A Social Edition of the Devonshire Manuscript (BL MS Add 17,492)
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& Constance Crompton, University of British Columbia,  
and  
The Devonshire MS Editorial Group

Iter: Gateway to the Middle Ages and Renaissance  
Toronto, Ontario  

in collaboration with  

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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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Go burnynge siths vnto the frozen hert

ffanecy ffamed my hart ffurst

ffanecy ffamed my hart ffurst

In places Wher that I company

If that I cowlde in versis close

blame not my lute for he must sownde

my hart ys set nat to remowe

I ame not she be prowess of syt

myght I as well within my song be lay

to cowntarffete a mery mode

Myght I as well within my songe

The pleasaunt beayt of swet Delyte Dothe blynd

am el mem

the sueden ghance ded mak me mves

Madame margeret

my ywtheffol days ar past

To cause accorde or to agree

All yn the sight my lif doth hole depende

Beholde love thye powre how she despisith

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Ceaser whan the traytor of egipte

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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.

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.”

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.” 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.” 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. To accomplish these goals, the present edition has been prepared as a diplomatic transcription of the Devonshire Manuscript with extensive scholarly apparatus.

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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.


5 Marotti, *Manuscript*, 212.

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

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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

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 sec-
retary, 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, brevigraphs, 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 brevigraphs
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 espe-
cially unusual scribal usages. All extant variants between witnesses have also
been catalogued and listed in the notes following each poem.

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13 Petti calls this symbol a Tironian nota “et” in Anthony G. Petti, English Literary
14 Scholarship consulted includes Petti, English Literary Hands, and Adriano Cappelli,
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 wherein 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 ind decipherable. 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. I.” 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.\textsuperscript{15}

As Marotti notes, courtly manuscript miscellanies and poetic anthologies “represent the meeting ground of literary production and social practices.”\textsuperscript{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.\textsuperscript{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).\textsuperscript{18} The first

\textsuperscript{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,” \textit{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,” \textit{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’,” \textit{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,” \textit{Review of English Studies} 45 (1994): 318–35. See also the earlier findings in Edward A. Bond, “Wyatt’s Poems,” \textit{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.

\textsuperscript{16} Marotti, \textit{Manuscript}, 212.

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

\textsuperscript{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). 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. 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.”

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

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19 Scholars have traditionally followed Bond’s earlier assertion that the name “margrt” 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, “marget 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 Steven Batman, *Batman vpon Bartholome, his booke De Proprietatibus rerum, newly corrected, enlarged, and ammended*, 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 tytle 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 immedi-
ately 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 pro-
estations of unerring commitment and unwavering love, the casting of the
lovers’ imprisonment as temporary and a time of renewal—is gradually over-
taken 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. Con-
sider 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 thougth 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
drift 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 Good-
win 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
John Heywood’s Prouerbes is usually cited as the earliest usage in print.
An association between these poems and Douglas and Howard can be facilely inferred on the basis of “the insertion of names and initials and the close fit of the biographical detail.”\textsuperscript{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.”\textsuperscript{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?\textsuperscript{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.”\textsuperscript{27} The scribal annotations, which may only to refer to the


\textsuperscript{26} Bates, “Wyatt, Surrey,” 40–41.

\textsuperscript{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 (“forget 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 / requer no hyar,” “ondesyrid favours / deserv no hyer,” or perhaps “ondesyrd fansies / requier no hyar.” The transcription poses an interesting editorial crux: “sarwes” might be read as “service” or “sorrows.” 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.” 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...”
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 De-lyte” (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 breding pain” (ll. 5–6). Over the word “Daunger,” a hand identified as Douglas’ has written “douett” 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

suffered Oblivion through the injury of time, and want of that incomparable helpe of the Presse, the benefit whereof wee enjoy.\textsuperscript{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.”\textsuperscript{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.”\textsuperscript{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.\textsuperscript{36}


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. 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.

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. To effectively investigate the role of women in the

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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


“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.  

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. 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; however, critics have more recently argued that the fragments represent more than simple “remnants of some kind of courtly game or amusement.”

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.” For example, one of the fragments entered into the manuscript is from Thomas Hoccleve’s *Letter of Cupid*, his Chaucerian-verse


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


Remley, “Mary Shelton,” 55.

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 worshyppre 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 thought
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 beyng 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

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.”

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.”

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.”

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]bo[d]dy,” 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.”

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47 Remley, “Mary Shelton,” 56, 42. While Remley argues that Shelton is the copyist of these medieval fragments, the present edition instead 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.
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.”

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.” 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)

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

most part to copy into it lyrics on the subject of love.”\textsuperscript{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 \textit{Emma},” could be “used as tools of courtship.”\textsuperscript{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.”\textsuperscript{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.”\textsuperscript{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.”\textsuperscript{58}

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

\begin{center}
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 esteamed no lesse
\end{center}


\textsuperscript{56} Heale, \textit{Wyatt, Surrey and Early Tudor Poetry}, 40–41.


\textsuperscript{58} Bates, “Wyatt, Surrey,” 38.
chaste, wise and courteise, then pleasant, feat conceited & sobre: & therfore must she kepe a certein meane very hard, & (in a maner) diriued of contrarie matters, and come iust to certein limites, but not passe them.\textsuperscript{59}

The desire on the part of courtly women to maintain this “certein meane” whilst treading the “dangerous tightrope ... between wit and scandal,”\textsuperscript{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.”\textsuperscript{61} To avoid what J. W. Saunders influentially termed “the stigma of print,”\textsuperscript{62} courtly women writers “shared the prejudices towards print of their male counterparts,”\textsuperscript{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.”\textsuperscript{64}

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

\begin{thebibliography}{99}
\textsuperscript{60} Heale, \textit{Wyatt, Surrey and Early Tudor Poetry}, 41.
\textsuperscript{61} Marotti, \textit{Manuscript}, 61.
\textsuperscript{64} H.R. Woudhuysen, \textit{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’,” \textit{Renaissance Papers} 10 (1980): 11–18. As Ezell has suggested in \textit{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, \textit{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 \textit{Scribal Publication}, 183.
\end{thebibliography}
Michelle O’Callaghan suggests, “to distinguish between the two by confining manuscript publication to a private sphere and reserving the public sphere for print.” 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.” 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.” 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.”

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.” 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 conflations 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.

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69 O’Callaghan, “Publication,” 83.
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.” 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,” 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.” 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,” 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 ‘dissimulate.’” 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

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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.\textsuperscript{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 \textit{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.”\textsuperscript{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.\textsuperscript{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 cupidò 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.\textsuperscript{79}

\textsuperscript{76} Stevens, \textit{Music & Poetry}, 216.
\textsuperscript{77} Lerer, \textit{Courtly Letters}, 153.
\textsuperscript{78} Lerer, \textit{Courtly Letters}, 156–57.
\textsuperscript{79} Sil P. Narasingha, \textit{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.”\textsuperscript{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,”\textsuperscript{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.\textsuperscript{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.”\textsuperscript{83} Contending that “courtly life had always been a show, and the literature of courtliness has always been appreciated


\textsuperscript{82} Archer, \textit{Sovereignty and Intelligence}, 3–4.

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

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.

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.” 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.” 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

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84 Lerer, *Courtly Letters*, 1.
87 Burrow, “How to Twist a Knife,” n.p.
activities of early 16th-century women.” 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

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 I t 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 causith 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 ghance 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.  

Howard was not executed, but remained in the

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. 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

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

1. Manuscripts

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L34360  London, BL Additional MS 34,360.
L36529  London, BL Additional MS 36,529.
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.
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]).
OxAdd287 Oxford, Bodleian Library Additional MS C.287 (Bodl 29640).
## Early Printed Books

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6. Oxford, Bodleian Library MS Fairfax 16 (Bodl 3896).
17. San Marino, Huntington Library MS HM 140 [olim Phillipps 8299].
18. San Marino, Huntington Library MS HM 143.
19. San Marino, Huntington Library MS HM 744 [olim Ashburnham 133, post Gollancz].
20. Henry Stuart letter to compare with handwriting on fol. 57r of LDev.
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STC 13867  __________ 1585 edition.
STC 13868  __________ 1587 edition.
STC 20402  Proctor, Thomas.  A gorgious Gallery of gallant Inuention ... by T.P. 1578.
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 LEge (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 LEge (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 ffyle yet half so well yfyled”: AAH (fols. 60v, 65v–66r); see also DBla (fol. 174r), LEge (fol. 14v), STC 13860–62(3) (sig. E1r), and STC 13863–68(8) (sig. C3v).

Witness: “Suche Wayn thowght / as wonted to myslede me /”: LDev (fol. 31r); “Suche vayne thought as wonted to mislead me”: AAH (fol. 67v); see also: LEge (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 from 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 your 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: “So feble is the therd that dothe the burden staye”: 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: “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. D4v–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 the ye 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” (1.946–52), 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 know 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” (l.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 tongues 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 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); 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 dreme 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 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 CFin (fol. 61r); see also C Pep2006 (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. 50v), CTri599 (fol. 98r), and 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 Abbreuiacion 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 I.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”; CGg4.27 (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 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 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 noble 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 Criseyede* 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 preiudycye”: LDev (fol. 90r), extracts of vv. 717–24 and 229–36 copied from “Half in a dreme 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 scryvye.”

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 whose 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 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 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), 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 tongs 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 LEge (fols. 5v–6v).

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

Witness: “To wette your lye 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 LEge (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 LEge (fol. 28r).

Witness: “My lute awake performe the last labor”: LDev (fols. 14v–15r); “My lute awake perfourme the last”: DBla (fol. 125r); see also LEge (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 LEge (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 fffyrst 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 LEge (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–11v).
Witness: “paitens 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 towards 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 tellyn]”: 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 saythat 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 thy afayre avaunte / ys thy 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 (fol. 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); 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 wyckyd
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 C Pep2553 (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+iiff. 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 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 L34360 [olim Phillipps 9053]; see also CTri600 (p. 106), C Pep2006 (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), Ox Dig (fols. 39v–43v), Ox Bod (fols. 5r–11r), Ox Fai (fol. 32r), Ox Tan (fol. 59v), L Har732 (fol. 57r), L Har7333 (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 keen”: LDev (fol. 72v); L36529 (fol. 32r); see also Cff.5.14 (fol. 5v) and STC 13863–68(8) (sig. F2v).

Witness: “I am not deed 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 waare is done”: 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 yt 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 | loly Robyn”: LEge (fol. 37v); see also L28636 (fol. 34r), which is a transcript of LEge and LHen (fols. 53v–54r).

Witness: “Suche Wayn thought / 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 crueltie 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. 14r).

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 thought fortune me kiste”: LDev (fols. 71v, 73v–74); “Ons as me thought 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: “In eternum I was ons determined”: LDev (fol. 72v); “In eternum I was ons determined”: LEge (fol. 46v).

Witness: “Lyk as the swanne towards 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 crueltye 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: “Sontyme I fled the fyre that me brent /”: LDev (fol. 38v); “some tyme I fled the fyre that me brent”: LHAr78 (fol. 27r); see also LEge (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 LEge (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 LEge (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, 323–29), 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”; 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, 323–29), 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”; 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

**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, Wylyam 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 preijuycye”: 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 LEge (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**


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 bearthy 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 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 thoug[h] 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 Phillipps 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 (fol. 59v), 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 grewnde 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), C Pep2006 (p. 382), C Tri600 (p. 106), L34360 [olim Phillipps 9053], and SHun140 (fol. 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]”: L Dev (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); OxFai (fol. 40r); see also STC 5068–74(3) (sig. 3T3), OxDig (fol. 1r), OxBod (fol. 38v), OxArc24 (fol. 211v), OxTan (fol. 41r), CFin (fol. 71r), C Tri600 (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”: L Dev (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), C Tri599 (fol. 98r), and LHar372 (fol. 61r).

Witness: “for thowgh I had yow to morow agayne”: L Dev (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 (fols. 134r col. 1), and L16165 (fols. 241v–243v, 256r–258v). Extract of vv. 211–350, Anelida’s Complaint, occurs separately in CFin (fol. 61r), C Pep2006 (p. 382), C Tri600 (p. 106), L34360 [olim Phillipps 9053], and SHun140 (fol. 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.

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).


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 crewel-tye” and “ys thys ayfayre 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. 356–3T3r), 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).
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 Philippeps 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 Phillipps 9053], CTri600 (p. 106), C Pep2006 (p. 382), and CFin (fol. 61r). Complete
versions can be found in LMB (fol. 76r–84r), STC 5068–74(3) (sig. 3E3v–5r), OxDig (fol. 39v–43v), OxBod (fol. 5r–11r), OxFai (fol. 32r), OxTan (fol. 59v), LHar372 (fol. 57r), LHar7333 (fol. 134r col. 1), and L16165 (fol. 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 Southey.

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 tongs 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 (fol. 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. 356r–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 worke which were neuer in print before


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 tonguesbyn soprest,” 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 inconvenience]”: 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 dreme 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 thowgh 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), C Pep2006 (p. 382), C Tri600 (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 prejudice”: LDev (fol. 90r), extracts of vv. 717–24 and 229–36 copied from “Half in a dreme nat fully wele awaked”; STC 5088 (sig. D2v–E3v); see also LMB (fols. 120r–136v), L Slo1710 (fols. 164r–176v), STC 5068–74 (sig. 3D4v–3E3v), Ox Fai (fol. 50v), C Fin (fol. 117r), C Tri599 (fol. 98r), and LHar372 (fol. 61r).

**STC 5095–6:** The noble and amerous auncyent hystory of Troylus and Creseyde in the tyme of the syege of Troye


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 bearith 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

Witness: “[The double sorwe of Troilus to tellyn]”: 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 me pen alas wyth wyche I wyghte” (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 honoroble Lorde Henry Haward late Earle of Surrey, and other


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 LEge (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 LEge (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 LEge (fols. 35r–v).

Witness: “The restfull place Revyver of my smarte”: LDev (fol. 18r); STC 13860–62(3) (sig. F2v); see also LEge (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 LEge (fol. 14v).

Witness: “Suche Wayn thowght / as wonted to myslede me /”: LDev (fol. 31r); STC 13860–62(3) (sig. E4v); see also LEge (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 LGe (fol. 32r).

Witness: “The lyvely sparkes that yssue frome those Iies /”: LDev (fol. 36v); STC 13860–62(3) (sig. E1r); see also LGe (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 LGe (fol. 40r) and LHar78 (fol. 27r).

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

Witness: “So feble is the therd that dothe the burden staye”: LDev (fols. 49r–50v); STC 13860–62(3) (sig. 14v–K1v); see also LGe (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 frozen hert”: LDev (fol. 61v); STC 13860–62 (fol. 14r); see also LGe (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 LGe (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 LGe (fol. 26v).

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

Witness: “perdye I saide yt not”: LDev (fols. 70v–71r); STC 13860–62(3) (sig. H4v–I1v); see also NHOsb (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 LGe (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 LEge (fol. 42v).

Witness: “Resounde my voyse ye woodes that herithe me plaine”: LDev (fol. 72r); STC 13860–62(3) (sig. F1v); see also LEge (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 LEge (fol. 50r) and LHar78 (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 LEge (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 LEge (fol. 37r).

Witness: “Who hathe harde of such tyrannye before”: LDev (fol. 73r); STC 13860–62(3) (sig. G2r); see also LEge (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 LEge (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 LEge (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 LEge (fol. 11v).

Witness: “Mye love toke skorne my servise to retaine”: LDev (fol. 79v); “My loue to skorne, my servuice 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 DBla (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 LEge (fol. 20v).

Witness: “My nowne lohn poyntz . sins ye delight to know”: LDev (fols. 85v–87r); STC 13860–62(3) (sig. L3r–4r); see also LEge (fols. 49r–v), CCor168 (fols. 110v–111v), 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); STC 13860–62(3) (sig. L1v–3); see also LEge (fols. 50v–52v).

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


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 LEge (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 LEge (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 lest ye be spyede
02r

fol. [2r]
1 Take hede be tyme lest ye be spyede s'
2 yo' loyng lyes cane{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' mynde
6 sewrlye there les ye can te not blynde
   therefore take hede
   for in lyke case the selves ha hathe bene
7 ffor in lyke case ther selves ha hathe bene
8 & th3t{thought} ryght sure none had theym sene
9 but it was not as thye did wene
   therefore take hede
all thougth theye be of dyvers skoolles{es}
& will can yose all craftye tooll{es}
at leynthe thye prove them selfs bott fooll
therefor take
yff theye myght take yow in that trape
theye wolde sone leve yet in yo' lape
to love vnspyed ys but a happe
therefore th take hed

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, 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.

O cruell causer of vndeserrved chaynge

O cruell causer of vndeserrved chaynge
by great desire vnconstantlye to rain{range}
ys thes your way for proife of stedfastenes
perde I knowe the thying was not so strange
by former profe to moche my fayth fullnes
what nedethe then suche colourredd doublenes
I haue wailed thus weping in nyghtly pain

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 priulege 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. 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.

1. Textual Notes

Texts Collated
LEge01, DBla14

Collation
0.5 ] Alas the greeffe , and dedly wofull smart: LEge01
2 by] By DBla14 desire] desyer DBla14 vnconstanntlye] inconstantlye DBla14 vnconstantly LEge01 rainrange] raygne DBla14 raunge: LEge01

3 Rebholz, Sir Thomas Wyatt, 263.
Poems

3 ys] is LEge01 thes] this DBla14 LEge01 yowr] your DBla14 LEge01 way] waye, LEge01 for] ffor DBla14 proife] proffe DBla14 prooff LEge01 stedfastenes] stedffastnes DBla14

4 perde I knowe] (perdye you knowe: LEge01 l] ye DBla14 thyning] 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 dobbylnes DBla14 doublenes] doublenes. LEge01

7 haue] have LEge01 wailed] waylid DBla14 wailed, LEge01 thus] thus, LEge01 weeping] weeping DBla14 pain] payne DBla14 payn: LEge01

8 sobbis and sighes alas and] sobbis, & sighes : Alas : & LEge01 sighes] syghis DBla14 vain] vayne DBla14 vayn: LEge01


11 haue] have, LEge01 sett] set DBla14 LEge01 nowght] nought DBla14 noght LEge01 faithfull] ffaythffull DBla14 true ententte] trewe intent DBla14 ententte] intent: 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


16 neuer] never LEge01 thing] thyng DBla14 againe] agayne DBla14 again LEge01 make] mak DBla14 reeterne] to torne DBla14 retorn LEge01

17 quite] qwite LEge01 quite thenterprice] quyt the interpryse DBla14 thenterprice] thenterprise LEge01 that] that, LEge01 have] haue DBla14
My herte I gave the not to do it paine

But to preserve was yt was to the taken
I served the not to be forsaken
but that I should be rewardyd againe
I was content they slave to remain
but not to be paid vnder suche fassyon
nowe sins in the ys no maner of reason
do displease the not [] tho I do reffreyyn
vnsacyate off my wo and my desyer
ffarwell I say partyng ffrom the ffyre
ffor he that beleves leryng {learning} in hand
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, 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 louver 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.” 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.
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 servid AAH06 servued 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] thie servant to remayne AAH06 thy servante to remayne L4797 slave] servante LDev145 serunt LEge20 servant STC13860_12 remain] remaine LDev145 remayn LEge20 remain: STC13860_12
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 other reason: STC13860.12 ys no maner of] is none other AAH06 is none othe LEge20 it none other L4797
9.1 assurid bye crafte . texcuse thye faute LDev145 Assured by crafte to excuse thiefault AAH06 assured be craft to excuse thy fault LEge20 Assured by craft for to excuse thy fault. STC13860.12 Assured by craft for to excuse thy faut 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 defaut: STC13860.12 but since it pleseth to find faut L4797
10 ffarwell] farewell AAH06 farewell LEge20 L4797 Farewell, STC13860.12 ffarwell I say partyng ffrom the ffyre] For, he, that doth beleue bearyng STC13860.12 he that beleveth bearinge 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] fire L4797 fire LDev145 fire AAH06 fyer LEge20 fire. 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] LDev145 AAH06 the water: STC13860.12 and] & OxRawlPoet108.01 sows] soweth LDev145 AAH06 weth LEge20 soweth STC13860.12 ploweth the 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{p’}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{w+t}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{y}de to passe
30 my pen{p’}the wryght no more

fynys
Commentary
Attributed to Sir Thomas Wyatt, 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] penne STC_24650.5_05 STC_26053.5.3 payn] payne STC_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_26053.5.3 & hate] and STC_26053.5.3 hathe] hath STC_24650.5_05 hold] hold STC_26053.5.3 hart] harte STC_26053.5.3
4  but] And STC_26053.5.3 thow] thou STC_24650.5_05 STC_26053.5.3 thys] this STC_24650.5_05 STC_26053.5.3 brought] brought STC_24650.5_05 STC_26053.5.3 passe] passe: STC_24650.5_05
5  my] My STC_26053.5.3 pen] pen STC_26053.5.3 prithe] pray the STC_26053.5.3 wryght] write STC_26053.5.3 nomore] no more. STC_26053.5.3
6  Remembre] 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] easyd] oft pleased STC_24650.5_05 STC_26053.5.3
7  &] and STC_26053.5.3 all my payns] full well apeasyd] And al my sorrowes] also eased STC_24650.5_05 And my sorrowes] also eased STC_26053.5.3
8  but] But STC_26053.5.3 I know vnknownen] vnknown, I knew STC_24650.5_05 vnknownen] I knew STC_26053.5.3
9  ffors] 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  A tyme] 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

Rebholz, Sir Thomas Wyatt, 266.
12 to wryght] To wryght STC_24650.05 to wryght whyche] To wryte
which STC_26053.5.3 whyche] STC_24650.05 crave] craue
STC_26053.5.3
13 that] That STC_24650.05 STC_26053.5.3 tyme] time STC_26053.5.3
y] is STC_24650.05 STC_26053.5.3 past] past, STC_24650.05 with-
drawe] wythdraw STC_26053.5.3 therffore] therefore STC_26053.5.3
14 syns] Sens STC_24650.05 STC_26053.5.3 do] doo STC_24650.05
that] and STC_26053.5.3 let STC_26053.5.3 save] saue STC_24650.05
15 as] As STC_24650.05 STC_26053.5.3 leve] leave STC_24650.05
leve off & wryght] leaue of, and write STC_26053.5.3 off & wryght] of, and
wryt STC_26053.5.3 more] more, STC_24650.05 more. STC_26053.5.3
16 yn worthe to vse] And vse to worke STC_26053.5.3 And vse to worke
STC_26053.5.3 another] an other STC_26053.5.3 waye] way STC_24650.05
17 not] Not STC_24650.05 STC_26053.5.3 we] ye STC_24650.05
wold] would STC_24650.05 STC_26053.5.3 we] ye
STC_26053.5.3 maye] may STC_24650.05 STC_26053.5.3
18 for ons my losse ys] For els my lyfe is STC_24650.05 For els my life is
STC_26053.5.3 past] paste STC_26053.5.3 Restore] restore STC_24650.05
19 &] and STC_24650.05 And STC_26053.5.3 desyre] desire
STC_24650.05 STC_26053.5.3 ys] is STC_24650.05 STC_26053.5.3 Decaye] decay
STC_26053.5.3
20 my] and yet my STC_24650.05 my pen yet wyrght a lyttyll more]
lyke] like STC_26053.5.3 yet wyrght a lyttyll more] now wyrgt no more. STC_24650.05
21 love] loue STC_24650.05 STC_26053.5.3 vayn who euer] vaine
whosoeuer STC_24650.05 STC_26053.5.3 shall] shal
22 off] Of STC_24650.05 STC_26053.5.3 worldlye] worldly
STC_24650.05 STC_26053.5.3 payn] payne STC_24650.05 STC_26053.5.3
23 as] As STC_24650.05 STC_26053.5.3 lyke] like STC_24650.05
24 to] To STC_24650.05 STC_26053.5.3 fast] fast, STC_24650.05
&] and STC_24650.05 and STC_26053.5.3 ffall] fal STC_24650.05
At last withdrawe yowre cruellte.

At the

1. At last with{w+t+} draw yowre{r'} cruellte and 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 wherwith{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
The tearyes that do redres
My lywe in wrecchydnes

Then when thes shulde hau drownde
a and ouer[ue]'whelmd my hart
The heate doithe then confownde
Renewing all my smart
then doithe flame entreasse {increase}
my tormyntt can not cease
my woo doithe then revive
and I R Remaine alyve
with{w+t+} death still for to stryve
Butt if that that he wolde[d,] haue my death
and that ye wolde[d,] no nother
shortly then for to spem my brethe
with{w+t+} drawe the to woon or tother
for thes your cruelnnes
doithe lett it selfe doubles {doubtless}
And it is reason why
no man alyve nor I
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.

Attributed to Sir Thomas Wyatt, 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. The speaker here laments...
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] DBLa03 L36529_01 yowre] DBLa03 yowre cruellte] yor crueltye DBLa03
2 let me die at ons] DBLa03 lest L36529_01 die at ons] dy a tons DBLa03
3 It] DBLa03 L36529_01 It is so moche] hit ys to mych DBLa03 so moche] to much L36529_01 extremetie] extremety L36529_01
4 Devised] DBLa03 Devysid for the nons] to kepe me pent, in prison still L36529_01
5 To] DBLa03 To holde me thus aleve] fre from all fault voyd of all cawse L36529_01 hold] DBLa03 still] styll DBLa03 alyve DBLa03
6 In paine] In payses DBLa03 In paine still for to dryve] without all right, against all lawse, L36529_01 still] styll DBLa03 dryve] stryve DBLa03
7 Whatt] what DBLa03 Whatt maye I more] how can you use, more crewel spight L36529_01 maye] may DBLa03 DBLa03
8 sustayne] DBLa03 sustayne alas that dye wuld faine] then offer wrong, and promises right L36529_01 dye] DBLa03 wuld] wold DBLa03 faine] fayne DBLa03
9 and] yet L36529_01 cane not] cannot DBLa03 L36529_01 dye] DBLa03 dye for paine] acuse, nor will acquit. L36529_01 paine] 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 thought and my dysyre] I haue indur’d, yor deuilishe drift- es L36529_01 thought 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

Illinois P., 1997), 50.
Poems

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] ouer whelmed 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 dothe] doth the DBLa03 entreasseencreasse] encresse
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
and that ye wolde no nother] as though it wer my cause alone
(shortly then] then shortly Dbla03 shortly then for to stope my brethe] when cause doth eache man so constrain L36529_01 stope Dbla03 brethe] Dbla03
withdrawe the to woon or tother] as England through hath cause to mone L36529_01 to woon] one Dbla03 tother] other Dbla03
for thys your cruelnnes] to see your bloody searche of suche L36529_01 this Dbla03 your cruelnnes] your cruelnest Dbla03
doithe] dothe 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
And it is] nd yt ys Dbla03 And it is reason why] and better wer that all yor kynd L36529_01
no] o Dbla03 no man alyve nor I] lyk hownds in hell, with shame wer shrned L36529_01 alyve] a [alyve Dbla03
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
] But as the stone that strikes the wall L36529_01
] some time rebounds, on th’urlers hed L36529_01
] so yor fowll fetche to yor fowll fall L36529_01
] may torn and noy the brest it bred L36529_01
] and than such mesure as you gauze L36529_01
] of right and jjustice looke to haue L36529_01
] If good or euill, life short or long L36529_01
] if false or trew, yf right or wrong L36529_01
] and thus till then, I end my song. L36529_01
To wette yowr Iye withouten teare
05r

To wette yowr Iye withouten teare
and in good helth to faine desease
that you ther be myn eyne myght bleyr
threw yowr therewith] other freindes to please
and thoo ye thinke ye ned not ferfeare
yet f so ye can not me apease
but as ye list faine flater or golse
8    ye shall not wynne yf I do lose

9    prat and paint and spre not
10   ye knowe I can me worke
11   and if be ye canrre not
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 crvse
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, 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  lye] 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] ffeare DBLa19
6    f] DBLa19  can not] cannot DBLa19
7    ye] you DBLa19  lyst] lyst DBLa19  faine flater] ffayne fflatyr DBLa19  golse] glose DBLa19
8    ye] you DBLa19  wynne] 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.
I love lovey loveyd and so dothe she

fol. [6r]

I love loveyd and so dothe she
and yet in love wee sufer still
The cause is strange as simeth me
to lowe so will and want or will

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

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

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

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

But they that causer is of thes
of all owr cares god send then part
that they may knowe² what greve it es
# 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, 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{\text{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 serv{\text{e}} & suffer styll I must

6 yt ysworhyHope 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 serv{\text{e}} & suffer styll I must

11 Encrease of care I fynd bothe day & nyght
12 I hate that was sum{\text{u}}tyme all my delght
13 the cause theroff ye know I have dyscust
14 & yet to Reffrayn yt passythe my myght
15 wherfore to serv{\text{e}} & 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 lust
19 that where as love dothe lede there ys no way
20 But serv{\text{e}} & suffer euer styll he must

fol. [7r]
21 Then for to leve with{\text{w+t+}} losse of lybertye
22 at last per{\text{p+}}chawnce shall be hys remedye
23 & for hys trewthe requit with{\text{w+t+}} fals mystrust

12 Rebholz, Sir Thomas Wyatt, 267.
who wold not rew to se how wrongfullye
thus for to ser{s}sve & suffer styllye he must

Vntrew be trust oftymes hathe me betrayd
mysvssyng my hope styllye to be delayd
fortune allways I have the{th}+{e}+{f}+ fownd vnlust
& so with{w+t}+ lyke rewarde now am I payd
that ys to ser{s}sve & suffer styllye I must

Neuer{u'} to cesse nor yet lyt to attayn
as long as I in fere dare not complayn
trew of beleff hathe allways ben my trust
& tyll she knowythye the cawse of all my payn
content to ser{s}sve & suffer styllye I must

ondesyred sarwes
rewerp 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.’” In the same vein, Rebholz has attributed the poem to Wyatt and has included it in his edition of Wyatt’s works. This poem has also been attributed to Thomas Clere, who was Mary Shelton’s admirer in the 1540s.

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.” A response appears at the bottom of the page, which Siemens, Armstrong, and Bond have attributed to Shelton’s hand: “ondesyred sarwes / requer

---

16 Remley, “Mary Shelton,” 50, 70n45.
no hyar / may mary shelton” [undesired service / requires no hire] (7r).\textsuperscript{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.\textsuperscript{18} Elizabeth Heale argues that Shelton’s original dismissive response could simply be part of “the conventional exchange of courtly verse.”\textsuperscript{19}

1. Textual Notes

**Texts Collated**

DBLa18

**Collation**

1       sorow] sorrowe DBLa18    attayne] attayne DBLa18
2       desyryng] Desyring DBLa18    fere &] ffeare I DBLa18  dare] dar 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       Hoppe] Hoppe DBLa18    /] DBLa18    to] I DBLa18    speke] speake DBLa18
7       from] from 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


\textsuperscript{19} Heale, “Women and the Courtly Love Lyric,” 301.
10 wherfore] wherffore DBla18 serve] serue DBla18 &] and DBla18 suffer] suffyr DBla18
11 Encrease] Increas DBla18 fynd] ffynd DBla18 &] and DBla18
12 hate] hat DBla18 was] DBla18 sumtyme] sometyme DBla18 all] was DBla18 delgyht] most delgyht DBla18
13 cause] cause DBla18 theroff] therof DBla18 have] haue DBla18
dyscust] 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 stylly he] stylly allwaye I DBla18
21 for] ffor DBla18 leve] lyve DBla18
22 perchawnce] perchauncce DBla18 shall be]shalbe DBla18 hys] his DBla18
23 & for hys trewthe] and ffors his truthe DBla18 requit] qud DBla18 fals] ffals DBla18 mistrust] 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 offtymes] oft tymes 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 knowythye the cau se of all my payn] DBla18
35 content to serve & suffer stylly 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}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 “Demauandes 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  3secun{[_u]dus[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’ wyll & do yo’ lust
8  there ys no place for yow to be
9  No sure therin ye ar farr owte
10  yo’ 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+s}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 wyssse
18 & leve 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 thou shalt prove vnto thy payn

25 When wythe suche payn thow shalt be payd
26 the whych shall passe all Remedy
27 then thynke on thys that I have sayd
28 & blame thy folysshe ffantasy

fynys quod{q+d+s} e

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

fol. [8v]

1 3# Bownd am I now & shall be styll
2 euer my lyff contynuall
3 she shall be sure off my good wyll
4 so shall none els but she onlye
5 enduryng payne In hope of pyttye
103

Raymond Siemens

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

Oh what payn yt ys to me
yt chawnce I cum in her pre{p’synce
when I wold speke yt wyll not be
my hart ys there my wyttes{es be thence
I am in feare with{w+t}owt offence

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

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

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

How shuld I do my paynes{es} to cesse
alas whyche dare not me com{_o}playn
Ryght sore my sorows shall encrease
vnles I may her love optayn
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 dowtles
18   to leve me thus all comfortles

fol. [10r]
19   Hytt ys A grevows smarte

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

All ye lovers perde
hathe cause to blame hys dede
Whych\{e\} shall example be
to lett yow off yowre spede
let neuer\{u\'} woman A gayn
trust to suche wordes\{es\} as men can fayn

Ffor I vt\{o\} my coste
am warnyng to yow all
\{th\} they whom you trust most
sonest dysceyve yow shall
But complaynt cannot redresse
of my gret greff the gret excesse

Commentary
Attributed to Sir Thomas Wyatt, this poem was entered by H2. This poem was written from a woman’s perspective. 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. 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 with\{drawe yowre cruellte\” [4r–4v]).

Rebholz, Sir Thomas Wyatt, 311.
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 fermlie for to sytte
3 that undeservyd cruell harte
4 when shall yt change not yet not yett

5 yowre changyng mynd & feynyd 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 shytte
11 sso fervent heate & hasty love
12 when shall yt change not yet not yet

13 Syns I am leste What Remedy
14 I marvell neuer a Whytte
15 I am not the fyrst perdy
16 nor shall not be the last not yet

17 Now syns yo wyll so waveryng
18 to hate hathe turnyd yo wytte
19 example as good as wrytyng
20 hyt wyll not be not yett

fynys quod anthony lee

Notes & 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 wellbeing” [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**

fol. [11r]

1 Yff I had sufferd thys to yow vnware
2 myn were the fawte & yow nothynge 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.”

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.

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1. Textual Notes

**Texts Collated**

LEge49

**Collation**

1. Yff Yf LEge49 suffered LEge49 thys this LEge49 yow] you LEge49
2. yow] you LEge49 nothynge] 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 deth] deth LEge49 yor] your LEge49 erys] eres LEge49
9. proffe] prouff LEge49 wold] would LEge49
10. am] ame LEge49 therfore] therefore LEge49
11. beleve yt] beleveit LEge49 altho] all tho LEge49
12. vnkynd] vnknynd LEge49 farwell] farewell] farewell LEge49

The hart & servys to yow profferd

11v

fol. [11v]

1. The hart & ser{s}s8vys 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 lentlyly
5. & tho yt be a small pre{p'}sent
6. yet good consyder gracyously
7. the thowght the mynd & the{t+h}+e+ entent
8. of hym that{t+h+t+} lovys you faythfully
9. yt were a thyng of small effecte
10. to worke my wo not p [] yowsly thus cruelly
11. sfor w my good wyll to be abiecte
therfor accepte yt lovyngly

payn or travell to rune & or ryde
I vndertake yt plesawntly
byd ye me go & strayte I glyde
at yo’ commawndement humbly

payn or plesure now may yow plant
evyn whyche it plese yow stydfastly
do whyche yow lyst I shall not want
to be yo’ser({s}8)vant secrettly

and syns so muche I do desyre
to be yo’ owne Assuryddly
ffor all my servys & my hyer
reward yo’ser({s}8)vante lyberally

fynys

Commentary
Attributed to Sir Thomas Wyatt, 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]
and thys At most myscheffe
I suffer greffe
ffor off releffe
syns I have none
my lute & I
contynually
shall vs apply
to syghe & mone
Nowght may pre{p’}vayle
to wepe or wayle
pety dothe fayle

Rebholz, Sir Thomas Wyatt, 269.
in yow Alas
mornynge or mone
complaynt or none
yt ys Alone
as in thys case

ffor cruelte
most that can be
hathe suffraynte
with in yo hart
Whyche makythe bare
all my welffare
nowght do ye care
How sore I smart

No tygres hart
ys so per\textsuperscript{vart}\textsuperscript{1}
with out Desart
to wreke hys yre
& you me kyll
ffor my good wyll
lo how I spyll
ffor my Desyre

Ther ys no love
that can ye move
& I can prove
none other way
Wherfor I must
Refrayn me lust
banysshe me trust
& welthe Awaye

thus in myscheffe
I suffer greffe
ffor off releffe
syns I have none
my lute & I
contynually
shall vs apply
48 to syghe & mone
ffynys quod\{q+d+\} Wyatts

Notes & Glosses
1. The expansion can also be to “parvart.”\textsuperscript{26}

Commentary
Attributed to Sir Thomas Wyatt,\textsuperscript{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 cruelte” [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 continually] 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] prevaill LEge03
10 wepe] sighe DBla04 wayle] waill LEge03
11 pety] pitie LEge03 sens pety DBla04 dothe] Doth DBla04 doeth LEge03 fayle] faill LEge03
12 yow] you LEge03 DBla04 Alas] al DBla04
13 mornyng] Mornyng DBla04 Morning LEge03
14 complaunt] 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

\textsuperscript{26} Petti, \textit{English Literary Hands}, 24.
\textsuperscript{27} Rebholz, \textit{Sir Thomas Wyatt}, 160.
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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 welfare] 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{[th]+t+} 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[ ] rn torne vnto my wontyd gysse
15 all day after muse & devysse
16 What menys thys

17 & yff per{p+}chanse by me there passe
18 she vnto whome I Sy sus for gra{gA}ce
19 the cold blood forsakythe my face
20 What menythe thys

fol. [13r]
21 But yff I sytte nere her by
22 with{w+t+} 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
Thus have I passyd many A yere
& many A day tho nowght Apere
but most of that most I fere
What menys thys
fynys quod Wyatt s

Commentary
Attributed to Sir Thomas Wyatt, 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.” 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
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 Requiryd
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 styl
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 thowght

was euer thought so movyd
to hate where yt hathe lovyd

Pacyence of all my harme
ffor fortune ys my ffuo
pacyence must be the charme
to ease me of my wo
pacyence withowt offence
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 knoyth the same DBLa16
0.4 ] thowgh she haue changyd her thought DBLa16
0.5 ] was euerthought so movyd DBLa16
0.6 ] to hate wher hyt hath lovyd DBLa16

30 Rebholz, Sir Thomas Wyatt, 108.
Pacyence tho] Pacience thoughe AAH12 patiens thoughgh DBla16 Patience though LEge29
thyng] thing AAH12 LEge29
of force god] off fors good DBla16
fforbere] forbeare AAH12 forbere DBla16 LEge29
ffor] fo DBla16 for LEge29
sayle] saile LEge29
Pacyence] Patience AAH12 LEge29 pations DBla16
woo] woe AAH12
styll] still AAH12 LEge29
thynk] thinck AAH12 thynke DBla16 thyncke LEge29
to] To AAH12
syns there] Syns theare AAH12 sens ther DBla16
Pacyence withowten] patience without AAH12 Patience withouten LEge29
ffor] for LEge29
I know she knows the same] DBla16
tho] though AAH12 though LEge29
was] Was AAH12
to hate where yt hathe lovydd] DBla16
Pacyence] Patience AAH12 LEge29 pations DBla16
ffor] seth DBla16 for LEge29
pacience] Patience AAH12 pations DBla16 patience LEge29
ease] heale AAH12 hele DBla16 LEge29
cacency] tience AAH12 pations DBla16 patience LEge29
ys] Ys AAH12 is LEge29
ys yt possyble

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

ys yt possyble

that{{th}+t+} eny may fynde

with{w+t+}in on hert so dyverse{v'} mynd
to change or torne as wether & wynd
is it possyble

is it possyble
to spye yt in an yle
that{{th}+t+} tornys as oft as chance on dy
the trothe wheroff can eny try
is it possyble

it is possyble
ffor to torne so oft
to bryng that{{th}+t+} lowyste that{{th}+t+} wasse² most Alofft
& to fall hyest yet to lyght sofft³
it is possyble⁴

All ys possyble
Who so lyst beleve
trust therfore fyrst & after preve⁵
as men wedd ladys by lycence & leve
all ys possyble

fynys quod{q+d+} 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, 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 performe the last labor
2  and thys labor that thow & I shall wast
3  & end I have now begone
4  ffor when thys song ys songe & past
5  my lute be styll ffor I have done

6  As to be herd where ere ys none
7  as led to grave in marble stone
8  my song may perse her hart as sone
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 & affectyon
14  so I am past Remedy
15  Wherby my lute & I have done
16  Prowd of the spoyle thow hast gott
17  of symple hartes thorow loys 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 but game of ernest payn
23  trow not alone vnder the sone
24  vnquit to cause thy lovers playn
25  altho my lute & I have done

26  May chawnce they lye wytherd & old
27  the wyter {winter} nyghtes that are so cold
28  playyn{y}g 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 thou know beawte 2 but lent
35  & Wysshe & Want As I have Done

36  Now cesse my lute thys ys the last
37  labor that thow & I shall wast
38  & endyd ys that I have now begun
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.”
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, 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.

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 Rebolz, Sir Thomas Wyatt, 144.
34 See Hall’s The Court of Virtue (c. 1565); Rebolz, 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 STC_26053_5_4 &] 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 &] snge 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 stil] 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] done 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] there DBla11 syny or] synge or DBla11 sigh or LEge22 sigh? or STC_13860_14 syny, STC_24650_5 syny STC_26053_5_4
RAYMOND SIEMENS

10 no no] No, no, STC_13860_14 No more STC_24650_5
1 roke STC_26053_5_4 rokk doTHE] Rokke do LEge22 rockes do STC_13860_14
doTHE] DoTHE DBla11 doth STC_24650_5 cruelly] crewellye DBla11

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 cruelly] 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 wauy 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] affecATION 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] remedy DBla11 remedy LEge22 STC_24650_5
STC_26053_5_4 remedy, STC_13860_14

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] Proud] Proud STC_13860_14 Proud STC_24650_5 Proud of the
spoyle] Proud of the splene STC_26053_5_4 spoyle] spoile STC_13860_14
splene 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 harts thorow lovis
shott] hart, through loves got STC_24650_5 thorow] theow DBla11 thorough
LEge22 thorow lovis shott] through loues shot: STC_13860_14 lovis] 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 although DBla11
Vnkind although STC_24650_5 Vnkind although STC_26053_5_4 whom]
whome L'Ege22 vnkynd] vnkinde STC_13860_14 thow] thou DBla11 L'Ege22
STC_13860_14 STC_24650_5 STC_26053_5_4 them] theim L'Ege22 won]
wyewon DBla11 wonne, STC_13860_14 won STC_24650_5
19 theynk] think DBla11 thinck L'Ege22 Thinke STC_13860_14 STC_24650_5
thynk not] Think not STC_26053_5_4 hath] hath STC_13860_14 STC_24650_5
STC_26053_5_4 hathe hys boo] haith his bow L'Ege22 hys boo for gott] his
bowe fforgote DBla11 his bow forgot, STC_13860_14 hys boo] his owne
STC_24650_5 his bow STC_26053_5_4 for gott] forgot L'Ege22 STC_24650_5
STC_26053_5_4
20 altho] althoug DBla11 all tho L'Ege22 Although 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 L'Ege22 STC_26053_5_4 done.
STC_13860_14 STC_24650_5
21 Vengawnce] Vngence DBla11 Vengeaunce L'Ege22 STC_13860_14
STC_24650_5 STC_26053_5_4 may] shall L'Ege22 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 L'Ege22 disdaine
STC_13860_14 dysdaine STC_24650_5
22 that] That STC_13860_14 STC_24650_5 STC_26053_5_4 makes] mak-
est L'Ege22 STC_13860_14 maketh STC_24650_5 STC_26053_5_4 of ernest
payn] on ernest pain L'Ege22 on earnest payne. STC_13860_14 o fernest
payne STC_26053_5_4 ernest payn] yernyst paygne DBla11 earnest paine
STC_24650_5
23 trow] trowe DBla11 thinck L'Ege22 Thinke STC_13860_14 Trow
STC_24650_5 true STC_26053_5_4 sone] sonne L'Ege22 STC_24650_5 sunne
STC_13860_14 STC_26053_5_4
24 vnquit] vnquyt DBla11 L'Ege22 Vnquit STC_13860_14 Vngently
STC_24650_5 Vngentlylly STC_26053_5_4 cawse] cause DBla11 L'Ege22
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 L'Ege22 plaine: STC_13860_14
plaine STC_24650_5 payne STC_26053_5_4
25 altho] al tho DBla11 all tho L'Ege22 Although 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 done. STC_13860_14
26 May chawnce they lye] Perchaunce they lay the lye L'Ege22 May
chawnce they lye wytherd & old] STC_24650_5 STC_26053_5_4 chawnce]
chaurnce 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: 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_13860_14 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] hasDBla11 &] 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 caweise thy lovers syghe & swone] STC_26053_5_4 caswe] cause DBla11 LEge22 STC_13860_14 STC_24650_5 thy] they LEge22 lovers] louver DBla11 louver STC_13860_14 lovers syghe &] louver to sighe and STC_24650_5 syghe] sigh LEge22 syghe & swone] sigh and swone. STC_13860_14 &] and DBla11 swone] sowne DBla11 STC_13860_14 STC_24650_5 STC_26053_5_4
34 then] Then STC_13860_14 STC_24650_5 then shalt thow know beawte is but lent] STC_26053_5_4 thow] thou DBla11 LEge22 STC_13860_14 STC_24650_5 know] knowe LEge22 beawte is] bevtue DBla11 beaultie LEge22 beauty STC_13860_14 STC_24650_5 lent] lent, STC_13860_14
35 & Wysshe & Want As] and wysshe and want as DBla11 and wishe and want as LEge22 And wish and want as STC_13860_14 And wysshe 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 STC_24650_5 done] done DBla11 LEge22 STC_24650_5 done. STC_13860_14
Alas poore man what hap have I

15v–16r

1  3 Alas poore man what hap have I
2  that must fforbere that{th}t I love best
3  I trow yt be my desteny
4  neuer{u'} to lyve in quiet Rest

5  No wonder ys tho I complayn
6  not with{w+t}owt cwse 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{w+t} pensyff playntes{es} thow art opprest
Vnwyssse thow were to desyre place
Where as another ys possesst
Do what I can to ese thy smart
thow wylt not let to love her styll
hyrs & not myn I se thow Art
let her do by the As she wyll

A carefull carkase full of payn
now hast thow lefft to morne for thee
the hart ons gone the body ys slayn
that euer I saw her wo ys me

Myn Iye alas was cause of thys
whyche her to se had neuer hys ffyll
to me that syght full bytter ys
in Recompence of my good wyll

She that I serv all other above
hathe payd my hyre as ye may se
I was vnhappy & that I prove
to love Above my poore degre

Iohn crow to serve / ‘v’ hondyrds /

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, 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

dfol. [16r]

11 Vnwyssse thow were to desyre place
12 Where as another ys possesst
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 carkase full of payn
18 now hast thow lefft to morne for thee
19 the hart ons gone the body ys slayn
20 that euer I saw her wo ys me

21 Myn Iye alas was cause of thys
22 whyche her to se had neuer hys ffyll
23 to me that syght full bytter ys
24 in Recompence of my good wyll

25 She that I serv 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’ hondyrds /

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, 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

dfol. [16v]

1. Marvell nomore Altho
2. the songes es I syng do mone
3. ffor other lyff then wo
4. I neuer u pro vyd none
5. & in my hart Also
6. ys graven with lettres depe
7. A thowsand syghes & mo
8. A flood of teares to wepe

How may man in smart
ffynd matter to Reioyce
how may a mornyng hart
Sett forthe A plesawnt voyce
play who can that part
nedes must in me Apere
how fortune overthart dothe cawse my mornyng chere

Per de there ys no man
yff he neuer saw syght
that per fyghtly tell can
the nature off the lyght
how shuld I do than
that neuer tast but sowre
But do As I Begane
contynually to lowre

But yet may chance to change my tune
& when suche chance do the chance
then shal I thank fortune
& yf suche chance do chawnce
per chance ere yt be long
ffor suche a plesawnt chance
to syng sum plesawnt song

ffynys quod quod 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, 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. “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.”

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] 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 proved 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 thousand] thousand LEge19 STC_13860_11 syghes] sighes LEge19 STC_13860_11 & mo] and mo: STC_13860_11

37 Rebholz, Sir Thomas Wyatt, 437.
38 Richard Tottel, Tottel’s Miscellany: Songes and Sonettes (Exeter: Shearsman, 2010), 58.
Poems

A flood] The floods STC_24650.5_03 flood| floyd LEge19 
tears] teares LEge19 wepe] wepe. STC_13860_11 STC_24650.5_03 
may] may a LEge19 STC_13860_11 STC_24650.5_03 
ffynd] fynde LEge19 Finde STC_13860_11 Find STC_24650.5_03 matter] mater STC_24650.5_03 Reioyce] reioyce LEge19 reioyce? STC_13860_11 reioyce STC_24650.5_03 
how] How STC_13860_11 STC_24650.5_03 mornyng] morning LEge19 moornyng STC_13860_11 wofull STC_24650.5_03 hart] hert LEge19 
Set} Set STC_13860_11 STC_24650.5_03 Set forth A plesawnt voise] set fourth a plesaunt voise LEge19 forth STC_24650.5_03 forth A] foorth A STC_13860_11 A] a STC_24650.5_03 plesawnt] pleasant STC_13860_11 pleasan STC_24650.5_03 plesaunt STC_24650.5_03 voice. STC_13860_11 
play] Play LEge19 STC_13860_11 STC_24650.5_03 who] who so STC_13860_11 can] can, STC_13860_11 can that] that that LEge19 part] depart STC_24650.5_03 part: STC_13860_11 
nedes] Nedes STC_13860_11 nedes must in me Apere] In me must nedes appeare STC_24650.5_03 Apere] appere LEge19 appere: STC_13860_11 
how] How STC_13860_11 STC_24650.5_03 overthart] overthwart LEge19 overthwart STC_13860_11 STC_24650.5_03 
Perde] Perdy LEge19 STC_13860_11 Perdy STC_24650.5_03 there] ther STC_24650.5_03 ys] is LEge19 STC_13860_11 STC_24650.5_03 man] man, STC_13860_11 
that] That STC_13860_11 STC_24650.5_03 perfyghtly] perfaicly LEge19 perfity LEge19 STC_13860_11 perfectly STC_24650.5_03 tell] tel STC_24650.5_03 
the] The STC_13860_11 STC_24650.5_03 off] of LEge19 STC_13860_11 STC_24650.5_03 lyght] light LEge19 STC_24650.5_03 light. STC_13860_11 
how] How STC_24650.5_03 Alas how LEge19 Alas: how STC_13860_11 shuld] should LEge19 STC_13860_11 STC_24650.5_03 do than] then LEge19 STC_24650.5_03 than, STC_13860_11 
that] That STC_13860_11 STC_24650.5_03 neuer] never LEge19 tast] tasted LEge19 STC_24650.5_03 taste STC_13860_11 sore] soure STC_24650.5_03 sorew: STC_13860_11 
But] but LEge19 do] do, STC_13860_11 As] as LEge19 STC_24650.5_03 As I Begane] as I began, STC_13860_11 Begane] began LEge19 STC_24650.5_03
24 continually] 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] fortune? 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] suche LEge19 chance] chaunce STC_24650.5_03 chawnce] chaunce LEge19 STC_24650.5_03 chance] chaunce LEge19 STC_24650.5_03 chance: 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
30 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
31 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 plaistaunt 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 thyrs chefly
3 to save the from the Blame
4 of all my greffe & grame
And wylt thow leve me thus
Say nay Say nay

And wylt thow leve me thus
that hathe lovyd the so long
in welthe & woo Among
& ys thy hart so strong
as for to leve me thus
Say nay Say nay

And wylt thos leve me thus
that hathe gevyn the my hart
neuer for to Depart
nother for payn nor smart
And wylt thow leve me thus
Say nay Say nay

And wylt thow leve me thus
& have nomore Pyttye
of hym that lovythe the
helas thy cruellte
& wylt thow leve me thus
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, 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 “Pyttye,” as well as the word “Say” in the refrain (see also “Bownd am I now & shall be styll” [8v], “May not thy hate from the estarte” [10v], “What menythe thythes 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

Rebholz, Sir Thomas Wyatt, 169–70.
That tyme that myrthe dyd stere my shypp
17v

fol. [17v]
1 That tyme that myrthe dyd stere my shypp
2 whych now ys frowght with me 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 whych then wrote that
9 is now myn extreme enemye
10 above all men she Dothe me hate
11 Reiøysyng of my myserye
12 But thoughge 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 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 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, 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 shyppe DBla23
2 frowght with heuines] fraut wythe euynes DBla23
3 & fortune boate] and fortune bot DBla23 then] than DBla23 lypp] Lype DBla23
5 then] than DBla23 boke] book DBla23 wrote] wrot DBla23 may-stresse] mestres DBla23
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
11 Reioysyng] reioysinge DBla23 myserye] mystery 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

The restfull place Revyver of my smarte

18r

# The restfull place Revyver of my smarte
1 the labors salwe increasyng my sorow
2 the bodys ese And trobler off my hart
3 quieter of mynd And my vnqyet foo
4 fforgetter of payn Remembryng my woo
5 the place of slepe wherin I do but wake
6 Be sprent with{w+t+} ters my bed I the forsake
The frost the snow may not redresse my hete
nor yet no heate Abate my fervent cold
I know nothyng to ese my paynes{es} mete
eche care cawsythe increse by twenties {XXtes}{es} fold
Revyvyng carys vpon my sorows old
suche overthewart affectes{es} they do me make
By sprent with{w+t+} terys my bed for to forsake

Yet helpythe yt not I fynd no better ese
in bed or owt thys moste cawsythe my payn
Where most I seke how beste that I may plese
my lost labor Alas ys all in Vayn
yet that I gave I cannot call Agayn
no place fro me my greffe away can take
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 STC13860_28 place Revyver] place: reneewer LEge27 place, renewer STC13860_28 smartel smart: LEge27 STC13860_28

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\(^{42}\) Tottel, *Tottel’s Miscellany*, 53.

of care coomefort: where I dispayer my part: LEge27
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

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


my] My STC_13860_28 my lost labor Alas ys all in Vayn] LEge27 la-

bour] labour STC_13860_28 Alas ys] (alas) is STC_13860_28 Vayn] vaine. STC_13860_28


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


All women have vertues noble & excelent

fol. [18v]

# All women have vertues noble & excelent
Who can per{p+}cyeve that / they do offend
dayly / they ser{[s]8}ve god with{w+t+} good intent
Seldome / they dysplease there husbandes{es} to theyr lyves end
Always / to plese them they do intend /
neuer{u'} / man may fynd in them srewdnes {shrewdness}
comonly / suche condycyons they haue more & lese

What man can per{p+}cyve that women be evyll
euer{u'}y man that hathe wytt . gretely wyll them{[e]e} prayse
ffor vyce : they Abhorre with{w+t+} all theyre wyll
prudence mer{m'}cy & pacyence ././. they vse always
ffoly wraethe & cruelte / they hate As men says
meknes {meekness} & all vertue . they prattyse euer
syn . to Avoynde 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   Lakkynge . few virtues to A good name
20   in them fynd ye . All constantnes
21   they lak per{p+}de . all srewdnnes {shrewdness} As I gese

fyrys 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-Harington 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’ lure
3    with{w+t+} wordes{es} & chere so contraryng
4    Swet & sower conterwayyng
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.
What no Per\{p+\} dye
Tho that \textit{with\{w+t+\} payn I do pro\{p3\} cure}
ffor to fforgett that ons was pure
\textit{with\{w+t+\} in my heart} \textsuperscript{2} shall styll that thyng
Vnstable vnsure And waveryng
Be in my mynd \textit{with\{w+t+\}owt recure}
What no \textit{per\{p+\} dye}

\textit{fynys quod \{q+d+\}Wyatts}

\textbf{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.

\textbf{Commentary}

Attributed to Sir Thomas Wyatt,\textsuperscript{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

\textbf{Texts Collated}

LEge46

\textbf{Collation}

1 \textit{perde} perdy LEge46
2 \textit{thynk} thick LEge46 \textit{yor} your LEge46
3 \& \textit{and} LEge46 \textit{contraryng} contrarieng LEge46
4 Swet \& \textit{swete} and LEge46 sower \textit{sower} sower LEge46 contrerwayyng LEge46
5 moche \textit{yt} much it LEge46 styll \textit{styll} stiLL LEge46
6 trothe \textit{ys trayde} truth is tryed LEge46 \textit{ys} is LEge46
7 But tho \textit{but though} LEge46 \textit{haue} have LEge46 had \textit{haved} LEge46 hartes \textit{hertes} LEge46

\textsuperscript{46} Rebholz, \textit{Sir Thomas Wyatt}, 74–5.
Was neuer yet fyle half so well fylyd

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 fylyng instrument
4 to frame other / Whyle I was begylyd
5 But Reason at my foly hathe smylyd
6 And pardond me syns that{t}+t+ I me Repent
7 my ltyll per+p+seyvyng / & tyme myspent
8 ffor yowthe dyd lede me & falshed a glyyd
9 But thys trust I haue by gret Aparans
10 syns that{t}+t+ Dyscayte ys ay Retournable
11 of very force yt ys Agreable
12 that therwith{w}+t+all be done the Recompence
13 & glyys Reward is small trust for euer
14 gyle begyld shuld be blamyd neuer

ffynys s

Commentary
Attributed to Sir Thomas Wyatt by Kenneth Muir, this poem was entered by H2. The poem is also found in Tottel’s Miscellany as entry number 39, entitled “The abused louer seeth his foly, and entendeth to trust no more.” The poem may be an adaptation of Petrarch’s Rime 258. Interestingly, an unidentified hand writes “to my” above but omits a name.

48 Tottel, Tottel’s Miscellany, 41.
1. Textual Notes

Texts Collated
STC13860_34, DBla22, LEge37, AAH20

Collation
1 Was] WAs STC_13860_34 Was neuer yet] Ther was never DBla22 Was neuer yet fyle] There was never LEge37 yet] ffile yet AAH20 yet fyle] file yet STC_13860_34 fyle] AAH20 half] halfe DBla22 fylyd] yfyled AAH20 filed LEge37 yfiled, STC_13860_34
2 to] To AAH20 STC_13860_34 DBla22 fyle] file LEge37 STC_13860_34 A] a AAH20 DBla22 LEge37 STC_13860_34 fyle] file LEge37 STC_13860_34 to] for AAH20 DBla22 STC_13860_34 to any] for everyny LEge37 smythys] smythes AAH20 LEge37 smyth DBla22 smithes STC_13860_34 intent] Intent DBla22 intent, STC_13860_34
3 as] As AAH20 STC_13860_34 l] DBla22 made] mad DBla22 fyl] fylinge AAH20 fying LEge37 filing 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 LEge37 Why] Why] why that I AAH20 whyle I DBla22 while I LEge37 while that I STC_13860_34 begylyd] beguyled AAH20 begiled LEge37 begiled. STC_13860_34
5 But] but AAH20 But Reason] hath DBla22 Reason] reason AAH20 LEge37 reason, STC_13860_34 at my foly hathe smylyd] loe, hathe at my follye Smyl-ed AAH20 hath at my folly smyld DBla22 hath at my follie smyled LEge37 loe, hath at my folly smiled, STC_13860_34
6 And] and LEge37 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 LEge37 STC_13860_34
7 my] Of my AAH20 STC_13860_34 off my DBla22 of my LEge37 lyt] lytill perseyyyn / &] laste yeares, and of my AAH20 lost yeres, and of my STC_13860_34 lytill perseyyyn /] lost yeres DBla22 LEge37 tyme] time STC_13860_34 myspent] mispent. STC_13860_34
8 ffor] For AAH20 for LEge37 ffor yowthe] For youthe AAH20 youth DBla22 for youth LEge37 For youth STC_13860_34 dyd lede me] led me, AAH20 dyd me lede DBla22 did me lede LEge37 led me, STC_13860_34 & falshed a gylyd] and falsehood me mysguyded AAH20 and falshed me misguided. STC_13860_34 falshed] falshode LEge37 a] me DBla22 a gylyd] guyded LEge37 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 aparaunce 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] discyte 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 agreable, STC_13860_34 Agreeable] agreeable AAH20 agreabyll DBla22 aggre 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  & gyllys Reward is small trust for euer] Then gyyle begylyd 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 little 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'}ythyn 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
When all the flokk ys cum & gone
myn eye & hart agreythe in one
hathe chosyn yow only Alone
To be my Ioy or elles{es} my mone
&c

joy f pytty apere in place
mone yf dysdayn do shew hys face
yet crave I not as in thys case
but as ye lede to folow the trace
&c

Sum in wordes{es} muche love can fayn
and sum{u} wordes{es} gyve wordes{es} agayn
thus wordes{es} for wordes{es} in wordes{es} Remayn
& yet at last wordes{es} do optayn
&c

To crave in wordes{es} I wyll exchew
& love in dede I wyll ensew
yt ys my mynd bothe hole & trew
& for my trewthe I pray yow rew
&c

Dere hart I bydd yo’ hart farewell
with{w+t+} better hart than tong can tell
yet take thys tale as trew as gospell
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.
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. 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.” These types of carols, as John Stevens notes, are often found in early Tudor song-books.

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] evyn every thynge L18752_01
5 serve in love] serue yn loue L18752_01 lyf] lyf L18752_01
6 and] & 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] fabble 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] humble kynd] humbell & kynd L18752_01
10 To] to L18752_01 fable] fabble L18752_01
11 When] when L18752_01 flokk] folke L18752_01 com] 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 choysyn 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

52 Rebholz, Sir Thomas Wyatt, 521.
15 Ioy yf yf L18752_01 pytty] pyte L18752_01 apere in] apeyer 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 &c] even as ye lyst L18752_01
22 To] to L18752_01 in] yn L18752_01 I wyll exchew] y woll eschewe L18752_01
23 love in] loue yn L18752_01 I wyll ensew] y woll ensue L18752_01
24 yt ys my mynd bothe hole] wythe the my hole hart faythfull L18752_01
25 of] of L18752_01 trewthe I] trewth y L18752_01 yow] you L18752_01 &c] even as you lyst L18752_01
26 Dere] der L18752_01 y L18752_01 bydd] bed L18752_01 yor hart farewell] you now fawrwell L18752_01
27 better hart than] as good hart as L18752_01
28 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
8 & by yo' 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 loye & my wellfare
15 I wyll you love I wyll not spare
16 into yowre pre[p']sens as far as I dare
17 All my poore hart & my love trew
18 Whyle lyff Dothe last I gyve yt yow
19 & yow to ser{s}s ve with{w+t} ser{s}s vys Dew
20 and neuer{u'} to change yow for no new

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, 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.
pacyence to have A nay
of that\{th\+t\} I most Desyre
pacyence to haue allway
& euer\{u\'} burne lyke fyre
pacyence with\{w+\+t\} owt Desart
ys grownder of my smart

Who can with\{w+\+t\} mery hart
set forthe sum plesant song
that Allways felys but smart
and neuer\{u\'} hathe but wrong
yet pacyence euermore
must hele the wound & sore

pacyence to be content
with\{w+\+t\}ith froward fortunes\{es\} trayn
pacyence to the intent
ssumwhat to slake my payn
I se no Remedy
But suffer pacyently

To playn wher ys none ere
my chawnce ys chawnsyd so
ffor yt dothe well apere
my frend ys tornyd my foo
But syns there ys no defence
I must take pacyence

Commentary
Attributed to Sir Thomas Wyatt,\textsuperscript{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 “Greting 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 \textit{Canzona de la Patientia}.\textsuperscript{56} Lines 1–2 of “Pacyence of all my smart” translate the first two lines of Serafino’s poem.

\textsuperscript{56} Rebholz, \textit{Sir Thomas Wyatt}, 502.
Who wold haue euer thought

fol. [21r]
1 Who wold haue euer{u'} thought
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 cause 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, 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.

In faythe methynkes yt ys no Ryght

fol. [21v]
1 3 In faythe methynkes{es} yt ys no Ryght

58 Rebholz, Sir Thomas Wyatt, 531.
Poems

to hate me thus ffor lovyng ye
so fayre a face so full off spyght
who wold have thought suche crueltye
But syns there ys no Remedye
that by no meanes[es] ye can me love
I shall you leve & other prove

Ffor yff I have for my good wyll
no reward eles[es] but crueltye
in faythe thereoff I can no skyll
sythe that{th}+t+ I lovyd ye honestlye
But take hede I wyll tyll I dye
or that I love so well Aogayn
Syns women vse so muche to fayn

And sure I thynke yt ys best way
to love for love Alyke Agayn
& not to make ernest off play
as I to love & she to ffayn
ffor syns fansy so muche dothe rayn
the suryst way nedes[es] take I must
as fyrst to preve and after trust

By trustyng I was Dysceavyd
for when I thowght myself most sure
another had me Begylyd
& shortly made her to hys lure
but now that{th}+t+ she ys past Recure
& thus fro me hathe tane her flyght
Best let her go & take hytt lyght

Shuld I take thowght when she ys glad
or shuld I wake when she dothe slepe
yet may I say that ons I had
& nother sobbe nor syghe nor wepe
nor for her love on knee to crepe
ffor surely thys ryght well I wott
happyest ys he that hathe her nott

ffynys quod[q+d+]A. 1.s
Notes & Glosses
1. This phrase resonates; see “ys yt posyble” (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 strayn
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**

   / LDev051
4. all wais] always yowr own as now I am DBla21 wais] was yor owne as now I am LDev051 was yowr owne as nowe 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 selfe 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 thought in me do growe / LDev051 yf thought in me do groo DBla21
9. ] bot styl too lov youe stedfastlye LDev037 butt styll to love yow stedefastly / LDev051 but styll 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 assueredly 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 yov to be contunvally LDev037 And yow to be continually / 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
be hyd on thought that mene amys LDev037 be hyd one thought that mene Amys / LDev051 be hyd on thought that mene amys DBla21
I do desyer that myn vnrest LDev037 I do desyer that myne vnrest / LDev051 I do desyer that mynrest DBla21
may styll encrese and I to mys LDev037 may styll encrease and I to y myssse / LDev051 may styll Incre & I to mys DBla21
that I lov best LDev037 that I love best / LDev051 that I loue best DBla21
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
of false desaytt or dobylnes LDev037 off false deceyte or doblenes / LDev051 off fals decete & dubylines DBla21
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
be want of faithe or stedfastnes LDev037 by want of fayth or stedestfastes / LDev051 by want off fayth or stedfastnes DBla21
Let all my sarwyce be for gott LDev037 lett All my sorowys be forgott / LDev051 let all my servys be forgoot DBla21
And when I wold haue chefe Redres LDev037 And when I wuld haue cheefe redresse LDev051 & when I wold haue sefe redres DBla21
Estem me nott LDev037 Esteme me nott LDev051 esteme me nott DBla21
What if that I consume In paine LDev037 But yff that I consume in payn / LDev051 but yff that I consume In payn DBla21
of burinngburning syghes and fervent lowe LDev037 with burnyng syghes & fervent love / LDev051 wyth do burnyng syghes & farvent loue DBla21
And daly seke no nother gayne LDev037 And daly seke non other gayn / LDev051 and dyly seke non other gayn DBla21
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
methink of ryght I shuld optayn LDev037 me thynke off Ryght I shuld optAyne LDev051 e thynkes off yght I shuld obtayn DBla21
that ye wold mynd for to remove LDev037 that ye wuld mynde for to remove LDev051 that ye shuld mynd for to remoue DBla21
your gret desdayn LDev037 yourr gret dysdayn LDev051 your gret dysdayn DBla21
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
wnto your handes I doo submit LDev037 vnto your handys I do submytt / LDev051 In to your handes I do submytt DBla21
Poems

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 shyt 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 knoethe this paynfull fytt LDev051 sens well ye knoo thysh 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 shalt knowe of myn

4 My ladye is vnkynd 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 Ioly Robyn tell me.” 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,⁶¹

⁶⁰ Rebholz, 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).\(^2\)

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] gentyl LHen1 gentyll robyn/ tell me] Ioly Robyn tell me/ LDev038 robyn/] Robyn/ LEge02 tell] tel LHen1 howe] how LDev038 LEge02 L Hen1 lady] leman LEge02 leman L Hen1 dothe/] dose LDev038 doeth/ LEge02 doth/ LHen1 thou] thow LHen1 shalte] shalt LDev038 shall LEge02 shall L Hen1 knowe] know/ LDev038 know LHen1 of] off LHen1 myn] myne LHen1

1.1 ] A robyn gentil robyn gentyl LHen1

1.2 ] thy leman doth LHen1

1.3 ] and thow shalt know of myne LHen1

1.4 ] A robyn gentil robyn LHen1

1.5 ] tel me how thy leman 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 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 L Hen1 loves] lowes LDev038 another] a nother LDev038 Beter] better LDev038

5. yet] yett LDev038 wyll] will LEge02 L Hen1 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 doublenes 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

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62 Rebholz, Sir Thomas Wyatt, 432.
Poems

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 chaunge for no newe
LEge02
she will change for no new LHen1

9.1   ] le plaintif 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 spек 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 plaintif LEge02

22   ] yet yff thow wylt Avoyd the harm LDev038 But if thou wilt avoyde thy
harme LEge02

23   ] Lern thys leson 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 theim warme with the
LEge02

A wel I hawe at other lost

22v

fol. [22v]

1    A wel I hawe at other lost
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 Shelton
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 The 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’ 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’y styll encrese and I to mys
21 that I lov best
If in my low ther be on spott
of false desaytt or dobylnes
or if I mynd to slyp thys knot
be want of faiethe or stedfastnes
Let all my sarwyce be for gott
And when I wold haue chefe Redres
Estem me nott

What if that I con{o}sume In paine
of burinn{burning }{n}g syghes and fervent lowe
And daly seke no nother gayne
bot with{w+t+} my ded thes wordes to prow
methink of ryght I shuld optayn
that ye wold mynd for to remove
your gret desdayn

An′d for the end of thys my song
wnto your handes I doo submit
my dedly greff and payns so strong
Whych in my hert be fermly shytt
and when ye lyst redres me wrong
sens well ye know this paynfull syghte
Hath last tto long

ffynys

Commentary
Attributed to Sir Thomas Wyatt, 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
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
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 thougght DBla21 thought] thought LDev051 In] in LDev051 doo] do DBla21 doo groo] do growe / LDev051
12  lett] 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 you to be contunvally] LDev034 to be contynually DBla21 and yov] And yow LDev051 contunvally] contynually / LDev051 
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] LDev051 or if within] & yff wythIn DBla21 if] yf LDev051 brst] brest / 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 
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
31 And daly seke no nother gayne] LDev034 And daly seke no] and dyly seke non DBla21 no other] non other LDev051 DBla21 gayne] gayn / LDev051 gayn 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
40 and] And LDev051 and when ye lyst redres me wrong] LDev034 redres LDev051 me] my LDev051 DBla21 wrong] wronge LDev051 wrog DBla21
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{th+u+} shalt kow of myn

3 My lady ys wnkynd per{p1}dy
4 Alas why ys she soo
5 she lowes a nother better{t'} then I
6 and yett she wyll say noo

7 I fynd no shech doblenes
8 for I fynd women trew
9 my lady loveth me dowtles
10 and wyll chang for no new

11 Thow art happy yf ytt doth last
12 bot I say as I fynd
13 that womens lou ys but A blast
14 andornyth as the wynd

15 Yf that be trew yett as thou sayst
16 that women turn the'rr 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 thyss lesyon off me
25 at others fyers thy self to Warn
26 and lett them warn wyth the

ffynys quod{q+d+} s a i r
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.  

Commentary
Attributed to Sir Thomas Wyatt, 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, and Feste sings another version of the poem in Shakespeare’s Twelfth Night (IV, 2, 78–9). 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 youre 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 gentyl robyn/ tel me LHen1 how] howe LDev035 lady dose] leman doeth/ LEge02 leman doth/ LHen1 dose] dothe/ LDev035 thou] thow LHen1 shalt] shalte LDev035 shall LEge02 shal LHen1 know/] knowe LDev035 LEge02 know/ of] know off LHen1 myn] myne LHen1
1.1 ] A robyn gentil robyn gentyl LHen1
1.2 ] thy leman doth LHen1
1.3 ] and thou shal know of myne LHen1
1.4 ] A robyn gentil robyn LHen1
1.5 ] tel me how thy leman doth LHen1
1.6 ] and thou 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.
My lady is vnkynde perdy us vnkynde I wis LHen1 wnkynd LEge02 perdy LEge02 perde LEge02
Alas allas LDev035 alac LHen1 Alas why ys she soo] alack whi is she so LDev035 LHen1 soo] so LHen1
she She LDev035 loves LDev035 loveth LDev035 LHen1 an othre LEge02 better] Beter LDev035 then] than LHen1 1] me LEge02 LHen1
yett] yet LDev035 LEge02 LHen1 wyll] will LEge02 LHen1 say] saye LDev035 noo] W LDev035 no LEge02 LHen1
I fynd no shech doblenes] LDev035 fynd] fynde LEge02 fynd no shech] can not thynk such LHen1 shech] suche LEge02 doblenes] doublenes LEge02 dobylnes LHen1
for] LEge02 for I fynd women trew] LDev035 fynd] fynde LEge02 wom-en] wo men LHen1 trew] true LEge02
my] In faith my LHen1 my lady loveth me dowtles] LDev035 lovith] loveth LDev02 louith LHen1 dowtles] well LHen1
and] she LHen1 and wyll chang for no new] LDev035 wyll] will LEge02 LHen1 chang] chaune LEge02 change LHen1 new] newe LEge02
le plaintif LEge02 A robyn LHen1
Thow] Thou LEge02 Thow art happy yf ytt doth last] LDev035 LHen1 yf ytt] while that LEge02 doth] doeth LEge02
bot] but LEge02 bot I say as I fynd] LDev035 LHen1
that womens lou ys but A blast] LDev035 LHen1 lou ys but A] love is but a LEge02
and tornyth as the wynd] LDev035 LHen1 tornyth] torneth LEge02 as] lik LEge02 wynd] wynde LEge02
Yf that be trew yett as thou sayst] LDev035 LEge02 LHen1
that women turn their hart] LDev035 LEge02 LHen1
then spek better of them thov mayst] LDev035 LEge02 LHen1
In hop to hau thy partt] LDev035 LEge02 LHen1
le plaintif LEge02 A robyn LHen1
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
that can abyd their torn] LDev035 LHen1 abyd their] abide their LEge02
bot] But LEge02 bot I Alas can no ways prou] LDev035 LHen1 Alas] alas LEge02 ways] way LEge02 prou] prove LEge02
It was my choyze It Was my chaunce
24v–25r

fol. [24v]
1 It was my choyze It Was my chaunce
2 that brovghgt 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 Accepted 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{r'} then lyst for to lowre{r'}

Commentary
Attributed to Sir Thomas Wyatt, this poem was entered by H3 and discusses the right of Fortune to abuse lovers. “It was my choyze It Was my chaunce” is an excerpt of the thirty-five line poem “It was my choyze yt was no chaunce” (35v).
1. Textual Notes

Texts Collated
LDev048

Collation
1  It Was my chaunce] yt was no chaunce / LDev048
   hold] holde / LDev048
   / 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 yt] 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
    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] therfore 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 more 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 seperate  
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 lett\(^1\)  
19 for nothyng cowld relese my payne  
20 but to thynke on yow my louver 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, 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 sorowful syghes and wondes smart
26v

fol. [26v]
1  Wyth sorowful 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 grevously
5  the bytter tears doth me constrayne
6  all tho that I wold yt eschew
7  to wyte off them that dothe dysdayne
8  faythfull louers that be so trew

9  The one off us from the other they do absent
10  wych unto us ys a dedly wond
11  seyng we loue in thys yntent
12  yn godes laws for to be bownd

13  Wyth syghes depe my harte ys prest
14  Duryn 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 greuous woo
19  and pray to god to ease owre smart
20  and shortly togyther that we my may goo

fynis ma r h []

---

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, 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

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

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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 therfore I wyl be dylygent
20 owr faithfull 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 get{es} owt off hys mue
28 and strayt doth seke hys trust so trwe

fynis

Commentary
Attributed to Lord Thomas Howard, 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 creuelly
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 tyty tyle wych ys good and stronge
12 \textit{that\{th\}+t\} I am yowrs\textsuperscript{1} 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 \textit{that\{th\}+t\} god off hys benyngnyte
19 wyll send us ryght where we haue wrong
20 for servyng hym thus faythfule

21 Now fayre ye well my none swete wyfe
22 Trustyng that shortly I shall here
23 from yow the stay off all my lyfe\textsuperscript{2}
24 whose helth alone ys all my chere

finis

Notes & Glosses
1. This phrase connects to “That tyme that myrthe dyd stere my shy-pp” (17v) and “am el mem” (67v).
2. This phrasing is resonant.

Commentary
Attributed to Lord Thomas Howard,\textsuperscript{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 cause for to complayne” (28r).

\textsuperscript{72} Ringler, Rudick, and Ringler, \textit{Bibliography}, 63.
Who hath more cause for to complayne

Who hath more cause for to complayne
or to lament his sorrow and paine
Then I which louys and louyd agayne
yet can not optayne

I can not optayne that is my none
Wych causeth me still to make great mone
To see thus right with wrong overthrowne
as not unknowne

It is not unknown how wrongfully
The will me hyr for to deny
whom I will loue moste hartely
untill I dye

untill I dye I will not lett
seek her out in cold and heat
whych hath my hart as firmly set
as tongue or pen can yt repey

finis

Notes & Glosses
1. The crossout is indistinct.

Commentary
Attributed to Lord Thomas Howard, 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 joyfull harte

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, 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 whole” (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: 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, Baron notes that no existing evidence supports the theory that Douglas wrote in the manuscript while at the Tower.

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 though 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.
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 gentynes as now I see
17 off me wych was yowr pore old frend
18 yowr louyng husband now to be
19 synce' 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 yoower 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 gentyly letters an answere to resyte / both I and my penne there to wyll aply”

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, Baron notes that no existing evidence supports the theory that Douglas wrote in the manuscript while at the Tower.

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. 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, Diomede’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 thowgh I had yow to morow agayne” (91r)

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81 Baron, “Mary (Howard) Fitzroy’s Hand,” 325.
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/of] 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
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
12  ne neuer wyl I sene yt shyne or rayne
13  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 Crisseyde. 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 thought T5068.14
4  Iff] If T5068.14 Iff I forgo that I so dere haue bought] omit T5068.15 T5068.18
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.
howe] Nowe T5068.14  howe may ye suffer alas yt be repealed] omit T5068.15 T5068.18  suffer] suffre T5068.14  yt] it T5068.14
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
onlyue / in torment and in cruell payne] omit T5068.14 T5068.15  on-lyue /] On lyue/ T5068.18  torment] torment T5068.18  cruell] cruel T5068.18
Thys infortune / or thy dysaventure] omit T5068.14 T5068.15  Thys infortune / or] This infortune/or T5068.18  thys] this T5068.18  dysav-enture] disaventure T5068.18
alone] Alone T5068.18  alone as I was borne I wyl complayne] omit T5068.14 T5068.15  wyl] wol T5068.18
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
but] But T5068.14 T5068.15  but ende I wyl as edyppe in derkenesse] omit T5068.14 T5068.15  wyl] wol T5068.18  edyppe] Edippe T5068.18  derkenesse] derkenesse T5068.18
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
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
Body that euer myght on grounde go] omit T5068.14 T5068.18  Body ] Body T5068.15  myght] might T5068.15
o soule / lurkyng in thy woful nest] omit T5068.14 T5068.18  o soule / lurkyng] O soule/lurkyng T5068.15  thys] this T5068.15  nest] neste T5068.15
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
and folowe alwaye thy lady dere] omit T5068.14 T5068.18  and folowe alwaye] And folowe alway Creseyde T5068.15
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

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 thoughg 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] aueniture 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 thoughg I] eke/though I T5068.16
It was my choyse yt was no chaunce /  
30v

fol. [30v]

1  It was my choyse 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 thyn{kes}ewys 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 /  
17 then who so lov{th}ythe may well go sew /  
18 vncerten hope for hys redresse /  
19 yett some wolde{d,} say Assueredly /  
20 thou mayst Appele for thy relesse /  
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 choyse slyppes{es} sodenly /  
28 yt lastyth nott /  
29 Itt lastyth not that{{th}+t+} stondes{es} by change /  
30 fansy doth change / fortune ys frayle /  
31 both thes to plese / the ways ys strange /  
32 therfore me thynkes{es} best to prevayle /
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ther ys no way that{th}+t+} 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, 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. 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] brovgght 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 bovnd where it was fre 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

86 Rebholz, Sir Thomas Wyatt, 407.
As they say / one as thei say on LDev039 howre / owre LDev039
prevayle] prevayll LDev039 then] yen LDev039 Ryght] ryght LDev039
or] ore LDev039 myght /] myght LDev039
lowre /] lowre LDev039
What vaylyth Right] LDev039
What vaylyth Ryght yff thys be trew /] LDev039
then trust to chaunce and go by gesse /] LDev039
then who so lovyth may well go sew /] LDev039
vncerten hope for hys redresse /] LDev039
yett some wolde say Assueredly /] LDev039
thou mayst Appele for thy relese /] LDev039
to fantasy /] LDev039
To fantasy pertaynys to chose /] LDev039
All thys I knowe for fantasy /] LDev039
ffurst vnto love dyd me Induse /] LDev039
but yet I knowe as stedefastly /] LDev039
that yff love haue no faster knott /] LDev039
so nyce a choyse slyppes sodenly /] LDev039
yt lastyth nott /] LDev039
Itt lastyth not that stondes by change /] LDev039
fansi doth change / fortune ys frayle /] LDev039
both thys to plese / the ways ys strange /] LDev039
therfore me thynkes best to prevayle /] LDev039
ther ys no way that ys so jüst /] LDev039
as trowgh to lede / the tother fayle /] LDev039
And therto trust /] LDev039

Suche Wayn thowght / as wonted to myslede me /

Suche Wayn thowght / as wonted to myslede me /

in deserte hope / by well assueryd mone /
makyth me from company to leyff A lone /
in followyng her whome reason byd me fle /
She flyeth as fast by gentylly crueltye /
And After her myn hart wuld fayne be gone /
but Armyd syghys my way doth stopp Anon /
Poems

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 clowdy loke /
11  whych cowmfortyth the{{th}+t+} mynd that{{th}+e+} erst for fere shoke /
12  And ther with{w+t+} all boldyd / I seke the{{th}+e+} way howe /
13  to vtter the smert that{{th}+t+} I suffyr with{w+t+} in /
14  but such y ytt ys / I nott how to begyn /

T W

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 louver 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, LEge34, AAH16

Collation
1  Suche Wayn] SVch vain STC_13860_26 Wayn] vayne AAH16 vayn LEge34 thowght /] thought AAH16 LEge34 thought, STC_13860_26 myslede] mislead AAH16 STC_13860_26 me /] me AAH16 LEge34 STC_13860_26
2  in] In STC_13860_26 deserte] desert AAH16 LEge34 STC_13860_26 hope /] hope AAH16 LEge34 STC_13860_26 well] AAH16 assueryd] assured AAH16 LEge34 STC_13860_26 mone /] mone, STC_13860_26 mone AAH16 LEge34

87 Rebholz, Sir Thomas Wyatt, 84.
88 Tottel, Tottel’s Miscellany, 42.
89 Rebholz, Sir Thomas Wyatt, 353.
makyth] maketh AAH16 LEge34 Makes STC_13860_26 company] Companye AAH16 compayne LEge34 leyff A lone /] lyve alone AAH16 live alone LEge34 liue alone, STC_13860_26

in] In STC_13860_26 followyng] following AAH16 folowing LEge34 followyng STC_13860_26 whom] whom STC_13860_26 byd] bid AAH16 LEge34 bids STC_13860_26 fle /] flee AAH16 fle LEge34 fle. STC_13860_26

She flyeth] she fleeith AAH16 She flyeth as fast by gentyll crueltie /] And after her my hart would faine be gone: STC_13860_26 flyeth] fleith LEge34 gentyll] gentill AAH16 LEge34 crueltie /] crueltie AAH16 LEge34

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

but Armd syghys my way doth stopp Anon /] Twixt hope and dread lockyng my libertie. STC_13860_26 Armd syghys] armed sighes AAH16 LEge34 doth] do LEge34 stopp] stoppe LEge34 Anon /] anone AAH16 anon LEge34

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

gesse /] gesse AAH16 LEge34 STC_13860_26 the skornfull browe /] disdaynfull brow AAH16 that scornefulldisdaynfull browe LEge34 disdainfull brow STC_13860_26

one] One STC_13860_26 bem] 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 clowdy loke /] Clowdie Looke AAH16 clowdy loke LEge34


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

So vnwarely was never no man caught /
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, 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 lover describeth his being taken with sight of his loue.”

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
3. late]/ late: STC_13860_33 sodenly] sodainely STC_13860_33 thought]/ thought, STC_13860_33
4. my] My STC_13860_33 owte] out STC_13860_33 his proper place. 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

90 Rebholz, Sir Thomas Wyatt, 152–3.
91 Tottel, Tottel’s Miscellany, 41–2.
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{th}+t+} yow'ser{ss}vannt I be cam /
doth bynde me styll for to Remayne / 
all was yow' owne as nowe I am / 
And yff ye fynde that{th}+t+I do ffayn / 
with{w+t+} lust judgement my selffe I dam / 
to haue dysdayn / 

Iff other thought in me do growe / 
butt styll to love yow stedefastly / 
if that{th}+t+ the profe do nott well showe / 
that I am yowrs' Assueredly / 
lett euery welth turne me to woe 
And yow to be contynually / 
My chesest foo / 

Iff other love or newe request / 
do cesse my hart but only thys / 
or yf with{w+t+}in my weryd brest / 
be hyd one thought that mene Amys / 
I do desyer that myne vnrest / 
may styll encrease and I to y mysse / 
that I love best / 

Yff in my love ther be one spott / 
off false deceyte or doblenes / 
or yff I mynd to slypp thys knott / 
by want of fayth or stedefastnes / 
lett All my sorowys be forgott / 
And when I wuld haue cheefe redresse 
Esteme me nott 

But yff that{th}+t+ I consume in payn / 
with{w+t+} burnynge syghes & fervent love / 
And daly seke non other gayn / 
but with {w+t+} my dede thes wurdes{es} to prove 
me thynke off Ryght I shuld optAyne 
that ye wuld mynde for to remove 
yow' gret dysdayn s 

And for the ende off thys my songe /
Poems

188

vnto yow handys I do submytt /
my dedly greff and payns so stronge /
whych in my harte be fermly shytt
And when ye lyst redresse my wronge
syns well ye knowe this paynfull fytt
Hath last to longe

Notes & Glosses

1. The phrasing is resonant.

Commentary

Attributed to Sir Thomas Wyatt, 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

did LDev037 strayn ] strayn LDev037 LDev034 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 fffayn ] LDev034 And yff ye fynde] & yff ye fynde DBla21 fynde] fynd LDev037 fffayn ]
fayne LDev037 fayn DBla21

with lust judgement my selffe I dam

To LDev037 to haue dysdayn

Iff If LDev037 Iff other thought in me do growe

butt bot LDev037 but DBlal21 butt styll to love yow stedefastly

lett let LDev037 lett euery welth turne me to woe

And yow] and yov LDev037 And yow to be contynually

My] my LDev037 DBla21 My chefest foo

Iff If LDev037 Iff other love or newe request

be hyd one thoughth that mene Amys

I do desyer that myne vnrest

may] may LDev037 may styll encrease and I to y mysse

that I love best

RAYMOND SIEMENS

189
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 deceye or doblenes /] LDev034 false] fals
DBla21 deceye] desaytt LDev037 decete DBla21 or] & DBla21 doblenes /
24   or yff I mynd to slypp thys knott /
25   by] be LDev037 by want of fayth or stedefastnes /] LDev034 of] off
DBla21 fayth] faiethe LDev037 stedefastnes /] stedefastnes 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 prow DBla21
33   me thynke] methink LDev037 e thynkes DBla21 me thynke off Ryght I
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] des-
dayn 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 your handys I do submytt /]
LDev034 your] 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[ grefe DBla21 and] the DBla21 payns] payn DBla21 stronge /] strong LDev037 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

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{t} 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{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
the fansy off her hart
that may me only ese
And cure my carefull smarte

Therfor my lady dere
sett ones yowr fantassy
to make some hope Apere
off stedefast remedy

For yff he be my frend
And vndertake my woo
my greeff ys Att an ende
yff he contynew so

Elles{es} fansy doth nott ryght
As deser{{s}8}ve And shall /
to haue yow day and nyght
to love me best off All

Commentary
Attributed to Sir Thomas Wyatt, 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 deservyng] I desarue and STC_24650.5_01 deservyng] deseruing LEge14 shall] shal STC_24650.5_01

93 Rebholz, Sir Thomas Wyatt, 159–60.
my love my paramore] AAH03 STC_26053.5.1
love] love STC_24650.5_01 paramore] paramour LEge14 lady paramour
STC_24650.5_01

shuld] should LEge14 STC_24650.5_01 shuld love me best off All] AAH03 STC_26053.5.1
love] love STC_24650.5_01 off All] of all LEge14 of al STC_24650.5_01

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 attainy STC_24650.5_01

the] The STC_24650.5_01 the grace that I desyer] AAH03 STC_26053.5.1

desyer] desir LEge14 desire STC_24650.5_01

Then STC_24650.5_01 then may I wele complayn /] AAH03 STC_26053.5.1 whe] well LEge14 wel STC_24650.5_01 complayn /] complain
LEge14 complayne STC_24650.5_01

my] My STC_24650.5_01 my servyce and my hyer] AAH03 STC_26053.5.1

servyce] seruice LEge14 seruice STC_24650.5_01 and] & LEge14 hyer] hier LEge14 STC_24650.5_01

Fansy] ffansye AAH03 ffansy LEge14 Fantasy STC_24650.5_01 Fansy
dothe 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

to] To STC_24650.5_01 to furder my trew hart] STC_26053.5.1 furder]
further AAH03 fourther LEge14 forbeare STC_24650.5_01 trew] true AAH03 STC_24650.5_01 hert LEge14

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

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

But fansye is so fraile AAH03 But fansy is so fraill LEge14 But fantasy
is frayle STC_24650.5_01

and flitting still so faste AAH03 and flitting still so fast LEge14 And
fletynge styl so fast STC_24650.5_01

that faith may not prevaile AAH03 that faith may not prevail LEge14
that faith may not preuail STC_24650.5_01

to helpp me first not laste AAH03 to helpe me furst nor last LEge14 To
helpe me fyrsr nor last STC_24650.5_01
Poems

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 stedfastnes. 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   that] 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   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
24   Therfor] Therefore AAH03 Therefore LEge14 Therfore STC_24650.5_01 Therfore STC_26053.5.1 lady] Ladie AAH03 dere] deare AAH03 STC_24650.5_01
25   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 your] your AAH03 LEge14 STC_24650.5_01 STC_26053.5.1 fantasy] fantasye AAH03 STC_26053.5.1 fantasy LEge14 STC_24650.5_01
26   to] To STC_26053.5.1 some] som LEge14 hope] hope STC_24650.5_01 Aperi] appeare AAH03 STC_24650.5_01 STC_26053.5.1 appere LEge14
27   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
28   For yff] ffor if AAH03 LEge14 yff he] if ye STC_24650.5_01 STC_26053.5.1 my] mye AAH03 frende] frende AAH03 STC_26053.5.1
29   And] and AAH03 LEge14 my] mye AAH03 woo] woe AAH03 wo STC_24650.5_01 STC_26053.5.1
The Wandryng gadlyng in the somer tyde / 

fol. [35r]

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} 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 styngle that hart / that wuld haue my place / 

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.\textsuperscript{94}

\textsuperscript{94} Petti, \textit{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, 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). Foxwell notes that Wyatt may have written epigrams because they were in vogue at the French court between 1528–32. The poem overthrows 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).

1. Textual Notes

Texts Collated
STC13860_29, L36529_05, LEge38

Collation
3 stertes] startes L36529_05 LEge38 Startes STC_13860_29 dysmayde ] dysmayde L36529_05 dysmayde, 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.
The lyvely sparkes that yssue frome those Iies / 36v

fol. [36r]

1 The lyvely spar\{p+\}kes that yssue frome those Iies /
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 thynge devyse /
6 the sonne bemys / to torne / with\{w+\}t so gret vehemence /
7 to dase manys syght / As by ther bryght pre\{p+s\}ence /
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 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 lover describeth his being striken 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] vaileth 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
5    Was] was AAH17 neuer] never AAH17 LEge36 cowlde Any thyng deuyse /] could any thing devise AAH17 could any thing devise LEge36 could any thing deuise, STC_13860_27

99 Rebholz, Sir Thomas Wyatt, 84.
100 Tottel, Tottel’s Miscellany, 41–2.
To STC_13860_27 STC_13860_27 him STC_13860_27 great LEge36 vehemence STC_13860_27 to STC_13860_27 sight leake like STC_13860_27 gase STC_13860_27 gise STC_13860_27 ame I LEge36 I, muche LEge36 like STC_13860_27 dyntt STC_13860_27 lightening, STC_13860_27 blind STC_13860_27 stroke, STC_13860_27 erryng erring AAH17 & LEge36 there STC_13860_27 there. STC_13860_27 helpe, STC_13860_27 when ne where when, nor where, STC_13860_27 off] of AAH17 LEge36 STC_13860_27 faute] fall AAH17 STC_13860_27 fals LEge36 patientlie AAH17 patiently LEge36 beryng STC_13860_27 bearyng. STC_13860_27 fol. [37r]
Thou I can not yow'r cruelte constrayne / for my good wyll to favo' me Agayne / thowe my trewe and faythfull love / haue no power yow'r hart to move / yett rewe Apon my payne / 

Tho I yow'r thrall must euer{u'}more remayne / And for yow'r sake my liberte restrayne / the grettest grace that{{th}+t+} I do crave / ys that ye wuld wytsave / to rewe Apon my payne / 

Tho I haue not deseruyd to optayne² so ^ hey reward but thus to ser{{s}8}ve in vayne / tho I shall haue no redresse / yet of ryght ye can no lesse / but rewe Apon my payne / 

For I se wele that{{th}+t+} yow'r hey dysdayne / wull no wyse graunt that{{th}+t+} I shall more Attayne / yet ye must graunt At the leste thys my power And small request to rewe apon my payne payne

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 stanzic 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).

1. Textual Notes

Texts Collated
AAH18, LEge40

Collation

1. Though AAH18 can not] cannot AAH18 LEge40 your] your AAH18 LEge40 cruel] cruelty AAH18 LEge40 constrain] constrain LEge40
2. for] for AAH18 my] my LEge40 will AAH18 LEge40 favor] favour AAH18 LEge40 Agayne] agayne AAH18 again LEge40
3. & LEge40 faithfull] faithfull AAH18 LEge40 love] love AAH18 LEge40
4. Have AAH18 have LEge40 power] power AAH18 you] your AAH18 LEge40 hart] heart LEge40 move] move AAH18 LEge40
5. yet] Yet AAH18 yet LEge40 re] renew AAH18 LEge40 Apon] upon AAH18 vpon LEge40 pay] pay AAH18 pain LEge40
6. though AAH18 you] your AAH18 LEge40 evermore] evermore AAH18 LEge40 remayne] remain AAH18 remain LEge40
7. and] and AAH18 LEge40 your] your AAH18 LEge40 libertie] liberty AAH18 LEge40 restrain] restrain LEge40
8. greatest] greatest AAH18 LEge40 crave] crave AAH18 LEge40
9. is LEge40 ye] you AAH18 would] would AAH18 LEge40 wytsave] vouchesave AAH18 LEge40
10. re] renew AAH18 LEge40 Apon] upon AAH18 vpon LEge40 pay] pay AAH18 pain LEge40
11. Though AAH18 have] have AAH18 LEge40 deservd] deserved AAH18 LEge40 obtayne] obtain AAH18 LEge40
12. high AAH18 LEge40 reward] reward AAH18 LEge40 serve] serve LEge40 vayne] vain AAH18 LEge40
13. thow] though AAH18 have] have AAH18 LEge40 redresse] redresse AAH18 LEge40
14. right AAH18 lesse] less AAH18 LEge40
15. re] renew AAH18 LEge40 Apon] upon AAH18 vpon LEge40 my] my AAH18 pay] pay AAH18 pain LEge40
16. But AAH18 well AAH18 LEge40 your] your AAH18 LEge40 hey] high AAH18 LEge40 disdayne] disdain AAH18 LEge40
17. Will AAH18 wise] wise LEge40 Attayne] attain AAH18 LEge40
Somtyme I fled the fyre that me brent / 
38v

fol. [38r]
fol. [38v]
1 Somtyme I fled the fyre that\{th\}+t\{th\} 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\{th\}+e\{th\} brers that\{th\}+t\{th\}erst was All to torne /

N1 Wiat\(^2\)

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\(^1\), 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.\(^2\) Nott speculates that the poem may allude to Wyatt’s changed feelings for

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\(^1\) Rebholz, *Sir Thomas Wyatt*, 96.

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).\textsuperscript{104}

1. Textual Notes

Texts Collated
LHar78\_3, LEge33, STC13860\_25, AAH15

Collation
1 Some tyme AAH15 LHar78\_3 S0mtime STC\_13860\_25 x Some tyme LEge33 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, 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 from] from LEge33 From STC\_13860\_25 dover] Dover AAH15 LHar78\_3 Dovour LEge33 Douer STC\_13860\_25 callesse] Calles AAH15 Calais LEge33 Callice LHar78\_3 Calais, STC\_13860\_25 ageynst my mynde /] 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] desire 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 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 laughs 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

\textsuperscript{104} Tottel, \textit{Tottel’s Miscellany}, 62.
breers LEge33 breers, STC_13860_25 earst AAH15 All to torne \ all to
torre AAH15 LEge33 onely torne. STC_13860_25

What deth ys worse then thy / 
39v

fol. [39r]
fol. [39v]
1 What deth ys worse then thy /
2 when my delyght //
3 my wordly joy 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 
in dedly dreede
20 Alas who myght lyve so /
21 Alyve As deed
22 A lyffe to leed
23 A deedly lyffe in woo /

Commentary
Attributed to Sir Thomas Wyatt,\textsuperscript{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”

\textsuperscript{105} Rebholz, \textit{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 your 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    delght //] delight LDev138 LEge45
3    wordyl] wordelyworldly LDev138 wordlywele my LEge45 Ioy] Ioye LDev138 LEge45 my blyss /] 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 /] presens LDev138 LEge45
11    off] of LDev138 LEge45 defens /] defens LDev138 LEge45
12    toward] towards LEge45 towerd LDev138 LEge45 deth] dethe LDev138 dryve /] dryve 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
19    Thys] Thus LDev138 LEge45 doth] doeth LEge45 groo] gro. LDev138 LEge45
20    in dedly] yn dedelye LDev138 drede] drede LDev138 dred LEge45
Alas] alas LDev138 LEge45 myght] might LDev138 so /] so. LDev138 so LEge45
thy promese was to loue me best

and that thy hart with{w+t+} myn shold rest
and nat to brek thys thy behest
thy promese A\was] thy promese was
thy promese was nat to aquyt
my ffathfulnes with{w+t+} sech destyt
but recompenset yf thow myght
thy promese was thy promese was
thy promese was I tel the pleyn
my ffayth shold nat be spent in wene
but to hawe mor shold be my gayne
thy promese was thy promese was
thy promese was to hawe obsarwed
my ffayth lyke as yt hath deserwed
and nat casles thyss to asward {have sweared}
thy promese was thy promese was
thy promese was I dar a woe
but yt ys changyt I wot well how²
tho then wer then and now ys now
thy promese was thy promese was
but sens to change tho doos delyt
and that thy ffatyh hath tayn hes fflythe
as thow desarwest I shall the quyt
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, 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 tayn 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 quet 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 prove
16 no no my trust ffor I hawe tryd
17 the ffolloyng off a ffallse gyd
18 I se the chang

19 I se the change as in thys case
20 has mayd me ffre ffrom myn a woo

ffor now anovder has my plase
and or I west I wot ner how
yt hapnet thys as ye here now
I se the change

I se the change seche ys my chance
to sarwe in dowt and hope in weyn
but sens my surty so doth glanse
repentens now shal quyt thy payn
neuer to trust the lyke agayn
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, 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

fol. [41r]

ther ys no cure ffor care of off miyd {mind}³
but to fForget wych can nat be
I cannat sayll agayst the wynd
nor help the thyng past remedy
yff eny seche adwersety
do trobell owther with{w+t+} seche lyk smart

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 bvrdf ded syng
4  that ye had lost your leberty

fol. [41v]
5  yff yt be tru take hed be tym
6  and yff thow mast onestly ffly
7  leve off and slake thys fflowlese crym
8  that towcht mocth thyn on sty
9  I spek not thyss to know your mynd
10  nor off your coun{u}sell ffor to be
11  but yff I wer thow shold me fflynd
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 fffor 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 dangerus
3   and fffortun workes but her kynd
4   to make the loyffull dolorus
5   but all to lat yt coms in mynd
6   to wayll the want wych made me blynd
7   so offfen 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 leftt me comfforles
14  so offfen warnd

15  Who cold hawe thougth that my request
16  shod hawe broght ffforth 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 thougth me happyest
20  even ther I fffownd my cheffest onrest
21  so offfen 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
and to my payn my whelt ys hapt
was never man but I alone
that had sech hap to wayll and grown
so offten warnd
thys am I th[ ] awght ffor to bewere
and not to trust sech plesend chance
my happy hap has bredd thes h care
and tovrned my merth to gret meschance
ther ys no man that hap wyll spar
but when she lest owr welth ys bare
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, 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. The poem also appears in Tottel’s Miscellany as “When aduersitie is once fallen, it is to late to beware” (item 225).

1. Textual Notes

Texts Collated
DBLa20, NYP01, STC13860_31

108 Rebholz, Sir Thomas Wyatt, 238–9.
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 daungerous STC_13860_31 dangerus] dawngerow NYP01
4 to] to DBla20 To STC_13860_31 ioyfull] 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 offten warnd] NYP01 STC_13860_31 offten] often DBla20 warnd] waryd 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 redresse, STC_13860_31 haue] haue DBla20 redrese] redres DBla20
12 No nevw] no new DBla20 No nevw kynd off onhappynes] NYP01 nevw kynd off onhappynes] new kinde of vnhappines, STC_13860_31 onhappynes] vnhappynes DBla20
14 so offten warnd] NYP01 STC_13860_31 offten] often DBla20 warnd] wa DBla20
15.22 Who cold hawe thought that my request] NYP01 cold] wold DBla20
STC_13860_31 haue DBla20 STC_13860_31 thought] 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] fforth
DBla20 STC_13860_31 sech] such DBla20 STC_13860_31 beter] byttar 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 this] 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 thoght me happyest]
NYP01 wher] when DBla20 STC_13860_31 thought] thowgh DBla20 thought
STC_13860_31 happyest] happiest, STC_13860_31
20.27 evyn DBla20 Euen STC_13860_31 even ther I ffownd my cheffest
onrest] NYP01 ther] then DBla20 STC_13860_31 I ffownd my cheffest] hapt
all my chefe DBla20 I ffownd my cheffest onrest] hapt all mychiefe vnrest.
STC_13860_31 onrest] vnrest DBla20
21.28 so oftyn warnd] NYP01 STC_13860_31 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 thyms am I trappt] NYP01 thyms] 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] ofty w DBla20
29 thys] thus DBla20 Thus STC_13860_31 thys am I thawght ffor to bewere] NYP01 thawght 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 mirth to gret meschance] NYP01 mirth] 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
9 that now and then
10 hym selff thys ded bemone
11 alas he sayd
I am betrayt
and ovterly vndwne
hovm I ded trust
and thynk so Iust
another man has won\n
my sarwes due
and hart so tru
on her I ded bestow
I never ment
ffor to repent
in welth nor yet in wo

love ded asyen
her to be myn
and nat to love non nwe
but who can bynd
ther ffe [] ffeckell kynd
that never wyll be tru

the western wynd
has tovr"yt her myd
and blone her clen away
wher be my welth
my merth my helth
ys turnd to gret decay

wher ys the trowth
wher ys As\the owhth
that ye to me ded geve
seche craffty words
and wyly bords
let no yovng man beleve

how shold I
be so plesent
in my semblent
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, 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. 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 I requyer

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 beffor myne neye
6 another hathe that ons was myne

7 that I was wont to hawe in hold
8 ys slypt away fful sodenly
9 and craftely I am wythe hold
10 ffrom all my lyff and leberty
11 so that \(^{11}\) se beffor myne neye

\(^{111}\) Rebholz, Sir Thomas Wyatt, 298.
\(^{112}\) Rebholz, Sir Thomas Wyatt, 532.
another hathe that ons was myne

yt ys no newes to ffynd I know
ffor ffaithfullnes to ffynd vntruth
but I parseve the wynd doth blow
a craffty way to clok the trewth
by wych I se beffor myne neyne
Another hath that ons was myne

a proverbe old I hawe hard offte
that a lyght love lyghtly doth go'
now am I lowe that was a lofftte
that was my ffrnd ys now my ffo
so that I se beffor myne neyne
another hathe that ons was myne

sens ryght\{w+t\} worong hath hes reward
and fwayned ffaith dothe truth the opresse
I let yt passe and yt regrad [regard]
as I hawe case no mor nor les
becase I se beffor myne neyne
another has that ons was myne

What hart cowld thynk mor then was thoght\^5
or tong cowld spek mor then was spok\^6
yet what ffor that all was ffor naght
ffor he ys gone and slept the knot\^7
wharby I se beffor my yen Another
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 “Greting 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 selfff off me
3 no thyng shall A\textsuperscript{imake} me to deney
4 that I hawe promest the\textsuperscript{e}

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 thought
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 thought 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 thought 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 thought 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 
3 of all pleasurs to man erthlye
4 The cheist pleasur{ys}s8 of delyght
5 ys only this that I resight
6 ffor frenshepe 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 Aprovye aprove 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 me\textsuperscript{1}
20 Ther fynd I frendshyp 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 thought fals report doth grass as growith\textsuperscript{2}
that I loue here excedynde well
And that she takythe my love as yell
Sens I in ded mene no Such thyng
What hurt cold honest frendshyp bryng

Noo staryng eye nor herkenyng ere
cane hurt in this except that she
haue other frendes{es} that may not bare
In here preasens : preasens of me
And that for that here pleasur{es}s be
To sho vnkyndnes for non nother
But banyshe me to bryng in other

But sens that fancy /`ledes{es} here soo
And ledes{es} my frendshyp from the lyght
and walkyth me darlyng to and froo
wyell other frendes{es} may walk in Sight
I pray for paciens in that spyt
And this fullfyllyd here apetyd
I shall example be I trowe
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 “T H” 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
Poems

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 unhappily
3 what helpythe hope to fle the trape
4 which hape doth set malcyowsly
5 my hope and hape hap con{_o}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 chayre'
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
How beyt that hap makyth you so doo
So say I not nor other wisse
But what such happs by hap hap too
hap dayly showith in excersyce
As power will serve I youe advisse
to fle such hape for hap that growth
And pardon me your man tom trowght

Some tak no care wher they haue cure
Some Ahaut no cure and yett tak care
and so do I swett hart be sure
my love most care for your welfare
I love Ayour more then I declare
But as for hap happyng this yll
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

fol. [47v]

This rotyd greff will not but growe
to wether away ys not ys kynde{d,}
my teris of sorowe fulwell I know
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 helpythe 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 dessperott thoughtes
47v–48r

fol. [47v]
1 Hartte aprest with{w+t+} dessperott 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 menynge 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 daylly yff that{{th}+t+} she wyll
15 howe paynfull ys my happelesse lotte
16 ionnyedionde {joined} with dysspeare 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, 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 dessperott] Hart oppressyd with desp’rat AAH05
2    ys fforsyd 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    needes] needes AAH05 ytt] it AAH05 maust] must AAH05 consentte] consent AAH05
5    wher ffor] Whearfore AAH05 ioye] ioy AAH05 do] must AAH05 refusse] refuse AAH05
6    &] and AAH05 cruell] crewell AAH05 wyll] will AAH05 ther off] thearof AAH05 accuse] accuse AAH05
7    Yff] Yf AAH05 cruell] crewell AAH05 wyll] will AAH05 not] 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 menynge] 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 refusse] refuse AAH05
12   &] and AAH05 cruell] crewll AAH05 wyll] will AAH05 ther off] therof AAH05 accuse] accuse AAH05
13   She] Shee AAH05 mowt] AAH05 wyell] well AAH05 see] moght see AAH05 &] and AAH05 yett] yet AAH05 wold] wolde AAH05 not] not AAH05

So feble is the therad that dothe the burden staye

So feble is the therad that dothe the burden staye
of my pore lyfe in hevy plyte that fallethe in dekay
That but yt have ells where some aid or some secours
the runyng spindell of my fate anon shall end his cours
syns thunhappi houre dyd me to departe
from my swete wele one only hope hathe staide ^
whyche dothe pers[p+]iwad suche wordes{es} vnto my sory mynde
mayntayn thy selff o woffull spryt some better{t'} luck to fynd
for tho thow be depriffd from thy desierd sight
who can the tell if the retourne befor thi most delyght
or who can tell thi lose if thow ons must recover
some plesant houre thi wo may rape & thdefend & couer{u'}
this is the trust that yet hathe my lyf sustenyd
& now alas I se it faint & by trust ame traind
the tyme dothe flete & I per[p+]ceve the hours how thei bend
so fast that I have skante the space to mark my comyd end
westward the sonne from owt {the east} skant doth sho his light
when in the west he hids hym straite with[w+t+]in the{th}e+e+} dark of night
and comes as fast where began his pathe Awrye
from este to west from west to thest so dothe his Iorney lye
the lyf so shorte so frayll that mortall men lyve here
So grate a whaite so hevy charge the body that{[th]+}t+} we bere
that when I think vppon the dystance and the space
that dothe so fare devyd me from my dere desird face
I know not how tattayne the wyngs that I require
to lift my whaite that{[th]+t+} yt myght fle to folow my desire
thus{[th]+us+} of that hope that dothe my lyf somthynge susteyne
Alas I fere & par{p+}ly fle full lyttill dothe remeayn
Eche place dothe bryng me grif wher I do not behold
those lyvely Iyes whych of my thoughtes{es}were wont the{[th]+e+}
kays o

those thoughts were plesant sweete whilst I enjoyd that{[th]+t+} grace
my plesure past my present payne wher I might em{e}brace
but for by cause my want shold more my wo encrese
in watche in slepe bothe day and nyght my wyll doth
that thing to wisshe wherof I did lese the sight
I neuer{u'} sawe the thing that{[th]+t+} myght my faythfull harte delight
thunesy {the uneasy} lyf I lede dothe teche me for to mete
the flowds the sees / the land & hills that{[th]+t+} doth them{[th]+em+}
enter{t'}met
twene me & those shining lyghtes{es} that{[th]+t+}wonted to cler
my dark panges{es} of clowdy thoughtes{es} as bryght as phebus{9} sper{p'}

It techeth me Also what was my plesaunt state
the more to fele by suche record how that{[th]+t+} my welth doth bat
If suche record alas provoke then flamyd the enflamed mynde
whych sprange that day that{[th]+t+} I did leve the best of me behynd
If loue forgit hymself by lenght of absence let
who doth me gyde o wofull wrecche vnto this{[th]+is+} baytyd net
wher doth encrese my care muche better{t'} were for me
as dune as stone all thyng forgott stylf absent for to be
Alas the cler crysall the bryght transapparante glas

of fiers delyght of fervent loue that{[th]+t+} in our{o+r+} hartes{es} we couer{u'}

owt by thes Iyes yt shyweth thot euer{u'} more delyght
In playnt & teres to seke redresse & that{[th]+t+} both day & nyght
these new kyndes{es} of plesurs wherin most men reioyse
to me the do redowble still of stormy sightes{es} the voice
for I am one of them whom plaint doth well content
it sytt{es}sme well myn{_y}absent welth me seems ^me to lame"t
& with{w+t+} my teris for to assay to charge my Iyes tweyne

Loke as myn harte above the brinke is frawted full of payn
And for bycause therto of those fayre Iyes to trete
do me provke I shall retorn my playnt thus to repete
for ther is nothing ells that toucheht me so wythein
wher thei rule all & I alone nought but the{th}+e+s cace or skyn
wherefore I do retornn to them as well or spryng
from whom decendes my mortall woo abovte all other thing {thing}
so shall my Iyes in payn accompagnye my harte
that wher the goodies{es} that did it lede of love to fele smart
the crysped gold that doth surmount apollos pryd
the lyvely strenes of plesant sterres that{th}+t+s vnder yt doth glyd
wherin the bemes of loue dothe still encrese ther hete
which yet so farr touche so nere in colde to make me swet
the wyse & plesant talke so rare or els Alone
that{th}+t+s did me give the courtesse gifte that{th}+t+s suche hade neuer{u’} none
be fare from me alas and euer{u’y} other thynge
I myght forbere with{w+t+s} better{t’} wyll then{th}+en+ that{th}+t+s
I did me bryng
with{w+t+s} plesant word & chere redresse of linger Payne
and wonted oft in kindlid will to ver{v’}tu me to trayn
thus am I driven to here & harkyn after newes
my confort skant my large desire in dowtfull trust remews
and yet with{w+t+s} more delyght to morn my wofull cace
I must complayne those handes{es} those armes that{th}+t+s fermlly ^do
embrace
me from my self & rule the streme of my pore Lyf
the swete desdaynnes the{th}+e+s plesaunt wrathes & that{th}+t+s eke lousyte {strife}
that{th}+t+s wonted well to tune in tempre iust and mete
the charge that oft did make me err by furour vndyscrete
all this is hid me fro with{w+t+s} sharpe & craggid hillys
at other will my longe abode my dep dispayr fullfills

But if my hope some tymes rise vp by some redress
it stumbleth strait for feble faynt my fer hath ^ such express
such is the sorte of hope the lesse for more desyr
wherby I fere & yet I trust to se{see} that{{th}+t+} I require
the restyling place of loue wher vertu lyve & grose
wher I desire my wery lif also may somtym take repose
My song thow shalt ataine to fynd that plesant place
wher she doth live by whom I lyve may chaunce the have^this grace
When she hath red & sen the drede wherin I sterve
by twene her brestes{es} she shall thou{{th}+u+} put there{{th}+er+} shall sethee{{th}+e+} reser{{s}8}ue
then tell hir I come she shall me shortlye see
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.\textsuperscript{114}
3. The expansion of the abbreviation is non-standard. The intended word is “sphere,” according to Rebholz.\textsuperscript{115}

Commentary
Attributed to Sir Thomas Wyatt,\textsuperscript{116} this poem was entered by H5. Wyatt translates and adapts Petrarch’s \textit{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.\textsuperscript{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

\textsuperscript{114} Cappelli, \textit{Dizionario}, xxiv.
\textsuperscript{115} Rebholz, \textit{Sir Thomas Wyatt}, 110.
\textsuperscript{117} Rebholz, \textit{Sir Thomas Wyatt}, 390.
(a poulter’s dozen).”

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).

1. Textual Notes

Texts Collated
STC13860_24, AAH14, LEge32

Collation
1  So feble| SO STC_13860_24 feble AAH14 therad| AAH14 threede LEge32 threde, STC_13860_24 dothe| doth STC_13860_24 staye| stay AAH14 LEge32 stay, STC_13860_24
3  That| that LEge32 That, STC_13860_24 yt| it AAH14 LEge32 STC_13860_24 have| hathe AAH14 haue STC_13860_24 ells where| ells wheare/ AAH14 frome elles where LEge32 elsewhere STC_13860_24 some| some AAH14 some| some LEge32 secours| succours AAH14 succours LEge32 succours: STC_13860_24
4  the| The STC_13860_24 runyng| running STC_13860_24 spindell| spindle AAH14 STC_13860_24 spynnell 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| unhappie AAH14 thunhappy LEge32 thunhappy STC_13860_24 howre| houre/ AAH14 howre LEge32 hower, 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 STC_13860_24 hathe| 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.
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 hathe] that hath AAH14 hath LEge32 it hath STC_13860_24 lyf sustayned] life sustayned AAH14 lyff sustayn- nid LEge32 life sustained: STC_13860_24
The AAH14 STC_13860_24 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 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


19   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


distauce AAH14 distance LEge32 distauce, STC_13860_24 space] space: STC_13860_24
might] myght LEge32 embrace] well embrace AAH14 well embrace LEGe32 well embrace. STC_13860_24
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] plesaunte AAH14 plesant LEge32 ples-
ant STC_13860_24 state] state: STC_13860_24
the] The AAH14 STC_13860_24 fele] feel AAH14 fele, STC_13860_24
suche] such STC_13860_24 record] recorde/ AAH14 record, STC_13860_24
how] howe AAH14 welth] wealth STC_13860_24 doth] dothe
AHH14 bate] bate AAH14 bate, LEge32 STC_13860_24
if] if LEge32 suche] such LEge32 STC_13860_24 record] recorde AAH14
alas] alas/ AAH14 (alas) STC_13860_24 provoke] provoke STC_13860_24
then] thenenflamed AAH14 thenenflamid my LEge32 thenflamed
STC_13860_24 mynde] mynd LEge32 mynde: STC_13860_24
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
AHH14 behynde: STC_13860_24
if] if LEge32 loue] love AAH14 LEge32 forgit] forgeat AAH14 forget
LEge32 forget STC_13860_24 hymselff] hym self/ AAH14 hym selff LEge32
himself, STC_13860_24 lenght] lengthe AAH14 length STC_13860_24 absence]
absence, STC_13860_24 let] lett AAH14 let: STC_13860_24
AHH14 STC_13860_24 guyd LEge32 o wofull wretche] o wofull wretche/ AAH14
(O wofull wretch) STC_13860_24 baytyd] bainted AAH14 baytid LEge32 bay-
ted STC_13860_24 net] nett AAH14 net? STC_13860_24
wher] Wheare AAH14 where LEge32 Where STC_13860_24 doth] dothe
were] weare AAH14 wer STC_13860_24 me] me, STC_13860_24
as] As STC_13860_24 as dume as stone all thyng forgott styll absent
for to be] AAH14 dume] dome LEge32 dumme, STC_13860_24 stone, STC_13860_24
all thyng forgott styll] to think on nowght andall thing for-
gott still LEge32 forgott styll] forgot, still STC_13860_24 be] be, LEge32
STC_13860_24
Alas] alas LEge32 Alas: STC_13860_24 cler crystall] cleare Cristall/
AAH14 Clere Crystal LEge32 clere cristall, STC_13860_24 the] that AAH14
bryght] bright AAH14 STC_13860_24 transparrante] transplendaunt AAH14
transparant LEge32 transplendant STC_13860_24 glas] glasse AAH14 glasse
STC_13860_24
doth] Dothe AAH14 Doth STC_13860_24 bewray] declarebewray
LEge32 bewray STC_13860_24 colour] coulour AAH14 colours STC_13860_24
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wealth STC_13860_24 seems] seemes AAH14 semes STC_13860_24 me] for AAH14 STC_13860_24 me LGe32 lament] lament AAH14 LGe32 lament: STC_13860_24


Poems

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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 evrye AAh14 thyng] thinge AAh14 thing LEge32 thyng STC_13860_24
Poems

louyte] the lovely LEge32 the louely STC_13860_24 styfstryf] strife AAH14 stryff LEge32 strife: STC_13860_24
LEge32 dwelles STC_13860_24 &] and AAH14 LEge32 STC_13860_24 grose]
growse AAH14 growes STC_13860_24
94 wheare AAH14 wheare where LEge32 There STC_13860_24 desire] desyre
AAH14 desire, STC_13860_24 weryd 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 somtime, STC_13860_24 take] maye
take AAH14 may take STC_13860_24 repose] repose. STC_13860_24
LEge32 thou STC_13860_24 ataine] attayne/ AAH14 ataine / LEge32 attain
STC_13860_24 fynd] fynde AAH14 finde STC_13860_24 plesant] plesaunt
AAH14 pleasant STC_13860_24 place] place: STC_13860_24
96 wheare AAH14 where LEge32 Where STC_13860_24 she] shee AAH14 doth] dothe AAH14 live] lyve AAH14 lyue / 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]
hau 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] Betwene 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 reserve]
reserve AAH14 LEge32 reserve 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 her 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 whyate 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}8}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 enloye the gayn
35    that thynkes{es} yt worthe the payn

finis finis

Commentary
Attributed to Sir Thomas Wyatt, 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). 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 fyurst or last
18    a tyme in loue ons shall they haue

120 Rebholz, Sir Thomas Wyatt, 300–1.
121 Rebholz, Sir Thomas Wyatt, 532.
& glad I am my tyme ys past
henceforthe my fredome to with{w+t+}saue
now in my hart there shall I grave
the groundyd gra{gA}ce that now I tast
thankyd be fortune that me gave
so fayre a gyfft so sure & fast

Now suche as haue me sene or thys
whan youthe in me sett forthe hys kynd
& foly framd my thought Amys
the faute wherof now well I ffynd
loo syns that so yt ys assynd
that vnto eche A tyme there ys
then blame the lott that led my mynd
sometyme to lyue in loves blys

But frome henceforthe I do protest
by pro{p3}ffe of that that I haue past
shall never cease ceace with{w+t+}in my brest
the power of loue so late owt cast
the knott therof ys knytt ffull fast
& I therto so sure proffest
fffor euer{u'}more with{w+t+} me to last
the power wherin I am possest
ffinis

Attributed to Sir Thomas Wyatt,\textsuperscript{122} this poem was entered by H6. This poem opposes the rational detachment from love in maturity to the philandering love of youth.

\textbf{Lo how I seke \& sew to haue}

& bryng thy doute to good or bad
to lyue in sorows allways sad
I lyke not so to lynge forthe
hap evyll or good I shallbe glad
to take that comes as well in worth

Shold I sustayne thygret dystres
styll wandryng forthe thus to & froo
in dredfull hope to hold my pese
& fede my sellf with secret woo
nay nay certayn I wyll not soo
but sure I shall my self aply
to put in profe thy doute to knoo
& Rydd thyg daunger Redely

I shall assay by secret sute
to show the mynd of myn entent
& my depor{p+}tes{es} shall gyue suche frute
as with my hart my wordes{es} be ment
so by the pro{p2}fe of thyg consent
send owt of doute I shall be sure
for to reloyce or to Repent
in loye 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

fol. [53r]
My loue ys lyke vnto theternall {the eternal} fyre
and I as those whyche therin do remayn
whose grevous paynes{es} ys but theyre gret desyre
to se the syght whyche they may not attayn
So in hells heate my self I fele to be
that am restraynd by gret extremyte
the syght of her whyche ys so dere to me
O puissant loue & power of gret avayle
by whome hell may be fellt or dethe assayle

ffinis

Commentary
Attributed to Sir Thomas Wyatt, 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.

Syns so ye please to here me playn

fol. [53r]

Syns so ye please to here me playn
& that ye do reioyce my smart
me lyst no longer to Remayn
to suche as be so overthwart

but cursyd be that cruell hart
& whyche hathe pro{p2}curyd a careles mynd
ffor me & myn vnfaynyd smart
& forcythe me suche fautes to fynd

more than to muche I am assuryd
of thyn entent wherto to trust
A spedles profse I haue enduryd
& 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 ff or to encresse 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.
\(^{129}\) Rebholz, Sir Thomas Wyatt, 181.
Now must I lerne to lyue at rest
& weyne me of my wyll
ffor I repent where I was prest
my fansy to ffullfyll

I may no longer{g’} more endure
my wontyd lyf to lede
but I must lerne to put in vre
the change of womanyede

I may not se my ser{[s]8}uys long
rewardyd in suche wyse
nor I may not sustayn suche wrong
that ye my loue dyspyce

I may not syghe in sorows depe
nor wayle the wante of loue
nor I may nother cruche nor crepe
where hyt dothe not behoue

But I of force must nedes{es} forsake
my faythe so fondly sett
& frome henceforthe must vnder{d’}take
suche foly to fforgett
Now must I seke some other ways
my self for to with{w+t+}sae
& as I trust by myn assays
some Remedy to haue

I aske none other Remedy
to recompence my wronge
but ones{es} to haue the lyberty
that I haue lakt so long

ffinis¹

Notes & Glosses
1. The dots on the letter i’s are scoops, as in “Syms loue ys suche that as ye wott” (52r), “Lo how I seke & sew to haue” (52v), “My loue ys lyke
von to theternall fyre” (53r), and “Yf in the worlde there be more woo” (53v).

Commentary
Attributed to Sir Thomas Wyatt, 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.” 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

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 speak-
er’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 enbrayes
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+} rem{e}berances¹
9  off wordes{es} & pleassures paste
10  he ssaylles that haytht en governances{es}
11  my lyffe whylle et maye laste
12  with{w+t+} s[]ldenge
13  with{w+t+} scaldenge sseythes ffor wante off gayle
14  ssurthenge his hope that is his ssaylle
15  to warde me the sswete porte off hes awalle
16  alas howe offte Him in dremes I ssee
17  thovs yees that were my ffoorde ffoode
18  wyche ssumetyme sso dellyted me
19  that yet they do me good
20  wherewith{w+t+} I wake with{w+t+} hes retourne
21  whoosse b absente ffame dootht make me boren
22  bwt whan I ffynde the lake lorde howe I mowren

fol. [55v]
22  whan owther loweres{es} en armes acrosse
23   roloyes ther cheffe dellyet
drowenede en tereres{es} teares to moy ren
drowened en teares{es} to moyren my losse
25   I stande the better neyghtes
26   in my wyndowe wher I maye ssee
27   beffore the wyndes howe the clowdes ffleye
28   loo whate amarryner lowe hays made 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+} spoyle off my harte harte ded goo
35   & lyfte me but allas whye ded he sso
36   & whan the ssces wax clame agane
37   to chasste ffrom me anoye
38   my dowteffwile hope makes me to pila yne
39   sso drede cwtes off my loye
40   thus es my mowrtht meynglede with{w+t+} woo
41   & of eyche thowet adowete dowht growe
42   nowe he comes wylle A he cum{uml}m allas no no

Notes & Glosses
1.  See Petti. 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. 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.\textsuperscript{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 lover being upon the sea.”\textsuperscript{136}

1. Textual Notes

Texts Collated
STC13860_19, LHar78_2

Collation
2  the ffrwte off yor delyet] The frute of your delight, STC\_13860\_19 ffrwte off yor delyet] fructe of your delight LHar78\_2
4  &] and LHar78\_2 And STC\_13860\_19 hewy plyet] heavie plight LHar78\_2 heavy plight STC\_13860\_19
5  off] of LHar78\_2 Of STC\_13860\_19 me] me, STC\_13860\_19 wontede] wonted LHar78\_2 STC\_13860\_19 rejoyse] reioyse LHar78\_2 reioyce STC\_13860\_19
8  en ashepe ffrawghte with rememberances] LHar78\_2 en ashepe ffrawghte] In ship, freight STC\_13860\_19 remembrances] rememberance STC\_13860\_19
9  off wordes & pleassures paste] LHar78\_2 off wordes &] Of thoughts, and STC\_13860\_19 pleassures] pleasures STC\_13860\_19 paste] past, STC\_13860\_19

\textsuperscript{135} Baron, “Mary (Howard) Fitzroy’s Hand,” 328.
\textsuperscript{136} Tottel, \textit{Tottel’s Miscellany}, 21–2.
he ssaylles that haytht en governances] LHar78_2 he ssaylles that haytht en] He sailes that hath in STC_13860_19 governances] gouvernance STC_13860_19
my lyffe whylle et maye laste] LHar78_2 My life, while it wil last: STC_13860_19
with sldenge] STC_13860_19
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
furthenge] Furdering STC_13860_19 furthenge his hope that is his ssaylle] LHar78_2 hope] hope, STC_13860_19 ssaylle] sail STC_13860_19
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
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
which sometyme so sso dellyted me] LHar78_2 which ssumetyme sso] Which somtime so STC_13860_19 dellyted] delited STC_13860_19 me] me, STC_13860_19
That STC_13860_19 that yet they do me good] LHar78_2 good] good. STC_13860_19
whose b abssente fflame dootht make me boren] LHar78_2 whoosse b abssente fflame dootht] Whose absent flame did STC_13860_19 boren] burne. STC_13860_19
drowenede en tereres teares to mow ren
Drowned en teares to mowren my losse

I stande the better neyghtes
in my wyndowe wher I maye ssee

beffore the wyndes howe the clowdes cloued clouds before the wyndes howe the clowdes cloued clouds

lo loo whate amarryner lowe hays made me. & en grene way wawes when the ssallte ffloode

assalles Assaye assalles my resteles mynde

allas Alas nowe drenches my sswete ffoo

that That with sspoyle off my hartte harte ded goo

lyfte me but allas whye ded he sso

& whan the ssces wax clamecalme agane

to To to chasse ffrom me anoye

my dowteffwle hope makes me to playne

Poems

STC_13860_19
40  thus] Thus STC_13860_19 thus es my mowrtht meynglede with woo] LHar78_2 es] is STC_13860_19 mowrtht meynglede 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,

fol. [56v]

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 meanynge 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.\textsuperscript{138} May and Ringler’s index determine the date of composition as c. 1562.\textsuperscript{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 l or thys hawe spent my tym
3 and se who now my yyol \{joy\} decays
4 and ffrom my whelth who I ontwyn
5 be leve my ffrnyds 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 poyntyte \{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

\textsuperscript{138} Baron, “Mary (Howard) Fitzroy’s Hand,” 334.

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] apoyntyt to be” theirs.

1. Textual Notes

Texts Collated
LDev088

Collation
1  when] wan LDev088     bethynk my wontet ways] be thyngthynk my wontyd wasways LDev088
2  who] how LDev088     or thys] anon LDev088
3  who] how LDev088     yyoIIoy decays] gay dekas LDev088
4  whelth] welth LDev088     who] how LDev088     declyn] or myn LDev088
5  be leve] be leffebelieve LDev088     ffryndes] ffryndes LDev088     suche affrays] swchsuch assais LDev088
8  ar a poyntytapppointed] har apoyntyd LDev088

O myserable sorow withowten cure
58v

fol. [58v]
1  O myserable 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
wher lyved my hope now ded forer{w+r+}1
for as ill grevus is my banishment
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 “forever,” 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 sorowful syghes and wondes smart” (26v).

Sum summ say I love sum say I moke

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 ffaithfully  
3 I know he wyll not slak hys love  
4 nor never chang hes fffantesy  
5 I hawe delty hym ffor to plese  
6 yn all that tocheth onesty  
7 hou felyth gref so yt hym ese  
8 plesyth doth well my fffantesy

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 fffantesy  
13 do what they wyll and do ther warst *woreset  
14 ffor all they do ys wanety {vanity}  
15 ffor a sunder my hart shall borst  
16 soworer then change my fffantesy
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.

Texts Collated
LDev087

Collation
1 nat to] not LDev087 remowe] remove LDev087
2 lowe] love LDev087 ffaythffully] ffathfully LDev087
4 ffantecy] ffantesy LDev087
6 in hal] yn LDev087 hall] all LDev087 tovchet] tocheth LDev087
7 who ffleth greve] hou felyth gref LDev087 hes] ese LDev087
8 plesyt] plesyth LDev087
9 banysht] banest LDev087 ffro] fro LDev087
10 hes speket] hes spech LDev087 compayny] company LDev087
12 lowe] love LDev087 ffantasy] fantasie LDev087
13 ] do what they wyll and do ther warst worsret LDev087
14 ] ffor all they do ys wanetyvanity LDev087
15 ] ffor a sunder my hart shall borst LDev087
16 ] soworer then change my fffantesy LDev087
wan I be thyng my wontyd was

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 ffom my welth how I or myn
5 be leffe {believe} my ffryndes that swch {such} assais
6 doth ka a 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] apoynty 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 leffe believe] be leve LDev084 ffryndes] ffryndes LDev084 swchs such assais] suche affrays LDev084
lo in thy hat thow hast be gone

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 set 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

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

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).

for thylke grownde that bearyth the wedes wycke
59v

fol. [59v]
1 for thylke grownde that\{th\+t\} bearyth the wedes wycke
2 beareth eke these holosome 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
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\(\) T5068.08 ] T5068.08 \(\) T5068.08 beareth T5068.08 wycke T5068.08
2 beareth T5068.08 herbes as T5068.08
3 nexte T5068.08 nettle / rough T5068.08 thycke
4 The rose wexeth soote / smoth T5068.08
5 and next T5068.08 ys T5068.08 lofte T5068.08
6 and next T5068.08 darke T5068.08 nyght T5068.08
7 and allso Ioye ys T5068.08 off T5068.08
to men that knows ye not

fol. [60r]

1 to men that knows ye not
2 ye may aper to be
3 ffol cher{clear} and with{w+t}lowt 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 newe 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 deffawar {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 mothys 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
4. bot sewarly] but truly AAH19 onto] vnto AAH19
5. so ys] Suche is AAH19 yowur] your AAH19 wontoed] wonted AAH19
7. that] as AAH19 wel] will AAH19
9. wel] will AAH19 wynke] wynk 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 deffawawardevour] 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 hav} have AAH19 sen] seene AAH19
19. thy] your AAH19 ff} from AAH19 thy elill] your yll AAH19
21. mothys off blyndyd] motes of blynding AAH19 lowe] love AAH19
22. wche mowthy] that leadeth AAH19 somty] somtym] AAH19
23. the] they AAH19 prof] prove AAH19
24. ffal wan] fall, when AAH19 the] they AAH19 wold] wolde AAH19 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{ underscore{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 lowyne chere
16 my harty mynd nor stedfastnes /
my woofull lyff whiche I haue here
with all my payf paynfull hewynes
cannot not her cause for to redresse
my hart whiche is to her vnfayned
but with 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,” 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 frozen hert

fol. [61r]
fol. [61v]

1 Go burnynge siths vnto the frozen hert
go brek the Ise with piteus paynfull dart
myght newir perse / and yf mortall praier
in hewyn may be hard / at lest I desire
that deth or mercy / be end of my smart
Take with you pain wherof I haue my part
and eke the flame / from whiche I cannot start
and leve me then in rest / I you require
go burnynge siths
I must go worke I se / by crafft and art
for trouth and faith in her is layd a par te
alas I cannot therfor assaile her
with pitefull playnt and skaldyng fyer
that owte of my brest / doth straynably start
go burnynge siths

finis

Commentary
Attributed to Sir Thomas Wyatt,\textsuperscript{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 \textit{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 \textit{Rime} 153.\textsuperscript{144} The poem also appears in Tottel’s Miscellany under the title “The lover sendeth sighs to move his sute.”\textsuperscript{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.\textsuperscript{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 \[] herd LEge11 herd, STC\_13860\_08 ]yet I STC\_13860\_08 desire] desir LEge11 desire. STC\_13860\_08
5. that\] 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

\textsuperscript{143} Rebholz, \textit{Sir Thomas Wyatt}, 72.
\textsuperscript{144} Rebholz, \textit{Sir Thomas Wyatt}, 338.
\textsuperscript{145} Tottel, \textit{Tottel’s Miscellany}, 82–3.
\textsuperscript{146} Rebholz, \textit{Sir Thomas Wyatt}, 338.
ffaney fframed my hart ffurst

61v–62r

ffaney fframed my hart ffurst

to bere good wyll and seehe the same
I sowght the best and ffownd the worst
yet ffansy was no dell to blame
ffor ffancy hawe a dobell ne\sq{\textit{me}}
and has her ne\sq{\textit{me}} so ys her kynd\textsuperscript{1}
ffancy a ffoo and ffancy a ffrend\textsuperscript{2}

ffancy ffolowyd all my desyer
to lyk wher as I had best lust
what cold I mor offf her requy\textsuperscript{r}
than for that thyng wyche neds I must
and forsyt me styl for to be lust
in thys she showyd her selff my ffrend\(^3\)
to mak me lord off my nown mynd

[thys ffanecy ffancy]
thys ffayned ffancy at the last
hath ca\(^4\)syd me for to beware
off wyndy words and bablyng blast
wych [b] hath offtymes cast me in snare
and broght me from my yoy\(^4\) to care
wherffor I mak thys promes now
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
2  wyll] m wyll LDev097  sechee] seke LDev097
3  I\(\) y LDev097  wo\^urst] 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 lust] 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] ffanecy LDev096 framed] fframed LDev096 ffrust] ffeuurst LDev096
2 m wyll] wyll LDev096 seke] sechee LDev096
3 y] 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 ] wherffor I mak thys promes now LDev096
21 ] to brek my ffancy and nat to bowe LDev096

In places Wher that I company
62v

I go sayng I lywe full merely
yet offtymes to cloke my care and payn
I make my contenance to be glad and fayn
when that my hert wepith and sithyth full bitter{t+r+}ly^t

[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.”

**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 song” [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 Eys*/ 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 K²**

**Notes & Glosses**

1. This spelling of “eyes” is unusual in the manuscript.
2. Presumably, this refers to Edmund Knyvett.

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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 blame 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 somewhat strange
6 & spakes 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 & stryngs{es} may not deny
16 but as I strike th{y} must obay
17 breke not them than soo wrongfully
18 but wryke 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 gret the case so strange
25 of right it must abrode be blown
26 then sins that by thyv ovvn desartt
27 my soinges{es} do tell how trew thou artt
28 blame not my lute
29 blame but the selfe 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 bythey desartt these wonyd way
35 blame not my lutte

36 farwell vnknowne for tho thow brake
37 my strynges{es} in spight with{w+t+} grett desdayn
38 yet haue I found owtt for thy sake
39 stringees{es} for to strynge my lute agayne
40 & yf perchance this folys he syme Rymyne
41 Do do make the blushe at any tym
42 blame natt my lutte

Commentary
Attributed to Sir Thomas Wyatt, 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.”

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.

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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 thies 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 erforne 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 fautees 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
Poems

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 found owtt for they sake] LSlo3501
39 stringes for to stryngle 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 remove

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 hal hall that tovchet honesty
7 who ffeleth greve so yt hym hes
8 plesyt doth well my ffantesy

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
4 ffantecy] ffantesy 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 company] company LDev087
12 lowe] love LDev087 ffantasy] fantasy LDev087
13 ] do what they wyl] 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 ffantesy 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
that than I wold yt lake I myt
6 thys off my ffrynd to make my ffo
that than I wold yt laken I myt

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 songe be lay
65v

fole. [65v]
the sued the soveren
1 myght I as well with\{w+t\}in my songe be lay
2 the thyng I mene as in my hart I may
3 repentence should 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]).

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
5 ] causes 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 ] causes 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 ] causes 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 ] causes 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 worthye blame ye shall remayne DBla12
24 ] to do hym payne that knowythe not thought of DBla12
25 ] causes by cause that I haue suffred smart DBla12
to cowntarffete a mery mode
65v

fol. [65v]
1 to cowntarffete a mery mode
2 yn mornynyg mynd I thynk yt beste
3 ffor wens yn rayn I wor a nood
4 wel the war wet that bar hed shed stod
5 bot syns that clokes be good for dowt
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 within my songe]
2 [belay the thinge I wolde]
3 >[as in my harte]

Commentary
Attributed to Sir Thomas Wyatt, this poem was possibly entered by H7. Margaret Douglas enters another excerpt of the poem, “Myght I as well within my songe 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. 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.
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 songe 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    ] causes as cause that I haue suffred 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   ] causes 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   ] causes 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   ] causes 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 the not thought of DBla12
25   ] causes by cause that I haue suffred smart DBla12
The pleasaunt beayt of swet Delyte Dothe blynd

The pleasaunt beayt of swet Delyte Dothe blynd
Dothe blynd our eyes with charming lewsard
e & present Ioy so rany shekes our mynd
that oft we Dow Imbrace oure lurkyng foo
but whereas Wysdome the soft Judge doth Raign
there wyt avoydes all DaDouteunger

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, “fortune 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 an

**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 lemmen, 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,” 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 ghance 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 uavaryng mynd
5 wharffor I mak a promes now

---

6 to brek my ffansy and nat to bow
7 what cowld he say mor then he ded
8 or what aperrence mor could 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 ywtteffol 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

and how I kannot *stan*{stain}
I se the se me smart
and how I leff yn pane
I se how the dothe se
and yet the wel be blynd
I se yn helpeying me
the se and wel not ffynd

I se wan I comby by
I haw the dothe wry
I se haw the do wry
wan I begun to mon
I se wan I comby
how ffane the wold b [] gan
I se wat wold yow mar
the wold me gladly kel
and yow shal se therffar
that the shal hawe ther wel

I kan not leffe *with{w+t+}* stans
yt hes to hard a ffawde
I wol be ded *at tans*{at once}
yff yt myt do them good
the shal hawe ther rqwest
and I must hawe my nend
lo her my blody brest

W

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. 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 morthe 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 amis the fire: STC_13860_17
11 se] see STC_13860_17 the do] she dothe STC_13860_17 withhold that] withholdle 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
Poems

I see my fffyndly ffoo That is my deadly foe. STC_13860_17
I se the know my hart] STC_13860_17
and how I cannot stanstain] STC_13860_17
I se the se me smart] STC_13860_17
and how I leff yn pane] STC_13860_17
se] see STC_13860_17 the] she STC_13860_17 se] see, STC_13860_17
and] And STC_13860_17 the wel be blynd] she will be blinde: STC_13860_17
yn] in STC_13860_17 helpyng] helpyng STC_13860_17
the se and wel not ffynd] She sekes and will not finde. STC_13860_17
I se wan I comby by] STC_13860_17
I haw the dothe wry] STC_13860_17
se haw the do wry] see how she doth wry, STC_13860_17
se wan I comby] see when I come nie, STC_13860_17
how fffane the wold bgan] HhwHow faine she wold be gone. STC_13860_17
se] see STC_13860_17 wat] what STC_13860_17 wold yow mar] will ye more STC_13860_17
the weldme gladly wold yow Kel] STC_13860_17
the wold] She will STC_13860_17 kel] kyll: STC_13860_17
and yow shal se] And you shall see STC_13860_17 therffar] therfore STC_13860_17
kan] can STC_13860_17 leffe] liue STC_13860_17 stans] stones STC_13860_17
yt hes] It is STC_13860_17 ffawde] fode: STC_13860_17
wol] will STC_13860_17 ded] dead STC_13860_17 at tansat once] at once STC_13860_17
yff yt myt do them good] To do my Lady good. STC_13860_17
the shal hawe ther rqwest] STC_13860_17
and I must hawe my nend] STC_13860_17
lo her my blody brest to ples t] STC_13860_17
to ples the with unkynd] STC_13860_17
To cause accorde or to agree

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{e}_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 what 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
there lyvith no lif that drawithe brethe
th’y loine so nere / and eke I faiithe
to seke for lyf bye wishe of dethe
it is impossible
yet love that al thinges{es} doth subdue
whose powre there maye no lif eschewe
hath wrought in me that I maye rewe
this myracles to be so trewe
that are impossible /s

Commentary
Attributed to Sir Thomas Wyatt, 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. 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 poynct 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

161 Rebholz, Sir Thomas Wyatt, 419.
All yn the sight my lif doth hole depende

fol. [69r]

All yn the sight my lif doth hole depende
thy hidest thy self and I must dye therefore
but sins thou maiste so easelye saue thy frinde
whye doste thou{{th}+u+} styk to hale that thou{{th}+u+} madist sore /
whye doo I dye sins thou{{th}+u+} maist me deffende
for if I dye then maiste thou{{th}+u+} / lyve nomore
sins ton bye tother / dothe lyve and fede thy herte
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.
Poems

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[ ease- STC_13860_01 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 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 STC_13860_01 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 lieue 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 griefe. STC_13860_01

Beholde love thy powre how she despisith
69v

fol. [69v]

Beholde love thy powre how she despisith
1   Beholde love thy 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.
Right at her ease and lattill she dreadithe
thou haste weapon vnarmid she syttithe
to the distainefull / her lyf she ledeth /
to me dispitefull with{w+t+}out cause or me{sure}
beholde love /
I am in holde if pitye the me withe {moveth}
go bende thy bowe that stony hartes{es} brekith
and with{w+t+} some stroke reveng the displeasure
of the and him that sorrowes doth endure
and as his lord the lowlye entreathe /
beholde&c

fs

Commentary
Attributed to Sir Thomas Wyatt, 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). 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. 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 despiseth: STC_13860_02

164 Rebholz, Sir Thomas Wyatt, 71.
165 Tottel, Tottel’s Miscellany, 61.
166 Rebholz, Sir Thomas Wyatt, 337.
thou haste no faith of him that eke hath none

1. Textual Notes

Texts Collated
LEge41

Theye fle from me that some tyme ded me seke

\[69v–70r\]

\begin{align*}
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^{'}\}
\end{align*}

\[fol. \ [70r]\]

\begin{align*}
6 & to take brede at my hande and nowe theye Rainge \\
7 & beselye seking contynuall chaunge /
\end{align*}

\begin{align*}
8 & Thancked be fortune / yt hathe bene othrewise \\
9 & twentye tymes bettre / but ons in esspiall^{1} \\
10 & In thyne arraye / after a ples\^{*}unte guise \\
11 & when her loose gowne from\{\_o\} her shuldrs ded fall \\
12 & and she me caught in her armes long and small^{2} \\
13 & but there with\{w+t+\}all swetelye she ded me kisse \\
14 & and softelye saide dere herte how lyke you this
\end{align*}

\[Collation\]
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 vpon] 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  perceve] perceve LEge41 dastrestiondiscretion] discretion LEge41 \\
12  fasten] fasshion LEge41 so doblable] mutable LEge41 \\
13  thy] thy LEge41 and variable ]/] & variable LEge41 \\
14  without] withoute LEge41 occacion] occasion LEge41 \\
15  thou] Thou LEge41
yt was no dreame for I laye brod waking
but all is tornd thorowe my gentilnesse
yneto a straung fasshon of forsaking
and I haw leve to parte of her goodnesse
and she like wise to vse newfangleenesse
but sins that I so gen{e}tillye am ser{s}ued
what think you bye this that{t} she hat deser{s}ued /

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.”

Commentary
Attributed to Sir Thomas Wyatt, 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 somtime enioyed” (item 52). 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. 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

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170 Tottel, Tottel’s Miscellany, 48.
171 Rebholz, Sir Thomas Wyatt, 117.


hart, STC_13860_30 howelike STC_13860_30 this? STC_13860_30
16 but] But STC_13860_30 turnde STC_13860_30 thorough STC_13860_30 now through STC_13860_30 gentilnesse] gentilnes LEge39 STC_13860_30
17 into] Into STC_13860_30 straung] fasshion LEge39 fashion STC_13860_30 forsaking] STC_13860_30
18 and] And STC_13860_30 have LEge39 haue STC_13860_30 partie] goo LEge39 go STC_13860_30 goodenes LEge39 goodnesse, STC_13860_30
19 and] also LEge39 newfanglednesse] newfanglednesse. STC_13860_30
21 what think you bye this that] I would fain knowe what LEge39 How like you this, what STC_13860_30 hat] hath LEge39 deseuered /] deseuered LEge39 now deseuered? STC_13860_30

Ceaser whan the traytor of egipte
70r

fol. [70r]
1 Ceaser whan] the trayto] hed ded him presente
2 with] the honorable} asitis[as it is] writ /
3 Covering his gladnesse ded represente
4 plaint] his tearis / outwarde asitis[as it is] writ /
5 And [Hannibal] eke / when fortune ded flitt
6 from[he] him and to Rome ded her whelle relente
7 ded laugh among thim when tearis had besprent
8 her cruell dispight inwardelye to shitt /
9 soo chaunsith yt of] that[everye] passion
10 the minde hidithe the traytor] now sad now merye /
11 wherebye If I laughe at any season
yt is by cause I have none other waye

to cloke my care but vndre sporte and playe /

Commentary
Attributed to Sir Thomas Wyatt, 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. 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).

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 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.
174 Tottel, *Tottel’s Miscellany*, 44.
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

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

her] his LEge05 His STC_13860_03 cruell] cruelle LEge05 cruel STC_13860_03 dispite] dispite / LEge05 despite STC_13860_03 inwarde-lye to shitt ] for too disgorge, & qwite. LEge05 for to disgorge and quit. STC_13860_03

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

the] The STC_13860_03 minde] mynde LEge05 hidith] hideth, LEge05 hideth STC_13860_03 bye] by LEge05 STC_13860_03 collor] coolour LEge05 colour STC_13860_03 contrar] contrary: LEge05 contrary, STC_13860_03

with] With STC_13860_03 faynd visage ] fayned visage, LEge05 STC_13860_03 sad] sad, LEge05 STC_13860_03 merye ] mery. LEge05 STC_13860_03

whereby] 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

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 way] waye, LEge05 way STC_13860_03

to] too LEge05 To STC_13860_03 care] care: LEge05 care, STC_13860_03 but] but, LEge05 vnder] vnder LEge05 STC_13860_03 sporte] sporr, LEge05 sport STC_13860_03 and] & LEge05 playe ] playe. LEge05 play. STC_13860_03

yf chaunse assignid

70v

fol. [70v]
yf chaunse assignid
ware to my mynde
bye very kinde of de
of desteny
yet wolde I crave
nought els to have
but onlye lif & librte
then ware I sure
I might endure
the displeasure
of crueltye
where nowe I plaine
alas in vayne
lacking my lif for libretye /
for without tother
and there can none
yt remedye /
yf ton be paste
tother dothe waste
and all for lack of libretye /
and so I dryve / as yet alye
altho I stryve
with miserye
Drawing my brethe
loking for dethe
& losse of lif for libretye
But thou that still
maiste at thy will
turne all this ill
aduer sitye
for the Repaire
of my welfare
graunte me but lif & librtye
And if not so
then let all goo
to writchid woo
and lett me dye
for ton or tother
there ys none othr
my deth or lyf without 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, 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. H8 uses a majuscule letter in minuscule size to mark the stanza breaks.

1. Textual Notes

Texts Collated
DBla08, LEge13

Collation
1    yf] If DBla08 LEge13 chaunse] chaunce DBla08 LEge13 assignid] assyg-nyd DBla08 assynd LEge13
2    ware] wer DBla08 were LEge13 mynde] mynd DBla08
3    bye] by DBla08 LEge13 kinde of de] kynd DBla08 LEge13
4    desteny] destine DBla08 destyne LEge13
5    wolde] wold DBla08 would LEge13 crave] crave DBla08
6    nought els to have] DBla08
8    then] Then LEge13 then ware I sure] DBla08 ware] were LEge13
9    I might endure] DBla08 might] myght LEge13
10   the dispeleasuredispleasure] DBla08 dispeleasuredispleasure] displeasure LEge13
11   of crueltie] DBla08 crueltye] crueltie LEge13
12   where nowe I plaine] DBla08 nowe] now LEge13 plaine] plain LEge13
13   alas in vayne] DBla08 vayne] vain LEge13

175 Rebholz, Sir Thomas Wyatt, 162–3.
lacking my lif for libretye /
for without ton]
and there can none]
yt] it yt remedye /
yf] if yf ton be past] thone LEge13 past]
toother] tother is gone]
and there can none]
if ton be past] past LEge13
mothre] doeth] doeth
and all for lack of libretye /
and] And LEge13 and so I dryve / as yet alyve] dryve LEge13 as yet alyve]
altho] all tho LEge13 altho I stryve] dryve LEge13 with miserye] dryve LEge13
looking] looking for deth] deth LEge13
& losse of lif for libretye] liffe LEge13 liffe
But thou that still] DBla08
maiste] maist LEge13 maiste at thy will] DBla08
turne] torn LEge13 turne all this ill] DBla08
aduersitye] DBla08 aduersitie LEge13
for the Repaire] DBla08 the Repaire] ye repare LEge13
of my welfare] DBla08
graunte] graunte LEge13 graunte me but lif & librtye] liff LEge13 liff
And if not so] DBla08
to wretched] wretched LEge13
and let me dye] DBla08 let] lett]
for ton or tother] thone LEge13 tother]
there ys none othr] DBla08 ys] LEge13 othr]
my deth or lyf with librtye] liff LEge13 liff 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 strayer to my payne /

9 And if I ded eche thing
10 that maye do harme or woo
11 contynuallye maye wrin{._i}ge
12 my herte where so I goo
13 Reporte maye alwayses R{i}n{._i}g
14 of shame of me for aye
15 yf yn my herte ded spr{._i}g
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 loye /

fol. [71r]
25 and if I ded so saye
26 the bewtye that{th}+t{.+} me bounde
27 encresse 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'ne my song
31 my lif maye sone dekaye
32 with{w+t{+}}out 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'n 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' to represse

41    And as I haue deser{s}suid
42    so gra[gA]unte me nowe my hire
43    ye kno I nevr swervid
44    ye never fownd me lyre
45    for Rachell have I seruid
46    for lya carid I never
47    and her I have Reser{s}suid
48    with{w+t+}in my harte for ever / s

fs

Commentary
Attributed to Sir Thomas Wyatt,\textsuperscript{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.”\textsuperscript{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.”\textsuperscript{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).\textsuperscript{180} This poem is one of the seventeen entries where Margaret Douglas marks “and thys” (see the commentary on “At last withdrawe yowre cruelle” [4r–4v]). H8 does not mark stanzas clearly or consistently in this poem.

1. Textual Notes

Texts Collated
DBla15, STC 13860_21

\textsuperscript{178} Rebholz, \textit{Sir Thomas Wyatt}, 395.
\textsuperscript{179} Rebholz, \textit{Sir Thomas Wyatt}, 395.
\textsuperscript{180} Tottel, \textit{Tottel’s Miscellany}, 75–6.
Collation

3. as] As STC_13860_21 wott] wot: STC_13860_21
4. have] haue DBla15 STC_13860_21 powr] power STC_13860_21 thereto] therto DBla15 thereto, STC_13860_21
8. but] But STC_13860_21 strayter] 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] dyd DBla15 did STC_13860_21 ech DBla15 STC_13860_21 thing] thyn DBla15 thing, STC_13860_21
17. yf] and yff DBla15 And if STC_13860_21 saide so] dyd DBla15 did STC_13860_21 ech] ech DBla15 STC_13860_21 sterre] starre DBla15 starre, 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 STC_13860_21 have] haue DBla15 STC_13860_21 yn] In DBla15 in STC_13860_21 love] loue DBla15 loue. STC_13860_21
22 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
26 the] the STC_13860_21 bewtye] bewty DBla15 beautie STC_13860_21 bounde] bownd DBla15 bounde, STC_13860_21
27 encresse] Increse 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
35 then] Then STC_13860_21 ys] is STC_13860_21 this] thys DBla15 thing] thyng DBla15 sought] sought. STC_13860_21
for my devise

71r

t{A}{_o} {t+}+{t+} {t+}+{t+} patiens tho I had nott the &c / to her that saide this patiens was not for her but that the contrarye of myne was most metiste for her porposse /

1 patiens for my devise
2 impatients for yo' 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's hathe no cause at all
9  truste me that stondes{es} awrye
10  perch'vence 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' gowne againe
15  patiens spurne nat ther'ate
16  lest folkes{es}per{p+}cemye yo' Payne³
17  patiens at my plesure
18  when yo's hathe no measure /

19  the toth' 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.\textsuperscript{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] wile AAH11 why DBLa17 LEge28
8  yors hathe] you have AAH11 LEge28 ye haue DBLa17
9  truste me] therfore 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

\textsuperscript{182} Rebholz, \textit{Sir Thomas Wyatt}, 389.
I have sought long with stedfastnesse

fol. [71v]

and thys

1  I have sought long with{w+t} stedfastnesse

2  to{ have had some ease of my grete smar{m’}te
but nought avaylith faythefulnesse
to grave with{w+t+}in yo' stony herte /

But hap and hit or els hit not
as vncerteyne as is the wynde
right so it farith bye the shott
of love alas that{[th]+t+} is so blinde

therefor I plaide the fole yn vayne
with{w+t+} petye when{[e] I furste beganne
yo'cruell herte for to con{[o]straine
sins love regard{[es] no dolefull man

but of yo' goodnesse all yo' minde
ys that I shuld con{[o]playne yn vaine
this ys the favo'that{[th]+t+} I fynde
ye list to here how I can plaine /

but tho I plaine to eese yo' hart
truste me I trust to tem{[e]pre yt so
not for to care wiche side reve'te
all shalbe on in welth or woo

for fancye Rulis though right saie naye /
even as the{[th]+t+} god man kist his kowe
no nother Reson can ye laye
but as who saith I rek not howe /s

Notes & Glosses
1. The o of the word 'to' is placed above the crossbar of the t.

Commentary
Attributed to Sir Thomas Wyatt, 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-

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mentary on “At last withdrawe yowre cruelle” [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 faythefulnes] faithfulnes 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 therefore] 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 regardeth] regardeth LEge16 dolefull] doulfull LEge16
13 but] But LEge16 yor] your LEge16 goodnesse] goodenes LEge16 yor]
your LEge16 minde] mynde LEge16
14 ys] is LEge16 shuld] should LEge16 complain] 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 temper] temper LEge16 yt] it LEge16
19 wiche side] which do LEge16 revert] 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}ce
2 to gett honnye of so wonderous fasshion
3 hath taught the spidre out of the same place
4 to fetche poysons bye straunge alteration
5 tho this be straunge it is a straunger{g'} case
6 with{w+t+} on kisse bye secrete operation
7 both theis at ons yn those yo' lippes to finde
8 yn change whereof I leve my herte

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

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184 Rebholz, Sir Thomas Wyatt, 97.
185 Tottel, Tottel’s Miscellany, 74.
Collation

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
7 both] Both DBla13 STC_13860_18 boeth LEge25 bothe LHAR78_1 theis] thesse 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 chayne LHAR78_1 whereof] wherof DBla13 whereof, LEge25 whearof LHAR78_1 wheor, STC_13860_18 leve] leave LHAR78_1 leue STC_13860_18 herte] harte 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

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 all my powre
7 yf fo'tune liste yet for to lowre
8 what maye &c
9 Yf willinglye I suffer woo
10 if from the fire me list not go
11 if then I bourne to plaine my foo
12 what &c
13 and if the harme that I suffre
14 be rune to farr out of mesure
15 to seke for helpe ony furthre
16 what &c
17 what tho eche harte that 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 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'men movith her not at all
31 and tho she to’ne as doth a ball
32 what

33 for in dispaire ther is no rede
34 to wante of ere speche is no spede
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, LEge43

Collation
1 to] To LEge43 to wishe and wante and not obtaine] AAH22 wishe] wishe LEge43 wante] want LEge43 not obtaine] not obtain LEge43
2 to seke & sew ease of my paine] AAH22 paine] pain LEge43
3 Sins] syns LEge43 Sins all that ever I doo is vaine] AAH22 doo] do LEge43 vaine] vain LEge43
4 What maye hit availe me] AAH22 maye] may LEge43 hit] it LEge43 availe] availl LEge43
5 Altho] All tho LEge43 Altho I stryve both daye & night] AAH22 stryve] styrve LEge43 both] boeth LEge43 daye] day LEge43 night] howre LEge43
6 against the streme with all my powre] AAH22
7 yf] if LEge43 yf fortune liste yet for to lowre] AAH22 liste] list LEge43 yet] LEge43
8 what] What LEge43 what maye & c] AAH22 maye] may LEge43 & c] it avail me LEge43
9 Yf] If LEge43 Yf willinglye I suffer woo] AAH22 willinglye] willingly LEge43 suffer] suffre LEge43

186 Rebholz, Sir Thomas Wyatt, 142–3.
if from the fire me list not go] fyre LEge43 go] goo LEge43
if] Yf AAH22 bourne] burne AAH22 burn LEge43 plaine] playne AAH22
myesfool] me so AAH22 LEge43
what] What LEge43 & c] maye it avayle me AAH22 may it availl me LEge43
and] And AAH22 LEge43 suffer] suffer AAH22
runne] ronne AAH22 run LEge43 farr] farre LEge43 out] owte LEge43
measure] measure AAH22 mesur LEge43
seke] seeke AAH22 helpe] helpp AAH22 ony] any AAH22 LEge43 further] further AAH22 LEge43
what] What LEge43 & c] may it availe me AAH22 may it availl me LEge43
playne] playne AAH22 plain LEge43
yf] Yf AAH22 if LEge43 lesse] les LEge43 gref] greef AAH22 greif LEge43
remain] remain AAH22 remain LEge43
what] What LEge43 & c] may it availe me AAH22 may it availl me LEge43
Ye tho] Yea though AAH22 wante] want AAH22 LEge43 relef] releef AAH22 relief LEge43
Displease] Displease AAH22 LEge43 greif] greif LEge43
Sins] Syns AAH22 syns LEge43 I] that I LEge43 Remaine] remaine AAH22 remain LEge43 mischefe] mischeef AAH22 myschief LEge43
what /] what may it avayle me AAH22 What may it availl me LEge43
chaunse] chance AAH22 LEge43 doth] doeth LEge43 me] me AAH22
LEge43 thrett] threat AAH22 threte LEge43
continuallie] Contynuallye AAH22 continuell LEge43 inwarde] inward AAH22 LEge43 frett] freat AAH22 fret LEge43
then] Then AAH22 relef] releace AAH22 relese LEge43 intrete] entreat AAH22 trete LEge43
what.] what may it availe me AAH22 What may it availl me LEge43
deff] deafe AAH22 deiff LEge43
my] Mye AAH22 movith] moves AAH22 moveth LEge43
tho] though AAH22 though LEge43 torne] turne AAH22 torn LEge43 doth] dothe AAH22 doeth LEge43
what] what may it availe me AAH22 What may it availl me LEge43
for] ffor AAH22 LEge43 dispaire] despere LEge43 ther] theare AAH22 there LEge43 rede] reede AAH22
Ons me thoght ffortune me kist

fol. [71v]
1 Ons me thoght 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’t
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 louer reioiceth the enjoying 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

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
LEge26, STC13860_20, LDev136

Collation
9   ] yet for all that a stormy blaste LDev136 Yet for all that a stormy blast LEge26 STC_13860_20
10  ] hathe overtornid this goodlye daye LDev136 had overtorned this goodely day LEge26 Had overturnde this goodly day: STC_13860_20
11  ] and fortune semid at the laste LDev136 and fortune semed at the last LEge26 And fortune semed at the last, STC_13860_20
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
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
to souden hope reviuid I LDev136 to soudden hope revived I LEge26 To sodain hope reuiued I. STC_13860_20
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
that I cotentcontent me wondreslye LDev136 that I content me wondrerly LEge26 That I content me wondresly. STC_13860_20
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
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
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
her that hathe powre / me to commande LDev136 her that hath power me to commaund LEge26 Her , that hath power me to commaunde. STC_13860_20
what erthelye thing more can I crave LDev136 What earthly thing more can I craue? STC_13860_20
what wolde I wishe more at my will LDev136 what would I wishe more at my will? STC_13860_20
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
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 styll. STC_13860_20
for fortune hathe kepte her promis LDev136 for fortune hath kept her promes LEge26 For fortune hath kept her promesse, STC_13860_20
yn graunting me my most desire LDev136 in graunting me my most desire LEge26 In grauntyng me my most desire. STC_13860_20
of my sufferaunce I have redresse LDev136 of my sufferaunce I have redresse LEge26 Of my soueraigne I haue redresse, STC_13860_20
and I content me with my hire / LDev136 and I content me with my hire LEge26 And I content me with my hire. STC_13860_20

Resounde my voyse ye woodes that herithe me plaine

fol. [72r]
Resounde my voyse ye woodes\{es\} that herithe me plaine
bothe hillis and valeis causers of reflexion
and Ryvo\'s eke recorders ye of my paine
wiche hathe ye oft forced bye compassion
as ludges to here my exclamation
among whom I finde pitye dothe remaine /
where I yt sought alas there is disdayne

Oft ye Riuo\'s to here my wofull sounde
have stopt yo' coursse & plainle texepresse\{to express\}
manye atree bye moistur\{t\}' of the grounde
the yerthe hathe wepte to here my hevinesse
wiche causseles to suffre with\{w+t\}out redresse /
the howgie oakes have roryd in the wynde
eche thing me thought mov\{i\}g in the kinde

Whye then alas dothe not she on me Rewe
or ys her herte se harde that no pitye
maye yn yt synk my Ioyes for to renue /
O tygres herte who hathe so clokid the /
that arte so cruell / couer\{u\}'d with\{w+t\} bewtye
there is no grace from\{_o\} the that maye procede
but as rewarde Dethe for to bee my mede /

fs s

Commentary
Attributed to Sir Thomas Wyatt,\textsuperscript{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 \textit{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.\textsuperscript{191} The poem also appears in Tottel’s Miscellany under the title “The louer complaineth that his loue doth not pitie him” (item 59).\textsuperscript{192}

\textsuperscript{190} Rebholz, \textit{Sir Thomas Wyatt}, 116.
\textsuperscript{191} Rebholz, \textit{Sir Thomas Wyatt}, 396.
\textsuperscript{192} Tottel, \textit{Tottel’s Miscellany}, 51.
1. Textual Notes

Texts Collated
LEge30, STC13860_22

Collation
6 among] Amonge STC_13860_22 whom] whom 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 /] remayn LEge30 remaine. 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 plainly STC_13860_22 texepresse] to expresse LEge30 to ex- presse, 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 moistur] moystour LEge30 moisture STC_13860_22
The fruite of all the seruise that I serue

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 thurst to deth I drye
so tantalus am I and yn worst Payne

Commentary
Attributed to Sir Thomas Wyatt, 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

Sins ye delight to kno
that my to’ment and woo
shulde sill{still} encrese
with{w+t+}out relesse
I shall enforce me so
that lyf and all shall goo
for to contente yo’ cruelnes

And so this grevous traine
that I so long sustayne
shall some tyme cease
and have redresse
and you also remaine
full pleased with{w+t+} my paine
for to con{(_o)}tent yo’ cruelnes

Onles that be to light
and that ye wolde ye might
see the Distresse
and hevinesse
of on{(_o)}n I slayne owtright
there with{w+t+} to pleso yo’ sight

21 and to contente &c
22 then in yo' cruell mode
23 wold god forthewith{w+t+} ye wode¹
24 with{w+t+} force expresse
25 my hert oppresse
26 to do yo' 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 excess
32 of my excess
33 and you shulde euer[u']more
34 deffamid be therefore
35 for for to repen{_e}t yo' 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 youre 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

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<th>Collation</th>
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**Venus thorns that are so sharp and kene**

72v

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<th>fol. [72v]</th>
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5 fyre that all thing con{e}sumerth 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, 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 every paine” (item 257). 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 LHarp_4 3 poyson] and poyson L36529_06 Poison STC_13860_32 oft tymes] ofte L36529_06 offtyme LEge44 offtayne LHarp_4 STC_13860_32 is] ys L36529_06 is also STC_13860_32 medicine] medecine L36529_06 medecene LEge44 medic} STC_13860_32 4 and to] and L36529_06 LEge44 which LHarp_4 And vnto STC_13860_32 his helthe dothe make] cawseth helth L36529_06 cawsithe helthe LEge44 cawsethe helthe LEHarp_4 the] in L36529_06 LEge44 LHarp_4 his helthe dothe make the man] man his helth doth oft STC_13860_32 renue] for to renew L36529_06 for to renewe LEge44 for to renewe LHarp_4 renue. STC_13860_32 5 fyre] the fier eke L36529_06 fyre LEge44 fyer LHarp_4 The fier STC_13860_32 that] that purgithe LEge44 that purgethe LHarp_4 all thing] all L36529_06 all thinge LEge44 all thynge LHarp_4 all thynge} STC_13860_32 consumith so cleane] consumeth cleene L36529_06 that is vncleane LEge44 that is vncleane LHarp_4 consumeth cleane STC_13860_32 6 maye] may L36529_06 LEge44 LHarp_4 May STC_13860_32 heale] helpe L36529_06 hele / LEge44 hele and hurte] hurt and heale: STC_13860_32 and] & LEge44 hurte] hurt L36529_06 hurt. LHarp_4 and] And LHarp_4 then STC_13860_32 if] yf L36529_06 LHarp_4 this] that this L36529_06 STC_13860_32 thes LEge44 be true] betrew L36529_06 bene true LEge44 be true. LHarp_4 be true. STC_13860_32 7 some tyume] somtyme L36529_06 LEge44 LHarp_4 sometime STC_13860_32 helth] helth L36529_06 helthe LEge44 helthe LHarp_4 health, STC_13860_32 8 sins] syns L36529_06 LEge44 sens LHarp_4 Sins STC_13860_32 eveye] every L36529_06 every LEge44 euerrie LHarp_4 euer LSTC_13860_32 wo] woe L36529_06 LHarp_4 STC_13860_32 woo LEge44 is] ys LHarp_4 ioynid] ioyned L36529_06 STC_13860_32 ioyned LEge44 ioyned LHarp_4 with] to LHarp_4 some] somme L36529_06 welthe] welthe. L36529_06 LEge44 wealth / LHarp_4 wealth. STC_13860_32

**Ineternum** I was ons determined

72v

fol. [72v]

1 Inetern{t'}num{u} I was ons determinid
2 for to have louid and my minde affirmid
3 that with{w+t+} my herte it shuld be coon{u}firmid
4 Ineternum{u}
for{w+t+}th{w+t+}ith I founde the thing that I might like
and sought{w+t+} with{w+t+} loue to warme her hert alyke
for as me thought I shulde not se the lyk
Ineternum

To trase this dannse I put myself in prease
vayne hope ded lede and bad I shuld not cease
to ser{s}ue / to suffer / & still to hold my peace
Ineternum
with{w+t+} this furst Rule I fordred me a pase
that as me thought my trowghthe had taken plase
with{w+t+} full assurans to stond in her grace
in eternum
It was not long er I by proofe had founde
that feble bilding is on feble grounde
for in her herte this worde ded never sounde
Ineternum

Ineternum{ _u} then from{ _o} my herte I keste
that I had furst deter{t`}mind for the best
nowe in the place anothe{t`}r thought doth rest
Ineternum /fs s

Commentary
Attributed to Sir Thomas Wyatt,\textsuperscript{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

\textsuperscript{197} Rebholz, \textit{Sir Thomas Wyatt}, 146.
In eternum I was ons dederminid] rmed LEdge17
for to have louid and my minde affirmd] LEdge17
that with my herte it shuld] uld LEdge17
In eternum] LEdge17
forthwith I founde the thing] LEdge17
and sought with loue to warme] arme LEdge17
for as me thought I shulde] LEdge17
In eternum] LEdge17
To trase this dannse I put] LEdge17
vayne hope ded lede and bad] LEdge17
to serue / to suffer / & still to hold] old LEdge17
In eternum] LEdge17
with this furst Rule I fordred] d LEdge17
that as me thought my trowghthe] LEdge17
with full assurans to stond] d LEdge17
in eternum] LEdge17
It was not long er I by proofe] LEdge17
that feble bilding is on feble grounde] unde LEdge17
for in her herte this worde ded never] ver LEdge17
In eternum] LEdge17
In eternum then from my herte I keste] st LEdge17
that I had furst determind for the best] est LEdge17
nowe in the place another thought] LEdge17
In eternum /] LEdge17

Lyk as the swanne towards her dethe
73r

and thys

Lyk as the swanne towards her dethe
doith straine her voyse with{w+t+} dolefull note
Right so sing I with{w+t+} waste of brethe
I Dye I dye and you regarde yt note /

I shall inforce my fauynting brethe
that all that heris this delye note
shall kno that you dothe cause my deth
I Dye I dye &c /
Raymond Siemens

9 yo' vnkindnes hath swa'ne my dethe
10 and chaunged hathe my ples'unte 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' 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'rde yt note

fs s

Commentary
Attributed to Sir Thomas Wyatt, 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.
Yf with complaint the paine might be exprest

Yf with complaint the paine might be exprest
that inwardelye dothe cause me sigh & grone /
yo' harde herte and yo' cruel brest
shulde sigh and playne for my vnreste
and tho yt ware of stone /
yet shulde Remo'se cause yt relent and mone /
But sins yt ys so faure out of mesure
that with{w+t+} my wo'des{es} I cannot yt not cont{o}tayne
my onlye truste my hert{es} tresure
alas whye doo I still indure
this resteles smerte and payne /
sins yf ye list ye maye my woo restraine

fs

Commentary
Attributed to Sir Thomas Wyatt, 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.

Rebholz, Sir Thomas Wyatt, 182.
Cruell desire my master and my foo
73r

fol. [73r]
1 Cruell desire my master{m+r+} & my foo.
2 thy self so chaun{_u}gid for shame how maist thou{[t]+u+}see
3 that{[t]+t+} I have sought dothe chase me to & froo
4 whom{_o}thou{[t]+u+} didist rule / nowe rulith the & me
5 What right is to rule thy subjectes{es} soo.
6 and to be ruled bye mutabilitye
7 lo wherebye the / I doubtid to have blame
8 even nowe bye dred againe I doubte the{[t]+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 “De-
 sire, alas, my master, and my foe,"201 this poem was entered by H8. The poem also appears in Tottel’s Miscellany, entitled “The lover blameth his instant desire” (item 112).202 Rebholz observes that Wyatt’s poem in the Devonshire Manuscript might be an earlier verison, and, if so, we can identify two stages of the poem’s composition.203 In the poem, Wyatt describes Desire as a tyran-
nical ruler: “What right is to rule thy subjectes 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 po-
ems that personify Desire: “Gretting to you both yn herte wyse” (79r) and “My nowne Iohn poyntz,” (85v–87r).

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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**

2. thy self so chaungid for shame] so sore alterd thi selff 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 / chaseththat 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 thow didst ule / ow lyththat ledythe LEge07 Sometime, thou leadst, that leadeth STC_13860_04 &] thee, and STC_13860_04 me] me. LEge07 STC_13860_04
6. and to be ruled bye] by forcyd law & LEge07 and to be ruled bye mutabilitie] By forced law, and mutabilitie. STC_13860_04 mutabilitie] mutabilitie LEge07
7. lo] for LEge07 For STC_13860_04 whereby] where by LEge07 STC_13860_04 the [/ the LEge07 thee STC_13860_04 doubtid] dowtyd LEge07 douted 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 doubté] dowt LEge07 doubte the same /] dout the samethe same. STC_13860_04 same /]

She sat and sewid that hathe done me the wronge

73r

fol. [73r]

1. She sat and sewid that{th}+t+ hathe done me th{th}+e+ 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{m+r+1} whom I have ser{8}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 be-fore” (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

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.
Who hathe harde of such tyrannye before

73r

fol. [73r]

1 Who hathe harde of such crueltie before
2 that whan my plainte remembre 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 tencresse {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 /
Commentary
Attributed to Sir Thomas Wyatt,\textsuperscript{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 hathe 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 \textit{Philip Sparrow} may have inspired Wyatt’s epigrams.\textsuperscript{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.\textsuperscript{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.”\textsuperscript{212} H8 entered this poem after “She sat and sewid that hathe 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 “crueltie” with a supralinear “tyrannye,” which exhibits the process of composition.

1. Textual Notes

Texts Collated
AAH21, LEge47, STC13860_35

Collation

\textsuperscript{209} Rebholz, \textit{Sir Thomas Wyatt}, 96.
\textsuperscript{210} Rebholz, \textit{Sir Thomas Wyatt}, 366.
\textsuperscript{211} Rebholz, \textit{Sir Thomas Wyatt}, 373.
\textsuperscript{212} Tottel, \textit{Tottel’s Miscellany}, 61.
Ye know my herte my ladye dere

73v

fol. [73v]
1 Ye know my herte my ladye dere
2 that sins the{th}e+e+} tyme I was yo’ thrall
3 I have bene yo’ s bothe hole and clere
4 tho my rewarde hath be bene but small
5 so am I yet and more then all
6 And ye kno well how I haue ser{8}s{8}ued
7 as yf ye prove it shall aperi
8 howe well / how longe
9 howe faiethfulye
10 and soffred wrong
11 how patientlye
12 then sins that I have neuer{u’} swarfde /
13 let not my paines be ondese{8}s{8}ude

14 Ye kno also though ye saye naye
15 that you alone are my desire
16 and you alone yt is that{th}e+t+ maye
asswage my fervent flaming fire
Socco me then I you require
Ye kno yt ware a lust request
sins ye do cause my heat I saye
yf that I bourne
that ye will warme
and not to tourne
all to my harme
sending soch flame from frossen brest
againste nature for my vnreste

And I kno well how sco'nefullye
ye have mistane my true entente
and hidreto how wrongfullye
I have founde cause for to repente
but if yo' herte doth not relente
sins I do kno that this ye kno
ye shall fle me all wilfullye
for me and myne
and all I have
ye maye assine
to spill or save
whye are ye then so cruell foo
vnto yo' owne that lovis you so.

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, 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

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 lust 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] mystaken LEge48 entente] Intent LEge48
29    hidreto] hetherto LEge48 wrongfullye] wrongfully LEge48
30    repente /] repent LEge48
Sins you will nedes that I shall sing

Sins you will nedes that I shall sing.

and thys

1. Sins you will nedes that I shall sing
2. take yt in wo’th siche as I have
3. plentye of plaint mone & mo’nin[.]g
4. yn depe dispaire & delye payne
5. boteles for boote crying to crave
6. to crave yn vayne /

7. Suche han[.]mer[.]m’s worke with[.]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[t]e te teris
12. to waile my wrong

13. Dethe and dispaire afore my face
14. my dayes dekaes my grefe doth gro
15. the cause thereof is in this place
16. whan cruelte dothe still con[o]strain
17. for to reioise tho yt be woo.
18. to here me plaine

19. A brokin lute vntunid stringes[es]
20. with[.] such a song maye well bere part
21. that nether pleaisith him that[.] singes[es]
22. nor them that[.] here / but her alone
23. that with[.] her herte wold straine my herte
to here yt grone /

Yf it greve you to here this same
that you do fele but in my voyse
considre then what plesunt game
I do sustaine in everye parte
to cause me sing or to reioise
with{w+t+}in my herte /

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, 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 youre 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

Ons me thought fortune me kiste and bad me aske what I thought best and I shulde have yt as me liste therewith{w+t+} to set my herte in reste

I asked nought but my dere herte to have for evermore my owne then att anen{_e}d were my smar{m’}te then shulde I nede to more to mone /

yet for all that a stormy blaste
hathe overto’nid this goodlye daye

and fortune semid at the laste
that to her promis she saide naye

but like as on out of dispaire
to soden hope reviuid I
now fortune showith her self so faire
that I content me wondreslye

my most desire my hand may reche
my will is alwaye at my hande
me nede not long for to beseche
her that hathe powre / me to comnde

what erthelye thing more can I crave
what wolde I wishe more at my will
no thing on erthe more wold I have
save that I have to have it still.

for fortune hathe kepte her promis
yn grating me my most desire
of my sufferunce I have redresse
and I content me with my hire /

Commentary
Attributed to Sir Thomas Wyatt, 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). 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. 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.”

216 Tottel, Tottel’s Miscellany, 72.
217 Rebholz, Sir Thomas Wyatt, 416.
1. Textual Notes

Texts Collated
STC13860_20, LEg26, LDev123

Collation
1    Ons] ONce as STC_13860_20 me] as me LEg26 thought] thougth LDev123 thought, STC_13860_20 fortune] ffortune LDev123 kiste] kist LDev123 kyst LEg26 kist: STC_13860_20
3    and] And STC_13860_20 and I shulde] & I shold LDev123 shulde] should LEg26 STC_13860_20 have] haue LDev123 STC_13860_20 yt] it LEg26 STC_13860_20 liste] list LDev123 LEg26 list, STC_13860_20
4    therewith] therwith LDev123 Therewith STC_13860_20 herte] hert LEg26 STC_13860_20 reste] rest LDev123 LEg26 rest. STC_13860_20
7    then] Then STC_13860_20 att] at STC_13860_20 LEg26 anend] an end LDev123 STC_13860_20 my ende LEg26 were] were all LEg26 my] all my STC_13860_20 smarte] smert LDev123 LEg26 smart: STC_13860_20
8    then] Then STC_13860_20 shulde] shold LDev123 should LEg26 STC_13860_20 to] no LDev123 LEg26 STC_13860_20 to] LEg26 mone /] mone LDev123 LEg26 mone. STC_13860_20
9    yet] Yet LEg26 STC_13860_20 yet for all that a stormy blaste] LDev123 blaste] blast LEg26 STC_13860_20
10   hathe] had LEg26 hathe overtornid this goodlye daye] LDev123 hate overtornid] Had ouerturnde STC_13860_20 overtornid] overtorned LEg26 goodlye] goodely LEg26 goodly STC_13860_20 daye] day LEg26 day: STC_13860_20
11   and] And STC_13860_20 and fortune semid at the laste] LDev123 semid] semed LEg26 STC_13860_20 laste] last LEg26 last, STC_13860_20
12   that] That STC_13860_20 that to her promis she saide naye] LDev123 promis] promes LEg26 promise STC_13860_20 saide] said STC_13860_20 naye] nay LEg26 nay. STC_13860_20
13  but] But LEge26 STC_13860_20 but like as on out of dispaire] LDev123 on] oon LEge26 one STC_13860_20 out] oute LEge26 dispaire] dispere LEge26 dispayre STC_13860_20
14  to soden hope reviuid] LDev123 To sodain hope reuiued1. STC_13860_20 soden] sudder LEge26 reviuid] revived LEge26
19  me] Me STC_13860_20 me nede not long for to beseeche] LDev123
20  her] Her, STC_13860_20 her that hathe powre / me to commande] LDev123 hathe] hath LEge26 STC_13860_20 powre /] power LEge26 STC_13860_20 commande] commaund LEge26 commaunde. STC_13860_20
23  no thing] Nothing STC_13860_20 no thing on erthe more wold I have] LDev123 erthe] erth LEge26 earth STC_13860_20 wold] would LEge26 STC_13860_20 have] haue, STC_13860_20
24  save] Saue STC_13860_20 save that I have to have it still.] LDev123 have] haue, STC_13860_20 have] haue STC_13860_20 still.] still LEge26 styl. STC_13860_20
Poems

28 and] And STC_13860_20 and I content me with my hire [ ] LDev123 hire [ ] hire LEge26 hire. STC_13860_20

comforte thy self my wofull herte
74r

fol. [74r]
1 Confodre com, fort] thy self my wofull herte
2 or shortelye on thy self the wreke
3 for lengthe redoblithe dedelye smar{m’}te
4 Why sighys 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 thyse self to loose thyse 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 sighs 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 thyse 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, 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.

1. Textual Notes

Texts Collated
LEge06

Collation
1 Confodrecomforte] Comfort LEge06 herte] hert LEge06
2 shortlye] shortly LEge06 the] the LEge06
3 lengthe] lenght LEge06 redoblithe dedelye] redoubleth dedly 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 thy] thy LEge06 loose] lose LEge06 thy] 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] pardon 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] wayleth 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.
What dethe is worsse then this

What dethe is wo’sse then this
when my delight
my worldly Ioye and blise /
is from my sight
both daye and night
my lif alas I mis
wfor tho I seme alyve
my herte is hens
thus booteles for to striue
out of presens
of my defens
towards{es} my dethe I dryve
harteles alas what man
maye long endure
alas how lyve I than
sins no recure
maye me assure
my lif I maye well banne
Thus doth my to’men{e}t gro.
yn dedelye drede
alas who might lyve so.
alyve as ded
alif to leade
a dedelye liff in woo
Commentary
Attributed to Sir Thomas Wyatt, 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 worse] worse LDev057 LEge45 this] thys / LDev057
2 delight] delyght // LDev057
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
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
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

Rebholz, Sir Thomas Wyatt, 178.
I am not ded altho I had a falle

fol. [74r]

1 I am not ded altho I had a falle
2 the sonne reto'nis 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,\textsuperscript{221} this poem was entered by H8 and is a translation of Serafino Aquilano’s strambotto “Sio son caduto interra inon son morto.”\textsuperscript{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).\textsuperscript{223}

\textsuperscript{221} Rebholz, \textit{Sir Thomas Wyatt}, 92.
\textsuperscript{222} Rebholz, \textit{Sir Thomas Wyatt}, 366.
\textsuperscript{223} Tottel, \textit{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 had that sometyme hath LEge12 altho I] that somtime 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 returns, 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
4 trust] trust L36529_02 LEge12 trust, STC_13860_09 luk] luck L36529_02 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 ship] 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] willowe L36529_02 slowpith] stowpith L36529_02 stoppeth LEge12 wynde] winde L36529_02 winde, STC_13860_09
My hope alas hath me abusid

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 sped
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 faithfulnes
14 yet I remaine all com\{o\}forteles

15 In gladsome chere I ded delight
16 till that\{t\}t+\} delight ded cause me smar\{m\}te
17 and all was wrong were I thought right
18 for right it was that\{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\{u\}ntelye
24 and to my self I saide among
25 my hap is com\{o\}ming hastelye
26 but yt hathe happd com\{o\}trarye
27 Assur\{u\}nce causith my distresse /
28 and I remaine

29 then if my note now doth varye
30 and leave his won\{o\}td ples\{u\}ntenesse
31 the hevye burden 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, 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 hevines] heavynes AAH07  
7 and] And AAH07 remaine] remayne AAH07 remain LEge21 confortlesse /] confortles 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.
Poems

12 am] ame LEge21 mistakin] mystaken 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 comfortles] comforts 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 trouthe LEge21 set] sett AAH07 aparte] a parte AAH07 apart LEge21
20 sins] Syns AAH07 syns LEge21 trouthe] trothe AAH07 trouthe LEge21 ded] did AAH07 LEge21 my herdines] mye hardynes AAH07 me hardines LEge21
21 yet] Yet AAH07 remaine] remayne AAH07 remain LEge21 comfortles] comforts 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
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 comforts AAH07 remain all comforts 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 plesauntnes LEge21
31 the hevye] The heavie AAH07 hevye] hevy 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
Me list no more to sing

fol. [74v]

1 Me list no more to sing
2 of love nor of suche thing
3 howe sore that 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 w{or} 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{e}
23 yt servis onlye for sight
24 and fadith towards{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{{th}+e+} coste
33 yf hit be tane in tyme / 
34 small labo' is to clyme

35 and as for siche treasure
36 that makithe the the Richer
37 and no dele the p°rer
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 playnye 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, 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

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 the lore
4 to surer welthe / welthe my wyttis to endeve
5 In blynde erro' whylist I dede per seuer
6 thye sharpe repulse that pryckith so sore
7 hathe taught me to sett in tryfflis no store /
8 but skape 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 propretie
12 And therevpon go spende thy brittle dартes{es}
13 for hidreto I have loste mye tyme
14 me liste no longr b rottyn bowes to clyme/

Commentary
Attributed to Sir Thomas Wyatt, 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 “Tanglit I was yn loves snare” (79v–80r). The poem also appears in Tottel’s Miscellany under the title “A renouncing of loue” (item 99).

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 LEge09 lawes] Lawes AAH04 forever.] for ever AAH04 LEge09 for euer. STC_13860_07
2 thye] thee AAH04 thy LEge09 Thy STC_13860_07 baytid] baited AAH04 bayted LEge09 STC_13860_07 hookis] hookes AAH04 LEge09 hokes STC_13860_07 tangle] tangill LEge09 more] more. STC_13860_07
3 to sore a profe hathe called] Senec and Plato call AAH04 Senec and plato call LEge09 Senec, and Plato call STC_13860_07 thye] thie AAH04 thy LEge09 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 perfaict LEge09 welthe] wealth AAH04 weth LEge09 wyttis] witt for AAH04 wit for LEge09 endever] ende- vour AAH04 endeuer. STC_13860_07
5 In] in AAH04 blynde] blinde AAH04 blinde STC_13860_07 error] errour AAH04 LEge09 STC_13860_07 whylist] when AAH04 LEge09 STC_13860_07 dede] did AAH04 LEge09 dyd STC_13860_07 perseuer] persever AAH04 par- seuer: STC_13860_07
6 thye] thie AAH04 thy LEge09 Thy STC_13860_07 sharpe] sharppe AAH04 sherpe LEge09 sharp STC_13860_07 repulse] repulse LEge09 repulse, STC_13860_07 pryckith] pricketh AAH04 LEge09 STC_13860_07 so] aye so AAH04 STC_13860_07 ay so LEge09 sore] sore: STC_13860_07
7 hathe] Hath AAH04 hath LEge09 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 LEge09 store /] store AAH04 LEge09 store: STC_13860_07
8 but] and AAH04 LEge09 But STC_13860_07 skape] scape AAH04 LEge09 STC_13860_07 fvorthe for libryete] forth syns lybertie AAH04 fvorthe for] fourth syns LEge09 forth thence: since STC_13860_07 libryete] libertie LEge09 STC_13860_07 lever.] Lever AAH04 lever LEge09 leuer. STC_13860_07
9 therefor] therefore AAH04 Therefore LEge09 Therfore, STC_13860_07 farewell] fare well AAH04 farewell: STC_13860_07 go] goe AAH04 goo LEge09 truble] trouble AAH04 LEge09 STC_13860_07 hertes] hertes AAH04 hertes: STC_13860_07
10 and] And STC_13860_07 clayme] claime STC_13860_07 more] mroe AAH04 autorytye] aucturitie AAH04 aucturitie LEge09 auctoritie. STC_13860_07
12 And] and AAH04 therevpon go] theare on AAH04 theron LEge09 STC_13860_07 spende] spend AAH04 LEge09 STC_13860_07 thy] thie many
RAYMOND SIEMENS

AAH04 brittle many brittle LEge09 many brittle STC_13860_07 dartes LEge09 dartes. 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 the trouthe to have had Reslessed 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 thinkes{es} yt best that reddelye
12 I doo reto ne to my furst addresse
13 for at this tyme to grete is the presse
14 and parells apere to abbundaielye
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 addresse"). 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 lovely LEge10
2 herte LEge10 sett set LEge10 furmlye LEge10
3 bye trouthe by LEge10 trouthe trought LEge10 Relesed redresse /
redresse LEge10
4 anodre an othee LEge10 promes LEge10
5 hath LEge10 gyven LEge10 love LEge10 honestlye
honestly LEge10
6 refuse yt gretyelye reioyse it greatelye LEge10
7 lovid LEge10 so] to LEge10 surelye surelye LEge10
8 reson LEge10 woll will LEge10 doo loosse] do sesse LEge10
9 her.] her> LEge10
10 sins] Syns LEge10 be dedelye ben dedly LEge10
11 thinkes] thincke LEge10 yt] it LEge10 riddelye] reddely LEge10
12 doo] do LEge10 retorn LEge10 furst] first LEge10 addresse
adresse LEge10
13 grete] great LEge10 presse] prese LEge10
14 parells] perilles LEge10 apere] appere LEge10 abundauntelye
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’ 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 weight I neuer{u'} thought to crave
10 this is but small of right denye yt not
11 yo' fayning wayis as yet forget them not
12 but like rewarde let other lovers have
13 that is to saye for ser{is}s true and faste
14 to long delaies / & changing at the laste /

fs.

Commentary
Attributed to Sir Thomas Wyatt, 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

fol. [75v]

1 My herte I gave the not to do yt paine
2 but to pre{p'}se've / yt was to the takin
3 I ser{is}suid the not to be forsakin
4 but that I shulde be rewardid againe
5 I was contente thy ser{is}sunte 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 vsnatiat 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

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229 Rebholz, Sir Thomas Wyatt, 89.
Commentary

Attributed to Sir Thomas Wyatt, this poem was entered by H8 and based on Serafino Aquilano’s strambotti “El cor ti diedi che el tormentassi.” The poem also appears in Tottel’s Miscellany under the title “The louer forseth his vnkinde loue” (item 100). 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 “ber- ing” 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 longe the depar|ture so smar|te
3 the furst sight alas I bought to dere
4 that so sodonellye now from|e hens must par|te
5 the bodye gone yet remaine shall the herte
6 with| her with| wiche for me salte teris shall Raine
7 and shall not chaunge till that|e 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|e per|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.
that undeserved / causeles to remayne / 

fs.

Commentary
Attributed to Sir Thomas Wyatt, 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

Commentary
Attributed to Sir Thomas Wyatt, this poem was entered by H8. The poem also appears in Tottel’s Miscellany under the title “Of change in minde” (item 46). The speaker justifies his fickleness.

\[^{233}\text{Rebholz, Sir Thomas Wyatt, 131.}\]
\[^{234}\text{Rebholz, Sir Thomas Wyatt, 86.}\]
\[^{235}\text{Tottel, Tottel’s Miscellany, 44–5.}\]
1. Textual Notes

Texts Collated
STC13860_06, AAH02, LEge08

Collation
1  Eche 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 chaunge] change STC_13860_06 of] most AAH02 STC_13860_06
   moost LEge08 devise] deuise: STC_13860_06
2  &] and AAH02 LEge08 And, STC_13860_06 faithe] faith LEge08 faith,
   STC_13860_06 think] thinkc AAH02 LEge08 thinke STC_13860_06 good] goode
   LEge08 reson] reason AAH02 LEge08 STC_13860_06
3  to] To AAH02 STC_13860_06 chaunge] 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] for AAH02 LEge08 for yn everye] For in ech STC_13860_06 yn] in
   AAH02 LEge08 everye] every LEge08 case] cas LEge08 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
   taken] taken AAH02 LEge08 STC_13860_06 wise] wyse AAH02 LEge08 wise.
   STC_13860_06
6  am] ame LEge08 suche] such STC_13860_06 manner] maner AAH02 LEge08 STC_13860_06
   condicion] condicon AAH02 condition LEge08 condicon: 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  therevppon] thearvpppon AAH02 therup
   LEge08 STC_13860_06 my] any LEge08 dyversnes] dyvernes LEge08 diuers-
   snesse STC_13860_06 doth] doeth LEge08 ryse] rise LEge08 rise. STC_13860_06
   but you that blame this diuersnes] But you, this diuersnesse that blamen
   STC_13860_06 diuersnes] dyversnes AAH02 dyvernes LEge08 most.]
   most AAH02 moost LEge08 most, STC_13860_06
9  Chaunge AAH02 chaunge LEge08 Change STC_13860_06 nomore] no more AAH02 LEge08
   nomore, STC_13860_06 on] one AAH02
   STC_13860_06 oon LEge08 rate.] rate AAH02 LEge08 STC_13860_06
Payne of all payne the most grevos paine

Payne of all payne the most grevo’s paine
ys to loue hartelye & can[a] not be louid again

love with[w+t+] vnkindenesse is causer[s]8 of hevenis
of inwarde sorro & sighis painefull.
Where as I love is no redresse
to no manner[n’] of pastime the[{th}+e+] sprites{es} so dull
with pr[p’]ue mo’ninges{es}& lookes{es} Rufull.
the boddye all wereish the[{th}+e+] collo’ pale & wan
more like agost{a ghost} then[e] lyk a lyvin[i]g man

Whan[a] cupido hath inflamid the[{th}+e+] harte desire
to love there as ys disdayne.
of good o’ ill the[{th}+e+] minde obliuyous.
Nothin[i]g regardin[i]g but love tattaine[to attain]
alwais imaginin[i]g by what meane o’ train
yt may be at rest thus in a momen[e]te.
now here now there being never con[o]tente.

Tossing and to’nin[i]g whan[a]the[{th}+e+] body wolde rest.
with its dreamis opprest and visions fantastycall

sleping or waking love is ever preste

some tyme to wepe some tyme to crye and call

bewayling his fortune and lif bestiall

Nowe in hope of recure and now in dispaire

this yis a sorye lyf to lyve alawaye in care/

Reco'de of therence in his com\medis poeticalle

yn love ys Ielosye / and iniuris mannye on\n
angre and debate with mynde sensuall.

nowe warre nowe peace musing all alone /

some tyme all morte and c'o\lde as anye stonne

this causith unkindenesse of suche as cannot skill

Lucrese the Romaine for love of our\lorde

& bye cause per\force she had com\mit advowtrye

\tarquinus as the storye dothe recorde

her self ded sla / with\e a knif most pituoslye

among her nigh frind\es bye cause that\she

so falslye was betrayed lo this was the guardon

Where as true love hath no domynyon

To make rehersall of old antiqu\tye

what nedithe yt we see bye experience

among lovers yt chaunsith daylye

Displeaso' and variaunce for none offens

but if true love might gyve sentens

that vnkindenes & disdayne shuld have no place

but true harte / for true love yt ware agrete grace /

O venuis ladye of love the goddesse

help all true lovers / to have love againe

bannishe from\ thy presens disdayne and vnkindnesse

kyndnesse and pytie to thy ser\uice Retayne

for true love ons fixed / in the cordiall vayne

can never be revoulsid bye no manner\of arte

\nto the sowle from\ the boddye depa\te

fs
Commentary
Attributed to Sir Thomas Wyatt, 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. 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

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 word(e)s 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(e)s 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 truelye tendyght{to endite}
13 the crafte and care the greef and long abuse
14 of lovors lawe and eke her puisss{em}untemight
15 w’che 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 we skant wotting what I wryd
24 perdon me then Rudelye tho I indyte

25 And patientelye o Rerdre I the praye

237 Rebholz, Sir Thomas Wyatt, 505–6.
Poems

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 frind’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, 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.”

what shulde I saye

77r

fol. [77r]
1 what shulde I saye
2 sins faiithe 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}miside you
9 & you pro{p3}misid me
10 to be as true
11 as I wolde bee
12 but sins I se yo’ dobl
13 yo’ doble herte

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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, 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\'unt
4 as my fellowes bee
5 not long agoo
6 it chaunsed 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 himself 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\oe 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 ne winde
24 hathe turnd his minde
25 and blowen it clene awaye
26 therebye my helthe my mirthe / welthe
27 my \x herthe & helthe
28 are dryvon to grete dekaye
29 ffortune ded smyle
30 a right sho te while
31 and never saide me naye
32 with\w +\ plesunte plais
33 and joyfull 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
that she to me ded gyve
such fayned wo’des{es}
with silie boordes{es}
leff no t wise man{_a}n beleve
ffor even as I
thus wosfullye
vnto my silf{es} com{_o}plaine
yf ye then truste
nedes{es} lerne ye muste
to sing my song in vayne /
how shulde I &c /

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 panges{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{es}uid & nought can{_a}3 gett

242 Rebholz, Sir Thomas Wyatt, 532.
Poems

7 A faithefull herte so trulye men\_\_te
8 rewardid is full slenderelye
9 a stedfaste faithe \{w+t\} good ent\_\_te
10 ys recom\_\_\_pensid craeftelye
11 Such hap dothe hap \{w+t\} vnhapelye2
12 to them\_\_\_that\{th\}+t\} mene but honestelye /

13 with\{w+t\} humble sute I have assayde
14 to to\’ne 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 assignide
18 with\{w+t\} stedfaste love to ser\{s\}8ue thee\{th\}+e\} vnkinde

19 What vaylithe trothe or stedfastenesse
20 or still to ser\{s\}8ue with\{w+t\}out repreffe
21 what vaylith faithe or gen\_\_\_tilnesse/
22 where crueltie dothe raine as chefe /
23 alas there is no greter greeff
24 then\_\_ for to love and lake releffe/

25 Care dothe con\_\_straine me to com\_\_plaine
26 of love & her vncertaintye
27 wich gra\{g\}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, 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

fol. [77v]

Dyve’s dothe vse as I have hard & kno
whan[_a]that[{th}+t+] to chaun[_u]ge ther{[th]’} lades{es} do beginne
to mo’ne & waile & neuer{u’} for to lynne
hoping ther{[th]’} bye to pease ther{[th]’} painfull woo.
And soim{[i]m ther{[th]’} be that{[th]+t+} whan[_a] it chansithe soo
that{[th]+t+} woman[_a] change & hate where love hath bene
thei call them{[e]} fals & think with{w+t+} wo’des{es}to wynne
the hartes{es} of them{[e]}which{w+c+} other where dothe gro.
But as for me though that{[th]+t+} by chan[_a]nse in dede
change hathe out wo’n the{[th]+e+} favo’that{[th]+t+} I had
I will not wayle / lamen{[e]t noyr yet be sad
nor call her fals that{[th]+t+} falsley ded me fede
but let it passe & thin[_i]k it is of kinde
that oftend{e}n chaun[_u]nge doth ples a woman[_a]s^4 min{[i]}de

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.\textsuperscript{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.\textsuperscript{246}

Commentary
Attributed to Sir Thomas Wyatt,\textsuperscript{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 \textit{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).\textsuperscript{248}

This poem has the largest number of abbreviations in the entire manuscript.

the losse is small to lose suche on

\textit{77v}

\begin{verbatim}
of. [77v]
1    the losse is small to sose suche on
2    that{th}+t+ shrynckith for a slendr naye
3    & wit thei{th}+ei+ lak that{th}+t+ wolde make mone
4    tho all suche peak{es} ware wipid awaye /

fs
\end{verbatim}

Commentary
Attributed to Sir Thomas Wyatt,\textsuperscript{249} this poem was entered by H8. In this humourous lyric, the female speaker believes that losing a lover put off by

\textsuperscript{245} Petti, \textit{English Literary Hands}, 22.
\textsuperscript{246} Petti, \textit{English Literary Hands}, 22.
\textsuperscript{247} Rebholz, \textit{Sir Thomas Wyatt}, 224.
\textsuperscript{248} Rebholz, \textit{Sir Thomas Wyatt}, 495.
\textsuperscript{249} Rebholz, \textit{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 scoreenefulnesse to make me playne /
3 yt dothe suffise that on(_o)ns I had
4 and so to leve yt is no payne /
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 chekses{es} . thus overtwawerte
10 and coylye lookis thou doste delight
11 yt dothe suffise that myne thou warte
12 tho change hathe put thye faihte to flight
13 alas it is a pevishe spight
14 to yelde the silf and then to parte
15 but sins thou seiste thie faihte so light
16 yt dothe suffise that myne thou warte myne thou warte myne

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 myne thou warte myne /

25 prayeng you all that{t+th+} 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
Poems

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, 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 with-drawe 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+} frin{dies}{es} be skace
9 but I have founde as in this cace
10 afrinde wiche gyvith to no man{a} place
11 but makis me happiest that{{th}+t+} euer{u'} was
12 yf &c

Groudge on who list this is my lot
no thing to wan\(_a\)t if yt ware not
a hart I have besidis all this
that hathe my herte & I have his
if he dothe well yt is my blis
and when we mete no lak there is /
yf & c

Yf he can\(_a\) finde that\{{th}\}+\{t\}+can\(_a\) me please
athinckes\{es\} he dos his owne hertes\{es\} ease
and likewise I coulde well apeare
the chefest cause of his misease
yf &c

Groudge on &c
nothing to wan\(_a\)te &c
A master\{t\} eke god hathe me sente
to hom my will is hollye ben\(_e\)te
to serv\{{s\}8}ue & love for that\{{th}\}+\{t\}+inten\{e\}te
that bothe/we\{both we\}\(^2\) might be well con\{{o\}}ten\{e\}te /
yf c

And here an ende yt dothe suffise
to speke fewe wordes\{es\} among the\{{th\}+\{e\}\} wise /
yet take this note before yo\' eyes
my mirthe shulde doble ons or twise /
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, this poem was entered by H8. Rebholz notes that this poem could be considered a modified carol since the “burden” appears as a refrain. 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,” 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, 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

253 Rebholz, Sir Thomas Wyatt, 523.
254 Rebholz, Sir Thomas Wyatt, 436.
255 Rebholz, Sir Thomas Wyatt, 302.
making me bonde when I was fre
a my herte a . &c

when thou ware rid from all distresse
voyde of all paine & pen[sifnesse]
to chose againe a new mistresse
a my hert &c

when thou ware well thou could not holde
to to ne agayne that ware to bolde
thus to renue my sorrowes olde
a my herte &c

thou knoist full well that but of late
I was to’nid out of loves gate
and now to guide me to this mate
amy hert &c

I hopte full well all had be don’n
but nowe my hope is tane & woin
to my to’men to yelde so sone
a my harte &c

fs

Commentary
Attributed to Sir Thomas Wyatt, 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

Rebholz, Sir Thomas Wyatt, 276–7.
Poems

2 sett set DBla02 so light my] soo Lyght be DBla02 libretye] libertye DBla02
3 making] makyng 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 & pensifnes] and pensyfnes DBla02
7 chose] chauoose 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 renew] 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' love I dote not
Wherefor I 
pgra{gA}aye{pray}\(^1\) you forget not

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] euyn DBla06 one] on DBla06 rekyes] rekyth DBla06
7 whyther] whither DBla06
8 yn yor] in youre DBla06 love] loue DBla06
9 Wherefor] wherfore 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 Greting to you bothe yn hertye wyse
2 as vynknown I sende and this mye entente
3 as I do here / you to aduertyse
4 lest that per{p+}chaunce yo´ deades{es} you do repente
5 the vynknown 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 increisith yo´ brute and also yo´ 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´ frinde maye fortune be yo´ ffie

15 beware hardelye are ye have anye nede
16 and to frindes{es} recon{[_o]silide trust not greatelye
17 ffor theye that ons with{w+}t+} hastie spede
18 exilid them{[_e]selvis out of yo´ com{[_o]panye
19 though thye to´ne againe and speke swetelye
20 fayning them{[_e]selvis to be yo´ frindes{es} faste
21 beware of them{[_e} for theye will dissicyeve you at laste

22 fayre woodes{es}{words} makis ffoolys fayne
23 and bering in hande causithe moche woo
24 for tyme tryeth t´othe 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
and thus of this lettre making an ende
to the boddye and the sowle I me com\{o\}mende

fol. [79v]
wrytin lyfles at the manner\{n\'} place
of him that hathe no chabre nore no were doth dwell
but wandering in the wilde wo\'lde wan\{_a\}tin\{_i\}g that he hast
and nother hopis nor ffearis heven nor hell.
but lyvith at adventure ye kno him full
the twentie daye of mar\{m\}che he wrote yt yn his house
and hathe him recom\{o\}mendyd to the kat and the mowse /

fs

Commentary
Attributed to Sir Thomas Wyatt, 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. 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

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 caueth all my payne
5 Might never care cause me for to refrayne
6 but onyle this wiche is extreymytie
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\`ser\{s\}u\^{nte} true and faste

260 Rebholz, Sir Thomas Wyatt, 507.
displese the not my doting dayes bee paste
and withe my losse to leve I must agre
for as there is a certeyne tyme to rage
so ys there tyme suche madnes {to assuage} /

Commentary
Attributed to Sir Thomas Wyatt, 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). 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
yne, STC_13860_13
2 wherein me thought she] Therin (me thought) you STC_13860_13 vsid] vsed STC_13860_13 crueltie] crueltie. STC_13860_13
3 sins] Since STC_13860_13 libertie] libertie, STC_13860_13
to followe here wiche causith all my payne] STC_13860_13
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.
Tanglid I was yn loves snare

79v–80r

1 Tanglid I was yn loves snare
2 opprest witch{w+t+} payne tormen{e} te witch{w+t+} care
3 of grefe right sure of Ioye full f bare
4 clene in dispaire bye crueltie
5 but ha ha ha full well is me
6 for I am now at libretie
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' nithe mirthe to bittre woo.
16 wiche in this case full well I see
17 but ha. &c
18 ----- ²
To grete desire was my guide
and wanton\_o will went bye my syde
hope rulid stille. and made me byde
of loves craft theextremity\{the extemity\}
but ha.

-----³

with\{w+t+\} faynid wo\’des\{es\} with\{w+t+\} ware but winde
to long delayes I was assind
her wylye lokes\{es\} my wittes\{es\} ded blinde
thus as she wolde I ded agree
but ha. c

-----⁴

was never birde tanglid yn lyme
that brake awaye yn bettre tyme
then I that Rotten bowis ded clyme
and had no hu\’te but scapid fre
now ha ha ha. full well is me
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 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 tense
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 so
26 the wo'ld dothe goo
27 that everye woo
28 bye yielding dothe incresse
29 as I have tolde
30 I wil bolde
31 therebye my paynis to cese

32 prayeng you all
that after{t'} shall
bye fortune fall
yn to this folishe trade
have yn yo' minde
as I do finde
that oft be kinde
all women{e}s love do fade

Wherefore a paist pace
Come take my place
some man{_a} that hase
a lust to berne the fete
for sins that she
refusithe me
I must agre
& studye to forgett

Commentary
Attributed to Sir Thomas Wyatt,\textsuperscript{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

that when I shulde speke and beholde yt dryvithe me still behinde

mye wittis be paste my lif dothe waste my com forte is exild and I in haste am like to taste how love hathe me begilde

Onles that right maye yn her sight obtaine pitye and grace whye shulde a wight have bewtye bright yf mer cye have no place

Yett I alas am in soche cace that bak I can not goo. but still forthe trace a patiante pace and suffre secret woo

ffor with the winde my fyred mynde dothe still inflame and she vnkinde that ded me binde dothe turne yt all to game

Yet can no payne make me refraine nor here & there to range I shall retaine hope to obtayne her hert that is so strunge

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{th}+t+ I have suffrd

55 and bettre 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
certeyne] certayne DBla09

266 Rebholz, Sir Thomas Wyatt, 321–3.
misl[ed] myslyked DBla09
bothe] Bothe DBla09 heate] het DBla09 colde] cold DBla09
dothe] Dothe DBla09 so] DBla09 holde] behold DBla09
combrid] combr DBla09 s] DBla09 minde] mynd DBla09
shulde] shuld DBla09
speke] speak DBla09 beholde] be bold DBla09
dryvithe] drawith DBla09 still] styll DBla09 behinde] behynd DBla09
mye wittis] My wyttes DBla09 past] past DBla09
holde] behold DBla09
comforte is exild] comfort ys exyled DBla09
haste] hast DBla09
like] lyk DBla09 taste] tast DBla09
gbegilde] begyllid DBla09
right] Ryght may im DBla09
maye] may DBla09 yn her] in her DBla09 sight] syght DBla09
obtaine pitye and grace] optaye pety & gra DBla09
whye] why DBla09 shulde] shuld DBla09 wight] wyght DBla09
have] haue DBla09 bewtye] bewty DBla09 bright] bryght DBla09
mercye] marsye DBla09 have] haue DBla09 place] place DBla09
Yett] Yet DBla09
am in soche] an in suche DBla09 case] case DBla09
goo.] goo DBla09
still] styll DBla09
a] A DBla09 pacient DBla09
and] & DBla09 suffer DBla09 secret] seckret DBla09 woo
with] wythe DBla09 winde] wynd DBla09
fyred] fyered DBla09 mynde] mynd DBla09
still] styll DBla09 inflame] incres in flame DBla09
vnkinde] vnkynd DBla09
ded] dyd DBla09 binde] bynd DBla09
turne] torne DBla09 yt] yet DBla09
Yet] yet DBla09 payne] paygne DBla09
refraigne] reffrayne DBla09
nor] ther DBla09
retaine] retayne DBla09
hope] hop DBla09 obtayne] attayne DBla09
her] a DBla09 hert] hart DBla09 is] ys DBla09 straunge] strange DBla09
require] requyer DBla09
Wythe seruing still

81r

1. Wythe ser\{s\}u\{\_\}ing still
2. this have I won\{\_\}one
3. for my god will
4. to be vndon\{\_\}on

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
RAYMOND SIEMENS

18 what I have won\{o\}n
19 thus for her sake
20 to be vndon\{o\}ne
fs lerne but \textsuperscript{to} syng
yt

Commentary
Attributed to Sir Thomas Wyatt\textsuperscript{,} 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.\textsuperscript{,} 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 servuing\{g\} seruyng DBla24 still\{g\} styll this DBla24
2 have\{g\} haue DBla24
3 for\{g\} ffor DBla24 god\{g\} good DBla24 will\{g\} willy DBla24
4 vndon\{o\}n vndonne DBla24
5 for\{g\} ffor DBla24 redresse\{g\} redres DBla24
6 disdaynffulnes disdaynefulnes DBla24
7 againe\{g\} agayne DBla24
8 And\{g\} and DBla24 for\{g\} ffor DBla24
9 smarte\{g\} smart DBla24
10 lo\{g\} lo DBla24 vnharde\{g\} vnhard DBla24
11 Wherefore\{g\} Wherfore DBla24 ye\{g\} ye that that DBla24
12 bye\{g\} by DBla24 fortune DBla24
13 Example\{g\} Exempell DBla24
14 have\{g\} haue DBla24 wonn\{o\}n wonne DBla24
15 her\{g\} hes DBla24
20 vndon\{o\}n vndonne DBla24

\textsuperscript{267} Rebholz, Sir Thomas Wyatt, 296–7.
\textsuperscript{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
11 that faine wolde follo
12 nowe ned\{e\}s must fle
13 for faute of ere vnto my playnte

14 I am not he
15 bye fals assayes
16 nor faynid faith can\{a\} bere in hande
17 tho most I see
18 that suche alwaes
19 are best for to be vndrestonde

20 But I that truth \texttt{hath-a}
21 hathe alwaies ment
22 Dothe still pro\{p3\}cede to ser\{s\}ue in vayne
23 Desire pursuthe
24 my tyme mispent
25 and doth not passe vppon my payne

26 O fortunes might
27 that eche com\{o\}pellis
28 and me the most yt dothe suffise
29 nowe for my right to
30 to aske nought ells
31 but to with\{w+t\}drawe this entreprise
And for the gaine of that good howre wiche of my woo shalbe relefe I shall refrayne bye paynfull powre the thing that most hathe bene my grefe

I shall not misse to excersyse the helpe therof wich dothe me teche that after this in any wise to kepe right with in my reche

and she oniuste wich ferithe not

yn this her fame to be defilyde yett ons I truste shalbe my lott to quite the crafte that me begilde /

Commentary
Attributed to Sir Thomas Wyatt, 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

entertaining. 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.

1. Textual Notes

Texts Collated
A AH10

Collation
1.1 now] Now AAH10 chaunge] chaunge, AAH10
2.1 songe] song AAH10
3.1 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] wonge AAH10
6.3 dothe] doth AAH10 stopp] stoppe AAH10 eris/ to] ears, 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 fayn'd 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 vpon my payne] AAH10
271 Rebholz, Sir Thomas Wyatt, 537.

270 Remley, “Mary Shelton,” 50.
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 withdrew] withdraw AAH10 enterprise AAH10
31.13 And] And so AAH10 the] AAH10 gaine] gayne, AAH10
32.13 that] this AAH10
33.14 wiche] whiche AAH10 woo] woe, AAH10 shalbe] shall be AAH10
34.15 refrayne] refrayne, AAH10
35.15 bye] by AAH10 paynfull] paynfull AAH10
36.16 most] moste, AAH10 hathe] hath AAH10 grefe] griefe AAH10
37 I shall not misse] AAH10
38 to exersyse] 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 ferith] 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’d de AAH10

Dryven bye desire I dede this dede

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 faithefullie
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, 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).

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     STC_13860_05     spede,
4  to] To STC_13860_05     speke.] speke DBLa05     promise faithefullie] promas faithfully DBLa05     faithefullie:] faythfully: STC_13860_05
5  but] But STC_13860_05     nowe] now DBLa05     proof] prouf DBLa05     dothe] doth DBLa05     STC_13860_05     verifie] verefy DBLa05     verifie,     STC_13860_05
6  that] That STC_13860_05     who] whoo DBLa05     so] soo DBLa05     trust-] trustithe] trustDBLa05 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

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272 Rebholz, Sir Thomas Wyatt, 99.
273 Tottel, Tottel’s Miscellany, 94.
and after the olde pro\(\text{u}er\{u\}'\)be the happie daye
and ever my ladye to me dothe saye
let me alone and I will pro\(\text{p}\{\text{p}\}\text{uyde}
I abide and abide and tarrye the tyde
and with\{w+t\} abiding spede well ye maye
thus do I abide I wott allwaye
nother obtayning nor yet denied
Aye me this long abidyng
semithe to me as who sayethe
a prolonging of a dieng dethe
or a refusing of a deryrid thing
moche ware it bettre for to be playne
then to saye abide and yet shall not obtayne /

Commentary
Attributed to Sir Thomas Wyatt,\(^{274}\) this poem was entered by H\(\text{H}\). 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\}pline
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

12 sins fortune from me hathe turnid her face
13 her face she hathe turnid with countenance con trarious
14 and clene from her presens she hathe exilid me
15 yn sorowe remayning as aman most dolorous
16 exempt from all pleasure and worldly felicitye
17 all worldly felicitye nowe am I pryvate
18 and left in deserte moste solitarilye
19 wandring all about as on with 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 te /

Commentary
Attributed to Sir Thomas Wyatt, 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 done
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 leson
5 That loosithe and lockithe holdithe me in pri 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 occasion

fol. [82v]

275 Rebholz, Sir Thomas Wyatt, 277.
9 with out yes I see / and with out tong I playne
10 I desire to perishe / and yet I aske helthe
11 I love another and thus I hate my sif
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, 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 lover” (item 49). 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
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
borne] burne, STC_13860_10 & hope I burn & LEge15
frese] frese L36529_03 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
L36529_03 aryse /] ryse L36529_03 arrise LEge15 arise: STC_13860_10

276 Rebholz, Sir Thomas Wyatt, 80.
277 Tottel, Tottel’s Miscellany, 46.
And STC_13860_10 nought L36529_03 nought LEge15 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

That] that L36529_03 losith 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 holdith] holds L36529_03 holdeth LEge15 STC_13860_10 prison] pryson, STC_13860_10

And holdeth] And holds STC_13860_10 holdithe] holde STC_13860_10 not /] not L36529_03 LEge15 not, STC_13860_10 escape L36529_03 wise] wise: STC_13860_10
detith] That L36529_03 losith loose /] loseth, LEge15 holdithe] holde STC_13860_10

And holdeth] And holds STC_13860_10 holdithe] holde L36529_03

Nor lettithe] Nor lettes STC_13860_10 letteth LEge15 lyve] live L36529_03 lyue, STC_13860_10 die] dye L36529_03 LEge15 dye, STC_13860_10 devise] device L36529_03 devise, STC_13860_10


Withoute 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

desire] wish STC_13860_10 perishe /] perishe L36529_03 perisshe LEge15 perysh, STC_13860_10 and] STC_13860_10 I aske helth] aske I helth L36529_03 helth: STC_13860_10

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


And] And STC_13860_10 delight] delite LEge15 this strif /] my gryef L36529_03 strif /] strife. STC_13860_10 strif /] stryff LEge15
patients for I have wrong /  
82v

fol. [82v]
1    patients for I haue wrong /
2    and dare not shew whereyn .
3    patients shalbe my song
4    sins truthe can no thing wynn\{n\}e
5    patients then for this fytt
6    hereafter com\{_o\}mis not yett /

finis /

Commentary
Attributed to Sir Thomas Wyatt,\textsuperscript{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.\textsuperscript{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 forthere\{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 /

\textsuperscript{278} Rebholz, \textit{Sir Thomas Wyatt}, 227.

\textsuperscript{279} Rebholz, \textit{Sir Thomas Wyatt}, 388, 497.
Amidd\{es\} my welthe I dede not reke
but sone alas or that I wiste
the tyme was come \{th\}+t+\} all toweake\{to weake\}
I had no powre to to resist
nowe am I prof. to. them that liste
to flee suche woo. and wrongfull paine
as in my herte I doo sustayne /

for faynId faithe is alwaies free
and dothe inclyne to bee vniuste
that sure I thinkk there can\{_a\}n none bee
to miche assurid \{w+t\}out mistruste
but hap what maye. to theim that muste
Sustaine suche cruell desteny\{e\}
wythe patiens for remedye /

As I am on bh\{e\}\{c\}e restrainte
abides the tyme of my reto\{n\}
yn hope that fortune bye my playnte
wyll slake the fire wherewith\{w+t\} I bo\{\}urne\{burn\}
sins no waies els maye ser\{s\}ue my torne
yet for the dowt of this distresse
I aske but right for my redresse /

To make an ende of all this strif
83r–v

Commentary
Attributed to Sir Thomas Wyatt, 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
no lengur{g'} tyme for to sustaine
but now with the dethe to chaung the lif
of him that lyves alwaies in payne /
dispaire suche powre hathe yn his hande
that helpith most I kno certeyne /
may not with{w+t+}stonde /

maye not with{w+t+}stonde that is electe
bye fortunis most extremytie
but all in wo'the to be excepte
with{w+t+}outen lawe or libreye
what vaylithe then vnto my thought
yf right can have no remedie
there vaylithe nought

there vaylithe nought but all in vaine
the fawte thereof maye none amende
but onlie dethe for to constraine
this spightfull happ. to have an ende /
so grete disdaine dothe me pro{p3}voke
that drede of dethe cannot defende
this dedelye stroke

this dedelie stroke whereby shall seace
the harbo'id sighis with{w+t+}in my herte
and for the gifte of this relese
my hand in haste shall playe his parte
to doo this cure againste his kinde
forem{_-o} ch for chaung of lif from{_-o} long deser{sf}s8te
to place assignid

To place assignid forever more
nowe bye constrainte I do agre /
to loose the bonde of my restore
wherein is bounde me librte
dethe and dispaire doth vndre take
from{_-o} all mishap fuH now hardilye
this ende to make

fs
Commentary
Attributed to Sir Thomas Wyatt, 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

t

1    Wyll ye se / What Wonderous love hathe wrought
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 enswethe /
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 reparre
24   my lif when yt is gone /

fs

Notes & Glosses

1. This line is larger, darker, and longer than the others.

Commentary
Attributed to Sir Thomas Wyatt,\textsuperscript{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 \textit{Rime} 135 for this poem.\textsuperscript{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.

\textit{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. whereby I think and fere not
5. but thereunto I maye well think
6. the doubtefull 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‘unce yt nedit\textsuperscript{1} nott
19. perchaunce no doubte the drede I see

\textsuperscript{282} Rebholz, \textit{Sir Thomas Wyatt}, 234.
\textsuperscript{283} Rebholz, \textit{Sir Thomas Wyatt}, 502.
20 I shrink at that I bere not
21 but in my harte this wo`de shall sink
22 vnto the proffe maye better bee
23 I wolde yt ware not & amp; 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` 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,\textsuperscript{284} this poem was entered by H8. Rebholz notes, however, that the poem contains no external evidence for this attribution.\textsuperscript{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^i/\textsuperscript{1}be
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 /

\textsuperscript{285} Rebholz, \textit{Sir Thomas Wyatt}, 509.
and though folkis Iudge full dyverslye
I am as I am and so will I dye /

I do not reioyse nor yet com{c_o}plaine
bothe mirthe and sadnes I doo refraine
ande vse the meane suche sins folk{c_e}s will fayne
yet I am as I am be it plesure or payne /

Dyvers do Iudge as theye doo troo.
some of plesure / and some of woo.
et for all that no thing th ye knoo.
but am as I am where so ever I goo /

But sins Iudgers do thus dekaye
let everye man his Iudgement saye
I will yt take yn sporte and playe
for I am as I am who so ever saye naye /

Who Iudgithe well / well god him sende
who Iudgithe evill god theim amende
to Iudge the best therefore intende
for I am as I am there & so will I ende /

Yet some there be that take delight
to Iudge folk{c_e}s thought / for envye & spight
but whyther theye Iude me wrong or right
I am as I am and so do I wright

prayeng you all that this doo rede
to truste yt as you doo yo' crede
and not to think I chaunge my wede
for I am as I am howe ever I spede

But how that is I leve to you
Iudge as ye list false or true /
ye kno no more then afore ye knewe /
yet I am as I am whatever ensue /

And from{c_o} this minde I will not fliye
but to you all that misiuge me
I do proteste as ye maye see
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, 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 vpon 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 /] well, 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

5 I lede my lif indifferentlye) DBla07 lede] leid EBan.01 lif] lyfe EBan.01 lif indifferentlye) lyff in differntly. Plat1 indifferentlye) 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 though folkis judge full dyverslye] DBla07 And thocht men juge diuersly, EBan.01 and though] 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] rejoyse 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] folks that can nocht fane; EBan.01 suche sins] sens DBla07 folkes] folkys DBla07 woll] wyl DBla07
12 yet] EBan.01 yet I am as I am be it plesure or paine /] 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 knaw; 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] whersouer 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
Poems

18  let] Lat EBan.01 let everye] Let evereye DBla07 let evereye man his judgement saye] Plat1 everye] every EBan.01 judgement] 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 nay. 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 theim amende] Plat1 Iudgithe] Iudgith DBla07 evill] yll DBla07 theim] them DBla07 thame EBan.01 amende] amend, EBan.01
23  to Judge] To juge EBan.01 to Iudge the best therefore intende] Plat1 Iudge] Iuge DBla07 therefore] therfore 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 deleyght. Plat1 take delight] takis deylt EBan.01 delight] deleyght DBla07
26  to] To EBan.01 Iudge] juge EBan.01 lugge Plat1 folkes] folks EBan.01 thought /] thought DBla07 thocht EBan.01 Plat1 for] by DBla07 envye] inwy EBan.01 envy Plat1 envye & spight] outwarde sight DBla07 inwy and spyt, EBan.01 envi & 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 weder] Plat1
not] thynck not DBla07 to think I] that I wyll DBla07 I] that I EBan.01 chaung]
change DBla07 chenge EBan.01 weder] weid, EBan.01
32 for] EBan.01 for I am as I am howe ever I spede] Plat1 howe] how DBla07
EBan.01 ever] sooever 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 Judge] 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 knaw no moir EBan.01 ye kno no more then afore
ye knewe ] Plat1 kno] know DBla07 then] than EBan.01 afore] afoir EBan.01
knewe ]] knewe DBla07 knew; EBan.01
36 yet] but DBla07 EBan.01 yet I am as I am whatever ensue ] Plat1 what-
ever ensue ]] what soeuer inseg 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] myseludge 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{th}+t+ cawsse why that homeward I me drawe
3 Ande fle the presse of courtes{es} wher soo they goo
4 Rathar then to lyve . thrall vnder the awe
5 of lordly lokes wrappid with{w+t+}in my cloke
6 to will & lust lerning to set A lawe
It is not for becawsse I skorne or moke
the{[th]+e+} powar of them / to whome fortune hath lent
charge over vs / of Right to strike the stroke

But trwe it is / that I have allwais ment
lesse to estime them then the com{[_o]mon sort
off owtward things{es} that Iuge in their{[th]+er+} intent

with{w+t+}owt Regarde what dothe inwarde resort
I grawnt sumtime that of glorye the fyar
dothe twyche my hart / my lyst not to report
blame by . honowr / And honour to desyar
but how may I this honour now Atayne
that{[th]+t+t+} cannot dy the coloure blake A lyer

My poyntz I cannot from me tune to fayne
to cloke the trothe / for praisse with{w+t+}owt desart
of them that lyst all vice for to retayne

I cannot honour them that{[th]+t+} settes{es} their part
with{w+t+} venus And baccus all theire lyf long
nor holld my pece / of them allthoo I smart

I cannot crowche nor knelle . to do so grete A wrong
to worship them lyke gode . on erthe Alone
thar ar As wollffes{es} thes sely lambes{es} among

I cannot speke and loke lyke A saynct
vse willes{es} for witt / & make deceyt A plesure
And call crafft counsell{counsel} for proffet styll to paint

I Cannot wrest the law / to fill the coffer
with{w+t+} innocent blode to fede my selff ffat
ande doo most hurt / where most hellp I offer

I am not he that can / Alow the state
off him Cesar / And dam cato to dye
that with{w+t+} is dethe / dyd skape owt off the gate
From Cesar's hand if lyve donnot lye
ande wolld not lyve / whar lyberty was lost
so dyd is hart the commone wele aplye

I am not he shuch eloquence to boste
to make the crow singing As the swane
nor call the lyond of cowardes bestes the moste

That cannot take A mous / As the cat can
ande he that dithe / for hungar of the golld
call him Alessaundre . And say that pan
Passithe Apollo in musike many folld
praysse syr thopias for A nobyll talle
and skorne the story that the knyght tolld

PPrayse him for counsell / that{th+t} is drounkin of alle Ale
gryn when he lawghes that berithe all the{th+e} swaye
frowne when he frownes / & grone when he is pale

On others lust to hang bothe night & daye
None of thes poyntes wolld neuer frame in me
my wyt is nowght I cannot leane the wey

Ande myche the lesse of thinges that greter be
that{th+t} asken hellp of colours of deuyse
to Ioyne the mene / with{w+t} eche extremyte

With{w+t} the nyryst vartwe to cloke Allway the{th+e} vise
ande as to porposse / lyke wisse yt shall fall
to presse the vertwe that{th+t} it may not Ryse

As dronkennesse good fellyship to call
the frendly foo with{w+t} is dobill face
say he is gentill and cowrtesse there{th+er}with{w+t}all

And say that favell hathe A goodly grace
in eloquence . and crwelte to name
zelle of Iustice and chaunge in time & place

And he that sufferth offence with{w+t} low blame
Poems

68 call him him pytfull & 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 be'
74 this ys the cawsse that I wolld neuer{u'} yet
75 hang on their[(th)+er+] slyves / that[(th)+t+]wayne 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 delicates{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 flaunders{d'} cherere lettes{es} not me sight to deme
92 of blak and whit no' 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 I 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, this poem was entered by H8. The poem also appears in Tottel’s Miscellany under the title “Of the Courtiers life written to Iohn Poinz” (item 125). 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. 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 “Greting 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

Poems

Collation
1 My ne AAH09 L36529_04 CCor16801 MYne STC_13860_16 My
nowne lohn poynzt . sins ye delight to know] LEge24 nowne owne AAH09
L36529_04 STC_13860_16 CCor16801 lohn poynzt] I. P. AAH09 I. I. P.
CCor16801 know] knowe AAH09 L36529_04
t] the AAH09 L36529_04 that cawsse why that homeward I me
drawe] LEge24 that cawsse The causes STC_13860_16 the causes CCor16801
cawsse AAH09 L36529_04 why] whye AAH09 whie L36529_04 homward
homward AAH09 whomeward L36529_04 ] I do AAH09 L36529_04
drawe] draw AAH09 draw, STC_13860_16
d] and AAH09 L36529_04 CCor16801 >And STC_13860_16 And
defle the presse of courtes wher soo they goo] LEge24 fle AAH09 fle
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 whear
soo AAH09 wherso L36529_04 soo] so STC_13860_16 CCor16801 they]
CCor16801 goo] go AAH09 goe L36529_04 go: STC_13860_16
t] 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]
thrallle 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
wrappid] wrapped AAH09 L36529_04 STC_13860_16 cloke] Cloke AAH09 cloke,
STC_13860_16
t] 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 learnyng STC_13860_16 lerning] learning AAH09
L36529_04 lernynge 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] score AAH09
L36529_04 STC_13860_16 CCor16801 moke] mocke AAH09 L36529_04
CCor16801
8 the] The STC_13860_16 the powar of them / to whome fortune
hath lent] LEge24 powar] powe AAH09 power L36529_04 STC_13860_16
9
charge] chargd AAH09 chargd 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] strike 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 common 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 luge in their intent] LEge24 owtward] outward STC_13860_16 owtwarde CCor16801 things] things L36529_04 things: STC_13860_16 luge] ludge AAH09 L36529_04 STC_13860_16 luge CCor16801 their] theire L36529_04 intent] entent AAH09 entent, STC_13860_16
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] Dothouch 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
Poems

16    blame] Blame STC_13860_16 blame by . honowr / And honour to desyar] 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] desire 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 attaine CCor16801
18    that] That STC_13860_16 that cannot dy the colour blake A lyer] AAH09 L36529_04 LEge24 cannot] can not STC_13860_16 dy] dye STC_13860_16 CCor16801 colour] 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 poynz I cannot from me tune to fayne] AAH09 L36529_04 LEge24 poynz] Poyns, STC_13860_16 cannot] can not STC_13860_16 frame my] frame my STC_13860_16 CCor16801 tune] tonge CCor16801 fayne] fayne: STC_13860_16 20 to] To STC_13860_16 to clok the truthe / for praisse withowt desart] LEge24 truthe /] truthe AAH09 truth L36529_04 truth, STC_13860_16 trewthe CCor16801 praisse] prayse AAH09 STC_13860_16 CCor16801 praise L36529_04 withowt] 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 retayne] 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 camotcannot] 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 CCor16801 part] parte AAH09 L36529_04 23 with] With AAH09 STC_13860_16 wythe CCor16801 with venus And bacuss all theire lyf long] LEge24 venus] Venus AAH09 Venus, STC_13860_16 And bacuss] and Backus AAH09 L36529_04 and Bacchus, STC_13860_16 and bacchus CCor16801 theire] 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 hold my pece / of them allthoo I smart] LEge24 hold] holde AAH09 STC_13860_16 hold L36529_04 holde CCor16801 pece ]] peace AAH09 STC_13860_16 CCor16801 pease L36529_04
off CCor16801 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 Il] I AAH09 L36529_04 STC_13860_16 CCor16801 Il cannot crowche 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 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] theim 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 wolffes thes sely lambes among] LEge24 thar ar As wolffes] That are as wolues STC_13860_16 that are like wolues CCor16801 ar As wolffes thes sely] are as woloves theise sillie AAH09 As wolffes thes sely] as wolues theise 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 torne 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 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 saynt] 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 disceite 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 call crafft counsell-counsell for proffet styll to paint] LEge24 call] Call STC_13860_16 crafft] crafte AAH09 craft, L36529_04 craft STC_13860_16 CCor16801 counsell-counsell] Counsaile AAH09 counsall, CCor16801 counsell-counsell for proffet] counsaila, for profitte L36529_04 counsaila, for lucre STC_13860_16 proffet] profit AAH09 profit CCor16801 styll] 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 cannnot L36529_04 cannot CCor16801 law /] law AAH09 L36529_04 STC_13860_16 lawe CCor16801 coffer] Cofer AAH09 coffer: STC_13860_16 cofer CCor16801
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 hur /] 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 alowe STC_13860_16
35  off him Cesar / And dam] of highe Cesar and dampe AAH09 of high Cesar and dampe L36529_04 Of hye Cesar, 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 deateh 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 Liuie doth not lie.) L36529_04 lyve] Livie
I am not he shuch eloquence to boste LGe24 am aame CCor16801 he he, STC_13860_16 shuch suche AAh09 CCor16801 sutch L36529_04 such STC_13860_16 eloquence eloquens L36529_04 boste L36529_04 STC_13860_16 CCor16801 bost: STC_13860_16 To STC_13860_16 to make the crow singing As the swane LGe24 make the crow singing As the swane marke the singing crowe as the swanne CCor16801 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 Nor STC_13860_16 nor call the lyond of cowardes bestes the moste LGe24 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 beasts AAh09 L36529_04 STC_13860_16 moste most, L36529_04 most STC_13860_16 most CCor16801 That] that AAh09 L36529_04 That cannot take A mous As the cat can LGe24 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 Ande] and AAh09 L36529_04 CCor16801 And STC_13860_16 ande he that dithe / for hungar of the golld LGe24 dithe / dithe L36529_04 STC_13860_16 die the 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 Call STC_13860_16 CCor16801 call him Alessaundre And say that pan LGe24 him Alessaundre And hym Alexander and AAh09
53 None] none AAH09 L36529_04 LEge24 None of] non off CCor16801 thes] theise AAH09 these L36529_04 LEge24 STC_13860_16 poyntes wolld] points will L36529_04 poyntz wyll CCor16801 wolld] would LEge24 STC_13860_16 willd 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 nough, STC_13860_16 cannot] can not AAH09 STC_13860_16 leane] learne AAH09 L36529_04 STC_13860_16 lerne LEge24 the wy] 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 things] 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 helpp] helpp AAH09 helpe L36529_04 LEge24 STC_13860_16 of of Colours AAH09 of] to AAH09 L36529_04 STC_13860_16 deuyssse] devyse AAH09 deuise 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] eche AAH09 each L36529_04 each STC_13860_16 extremyte] extreamytie AAH09 extremitie L36529_04 LEge24 extremitie: 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 dronkennes] dronckennes AAH09 L36529_04 dronkenes LEge24 dronkynnes CCor16801 good] goode LEge24 fellowship] fellowship AAH09 L36529_04 felloweshipp LEge24 fellowship STC_13860_16 felowschipppe 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 dowlb LEge24 his double CCor16801 is dobill face] his dowlb face, L36529_04
63 say] Say STC_13860_16 CCor16801 he] this CCor16801 gentill] gentell AAH09 gentle STC_13860_16 CCor16801 gentill and courtesse therewithall] gentle snd curteis therwithall, L36529_04 and courtesse] & courtois LEge24 courtesse] curtyse AAH09 curties STC_13860_16 curteis CCor16801 therewithall] there with all AAH09 therewithall. STC_13860_16 therwithall 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 eloquen: STC_13860_16 eloquence / CCor16801 and cruelte] And cruelty STC_13860_16 And crueltye CCor16801 cruelte] 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] tym: 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 without] without AAH09 L36529_04 CCor16801 withoutue 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 ptyfull & him trwe &] hym ptitfull and hym trew and AAH09 pytfull] pitfull, L36529_04 STC_13860_16 pitefull LEge24 ptyfull 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] raileth A AH09 LEge24 rayleth L36529_04 STC_13860_16 CCor16801 rekles] recklesse A AH09 reck-
   lis L36529_04 recheles CCor16801 rekles to every] recklesse vnto ech STC_13860_16 every] every A AH09 LEge24 mans] manes CCor16801
   shame] shame; L36529_04 shame. STC_13860_16
70  Say] say L36529_04 Rude] rude A AH09 L36529_04 LEge24 CCor16801
   rude, STC_13860_16 cannot] can not A AH09 STC_13860_16 ly] lye LEge24 ly &] lye and A AH09 CCor16801 ly & faine] lye and faine, L36529_04 lye
   and faine: STC_13860_16 faine] fayne A AH09 CCor16801 fayn LEge24
71  the] The STC_13860_16 lecher] lecher A Louor / and tyrannye] lecher a lover / and tyrannye CCor16801 A] a L36529_04
   STC_13860_16 A lover / and tyrannye] a lover and tyrannye A Louor / A] a STC_13860_16 lover / and tyrannye] a lover and tyrannye
   STC_13860_16]
72  to] To STC_13860_16 Right] right A AH09 L36529_04 LEge24 STC_13860_16 Right of] rght off CCor16801 A] a LEge24 STC_13860_16 A
   pryncis Rayne] a Princes raignie A AH09 L36529_04 a princes rayne CCor16801 pryncis] pryncs LEge24 Pryncs STC_13860_16 Rayne] reigne LEge24
   raygne. STC_13860_16
73  I cannot I] I can not I, A AH09 I cannot I, A AH09 STC_13860_16 I can not, I STC_13860_16 no no : yt] nor it A AH09 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 A AH09 L36529_04 LEge24 STC_13860_16 CCor16801 cawsse] cause A AH09 L36529_04 LEge24 STC_13860_16
cawsse that] cause CCor16801 wold] wold A AH09 L36529_04 could LEge24 STC_13860_16 CCor16801 neuer] never A AH09 LEge24
75  hang] Hang STC_13860_16 their] there] L36529_04 slyves /] sleeves A AH09 sleeves, L36529_04 slervis LEge24 sleeves CCor16801 slyves / that wae
   as thow may se] sleeves, 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 A AH09 mayst see L36529_04 CCor16801
76  A chyp] a Chipp A AH09 a chip L36529_04 chyp] chypp LEge24 chippe STC_13860_16 CCor16801 chaunce] chance STC_13860_16 then] than A AH09
   L36529_04 A] a A AH09 L36529_04 STC_13860_16 A pound] a po-
   nde LEge24 CCor16801 pound] pounde STC_13860_16 wit] witt A AH09
   witt: L36529_04 wit. LEge24 wytt CCor16801
77  this] This L36529_04 STC_13860_16 makith] maketh A AH09 L36529_04 LEge24 STC_13860_16 CCor16801 Att] , at A AH09 at LEge24 STC_13860_16
Poems

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 my bowe] bowe AAH09 L36529_04 stawke] stawke LEGe24 stawke; L36529_04 stalke.

STC_13860_16
80 No] No STC_13860_16 dothe] doth AAH09 L36529_04 STC_13860_16 doeth LEge24 whereso] whare 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 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 libertie 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 theire] 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 folc] folc 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 heele] that yet doth hang at my heele CCor16801 yet] yet still AAH09 heele] heele AAH09 heele, L36529_04 heele LEge24 heele. STC_13860_16
84 No] No STC_13860_16 no force] noforce L36529_04 force] for 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
what saverye sauce theis] with savory sauce they LEge24 Wyth sauory sawces thes CCor16801 what saverye] With savry STC_13860_16 saurye] sauerie L36529_04 sauce] sawce AAH09 theis] these AAH09 theis L36529_04 those STC_13860_16 delicates] dilicates CCor16801 fele] feel AAH09 CCor16801 fele; L36529_04 fele. STC_13860_16

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] enclyne AAH09 CCor16801 encline; L36529_04 inclyne LEge24 incline, STC_13860_16

Rather] Rather STC_13860_16 then] than AAH09 L36529_04 be] be, STC_13860_16 outwardlye] outwardly L36529_04 owtwardly CCor16801 seme] seeme AAH09 CCor16801 seame, L36529_04 seme. STC_13860_16

meddle] meddill LEge24 medle CCor16801 wittes] wites AAH09 L36529_04 LEge24 fine] fyne AAH09 LEge24 fine; L36529_04 fine, STC_13860_16 ffyne CCor16801

of blak] Of blacke STC_13860_16 off black CCor16801 black] black AAH09 LEge24 blak] blacke nor white, L36529_04 and whit] nor whytt, AAH09 and whytt; 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 with] With AAH09 STC_13860_16 bestelynesse] beastlynesse, AAH09 beastlynes L36529_04 bestlynes LEge24 bestlynesse: STC_13860_16 bestlines CCor16801 they] the AAH09 L36529_04 those CCor16801 they bestes do
such do those beastes esteme. STC_13860_16

Nor] nor AAH09 L36529_04 Nor am I not where] Nor am I wher

for monnyemonnye / poison /] For money, poysnon, STC_13860_16

a] A STC_13860_16 Common] common AAH09 STC_13860_16

amonges] among AAH09 L36529_04 Among

Thou] thow AAH09 L36529_04

Thou] thow AAH09 L36529_04
My mothers maides . when they dyd sow or spin

1    My mothers maid{es} . when they dyd sow or spin
2    they sang sumtyme A sonng of the filde{d,e} mowsse
3    that{[th]+t+} for be cawssse her lyvelode was but thyn
4    wolld 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   slepe yf she myght her hungar to begille
18   my sisstar she hathe A lyving good
19   And

Commentary
Attributed to Sir Thomas Wyatt, 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. The complete poem appears in Tottel’s Miscellaneous Poems, 1578. For a discussion of Wyatt’s adaptation of the fable, see Rebholz, Sir Thomas Wyatt, 290. Rebholz, Sir Thomas Wyatt, 189–92.
lany under the title “Of the meane and sure estate written to Iohn Poins” (item 124). H8 marks no stanzaic divisions and leaves the poem unfinished with “and” on the nineteenth line.

1. Textual Notes

Texts Collated
STC13860_15, LEge23, AAH08

Collation
3 that] That STC13860_15 for be cawsse] forcawse LEge23 STC13860_15 be cawsse] because A AH08 lyvelode] lyvelod STC13860_15 was] but A AH08 thyn] thynne A AH08 thinne, STC13860_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 wet[ weth let AAH08 wet STC_13860_15 sorye] sorrye AAH08 sorry LEge23 sory STC_13860_15 plyght] plight AAH08 LEge23 plight. STC_13860_15
10 Too] To AAH08 LEge23 STC_13860_15 her /] her, AAH08 STC_13860_15 her LEge23 howssse] house AAH08 STC_13860_15 howse LEge23 dight] dight: STC_13860_15

12 for] ffor AAH08 for wiche] For which STC_13860_15 wiche] whiche AAH08 which LEge23 labord] laboured AAH08 LEge23 STC_13860_15 both] bothe AAH08 boeth LEge23 day] daye LEge23 &] and AAH08 & night] and night, STC_13860_15 night] nyght LEge23
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]ayne AAH08 LEge23 stide] steede AAH08 stede LEge23 STC_13860_15 fode] foode AAH08 fode, STC_13860_15
18 my sistar] My sister (quod AAH08 STC_13860_15 sistar 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
And hence from me she dwelleth not a myle.

now that ye be assembled heer

now that ye be assembled heer
all ye my ffryns at my request
specyally you my ffather Dere
that off my blud ar the nerest
thys vnto you ys my request
that ye woll pacyenlly hyre
by thys my last words exprest
my testament Intyer

and thynk nat to Interrupte me
ffor syche wyse provyded hawe I
that thoght ye welldyt woll nat be
thys touer ys hy ye se ys strong and hye
[] and the dooris fast barred hawe I
that no wyhght my purpose [ne] let shold
for to be quen off all Italy
nat on day lengere leve I wold

wherffor swet father I pray
ber thys my deth with{w+t+} pacyence
and tourment nat your herys gray
but frely pardonn myn offence
sythe yt presedeth off lowers ffervence
and off my harts constancy
let me nat ffrom the sweat presence
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). 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

fol. [88v]

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

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 thy afayre avaunte / ys thy 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 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 thowgh I had yow to morow agayn” [91r]).

1. Textual Notes

Texts Collated
T5068.19

Collation
1  harte] herte T5068.19 creweltye] cruelte T5068.19
2  enclynyd ys / . but] Enclyned is / But T5068.19
   humylyte] humylite T5068.19
shamefast] Shamefaste/ T5068.19 debonayre /] debonayre/ T5068.19
dredful] Dredeful T5068.19 off] of T5068.19
what] What T5068.19
followyth] Followeth T5068.19 off] of T5068.19

ys thys afayre avaunte/ys thys honor

fol. [89v]
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{_o} 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 thought
hys be the sclawnder as yt by reason ought
and vnto her thanke perpatuel
that in suche a nede helpe can so well

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 scry-bable” (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**

3. ys yt] Is is T5068.12 ys yt good to confesse hymself a traytour] T5068.17 hymself] him selfe 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
8. To her nay / yet was yt no reprefe] T5068.12 nay /] nay/ T5068.17 yt] it T5068.17 repere] represe T5068.17
9. for all for vertue was that she wrowght] T5068.12 for all] For al T5068.17 wrowght] wrought T5068.17
13. and] And T5068.17 and vnto her thanke perpatuel] T5068.12 perpatuel] perpetuel T5068.17
yff all the erthe were parchment scrybable

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. 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] proporctioned 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).
O marble herte and yet more harde perde

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
ys] is T5068.13 tree] tre 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
how frendly was medea to Iason

91r

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 though I had yow to morow agayne
91r

fol. [91r]
1    for though I had yow to morow agayne
2    I myght as well hold apryl 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. Fortho [ough] T5068.07 yow] you T5068.07 morow] morowe T5068.07
2. T5068.07 I] well] holde T5068.07 apryl] April T5068.07
3. As] yow] you T5068.07
4. Almighty T5068.07 god off] treuthe] T5068.07
5. Wher] ys] man] man/who T5068.07 it T5068.07
6. She] hem T5068.07 hem T5068.07
7. As] is T5068.07 beest} ys] is T5068.07
8. to] away T5068.07 away T5068.07

**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

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**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 so crewel a dede
7. Auysement ys good before the nede
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 your] 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
wo worth that wyght that trede eche vnder fote
and ye that ben off beauty croppe and rote
If therwythall in yow be no routhe
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
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 wretched] wretched T5068.06
Poems

6 whan] Whan T5068.06 to] T5068.06 ys] is T5068.06 wo / but] wo/but T5068.06 thynge] thynke T5068.06
7 our wreake ys] Our wrecye 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 thowgh 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
And who that sayth that for to love ys vyce

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 thraldom / thoug] 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 envyous / 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 spoken / but] spoken/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 thy sorow
93r

fol. [93r]
1   but now helpe god to quenche all thy sorow

Commentary
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 thy 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 ells

Commentary
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]
fol. [94v]
fol. [95r]
fol. [95v]
fol. [96r]

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. “appel-
latio,” 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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First Line Index

A my herte a what eilith the 78v
A wel I hawe at other lost 22v
Absens absenting causithe me to complaine 81v–82r
Alas poore man what hap have I 15v–16r
Alas that men be so vngent 27v
Alas what shuld yt be to yow preiudyce 90r
All women have vertues noble & excelent 18v
All yn the sight my lif doth hole depende 69r
Also wyckyd tonges byn so prest 91v
am el mem 67v
And now my pen alas wyth wyche I wryte 29v
and thys be thys ye may 44r
And who that sayth that for to love ys vyce 92r
And wylt thow leve me thus 17r
as ffor my part I know no thyng 41r–v
As power & wytt wyll me Assyst 20r
At last withdrawe yowre cruellte 04r–v
At most myscheffe 12r

Beholde love thye powre how she despisith 69v
blame not my lute for he must sownde 64r–v
Bownd am I now & shall be styll 08v–09r
but now helpe god to quenche all thys sorow 93r

Ceaser whan the traytor of egipte 70r
comforte thy self my wofull herte 74r
Cruell desire my master and my foo 73r

Dryven bye desire I dede this dede 81v
Dyvers dothe vse as I have hard & kno 77v
Eche man telles me I chaunge of my devise 75v
fancy framed my hart ffrust 62r
Farewell all my wellfare 09v–10r
ffanecy fframed my hart ffurst 61v–62r
ffor to love her for her lokes lovelye 75r
fforget not yet the tryde entent 54v
ffortune dothe frown 78v
ffortyn ells 93r
ffull well yt maye be sene 51r
for loue ys yet the moste stormy lyfe 91v
for thouggh I had yow to morow agayne 91r
for thylke grownde that bearyth the wedes wycke 59v
for who so ends 93r

Go burnynge siths vnto the frozen hert 61v
Greting to you bothe yn hertye wyse 79r–v
Grudge on who liste this ys my lott 78v
Gyve place all ye that dothe reioise 77v

Hartte aprest with dessperott thoughtes 47v–48r
hate whom ye list for I kare not 78v
He Robyn gentyll robyn 22v
Hey Robyn Ioly Robyn tell me 24r–v
how friendly was medea to Iason 91r
how shold I 43r
howe shulde I 77rv–v

I abide and abide and better abide 81v
I am not ded altho I had a falle 74r
I ame not she be prowess off syt
I finde no peace and all my warre is donne
I have sought long with stedfastnesse
I lowe lovyd and so doithe she
I may well say with joyfull harte
I se the change ffro m that that was
If that I cowlde in versis close
In faythe methynkes yt ys no Ryght
In places Wher that I company
Ineternum I was ons determined
It was my choyse It Was my chaunce
It was my choyse yt was no chaunce
lament my losse my labor and my payne
lencre to muse
Lo how I seke & sew to haue
lo in thy hat thow hast be gone
love doth againe
Lyk as the swanne towards her dethe
Madame margeret
Marvell nomore Altho
May not thys hate from the estarte
Me list no more to sing
My ferefull hope from me ys fled
my hart ys set nat to remowe
my hart ys set not remove
My harte I gave the not to do it paine
My herte I gave the not to do yt paine
My hope alas hath me abusid
My hope is yow for to obtaine,
My loue ys lyke vnto theternall fyre
My lute awake performe the last labor 14v–15r
My mothers maides . when they dyd sow or spin 87v
My nowne Iohn poyntz . sins ye delight to know 85v–87r
My pen take payn a lytyll space 03v
my ywtheffol days ar past 68r–v
Mye love toke skorne my servise to retaine 79v
myght I as well within my song be lay 65v
Myght I as well within my songe 66r
Myn vnhappy chaunce / to home shall I playn 60v
Nature that gave the bee so fete agrace 71v
now all of chaunge 81r–v
Now may I morne as one off late 26r
Now must I lerne to lyue at rest 54r
now that ye be assemblled heer 88r
Nowe fare well love and theye lawes forever 75r
O cruell causer of vndeserrved chaynge 02v
o happy dames that may enbrayes 55r–v
O marble herte and yet more harde perde 90r
O myserable sorow withowten cure 58v
O very lord / o loue / o god alas 29v
O ye louers that hygh vpon the whele 30r
Ons me thoght ff fortune me kist 71v
Ons me thought fortune me kiste 73v–74r
Pacyence of all my smart 21r
Pacyence tho I have not 13v
patiens for I have wrong / 82v
patiens for my devise 71r
Payne of all payne the most grevos paine 75v–76r
perdye I saide yt not 70v–71r
Resounde my voyse ye woodes that herithe me plaine 72r

She sat and sewid that hathe done me the wronge 73r
Sins ye delight to kno 72v
Sins you will nedes that I shall sing 73v
So feble is the therd that dothe the burden staye 49r–50v
So vnwarely was never no man caught / 32r
Somtyme I fled the fyre that me brent / 38v
Spight hathe no powre to make me sadde 78r
Stoppe me of my 93r
Suche Wayn thought / as wonted to myslede me / 31r
Suffryng in sorow in hope to attayn 06v–07r
Sum tyme I syghe sumtyme I syng 20v
Sum summ say I love sum say I moke 58v
Syns loue ys suche that as ye wott 51v–52r
Syns so ye please to here me playn 53r

Take hede be tyme lest ye be spyeved 02r
Tanglid I was yn loves snare 79v–80r
That tyme that myrthe dyd stere my shypp 17v
The fruite of all the seruise that I serue 72r
The hart & servys to yow profferd 11v
The knot which fyrst my hart dyd strayn 22v
The knott whych ffryst my hart dyd strayn / 33r–v
the losse is small to lose suche on 77v
The Ioye so short alas the paine so nere 75v
The lyvely sparkes that yssue frome those Iies / 36v
The restfull place Revyver of my smarte 18r
the sueden ghance ded mak me mves 67v
The Wandryng gadlyng in the somer tyde / 35v
ther ys no cure ffor care off miyd 41r
Theye fle from me that some tyme ded me seke 69v–70r
This rotyd greff will not but growe
Tho I can not your crueltie constrayne /
thou haste no faith of him that eke hath none
thy promese was to loue me best
To cause accorde or to agree
to countarffete a mery mode
To dere is bowght the doblenes
To make an ende of all this strif
to men that knows ye not
to my meshap alas I fynd
To Rayle or geste ye kno I vse yt not
To wette your Iye withouten teare
to wishe and wante and not obtaine
To your gentyll letters an answere to resyte
Too yoye In payne my will

Venus thorns that are so sharp and kene
wan I be thyng my wontyd was
Was neuer yet fyle half so well fyllyd
whan that I call vnto my mynde
What deth ys worse then thys /
What dethe is worsse then this
What helpythe hope of happy hape
What menythe thys when I lye alone
what nedythe lyff when I requyer
What no perde ye may be sure
what shulde I saye
What thyng shold caurse me to be sad
when I bethynk my wontet ways
Who hath more caurse for to complayne
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Who wold haue euer thougth 21r
Wo worthe the fayre gemme vertuesse 91v
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Wyll ye se / What Wonderous love hathe wrought 84r
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Wyth sorowfull syghes and wondes smart 26v
Wythe seruing still 81r

Ye know my herte my ladye dere 73v
yf chaunse assignid 70v
Yf in the worlde there be more woo 53v
Yf with complaint the paine might be exprest 73r
yff all the erthe were parchment scrybable 90r
Yff fansy wuld favour 34v
Yff I had sufferd thys to yow vnware 11r
Yff reason govern fantasye 45r–46r
yff yt be so that ye so creuel be 91r–v
Yowre ferefull hope cannot prevayle 08r
ys thys afayre avaunte / ys thys honor 89v
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