STC_13860_24 sonne] Sonne AAH14 from] form AAH14 owt] out AAH14 STC_13860_24 thest] the easte/ AAH14 the East STC_13860_24 skant doth sho] dothe scantlye shew AAH14 skant doth shew LEge32 scant shewes STC_13860_24 light] Light AAH14 lyght LEge32 light: STC_13860_24

18 when] Butt AAH14 When STC_13860_24 west] West STC_13860_24 hids] hydes AAH14 hyds LEge32 hides STC_13860_24 hym] him STC_13860_24 straitte] streight/ AAH14 sellffstraitte LEge32 strayt, STC_13860_24 within] with in LEge32 dark] darke AAH14 LEge32 night] nyght LEge32 nyght. STC_13860_24

19 and] And STC_13860_24 comes as fast] cons agayneas fast LEge32 where began] wheare he/ began AAH14 where he / began LEge32 where he began, STC_13860_24 pathe] path LEge32 STC_13860_24 Awrye] a wrye AAH14 LEge32 awry. STC_13860_24

20 from] ffrom AAH14 From STC_13860_24 este to west] easte AAH14 est LEge32 East STC_13860_24 west] west/ AAH14 West, STC_13860_24 from] to est from LEge32 west] West STC_13860_24 thest] easte/ AAH14 East STC_13860_24 dothe] doth STC_13860_24 Iorney] iourney AAH14 STC_13860_24 vgelornei LEge32 lye] ly LEge32 ly. STC_13860_24

21 the] The AAH14 STC_13860_24 lyf] lyfe AAH14 lyff LEge32 life STC_13860_24 shorte] short AAH14 LEge32 short, STC_13860_24 frayll] fraile/ AAH14 fraile LEge32 fraile, STC_13860_24 lyve] liue STC_13860_24 here] heare AAH14 here: STC_13860_24

22 So] so LEge32 grate] great AAH14 STC_13860_24 gret LEge32 whaite] waight AAH14 weight, STC_13860_24 hevy] heaue AAH14 heauy STC_13860_24 charge] chardge/ AAH14 body] bodies AAH14 bodies, STC_13860_24 bere] beare AAH14 bere: STC_13860_24

23 that] That AAH14 That, STC_13860_24 think] thincke AAH14 thinke LEge32 vppon] vppon/ AAH14 apon LEge32 vpon STC_13860_24 dystance]

distaunce AAH14 distance LEge32 distaunce, STC_13860_24 space] space:
STC_13860_24

24 that] That STC_13860_24 dothe] doth AAH14 LEge32 STC_13860_24
fare] farr AAH14 ferr LEge32 farre STC_13860_24 devyd] devyde AAH14 devid
LEge32 deuide STC_13860_24 me] not LEge32 from] fro/ AAH14 dere] deere
AAH14 desird] desyred AAH14 desired STC_13860_24 face] face: STC_13860_24

25 not] not, STC_13860_24 tattayne] t'attayne/ AAH14 tattain
STC_13860_24 wyngs] winges AAH14 wynges LEge32 winges, STC_13860_24
requere] requyre AAH14 require LEge32 require, STC_13860_24

26 to] To STC_13860_24 lift] lifte AAH14 lyfft LEge32 my whaite] my waight
AAH14 me vp: STC_13860_24 yt] I AAH14 STC_13860_24 it LEge32 myght]
might AAH14 STC_13860_24 fle] flye/ AAH14 flie, STC_13860_24 folow] follow
AAH14 desire] desyre AAH14 LEge32 desyre. STC_13860_24

27 thus] Thus AAH14 STC_13860_24 ththus LEge32 of] off LEge32
hope] hope as yet/ AAH14 hope, STC_13860_24 dothe] doth AAH14 LEge32
STC_13860_24 lyf] lyff LEge32 life STC_13860_24 somthyng susteyne] sustayne
AAH14 some thing sustayne LEge32 somethyng sustayne, STC_13860_24

28 Alas] alas LEge32 Alas: STC_13860_24 fere] feare AAH14 feare,
STC_13860_24 &] and AAH14 LEge32 STC_13860_24 parly] partlye AAH14
partly LEge32 STC_13860_24 fle] feele/ AAH14 fele LEge32 fele: STC_13860_24
lytill] lytle AAH14 litill LEge32 litle STC_13860_24 dothe] doth LEge32
STC_13860_24 remeayn] remayne AAH14 LEge32 remain. STC_13860_24

29 Eche] Eache AAH14 dothe] doth LEge32 STC_13860_24 bryng] bringe
AAH14 bring STC_13860_24 me] my AAH14 grif] greefe/ AAH14 grieff LEge32
griefe: STC_13860_24 wher] wheare AAH14 where LEge32 STC_13860_24 be-
hold] beholde AAH14

30 those] Those AAH14 STC_13860_24 lyvely] lovelye AAH14 liuely
STC_13860_24 Iyes] eyes AAH14 eyes: STC_13860_24 whych] whiche AAH14
thatwiche LEge32 which STC_13860_24 of] off LEge32 thoughtes] thoughtes/
AAH14 thowghtes LEge32 thoughts STC_13860_24 were] weare AAH14 wer
STC_13860_24 kays] keyes AAH14 keys STC_13860_24 holde] hold LEge32
STC_13860_24

31 those] Those AAH14 STC_13860_24 thoughts] thoughtes AAH14
STC_13860_24 thowghtes LEge32 were] weare AAH14 plesant] plesaunte
AAH14 plesaunt LEge32 pleasant STC_13860_24 swete] sweete/ AAH14 swete
/ LEge32 swete: STC_13860_24 whilst] whylest AAH14 enioyd] enjoyed AAH14
STC_13860_24 grace] grace: STC_13860_24

32 my] My AAH14 STC_13860_24 plesure] pleasure AAH14 STC_13860_24
past] past / LEge32 past, STC_13860_24 payne] payne/ AAH14 payne / LEge32
pain, STC_13860_24 wher] when AAH14 STC_13860_24 thatwher LEge32

might] myght LEge32 embrace] well embrace AAH14 well embrace LEge32 well embrace. STC_13860_24

33 but] But AAH14 LEge32 And, STC_13860_24 by cause] because AAH14 STC_13860_24 becawse LEge32 want] want/ AAH14 shold] shoulde AAH14 should STC_13860_24 wo] woe AAH14 encrease] encrease AAH14 enresse LEge32 encrease: STC_13860_24

34 in] In LEge32 STC_13860_24 watche] wache LEge32 watch, STC_13860_24 in slepe] and sleepe AAH14 and slepe, STC_13860_24 bothe] both LEge32 STC_13860_24 day] day, STC_13860_24 nyght] night/ AAH14 night, STC_13860_24 my] mye AAH14 wyll] will AAH14 LEge32 STC_13860_24 doth] dothe AAH14 neuer] never AAH14 sesse] ceace AAH14 cesse LEge32 cease STC_13860_24

35 that] That AAH14 STC_13860_24 thing] thinge AAH14 wisshe] wishe AAH14 LEge32 wish: STC_13860_24 wherof] whearof/ syns AAH14 wheroff / sins LEge32 wherof since STC_13860_24 lese] leese AAH14 STC_13860_24 sight] syght LEge32 sight: STC_13860_24

36 I neuer sawe] I never saw AAH14 I neuer saw LEge32 Was neuer STC_13860_24 the thing] that thing AAH14 thing STC_13860_24 myght] might/ AAH14 mought in ought STC_13860_24 fayth full] faithfull AAH14 faytfull LEge32 woful STC_13860_24 harte] hart AAH14 STC_13860_24 hert LEge32 delight] delyght LEge32 delight, STC_13860_24

37 thunesy] th'uneasye AAH14 thvnsey LEge32 Thunesy STC_13860_24 lyf] life AAH14 lyff LEge32 lyfe, STC_13860_24 lede] leade/ AAH14 lead, STC_13860_24 dothe] doth LEge32 STC_13860_24 teche] teache AAH14 teach STC_13860_24 mete] meete AAH14

38 the] The STC_13860_24 flowds] fludds AAH14 flowdes LEge32 floodes, STC_13860_24 sees /] Seas AAH14 sees LEge32 seas, STC_13860_24 land] Landes AAH14 land, STC_13860_24 & hills] the Hilles/ AAH14 and hilles LEge32 the hylles: STC_13860_24 doth] dothe AAH14 them] then STC_13860_24 entermet] entermeete AAH14 entremete LEge32 entermete STC_13860_24

39 twene] Tweene AAH14 Twene STC_13860_24 me] me, STC_13860_24 &] and AAH14 LEge32 STC_13860_24 shining] shyning AAH14 shene STC_13860_24 lyghtes] lightes/ AAH14 lightes: STC_13860_24 wonted] wonted for AAH14 STC_13860_24 wontyd LEge32 cler] cleare AAH14 clere LEge32 STC_13860_24

40 my] mye AAH14 My STC_13860_24 dark] darked AAH14 STC_13860_24 darke LEge32 of] off LEge32 cloudy] Clowdie AAH14 cloudy STC_13860_24 thoughtes] thoughtes/ AAH14 thowghtes LEge32 thoughts, STC_13860_24 bryght] bright AAH14 STC_13860_24 phebus] Phebus AAH14 STC_13860_24 sper] spheare AAH14 spe LEge32 spere, STC_13860_24

41 techeth] teacheth AAH14 STC_13860_24 techithe LEge32 me] me, STC_13860_24 Also] also/ AAH14 also LEge32 also, STC_13860_24 what was] to know what was LEge32 plesaunt] pleasaunte AAH14 pleasant LEge32 pleasant STC_13860_24 state] state: STC_13860_24

42 the] The AAH14 STC_13860_24 fele] feele AAH14 fele, STC_13860_24 suche] such STC_13860_24 record] recorde/ AAH14 record, STC_13860_24 how] howe AAH14 welth] wealthe AAH14 wealth STC_13860_24 doth] dothe AAH14 bat] bate AAH14 bate. LEge32 STC_13860_24

43 If] if LEge32 suche] such LEge32 STC_13860_24 record] recorde AAH14 alas] alas/ AAH14 (alas) STC_13860_24 provoke] prouoke STC_13860_24 then flamyd] th'enflamed AAH14 thenenflamid my LEge32 thenflamed STC_13860_24 mynde] mynd LEge32 mynde: STC_13860_24

44 whych] Whiche AAH14 thatwiche LEge32 Which STC_13860_24 sprange] sprang LEge32 sprong STC_13860_24 that] the AAH14 day] daye AAH14 day, STC_13860_24 leve] leave/ AAH14 leaue STC_13860_24 behynd] behynde AAH14 behynde: STC_13860_24

45 If] if LEge32 loue] love AAH14 LEge32 forgit] forgeat AAH14 forgett LEge32 forget STC_13860_24 hymselfff] hym self/ AAH14 hym sellff LEge32 himself, STC_13860_24 lenght] lengthe AAH14 length STC_13860_24 absence] absence, STC_13860_24 let] lett AAH14 let: STC_13860_24

46 who] whoe AAH14 Who STC_13860_24 doth] did AAH14 gyde] guyde AAH14 STC_13860_24 guyd LEge32 o wofull wreche] o wofull wretche/ AAH14 (O wofull wretch) STC_13860_24 baytyd] baighted AAH14 baytid LEge32 bayted STC_13860_24 net] nett AAH14 net? STC_13860_24

47 wher] Wheare AAH14 where LEge32 Where STC_13860_24 doth] dothe AAH14 encesse] encrease AAH14 encrease STC_13860_24 care] care/ AAH14 care? LEge32 care: STC_13860_24 muche] moche AAH14 much STC_13860_24 were] weare AAH14 wer STC_13860_24 me] me, STC_13860_24

48 as] As STC_13860_24 as dume as stone all thyng forgott styl] absent for to be] AAH14 dume] dome LEge32 dumme, STC_13860_24 stone] stone, STC_13860_24 all thyng forgott styl] to think on nowght andall thing forgott still LEge32 forgott styl] forgot, still STC_13860_24 be] be. LEge32 STC_13860_24

49 Alas] alas LEge32 Alas: STC_13860_24 cler crystall] cleare Crystall/ AAH14 Clere Crystall LEge32 clere cristall, STC_13860_24 the] that AAH14 bryght] bright AAH14 STC_13860_24 transpparante] transplendaunnt AAH14 transparant LEge32 transplendant STC_13860_24 glas] glasse AAH14 glasse STC_13860_24

50 doth] Dothe AAH14 Doth STC_13860_24 bewraye] declarebewray LEge32 bewray STC_13860_24 colour] colour AAH14 colours STC_13860_24

hid] hydd AAH14 hyd LEge32 hidde, STC_13860_24 which] welche AAH14
wich LEge32 vndernot yt] vnderneithe it AAH14 vnder nethit LEge32 vnder-
neth it STC_13860_24 has] hase: STC_13860_24

51 as] As AAH14 STC_13860_24 doth] dothe AAH14 thaccovmred]
th'accombred AAH14 thacomberd LEge32 thaccumbred STC_13860_24
sprite] sprite/ AAH14 thoughtfull] now thoughtfull AAH14 thowghtfull
LEge32 the thoughtfull STC_13860_24 throws] throwes AAH14 STC_13860_24
discouer] discover AAH14 LEge32 discouer, STC_13860_24

52 of] Of AAH14 STC_13860_24 off LEge32 fiers delyght] fearce de-
light, AAH14 feares delite, STC_13860_24 of] off LEge32 feruent] feruent
STC_13860_24 loue] love/ AAH14 loue: STC_13860_24 hartes] hertes LEge32
couer] cover AAH14 LEge32 couer. STC_13860_24

53 owt] Oute AAH14 Out STC_13860_24 thes] these AAH14 STC_13860_24
Iyes] eyes AAH14 eyes, STC_13860_24 yt] it AAH14 LEge32 STC_13860_24
shyweh] shewethe/ AAH14 shewth LEge32 sheweth STC_13860_24 thot]
that AAH14 LEge32 STC_13860_24 euer more] evermore AAH14 euermore
STC_13860_24 delyght] delight AAH14 delight. STC_13860_24

54 playnt] plaint LEge32 plaint, STC_13860_24 &] of AAH14 and
STC_13860_24 teres] teares AAH14 STC_13860_24 seke] seeke AAH14 redres-
se] redresse/ AAH14 redresse: STC_13860_24 & that] and eke AAH14 seke&
that LEge32 and eke STC_13860_24 both] bothe AAH14 LEge32 day] daye
AAH14 & nyght] and night AAH14 and night. STC_13860_24

55 these] These AAH14 STC_13860_24 Thes LEge32 new] STC_13860_24
kyndes] kynde AAH14 kinds STC_13860_24 of] off plesurs LEge32 plesurs]
pleasures/ AAH14 pleasures STC_13860_24 wherin] wherain AAH14 wherein
LEge32 most wherein STC_13860_24 most] most men AAH14 allmost men
LEge32 men STC_13860_24 may] AAH14 LEge32 so STC_13860_24 reioyse]
reioyce AAH14 reioyce, STC_13860_24

56 to] To AAH14 STC_13860_24 the] theye AAH14 thei LEge32 they
STC_13860_24 redowble] redoble AAH14 redubble STC_13860_24 still]
still/ AAH14 of] off LEge32 stormy] stormye AAH14 LEge32 sightes] sighes
AAH14 STC_13860_24 syghes LEge32 voice] voyce AAH14 LEge32 voyce.
STC_13860_24

57 for] ffor AAH14 LEge32 For, STC_13860_24 am] ame LEge32 of] off
LEge32 them] those/ AAH14 them, STC_13860_24 whom] whome AAH14
plaint] playnte AAH14 playnt STC_13860_24 doth] dothe AAH14 LEge32 con-
tent] content: STC_13860_24

58 it] It AAH14 STC_13860_24 syttes] sittes AAH14 LEge32 sits
STC_13860_24 well] well / LEge32 well: STC_13860_24 myn] myne AAH14
STC_13860_24 absent] absente AAH14 welth] wealthe/ AAH14 welth / LEge32

wealth STC_13860_24 seems] seemes AAH14 semes STC_13860_24 me] for
AAH14 STC_13860_24 me LEge32 lament] lament AAH14 LEge32 lament:
STC_13860_24

59 &] and AAH14 LEge32 And STC_13860_24 teris] teares AAH14 teares,
STC_13860_24 for to assay] to geve assaye/ AAH14 for to' assay LEge32 tassay
STC_13860_24 charge] chardge AAH14 my] myne AAH14 STC_13860_24 myn
LEge32 Iyes] eyes AAH14 eies STC_13860_24 tweyne] twayne AAH14 twayn:
STC_13860_24

60 Loke] Lyke AAH14 STC_13860_24 Loke as] sins thatlyke as LEge32 myn]
my AAH14 STC_13860_24 harte] hert on euer LEge32 hart STC_13860_24 above]
aboue STC_13860_24 brinke] brincke/ AAH14 brink LEge32 STC_13860_24
frawted] fraughted AAH14 STC_13860_24 frawtid LEge32 payn] payne AAH14
pa LEge32 payn. STC_13860_24

61 for bycause] forby cawse LEge32 forbecause, STC_13860_24 bycause]
because AAH14 therto] thearto/ AAH14 therto / LEge32 therto, STC_13860_24
of] off LEge32 fayre] faire AAH14 fair STC_13860_24 Iyes] eyes AAH14
STC_13860_24 trete] treatte AAH14 treatte STC_13860_24

62 do] Do AAH14 STC_13860_24 provke] provoke / LEge32 prouoke:
STC_13860_24 shall] wyll STC_13860_24 return] retourne/ AAH14 retourne
/ LEge32 retourne, STC_13860_24 my] mye AAH14 playnt] playnte AAH14
plaint LEge32 STC_13860_24 repete] repeate AAH14 repete LEge32 repeate.
STC_13860_24

63 for] ffor AAH14 LEge32 For, STC_13860_24 ther] theare AAH14 there
LEge32 STC_13860_24 ells] ells/ AAH14 elles LEge32 els, STC_13860_24
toucheht] toucheth AAH14 STC_13860_24 towches LEge32 wythein] within
AAH14 with in LEge32 within: STC_13860_24

64 wher] Wheare AAH14 where LEge32 Where STC_13860_24 thei]
they AAH14 STC_13860_24 all] all: STC_13860_24 &] and AAH14 LEge32
STC_13860_24 alone] alone/ AAH14 nought] nowght LEge32 cace] Case AAH14
case, STC_13860_24 skyn] sckynne AAH14 skyn. LEge32 skin. STC_13860_24

65 wherefore] Whearfore AAH14 wherfore LEge32 Wherefore,
STC_13860_24 do] shall STC_13860_24 retourn] retourne/ AAH14 retourne /
LEge32 retourne STC_13860_24 them] them, STC_13860_24 well] Well AAH14
well, STC_13860_24 spryng] Springe AAH14 spring: STC_13860_24

66 from] ffrom AAH14 From STC_13860_24 whom] whome AAH14 de-
cendes] discendes AAH14 descendes STC_13860_24 woo] woe/ AAH14 wo
LEge32 wo, STC_13860_24 abovte] above AAH14 LEge32 aboue STC_13860_24
thngthing] thinge AAH14 thing. LEge32 STC_13860_24

67 so] So AAH14 LEge32 STC_13860_24 my] myne AAH14 STC_13860_24
myn LEge32 Iyes] eyes AAH14 STC_13860_24 payn] payne/ AAH14 payne

LEge32 pain STC_13860_24 accompagnye] accompanye AAH14 accopagnie
 LEge32 accompany STC_13860_24 my] min LEge32 harte] hert LEge32 hart:
 STC_13860_24

68 that] That AAH14 STC_13860_24 wher] weare AAH14 were LEge32
 STC_13860_24 gooides] guydes AAH14 LEge32 guides, STC_13860_24 lede]
 lead/ AAH14 lead STC_13860_24 love] loue STC_13860_24 fele] feele AAH14
 smart] the smarte AAH14 the smart. LEge32 STC_13860_24

69 the] The AAH14 LEge32 STC_13860_24 crysped] Crisped AAH14 cryspid
 LEge32 crisped STC_13860_24 gold] golde AAH14 golde, STC_13860_24 thot]
 that AAH14 LEge32 STC_13860_24 doth] doth/ AAH14 surmount] sormount
 LEge32 apollo] Appolloes AAH14 Apollos LEge32 STC_13860_24 pryde] pryde
 AAH14 pride: STC_13860_24

70 the] The STC_13860_24 lyvely] lyvelye AAH14 liuely STC_13860_24
 strenes] streames AAH14 STC_13860_24 plesant] pleasaunt AAH14 plesaunt
 LEge32 pleasant STC_13860_24 sterres] starres/ AAH14 starres STC_13860_24
 yt] it AAH14 LEge32 STC_13860_24 doth] dothe AAH14 glyd] glyde AAH14
 glyde: STC_13860_24

71 wherin] whearein AAH14 where in LEge32 Wherein STC_13860_24
 bemes] beames AAH14 STC_13860_24 of] off LEge32 loue] love/ AAH14
 love LEge32 dothe] doth LEge32 doe STC_13860_24 still] so AAH14 styl]
 STC_13860_24 encrease] encrease AAH14 encrease LEge32 encrease
 STC_13860_24 ther] theyre AAH14 their LEge32 theyr STC_13860_24 hete]
 heate AAH14 heate: STC_13860_24

72 which] Which AAH14 STC_13860_24 wiche LEge32 farr] farre LEge32
 STC_13860_24 touche] towche LEge32 touch STC_13860_24 so] me so AAH14
 LEge32 STC_13860_24 nere] neare/ AAH14 nere, STC_13860_24 colde] cold
 LEge32 swet] sweate AAH14 sweate. STC_13860_24

73 the] The AAH14 LEge32 STC_13860_24 wyse] wise LEge32 &] and AAH14
 LEge32 STC_13860_24 plesant talke] pleasaunt talke/ AAH14 plesaunt talk
 LEge32 pleasant talk, STC_13860_24 rare] rare, STC_13860_24 or els] or ells
 AAH14 or elles LEge32 orsors els STC_13860_24 Alone] a lone AAH14 alone
 LEge32 alone: STC_13860_24

74 that] That AAH14 STC_13860_24 did me give] gave to me AAH14 gawe to
 me STC_13860_24 give] gyve LEge32 courtesse gifte] Curteist guifte/ AAH14
 courtesse gyfft LEge32 curteis gift, STC_13860_24 suche] earste AAH14 erst-
 suche LEge32 erst STC_13860_24 hade] had AAH14 LEge32 STC_13860_24
 neuer] never AAH14 none] none: STC_13860_24

75 be] arbe LEge32 Be STC_13860_24 fare] farr AAH14 ferre LEge32 farre
 STC_13860_24 me] me, STC_13860_24 alas] alas/ AAH14 alas / LEge32 alas:

STC_13860_24 euery] everye AAH14 thyngel] thinge AAH14 thing LEge32
thyng STC_13860_24

76 myght] might AAH14 STC_13860_24 forbere] forbear AAH14 forbear
STC_13860_24 wyll] will/ AAH14 will LEge32 wyll: STC_13860_24 that] it
AAH14 this STC_13860_24 I] that AAH14 LEge32 STC_13860_24 did] dyd
STC_13860_24 bryng] bringe AAH14 bryng, STC_13860_24

77 with] With STC_13860_24 plesant] plesaunte AAH14 pleasant
STC_13860_24 word] worde AAH14 STC_13860_24 & chere] and cheere/
AAH14 and chere, STC_13860_24 of] off LEge32 linger] lingred AAH14
STC_13860_24 all mylingerd LEge32 payne] pain: STC_13860_24

78 and] whiche AAH14 And STC_13860_24 wonted] wontyd LEge32 oft] ofte
AAH14 oft LEge32 in] within LEge32 kindlid] kindled AAH14 STC_13860_24
kendlid LEge32 will] will/ AAH14 to] into LEge32 vertu] vertue AAH14
STC_13860_24 trayn] trayne AAH14 trayne. LEge32 trayn. STC_13860_24

79 thus] Thus AAH14 Thus, STC_13860_24 am] ame LEge32 driven] dryven
AAH14 LEge32 forst STC_13860_24 here] heare/ AAH14 here / LEge32 heare,
STC_13860_24 &] and AAH14 LEge32 STC_13860_24 harkyn] herken AAH14
LEge32 harken STC_13860_24 after] affter LEge32 newes] news LEge32 newes.
STC_13860_24

80 my] Mye AAH14 My STC_13860_24 confort] compforte AAH14 comfort
STC_13860_24 skant] scante AAH14 scant STC_13860_24 large] lardge AAH14
desire] desyre/ AAH14 dowtfull] doutfull AAH14 STC_13860_24 remews] re-
news AAH14 renews LEge32 renews. STC_13860_24

81 and] And AAH14 LEge32 STC_13860_24 delyght] delight/ AAH14 delite
STC_13860_24 morn] mone AAH14 STC_13860_24 playnemone LEge32 my]
mye AAH14 wofull] woful AAH14 cace] case: STC_13860_24

82 complayne] complaine LEge32 complain STC_13860_24 handes] handes,
STC_13860_24 armes] armes/ AAH14 armes: STC_13860_24 fermly] fermely
LEge32 firmly STC_13860_24 do] do AAH14 LEge32 STC_13860_24 embrace]
embrace AAH14

83 me] Me, AAH14 Me LEge32 STC_13860_24 selff] self, AAH14 sellff /
LEge32 self: STC_13860_24 &] and AAH14 LEge32 STC_13860_24 rule] rule
/ LEge32 streme] stearne AAH14 sterne LEge32 STC_13860_24 my] mye
AAH14 pore] poore AAH14 STC_13860_24 Lyf] Lyfe AAH14 lyff LEge32 lyfe:
STC_13860_24

84 the] The STC_13860_24 swete] sweete AAH14 desdaynnes] disdaynes
AAH14 disdaynes / LEge32 disdaines, STC_13860_24 plesaunt] plesaunt
AAH14 plesant LEge32 pleasant STC_13860_24 wrathes] wrathes, AAH14
STC_13860_24 &] and AAH14 STC_13860_24 that] AAH14 LEge32 STC_13860_24

louyte] the lovelye AAH14 the lovely LEge32 the louely STC_13860_24 styf-
tryf] strife AAH14 stryff LEge32 strife: STC_13860_24

85 that] That AAH14 STC_13860_24 wonted] wontid LEge32 well] off-
twell LEge32 tune] tune/ AAH14 tune / LEge32 tempre] temper AAH14
STC_13860_24 iust] iuste AAH14 iust LEge32 iust, STC_13860_24 mete] meete
AAH14 mete, STC_13860_24

86 the] The STC_13860_24 charge] rage AAH14 LEge32 rage: STC_13860_24
off] ofte AAH14 offt LEge32 did] dyd STC_13860_24 err] err/ AAH14 erre /
LEge32 erre, STC_13860_24 vndyscrete] vndiscretee AAH14 vndiscrete
LEge32 vndiscrete. STC_13860_24

87 all] All AAH14 STC_13860_24 hid] hydd AAH14 hydde STC_13860_24
fro] fro/ AAH14 fro / LEge32 fro, STC_13860_24 sharpe] sharppe AAH14 sharp
LEge32 sharp, STC_13860_24 &] and AAH14 LEge32 STC_13860_24 craggid]
Craggie AAH14 cragyd LEge32 ragged STC_13860_24 hillys] hills AAH14 hilles
LEge32 hylles: STC_13860_24

88 at] att AAH14 At STC_13860_24 at other will] my faintyng hopeat other
ill will / LEge32 other] others AAH14 STC_13860_24 will] will, STC_13860_24
longe] long STC_13860_24 longe abode] brytill lyfflong abode / LEge32
abode] abode/ AAH14 my dep] willingmy diepe LEge32 dep] deepe AAH14
depe STC_13860_24 dispayr] dispaire AAH14 dispaire LEge32 STC_13860_24
fullfills] fulfills AAH14 ful LEge32 fullfils. STC_13860_24

89 But] but LEge32 And STC_13860_24 some tymes] somtyme/ AAH14
somtyme LEge32 sometime STC_13860_24 rise vp] rise vppe AAH14 ryse vp
LEge32 ryse vp, STC_13860_24 redress] redresse AAH14 LEge32 redresse:
STC_13860_24

90 it] It STC_13860_24 stumbleth] stomblethe AAH14 stumblithe LEge32
strayt] straight AAH14 straitte / LEge32 straitte, STC_13860_24 feble] feoble
AAH14 faynt] faynte/ AAH14 faint / LEge32 faint: STC_13860_24 fer] feare
AAH14 STC_13860_24 fere LEge32 hath] hathe LEge32 such express] suche
excesse AAH14 such LEge32 such excesse. STC_13860_24

91 such] Suche AAH14 suche LEge32 Such STC_13860_24 sorte] feresort
LEge32 sort STC_13860_24 of] off LEge32 hope] hope/ AAH14 hope / LEge32
hope: STC_13860_24 desyr] desyre AAH14 LEge32 desyre: STC_13860_24

92 wherby] whearbye AAH14 wherby I fere] wherby I fere LEge32
STC_13860_24 fere] feare AAH14 &] and AAH14 LEge32 And STC_13860_24
trust] truste/ AAH14 trust ere that I dye STC_13860_24 se] see AAH14
STC_13860_24 require] requyre AAH14 LEge32 require: STC_13860_24

93 the] The AAH14 LEge32 STC_13860_24 restyng] restinge AAH14 loue]
love/ AAH14 love / LEge32 loue: STC_13860_24 wher] wheare AAH14 where
LEge32 STC_13860_24 vertu] vertue AAH14 STC_13860_24 lyve] lyves AAH14

LEge32 dwelles STC_13860_24 &] and AAH14 LEge32 STC_13860_24 grose]
growse AAH14 growes STC_13860_24

94 wher] Wheare AAH14 where LEge32 There STC_13860_24 desire] desyre
AAH14 desire, STC_13860_24 wery] wearyd AAH14 lif] life/ AAH14 lyff LEge32
life, STC_13860_24 also may] AAH14 STC_13860_24 also may all LEge32 som-
tym] somtyme AAH14 sometyme LEge32 sometime, STC_13860_24 take] maye
take AAH14 may take STC_13860_24 repose] repose. STC_13860_24

95 My] Mye AAH14 song] songe AAH14 song: STC_13860_24 thow] you
LEge32 thou STC_13860_24 ataine] attayne/ AAH14 ataine / LEge32 attain
STC_13860_24 fynd] fynde AAH14 finde STC_13860_24 plesant] pleasaunt
AAH14 pleasant STC_13860_24 place] place: STC_13860_24

96 wher] wheare AAH14 where LEge32 Where STC_13860_24 she]
shee AAH14 doth] dothe AAH14 live] lyve AAH14 lyve / LEge32 lyue,
STC_13860_24 whom] whome AAH14 LEge32 lyve] Live/ AAH14 lyve / LEge32
liue: STC_13860_24 may] maye AAH14 permay LEge32 chaunce] chance,
STC_13860_24 the] to AAH14 STC_13860_24 the have] she the h LEge32 have]
haue STC_13860_24 this] this AAH14 STC_13860_24 this grace] this grace
LEge32

97 When] when AAH14 LEge32 she hath] shee hathe AAH14 red] readd
AAH14 red, STC_13860_24 &] and AAH14 LEge32 STC_13860_24 sen] seene/
AAH14 sene LEge32 STC_13860_24 drede] dreede AAH14 dred LEge32 grief,
STC_13860_24 wherin] whear in AAH14 wherein LEge32 strove] serve AAH14
sterve LEge32 serue: STC_13860_24

98 by twene] Betweene AAH14 Betwene STC_13860_24 thou] the AAH14
LEge32 thee STC_13860_24 put] put/ AAH14 put: STC_13860_24 there] theare
AAH14 there, STC_13860_24 seshe] she AAH14 LEge32 STC_13860_24 reserue]
reserve AAH14 LEge32 reserue STC_13860_24

99 then] Then AAH14 LEge32 Then, STC_13860_24 tell hir] tell her that
AAH14 saytell her that LEge32 tell her, that STC_13860_24 come] come/ AAH14
come for here I may not tary LEge32 cumme: STC_13860_24 she] shee AAH14
she shall me shortlye see] she shall me shortly se LEge32 shortlye] shortly
STC_13860_24 see] see: STC_13860_24

100 if that] and yf AAH14 yff that LEge32 And if STC_13860_24 for waite]
for waighte AAH14 STC_13860_24 for whayte LEge32 bodye] body LEge32
STC_13860_24 faile] faile/ AAH14 fayle LEge32 fayle, STC_13860_24 this] the
AAH14 STC_13860_24 mythis LEge32 soule] Sowle AAH14 sowle LEge32 soule
STC_13860_24 her flye] h LEge32 flye] flee. STC_13860_24

ffull well yt maye be sene

51r

fol. [51r]

1 ffull well yt maye be sene
 2 to suche as vnder{d'} stand
 3 how some there be that wene
 4 they haue theyre welthe at hand
 5 *thruhe* {through} loves abusyd band
 6 But lytyll do they See
 7 *thabuse* {the abuse} Wherin they bee

8 of loue there ys A kynd
 9 whyche kyndlythe by abuse
 10 as in A feble mynd
 11 whome fansy may enduce
 12 By loues dysceatfull vse
 13 to folowe the fond lust
 14 & profe of A vayn trust

15 As I my self may saye
 16 by tryall of the same
 17 no wyght can well bewraye
 18 the falshed loue can frame
 19 I saye twyxt grefe & game
 20 ther ys no lyvyng man
 21 that knows the crafte loue can

22 ffor loue so well can fayn
 23 to favour for the whyle
 24 that suche as sekes the gayn
 25 ar *ser*{}{s}{}uyd *with*{w+t+} the gyle
 26 & some can thys concyle
 27 to gyue the symple leave
 28 them sellfes for to dysceave

29 What thyng may more declare
 30 of loue the craftye kynd
 31 then se the wyse so ware
 32 in loue to be so blynd

33 yf so yt be assynd
 34 let them enioye the gayn
 35 that thynkes{es} yt worthe the payn

finis finis

Commentary

Attributed to Sir Thomas Wyatt,¹²⁰ this poem was entered by H6. Rebholz notes that the word “love” used throughout the poem possesses a dual-meaning: it can either refer to the lover’s appetite and self-deception or to the deceptions practiced by lovers (or both).¹²¹ Another unidentified hand may have written the second “finis.”

Syns loue ys suche that as ye wott

51v-52r

fol. [51v]

1 Syns loue ys suche that as ye wott
 2 cannot allways be wysely vsyd
 3 I say therfore then blame me nott
 4 tho I therin haue ben abusyd
 5 ffor as *with*{w+t+} cause I am accusyd
 6 gyllty I graunt suche was my lott
 7 & tho yt cannot be excusyd
 8 yet let suche folye be forgott

9 ffor in my yeres of Rekles youthe
 10 my thought the power of loue so gret

11 that to her lawes I bound my treuthe
 12 & to my wyll there was no lett
 13 my lyst nomore so far to fett
 14 suche frute lo as of loue ensewthe
 15 tho gayn was small that was to gett
 16 & of the losse the lesse the reuthe

17 And few there ys but fyrst or last
 18 a tyme in loue ons shall they haue

¹²⁰ Rebholz, *Sir Thomas Wyatt*, 300-1.

¹²¹ Rebholz, *Sir Thomas Wyatt*, 532.

19 & glad I am my tyme ys past
 20 henceforthe my fredome to *with*{w+t}saue
 21 now in my hart there shall I grave
 22 the groundyd *gra*{gA}ce that now I tast
 23 thankyd be fortune that me gave
 24 so fayre a gyfft so sure & fast

fol. [52r]

25 Now suche as haue me sene or thys
 26 whan youthe in me sett forthe hys kynd
 27 & foly framd my thought Amys
 28 the faute wherof now well I ffynd
 29 loo syns that so yt ys assynd
 30 that vnto eche A tyme there ys
 31 then blame the lott that led my mynd
 32 sometyme to lyue in loves blys

33 But frome henceforthe I do protest
 34 by *pro*{p3}ffe of that that I haue past
 35 shall neuer ~~cease~~ ceace *with*{w+t}in my brest
 36 the power of loue so late owt cast
 37 the knott therof ys knytt ffull fast
 38 & I therto so sure proffest
 39 ffor *euer*{u'}more *with*{w+t} me to last
 40 the power wherin I am possest
 ffinis

Commentary

Attributed to Sir Thomas Wyatt,¹²² this poem was entered by H6. This poem opposes the rational detachment from love in maturity to the philandering love of youth.

Lo how I seke & sew to haue

52v

fol. [52v]

1 Lo how I seke & sew to haue
 2 that no man hathe & maye be had
 3 there ys more but synk or saue

¹²² Rebholz, *Sir Thomas Wyatt*, 239–40.

4 & bryng thys doute to good or bad
 5 to lyue in sorows allways sad
 6 I lyke not so to lynger{g'} fforthe
 7 hap evyll or good I shallbe glad
 8 to take that comes as well in worthe

 9 Shold I sustayne{n'} thys gret dystres
 10 styll wandryng forthe thus to & froo
 11 in dredfull hope to hold my pese
 12 & fede my sellf with{w+t+} secret woo
 13 nay nay cer{c'}tayn I wyll not soo
 14 but sure I shall my self aply
 15 to put in profe thys doute to knoo
 16 & Rydd thys daunger{g'} Redely

 17 I shall assay by secret sute
 18 to show the mynd of myn entent
 19 & my depor{p+}tes{es}¹ shall gyue suche frute
 20 as with{w+t+} my hart my wordes{es} be ment
 21 so by the pro{p2}fe of thys consent
 22 send owt of doute I shall be sure
 23 for to reIoyce or to Repent
 24 in Ioye or payn for to endure

ffinis

Notes & Glosses

1. For the expansion of “por,” see Cappelli.¹²³

Commentary

Attributed to Sir Thomas Wyatt,¹²⁴ this poem was entered by H6 and is unique to the manuscript. The speaker hopes for a quick answer to his doubts about the lady's regard for him, though it might bring him pain instead of joy.

My loue ys lyke vnto theternall fyre

53r

fol. [53r]

¹²³ Cappelli, *Dizionario*, xxx.

¹²⁴ Rebholz, *Sir Thomas Wyatt*, 240–1.

1 My loue ys lyke vnto *theternal* {the eternal} fyre
 2 and I as those whyche therin do remayn
 3 whose grevous paynes{es} ys but theyre gret desyre
 4 to se the syght whyche they may not attayn
 5 So in hells heate my self I fele to be
 6 that am restraynd by gret extremyte
 7 the syght of her whyche ys so dere to me
 8 O puissant loue & power of gret avayle
 9 by whome hell may be felt or dethe assayle

ffinis

Commentary

Attributed to Sir Thomas Wyatt,¹²⁵ this poem was entered by H6 and is unique to the manuscript. The speaker associates his frustrated desire to behold the object of his love with the agony of the damned in hell separated from the presence of God. Foxwell argues that the poem is a “madrigal” due to its rhyme scheme.¹²⁶

Syns so ye please to here me playn

53r

fol. [53r]

1 Syns so ye please to here me playn
 2 & that ye do reioyce my smart
 3 me lyst no longer to Remayn
 4 to suche as be so overthwart

 5 but cursyd be that cruell hart
 6 & whyche hathe *pro{p2}curyd* a careles mynd
 7 ffor me & myn vnfaynyd smart
 8 & forcythe me suche fautes to fynd

 9 more than to muche I am assuryd
 10 of thyn entent wherto to trust
 11 A spedles proffe I haue enduryd
 12 & now I leue yt to them that lust

ffinis

¹²⁵ Rebholz, *Sir Thomas Wyatt*, 228–9.

¹²⁶ Foxwell, *The Poems*.

Commentary

Attributed to Sir Thomas Wyatt,¹²⁷ this poem was entered by H6. The speaker resolves to turn away from the lady, whose cruel heart has rejected him and rejoiced at his pain. In his study of Wyatt's lyrics, Winifred Maynard notes that this poem's ability to be sung to the tune of "fforget not yet the tryde entent" (54v) testifies to Wyatt's competence at writing quatrains.¹²⁸

Yf in the worlde there be more woo

53v

fol. [53v]

- 1 Yf in the worlde there be more woo
- 2 then I haue now *with*{w+t+}in my hart
- 3 where so yt ys yt dothe come froo
- 4 & in my brest there dothe yt groo
- 5 ffor to encesse my smart
- 6 alas I am receyte of euer{u'}y care
- 7 and of my lyfe eche sorowe claymes{es} hys *par*{p+}te
- 8 who lyst to lyue in quyetnes
- 9 by me let hym be ware
- 10 for I by gret dysdayn
- 11 am made *with*{w+t+}owt redresse
- 12 & vnkyndnes hathe slayn
- 13 a symple hart all comfortles

ffinis

Commentary

Attributed to Sir Thomas Wyatt,¹²⁹ this poem was entered by H6 and is unique to this manuscript. This sonnet describes the speaker's woe due to his beloved's unkindness and disdain for him.

Now must I lerne to lyue at rest

54r

fol. [54r]

¹²⁷ Rebholz, *Sir Thomas Wyatt*, 229.

¹²⁸ Winifred Maynard, "The Lyrics of Wyatt: Poems or Songs?," *The Review of English Studies* 16.61 (1965): 4.

¹²⁹ Rebholz, *Sir Thomas Wyatt*, 181.

- 1 Now must I lerne to lyue at rest
 2 & weyne me of my wyll
 3 ffor I repent where I was prest
 4 my fansy to ffullfyll

 5 I may no longer{g'} more endure
 6 my wontyd lyf to lede
 7 but I must lerne to put in vre
 8 the change of womanyede

 9 I may not se my ser{{s}8}uys long
 10 rewardyd in suche wyse
 11 nor I may not sustayn suche wrong
 12 that ye my loue dyspyce

 13 I may not syghe in sorows depe
 14 nor wayle the wante of loue
 15 nor I may nother cruche nor crepe
 16 where hyt dothe not behoue

 17 But I of force must nedes{es} forsake
 18 my faythe so fondly sett
 19 & frome henceforthe must vnder{d'}take
 20 suche foly to fforgett
 21 Now must I seke some other ways
 22 my self for to with{w+t+}saue
 23 & as I trust by myn assays
 24 some Remedy to haue

 25 I aske none other Remedy
 26 to recompence my wronge
 27 but ones{es} to haue the lyberty
 28 that I haue lakt so long

ffinis¹

Notes & Glosses

1. The dots on the letter *i*'s are scoops, as in "Syns loue ys suche that as ye wott" (52r), "Lo how I seke & sew to haue" (52v), "My loue ys lyke

vnto theternall fyre” (53r), and “Yf in the worlde there be more woo” (53v).

Commentary

Attributed to Sir Thomas Wyatt,¹³⁰ this poem was entered by H6 and is unique to this manuscript. The speaker tries to exercise reason by forcing himself to forsake a love that is not returned. The power that holds him derives either from the lady’s beauty or his own fancy and will. Rebholz notes that the speaker’s use of passive voice may indicate “a reluctance to acknowledge responsibility for falling in love.”¹³¹ H6 seems fond of dotting the letter “i” with a scoop; see, for instance, “Syns loue ys suche that as ye wott” (52r), “Lo how I seke & sew to haue” (52v), “My loue ys lyke vnto theternall fyre” (53r), and “Yf in the worlde there be more woo” (53v).

fforget not yet the tryde entent

54v

fol. [54v]

- 1 fforget not yet the tryde entent
- 2 of suche a truthe as I haue ment
- 3 my gret travayle so gladly spent
- 4 fforget not yet

- 5 fforget not yet when fyrst began
- 6 the wery lyffe ye know synes{es} whan
- 7 the sute the ser{{s}8}uys none tell can
- 8 fforgett not yett

- 9 fforget not yet the gret assays
- 10 the cruell wrong the skornfull ways
- 11 the paynfull pacyence in denAys
- 12 fforgett not yet

- 13 fforget not yet forget not thys
- 14 how long ago hathe ben & ys
- 15 the mynd that neuer{u} ment amys
- 16 fforget not yet

¹³⁰ Rebholz, *Sir Thomas Wyatt*, 312–3.

¹³¹ Rebholz, *Sir Thomas Wyatt*, 536.

17 fforget not then thyn owne aprovyd
 18 the whyche so long hathe the so louyd
 19 whose stedfast faythe yet neuer{u'} movyd
 20 fforget not thys

Commentary

Attributed to Sir Thomas Wyatt,¹³² this poem was entered by H6 and is unique to this manuscript. The repeated phrase “fforget not yet” denotes the speaker’s request to the lady to remember his past service and his steadfastness in the face of her disdain.

o happy dames that may enbrayes

55r-v

fol. [55r]

1 o happy dames that may enbraysbrayes
 2 the ffrwte off yor delyet
 3 helpe to bewalle the woffulle casse
 4 & eke the hewy plyet
 5 off me that wontede to reloyes
 6 the ffortwne off [] my pleassante choyes
 7 good lades helpe to ffelle my mowernenge

8 en ashepe ffrawghte *with{w+t+}* remem{_e}berances¹
 9 off wordes{es} & pleasures paste
 10 he ssaylles that haytth en gowernances{es}
 11 my lyffe whylle et maye laste
with{w+t+} s [] ldenge
 12 *with{w+t+}* scaldenge sseythes ffor wante off gayle
 13 ffurthenge his hope that is his ssaylle
 14 to warde me the sswete porte off hes awalle

15 alas howe offte *him* in dremes I ssee
 16 thovs yees that were my ffo^ode ffoode
 17 wyche ssumetyme sso dellyted me
 18 that yet they do me good
 19 wherewith{w+t+} I wake *with{w+t+}* hes his retoreneretourne
 20 whoosse b absente fflame dootht make me boren
 21 bwt whan I ffynde the lake lorde howe I mowren

¹³² Rebholz, *Sir Thomas Wyatt*, 273–4.

fol. [55v]

- 22 whan owther loweres{es} en armes acrossse
 23 roloyes ther cheffe dellyet
~~drowenede en tereres{es} teares to mow~~ □ren
 24 drowened en teares{es} to mowren my losse
 25 I stande the better neyghtes
 26 in my wyndowe wher I maye ssee
 27 before the wyndes howe the clowdes ffleye
 28 loo whate amarryner lowe hays made ^{me}me
- 29 & en grene way wawes when the ssallte ffloode
 30 dootht sswalle w by rayges off wynde
 31 a thwssande ffayncys en that moode
 32 assalles my resteles mynde
 33 allas nowe drenches my sswete ffoo
 34 that *with*{w+t+} sspoyle off my ~~harte~~ harte ded goo
 35 & lyfte me but allas whye ded he sso
- 36 & whan the scses wax clame agane
 37 to chasse ffrom me anoye
 38 my dowteffwille hope makes me to p_{ii}a^l yne
 39 sso drede cwtes off my Ioye
 40 thus es my mowrtht meyngelede *with*{w+t+} woo
 41 & of eyche thowet adowete dowtht growe
 42 nowe he comes wylle^{2^} ^{he cum{_u}m} allas no no

Notes & Glosses

1. See Petti.¹³³ This form of tittle is older, but still in use in the late fifteenth century.
2. The caret is downwards.

Commentary

Written in Mary Howard's hand, this is the only poem in the manuscript composed by Henry Howard, Earl of Surrey. Margaret Douglas adds the phrase "he cum" in the last line of the poem. Baron attributes the lyric to Surrey and claims that it was written during Surrey's service in the campaign against France some time in the mid-1540s.¹³⁴ Baron maintains that the poem was probably entered into the album after Anne Boleyn died when Douglas

¹³³ Petti, *English Literary Hands*, 22.

¹³⁴ Baron, "Mary (Howard) Fitzroy's Hand," 320.

had ownership of the book.¹³⁵ Thus, the poem was most likely transcribed by Surrey's sister soon after its composition in the mid-1540s when Douglas and Mary Howard attended court with Mary Shelton. The poem reflects the thoughts of a woman waiting for her lover to come home from across the sea. The poem also appears in Tottel's *Miscellany* under the title "Complaint of the absence of her louer being vpon the sea."¹³⁶

1. Textual Notes

Texts Collated

STC13860_19, LHar78_2

Collation

1 o] O STC_13860_19 o happy] Oh happie LHar78_2 happy] Happy
STC_13860_19 dames] dames, STC_13860_19 enbraysbrayes] imbrace
LHar78_2 embrace STC_13860_19

2 the ffrwte off yor delyet] The frute of your delight, STC_13860_19 ffr-
wte off yor delyet] fructe of your delight LHar78_2

3 helpe] Help STC_13860_19 bewalle] bewayle LHar78_2 bewaile
STC_13860_19 woffulle] wofull LHar78_2 STC_13860_19 casse] case LHar78_2
case, STC_13860_19

4 &] and LHar78_2 And STC_13860_19 hewy plyet] heauey plight LHar78_2
heauy plight STC_13860_19

5 off] of LHar78_2 Of STC_13860_19 me] me, STC_13860_19 wont-
ede] wonted LHar78_2 STC_13860_19 reloyes] reioyse LHar78_2 reioyce
STC_13860_19

6 the ffortwne off my pleassante choyes] The fortune of my pleasant
choyce: STC_13860_19 ffortwne off] fortune of LHar78_2 pleassante] pleas-
aunt LHar78_2 choyes] chayse c LHar78_2

7 good] Good LHar78_2 STC_13860_19 lades] ladies LHar78_2 La-
dies, STC_13860_19 helpe] help STC_13860_19 ffelle] fyll LHar78_2 fill
STC_13860_19 mowernenge] moorning STC_13860_19 mowernenge woyce]
morninge voice LHar78_2 woyce] voyce. STC_13860_19

8 en ashepe ffrawghte with rememberances] LHar78_2 en ashepe
ffrawghte] In ship, freight STC_13860_19 rememberances] remembrance
STC_13860_19

9 off wordes & pleasures paste] LHar78_2 off wordes &] Of thoughts, and
STC_13860_19 pleasures] pleasures STC_13860_19 paste] past, STC_13860_19

¹³⁵ Baron, "Mary (Howard) Fitzroy's Hand," 328.

¹³⁶ Tottel, *Tottel's Miscellany*, 21-2.

10 he ssaylles that haytht en gowernances] LHar78_2 he ssaylles that haytht en] He sailes that hath in STC_13860_19 gowernances] gouernance STC_13860_19

11 my lyffe whylle et maye laste] LHar78_2 My life, while it wil last: STC_13860_19

11.5 with sldenge] STC_13860_19

12 with] With STC_13860_19 with scaldenge sseythes ffor wante off gayle] LHar78_2 scaldenge] scalding STC_13860_19 sseythes ffor wante off gayle] sighes, for lack of gale, STC_13860_19

13 ffurthenge] Furdering STC_13860_19 ffurthenge his hope that is his ssaylle] LHar78_2 hope] hope, STC_13860_19 ssaylle] sail STC_13860_19

14 to warde me the sswete porte off hes awalle] LHar78_2 to warde me] Toward me, STC_13860_19 sswete] swete STC_13860_19 porte] port STC_13860_19 off hes awalle] of his auail. STC_13860_19

15 alas] Alas, STC_13860_19 alas howe offte I im in dremes I ssee] LHar78_2 howe] how STC_13860_19 offte I im] oft STC_13860_19 dremes] dreames STC_13860_19 ssee] se STC_13860_19

16 thovs] Those STC_13860_19 thovs yees that were my ffoode ffoode] LHar78_2 yees] eyes, STC_13860_19 ffoode ffoode] food, STC_13860_19

17 wyche ssumetyme sso dellyted me] LHar78_2 wyche ssumetyme sso] Which sometime so STC_13860_19 dellyted] delited STC_13860_19 me] me, STC_13860_19

18 that] That STC_13860_19 that yet they do me good] LHar78_2 good] good. STC_13860_19

19 where with I wake with hes his retorene retourne] LHar78_2 where with] Wherwith STC_13860_19 hes his retorene] his STC_13860_19 retourne] returne, STC_13860_19

20 whoosse b absente fflame dootht make me boren] LHar78_2 whoosse b absente fflame dootht] Whose absent flame did STC_13860_19 boren] burne. STC_13860_19

21 bwt] But STC_13860_19 bwt whan I ffynde the lake lorde howe I mowren] LHar78_2 whan] when STC_13860_19 ffynde] find STC_13860_19 lake] lacke, STC_13860_19 lorde] Lord STC_13860_19 howe] how STC_13860_19 mowren] mourne? STC_13860_19

22 whan] When STC_13860_19 whan owther loweres en armes acrossse] LHar78_2 owther] other STC_13860_19 loweres en] louers in STC_13860_19 acrossse] acrossse, STC_13860_19

23 roloyes] Reioyce STC_13860_19 roloyes ther cheffe dellyet] LHar78_2 ther] their STC_13860_19 cheffe] chiefe STC_13860_19 dellyet] delight: STC_13860_19

23.5 drowenede en tereres teares to mow ren] LHar78_2 STC_13860_19
 24 drowened] Drowned STC_13860_19 drowened en teares to mowren my
 losse] LHar78_2 en] in STC_13860_19 mowren] mourne STC_13860_19 losse]
 losse, STC_13860_19
 25 I stande the better neyghtes] LHar78_2 stande] stand STC_13860_19
 better] bitter STC_13860_19 neyghtes] night, STC_13860_19
 26 in] In STC_13860_19 in my wyndowe wher I maye ssee] LHar78_2
 wyndowe] window, STC_13860_19 wher] where STC_13860_19 maye] may
 STC_13860_19 ssee] see, STC_13860_19
 27 beffore] Before STC_13860_19 beffore the wyndes howe the clowdes
 ffleye] LHar78_2 wyndes] windes STC_13860_19 howe] how STC_13860_19
 clowdes] cloudes STC_13860_19 ffleye] flee. STC_13860_19
 28 loo] Lo, STC_13860_19 loo whate amarryner lowe hays made meme]
 LHar78_2 whate] what STC_13860_19 amarryner] a mariner STC_13860_19
 lowe] loue STC_13860_19 hays] hath STC_13860_19 meme] me. STC_13860_19
 29 & en grene way wawes when the ssallte ffloode] LHar78_2 & en grene
 way] And in grene STC_13860_19 wawes] waues STC_13860_19 ssallte ffloode]
 salt flood STC_13860_19
 30 dootht sswalle w by rayges off wynde] LHar78_2 Doth rise, by rage of
 winde: STC_13860_19
 31 a thwssande ffayncssys en that moode] LHar78_2 a thwssande ffayncs-
 sys en] A thousand fansies in STC_13860_19 moode] mood STC_13860_19
 32 assalles] Assayle STC_13860_19 assalles my resteles mynde] LHar78_2
 resteles] restlesse STC_13860_19 mynde] mind. STC_13860_19
 33 allas] Alas, STC_13860_19 allas nowe drenches my sswete ffoo] LHar78_2
 nowe] now STC_13860_19 drenches] drencheth STC_13860_19 sswete] swete
 STC_13860_19 ffoo] fo, STC_13860_19
 34 that] That STC_13860_19 that with sspoyle off my hartte harte ded
 goo] LHar78_2 sspoyle] the spoyle STC_13860_19 off] of STC_13860_19 hartte
 harte ded goo] hart did go, STC_13860_19
 35 & lyfte me but allas whye ded he sso] LHar78_2 &] And STC_13860_19
 lyfte] left STC_13860_19 allas] (alas) STC_13860_19 whye] why STC_13860_19
 ded] did STC_13860_19 sso] so? STC_13860_19
 36 & whan the ssces wax clamecalme agane] LHar78_2 &] And
 STC_13860_19 whan] when STC_13860_19 ssces] seas STC_13860_19 wax]
 waxe STC_13860_19 clamecalme agane] calme againe, STC_13860_19
 37 to] To STC_13860_19 to chasse ffrom me anoye] LHar78_2 chasse] chase
 STC_13860_19 ffrom] fro STC_13860_19 anoye] annoye. STC_13860_19
 38 my dowteffwille hope makes me to playne] LHar78_2 My doutfull hope
 doth cause me plaine: STC_13860_19

39 sso] So STC_13860_19 sso drede cwtes off my Ioye] LHar78_2
drede] drede STC_13860_19 cwtes off] cuts of STC_13860_19 Ioye] ioye.
STC_13860_19

40 thus] Thus STC_13860_19 thus es my mowrtht meynnglede with woo]
LHar78_2 es] is STC_13860_19 mowrtht meynnglede with woo] wealth mingled
with wo, STC_13860_19

41 & of eyche thowet adowete dowtht growe] LHar78_2 And of ech thought
a dout doth growe, STC_13860_19

42 nowe] Now, STC_13860_19 nowe he comes wylle] LHar78_2 wylle] will
he come? alas, no no. STC_13860_19

My hope is yow for to obtaine,

57r

fol. [56v]

[]¹

fol. [57r]

- 1 My hope is yow for to obtaine,
- 2 Let not my hope be lost in vaine.
- 3 Forget not my paines manifoulde,
- 4 Nor my meanyng to yow vntoulde.
- 5 And eke withe dedes I did yow craue,
- 6 Withe swete woordes yow for to haue.
- 7 To my hape and hope condescend,
- 8 Let not Cupido in vaine his bowe to bende.
- 9 Nor vs two louers, faithfull, trwe,
- 10 Lyke a bowe made of bowynge yewe.
- 11 But nowe receaue by your industrye and art,
- 12 Your humble seruant Hary Stuart.

Notes & Glosses

1. Faded text, unreadable.

Commentary

The poem ascribes the poem to Henry Stuart, Lord Darnley, second husband of Mary Queen of Scots and son of Margaret Douglas in the last line, written as “Hary Stuart.” Baron considers that the poem is both written in his hand and remains the only poem attributed to Stuart in the manuscript.¹³⁷ Scholars generally associate the poem with Stuart’s courtship of Mary, Queen of

¹³⁷ Baron, “Mary (Howard) Fitzroy’s Hand,” 332.

Scots, whom he married in July 1565, but Baron suggests that Stuart may have composed the poem as early as 1560 when the match was first proposed.¹³⁸ May and Ringler's index determine the date of composition as c. 1562.¹³⁹ The scribe writes the poem elegantly in italics (one of the few instances of italic text in the Devonshire Manuscript). He capitalizes the first word of each poetic line and proper names, and uses fewer abbreviations, increasing instead his use of punctuation. Consequently, this poem features more punctuation marks than most other texts in the manuscript.

when I bethynk my wontet ways

58r

fol. [57v]

fol. [57.1r]

fol. [57.1v]

fol. [57.2r]

fol. [57.2v]

fol. [57.3r]

fol. [57.3v]

fol. [57.4r]

fol. [57.4v]

fol. [58r]

when I bethynk my ways

- 1 when I bethynk my wontet ways
- 2 who I or thys hawe spent my tym
- 3 and se who now my *yyoi* {joy} decays
- 4 and ffrom my whelth who I ontwyn
- 5 be leve my fFrynds that suche affrays
- 6 doth case me playn nat off the splen
- 7 but mo [] ren moren I may thous wery days
- 8 that ar a *poynty* {appointed} to be myn

Commentary

Written in the hand of Margaret Douglas, this poem remains unattributed. Mary Shelton enters another version of this poem on “wan I be thyng my

¹³⁸ Baron, “Mary (Howard) Fitzroy’s Hand,” 334.

¹³⁹ Steven W. May and William A. Ringler, *Elizabethan Poetry Bibliography and First-line Index of English Verse, 1559–1603* (London: Thoemmes Continuum, 2004).

wontyd was" (59r). Notably, both authors use different word choices: Douglas's version, for instance, uses "or thys," "joy," and "declyn," while Shelton's version uses "anon," "gay," and "or myn" (see lines 2, 3, and 4). Taken together, Shelton's and Douglas's verses (on fols. 58r–59r and again on 65r–68v) appear as if they support one another in similar themes: lamenting former, happier times in "Wan I be thyng my wontyd was" (58r and 59r); professing steadfast love in the face of adversity in "my hart ys set not remove" (58v and 65r) and "Lo in thy hat thow hast be gone" (59r); and concealing actual feelings in "I am not she be prowess off syt" (65r) and "Myght I as well within my song be lay" (65v). In the case of this particular set of two poems (58r and 59r), Douglas and Shelton may have been echoing one another's poignant sorrow over the loss of happier times and the "wery days/ that [were] apoyntyte to be" theirs.

1. Textual Notes

Texts Collated

LDev088

Collation

- 1 when] wan LDev088 bethynk my wontet ways] be thyngthyngk my wontyd wasways LDev088
- 2 who] how LDev088 or thys] anon LDev088
- 3 who] how LDev088 yyoIIoy decays] gay dekay LDev088
- 4 whelth] welth LDev088 who] how LDev088 declyn] or myn LDev088
- 5 be leve] be leffebelieve LDev088 ffrynds] ffryndes LDev088 suche affrays] swchsuch assais LDev088
- 6 case] kaas LDev088 playn] plan LDev088 nat] not LDev088 splen] spelenspleen LDev088
- 7 but moren] potbut LDev088 moren] morn LDev088 thous] thys LDev088 days] das LDev088
- 8 ar a poyntyteappointed] har apoyntyte LDev088

O miserable sorow withowten cure

58v

fol. [58v]

- 1 O miserable sorow *with*{w+t+}owten cure
- 2 yf it plese the lo / to haue me thus suffir
- 3 at lest / yet let her know what I endure
- 4 and this my last voyse cary thou thether

5 wher lyved my hope now ded foreer{w+r+}¹
 6 for as ill grevus is my banysheiment
 7 as was my plesur whan she was present
 finis
 mh²

Notes & Glosses

1. The abbreviation is unique within the manuscript. A large inkblot follows the line, obscuring what may have been the written-out “er” of “forewer,” which the scribe may have appended with the supralinear.
2. The initials “MH” may refer to Lady Mary Howard. If so, her unmarried name is being used, offering a possible clue towards a time frame or an indication of her feelings. Consider the names of the two women as in “Madame margeret” (68r).

Commentary

Attributed to Sir Thomas Wyatt,¹⁴⁰ this poem was entered by H7. In the poem, the speaker laments his banishment from his beloved. A light annotation appears in the left margin, “m h,” possibly entered by Margaret Douglas. An unknown hand also enters the same initials beneath the poem, but these could be linked to the following poem (or to neither). The initials might refer to Douglas’s betrothed name “Howard” as a bold assertion of her solidarity with Thomas Howard, who was imprisoned because of their relationship. Alternatively, the initials might refer to Mary Howard’s support of the beleaguered couple. By using her maiden name to associate herself to her brother Thomas Howard, Mary Howard distances herself from her husband Henry Fitzroy (an illegitimate son of Henry VIII). The initials “mar h” also appear at the end of “Wyth sorrowful syghes and wondes smart” (26v).

Sum summ say I love sum say I moke

58v

fol. [58v]

1 Sum summ{ _m } say I love sum say I moke
 2 summ{ _m } say I can not my selfe refrane
 3 Sum say I was wraped in myn in a whoman *semoke* {smock}
 4 sun {some} say I hau plesure{r'}sun{some} I hau payn
 5 yt {yet} on my fayth yf^{ow} wel be lewf me
 6 non knw so wel as I wher my shwe grewe me¹

¹⁴⁰ Rebholz, *Sir Thomas Wyatt*, 229.

Notes & Glosses

1. The rhyme is *ababcc*: *mock, refrain, smock, pain, believe me, grew me*. This may be a riddle, referring to a specific occurrence. It matches the mood of love and mockery with the mention of unveiling, disguise, and cross-dressing.

Commentary

Possibly written in H1.1's hand, this poem remains unattributed. The poem describes hidden motives that are interpreted differently by different people ("some say"). Although the reference to being wrapped in a woman's smock may be metaphorical, this image could also refer to a specific incident that may have been known to the members of the coterie. Six poetic lines appear on eight graphical lines and the rhyme scheme is *ababcc*: *mock, refrain, smock, pain, me, me*. The placement of the text, the break in the lines, the repetition of words, and other factors suggest that this poem may have been composed and recorded simultaneously.

my hart ys set not remove

58v–59r

fol. [58v]

- 1 my hart ys set not remove
- 2 ffor wher as I love ffathfully
- 3 I know he wyll not slak hys love
- 4 nor never chang hes ffantesy
- 5 I hawe delyt hym ffor to plese
- 6 yn all that tocheth onesty
- 7 hou felyth gref so yt hym ese
- 8 plesyth doth well my ffantesy

fol. [59r]

- 9 and tho that I be banest hym fro
- 10 hes spech hes syght and company
- 11 yt wyll I yn spyt of hes ffo
- 12 hym love and kep my fantesy
- 13 do what they wyll and do ther warst ^{worest}
- 14 ffor all they do ys wanety {vanity}
- 15 ffor a sunder my hart shall borst
- 16 soworer then change my ffantesy

Commentary

Written in pencil in Margaret Douglas's hand, this poem remains unattributed. The speaker asserts that despite the adversity found in loving her beloved, nothing will change her feelings for him. Due to its emphasis on truthfulness, this poem may be a response to the poem immediately preceding it, "Sum summ say I love sum say I moke" (58v), which speaks of deceit. Douglas also enters another shorter version of the poem on 65r, "my hart ys set nat to remowe." Most standard witness indexes indicate only the three-stanza version of "my hart ys set nat to remowe" (65r). The additional stanza found on "wan I be thyng my wontyd was" (59r) is particularly subversive when viewed in light of Douglas's and Thomas Howard's plight. Notably, "Do what they wyll and do ther warst" appears to be a cry of defiance to the powers that have separated the lovers.

1. Textual Notes

Texts Collated

LDev087

Collation

- 1 nat to] not LDev087 remowe] remove LDev087
 2 lowe] love LDev087 ffaythffully] ffathfully LDev087
 3 welnot] wyll not LDev087 slake] slak LDev087 hes] hys LDev087
 lowe] love LDev087
 4 ffantecy] ffantasy LDev087
 6 in hal] yn LDev087 hall] all LDev087 tovchet] tochet LDev087
 honesty] onesty LDev087
 7 who ffeleth greve] hou felyth gref LDev087 hes] ese LDev087
 8 plesyt] plesyth LDev087
 9 banysht] banest LDev087 ffro] fro LDev087
 10 hys speket] hes spech LDev087 compayny] company LDev087
 11 yet] yt LDev087 in] yn LDev087 off] of LDev087
 12 lowe] love LDev087 ffantasy] fantasy LDev087
 13] do what they wyll and do ther warst worst LDev087
 14] ffor all they do ys wanetyvanity LDev087
 15] ffor a sunder my hart shall borst LDev087
 16] soworer then change my ffantasy LDev087

wan I be thyng my wontyd was
59r

fol. [59r]

- 1 wan I be *thyng* {think} my wontyd was{ways}
- 2 how I anon hawe spent my tym
- 3 and se how now my gay dekas
- 4 and ffrom my welth how I or myn
- 5 *be leffe* {believe} my ffryndes that swch{such} assais
- 6 doth kaa me plan not off the *spelen* {spleen}
- 7 *pot* {but} morn I may thys wery das
- 8 that har apoyntyd to be myn

Commentary

Written in Mary Shelton's hand, this poem remains unattributed. Margaret Douglas also enters another version of this poem on 58r. Notably, both authors use different word choices: Douglas's version, for instance, uses "or thys," "joy," and "declyn," while Shelton's version uses "anon," "gay," and "or myn" (see lines 2, 3, and 4). Taken together, Shelton's and Douglas's verses (on fols. 58r–59r and again on 65r–68v) appear as if they support one another in similar themes (see the commentary on "when I bethynk my wontet ways" [58r]). In the case of this particular set of two poems (58r and 59r), Douglas and Shelton may have been echoing one another's poignant sorrow over the loss of happier times and the "wery days/ that [were] apoyntyd to be" theirs.

1. Textual Notes

Texts Collated

LDev084

Collation

- 0.1] when I bethynk my ways LDev084
- 1 wan] when LDev084 be thyngthynk my wontyd wasways] bethynk my wontet ways LDev084
 - 2 how] who LDev084 anon] or thys LDev084
 - 3 how] who LDev084 gay dekas] yyoIIoy decays LDev084
 - 4 welth] whelth LDev084 how] who LDev084 or myn] declyn LDev084
 - 5 be leffebelieve] be leve LDev084 ffryndes] ffrynds LDev084 swchsuch assais] suche affrays LDev084

6 kaas] case LDev084 plan] playn LDev084 not] nat LDev084 spelenspleen]
 splen LDev084
 7 potbut] but moren LDev084 morn] moren LDev084 thys] thous LDev084
 das] days LDev084
 8 har apoyntyd] ar a poyntyappointed LDev084

lo in thy hat thow hast be gone

59r

fol. [59r]

1 lo in thy *hat* {hate} thow hast be gone
 2 to rage and rayll and rekuer how
 3 and in thy rayge fforrthwith{w+t+} to run
 4 fforther then resen can alov
 5 but let them leve that lest to bow
 6 or *with*{w+t+} thy words may so be wone
 7 ffor as ffor me I dare a woo
 8 to do agen as I hawe done

Commentary

Written in the hand of Margaret Douglas, this poem remains unattributed. The poem may describe the topical issue of her love for Thomas Howard. Lines 7–8, for instance, assert her defiance: “ffor me I dare a woo/ to do agen as I hawe done.” Notably, “my hart ys sent not remove” (58v) and “wan I be thyng my wontyd was” (59r), also entered by Douglas, seem to relate to the plight of her relationship with Howard: either they show her defiance (e.g., “My hart ys set not remove” and “O myserable sorow withowten cure”) or they show support to the couple (e.g., “When I bethynk my wontet ways”).

Wyly no dought ye be a wry

59v

fol. [59v]

[wly]

1 Wyly no dought ye be a wry
 2 for wher ye thought a fole to fynd
 4 fole farwell / my tale is at a nend

E knywett

finis

Commentary

Attributed to Edmund Knyvett by internal evidence, this poem was entered by H7. Although the poem is signed, the hand may not belong to Knyvett. Notably, indexes do not attribute it to Knyvett. This three-line poem may act as a response to other poems in this section of the manuscript; the speaker describes how someone can be (mistakenly) considered a fool.

To dere is bowght the doblenes

59v

fol. [59v]

- 1 To dere is bowght the doblenes
- 2 that perith owte in trowthe sted
- 3 for faut of faith newfangilnes
- 4 is cheff ruler in womanhed

- 5 for trusty love they vse hatred
- 6 and change is all ther stedfastnes
- 7 wherfor he trustith to womans faith
- 8 folunn eine non desluet

finis

Commentary

Entered by H7, this poem remains unattributed. The poem concerns the fickleness of women and ends with a Latin quote, “folium eius non defluet,” which comes from Psalm 1:3 (“his leaf shall not fall off”). The first three verses of this psalm reads, in the Douay-Rheims translation from the Latin Vulgate, “Blessed is the man who hath not walked in the counsel of the ungodly, nor stood in the way of sinners, nor sat in the chair of pestilence. But his will is in the law of the Lord, and on his law he shall meditate day and night. And he shall be like a tree which is planted near the running waters, which shall bring forth its fruit, in due season. And his leaf shall not fall off: and all whosoever he shall do shall prosper.”¹⁴¹ If the Latin quote is read alongside the preceding line, then the motto ironically reveals that trusting in women’s faith shall reap few valuable fruits (due to women’s fickle nature).

¹⁴¹ Edgar Swift, Angela M. Kinney, and Dumbarton Oaks, eds., *The Vulgate Bible: Douay-Rheims Translation* (Cambridge, Mass.: Harvard UP, 2010): 1–3.

for thylke grownde that bearyth the wedes wycke

59v

fol. [59v]

- 1 for thylke grownde *that* bearyth the wedes wycke
- 2 beareth eke these holsome herbes as ful ofte
- 3 nexte the foule nettle / rough and thycke
- 4 The rose wexeth soote / smoth and softe
- 5 and next the valey ys the hyll a lofte lofte
- 6 and next the darke nyght the glade morowe
- 7 and allso Ioye ys next the fyne off sorowe

Commentary

Entered by TH2, this poem is a transcription of Chaucer's *Troilus and Criseyde*, Book I, 946–52. TH2 may have copied the lines from Thynne's edition of Chaucer (c. 1532). In this section, the speaker describes contrary things that exist side-by-side: weeds and wholesome herbs, nettles and roses, low valleys and high hills, dark night and glad morning, and sorrow and joy. The Devonshire Manuscript contains others verses from *Troilus and Criseyde* (see the commentary on "And now my pen alas wyth wyche I wryte" [29v]).

1. Textual Notes

Texts Collated

STC 5068.08

Collation

- 1 for] For T5068.08 grownde] grounde/ T5068.08 bearyth] beareth T5068.08 wycke] wicke T5068.08
- 2 beareth] Beareth T5068.08 herbes as] herbes/as T5068.08
- 3 nexte] Next T5068.08 nettle / rough] nettle/rough T5068.08 thycke] thicke T5068.08
- 4 The rose wexeth soote / smoth] The rose wexeth/soote/smoth/ T5068.08
- 5 and next] And next T5068.08 ys] is T5068.08 lofte lofte] lofte T5068.08
- 6 and next] And next T5068.08 darke] derke T5068.08 nyght] night T5068.08
- 7 and allso Ioye ys] And also ioye is T5068.08 off] of T5068.08

to men that knows ye not

60r

fol. [60r]

- 1 to men that knows ye not
 2 ye may aper to be
 3 ffol *cher*{clear} and *with*{w+t+}owt spot
 4 bot sewarly onto me
 5 so ys yowar wontoed kynd
 6 be proffe so sewarly knowen
 7 that I wel not be blynd
 8 my nys shal be my ~~n~~owe nowen

 9 I wel not wynke and se
 10 I wel not pleas the so
 11 I wel not ffawar the
 12 I wel not be thy ffo
 13 I wel not be that man
 14 that so shal the ~~de~~ffawawar {devour}
 15 I wel not thow I kan
 16 I wel not show my *pore* {power}

 17 bot I ham he that wel ~~wel~~
 18 se stel as I hawe sen
 19 thy goodnes ffrom thy *el* {ill}
 20 my nyes shal stel be clere
 21 ffrom mo~~th~~ys off blyndyd lowe
 22 wche mowthy men somtym
 23 to trust or the do proffe and ~~ffal~~wan
 24 and ffal wan the wold clym

Commentary

Attributed to Edmund Knyvett in the manuscript, this poem was entered by Mary Shelton. Although Shelton transcribes the poem, the speaker is male. As such, the speaker's expression and denial of his power over a woman proves to be quite potent. For instance, the repetition of "I will not" in lines 9 and 16 display this denial of power; line 15, "I will not though I can," provides a chilling assertion of his will.

1. Textual Notes

Texts Collated

AAH19

Collation

- 1 to] To AAH19 knows] know AAH19 ye] you AAH19
 2 ye] you AAH19 aper] appeare AAH19
 3 ffol chercler] full cleare AAH19 withowt] without AAH19 spot] spott
 AAH19
 4 bot sewarly] but truly AAH19 onto] vnto AAH19
 5 so ys] Suche is AAH19 yowur] your AAH19 wontoed] wonted AAH19
 6 be] by AAH19 proffe] profe AAH19 sewarly] surely AAH19
 7 that] as AAH19 wel] will AAH19
 8 my nys] myne eyes AAH19 shal] shall AAH19 my] myne AAH19 nowe
 nowen] owen AAH19
 9 wel] will AAH19 wynke] wyнк AAH19 se] see AAH19
 10 wel] will AAH19 pleas] please AAH19 so] soe AAH19
 11 wel] will AAH19 ffawar] favour AAH19
 12 wel] will AAH19 thy] thye AAH19 ffo] foe AAH19
 13 wel] will AAH19 be that man] though I can AAH19
 14 that so shal the deffawardevour] I will not shew my powre AAH19
 15 wel not thow I kan] will be no suche man AAH19
 16 wel] will AAH19 show my porepower] the devour AAH19
 17 bot] But AAH19 ham] am AAH19 wel wel] will AAH19
 18 se stel] See still AAH19 hawe] have AAH19 sen] seene AAH19
 19 thy] your AAH19 ffrom] from AAH19 thy elill] your yll AAH19
 20 my] myne AAH19 nyes] eyes AAH19 shal] shall AAH19 stel] still AAH19
 clene] cleere AAH19
 21 mothys off blyndyd] motes of blynding AAH19 lowe] love AAH19
 22 wche mowthy] that leadeth AAH19 somtym] somtyme AAH19
 23 the] they AAH19 proffe and ffal wan] prove AAH19
 24 ffal wan] fall, when AAH19 the] they AAH19 wold] wolde AAH19 clym]
 clyme AAH19
 25] I will not feele the fytt AAH19
 26] of ioye that fooles do feele AAH19
 27] when their chief ioye they hytt AAH19
 28] whiche tourneth as the wheele AAH19
 29] that lyftes them hye or low AAH19
 30] whiche is now vpp now downe AAH19

- 31] as floodes do ebb and flow AAH19
 32] good luck from towne to towne AAH19
 33] Suche feavers hote and colde AAH19
 34] suche panges of ioye and payne AAH19
 35] suche fyttes as do them holde AAH19
 36] and do by rages raigne AAH19
 37] shall never sease my hart AAH19
 38] my freedome shall excuse AAH19
 39] that thraldom of suche smarte AAH19
 40] synce I so well may chuse AAH19
 41] And I indyfferent man AAH19
 42] can see and holde my peace AAH19
 43] by profe how well you can AAH19
 44] begyn to love and ceace AAH19
 45] and so by sight I shall AAH19
 46] suffyse my self as well AAH19
 47] as thowgh I feltt the fall AAH19
 48] whiche they did feele that fell AAH19

Myn unhappy chaunce / to home shall I playn

60v

fol. [60v]

- 1 Myn vnhappy chaunce / to home shall I playn
 2 for wher as / I love no grace do I fynd
 3 displesur I haue / *with*{w+t+} woo and payn
 4 tormented I am I wot not wher to wynde
 5 shall it be my fortune / thus to be assynd /
 6 that wher as I vulde be faynest beloved
 7 to be *with*{w+t+} disdayn / Cruelly rewardid /
 8 Offt haue I shoyd / my lovyng hert /
 9 *with*{w+t+} wordes{es} vnfayned and eke by lett
 10 by message all so / sent *onn*{_n} my *par*{p+}t
 11 and all to cause / her love the *gretter*{t'}
 12 but yet of nowght I am the *better*{t'}
 13 for the more I sho to be beloved
 14 the more *with*{w+t+} disdayn I am rewardyd
 15 My truth nor yet my lowynge chere
 16 my harty mynd *nør* stedfastnes /

- 17 my woofull lyff whiche I haue here
 18 *with*{w+t+} all my payf paynfull hewynes
 19 cannot not her cause for to redresse
 20 my hart whiche is to her vnfayned
 21 but *with*{w+t+} disdayn to be rewardyd

Causeles

Commentary

Transcribed by H7, the poem remains unattributed and is unique to this manuscript. While Nott suggests that the last line of the poem, “Causeles,” is actually a signature for “C. Lanselles,”¹⁴² readers can also interpret the word as “causeless” and the final line of the poem. Similar to other courtly love lyrics, the speaker’s beloved disdains him. Thus, he finds only cruelty in her demeanor toward him. If readers interpret the final line as “causeless,” then the speaker would be indicating his position as undeserving of the lady’s disdain for him.

Go burnynge siths vnto the frosen hert

61v

fol. [61r]

fol. [61v]

- 1 Go burnynge siths vnto the frosen hert
 2 go brek the Ise *with*{w+t+} piteus paynfull dart
 3 myght newir perse / and yf mortall praier
 4 in hewyn may be hard / at lest I desire
 5 that deth or mercy / be end of my smart
 6 Take *with*{w+t+} you pain wherof I haue my part
 7 and eke the flame / from whiche I cannot start
 8 and leve me then in rest / I you require
 9 go burnynge siths
 10 I must go worke I se / by crafft and art
 11 for trouth and faith in her is layd a *par*{p1}te
 12 alas I cannot therfor assaile her
 13 *with*{w+t+} pitefull playnt and skaldyng fyer
 14 that owte of my brest / doth straynably start
 15 go burnynge siths

finis

¹⁴² Nott, *The Works of Henry Howard*, 591.

Commentary

Attributed to Sir Thomas Wyatt,¹⁴³ this poem was entered by H7. The speaker in the poem asks that his sighs break his lover's icy heart. Although Wyatt's poem is partially a translation of Petrarch's *Rime* 153, Rebholz notes that Wyatt only translates the first quatrain almost verbatim and departs from Petrarch's sonnet structure by transforming the poem's form into a rondeau. Alternatively, Wyatt may have imitated an unknown French rondeau that was based on Petrarch's *Rime* 153.¹⁴⁴ The poem also appears in Tottel's *Miscellany* under the title "The louer sendeth sighes to mone his sute."¹⁴⁵ Unlike the rondeau found in the Devonshire Manuscript, the version in Tottel's *Miscellany* changes the poem to a sonnet structure by expanding the refrain and omitting the last refrain.¹⁴⁶

1. Textual Notes

Texts Collated

LEge11, STC13860_08

Collation

1 Go] Goo LEge11 GO STC_13860_08 burnynge] burnyng LEge11 burning STC_13860_08 siths] sighes LEge11 STC_13860_08 vnto] Vnto LEge11 hert] hart, STC_13860_08

2 go] goo LEge11 Go STC_13860_08 brek] breke LEge11 breake STC_13860_08 Ise] yse STC_13860_08 with] withwhiche LEge11 which STC_13860_08 piteus] pites LEge11 pities STC_13860_08 paynfull] painfull STC_13860_08 dart] dert LEge11 dart, STC_13860_08

3 myght] Myght STC_13860_08 newir] never LEge11 neuer STC_13860_08 perse /] perse LEge11 perce STC_13860_08 yf] if LEge11 mortall] that mortall STC_13860_08 praier] prayer LEge11 prayer, STC_13860_08

4 in hewyn may] In heauen STC_13860_08 hewyn] hevyn LEge11 hard /] herd LEge11 herd, STC_13860_08 I] yet I STC_13860_08 desire] desir LEge11 desire. STC_13860_08

5 that] That STC_13860_08 deth] death STC_13860_08 mercy /] mercy LEge11 STC_13860_08 be end of] be ende of LEge11 end STC_13860_08 smart] smert LEge11 wofull smart. STC_13860_08

¹⁴³ Rebholz, *Sir Thomas Wyatt*, 72.

¹⁴⁴ Rebholz, *Sir Thomas Wyatt*, 338.

¹⁴⁵ Tottel, *Tottel's Miscellany*, 82-3.

¹⁴⁶ Rebholz, *Sir Thomas Wyatt*, 338.

6 you] the LEge11 thee STC_13860_08 pain] payn LEge11 payn,
 STC_13860_08 haue] have LEge11 part] part, STC_13860_08
 7 and] And STC_13860_08 flame /] flame LEge11 STC_13860_08 whiche]
 which LEge11 STC_13860_08 start] stert LEge11 start, STC_13860_08
 8 and leue] And leaue STC_13860_08 rest /] rest LEge11 rest, STC_13860_08
 now] you LEge11 STC_13860_08 require] require: STC_13860_08
 9 go] Goo LEge11 Go STC_13860_08 burnynge] burning LEge11
 STC_13860_08 siths] sighes LEge11 sighes fulfil that I desire. STC_13860_08
 10 go] goo LEge11 se /] se LEge11 see STC_13860_08 crafft] craft LEge11
 STC_13860_08 and] & LEge11 art] art, STC_13860_08
 11 for] For STC_13860_08 trouth] trueth LEge11 truth STC_13860_08 and]
 & LEge11 layd] laide LEge11 laid STC_13860_08 a parte] apart LEge11 apart:
 STC_13860_08
 12 alas] Alas LEge11 Alas, STC_13860_08 cannot] can not STC_13860_08
 therfor] therefor LEge11 therefore STC_13860_08 assaile] assaill LEge11 her]
 her, STC_13860_08
 13 with] With STC_13860_08 playnt] plaint LEge11 complaint
 STC_13860_08 and] & LEge11 skaldyng] scalding LEge11 STC_13860_08 fyer]
 fier, STC_13860_08
 14 that] That STC_13860_08 owte of] oute of LEge11 from STC_13860_08
 brest /] brest LEge11 brest disceiuably STC_13860_08 doth] doeth LEge11
 straynably] STC_13860_08 start] stert LEge11 start. STC_13860_08
 15 go burnynge siths] Goo burning sighes LEge11 STC_13860_08

ffaney fframed my hart ffurst

61v-62r

fol. [61v]

1 ffaney fframed my hart ffet^{ur}st
 2 to bere good wyll and seche the same
 3 I sowght the best and ffownd the w^{ur}st
 4 yet ffansy was no dell to blame
 5 ffor ffancy hawe a dobell ne^ame
 6 and has her ne^ame so ys her kynd¹
 7 ffancy a ffoo and ffancy a ffrend²

fol. [62r]

8 ffancy ffolowyd all my desyer
 9 to lyk wher as I had best lust
 10 what cold I mor off her requyr

11 than ffor that thyng wyche neds I must
 12 and fforsyt me styl ffor to be Iust
 13 in thys she showyd her selff my ffrend³
 14 to mak me lord off my nown mynd

15 [thys ffraned ffancy]
 15 thys ffayned ffancy at the last
 16 hath ca^usyd me ffor to beware
 17 off wyndy words and bablyng blast
 18 wych [b] hath offtymes cast me in snare
 19 and broght me ffrom my yoy⁴ to care
 20 wherffor I mak thys promes now
 21 to brek my ffancy and nat to bowe

Notes & Glosses

1. The “y” in ‘kynd’ has two dots over it.
- 2, 3. The “y” in ‘ffrynd’ has two dots over it.
4. The “y” in ‘yoy’ has two dots over it.

Commentary

Written in Margaret Douglas’s hand, this poem remains unattributed. H12 enters the first three lines of the poem and part of the fourth line directly below the last stanza of this poem on “fancy framed my hart ffrust” (62r). Both examples show indications of revision by an unidentified hand. “ffanecy fframed my hart ffrust” explores the common courtly trope of fancy. In this case, fancy is both foe and friend to the lover.

1. Textual Notes

Texts Collated

LDev097

Collation

ffanecy] fancy LDev097 fframed] framed LDev097 ffeurst] ffrust LDev097

2 wyll] m wyll LDev097 sechee] seke LDev097

3 I] y LDev097 wo^uurst] worst LDev097

4 was no delle to blame] LDev097

5 ffor ffancy hawe a dobell neame] LDev097

6 and has her neame so ys her kynd] LDev097

7 ffancy a ffoo and ffancy a ffreynd] LDev097

8 ffancy ffolowyd all my desyer] LDev097
 9 to lyk wher as I had best lust] LDev097
 10 what cold I mor off her requyrer] LDev097
 11 than ffor that thyng wyche ueds Iniust] LDev097
 12 and fforsyth me styl ffor to be Iust] LDev097
 13 in thys she showyd her selff my ffreynd] LDev097
 14 to mak me lord off my nown mynd] LDev097
 15 thys ffraned ffancy] LDev097
 15.1 thys ffayned ffancy at the last] LDev097
 16 hath ca[^]usyd me ffor to beware] LDev097
 17 off wyndy words and bablyng blast] LDev097
 18 wych b hath offtymes cast me in snare] LDev097
 19 and broght me ffrom my yyoy to care] LDev097
 20 wherffor I mak thys promes now] LDev097
 21 to brek my ffancy and nat to bowe] LDev097

fancy framed my hart ffrust

62r

fol. [62r]

1 fancy framed my hart ffrust
 2 to bere good m wyll and seke the same
 3 y sowght the best and ffownd the worst
 4 yet ffansy
 gioye

Commentary

This poem, entered by H12, remains unattributed. The entry consists of three full lines and an incomplete fourth line from the preceding poem. The entry directly above it on the same page, written in Margaret Douglas's hand, provides a seemingly complete version of the poem. Both examples show indications of revision by an unidentified hand. An annotation, "gioye," appears under the poem in the same hand that has revised the poem above.

1. Textual Notes

Texts Collated

LDev096

Collation

- 1 fancy] ffaneyc LDev096 framed] fframed LDev096 ffrust] ffeurst
LDev096
- 2 m wyll] wyll LDev096 seke] sechee LDev096
- 3 y] I LDev096 worst] wo^urst LDev096
- 4 yet ffansy] yet ffansy was no delle to blame LDev096
- 5] ffor ffancy hawe a dobell neame LDev096
- 6] and has her neame so ys her kynd LDev096
- 7] ffancy a ffoo and ffancy a ffreynd LDev096
- 8] ffancy ffolowyd all my desyer LDev096
- 9] to lyk wher as I had best lust LDev096
- 10] what cold I mor off her requyrer LDev096
- 11] than ffor that thyng wyche ueds Iniust LDev096
- 12] and fforsyth me styl ffor to be Iust LDev096
- 13] in thys she showyd her selff my ffreynd LDev096
- 14] to mak me lord off my nown mynd LDev096
- 15] thys ffraned ffancy LDev096
- 15.1] thys ffayned ffancy at the last LDev096
- 16] hath ca^usyd me ffor to beware LDev096
- 17] off wyndy words and bablyng blast LDev096
- 18] wych b hath offtymes cast me in snare LDev096
- 19] and broght me ffrom my yyoy to care LDev096
- 20] wherfor I mak thys promes now LDev096
- 21] to brek my ffancy and nat to bowe LDev096

In places Wher that I company

62v

fol. [62v]

- 1 In places{es} Wher that I company
- 2 I go sayng I lywe full merely
- 3 yet offtymes to cloke my care and payn
- 4 I make my contenance to be glad and fayn
- 5 when ^{that{th}+t+} my hert wepith and sithyth full bitter{t+r+}ly¹

[I speke by that I mene by this]

I speke by that / And mene by this

Notes & Glosses

1. A superscript *r* following a *t* indicates an omitted “er” or “ur.”¹⁴⁷

Commentary

Entered by H7, this poem remains unattributed. This poem is one of a several entries in the manuscript that speaks of counterfeiting feelings in public (see: “Sum summ say I love sum say I moke” [58v]; “I am not she be prowess off syt” [65r]; “Myght I as well within my song be lay” [65v]; “To cowntarffete a mery mode” [65v]; “Myght I as well within my songe” [66r]; “Ceaser whan the traytor of egipte” [70r]; and “Whan that I call vnto my mynde” [82v–83r]). In this instance, the speaker explains how they change countenance in public to appear glad when they are not.

If that I cowlde in versis close

63v

fol. [63r]

fol. [63v]

- 1 *If that*{th}+t+} I cowlde in versis close
- 2 *thowghtes*{es}*that*{th}+t+} in my hart be shett
- 3 hart so hard was *newer*{w+r+} yet
- 4 that vulde not pitie I suppose
- 5 vnhappy Eys¹/ my Ioy I lose
- 6 by *strokes*{es} of love throw you so frett
- 7 that no defence / can make *with*{w+t+}sett
- 8 for nowght but sorow I can chose
- 9 syns that your sight so bright did shew
- 10 *with*{w+t+}in my hart by fiery gleames
- 11 as in a glas the sonny streames
- 12 suffise the then for as I trow /
- 13 of Right he may desir deth
- 14 that fyndith his foo / by frendly faith

E K²Notes & Glosses

1. This spelling of “eyes” is unusual in the manuscript.
2. Presumably, this refers to Edmund Knyvett.

¹⁴⁷ Cappelli, *Dizionario*, xlv.

Commentary

Attributed to Edmund Knyvett (“E K”) in the manuscript, this poem was entered by H7 and explores the popular medieval trope of love at first sight (that is, the sight of a lady can strike the observer with instant love).

blame not my lute for he must sownde

64r-v

fol. [64r]

- 1 3blame not my lute for he must sownde
- 2 of thes or that as liketh me
- 3 for lake of wytt the lutte is bownde
- 4 To gyve suche tunes as plesithe me
- 5 tho my songes be sumewhat strange
- 6 & spekes suche wordes as toche thy change
- 7 blame not my lutte

- 8 my lutte alas doth not ofende
- 9 tho that *per{p+}*forne he must agre
- 10 to sownde suche teunes as I entende
- 11 to sing to them that herth me
- 12 then tho my songes be *song* somewhat plain
- 13 & tochethe some that vse to fayn
- 14 blame not my lutte

- 15 my lute & strynges{es} may not deny
- 16 but as I strike th^ey must obay
- 17 breke not them than soo wrongfully
- 18 but wryeke thy selff some wyser way
- 19 & tho the songes{es} whiche I endight
- 20 to qwytt thy change *with{w+t+}* rightfull spight
- 21 blame not my lute W

fol. [64v]

- 22 spyght askyth spight and changing changes{es}
- 23 and falsyd faith must indes{es} be knowne
- 24 the faute so grett the case so strange
- 25 of right it must abrode be blown
- 26 then sins that by thyn ovvn desartt
- 27 my soinges{es} do tell how trew thou artt

- 28 blame not my lute
- 29 blame but the selffe that hast mysdown
 30 and well desaruide to haue blame
 31 change thou thy way so evyll begown
 32 & then my lute shall sownde that same
 33 but of tyll then my fyngeres play
 34 by they desartt thesr wontyd way
 35 blame not my lutte
- 36 farwell vnknowne for tho thou brake
 37 my strynges{es} in spight *with{w+t+}* grett desdayn
 38 yet haue I fownd owtt for thy sake
 39 stringes{es} for to stryngge my lute agayne
 40 & yf perchance this folys ~~he sy~~me Rymyne
 41 ~~Do~~ do make the ~~blest~~^{blushe} at any tym
 42 blame natt my lutte

Commentary

Attributed to Sir Thomas Wyatt,¹⁴⁸ this poem was possibly entered by H1.1. Rebholz notes that the poem's meaning depends on the "defiance of expectation"; based on the first three stanzas, the speaker seems likely to take responsibility, but in the fourth and fifth stanzas he instead directs blame to the lady. "Art and the artist," in the words of Rebholz, "must present the truth, and the lady's infidelity is the truth."¹⁴⁹

John Hall composed a moralizing parody of this poem, set to music, which also appears in his work *The Court of Virtue* (c. 1565). In both instances, Hall writes a clerical response to secular love poems (such as those composed by Wyatt) and his title is a deliberate parody of the book *The Court of Venus*, which was one of the earliest printed texts containing Wyatt's poems. This poem was also sung with a lute: MS 448.16, located at the Folger Library, preserves a lute score. Rebholz states that the composer did not produce the score specifically for Wyatt's poem, but based it from an older Italian musical pattern that was used for adapting poetry to music.¹⁵⁰

¹⁴⁸ Rebholz, *Sir Thomas Wyatt*, 129–30.

¹⁴⁹ Rebholz, *Sir Thomas Wyatt*, 407.

¹⁵⁰ Rebholz, *Sir Thomas Wyatt*, 407.

1. Textual Notes

Texts Collated

LSlo3501

Collation

- 1 blame not my lute for he must sownde] blam not my luyt LSlo3501
- 2 of thes or that as liketh me] LSlo3501
- 3 for lake of wytt the lutte is bownde] LSlo3501
- 4 To gyve suche tunes as plesithe me] LSlo3501
- 5 tho my songes be sumewhat strange] LSlo3501
- 6 & spekes suche wordes as toche thy change] LSlo3501
- 7 blame not my lutte] LSlo3501
- 8 my lutte alas doth not ofende] LSlo3501
- 9 tho that erforme he must agre] LSlo3501
- 10 to sownde suche tennes as I entende] LSlo3501
- 11 to sing to them that herth] LSlo3501
- 12 me then tho my songes be song somewhat plain] LSlo3501
- 13 & tochethe some that vse to fayn] LSlo3501
- 14 blame not my lutte] LSlo3501
- 15 my lute & strynges may not deny] LSlo3501
- 16 but as I strike they must obay] LSlo3501
- 17 breake not them than soo wrongfully] LSlo3501
- 18 but wryeke thy selff some wyser way] LSlo3501
- 19 & tho the songes whiche I endight] LSlo3501
- 20 to qwytt thy change with rightfull spight] LSlo3501
- 21 blame not my lute] LSlo3501
- 22 spyght askyth spight and changing changes] LSlo3501
- 23 and falsyd faith must indes be knowne] LSlo3501
- 24 tho fautes so grett the case so strange] LSlo3501
- 25 of right it must abrode be blown] LSlo3501
- 26 then sins that by thyn ovvn desartt] LSlo3501
- 27 my soinges do tell how trew thou artt] LSlo3501
- 28 blame not my lute] LSlo3501
- 29 blame but the selffe that hast mysdown] LSlo3501
- 30 and well desaruide to haue blame] LSlo3501
- 31 change thou thy way so evyll begown] LSlo3501
- 32 & then my lute shall sownde that same] LSlo3501
- 33 but of tyll then my fyngeres play] LSlo3501
- 34 by they desartt thesr wontyd way] LSlo3501

- 35 blame not my lutte] LSlo3501
 36 farwell vnknowne for tho thow brake] LSlo3501
 37 my strynges in spight with grett desdayn] LSlo3501
 38 yet haue I fownd owtt for they sake] LSlo3501
 39 stringees for to strynge my lute agayne] LSlo3501
 40 & yf perchance this folys he syme Rymynne] LSlo3501
 41 Do do make the blesthtblushe at any tym] LSlo3501
 42 blame natt my lutte] LSlo3501

my hart ys set nat to remowe

65r

fol. [65r]

- 1 my hart ys set nat to remowe
 2 ffor wher as I lowe ffaythffully
 3 I know he welnot slake hes lowe
 4 nor never chang hes ffantecy

 5 I hawe delyt hym ffor to plese
 6 in ~~hat~~ hall that tovchet honesty¹
 7 who ffeleth greve so yt hym hes
 8 plesyt doth well my ffantasy

 9 and tho that I be banysht hym ffro
 10 hys speket hes syght and compay
 11 yet wyll I in spyt off hes ffo
 12 hym lowe and kep my ffantasy

Notes & Glosses

1. Note the different spelling of this phrase in the internal witness.

Commentary

Written in Margaret Douglas's hand, this poem remains unattributed and is unique to this manuscript. A longer version of the poem entered by Douglas appears on 58v–59r, “my hart ys set not remove.” The speaker asserts that despite the adversity found in loving her beloved, nothing will change her feelings for him. The poem may be related to the poem found immediately below, “I ame not she be prowess off syt” (64v), written in Mary Shelton's hand. The two poems have a similar rhyme scheme, meter, and sentiment. This poem sequence could present another instance of Douglas and Shelton

playing at one another's texts (see the commentary on "when I bethynk my wontet ways" [58r]). Douglas's writing increases in size over the three stanzas and many smudges appear on the page; these two features seem to appear in a number of Douglas's transcriptions.

1. Textual Notes

Texts Collated

LDev087

Collation

- 1 nat to] not LDev087 remowe] remove LDev087
- 2 lowe] love LDev087 ffaythffully] ffathfully LDev087
- 3 welnot] wyll not LDev087 slake] slak LDev087 hes] hys LDev087 lowe] love LDev087
- 4 ffantecy] ffantasy LDev087
- 6 in hal] yn LDev087 hall] all LDev087 tovchet] tochet LDev087 honesty] onesty LDev087
- 7 who ffeleth greve] hou felyth gref LDev087 hes] ese LDev087
- 8 plesyt] plesyth LDev087
- 9 banysh] banest LDev087 ffro] fro LDev087
- 10 hys speket] hes spech LDev087 compayny] company LDev087
- 11 yet] yt LDev087 in] yn LDev087 off] of LDev087
- 12 lowe] love LDev087 ffantasy] fantasy LDev087
- 13] do what they wyll and do ther warst worest LDev087
- 14] ffor all they do ys wanetyvanity LDev087
- 15] ffor a sunder my hart shall borst LDev087
- 16] soworer then change my ffantasy LDev087

I ame not she be prowess off syt

65r

fol. [65r]

- 1 [My]I ame not she be prowess off syt
 - 2 kan make a yogy {joy} off al my woo
 - 3 nor yn swche thyngs I do delyt
 - 4 bot as the be so most the show
 - 5 my nowen meshape hath hapt [] so ryt
 - 6 thys off my ffrynd to make my ffo
- that than I wold yt lake I myt¹

- 7 that than I wold yt laken I myt
 8 to cloke my greffe wer yt doth grow

Notes & Glosses

1. Apparently, the scribe realized that one line had been omitted.

Commentary

Written in Mary Shelton's hand, this poem remains unattributed. This poem is one of several entries in the manuscript that speaks of counterfeiting feelings in public (see the commentary on "In places Wher that I company" [62v]). The poem may be related to "My hart ys set not remove" (64v) entered above since both poems have a similar rhyme scheme, meter, and sentiment. This poem sequence could present another instance of Margaret Douglas and Shelton playing at one another's texts (see the commentary on "when I bethynk my wontet ways" [58r]).

myght I as well within my song be lay

65v

fol. [65v]

the sued the soveren

- 1 myght I as well *with*{w+t}in my song be lay
 2 the thyng I mene as in my hart I may
 3 repentence showld dra ffrom thovs yes
 4 salt teres *with*{w+t} cryes remors and growges

Commentary

Written in the hand of Margaret Douglas, this poem is attributed to Sir Thomas Wyatt.¹⁵¹ H7 enters a second version of this poem, "Myght I as well within my songe" (66r). Both versions in the manuscript are only excerpts of Wyatt's twenty-five line poem, which Rebholz compiled in his edition of Wyatt's poetry.¹⁵² Similar to other poems in the manuscript, this poem discusses the need for concealment and duplicity (see the commentary on "In places Wher that I company" [62v]).

¹⁵¹ Rebholz, *Sir Thomas Wyatt*, 323–4.

¹⁵² Rebholz, *Sir Thomas Wyatt*, 323–4.

1. Textual Notes

Texts Collated

DBla12, LDev105

Collation

- 1 myght] Myght DBla12 myght I as well within my song be lay] Myght I
as well within my songe LDev105 song] songe DBla12 be lay] dbelaye DBla12
- 2 v the thyng I mene as in my hart I may] belay the thinge I wolde LDev105
thyng] thing DBla12 mene] wolde DBla12 may] maye DBla12
- 3 repentence] repentens DBla12 repentence showld dra ffrom thovs yes]
> as in my harte LDev105 showld dra] shulde Drawe DBla12 ffrom] frome
DBla12 thovs] those DBla12 yes] eyes DBla12
- 4 salt] Salt DBla12 salt teres with cryes remors and growges] LDev105
teres] tearis DBla12 cryes remors] cryes, remorse DBla12 growges] grudge of
hart DBla12
- 5] causles as cause that I haue ssuffred smart DBla12
- 6] O yf myght I ellis enclose my paynfull breast DBla12
- 7] that that myght be in syght my great vnrest DBla12
- 8] ther shulde ye see tormentes remayngne DBla12
- 9] as hell of payne to move your crewell hart DBla12
- 10] causles by cause that I haue suffred smart DBla12
- 11] Or myght Ther ys in hell no suche a feruent fyere DBla12
- 12] as secret hete of inward hotte desyere DBla12
- 13] that wyll not let the flame appayre DBla12
- 14] that I haue here within my wastyd hart DBla12
- 15] causles by cause that I haue suffred smart DBla12
- 16] Yet you cause yt and ye may cause my welthe DBla12
- 17] ons cause yt then retorne vnto my helthe DBla12
- 18] and of all mene releve that man DBla12
- 19] that no thing can but crye releve this hart DBla12
- 20] causles by cause that I haue souf smart DBla12
- 21] Redres ye owght that harme that ye haue donne DBla12
- 22] yt ys no game that ye nowe haue bygonne DBla12
- 23] but worthy blame ye shall remayne DBla12
- 24] to do hym payne that knowythe not thought of DBla12
- 25] causles by cause that I haue suffred smart DBla12

to cowntarffete a mery mode

65v

fol. [65v]

- 1 to cowntarffete a mery mode
- 2 yn mornyng mynd I thynk yt beste
- 3 ffor wens yn rayn I wor a nood
- 4 wel the war wet that bar hed shod stod
- 5 bot syns that clokes be good for dowl
- 6 the bagars prowarbe ffynd I good
- 7 betar a path than a halle owte

ryme dogrel how many
myle to meghelmes

Commentary

Written in Mary Shelton's hand, this poem remains unattributed and contributes to a larger group of poems in the manuscript that discuss the need to conceal one's true feelings (see the commentary on "In places Wher that I company" [62v]). This poem sequence could present another instance of Margaret Douglas and Shelton playing at one another's texts (see the commentary on "when I bethynk my wontet ways" [58r]).

Myght I as well within my songe

66r

fol. [66r]

- 1 [Myght I as well *with*{w+t+}in my songe]
- 2 [belay the thinge I wolde]
- 3 >[as in my harte]

Commentary

Attributed to Sir Thomas Wyatt,¹⁵³ this poem was possibly entered by H7. Margaret Douglas enters another excerpt of the poem, "Myght I as well within my song be lay," on 65v. Both versions in the manuscript are only excerpts of Wyatt's twenty-five line poem, which Rebholz compiled in his edition of Wyatt's poetry.¹⁵⁴ Similar to other poems in the manuscript, this poem discusses the need for concealment and duplicity (see the commentary on "In

¹⁵³ Rebholz, *Sir Thomas Wyatt*, 323.

¹⁵⁴ Rebholz, *Sir Thomas Wyatt*, 323–4.

places Wher that I company" [62v]). The page appears heavily smudged and each line drops one syllable.

1. Textual Notes

Texts Collated

LDev103, DBla12

Collation

- 1 Myght I as well within my songe] myght I as well within my song be lay
LDev103 Myght I as well within my songe dbelaye DBla12
- 2 belay the thinge I wolde] the thyng I mene as in my hart I may LDev103
the thing I wolde as in my hart I maye DBla12
- 3 > as in my harte] repentence showld dra ffrom thovs yes LDev103 re-
pentens shulde Drawe frome those eyes DBla12
- 4] salt teres with cryes remors and growges LDev103 Salt tearis with
cryes, remorce and grudge of hart DBla12
- 5] causles as cause that I haue ssuffred smart DBla12
- 6] O yf myght I ellis enclose my paynfull breast DBla12
- 7] that that myght be in syght my great vnrest DBla12
- 8] ther shulde ye see tormentes remayngne DBla12
- 9] as hell of payne to move your crewell hart DBla12
- 10] causles by cause that I haue suffred smart DBla12
- 11] Or myght Ther ys in hell no suche a feruent fyere DBla12
- 12] as secret hete of inward hotte desyere DBla12
- 13] that wyl not let the flame appayre DBla12
- 14] that I haue here within my wastyd hart DBla12
- 15] causles by cause that I haue suffred smart DBla12
- 16] Yet you cause yt and ye may cause my welthe DBla12
- 17] ons cause yt then retorne vnto my helthe DBla12
- 18] and of all mene releve that man DBla12
- 19] that no thing can but crye releve this hart DBla12
- 20] causles by cause that I haue souf smart DBla12
- 21] Redres ye owght that harme that ye haue donne DBla12
- 22] yt ys no game that ye nowe haue bygonne DBla12
- 23] but worthy blame ye shall remayne DBla12
- 24] to do hym payne that knowythe not thought of DBla12
- 25] causles by cause that I haue suffred smart DBla12

The pleasaunt beayt of swet Delyte Dothe blynd

66r

fol. [66r]

~~fortu~~fortunee mignam poerpetuo est bone ¹

- 1 The pleasannt beayt of swet Delyte Dothe blynd
- 2 oure eyes weth charmynge lewsardes{es} glystring ^{^sho}
- 3 & present Ioy so ranyshekes{es} oure mynd
- 4 *that*{{th}+t+} oft we Dow Imbrace oure lurkyngne foo
- 5 but whereas Wysdome the soft Iudge doth Raighn
- 6 there wyt avoyedes{es} all ~~Da~~Douteunger breeding pain

mentire non est meum²

Deceyt Deserueth Death

Notes & Glosses

1. The line reads: “fortuna mea nam perpetuo est bona,” or, in English, “my luck is continuously good indeed.”
2. In English, the line reads: “I do not lie,” literally “to lie is not mine” (to lie is not in my nature).

Commentary

Entered by H13, this poem remains unattributed. H13 also annotates the poem with two lines in Latin and one in English. The line above, “fortunee mignam poerpetuo est bone,” translates to “my fortune is continuously good indeed” and the one below, “mentire non est meum,” translates to “to lie is not in my nature.” The three annotations seem to be a personal comment on the rule of Wisdom in the speaker. The poem describes how delight blinds and makes one embrace a foe, but Wisdom makes the will avoid Danger that ultimately breeds pain (e.g., the lady’s show of reluctance and disdain). The annotations seem to indicate that the annotator aligns him/herself with the rule of Wisdom since practicing no deceit brings good fortune. Interestingly, Margaret Douglas changes the word “Daunger” for the word “Doute” in the last line. The ability of “doubt” to breed pain makes sense when a couple has confessed a reciprocal feeling. Reluctance and disdain, or “Daunger,” was frequently shown by the lady to preserve her virtue in the early stages of courtship (and was often a source of pain for the courting lover). If readers interpret this modification by Douglas in view of her relationship with

Thomas Howard, then doubting one another's feelings would be a more effective cause of pain for them than "Daunger."

am el mem

67v

fol. [66v]

fol. [67r]

fol. [67v]

- 1 am el mem
- 2 anem e
- 3 as I haue dese
- 4 I am yowrs an¹

Notes & Glosses

1. This phrase might refer to Anne Boleyn.

Commentary

Entered by TH2, this anagram is possibly a reply by Anne Boleyn to Wyatt's "What word is that that changeth not though it be turned"—the answer is ANNA. Thus, the first and fourth letters of the first two lines must be interchanged to decipher the anagram, which reads, "a lemme, amene, ah I save dese, I ama yours, an." This anagram might suggest allegiances between various members of the manuscript's coterie and those on the periphery. Boleyn's mottos are mentioned in some verses: H8's transcription of Wyatt's poem "Ye know my herte my ladye dere" (73v) contains Boleyn's motto "Me and Myne,"¹⁵⁵ and "Grudge on who liste this ys my lott" (78v) also contains an earlier motto of Boleyn's from her time at the Burgundian court.

the sueden ghance ded mak me mves

67v

fol. [67v]

- 1 the sueden ghance¹ ded mak me mves
- 2 off hym that so lat was my ffrend
- 3 so straenely now the do me ues
- 4 that I well spy hes uavaryng² mynd
- 5 wharffor I mak a promes now

¹⁵⁵ Rebholz, *Sir Thomas Wyatt*, 436.

6 to brek my ffansy and nat to bow
 7 what cowld he say mor then he ded
 8 or what aperrence mor cowld he show
 9 allways to put me owt off dred

hape hawe bedden my happe a vaneng³

Notes & Glosses

1. It is uncertain if the poet intended to write chance or glance.
2. It is uncertain if the poet may have intended to write wavering or unvarying, which affects the reading considerably.
3. The sentiment of this may be considered in relation to the poems on the facing page.

Commentary

Written in Margaret Douglas's hand, this poem remains unattributed. The interpretation of this poem is difficult due to the unclear meaning of a key word in line 4, "uavaryng." This key word could be read as "wavering" or "unvarying", which radically affects the sentiment of the poem and qualifies the "fancy" that must be broken in line 5. Mary Shelton enters an annotation under the poem that seems to be commenting on fortune. Shelton may have written her annotation in relation to the poem on the facing page, "My ywtheffol days ar past" (68r). The rhyme of the poem appears rough and may depend on particular pronunciation.

Madame margeret

68r

fol. [68r]

~~Madame~~ Madame d Madame margeret et madame de Richemont Ie vodroy bien quil fult¹

Notes & Glosses

1. This may be in H7. The transcription of the last line is taken from Baron,¹⁵⁶ except for the "Ie/Je" where she has "se." An unverified translation is "I like well that he," "He would like to have been," or "he would really like if he were."

¹⁵⁶ Baron, "Mary (Howard) Fitzroy's Hand," 330.

Commentary

H7 may have entered this line into the manuscript. “Madame margeret” may refer to Lady Margaret Douglas and “madame de Richemont” most likely refers to the Duchess of Richmond. There is a distinction between the generative public and the “merely” private name in Renaissance aristocratic usage and theatrical practice, which is in opposition to interiority.¹⁵⁷ A woman’s inheritance was considered “movable,” and could “pass in a moment from hand to hand, body to body.”¹⁵⁸ Mary Fitzroy, formerly Mary Howard, assumes her identity as the Duchess of Richmond. As evidenced here, annotations can reveal a great deal about gender identity, Renaissance practice, and courtly reality.

my ywtheffol days ar past

68r–v

fol. [68r]

- 1 my ywtheffol days ar past
- 2 my plesant erese ar gon
- 3 my lyffe yt dothe bot wast
- 4 my grawe and I hame wan
- 5 my morthe and al is flad
- 6 and I hame won yn woo
- 7 desyar to be dede /
- 8 my mescheffe to for goo

- 9 I born and ame acold
- 10 I ffresse amades the ffyar
- 11 I se the do *with*{w+t+}hold ~~that~~
- 12 that most I do desyar
- 13 I se my helpe at hand
- 14 I se my dethe also
- 15 I se wer the dothe stond
- 16 I se my ffryndly ffoo

fol. [68v]

- 17 I se the know my hart

¹⁵⁷ Peter Stallybrass, “Naming, Renaming and Unnaming in the Shakespearean Quartos and Folios,” in *The Renaissance Text: Theory, Editing, Textuality*, ed. Andrew Murphy, (Manchester: Manchester UP, 2000), 108, 115.

¹⁵⁸ Stallybrass, “Naming, Renaming and Unnaming,” 115.

18 and how I kannot *stan*{stain}
 19 I se the se me smart
 20 and how I leff yn pane
 21 I se how the dothe se
 22 and yet the wel be blynd
 23 I se yn helpyng me
 24 the se and wel not ffynd

I se wan I comby by

~~I haw the dothe wry~~

25 I se haw the do wry
 26 wan I begen to mon
 27 I se wan I comby
 28 how ffane the wold b [] gan
 29 I se wat wold yow mar
~~the wold~~ ^{me gladly} wold yow kel
 30 the wold me gladly kel
 31 and yow shal se therffar
 32 that the shal hawe ther wel

33 I kan not leffe *with*{w+t+} stans
 34 yt hes to hard a ffawde
 35 I wol be ded *at tans*{at once}
 36 yff yt myt do them good
 37 the shal hawe ther rqwest
 38 and I must hawe my nend
 39 lo her my blody brest ~~to ples t~~
 40 to ples the *with*{w+t+} unkynd

W¹

Notes & Glosses

1. This initial may refer to Sir Thomas Wyatt. The initial could also be an “m,” and if so may refer to Mary Shelton.

Commentary

Written in Mary Shelton’s hand, this poem remains unattributed. The poem is an adaptation of “The louer refused of his loue imbraceth death,” a poem which appears in Tottel’s *Miscellany* as item 207.¹⁵⁹ A letter that resembles

¹⁵⁹ Tottel, *Tottel’s Miscellany*, 180–1.

a “w” follows the poem, but scholars have not attributed this poem to Sir Thomas Wyatt. The initial can also be interpreted as an “m,” which may be an indication that the poem was authored by Shelton. An annotation, possibly entered by H7, appears at the top of the page and reads, “Madame margeret / et madame de Richemont” (68r). Annotations can reveal a great deal about gender identity, Renaissance practice, and courtly reality. This particular annotation seems to reflect the solidarity existing between erstwhile sisters-in-law Mary Howard and Margaret Douglas and may suggest some “experimentation” with personal identity. While the annotation identifies Howard as the Duchess of Richmond, Douglas is given no patriarchal association. A number of marks throughout the manuscript specify known identities. The most significant of these marks concern Shelton, Douglas, and Howard. For example, the first page of the manuscript features Shelton’s full name as well as “margayg,” and “garet how,” which could represent Douglas (Howard). Shelton’s full name also appears after a poem in her hand, “A wel I hawe at other lost” (22v), and the acrostic poem entered by H1, “Suffryng in sorow in hope to attain” (7r), spells SHELTVN.

1. Textual Notes

Texts Collated

STC 13860 17

Collation

- 1 my ywtheffol days ar past] MY youthfull yeres are past, STC_13860_17
- 2 my plesant erese ar gon] My ioyfull dayes are gone: STC_13860_17
- 3 my lyffe yt dothe bot wast] My life it may not last, STC_13860_17
- 4 my] My STC_13860_17 grawe] graue STC_13860_17 hame wan] am one.
STC_13860_17
- 5 my morthē and al is flad] My mirth and ioyes are fled, STC_13860_17
- 6 and] And STC_13860_17 hame won yn woo] a man in wo: STC_13860_17
- 7 desyar] Desirous STC_13860_17 dede /] dedde, STC_13860_17
- 8 my mescheffe] My mischiefe STC_13860_17 for goo] forgo. STC_13860_17
- 9 born] burne STC_13860_17 ame acold] am a colde, STC_13860_17
- 10 ffresse amades the ffyar] frise amidst the fire: STC_13860_17
- 11 se] see STC_13860_17 the do] she dothe STC_13860_17 withhold that]
withholde STC_13860_17
- 12 that] That STC_13860_17 most I do desyar] is my most desire.
STC_13860_17
- 13 se] see STC_13860_17 hand] hand, STC_13860_17

14 se] see STC_13860_17 dethe] lyfe STC_13860_17 also] also: STC_13860_17
 15 se] see STC_13860_17 wer the] where she STC_13860_17 stond] stande
 STC_13860_17
 16 I se my ffryndly ffoo] That is my deadly foe. STC_13860_17
 17 I se the know my hart] STC_13860_17
 18 and how I kannot stanstain] STC_13860_17
 19 I se the se me smart] STC_13860_17
 20 and how I leff yn pane] STC_13860_17
 21 se] see STC_13860_17 the] she STC_13860_17 se] see, STC_13860_17
 22 and] And STC_13860_17 the wel be blynd] she will be blinde:
 STC_13860_17
 23 yn] in STC_13860_17 helpeyng] helpyng STC_13860_17
 24 the se and wel not ffynd] She sekes and will not finde. STC_13860_17
 24.1 I se wan I comby by] STC_13860_17
 24.2 I haw the dothe wry] STC_13860_17
 25 se haw the do wry] see how she doth wry, STC_13860_17
 26 wan] When STC_13860_17 begen] begyn STC_13860_17 mon] mone:
 STC_13860_17
 27 se wan I comby] see when I come nie, STC_13860_17
 28 how ffane the woldbgan] HhwHow faine she wold be gone. STC_13860_17
 29 se] see STC_13860_17 wat] what STC_13860_17 wold yow mar] will ye
 more STC_13860_17
 29.1 the weldme gladly wold yow Kel] STC_13860_17
 30 the wold] She will STC_13860_17 kel] kyll: STC_13860_17
 31 and yow shal se] And you shall see STC_13860_17 therffar] therefore
 STC_13860_17
 32 that] That STC_13860_17 the] she STC_13860_17 shal] shall
 STC_13860_17 hawe] haue STC_13860_17 ther] her STC_13860_17 wel] will.
 STC_13860_17
 33 kan] can STC_13860_17 leffe] liue STC_13860_17 stans] stones
 STC_13860_17
 34 yt hes] It is STC_13860_17 ffawde] fode: STC_13860_17
 35 wol] will STC_13860_17 ded] dead STC_13860_17 at tansat once] at once
 STC_13860_17
 36 yff yt myt do them good] To do my Lady good. STC_13860_17
 37 the shal hawe ther rqwest] STC_13860_17
 38 and I must hawe my nend] STC_13860_17
 39 lo her my blody brest to ples t] STC_13860_17
 40 to ples the with unkynd] STC_13860_17

To cause accorde or to agree

69r

fol. [68.1r]

fol. [68.1v]

fol. [68.2r]

fol. [68.2v]

fol. [68.3r]

fol. [68.3v]

fol. [68.4r]

fol. [68.4v]

fol. [68.5r]

fol. [68.5v]

fol. [68.6r]

fol. [68.6v]

fol. [68.7r]

fol. [68.7v]

fol. [68.8r]

fol. [68.8v]

fol. [69r]

- 1 To cause accorde or to agree
- 2 two contraries yn on degre
- 3 and yn on point as semyth me
- 4 to all menns wytt it cannot bee
- 5 yt is ympossible

- 6 of heat and colde when I *com*{_o}plaine
- 7 And saye that heat doth cause my paine
- 8 whan colde dothe shake me everye vayne /
- 9 and bothe atons I saye againe
- 10 yt is impossible /

~~Twixt lif and dethe saye when wh saithe~~

- 11 That man that hath his herte awaye
- 12 if lyfe lyve there as men dothe saye /
- 13 that herteles sholde laste on daye
- 14 alyue and not to torne to claye
- 15 it ys impossible

- 16 Twixt lif and dethe saye what who saith

- 17 there lywith no lif that drawithe brethe
 18 th^ey loine so nere / and eke I faithe
 19 to seke for lyf bye wishe of dethe
 20 it is impossible
 21 yet love that al thinges{es} doth subdue
 22 whose powre there maye no lif eschewe
 23 hath wrought in me that I maye rewe
 24 this myracles to be so trewe
 25 that are impossible /s

fs

Commentary

Attributed to Sir Thomas Wyatt,¹⁶⁰ this poem was entered by H8. Rebholz notes that the poem makes a mockery of Petrarchan contraries and conceits of the heart and, amusingly, tries to apply reason to popular love conventions.¹⁶¹ TH2 adds part of line 3, “as semyth me.”

1. Textual Notes

Texts Collated

LEge42

Collation

- 1 accorde] accord LEge42 agree] aggre LEge42
 2 yn on] in oon LEge42
 3 yn on point] in oon poynt LEge42 semyth] semeth LEge42
 4 menns wyll] mans wit / LEge42 bee] be LEge42
 5 yt] it LEge42 ympossible] impossible LEge42
 6 of heat] Of hete LEge42 colde] cold LEge42 complaine] complain LEge42
 7 And] and LEge42 saye] say LEge42 heat] hete LEge42 doth] doeth LEge42
 paine] pain LEge42
 8 whan] when LEge42 colde] cold LEge42 dothe] doeth LEge42 me] my
 LEge42 everye] every LEge42 vayne /] vain LEge42
 9 bothe] boeth LEge42 atons] at ons LEge42 saye] say LEge42 againe]
 again LEge42
 10 yt] it LEge42 impossible /] impossible LEge42
 10.1 Twixt lif and dethe saye when wh saithe] LEge42

¹⁶⁰ Rebholz, *Sir Thomas Wyatt*, 147–8.

¹⁶¹ Rebholz, *Sir Thomas Wyatt*, 419.

- 11 herte] hert LEge42 awaye] away LEge42
 12 lyfe] lyff LEge42 lyve] lyveth LEge42 dothe] do LEge42 saye /] say LEge42
 13 hertelesHercules sholde] he hertles should LEge42 laste] last LEge42
 daye] day LEge42
 14 alyue] a lyve LEge42 and not] & not to LEge42 torne] torn LEge42 claye]
 clay LEge42
 15 ys] is LEge42
 16 lif] lyff LEge42 dethe] deth LEge42 saye] say LEge42 saith] saeyth LEge42
 17 lyvith] lyveth LEge42 lif] lyff LEge42 drawithe] draweth LEge42 brethe]
 breth LEge42
 18 theyr] they LEge42 Ioine] Ioynne LEge42 / and eke] & eke LEge42 faithe]
 feith LEge42
 19 lyf bye] liff by LEge42 wishe] wissh LEge42 dethe] deth LEge42
 21 yet] Yet LEge42 al] all LEge42 thinges] thing LEge42 doth] doeth LEge42
 22 powre] power LEge42 there] ther LEge42 maye] may LEge42 lif] liff
 LEge42 eschewe] eschew LEge42
 23 maye] may LEge42 rewe] rew LEge42
 24 this] these LEge42 myracles] miracles LEge42 trewe] true LEge42
 25 impossible /] impossible LEge42

All yn the sight my lif doth hole depende

69r

fol. [69r]

- 1 All yn the sight my lif doth hole depende
 2 thy hidest thy self and I must dye therefore
 3 but sins thou maiste so easelye saue thy frinde
 4 whye doste *thou*{th+u+} styk to hale that *thou*{th+u+} madist sore /
 5 whye doo I dye sins *thou*{th+u+} maist me deffende
 6 for if I dye then maiste *thou*{th+u+} / lyve nomore
 7 sins ton bye tother / dothe lyve and fede thy herte
 8 I with thye sight then also *with*{w+t+} my *smar*{m}te /s

fs a ma []

Commentary

Attributed to Sir Thomas Wyatt,¹⁶² this poem was entered by H8. The poem also appears in Tottel's Miscellany under the title "To his louer to loke vpon

¹⁶² Rebholz, *Sir Thomas Wyatt*, 95.

him” (item 90).¹⁶³ Wyatt’s epigram partially translates Serafino Aquilano’s strambotto “Viuo sol di mirarti.” An outline drawing of a left hand, held up with a thumb outstretched, appears in the margin. An unidentified hand has also entered the letters “a m a” on the page.

1. Textual Notes

Texts Collated

STC 13860 01

Collation

1 All yn the sight] AL in thy loke STC_13860_01 lif] life STC_13860_01
hole] whole STC_13860_01 depende] depende. STC_13860_01
2 thy] Thou STC_13860_01 hidest] hydest STC_13860_01 self] self,
STC_13860_01 therefore] therfore. STC_13860_01
3 but] But STC_13860_01 maiste] mayst STC_13860_01 easelye saue] eas-
ily helpe STC_13860_01 frinde] frend: STC_13860_01
4 whye] Why STC_13860_01 doste] doest STC_13860_01 styk] stick
STC_13860_01 hale] salue STC_13860_01 madist] madest STC_13860_01 sore
/] sore? STC_13860_01
5 whye doo] Why do STC_13860_01 dye] dye? STC_13860_01 maist] mayst
STC_13860_01 deffende] defend? STC_13860_01
6 for] And STC_13860_01 dye] dye, STC_13860_01 then maiste thou / live
nomore] thy life may last no more. STC_13860_01
7 sins ton bye tother / dothe lyve and fede thy herte] For ech by other
doth liue and haue reliefe, STC_13860_01
8 with] in STC_13860_01 thye] thy STC_13860_01 sight then also with my
smarte /] loke, and thou most in my grieffe. STC_13860_01

Beholde love thye powre how she despisith

69v

fol. [69v]

1 Beholde love thye powre how she despisith
2 my grete greef how little she regardith
3 thy hollye oth where of she takis no cure
4 brokin she hathe / & yet she bidith sure /
beholde love

¹⁶³ Tottel, *Tottel's Miscellany*, 75.

5 Right at her ease and littill she dreadithe
 6 thou haste weapon vnarmid she syttithe
 7 to the distainefull / her lyf she ledeth /
 8 to me dispitfull *with*{w+t+}out cause or me^asure
 beholde love /

9 I am in holde if pitye the *me withe* {moveth}
 10 go bende thy bowe that stony hartes{es} brekith
 11 and *with*{w+t+} some stroke reveng the displeasure
 12 of the and him that sorrowes doth endure
 13 and as his lord the lowlye entreathe /
 beholde&c

fs

Commentary

Attributed to Sir Thomas Wyatt,¹⁶⁴ this poem was entered by H8. The poem also appears in Tottel's Miscellany under the title "Request to cupide for reuenge of his vnkind loue" (item 69).¹⁶⁵ In the lyric, the speaker complains that his beloved is unkind and asks Cupid (love) for revenge against her stony heart. Rebholz notes that Wyatt's most likely based his poem on Petrarch's *Rime* 121, but he adapted the poem's form to a rondeau (thirteen lines). Alternatively, Wyatt may have gained inspiration from an unknown French rondeau based on Petrarch's poem.¹⁶⁶ The version in Tottel's Miscellany adapts the poem into a sonnet form by expanding the refrain and omitting the last refrain. H8 brackets each stanza and places the refrain in the right margin.

1. Textual Notes

Texts Collated

LEge04, STC 13860 02

Collation

1 Beholde] Beholde, LEge04 BEhold, STC_13860_02 love] love looue,
 LEge04 Loue, STC_13860_02 thye] thy LEge04 STC_13860_02 powre] power
 LEge04 STC_13860_02 she] shee LEge04 despisith] dispiseth: LEge04 despis-
 eth: STC_13860_02

¹⁶⁴ Rebholz, *Sir Thomas Wyatt*, 71.

¹⁶⁵ Tottel, *Tottel's Miscellany*, 61.

¹⁶⁶ Rebholz, *Sir Thomas Wyatt*, 337.

2 my grete greef] My great payne LEge04 My greuous payn STC_13860_02
 little] litle LEge04 STC_13860_02 she] shee LEge04 regardith] regardeth.
 LEge04 regardeth, STC_13860_02

3 thy hollye oth] the holy oth, LEge04 The solemne othe, STC_13860_02
 where of] wherof LEge04 STC_13860_02 takis] takes takes LEge04 takes
 STC_13860_02 cure] cure: LEge04 cure, STC_13860_02

4 brokin] broken LEge04 Broken STC_13860_02 she] shee LEge04 hathe /]
 hath : LEge04 hath: STC_13860_02 & yet] and yet, LEge04 STC_13860_02 she]
 shee LEge04 bidith] bideth LEge04 bydeth STC_13860_02 sure /] sure, LEge04
 STC_13860_02 beholde love] LEge04 STC_13860_02

5 ease] ease : LEge04 ease, STC_13860_02 and littill she dreadithe] litle
 shee thee dredeth. LEge04 and litle thee she dredeth. STC_13860_02

6 thou haste weapon] Wepened thou art: LEge04 Weaponed thou art,
 STC_13860_02 vnarmid she syttithe] and shee vnarmed sitteth: LEge04 and
 she vnarmed sitteth: STC_13860_02

7 to] Too LEge04 To STC_13860_02 the] thee LEge04 distainefull /] dis-
 daynfull, LEge04 disdainful, STC_13860_02 her lyf] all / her liffe LEge04 all
 her life STC_13860_02 she] shee LEge04 ledeth /] ledeth: LEge04 leadeth:
 STC_13860_02

8 to me dispitfull] Too mee spitefull, LEge04 To me spitefull,
 STC_13860_02 without] withoute LEge04 cause] cause, LEge04 iust cause,
 STC_13860_02 measure] mesure. LEge04 measure. STC_13860_02 beholde
 love /] LEge04 STC_13860_02

8.1] Beholde , love: looue: LEge04 Behold Loue, how proudly she triumpheth,
 STC_13860_02

9 am] ame LEge04 holde] holde: LEge04 hold, STC_13860_02 if] but if
 STC_13860_02 pitye the] pitie thee LEge04 thee pitie STC_13860_02 me with-
 emevvith] meveth LEge04 meueth: STC_13860_02

10 go] goo, LEge04 Go, STC_13860_02 bende] bend LEge04 STC_13860_02
 bowe] bowe: LEge04 bow, STC_13860_02 hartes] herte LEge04 brekith]
 breketh: LEge04 breaketh: STC_13860_02

11 and] And, LEge04 And STC_13860_02 stroke] stroke, LEge04 stroke
 STC_13860_02 reveng] revenge LEge04 reuenge STC_13860_02 displeasure]
 great displeasure STC_13860_02

12 of] Of STC_13860_02 the] thee LEge04 thee, STC_13860_02 and him that]
 & him: that LEge04 and himthat STC_13860_02 sorrowes] sorrowe LEge04
 sorow STC_13860_02 doth] doeth LEge04 endure] endure: LEge04 endure,
 STC_13860_02

13 and] And, LEge04 And STC_13860_02 lord] lorde, / LEge04 Lord
 STC_13860_02 the] thee LEge04 STC_13860_02 lowlye] lowlye , / LEge04 lowly

STC_13860_02 entreathe /] here entreath entreateth. LEge04 here entreateth
STC_13860_02

13.1] Beholde, love. looue. LEge04 STC_13860_02

thou haste no faith of him that eke hath none

69v

fol. [69v]

- 1 thou haste no faith of him that eke hath none
- 2 but *thou*{th+u+} must love him nedes{es} bye good reason
- 3 for as the *pro*{p2}verbe saith right notable
- 4 everye thinksekith his semblable /
- 5 and *thou*{th+u+} hast thyne of thy owne *con*{_o}dicion{_on}
- 6 yet ys yt not the thing I passe vppon
- 7 nother hot nor colde is my affection
- 8 for sins thi hert is this so mutable /
- 9 thou haste no faith /

- 10 I demid the trwe *with*{w+t+}out exception
- 11 but I perceyve I lacked *dastrestion* {discretion}
- 12 to fasten faith to wordes{es} so dobtable
- 13 thye thought is to light and variable /
- 14 to change so oft *without*{w+t+} *occacoion*{_i}{occasion}
- 15 thou hast no faith

Commentary

Attributed to Sir Thomas Wyatt,¹⁶⁷ this poem was entered by H8. The speaker complains of his love's fickleness, which was a common theme in medieval and early Tudor courtly love poetry. Wyatt adopts the French rondeau structure for his poem, a form consisting of thirteen lines, two stanzas of four lines, five lines in the last stanza, and a refrain that appears after each stanza. In this particular rondeau, Wyatt omits the refrain after the first stanza. The two refrains following are aligned to the right.

1. Textual Notes

Texts Collated

LEge41

¹⁶⁷ Rebholz, *Sir Thomas Wyatt*, 73–4.

Collation

- 1 thou] Thou LEge41 haste] hast LEge41 eke] LEge41
- 2 bye good] by LEge41
- 3 the proverbe saith right] saieth a proverbe LEge41
- 4 everye thinkg] eche thing LEge41 sekith] seketh LEge41 semblable /] semblable LEge41
- 5 thyne] thyn LEge41 owne condicion] conditions LEge41
- 6 ys yt] is it LEge41 vppon] on LEge41
- 7 nother] nor LEge41 hot] hote LEge41 colde] cold LEge41 is my] ofis myn LEge41
- 8 sins] syns LEge41 thi] thyn LEge41 this] LEge41 mutable /] mutable LEge41
- 9 haste] hast LEge41 faith /] faith LEge41
- 10 demid] thought LEge41 trwe] true / LEge41 without] withoute LEge41
- 11 perceyve] perceve LEge41 dastrestiondiscretion] discretion LEge41
- 12 fasten] fasshion LEge41 so doblable] mutable LEge41
- 13 thye] thy LEge41 and variable /] & variable LEge41
- 14 without] withoute LEge41 occacion] occasion LEge41
- 15 thou] Thou LEge41

Theye fle from me that some tyme ded me seke

69v-70r

fol. [69v]

- 1 Theye fle from{_o} me that some tyme ded me seke
- 2 with{w+t+} nakid fote stawking yn my chambre /
- 3 I have sene them both *gen*{_e}till tame and meke
- 4 that now are wilde and do not remem{_e}bre
- 5 that some tyme theye put them self in daunger{g'}

fol. [70r]

- 6 to take brede at my hande and nowe theye Rainge
- 7 beselye seking contynuall chaunge /
- 8 Thancked be fortune / yt hathe bene othrewise
- 9 twentye tymes better / but ons in esspiall¹
- 10 In thyne arraye / after a ples^aunte guise
- 11 when her loose gowne from{_o} her shuldrs ded fall
- 12 and she me caught in her armes long and small²
- 13 but there with{w+t+}all swetelye she ded me kisse
- 14 and softelye saide dere herte how lyke you this

15 yt was no dreame for I laye brod waking
 16 but all is tornd thorowe my gentilnesse
 17 ynto a straung fasshon of forsaking
 18 and I haw leve to parte of her goodnesse
 19 and she like wise to vse newfanglesse
 20 but sins *that* I so *gen* till ye am *ser*ued
 21 what think you bye this *that* she hat *deser*ued /

fs

Notes & Glosses

1. The line scans only if “esspiall” is pronounced that way.
2. The phrase “long and small” was used by Chaucer and John Gower, for instance, to describe a woman’s attributes. For example, see Gower’s *Confessio Amantis* IV, 1176–7, where Amans says, “Than can I noght bot muse and prie / Upon hir fingres longe and smale.”¹⁶⁸

Commentary

Attributed to Sir Thomas Wyatt,¹⁶⁹ this poem was entered by H8. The poem also appears in Tottel’s *Miscellany* under the title “The louer sheweth how he is forsaken of such as he sometime enjoyed” (item 52).¹⁷⁰ Stanza two contains sexual imagery reminiscent of Ovid’s *Amores* III, 7 and I, 5. The phrase “take the bread at my hand,” as Rebholz notes, confirms the metaphor in the first stanza which aligns women with gentle animals.¹⁷¹ The reference to animals also creates a dream-like quality to the speaker’s musings in stanza two; the dream-like quality is immediately denied in stanza three.

1. Textual Notes

Texts Collated

STC 13680 30, LEge39

¹⁶⁸ G.C. Macaulay, ed., *The Complete Works of John Gower*, vols. 2 and 3 (Oxford: Clarendon Press, 1899–1902).

¹⁶⁹ Rebholz, *Sir Thomas Wyatt*, 116–7.

¹⁷⁰ Tottel, *Tottel’s Miscellany*, 48.

¹⁷¹ Rebholz, *Sir Thomas Wyatt*, 117.

Collation

- 1 Theye] They LEge39 They STC_13860_30 fle] flee STC_13860_30 me]
me / LEge39 me, STC_13860_30 some tyme] sometyme LEge39 sometime
STC_13860_30 ded] did LEge39 STC_13860_30
- 2 with] With STC_13860_30 nakid] naked LEge39 STC_13860_30 stawking]
stalking LEge39 stalkyng STC_13860_30 yn] in LEge39 within STC_13860_30
chambre /] chambre LEge39 chamber. STC_13860_30
- 3 I have sene] Once haue I seen STC_13860_30 them both] them LEge39
them STC_13860_30 gentill] gentle, STC_13860_30 tame] tame, STC_13860_30
meke] meke, STC_13860_30
- 4 that] That STC_13860_30 now] nowe LEge39 wilde] wyld LEge39
wild, STC_13860_30 remembre] remember STC_13860_30 once remember
STC_13860_30
- 5 that] That STC_13860_30 some tyme] sometyme LEge39 STC_13860_30
theye] they LEge39 STC_13860_30 put] haue put STC_13860_30 them self]
themself LEge39 them selues STC_13860_30 daunger] danger, STC_13860_30
- 6 to] To STC_13860_30 brede] bred LEge39 bread STC_13860_30 hande]
hand LEge39 hand, STC_13860_30 and] & LEge39 nowe] now STC_13860_30
theye] they LEge39 STC_13860_30 Rainge] raunge LEge39 range, STC_13860_30
- 7 beselye] besely LEge39 Busily STC_13860_30 seking] sekyng
STC_13860_30 contynuall] with a continuell LEge39 in continuall
STC_13860_30 chaunge /] chaunge LEge39 change. STC_13860_30
- 8 Thancked] Thanked STC_13860_30 fortune /] fortune LEge39 fortune,
STC_13860_30 yt hathe] it hath LEge39 STC_13860_30 bene] ben LEge39
othrwise] otherwise STC_13860_30
- 9 twentye] twenty LEge39 Twenty STC_13860_30 bettre /] better LEge39
better: STC_13860_30 ons in esspiall] once especiall, STC_13860_30 esspiall]
speciall LEge39
- 10 In] in LEge39 thyne] thyn LEge39 thinne STC_13860_30 arraye /]
aray, STC_13860_30 plesaunte guise] pleasaunt gyse LEge39 pleasant gyse,
STC_13860_30
- 11 when] When STC_13860_30 loose] lose LEge39 from her shuldrs ded]
did from her shoulders STC_13860_30 shuldrs ded] shoulders did LEge39 fall]
fall, STC_13860_30
- 12 and] And STC_13860_30 and] & LEge39 small] small, STC_13860_30
- 13 but] LEge39 And STC_13860_30 there withall] therewithall LEge39 ther-
withall, STC_13860_30 swetelye] swetely LEge39 so swetely STC_13860_30 she
ded] did LEge39 did STC_13860_30 kisse] kysse LEge39 kysse, STC_13860_30
- 14 and] And STC_13860_30 softelye] softly LEge39 softly STC_13860_30
saide] sayd: STC_13860_30 dere] deare STC_13860_30 herte] hert LEge39

hart, STC_13860_30 how] howe LEge39 lyke] like LEge39 STC_13860_30 this] this? STC_13860_30

15 yt] It LEge39 STC_13860_30 dreame] dreame LEge39 dreame: STC_13860_30 for] LEge39 laye] lay LEge39 STC_13860_30 brod] brode LEge39 broade STC_13860_30 waking] awakyng. STC_13860_30

16 but] But STC_13860_30 tornd] torned LEge39 turnde STC_13860_30 thorowe] thorough LEge39 now through STC_13860_30 gentilnesse] gentilnes LEge39 gentlenesse. STC_13860_30

17 ynto] into LEge39 Into STC_13860_30 straung] straunge LEge39 bitter STC_13860_30 fassyon] fasshion LEge39 fashion STC_13860_30 forsaking] forsakyng: STC_13860_30

18 and] And STC_13860_30 haw] have LEge39 haue STC_13860_30 leve] leaue STC_13860_30 parte] goo LEge39 go STC_13860_30 goodnesse] goodenes LEge39 goodnesse, STC_13860_30

19 and] And STC_13860_30 like wise] also LEge39 STC_13860_30 newfanglenesse] new fangilnes LEge39 newfanglenesse. STC_13860_30

20 but] But, STC_13860_30 sins] syns LEge39 so gentilnye] vnkyndly so STC_13860_30 gentilnye] kyndely LEge39 am] ame LEge39 serued] serued: STC_13860_30

21 what think you bye this that] I would fain knowe what LEge39 How like you this, what STC_13860_30 she hat] hath she STC_13860_30 hat] hath LEge39 deserued /] deserued LEge39 now deserued? STC_13860_30
br />9 twentye tymes bettre / but ons in esspiall

Ceaser whan the traytor of egipte

70r

fol. [70r]

- 1 Ceaser whan{_a} the trayto^r of egipte
- 2 *with*{w+t+}*thorable*{the honorable} hed ded him presente
- 3 Covering his gladnesse ded *repre*{p}'sente
- 4 plaint *with*{w+t+} his tearis / outwarde *asitis*{as it is} writ /
- 5 And *Annyball*{Hannibal} eke / whan fortune ded flitt
- 6 *from*{_o} him and to Rome ded her whele relente
- 7 ded laugh among thim when tearis had besprent
- 8 her cruell dispight inwardelye to shitt /
- 9 soo chaunsith yt oft *that*{y+t+} everye passhion
- 10 the minde hidithe bye collo^r *con*{_o}trarye
- 11 *with*{w+t+} faynid visage / now sad now merye /
- 12 wherebye If I laughe at any season

13 yt is by cause I have none other waye
 14 to cloke my care but vndre sporte and playe /
 fs s

Commentary

Attributed to Sir Thomas Wyatt,¹⁷² this poem was entered by H8. Wyatt's sonnet is an adaptation of Petrarch's *Rime* 102 and, according to Rebholz, may have referenced a commentary on Petrarch by Vellutello da Lucca.¹⁷³ This sonnet's theme describes the need to hide one's true feelings from the public eye—a popular subject throughout the manuscript. For examples of other poems portraying the theme of concealment, see the commentary on "In places Wher that I company" (62v). The poem also appears in Tottel's *Miscellany* under the title "Of others fained sorrow, and the louers fained mirth" (item 45).¹⁷⁴

1. Textual Notes

Texts Collated

LEge05, STC13860_03

Collation

1 Ceaser] Caesar, LEge05 CEsar, STC_13860_03 whan] when that LEge05 STC_13860_03 traytor] traytour LEge05 STC_13860_03 egipte] Egipt LEge05 Egypt STC_13860_03

2 with] With STC_13860_03 thonorable] thonourable LEge05 hed] hed, LEge05 ded] did LEge05 STC_13860_03 presente] present: LEge05 present, STC_13860_03

3 Covering] covering LEge05 Coueryng STC_13860_03 gladnesse] gladnes: LEge05 hartes gladnesse, STC_13860_03 ded] did LEge05 STC_13860_03 represente] represent LEge05 STC_13860_03

4 plaint] playnt, LEge05 Plaint STC_13860_03 tearis /] teeres / LEge05 teares STC_13860_03 outwarde] owteward: LEge05 outward, STC_13860_03 asitis] as it is LEge05 STC_13860_03 writ /] writt LEge05 writ. STC_13860_03

5 And] and, LEge05 STC_13860_03 AnnyballHannibal eke /] Hannyball, eek, LEge05 Eke Hannibal, STC_13860_03 whan] when LEge05 STC_13860_03 ded flitt] him shitt LEge05 him outshyt STC_13860_03

¹⁷² Rebholz, *Sir Thomas Wyatt*, 76.

¹⁷³ Rebholz, *Sir Thomas Wyatt*, 341–2.

¹⁷⁴ Tottel, *Tottel's Miscellany*, 44.

6 from him] cleene from his reign: LEge05 Clene from his reigne,
STC_13860_03 and] & LEge05 to Rome ded her whele relente] from all his
intent: LEge05 from all his entent, STC_13860_03

7 ded laugh among thim] laught to his folke, / LEge05 Laught to his
folke, STC_13860_03 when tearis had besprent] whome sorrowe did torment:
LEge05 whom sorow did torment, STC_13860_03

8 her] his LEge05 His STC_13860_03 cruell] cruelle LEge05 cruel
STC_13860_03 dispight] dispite / LEge05 despite STC_13860_03 inwarde-
lye to shitt /] for too disgorge, & qwite. LEge05 for to disgorge and quit.
STC_13860_03

9 soo] so, LEge05 So STC_13860_03 chaunsith] chaunceth LEge05
chanceth STC_13860_03 yt] it LEge05 me, STC_13860_03 oft] oft: LEge05
STC_13860_03 everye] every LEge05 euery STC_13860_03 passhion] passion
LEge05 STC_13860_03

10 the] The STC_13860_03 minde] mynde LEge05 hidithe] hideth, LEge05
hideth STC_13860_03 bye] by LEge05 STC_13860_03 collor] colour LEge05
colour STC_13860_03 contrarye] contrary: LEge05 contrary, STC_13860_03

11 with] With STC_13860_03 faynid visage /] fayned visage, LEge05
STC_13860_03 sad] sad, LEge05 STC_13860_03 merye /] mery. LEge05
STC_13860_03

12 wherebye] whereby, LEge05 Wherby, STC_13860_03 If I] if that I
STC_13860_03 laughe] laught, LEge05 laugh STC_13860_03 at] LEge05 season]
tyme, or season: LEge05 season: STC_13860_03

13 yt] it LEge05 It STC_13860_03 is] is: LEge05 by cause] for bicause LEge05
because STC_13860_03 have] haue STC_13860_03 none other] not hernother
LEge05 waye] waye, LEge05 way STC_13860_03

14 to] too LEge05 To STC_13860_03 care] care: LEge05 care, STC_13860_03
but] but, LEge05 vndre] vnder LEge05 STC_13860_03 sporte] sporrt, LEge05
sport STC_13860_03 and] & LEge05 playe /] playe. LEge05 play. STC_13860_03

yf chaunse assignid

70v

fol. [70v]

- 1 yf chaunse assignid
- 2 ware to my mynde
- 3 bye very kinde of ðe
- 4 of^l destenye
- 5 yet wolde I crave
- 6 nought els to have
- 7 but onlye lif & librtē

8 then ware I sure
 9 I might endure
 10 the *dispeasure*{displeasure}
 11 of crueltye
 12 where nowe I plaine
 13 alas in vayne
 14 lacking my lif fo^r libretye /

15 for *with*{w+t+}out ton
 16 tother is gone
 17 and there can none
 18 yt remedye /
 19 yf ton be paste
 20 tothr dothe waste
 21 and all for lack of libretye /

22 and so I dryve / *as yet alyve*
 23 as yet alyve
 24 altho I stryve
 25 *with*{w+t+} miserye
 26 Drawing my brethe
 27 loking for dethe
 28 & losse of lif for libretye

2

29 But *thou*{{th}+u+} that still
 30 maiste at thy will
 31 turne all this ill
 32 aduer{u'}sitye
 33 for the Repaire
 34 of my welfare
 35 graunte me but lif & librtye

36 And if not so
 37 then let all goo
 38 to writchid woo
 39 and lett me dye
 40 for ton or tother
 41 there ys none othr
 42 my deth or lyf *with*{w+t+} librtyes

fs

Notes & Glosses

1. The word “of” may have been added retroactively.
2. A majuscule letter in miniscule size marks stanza break.

Commentary

Attributed to Sir Thomas Wyatt,¹⁷⁵ this poem was entered by H8. Rebholz notes that the poem’s interpretation depends on three different meanings of “life” and “liberty”; if a reader interprets the poem as the speaker’s complaint to a lady for rejecting his love, “life” and “liberty” signify a renewed vitality when the speaker gains freedom to declare his love—thus enabling him to maintain his strength if she rejects him. “Life” and “liberty” may also signify the speaker’s freedom from loving the lady. Alternatively, if a reader interprets the poem politically, “life” and “liberty” may represent the speaker’s freedom from restraint or imprisonment.¹⁷⁶ H8 uses a majuscule letter in minuscule size to mark the stanza breaks.

1. Textual Notes

Texts Collated

DBla08, LGe13

Collation

- 1 yf] If DBla08 LGe13 chaunse] chance DBla08 LGe13 assignd] assygnyd DBla08 assynd LGe13
- 2 ware] wer DBla08 were LGe13 mynde] mynd DBla08
- 3 bye] by DBla08 LGe13 kinde of de] kynd DBla08 LGe13
- 4 destenye] destine DBla08 destyne LGe13
- 5 wolde] wold DBla08 would LGe13 crave] crave DBla08
- 6 nought els to have] DBla08
- 7 but onlye lif & librtē] DBla08 onlye] LGe13 lif] liff LGe13 librtē] libertie LGe13
- 8 then] Then LGe13 then ware I sure] DBla08 ware] were LGe13
- 9 I might endure] DBla08 might] myght LGe13
- 10 the dispeleasedispleasure] DBla08 dispeleasedispleasure] displeasure LGe13
- 11 of crueltye] DBla08 crueltye] crueltie LGe13
- 12 where nowe I plaine] DBla08 nowe] now LGe13 plaine] plain LGe13
- 13 alas in vayne] DBla08 vayne] vain LGe13

¹⁷⁵ Rebholz, *Sir Thomas Wyatt*, 162–3.

¹⁷⁶ Rebholz, *Sir Thomas Wyatt*, 427–8.

14 lacking my lif for libretye /] DBla08 lif] liff LEge13 libretye /] libertie
 LEge13
 15 for] ffor LEge13 for without ton] DBla08 without] withoute LEge13 ton]
 thone LEge13
 16 tother] thothre LEge13 tother is gone] DBla08
 17 and there can none] DBla08
 18 yt] it LEge13 yt remedye /] DBla08 remedye /] remedy LEge13
 19 yf] if LEge13 yf ton be paste] DBla08 ton] thone LEge13 paste] past
 LEge13
 20 tothr] thothre LEge13 tothr dothe waste] DBla08 dothe] doeth LEge13
 waste] wast LEge13
 21 and all for lack of libretye /] DBla08 libretye /] libertie LEge13
 22 and] And LEge13 and so I dryve / as yet alyve] DBla08 dryve /] dryve
 LEge13 as yet alyve] LEge13
 23 as yet alyve] DBla08
 24 altho] all tho LEge13 altho I stryve] DBla08
 25 with miserye] DBla08 miserye] myserie LEge13
 26 Drawing] drawing LEge13 Drawing my brethe] DBla08 brethe] breth
 LEge13
 27 loking] lowking LEge13 loking for dethe] DBla08 dethe] deth LEge13
 28 & losse of lif for libretye] DBla08 lif] liffe LEge13 libretye] libertie LEge13
 29 But ^{thou} that still] DBla08
 30 maiste] maist LEge13 maiste at thy will] DBla08
 31 turne] torn LEge13 turne all this ill] DBla08
 32 aduersitye] DBla08 aduersitie LEge13
 33 for the Repaire] DBla08 the Repaire] ye repare LEge13
 34 of my welfare] DBla08
 35 graunte] graunt LEge13 graunte me but lif & librtye] DBla08 lif] liff
 LEge13 librtye] libertie LEge13
 36 And if not so] DBla08
 37 then let all goo] DBla08
 38 to writchid woo] DBla08 writchid] wretched LEge13
 39 and lett me dye] DBla08 lett] let LEge13
 40 for ton or tother] DBla08 ton] thone LEge13 tother] thothre LEge13
 41 there ys none othr] DBla08 ys] is LEge13 othr] othre LEge13
 42 my deth or lyf with librtye] DBla08 lyf] liff LEge13 librtye] libertie
 LEge13

perdye I saide yt not

70v-71r

fol. [70v]

- 1 perdye I saide yt notand thys
 2 nor never thought to do
 3 as well as I ye wott
 4 I have no powr thereto
 5 and if I ded the lott
 6 that first ded me enchaine
 7 do never slake the knott
 8 but strayter to my payne /

 9 And if I ded eche thing
 10 that maye do harme or woo
 11 contynuallye maye wrin_ige
 12 my herte where so I goo
 13 Reporte maye alwayes Rin_ig
 14 of shame of me for aye
 15 yf yn my herte ded sprin_ig
 16 the worde that ye do saye /

 17 Yf I saide so eche sterre
 18 that is yn heven above
 19 maye frowne on me toma rre
 20 the hope I have yn love
 21 and if I ded suche warre
 22 as thy brought owt of troye
 23 bring all my lyf a farre
 24 from_o all this luste and Ioye /

fol. [71r]

- 25 and if I ded so saye
 26 the bewtye *that*_{th}+_t me bounde
 27 enresse from daye to daye
 28 more cruell to my wounde
 29 *with*_w+_t all the mone *that*_{th}+_t maye
 30 to playnte maye to^rne my song
 31 my lif maye sone dekaye
 32 *with*_w+_tout redresse bye wrong

33 Yf I be clere for thought
 34 whye do ye then com{_o}plaine
 35 then ys this thing but sought
 36 to to^rne me to more payne /
 37 then{_e}that *that*{{th}+t+} ye haue wrought
 38 ye muste yt now redresse
 39 of right therefore ye ought
 40 yo^suche rigo^r to repressse

41 And as I haue deser{{s}8}uid
 42 so *gra*{gA}unte me nowe my hire
 43 ye kno I nevr sweruid
 44 ye never fownd me lyre
 45 for Rachell haue I seruid
 46 for lya carid I never
 47 and her I haue Reser{{s}8}uid
 48 *with*{w+t+}in my harte for ever / s

fs

Commentary

Attributed to Sir Thomas Wyatt,¹⁷⁷ this poem was entered by H8. Wyatt adapts Petrarch's *Rime* 206, a canzone, for his poem. Rebholz notes that Wyatt, unlike Petrarch, "does not restrict himself to three rhymes in the entire poem and does not alter the length of the lines."¹⁷⁸ In both poems the lover protests against a charge that he loves another, but "Petrarch's poem is longer (59 lines) and more impassioned than Wyatt's."¹⁷⁹ The poem also appears in Tottel's *Miscellany* under the title "The louer excuseth him of wordes wherwith he was vniustly charged" (item 91).¹⁸⁰ This poem is one of the seventeen entries where Margaret Douglas marks "and thys" (see the commentary on "At last withdrawe yowre cruellte" [4r-4v]). H8 does not mark stanzas clearly or consistently in this poem.

1. Textual Notes

Texts Collated

DBla15, STC 13860_21

¹⁷⁷ Rebholz, *Sir Thomas Wyatt*, 113–4.

¹⁷⁸ Rebholz, *Sir Thomas Wyatt*, 395.

¹⁷⁹ Rebholz, *Sir Thomas Wyatt*, 395.

¹⁸⁰ Tottel, *Tottel's Miscellany*, 75–6.

Collation

1 perdye] Perdy DBla15 PERdy STC_13860_21 saide] sayd DBla15
STC_13860_21 yt] hytt DBla15 it STC_13860_21 not] nott DBla15 not:
STC_13860_21

2 nor] Nor STC_13860_21 never] newer DBla15 neuer STC_13860_21
thought] thowght DBla15 do] doo DBla15 do. STC_13860_21

3 as] As STC_13860_21 wott] wot: STC_13860_21

4 have] haue DBla15 STC_13860_21 powr] power STC_13860_21 thereto]
thertoo DBla15 therto, STC_13860_21

5 and] And STC_13860_21 if] yff DBla15 ded] dyd DBla15 did, STC_13860_21
lott] lot, STC_13860_21

6 that] That STC_13860_21 first] furst DBla15 ded] did STC_13860_21 ded
me enchaine] dyd chayne DBla15 enchaine] enchaine: STC_13860_21

7 do] May STC_13860_21 never] neuer STC_13860_21 knott] knoott
DBla15 knot, STC_13860_21

8 but] But STC_13860_21 strayer] strayght STC_13860_21 to] it to
STC_13860_21 payne /] payn DBla15 payne. STC_13860_21

9 And if I ded] and yff I dyd DBla15 ded] did STC_13860_21 eche] ech
DBla15 STC_13860_21 thing] thyng DBla15 thing, STC_13860_21

10 that] That STC_13860_21 maye] may DBla15 STC_13860_21 harme]
harm DBla15 woo] wo: STC_13860_21

11 contynuallye] contynually DBla15 Continually STC_13860_21 maye]
may DBla15 STC_13860_21 wringe] wryng DBla15 wring STC_13860_21

12 my] My STC_13860_21 herte] hart DBla15 STC_13860_21 where so]
wherso DBla15 i] hytt DBla15 goo] go. STC_13860_21

13 Reporte] report DBla15 Report STC_13860_21 maye] may DBla15
STC_13860_21 alwayes] alway DBla15 Ring] ryng DBla15 ring STC_13860_21

14 of] off DBla15 Of STC_13860_21 of] on DBla15 STC_13860_21 aye] nay
DBla15 aye: STC_13860_21

15 yf] If STC_13860_21 yn] In DBla15 in STC_13860_21 herte] hart DBla15
STC_13860_21 ded] dyd DBla15 did STC_13860_21 spring] spryng DBla15

16 the] theys DBla15 The STC_13860_21 worde] wordes DBla15
STC_13860_21 ye] you STC_13860_21 saye /] say DBla15 STC_13860_21

17 Yf] and yff DBla15 And if STC_13860_21 saide so] dyd DBla15 did
STC_13860_21 eche] ech DBla15 STC_13860_21 sterre] starr DBla15 starre,
STC_13860_21

18 that] That STC_13860_21 is] ys DBla15 yn] In DBla15 in STC_13860_21
heven] hevyn DBla15 heauen STC_13860_21 above] aboue DBla15 aboue,
STC_13860_21

19 maye] may DBla15 May STC_13860_21 frowne] frown DBla15 tomarre]
 to mar DBla15 to marre STC_13860_21
 20 the] The STC_13860_21 have] haue DBla15 STC_13860_21 yn] In DBla15
 in STC_13860_21 love] loue DBla15 loue. STC_13860_21
 21 and] And STC_13860_21 if] yff DBla15 ded] dyd DBla15 did STC_13860_21
 suche] such DBla15 STC_13860_21 warre] war DBla15 warre, STC_13860_21
 22 as] As STC_13860_21 thy] the DBla15 they STC_13860_21 brought]
 browght DBla15 owt of] In to DBla15 vnto STC_13860_21 troye] troy DBla15
 Troye, STC_13860_21
 23 bring] bryng DBla15 Bring STC_13860_21 lyf] lyfe DBla15 life
 STC_13860_21 a farre] afar DBla15 as farre STC_13860_21
 24 from] From STC_13860_21 this] hys DBla15 his STC_13860_21 luste] lust
 DBla15 STC_13860_21 and] & DBla15 loye /] Ioy DBla15 ioye. STC_13860_21
 25 and] And STC_13860_21 if] yf DBla15 ded] dyd DBla15 did STC_13860_21
 saye] say DBla15 say: STC_13860_21
 26 the] The STC_13860_21 bewtye] bewty DBla15 beautie STC_13860_21
 bounde] bownd DBla15 bounde, STC_13860_21
 27 enresse] Inresse DBla15 Encrease STC_13860_21 daye] day DBla15
 STC_13860_21 daye] day DBla15 STC_13860_21
 28 more] More STC_13860_21 wounde] world DBla15 wounde:
 STC_13860_21
 29 with] wyth DBla15 With STC_13860_21 maye] may DBla15 may,
 STC_13860_21
 30 to] To STC_13860_21 playnte] playnt DBla15 plaint STC_13860_21
 maye] may DBla15 STC_13860_21 torne] turn DBla15 turne STC_13860_21
 song] song: STC_13860_21
 31 my] My STC_13860_21 lif] lyfe DBla15 life STC_13860_21 maye] may
 DBla15 STC_13860_21 de kaye] decay DBla15 decay, STC_13860_21
 32 without] wythowt DBla15 Without STC_13860_21 bye] my DBla15 by
 STC_13860_21 wrong] wrong DBla15 wrong. STC_13860_21
 33 Yf] yf DBla15 If STC_13860_21 I] DBla15 clere] cleare STC_13860_21
 for] from DBla15 STC_13860_21 thought] thowght why do ye then complayn
 DBla15 thought, STC_13860_21
 34 whye] why DBla15 Why STC_13860_21 ye] you STC_13860_21 com-
 plaine] complayn DBla15 complayne? STC_13860_21
 35 then] Then STC_13860_21 ys] is STC_13860_21 this] thys DBla15 thing]
 thyng DBla15 sought] sought. STC_13860_21
 36 to] To STC_13860_21 torne] put DBla15 turne STC_13860_21 me] my
 hart STC_13860_21 more] STC_13860_21 payne /] payn DBla15 payne,
 STC_13860_21

37 then]ThenSTC_13860_21 that]thisSTC_13860_21 ye]youSTC_13860_21
 wrought] wrowght DBla15 wrought, STC_13860_21
 38 ye] You STC_13860_21 muste] must DBla15 STC_13860_21 yt] hyt
 DBla15 it STC_13860_21 redresse] redresse, STC_13860_21
 39 of] off DBla15 Of STC_13860_21 right] ryght DBla15 therefore] therefore
 DBla15 STC_13860_21 ye] you STC_13860_21
 40 yor] DBla15 STC_13860_21 suche] such DBla15 Such STC_13860_21
 rigor] rygor DBla15 rigour STC_13860_21 represe] represe. STC_13860_21
 41 And] and DBla15 deseruid] deseruyd DBla15 deserued: STC_13860_21
 42 so] So STC_13860_21 graunte] grant DBla15 graunt STC_13860_21
 nowe] now DBla15 STC_13860_21 hire] hyer DBla15 hire: STC_13860_21
 43 ye] You STC_13860_21 kno] know STC_13860_21 nevr] never DBla15
 neuer STC_13860_21 sweruid] swarvyd DBla15 swerued, STC_13860_21
 44 ye] You STC_13860_21 never] neuer STC_13860_21 fownd] found DBla15
 founde STC_13860_21 lyre] lyer DBla15 lyer. STC_13860_21
 45 for] For STC_13860_21 rachell] rakhell DBla15 Rachel STC_13860_21
 have] haue DBla15 STC_13860_21 seruid] seruyd DBla15 serued, STC_13860_21
 46 for lya] For Lea STC_13860_21 carid] caryd DBla15 cared STC_13860_21
 never] neuer: STC_13860_21
 47 and] And STC_13860_21 her] her DBla15 have] haue DBla15
 STC_13860_21 Reseruid] reseruyd DBla15 reserued STC_13860_21
 48 within] wythIn DBla15 Within STC_13860_21 harte] hart DBla15
 STC_13860_21 ever /] euer DBla15 euer. STC_13860_21

patiens for my devise

71r

fol. [71r]

{tA}{_o} {{th}+t+} {{th}+t+} patiens tho I had nott¹ the &c / to her that saide
 this patiens was not for her but that the contrarye of myne was most metiste
 for her porposse /²

- 1 patiens for my devise
- 2 impatients for yo^r pa,rte
- 3 of contrarye the gyse
- 4 must nedes{es} be over tharte /
- 5 patiens for I am tay t'ue
- 6 the con{o}trarye for yow
- 7 patiens a good cause whye

- 8 yo^rs hathe no cause at all
 9 truste me that stondes{es} awrye
 10 perch^aunce maye some tyme fall
 11 patiens the saye and supp
 12 a taste of patiens cupp
- 13 patiens no force for that
 14 yet brushe yo^r gowne againe
 15 patiens spurne nat ther^eate
 16 lest folkes{es}per{p+}ceyve yo^r payne³
 17 patiens at my plesure
 18 when yo^rs hathe no measure /
- 19 the tothr fas⁴ for me⁵
 20 this patiens is for you
 21 chaunge when{_e} ye liste lett see
 22 for I have tane a newe
 23 patiens with{w+t+} a good will
 24 ys easye to fulfill /

fs D

Notes & Glosses

1. This is the incipit of the linked poem.
2. This item precedes “patiens for my devise” and is unwitnessed. In most editions of Wyatt’s poetry, it is included as a note or epigraph with the poem “patiens for my devise.” We have editorially considered it as part of that poem, although we have used the incipit “patiens for my devise” for indexing purposes.
3. There is a form on the abbreviation that is difficult to correlate with standard descriptions.
4. An “f” was converted into a “w.”
5. The “other” (“tother”) may refer to the matching poem.

Commentary

Attributed to Sir Thomas Wyatt,¹⁸¹ this poem was entered by H8. H8 links the verse directly to “Pacyence tho I have not” (13v). “Patience tho I have not” is an invocation to patient bearing of woe; according to the speaker, the lady

¹⁸¹ Rebholz, *Sir Thomas Wyatt*, 108.

hates him for no reason, yet he bears her unwarranted aversion patiently. “Patiens for my devise” also describes patient bearing, but the speaker, working in contrast to the traditional notion of patience, equates the Lady’s tolerance with infidelity (see lines 14 and 18). Her patience consists of tolerantly submitting to another’s lust. Rebholz suggests that “Patiens for my devise” should be read as a dialogue, with the Lover speaking stanzas 1 and 3 and the Lady answering in stanzas 2 and 4.¹⁸² Taken together “Pacyence tho I have not” (13v) and “patiens for my devise” seem to be a humorous comment on the general trope of woman’s fickleness—a common theme throughout the manuscript.

1. Textual Notes

Texts Collated

AAH11, DBLa17, LEge28

Collation

- 1 patiens] Patience AAH11 pations DBLa17 Paciens LEge28 my] mye AAH11 devise] devyse AAH11 DBLa17
- 2 impatiens] Impatience AAH11 Impatiens DBLa17 Impaciens LEge28 yor] your AAH11 LEge28 yowr DBLa17 parte] part DBLa17 part LEge28
- 3 of] Of AAH11 off DBLa17 contrarye] contraries AAH11 LEge28 contraryse DBLa17 gyse] guyse AAH11
- 4 must nedes be] Ys ever AAH11 ys euer DBLa17 is ever LEge28 over tharte /] the overthwarte AAH11 ouerthwart DBLa17 the overthwart LEge28
- 5 patiens] Patience AAH11 paciens LEge28 am tay true] ame true LEge28 tay true] true AAH11 trew DBLa17
- 6 contrarye] contrarie AAH11 contrary DBLa17 LEge28 yow] you AAH11 yew LEge28
- 7 patiens] Patience AAH11 Paciens LEge28 whye] whie AAH11 why DBLa17 LEge28
- 8 yors hathe] you have AAH11 LEge28 ye haue DBLa17
- 9 truste me] therefore DBLa17 therefore LEge28 truste me that stondes awrye] AAH11 that] yowrs DBLa17 your LEge28 stondes] standes DBLa17 standeth LEge28 awrye] awrey DBLa17 awry LEge28
- 10 perchaunce maye] may chance DBLa17 perchaunce LEge28 perchaunce maye some tyme fall] AAH11 some tyme] sumtyme DBLa17 sometyme LEge28 fall] to fall DBLa17 LEge28

¹⁸² Rebholz, *Sir Thomas Wyatt*, 389.

- 11 patiens] pations DBla17 paciens LEge28 patiens the saye and supp] AAH11 the] then DBla17 LEge28 saye and supp] take hy vp DBla17 take him vp LEge28
- 12 a taste of patiens cupp] AAH11 a taste] & drynke DBla17 and drynck LEge28 of] off DBla17 cupp] cup DBla17 Cupp LEge28
- 13 patiens] Pacience LEge28 patiens no force for that] AAH11 force] fors DBla17
- 14 yet] but DBla17 LEge28 yet brushe yor gowne againe] AAH11 brushe] brusshe LEge28 yor] your DBla17 LEge28 gowne] gown DBla17 againe] agayn DBla17 again LEge28
- 15 patiens] pacience LEge28 patiens spurne nat thereate] AAH11 spurne] spurn DBla17 nat thereate] not theratt DBla17 not therat LEge28
- 16 lest folkes perceyve yor payne] AAH11 lest folkes perceyve] Let no mann knoo DBla17 let no man knowe LEge28 yor] yowr DBla17 your LEge28 payne] payn DBla17
- 17 patiens] pacience LEge28 patiens at my plesure] AAH11 at] evyn at DBla17 LEge28 plesure] plesuer DBla17 pleasure LEge28
- 18 when yors hathe no measure /] AAH11 yors] yowrs mesuer DBla17 your LEge28 hathe no measure /] ys owt off mesuer DBla17 is owte of mesure LEge28
- 19 the tothr was for me] AAH11 the tothr was] Thothr LEge28 tothr] tother DBla17 was] was DBla17 LEge28
- 20 this] thys DBla17 this patiens is for you] AAH11 patiens] patience LEge28 is] ys DBla17 you] yow DBla17
- 21 chaunge] change DBla17 chaunge when ye liste lett see] AAH11 liste] lyst DBla17 list LEge28 lett] let LEge28 see] se DBla17 LEge28
- 22 for I have tane a newe] AAH11 have] haue DBla17 tane] tayne DBla17 taken LEge28 newe] new DBla17 LEge28
- 23 patiens] pacience LEge28 patiens with a good will] AAH11 with] wyth DBla17 will] wyll DBla17
- 24 ys] is LEge28 ys easye to fulfill /] AAH11 easye] esy DBla17 easy LEge28 fulfill /] fullfyll DBla17 fulfill LEge28

I have sought long with stedfastnesse

71v

fol. [71v]
and thys

- 1 I have sought long *with*{w+t+} stedfastnesse
2 to^h have had some ease of my grete *smar*{m'}te

- 3 but nought avaylith faythefulnesse
 4 to grave *with*{w+t+}in yo^r stony herte /
- 5 But hap and hit or els hit not
 6 as vncerteyne as is the wynde
 7 right so it farith bye the shott
 8 of love alas *that*{{th}+t+} is so blinde
- 9 therefor I plaide the fole yn vayne
 10 *with*{w+t+} petye *when*{_e} I furste beganne
 11 yo^rcruell herte for to *con*{_o}straine
 12 sins love regardes{es} no dolefull man
- 13 but of yo^r goodnesse all yo^r minde
 14 ys that I shuld *com*{_o}playne yn vaine
 15 this ys the favo^r*that*{{th}+t+} I fynde
 16 ye list to here how I can plaine /
- 17 but tho I plaine to eese yo^r hart
 18 truste me I trust to *tem*{_e}pre yt so
 19 not for to care wiche side reve^rte
 20 all shalbe on in welth or woo
- 21 for fancye Rulis though right saie naye /
 22 even as *the*{{th}+t+} god man kist his kowe
 23 no nother Reson can ye laye
 24 but as who saith I rek not howe /s

fs

Notes & Glosses

1. The o of the word 'to' is placed above the crossbar of the t.

Commentary

Attributed to Sir Thomas Wyatt,¹⁸³ this poem was entered by H8. In this poem Wyatt explores the familiar trope in which fancy opposes reason. The speaker complains of the lady's heartlessness; he seeks to detach himself and does not care how his complaint will be answered. This poem is one of the seventeen entries where Margaret Douglas marks "and thys" (see the com-

¹⁸³ Rebholz, *Sir Thomas Wyatt*, 145–6.

mentary on “At last withdrawe yowre cruellte” [4r-4v]). Douglas’s phrase “and thys” may refer to this poem, the adjacent one (“To wishe and wante and not obtaine”), or both poems.

1. Textual Notes

Texts Collated

LEge16

Collation

- 1 stedfastnesse] stedfastnes LEge16
- 2 some] som LEge16 grete] great LEge16 smarte] smert LEge16
- 3 avaylith] availleth LEge16 faythefulnesse] faithfulness LEge16
- 4 yor] your LEge16 herte /] hert LEge16
- 5 hap] happe LEge16
- 6 vncerteyne] vncertain LEge16
- 7 farith] fareth LEge16 bye] by LEge16
- 8 blinde] blynd LEge16
- 9 therefor] Therefore LEge16 plaide] plaid LEge16 fole] foole LEge16 yn
vayne] invain LEge16
- 10 petye] pitie LEge16 furste] first LEge16 beganne] began LEge16
- 11 yor] your LEge16 herte] hert LEge16 constraine] constrain LEge16
- 12 sins] syns LEge16 regardes] regardeth LEge16 dolefull] doufull LEge16
- 13 but] But LEge16 yor] your LEge16 goodnesse] goodenes LEge16 yor]
your LEge16 minde] mynde LEge16
- 14 ys] is LEge16 shuld] should LEge16 complayne] complain LEge16 yn
vaine] invain LEge16
- 15 ys] is LEge16 favor] favour LEge16
- 16 plaine /] plain LEge16
- 17 but] But LEge16 plaine] plain LEge16 cese] please LEge16 yor] your
LEge16 hate] hert LEge16
- 18 truste] trust LEge16 tempre] temper LEge16 yt] it LEge16
- 19 wiche side] which do LEge16 reverte] revert LEge16
- 20 on] oon LEge16
- 21 for] ffor LEge16 fancye Rulis though right saie naye /] fansy rueleth tho
right say nay LEge16
- 22 that god man] the goodeman LEge16 kist] kyst LEge16
- 23 no nother Reson] none othre reason LEge16 laye] lay LEge16
- 24 saith] saieth LEge16 rek] reke LEge16 howe /] how LEge16

Nature that gave the bee so fete agrace

71v

fol. [71v]

- 1 Nature that gave the bee so swte^{fete} agra{gA}ce¹
 2 to gett honnye of so wonderous fasshion
 3 hath taught the spidre out of the same place
 4 to fetche poysons bye str^aunge alteration
 5 tho this be straunge it is a str^aunger{g'} case
 6 with{w+t+} on kisse bye secrete operation
 7 both theis at ons yn those yo^r lippes to finde
 8 yn change whereof I leve my herte²

fs

Notes & Glosses

1. The lines of this poem protrude into the poem on the lower right, whose lines are fitted in around it; therefore, it is not the last one on the page.
2. The poem above was entered first, then the poem on the opposite side was entered, overwriting part of this one.

Commentary

Attributed to Sir Thomas Wyatt,¹⁸⁴ this poem was entered by H8. The speaker finds both honey and poison in the lady's kiss and, interestingly, ascribes her with mystical powers due to her "secrete operation" in which she can incite both pleasure and pain. "Nature that gave the bee so fete agrace" also appears in Tottel's Miscellany under the title "How by a kisse he found both his life and death" (item 88).¹⁸⁵ H8 entered this poem with a lighter, thinner pen nib than the poem above and the one on the upper left-hand side. Additionally, H8 recorded "Nature that gave the bee so fete agrace" as the third entry on the page.

1. Textual Notes

Texts Collated

LEge25, STC13860_18, DBLa13, LHar78_1

¹⁸⁴ Rebholz, *Sir Thomas Wyatt*, 97.

¹⁸⁵ Tottel, *Tottel's Miscellany*, 74.

Collation

1 Nature] Nature, LEge25 NAture STC_13860_18 that gave] that'gaue
STC_13860_18 gave] gaue DBla13 favce gave LEge25 bee] Bee STC_13860_18
swtefete] fayre DBla13 feet LEge25 fatt LHar78_1 feat STC_13860_18 agrace] a
grase,/ LEge25 a grace LHar78_1 STC_13860_18

2 to] To DBla13 STC_13860_18 gett] featch DBla13 getfynd LEge25 fynde
LHar78_1 finde STC_13860_18 honnye] honye DBla13 LHar78_1 hony LEge25
STC_13860_18 of] afre DBla13 wonderous] strange a DBla13 wonderous
fashion:/ LEge25 wondrous STC_13860_18 fasshion] fasion DBla13 fashion:/
LEge25 fascion LHar78_1 fashion: STC_13860_18

3 hath] hathe LHar78_1 Hath STC_13860_18 spidre] speydre DBla13
spider LEge25 LHar78_1 STC_13860_18 out] owte LEge25 owt LHar78_1 the
same] thesame LEge25 place] place DBla13 plasce, LEge25

4 to] To DBla13 STC_13860_18 fetche] fetch DBla13 STC_13860_18 feche
LHar78_1 poysons] poyson DBla13 LHar78_1 STC_13860_18 poyson, LEge25
bye] by DBla13 LEge25 LHar78_1 STC_13860_18 straunge] strange DBla13
STC_13860_18 straynge LEge25 LHar78_1 alteration] alteration. LEge25 al-
teracion. STC_13860_18

5 tho] though DBla13 Thoughe LHar78_1 Though STC_13860_18 this]
thys DBla13 straunge] strange DBla13 straynger /, LEge25 straynge LHar78_1
strange, STC_13860_18 it] yt DBla13 LHar78_1 is] ys DBla13 straunger]
stranger DBla13 STC_13860_18 straynger LEge25 LHar78_1 case] thyngcase
DBla13 case,/ LEge25 case, STC_13860_18

6 with] by DBla13 wth LHar78_1 With STC_13860_18 on] one DBla13
STC_13860_18 oon LEge25 kisse] kysse DBla13 kysse LEge25 kys LHar78_1
bye] of DBla13 by LEge25 LHar78_1 STC_13860_18 secrete] secret DBla13 secret
LEge25 LHar78_1 operation] operation /, LEge25 operacion, STC_13860_18

7 both] Both DBla13 STC_13860_18 boeth LEge25 bothe LHar78_1
theis] these DBla13 these LEge25 STC_13860_18 theys LHar78_1 ons] ones
DBla13 ons /, LEge25 once STC_13860_18 yn] in DBla13 LHar78_1 LEge25
STC_13860_18 yor] your LEge25 STC_13860_18 yor lippes] thy Lyppes DBla13
ourlyppes LHar78_1 finde] fynde DBla13 LHar78_1 fynde / LEge25 finde,
STC_13860_18

8 yn] In DBla13 STC_13860_18 in LEge25 LHar78_1 change] chaunge
LEge25 chaynge LHar78_1 whereof] wherof DBla13 whereof, LEge25 whearof
LHar78_1 wherof, STC_13860_18 leve] leave LHar78_1 leaue STC_13860_18
herte] hart DBla13 STC_13860_18 hert LEge25 harte LHar78_1 behinde /]
behynd DBla13 behinde. LEge25 STC_13860_18 byhynde LHar78_1

to wishe and wante and not obtaine

71v

fol. [71v]

- 1 to wishe and wante and [] not ^{obtaine}
 2 to seke & sew ease of my paine
 3 Sins all that ever I doo is vaine
 4 What maye hit availe me

 5 Altho I stryve both daye & night
 6 against the streme *with*{w+t+} all my powre
 7 yf fo^rtune liste yet for to lowre
 8 what maye &c

 9 Yf willinglye I suffer woo
 10 if *from*{_o} the fire me list not go
 11 if then I bourne to plaine my¹ foo
 12 what &c

 13 and if the harme *that*{{th}+t+} I suffre
 14 be *run*{_u}ne to farr out of mesure
 15 to seke for helpe ony furthre
 16 what &c

 17 what tho eche harte *that*{{th}+t+} heris me plaine
 18 petis and plainethe for my paine
 19 yf I no lesse in gref remaine
 20 what &c

 21 Ye tho the wante of my relef
 22 Displese the causer of my greef
 23 Sins I Remaine still in mischefe
 24 what /

 25 Suche cruell chaunse doth so^{^me} thrett
 26 continuallie inwarde to ffrett
 27 then of relef for to intrete
 28 what. []

 29 ffortune is deff vnto my call
 30 my to^rmen{_e}t movith her not at all

31 and tho she to^rne as doth a ball
 32 what

 33 for in dispaire ther is no rede
 34 to wante of ere speche is no spedde
 35 to linger{g'} still alive as dede
 36 what maye yt auayle me /

ffs

Notes & Glosses

1. The scribe crossed through the tail of the overwitten y twice.

Commentary

Attributed to Sir Thomas Wyatt,¹⁸⁶ this poem was entered by H8. The speaker, here, laments that Fortune is as deaf to his complaint as the lady.

1. Textual Notes

Texts Collated

AAH22, LGe43

Collation

1 to] To LGe43 to wishe and wante and not obtaine] AAH22 wishe] wishe LGe43 wante] want LGe43 not obtaine] not obtain LGe43
 2 to seke & sew ease of my paine] AAH22 paine] pain LGe43
 3 Sins] syns LGe43 Sins all that ever I doo is vaine] AAH22 doo] do LGe43 vaine] vain LGe43
 4 What maye hit availe me] AAH22 maye] may LGe43 hit] it LGe43 availe] availl LGe43
 5 Altho] All tho LGe43 Altho I stryve both daye & night] AAH22 stryve] styrve LGe43 both] boeth LGe43 daye] day LGe43 night] howre LGe43
 6 against the streme with all my powre] AAH22
 7 yf] if LGe43 yf fortune liste yet for to lowre] AAH22 liste] list LGe43 yet] LGe43
 8 what] What LGe43 what maye & c] AAH22 maye] may LGe43 & c] it availl me LGe43
 9 Yf] If LGe43 Yf willinglye I suffer woo] AAH22 willinglye] willingly LGe43 suffer] suffre LGe43

¹⁸⁶ Rebholz, *Sir Thomas Wyatt*, 142–3.

- 10 if from the fire me list not go] AAH22 fire] fyre LEge43 go] goo LEge43
 11 if] Yf AAH22 bourne] burne AAH22 burn LEge43 plaine] playne AAH22
 myefsoo] me so AAH22 LEge43
 12 what] What LEge43 & c] maye it avayle me AAH22 may it avaiill me
 LEge43
 13 and] And AAH22 LEge43 suffre] suffer AAH22
 14 runne] ronne AAH22 run LEge43 farr] farre LEge43 out] owte LEge43
 mesure] measure AAH22 mesur LEge43
 15 seke] seeke AAH22 helpe] helpp AAH22 ony] any AAH22 LEge43 fur-
 thre] further AAH22 LEge43
 16 what] What LEge43 & c] may it avaiile me AAH22 may it avaiill me LEge43
 17 what] What AAH22 LEge43 tho] thoughe AAH22 tho LEge43 eche] eache
 AAH22 harte] hart AAH22 hert LEge43 heris] heares AAH22 hereth LEge43
 plaine] playne AAH22 plain LEge43
 18 petis] Pitieth AAH22 pitieth LEge43 plainethe] playneth AAH22 plaineth
 LEge43 my] mye AAH22 paine] payne AAH22 payn LEge43
 19 yf] Yf AAH22 if LEge43 lesse] les LEge43 gref] greef AAH22 greif LEge43
 remaine] remayne AAH22 remain LEge43
 20 what] What LEge43 & c] may it avaiile me AAH22 may it avaiill me LEge43
 21 Ye tho] Yea though AAH22 wante] want AAH22 LEge43 relef] releef
 AAH22 relief LEge43
 22 Displese] Displease AAH22 LEge43 greef] greif LEge43
 23 Sins] Syns AAH22 syns LEge43 I] that I LEge43 Remaine] remayne AAH22
 remain LEge43 mischeffe] mischeef AAH22 myschief LEge43
 24 what /] what may it avayle me AAH22 What may it avaiill me LEge43
 25 chaunse] chaunce AAH22 LEge43 doth] doeth LEge43 me] me AAH22
 LEge43 thrett] threat AAH22 threte LEge43
 26 continuallie] Continuallye AAH22 continually LEge43 inwarde] inward
 AAH22 LEge43 ffrett] fret AAH22 fret LEge43
 27 then] Then AAH22 relef] releace AAH22 relese LEge43 intrete] entreat
 AAH22 trete LEge43
 28 what.] what may it avaiile me AAH22 What may it avaiill me LEge43
 29 deff] deafe AAH22 deiff LEge43
 30 my] Mye AAH22 movith] moves AAH22 moveth LEge43
 31 tho] thoughe AAH22 though LEge43 torne] turne AAH22 torn LEge43
 doth] dothe AAH22 doeth LEge43
 32 what] what may it avaiile me AAH22 What may it avaiill me LEge43
 33 for] ffor AAH22 LEge43 dispaire] despere LEge43 ther] theare AAH22
 there LEge43 rede] reede AAH22

34 to] To AAH22 wante] want AAH22 LEge43 ere] eare AAH22 ere : LEge43
 speche] speche AAH22 spede] speede AAH22
 35 linger] lynger AAH22 alive] a lyve AAH22 alyve LEge43 dede] deade
 AAH22 ded LEge43
 36 what] What LEge43 maye] may AAH22 LEge43 yt auayle me /] it availe
 me AAH22 it avaiill me LEge43

Ons me thoght ffortune me kist

71v

fol. [71v]

1 Ons me thoght¹ ffortune me kist
 2 & bad me asske what I thoght best
 3 & I shold haue yt as me list
 4 therwith{w+t+} to set my hartt in rest

 5 noght² but my dere ha^rt
 6 to haue for euer{u'} more my none
 7 then att an en{_e}d were my smert
 8 then shold I nede no more to mone

Notes & Glosses

1. This word overwrites the closer of the poem entered earlier on the page.
2. This word overwrites part of a poem entered earlier on the page.

Commentary

Attributed to Sir Thomas Wyatt,¹⁸⁷ this poem was entered by H8. Rebholz suggests that “Ons me thoght ffortune me kist” may be riddle-like because it proposes contradictory meanings: Fortune grants the speaker either his lady’s love, or power over his own heart.¹⁸⁸ The poem’s meaning depends, ultimately, on the interpretation of “my none” in line 6. The poem also appears in Tottel’s *Miscellany* under the title “The loue reioiceth the enjoyng of his loue” (item 86).¹⁸⁹ H8 also enters a longer version of this poem on 73v, “Ons me thought fortune me kiste.” This poem was entered last on a full page and includes only two of the seven stanzas found in “Ons me thought fortune me

¹⁸⁷ Rebholz, *Sir Thomas Wyatt*, 143–4.

¹⁸⁸ Rebholz, *Sir Thomas Wyatt*, 416.

¹⁸⁹ Tottel, *Tottel’s Miscellany*, 72.

kiste" (73v). "Ons me thoght ffortune me kist" overwrites elements of both the poem above and the one to its left.

1. Textual Notes

Texts Collated

L_{Ege26}, STC13860_20, L_{Dev136}

Collation

1 Ons] ONce STC_13860_20 me] as me L_{Ege26} STC_13860_20 thoght] thought L_{Ege26} STC_13860_20 ffortune] fortune L_{Dev136} L_{Ege26} STC_13860_20 kist] kiste L_{Dev136} kyst L_{Ege26} kist: STC_13860_20

2 &] and L_{Dev136} L_{Ege26} And STC_13860_20 bad] bade STC_13860_20 asske] aske L_{Dev136} L_{Ege26} aske, STC_13860_20 thoght] thought L_{Dev136} L_{Ege26} STC_13860_20 best] best: STC_13860_20

3 &] and L_{Dev136} L_{Ege26} And STC_13860_20 shold] shulde L_{Dev136} should L_{Ege26} STC_13860_20 haue] have L_{Dev136} L_{Ege26} yt] it L_{Ege26} STC_13860_20 list] liste L_{Dev136} list, STC_13860_20

4 therwith] therewith L_{Dev136} L_{Ege26} Therewith STC_13860_20 hartt] herte L_{Dev136} hert L_{Ege26} hart STC_13860_20 rest] reste L_{Dev136} rest. STC_13860_20

5 assked] asked L_{Dev136} L_{Ege26} STC_13860_20 noght] nought L_{Dev136} L_{Ege26} STC_13860_20 dere] ladies STC_13860_20 hart] herte L_{Dev136} hert L_{Ege26}

6 to] To STC_13860_20 haue] have L_{Dev136} L_{Ege26} euer more] evermore L_{Dev136} L_{Ege26} euermore STC_13860_20 my none] my owne L_{Dev136} myn owne L_{Ege26} myne owne: STC_13860_20

7 then] Then STC_13860_20 att] at STC_13860_20 att an] at my L_{Ege26} an end] anend L_{Dev136} end] ende L_{Ege26} my] all my L_{Ege26} STC_13860_20 smert] smarte L_{Dev136} smart: STC_13860_20

8 then] Then STC_13860_20 shold] shulde L_{Dev136} should L_{Ege26} STC_13860_20 no] to L_{Dev136} to] L_{Ege26} mone] mone / L_{Dev136} mone. STC_13860_20

9] yet for all that a stormy blaste L_{Dev136} Yet for all that a stormy blast L_{Ege26} STC_13860_20

10] hathe overtornid this goodlye daye L_{Dev136} had overturned this goodly day L_{Ege26} Had ouerturnde this goodly day: STC_13860_20

11] and fortune semid at the laste L_{Dev136} and fortune semed at the last L_{Ege26} And fortune semed at the last, STC_13860_20

- 12] that to her promis she saide naye LDev136 that to her promes she saide nay LEge26 That to her promise she said nay. STC_13860_20
- 13] but like as on out of dispaire LDev136 But like as oon oute of dispere LEge26 But like as one out of dispayre STC_13860_20
- 14] to soden hope reuiuid I LDev136 to soudden hope revived I LEge26 To sodain hope reuiued I. STC_13860_20
- 15] now fortune showith her self so faire LDev136 now fortune sheweth herself so fayer LEge26 Now fortune sheweth her selfe so fayre, STC_13860_20
- 16] that I cotentcontent me wondreslye LDev136 that I content me wonderly LEge26 That I content me wondersly. STC_13860_20
- 17] my most desire my hand may reche LDev136 My moost desire my hand may reche LEge26 My most desire my hand may reach: STC_13860_20
- 18] my will is alwaye at my hande LDev136 my will is alwaye at my hand LEge26 My will is alway at my hand. STC_13860_20
- 19] me nede not long for to beseche LDev136 me nede not long for to beseche LEge26 Me nede not long for to beseche STC_13860_20
- 20] her that hath powre / me to commande LDev136 her that hath power me to comaund LEge26 Her , that hath power me to commaunde. STC_13860_20
- 21] what erthelye thing more can I crave LDev136 What erthely thing more can I crave LEge26 What earthly thing more can I craue? STC_13860_20
- 22] what wolde I wishe more at my will LDev136 what would I wishe more at my will LEge26 What would I wishe more at my will? STC_13860_20
- 23] no thing on erthe more wold I have LDev136 no thing on erth more would I have LEge26 Nothing on earth more would I haue, STC_13860_20
- 24] save that I have to have it still. LDev136 save that I have to have it still LEge26 Saue that I haue , to haue it styl. STC_13860_20
- 25] for fortune hathe kepte her promis LDev136 ffor fortune hath kept her promes LEge26 For fortune hath kept her promesse, STC_13860_20
- 26] yn granting me my most desire LDev136 in granting me my moost desire LEge26 In grauntyng me my most desire. STC_13860_20
- 27] of my sufferaunce I have redresse LDev136 of my sufferaunce I have my redres LEge26 Of my soueraigne I haue redresse, STC_13860_20
- 28] and I content me with my hire / LDev136 and I content me with my hiere LEge26 And I content me with my hire. STC_13860_20

Resounde my voyse ye woodes that herithe me plaine

72r

fol. [72r]

- 1 Resounde my voyse ye woodes{es} that herithe me plaine
 2 bothe hillis and valeis causers of reflexion
 3 and Ryvo's eke recorders ye of my paine
 4 wiche hathe ye oft forced bye compassion
 5 as Iudges to here my exclamation
 6 among whom I finde pitye dothe remaine /
 7 where I yt sought alas there is disdayne
- 8 Oft ye Riuo's to here my wofull sounde
 9 have stopt yo^r coursse & plainle *texepresse*{to express}
 10 manye atree bye moistur{t'} of the grounde
 11 the yerthe hathe wepte to here my hevinesse
 12 wiche causseles to suffre *with*{w+t+}out redresse /
 13 the howgie oakes have roryd in the wynde
 14 eche thing me thought movin{_i}g in the kinde
- 15 Whye then alas dothe not she on me Rewe
 16 or ys her herte se harde that no pitye
 17 maye yn yt synk my Ioyes for to renue /
 18 O tygres herte who hathe so clokid the /
 19 that arte so cruell / couer{u'}d *with*{w+t+} bewtye
 20 there is no grace from{o} the that maye procede
 21 but as rewarde Dethe for to bee my mede /

fs s

Commentary

Attributed to Sir Thomas Wyatt,¹⁹⁰ this poem was entered by H8. This poem plays explicitly with religious imagery; the Lady will only bestow death as a reward to the lover, even though nature itself pities the speaker's plight. The medieval poem *La Belle Dame Sans Merci* similarly explores a lady's harsh response to a lover. Rebholz observes that Wyatt may have imitated Serafino's strambotto "L'aer che sente il mesto e gran clamore," but he expands Serafino's eight-line lyric by adding hills, vales, rivers, rain, and oaks, and by concluding with a complaint to the speaker's love.¹⁹¹ The poem also appears in Tottel's *Miscellany* under the title "The loue complaineth that his loue doth not pitie him" (item 59).¹⁹²

¹⁹⁰ Rebholz, *Sir Thomas Wyatt*, 116.

¹⁹¹ Rebholz, *Sir Thomas Wyatt*, 396.

¹⁹² Tottel, *Tottel's Miscellany*, 51.

1. Textual Notes

Texts Collated

LEge30, STC13860_22

Collation

- 1 Resounde] Resound LEge30 REsownde STC_13860_22 voyse] voyce STC_13860_22 woodes] wodees LEge30 woodes, STC_13860_22 herithe] here LEge30 heare STC_13860_22 plaine] plain LEge30 plaine: STC_13860_22
- 2 bothe] boeth LEge30 Both STC_13860_22 hillis] hilles LEge30 STC_13860_22 vales] vales LEge30 STC_13860_22 causers of] causing LEge30 causyng STC_13860_22 reflexion] reflexion, STC_13860_22
- 3 and] And STC_13860_22 Ryvors] Ryvers LEge30 riuers STC_13860_22 eke] eke, STC_13860_22 recorders] record LEge30 STC_13860_22 paine] pain LEge30 paine: STC_13860_22
- 4 wiche] which LEge30 Which STC_13860_22 hathe] have LEge30 haue STC_13860_22 ye] STC_13860_22 forced] forced ye STC_13860_22 bye] by LEge30 STC_13860_22 compassion] compassion, STC_13860_22
- 5 as] As STC_13860_22 Iudges] iudges STC_13860_22 to] lo to STC_13860_22 here] heare STC_13860_22 exclamation] exclamacion. STC_13860_22
- 6 among] Amonge STC_13860_22 whom] whome LEge30 whom, STC_13860_22 I finde pitye] pitie I fynde LEge30 such (I finde) yet STC_13860_22 dothe] doeth LEge30 doth STC_13860_22 remaine /] remain LEge30 remaine. STC_13860_22
- 7 where] When LEge30 Where STC_13860_22 yt] it LEge30 STC_13860_22 sought] seke LEge30 seke, STC_13860_22 alas] Alas LEge30 alas, STC_13860_22 disdayne] disdain LEge30 disdaine. STC_13860_22
- 8 Riuors] Revers: LEge30 riuers, STC_13860_22 here] hear STC_13860_22 sounde] sounde, STC_13860_22
- 9 have] Haue STC_13860_22 yor] your LEge30 STC_13860_22 coursse] course : LEge30 cours, STC_13860_22 &] and LEge30 STC_13860_22 plainle] plainly LEge30 plainely STC_13860_22 texepresse] to expresse LEge30 to expresse, STC_13860_22
- 10 manye] many LEge30 Many STC_13860_22 atree] a tere LEge30 a teare STC_13860_22 bye] by LEge30 STC_13860_22 moitur] moystour LEge30 moisture STC_13860_22
- 11 the] The STC_13860_22 yerthe] erth LEge30 earth STC_13860_22 hathe] hath LEge30 STC_13860_22 wepte] wept LEge30 STC_13860_22 here] hear STC_13860_22 hevinesse] hevenes LEge30 heaunesse: STC_13860_22

12 wiche] which LEge30 Which STC_13860_22 causeles] causeles LEge30
causelesse STC_13860_22 to suffre] I endure STC_13860_22 redresse /] re-
dresse. STC_13860_22

13 the] The STC_13860_22 howgie] howgy LEge30 hugy STC_13860_22
oakes] okes LEge30 STC_13860_22 have] haue STC_13860_22 roryd] rored
LEge30 STC_13860_22 wynde] winde, STC_13860_22

14 eche] Ech STC_13860_22 moving] complayning LEge30 STC_13860_22
the] their LEge30 STC_13860_22 kinde] kynde LEge30 kinde. STC_13860_22

15 Whye] Why LEge30 STC_13860_22 alas] helas LEge30 dothe] doeth
LEge30 doth STC_13860_22 Rewe] rew LEge30 rew, STC_13860_22

16 or] Or STC_13860_22 ys] is LEge30 STC_13860_22 herte] hert LEge30
hart STC_13860_22 se] so LEge30 STC_13860_22 harde] herd LEge30 hard
STC_13860_22 pitye] pitie LEge30 STC_13860_22

17 maye] may LEge30 May STC_13860_22 yn yt] in it LEge30 STC_13860_22
synk]synkeLEge30 sinke, STC_13860_22 loyes]Ioye LEge30 ioye STC_13860_22
renue /] renew LEge30 renew? STC_13860_22

18 tygres] stony LEge30 STC_13860_22 herte] hert LEge30 hart
STC_13860_22 who] ho LEge30 hathe] hath LEge30 STC_13860_22 so clokid
the /] this Ioynd the LEge30 thus framed thee STC_13860_22

19 that arte so cruell /] so cruell that art : LEge30 So cruell? that art
STC_13860_22 couerd] cloked LEge30 STC_13860_22 bewtye] beaultie LEge30
beauty, STC_13860_22

20 there is] LEge30 That from thee may STC_13860_22 no grace] no grace
to me LEge30 STC_13860_22 from the] STC_13860_22 that maye] there may
LEge30 procede] procede, STC_13860_22

21 but]But STC_13860_22 rewarde]rewarded LEge30 reward STC_13860_22
Dethe] deth

LEge30 death STC_13860_22 bee] be LEge30 STC_13860_22 mede /] mede.
STC_13860_22

The fruite of all the seruise that I serue

72r

fol. [72r]

- 1 The fruite of all the *ser*{}*s*{}*uise* that I *ser*{}*s*{}*ue*
- 2 Dispaire doth repe such haples hap have I
- 3 but tho he have no powre to make me swarve
- 4 yet bye the fire for colde I fele I dye /
- 5 In paradis for hunger{g'} still I sterve
- 6 and In the flowde / for thurste to deth I drye

7 so tantalus am I and yn worst payne
 8 *andyd es{es}{amidst}* my helpe / & helples dothe remayne /s

fs

Commentary

Attributed to Sir Thomas Wyatt,¹⁹³ this poem was entered by H8. This poem features an interesting use of Plutarch's contraries: the speaker feels cold by the fire, hungers in paradise, and thirsts in a flood. Despite the proximity of the adored, the speaker remains despondent.

Sins ye delight to kno

72v

fol. [72v]
 and thys

1 Sins ye delight to kno
 2 that my to^rment and woo
 3 shulde *sill{still}* encrease
 4 *with{w+t+}*out relesse
 5 I shall enforce me so
 6 that lyf and all shall goo
 7 for to contente yo^r cruellnes

8 And so this grevous traine
 9 that I so long sustayne
 10 shall some tyme cease
 11 and have redresse
 12 and you also remaine
 13 full pleased *with{w+t+}* my paine
 14 for to *con{o}*tent yo^r cruelnes

15 Onles that be to light
 16 and that ye wolde ye might
 17 see the Distresse
 18 and hevinesse
 19 of *on{o}*n I slayne owtright
 20 there *with{w+t+}* to plese yo^r sight

¹⁹³ Rebholz, *Sir Thomas Wyatt*, 100.

- 21 and to contente &c
- 22 then in yo^r cruell mode
- 23 wold god forthewith{w+t+} ye wode¹
- 24 with{w+t+} force expresse
- 25 my hert oppresse
- 26 to do yo^r herte suche good
- 27 to se bathe in blode
- 28 for to contente c
- 29 then coulde ye aske nomore
- 30 then sholde ye ease my sore
- 31 and the excesse
- 32 of my excesse
- 33 and you shulde euer{u'}more
- 34 deffamid be therefore
- 35 for for to repen{_e}t yo^r cruellnes

fs

Notes & Glosses

1. Note the graphic rhyme of *mode* / *wode* (unlike the spelling of *wold* earlier in line).

Commentary

Attributed to Sir Thomas Wyatt,¹⁹⁴ this poem was entered by H8. The speaker in this poem laments the Lady's cruelty and her delight in his woe and pain. This poem is one of the seventeen entries where Margaret Douglas marks "and thys" (see the commentary on "At last withdrawe yowre cruellte" [4r-4v]). Douglas's phrase "and thys" may also relate to this poem, the adjacent one ("Venus thorns that are so sharp and kene"), or both since the annotation is found in the middle of the top margin. H8 marks the first three stanzas with an initial capital letter.

1. Textual Notes

Texts Collated

LEge35

¹⁹⁴ Rebholz, *Sir Thomas Wyatt*, 164–5.

Collation

- 1 Sins] Syns LEge35 delight] delite LEge35 kno] knowe LEge35
 2 and] & LEge35
 3 shulde sillstill] should still LEge35
 4 without] withoute LEge35 relese] relese LEge35
 6 lyf and] liff & LEge35
 7 contente] content LEge35 yor] your LEge35 cruellnes] cruelnes LEge35
 8 traine] trayne LEge35
 9 so] to LEge35 sustayne] sustayn LEge35
 10 some tyme] sometyme LEge35 cease] cese LEge35
 12 remaine] remain LEge35
 13 paine] pain LEge35
 14 yor] your LEge35
 16 wolde] would LEge35 might] myght LEge35
 17 see] se LEge35 Distresse] distresse LEge35
 18 hevynesse] hevines LEge35
 19 onn I stayne] oon slain LEge35 owtright] owte right LEge35
 20 there with] therewith LEge35 plese] please LEge35 yor] your LEge35
 21 contente] content LEge35 & c] your cruelnes LEge35
 22 then] Then LEge35 yor] your LEge35
 23 wold] would LEge35 forthewith] fourthwith LEge35 wode] woode
 LEge35
 26 yor] your LEge35 herte] hert LEge35 good] goode LEge35
 27 bathe] me bathe LEge35
 28 contente] content LEge35 c] your cruelnes LEge35
 29 then] Then LEge35 coulde] cowld LEge35 nomore] no more LEge35
 30 sholde] should LEge35
 32 my] myn LEge35
 33 shulde] should LEge35 euermore] evermore LEge35
 34 deffamid] defamed LEge35
 35 for] LEge35 yor] your LEge35 cruellnes] cruelnes / LEge35

Venus thorns that are so sharp and kene

72v

fol. [72v]

- 1 Venus^{9}¹ tho'ns *that*^{th}+t+} are so sha'p and kene
 2 some tyme bere floures faire & freshe of hue
 3 poyson oft tymes is put in medicine
 4 and to his helthe dothe make the man renue

5 fyre that all thing *con*{_o}sumith so clene
 6 maye heale and hurte and if this be true
 7 I trust some tyme my harme may be my ^{helth}
 8 sins everye wo is ioynid *with*{w+t+} some welthe

fs and thys

Notes & Glosses

1. See Cappelli and Petti.

Commentary

Attributed to Sir Thomas Wyatt,¹⁹⁵ this poem was entered by H8. Wyatt's epigram is a translation of Serafino Aquilano's strambotto "Ogni pungente et venenosa spina." The poem also appears in Tottel's Miscellany under the title "That pleasure is mixed with euey paine" (item 257).¹⁹⁶ Wyatt's version of the poem is distinctly unlike the witnesses, which clearly show "Venemous thorns." The epigram also features Plutarch's contraries in that poison is described as medicine, fire as a healing and hurting element, and so on. The speaker hopes that the harm he receives from love will produce health. This poem is one of the seventeen entries where Margaret Douglas marks "and thys" (see the commentary on "At last withdrawe yowre cruellte" [4r-4v]). Douglas's phrase "and thys" appears both above and below this entry, but it does not have a clear relation to any poems on the page, and could refer to all of them.

1. Textual Notes

Texts Collated

L36529_06, STC13860_32.txt, LEge44, LHar78_4

Collation

1 Venus] Venemus L36529_06 LEge44 Venemous LHar78_4 VEnemous
 STC_13860_32.txt thorns] thornes LEge44 LHar78_4 STC_13860_32.txt are] ar
 LEge44 are so] be both L36529_06 sharp] sharpe L36529_06 LHar78_4 and] &
 LEge44 kene] keene L36529_06 kene, STC_13860_32.txt
 2 some tyme bere] beare somtymes L36529_06 sometyme ber LEge44
 Beare STC_13860_32 floures] flowers L36529_06 LEge44 LHar78_4
 STC_13860_32 faire] fayre L36529_06 LEge44 fayer LHar78_4 faire & freshe of

¹⁹⁵ Rebholz, *Sir Thomas Wyatt*, 93.

¹⁹⁶ Tottel, *Tottel's Miscellany*, 235.

hue] we se full fresh and faire of hue: STC_13860_32 &] and L36529_06 freshe]
fresh L36529_06 hue] hew L36529_06 hewe LHar78_4

3 poyson] and poyson L36529_06 Poison STC_13860_32 oft tymes] ofte
L36529_06 offtyme LEge44 oftayne LHar78_4 STC_13860_32 is] ys L36529_06
is also STC_13860_32 medicine] medycine L36529_06 medecene LEge44 medi-
cine. STC_13860_32

4 and to] and L36529_06 LEge44 which LHar78_4 And vnto STC_13860_32
his helthe dothe make] cawseth helth L36529_06 cawsithe helthe LEge44
cawsethe healthe LHar78_4 the] in L36529_06 LEge44 LHar78_4 his helthe do-
the make the man] man his helth doth oft STC_13860_32 renue] for to renew
L36529_06 for to renue LEge44 for to renewe LHar78_4 renue. STC_13860_32

5 fyre] the fier eke L36529_06 ffyre LEge44 fyer LHar78_4 The fier
STC_13860_32 that] that purgithe LEge44 that purgethe LHar78_4 all thing] all
L36529_06 allthing LEge44 all thyng LHar78_4 all thinges eke STC_13860_32
consumith so clene] consumeth cleene L36529_06 that is vnclene LEge44 that
is vncleane LHar78_4 consumeth cleane STC_13860_32

6 maye] may L36529_06 LEge44 LHar78_4 May STC_13860_32 heale] holp
L36529_06 hele / LEge44 heale and hurte] hurt and heale: STC_13860_32
and] & LEge44 hurte] hurt L36529_06 hurt. LEge44 hurte. LHar78_4 and]
And LHar78_4 then STC_13860_32 if] yf L36529_06 LHar78_4 this] that this
L36529_06 STC_13860_32 thes LEge44 be true] betrew L36529_06 bene true
LEge44 be trwe LHar78_4 be true. STC_13860_32

7 some tyme] somtyme L36529_06 LEge44 LHar78_4 sometime
STC_13860_32 helth] helth L36529_06 helthe LEge44 healthe LHar78_4
health, STC_13860_32

8 sins] syns L36529_06 LEge44 sens LHar78_4 Sins STC_13860_32 everye]
every L36529_06 evry LEge44 euerrie LHar78_4 euery STC_13860_32 wo]
woe L36529_06 LHar78_4 STC_13860_32 woo LEge44 is] ys LHar78_4 ioynid]
ioyned L36529_06 STC_13860_32 Ioynid LEge44 yoyned LHar78_4 with] to
LHar78_4 some] somme L36529_06 welthe] welth. L36529_06 LEge44 wealthe
/ LHar78_4 wealth. STC_13860_32

Ineternum I was ons determined

72v

fol. [72v]

- 1 Ineter{t'}num{u} I was ^{ons} dedeterminid
- 2 for to have loud and my minde affirmid
- 3 that *with*{w+t+} my herte it shuld be coon{o}firmid
- 4 Ineternum{u}

- 5 *forthwith*{w+t+} I founde the thing that I might like
 6 and sought *with*{w+t+} loue to warme her hert alyke
 7 for as me thought I shulde not se the lyk
 8 Ineternum
- 9 To trase this dannse I put myself in prease
 10 vayne hope ded lede and bad I shuld not cease
 11 to *ser*{{s}8}ue / to suffer / & still to hold my peace
 12 Ineternum
 13 *with*{w+t+} this furst Rule I fordred me a pase
 14 that as me thought my trowghthe had taken plase
 15 *with*{w+t+} full assurans to stond in her grace
 16 in eternum
 17 It was not long er I by prooffe had founde
 18 that feble bilding is on feble grounde
 19 for in her herte this worde ded never sounde
 20 Ineternum
- 21 Ineternum{ _u} then from{ _o} my herte I keste
 22 that I had furst *deter*{t'}mind for the best
 23 nowe in the place anothe^r thought doth rest
 24 Ineternum /fs s

Commentary

Attributed to Sir Thomas Wyatt,¹⁹⁷ this poem was entered by H8. The speaker, who had been determined to love the Lady, eventually realizes the vain hopes he had entertained and finally casts her (or the love of her) out of his heart. The final “Ineternum” might be an indication that the speaker has turned to spiritual thoughts, or it might be an indication of the cycle of love and deception that he will undergo again. This poem is also one of the seventeen entries where Margaret Douglas marks “and thys” (see the commentary on “At last withdrawe yowre cruellte” [4r–4v]). Douglas’s annotation “and thys” appears between this poem and the one above, and may relate to either poem or both of them.

1. Textual Notes

Texts Collated

LEge17

¹⁹⁷ Rebholz, *Sir Thomas Wyatt*, 146.

Collation

- 1 Ineternum I was ons dedterminid] rmed LGe17
 2 for to have loud and my minde affirmid] LGe17
 3 that with my herte it shuld] uld LGe17
 4 Ineternum] LGe17
 5 forthwith I founde the thing] LGe17
 6 and sought with loue to warme] arme LGe17
 7 for as me thought I shulde] LGe17
 8 Ineternum] LGe17
 9 To trase this dannse I put] LGe17
 10 vayne hope ded lede and bad] LGe17
 11 to serue / to suffer / & still to hold] old LGe17
 12 Ineternum] LGe17
 13 with this furst Rule I fordred] d LGe17
 14 that as me thought my trowghthe] LGe17
 15 with full assurans to stond] d LGe17
 16 in eternum] LGe17
 17 It was not long er I by proofe] LGe17
 18 that feble bilding is on feble grounde] unde LGe17
 19 for in her herte this worde ded never] ver LGe17
 20 Ineternum] LGe17
 21 Ineternum then from my herte I keste] st LGe17
 22 that I had furst determind for the best] est LGe17
 23 nowe in the place another thought] LGe17
 24 Ineternum /] LGe17

Lyk as the swanne towardis her dethe

73r

fol. [73r]

and thys

- 1 Lyk as the swanne towardis her dethe
 2 doth straine her voyse *with*{w+t+} dolefull note
 3 Right so sing I *with*{w+t+} waste of brethe
 4 I Dye I dye and you regarde yt note /

 5 I shall inforce my faynting brethe
 6 that all that heris this delye note
 7 shall kno that you dothe cause my deth
 8 I Dye I dye &c /

9 yo^r vnkindnes hath swaⁿe my dethe
 10 and chaunged hathe my ples^aunte note
 11 to paynefull sighis *that*{th}+t+} stoppis my brethe
 12 I dye I dye /

13 consumythe my lif faileth my brethe
 14 yo^r fawte is forger of this note
 15 melting in tearis a cruell dethe
 16 I Dye

17 my faith *with*{w+t+} me *after*{t'} my dethe
 18 byrred shalbe / and to this note
 19 I do bequeth my verye brethe
 20 I dy to crye I dyede & you reg^arde yt note

fs s

Commentary

Attributed to Sir Thomas Wyatt,¹⁹⁸ this poem was entered by H8. This poem is also one of the seventeen entries where Margaret Douglas marks “and thys” (see the commentary on “At last withdrawe yowre cruellte” [4r–4v]). Douglas’s annotation “and thys” appears in the left margin and may refer to the entire page (five lyrics). H8 only brackets the last stanza. The refrain also becomes more abbreviated over the course of the poem.

1. Textual Notes

Texts Collated

DBla10, LEge18

Collation

- 1 Lyk] Lk DBla10 Lyke LEge18
- 2 doth] d DBla10 doeth LEge18
- 3 Right] ryght DBla10 right LEge18
- 4 Dye] dy DBla10 LEge18
- 5 inforce] infforce DBla10 enforce LEge18
- 6 heris] hir DBla10
- 7 kno] cause>know DBla10 knowe LEge18
- 8 Dye] dy DBla10 LEge18
- 9 yor] your DBla10 LEge18

¹⁹⁸ Rebholz, *Sir Thomas Wyatt*, 134.

- 10 chaunged] chaungyd DBla10
 11 paynefull] paynful DBla10 paynfull LEge18
 12 dye] dy DBla10 LEge18
 13 consumythe] Consumyth DBla10 Consumeth LEge18
 14 yor] your DBla10 LEge18
 15 melting in tearis a cruell dethe] I do bthe my wery brethemelting in
 tearis a crewell dethe DBla10 melting in LEge18
 16 Dye] dy I dy and you regard yt not DBla10 dy I dy LEge18
 17 my] My DBla10 LEge18
 18 byrred] beryd DBla10 bured LEge18
 19 bequeth my] bequeth DBla10
 20 I dy] LEge18

Yf with complaint the paine might be exprest

73r

fol. [73r]

- 1 Yf *with*{w+t+} complaint the paine might be exprest
 2 that inwardelye dothe cause me sigh & grone /
 3 yo^r harde herte and yo^r cruell brest
 4 shulde sighe and playne for my vnreste
 5 and tho yt ware of stone /
 6 yet shulde Remo^se cause yt relent and mone /
 7 But sins yt ys so faure out of mesure
 8 that *with*{w+t+} my wo^rdes{es} I cannot yt not con{_o}tayne
 9 my onlye truste my hertes{es} tresure
 10 alas whye doo I still indure
 11 this resteles smerte and payne /
 12 sins yf ye list ye maye my woo restraine

fs

Commentary

Attributed to Sir Thomas Wyatt,¹⁹⁹ this poem was entered by H8. The speaker complains of the Lady's cruelty, which causes him so much pain that he cannot express his feelings in words.

¹⁹⁹ Rebholz, *Sir Thomas Wyatt*, 182.

Cruell desire my master and my foo

73r

fol. [73r]

- 1 Cruell desire my *master*{m+r+}¹ & my foo.
- 2 thy self so chaun{*_u*}gid for shame how maist *thou*{{th}+u+}^{see}
- 3 *that*{{th}+t+} I have sought dothe chase me to & froo
- 4 *whom*{*_o*}*thou*{{th}+u+} didist rule / nowe rulith the & me
- 5 What right is to rule thy subiectes{es} soo.
- 6 and to be ruled bye mutabilitye
- 7 lo wherebye the / I doubtid to have blame
- 8 even now bye dred againe I doubtte *the*{{th}+e+} same /

fs

Notes & Glosses

1. The abbreviation is highly stylized. Part of the *m* is uninked. See also a slightly different version on line 5 of “She sat and sewid that hathe done me the wronge” (73r). For the abbreviation, see Cappelli.²⁰⁰

Commentary

Attributed to Sir Thomas Wyatt by Rebholz under the alternate title “Desire, alas, my master, and my foe,”²⁰¹ this poem was entered by H8. The poem also appears in Tottel’s *Miscellany*, entitled “The louer blameth his instant desire” (item 112).²⁰² Rebholz observes that Wyatt’s poem in the Devonshire Manuscript might be an earlier version, and, if so, we can identify two stages of the poem’s composition.²⁰³ In the poem, Wyatt describes Desire as a tyrannical ruler: “What right is to rule thy subiectes soo/ and to be ruled bye mutabilitye” (5–6). This description may be interpreted topically with regards to the rule of Henry VIII; the personification of Desire as a tyrannical monarch is not unusual in the early Tudor period, however. H8 enters two other poems that personify Desire: “Greeting to you both yn herte wyse” (79r) and “My nowne Iohn poyntz,” (85v–87r).

²⁰⁰ Cappelli, *Dizionario*, 225.

²⁰¹ Rebholz, *Sir Thomas Wyatt*, 97.

²⁰² Tottel, *Tottel’s Miscellany*, 90.

²⁰³ Rebholz, *Sir Thomas Wyatt*, 376.

1. Textual Notes

Texts Collated

STC13860_04, LEge07

Collation

1 Cruell desire] Desire alas LEge07 DEsire (alas) STC_13860_04 master] master, STC_13860_04 &] and STC_13860_04 foo.] foo / LEge07 fo: STC_13860_04

2 thy self so chaungid for shame] so sore alterd thi sellff LEge07 So sore altred thy self STC_13860_04 maist] mayst LEge07 STC_13860_04 see] se? LEge07 see? STC_13860_04

3 that I have sought dothe chase] whome thousome tyme I did seke-sowght / chasethtat dryvys LEge07 Sometime thou sekest, that drieues STC_13860_04 &] and STC_13860_04 froo] fro LEge07 STC_13860_04

4 whom thou didist rule / nowe rulith] whomesome tyme thou didst ule / ow lyththat ledythe LEge07 Sometime, thou leadst, that leadeth STC_13860_04 the &] thee, and STC_13860_04 me] me. LEge07 STC_13860_04

5 What right] tyranie itwhat reson LEge07 right] reason STC_13860_04 rule] rewle LEge07 soo.] so? LEge07 STC_13860_04

6 and to be ruled bye] by forcyd law & LEge07 and to be ruled bye mutabilitye] By forced law, and mutabilitie. STC_13860_04 mutabilitye] mutabilite LEge07

7 lo] for LEge07 For STC_13860_04 wherebye] where by LEge07 STC_13860_04 the /] the LEge07 thee STC_13860_04 doubtid] dowtyd LEge07 doutd STC_13860_04 have] haue STC_13860_04 blame] blame: STC_13860_04

8 even] evyn LEge07 Euen STC_13860_04 bye dred] by hate LEge07 STC_13860_04 againe] agayne LEge07 again STC_13860_04 doubte] dowlt LEge07 doubt the same /] dout thesamethe same. STC_13860_04 same /] same. LEge07

She sat and sewid that hathe done me the wronge

73r

fol. [73r]

- 1 She sat and sewid *that* hathe done me *the* wronge
- 2 whereof I plaine & have done many adaye
- 3 and while she harde my plaint in pituos song
- 4 wisshid my hert the sampler as yt laye
- 5 The blinde *master* whom I have *ser*vid so long

6 grudging to here / that he ded here her saye
 7 *with*{w+t+} hir owne wepon ded make her finger{g} blede
 8 to feale if pricking ware so good in dede

fs

Notes & Glosses

1. See also a slightly different version of the abbreviation on line 1 of “Cruell desire my master and my foo” (73r). For the abbreviation, see Cappelli.²⁰⁴

Commentary

Attributed to Sir Thomas Wyatt,²⁰⁵ this poem was entered by H8. H8 enters a companion poem below this one, “Who hathe harde of such tyrannye before” (73r), which expresses similar content and sentiment. The Lady sews a sampler as if she is sticking the needle into her lover’s heart, and she pricks her finger with her own “weapon.” Rebholz notes that John Skelton’s poem Philip Sparrow may have inspired Wyatt’s epigrams.²⁰⁶ In Skelton’s poem the lady stitches an image of sparrow. The sparrow calls out when she stitches his head, causing her to prick her finger.²⁰⁷ The poem also appears in Tottel’s Miscellany under the title “Of his loue that pricked her finger with a nedle” (item 67).²⁰⁸

1. Textual Notes

Texts Collated

STC13860_23, AAH13, LEge31

Collation

1 She] SHe STC_13860_23 sat] satte AAH13 sat, STC_13860_23 sewid] Sowede AAH13 sowde / LEge31 sowed: STC_13860_23 hathe] hath AAH13 LEge31 STC_13860_23 wronge] wrong/ LEge31 wrong: STC_13860_23
 2 whereof] wheareof AAH13 wherof LEge31 Wherof STC_13860_23 plaine] playne AAH13 plain : LEge31 plain, STC_13860_23 &] and AAH13

²⁰⁴ Cappelli, *Dizionario*, 225.

²⁰⁵ Rebholz, *Sir Thomas Wyatt*, 92.

²⁰⁶ Rebholz, *Sir Thomas Wyatt*, 366.

²⁰⁷ Rebholz, *Sir Thomas Wyatt*, 373.

²⁰⁸ Tottel, *Tottel’s Miscellany*, 60.

LEge31 STC_13860_23 have] haue STC_13860_23 many] manye AAH13 adaye]
 a daye. LEge31 a day: STC_13860_23
 3 and while] And, whilst STC_13860_23 while] whylest AAH13 whilst
 LEge31 harde] herd AAH13 LEge31 STC_13860_23 plaint] playnt AAH13
 plaint, STC_13860_23 in] in LEge31 pituos] pituous AAH13 pitious LEge31
 piteous STC_13860_23 song] songe AAH13 song/ LEge31 song: STC_13860_23
 4 wisshid] Wisshed AAH13 wished LEge31 She wisht STC_13860_23 hert]
 hart AAH13 harttheheart STC_13860_23 the] STC_13860_23 sampler] Sam-
 pler AAH13 samplar LEge31 samplar, STC_13860_23 as] that STC_13860_23
 yt] it AAH13 LEge31 STC_13860_23 laye] lay AAH13 lay. LEge31 STC_13860_23
 5 The] the AAH13 LEge31 blinde] blynde AAH13 blynd LEge31 master]
 maister / LEge31 maister, STC_13860_23 whom] whome LEge31 have] haue
 STC_13860_23 seruid] serued LEge31 STC_13860_23 so long] solong AAH13
 long] long/ LEge31 long: STC_13860_23
 6 grudging] Grudging AAH13 Grudgyng STC_13860_23 here /]
 heare AAH13 here LEge31 heare, STC_13860_23 ded] did AAH13 LEge31
 STC_13860_23 here] heare AAH13 STC_13860_23 her] herr AAH13 saye] saye/
 LEge31 say: STC_13860_23
 7 with hir] Made her AAH13 STC_13860_23 withmade her LEge31 wepon]
 weapon AAH13 STC_13860_23 ded make] doe AAH13 did makedo LEge31
 do STC_13860_23 finger] fynger AAH13 LEge31 blede] bleede AAH13 blede/
 LEge31 blede: STC_13860_23
 8 to] To STC_13860_23 feale] feele AAH13 fele LEge31 fele, STC_13860_23
 pricking]pricking AAH13 ware]weare AAH13 wereLEge31 wer STC_13860_23
 dede] deede AAH13 dede. LEge31 STC_13860_23

Who hathe harde of such tyrannye before

73r

fol. [73r]

1 Who hathe harde of such crultye^{tyrannye} before
 2 that whan my plainte remem{e}bre her my woo.
 3 that causid yt : she crule more and more
 4 wisshid eche stiche as she ded sit and soo
 5 had prickid my herte for *tencrese* {to encrease} my sore
 6 and as I think she thought yt had bene soo.
 7 for as she thought this is his harte in dede
 8 she prickid her and made her selfe to blede /

fs s

Commentary

Attributed to Sir Thomas Wyatt,²⁰⁹ this poem was entered by H8. Rebholz indexes the poem under the title under the title “Who hath harde of such crueltye before.” H8 enters this poem as a companion piece for the poem “She sat and sewid that hath done me the wronge” (73r), which appears directly above this one on the page and expresses similar content and sentiment. Rebholz notes that John Skelton’s poem *Philip Sparrow* may have inspired Wyatt’s epigrams.²¹⁰ In Skelton’s poem the lady stitches an image of a sparrow. The sparrow calls out when she stitches his head, causing her to prick her finger.²¹¹ The poem also appears in Tottel’s *Miscellany* under the title “Of the same” (item 68), which is a reference to item 67, “Of his loue that pricked her finger with a nedle.”²¹² H8 entered this poem after “She sat and sewid that hath done me the wronge” because it overwrites the “finis” mark of its companion. In the Egerton manuscript (LEge) fol. 29v, the scribe crossed out the word “tyranny” and changed it to “cruelty.” Here, H8 replaces the crossed-out word “crueltye” with a supralinear “tyrannye,” which exhibits the process of composition.

1. Textual Notes

Texts Collated

AAH21, LEge47, STC13860_35

Collation

1 Who] Whoe AAH21 WHat man STC_13860_35 hathe] hath AAH21 LEge47
STC_13860_35 harde] heard AAH21 herd LEge47 hard STC_13860_35 of]
STC_13860_35 such] suche AAH21 LEge47 crultyetyrannye] crueltie AAH21
tyrannycrueltye LEge47 cruelty STC_13860_35 before] before? STC_13860_35
2 that] That, STC_13860_35 whan] when AAH21 LEge47 STC_13860_35
plainte] playnt AAH21 plaint LEge47 STC_13860_35 remembre] remembered
AAH21 LEge47 STC_13860_35 woo.] woe AAH21 woo LEge47 wo, STC_13860_35
3 that] That STC_13860_35 causid] caused LEge47 STC_13860_35 causid
yt:] cawsed it AAH21 yt:] it STC_13860_35 yt:] it / LEge47 crule] cruell AAH21
LEge47 STC_13860_35 more] more, STC_13860_35 and] & LEge47 more] more,
STC_13860_35

²⁰⁹ Rebholz, *Sir Thomas Wyatt*, 96.

²¹⁰ Rebholz, *Sir Thomas Wyatt*, 366.

²¹¹ Rebholz, *Sir Thomas Wyatt*, 373.

²¹² Tottel, *Tottel's Miscellany*, 61.

4 wisshid] wished AAH21 LEge47 Wished STC_13860_35 eche] eache
AAH21 stiche] stitche LEge47 stitche, STC_13860_35 ded] did AAH21 LEge47
STC_13860_35 sit] sitt AAH21 sit, STC_13860_35 and] & LEge47 soo] sow
AAH21 sow, STC_13860_35

5 had] Had AAH21 STC_13860_35 prickid] pricked AAH21 prickedprykt
LEge47 prickt STC_13860_35 my] myn LEge47 herte] hart AAH21 hert /
LEge47 hart, STC_13860_35 tencrese] to encrease AAH21 to encrease LEge47
to encrease STC_13860_35 sore] sore. STC_13860_35

6 and] And, STC_13860_35 think] thinck AAH21 thinck / LEge47 think,
STC_13860_35 thought] thought, STC_13860_35 yt] it AAH21 LEge47
STC_13860_35 bene] ben LEge47 soo.] so AAH21 LEge47 so. STC_13860_35

7 for] ffor AAH21 For STC_13860_35 thought] thought, STC_13860_35
harte] hart AAH21 STC_13860_35 hert LEge47 dede] deede AAH21 dede:
STC_13860_35

8 she] She AAH21 STC_13860_35 prickid] prycked AAH21 pricked LEge47
STC_13860_35 her] hard AAH21 herd / LEge47 hard: STC_13860_35 and] &
LEge47 selfe] self AAH21 LEge47 STC_13860_35 blede /] bleede AAH21 blede
LEge47 blede. STC_13860_35

Ye know my herte my ladye dere

73v

fol. [73v]

- 1 Ye know my herte my ladye dere
- 2 that sins *the*{th}+e+ tyme I was yo^r thrall
- 3 I have bene yo^rs bothe hole and clere
- 4 tho my rewarde hathe bene but small
- 5 so am I yet and more then all
- 6 And ye kno well how I haue *ser*{}s}ued
- 7 as yf ye prove it shall apere
- 8 howe well / how longe
- 9 how faifhefulye
- 10 and soffred wrong
- 11 how patientlye
- 12 then sins that I have *neuer*{u'} swarfde /
- 13 let not my paines be *ondeser*{}s}ude

- 14 Ye kno also though ye saye naye
- 15 that you alone are my desire
- 16 and you alone yt is *that*{th}+t+ maye

17 asswage my fervent{_e} flaming{_i} fire
 18 Socco^r me then I you require /
 19 Ye kno yt ware a Iust request
 20 sins ye do cause my heat I saye
 21 yf *that*{_{th}+_t} I bourne
 22 *that*{_{th}+_t} ye will warme
 23 and not to tourne
 24 all to my harme
 25 sending soch flame *from*{_o} frossen brest
 26 againste nature for my vnreste

27 And I kno well how sco^rnefullye
 28 ye have mistane my true entente
 29 and hidreto how wrongfullye
 30 I have founde cause for to repente /
 31 but if yo^r herte doth not relente /¹
 32 sins I do kno that this ye kno
 33 ye shall fle me all wilfullye
 34 for me and myne
 35 and all I have
 36 ye maye assine
 37 to spill or save
 38 whye are ye then so cruell foo
 39 vnto yo^r owne that lovis you so.

fs

Notes & Glosses

1. Unlike in stanzas one and two, the scribe does not follow the practice of leaving a space at this point in the stanza.

Commentary

Attributed to Sir Thomas Wyatt,²¹³ this poem was entered by H8. This poem might have a connection to Anne Boleyn since line 34, “for me and mine,” was Boleyn’s motto. The poem “Grudge on who liste this ys my lott” (78v) contains an earlier motto of Boleyn’s from her time at the Burgundian court. “Am el mem” (67v) also indicates Boleyn’s association with the manuscript and might suggest allegiances between various members of the manuscript’s coterie and those on the periphery. H8 indicates a break between stanzas

²¹³ Rebholz, *Sir Thomas Wyatt*, 183–4.

one and two after line 5 with a flourish, but he or she does not follow this practice in the rest of the poem. The scribe uses thirty-six graphical lines to record thirty-nine poetic lines, writing lines 21–22, 34–35, and 36–37 on one line each.

1. Textual Notes

Texts Collated

LEge48

Collation

- 1 Ye know my herte my ladye dere] LEge48
- 2 that sins the tyme I was yor thrall] LEge48
- 3 I have bene yors bothe hole and clere] LEge48
- 4 tho my rewarde hathe bene but small] LEge48
- 5 so am I yet and more then all] LEge48
- 6 And ye kno well how I haue serued] LEge48
- 7 as yf ye prove it shall apere] LEge48
- 8 howe well / how longe] LEge48
- 9 how faithefulye] LEge48
- 10 and soffred wrong] LEge48
- 11 how patientlye] LEge48
- 12 then sins that I have neuer swarfde /] LEge48
- 13 let not my paines be ondeserude] LEge48
- 14 Ye kno also though ye saye naye] LEge48
- 15 that you alone are my desire] LEge48
- 16 and you alone yt is that maye] LEge48
- 17 asswage my fervent flaming fire] LEge48
- 18 Soccor me then I you require /] LEge48
- 19 Ye kno yt ware a Iust request] LEge48
- 20 sins ye do cause my heat I saye] LEge48
- 21 yf that I bourne] LEge48
- 22 that ye will warme] LEge48
- 23 and not to tourne] LEge48
- 25 soch] suche LEge48 frossen] frosen LEge48
- 26 againste] against LEge48 nature] all right LEge48 vnreste] vnrest LEge48
- 27 kno] knowe LEge48 scornefullye] frowerdly LEge48
- 28 mistane] mistaken LEge48 entente] Intent LEge48
- 29 hidreto] hetherto LEge48 wrongfullye] wrongfully LEge48
- 30 repente /] repent LEge48

- 31 if yor herte doth not relente /] deth shall ryd me redely LEge48
 32 sins I do kno that this ye kno] yf that your hert do not relent LEge48
 33 ye shall fle me all wilfullye] and I knowe well all this ye knowe LEge48
 34 for me] That I LEge48
 36 maye] may LEge48 assure] assigne LEge48
 38 whye] Why LEge48 foo] ffoo LEge48
 39 yor] your LEge48 lovis] loveth LEge48 so.] so LEge48

Sins you will nedes that I shall sing

73v

fol. [73v]

and thys

- 1 Sins you will nedes{es}that{{th}+t+} I shall sing
 2 take yt in wo^rth siche as I have
 3 plentye of plaint mone & mo^rnin{_i}g
 4 yn depe dispaire / & delye payne
 5 boteles for boote crying to crave
 6 to crave yn vayne /
- 7 Suche ham{_a}mer{m}'s worke with{w+t+}in my hede{d,}
 8 that sounde nought els vnto my eris
 9 but faste at borde / & wake abede{d,}
 10 suche tune the tem{_e}pre to my song
 11 to waile my wrong that{_a} I wan{y+t+}te teris
 12 to waile my wrong
- 13 Dethe and dispaire afore my face
 14 my dayes dekaes¹ my grefe doth gro
 15 the cause thereof is in this place
 16 whan crueltye dothe still con{_o}straine
 17 for to reioise tho yt be woo.
 18 to here me plaine
- 19 A brokin lute vntunid stringes{es}
 20 with{w+t+} such a song maye well bere part
 21 that nether pleasith him that{{th}+t+} singes{es}
 22 nor them that{{th}+t+} here / but her alone
 23 that with{w+t+} her herte wold straine my herte

- 24 to here yt grone /
- 25 Yf it greve you to here this same
 26 that you do fele but in my voyse
 27 considre then what ples^aunt game
 28 I do sustaine in everye parte
 29 to cause me sing or to reioise
 30 *with*{w+t}in my herte /

fs

Notes & Glosses

1. Such a grammatical error is so unusual that it is likely the scribe erred in pluralizing “dekaes.”

Commentary

Attributed to Sir Thomas Wyatt,²¹⁴ this poem was entered by H8. This poem is also one of the seventeen entries where Margaret Douglas marks “and thys” (see the commentary on “At last withdrawe yowre cruellte” [4r-4v]). Although Douglas’s annotation appears above this poem, it may refer to both lyrics on the page.

Ons me thought fortune me kiste

73v-74r

fol. [73v]

- 1 Ons me thought fortune me kiste
 2 and bad me aske what I thought best
 3 and I shulde have yt as me liste
 4 *therewith*{w+t} to set my herte in reste
- 5 I asked nought but my dere herte
 6 to have for evermore my owne
 7 then att anen_ed were my *smar*{m}te
 8 then shulde I nede to more to mone /

fol. [74r]

- 9 yet for all that a stormy blaste
 10 hathe overto^rnid this goodlye daye

²¹⁴ Rebholz, *Sir Thomas Wyatt*, 153-4.

- 11 and fortune semid at the laste
 12 that to her promis she saide naye
- 13 but like as on out of dispaire
 14 to soden hope reuiuud I
 15 now fortune showith her self so faire
 16 that I *cotent*{content} me wondreslye
- 17 my most desire my hand may reche
 18 my will is alwaye at my hande
 19 me nede not long for to beseche
 20 her that hathe powre / me to *com*{_o}m^ande
- 21 what erthelye thing more can I crave
 22 what wolde I wishe more at my will
 23 no thing on erthe more wold I have
 24 save that I have to have it still.
- 25 for fortune hathe kepte her promis
 26 yn *gra*{gA}unting me my most desire
 27 of my suffer^aunce I have redresse
 28 and I *con*{_o}tent me *with*{w+t+}my hire /

fs

Commentary

Attributed to Sir Thomas Wyatt,²¹⁵ this poem was entered by H8. The poem also appears in Tottel's *Miscellany* under the title "The louer reioiceth the enioying of his loue" (item 86).²¹⁶ Rebholz suggests that "Ons me thought fortune me kiste" may be riddle-like because it proposes contradictory meanings: either Fortune grants the speaker his lady's love or power over his own heart.²¹⁷ Ultimately, the poem's meaning depends on the interpretation of "my none" in line 6. H8 also enters the first two stanzas of this poem on 71v, "Ons me thoght ffortune me kist."

²¹⁵ Rebholz, *Sir Thomas Wyatt*, 143–4.

²¹⁶ Tottel, *Tottel's Miscellany*, 72.

²¹⁷ Rebholz, *Sir Thomas Wyatt*, 416.

1. Textual Notes

Texts Collated

STC13860_20, LGe26, LDev123

Collation

1 Ons] ONce as STC_13860_20 me] as me LGe26 thought] thoght LDev123
 thought, STC_13860_20 fortune] ffortune LDev123 kiste] kist LDev123 kyst
 LGe26 kist: STC_13860_20

2 and] & LDev123 And STC_13860_20 bad] bade STC_13860_20 aske]
 aske LDev123 aske, STC_13860_20 thought] thoght LDev123 best] best:
 STC_13860_20

3 and] And STC_13860_20 and I shulde] & I shold LDev123 shulde] should
 LGe26 STC_13860_20 have] haue LDev123 STC_13860_20 yt] it LGe26
 STC_13860_20 liste] list LDev123 LGe26 list, STC_13860_20

4 therewith] therwith LDev123 Therewith STC_13860_20 herte] hartt
 LDev123 hert LGe26 hart STC_13860_20 reste] rest LDev123 LGe26 rest.
 STC_13860_20

5 asked] assked LDev123 nought] noght LDev123 STC_13860_20 dere
 herte] ladies hart STC_13860_20 herte] hart LDev123 hert LGe26

6 to] To STC_13860_20 have] haue LDev123 STC_13860_20 evermore] euer
 more LDev123 euermore STC_13860_20 my] myn LGe26 myne STC_13860_20
 owne] none LDev123 owne: STC_13860_20

7 then] Then STC_13860_20 att] at STC_13860_20 LGe26 anend] an end
 LDev123 STC_13860_20 my ende LGe26 were] were all LGe26 my] all my
 STC_13860_20 smarte] smert LDev123 LGe26 smart: STC_13860_20

8 then] Then STC_13860_20 shulde] shold LDev123 should LGe26
 STC_13860_20 to] no LDev123 LGe26 STC_13860_20 to] LGe26 mone /] mone
 LDev123 LGe26 mone. STC_13860_20

9 yet] Yet LGe26 STC_13860_20 yet for all that a stormy blaste] LDev123
 blaste] blast LGe26 STC_13860_20

10 hathe] had LGe26 hathe overtornid this goodlye daye] LDev123 ha-
 the overtornid] Had ouerturnde STC_13860_20 overtornid] overturned
 LGe26 goodlye] goodely LGe26 goodly STC_13860_20 daye] day LGe26 day:
 STC_13860_20

11 and] And STC_13860_20 and fortune semid at the laste] LDev123 semid]
 semed LGe26 STC_13860_20 laste] last LGe26 last, STC_13860_20

12 that] That STC_13860_20 that to her promis she saide naye] LDev123
 promis] promes LGe26 promise STC_13860_20 saide] said STC_13860_20
 naye] nay LGe26 nay. STC_13860_20

13 but] But L^Ege²⁶ STC_13860_20 but like as on out of dispaire] L^Dev¹²³
on] oon L^Ege²⁶ one STC_13860_20 out] oute L^Ege²⁶ dispaire] dispere L^Ege²⁶
dispayre STC_13860_20

14 to soden hope reuiu id] L^Dev¹²³ To sodain hope reuiu id. STC_13860_20
soden] soudden L^Ege²⁶ reuiu id] revived L^Ege²⁶

15 now] Now STC_13860_20 now fortune showith her self so faire] L^Dev¹²³
showith] sheweth L^Ege²⁶ STC_13860_20 her self] herself L^Ege²⁶ self] selfe
STC_13860_20 faire] fayer L^Ege²⁶ fayre, STC_13860_20

16 that] That STC_13860_20 that I cotentcontent me wondreslye] L^Dev¹²³
cotentcontent me wondreslye] content me wonderly L^Ege²⁶ cotentcontent]
content STC_13860_20 wondreslye] wondersly. STC_13860_20

17 my] My L^Ege²⁶ STC_13860_20 my most desire my hand may reche]
L^Dev¹²³ most] moost L^Ege²⁶ reche] reach: STC_13860_20

18 my] My STC_13860_20 my will is alwaye at my hande] L^Dev¹²³ alwaye]
alway STC_13860_20 hande] hand L^Ege²⁶ hand. STC_13860_20

19 me] Me STC_13860_20 me nede not long for to beseche] L^Dev¹²³

20 her] Her, STC_13860_20 her that hathe powre / me to commande]
L^Dev¹²³ hathe] hath L^Ege²⁶ STC_13860_20 powre /] power L^Ege²⁶
STC_13860_20 commande] comaund L^Ege²⁶ commaunde. STC_13860_20

21 what] What L^Ege²⁶ STC_13860_20 what erthelye thing more can I
crave] L^Dev¹²³ erthelye] erthely L^Ege²⁶ earthly STC_13860_20 crave] craue?
STC_13860_20

22 what] What STC_13860_20 what wolde I wishe more at my will]
L^Dev¹²³ wolde] would L^Ege²⁶ STC_13860_20 wishe] wisshe L^Ege²⁶ will] will?
STC_13860_20

23 no thing] Nothing STC_13860_20 no thing on erthe more wold I
have] L^Dev¹²³ erthe] erth L^Ege²⁶ earth STC_13860_20 wold] would L^Ege²⁶
STC_13860_20 have] haue, STC_13860_20

24 save] Saue STC_13860_20 save that I have to have it still.] L^Dev¹²³
have] haue, STC_13860_20 have] haue STC_13860_20 still.] still L^Ege²⁶ styll.
STC_13860_20

25 for] ffor L^Ege²⁶ For STC_13860_20 for fortune hathe kepte her promis]
L^Dev¹²³ hathe] hath L^Ege²⁶ STC_13860_20 kepte] kept L^Ege²⁶ STC_13860_20
promis] promes L^Ege²⁶ promesse, STC_13860_20

26 yn] in L^Ege²⁶ In STC_13860_20 yn graunting me my most desire]
L^Dev¹²³ graunting] grauntyn STC_13860_20 most] moost L^Ege²⁶ desire]
desire. STC_13860_20

27 of] Of STC_13860_20 of my sufferaunce I have redresse] L^Dev¹²³ suf-
feraanuce] soueraigne STC_13860_20 have] haue STC_13860_20 redresse] my
redres L^Ege²⁶ redresse, STC_13860_20

28 and] And STC_13860_20 and I content me with my hire /] LDev123 hire
/] hierE LEge26 hire. STC_13860_20

comforte thy self my wofull herte

74r

fol. [74r]

1 ~~Confodre~~^{com{f_o}forte} thy self my wofull herte
2 or shortely on thy self the wreke
3 for lengthe redoblithe dedelye *smar{m}'te*
4 Why sighs *thou{{th}+u+}* herte and will not breke
5 To waste in sighis were pitous deth
6 alas I find the faint and weake
7 enforce thye self to loose thye brethe
8 why sighis *thou{{th}+u+}* herte and will not breke

9 thou knowist right well *that{{th}+t+}* no redresse
10 is thus to pine and for to speke
11 perdye yt is remediles
12 why sighis *thou{{th}+u+}* then & will not breke

13 yt ys to late for to refuse
14 the yoke when it is on thy neke
15 to shake yt of waylis not to muse
16 whye sighis *thou{{th}+u+}* then

17 to sobb & sigh it ware but vaine
18 sins there is none *that{{th}+t+}* doth it Reke
19 alas *thou{{th}+u+}* dost *pro{p2}*long thye paine
20 why sighes{es}

21 Then in her sight to move her herte
22 seke on thy self . thy self to wreke
23 that she maye kno *thou{{th}+u+}* suffred *smar{m}'te*
24 sighe there thy laste / & therewith{w+t+} breke/

fs

Commentary

Attributed to Sir Thomas Wyatt,²¹⁸ this poem was entered by H8. The speaker in this poem can find no remedy for his love and wastes away with sighs. Rebholz notes that this poem shares the refrain with “Duress of pains and grievous smart,” another poem written by Wyatt and found in Trinity College Dublin MS D.2.7 (Blage MS) and the Folger manuscript; this indicates that “Comforte thy self my wofull herte” may be an earlier version of the poem.²¹⁹

1. Textual Notes

Texts Collated

LEge06

Collation

- 1 Confodrecomforte] Comfort LEge06 herte] hert LEge06
- 2 shortelye] shortly LEge06 the] the LEge06
- 3 lengthe] lenth LEge06 redoblithe dedelye] redoubleth dedly LEge06
smarte] smert LEge06
- 4 Why] why LEge06 sighys] sighes LEge06 herte] hert LEge06 and will] &
woult LEge06
- 5 waste] wast LEge06 sighis] sight LEge06 pitous] pitious LEge06
- 6 find] fynd LEge06 faint] faynt LEge06 and] & LEge06 weake] weke
LEge06
- 7 thye] thy LEge06 loose] lose LEge06 thye] thy LEge06 brethe] breth
LEge06
- 8 sighis] sighes LEge06 herte] hert LEge06 and will] & woult LEge06
- 9 thou] Thou LEge06 knowist] knowest LEge06 redresse] redrese LEge06
- 10 pine] pyne LEge06
- 11 perdye yt] pardy it LEge06
- 12 sighis] sighes LEge06 will] woult LEge06
- 13 yt ys] It is LEge06
- 14 neke] neck LEge06
- 15 shake] shak LEge06 yt] it LEge06 waylis] vaileth LEge06
- 16 whye] why LEge06 sighis] sighes LEge06 thou then] thou then & woult
not breke LEge06
- 17 to] To LEge06 &] and LEge06 ware] were LEge06 vaine] vain LEge06
- 18 sins] syns LEge06 doth] doeth LEge06 Reke] reke LEge06

²¹⁸ Rebholz, *Sir Thomas Wyatt*, 147.

²¹⁹ Rebholz, *Sir Thomas Wyatt*, 525.

- 19 dost] doyst LEge06 thye] thy LEge06 paine] pain LEge06
 20 why sighes] why sighes thou then & woult not breke LEge06
 21 herte] hert LEge06
 22 self .] self : LEge06
 23 maye] may LEge06 kno] knowe LEge06 suffred] sufferdest LEge06
 smarte] smert LEge06
 24 sighe] sigh LEge06 laste /] last : LEge06 &] and LEge06

What dethe is worsse then this

74r

fol. [74r]

- 1 What dethe is wo^rsse then this
 2 when my delight
 3 my *wordelye*{worldly} ioye and blise /
 4 is *from*{_o} my sight
 5 both daye and night
 6 my lif alas I mis

 7 wfor tho I seme alyve
 8 my herte is hens
 9 thus booteles for to striue
 10 out of presens
 11 of my defens
 12 *towardes*{es} my dethe I dryve

 13 harteles alas what man
 14 maye long endure
 15 alas how lyve I than
 16 sins no recure
 17 maye me assure
 18 my lif I maye well banne

 19 Thus doth my to^rmen{_e}t gro.
 20 yn dedelye drede
 21 alas who might lyve so.
 22 alyve as ded
 23 alif to leade
 24 a dedelye liff in woo

fs /

Commentary

Attributed to Sir Thomas Wyatt,²²⁰ this poem was entered by H8. H4 enters another version of this poem on 39v, “What deth ys worse then thys /.” The speaker in this poem laments the fact that he is more dead than alive because his beloved is far from his sight. The speaker plays on the figurative and literal meaning of “harteles” by portraying himself as at once living and dead. H8 uses large capital letters in order to initiate each stanza and does not put a space between stanzas. He or she also begins the first line of stanzas 2, 3, and 4 slightly left of the following lines.

1. Textual Notes

Texts Collated

LDev057, LEge45

Collation

- 1 dethe] deth LDev057 LEge45 is] ys LDev057 worsse] worse LDev057
LEge45 this] thys / LDev057
- 2 delight] delyght // LDev057
- 3 wordelyeworldly] wordly LDev057 wordlywele my LEge45 Ioye] Ioy
LDev057 and] my LDev057 & my LEge45 blise /] blysse / LDev057 blys LEge45
- 4 is] ys LDev057 sight] syght / LDev057
- 5 both] boeth LEge45 daye] day LDev057 and] & LEge45 night] nyght /
LDev057 nyght LEge45
- 6 lif] lyff LDev057 liff LEge45 mis] mys / LDev057 mys LEge45
- 7 for] For LDev057 ffor LEge45 tho] though LEge45 alyve] A lyve / LDev057
- 8 herte] hert LDev057 LEge45 is] ys LDev057 hens] hens / LDev057
- 9 booteles] botles LDev057 LEge45 striue] stryve / LDev057 stryve LEge45
- 10 out] owt LDev057 oute LEge45 of presens] off presens / LDev057
- 11 of] off LDev057 defens] defens / LDev057
- 12 towardes] toward LDev057 towerd LEge45 dethe] deth LDev057 LEge45
dryve] dryve / LDev057
- 13 harteles] Hertles LDev057 LEge45 alas] Alas LDev057 man] man /
LDev057
- 14 maye] may LDev057 LEge45 long] longe LDev057 endure] endure /
LDev057
- 15 alas] Alas LDev057 LEge45 than] than / LDev057 then LEge45
- 16 sins] syns LDev057 LEge45 recure] recure / LDev057
- 17 maye] may LDev057 LEge45 assure] Assure / LDev057

²²⁰ Rebholz, *Sir Thomas Wyatt*, 178.

18 lif] lyff LDev057 liff LEge45 maye] may LDev057 LEge45 well] wele
 LDev057 banne] ban / LDev057 ban LEge45
 19 Thus] Thys LDev057 doth] doeth LEge45 gro.] groo LDev057
 20 yn dedelye] in dedly LDev057 LEge45 drede] dreede LDev057 dred
 LEge45
 21 alas] Alas LDev057 might] myght LDev057 LEge45 so.] so / LDev057
 22 alyve] Alyve LDev057 as] As LDev057 ded] deed LDev057 LEge45
 23 alif] A lyffe LDev057 alyve LEge45 leade] leed LDev057 lede LEge45
 24 a] A LDev057 dedelye] deedly LDev057 dedly LEge45 liff] lyffe LDev057
 lyff LEge45 woo] woo / LDev057

I am not ded altho I had a falle

74r

fol. [74r]

1 I am not ded altho I had a falle
 2 the sonne reto^rnis *that*{th}+t+} was undre the clowde
 3 and *when*{_e} fortune hath spit out all her gall
 4 I truste good luk to me shalbe allowide
 5 for I have sene a ship in to *haven*{_e} fall.
 6 after the storme hath broke both maste & shrowde
 7 and eke the willowe *that*{th}+t+} slowpith *with*{w+t+}*the*{th}+e+} wynde
 8 Dothe Rise againe & greter{t'} wod doth binde

fs

Commentary

Attributed to Sir Thomas Wyatt,²²¹ this poem was entered by H8 and is a translation of Serafino Aquilano's strambotto "Sio son caduto interra inon son morto."²²² The speaker has fallen from favour, but hopes that Fortune will smile again on him (in love or political matters). The poem also appears in Tottel's Miscellany under the title "That louer hopeth of a better chance" (item 72).²²³

²²¹ Rebholz, *Sir Thomas Wyatt*, 92.

²²² Rebholz, *Sir Thomas Wyatt*, 366.

²²³ Tottel, *Tottel's Miscellany*, 62.

1. Textual Notes

Texts Collated

LEge12, STC13860_09, L36529_02

Collation

1 I am] IH amehe is LEge12 HE is STC_13860_09 ded] dead L36529_02 dead, STC_13860_09 altho] although L36529_02 altho I had] all though I hadthat sometye hath LEge12 altho I] that sometime STC_13860_09 falle] fall L36529_02 fall. LEge12 STC_13860_09

2 the] The STC_13860_09 sonne] sonn L36529_02 Sonne LEge12 STC_13860_09 retornis] returns L36529_02 retornesth/ LEge12 returnes, STC_13860_09 that was undre] that hid was vnder STC_13860_09 undre] hid vnder L36529_02 vnder LEge12 the clowde] clowde L36529_02 the clowde. LEge12 clowd. STC_13860_09

3 and] And STC_13860_09 when] whan L36529_02 fortune] Fortune STC_13860_09 spit] spitt LEge12 spit out] spytt owt L36529_02 out] oute LEge12 gall] gall// LEge12 gall, STC_13860_09

4 truste] trust L36529_02 LEge12 trust, STC_13860_09 luk] luck L36529_02 LEge12 STC_13860_09 to me shalbe] shalbe to me L36529_02 shalbe] shall be STC_13860_09 allowide] allowde L36529_02 allowede. LEge12 alowd. STC_13860_09

5 for] For, STC_13860_09 have] haue L36529_02 STC_13860_09 sene] seen L36529_02 STC_13860_09 shipp] shipp L36529_02 LEge12 in to] into L36529_02 LEge12 to] STC_13860_09 haven] the haven L36529_02 hauen STC_13860_09 fall.] fall, STC_13860_09

6 after] After STC_13860_09 after the] when L36529_02 the] that STC_13860_09 both] boeth LEge12 maste] mast L36529_02 LEge12 maste, STC_13860_09 & shrowde] and shroude. STC_13860_09 shrowde] also shrowde L36529_02 shrowde LEge12

7 and eke the willowe that slowpith] The willowe eke, that stoupeth STC_13860_09 willowe] willow L36529_02 slowpith] stowpith L36529_02 stoppeth LEge12 wynde] winde L36529_02 winde, STC_13860_09

8 Dothe] Doth STC_13860_09 Dothe Rise againe &] doth ryse againe and L36529_02 doeth ryse againe: and LEge12 Rise] rise STC_13860_09 againe &] againe, and STC_13860_09 greter] greater L36529_02 LEge12 STC_13860_09 wod] wood L36529_02 STC_13860_09 wode LEge12 doth] doeth LEge12 binde] bynde L36529_02 bynd. LEge12 binde. STC_13860_09

My hope alas hath me abusid

74v

fol. [74v]

- 1 My hope alas hath me abusid
 2 and vaine reioising hathe me fed
 3 lust and Ioye have me refusid
 4 and careful playnt is in there sted
 5 to moche avauncing slakte my spede
 6 mirthe hathe causid my hevines
 7 and I remaine all *com*{_o}fortelesse /
- 8 Whereto ded I assure my thought
 9 *with*{w+t+}out displeasure stedfastelye
 10 in fortunes forge my Ioye was wrought
 11 and is revoltid redelye
 12 I am mistakin wonderuslye
 13 for I thought nought but faithfulness
 14 yet I remaine all *com*{_o}forteles
- 15 In gladsome chere I ded delight
 16 till *that*{th+t+} delight ded cause me *smar*{m'}te
 17 and all was wrong were I thought right
 18 for right it was *that*{th+t+} my true harte
 19 shulde not for trouthe be set aparte
 20 sins trouthe ded cause my herdines
 21 yet I remaine all *com*{_o}forteles
- 22 Some tyme delight ded tune my song
 23 and lede my herte full ples^auntelye
 24 and to my self I saide among
 25 my hap is *com*{_o}ming hastelye
 26 but yt hathe happd *con*{_o}trarye
 27 Assur^aunce causith my distresse /
 28 and I remaine
- 29 then if my note now doth varye
 30 and leave his *won*{_o}td ples^autenesse
 31 the hevye burdin that I carrye
 32 hathe altred all my Ioyfullnes

33 no pleasure hathe still stedfastnes
 34 but haste hathe hurte my happines
 35 and I Remayne/

fs

Commentary

Attributed to Sir Thomas Wyatt,²²⁴ this poem was entered by H8. The speaker enjoys good luck, but progresses too quickly and meets with adversity. Where he expects faithfulness, he is met instead by ill fortune. This lyric does not name love or a lady expressly as the speaker's pursuit. H8 marks stanzas in several ways in this poem: by using a capital letter at the start of each first line, by writing the first line of each stanza slightly to the left of the following lines, and by adding a space between each stanza.

1. Textual Notes

Texts Collated

LEge21, AAH07

Collation

1 alas] Alas LEge21 abusid] abused AAH07 LEge21
 2 and] And AAH07 vaine] vayne AAH07 vain LEge21 reioising] reioycinge
 AAH07 reloysing LEge21 hathe] hath AAH07 LEge21 fed] fedd AAH07
 3 lust] Luste AAH07 Ioye] ioye AAH07 refusid] refused AAH07 LEge21
 4 careful] carefull AAH07 LEge21 playnt] plaint LEge21 there] their
 AAH07 LEge21 sted] steed AAH07 stede LEge21
 5 moche] muche LEge21 avauncing] advauncing AAH07 slakte] slaked
 AAH07 LEge21 spede] speed AAH07
 6 mirthe] myrth AAH07 LEge21 hathe] hath AAH07 LEge21 causid] cawsed
 AAH07 caused LEge21 hevynes] heavynes AAH07
 7 and] And AAH07 remaine] remayne AAH07 remain LEge21 comferte-
 lesse /] comfortles AAH07 LEge21
 8 Whereto] Wheare to AAH07 ded] did AAH07 LEge21
 9 without] withoute LEge21 stedfastelye] stedfastlye AAH07 stedfastly
 LEge21
 10 forge] fordge AAH07 my] mye AAH07 Ioye] ioye AAH07
 11 and] And AAH07 revoltid] revolted AAH07 LEge21 redelye] readelye
 AAH07 redely LEge21

²²⁴ Rebholz, *Sir Thomas Wyatt*, 123–4.

- 12 am] ame LEge21 mistakin] mistaken AAH07 LEge21 wonderuslye] wonderlye AAH07 wonderly LEge21
- 13 for] ffor AAH07 thought] though LEge21 faithfulnes] faithfullnes AAH07
- 14 yet] Yet AAH07 remaine] remayne AAH07 remain LEge21 comforteles] comfortles AAH07 LEge21
- 15 gladsome] gladsom LEge21 chere] cheere AAH07 ded] did AAH07 ded delight] did delite LEge21
- 16 delight ded cause me] delite did cause my LEge21 ded] did AAH07 me] my AAH07 smarte] smart AAH07 smert LEge21
- 17 were] wheare AAH07 wher LEge21
- 18 for] ffor AAH07 harte] hart AAH07 hert LEge21
- 19 shulde] should LEge21 for] from AAH07 LEge21 trouthe] trothe AAH07 trouth LEge21 set] sett AAH07 aparte] a parte AAH07 apart LEge21
- 20 sins] Syns AAH07 syns LEge21 trouthe] trothe AAH07 trouth LEge21 ded] did AAH07 LEge21 my herdines] mye hardynes AAH07 me hardines LEge21
- 21 yet] Yet AAH07 remaine] remayne AAH07 remain LEge21 comforteles] comfortles AAH07 LEge21
- 22 Some tyme] Somtyme AAH07 Sometyme LEge21 ded] did LEge21 ded tune] did tewne AAH07
- 23 lede] lead AAH07 led LEge21 herte] hart AAH07 hert LEge21 plesaunte-lye] pleasantly AAH07 LEge21
- 24 saide] said AAH07
- 25 my] mye AAH07 hap] happ AAH07 LEge21 comming] comminge AAH07 commyng LEge21 hastelye] hastely LEge21
- 26 yt] it AAH07 LEge21 hathe] hath AAH07 LEge21 happd] happid AAH07 happed LEge21 contrarye] contrarie AAH07 contrary LEge21
- 27 Assuraunce] assuraunce LEge21 causith] cawseth AAH07 causeth LEge21 distresse /] distresse AAH07 distres LEge21
- 28 and] And AAH07 remaine] remayne all comfortles AAH07 remain all comfortles LEge21
- 29 then] Then AAH07 LEge21 note] note : LEge21 doth] do LEge21 varye] varie AAH07 vary LEge21
- 30 leave] leve LEge21 wontd] wonted AAH07 LEge21 plesauntenesse] pleasantnes AAH07 plesantnes LEge21
- 31 the hevye] The heavie AAH07 hevye] hevye LEge21 burdin] burden AAH07 LEge21 carrye] cary LEge21
- 32 hathe] Hathe AAH07 hath LEge21 altred] alterd LEge21 Ioyfullnes] ioyfulnes AAH07 Ioyefulnes LEge21
- 33 hathe] hath LEge21

34 haste] hast LEge21 hathe] hath AAH07 LEge21 hurte] hurt AAH07
LEge21 happines] happenes LEge21

35 and] And AAH07 Remayne/] remayne all comfortles AAH07 remain all
comfortles LEge21

Me list no more to sing

74v

fol. [74v]

- 1 Me list no more to sing
- 2 of love nor of suche thing
- 3 howe sore *that*{th}+t+} yt me wring
- 4 for what I song or spake
- 5 men dede my songis mistake /

- 6 my songes{es} ware to defuse
- 7 theye made folke to muse
- 8 therefor me to excuse
- 9 theye shall be song mor^e plaine
- 10 nothr of Ioye nor payne /

- 11 What vailith then to sy skyp
- 12 at fructe over the lipp
- 13 w¹for frute *with*{w+t+}outen taste
- 14 Dothe noght but rott & waste

- 15 What vailith vndre kaye
- 16 to kepe treasure alwaye
- 17 that never shall se daye
- 18 yf yt be not vsid
- 19 yt ys but abusid

- 20 What vaylethe the flowre
- 21 to stond still and whither.
- 22 yf no man yt savo^r
- 23 yt servis onlye for sight
- 24 and fadith towardes{es} night

- 25 Therefore fere not *tessaye*{to essay}
- 26 to gadre ye that ye maye
- 27 the flower that this daye

- 28 is fresher then the next
 29 marke well I saye this text
- 30 Let not the frute be lost
 31 that is desired moste
 32 Delight shall quite *the* coste
 33 yf hit be tane in tyme /
 34 small labo^r is to clyme
- 35 and as for siche treasure
 36 that makithe the the Richer
 37 and no dele the p^orer
 38 when it is gyven or lente
 39 me thinckes^{es} yt ware well spen_{_e}te
- 40 Yf this be undre miste
 41 and not well playnlye wyste
 42 vndrestonde me who lyste
 43 for I reke not a bene
 44 I wott what I doo mean

fs

Notes & Glosses

1. The mark may be scribal and intended to designate the omitted line. The same mark occurs on 74r.

Commentary

Attributed to Sir Thomas Wyatt,²²⁵ this poem was entered by H8 and elaborates on a *carpe diem* theme. H8 uses various modes to mark stanzas, but does so inconsistently. Some stanzas have one or a combination of the following: the first word of the first line is capitalized, the lines following the first line are indented, or a space is left to separate the stanza from the following. Some stanzas have no mark to differentiate them (especially stanzas seven and eight).

²²⁵ Rebholz, *Sir Thomas Wyatt*, 170–1.

Nowe fare well love and theye lawes forever

75r

fol. [75r]

- 1 Nowe fare well love and theye lawes forever.
 - 2 thye baytid hookis shall tangle me no more
 - 3 to sore a profe hathe called me *from*{_o} thye lore
 - 4 to surer ~~het~~the / welthe my wyttis to endeve^r
 - 5 In blynde erro^r whylist I dede *per*{p+}seuer
 - 6 thye sharpe repulse that pryckith so sore
 - 7 hathe taught me to sett in tryfflis no store /
 - 8 but skape fvrthe for libretye is lever .
 - 9 therefor farewell go truble yong{er}{g'} hertes{es}
 - 10 and in me clayme no more autorytye
 - 11 *with*{w+t+} Idle youth goo vse thye propretye
 - 12 And therevpon go spende thy brittle dartes{es}
 - 13 for hidreto I have loste mye tyme
 - 14 me liste no longr b rottyn bowes to clyme/
- fs

Commentary

Attributed to Sir Thomas Wyatt,²²⁶ this poem was entered by H8. The speaker renounces love and tells it to go trouble younger hearts. The grafted and rotten bough image is a common image in courtly lyrics. For other examples of this image in the manuscript, see “Yff reason govern fantasye” (45r), “This rotyd greff will not but growe” (47v), and “Tanglid I was yn loves snare” (79v–80r). The poem also appears in Tottel’s *Miscellany* under the title “A renouncing of loue” (item 99).²²⁷

1. Textual Notes

Texts Collated

LEge09, STC13860_07, AAH04

Collation

1 Nowe] AAH04 LEge09 STC_13860_07 fare well] ffarewell AAH04 LEge09
FArewell, STC_13860_07 love and theye] Loue, and all thy STC_13860_07

²²⁶ Rebholz, *Sir Thomas Wyatt*, 87.

²²⁷ Tottel, *Tottel’s Miscellany*, 80.

theye] all thie AAH04 all thy LGe09 lawes] Lawes AAH04 forever.] for ever
 AAH04 LGe09 for euer. STC_13860_07
 2 thye] thie AAH04 thy LGe09 Thy STC_13860_07 baytid] baited
 AAH04 bayted LGe09 STC_13860_07 hookis] hookes AAH04 LGe09 hokes
 STC_13860_07 tangle] tangill LGe09 more] more. STC_13860_07
 3 to sore a profe hathe called] Senec and Plato call AAH04 Senec and
 plato call LGe09 Senec, and Plato call STC_13860_07 thye] thie AAH04 thy
 LGe09 STC_13860_07 lore] lore: STC_13860_07
 4 to surer helthe / welthe my wyttis] To parfit wealth my wit for
 STC_13860_07 surer helthe /] perfect AAH04 parfaict LGe09 welthe] wealthe
 AAH04 welth LGe09 wyttis] witt for AAH04 wit for LGe09 endeuer] ende-
 vour AAH04 endeuer. STC_13860_07
 5 In] in AAH04 blynde] blynd AAH04 blinde STC_13860_07 error] errour
 AAH04 LGe09 STC_13860_07 whylist] when AAH04 LGe09 STC_13860_07
 dede] did AAH04 LGe09 dyd STC_13860_07 perseuer] persever AAH04 par-
 seuer: STC_13860_07
 6 thye] thie AAH04 thy LGe09 Thy STC_13860_07 sharpe] sharppe
 AAH04 sherpe LGe09 sharp STC_13860_07 repulse] repulce LGe09 repulse,
 STC_13860_07 pryckith] pricketh AAH04 LGe09 STC_13860_07 so] aye so
 AAH04 STC_13860_07 ay so LGe09 sore] sore: STC_13860_07
 7 hathe] Hath AAH04 hath LGe09 STC_13860_07 taught] Taught
 STC_13860_07 to sett in tryfflis] in trifles that I set STC_13860_07 tryfflis] try-
 fles AAH04 tryfels LGe09 store /] store AAH04 LGe09 store: STC_13860_07
 8 but] and AAH04 LGe09 But STC_13860_07 skape] scape AAH04 LGe09
 STC_13860_07 fvorth for libretye] forthe syns lybertie AAH04 fvorth for]
 fourth syns LGe09 forth thence: since STC_13860_07 libretye] libertie LGe09
 STC_13860_07 lever.] Lever AAH04 lever LGe09 leuer. STC_13860_07
 9 therefor] therefore AAH04 Therefore LGe09 Therefore, STC_13860_07
 farewell] fare well AAH04 farewell: STC_13860_07 go] goe AAH04 goo LGe09
 truble] trouble AAH04 LGe09 STC_13860_07 hertes] hartes AAH04 hartes:
 STC_13860_07
 10 and] And STC_13860_07 clayme] claime STC_13860_07 more]
 mroe AAH04 autorytye] auctoritie AAH04 autoritie LGe09 auctoritie.
 STC_13860_07
 11 with] With STC_13860_07 Idle] idill LGe09 ydle STC_13860_07 youth]
 youthe AAH04 yeuth LGe09 goo] go AAH04 STC_13860_07 thye] thie AAH04
 thy LGe09 STC_13860_07 propretye] propertie AAH04 LGe09 propartie:
 STC_13860_07
 12 And] and AAH04 therevpon go] theare on AAH04 theron LGe09
 STC_13860_07 spende] spend AAH04 LGe09 STC_13860_07 thy] thie many

AAH04 brittle] many brittill LEge09 many brittle STC_13860_07 dartes] der-
tes LEge09 dartes. STC_13860_07

13 for] ffor AAH04 for hidreto] For, hytherto though STC_13860_07 hi-
dreto] hetherto thoughe AAH04 hetherto though LEge09 have] haue AAH04
STC_13860_07 loste] lost STC_13860_07 loste mye] spendlost all my LEge09
mye] all my AAH04 my STC_13860_07 tyme] tyme: STC_13860_07

14 me liste no longr b] Me lyst no lenger STC_13860_07 liste] lustithe
AAH04 lusteth LEge09 longr b] longer AAH04 longr b rottyn bowes] lenger
rotten boughes LEge09 rottyn] rotten AAH04 STC_13860_07 bowes] boughes
AAH04 clyme /] clyme AAH04 LEge09 clime. STC_13860_07

ffor to love her for her lokes lovelye

75r

fol. [75r]

- 1 ffor to love her for her lokes{es} lovelye
- 2 my herte was sett in thought right furmlye
- 3 trusting bye to^uthe trouthe to have had Relesed redresse /
- 4 but she hath made anodre promes
- 5 and hathe gyven me leve full honestelye
- 6 yet do I not refuse yt gretelye
- 7 for on my faith I lovid so surelye
- 8 but reson woll that I doo leese
- 9 for to love her.
- 10 sins that in love the paynes be dedelye
- 11 me thinckes{es} yt best that reddelye
- 12 I doo returⁿe to my furst adresse
- 13 for at this tyme to grete is the presse
- 14 and parells apere to abbundauntelye
- 15 for to love her.

Commentary

Attributed to Sir Thomas Wyatt,²²⁸ this poem was entered by H8. The speaker judges that the perils of loving the lady are too great; thus, he will reasonably return to a lighter, more courteous demeanor toward her (“my furst adresse”). This poem provides an interesting glimpse into the different manners and consequences of addressing a lady.

²²⁸ Rebholz, *Sir Thomas Wyatt*, 223.

1. Textual Notes

Texts Collated

LEge10

Collation

- 1 lovelye] lovely LEge10
- 2 herte] hert LEge10 sett] set LEge10 furmlye] fermely LEge10
- 3 bye toruthe] by LEge10 trouthe] thought LEge10 Relesed redresse /]
redresse LEge10
- 4 anodre] an othee LEge10 promes] promese LEge10
- 5 hathe] hath LEge10 gyven] geven LEge10 love] leve LEge10 honestelye]
honestly LEge10
- 6 refuse yt gretelye] reioyse it greatlye LEge10
- 7 lovid] loved LEge10 so] to LEge10 surelye] surely LEge10
- 8 reson] reason LEge10 woll] will LEge10 doo loosse] do sesse LEge10
- 9 her.] her> LEge10
- 10 sins] Syns LEge10 be dedelye] ben dedly LEge10
- 11 thinckes] thincke LEge10 yt] it LEge10 riddelye] reddely LEge10
- 12 doo] do LEge10 retorne] return LEge10 furst] first LEge10 adresse]
adresse LEge10
- 13 grete] great LEge10 presse] prese LEge10
- 14 parells] perilles LEge10 apere] appere LEge10 abbundauntelye]
abundauntely LEge10
- 15 her.] her LEge10

To Rayle or geste ye kno I vse yt not

75r-v

fol. [75r]

- 1 To Rayle or geste ye kno I vse yt not
- 2 though that such cause some tyme in folkes{es} I finde
- 3 and tho to chaung ye list to sett yor minde
- 4 love yt who liste in faithe I like yt not
- 5 and if ye ware to me as ye are not
- 6 I wolde be lothe to se you so unkinde /
- 7 but sins yo^r faithe muste nedes{es} be so be kinde

fol. [75v]

- 8 tho I hate yt I praye you leve yt not

- 9 things{es} of grete waight I neuer{u'} thought to crave
 10 this is but small of right denye yt not
 11 yo^f fayning wayis as yet forget them not
 12 but like rewarde let other lovers have
 13 that is to saye for ser{{s}8}uis true and faste
 14 to long delaies / & changing at the laste /

fs.

Commentary

Attributed to Sir Thomas Wyatt,²²⁹ this poem was entered by H8. The speaker wishes the lady to continue her unfaithful activity so she may serve others as she has served him. The speaker equates her behaviour with something unnatural (“unkinde”). H8 enters the second part of the poem (from line 8) on the verso of the leaf.

My herte I gave the not to do yt paine

75v

fol. [75v]

- 1 My herte I gave the not to do yt paine
 2 but to pre{p}'se^eve / yt was to the takin
 3 I ser{{s}8}uid the not to be forsakin
 4 but that I shulde be rewardid againe
 5 I was contente thy ser{{s}8}u^ante to remaine
 6 but not to be paide vndre suche fasshion
 7 now sins *that*{{th}+t+} in the is none other Raison
 8 Displease the not if that I do restraine
 9 vnsatiat of my woo . and thy desire
 10 assurid bye crafte . *texcuse* {to excuse} thye faute
 11 ffarwell I saie parting from the fire
 12 for he that beleuith bering in hande
 13 plowithe in water and sowith in sande /

fs

²²⁹ Rebholz, *Sir Thomas Wyatt*, 89.

Commentary

Attributed to Sir Thomas Wyatt,²³⁰ this poem was entered by H8 and based on Serafino Aquilano's strambotti "El cor ti diedi che el tormentassi."²³¹ The poem also appears in Tottel's Miscellany under the title "The louer forsaketh his vnkinde loue" (item 100).²³² H1 enters another version of this poem as "My harte I gave the not to do it paine" (3r). "My harte I gave the not to do it paine" (3r) omits line 10. Variations in word choice occur in both poems: a few examples include the differences between 3r's "slave" and 75v's "servant" (line 3); 3r's "restraine" and 75v's "reffreyne" (line 8); and 3r's "bering" and 75v's "lernyng" (lines 11 and 12 respectively).

The Ioye so short alas the paine so nere

75v

fol. [75v]

- 1 The Ioye so short alas the paine so nere
- 2 the waye so long the depar{p+}ture so smar{m'}te
- 3 the furst sight alas I bought to dere
- 4 that so sodonnelye now from{o} hens must par{p+}te
- 5 the bodye gone yet remaine shall the herte
- 6 with{w+t+} her with{w+t+}wiche for me salte teris shall^{ded} Raine
- 7 and shall not chaunge till that{{th}+t+} we mete againe

- 8 tho tyme doth passe / yet shall not my love
- 9 tho I be farre always / my hert is nere
- 10 tho other chaunge yet will not I remove
- 11 tho other care not / yet love I will & fere
- 12 tho other hate / yet will I love my dere
- 13 tho other woll of lightnes saye adewe
- 14 yet woll I be founde stedefast and trewe /

- 15 when other laughe / . alas then do I wepe /
- 16 when other wype sing / . then do I waile & crye
- 17 when other run{o}ne per{p+}forcyd I am to crepe
- 18 When other daunce / in sorro I do lye
- 19 when other Ioye / for paine welnere I dye
- 20 thus brought from{o} welthe / alas tendles{to endless}^{paine}

²³⁰ Rebholz, *Sir Thomas Wyatt*, 78.

²³¹ Rebholz, *Sir Thomas Wyatt*, 345.

²³² Tottel, *Tottel's Miscellany*, 80-1.

21 that undeser{{s}8}uid / causeles to remayne /

fs.

Commentary

Attributed to Sir Thomas Wyatt,²³³ this poem was entered by H8. Although the speaker labors under undeserved pain, he will not forsake his love.

Eche man telles me I chaunge of my devise

75v

fol. [75v]

- 1 Eche man . telles{es} me I chaun{ _u}ge of my devise
- 2 & on{ _o} my faithe me think it good reson
- 3 to chaun{ _u}ge po^rpos even after *the*{{th}+e+} season
- 4 for yn everye case to kepe still on guse
- 5 ys mete for them / *that*{{th}+t+} wold be takin wise
- 6 and I am not of suche manner{n'} con{ _o}dicion{ _on}
- 7 But tretid after / *after*{t'} adyve's fasshion
- 8 and therevppon my dyver{v}'snes doth ryse
- 9 but you that blame this diuer{u}'snes most.
- 10 chaung / you nomore but still afte^r on rate.
- 11 trete / ye me well & kepe ye *the*{{th}+e+} same state.
- 12 and whilis *with*{w+t+} me doth dwell this werid goste.
- 13 my wo^rdes{es} no^rI shall never be varyable
- 14 but alwaies as yo^r owne bothe ferme & stable/

fs

Commentary

Attributed to Sir Thomas Wyatt,²³⁴ this poem was entered by H8. The poem also appears in Tottel's Miscellany under the title "Of change in minde" (item 46).²³⁵ The speaker justifies his fickleness.

²³³ Rebholz, *Sir Thomas Wyatt*, 131.

²³⁴ Rebholz, *Sir Thomas Wyatt*, 86.

²³⁵ Tottel, *Tottel's Miscellany*, 44–5.

1. Textual Notes

Texts Collated

STC13860_06, AAH02, LEge08

Collation

1 Eche] Eache AAH02 EChe STC_13860_06 man .] man AAH02 LEge08
STC_13860_06 telles me] me tellithe AAH02 me telleth LEge08 me telth,
STC_13860_06 change] change STC_13860_06 of] most AAH02 STC_13860_06
moost LEge08 devise] devise: STC_13860_06

2 &] and AAH02 LEge08 And, STC_13860_06 faithe] faith LEge08 faith,
STC_13860_06 think] thinck AAH02 LEge08 thinke STC_13860_06 good] goode
LEge08 reson] reason AAH02 LEge08 STC_13860_06

3 to] To AAH02 STC_13860_06 change] change STC_13860_06 porpos]
propose LEge08 porpos even] purpose lyke AAH02 purpose, like STC_13860_06
even] like LEge08 season] season. STC_13860_06

4 for] ffor AAH02 LEge08 for yn everye] For in ech STC_13860_06 yn] in
AAH02 LEge08 everye] every LEge08 case] cas LEge08 kepe] keepe AAH02 on]
one AAH02 STC_13860_06 oon LEge08 guse] guyse AAH02 gyse LEge08 guise
STC_13860_06

5 ys] Is STC_13860_06 mete] meete AAH02 mytt LEge08 them /] them
AAH02 theim LEge08 them, STC_13860_06 wold] would LEge08 STC_13860_06
takin] taken AAH02 LEge08 STC_13860_06 wise] wyse AAH02 LEge08 wise.
STC_13860_06

6 and] And STC_13860_06 am] ame LEge08 suche] such STC_13860_06
manner] maner AAH02 LEge08 STC_13860_06 condicion] condicon AAH02
condition LEge08 condicion: STC_13860_06

7 But] but AAH02 LEge08 tretid] treatid AAH02 treted LEge08 treated
STC_13860_06 after /] after AAH02 LEge08 STC_13860_06 after adyvers] a
dyvers AAH02 LEge08 a diuers STC_13860_06 fasshion] facion AAH02 fashion:
STC_13860_06

8 and] And STC_13860_06 therevppon] thearvpppon AAH02 therupon
LEge08 STC_13860_06 my] any LEge08 dyversnes] dyvernes LEge08 diuer-
nesse STC_13860_06 doth] doeth LEge08 ryse] rise LEge08 rise. STC_13860_06

9 but you that blame this diuersnes] But you, this diuersnesse that bla-
men STC_13860_06 diuersnes] dyversnes AAH02 dyvernes LEge08 most.]
most AAH02 moost LEge08 most, STC_13860_06

10 chaung /] Change AAH02 change LEge08 Change STC_13860_06
nomore] no more AAH02 LEge08 no more, STC_13860_06 on] one AAH02
STC_13860_06 oon LEge08 rate.] rate AAH02 LEge08 STC_13860_06

11 trete /] treate AAH02 trete LGe08 Treat STC_13860_06 ye] you
STC_13860_06 well] well: STC_13860_06 &] and AAH02 STC_13860_06 ye]
you STC_13860_06 the same state.] in the same state AAH02 in the same state
LGe08 in that state. STC_13860_06

12 and whilis] And while LGe08 STC_13860_06 whilis] whyle AAH02
doth] dothe AAH02 doeth LGe08 werid] wearied AAH02 weried LGe08
STC_13860_06 goste.] goste AAH02 goost LGe08 gost, STC_13860_06

13 my] My AAH02 STC_13860_06 wordes] worde AAH02 LGe08 word
STC_13860_06 nor] now AAH02 never] not AAH02 LGe08 STC_13860_06
variable] variable AAH02 LGe08 variable, STC_13860_06

14 but] But AAH02 STC_13860_06 as] one AAH02 oon LGe08 one,
STC_13860_06 yor] you AAH02 your LGe08 STC_13860_06 bothe] bo-
eth LGe08 both STC_13860_06 ferme] fyrme AAH02 ferme LGe08 firme
STC_13860_06 &] and AAH02 STC_13860_06 stable/] stable AAH02 LGe08
stable. STC_13860_06

Payne of all payne the most grevos paine

75v-76r

fol. [75v]

- 1 Payne of all payne *the* most grevo's paine
- 2 ys to loue hartelye & *can* not be loud again

- 3 love *with* vnkindenesse is causer of hevenis
- 4 of inwarde sorro & sighis painefull.
- 5 Where as I love is no redresse
- 6 to no manner of pastime *the* sprites so dull
- 7 with *pri*ue mo'ninges & lookes Ruffull.
- 8 the boddye all werishe *the* collo' pale & wan
- 9 more like *agost* {a ghost} *then* lyk a lyvin' man

- 10 Whan *whan* cupido hath inflamid *the* harte desire
- 11 to love there as ys disdayne.
- 12 of good o' ill *the* minde obliuyous.
- 13 Nothin' regardin' but love tattaine {to attain}
- 14 alwais imaginin' by what meane o' train
- 15 yt may be at rest thus in a momen'te.
- 16 now here now there being never *con*tente.

- 17 Tossing and to'nin' whan *the* body wolde rest.

fol. [76r]

18 *with*{w+t+} dreamis opprest and visions fantastycall
 19 sleping or waking love is ever preste
 20 some tyme to wepe some tyme to crye and call
 21 bewaying his fortune and lif bestiall
 22 Nowe in hope of recure and now in dispaire
 23 this yis a sorye lyf to lyve alwaye in care/

24 Reco^rde of therence in his *com*{_o}medis poeticall
 25 yn love ys Ielosye / and iniuris mannye *on*{_o}n
 26 angre and debate *with*{w+t+} mynde sensuall.
 27 nowe warre nowe peace musing all alone /
 28 some tyme all morte and c^olde as anye stonne
 29 this causith unkindenesse of suche as cannot skill
 30 of th trewe love assurde *with*{w+t+} herte and good will

31 Lucrese the Romaine for love of *our*{o+r+} lorde
 32 & bye cause *per*{p+}force she had *com*{_o}mit advowtrye
 33 *with*{w+t+} tarquinus as the storye dothe recorde
 34 her self ded slea / *with*{w+t+}e a knif most pituoslye
 35 among her nigh frindes{es} bye cause *that*{{th}+t+} she
 36 so falslye was betrayed lo this was the guardon
 37 Where as true love hath no domynyon

38 To make rehersall of old *antiqui*{q+i+}tye
 39 what nedithe yt we see bye experience
 40 among lovers yt chaunsith daylye
 41 Displeaso^r and variaunce for none offens
 42 but if true love might gyve sentens
 43 that vnkindenes & *disdayne* shuld have no place
 44 but true harte / for true love yt ware agrete grace /
 45 O venus ladye of love the goddesse
 46 help all true lovers / to have love againe
 47 bannishe *from*{_o} thye presens *disdayne* and vnkindnesse
 48 kyndnesse and pytie to thy *ser*{{s}8}uice Retayne
 49 for true love ons fixed / in the cordiall vayne
 50 can never be revoulsid bye no *manner*{n}of arte
 51 vnto the sowle *from*{_o} the boddye *depar*{p1}te

fs

Commentary

Attributed to Sir Thomas Wyatt,²³⁶ this poem was entered by H8. The poem is known as “Love with vnkindenesse is causer of hevenis.” Rebholz notes that this lyric could be a modified carol.²³⁷ The speaker uses classical allusions to describe the difficult life of a lover suspended between hope and despair. The stanzaic division in this lyric is minimal.

lament my losse my labor and my payne

76v

fol. [76v]

- 1 lament my losse my labo^r and my payne
- 2 all ye that here mye wofull playnte and crye
- 3 yf ever man might ons yo^r herte constrayne
- 4 to pytie wordes{es} of right yt shulde bee I
- 5 that sins . the tyme that youthe yn me ded rayne
- 6 my plesaunte yeris to bondage ded aplye
- 7 wiche as yt was I porpose to declare
- 8 wherebye my frindes{es} hereafter maye be ware

- 9 And if *per*{p+}chaunce some radrs list to muse
- 10 what menith me so playnlye for to wright
- 11 my good entente the fawte of yt shall skuse
- 12 wiche meane nothing but trulye tendyght{to endite}
- 13 the crafte and care the greef and long abuse
- 14 of lovors lawe and eke her puisss^auntemight
- 15 wⁱche though that men oft tymes bye paynis doth kno.
- 16 lyttle thye wot wiche wayes the gylis doth growe
- 17 yet well ye kno yt will renwe my *smar*{m'}te
- 18 thus to reherse the paynes that I have past
- 19 my hand dothe shake my pen skant dothe his parte
- 20 my boddye quakes{es} my wyttis begynne to waste
- 21 twixt heate and colde in fere I fele my herte
- 22 *pay pan*{_a}tin{_i}g for paine and thus as all agaste
- 23 I do remayne w^o skant wotting what I wryd
- 24 perdon me then Rudelye tho I indyte

- 25 And patientelye o Rerdre I the praye

²³⁶ Rebholz, *Sir Thomas Wyatt*, 241–2.

²³⁷ Rebholz, *Sir Thomas Wyatt*, 505–6.

26 take in good parte this wo'ke as yt ys men{_e}te
 27 and greve the not *with*{w+t+} aught *that*{{th}+t+}I shall saye
 28 sins *with*{w+t+} good will this boke a brode ys sente
 29 to tell men I howe in youthe I ded assaye
 30 what love ded mene and nowe I yt repente
 31 that moving me my frindes{es} might well be ware
 32 and kepe *them*{_e} fre from{_o} all suche payne and care /

fs

Commentary

Attributed to Sir Thomas Wyatt,²³⁸ this poem was entered by H8. Here the speaker warns a friend of the grief and abuse caused by the “law” of lovers. While some scholars have argued that Wyatt based his poem on Petrarch’s *Rime* I, Rebholz notes that the poem does not have enough similarities to constitute a direct translation or imitation; the poem, Rebholz argues, might have instead belonged to a group of poems Wyatt intended to send abroad, and this poem would “have been both a preface and an envoy in the medieval tradition of farewells to books.”²³⁹

what shulde I saye

77r

fol. [77r]

1 what shulde I saye
 2 sins faithe is dede
 3 and truthe awaye
 4 from{_o} you ys fled
 5 shulde I be led
 6 *with*{w+t+} doblenesse
 7 naye naye mistresse /

 8 I *pro*{p3}micide you
 9 & you *pro*{p3}misid me
 10 to be as true
 11 as I wolde bee
 12 but sins I se yo^r dobl
 13 yo^r doble herte

²³⁸ Rebholz, *Sir Thomas Wyatt*, 235–6.

²³⁹ Rebholz, *Sir Thomas Wyatt*, 502–3.

- 14 farewell my parte
 15 Though for to take
 16 yt ys not my minde
 17 but to forsake
 18 and as I finde
 19 so will I truste
 20 fare well oniuste

 21 *Can{_a}n ye saye nay*
 22 but you saide
 23 that I all waye
 24 shulde be obeide
 25 and thus betraide
 26 or that I wiste
 27 fare well onkiste

fs

Commentary

This poem, attributed to Sir Thomas Wyatt,²⁴⁰ was entered by H8. The speaker laments over his double-hearted lady and her faithlessness. H8 combines lines 5 and 6 together in order to make twenty-six graphical lines out of twenty-seven poetical lines.

howe shulde I

77r-v

fol. [77r]

- 1 howe shulde I
 2 be so plesunte
 3 in mye sembl^aunt
 4 as my fellowes bee

 5 not long agoo
 6 it chaused soo
 7 as I ded walke alone
 8 I harde aman
 9 that nowe and than{_a}n

²⁴⁰ Rebholz, *Sir Thomas Wyatt*, 301-2.

- 10 himsilf ded thus bemone
 11 Alas he saide
 12 I am betraide
 13 and vttrelye ondone
 14 whom{o} I dede trust
 15 and think so iuste
 16 another man{a}n hath won{o}ne

 17 mye ser{s}vise due
 18 and herte so true
 19 on her I ded bestowe
 20 I never ment
 21 for to repente
 22 yn welthe nor yet in woo.

 23 The westo^rne winde
 24 hathe turnid his minde
 25 and blowen it clene awaye
 26 therebye my helthe my mirthe / welthe
 27 my h mirthe & helthe
 28 are dryvon to grete de kaye

 29 ffortune ded smyle
 30 a right sho^te while
 31 and never saide me naye
 32 with{w+t} ples^aunte plais
 33 and Ioyfull dayes
 34 my tyme to passe awaye /

 35 Alas ahlas
 36 the tyme so was
 37 so never shall it be
 38 sins she is gone
 39 and I alone []
 40 armeles as ye maye see/

 fol. [77v]
 41 Where is the othe
 42 where is the trothe

43 that she to me ded gyve
 44 such fayned wo^odes{es}
 45 with silie boordes{es}
 46 lett no t wise man{_a}n beleve

47 ffor even as I
 48 thus wofullye
 49 vnto my silfⁱ com{_o}plaine
 50 yf ye then truste
 51 nedes{es} lerne ye muste
 52 to sing my song in vayne /
 53 how shulde I &c /

fs

Notes & Glosses

1. The word “silf” demonstrates the similarity between the scribe’s renderings of *e* and *i*.

Commentary

Attributed to Sir Thomas Wyatt,²⁴¹ this poem was entered by H8. The speaker recounts how he met a lamenting lover. In the end, the lover hopes the speaker will be more wary in his trust or else he will sing the same song. Rebholz notes that the poem belongs to the medieval French genre *chanson à personnages* (dramatic song), wherein the poet listens to a young woman’s complaint.²⁴²

Gyve place all ye that dothe reioise

77v

fol. [77v]

1 Gyve place all ye *that*{th}+t+ dothe reioise
 2 and loves pang^es{es} hathe clene forget
 3 let *them*{_e} drawe nere & here my voyse
 4 Whom love dothe force in paynes ^{to} frett
 5 for all of playnte my song is sett
 6 wiche long hathe *ser*{s}uid & nought *can*{_a}¹ gett

²⁴¹ Rebholz, *Sir Thomas Wyatt*, 298–9.

²⁴² Rebholz, *Sir Thomas Wyatt*, 532.

7 A faithefull herte so trulye *men*{_e}te
 8 rewardid is full slenderelye
 9 a stedfaste faithe *fwith*{w+t+} good enten{-e}te
 10 ys recom{-o}pensid craftelye
 11 Such hap dothe hap ~~full craftelye~~^{vnhappelye2}
 12 to *them*{_e}*that*{{th}+t+} mene but honestelye /

 13 *with*{w+t+} humble sute I have assayde
 14 to to^rne her cruell herted minde
 15 but for rewarde I am delaide
 16 and to mye welthe here eris be blinde
 17 lo thus bye chaunse I *am*{_a} assignide
 18 *with*{w+t+} stedfaste love to *ser*{{s}8}ue *thee*{{th}+e+} vnkinde

 19 What vaylithe trothe or stedfastenesse
 20 or still to *ser*{{s}8}ue *with*{w+t+}out repreffe
 21 what vaylith faithe or *gen*{_e}tilnesse/
 22 where crueltie dothe raine as chefe /
 23 alas there is no greter greeff
 24 *then*{_e} for to love and lake releffe/

 25 Care dothe *con*{_o}straine me to *com*{_o}plaine
 26 of love & her vncertaintye
 27 wich *gra*{gA}untith nought but grete disdayne
 28 for losse of all my libretye
 29 alas this is extremytye
 30 for love to finde suche crueltye /

 31 for hertye love to finde such crueltie³
 32 alas it is a carefull lott
 33 and for to voide so fowle a mote
 34 there is no waye but slip *the*{{th}+e+} knott
 35 the gayne so colde the paine so hott
 36 prayse yt who list I like yt not /

fs

Notes & Glosses

1. This is a variant, ornamental style of macron.²⁴³

²⁴³ Petti, *English Literary Hands*, 22.

2. There is a line over both occasions of the word “hap,” for an unknown reason.
3. The word “crueltie” here is of interest. The Egerton Manuscript has “hate” in this position, which would rhyme with “mate/mote.” It is possible that the word is a carryover from the previous line, and thus, scibal error, but the word is spelled differently and the lines are in different stanzas, which might reduce the likelihood of such an error.

Commentary

Attributed to Sir Thomas Wyatt,²⁴⁴ this poem was entered by H8. The speaker laments that honesty and steadfastness get little reward. The word “crueltie” in line 31 is of interest in this transcription. The version of the poem in the Egerton Manuscript has “hate,” which would rhyme with “mote/mate” in line 33. The word in “Gyve place all ye that dothe reioise” may be a carryover from the previous line, thereby constituting a scibal error; yet the word is spelled differently and the lines are in different stanzas, which might reduce the likelihood of such an error.

Dyvers dothe vse as I have hard & kno

77v

fol. [77v]

- 1 Dyve^rs dothe vse as I have hard & kno
- 2 whan{ _a}that{{th}+t+} to chaun{ _u}ge¹ their{{th}} lades{es} do beginne
- 3 to mo^rne & waile & neuer{u¹} for to lynne²
- 4 hoping there{{th}} bye to pease their{{th}} painefull woo.
- 5 And soim{ _i}m there{{th}} be that{{th}+t+} whan{ _a} it chansithe soo
- 6 that{{th}+t+} woman{ _a} change & hate where love hath bene
- 7 thei call them{ _e} fals & think with{w+t+} wo^rdes{es}to wynne
- 8 the hartes{es} of them{ _e}which{w+c+} other where dothe gro.
- 9 But as for me though that{{th}+t+} by chan{ _a}nse in dede
- 10 change hath out wo^rne the{{th}+e+} favo^rthat{{th}+t+} I had
- 11 I will not wayle / lamen{ _e}t noyr yet be sad
- 12 nor call her fals that{{th}+t+} falsley ded me fede
- 13 but let it passe & thin{ _i}k it is of kinde
- 14 that often{ _e}n³ chaun{ _u}nge doth plese a woman{ _a}s⁴ min{ _i}de

fs

²⁴⁴ Rebholz, *Sir Thomas Wyatt*, 274–5.

Notes & Glosses

1. A macron shaped with a curve and a dot beneath is an older form still in use in the fifteenth century.²⁴⁵
2. The meaning of “to lynne” is “to cease.”
3. The word “oftenn” is an example of a seemingly unnecessary indication of a supplied nasal.
4. A macron shaped as an ascending hook or curl is an ornamental form used in the fifteenth century.²⁴⁶

Commentary

Attributed to Sir Thomas Wyatt,²⁴⁷ this poem was entered by H8. In contrast to the common courtly love trope, the speaker refuses to complain about the fickleness of the lady, and justifies his refusal by remarking that women’s fickleness represents a part of “kinde”—that is, a natural attribute of a woman’s temperament. For another example describing this perspective concerning women’s fickleness, see the poem “Spight hathe no powre to make me sadde” (78r). Petrarch also touched on this theme of fickleness; in *Rime* 183, for instance, he writes: “Woman is by nature a changeable thing; whence I know well that a loving condition in the heart of woman lasts a very short time” (II, 12–14).²⁴⁸ This poem has the largest number of abbreviations in the entire manuscript.

the losse is small to lose suche on

77v

fol. [77v]

- 1 the losse is small to sose suche on
- 2 *that*{th}+t+ shrynkith for a slendr naye
- 3 & wit *thei*{th}+ei+ lak *that*{th}+t+ wolde make mone
- 4 tho all suche peakes{es} ware wipid awaye /

fs

Commentary

Attributed to Sir Thomas Wyatt,²⁴⁹ this poem was entered by H8. In this humorous lyric, the female speaker believes that losing a lover put off by

²⁴⁵ Petti, *English Literary Hands*, 22.

²⁴⁶ Petti, *English Literary Hands*, 22.

²⁴⁷ Rebholz, *Sir Thomas Wyatt*, 224.

²⁴⁸ Rebholz, *Sir Thomas Wyatt*, 495.

²⁴⁹ Rebholz, *Sir Thomas Wyatt*, 229.

a small “nay” is trivial, and that shrinking lovers who complain lack wit because they do not face any real adversity. This short verse may be a comment on the poem above it, “Dyvers dothe vse as I have hard & kno” (77v).

Spight hathe no powre to make me sadde

78r

fol. [78r]

- 1 Spight hathe no powre to make me sadde /and thys
- 2 Nor scorefulnessse to make me playne /
- 3 yt dothe suffise that *on*{_o}ns I had
- 4 and so to leve yt is no payne /¹
- 5 Let thim frowne on that leste dothe gaine
- 6 who ded reioise maist nedes{es} be gladd
- 7 and tho *with*{w+t+} wordis thou wenist to rayne
- 8 yt dothe suffise that *on*{_o}ns I had

- 9 Sins that in chekes{es} . thus overtwawerte
- 10 and coylye lookis thou doste delight
- 11 yt dothe suffise that myne thou warte
- 12 tho change hathe put thye faithe to flight
- 13 alas it is a pevishe spight
- 14 to yelde the silf and then to parte
- 15 but sins thou seiste thie faithe so light
- 16 yt dothe suffise that myne *thou*{th+u+} warte

- 17 And sins thye love dothe thus declyne
- 18 and in thye herte suche hate dothe growe
- 19 yt dothe suffise that thou warte myne
- 20 and *with*{w+t+} good will I quite yt soo.
- 21 some tyme my frinde fare well my fooo
- 22 sins thou change I *am*{_a}m² not thyne
- 23 but for relef of all my woo /
- 24 yt dothe suffise *that*{th+t+}*thou*{th+u+} warte myne /

- 25 prayeng you all *that*{th+t+} heris this song
- 26 to iudge no wight nor none to blame
- 27 yt dothe suffise she dothe me wrong
- 28 and that herself doth kno the same /
- 29 And tho she chang it is no shame
- 30 theire kinde it is & hathe bene long

31 yet I *pro*{p2}teste she hathe no name /
 32 yt dothe suffise she dothe me wrong /

fs

Notes & Glosses

1. There is a space between this line and the next.
2. This is an example of an “unneeded” consonant, at least according to a modern perspective.

Commentary

Attributed to Sir Thomas Wyatt,²⁵⁰ this poem was entered by H8. The speaker refuses to remain saddened by love now lost and describes the lady’s fickleness as a natural quality of a woman’s temperament. He is satisfied to have possessed the lady’s love at one time. For another example describing this perspective concerning women’s fickleness, see the poem “Dyvers dothe vse as I have hard & kno” (77v). This poem is one of the seventeen entries where Margaret Douglas marks “and thys” (see the commentary on “At last withdrawe yowre cruellte” [4r–4v]).

Grudge on who liste this ys my lott

78v

fol. [78v]

1 Grudge on who liste this ys my lott
 2 no thing to want if it ware not

 3 my yeris be yong even as ye see
 4 all thinges{es} thereto dothe well agre
 5 yn faithe in face in iche degre
 6 no thing dothe wante as semithe me
 7 if yt ware not

 8 Some men{e} dothe saye *that*{{th}+t+} frindes{es} be skace
 9 but I have founde as in this cace
 10 afrinde wiche gyvith to no man{a}¹ place
 11 but makis me happiest *that*{{th}+t+} *euer*{u} was
 12 yf &c

²⁵⁰ Rebholz, *Sir Thomas Wyatt*, 242–3.

13 Groudge on who list this is my lot
 14 no thing to wan{a}t if yt ware not
 15 a hart I have besidis all this
 16 that hathe my herte & I have his
 17 if he dothe well yt is my blis
 18 and when we mete no lak there is /
 19 yf & c

 20 Yf he can{a} finde that{{th}+t+} can{a} me please
 21 athinckes{es} he dois his owne hertes{es} ease
 22 and likewise I coulde well apease
 23 the chefest cause of his misease
 24 yf & c

 25 Groudge on & c
 26 nothing to wan{a}te & c
 27 A master{t'} eke god hathe me sente
 28 to hom my will is hollye ben{e}te
 29 to ser{{s}8}ue & love for that{{th}+t+} inten{e}te
 30 that bothe/we{both we}² might be well con{o}ten{e}te /
 31 yf c

 32 And here an ende yt dothe suffise
 33 to speke fewe wordes{es} among the{{th}+e+} wise /
 34 yet take this note before yo^r eyes
 35 my mirthe shulde doble ons or twise /
 36 yf yt ware not
 Groudge on who liste & c /

fs

Notes & Glosses

1. This form of macron is an ornamental variant.²⁵¹
2. The division line between the words may have been a retroactive addition/clarification, since there is no space between the words.

²⁵¹ Petti, *English Literary Hands*, 22.

Commentary

Attributed to Sir Thomas Wyatt,²⁵² this poem was entered by H8. Rebholz notes that this poem could be considered a modified carol since the “burden” appears as a refrain.²⁵³ Other versions of this poem are titled “My yeris be yong even as ye see.” Wyatt rarely employs a female speaker in his poetry; this particular female speaker expresses a similar sentiment of acceptance of fate as in the previous poem, “Spight hathe no powre to make me sadde” (77r). An interpretation of the poem as politicized verse depends on the meaning of “it” in the burden, “if it were not.” “Grudge not” was also one of Boleyn’s early mottoes, which she had taken from the Burgundian court. A few other traces of Boleyn’s mottoes appear in the manuscript: “Ye know my herte my ladye dere” (73v) contains Boleyn’s motto, “Me and Myne,”²⁵⁴ and the anagram “Am el mem” (67v) is possibly a reply by Boleyn to Wyatt’s riddle “What word is that that changeth not though it be turned.”

ffortune dothe frown

78v

fol. [78v]

- 1 ffortune dothe frown
- 2 what remedye
- 3 I am done
- 4 bye destenye

fs

Commentary

Attributed to Sir Thomas Wyatt,²⁵⁵ this epigram was entered by H8 and may be commenting on the lyrics found on this page.

A my herte a what eilith the

78v

fol. [78v]

- 1 A my herte a what eilith the
- 2 to sett so light my libretye

²⁵² Rebholz, *Sir Thomas Wyatt*, 275–6.

²⁵³ Rebholz, *Sir Thomas Wyatt*, 523.

²⁵⁴ Rebholz, *Sir Thomas Wyatt*, 436.

²⁵⁵ Rebholz, *Sir Thomas Wyatt*, 302.

- 3 making^{me} bonde when{_e} I was fre
 4 a my herte a . &c
- 5 when thou{{th}+u+} ware rid from{_o} all distresse
 6 voyde of all paine & pen{_e}sifnesse
 7 to chose againe a new mistresse
 8 a my hert &c
- 9 when thou{{th}+u+} ware well thou{{th}+u+} could not holde
 10 to to_rne agayne that{{th}+t+} ware to bolde
 11 thus to renue my sorrowes olde
 12 a my herte &c
- 13 thou knoist full well that{{th}+t+} but of late
 14 I was to_rnid out of loves gate
 15 and now to guide me to this{{th}+is+} mate
 16 amy hert &c
- 17 I hopte full well all had be don{_o}n
 18 but nowe my hope is tane & woin
 19 to my to_rmen{_e}t to yelde so sone
 20 a my harte &c

fs

Commentary

Attributed to Sir Thomas Wyatt,²⁵⁶ this poem was entered by H8. The speaker complains to his heart that it has once more bound him to a new mistress so soon after being freed from a painful love. H8's shorter lines for the refrain separate each section visually and thus display clear stanza divisions.

1. Textual Notes

Texts Collated

DBla02

Textual Notes

- 1 herte] harte DBla02 a] A DBla02 eilith] eileth DBla02

²⁵⁶ Rebholz, *Sir Thomas Wyatt*, 276–7.

2 sett] set DBla02 so light my] soo Lyght be DBla02 libreye] libertye
 DBla02
 3 making] makynge DBla02 me] myee DBla02 bonde] bounde DBla02
 when] where DBla02
 4 herte] harte DBla02 a. & c] A what ayleth the DBla02
 5 when thou ware rid] Where thow warte ryde DBla02 from] frome
 DBla02 distresse] Dist DBla02
 6 voyde] voide DBla02 paine] payne DBla02 & pensifnesse] and pensyfnes
 DBla02
 7 chose] chaoose DBla02 againe] agayne DBla02 mistresse] mestres
 DBla02
 8 hert] harte DBla02 & c] a what Ayleth the DBla02
 9 when] When DBla02 thou ware] thow warte DBla02 thou] thow DBla02
 could] couldes DBla02 holde] hold DBla02
 10 torne] turne DBla02 that ware] thow warte DBla02
 11 renue] renew DBla02 sorrowes] Sorowes DBla02
 12 a] A DBla02 herte] harte DBla02 & c] a what Ayleth the DBla02
 13 thou] Thow DBla02 knoist] knowest DBla02 late] Late DBla02
 14 tornid out of loves] turned owt of Loues DBla02
 15 and] & DBla02 guide] gyde DBla02
 16 amy] a my DBla02 hert] harte DBla02 & c] a what Ayleth the DBla02
 17 hopte] hopped DBla02 be donn] ben doone DBla02
 18 nowe] now DBla02 hope] hoppe DBla02 is] Is DBla02 & woin] and wone
 DBla02
 19 torment] turment DBla02 to] To DBla02 yelde] yeld DBla02 so] soo
 DBla02 sone] Sone DBla02
 20 harte] hart DBla02 & c] a what ayleth the DBla02

hate whom ye list for I kare not

78v

fol. [78v]

1 hate whom{_o} ye list ^{for} I kare not
 2 love whom ye list & spare not
 3 do what ye list & drede not
 4 think what ye liste I fere not
 5 for as for me I am not
 6 but even as one *that*{{th}+t+} reckes{es} not
 7 whyther ye hate or hate not
 8 for yn yo^r love I dote not

- 9 Wherefor I *pgra{gA}aye{pray}*¹ you forget not
 10 but love *whom{o}* ye liste / for I care not

fs

Notes & Glosses

1. The scribe makes the abbreviation that supplies *ra* and then writes out the *a*.

Commentary

Attributed to Sir Thomas Wyatt,²⁵⁷ this poem was entered by H8. The speaker, here, asserts his independence of the lady and feels neither joy nor sorrow from her behaviour. The Folger manuscript contains a longer version of the poem. Rebholz suggests that the two surviving shorter versions of the poem (which appear in the Devonshire Manuscript and Trinity College, Dublin MS D.2.7) are closer to the original poem since the second and fourth lines in the longer poem have not been dropped in revision. Rebholz also points out that all three extant versions of the poem are independent witnesses to the original.²⁵⁸

1. Textual Notes

Texts Collated

DBla06

Collation

- 1 hate] Hate DBla06 whom] whome DBla06 list for] lyste for for DBla06 kare] care DBla06
- 2 love] loue DBla06 whom] whome DBla06 list &] lyste and DBla06
- 3 do] doo DBla06 list] lyst DBla06 & drede] and fere DBla06
- 4 think] Seymake DBla06 liste I fere] lyst and dred DBla06
- 6 even] euyne DBla06 one] on DBla06 reckes] rekyth DBla06
- 7 whyther] whither DBla06
- 8 yn yor] in youre DBla06 love] loue DBla06
- 9 Wherefor] wherefore DBla06 pgraayepraye] pray DBla06
- 10 but] But DBla06 love] loue DBla06 whom] whome DBla06 liste / for I care] lyst and spare DBla06

²⁵⁷ Rebholz, *Sir Thomas Wyatt*, 230.

²⁵⁸ Rebholz, *Sir Thomas Wyatt*, 500.

Greeting to you bothe yn hertye wyse

79r-v

fol. [79r]

- 1 Greeting to you bothe yn hertye wyse
 2 as vnknownen I sende and this mye entente
 3 as I do here / you to aduertise
 4 lest that *per*{p+}chaunce yo^r deades{es} you do repent
 5 the vnknownen man{*a*}n dredes{es} not to be shente
 6 but sayes as he thinkes{es}. so fares yt bye me
 7 that nother ffere nor hope in no degree
- 8 The bodye and the sowle to holde to giddre
 9 yt is but right and reson well the same
 10 and ffryndelie the on to love the other
 11 yt incresith yo^r brute and also yo^r fame /
 12 but marke well my wordes{es} for I fere no blame
 13 truste well yor selves but ware ye trust no mo.
 14 for suche as ye think yo^r frinde maye fortune be yo^r ffie
- 15 beware hardelye are ye have anye nede
 16 and to frindes{es} recon{*o*}silide trust not greatlye
 17 ffor theye that ons *with*{w+t+} hastie spede
 18 exilid *them*{*e*}selvis out of yo^r *com*{*o*}panye
 19 though thye to^rne againe and speke swetelye
 20 fayning *them*{*e*}selvis to be yo^r frindes{es} faste
 21 beware of *them*{*e*} for theye will disscyeve you at laste
- 22 fayre woodes{es}{words} makis ffoolys fayne
 23 and bering in hande causithe moche woo
 24 for tyme tryeth t^rothe therefore refrayne
 25 and *from*{*o*} suche as be redye to doo
 26 none doo I name but this I kno
 27 that bye this faute cause causith moche
 28 therefore beware if yo do kno anye suche
 29 To wise folkes{es} fewe wordes{es} is *an*{*a*}n old saying
 30 therefore at this tyme I will write nomore
 31 but this short lesson take fore a warnin{*i*}ge
 32 bye soche light frindes{es} sett littill store
 33 yf ye do othere wise ye will repent yt sore

34 and thus of this lettre making an ende
 35 to the boddye and the sowle I me *com*{_o}mende

fol. [79v]

36 wrytin lyfles at the *manner*{n} place
 37 of him that hathe no chabre nore no were doth dwell
 38 but wandering in the wilde wo^rlde wan{*a*}tin{*i*}g that he hast
 39 and nother hopis nor ffearis heven nor hell.
 40 but lyvith at adventure ye kno him full well
 41 the twentie daye of *mar*{m}'che he wrote yt yn his house
 42 and hathe him recom{*o*}mendyd to the kat and the mowse /

fs

Commentary

Attributed to Sir Thomas Wyatt,²⁵⁹ this poem was entered by H8. Rebholz notes that this epistle addresses the human body and soul, and in fact the speaker may be a ghost warning lovers to beware of false friends.²⁶⁰ Numerous examples of the false-friend theme appear in the manuscript: “Pacyence of all my smart” (21r) discusses a friend-turned-foe theme; “What nedythe lyff when I requyer” (43r–44r) depicts friends and lovers becoming enemies; and “My nowne Iohn poyntz,” (85v–87r) describes the narrator who feels he must isolate himself in the country (away from the deceitful court).

Mye love toke skorne my servise to retaine

79v

fol. [79v]

1 Mye love toke skorne my servise to retaine
 2 wherein me thought she vsid crueltie
 3 sins *with*{w+t+} good will I lost my libretye
 4 to followe here wiche causith all my payne
 5 Might never care cause me for to refrayne
 6 but onlye this wiche is extremytie
 7 gyving me nought alas as^{not} to agree
 8 that as I was her man I might remayne
 9 But sins that thus ye list to ordre me
 10 that wolde have bene yo^rser{{s}8}u^{ante} true and faste

²⁵⁹ Rebholz, *Sir Thomas Wyatt*, 243–4.

²⁶⁰ Rebholz, *Sir Thomas Wyatt*, 507.

11 displese the not my doting dayes bee paste
 12 and withe my losse to leve I must agre
 13 for as there is a certeyne tyme to rage
 14 so ys there tyme suche madnes *tasswage*{to assuage} /

fs

Commentary

Attributed to Sir Thomas Wyatt,²⁶¹ this poem was entered by H8. The lady scorns the lover, but seeks to retain his service. The lover, in turn, recognizes his “madness” and amends his behaviour. The poem also appears in Tottel’s *Miscellany* under the title “The louer abused renownseth loue” (item 75).²⁶² H8 emphasizes the form of this sonnet by marking the two quatrains. H8 also leaves a slight space between the stanzas and the initial letter of the first word of every stanza is capitalized.

1. Textual Notes

Texts Collated

STC 13860_13

Collation

1 Mye] MY STC_13860_13 love] loue STC_13860_13 toke] to STC_13860_13
 skorne] skorne, STC_13860_13 servise] seruce STC_13860_13 retaine] reta-
 yne, STC_13860_13
 2 wherein me thought she] Therin (me thought) you STC_13860_13 vsid]
 vused STC_13860_13 crueltie] crueltie. STC_13860_13
 3 sins] Since STC_13860_13 libreye] libertie, STC_13860_13
 4 to followe here wiche causith all my payne] STC_13860_13
 5 never] neuer STC_13860_13 care] wo yet STC_13860_13 for]
 STC_13860_13 refrayne] refrain, STC_13860_13
 6 but] But STC_13860_13 onlye] onely STC_13860_13 this] this,
 STC_13860_13 wiche] which STC_13860_13 extremytie] extremitie,
 STC_13860_13
 7 gyving] To geue STC_13860_13 alas not] (alas) nor STC_13860_13 agree]
 agree, STC_13860_13
 8 that] That STC_13860_13 was] was, STC_13860_13 her] your
 STC_13860_13 remayne] remain. STC_13860_13

²⁶¹ Rebholz, *Sir Thomas Wyatt*, 89–90.

²⁶² Tottel, *Tottel’s Miscellany*, 63–4.

9 sins] synce STC_13860_13 ordre] order STC_13860_13 me] me,
 STC_13860_13
 10 that] That STC_13860_13 wolde] would STC_13860_13 have] haue
 STC_13860_13 yor] your STC_13860_13 seruante] seruant STC_13860_13
 true] true, STC_13860_13 faste] fast: STC_13860_13
 11 displese] Displease STC_13860_13 the] you STC_13860_13 not] not:
 STC_13860_13 dayes bee paste] time is past. STC_13860_13
 12 and] And STC_13860_13 withe] with STC_13860_13 leue] leaue
 STC_13860_13 agre] agree. STC_13860_13
 13 for] For STC_13860_13 certeyne] certayn STC_13860_13 tyme] time
 STC_13860_13 rage] rage: STC_13860_13
 14 so ys] So is STC_13860_13 tyme] time STC_13860_13 suche] such
 STC_13860_13 tasswage /] to aswage. STC_13860_13

Tanglid I was yn loves snare

79v-80r

fol. [79v]

1 Tanglid I was yn loves snare
 2 opprest *wich*{w+t+} payne tormen{_e} te *wich*{w+t+} care
 3 of grefe right sure of Ioye full f bare
 4 clene in dispaire bye crueltye
 5 but ha ha ha full well is me
 6 for I am now at libretye
 7 the wofull dayes so full of paine
 8 the verye night all spent in vayne
 9 the labor lost for so small gayne

fol. [80r]

10 to wryt them all yt will not bee
 11 but ha. ha. ha. &c
 12 -----¹
 13 Everye thing *that*{{th}+t+} faire dothe sho
 14 *when*{_e} prof is made yt *pre*{p'}vithe not soo
 15 but to^rnithe mirthe to bittre woo.
 16 wiche in this case full well I see
 17 but ha. &c
 18 -----²

19 To grete desire was my guide
 20 and wanton{ _o} will went bye my syde
 21 hope rulid still. and made me byde
 22 of loves craft *thextremitye*{the extemity}
 23 but ha.
 24 -----³

 25 *with*{w+t+} faynid wo^rdes{es} *with*{w+t+} ware but winde
 26 to long delays I was assind
 27 her wylke lokes{es} my wittes{es} ded blinde
 28 thus as she wolde I ded agree
 29 but ha. c
 30 -----⁴

 31 was never birde tanglid yn lyme
 32 that brake awaye yn bettre tyme
 33 then I that Rotten bowis ded clyme
 34 and had no hu^rte but scapid fre
 35 now ha ha ha. full well is me
 36 for I am nowe at libretye

fs

Notes & Glosses

1, 2, 3, 4. The second line of the refrain is assumed to be here.

Commentary

Attributed to Sir Thomas Wyatt,²⁶³ this poem was entered by H8. The speaker rejoices because of his new-found freedom from the lady's cruelty. Rebholz suggests that Serafino's *Fui serrato nel dolore* may have inspired Wyatt's laughing refrain and sense of entanglement.²⁶⁴ The grafted and rotten bough image is a common image in courtly love poetry. For other examples of this image in the manuscript, see "Yff reason govern fantasye" (45v), "This rotyd greff will not but growe" (47v), and "Nowe fare well love and theye lawes forever" (75r). After each stanza, H8 increasingly abbreviates the two-line chorus from the first four words ("but ha. ha. ha") to the first two.

²⁶³ Rebholz, *Sir Thomas Wyatt*, 262–3.

²⁶⁴ Rebholz, *Sir Thomas Wyatt*, 515.

lengre to muse

80r

fol. [80r]

- 1 lengre to muse
 2 *on{_o}n* this refuse
 3 I will not vse
 4 but studye to forget
 5 letting all goo
 6 sins well I kno
 7 to be my foo
 8 her herte is fermelye sett

 9 sins my intent
 10 so trulye mente
 11 Cannot *con{o}tente*
 12 her minde as I doo see
 13 to tell you playne
 14 yt ware yn vayne
 15 for so small gaine
 16 to lose my libretie

 17 for if he thryve
 18 that will goo stryve
 19 a shipp to dryve
 20 againste the streme and winde
 21 vndoutedlye
 22 then thryve shuld I
 23 to love trulye
 24 a cruell hertid mynde /

 25 But sithe *that{{th}+t+}* so
 26 the wo'ldo dothe goo
 27 that everye woo
 28 bye yelding dothe incesse
 29 as I have tolde
 30 I wille bolde
 31 therebye my paynis to cese

 32 prayeng you all

33 that after{t'} shall
 34 bye fortune fall
 35 ynto this folishe trade
 36 have yn yo^r minde
 37 as I do finde
 38 that oft be kinde
 39 all women{_e}s love do fade

40 Wherefore a paist pace
 41 Come take my place
 42 some man{_a} that hase
 43 a lust to berne the fete
 44 for sins that she
 45 refusithe me
 46 I must agre
 47 & studye to forgett

fs

Commentary

Attributed to Sir Thomas Wyatt,²⁶⁵ this poem was entered by H8. The speaker reasons that it would be folly to continue loving a lady who spurns him. The structure and rhyme scheme of the lyric suggests that a line might be missing between lines 30 and 31.

love doth againe

80v

fol. [80v]

and thys

1 love doth againe
 2 anput me to payne
 3 and yet all is but lost
 4 I ser{{s}8}ue yn vayne
 5 and am certeyne
 6 of all misliked most
 7 bothe heate and colde
 8 dothe so me holde
 9 and com{_o}brid so s my minde

²⁶⁵ Rebholz, *Sir Thomas Wyatt*, 313–4.

- 10 that *when*{_e} I shulde
 11 speke and beholde
 12 yt dryvithe me still behinde

 13 mye wittis be paste
 14 my lif dothe waste
 15 my *com*{_o}forte is exild
 16 and I in haste
 17 am like to taste
 18 how love hathe me *gbegilde*

 19 Onles that right
 20 maye yn *her* sight
 21 obtaine pitye and grace
 22 whye shulde a wight
 23 have bewtye bright
 24 yf *mer*{m'}cye have no place

 25 Yett I alas
 26 am in soche cace
 27 that bak I *can*{_a}not goo.
 28 but still forthe trace
 29 a patiente pace
 30 and suffre secret woo

 31 ffor *with*{w+t+} the winde
 32 my fyred mynde
 33 dothe still inflame
 34 and she vnkinde
 35 that ded me binde
 36 dothe turne yt all to game

 37 Yet can no payne
 38 make me refraine
 39 nor here & there to range
 40 I shall retaine
 41 hope to obtayne
 42 her hert *that*{{th}+t+} is so str^aunge

 43 But I require

44 the payne full fire
 45 that oft dothe make me suete
 46 for all my yre
 47 withe lyke desire
 48 to gyve her herte a hete /

 49 Then shall she prove
 50 howe I her love
 51 and what I have offerde
 52 wiche shulde her move
 53 for to remove
 54 the paynes *that* I have sulffrd

 55 and better ffe
 56 then she gave me
 57 she shall of me attayne
 58 for whereas she
 59 shewde crueltye
 60 she shall my hert obtayne

fs

Commentary

Attributed to Sir Thomas Wyatt,²⁶⁶ this poem was entered by H8. The lover counts on the lady's mercy and hopes that he shall win her by remaining constant. This poem is also one of the seventeen entries where Margaret Douglas marks "and thys" (see the commentary on "At last withdrawe yowre cruellte" [4r-4v]).

1. Textual Notes

Texts Collated

DBla09

Collation

1 love] Love DBla09 doth] hathe DBla09 againe] agayne DBla09
 3 and] & DBla09 is] ys DBla09
 4 yn] in DBla09
 5 certeyne] certayne DBla09

²⁶⁶ Rebholz, *Sir Thomas Wyatt*, 321-3.

- 6 misliked] myslyked DBla09
7 bothe] Bothe DBla09 heate] het DBla09 colde] cold DBla09
8 dothe] Dothe DBla09 so] DBla09 holde] behold DBla09
9 combrid] combr DBla09 s] DBla09 minde] mynd DBla09
10 schulde] shuld DBla09
11 speke] speak DBla09 beholde] be bold DBla09
12 dryvithe] drawith DBla09 still] styll DBla09 behinde] behynd DBla09
13 mye wittis] My wyttes DBla09 paste] past DBla09
14 lif] lyf DBla09 waste] wast DBla09
15 comferte is exild] comffort ys exyled DBla09
16 haste] hast DBla09
17 like] lyk DBla09 taste] tast DBla09
18 gbegilde] begyllid DBla09
19 right] Ryght may im DBla09
20 maye] may DBla09 yn her] in her DBla09 sight] syght DBla09
21 obtaine pitye and grace] optaye pety & gra DBla09
22 whye] why DBla09 schulde] shuld DBla09 wight] wyght DBla09
23 have] haue DBla09 bewtye] bewty DBla09 bright] bryght DBla09
24 mercye] marsye DBla09 have] haue DBla09 place] place DBla09
25 Yett] Yet DBla09
26 am in soche] an in suche DBla09 cace] case DBla09
27 goo.] goo DBla09
28 still] styll DBla09
29 a] A DBla09 patiente] pacient DBla09
30 and] & DBla09 suffre] suffer DBla09 secret] seckret DBla09 woo]
woo / DBla09
31 with] wythe DBla09 winde] wynd DBla09
32 fyred] fyered DBla09 mynde] mynd DBla09
33 still] styll DBla09 inflame] increas in flame DBla09
34 vnkinde] vnkynd DBla09
35 ded] dyd DBla09 binde] bynd DBla09
36 turne] torne DBla09 yt] yet DBla09
37 Yet] yet DBla09 payne] paygne DBla09
38 refraine] reffrayne DBla09
39 &] nor DBla09 there] ther DBla09
40 retaine] retayne DBla09
41 hope] hop DBla09 obtayne] attayne DBla09
42 her] a DBla09 hert] hart DBla09 is] ys DBla09 straunge] strange
DBla09
43 require] requyer DBla09

44 payne full] paynffull DBla09 fire] ffyer DBla09
 45 make] mak DBla09 suete] swere DBla09
 46 yre] hyer DBla09
 47 withe] with DBla09 lyke] lyk DBla09 desire] desyere DBla09
 48 gyve] geve DBla09 her] here DBla09 herte] hart DBla09 hete /]
 hette DBla09
 50 howe] how DBla09
 51 and] & DBla09 have] haue DBla09 offerde] her offeryd DBla09
 52 wiche] whiche DBla09 schulde] shuld DBla09 her] here DBla09
 53 for] ffor DBla09
 54 paynes] payne DBla09 have sulffrd] hau sufferd DBla09
 55 and] A DBla09 bettre] better DBla09 ffe] ffee / DBla09
 56 gave] geve DBla09 me] me/ DBla09
 58 for] ffor DBla09 whereas] wher as DBla09
 59 shewde] showyd DBla09 cruelye] creweltye DBla09
 60 my] me DBla09 hert] hart DBla09 obtayne] optayne DBla09

Wythe seruing still

81r

fol. [81r]

1 Wythe *ser*{s}uin{_i}g still
 2 this have I won{_o}ne
 3 for my god will
 4 to be vndon{_o}n

 5 And for redresse
 6 of all my payne
 7 disdaynefulnes
 8 I have againe

 9 And for reward
 10 of all my *smar*{m}'te
 11 so thus vnharde
 12 I must depar{p+}te
 13 Wherefore all ye
 14 that *after*{t}' shall
 15 bye ffortune be
 16 as I am thrall

 17 Example take

18 what I have won{_o}n
 19 thus for her sake
 20 to be vndon{_o}ne
 fs lerne but ^{At^o} syng
 yt

Commentary

Attributed to Sir Thomas Wyatt,²⁶⁷ this poem was entered by H8. Rebholz notes that in the Trinity College Dublin MS D.2.7, the scribe attributes the poem to Thomas Vaux.²⁶⁸ The speaker's efforts to woo the lady have won him only disdain; he warns other lovers to pay heed to his misfortune.

1. Textual Notes

Texts Collated

DBla24

Collation

- 1 seruing] seruyng DBla24 still] styl this DBla24
 2 have] haue DBla24
 3 for] ffor DBla24 god] good DBla24 will] wyll DBla24
 4 vndon] vndonne DBla24
 5 for] ffor DBla24 redresse] redres DBla24
 7 disdaynefulnes] disdaynffulnes DBla24
 8 againe] agayne DBla24
 9 And] and DBla24 for] ffor DBla24
 10 smarte] smart DBla24
 11 so] lo DBla24 vnharde] vnhard DBla24
 13 Wherefore] Wherefore DBla24 ye] ye that that DBla24
 15 bye] by DBla24 ffortune] fortune DBla24
 17 Example] Exempell DBla24
 18 have] haue DBla24 wonn] wonne DBla24
 19 her] hes DBla24
 20 vndonne] vndone DBla24

²⁶⁷ Rebholz, *Sir Thomas Wyatt*, 296–7.

²⁶⁸ Rebholz, *Sir Thomas Wyatt*, 531.

now all of chaunge

81r-v

fol. [81r]

1 now all of chaunge
 2 must be my songe
 3 and *from*{_o}m mye bonde nowe must I breke
 4 sins she so strange
 5 vnto my wrrong
 6 dothe stopp her eris to to here me speke

7 yet none dothe kno
 8 so well as she
 9 my greefe wiche can
 10 have no restrainte
 10 that faine wolde follo
 11 nowe nedes{es} must fle
 12 for faute of ere vnto my playnte

13 I am not he
 14 bye fals assayes
 15 nor faynid faith *can*{_a} bere in hande
 16 tho most I see
 17 that suche alwaes
 18 are best for to be vndrestonde

19 But I that truth ~~hath~~a
 20 hathe alwaies ment
 21 Dothe still *pro*{p3}cede to *ser*{s}8ue in vayne
 22 Desire pursuith
 23 my tyme mispent
 24 and doth not passe vppon my payne

25 O fortunes might
 26 that eche *com*{_o}pellis
 27 and me the most yt dothe suffise
 28 nowe for my right to
 29 to aske nought ells
 30 but to *with*{w+t}drawe this entreprise

- 31 And for the gaine
 32 of that good howre
 33 wiche of my woo shalbe relefe
 34 I shall refrayne
 35 bye paynefull powre
 36 the thing that most hathe bene my ^{grefe}
- 37 I shall not misse
 38 to excersyse
 39 the helpe therof *wich*{w+c+} dothe me teche
 40 that after this *yn* any wise
 41 in any wise /
 42 to kepe right *with*{w+t+}in my reche
- 43 and she oniuste
 44 *wich* ferithe not

fol. [81v]

this

- 45 yn this her fame to be defilyde{d,}
 46 yett ons I truste
 47 shalbe my lott
 48 to quite the crafte that me begilde{d,} /

fs

Commentary

Attributed to Sir Thomas Wyatt,²⁶⁹ this poem was entered by H8. The speaker complains that he truly loves his beloved, but he tries to exercise reason in order to withdraw himself from his miserable situation. H8 separates lines 3, 6, and 9 into two graphical lines to maintain the column width established by the poem above, “Wythe seruing still” (81r). H8 enters the rest of the poem beside this column and on the next page, and keeps the poetic lines intact. An annotation (“lerne but to syng yt”), written in the hand of Margaret Douglas, appears above the poem. Remley links this annotation to “now all of chaunge,” but it may be a comment on the lyric above, “Wythe seruing still” (81r). Remley adds that “Now all of change” has a musical setting and suggests that the seventeen entries reading “and thys” may be linked to this annotation. These seventeen entries and this annotation may indicate a group of texts to be learned for

²⁶⁹ Rebholz, *Sir Thomas Wyatt*, 314–6.

entertaining.²⁷⁰ In the Arundel-Harington manuscript, the scribe enters “To Smith of Camden,” which Rebholz suggests is the name of an Elizabethan broadside ballad tune that could be used as the melody for this lyric.²⁷¹

1. Textual Notes

Texts Collated

AAH10

Collation

- 1.1 now] Now AAH10 change] chaunge, AAH10
 2.1 songe] song AAH10
 3.2 fromm] from AAH10 mye bonde/] my bownd, AAH10 nowe] now AAH10 breke] breake AAH10
 4.3 sins] Since AAH10 she] shee AAH10 strange] straunge, AAH10
 5.3 wrrong] wrong AAH10
 6.4 dothe] doth AAH10 stopp] stoppe AAH10 eris/ to] ears, AAH10 here] heare AAH10 speke] speake AAH10
 7.5 dothe] doth AAH10 kno] know, AAH10
 8.5 she] shee AAH10
 9.6 greefe wiche/] greif whiche AAH10
 10.7 wolde] wold AAH10 follo] follow, AAH10
 11.7 nowe] now AAH10 nedes] AAH10 fle] flye AAH10
 12.8 ere] eare, AAH10 playnte] plaint AAH10
 13 I am not he] AAH10
 14 bye fals assayes] AAH10
 15 nor faynid faith can bere in hande] AAH10
 16 tho most I see] AAH10
 17 that suche alwaes] AAH10
 18 are best for to be vndrestonde] AAH10
 19 But I that truth hath a] AAH10
 20 hathe alwaies ment] AAH10
 21 Dothe still procede to serue in vayne] AAH10
 22 Desire pursuith] AAH10
 23 my tyme mispent] AAH10
 24 and doth not passe vppon my payne] AAH10
 25.9 O] Oh AAH10 fortunes] ffortunes AAH10 might] might, AAH10
 26.9 eche] eache AAH10 compellis] compells AAH10

²⁷⁰ Remley, “Mary Shelton,” 50.

²⁷¹ Rebholz, Sir Thomas Wyatt, 537.

- 27.10 most] moste, AAH10 yt] it AAH10 dothe] doth AAH10
 28.11 nowe] now AAH10 right to] right, AAH10
 29.11 aske] ask AAH10
 30.12 withdrawe] withdraw AAH10 entreprise] enterprise AAH10
 31.13 And] And so AAH10 the] AAH10 gaine] gayne, AAH10
 32.13 that] this AAH10
 33.14 wiche] welche AAH10 woo] woe, AAH10 shalbe] shall be AAH10
 relefe] relieve AAH10
 34.15 refrayne] refrayne, AAH10
 35.15 bye] by AAH10 paynefull] paynfull AAH10
 36.16 most] moste, AAH10 hathe] hath AAH10 grefe] griefe AAH10
 37 I shall not misse] AAH10
 38 to excersyse] AAH10
 39 the helpe therof wich dothe me teche] AAH10
 40 that after this yn any wise] AAH10
 41 in any wise /] AAH10
 42 to kepe right within my reche] AAH10
 43.17 and] And AAH10 she] shee AAH10 oniuste] vniust, AAH10
 44.17 wich ferithe] that feareth AAH10
 45.18 this/ yn] in AAH10 fame] fame, AAH10 defilyde] defyl'de AAH10
 46.19 yett] yet AAH10 ons] once AAH10 truste] trust AAH10
 47.19 shalbe] shall be AAH10
 48.20 quite] quyte AAH10 crafte] crafte, AAH10 begilde/] beguil'de AAH10

Dryven bye desire I dede this dede

81v

fol. [81v]

- 1 Dryven bye desire I dede this dede
 - 2 to daunger my silf *with*{w+t+}out cause whye
 - 3 to truste the vntrue not like to spede
 - 4 to speke. and *pro*{p2}mise faithfullie
 - 5 but nowe the proof dothe verifie
 - 6 that who so trustithe or he kno.
 - 7 Dothe hurte himsilf . and please his ffoo.
- fs

Commentary

Attributed to Sir Thomas Wyatt,²⁷² this poem was entered by H8. This poem comments on naïve expectations and trusting too hastily—similar to many courtly love lyrics, the poem can be interpreted as criticizing both love and politics. The poem also appears in Tottel’s *Miscellany* under the title “Of so-daine trusting” (item 122).²⁷³

1. Textual Notes

Texts Collated

STC13860_05, DBLa05

Collation

1 Dryven bye] DRiuen by STC_13860_05 bye] by DBLa05 dede] dyd DBLa05 did STC_13860_05

2 to] To STC_13860_05 daunger] danger STC_13860_05 silf] self DBLa05 STC_13860_05 without cause whye] without’cause why: STC_13860_05 whye] why DBLa05

3 to] To STC_13860_05 truste] trust DBLa05 STC_13860_05 the vntrue] thuntrue STC_13860_05 like] lyke DBLa05 spede] sped DBLa05 spede, STC_13860_05

4 to] To STC_13860_05 speke.] speke DBLa05 speake STC_13860_05 promise faithfullie] promas faithfully DBLa05 faithfullie] faythfully: STC_13860_05

5 but] But STC_13860_05 nowe] now DBLa05 STC_13860_05 proof] prouf DBLa05 proufe STC_13860_05 dothe] doth DBLa05 STC_13860_05 verifie] verify DBLa05 verifie, STC_13860_05

6 that] That STC_13860_05 who] whoo DBLa05 so] soo DBLa05 trust-ithe] trustith DBLa05 trusteth STC_13860_05 or] ar DBLa05 ere STC_13860_05 kno.] knoo DBLa05 know. STC_13860_05

7 Dothe] Doth DBLa05 STC_13860_05 hurte] hurt DBLa05 STC_13860_05 himsilf .] hym self DBLa05 him self STC_13860_05 please] pleas DBLa05 ffoo.] foo DBLa05 foe. STC_13860_05

I abide and abide and better abide

81v

fol. [81v]

1 I abide and abide and better{t} abide

²⁷² Rebholz, *Sir Thomas Wyatt*, 99.

²⁷³ Tottel, *Tottel’s Miscellany*, 94.

2 and after the olde *pro{p3}uer{u}*'be the happie daye
 3 and ever my ladye to me dothe saye
 4 let me alone and I will *pro{p3}uyde*
 5 I abide and abide and tarrye the tyde
 6 and *with{w+t+}* abiding spede well ye maye
 7 thus do I abide I wott allwaye
 8 nother obtayning nor yet denied
 9 Aye me this long abidyng
 10 semithe to me as who sayethe
 11 a prolonging of a dieng dethe
 12 or a refusing of a deryrid thing
 13 moche ware it bettre for to be playne
 14 then to saye abide and yet shall not obtayne /

fs

Commentary

Attributed to Sir Thomas Wyatt,²⁷⁴ this poem was entered by H8. The speaker finds himself in a prolonged state of “dieng dethe” because the lady neither grants love nor refuses him.

Absens absenting causithe me to complaine

81v–82r

fol. [81v]

1 Absens absenting causithe me to *com{o}*plaine
 2 my sorofull *com{o}playntes{es}* abiding in distresse
 3 and *depar{p+}*ting most pryvie increasithe my paine
 4 thus lyve I vncomfortid wrappid all in hevines

fol. [82r]

5 In hevenes I am wrapid devoyde of all solace
 6 nother pastyme nor pleasure *can{a}* revyve my dull wytt
 7 my sprites{es} be all taken . and dethe dothe me manace
 8 withe his fatall knif the thrid for to kitt

 9 ffor to kit the thrid of this wretchid lif
 10 and shortelye bring me owt of this cace
 11 I se yt avaylith not yet must I be pensif

²⁷⁴ Rebholz, *Sir Thomas Wyatt*, 224–5.

- 12 sins fortune *from*{_o} me hathe turnid her face
 13 her face she hathe turnid *with*{w+t+} cowntenance *con*{_o}trarious
 14 and clene *from*{_o} her presens she hathe exilid me
 15 yn sorrowe remayning as *aman*{a man} most dolorous
 16 exempte *from*{_o} all pleasure and worldelye felicitie
 17 all wordelie felicitye nowe am I pryvate
 18 and left in deserte moste solitarilye
 19 wandring all about as on *with*{w+t+}owt mate
 20 my dethe aprochithe what remedye
 21 what remedye alas to reioise my wofull herte
 22 withe sighis suspiring most rufullie
 23 nowe wellcome I am redye to deperte
 24 fare well all plesure welcome paine / and *smar*{m'}te /
 fs

Commentary

Attributed to Sir Thomas Wyatt,²⁷⁵ this poem was entered by H8. Fortune has turned her face away from the speaker and leaves him in misery. The speaker seems cut off from human contact in a private world. Similar to many courtly love lyrics, this poem can be interpreted as commenting on both love and politics.

I finde no peace and all my warre is donne

82r-v

fol. [82r]

- 1 I finde no peace and all my warre is *don*{_o}ne
 2 I fere and hope / I bourne and freis lyke yse /
 3 I flye aboute the heavin yet can I not aryse /
 4 and nought I have and all the worlde I lesen
 5 That loosithe and ^{^mor.} lockithe holdithe me in *pri*{p`}son
 6 and holdithe me not / yet can I scape no wise
 7 nor lettithe me lyve nor die at my devise
 8 and yet of dethe it gyvethe me ~~ocassiyon~~ occasion

fol. [82v]

²⁷⁵ Rebholz, *Sir Thomas Wyatt*, 277.

9 *with*{w+t+}out yes¹ I see / and *with*{w+t+} out tong I playne
 10 I desire to perishe / and yet I aske helthe
 11 I love another and thus I hate my silf
 12 I fede me in sorrowe and lawghe in all my paine
 13 lyke wyse displesithe me bothe dethe and lyf
 14 and my delight is causer of this strif /

fs

Notes & Glosses

1. The scribe means, “eyes.”

Commentary

Attributed to Sir Thomas Wyatt,²⁷⁶ this poem was entered by H8 and is a translation of Petrarch’s *Rime* 134. The speaker lives in uncertainty—a space between fear and hope, life and death. Wyatt and Petrarch both explore the theme of contraries in love in their poetry (love and hate, sorrow and laughter, and delight and strife). The poem also appears in Tottel’s *Miscellany* under the title “Description of the contrarious passions in a louer” (item 49).²⁷⁷ H8 frequently overlines a word in this section, but his or her overlining leaves the significance of the words indeterminate.

1. Textual Notes

Texts Collated

STC13860_10, LEge15, L36529_03

Collation

1 finde] fynde LEge15 Find STC_13860_10 peace] peace, STC_13860_10
 warre] war L36529_03 warr LEge15 donne] done LEge15 done: STC_13860_10
 2 fere] feare L36529_03 feare, STC_13860_10 and hope / I bourne and]
 & hope I burn & LEge15 hope /] hope L36529_03 hope: STC_13860_10
 bourne] burne, STC_13860_10 bourne and] burn an L36529_03 freis]
 frese L36529_03 STC_13860_10 freise LEge15 lyke] like L36529_03 LEge15
 STC_13860_10 yse /] yse L36529_03 LEge15 yse: STC_13860_10
 3 flye] fley LEge15 aboute] above L36529_03 LEge15 aloft, STC_13860_10
 the heavin] STC_13860_10 heavin] wind L36529_03 wynde LEge15 I]
 L36529_03 aryse /] ryse L36529_03 arrise LEge15 arise: STC_13860_10

²⁷⁶ Rebholz, *Sir Thomas Wyatt*, 80.

²⁷⁷ Tottel, *Tottel’s Miscellany*, 46.

4 and] And STC_13860_10 nought] nowght L36529_03 noght LEge15
 have] haue L36529_03 haue, STC_13860_10 and] yet L36529_03 & LEge15
 worlde] world L36529_03 worold LEge15 leson] season L36529_03 seson
 LEge15 season. STC_13860_10

5 That] that L36529_03 loosithe] loose the / L36529_03 loseth LEge15
 lockes STC_13860_10 andnor.] nor L36529_03 LEge15 STC_13860_10 lock-
 ithe] locketh L36529_03 LEge15 loseth, STC_13860_10 holdithe] holdes
 L36529_03 holdeth LEge15 STC_13860_10 prison] pryson, STC_13860_10

6 and holdithe] And holdes STC_13860_10 holdithe] holde L36529_03
 holdeth LEge15 not /] not L36529_03 LEge15 not, STC_13860_10 scape]
 escape L36529_03 wise] wise: STC_13860_10

7 nor lettithe] Nor lettes STC_13860_10 lettithe] letes L36529_03 letteth
 LEge15 lyve] live L36529_03 lyue, STC_13860_10 die] dye L36529_03
 LEge15 dye, STC_13860_10 devise] device L36529_03 deuse, STC_13860_10

8 and] And STC_13860_10 dethe] death L36529_03 STC_13860_10 deth
 LEge15 gyvethe] gevethe L36529_03 gyveth LEge15 geueth STC_13860_10
 me] none L36529_03 occassiyon occasion] occasion L36529_03 LEge15 oc-
 casion. STC_13860_10

9 without] Without LEge15 Without STC_13860_10 yes] eye L36529_03
 STC_13860_10 Iyen LEge15 see /] see L36529_03 se LEge15 se, STC_13860_10
 and] & LEge15 STC_13860_10 without] withoute LEge15 playne] playn
 L36529_03 plain LEge15 playne: STC_13860_10

10 desire] wish STC_13860_10 perishe /] perishe L36529_03 perissh
 LEge15 perysh, STC_13860_10 and] STC_13860_10 I aske helthe] aske I
 helth L36529_03 helthe] for helth: STC_13860_10

11 love] loue STC_13860_10 another] an othre LEge15 another,
 STC_13860_10 thus] yet L36529_03 hate] have L36529_03 silf] self
 L36529_03 LEge15 selfe. STC_13860_10

12 fede] feed L36529_03 me] L36529_03 sorrowe] sorow L36529_03
 sorrowe and lawghe] sorow, and laugh STC_13860_10 and lawghe] & laught
 LEge15 lawghe] lawgh L36529_03 paine] pain LEge15 payne. STC_13860_10

13 lyke wyse] likewise L36529_03 LEge15 Lo, thus STC_13860_10 disple-
 sithe] pleaseth L36529_03 displeaseth LEge15 STC_13860_10 bothe] both
 LEge15 both STC_13860_10 dethe] death L36529_03 STC_13860_10 dethe
 and lyf] lyff & deth LEge15 lyf] lyfe L36529_03 life. STC_13860_10

14 and] And STC_13860_10 delight] delite LEge15 this strif /] my gryef
 L36529_03 strif /] strife. STC_13860_10 strif /] stryff LEge15

patiens for I have wrong /

82v

fol. [82v]

- 1 patiens for I haue wrong /
- 2 and dare not shew whereyn .
- 3 patiens shalbe my song
- 4 sins truthe can no thing wynn{n}e
- 5 patiens then for this fytt
- 6 hereafter com{o}mis not yett /

finis /

Commentary

Attributed to Sir Thomas Wyatt,²⁷⁸ this poem was entered by H9 and is in italic script—a rare occurrence in this manuscript. Rebholz suggests that this poem may be part of a group of poems that were inspired by Serafino's *Canzona de la Patientia*.²⁷⁹

whan that I call vnto my mynde

82v–83r

fol. [82v]

- 1 whan that I call vnto my mynde
 - 2 the tyme of hope that ons I hade
 - 3 the grete abuse that ded me blinde
 - 4 dothe force me allwaies to be sad
 - 5 yet of my greef I fayne me glad
 - 6 but on assurid I was to bolde
 - 7 to truste to such a slippre{p'} holde /
-
- 8 I thought yt well that I had wrought
 - 9 willing forthewith{w+t+} so to ensue
 - 10 but he that sekis as I have sought
 - 11 shall finde most trust oft tymes vntrue
 - 12 for lest I reckte that most I rue
 - 13 of that I thought my silf most sure
 - 14 ys nowe the wante of all my cure /

²⁷⁸ Rebholz, *Sir Thomas Wyatt*, 227.

²⁷⁹ Rebholz, *Sir Thomas Wyatt*, 388, 497.

fol. [83r]

15 Amiddes{es} my welthe I dede not reke
 16 but sone alas or that I wiste
 17 the tyme was come *that*{th}+t+} all *toweake*{to weake}
 18 I had no powre to to resiste
 19 nowe am I prof . to . them that liste
 20 to flee suche woo . and wrongfull paine
 21 as in my herte I doo sustayne /

22 for faynid faithe is alwaies free
 23 and dothe inclyne to bee vniuste
 24 that sure I thinck there *can*{_a}n none bee
 25 to miche assurid *with*{w+t+}out mistruste
 26 but hap what maye. to them that muste
 27 Sustaine suche cruell destenye
 28 wythe patiens for remedye /

29 As I am on biche bye restraunte
 30 abides the tyme of my reto'ne
 31 yn hope that fortune bye my playnte
 32 wyll slake the fire wherewith{w+t+} I bo'urne{burn}
 33 sins no waies els maye *ser*{{s}8}ue my torne
 34 yet for the dowl of this distresse
 35 I aske but right for my redresse /

fs

Commentary

Attributed to Sir Thomas Wyatt,²⁸⁰ this poem was entered by H8. In this poem, the speaker feels disappointed by someone who appeared faithful but is really untrue. Similar to many courtly love lyrics, this poem can be interpreted as commenting on both love and politics. This poem is one of a several entries in the manuscript that speaks of counterfeiting feelings in public (see the commentary on “In places Wher that I company” [62v]).

To make an ende of all this strif

83r-v

fol. [83r]

²⁸⁰ Rebholz, *Sir Thomas Wyatt*, 245–6.

1 To make an ende of all this strif
 2 no lenger{g'} tyme for to sustaine
 3 but now withe dethe to chaung the lif
 4 of him that lyves alwaies in payne /
 5 dispaire suche powre hathe yn his hande
 6 that helpith most I kno certeyne /
 7 may not *with*{w+t+}stonde /

fol. [83v]

8 maye not *with*{w+t+}stande that is electe
 9 bye fortunis most extremyte
 10 but all in wo'the to be excepte
 11 *with*{w+t+}outen lawe or libretye
 12 what vaylithe then vnto my thought
 13 yf right can have no remedie
 14 there vaylith nought

15 there vaylithe nought but all in vaine
 16 the fawte thereof maye none amende
 17 but onlie dethe for to constraine
 18 this spightfull happ. to have an ende /
 19 so grete disdaine dothe me *pro*{p3}voke
 20 that drede of dethe cannot deffende
 21 this dedelye stroke

22 this dedelie stroke wherebye shall seace
 23 the harbo'id sighis *with*{w+t+}in my herte
 24 and for the gifte of this relese
 25 my hand in haste shall playe his parte
 26 to doo this cure againste his kinde
 27 ~~from~~{_o}ch for chaunge of lif *from*{_o} long *deser*{s}8te
 28 . to place assignid

29 To place assignid forever more
 30 nowe bye constrainte I do agre /
 31 to loose the bonde of my restore
 32 wherein is bounde my librtē
 33 dethe and dispaire doth vndre take
 34 *from*{_o} all mishap ~~full~~ now hardilye
 35 this ende to make

fs

Commentary

Attributed to Sir Thomas Wyatt,²⁸¹ this poem was entered by H8. The speaker feels dispirited and sees only death as a remedy to his or her spiteful fortune. The speaker's despair possibly stems from difficulties in love and in preferment.

Wyll ye se / What Wonderous love hathe wrought

84r

fol. [84r]

- 1 Wyll ye se / What Wonderous love hathe wrought¹
 2 then come and loke at me
 3 there nede no where els to be sought
 4 yn me / ye maye thim see /
- 5 ffor vnto that that men maye ssee
 6 most monstruous thing of kinde
 7 my self maye beste com{o}parid bee
 8 love hathe me soo assignid
- 9 there is a Rok in the salte floode
 10 a Rook of suche nature /
 11 that drawithe the yron from{o} the woode
 12 and levithe the ship vnsure /
- 13 She is the Rok . the ship am I
 14 that Rok my dedelie ffoo /
 15 that drawithe me there / where I muste die /
 16 and Robbithe my harte me ffroo /
- 17 A burde there fliethe and that but on
 18 of her this thing enswehte /
 19 ~~then~~ that when{e} her dayes be spent and gone /
 20 withe fyre she renewithe /
- 21 and I withe here maye well com{o}pare
 22 my love that is alone
 23 the flame whereof doth aye repaire
 24 my lif when yt is gone /

fs

²⁸¹ Rebholz, *Sir Thomas Wyatt*, 246-7.

Notes & Glosses

1. This line is larger, darker, and longer than the others.

Commentary

Attributed to Sir Thomas Wyatt,²⁸² this poem was entered by H8. The speaker compares the lady's power to a magnetic stone and a phoenix—images that rarely appear in this manuscript. Rebholz notes that Wyatt loosely imitated the first two stanzas of Petrarch's *Rime* 135 for this poem.²⁸³ H8 entered the first line in larger characters than the rest of the lyric. He or she also frequently overlines a word in this section, but his or her overlining leaves the significance of the words indeterminate. H8 also entered "I finde no peace and all my warre is donne" (82r–82v) with extensive overlining.

Deme as ye list vppon goode cause

84v

fol. [84v]

- 1 Deme as ye list vppon goode cause
- 2 I maye and think of this or that
- 3 but what or whye my self best knowes
- 4 wherebye I think and fere not
- 5 but thereunto I maye well think
- 6 the doubtfull sentence of this clause
- 7 I wolde yt ware not as I think
- 8 I wolde I thought yt ware not

- 9 ffor if I thought yt ware not soo.
- 10 though yt ware so yt grevid me not
- 11 vnto my thought yt ware as tho
- 12 I harkenid tho I here not
- 13 at that I see . I cannot wynk
- 14 nor from{ _o} mye thought so let it goo.
- 15 I wolde yt ware not as I think
- 16 I wolde I thought yt ware not

- 17 Lo how my thought might make me free
- 18 of that perch^aunce yt nedith¹ nott
- 19 perchaunce no doubte the drede I see

²⁸² Rebholz, *Sir Thomas Wyatt*, 234.

²⁸³ Rebholz, *Sir Thomas Wyatt*, 502.

20 I shrink at that I bere not
 21 but in my harte this wo^rde shall sink
 22 vnto the proffe maye better bee
 23 I wolde yt ware not & as I think
 24 I wolde I thought yt ware not

 25 Yf yt be not shewe no cause whye
 26 I shulde so think / than care I not
 27 for I shall soo myself applie /
 28 to bee that I apere not
 29 that is as one *that*{th}+t+} shall not shrink
 30 to be yo^r owne vntill I dye /
 31 and if yt be not as I think
 32 lyke wyse to think yt is not

fs

Notes & Glosses

1. In “nedith,” *h* overwrites *t*.

Commentary

Attributed to Sir Thomas Wyatt,²⁸⁴ this poem was entered by H8. Rebholz notes, however, that the poem contains no external evidence for this attribution.²⁸⁵ The speaker engages in a psychological reflection on the nature of perception and reality. “I am as I am and so wil I be” (85r), located on the next page, expresses a similar theme.

I am as I am and so wil I be

85r

fol. [85r]

1 I am as I am and so wil[^]/be¹
 2 but how that I am none knoith trulie
 3 be yt evill be yt well / be I bonde be I fre
 4 I am as I am and so will I be

 5 I lede my lif indifferentelye
 6 I meane no thing but honestelie /

²⁸⁴ Rebholz, *Sir Thomas Wyatt*, 247–8.

²⁸⁵ Rebholz, *Sir Thomas Wyatt*, 509.

- 7 and thoughe folkis Iudge full dyverslye
 8 I am as I am and so will I dye /
- 9 I do not reioyse nor yet *com*{_o}plaine
 10 bothe mirthe and sadnes I doo refraine
 11 ande vse the meane *such*esins folkes{es} woll fayne
 12 yet I am as I am be it plesure or payne /
- 13 Dyvers do Iudge as theye doo troo.
 14 some of plesure / and some of woo.
 15 yet for all that no thing th ye knoo.
 16 but am as I am where so ever I goo /
- 17 But sins Iudgers do thus de kaye
 18 let everye man his Iudgemen{_e}t saye
 19 I will yt take yn sporte and playe
 20 for I am as I am who so ever saye naye /
- 21 Who Iudgithe well / well god him sende
 22 who Iudgithe evill god them amende
 23 to Iudge the best therefore intende
 24 for I am as I am ~~there~~ & so will I ende /
- 25 Yet some there be that take delight
 26 to Iudge folkes{es} thought / for envye & spight
 27 but whyther theye Iude me wrong or right
 28 I am as I am and so do I wright
- 29 prayeng you all that this doo rede
 30 to truste yt as you doo yo' crede
 31 and not to think I chaunge my wede
 32 for I am as I am howe ever I spede
- 33 But how that is I leve to you
 34 Iudge as ye list false or true /
 35 ye kno no more then afore ye knewe /
 36 yet I am as I am whatever ensue /
- 37 And *from*{_o} this minde I will not flye
 38 but to you all that misiuge me

39 I do proteste as ye maye see
 40 that I am as I am and so will I bee /

fs

Notes & Glosses

1. The word “wilbe” is uninterrupted; the caret is subscript and the addition is supralinear.

Commentary

Attributed to Sir Thomas Wyatt,²⁸⁶ this poem was entered by H8. This poem explores the concept of “self”: the speaker investigates the difference between his internal state and the judgment of his state by others. “Deme as ye list vppon goode cause” (84v), located on the preceding page, expresses a similar theme. This poem is one of a several entries in the manuscript that speaks of counterfeiting feelings in public (for instance, see “Sum summ say I love sum say I moke” [58v], “In places Wher that I company” [62v], “I am not she be prowess off syt” [65r], “Myght I as well within my song be lay” [65v], “To cowntarffete a mery mode” [65v], “Ceaser whan the traytor of egipte” [70r], and “Whan that I call vnto my mynde” [82v–83r]). The scribe H8 marks each stanza by writing an initial capital letter and by indenting all the lines except the first of the stanza.

1. Textual Notes

Texts Collated

DBLa07, Plat1, EBan.01

Collation

- 1 I am as I am and so will/be] DBLa07 am] ham Plat1 am and so will/be] ham & so will I be. Plat1 will/be] will I be, EBan.01
- 2 but] Bot EBan.01 but how that I am none knoith trulie] DBLa07 how] howe Plat1 that] Plat1 I am none knoith trulie] I . ham none knowithe truly Plat1 none] nane EBan.01 knoith] knawis EBan.01 trulie] trewlie; EBan.01
- 3 be yt evill be yt well / be I bonde be I fre] DBLa07 Plat1 be yt] Be it EBan.01 yt] it EBan.01 well /] weill, EBan.01 bonde] bund EBan.01 fre] fre, EBan.01
- 4 I am as I am and so will I be] DBLa07 Plat1 be] be. EBan.01

²⁸⁶ Rebholz, *Sir Thomas Wyatt*, 278–9.

5 I lede my lif indifferentely] DBla07 lede] leid EBan.01 lif] lyfe EBan.01 lif indifferentely] lyff in differntly. Plat1 indifferentely] indifferently, EBan.01

6 I meane no thing but honestelie /] DBla07 meane] mene EBan.01 no] na EBan.01 no thing] nothink Plat1 but honestelie /] bot honesty, EBan.01 honestelie /] honeste. Plat1

7 and thoughe folkis Iudge full dyverslye] DBla07 And thocht men juge diuersly, EBan.01 and thoughe] Thoghe Plat1 folkis] folkes Plat1 Iudge] Iugge Plat1 full] Plat1 dyverslye] diversly. Plat1

8 I] ytt I Plat1 I am as I am and so will I dye /] DBla07 am] ham Plat1 am and] ham & Plat1 dye /] be. EBan.01 be, Plat1

9 I do not reioyse nor yet complaine] Plat1 do] doo DBla07 not reioyse nor yet complaine] nocht rew nor yit complane, EBan.01 reioyse] reioyse DBla07 complaine] complayne DBla07

10 bothe] both DBla07 Baith EBan.01 bothe mirthe and sadnes I doo refraine] Plat1 mirthe] myrth DBla07 mirth EBan.01 doo] do EBan.01 refraine] refrayne DBla07 refrane, EBan.01

11 ande] and DBla07 And EBan.01 ande vse the meane suche sins folkes woll fayne] Plat1 meane] mene DBla07 meane suche sins folkes woll fayne] folkis that can nocht fane; EBan.01 suche sins] sens DBla07 folkes] folkys DBla07 woll] wyll DBla07

12 yet] EBan.01 yet I am as I am be it plesure or payne /] Plat1 it] hit DBla07 plesure] pleasure DBla07 plesour EBan.01 payne /] payne DBla07 pane. EBan.01

13 Dyvers] Diuerss EBan.01 Dyvers do] Men doo DBla07 Dyvers do Iudge as theye doo troo] Sum therebe that dothe mystrowe Plat1 Iudge] Iuge DBla07 juge EBan.01 theye] the DBla07 theye doo troo.] thay trow, EBan.01 troo.] trow DBla07

14 some] sum DBla07 Plat1 Sum EBan.01 plesure /] pleasure DBla07 Plat1 plesour EBan.01 and some] & sum DBla07 Plat1 some] sum EBan.01 woo.] woo DBla07 wo, EBan.01

15 yet] Yit EBan.01 no] DBla07 thing] nothing DBla07 thing thekye knoo.] thinke they knowe. Plat1 thekye] the DBla07 thekye knoo.] thay know; EBan.01 knoo.] know DBla07

16 but] EBan.01 ffor Plat1 am] I am DBla07 EBan.01 I ham Plat1 am] ham Plat1 where so ever] whersoeuer DBla07 quhair evir EBan.01 wher euer Plat1 goo /] goo. DBla07 go. EBan.01 goo, Plat1

17 But sins Iudgers do thus dekaye] Plat1 sins] sens DBla07 sins Iudgers do thus dekaye] sen that jugeris do tak that wey, EBan.01 Iudgers] that Iudggers DBla07 do thus dekaye] take that way DBla07

- 18 let] Lat EBan.01 let everye] Let euery DBla07 let everye man his Iudgement saye] Plat1 everye] every EBan.01 Iudgement] jugement EBan.01 saye] say DBla07 say, EBan.01
- 19 I will yt take yn sporte and playe] Plat1 will] wyll DBla07 yt] hit DBla07 it EBan.01 take] tak EBan.01 yn] in DBla07 EBan.01 sporte] sport DBla07 EBan.01 playe] play DBla07 pley, EBan.01
- 20 for] yet DBla07 For EBan.01 for I am as I am who so ever saye naye /] Plat1 who so ever] woosoeuer DBla07 who so ever saye naye /] quha evir sa naye. EBan.01 saye] say DBla07 naye /] nay DBla07
- 21 Who] Quha EBan.01 Who Iudgithe well / well god him sende] Plat1 Iudgithe] Iudggis DBla07 jugeis EBan.01 well /] well DBla07 weill, EBan.01 well god] god well DBla07 weill God EBan.01 him sende] them send DBla07 him send, EBan.01
- 22 who] whoo DBla07 who Iudgithe evill god] Quha jugeis evill, God EBan.01 who Iudgithe evill god them amende] Plat1 Iudgithe] Iudgith DBla07 evill] yll DBla07 them] them DBla07 thame EBan.01 amende] amend, EBan.01
- 23 to Iudge] To juge EBan.01 to Iudge the best therefore intende] Plat1 Iudge] Iuge DBla07 therefore] therefore DBla07 thairfoir EBan.01 intende] intend; EBan.01
- 24 for] EBan.01 for I am as I am there & so will I ende /] Plat1 there & so] and soo DBla07 there &] and EBan.01 will] wyll DBla07 ende /] ende DBla07 end. EBan.01
- 25 Yet some there be that] yet sum the at DBla07 Yet some there] Yit sum thair EBan.01 Yet some there be that take delight] Sun therbe that dothe delyght. Plat1 take delight] takis delyt EBan.01 delight] delyght DBla07
- 26 to] To EBan.01 Iudge] juge EBan.01 Iugge Plat1 folkes] folkis EBan.01 thought /] thowght DBla07 thocht EBan.01 Plat1 for] by DBla07 envye] inwy EBan.01 envy Plat1 envye & spight] outwarde sight DBla07 inwy and spyt, EBan.01 envy & spythe. Plat1 &] and EBan.01 spight] spyt, EBan.01 spythe. Plat1
- 27 but] But Plat1 but whyther Itheye Iude] Bot quhiddir thay juge EBan.01 whyther] whether DBla07 Plat1 Itheye] the DBla07 they Plat1 Iude] Iudge DBla07 Iuge Plat1 me] DBla07 Plat1 wrong] wrang EBan.01 wronge Plat1 right] Ryght DBla07 ryt, EBan.01 ryght. Plat1
- 28 am] ham Plat1 am and so do] ham & soo will Plat1 so do] soo doo DBla07 do] will EBan.01 wright] wryt. EBan.01 wryght Plat1
- 29 prayeng] Praying EBan.01 prayeng you] I pray ye DBla07 prayeng you all that this doo rede] Plat1 you] yow EBan.01 doo rede] dois reid, EBan.01

30 to] To EBan.01 to truste yt as you doo yor crede] Plat1 truste] trust
DBla07 trest EBan.01 yt] hit DBla07 it EBan.01 you] ye DBla07 you doo] ye do
EBan.01 yor] your DBla07 EBan.01 crede] cred DBla07 creid, EBan.01

31 and not] And nocht EBan.01 and not to think I chaunge my wede] Plat1
not] thynck not DBla07 to think i] that I wyll DBla07 i] that I EBan.01 chaunge]
change DBla07 chenge EBan.01 wede] weid, EBan.01

32 for] EBan.01 for I am as I am howe ever I spede] Plat1 howe] how DBla07
EBan.01 ever] soeuer DBla07 evir EBan.01 spede] speid. EBan.01

33 But] Bot EBan.01 But how that is I leve to you] Plat1 is] ys DBla07 leve]
Leue DBla07 leif EBan.01 you] yow, EBan.01

34 Iudge] Juge EBan.01 Iudge as ye list false or true /] Plat1 list] Lyst DBla07
false] fals EBan.01 owdir fals EBan.01 true /] trew DBla07 trew, EBan.01

35 ye kno no more] Ye know no moir EBan.01 ye kno no more then afore
ye knewe /] Plat1 kno] know DBla07 then] than EBan.01 afore] afor EBan.01
knewe /] knew DBla07 knew; EBan.01

36 yet] but DBla07 EBan.01 yet I am as I am whatever ensue /] Plat1 what-
ever ensue /] what soeuer in sew DBla07 quhat evir eschew. EBan.01

37 And from this minde I will not flyee] Plat1 from] frome DBla07 EBan.01
minde] mynd DBla07 EBan.01 will] wyll DBla07 not flyee] nocht fle, EBan.01
flyee] flye DBla07

38 but] Bot EBan.01 but to you all that misiuge me] Plat1 you] yow EBan.01
DBla07 that] them that DBla07 misiuge] myseIudge DBla07 misiugeis EBan.01
me] me, EBan.01

39 I do proteste as ye maye see] Plat1 proteste] protest DBla07 EBan.01
maye] may EBan.01 maye see] doo se DBla07 see] se, EBan.01

40 that] That EBan.01 that I am as I am and so will I bee /] Plat1 so] soo
DBla07 will] wyll DBla07 bee /] Dy DBla07 be. EBan.01

My nowne Iohn poyntz . sins ye delight to know

85v-87r

fol. [85v]

- 1 My nowne Iohn poyntz . sins ye delight to know
- 2 *that* cawsse why that homeward I me drawe
- 3 Ande fle the presse of courtes wher soo they goo

- 4 Rathar then to lyve . thrall vnder the awe
- 5 of lordly lokes wrappid *with* in my cloke
- 6 to will & lust lerning to set A lawe

- 7 *It is not for becawsse I skorne or moke*
 8 *the{{th}+e+} powar of them / to whome fortune hath lent*
 9 *charge over vs / of Right to strike the stroke*
- 10 *But trwe it is / that I have allwais ment*
 11 *lesse to estime them then the com{o}mon sort*
 12 *off owtward thinges{es} that Iuge in their{{th}+er+} intent*
- 13 *with{w+t+}owt Regarde what dothe inwarde resort*
 14 *I grawnt sumtime that of glorye the fyar*
 15 *dothe twyche my hart / my lyst not to report*
- 16 *blame by . honowr / And honour to desyar*
 17 *but how may I this honour now Atayne*
 18 *that{{th}+t+} cannot dy the coloure blake A lyer*
- 19 *My poyntz I cannot from me tune to fayne*
 20 *to cloke the trothe / for praisse with{w+t+}owt desart*
 21 *of them that lyst all vice for to retayne*
- 22 *I camot{cannot} honour them that{{th}+t+} settes{es} their part*
 23 *with{w+t+} venus And baccus all there lyf long*
 24 *nor holld my pece / of them allthoo I smart*
- 25 *II cannot crowche nor knelle . to do so grete A wrong*
 26 *to worship them lyke gode . on erthe Alone*
 27 *thar ar As wollffes{es} thes sely lambes{es} among*
- 28 *I cannot speke and loke lyke A saynct*
 29 *vse willes{es} for witt / & make deceyt A plesure*
 30 *And call crafft counsell{counsel} for proffet styll to paint*
- fol. [86r]
- 31 *I Cannot wrest the law / to fill the coffer*
 32 *with{w+t+} innocent blode to fede my sellff ffat*
 33 *ande doo most hurt / where most help I offer*
- 34 *I am not he that can / Alow the state*
 35 *off him Cesar / And dam cato to dye*
 36 *that with{w+t+} is dethe / dyd skape owt off the gate*

37 From Cesares{es} handes{es} if lyve donnot lye
 38 ande wolld not lyve / whar lyberty was lost
 39 so dyd is hart the comonn wele aplye

40 I am not he shuch eloquence to boste
 41 to make the crow singing As the swane
 42 nor call the lyond of cowardes{es} bestes{es} the moste

43 That cannot take A mous / As the cat can
 44 ande he that dithe / for hungar of the golld
 45 call him Alessaundre . And say that pan
 46 Passithe Apollo in musike many folld
 47 praysse syr thopias for A nobyll talle
 48 and skorne the story that the knyght tolld

49 PPraysse him for counsell / *that*{th+t+} is drounkin of alle Ale
 50 gryn when he lawghes{es} that berithe all *the*{th+e+} swaye
 51 frowne when he frownes{es} / & grone when he is pale

52 On others lust to hang bothe night & daye
 53 None of thes poyntes{es} wolld *neuer*{u'} frame in me
 54 my wyt is nowght I cannot leane the wey

55 Ande myche the lesse of thinges{es} that greter{t'} be
 56 *that*{th+t+} asken hellp of colours of deuysses
 57 to Ioyne the mene / *with*{w+t+} eche extremyte

58 *Wwith*{w+t+} the nyryst vartwe to cloke Allway *the*{th+e+} vise
 59 ande as to porposse / lyke wisse yt shall fall
 60 to presse the vertwe *that*{th+t+} it may not Ryse

fol. [86v]

61 As dronkenesse good fellyship to call
 62 the frendly foo *with*{w+t+} is dobill face
 63 say he is gentill and cowrtesse *there*{th+er+}*with*{w+t+}all

64 And say that favell hathe A goodly grace
 65 in eloquence . and crwelte to name
 66 zelle of iustice and change in time & place

67 And he that suffrith offence *with*{w+t+}ow^t blame

- 68 call *hm* him pytyfull & him trwe & plaine
 69 that raylyth rekles to *euer{u}*'y mans shame
- 70 Say he is Rude that cannot ly & faine
 71 the leccher A louor / and tyranny
 72 to be the Right of A pryncis Rayne
- 73 *I* cannot I :. no no :. yt will not be¹
 74 this ys the cawsse that I wolld *neuer{u}*' yet
 75 hang on *their{th+er+}* slyves / *that{th+t+}* waye as thow may se
- 76 A chyp of chaunce more then A pound of wit
 77 this makithe me Att home to hunt and hawke
 78 And in fowlle wether At my boke to syt
- 79 In frost & snow then *with{w+t+}* my bow to stalke
 80 no man dothe marke whereso I ryde or go
 81 In lustie lees at libretie I walke.
- 82 And of theire newis I fele no wele nor woo.
 83 Save that a clogg dothe hang yet at my hele /
 84 no force for that for it is ordred so.
- 85 That I maye leape / bothe hedge and diche full wele.
 86 I am not now in fraunce to Iudge the wyne
 87 what saverye sauce theis delicat^{es} to fele
- 88 Nor yet *in{_i}* spaine where on must *him{_i}* incline
 89 rather *then{_e}* to be vtterlye to seme
 90 I meddle not *with{w+t+}* wytt^{es} *that{th+t+}* be so fine
- fol. [87r]
- 91 No flauders{d'} cherere lettes^{es} not me sight to deme
 92 of blak and whit no^r takes^{es} my wyt awaye
 93 *with{w+t+}* bestelynesse they bestes^{es} do esteme
- 94 Nor I am not where christ is gyven in praye
 95 for *momnye{money}* / poison / and treson at rome
 96 a *Com{_o}mon{_o}pra{p}*'ctise vsid² night and daye
- 97 But here I am in kent . and christendome

98 amonges{es} the muses where I rede and Ryme
 99 where if thou list my poyzz for to come
 100 Thou shalte be Iudge † howe I do spende my tyme

fs

Notes & Glosses

1. The midline dots are pyramidal.
2. The scribe reverts to his habitual spelling practice of *id* suffixes.

Commentary

Attributed to Sir Thomas Wyatt,²⁸⁷ this poem was entered by H8. The poem also appears in Tottel's *Miscellany* under the title "Of the Courtiers life written to Iohn Pains" (item 125).²⁸⁸ For his lyric, Wyatt adapted Luigi Alamanni's satire *Io ui diro* (c. 1532). John Poyntz was a member of Henry VIII's court and was in all probability Wyatt's friend. Rebholz mentions that this poem was probably written after Wyatt was released from prison in 1536.²⁸⁹ H8 groups three poems that make allusions to the abuse of power of those who rule and to deceitful friends. Two other poems in the manuscript personify Desire as well: in "Cruell desire my master and my foo" (73r) the speaker speaks out against the tyrannical ruler Desire, and in "Greeting to you bothe yn hertye wyse" (79r) the speaker cautions against false supporters. In "My nowne Iohn poyntz," the narrator protests directly against the tyranny of power and the lack of freedom of subjects; he prefers to isolate himself in the country away from the flattering, deceitful court. H8 seems conscious of the structure of the poem and emphasizes the terza rima form, though inconsistently, by using capital letters of differing sizes to mark stanza divisions. The scribe also seems to plan out the transcription of this lengthy poem by copying thirty lines on each page. Three lines that appear in other witnesses between lines 27 and 28 are omitted in this particular version.

1. Textual Notes

Texts Collated

AAH09, L36529_04, LEge24, CCor16801, STC13860_16

²⁸⁷ Rebholz, *Sir Thomas Wyatt*, 186–9.

²⁸⁸ Tottel, *Tottel's Miscellany*, 98–100.

²⁸⁹ Rebholz, *Sir Thomas Wyatt*, 438–9.

Collation

1 My] Myne AAH09 L36529_04 CCor16801 MYne STC_13860_16 My
 nowne Iohn poyntz . sins ye delight to know] LEge24 nowne] owne AAH09
 L36529_04 STC_13860_16 CCor16801 Iohn poyntz] I. P. AAH09 I. I. P.
 L36529_04 Ihon poyntz CCor16801 poyntz .] Poyns: STC_13860_16 ye]
 you AAH09 ye delight] you delite L36529_04 delight] delite STC_13860_16
 CCor16801 know] knowe AAH09 L36529_04

2 that] the AAH09 L36529_04 that cawsse why that homeward I me
 drawe] LEge24 that cawsse] The causes STC_13860_16 the causes CCor16801
 cawsse] cawse AAH09 L36529_04 why] whye AAH09 whie L36529_04 home-
 ward] homeward AAH09 whomeward L36529_04 I] I do AAH09 L36529_04
 drawe] draw AAH09 draw, STC_13860_16

3 Ande] and AAH09 L36529_04 CCor16801 >And STC_13860_16 Ande
 fle the presse of courtes wher soo they goo] LEge24 fle] flye AAH09 flee
 L36529_04 CCor16801 presse] preace AAH09 prese L36529_04 prease
 STC_13860_16 of] off CCor16801 courtes] Coortes AAH09 courtes,
 STC_13860_16 wher] where STC_13860_16 CCor16801 wher soo] whear-
 so AAH09 wherso L36529_04 soo] so STC_13860_16 CCor16801 they] I
 CCor16801 goo] go AAH09 goe L36529_04 go: STC_13860_16

4 Rathar] Rather AAH09 L36529_04 STC_13860_16 CCor16801 Rathar
 then to lyve . thrall vnder the awe] LEge24 then] than AAH09 L36529_04
 lyve .] lyve AAH09 liue L36529_04 STC_13860_16 lyue CCor16801 thrall]
 thralle L36529_04 awe] awe, STC_13860_16

5 of] Of STC_13860_16 of lordly lokes wrappid within my cloke]
 LEge24 lordly] Lordlye AAH09 lordely L36529_04 lokes] lookes AAH09
 lokes, STC_13860_16 lokes wrappid] lookes / wrapped CCor16801 wrap-
 pid] wrapped AAH09 L36529_04 STC_13860_16 cloke] Cloke AAH09 cloke,
 STC_13860_16

6 to] To STC_13860_16 to will & lust lerning to set A lawe] LEge24
 will &] wyll and CCor16801 & lust] and Lust, AAH09 and lust, L36529_04
 & lust lerning] and lust lernyng STC_13860_16 lerning] learning AAH09
 L36529_04 lernyng CCor16801 set] sett AAH09 A] a AAH09 L36529_04
 STC_13860_16 CCor16801 lawe] lowe AAH09 L36529_04 law: STC_13860_16

7 It is not for becawsse I skorne or moke] LEge24 not for] not AAH09
 L36529_04 CCor16801 not, STC_13860_16 becawsse] because AAH09
 L36529_04 STC_13860_16 bycawse CCor16801 skorne] scorne AAH09
 L36529_04 STC_13860_16 CCor16801 moke] mocke AAH09 L36529_04
 STC_13860_16 CCor16801

8 the] The STC_13860_16 the powar of them / to whome fortune
 hath lent] LEge24 powar] powre AAH09 power L36529_04 STC_13860_16

CCor16801 them /] them AAH09 L36529_04 CCor16801 them: STC_13860_16
whome] whom L36529_04 STC_13860_16 fortune] powre AAH09 fortune
here STC_13860_16

9 charge] chardge AAH09 charg L36529_04 Charge STC_13860_16
charge over vs / of Right to strike the stroke] LEge24 over] ouer L36529_04
STC_13860_16 CCor16801 vs /] vs AAH09 us L36529_04 vs, STC_13860_16
CCor16801 Right] right AAH09 L36529_04 ryght STC_13860_16 CCor16801
to strike the stroke] to stroke to strike to strik ye stroke CCor16801 strike]
stryke AAH09 stroke] stroke. STC_13860_16

10 But] but AAH09 L36529_04 CCor16801 But trwe it is / that I have allwais
ment] LEge24 trwe] trew AAH09 L36529_04 CCor16801 true STC_13860_16
is /] is AAH09 L36529_04 CCor16801 is, STC_13860_16 I have allwais] y haue
allwaies CCor16801 have] haue AAH09 L36529_04 STC_13860_16 allwais]
ever AAH09 allwaies L36529_04 alwayes STC_13860_16

11 lesse] Lesse AAH09 STC_13860_16 lesse to estime them then the com-
mon sort] LEge24 to estime] to'esteme them, STC_13860_16 estime]
esteeme AAH09 esteme L36529_04 CCor16801 them] them, STC_13860_16
then] than L36529_04 common] Commune CCor16801 sort] sorte AAH09
L36529_04 CCor16801

12 off] of AAH09 L36529_04 CCor16801 Of STC_13860_16 off owtward
things that Iuge in their intent] LEge24 owtward] outward STC_13860_16
owtwarde CCor16801 thinges] things L36529_04 thinges: STC_13860_16
Iuge] iudge AAH09 L36529_04 STC_13860_16 iuge CCor16801 their] their
L36529_04 intent] entent AAH09 entent, STC_13860_16

13 without] Without AAH09 STC_13860_16 with owt L36529_04 with-
owt Regarde what dothe inwarde resort] LEge24 Regarde] regarde AAH09
L36529_04 regard CCor16801 Regarde what dothe inwarde resort] regard,
what inward doth resort. STC_13860_16 what] that CCor16801 inwarde]
inward AAH09 L36529_04 resort] resorte AAH09 L36529_04

14 I grawnt sumtime that of glorye the fyar] LEge24 grawnt] graunt
AAH09 L36529_04 CCor16801 graunt, STC_13860_16 sumtime] somtyme
AAH09 CCor16801 sometime STC_13860_16 that of glorye] of glory that
STC_13860_16 glorye] glory L36529_04 fyar] fyre AAH09 fier L36529_04
fire STC_13860_16 fyer CCor16801

15 dothe] doth AAH09 L36529_04 dothe twyche my hart / my lyst not to
report] LEge24 dothe twyche] Doth touch STC_13860_16 twyche] touche
AAH09 CCor16801 touch L36529_04 hart /] hart AAH09 L36529_04 hart.
STC_13860_16 harte CCor16801 my lyst] me list AAH09 melist L36529_04
Me list STC_13860_16 and me lust CCor16801 not to report] not repent
CCor16801 report] reporte AAH09 L36529_04

16 blame] Blame STC_13860_16 blame by . honowr / And honour to de-
 syar] LEge24 by.] by AAH09 L36529_04 STC_13860_16 CCor16801 honowr
 /] honour AAH09 CCor16801 honor L36529_04 honour, STC_13860_16 And]
 and AAH09 L36529_04 STC_13860_16 CCor16801 honour] honor L36529_04
 desyar] desyre AAH09 desier L36529_04 CCor16801 desire. STC_13860_16
 17 but] But STC_13860_16 but how may I this honour now Atayne]
 LEge24 how] howe CCor16801 I] I nowe AAH09 I now L36529_04 honour]
 honor L36529_04 now Atayne] attaine AAH09 assaigne L36529_04 Atayne]
 attaine? STC_13860_16 attayne CCor16801
 18 that] That STC_13860_16 that cannot dy the coloure blake A lyer]
 AAH09 L36529_04 LEge24 cannot] can not STC_13860_16 dy] dye
 STC_13860_16 CCor16801 coloure] colour STC_13860_16 CCor16801 blake]
 blacke STC_13860_16 of blake CCor16801 A] a STC_13860_16 CCor16801
 lyer] lyer. STC_13860_16
 19 My poyntz I cannot from me tune to fayne] AAH09 L36529_04 LEge24
 poyntz] Poyns, STC_13860_16 cannot] can not STC_13860_16 from me]
 frame my STC_13860_16 CCor16801 tune] tonge CCor16801 fayne] fayne:
 STC_13860_16
 20 to] To STC_13860_16 to cloke the trothe / for praisse without de-
 sart] LEge24 trothe /] truthe AAH09 truth L36529_04 truth, STC_13860_16
 trewth CCor16801 praisse] prayse AAH09 STC_13860_16 CCor16801 praise
 L36529_04 without] without AAH09 L36529_04 STC_13860_16 CCor16801
 desart] desert AAH09 CCor16801 desert, STC_13860_16
 21 of] Of STC_13860_16 CCor16801 of them that lyst all vice for to re-
 tayne] LEge24 lyst] list AAH09 L36529_04 STC_13860_16 lust CCor16801
 vice] vyce AAH09 uice L36529_04 nice STC_13860_16 vices CCor16801 for
 to] to CCor16801 retayne] retaine AAH09 L36529_04 retaine. STC_13860_16
 22 I camotcannot honour them that settes their part] LEge24 camot-
 cannot] can not AAH09 STC_13860_16 cannot L36529_04 Cannot CCor16801
 honour] honor L36529_04 them] them, STC_13860_16 them them CCor16801
 settes] set STC_13860_16 sett CCor16801 part] parte AAH09 L36529_04
 23 with] With AAH09 STC_13860_16 wythe CCor16801 with venus And
 baccus all their lyf long] LEge24 venus] Venus AAH09 Venus, STC_13860_16
 And baccus] and Backus AAH09 L36529_04 and Bacchus, STC_13860_16 and
 bacchus CCor16801 their] their AAH09 L36529_04 STC_13860_16 CCor16801
 lyf] lif AAH09 life L36529_04 STC_13860_16 lyfe CCor16801 long] longe
 AAH09 CCor16801 long, L36529_04 long; STC_13860_16
 24 nor] Nor STC_13860_16 nor holld my pece / of them allthoo I
 smart] LEge24 holld] holde AAH09 STC_13860_16 hold L36529_04 holld
 CCor16801 pece /] peace AAH09 STC_13860_16 CCor16801 pease L36529_04

of] off CCor16801 them] them L36529_04 them STC_13860_16 allthoo]
 though that AAH09 L36529_04 although STC_13860_16 although CCOR16801
 smart] smarte L36529_04 smart; L36529_04 smart. STC_13860_16

25 II] I AAH09 L36529_04 STC_13860_16 CCor16801 II cannot crow-
 che nor knelle . to do so grete A wrong] LEge24 cannot] can not AAH09
 STC_13860_16 crowche] crouch, L36529_04 crouch STC_13860_16 crouche
 CCor16801 knelle .] kneele AAH09 kneale L36529_04 knele STC_13860_16
 CCor16801 to do so grete A wrong] nor do suche wrong CCor16801 do so
 grete A wrong] such a wrong: STC_13860_16 grete] great AAH09 L36529_04
 A] a AAH09 L36529_04 wrong] wronge AAH09

26 to] To STC_13860_16 to worship them lyke gode . on erthe Alone]
 LEge24 worship] wurchippe CCor16801 them] them L36529_04 lyke]
 as AAH09 like STC_13860_16 CCor16801 gode .] god AAH09 L36529_04 God
 CCor16801 gode . on erthe Alone] God on earth alone: STC_13860_16 erthe]
 earthe AAH09 earth L36529_04 Alone] alone AAH09 L36529_04 CCor16801
 alone; L36529_04

27 thar] that AAH09 L36529_04 thar ar As wollffes thes sely lambes
 among] LEge24 thar ar As wollffes] That are as wolues STC_13860_16 that
 are like wolfes CCor16801 ar As wollffes thes sely] are as woolves these
 sillie AAH09 As wollffes thes sely] as wolues these sillie L36529_04 thes]
 these STC_13860_16 lambes] lambs AAH09 Lambes CCor16801 among]
 among. STC_13860_16

27.1] I can not with wordes complayne and mone AAH09 I cannot with
 wourdes complain and mone, L36529_04 I can not with my wordes complaine
 and mone, STC_13860_16 I cannot with my worde complayne and mone
 CCor16801

27.2] And suffer nought: nor smart without complaynt: STC_13860_16
 and suffer nought / nor smart wythout complaynt CCor16801

27.3] Nor turne the worde that from my mouth is gone. STC_13860_16 Nor
 torne the worde that from my mouthe is gone CCor16801

28 I cannot speke and loke lyke A saynct] AAH09 L36529_04 LEge24
 cannot] can not STC_13860_16 speke] speake STC_13860_16 CCor16801
 and loke lyke A saynct] with loke ryght as a saynt CCor16801 lyke] like
 STC_13860_16 A saynct] as a saynt: STC_13860_16

29 vse] Vse STC_13860_16 vse willes for witt / & make deceyt A plesure]
 LEge24 willes] wyles AAH09 CCor16801 wiles L36529_04 STC_13860_16
 witt /] witt AAH09 wit L36529_04 wit, STC_13860_16 wytt CCor16801 &
 make deceyt A] and make disceate a AAH09 and make disceite a L36529_04
 and make disceyt a STC_13860_16 and vse deceyt a CCor16801 plesure]
 pleasure AAH09 L36529_04 CCor16801 pleasure: STC_13860_16

30 And] and AAH09 L36529_04 STC_13860_16 And call crafft counsell-
counsell for proffet styl] to paint] LEge24 call] Call STC_13860_16 crafft]
craffe AAH09 craft, L36529_04 craft STC_13860_16 CCor16801 counsell-
counsell] Counsaile AAH09 counsall, CCor16801 counsellcounsell for
proffet] counsaile, for profitte L36529_04 counsaile, for lucre STC_13860_16
proffet] profitt AAH09 profit CCor16801 styl] still AAH09 L36529_04
STC_13860_16 CCor16801 paint] paynt AAH09 CCor16801 paint, L36529_04
paint. STC_13860_16

31 I Cannot wrest the law / to fill the coffer] LEge24 Cannot] can not
AAH09 STC_13860_16 cannot L36529_04 cannot CCor16801 law /] law
AAH09 L36529_04 STC_13860_16 lawe CCor16801 coffer] Cofer AAH09 cof-
fer: STC_13860_16 cofer CCor16801

32 fill] fyll CCor16801 with] With STC_13860_16 with innocent blode
to fede my sellff ffat] LEge24 blode] bloud AAH09 STC_13860_16 bloode
L36529_04 fede] feede AAH09 feade L36529_04 sellff] selfe L36529_04
sellff ffat] self fatt AAH09 selfe fatte: STC_13860_16 selfe fatte CCor16801
ffat] fat L36529_04

33 ande] and AAH09 L36529_04 ande doo most hurt / where most hellp
I offer] LEge24 ande doo] And do STC_13860_16 and do CCor16801 doo]
do L36529_04 doo most hurt / where most hellp] do my self hurt wheare
my self AAH09 hurt /] hurt L36529_04 hurt: STC_13860_16 hurte CCor16801
where] where that STC_13860_16 most hellp] my selfe L36529_04 moste
helpe CCor16801 hellp] helpe STC_13860_16 offer] offer: L36529_04 offer.
STC_13860_16

34 I am not he that can / Alow the state] LEge24 he] he, STC_13860_16
can / Alow] can allowe AAH09 L36529_04 CCor16801 can allowe STC_13860_16

35 off him Cesar / And dam] of highe Cesar and dampne AAH09 of high
Cesar and dampne L36529_04 Of hye Ceasar, and damne STC_13860_16 off
him Cesar / And dam cato to dye] LEge24 Cesar / And dam cato to dye]
Caesar and Catho deme to dye / [gap] / [gap] and deme cato to dy CCor16801
cato] Cato AAH09 L36529_04 STC_13860_16 dye] die AAH09 L36529_04 dye:
STC_13860_16

36 that] That STC_13860_16 that with is dethe / dyd skape owt off the
gate] LEge24 with] by CCor16801 is dethe / dyd skape owt] his deathe
dide escape out CCor16801 is dethe / dyd skape owt off] his death did scape
out of AAH09 L36529_04 STC_13860_16 gate] gate, STC_13860_16

37 From] from AAH09 L36529_04 CCor16801 From Cesares handes if lyve
donnot lye] LEge24 Cesares] Cesars AAH09 L36529_04 Cesars STC_13860_16
caesars CCor16801 handes] hands AAH09 handes, STC_13860_16 hand
CCor16801 if lyve donnot lye] (if Liuiue doth not lie.) L36529_04 lyve] Livie

AAH09 Liuye STC_13860_16 livye CCor16801 donnot] do not AAH09 doth not STC_13860_16 did not CCor16801 lye] lye: STC_13860_16

38 ande] and AAH09 L36529_04 And STC_13860_16 CCor16801 ande wolld not lyve / whar lyberty was lost] LEge24 wolld] will AAH09 would STC_13860_16 wold CCor16801 wolld not lyve / whar lyberty] willwould not liue where libertie L36529_04 lyve / whar] lyve wheare AAH09 lyve / whar lyberty] liue, where libertie STC_13860_16 lyue wher Libertye CCor16801 lyberty] lybertie AAH09 lost] lost, STC_13860_16

39 so dyd is] So did his AAH09 STC_13860_16 CCor16801 so dyd is hart the comonn wele aplye] LEge24 dyd is] did his L36529_04 comonn] Common AAH09 comon L36529_04 CCor16801 common STC_13860_16 wele] weale AAH09 L36529_04 wele aplye] wealth apply. STC_13860_16 welthe applye CCor16801 aplye] applie AAH09 L36529_04

40 I am not he shuch eloquence to boste] LEge24 am] ame CCor16801 he] he, STC_13860_16 shuch] suche AAH09 CCor16801 sutche L36529_04 such STC_13860_16 eloquence] eloquens L36529_04 boste] bost L36529_04 STC_13860_16 CCor16801 bost: STC_13860_16

41 to] To STC_13860_16 to make the crow singing As the swane] LEge24 make the crow singing As the swane] marke the singing crowe as the swanne CCor16801 crow] Crowe AAH09 crowe L36529_04 crow in STC_13860_16 singing] singyng, STC_13860_16 As] as AAH09 L36529_04 STC_13860_16 swane] Swanne AAH09 swanne, L36529_04 swanne: STC_13860_16

42 nor] Nor STC_13860_16 nor call the lyond of cowardes bestes the moste] LEge24 call] calle L36529_04 lyond] lyon AAH09 STC_13860_16 lyond of cowardes] lion of coward of L36529_04 lyon off coward CCor16801 cowardes] Coward AAH09 coward STC_13860_16 bestes] beastes AAH09 L36529_04 STC_13860_16 moste] most, L36529_04 most. STC_13860_16 most CCor16801

43 That] that AAH09 L36529_04 That cannot take A mous / As the cat can] LEge24 cannot] can not AAH09 STC_13860_16 A mous / As the cat] a mowce as the Catt AAH09 A mous / As] a mouce as L36529_04 a mouse as STC_13860_16 a mouse as CCor16801 cat] catt CCor16801 can] can; L36529_04 can. STC_13860_16

44 ande] and AAH09 L36529_04 CCor16801 And STC_13860_16 ande he that dithe / for hungar of the golld] LEge24 dithe /] dieth L36529_04 STC_13860_16 diethe CCor16801 dithe / for hungar] dyeth for Hunger AAH09 of the golld] off gold CCor16801 hungar] hunger L36529_04 honger STC_13860_16 golld] golde AAH09 L36529_04 golde, STC_13860_16

45 call] Call STC_13860_16 CCor16801 call him Alessaundre . And say that pan] LEge24 him Alessaundre . And] hym Alexander and AAH09

Alessaundre . And] Alexander, and L36529_04 STC_13860_16 Alexander and CCor16801 say] saye CCor16801 pan] Pan AAH09 L36529_04 STC_13860_16 46 Passithe] passeth AAH09 L36529_04 Passeth STC_13860_16 passeth CCor16801 Passithe Apollo in musike many folld] LEge24 Apollo] appollo AAH09 Appollo L36529_04 STC_13860_16 musike] mvsyke AAH09 musicke L36529_04 many folld] many folde AAH09 manyfold; L36529_04 manifold: STC_13860_16 many a fold CCor16801

47 praysse] prayse AAH09 praise L36529_04 Praise STC_13860_16 prayes CCor16801 praysse syr thopias for A nobyll talle] LEge24 syr] Sir L36529_04 sir CCor16801 syr thopias for A nobyll] Sir Topas for a noble AAH09 thopias] Topias L36529_04 Topas STC_13860_16 thopas CCor16801 A nobyll talle] a noble taile, L36529_04 a noble tale, STC_13860_16 a noble tale CCor16801 talle] tale AAH09

48 and] And STC_13860_16 and skorne the story that the knyght tolld] LEge24 skorne] scorne AAH09 L36529_04 STC_13860_16 CCor16801 the] the the L36529_04 story] storye AAH09 CCor16801 knyght] knight AAH09 L36529_04 STC_13860_16 CCor16801 tolld] tolde AAH09 told L36529_04 tolde: STC_13860_16

49 PPraysse] praise L36529_04 Praise LEge24 Prayse STC_13860_16 prayse CCor16801 PPraysse him for counsell /] prayse hym for Counsaile AAH09 counsell /] counsaile L36529_04 counceill LEge24 counsell, STC_13860_16 counsall CCor16801 dronkin] dronck AAH09 droncke LEge24 dronke STC_13860_16 dronkin of alle Ale] dronke asale of ale; L36529_04 dronke off Ale CCor16801 alle Ale] ale AAH09 LEge24 ale: STC_13860_16

50 gryn] grynne AAH09 L36529_04 LEge24 Grinne STC_13860_16 Grynne CCor16801 lawghes] laughes, AAH09 L36529_04 STC_13860_16 laugheth LEge24 CCor16801 berithe] bereth LEge24 beareth STC_13860_16 beres CCor16801 berithe all] beareth AAH09 L36529_04 swaye] sway, L36529_04 sway: STC_13860_16

51 frowne] ffrowne AAH09 froune, L36529_04 frown LEge24 Frowne, STC_13860_16 frownes /] frowneth, AAH09 CCor16801 frowneth, L36529_04 frowneth LEge24 frownes: STC_13860_16 &] and AAH09 L36529_04 STC_13860_16 CCor16801 he is] heis L36529_04 he LEge24 pale] pale, L36529_04 pale: STC_13860_16

52 On] on AAH09 L36529_04 In LEge24 others] othres LEge24 lust] lustes AAH09 L36529_04 bothe] both AAH09 L36529_04 STC_13860_16 boeth LEge24 night] nyght LEge24 night &] day and night and AAH09 night & daye] day and night, L36529_04 &] and CCor16801 & daye] and day. STC_13860_16 daye] day AAH09

53 None] none AAH09 L36529_04 LEge24 None of] non off CCor16801
thes] these AAH09 these L36529_04 LEge24 STC_13860_16 poyntes
wolld] points will L36529_04 poyntz wyll CCor16801 wolld] would LEge24
STC_13860_16 wolld neuer] will ever AAH09 neuer] euer L36529_04
STC_13860_16 CCor16801 ever LEge24 in] wyth CCor16801 me] me:
L36529_04 me. STC_13860_16

54 my wyt] My wit STC_13860_16 My witt CCor16801 wyt] witt
AAH09 wit L36529_04 LEge24 nowght] nawght AAH09 naught L36529_04
nought LEge24 CCor16801 nought, STC_13860_16 cannot] can not AAH09
STC_13860_16 leane] learne AAH09 L36529_04 STC_13860_16 lerne LEge24
the wey] to waye AAH09 to way L36529_04 wey] waye LEge24 CCor16801
way. STC_13860_16

55 Ande] and AAH09 And LEge24 STC_13860_16 CCor16801 Ande myche]
and mutch L36529_04 myche] moche AAH09 CCor16801 much LEge24
STC_13860_16 of] off CCor16801 thinges] things L36529_04 greter]
greater AAH09 greater L36529_04 LEge24 STC_13860_16 greatest CCor16801
be] bee; L36529_04 be, STC_13860_16

56 that] then LEge24 That STC_13860_16 asken] aske AAH09 L36529_04
hellp] helpp AAH09 helpe L36529_04 LEge24 STC_13860_16 of colours] of of
Coullours AAH09 of] to AAH09 L36529_04 STC_13860_16 deuysse] devyse
AAH09 deuse L36529_04 STC_13860_16 devise LEge24

57 to] To STC_13860_16 Ioyne] ioyne AAH09 L36529_04 STC_13860_16
mene /] meane AAH09 L36529_04 STC_13860_16 mene LEge24 eche] eache
AAH09 each L36529_04 ech STC_13860_16 extremyte] extremytie AAH09
extremitie L36529_04 LEge24 extremitie: STC_13860_16

58 Wwith] with AAH09 L36529_04 With LEge24 STC_13860_16 the
nyryst vartwe] nearest vertue ay STC_13860_16 nyryst] neryst LEge24
nyryst vartwe] nearest vertue, AAH09 nearest uertue L36529_04 vartwe]
vertue LEge24 Allway] all way AAH09 alway L36529_04 alway LEge24
STC_13860_16 vise] vyce AAH09 vice, L36529_04 vice. STC_13860_16

59 ande] and AAH09 L36529_04 LEge24 And STC_13860_16 porposse
/] purpose AAH09 L36529_04 STC_13860_16 pourposse LEge24 lyke wisse
yt] likewise it STC_13860_16 lyke] like L36529_04 LEge24 wisse] wise
L36529_04 LEge24 wisse yt] wyse it AAH09 yt] it L36529_04 LEge24 fall]
fall: STC_13860_16

60 to] To STC_13860_16 presse] expresse LEge24 vertwe] vertue AAH09
LEge24 STC_13860_16 uertue L36529_04 Ryse] ryse AAH09 rise, L36529_04
rise LEge24 rise. STC_13860_16

60.1] And as to purpose likewise it shall fall, STC_13860_16

60.2] To presse the vertue that it may not rise. STC_13860_16

61 As] as AAH09 L36529_04 dronkennesse] droncknenes AAH09
 dronkennes L36529_04 dronkenes LEge24 dronkynnes CCor16801 good]
 goode LEge24 fellyship] fellowship AAH09 L36529_04 fellowshipp LEge24
 felowship STC_13860_16 felowschippe CCor16801 call] call, L36529_04 call:
 STC_13860_16

62 the] The STC_13860_16 foo] foe AAH09 L36529_04 ffoo LEge24 foo
 with is dobill face] foe, with his faire double face, STC_13860_16 is dobill]
 his doble AAH09 his dowble LEge24 his double CCor16801 is dobill face] his
 dowble face, L36529_04

63 say] Say STC_13860_16 CCor16801 he] this CCor16801 gentill] gentell
 AAH09 gentle STC_13860_16 CCor16801 gentill and cowrtesse therewith-
 all] gentle snd curteis therewithall, L36529_04 and cowrtesse] & courtois
 LEge24 cowrtesse] curtyse AAH09 curties STC_13860_16 curteis CCor16801
 therewithall] there with all AAH09 therewithall. STC_13860_16 therewithall
 CCor16801

64 And] and CCor16801 And say] and AAH09 L36529_04 Affirme
 STC_13860_16 favell] fauell L36529_04 STC_13860_16 hathe] hath AAH09
 L36529_04 LEge24 STC_13860_16 A]a AAH09 L36529_04 LEge24 STC_13860_16
 CCor16801 goodly] goodlye AAH09 grace] grace, STC_13860_16

65 in] In L36529_04 STC_13860_16 CCor16801 eloquence .] eloquence
 AAH09 LEge24 eloquens, L36529_04 eloquence: STC_13860_16 eloquence /
 CCor16801 and crwelte] And cruelty STC_13860_16 And crueltye CCor16801
 crwelte] creweltie AAH09 crueltie L36529_04 LEge24

66 zelle] zeale AAH09 Zeale L36529_04 STC_13860_16 zele LEge24 zelle
 of Iustice] Zeale off iustice, CCor16801 Iustice] iustice AAH09 iustice,
 L36529_04 Iustice: STC_13860_16 and] And STC_13860_16 chaunge] chang
 L36529_04 change STC_13860_16 CCor16801 time] tyme AAH09 L36529_04
 LEge24 CCor16801 &] and AAH09 CCor16801 & place] and place, L36529_04
 and place. STC_13860_16

67 And] and AAH09 L36529_04 suffrith] suffreth AAH09 L36529_04
 STC_13860_16 CCor16801 sufferth LEge24 withowt] without AAH09
 L36529_04 CCor16801 withoute LEge24 withoutt STC_13860_16 blame]
 blame: STC_13860_16

68 call] Call STC_13860_16 hm him] him L36529_04 LEge24 STC_13860_16
 CCor16801 hm him pytyfull & him trwe &] hym pitifull and hym trew and
 AAH09 pytyfull] pitifull, L36529_04 STC_13860_16 pitifull LEge24 pityfull
 CCor16801 &] and L36529_04 STC_13860_16 And CCor16801 trwe] trewe
 L36529_04 CCor16801 true LEge24 STC_13860_16 &] and L36529_04 &
 plaine] and plaine, STC_13860_16 plaine] playne AAH09 CCor16801 playn
 LEge24

69 that] That STC_13860_16 raylyth] railleth AAH09 LEge24 rayleth
L36529_04 STC_13860_16 CCor16801 rekles] recklesse AAH09 reck-
lis L36529_04 recheles CCor16801 rekles to eury] rechlesse vnto ech
STC_13860_16 eury] every AAH09 LEge24 mans] manes CCor16801
shame] shame; L36529_04 shame. STC_13860_16

70 Say] say L36529_04 Rude] rude AAH09 L36529_04 LEge24 CCor16801
rude, STC_13860_16 cannot] can not AAH09 STC_13860_16 ly] lye LEge24
ly &] lye and AAH09 CCor16801 ly & faine] lye and faine, L36529_04 lye and
faine: STC_13860_16 faine] fayne AAH09 CCor16801 fayn LEge24

71 the] The STC_13860_16 leccher] lethcer L36529_04 letcher LEge24
STC_13860_16 leccher A louor / and tyranny] Lecher a lover and tyr-
rannye AAH09 lecher a louor / And tyrannye CCor16801 A] a L36529_04
STC_13860_16 A louor / and tyranny] a lover and tirannye LEge24 louor
/] louor, L36529_04 STC_13860_16 tyranny] tirranye L36529_04

72 to] To STC_13860_16 Right] right AAH09 L36529_04 LEge24
STC_13860_16 Right of] ryght off CCor16801 A] a LEge24 STC_13860_16 A
pryncis Rayne] a Princes raigne AAH09 L36529_04 a princes rayne CCor16801
pryncis] prynces LEge24 Prynces STC_13860_16 Rayne] reigne LEge24 ray-
ghne. STC_13860_16

73 I cannot I] I can not I, AAH09 I cannot I L36529_04 I can not, I
STC_13860_16 :: no no :: yt] nor it AAH09 no nor yet L36529_04 no no it
LEge24 no, no, it STC_13860_16 no no it CCor16801 will] wyll CCor16801
be] be: L36529_04 be. STC_13860_16

74 this] This STC_13860_16 ys] is AAH09 L36529_04 LEge24 STC_13860_16
CCor16801 cawsse] cause AAH09 L36529_04 LEge24 STC_13860_16 cawsse
that] cause CCor16801 wolld] wold AAH09 L36529_04 could LEge24
STC_13860_16 CCor16801 neuer] never AAH09 LEge24

75 hang] Hang STC_13860_16 their] their L36529_04 slyves /] sleeves
AAH09 sleues, L36529_04 slevis LEge24 sleues CCor16801 slyves / that waye
as thow may se] sleues, that weygh (as tough mayst se) STC_13860_16 waye]
way L36529_04 LEge24 thow] thou L36529_04 LEge24 may] maist LEge24
may se] maist see AAH09 mayst see L36529_04 CCor16801

76 A chyp] a Chipp AAH09 a chip L36529_04 chyp] chypp LEge24 chippe
STC_13860_16 CCor16801 chaunce] chance STC_13860_16 then] than
AAH09 L36529_04 A] a AAH09 L36529_04 STC_13860_16 A pound] a pow-
nde LEge24 CCor16801 pound] ponde STC_13860_16 wit] witt AAH09
witt: L36529_04 wit. LEge24 wytt CCor16801

77 this] This L36529_04 STC_13860_16 makithe] maketh AAH09 L36529_04
LEge24 STC_13860_16 CCor16801 Att] , at AAH09 at LEge24 STC_13860_16

CCor16801 Att home] at whome L36529_04 hunt and] hounte & to LEge24 hawke] hauke, L36529_04 hauke: STC_13860_16 hauke CCor16801

78 And] and AAH09 L36529_04 LEge24 CCor16801 fowlle] fowle AAH09 LEge24 STC_13860_16 foule L36529_04 the fowle CCor16801 wether] weather AAH09 wether At] weder at LEge24 At] at AAH09 L36529_04 STC_13860_16 CCor16801 boke] booke AAH09 LEge24 book CCor16801 syt] sytt AAH09 CCor16801 sit L36529_04 sitt LEge24 sit: STC_13860_16

79 In] in AAH09 &] and AAH09 L36529_04 CCor16801 & snow] and snow, STC_13860_16 snow] snowe AAH09 L36529_04 LEge24 with my bow to stalke] at my book to sitt with my bowe to stalke CCor16801 bow] bowe AAH09 L36529_04 stalke] stawke LEge24 stalke; L36529_04 stalke. STC_13860_16

80 no] No STC_13860_16 dothe] doth AAH09 L36529_04 STC_13860_16 doeth LEge24 whereso] wheare that AAH09 where L36529_04 where so LEge24 STC_13860_16 wher to CCor16801 I] that i L36529_04 ryde] ride L36529_04 LEge24 STC_13860_16 go] goe AAH09 goe; L36529_04 goo LEge24 CCor16801 go. STC_13860_16

81 In] in AAH09 In lustie] in lusty LEge24 CCor16801 lustie] Lustie AAH09 lusty STC_13860_16 lees] leases AAH09 L36529_04 leas STC_13860_16 libretie] lybertie AAH09 L36529_04 liberte LEge24 libertie STC_13860_16 CCor16801 walke.] walke AAH09 L36529_04 LEge24 CCor16801 walke: STC_13860_16

82 And] and AAH09 L36529_04 CCor16801 of] off CCor16801 their] these AAH09 L36529_04 LEge24 STC_13860_16 thes CCor16801 newis] newes AAH09 L36529_04 LEge24 STC_13860_16 CCor16801 fele] feele AAH09 feale L36529_04 fole LEge24 no] nother AAH09 nether L36529_04 nor LEge24 STC_13860_16 CCor16801 wele] weale AAH09 STC_13860_16 well L36529_04 CCor16801 nor] ne CCor16801 woo.] woe AAH09 woo, L36529_04 woo LEge24 CCor16801 wo: STC_13860_16

83 Save] saue L36529_04 CCor16801 sauf LEge24 Saue STC_13860_16 that] of CCor16801 clogg] clogge L36529_04 STC_13860_16 dothe] doth AAH09 L36529_04 STC_13860_16 doeth LEge24 dothe hang yet at my hele /] that yet doth hang at my heele CCor16801 yet] yet still AAH09 hele /] heele AAH09 heale, L36529_04 hele LEge24 heele. STC_13860_16

84 no] No STC_13860_16 no force] noforce L36529_04 force] fors CCor16801 that] that, AAH09 L36529_04 STC_13860_16 ordred] ordered AAH09 L36529_04 LEge24 so.] so AAH09 LEge24 soe, L36529_04 so: STC_13860_16 CCor16801

85 That] that AAH09 L36529_04 CCor16801 maye] may AAH09 L36529_04 LEge24 STC_13860_16 CCor16801 leape /] leap AAH09 leape

L36529_04 STC_13860_16 lepe LEge24 leppe CCor16801 bothe] both AAH09
STC_13860_16 boeth LEge24 and diche] & dike LEge24 diche] dytche
AAH09 dike STC_13860_16 wele.] well AAH09 LEge24 well: L36529_04 wele,
STC_13860_16 weelle CCor16801

86 am] ame LEge24 now] AAH09 L36529_04 fraunce] ffraunce LEge24
Fraunce, STC_13860_16 france CCor16801 iudge] iudge AAH09 STC_13860_16
iudg L36529_04 iuge CCor16801 wyne] wine L36529_04 STC_13860_16 wine:
STC_13860_16

87 what saverye sauce theis] with saffry sauce they LEge24 Wyth saury
sawces thes CCor16801 what saverye] With savry STC_13860_16 sav-
erye] sauerie L36529_04 sauce] sawce AAH09 theis] these AAH09 these
L36529_04 those STC_13860_16 delicates] dilicates CCor16801 fele] feele
AAH09 CCor16801 fele; L36529_04 fele. STC_13860_16

88 Nor] nor AAH09 not L36529_04 spaine] spayne AAH09 CCor16801
spaigne LEge24 Spaine STC_13860_16 where] wheare AAH09 wher
CCor16801 on] one AAH09 L36529_04 STC_13860_16 CCor16801 oon LEge24
him] hym AAH09 incline] encline AAH09 CCor16801 encline; L36529_04
inclyne LEge24 incline, STC_13860_16

89 rather] Rather STC_13860_16 then] than AAH09 L36529_04 be] be,
STC_13860_16 vtterlye] outwardlye AAH09 outwardly L36529_04 owtew-
erdly LEge24 outwardly STC_13860_16 owtwardly CCor16801 seme] seeme
AAH09 CCor16801 seame, L36529_04 seme. STC_13860_16

90 meddle] meddill LEge24 medle CCor16801 wyttes] wittes AAH09
L36529_04 LEge24 fine] fyne AAH09 LEge24 fine; L36529_04 fine,
STC_13860_16 ffyne CCor16801

91 No] nor AAH09 L36529_04 CCor16801 Nor LEge24 STC_13860_16
flaunders] fflaunders LEge24 Flaunders STC_13860_16 flannnders CCor16801
cherere] cheere AAH09 chere L36529_04 STC_13860_16 CCor16801 chiere
LEge24 lettes] letts L36529_04 letteth LEge24 CCor16801 not me] nat
my L36529_04 me] my LEge24 STC_13860_16 CCor16801 me sight to
deme] my wittes to dymmedeeme AAH09 sight] syght STC_13860_16 wyt
CCor16801 deme] dime L36529_04

92 of blak] Of blacke STC_13860_16 off black CCor16801 blak] black
AAH09 LEge24 blak and whit] blacke nor white, L36529_04 and whit]
nor whytt, AAH09 and whyght; CCor16801 whit] white LEge24 white,
STC_13860_16 wyttes CCor16801 takes] taketh LEge24 wyt] wittes AAH09
L36529_04 STC_13860_16 wit LEge24 awaye] away L36529_04 STC_13860_16

93 with] With AAH09 STC_13860_16 bestelynesse] beastlynesse, AAH09
beastlynes L36529_04 bestlynes LEge24 beastliness: STC_13860_16 bestlines
CCor16801 they] the AAH09 L36529_04 those CCor16801 they bestes do

esteme] such do those beastes esteme. STC_13860_16 bestes] beastes AAH09
L36529_04 CCor16801 beestes LEge24 do] so so AAH09 do so L36529_04
LEge24 esteme] esteeme AAH09 esteame: L36529_04

94 Nor] nor AAH09 L36529_04 Nor I am not where] Nor am I wher
CCor16801 am] ame LEge24 not] not, STC_13860_16 where] wheare
AAH09 wher L36529_04 christ] Chryste AAH09 Christ L36529_04 CCor16801
Christe LEge24 truth STC_13860_16 gyven] geven AAH09 LEge24 geuen
L36529_04 STC_13860_16 CCor16801 praye] pray AAH09 L36529_04 LEge24
pray, STC_13860_16

95 for momnyemonnye / poison /] For money, poyson, STC_13860_16
ffor mony poyson CCor16801 momnyemonnye / poison /] monye, poyson,
AAH09 monye, poyson L36529_04 mony poisen LEge24 treson] treason
AAH09 L36529_04 CCor16801 traison LEge24 treason: STC_13860_16 at]
of STC_13860_16 rome] Rome AAH09 LEge24 CCor16801 Rome, L36529_04
some STC_13860_16

96 a] A STC_13860_16 Common] common AAH09 STC_13860_16 com-
mune LEge24 Common practise] comon place L36529_04 common prat-
tice CCor16801 practise] plague AAH09 practise, STC_13860_16 vsid]
vsed AAH09 L36529_04 LEge24 STC_13860_16 CCor16801 night] nyght
LEge24 STC_13860_16 daye] day AAH09 day: L36529_04 daie LEge24 day.
STC_13860_16

97 But] but AAH09 L36529_04 CCor16801 here] heare AAH09 L36529_04
here I am] I am here STC_13860_16 am] ame LEge24 kent.] Kent AAH09
kent, L36529_04 kent LEge24 STC_13860_16 CCor16801 and] & LEge24
christendome] Christendome AAH09 Christendome, L36529_04 christen-
dome: STC_13860_16 cristendome CCor16801

98 amonges] among AAH09 L36529_04 CCor16801 emong LEge24 Among
STC_13860_16 muses] Mvses AAH09 Muses, STC_13860_16 musus muses
CCor16801 where] wheare AAH09 L36529_04 rede] read L36529_04 reade
STC_13860_16 do rede CCor16801 rede and] read in AAH09 and] & LEge24
Ryme] rime, L36529_04 ryme LEge24 ryme, STC_13860_16 Rime CCor16801

99 where] Wheare AAH09 wher L36529_04 Where LEge24 STC_13860_16
Wher CCor16801 if] yf L36529_04 thou] thow AAH09 CCor16801 list]
lust CCor16801 my poyznz for] myne owne Iohn Poyns STC_13860_16
poyznz] I. P. AAH09 L36529_04 poynz LEge24 Poynts CCor16801 come]
cume L36529_04 com LEge24 come: STC_13860_16

100 Thou] thow AAH09 L36529_04 CCor16801 shalte] shalt AAH09
L36529_04 LEge24 STC_13860_16 CCor16801 iudge] iudge AAH09 L36529_04
iudge, STC_13860_16 Judge CCor16801 I howe] how AAH09 L36529_04
LEge24 STC_13860_16 CCor16801 do] do L36529_04 do spende] Dispende

CCor16801 spende] spend AAH09 L36529_04 LEge24 tyme] tyme./ AAH09
time. L36529_04 STC_13860_16

My mothers maides . when they dyd sow or spin

87v

fol. [87v]

- 1 My mothers maides{es} . when they dyd sow or spin
- 2 they sang sumtyme A sonng of the filde{d,} mowsse
- 3 *that*{{th}+t+} for be cawsse her lyvelode was but thyn

- 4 wold nydes{es} goo sike . her townisshe sisters howsse
- 5 SShe thowgt her self enduryd to myche paine
- 6 the stormy blastes{es} her cave so sore dyd sowse

- 7 that when the forows swym{ _y}myd *with*{w+t+}*the*{{th}+e+}Raine
- 8 she must ly colld / and wett in sorye plyght
- 9 ande warsse then that / bare mete ther dyd remayne

- 10 Too comfort her / when she her howsse had dight
- 11 sumtyme A barly corne sumtyme A bene
- 12 for wiche she labord hard both day & night

- 13 In herfyst tyme whylst she might goo & glene
- 14 ande when her store was stroyd *with*{w+t+}*the*{{th}+e+} flood
- 15 then welleawaye for she vndun was clene

- 16 Then was she faine to take in stide of fode
- 17 slype yf she myght her hungar to begille
- 18 my sisstar she hathe A lyving good

- 19 And

Commentary

Attributed to Sir Thomas Wyatt,²⁹⁰ this poem was entered by H8. This excerpt includes the first nineteen lines of a 112-line poem that adapts, and distinctly departs from in terms of style and content, the Aesopian fable of the country mouse and the city mouse.²⁹¹ The complete poem appears in Tottel's Miscel-

²⁹⁰ Rebholz, *Sir Thomas Wyatt*, 189–92.

²⁹¹ For a discussion of Wyatt's adaptation of the fable, see Rebholz, *Sir Thomas Wyatt*,

lany under the title “Of the meane and sure estate written to Iohn Poins” (item 124).²⁹² H8 marks no stanzaic divisions and leaves the poem unfinished with “and” on the nineteenth line.

1. Textual Notes

Texts Collated

STC13860_15, LGe23, AAH08

Collation

1 My] MY STC_13860_15 maides .] maydes AAH08 LGe23 maides
STC_13860_15 dyd] did LGe23 do STC_13860_15 dyd sow or spin] do Sowe
and Spinne AAH08 sow] sowe LGe23 STC_13860_15 or] & LGe23 or spin] and
spinne: STC_13860_15 spin] spyn LGe23

2 they] They AAH08 STC_13860_15 sang] sing AAH08 STC_13860_15
sumtyme] sometye LGe23 sumtyme A sonng] a songe made AAH08 a song
made STC_13860_15 A] a LGe23 sonng] song LGe23 filde] fieldishe AAH08
feld LGe23 filde mowsse] feldishe mouse: STC_13860_15 mowsse] mowse
AAH08 LGe23

3 that] That STC_13860_15 for be cawsse] forbicause LGe23 STC_13860_15
be cawsse] because AAH08 lyvelode] lyvelood LGe23 liuelod STC_13860_15
was] but AAH08 thyn] thynne AAH08 thinne, STC_13860_15

4 wold] woulde AAH08 Would LGe23 STC_13860_15 nydes] nedes AAH08
LGe23 STC_13860_15 goo sike .] go se AAH08 STC_13860_15 sike .] seke
LGe23 townnisse] Townnishe AAH08 townnyssh LGe23 townish STC_13860_15
sisters] systers LGe23 howsse] howse AAH08 LGe23 house, STC_13860_15

5 SShe] She STC_13860_15 SShe thowgt] she thought , AAH08 the
thought LGe23 thowgt] thought, STC_13860_15 sellf] self AAH08 LGe23
selfe STC_13860_15 enduryd] endured AAH08 LGe23 STC_13860_15 myche]
greevous AAH08 much LGe23 greuous STC_13860_15 paine] payne AAH08
pain LGe23 paine, STC_13860_15

6 the] The STC_13860_15 stormy] stormye AAH08 cave] Cave AAH08
caue STC_13860_15 dyd] did AAH08 LGe23 STC_13860_15 sowse] sowse:
STC_13860_15

7 that] That AAH08 LGe23 STC_13860_15 forows] furrowes AAH08
STC_13860_15 forowse LGe23 swymmyd] swimmmed AAH08 STC_13860_15
swymmed LGe23 Raine] rayne AAH08 rain LGe23 rayne: STC_13860_15

445–6.

²⁹² Tottel, *Tottel's Miscellany*, 95–8.

8 she must ly colld /] She'must lie colde, STC_13860_15 ly] lye AAH08
LEge23 colld /] colde AAH08 cold LEge23 and wett] & whete LEge23 wett]
weett AAH08 wet STC_13860_15 sorye] sorrye AAH08 sorry LEge23 sory
STC_13860_15 plyght] plight AAH08 LEge23 plight. STC_13860_15

9 ande] And AAH08 and LEge23 ande warsse] And worse STC_13860_15
warsse] wursse AAH08 wours LEge23 that /] that AAH08 that, STC_13860_15
mete] meet LEge23 meat STC_13860_15 mete ther] meat theare AAH08 ther]
there LEge23 STC_13860_15 dyd] did STC_13860_15 dyd remayne] did remain
LEge23 remayne] remaine STC_13860_15

10 Too] To AAH08 LEge23 STC_13860_15 her /] her, AAH08 STC_13860_15
her LEge23 howsse] house AAH08 STC_13860_15 howse LEge23 dight] dight:
STC_13860_15

11 sumtyme] Somtyme AAH08 sometyme LEge23 sumtyme A] Sometime a
STC_13860_15 A] a AAH08 LEge23 barly] barley AAH08 corne] Corne / AAH08
corn : LEge23 corne: STC_13860_15 sumtyme] somtyme AAH08 sometyme
LEge23 sumtyme A bene] sometime a beane: STC_13860_15 A] a AAH08
LEge23 bene] beane AAH08

12 for] ffor AAH08 for wiche] For which STC_13860_15 wiche] wiche
AAH08 which LEge23 labord] laboured AAH08 LEge23 STC_13860_15 both]
bothe AAH08 both LEge23 day] daye LEge23 &] and AAH08 & night] and
night, STC_13860_15 night] nyght LEge23

13 herfyst] harvest AAH08 LEge23 haruest STC_13860_15 tyme] tyme,
STC_13860_15 whylst] when AAH08 whilest LEge23 while STC_13860_15
might] myght LEge23 goo &] goe and AAH08 goo & glene] go and gleane.
STC_13860_15 glene] gleane AAH08 glyne LEge23

14 ande] And AAH08 STC_13860_15 and LEge23 when] wher LEge23 her]
LEge23 store] stoore LEge23 stroyd] stroyed AAH08 LEge23 STC_13860_15
flood] flodd LEge23 floode: STC_13860_15

15 then] Then AAH08 STC_13860_15 welleawaye] well away for AAH08
well away LEge23 weleaway STC_13860_15 for] AAH08 vndun] vndone
AAH08 LEge23 STC_13860_15 clene] cleane AAH08 cleane. STC_13860_15

16 faine] fayne AAH08 LEge23 stide] steede AAH08 stede LEge23
STC_13860_15 fode] foode AAH08 fode, STC_13860_15

17 slype] Slepe AAH08 slepe LEge23 slype yf] Slepe if STC_13860_15 yf] if
LEge23 she] shee AAH08 myght] cowlde AAH08 might, STC_13860_15 hungar]
honger AAH08 STC_13860_15 hounger LEge23 begille] beguyle AAH08 begile
LEge23 begyle. STC_13860_15

18 my sisstar] My sister (quod AAH08 STC_13860_15 sisstar she hathe A]
syster she / hath a LEge23 she] she) AAH08 STC_13860_15 hathe] hath AAH08
STC_13860_15 A] a AAH08 A lyving good] a liuyng good: STC_13860_15

19 And] And hence from me she dwelleth not a myle AAH08 And hence
from me she dwelleth not a myle. STC_13860_15

now that ye be assembled heer

88r

fol. [88r]

1 now that ye be assembled heer
2 all ye my ffrynds at my request
3 specyally you my ffather Dere
4 that off my blud ar the nerest
5 thys vnto you ys my request
6 that ye woll pacyenlly hyre
7 by thys my last words exprest
8 my testement Intyer

9 and thynk nat to Interrupte me
10 ffor syche wyse provyded hawe I
11 that thoght ye welldyt woll nat be
12 thys touer ys hy ye se ys strong and hye
13 [] and the dooris fast barred hawe I
14 that no wyght my purpose [ne] let shold
15 for to be quen off all Italy
16 nat on day lengere leve I wold

17 wherffor swet father I f you pray Pray
18 ber thys my deth *with*{w+t} pacyence
19 and tourment nat your herys gray
20 but frely pardonn myn offence
21 sythe yt presedeth off lowers ffervence
22 and off my harts constancy
23 let me nat ffrom the sweat presence
24 off hym that I haw case yt to dy

Commentary

Written in Margaret Douglas's hand and possibly her own composition, this poem is a direct address—and plea—by Douglas to her uncle and ward, Henry VIII whom she addresses as “ffather Dere / that off my blud ar the nerest” (3–4). She most likely asks pardon for her relationship with Thomas Howard, which she considers a grievous “offence.” Henry Howard, the Earl of Surrey,

expressed a similar sentiment when he renounced all his affection for the Fair Geraldine; specifically, Surrey refers to Thomas Howard's fate as "Sith that for love one of the race did end his life in woe, / In tow'r both strong and high, for his assured truth, / Wheras in tears he spent his breath, alas! the more the ruth. / This gentle beast so died, whom nothing could remove, / But willingly to seek his death, for loss of his true love." (ll.36–40).²⁹³ Similar to other transcriptions entered by Douglas in the manuscript, this page appears stained with quite a few inkblots. Douglas also emphasizes her entry through her lettering and crossouts.

Womans harte vnto no creweltye

89v

fol. [88v]

fol. [88.1r]

fol. [88.1v]

fol. [88.2r]

fol. [88.2v]

fol. [88.3r]

fol. [88.3v]

fol. [88.4r]

fol. [88.4v]

fol. [88.5r]

fol. [88.5v]

fol. [88.6r]

fol. [88.6v]

fol. [88.7r]

fol. [88.7v]

fol. [88.8r]

fol. [88.8v]

fol. [89r]

fol. [89v]

- 1 Womans harte vnto no creweltye
- 2 enclynyd ys /. but they be charytable
- 3 pytuous deuoute ful off humylyte
- 4 shamefast debonayre /1 a and amyable
- 5 dredeful / and off wordes measurable
- 6 what women these haue not parauenture
- 7 folowyth not the way off her nature

²⁹³ Nott, *The Works of Henry Howard*, 27.

Notes & Glosses

1. The virgule is a vertical line.

Commentary

This excerpt, entered by TH2, comes from Thomas Hoccleve's *The Letter of Cupid* (1402). Hoccleve adapted his work from Christine de Pizan's *Epistre au Dieu d'Amours*. Two other excerpts from this Hoccleve text are found in this manuscript: "Ys thys afayre avaunte / ys thys honor" (89v), which appears below this excerpt, and "How frendly was medea to Iason" (91r). TH2 transcribed all three excerpts, which he may have copied from Thynne's edition of Chaucer (c. 1532). This particular selection praises woman's nature as charitable, compassionate, devout, and humble. TH2 distinguished this excerpt from other verses on the page with distinct flourishes. TH2's transcription of Chaucer's *The Remedy of Love*, recorded in this edition as "Yff all the erthe were parchment scrybable" (90r), features a similar theme.

Other medieval and Chaucerian excerpts in the manuscript, possibly copied from Thynne's edition, include verses from *Troilus and Criseyde* ("And now my pen alas wyth wyche I wryte" [29v], "O very lord / o loue / o god alas" [29v], "O ye louers that hygh vpon the whele" [30r], "for thylke grownde that bearyth the wedes wycke" [59v], "yff yt be so that ye so creuel be" [91r], "Wo worthe the fayre gemme vertulesse" [91v], "for loue ys yet the moste stormy lyfe" [91v], "Also wyckyd tonges byn so prest" [91v], "And who that sayth that for to love ys vyce" [92r], and "but now helpe god to quenche all thys sorow" [93r]); Richard Roos's *La Belle Dame Sans Merci* ("O marbre herte and yet more harde perde" [90r] and "Alas what shuld yt be to yow preiudyce" [90r]); the Chaucerian "Remedy of Love" first printed in Thynne's edition ("yff all the erthe were parchment scrybable" [90r]); and Chaucer's *Anelida and Arcite* ("for thowgh I had yow to morow agayne" [91r]).

1. Textual Notes

Texts Collated

T5068.19

Collation

- 1 harte] herte T5068.19 creweltye] cruelte T5068.19
- 2 enclynnd ys / . but] Enclyned is / But T5068.19
- 3 pytuous] Pytuos/ T5068.19 deuoute] deuoute/ T5068.19 off] of T5068.19 humylyte] humylite T5068.19

- 4 shamefast] Shamefaste/ T5068.19 debonayre /] debonayre/ T5068.19
 5 dredeful] Dredeful T5068.19 off] of T5068.19
 6 what] What T5068.19
 7 folowyth] Foloweth T5068.19 off] of T5068.19

ys thys afayre avaunte/ys thys honor

89v

fol. [89v]

- 1 ys thys afayre avaunte / ys thys honor
 2 a man hymselfe accuse thus and diffame
 3 ys yt good to confesse hymself a traytour
 4 and bryng a woman to sclaudrous name
 5 and tell how he her body hath don{o} shame
 6 no worshyppe may he thus to hym conquer
 7 but great dysclaunder vnto hym and her
- 8 To her nay / yet was yt no reprefe
 9 for all for vertue was that she wrowght
 10 but he that brwed hath all thys myscheffe
 11 that spake so fayre / & falsely inward thought
 12 hys be the sclawnder as yt by reason ought
 13 and vnto her thanke perpatuel
 14 that in suche a nede helpe can so well t¹

Notes & Glosses

1. There is some possibility that the flourishes (which look somewhat like a capital *T*) can be linked to such other examples as: “Somtyme I fled the fyre that me brent /” (38v) (H4), “Suche Wayn thought / as wonted to myslede me /” (31r) (H4), “And now my pen alas wyth wyche I wryte” (29v) (TH2), and 1r (various). “yff all the erthe were parchment scrybable” (90r) and “how frendly was medea to Iason” (91r) also contain flourishes.

Commentary

This excerpt, entered by TH2, comes from Thomas Hoccleve’s *The Letter of Cupid* (1402) (lines 64–77). Hoccleve adapted his work from Christine de Pizan’s *Epistre au Dieu d’Amours*. Two other excerpts from this Hoccleve text are found in this manuscript: “Womans harte vnto no creweltye” (89v), appears above this excerpt, and “How frendly was medea to Iason” (91r). TH2

transcribed all three excerpts, which he may have copied from Thynne's edition of Chaucer (c. 1532). This particular selection comments on the male lover's responsibility for his lady's honour. The Devonshire Manuscript contains various other medieval and Chaucerian excerpts (see the commentary on "Womans harte vnto no creweltye" [89v]).

1. Textual Notes

Texts Collated

T5068.12, T5068.17

Collation

- 1 ys] Is T5068.12 ys thys afayre avaunte / ys thys honor] T5068.17 thys] this T5068.12 afayre] a faire T5068.12 avaunte / ys] auaunt/is T5068.12 thys] this T5068.12 honor] honour T5068.12
- 2 a] A T5068.12 a man hymselfe accuse thus and diffame] T5068.17 hymselfe] him selfe T5068.12
- 3 ys yt] Is is T5068.12 ys yt good to confesse hymself a traytour] T5068.17 hymself] him selfe T5068.12
- 4 and] And T5068.12 and bryng a woman to sclaudrous name] T5068.17 bryng] bring T5068.12
- 5 and] And T5068.12 and tell how he her body hath don shame] T5068.17 tell] tel T5068.12 how] howe T5068.12 don] do T5068.12
- 6 no] No T5068.12 no worshyppe may he thus to hym conquer] T5068.17 worshyppe] worshipe T5068.12 hym] him T5068.12
- 7 but] But T5068.12 but great dysclaunder vnto hym and her] T5068.17 dysclaunder] disclaunder T5068.12 hym] him T5068.12
- 8 To her nay / yet was yt no reprefe] T5068.12 nay /] nay/ T5068.17 yt] it T5068.17 reprefe] represe T5068.17
- 9 for all for vertue was that she wrowght] T5068.12 for all] For al T5068.17 wrowght] wrought T5068.17
- 10 but] But T5068.17 but he that brwed hath all thys myschefe] T5068.12 brwed] brewed T5068.17 all] al T5068.17 thys] this T5068.17
- 11 that] That T5068.17 that spake so fayre / & falsely inward thowght] T5068.12 fayre /] fayre/ T5068.17 thowght] thought T5068.17
- 12 hys] His T5068.17 hys be the sclawnder as yt by reason ought] T5068.12 sclawnder] sclaudner/ T5068.17 yt] it T5068.17
- 13 and] And T5068.17 and vnto her thanke perpatuel] T5068.12 perpatuel] perpetuel T5068.17

14 that] That T5068.17 that in suche a nede helpe can so well] T5068.12
well] wel T5068.17

yff all the erthe were parchment scrybable

90r

fol. [90r]

- 1 yff all the erthe were parchment scrybable
- 2 spedy for the hande / and all maner wode
- 3 were hewed and proporcyoned to pennes able
- 4 al water ynke / in damme or in flode
- 5 euery man beyng a parfyte scribe & goode
- 6 the faythfulnes yet and prayse of women
- 7 cowde not be shewyd by the meane off penne

Commentary

Transcribed by TH2, this excerpt of the Chaucerian poem *The Remedy of Love* (lines 239–45) was probably taken from Thynne’s edition of Chaucer (c. 1532) and represents the only excerpt of this particular Chaucerian poem in the manuscript.²⁹⁴ This selection is in praise of women. TH2’s transcribed excerpt from Hoccleve, “Womans harte vnto no creweltye” (89v), features a similar theme. TH2 separates the passages on this page with flourishes. The Devonshire Manuscript contains various other medieval and Chaucerian excerpts (see the commentary on “Womans harte vnto no creweltye” [89v]).

1. Textual Notes

Texts Collated

T5068.10

Collation

- 1 yff all] If al T5068.10 parchment] parchment T5068.10 scrybable]
scribable T5068.10
- 2 spedy] Spedy T5068.10 hande / and] hande/and T5068.10 all maner
wode] al maner wode T5068.10
- 3 were] Were T5068.10 hewed] hewed T5068.10 proporcyoned] propor-
cioned T5068.10 pennes able] pennes able T5068.10
- 4 al water] Al water T5068.10 ynke / in] ynke/in T5068.10

²⁹⁴ Thynne was the first publisher to print *The Remedy of Love* in his edition of Chaucer’s works. Skeat omitted the poem from Chaucer’s canon in his edition (1905).

5 euery] Euery T5068.10 goode] good T5068.10
 6 the faythfulnes] The cursydnesse T5068.10 prayse] disceyte T5068.10
 women] women T5068.10
 7 cowde] Coude T5068.10 shewyd] shewed T5068.10 meane off penne]
 meane of penne T5068.10

O marble herte and yet more harde perde

90r

fol. [90r]

1 O marble herte and yet more [^]harde perde
 2 wych mercy may not perce for no labor
 3 more stronge to bowe than ys a myghty tree
 4 what ~~avanay~~ avayleth yow to shewe so great rygor
 5 pleasyth [^]yt yow more to se me dye thys hour
 6 before yowr ~~yowr~~ eyen for yowr dysporte and play
 7 than for to shewe some comforte and socour
 8 to respyte death / wych chaseth me alway

Commentary

Transcribed by TH2, this entry is an excerpt (lines 717–24) from Richard Roos’s adaptation of *La Belle Dame Sans Merci* by Alain Chartier. The speaker in this excerpt rebukes the lady for her callousness and cruel delight at his pain. TH2 enters another excerpt from the same poem below this selection (“Alas what shuld yt be to yow preiudyce” [90r]); TH2 most likely copied both passages from Thynne’s edition of Chaucer (c. 1532). TH2 separates the passages on the page with flourishes. The Devonshire Manuscript contains various other medieval and Chaucerian excerpts (see the commentary on “Womans harte vnto no creweltye” [89v]).

1. Textual Notes

Texts Collated

T5068.13

Collation

1 herte and] herte/and T5068.13 perde] parde T5068.13
 2 wych] Whiche T5068.13 labor] labour T5068.13
 3 more] More T5068.13 stronge] strange T5068.13 than] thna T5068.13
 ys] is T5068.13 tree] tre T5068.13

- 4 what] What T5068.13 avayleth] auayleth T5068.13 yow] you T5068.13
rygor] rigour T5068.13
5 pleasyth] Pleaseth T5068.13 yt yow] it you T5068.13 thys] this T5068.13
6 before] Before T5068.13 yowr] your T5068.13 eyen for] eyen/for
T5068.13 yowr] your T5068.13 dysporte] disporte T5068.13
7 than] Than T5068.13
8 to] To T5068.13 death / wych] dethe/whiche T5068.13

Alas what shuld yt be to yow preiudyce

90r

fol. [90r]

- 1 Alas what shuld yt be to yow preiudyce
2 yff that a man do loue yow faythfully
3 to yowr worshyp eschewyng euery vyce
4 so am I yowrs and wylbe ueryly
5 I chalenge nowght of ryght / and reason why
6 for I am hole submyt vnto yowr servyce
7 ryght as ye lyst yt be ryght so wyll I
8 to bynd myself were I was at lyberty

Commentary

Transcribed by TH2, this entry is an excerpt (lines 229–36) from Richard Roos’s adaptation of *La Belle Dame Sans Merci* by Alain Chartier. The speaker in this passage promises steadfastness, service, and submission to the lady. TH2 enters another excerpt from the same poem above this selection (“O marble herte and yet more harde perde” [90r]); TH2 most likely copied both passages from Thynne’s edition of Chaucer (c. 1532). TH2 separates the passages on the page with flourishes. The Devonshire Manuscript contains various other medieval and Chaucerian excerpts (see the commentary on “Womans harte vnto no creweltye” [89v]).

1. Textual Notes

Texts Collated

T5068.01

Collation

- 1 Alas what] Alas/what T5068.01 shuld] shulde T5068.01 yt] it T5068.01
yow] you T5068.01

2 yff] If T5068.01 yow] you T5068.01
 3 to] To T5068.01 yowr] your T5068.01 worshyp eschewyng] worshyp/
 eschewynge T5068.01
 4 so] So T5068.01 yowrs and] yours/and T5068.01 wylbe] wyl be T5068.01
 ueryly] veryly T5068.01
 5 nowght] nought T5068.01 ryght / and] right/and T5068.01
 6 for] For T5068.01 yowr] your T5068.01 servyce] seruyce T5068.01
 7 ryght] Right T5068.01 yt be ryght] it be/right T5068.01 wyll] wyl
 T5068.01
 8 to] To T5068.01 bynd] bynde T5068.01 myself were] my selfe/where
 T5068.01 at lyberty] in fraunchise T5068.01.

how frendly was medea to iason

91r

fol. [90v]

fol. [90.1r]

fol. [90.1v]

fol. [91r]

1 How frendly was medea to iason
 2 In conqueryng off the flece off gold
 3 howe falsely quyt he her trewe affection
 4 by whom vycторыe he gate a~~h~~ he wold
 5 how may thys man for shame be so bolde
 6 to dysceve her that from{o} hys deth and shame
 7 hym kepte and gate hym so great pryce and name

Commentary

This excerpt, entered by TH2, comes from Thomas Hoccleve's *The Letter of Cupid* (1402) (lines 302–308). Hoccleve adapted his work from Christine de Pizan's *Epistre au Dieu d'Amours*. TH2 enters two other excerpts from this Hoccleve into the manuscript: "Womans harte vnto no creweltye" (89v) and "Ys thys afayre avaunte / ys thys honor" (89v). TH2 transcribed all three excerpts, which he may have copied from Thynne's edition of Chaucer (c. 1532). The speaker in this passage chides Jason for deceiving Medea, the woman who saved him from death and shame. TH2 separates the passages on the page with flourishes. The Devonshire Manuscript contains various other medieval and Chaucerian excerpts (see the commentary on "Womans harte vnto no creweltye" [89v]).

1. Textual Notes

Texts Collated

T5068.09

Collation

- 1 How] Howe T5068.09 medea] Medea T5068.09
- 2 off] of T5068.09 off] of T5068.09 gold] golde T5068.09
- 3 howe] Howe T5068.09
- 4 by] By T5068.09 vyctorye] vyctorie T5068.09 wold] wolde T5068.09
- 5 how] Howe T5068.09 thys] this T5068.09
- 6 to dysceve] To falsen T5068.09 her that] her/that T5068.09 from] fro
T5068.09 hys] his T5068.09 deth] dethe T5068.09
- 7 hym] Him T5068.09 kepte] kept/ T5068.09 hym] him T5068.09 pryce
and] prise & T5068.09

for thowgh I had yow to morow agayne

91r

fol. [91r]

- 1 for thowgh I had yow to morow agayne
- 2 I myght as well hold apyl from rayne
- 3 as holde yow to maken stedfast
- 4 all myghty god off treuthe the souerayne
- 5 wher ys the truthe off man who hath yt slayne
- 6 she that them loueth shall them fynde as fast
- 7 as in a tempest ys a rotten maste
- 8 ys that a tame beest / that ys aye fayne
- 9 to renne away whan he ys lefte agaste

Commentary

This excerpt from Chaucer's *Anelida and Arcite* (lines 308–16), entered by TH2, focuses on Anelida's complaint regarding the unfaithfulness of men. TH2 most likely copied the excerpt from Thynne's edition of Chaucer (c. 1532). It represents the only excerpt from *Anelida and Arcite* in the manuscript. TH2 separates the passages on the page with flourishes. The Devonshire Manuscript contains various other medieval and Chaucerian excerpts (see the commentary on "Womans harte vnto no creweltye" [89v]).

1. Textual Notes

Texts Collated

T5068.07

Collation

- 1 for thowgh] Forthough T5068.07 yow] you T5068.07 morow] morowe
T5068.07
- 2 I] I T5068.07 well] wel T5068.07 hold] holde T5068.07 apryl] April
T5068.07
- 3 as] As T5068.07 yow] you T5068.07
- 4 all myghty] Almighty T5068.07 god off] god/of T5068.07 treuthe]
trouthe T5068.07
- 5 wher] Wher T5068.07 ys] is T5068.07 truthe off] trouth of T5068.07 man
who] man/who T5068.07 yt] it T5068.07
- 6 she] She T5068.07 them] hem T5068.07 loueth shall] loueth/shal
T5068.07 them] hem T5068.07
- 7 as] As T5068.07 ys] is T5068.07
- 8 ys] Is T5068.07 beest / that] beest/that T5068.07 ys] is T5068.07
- 9 to] To T5068.07 away whan he] away/whan T5068.07 ys] he is T5068.07

yff yt be so that ye so creuel be

91r-v

fol. [91r]

- 1 yff yt be so that ye so creuel be
2 that off my death yow lysteth nowght to retch
3 that ys so trewe and worthy / as ye se
4 no more than off a mocker or a wretch
5 yff ye be suche yowr beaute may not stretch
6 to make amendes off ss so crewel a dede
7 Auusement ys good before the nede

Commentary

Transcribed by TH2, this entry is an excerpt from Chaucer's *Troilus and Criseyde* (Book II, lines 337–43)—a long poem based on Petrarch's *Rime* 132. TH2 most likely copied from Thynne's edition of Chaucer (c. 1532). In this passage, Pandarus tries to convince Criseyde to love Troilus, but TH2 changes "his death" (Pandarus's description of the effect on Troilus of Criseyde's refusal) to "my death" in line 2. This passage is a continuation of the excerpt

following it, “Wo worthe the fayre gemme vertulesse” (91v). Both passages may be considered as a single excerpt, but the preceding and following pages (“yff all the erthe were parchment scrybable” [90r] to Back Matter [93v]) contain seven-line passages separated by flourishes. The “woe-be-to” structure of “Wo worthe the fayre gemme vertulesse” gives the excerpt an individual character that can be clearly differentiated from the three-line organization of “Yff yt be so that ye so creuel.” Furthermore, the mark above the passage on “for loue ys yet the moste stormy lyfe” (91v) resembles a half-flourish, which may indicate its separation from the preceding text. There is also an example of a continuous section on “For loue ys yet the moste stormy lyfe” (91v) and “Also wyckyd tonges byn so prest” (91v) spanning lines 778–91 of *Troilus and Criseyde*’s Book II that has been divided into two separate seven-line passages by flourishes. Therefore, this seven-line excerpt may constitute an independent entry. The Devonshire Manuscript contains numerous other verses from *Troilus and Criseyde* (see the commentary on “And now my pen alas wyth wyche I wryte” [29v]).

1. Textual Notes

Texts Collated

T5068.11

Collation

- 1 yff yt] If it T5068.11 creuel] cruel T5068.11
- 2 that] That T5068.11 off my death yow] of his dethe you T5068.11 nowght] nought T5068.11
- 3 that] That T5068.11 ys] is T5068.11 worthy /] worthy/ T5068.11 ye se] we see T5068.11
- 4 no] No T5068.11 off] of T5068.11 mocker] iaper T5068.11
- 5 yff] If T5068.11 suche yowr] suche/your T5068.11 not] nat T5068.11
- 6 to] To T5068.11 off] of T5068.11 crewel] cruel T5068.11
- 7 ys] is T5068.11

Wo worthe the fayre gemme vertulesse

91v

fol. [91v]

- 1 Wo worthe the fayre *gem*{_e}me vertulesse
- 2 wo worthe that herbe also that dothe no bote
- 3 wo worthe the beaute that ys routhlesse

- 4 wo worth that wyght that trede eche vnder fote
 5 and ye that ben off beauty crope and rote
 6 Iff therwythall in yow be no routhe
 7 than ys yt harme *that* ye lyuen by my trouthe

Commentary

Transcribed by TH2, this entry is an excerpt from Chaucer's *Troilus and Criseyde* (Book II, lines 344–350)—a long poem based on Petrarch's *Rime* 132. TH2 most likely copied from Thynne's edition of Chaucer (c. 1532). In this excerpt, Pandarus tries to convince Criseyde to love Troilus by insisting that her beauty includes compassion (i.e., “woe be to fair things that have no virtue, thus you do more harm by living if you be fair and unvirtuous”). This passage is a continuation of the excerpt preceding it (91r). Both passages may be considered as a single excerpt, but the pages preceding and following these (“yff all the erthe were parchment scrybable” [90r] to Back Matter [93v]) contain seven-line passages separated by flourishes. The “woe-be-to” structure of “Wo worthe the fayre gemme vertulesse” gives the excerpt an individual character that can be clearly differentiated from the three-line organization of “Yff yt be so that ye so creuel.” Furthermore, the mark above the passage on “for loue ys yet the moste stormy lyfe” (91v) resembles a half flourish, which may indicate its separation from the preceding text. There is also an example of a continuous section on “for loue ys yet the moste stormy lyfe” (91v) and “Also wyckyd tonges byn so prest” (91v) spanning lines 778–91 of *Troilus and Criseyde*'s Book II that has been divided into two separate seven-line passages by flourishes. Therefore, this seven-line excerpt may constitute an independent entry. The Devonshire Manuscript contains numerous other verses from *Troilus and Criseyde* (see the commentary on “And now my pen alas wyth wyche I wryte” [29v]).

1. Textual Notes

Texts Collated

T5068.20

Collation

- 1 worthe] worth T5068.20 gemme] Geme T5068.20
 2 wo] Wo T5068.20
 3 wo] Wo T5068.20 ys] is T5068.20
 4 wo] Wo T5068.20 wyght] wight T5068.20
 5 and] And T5068.20 off] of T5068.20 beauty] beaute T5068.20

6 Iff] If T5068.20 therwythall] therwithal T5068.20 yow] you ne T5068.20
 7 than] Than T5068.20 ys yt harme that] to harme T5068.20 my] by
 T5068.20

for loue ys yet the moste stormy lyfe

91v

fol. [91v]

1 for loue ys yet the moste stormy lyfe
 2 ryght off hymself / that euer was begonne
 3 for euer some mystrust / or nyce stryfe
 4 there ys in loue / some cloude ouer the sonne
 5 thereto we wetched women nothyng conne
 6 whan to vs ys wo / but wepe and syt and thyngke
 7 our wreake ys thys / our owne wo to dōo drynke

Commentary

Transcribed by TH2, this entry is an excerpt from Chaucer's *Troilus and Criseyde* (Book II, lines 778–84)—a long poem based on Petrarch's *Rime* 132. TH2 most likely copied from Thynne's edition of Chaucer (c. 1532). This passage features part of a soliloquy by Criseyde in which she weighs the advantages and drawbacks for women to love men; she describes love as bringing stormy passages, mistrust, and strife, since women remain powerless in the face of adversity. TH2 separates the passages on the page with flourishes. The Devonshire Manuscript contains numerous other verses from *Troilus and Criseyde* (see the commentary on "And now my pen alas wyth wyche I wryte" [29v]).

1. Textual Notes

Texts Collated

T5068.06

Collation

1 for] For T5068.06 ys] is T5068.06
 2 ryght off hymself / that] Right of him selfe/that T5068.06
 3 for] For T5068.06 mystrust / or] mistrust/or T5068.06
 4 there] There T5068.06 ys] is T5068.06 loue / some] loue/some T5068.06
 5 thereto] Therto T5068.06 wetched] wretched T5068.06

6 whan] Whan T5068.06 to] T5068.06 ys] is T5068.06 wo / but] wo/but
 T5068.06 thyngke] thynke T5068.06
 7 our wreake ys] Our wreche is T5068.06 thys / our] this/our T5068.06
 drynke] drinke T5068.06

Also wyckyd tonges byn so prest

91v

fol. [91v]

1 Also wyckyd tonges byn so prest
 2 to speake us harme / eke men ben so vntrewe
 3 s that ryght anon as cessed ys ther lest
 4 so cesseth loue / and forth to loue a newe
 5 but ydo ys donne / who so yt rewe
 6 for though these men for love them fyrst to rende
 7 ful sharpe begynnyng breketh ofte at ende

Commentary

Transcribed by TH2, this entry is an excerpt from Chaucer's *Troilus and Criseyde* (Book II, lines 785–91)—a long poem based on Petrarch's *Rime* 132. TH2 most likely copied from Thynne's edition of Chaucer (c. 1532). This passage features part of a soliloquy by Criseyde in which she weighs the advantages and drawbacks for women to love men, and here she describes the diverse disadvantages of loving for women: wicked tongues can quickly defame women, men prove untrue and often look elsewhere as soon as desire ceases, and men too eagerly break off a relationship in the end despite their complaints of torture and pain in the name of love. This excerpt provides a counterpoint to the verses in the manuscript that describe women's fickleness. This passage may be a continuation of the excerpt found above "for loue ys yet the moste stormy lyfe" (91v), but TH2 separates the passages with flourishes. The Devonshire Manuscript contains numerous other verses from *Troilus and Criseyde* (see the commentary on "And now my pen alas wyth wyche I wryte" [29v]).

1. Textual Notes

Texts Collated

T5068.02

Collation

1 wyckyd] wicked T5068.02 byn] ben T5068.02

- 2 to] To T5068.02 speake] speke T5068.02 us] vs T5068.02 harme / eke]
 harme/eke T5068.02
- 3 that] That T5068.02 ryght] right T5068.02 ys] is T5068.02 ther] her
 T5068.02
- 4 so] So T5068.02 loue /] loue/ T5068.02 forth] forthe T5068.02
- 5 but ydo ys] But harme ydo is T5068.02 donne / who] done/who T5068.02
 yt] it T5068.02
- 6 for] For T5068.02 thowgh] though T5068.02 love] loue T5068.02 them]
 hem T5068.02 fyrst] first T5068.02
- 7 ful] Ful T5068.02

And who that sayth that for to love ys vyce

92r

fol. [92r]

- 1 And who that sayth *that*{th}+t+} for to love ys vyce
- 2 or theralldom / thowgh he fele yn yt dystresse
- 3 he y ether ys envyous / or ryght nyce
- 4 or ys vnmyghty for hys sh^re shreudnesse
- 5 to loue ys for suche maner folke I gesse
- 6 dyffamen loue / as nothyng off hym knowe
- 7 they speken / but they bente never hys bowe

finis

Commentary

Transcribed by TH2, this entry is an excerpt from Chaucer's *Troilus and Criseyde* (Book II, lines 855–61)—a long poem based on Petrarch's *Rime* 132. TH2 most likely copied from Thynne's edition of Chaucer (c. 1532). This passage features part of Antigone's song to Criseyde and her ladies-in-waiting in the garden and follows Criseyde's soliloquy about her mistrust of love. The passage explains that those who defame love have never experienced it. Since this is the last complete lyric in the manuscript as it is currently bound, it forms an intriguing "conclusion" to all the poems in the Devonshire Manuscript that speak of woe in love. However, this excerpt is not the last poem entered into the manuscript; Thomas Howard, the probable transcriber for this passage, died in 1537, but internal evidence indicates that the album was still in use in the 1540s (see, for instance, the date of composition of Surrey's "O happy dames that may enbrayes" [55r–v]). The Devonshire Manuscript

contains numerous other verses from *Troilus and Criseyde* (see the commentary on “And now my pen alas wyth wyche I wryte” [29v]).

1. Textual Notes

Texts Collated

T5068.04

Collation

- 1 sayth] saythe T5068.04 love] loue T5068.04 ys] is T5068.04
- 2 or thralldom / thowgh] Or thraldom/though T5068.04 yn yt] in it T5068.04 dystresse] distresse T5068.04
- 3 he] He T5068.04 ether] eyther T5068.04 ys] is T5068.04 enuyous / or] enuyous/or T5068.04 ryght] right T5068.04
- 4 or ys] Or is T5068.04 hys] his T5068.04
- 5 to loue ys] To louen T5068.04
- 6 dyffamen] Diffamen T5068.04 loue / as] loue/as T5068.04 off hym] of him T5068.04
- 7 they] They T5068.04 speken / but] speken/but T5068.04 never] neuer T5068.04 hys] his T5068.04

Stoppe me of my

93r

fol. [92v]

fol. [93r]

- 1 Stoppe me of my
- 2 who [] my paynys
- 3 asslake [] y
- 4 For elles come deth
- 5 and shertly me take

Commentary

The page was torn lengthwise, which removed some writing. This lyric has four poetic lines on five graphical lines. The scribe seemed to enter the lyric to fit within the tear (see also “but now helpe god to quenche all thys sorow” [93r] on the same page). Both the verse and the hand remain unidentified. The page was probably torn during the time of active involvement in the compilation since the style of handwriting matches the rest of the manuscript.

for who so ends

93r

fol. [93r]

1 [] for who so ends

2 []

Commentary

The page was torn lengthwise, which removed some writing. This seems to be an unfinished comment by an unidentified hand; the tear does not seem to have removed any part of the phrase. The page was probably torn during the time of active involvement in the compilation since the style of handwriting matches the rest of the manuscript.

but now helpe god to quenche all thys sorow

93r

fol. [93r]

1 but now helpe god to quenche all ~~ay~~all thys sorowCommentary

This entry is an excerpt from Chaucer's *Troilus and Criseyde* (Book III, line 1058). TH2 most likely copied from Thynne's edition of Chaucer (c. 1532). The page was torn lengthwise, which removed some writing. The scribe most likely entered the line of verse on four graphical lines after the page was torn. The page was probably torn during the time of active involvement in the compilation since the style of handwriting matches the rest of the manuscript. The Devonshire Manuscript contains numerous other verses from *Troilus and Criseyde* (see the commentary on "And now my pen alas wyth wyche I wryte" [29v]).

1. Textual Notes

Texts Collated

T5068.05

Collation

1 but now helpe god to quenche all ayall thys sorow] But nowe helpe god/to quenche al this sorow T5068.05

ffortyn ells

93r

fol. [93r]

[incomplete (torn) coat of arms doodled, in beginning form incomplete doodle, possible inverted coat of arms]

fforteyn ellsCommentary

Written in Margaret Douglas's hand, this comment remains unattributed and is unique to this manuscript. A drawing of, possibly, an incomplete coat-of-arms appears above the comment, but part of the illustration was removed by the tear. Also, a doodle appears below Douglas's phrase and may depict an inverted coat-of-arms covered with various flourishes.

Back Matter

94r-96r

fol. [93v]

fol. [94r]¹

fol. [94v]

fol. [95r²]fol. [95v³]fol. [96r⁴]Notes & Glosses

1. This is a scrap from the original endsheet, with some scribbles; among them what appears to be a name: "John Koss[tt?]lache, [] BA."
2. This leaf is made up of vellum manuscript bits from binding papers. It appears to be Latin and is black and red. The script is a very fine rounded gothic (either thirteenth or fourteenth century) with possible contemporary marginal notes. The two scraps (very small and damaged) are fragments of the same page of a manuscript, recto and verso, dealing with some legal issue or judicial proceedings. The marginal notes and one incipit mention the "libellenses," who were officers who presented petitions to the Roman emperor and registered them. "Arbitros," people appointed to inquire into a cause, are also mentioned. Several names of Roman magistrates are present together with legal terms (e.g. "appellatio," meaning appeal). The "questor palatii" was a sort of chancellor

named by emperor Constantine. Since “prefectus” and “pretor” are present as well, the text may have something to do with the government of a Roman province. The text could be from one of the Latin legal Codices.

3. This leaf is made up of vellum manuscript bits from binding papers; appears to be Latin, black and red. See note on 95r as to the nature of the scraps.

4. This is an excerpt from binding papers. It is an elaborate script, but smudged and hard to decipher: “Wlbe lyned / nl owe.” Slogan: “Nowe or / neuer.”

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