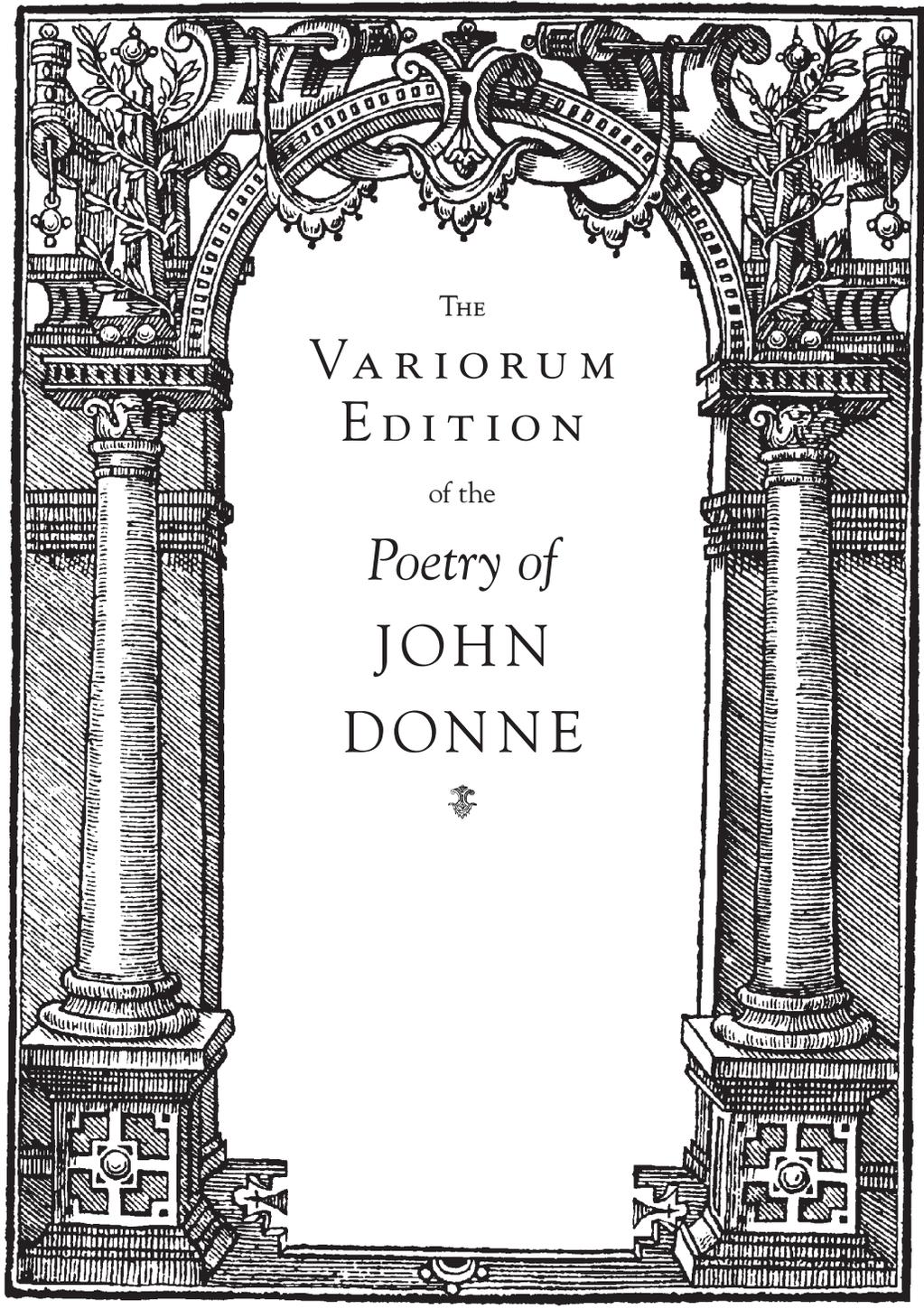The

Variorum Edition

of the

Poetry of

JOHN DONNE

THE
VARIORUM
EDITION
of the
Poetry of
JOHN
DONNE

Gary A. Stringer, *General Editor*

Indiana University Press   Bloomington and Indianapolis

SHORT FORMS OF REFERENCE
FOR DONNE'S WORKS

(In the interests of convenience and economy, we have used the following short forms throughout the *Variorum* commentary and the textual introductions. These forms are based on traditional headings or numberings except in cases where traditional designations are confusing, imprecise, or nonexistent. Spelling, capitalization, font, and pointing in this list are regularized, and none of these details should be accorded bibliographical or textual significance.)

POEMS

Air	Air and Angels ["Twice or thrice had I loved"]
AltVic	A Letter Written by Sir H. G. and J. D. Alternis Vicibus ["Since every tree begins"]
Amic	Amicissimo et Meritissimo Ben Jonson ["Quod arte ausus es hic tua"]
Anniv	The Anniversary ["All kings and all their favorites"]
Annun	Upon the Annunciation and Passion ["Tamely frail body"]
Antiq	Antiquary ["If in his study"]
Apoth	Apotheosis Ignatij Loyolae ["Qui sacer antefuit"]
Appar	The Apparition ["When by thy scorn"]
AutHook	Ad Autorem ["Non eget Hookerus"]
AutJos	Ad Autorem ["Emendare cupis Joseph"]
Bait	The Bait ["Come live with me"]
BB	To Mr. B.B. ["Is not thy sacred hunger"]
BedfCab	Epitaph on Himself: To the Countess of Bedford ["That I might make your cabinet"]
BedfDead	To the Countess of Bedford: Begun in France ["Though I be dead and buried"]
BedfHon	To the Countess of Bedford ["Honor is so sublime"]
BedfReas	To the Countess of Bedford ["Reason is our soul's left hand"]
BedfRef	To the Countess of Bedford ["You have refined me"]

BedfShe	Elegy to the Lady Bedford ["You that are she"]
BedfTwi	To the Countess of Bedford: On New-Year's Day ["This twilight of two years"]
BedfWrit	To the Countess of Bedford ["To have written then"]
Beggar	A Lame Beggar ["I am unable, yonder beggar cries"]
Blos	The Blossom ["Little thinkest thou"]
BoulNar	Elegy upon the Death of Mrs. Boulstrode ["Language thou art too narrow"]
BoulRec	Elegy on Mrs. Boulstrode ["Death, I recant"]
Break	Break of Day ["'Tis true, 'tis day"]
Broken	The Broken Heart ["He is stark mad"]
Cales	Cales and Guiana ["If you from spoil"]
Calm	The Calm ["Our storm is past"]
Canon	The Canonization ["For God's sake hold your tongue"]
Carey	A Letter to the Lady Carey and Mrs. Essex Rich ["Here where by all"]
CB	To Mr. C. B. ["Thy friend whom thy deserts"]
Christ	A Hymn to Christ at the Author's Last Going into Germany ["In what torn ship soever"]
Citizen	A Tale of a Citizen and his Wife (noncanonical) ["I sing no harme, goodsooth"]
Commun	Community ["Good we must love"]
Compu	The Computation ["For the first twenty years"]
ConfL	Confined Love ["Some man unworthy"]
Corona	La Corona
Cor1	"Deign at my hands"
Cor2	Annunciation ["Salvation to all that will is nigh"]
Cor3	Nativity ["Immensity cloistered in thy dear womb"]
Cor4	Temple ["With his kind mother who partakes thy woe"]
Cor5	Crucifying ["By miracles exceeding power of man"]
Cor6	Resurrection ["Moist with one drop of thy blood"]
Cor7	Ascension ["Salute the last and everlasting day"]
Coryat	Upon Mr. Thomas Coryat's Crudities ["Oh to what height"]
Cross	The Cross ["Since Christ embraced"]
Curse	The Curse ["Whoever guesses, thinks, or dreams"]
Damp	The Damp ["When I am dead"]
Disinher	Disinherited ["Thy father all from thee"]
Dissol	The Dissolution ["She is dead"]
Dream	The Dream ["Dear love, for nothing less"]
Eclog	Eclogue at the Marriage of the Earl of Somerset ["Unseasonable man, statue of ice"]
Ecst	The Ecstasy ["Where, like a pillow on a bed"]
ED	To E. of D. with Six Holy Sonnets ["See, Sir, how as the sun's"]
EdHerb	To Sir Edward Herbert ["Man is a lump"]
EG	To Mr. E. G. ["Even as lame things"]

EgDD	Epigraph from Death's Duel ["Corporis haec animae"]

Elegies:

ElAnag	The Anagram ["Marry and love thy Flavia"]
ElAut	The Autumnal ["No spring nor summer beauty"]
ElBed	Going to Bed ["Come, Madam, come"]
ElBrac	The Bracelet ["Not that in color it was like thy hair"]
ElChange	Change ["Although thy hand and faith"]
ElComp	The Comparison ["As the sweet sweat of roses in a still"]
ElExpost	The Expostulation ["To make the doubt clear"]
ElFatal	On His Mistress ["By our first strange and fatal interview"]
ElJeal	Jealousy ["Fond woman which would'st have thy husband die"]
ElNat	"Nature's lay idiot"
ElPart	His Parting From Her ["Since she must go"]
ElPerf	The Perfume ["Once and but once found in thy company"]
ElPict	His Picture ["Here take my picture"]
ElProg	Love's Progress ["Whoever loves, if he do not propose"]
ElServe	"Oh, let not me serve so"
ElVar	Variety ["The heavens rejoice in motion"]
ElWar	Love's War ["Till I have peace with thee"]
EpEliz	Epithalamion upon … the Lady Elizabeth ["Hail, Bishop Valentine"]
EpLin	Epithalamion Made at Lincoln's Inn ["The sunbeams in the east"]
EtAD	Epitaph for Ann Donne ["Annae/ Georgii More de filiae"]
EtED	Epitaph for Elizabeth Drury ["Quo pergas, viator"]
EtRD	Epitaph for Robert and Anne Drury ["Roberti Druri/ quo vix alter"]
EtSP	John Donne's Epitaph . . . in St. Paul's Cathedral ["Iohannes Donne/ Sac: Theol: Profess:"]
Expir	The Expiration ["So, so, break off"]
Fare	Farewell to Love ["Whilst yet to prove"]
Father	A Hymn to God the Father ["Wilt thou forgive"]
Faust	Faustinus ["Faustinus keeps his sister"]
Fever	A Fever ["Oh do not die"]
FirAn	The First Anniversary. An Anatomy of the World ["When that rich
Flea	The Flea ["Mark but this flea"]
Fun	The Funeral ["Whoever comes to shroud me"]
FunEl	A Funeral Elegy ["'Tis lost to trust a tomb"]
Gaz	Translated out of Gazaeus ["God grant thee thine own wish"]
GHerb	To Mr. George Herbert with One of My Seals ["Qui prius assuetus serpentum"]
Goodf	Goodfriday, 1613. Riding Westward ["Let man's soul be a sphere"]

❦   Short Forms For Donne's Works

GoodM	The Good Morrow ["I wonder by my troth"]
Ham	An Hymn to the Saints and to the Marquis Hamilton ["Whether that soul which now comes"]
Har	Obsequies upon the Lord Harrington ["Fair soul, which wast not only"]
Harb	The Harbinger to the Progress (by Joseph Hall) ["Two souls move here"]
Heart	"When my heart was mine own"
Henry	Elegy on the Untimely Death of . . . Prince Henry ["Look to me, Faith"]
Hero	Hero and Leander ["Both robbed of air"]
HG	To Sr. Henry Goodyere ["Who makes the past a pattern"]

Holy Sonnets:

HSBatter	"Batter my heart"
HSBlack	"O my black soul"
HSDeath	"Death be not proud"
HSDue	"As due by many titles"
HSLittle	"I am a little world"
HSMade	"Thou hast made me"
HSMin	"If poisonous minerals"
HSPart	"Father part of his double interest"
HSRound	"At the round earth's imagined corners"
HSScene	"This is my play's last scene"
HSShe	"Since she whom I loved"
HSShow	"Show me dear Christ"
HSSighs	"O might those sighs"
HSSouls	"If faithful souls"
HSSpit	"Spit in my face"
HSVex	"O to vex me"
HSWhat	"What if this present"
HSWhy	"Why are we by all creatures"
HSWilt	"Wilt thou love God"
HuntMan	To the Countess of Huntingdon ["Man to God's image"]
HuntUn	To the Countess of Huntingdon ["That unripe side of earth"]
HWHiber	H. W. in Hibernia Belligeranti ["Went you to conquer?"]
HWKiss	To Sir Henry Wotton ["Sir, more than kisses"]
HWNews	To Sir Henry Wotton ["Here's no more news"]
HWVenice	To Sir H. W. at His Going Ambassador to Venice ["After those reverend papers"]

Ignatius, verse from:

IgAver	"Aversa facie Janum referre"
IgFeath	"Feathers or straws swim on the water's face"
IgFlow	"As a flower wet with last night's dew"

IgLark	"The lark by busy and laborious ways"
IgNoise	"With so great noise and horror"
IgOper	"Operoso tramite scandent"
IgPiece	"That the least piece which thence doth fall"
IgPlum	"Aut plumam, aut paleam"
IgQual	"Qualis hesterno madefacta rore"
IgResemb	"Resemble Janus with a diverse face"
IgSport	"My little wandering sportful soul"
IgTanto	"Tanto fragore boatuque"
ILBlest	To Mr. I.L. ["Blest are your north parts"]
ILRoll	To Mr. I.L. ["Of that short roll"]
Image	"Image of her whom I love"
InAA	Inscription in the Album Amicorum of Michael Corvinus ["In propria venit"]
Ind	The Indifferent ["I can love both fair and brown"]
InLI	Inscription in a Bible Presented to Lincoln's Inn ["In Bibliotheca Hospitii"]
Jet	A Jet Ring Sent ["Thou art not so black"]
Jug	The Juggler ["Thou callest me effeminate"]
Julia	Julia (noncanonical) ["Hearke newes, ô Enuy"]
Klock	Klockius ["Klockius so deeply hath sworn"]
Lam	The Lamentations of Jeremy ["How sits this city"]
Lect	A Lecture upon the Shadow ["Stand still and I will read"]
Leg	The Legacy ["When I died last"]
Liar	The Liar ["Thou in the fields walkest"]
Libro	De Libro Cum Mutuaretur ["Doctissimo Amicissimoque v. D. D. Andrews"]
Licent	A Licentious Person ["Thy sins and hairs"]
Lit	A Litany ["Father of heaven and him"]
LovAlch	Love's Alchemy ["Some that have deeper digged"]
LovDeity	Love's Deity ["I long to talk with some old"]
LovDiet	Love's Diet ["To what a cumbersome unwieldiness"]
LovExch	Love's Exchange ["Love, any devil else but you"]
LovGrow	Love's Growth ["I scarce believe my love to be so pure"]
LovInf	Lovers' Infiniteness ["If yet I have not all thy love"]
LovUsury	Love's Usury ["For every hour that thou wilt spare me"]
Macaron	In Eundem Macaronicon ["Quot, dos haec, linguists"]
Mark	Elegy on the Lady Markham ["Man is the world"]
Martial	Raderus ["Why this man gelded Martial"]
Merc	Mercurius Gallo-Belgicus ["Like Aesop's fellow slaves"]
Mess	The Message ["Send home my long strayed eyes"]
Metem	Metempsychosis ["I sing the progress of a deathless soul"]
MHMary	To the Lady Magdalen Herbert, of St. Mary Magdalen ["Her of your name"]
MHPaper	To Mrs. M. H. ["Mad paper stay"]

❧   Short Forms For Donne's Works

NegLov	Negative Love ["I never stooped so low"]
Niobe	Niobe ["By children's birth and death"]
Noct	A Nocturnal upon St. Lucy's Day ["'Tis the year's midnight"]
Para	The Paradox ["No lover saith, I love"]
Philo	An Obscure Writer ["Philo with twelve years' study"]
Phrine	Phrine ["Thy flattering picture, Phrine"]
Praise	To the Praise of the Dead and the Anatomy (by Joseph Hall) ["Well died the world"]
Prim	The Primrose ["Upon this primrose hill"]
Prohib	The Prohibition ["Take heed of loving me"]
Pyr	Pyramus and Thisbe ["Two by themselves each other"]
Ralph	Ralphius ["Compassion in the world again is bred"]
Relic	The Relic ["When my grave is broke up again"]
Res	Resurrection Imperfect ["Sleep, sleep, old sun"]
RWEnvy	To Mr. R. W. ["Kindly I envy thy song's"]
RWMind	To Mr. R. W. ["Muse not that by thy mind"]
RWSlumb	To Mr. R. W. ["If as mine is thy life a slumber be"]
RWThird	To Mr. R. W. ["Like one who in her third widowhood"]
RWZeal	To Mr. R. W. ["Zealously my muse"]
Sal	To the Countess of Salisbury ["Fair, great, and good"]
Sappho	Sappho to Philaenis ["Where is that holy fire"]

Satires:

Sat1	"Away thou fondling motley humorist"
Sat2	"Sir, though (I thank God for it) I do hate"
Sat3	"Kind pity chokes my spleen"
Sat4	"Well, I may now receive and die"
Sat5	"Thou shalt not laugh in this leaf, Muse"
SB	To Mr. S. B. ["O thou which to search"]
SecAn	The Second Anniversary. Of the Progress of the Soul ["Nothing could make me sooner"]
SelfAc	A Self Accuser ["Your mistress, that you follow whores"]
SelfL	Self Love ["He that cannot choose but love"]
SGo	Song ["Go, and catch a falling star"]
Sheaf	A Sheaf of Miscellany Epigrams
Sheaf 1–61: individual poems within Sheaf	
Ship	A Burnt Ship ["Out of a fired ship"]
Sickness	A Hymn to God My God, in My Sickness ["Since I am coming"]
Sidney	Upon the Translation of the Psalms by Sir Philip Sidney ["Eternal God, (for whom who ever dare . . .)"]
Sorrow	Elegia ["Sorrow, who to this house"]
SSweet	Song ["Sweetest love, I do not go"]
Stat	Stationes from Devotions ["Insultus morbi primus"]
Storm	The Storm ["Thou which art I"]

SunRis	The Sun Rising ["Busy old fool, unruly sun"]
Tilman	To Mr. Tilman after He Had Taken Orders ["Thou whose diviner soul"]
Token	Sonnet. The Token ["Send me some token"]
Triple	The Triple Fool ["I am two fools, I know"]
TWHail	To Mr. T. W. ["All hail sweet poet"]
TWHarsh	To Mr. T. W. ["Haste thee harsh verse"]
TWHence	To Mr. T. W. ["At once from hence"]
TWPreg	To Mr. T. W. ["Pregnant again"]
Twick	Twickenham Garden ["Blasted with sighs and surrounded with tears"]
Under	The Undertaking ["I have done one braver thing"]
ValBook	A Valediction of the Book ["I'll tell thee now"]
ValMourn	A Valediction Forbidding Mourning ["As virtuous men pass mildly away"]
ValName	A Valediction of My Name in the Window ["My name engraved herein"]
ValWeep	A Valediction of Weeping ["Let me pour forth"]
Wall	Fall of a Wall ["Under an undermined and shot-bruised wall"]
Will	The Will ["Before I sigh my last gasp"]
Wing	Sir John Wingfield ["Beyond th'old pillars"]
Witch	Witchcraft by a Picture ["I fix mine eye on thine"]
WomCon	Woman's Constancy ["Now thou has loved me one whole day"]

Prose Works

Biathanatos	Biathanatos, ed. Ernest W. Sullivan, II. Newark: U of Delaware P, 1984.
Devotions	Devotions upon Emergent Occasions, ed. Anthony Raspa. Montreal: McGill-Queen's UP, 1975.
Essays	Essays in Divinity, ed. Evelyn M. Simpson. Oxford: Clarendon, 1952.
Ignatius	Ignatius His Conclave, ed. T. S. Healy, S.J. Oxford: Clarendon, 1969.
Letters	Letters to Severall Persons of Honour (1651). A Facsimile Reproduction with an Introduction by M. Thomas Hester. Delmar, N. Y.: Scholars' Facsimiles & Reprints, 1977.
Paradoxes	Paradoxes and Problems, ed. Helen Peters. Oxford: Clarendon, 1980.
Sermons	The Sermons of John Donne, ed. George R. Potter and Evelyn M. Simpson. 10 vols. Berkeley: U of California P, 1953–62.

Abbreviations Used
in the Commentary

Eighteenth- and Nineteenth-Century Periodicals

Ac	*The Academy*. London, 1869–1916.
AR	*The Andover Review*. Boston, 1884–93.
Art	*Artist and Journal of Home Culture*. London, 1880–1902.
Ath	*The Athenaeum*. London, 1828–1921.
Bo	*The Bookman*. London, 1891–1934.
BookR	*Book Reviews*, 1893–1901.
Cit	*The Citizen*. (American Society for Extension of University Teaching) Philadelphia, 1895–98.
EdRev	*The Edinburgh Review*, 1802–1929.
FR	*The Fortnightly Review*. London, 1865–1954.
LEM	*Lowe's Edinburgh Magazine*. Edinburgh, 1846–48.
LitG	*The Literary Gazette*, 1817–62.
LLA	*Littell's Living Age*. Boston, 1844–96.
MPS	*Miscellanies of the Philobiblion Society*, 1856–57.
MR	*The Monthly Review*. London, 1749–1844.
N&Ath	*Nation [and Athenaeum]*. London, 1828–1921.
NewR	*The New Review*, 1889–97.
NMM	*The New Monthly Magazine*. London, 1814–84.
NMMC	*The National Magazine and Monthly Critic*, 1837–38.
NQR	*Notes and Queries for readers and writers, collectors and librarians*. London, 1849–1924.
NR	*The National Review*. London, 1855–64; 1883–1950.
QR	*The Quarterly Review*. London, 1809–1967.
RR	*The Retrospective Review*. London, 1820–28, 1852–54.
SN	*Studies and Notes in Philology and Literature*. Cambridge, MA, 1892–1907.

Modern Journals

ABR	*American Benedictine Review*
Acc	*Accent*
AION-SG	*Annali Istituto Universitario Orientale, Napoli, Sezione Germanica* (Naples, Italy)
AL	*American Literature*
Anglia	*Anglia: Zeitschrift für Englische Philologie*
ANQ	*ANQ: A Quarterly Journal of Short Articles, Notes, and Reviews;* formerly *American Notes and Queries*
Ant	*Antaios*
Arcadia	*Arcadia: Zeitschrift für Vergleichende Literaturwissenschaft*
ArielE	*ARIEL: A Review of International English Literature* (Calgary, Canada)
ATR	*Anglican Theological Review*
BNYPL	*Bulletin of the New York Public Library*
BookM	*The Bookman* (New York)
BSEAA	*Bulletin de la Société d'Etudes Anglo-Américaines des XVIIe et XVIIIe Siècles*
BSUF	*Ball State University Forum*
BuR	*Bucknell Review: A Scholarly Journal of Letters, Arts and Sciences*
BUSE	*Boston University Studies in English*
CE	*College English*
Centrum	*Centrum: Working Papers of the Minnesota Center for Advanced Studies in Language, Style, and Literary Theory*
ChQ	*Church Quarterly*
CIEFLB	*Central Institute of English and Foreign Languages Bulletin*
CL	*Comparative Literature* (Eugene, OR)
CLS	*Comparative Literature Studies*
CM	*The Cornhill Magazine*
ContempR	*Contemporary Review*
CP	*Concerning Poetry*
CQ	*The Cambridge Quarterly*
CR	*Critical Review*
Cresset	*Cresset* (Valparaiso, IN)
Criticism	*Criticism: A Quarterly for Literature and the Arts* (Detroit, MI)
CritQ	*Critical Quarterly*
CrSurv	*Critical Survey*
CS	*Cahiers du Sud*
DM	*The Dublin Magazine*
DownR	*Downside Review: A Quarterly of Catholic Thought*
DR	*The Dalhousie Review*
DUS	*Dacca University Studies*
DWB	*Dietsche Warande en Belfort*
EA	*Etudes Anglaises: Grande-Bretagne, Etats-Unis*

❧ ABBREVIATIONS USED IN THE COMMENTARY

E&S	*Essays and Studies* (London)
EIC	*Essays in Criticism: A Quarterly Journal of Literary Criticism* (Oxford)
EIRC	*Explorations in Renaissance Culture*
ELH	*ELH* (formerly *Journal of English Literary History*)
ELLS	*English Literature and Language* (Tokyo)
ELN	*English Language Notes* (Boulder, CO)
ELR	*English Literary Renaissance*
EM	*English Miscellany: A Symposium of History, Literature and the Arts*
EMS	*English Manuscript Studies 1100–1700*
EncL	*Encounter* (London)
EnglRev	*English Review* (Oxford)
EnglStud	*Englische Studien*
ES	*English Studies: A Journal of English Language and Literature* (Lisse, Netherlands)
EsFI	*Estudios di filologia inglese*
Expl	*The Explicator*
GHJ	*George Herbert Journal*
GRM	*Germanisch-Romanische Monatsschrift*
HAB	*Humanities Association Review / La Revue de l'Association des Humanités* (formerly *Humanities Association Bulletin*)
Hermathena	*Hermathena: A Dublin University Review*
HLQ	*The Huntington Library Quarterly: A Journal for the History and Interpretation of English and American Civilization*
HudR	*Hudson Review*
IJES	*Indian Journal of English Studies* (Calcutta)
Ins	*Insula* (Supplemento) (Madrid)
Is	*Isis*
ISJR	*Iowa State Journal of Research*
JCP	*Journal of Canadian Poetry*
JDJ	*John Donne Journal: Studies in the Age of Donne*
JEGP	*JEGP: Journal of English and Germanic Philology*
JHI	*Journal of the History of Ideas*
JQ	*Jewish Quarterly*
JRMMRA	*Journal of the Rocky Mountain Medieval and Renaissance Association*
Káñina	*Káñina: Revista de Artes y Letras de la Universidad de Costa Rica*
KR	*Kenyon Review*
KVKEK	*Kroniek van Kunst en Kultur*
L&M	*Literature and Medicine*
Lang&S	*Language and Style: An International Journal*
LeS	*Lingua e Stile: Timestrale di Linguistica e Critica Letteraria* (Bologna)
Lis	*The Listener*

LIT	*Lit: Literature Interpretation Theory*
LitRev	*The Literary Review* (London)
LMer	*The London Mercury*
LWU	*Literatur in Wissenschaft und Unterricht* (Kiel, Germany)
MedHist	*Medical History*
MLN	*MLN* (formerly *Modern Language Notes*)
MLNew	*The Malcom Lowry Review* (formerly *Malcom Lowry Newsletter*)
MLR	*The Modern Language Review*
MLS	*Modern Language Studies*
MP	*Modern Philology: A Journal Devoted to Research in Medieval and Modern Literature*
MR	*The Massachusetts Review: A Quarterly of Literature, Arts and Public Affairs*
N&Q	*Notes and Queries*
Neophil	*Neophilologus*
NewQ	*The New Quarterly*
NewW	*The New World*
NM	*Neuphilologische Mitteilungen: Bulletin de la Société Néophilologique / Bulletin of the Modern Language Society*
NStat	*New Statesman*
NWR	*Northwest Review*
NYRB	*The New York Review of Books*
OnsE	*Ons Erfdeel: Algemeen-Nederlands Tweemaandelijks Cultureel Tijdschrift*
Paragone	*Rivista Mensile di Arte Figurativa e Letteratura*
PBA	*Proceedings of the British Academy*
PBSA	*Papers of the Bibliographical Society of America*
Person	*Personalist*
PLL	*Papers on Language and Literature: A Journal for Scholars and Critics of Language and Literature*
PLPLS	*Proceedings of the Leeds Philosophical and Literary Society*
PMLA	*PMLA: Publications of the Modern Language Association of America*
PoetryR	*Poetry Review* (London)
PoT	*Poetics Today*
PQ	*Philological Quarterly* (Iowa City, IA)
PURBA	*Panjab University Research Bulletin (Arts)*
Ren&R	*Renaissance and Reformation / Renaissance et Réforme*
RES	*Review of English Studies: A Quarterly Journal of English Literature and the English Language*
Rev	*Review* (Blacksburg, VA)
RevUnB	*Revue de l'Université de Bruxelles*
RMS	*Renaissance and Modern Studies*
RN	*Renaissance News*
RSH	*Revue des Sciences Humaines*

❧   Abbreviations Used in the Commentary

RSLR	*Rivista di Storia e Letteratura Religiosa*
SAQ	*South Atlantic Quarterly*
SatRLit	*Saturday Review of Literature*
SB	*Studies in Bibliography: Papers of the Bibliographical Society of the University of Virginia*
SCB	*The South Central Bulletin*
SCN	*Seventeenth-Century News*
SCRev	*South Central Review: The Journal of the South Central Modern Language Association*
SEL	*Studies in English Literature, 1500–1900*
SELit	*Studies in English Literature* (Tokyo)
SIcon	*Studies in Iconography*
SLitI	*Studies in Literary Imagination*
SMy	*Studia Mystica*
SoQ	*The Southern Quarterly: A Journal of the Arts in the South* (Hattiesburg, MS)
SSEng	*Sydney Studies in English*
SP	*Studies in Philology*
SPWVSRA	*Shakespeare and Renaissance Association of West Virginia—Selected Papers* (also known as *Selected Papers from the West Virginia Shakespeare and Renaissance Association*)
SR	*Sewanee Review*
SUSFL	*Studi Urbinati di Storia, Filosofia, e Letteratura*
TEXTiats	*Text: An Interdisciplinary Annual of Textual Studies*
Th	*Theology*
TLS	[London] *Times Literary Supplement*
TNTL	*Tijdschrift voor Nederlandse Taal-en Letterkunde* (Leiden, Netherlands)
Trivium	*Trivium* (Dyfed, Wales)
TSLL	*Texas Studies in Literature and Language: A Journal of the Humanities*
UCPES	*University of California Publications in English Studies*
UR	*The University Review* (Kansas City, MO)
UTQ	*University of Toronto Quarterly*
WascanaR	*Wascana Review*
XUS	*Xavier University Studies: A Journal of Critical and Creative Scholarship* (New Orleans), now called *Xavier Review*
YES	*The Yearbook of English Studies*
YJC	*The Yale Journal of Criticism: Interpretation in the Humanities*

Hebrew Bible

Gen.	Genesis
Exod.	Exodus

Num.	Numbers
Deut.	Deuteronomy
Josh.	Joshua
Judg.	Judges
1 Sam.	1 Samuel
2 Sam.	2 Samuel
1 Chron.	1 Chronicles
Esth.	Esther
Ps.	Psalms
Prov.	Proverbs
Eccles.	Ecclesiastes
Cant.	Canticles (Song of Solomon)
Isa.	Isaiah
Jer.	Jeremiah
Ezek.	Ezekiel
Dan.	Daniel
Hos.	Hosea
Mal.	Malachi
Zech.	Zechariah

New Testament

Matt.	Matthew
Rom.	Romans
1 Cor.	1 Corinthians
2 Cor.	2 Corinthians
Gal.	Galatians
Col.	Colossians
Phil.	Philippians
1 Tim.	1 Timothy
Heb.	Hebrews
1 Pet.	1 Peter
2 Pet.	2 Peter
Rev.	Revelation (Apocalypse)

Shakespeare's Works

Ant.	*Antony and Cleopatra*
AWW	*All's Well That Ends Well*
AYL	*As You Like It*
Cor.	*Coriolanus*
Cym.	*Cymbeline*
Err.	*The Comedy of Errors*

❦ Abbreviations Used in the Commentary

Ham.	Hamlet
1H4	*Henry IV, Part 1*
2H4	*Henry IV, Part 2*
JC	*Julius Caesar*
Jn.	*King John*
LLL	*Love's Labour's Lost*
Lr.	King Lear
Mac.	*Macbeth*
MM	*Measure for Measure*
MND	*A Midsummer Night's Dream*
Oth.	*Othello*
PhT	*The Phoenix and the Turtle*
R2	*Richard II*
Rom.	*Romeo and Juliet*
TGV	*The Two Gentlemen of Verona*
Tmp.	*The Tempest*
TN	*Twelfth Night*
Tro.	*Troilus and Cressida*
Wiv.	*The Merry Wives of Windsor*
WT	*The Winter's Tale*

Other Works

AV	Authorized Version
CYT	The Canon's Yeoman's Tale (*The Canterbury Tales*)
DNB	*Dictionary of National Biography*
FQ	*The Faerie Queene*
Loeb	The Loeb Classical Library, founded by James Loeb
OED	*Oxford English Dictionary*
P.G.	*Patrologia Graeca*, ed. J. P. Migne
P.L.	*Patrologia Latina*, ed. J. P. Migne
Summa	*Summa Theologica* (St. Thomas Aquinas)

Sigla for Textual Sources

Manuscript Sources

(Entries listed as "Beal, *Index*" refer to citations in Peter Beal, comp., *Index of English Literary Manuscripts*.)

AF   United States Air Force Academy, Colorado
   AF1   Mapletoft volume (ms. emendations and transcriptions in a copy of A)

AU   Aberdeen University Library
   AU1   Aberdeen ms. 29

B   British Library
   B1   Add. 5956; B2   Add. 10309; B3   Add. 10337 (Elizabeth Rogers's Virginal Book); B4   Add. 15226; B5   Add. 15227; B6   Add. 18044; B7   Add. 18647 (Denbigh ms.); B8   Add. 19268; B9   Add. 21433; B10   Add. 22118; B11   Add. 23229 (Conway Papers); B12   Add. 25303; B13   Add. 25707 (Skipwith ms.); B14   Add. 27407; B15   Add. 28000; B16   Add. 30982 (Leare ms.); B17   Add. 32463; B18   Add. 34324 (Sir Julius Caesar's Papers); B19   Add. 34744 (West Papers XVIII); B20   Add. 44963; B21   Egerton 923; B22   Egerton 2013; B23   Egerton 2230 (Glover ms.); B24   Egerton 2421; B25   Egerton 2725; B26   Harley 3511 (Capell ms.); B27   Harley 3910; B28   Harley 3991 (Rawlinson ms.); B29   Harley 3998; B30   Harley 4064 (Harley Noel ms.); B31   Harley 4888; B32   Harley 4955 (Newcastle ms.); B33   Harley 5110; B34   Harley 5353; B35   Harley 6057; B36   Harley 6383; B37   Harley 6396; B38   Harley 6918; B39   Harley 6931; B40   Lansdowne 740; B41   Lansdowne 878; B42   Lansdowne 984; B43   Sloane 542; B44   Sloane 1792; B45   Sloane 1867; B46   Stowe 961; B47   Stowe 962; B48   *entry canceled*; B49   *entry canceled*; B50   Harley 791; B51   Evelyn ms. EM33 (formerly siglum OX3)

BD   Bradford District Archives (West Yorkshire Archive Service, Bradford)
   BD1   Hopkinson's M.S.S., Vol. 17; BD2   Hopkinson's M.S.S., Vol. 34; BD3   Spencer-Stanhope Calendar No. 2795 (Bundle 10, No. 34)

BR   Bedfordshire Record Office
BR1   J1583 (St. John ms.)

C   Cambridge University Library
C1   Add. ms. 29 (Edward Smyth ms.); C2   Add. ms. 5778(c) (Cambridge Balam ms.); C3   Add. ms. 8460 (Mary Browne Commonplace Book); C4 Add. ms. 8470 (Edward Hyde ms.); C5   Ee. 4. 14 (Moore ms.); C6   Ee. 5. 23; C7   Iosephi Scaligeri [Joseph Scaliger], *OPVS NOVVM DE EMENDATIONE TEMPORVM* (1583), holograph epigram; C8   Add. ms. 8467 (Leconfield ms.); C9   Add. ms. 8468 (Narcissus Luttrell ms.); C10   Giles Oldisworth volume (ms. emendations in a copy of C); C11   Add. ms. 8466, Michael Corvinus, "Album Amicorum," holograph inscription; C12   Add. ms. 9221

CE   Cambridge University, Emmanuel College Library
CE1   I.3.16 (James 68)

CH   Chester City Record Office
CH1   CR63/2/692/219

CJ   Cambridge University, St. John's College Library
CJ1   S.32 (James 423); CJ2   U.26 (James 548)
CT   Cambridge University, Trinity College Library
CT1   R.3.12 (James 592; Puckering ms.)

DR   Derbyshire Record Office
DR1   D258/28/5i; DR2   D258/31/16; DR3   D258/60/26a

DT   Trinity College Library, Dublin
DT1   877 (formerly G.2.21); DT2   877 (formerly G.2.21, second collection)

EE   Eaton Estate Office, Eccleston
EE1   Personal Papers 2/54

ES   East Sussex Record Office
ES1   RAF/F/13/1

EU   Edinburgh University Library
EU1   D.c.1.69; EU2   Laing III.436; EU3   Laing III.493; EU4   ms. 401 (Halliwell-Phillips Collection)

F   Folger Shakespeare Library
F1   L.b.541 (Loseley); F2   V.a.96; F3   V.a.97; F4   V.a.103 (Thomas Smyth ms.); F5   V.a.124; F6   V.a.125; F7   V.a.162 (Welden ms.); F8   V.a.169; F9 V.a.170; F10   V.a.241 (Gosse ms.); F11   V.a.245; F12   V.a.262; F13 V.a.276; F14   V.a.319; F15   V.a.322; F16   V.a.339; F17   V.a.345 (Curteis ms.); F18   V.b.43; F19   V.b.110; F20   W.a.118; F21   X.d.580 (Rudston ms., formerly P7 [Hall ms.])

FM   Fitzwilliam Museum, Cambridge
FM1   Fitzwilliam Virginal Book

H   Harvard University Library
H1   ms. Eng. 626; H2   ms. Eng. 686; H3   ms. Eng. 966.1 (Norton ms. 4502, Carnaby ms.); H4   ms. Eng. 966.3 (Norton ms. 4503); H5   ms. Eng. 966.4 (Norton ms. 4506, Dobell ms.); H6   ms. Eng. 966.5 (Norton ms. 4504, O'Flahertie ms.); H7   ms. Eng. 966.6 (Norton ms. 4500, Stephens ms.); H8   ms. Eng. 966.7 (Norton ms. 4620, Utterson ms.); H9   ms. Eng. 1107(15) (Gell Commonplace Book); H10   William Covell, *A IUST AND TEMPERATE DEFENCE OF THE FIVE BOOKS OF ECCLESIASTICALL POLICIE . . .* (1603), holograph epigram; H11   ms. transcriptions in a copy of A

HH   Henry E. Huntington Library
HH1   EL 6893 (Bridgewater ms.); HH2   HM 116; HH3   HM 172; HH4   HM 198 (Book I, Haslewood-Kingsborough ms.); HH5   HM 198 (Book II, Haslewood-Kingsborough ms.); HH6   HM 41536; HH7   HM 46323

HR   Hertfordshire Record Office
HR1   ms. 19061

IU   University of Illinois Library
IU1   William Leigh Commonplace Book; IU2   ms. 821.08/c737/17 (Joseph Butler Commonplace Book)

LA   Leeds Archives Department (West Yorkshire Archive Service, Leeds)
LA1   MX237

LL   Lincoln's Inn Library, London
LL1   Douai Bible, Vol. 1, holograph inscription

LP   London Public Record Office
LP1   State Papers Miscellaneous S.P. 9/51

LR   Leicestershire Record Office
LR1   DG7/Lit.2 (Burley ms.); LR2   DG9/2796

LU   University of London Library
LU1   Cornelius Schrevelius, *M. VALERII MARTIALIS EPIGRAMMATA . . .* (1661), Sir James Astry copy, ms. transcription

MC   Chetham's Library, Manchester
MC1   Farmer-Chetham ms. 8012, A.4.15

NP   University of Nottingham Library
NP1   Portland ms. Pw V 37 (Welbeck ms.); NP2   Portland ms. Pw V 191; NP3   Portland ms. Pw V 6

❦   Sigla For Textual Sources

NT   University of Newcastle upon Tyne Library
   NT1   Bell/White 25

NY   New York Public Library
   NY1   Arents Collection, Cat. No. S191 (John Cave ms.); NY2   Arents
   Collection, Cat. No. S288 (Hugh Barrow ms.); NY3   Berg Collection,
   Westmoreland ms.

O   Bodleian Library, Oxford
   O1   Add. B.97; O2   Ashmole 36, 37; O3   Ashmole 38; O4   Ashmole 47;
   O5   Ashmole 51; O6   Aubrey 6; O7   Aubrey 8; O8   Don.b.9; O9   Don.
   c.54; O10   Don.d.58; O11   Douce f.5; O12   Eng. poet. c.9; O13   Eng.
   poet. c.50; O14   Eng. poet. c.53; O15   Eng. poet. d.197; O16   Eng. poet.
   e.14 (Lawson ms.); O17   Eng. poet. e.37; O18   Eng. poet. e.40; O19   Eng.
   poet. e.97; O20   Eng. poet. e.99 (Dowden ms.); O21   Eng. poet. f.9
   (Phillipps ms.); O22   Eng. poet. f.25; O23   Eng. poet. f.27; O24   Malone 16;
   O25   Malone 19; O26   Malone 23; O27   Music d.238; O28   Music f.575;
   O29   Rawlinson poet. 26; O30   Rawlinson poet. 31; O31   Rawlinson poet.
   84; O32   Rawlinson poet. 90; O33   Rawlinson poet. 116; O34   Rawlinson
   poet. 117 (Wase ms.); O35   Rawlinson poet. 142; O36   Rawlinson poet. 160;
   O37   Rawlinson poet. 172; O38   Rawlinson poet. 199; O39   Rawlinson
   poet. 212; O40   Rawlinson poet. 214; O41   Sancroft 53; O42   Tanner 465;
   O43   Tanner 466; O44   Tanner 876 (ms. emendations in a copy of C);
   O45   ms. 1018 (St. Michael's College Library, Tenbury Wells); O46   ms. 1019
   (St. Michael's College Library, Tenbury Wells)

OC   Oxford University, Corpus Christi College Library
   OC1   ms. 327 (Fulman ms.); OC2   ms. 328

OJ   Oxford University, St. John's College Library
   OJ1   Nathaniel Crynes volume (ms. emendations in a copy of A)

OQ   Oxford University, Queen's College Library
   OQ1   ms. 216

OX   Oxford University, Christ Church Library
   OX1   ms. Music 350; OX2   mss. 736–738; OX3   ms. Evelyn 254 (in
   Variorum vols. 2, 6, and 8; identified in subsequently published vols. as B51)

P   Private hands
   P1   ms. Bedford 26 (Woburn ms. HMC. No. 26), Bedford Estates, London;
   P2   Beal, Index, DnJ 1430; P3   Heneage ms.; P4   Frendraught ms. (Thomas
   Fraser Duff ms.); P5   Abel Berland volume (ms. emendations in a copy of A,
   plus ms.); P6   Sparrow ms.; P7   entry cancelled (see F21)

PM   Pierpont Morgan Library, New York
   PM1   MA1057 (Holgate ms.)

PT Princeton University Library, Robert H. Taylor Collection
PT1 ms. transcriptions in a copy of 22c; PT2 Beal, *Index*, DnJ 1431

R Rosenbach Museum and Library, Philadelphia
R1 239/16; R2 239/18; R3 239/22; R4 239/23; R5 239/27; R6 240/2; R7 243/4.2; R8 1083/15; R9 1083/16 (Bishop ms.); R10 1083/17

RU Rutgers University Library
RU1 FPR 2247, E37

SA South African Public Library, Capetown
SA1 Grey 7 a 29 (formerly 2.a.II)

SN National Library of Scotland
SN1 Advocates' ms. 19.3.4; SN2 2060 (Hawthornden ms. VIII); SN3 2067 (Hawthornden ms. XV); SN4 6504 (Wedderburn ms.); SN5 Advocates' ms. 33.3.19

SP St. Paul's Cathedral Library
SP1 49.B.43; SP2 52.D.14

TA Texas A&M University Library
TA1 Henry White/Alan Haughton volume (ms. emendations in a copy of A)

TM Meisei University, Tokyo
TM1 Crewe ms. (formerly Monckton Milnes ms.)

TT Texas Tech University Library
TT1 PR 1171 D14 (Dalhousie I); TT2 PR 1171 S4 (Dalhousie II); TT3 St. John Brodrick volume (ms. emendations in a copy of A)

VA Victoria and Albert Museum, Dyce Collection
VA1 Cat. No. 17, ms. 25.F.16 (Neve ms.); VA2 Cat. No. 18, ms. 25.F.17 (Nedham ms.); VA3 Cat. No. 44, ms. 25.F.39 (Todd ms.)

WA Westminster Abbey Library
WA1 ms. 41 (Morley ms.)

WB Library of the University College of North Wales
WB1 ms. 422 (Bangor ms.)

WC William Andrews Clark Memorial Library, Los Angeles
WC1 S4975M1

WN National Library of Wales
WN1 Dolau Cothi ms. 6748; WN2 Peniarth 500B; WN3 NLW ms. 5308E (Herbert ms.); WN4 NLW ms. 5390D; WN5 NLW ms. 12443A, Part ii; WN6 NLW ms. 16852D

❦ Sigla For Textual Sources

Y   Yale University Library, James Osborn Collection

Y1   b62; Y2   b114 (Raphael King ms.); Y3   b148 (Osborn ms.); Y4   b150;
Y5   b197; Y6   b200; Y7   b205; Y8   f b66; Y9   f b88

Printed Sources

Citations in parentheses following seventeenth-century publications below are STC numbers from A. W. Pollard and G. R. Redgrave, eds., *Short-Title Catalogue of Books Printed in England . . . 1475–1640*, and from Donald Wing et al., eds., *Short-Title Catalogue of Books Printed in England . . . 1641–1700*. Items listed ambiguously in the *STC* are further identified by location and shelfmark. Locations of printed sources are as follows:

AUB	Universiteits-Bibliotheek, Amsterdam
C	Cambridge University Library, Cambridge
CLU–C	William Andrews Clark Memorial Library, Los Angeles, CA
CSmH	Huntington Library, San Marino, CA
CT	Trinity College, Cambridge
CtY	Yale University Library, New Haven, CT
DFo	Folger Shakespeare Library, Washington, DC
ICN	Newberry Library, Chicago, IL
InU	University of Indiana Library, Bloomington, IN
IU	University of Illinois Library, Urbana, IL
KyU	University of Kentucky Library, Lexington, KY
L	British Library, London
LG	Guildhall Library, London
LU	London University Library
M	John Rylands Library, University of Manchester
MC	Chetham's Library, Manchester
MH	Harvard University Library, Boston, MA
MiU	University of Michigan Library, Ann Arbor, MI
NjP	Princeton University Library, Princeton, NJ
O	Bodleian Library, Oxford
OCh	Christ Church, Oxford
OJn	St. John's College, Oxford
OWa	Wadham College Library, Oxford
TxAM	Texas A&M University Library, College Station, TX
TxLT	Texas Tech University Library, Lubbock, TX
TxU	University of Texas Library, Austin, TX.)
WBU	Bangor University Archives and Special Collections, Cathedral Library Collection

Seventeenth-Century Collected Editions/Issues:

A   1633   *POEMS* (STC 7045)

B	1635	*POEMS (STC 7046)*
C	1639	*POEMS (STC 7047)*
D	1649	*POEMS (STC D1868)*
E	1650	*POEMS (STC D1869)*
F	1654	*POEMS (STC D1870)*
G	1669	*POEMS (STC D1871)*

Selected Modern Editions:

H	1719	Jacob Tonson, ed., *Poems on Several Occasions*, Written by the Reverend John Donne, D. D.
I	1779	John Bell, ed., *The Poetical Works of Dr. John Donne.* Vols. 23–25 of *Bell's Edition: The Poets of Great Britain Complete from Chaucer to Churchill*
J	1793	Robert Anderson, ed., *The Poetical Works of Dr. John Donne.* In vol. 4 of *A Complete Edition of the Poets of Great Britain*
K	1810	Alexander Chalmers, ed., *The Poems of John Donne, D. D.* Vol. 5 of *The Works of the English Poets, from Chaucer to Cowper*
L	1839	Henry Alford, ed., *The Works of John Donne, D. D.*, vol. 6
M	1855	James Russell Lowell, ed., rev. by James Russell Lowell. *The Poetical Works of Dr. John Donne*
N	1872–73	Alexander B. Grosart, ed., *The Complete Poems of John Donne*, 2 vols.
O	1895	[Charles Eliot Norton, ed.], *The Poems of John Donne*, rev. by James Russell Lowell, 2 vols. [The Grolier Club Edition]
P	1896	E. K. Chambers, ed., *The Poems of John Donne*, 2 vols.
Q	1912	H. J. C. Grierson, ed., *The Poems of John Donne*, 2 vols.
R	1923	John Sparrow, ed., with bibliographical note by Geoffrey Keynes, *Devotions upon Emergent Occasions by John Donne*
S	1929	John Hayward, ed., *John Donne, Dean of St. Paul's: Complete Poetry and Selected Prose*
T	1942	Roger Bennett, ed., *The Complete Poems of John Donne*
U	1952	Helen Gardner, ed., *John Donne: The Divine Poems*
V	1956	Theodore Redpath, ed., *The Songs and Sonets of John Donne*
W	1963	Frank Manley, ed., *John Donne: The Anniversaries*
X	1965	Helen Gardner, ed., *John Donne: The Elegies and The Songs and Sonnets*
Y	1967	Wesley Milgate, ed., *John Donne: The Satires, Epigrams, and Verse Letters*
Z	1967	John T. Shawcross, ed., *The Complete Poetry of John Donne*
AA	1971	A. J. Smith, ed., *John Donne: The Complete English Poems*
BB	1978	Wesley Milgate, ed., *John Donne: The Epithalamions, Anniversaries, and Epicedes*
CC	1983	Theodore Redpath, ed., *The Songs and Sonets of John Donne*, 2nd ed.
DD	1985	C. A. Patrides, ed., *The Complete English Poems of John Donne*

❦   Sɪɢʟᴀ Fᴏʀ Tᴇxᴛᴜᴀʟ Sᴏᴜʀᴄᴇꜱ

Other Seventeenth-Century Sources and Locations:

1   1607   Thomas Dekker, *A KNIGHTS Coniuring* (*STC* 6508)

2   1607   Thomas Deloney, *Strange Histories* (*STC* 6567)

3   1607   Ben Jonson, *BEN: IONSON his VOLPONE Or THE FOXE* (*STC* 14783)

4   1609   Alfonso Ferrabosco, *AYRES* (*STC* 10827)

5   1609   Joseph Wybarne, *THE NEW AGE OF OLD NAMES* (*STC* 26055)

6   1611   Thomas Coryat, Coryats *Crudities* (*STC* 5808)

7   1611   Thomas Coryat, *THE ODCOMBIAN BANQVET* (*STC* 5810)

8a   1611   John Donne, *Conclaue Ignati* (*STC* 7026); b   1611, Continental ed. (*L* C.110.f.46.); c   1681, in Thomas Barlow, *PAPISMUS* (*STC* B836); d   1682, in *PAPISMUS* (*STC* B837)

9a   1611   John Donne, *Ignatius his Conclaue* (*STC* 7027); b   1626 (*STC* 7028); c   1634 (*STC* 7029); d   1635 (*STC* 7030); e   1652, in *PARADOXES, PROBLEMS, ESSAYES, CHARACTERS* (*STC* D1866); f   1652, in *PARADOXES, PROBLEMES,ESSAYES, CHARACTERS* (*STC* D1867)

10   1611   John Donne, Elizabeth Drury Inscription (Hawstead)

11   1612   William Corkine, *THE SECOND BOOKE OF AYRES* (*STC* 5769)

12a   1613   Josuah Sylvester, *Lachrymæ Lachrymarū* (*STC* 23578; *LU* [D.–L.L.] (XVII) Bc [Sylvester] S.R.); b   1613 (*STC* 23578; *DFo STC* 23578.2); c   1613 (*STC* 23578; *ICN CASE Y* 185. S 9993); d   1613 (*STC* 23577.5; *CtY* Ig Sy57 612Ld); e   1613 (*STC* 23577.5; *MC* J.1.39); f   1613 (*STC* 23578; *CtY* Ig Sy57 612Lc); g   1613 (*STC* 23578; *DFo STC* 23578 copy 4); h   1613 (*STC* 23578; *DFo STC* 23578 copy 1); i   1613 (*STC* 23577.5; *MH STC* 21652 [14455.3517*]); j   1613 (*STC* 23577.5; *M* R37802)

13a   1614   Michael Scott, *THE PHILOSOPHERS BANQVET* (*STC* 22062); b   1633 (*STC* 22063)

14a   1616   Ben Jonson, *THE WORKES OF Beniamin Jonson* (*STC* 14751; *CSmH* 62101); b   1616 (*STC* 14751; *CSmH* 62104); c   1616 (*STC* 14751; *TxU* Ah J738 +B616a); d   1616 (*STC* 14752); e   1640 (*STC* 14753); f   1640 (*STC* 14754); g   1692 (*STC* J1006)

15   1617   John Donne, Robert Drury Inscription (Hawstead)

16   1617   Henry Fitzgeffrey, *SATYRES: AND SATYRICALL EPIGRAM'S* (*STC* 10945)

17a   1618   Henry Fitzgeffrey, *CERTAIN ELEGIES, DONE BY SVNDRIE Excellent Wits* (*STC* 10945.3); b   1620 (*STC* 10945.6)

18a   1619   William Basse, *A HELPE TO DISCOVRSE* (*STC* 1547); b   1620 (*STC* 1548); c   1621 (*STC* 1549); d   1623 (*STC* 1549.5); e   1627 (*STC* 1550); f   1628 (*STC* 1551); g   1629

(STC 1551.3); h   1630 (STC 1551.5); i   1631 (STC 1551.7);
j   1635 (STC 1552); k   1636 (STC 1553); l   1638 (STC
1554); m   1640 (STC 1554.5); n   1648 (STC E23); o   1654
(STC E24); p   1663 (STC E25); q   1667 (STC E25A);
r   1682 (STC E25B)

19a   1621   William Basse, *A HELPE TO MEMORIE AND DISCOVRSE*
(STC 13051); b   1630 (STC 13051.3)

20a   1624   John Donne, *DEVOTIONS VPON Emergent Occasions* (STC
7033a); b   1624 (STC 7033); c   1624 (STC 7034); d   1626
(STC 7035); e   1627 (STC 7035a); f   1634 (STC 7036);
g   1638 (STC 7037)

21   1631   John Donne, Epitaph (St. Paul's Cathedral)

22a   1632   John Donne, *DEATHS DVELL* (STC 7031); b   1633 (STC
7032); c   1633 (STC 7032a; C Keynes B.5.24); d   1633 (STC
7032a; C Keynes B.5.29)

23a   1633   Henry Holland, *ECCLESIA SANCTI PAVLI ILLVSTRATA*
(STC 13584; L 577.c.4.[2].); b   1633 (STC 13584; LG A.7.6.
no. 2 in 32); c   1634 (STC 13585)

24a   1633   John Stow, *THE SURVEY OF LONDON* (STC 23345);
b   1640 [or later] (STC 23345.5)

25a   1635   John Swan, *SPECVLVM MUNDI* (STC 23516); b   1643
(STC S6238); c   1643 (STC S6238A); d   1665 (STC S6239);
e   1670 (STC S6240); f   1698 (STC S6240A)

26   1635   Katherine Thimelby, *TIXALL LETTERS*, ed. Arthur Clifford
[prints from lost seventeenth-century ms. dated 1635 by Keynes]

27   1640   [John Mennes?], *Wits RECREATIONS* (STC 25870)

28a   1640   Izaak Walton, *THE LIFE AND DEATH OF Dr DONNE*, in
John Donne, *LXXX SERMONS* (STC 7038); b   1658 (STC
W668)

29a   1645   John Gough, *THE ACADEMY OF Complements* (STC
G1401A); b   1646 (STC G1401B); c   1650 (STC G1401C);
d   1650 (STC G1402); e   1654 (STC G1403); f   1658 (STC
G1404); g   1663 (STC G1405); h   1670, *THE Academy OF
COMPLEMENTS Newly Refin'd* (STC G1405B); i   1684
(STC 1406; IU Hill 31 Mr.43 Gen. res.); j   1684 (STC 1406;
O Vet. A3 f. 313)

30   1650   *THE MIRROUR OF Complements* (STC M2223)

31a   1651   Lucius Cary [Viscount of Falkland], *Discourse of
INFALLIBILITY* (STC F317); b   1660 (STC F318)

32a   1653   Francis Beaumont, *POEMS* (STC B1602); b   1653 (STC
B1603); c   1660, Francis Beaumont and John Fletcher, *POEMS*
(STC B1604)

33a   1653   Samuel Sheppard, *MERLINVS ANONYMVS* (STC A1588;
DFo A1588); b   1653 (STC A1588; L E.1348.[1.]); c   1654
(STC A1589)

34a 1653 Izaak Walton, *The Compleat Angler* (STC W661); b 1655
              (STC W662); c 1661 (STC W663); d 1664 (STC W664);
              e 1668 (STC W665); f 1676 (STC W666); g 1676,
              Izaak Walton, Charles Cotton, and Robert Venables, *THE
              UNIVERSAL ANGLER* (STC W674; L C.31.a.7); h 1676,
              Izaak Walton, Charles Cotton, and Robert Venables, *THE
              UNIVERSAL ANGLER* (STC W674; CSmH 138284)

35 1654 [Robert Chamberlain?], *THE HARMONY OF THE MUSES*
              (STC C105)

36a 1654 Edmund Gayton, *PLEASANT NOTES UPON Don Quixot*
              (STC G415; CSmH 148580); b 1654 (STC G415; CSmH
              148581)

37a 1654 Izaak Walton, *THE LIFE OF Sir Henry Wotton, in Henry
              Wotton, Reliquiæ Wottonianæ* (STC W3649); b 1672 (STC
              W3650); c 1685 (STC W3651)

38 1654 Richard Whitlock, ZΩOTOMIA (STC W2030)

39a 1655 John Cotgrave, *WITS INTERPRETER* (STC C6370); b 1662
              (STC C6371); c 1671 (STC C6372)

40 1655 Johann Grindal, *Aendachtige BEDENCKINGEN* (AUB 2328
              F28)

41 1655 Samuel Sheppard, *THE MARROVV OF COMPLEMENTS*
              (STC M719)

42a 1656 John Mennes, *WIT AND DROLLERY* (STC W3131); b 1661
              (STC W3132)

43 1656 Abraham Wright, *Parnassus Biceps* (STC W3686)

44a 1657 Joshua Poole, *The English PARNASSUS* (STC P2814; ICN
              CASE X 997.69); b 1657 (STC P2814; CSmH 12886);
              c 1677 (STC P2815); d 1678 (STC P2816)

45 1658 William Dugdale, *THE HISTORY OF S^t. PAULS
              CATHEDRAL IN LONDON* (STC D2482)

46 1658 Henry Stubbs, *DELICIÆ Poetarum Anglicanorum IN
              GRÆCVM VERSÆ* (STC S6040)

47 1659 John Suckling, *THE LAST REMAINS OF Sr JOHN
              SVCKLING* (STC S6130)

48a 1660 William Winstanley, *England's WORTHIES* (STC W3058);
              b 1684 (STC W3059)

49 1661 Thomas Forde, *A THEATRE OF WITS* (STC F1548A)

50a 1661 Thomas Forde, *Virtus Rediviva* (STC F1550); b 1661 (STC
              F1550A)

51 1662 Margaret Cavendish [Duchess of Newcastle], *PLAYES* (STC
              N868)

52a 1670 Izaak Walton, *THE LIFE OF Mr. GEORGE HERBERT*
              (STC W669); b 1674, in George Herbert, *The Temple* (STC
              H1521); c 1678, in *The Temple* (STC H1522); d 1679,

in *The Temple* (STC H1523); e   1695, in *The Temple* (STC H1524)

53a   1670   Izaak Walton, *THE LIVES Of Dr. John Donne, Sir Henry Wotton, Mr. Richard Hooker, Mr. George Herbert* (STC W671); b   1675 (STC W672)

54a   1673   Andrew Marvell, *THE REHEARSALL TRANSPROS'D: The SECOND PART* (STC M882); b   1673 (STC M882A); c   1674 (STC M883)

55   1677   William Winstanley, *Poor ROBIN'S VISIONS* (STC H1598)

56a   1678   S. N., *THE LOYAL GARLAND* (O Douce H. 80 [2].); b   1686 (O Douce S 23)

57a   1680   Nathaniel Lee, *THEODOSIUS* (STC L877); b   1684 (STC L878); c   1692 (STC L879); d   1697 (STC L880)

58   1681   *A PARADOX Against LIFE* (STC P331)

59   1683   John Shirley, *The Compleat Courtier* (STC S3503)

60a   1684   Payne Fisher, *THE Tombes, Monuments, And Sepulchral Inscriptions, Lately Visible in St. Pauls Cathedral* (STC F1041); b   1684 (STC F1042)

61   1687   William Winstanley, *THE LIVES Of the most Famous English Poets* (STC W3065)

62   1688   Jane Barker, *POETICAL RECREATIONS* (STC B770)

63   1688   Henry Playford, ed., *Harmonia Sacra* (STC P2436)

64a   1691   John Dryden, *Eleonora, in THE WORKS* (STC D2207); b   1692 *Eleonora* (STC D2270); c   1693, in *THE WORKS* (STC D2208); d   1694, in *THE WORKS* (STC D2209); e   1695, in *THE WORKS* (STC D2210)

65   1696   Mary de la Rivière Manley, *LETTERS* (STC M434)

Modern First Printings:

66   1784   Sir John Cullum, *The History and Antiquities of Hawstead, in the County of Suffolk.*

67   1802   F. G. Waldron, *A Collection of Miscellaneous Poetry*

68   1802   F. G. Waldron, *The Shakespearean Miscellany*

69   1852   T. E. Tomlins, *The Life of John Donne, D. D. Late Dean of St. Paul's Church, London. By Izaak Walton. With Some Original Notes, By An Antiquary.*

70   1856   John Simeon, *MISCELLANIES OF THE Philobiblon Society*

71   1893   Sir Edmund Gosse, "The Poetry of John Donne," *NewR*, 236–47.

72   1899   Sir Edmund Gosse, *The Life and Letters of John Donne*, vol. 2

73   1958   Sir Geoffrey Keynes, "Dr. Donne and Scaliger," *TLS*, 21 February: 93, 108.

74   1967   John T. Shawcross, "John Donne and Drummond's Manuscripts," *American Notes & Queries* 5:104–05.

Manuscripts Listed by Traditional Classification

Variorum siglum	Traditional siglum	Beal siglum	Shelfmark/ call number	Manuscript name
Group I				
B30	*H40*	Δ 2	Harley 4064	Harley Noel
B32	*H49*	Δ 3	Harley 4955	Newcastle
C2	*C57*	Δ 4	Add. 5778(c)	Cambridge Balam
C8	*Lec*	Δ 5	Add. 8467	Leconfield
O20	*D*	Δ 1	Eng. poet. e.99	Dowden
SP1	*SP*	Δ 6	49.B.43	St. Paul's
Group II				
B7	*A18*	Δ 7	Add. 18647	Denbigh
CT1	*TCC*	Δ 13	R.3.12	Puckering
DT1	*TCD*	Δ 14	877	Dublin (I)
H4	*N*	Δ 9	Eng. 966.3	Norton
B40	*L74*	Δ 8	Lansdowne 740	Lansdowne
TT1	*none*	Δ 11	PR 1171 D14	Dalhousie I
TT2	*none*	Δ 12	PR 1171 S4	Dalhousie II
WN1	*DC*	Δ 10	Dolau Cothi 6748	Dolau Cothi
Group III				
B46	*S96*	Δ 15	Stowe 961	Stowe I
H5	*Dob*	Δ 16	Eng. 966.4	Dobell
C9	*Lut*	Δ 18	Add. 8468	Luttrell
H6	*O'F*	Δ 17	Eng. 966.5	O'Flahertie
Group IV				
NY3	*W*	Δ 19	Berg Collection	Westmoreland
Associated with Group III (except HH4, these are listed as Group V in X and BB)				
B13	*A25*	Δ 21	Add. 25707	Skipwith
H3	*Cy*	Δ 22	Eng. 966.1	Carnaby
H7	*S*	Δ 23	Eng. 966.6	Stephens
HH1	*B*	Δ 24	EL 6893	Bridgewater
HH4	*HK1*	Δ 25	HM 198, Pt. I	Haslewood-Kingsborough (I)
HH5	*HK2*	Δ 26	HM 198, Pt. II	Haslewood-Kingsborough (II)
Y2	*K* or *O1*	Δ 29	b 114	King
NY1	*JC*	Δ 27	Cat. No. S 191	John Cave
VA2	*D17*	Δ 28	Cat. No. 18 [25.F.17]	Nedham
O21	*P*	Δ 20	Eng. poet. f.9	Phillipps
Y3	*O* or *O2*	Δ 30		b 148 Osborn

Symbols and Abbreviations Used in the Textual Apparatus

(used singly or in combination)

~	base word
^	punctuation mark omitted
→	changed to: A → B = A changed to B
*	obscured letter (the number of asterisks approximating the number of letters obscured)
[…]	conjectured reading
/	line break
|	scribal mark indicating the end of a sentence or section
›…‹	alteration/insertion in the scribal hand
»…«	alteration/insertion in a second hand
app, apps	appearance(s)
cor	corrected state of a press variant
del	deleted
err	reading from errata list
HE	heading
ind	indented, indentation
Keynes	Geoffrey Keynes, *A Bibliography of . . . Donne*, 4th ed.
M	margin, marginal
missing	missing because of damage to the artifact
om	omitted
rev.	reversed
SS	subscription
st, sts	stanza(s)
unc	uncorrected state of a press variant
var	variant reading(s)
Σ	all other collated sources
1st	first
2nd	second
3rd	third
4th	fourth

General Introduction

Origin and Plan of the Edition

Modern interest in Donne's poetry is amply demonstrated by the appearance of some fourteen major editions of the whole or of parts of the canon in the twentieth century and by the flood of critical and scholarly commentary catalogued in various periodic checklists (including the annual bibliographies published by the Modern Language Association of America, *Studies in Philology*, and the Modern Humanities Research Association) and in a number of specialized reference works. Among these are the four editions of Geoffrey Keynes, *Bibliography of the Works of Dr. John Donne*; Theodore Spencer and Mark Van Doren, *Studies in Metaphysical Poetry: Two Essays and a Bibliography*; Lloyd E. Berry, *A Bibliography of Studies in Metaphysical Poetry, 1939–60*; John R. Roberts, *John Donne: An Annotated Bibliography of Modern Criticism, 1912–67*; A. J. Smith, *John Donne: the Critical Heritage*; and John R. Roberts, *John Donne: An Annotated Bibliography of Modern Criticism, 1968–1978*. In response to the accumulated bulk and the continuing vitality of the critical activity reflected in these works and to a growing conviction within the community of Donne scholars that Donne's text needed to be reedited—a conviction strongly buttressed by the publication in 1980 of Peter Beal's *Index of English Literary Manuscripts*, which identified important manuscript material that none of Donne's editors had ever incorporated—the project to produce this variorum edition was conceived.

After considerable prior discussion about the feasibility and usefulness of such a work, the effort was formally organized in the fall of 1981 when a group of scholars was invited to meet on the Gulf Park campus of the University of Southern Mississippi to define the nature of the task and outline procedures for carrying it out. At that meeting Gary A. Stringer of the University of Southern Mississippi was designated General Editor, and an advisory board comprising the following members was established: William B. Hunter, Jr., University of Houston (Emeritus); Albert C. Labriola, Duquesne University; Paul A. Parrish, Texas A&M University; Ted-Larry Pebworth, University of Michigan-Dearborn; John R. Roberts, University of Missouri; John T. Shawcross, University of Kentucky; and Ernest W. Sullivan, II, Texas Tech University. Later this group was expanded to include M. Thomas Hester, North Carolina State University, and C. A. Patrides, University of Michigan, who sat on the Advisory Board until his death in 1986. In response to evolving organizational and individual

purposes, the makeup of the Advisory Board has inevitably changed over the years, but it has been an abiding principle that members would not only help to steer the project, but also actively engage in the editorial work; and the respective contributions of Advisory Board members are noted in the various volumes of the edition, along with those of the other scholars who have participated in various ways. The project has also received widespread support from other individuals and institutions throughout the academic community and from a number of foundations and granting agencies. The contributions of all these supporters are gratefully and specifically acknowledged in the pages of the various volumes.

In accordance with the traditional ways of grouping Donne's works, the edition is organized into volumes, some of multiple parts, as follows:

Volume 1: General Commentary: the Historical Reception of Donne's Poetry
                   from the Beginnings to the Present
               General Textual Introduction and Appendices
Volume 2: Elegies
Volume 3: Satyres, Metempsychosis
Volume 4: Songs and Sonets
Volume 5: Verse Letters
Volume 6: Anniversaries, Epicedes and Obsequies
Volume 7: Divine Poems
Volume 8: Epigrams, Epithalamions, Epitaphs, Inscriptions, Miscellaneous Poems

As this outline indicates, all volumes except the first contain texts and commentary for a set of generically or thematically related poems, and the volumes are numbered in a rough approximation of the order in which the poems were composed. Although this system of numbering may entail a certain amount of bibliographical confusion while the edition is in progress, we trust that upon completion of the entire project this method of ordering the parts will appear rational to bibliographers and critics alike.

The Commentary

Purpose and Scope

Although the material here presented will undoubtedly lend itself to other uses as well, our fundamental motive in compiling this variorum commentary is to facilitate further understanding of Donne's poems by situating them squarely within the tradition of critical and scholarly discussion that has grown up around them from the poet's own time to the present. This purpose, in turn, has required that we identify and examine all items that properly belong within that tradition. As existing bibliographical aids indicate, the body of commentary on Donne is not only vast, but widely scattered. In his 458-page synopsis of comments on Donne in the Critical Heritage series, for instance, A. J. Smith locates and excerpts 222 items published between 1598 and 1889; and John R. Roberts, in his bibliographies of twentieth-century criticism, lists

and annotates well over 2,400 items written on Donne between 1912 and 1978, the second of these registering a trend that now sees the publication of approximately 100 books, articles, and notes on Donne every year. In addition to sheer bulk, as suggested above, the corpus of Donne commentary exhibits two further features that make it difficult to master: much of the material, both that identified in existing bibliographies and that which we have discovered, is dispersed throughout the pages of obscure or inaccessible editions and periodicals, and a good bit of it is written in foreign languages. The result of these circumstances is that scholarly or critical works of our own time frequently fail to align themselves distinctly within the critical tradition, and the continuing interpretive enterprise is marked by repetition and fragmentation.

There has been no previous attempt of this kind. None of the existing editions marshals more than a minute part of the available material, and the bibliographical volumes produced by Smith and Roberts have neither the scope nor the design of a variorum commentary, in addition to leaving entirely uncovered the periods 1890–1911 and 1979–present.[1] This variorum commentary, therefore, will fill a conspicuous gap in the field of Donne studies. In the effort to meet this need, we have defined our task in the broadest chronological and geographical terms. Although bibliographical considerations have dictated that we attempt coverage in each volume only to within three years of the completion of the typescript—and sometimes the gap between cut-off and publication dates is even greater—we have otherwise sought to bring together and synthesize all relevant items from the seventeenth through the twentieth centuries, and we have included material written not only in English, but also in French, German, Dutch, Italian, Spanish, Portuguese, Polish, Czech, and Japanese. Displaying the poems against this evolving, variegated background of critical discourse will, we believe, not only enable a better appreciation of individual works and of Donne's overall poetic achievement, but also provide materials toward an enhanced understanding of the aesthetic and intellectual history of the modern period. In short, the material here gathered will point the way to further research in a number of areas and facilitate the ongoing critical dialogue.

An undertaking like this, of course, is by its very nature conservative, bespeaking respect not only for what Donne has left us, but also for the contributions of those prior critics who have made possible our present understanding. Like those of contemporary critics, of course, the judgments of previous commentators are inevitably conditioned by cultural and personal assumptions about what poetry is (or should be), about how it functions in the world, and about the nature of criticism itself; and the validity of such assumptions tends to appear self-evident to those who hold them, with the frequent result that they are never explicitly stated. While the clarification of such preconceptions is itself a legitimate scholarly aim, we have not attempted in these pages to interpret the criticism nor to examine the various epistemological constructs that have shaped it, but have chosen rather to let each item of commentary speak for itself as best it can in the reduced form that it must necessarily take in these

[1]Since this introduction was first written, Catherine Phillips has extended Smith's work in *John Donne II: The Critical Heritage* (1996), which adds items up through 1923; and Roberts's *John Donne: An Annotated Bibliography of Modern Criticism, 1979–1995* appeared in 2004.

volumes. We recognize, of course, that no summary, however carefully prepared, can fully replace the original upon which it is based; indeed, the longer and more complex a given argument is, the less satisfactorily it submits to condensation. The compilation of commentary here offered is thus intended as a guide to, not as a substitute for, the primary works of scholarship that make up the tradition.

Editorial Stance

In attempting this consolidation of the critical heritage we have striven for both completeness and objectivity. Within the historical and linguistic limits noted above, we have sought to gather all published items of commentary and to represent each as accurately and extensively as our format permits. We have, furthermore, presented all these materials without interjecting editorial opinion on their validity or ultimate significance, though we have reduced redundancy in the presentation by fully reporting ideas only upon their first appearance, in some cases briefly tracing the progress of a given observation or line of argument by means of a system of internal cross-referencing. We have added neither glosses nor more general interpretations of our own, and have restricted instances of editorial intrusion (denoted by the abbreviation *ed.* in the text) to the correction of obvious factual error.

Organization of the Material within Volumes

As is customary in a variorum commentary, all material included here is organized chronologically and, when necessary within a given year, alphabetically by author's surname; and each item is aligned as precisely as possible with whichever aspects of the poetry it bears on. Thus, as noted above, Volume 1 traces in general terms the reception of Donne's poetry over the centuries, while the remaining volumes focus on individual genres and groups of poems. We have arranged the commentary in each genre-based volume along a continuum of particularity, beginning with the most general and proceeding to commentary on subsets of poems (where appropriate), commentary on particular poems, and line-by-line notes and glosses.[2] The material at all levels except glosses, moreover, is further organized into topical subunits whenever a common theme or critical concern runs through a number of items. In cases where an individual item of commentary depends specifically upon a previous version of Donne's text, we have included the relevant readings from that version.

Style of Presentation

We have attempted to present the commentary as efficiently and readably as possible. At all levels of organization above Notes and Glosses, the material is invariably summarized in narrative form, as the user is guided through the content by the editor's controlling voice, and the normal conventions of interpreting prose summary apply. In Notes and Glosses, however, which derive variously both from

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[2]In glosses keyed to specific lines or words, of course, commentators frequently annotate items in surrounding lines as well, and it is not always possible to subdivide such manifold glosses into their component elements without destroying the author's sense. Especially in Notes and Glosses sections of the commentary, therefore, users are advised to examine each entry in the context of those that come before and after in order to ensure full coverage of what has been reported about a particular point.

specific observations abstracted from longer discursive comments and from the brief, telegraphic annotations often employed by editors, we have alternated between the narrative and the dramatic styles as necessary in an attempt to present each bit of material as economically as possible (though we have not intermixed the two modes within the entry for a single author). Following any lemma in the Notes and Glosses, therefore, one commentator's remarks may be rendered dramatically, as though the original author were speaking in his or her own voice, while those of the next may be paraphrased in the editor's voice. The dramatic mode, whether or not any words or phrases in the entry appear in quotation marks, is signaled mechanically by a colon after the bibliographical citation in parentheses, the narrative mode by the absence of a colon. Editorial insertions thus appear in brackets in the dramatic mode and in parentheses in the narrative mode.

Bibliographical Conventions in the Commentary

Works mentioned in the Commentary are cited parenthetically by author and date, and these citations are keyed to a master list of Works Cited in each volume. Since the commentary throughout the *Variorum* is ordered according to a multi-leveled taxonomic system, the author index included in each volume, used in conjunction with the master list of works cited, will provide the further information needed to index the content of the volume.[3] We have used standard nonverbal symbols and short forms of reference insofar as possible, and have derived common scholarly abbreviations, including those for such items as the titles of Shakespeare's plays and books of the Bible, from the current *MLA Style Manual*. For titles of current journals we have used the abbreviations given in the *MLA International Bibliography*, and for early books we have appropriated the short forms of reference standardized by Pollard and Redgrave and by Wing in the *STC*. Lists of abbreviated references to all works cited in the commentary and to Donne's poems and prose works are provided in each volume, and we have standardized all citations of Donne's prose works in the commentary in accordance with the editions specified in the list of Short Forms. Unless otherwise indicated, cross-references pertain to the section of commentary within which they appear.

The Text

Materials and Theory

Ideally stated, the goal of our work on the text is to recover and present exactly what Donne wrote. It is important, however, that we be clear about certain practical and theoretical limits that are imposed upon this goal by the available materials. Apart from about forty prose letters and certain occasional jottings, four inscriptions in the books of friends or acquaintances, and an epitaph on his wife, only a single poem—a verse epistle addressed to the Lady Carey and Mrs. Essex Riche—is known

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[3]Beginning with our volume on Donne's elegies in 2000, we have added two further indexes: (1) an index of writers and historical figures mentioned in the commentary and (2) an index of all references to Donne's works in the commentary.

to survive in Donne's hand. Of the relatively few poems published before his death in 1631, only for the Anniversaries, in the edition of 1612, and in the first Latin and English editions of *Ignatius* is there any evidence to suggest that the author may have proofread and corrected copy. The remainder of the poems survive only in nonauthorial copies (which amount to well over 5,000 separate transcriptions of individual poems), at indeterminate degrees of remove from holograph and therefore of indeterminate authority. During and immediately following Donne's lifetime these poems, circulating individually or in groups of various sizes and composition, were copied into diaries, commonplace books, miscellanies, and poetic collections that form several distinct strands of scribal transmission; and these strands, in ways impossible to determine exactly, lie behind the print tradition that begins for most of the poems with the publication in 1633 of *Poems, by J. D. with Elegies on the Authors Death* and continues in six additional seventeenth-century collected editions and issues.

The almost total absence of holograph materials or of authorially approved printings renders impossible any attempt to locate textual authority in the author's intentions, as that concept is generally applied in scholarly editing. Indeed, the only "intention" Donne seems to have had for most of his poems in this regard was that they *not be printed at all*. Commenting on the publication of the Anniversaries in a letter to George Garrard from Paris on April 14, 1612, Donne wrote, "I . . . do not pardon my self" for having "descended to print any thing in verse" (*Letters* 238), and when in 1614 he thought himself "brought to a necessity of printing" (*Letters* 196) the poems as a "valediction to the world" before taking holy orders (a necessity he apparently escaped), he sought to borrow from his friend Henry Goodyer an "old book" (*Letters* 197) containing copies of them, thus suggesting that—at least for some of the poems— he had failed even to retain manuscript copies for his own use or reference.

If virtually none of them bears the author's imprimatur, the surviving materials for constructing a text of Donne's poems are nonetheless numerous and diverse. In addition to the seven collected printings issued between 1633 and 1669, they include 239 manuscript sources (nearly 100 of which have been unknown to any of Donne's previous editors); 3 inscriptions on monuments; over 200 seventeenth-century books that collectively contain over 700 copies of individual Donne poems or excerpts (approximately 500 of which have been unknown to Donne's previous editors); and over 20 historically significant editions of all or of parts of the canon from the eighteenth century to the present. No one would argue, of course, that all of this material is equally valuable for establishing the text, but all of it, including both corrected and uncorrected states of the seventeenth-century editions (among which we have identified many previously unrecorded press variants), is part of the bibliographical tradition that provides what we currently know of Donne's poems and their textual history. A full description of these textual artifacts and the relations among them is provided in volume 1 of the edition.

The nature of the material described above severely complicates the question of textual authority—not only with respect to the presentation of the individual poems, but also in the matters of how to order the poems within an edition and, to a lesser extent, what works to admit to the canon. No scribal artifact and no pre-twentieth-century edition includes the full complement of what are now generally recognized

as authentic poems. While it preserves a general continuity in the texts of individual poems, the tradition represented by the seventeenth-century collected editions shows a gradual expansion and, especially in 1635, rearrangement of the canon, as printers sought to publish increasingly comprehensive and generically rationalized editions; and not until Grosart's edition of 1872–73 do we find a modern editor basing his work extensively on manuscript sources rather than on the print tradition. From Grierson (1912) onward, most of Donne's twentieth-century editors have adopted as copy-text for each poem an early seventeenth-century printing, sometimes emending its details (especially verbal variants) toward manuscript readings, and virtually all modern editions order their contents according to the broad generic divisions introduced in the edition of 1635.

As noted above, we also have adopted the traditional generic divisions as an ordering principle. We have not, however, necessarily followed the majority practice of locating primary textual authority for each poem in an early printing, and we have not practiced the eclecticism that has frequently accompanied such a choice. In accordance with the considerations outlined below, we have selected copy-texts variously from among all the available artifacts, and we have presented them with a minimum of editorial intervention. Both practices require explanation.

We have chosen manuscript copy-texts for many of the poems simply because they seem in fact and in theory more likely to represent the lost originals accurately than do the early printings. As noted above, the exact textual genesis of the early collected editions cannot be ascertained. Although individual poems in some of these editions may have been set from holograph, it is extremely unlikely that even the printer in 1633 possessed authorial copies of more than a few of the poems—and perhaps of none at all. Given the occasional composition, the piecemeal distribution, and the wide circulation of the poems in manuscript—and especially the author's apparent failure to maintain a comprehensive personal archive—it is very hard to imagine that an extensive holograph collection of Donne's poems ever existed, even in the seventeenth century. Indeed, the phrasing of Donne's request for Goodyer's "old book" may suggest that the author himself expected to retrieve transcriptions rather than original copies. Most probable is that the original holographs gradually dropped out of circulation as the poems made the rounds of transmission, and there is thus the virtual certainty that even the earliest editions were set from derivative manuscript collections very much like those that survive.

Whatever their origins, moreover, comparison of the early printings with the surviving scribal manuscripts—or even with the extant holograph verse letter—shows clearly that as texts underwent translation from manuscript to print in the publishing house, they not only suffered some measure of verbal corruption, but also were subjected to institutional conventions of punctuation, spelling, capitalization, and so forth—even in instances when the printer may have been setting from holographs. In thus reflecting the intersection of private scribal or authorial practices with the social norms of commercial printing, the printed text inevitably became a

collaborative product that differed in a number of important ways from what Donne had originally set down.[4]

The data clearly show, of course, that the poems were similarly vulnerable to change in the course of scribal transmission. Undoubtedly, many scribes automatically restyled the poems to accord with their own habits of formatting, spelling, capitalization, and punctuation; and some no doubt made conscious verbal "improvements." As they transcribed poems into private collections for their own use or that of patrons, however, the early copyists did not necessarily share the printer's programmatic determination to groom the text into a publicly negotiable, regularized form; and most of the substantive changes they introduced into the text are more likely attributable to carelessness, ignorance, and the general entropy of the transmissional system.

Most of the manuscripts antedate the printed editions, of course, and thus are chronologically closer to the hand of the author. A number of factors, however, seriously restrict any attempt to determine their dates of compilation and thus to construct a comprehensive genealogy of manuscripts. For one thing, many of the manuscripts cannot be dated except in very approximate terms; moreover, an indeterminate number of manuscripts are evidently missing. The greatest limitation on developing a reliable stemma of manuscripts, however, is that virtually all the major manuscript collections, like the printed editions, are composite artifacts containing texts of individual poems drawn from multiple sources, and a given manuscript may thus preserve an early state of one text and a late state of another side by side. In some cases, of course, particular features of content, format, and scribal style point to family relationships among manuscripts and sometimes even reveal direct lines of descent within families. Generally speaking, however, the effort to locate textual authority in a genealogy of manuscripts is doomed to fail.

Given the situation described above, the only remaining alternative is to approach Donne's text on a poem-by-poem basis, examining all copies of each poem and determining insofar as possible its individual history of transmission. As with whole manuscripts, the possibility of missing copies and the intractability of the surviving evidence also make it impossible to construct a complete genealogy for many of the poems. With varying degrees of precision, however, it is possible to identify patterns of variation that lead back to the least corrupted surviving version(s) of a poem and to chart the transmission of its text in a schema of textual relationships. As this procedure implies, of course, the effort to recover Donne's poems necessarily rests partly in the editor's evaluation of the relative semiological integrity of the surviving copies of individual poems. Once this determination has been made, the question then becomes one of how those individual copies shall be edited.

As noted above, most of Donne's twentieth-century editors have created synthetic or eclectic texts, adopting a seventeenth-century printing of each poem as copy-text and generally following that printing's accidentals, while sometimes emending its substantives toward manuscript readings. There are, however, a number of problems with this approach. A major one, in our view, as Charles Moorman has argued in

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[4]Between the holograph of the 63-line verse letter and the text printed in 1633, for instance, there are 56 differences in punctuation, 63 differences in capitalization, 120 differences in spelling, and 3 differences in wording.

discussing a similar case, is that the practice involves the highly questionable assumption that any modern editor—even one very sensitive, learned, and wise—can reach back over hundreds of years and somehow ascertain what must have been in Donne's mind, root out instances of corruption, and synthetically reconstruct a text reflecting what he actually wrote. Indeed, as Fredson Bowers has pointed out, Greg's rationale of copy-text, the classic formulation of the synthetic principle, was intended to apply in cases in which the variant forms of a work could be assumed to form a single ancestral sequence reaching back to the author's holographs. Clearly, in the case of Donne, whose poems survive in many genealogical strands of indeterminate proximity to each other and to the manuscript originals, an eclectic approach that privileges the early printings offers only a qualified hope of recovering the author's exact words—and even less of recovering his accidentals. Additionally, of course, in cases where an author has revised a work (as Donne did in some instances), an eclectic approach entails the risk of conflating earlier and later states of the text.

Any editor of Donne must, of course, exercise judgment; but there are legitimate differences of opinion about where, how often, and especially at what stage of the editorial process that judgment can most defensibly be exercised. In light of the circumstances described above, we have attempted to identify—by combining bibliographical analysis with such logical criteria as completeness and general semantic coherence—the earliest, least corrupted state of each poem from among the surviving seventeenth-century artifacts or, in the case of poems surviving in multiple authorial versions, the least corrupted state of each version; and once that judgment has been reached, we have edited the text in the conservative manner explained below. The theory underlying our work is thus fundamentally historicist, but balanced by a respect for what we have called the semiological integrity of the individual poem as preserved in an early artifact. We recognize that, except by extreme good fortune, we are not likely to present any nonholographic poem exactly as Donne wrote it, but this approach does allow us to present a text of every poem essentially free of conjecture and anachronistic intervention.

This, then, is the sense in which we mean that we have sought to recover and present exactly what Donne wrote. Our text is a representation of the poem that stands in a metonymic relationship to the lost original, different both in that it may not have the exact wording and pointing of that original and—for texts based on manuscript originals—in that it will be a print exemplum of the copy from which it derives. It is, however, a text that somebody in Donne's own time—the one who had the copy closest to his hand and transcribed it most accurately, if we are lucky—set down as what the author had written. Because it provides an illuminating background for our work and because it is a legitimate scholarly concern in its own right, we have further undertaken to outline the textual history of each poem as fully and as accurately as possible.

Procedures for Choosing and Emending Copy-text

To the ends specified above we have adopted the following procedures for choosing and emending copy-texts and constructing the textual apparatus. First, since most of the texts survive only in nonauthorial copies, we have necessarily examined every

surviving seventeenth-century manuscript and multiple copies of seventeenth-century printings.[5] In order to do this, we have entered the texts of all manuscript and early print copies of the poems into computer files and compared the files for each poem by means of the Donne Variorum Collation Program.[6] On the basis of these collations, we have constructed for each poem a schema of textual relationships that accounts, insofar as the evidence permits, for all permutations of the texts in the early artifacts. In order to corroborate the evidence of this analysis, as suggested above, we have independently assessed the evidentiary value of each artifact by determining insofar as possible its date, provenance, and process of compilation and by evaluating all this bibliographical detail in the context of what is known about manuscript transcription and practices of typesetting in the late sixteenth and earlier seventeenth centuries. The copy-text finally chosen is what seems to be the earliest, least-corrupted state of the text as preserved in the best witness among the artifacts in which it appears. Having made this identification, we have corrected obvious errors in the copy-text, emended punctuation when absolutely necessary to prevent misreading, and applied certain print conventions to manuscript copy-texts, but we have not conflated readings from multiple sources. In cases where one or more artifacts preserve a poem in a state so extensively revised or changed as to constitute a new version, we present the successive versions in full and, whenever it seems useful to do so, provide a separate historical collation for each.

In accordance with our determination to represent the copy-text authentically and accurately, we have retained in the *Variorum* texts a number of seventeenth-century orthographical and typographical features and, except for the silent changes specified below, have noted in the apparatus accompanying each poem all emendations to the copy-text. The *Variorum* texts preserve the distinct forms of "i" and "j" and "u" and "v," the ligatured vowels "æ" and "oe," and the fonts of words as they appear in the copy-text. We have, however, expanded brevigraphs, regularized "VV" to "W" and "ff" to "F," and imposed on manuscript copy-texts such print conventions as the consistent capitalization of the first word of each line of poetry. All such emendations, as well as the few editorial corrections deemed necessary, are noted in the lists of emendations. Our only silent emendations of the copy-text are typographical and affect neither spelling nor meaning: we have reduced the long "ʃ" to "s," separated such ornamental ligatured consonants as "ſt" and "ct," and regularized inconsistencies of font and the spacing of punctuation.

Because Donne's syntax is often knotty, punctuation itself is frequently interpretive. Recognizing this, we have emended the punctuation of the copy-text very

[5]When a seventeenth-century printing is used as copy-text, we have collated at least five copies (or all copies, if fewer than five copies survive); when the copy-text is a manuscript, we have collated at least three copies of all seventeenth-century printings of the poems, except that we have generally collated only one copy if a print source contains only an excerpt from a poem.

[6]We have verified all data files used in the preparation of these texts against original sources, and have compared multiple copies of printed artifacts not only by sight, but also, when it has been possible to bring the requisite materials together, by means of the Lindstrand Comparator or the Hinman Collator. At all stages of transcription and data entry, at least three editors have proofread the work independently, resolving any problems or differences of interpretation in conference. At each stage of production we have taken similar care to verify the accuracy of both text and apparatus.

conservatively, and this principle has resulted in an actual, though not a theoretical, inconsistency. Since printers of the earlier seventeenth century tended to punctuate heavily and grammatically, while many scribes of that period punctuated lightly and rhetorically (sometimes even to the point of regarding the line end as sufficient punctuation in itself), the *Variorum* texts based on printed copy-texts and those based on manuscript copy-texts show markedly different degrees of punctuation. But we think it better to present texts that, in each case, accurately reflect a bibliographically defensible choice of copy-text than to impose consistency of punctuation and with it the possibility of editorial interpretation. Variant seventeenth-century pointing that may affect the sense of a given passage is recorded in the historical collation.

Introductions and Apparatuses

Each poem is provided with a brief textual introduction, and groups of related poems are introduced collectively when it is useful to do so. The introduction to each poem briefly locates the poem in the context of Donne's life or poetic development (when possible) and outlines the seventeenth-century textual history of the poem by grouping the artifacts into families and describing insofar as possible the relationships of those families, as well as noting readings of particular bibliographical or critical interest. It then sketches the treatment of the poem by modern editors and briefly discusses the choice and emendation of the copy-text.

For complete textual information on any poem, of course, readers must consult both the textual introductions and the various parts of the textual apparatus. As suggested above, the textual apparatus may include data drawn from five different classes of material: (1) manuscripts, (2) independent seventeenth-century editions of Donne's poetical works (including seventeenth-century editions of the Anniversaries and collected editions or issues), (3) uncollected seventeenth-century printings of individual poems and excerpts of two or more lines, (4) modern first printings of individual poems, and (5) selected modern editions of Donne's poetical works. In general, the apparatus lists the sigla of source materials in the demonstrable or probable order of the transmission of the text, ordering items within classes alphabetically or numerically as appropriate.

The following categories of information are included in the textual apparatus for each poem, except that in cases where there is nothing to report, the category is omitted:

1. Copy-text and Sources Collated. Lists by sigla the copy-text and the copies and excerpts collated, specifying the folio or page numbers on which the poem or excerpt appears in each artifact, and, in the case of deliberate excerpts, which lines are excerpted.

2. Emendations of the Copy-text. Specifies differences between the copy-text and the *Variorum* text.

3. Historical Collation.

    a. Format. Details noteworthy features of the artifacts or transcriptions, including typefaces, paragraphing, patterns of indentation (though not occasional deviations) in stanzaic verse, scribal eccentricities, lines missing in damaged artifacts, and other information affecting text or indicating authorship or provenance.

b. Headings. Lists variant headings (not called "titles," since their authority is uncertain) in seventeenth-century artifacts.

c. Line-by-line collation. Lists all substantive and selected semisubstantive variants (specified below) in seventeenth-century sources, as well as any omissions of words or lines in copies intended to be complete.

d. Subscriptions. Lists all subscriptions in seventeenth-century artifacts.

4. Verbal Variants in Selected Modern Editions. Lists verbal variants in twenty-three historically or bibliographically significant editions from the eighteenth century to the present.

5. Stemma or Schema of Textual Relationships. Charts in schematic form the genealogy of each poem and the relationships of the textual artifacts, denoting definite lines of transmission with arrows, definite associations and family linkages with solid lines, and conjectural lines of relationship with dotted lines.

6. Analyses of Early Printed Copies. Lists copies collated, describes the physical makeup of each, and details press variants.

Reportage of Variants

We have tried to make the list of variants useful to many kinds of readers, from textual scholars and literary historians to critics and metricians. In order to do so, we have reported the following kinds of substantive and semisubstantive variants:

1. All verbal variants in seventeenth-century artifacts, including variant spellings that may be read as different words in context.

2. All nonverbal substantive variants from all seventeenth-century sources, including differences in punctuation that materially affect meaning.[7]

3. All semisubstantive variants from all seventeenth-century sources that may affect either meaning or meter. Included in this category are the capitalization of such words as "Fate," "Nature," and "Heaven"; elided and nonelided vowels and marks of syncope that may affect the number of syllables in a line and therefore meter; and variants of spelling that, in context, may suggest different words or orthographic puns.

4. Variants that illuminate a poem's textual history. This is the broadest and most discretionary category, but an important one nonetheless in that the details it includes clarify the transmission and history of the text. Under this heading are reported verbal variants in modern editions, which are listed separately at the end of the historical collation for each poem.

In reporting the kinds of variants here specified, we intend to provide users with

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[7]Lists in the historical collations do not record inconsequential variants of punctuation—such as commas separating items in simple compound constructions; neither do they record the absence of nonsubstantive punctuation in corollary copies in cases where the copy-text contains the punctuation necessary for understanding.

the data necessary to reconstruct in all essential respects any version of the text of any poem.[8]

Bibliographical Conventions in the Apparatus

The format for entries in the Historical Collation generally follows standard practices of bibliographical notation. Each word or item in the *Variorum* text for which variant readings are reported is presented as a lemma to the left of a right bracket (lemma]) and followed by the variant and a list of sigla for the sources in which the variant appears. Multiple variants and sigla for a given item are presented seriatim and separated by semicolons. When a variant appears in a great number of sources across the spectrum of family groups (and thus conveys no genealogical information about the texts), these sources are collectively denoted by the symbol Σ, and the sigla for artifacts containing the lemmatic reading are listed immediately after the bracket. In the Historical Collation for *ElPerf* 5, for example, the first item appears as follows:

> I,] B32 C2 C8 DT1 H4 NY3 O20 SN4 A–G; ~∧   G.

This entry indicates that the sources B32 through G give the lemmatic reading ("I,"), while the variant ("I" without the following comma) appears in all other sources.

As is shown in the preceding example, a swung dash (~) is used after the bracket to stand for a word in the lemma, and a caret (∧) preceding or following a word or swung dash to the right of the bracket indicates omitted punctuation. When the lemma is a single word and only variants of punctuation are to be reported, the swung dash will thus appear in combination with marks of punctuation and/or carets. For lemmas consisting of multiple words, individual swung dashes are used to the right of the bracket to represent corresponding words in the lemma when the multiword variant can be accurately and economically reported by so doing. Depending on the details of the individual instance, therefore, variants to a multiword lemma may be reported either as a series of swung dashes interspersed with appropriate carets or marks of punctuation or as a combination of words, swung dashes, and punctuation marks. In the Historical Collation for *ElAut*, for instance, the first item reported for line 15 appears as follows:

> Yet lyes not Loue] And her inshrined   CE1; And (heare inshrined)
> O34; ~ is ~ ~   P4; ~ lyeth ~ ~   WN3.

This entry indicates that CE1 and O34 substitute three (differently punctuated) words of their own for those of the lemma, while P4 and WN3 match the lemma except that they substitute respectively "is" and "lyeth" for "lyes." Similarly, the collation for *ElAut* 16 includes the following entry:

> like an] ~ to ~   B25 C9 CE1 DT2 F3 H6 TM1 Y3; ~ ~ old   C4;

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[8]It should be noted that obvious errors in printed editions, such as "effential" for "essential" and "Beddded" for "Bedded," are not reported in the historical collations except when they result in verbal variants, such as the erroneous "patts" for "parts" (1621 ed. of *SecAn* 233) and the erroneous "close-weaning" for "close-weauing" (1611–25 eds. of *FirAn* 153) or later become the source of error, such as the misprint "*ealth*" for *health* (1625 ed. of *FirAn* 91M), which leads to the mistaken emendation "*earth*" in the subsequent edition of 1633. It should further be noted that in the case of severely damaged or mutilated manuscripts (always so designated in the Format section of the Historical Collation), only fully discernible variants and features that aid in the filiation of manuscripts are reported; no attempt is made to itemize each missing word or feature.

      ~ a chast   F4 NP1; ~ as ~   H8 HH5 Y2 35; as to ~   O21; (as to ~   O34;
      ~ a sworne   O36.

This entry indicates that the sources B25 through Y3 read "like to an"; that C4 reads "like an old"; that F4 and NP1 read "like a chast"; that H8 through 35 read "like as an"; that O21 reads "as to an"; that O34 matches O21, except that it gives a left parenthesis before "as"; and that O36 reads "like a sworne." As these examples show, the swung dash is used only when the lemma and the variant are essentially isomorphic and the correspondences between their respective parts are clear; when this correlation is not clear, multiword verbal variants are written out in full.

It should be noted that the swung dash does not imply exact identity of spelling, capitalization, or font between the word it represents and the corresponding word in the lemma (although the two may in fact be identical), but only that the two are forms of the same word. For example, the final word of line 8 in "*ELEGIE* on the untimely Death of the *incomparable Prince*, HENRY" reads as follows in the artifacts: "*Circumference*:" in 12a–j; "Circumference." in B14, C9, H3, and H6; "Circumfer-ence" in DT1; "Cyrcumference" in H4; "circumference." in O29, WN1, and A; and "circumference:" in B through G. Since differences of spelling, font, and capitalization are not substantive in this case and are thus not reported, these variants are collapsed into the following synthetic entry in the historical collation:

      Circumference:] ~.   B14 C9 H3 H6 O29 WN1 A; ~_∧_   DT1 H4.

When the artifacts generally agree in a lengthy variation, but contain minor differences that need to be reported, we have minimized clutter in the apparatus by recording such subvariations parenthetically immediately after the siglum of the source from which they derive. For example, 13a and 13b preserve the variant readings "Wheres now the" and "Where's now the" in the first half of *FirAn* 127. These variant readings, which differ only in the use of the apostrophe, are reported in the historical collation as follows:

      Where is this] Wheres now the   13a 13b(Where's).

In cases where a reading right of the bracket expresses as a single, synthetic entry variations of spelling, font, or capitalization that do not affect meaning or meter (and thus are not reported explicitly), the accidentals of any word that may appear in the entry are those of the artifact reported first in the sequence unless otherwise indicated.

Hyphenated constructions within the body of variant readings sometimes pose particular difficulties of representation. Any hyphenated compound in the reading text for which variants must be reported invariably appears in the textual apparatus as a single-item lemma; but hyphenated constructions that appear as variants to non-hyphenated collocations in the reading text may be divided at the hyphen in order to promote clarity in the Historical Collation. In a simple sequence of discrete words, for instance, the *Variorum* text reads *ElPerf* 31 as "The grimm eight foot high Iron bound Seruing man." Such a diverse array of hyphenated forms appears among the corollary texts of this line, however, that to keep all such compounds together in the list of variants would require establishing a single lemma comprising every word in the line except "The." In order to avoid the plethora of multiword variants that would thus be produced in the apparatus, we have divided the line into a number of

simpler lemmas and broken compound variants at appropriate points of hyphenation. For instance, the first textual note to the line reads thus:

> grimm] ~-   B28 B32 B47 C2 C8 CE1 H3 H5 H7 H8 NY1 O16 O20
> O21 O34 OC1 SP1 VA2 WN1 A–G.

This entry indicates that while the copy-text gives no hyphen between "grimm" and the following word, the sources B28 through G all read "grimm" and the following word as a hyphenated compound. Unless otherwise noted, the appearance of a hyphen after any variant word in the apparatus thus signals the connection of that word to the one that follows in the source.

As noted above, the Stemma or Schema of Textual Relationships accompanying each poem is designed to outline in broad terms what can be determined of the poem's genealogy. When the evidence is sufficient, we present a traditional stemma outlining in skeletal form the step-by-step transmissional history of the text; in other cases we provide a schema that displays, within the context of full lines, the variants that permit separation of the artifacts into family groups. Accidentals in lines selected for the schema are those of a representative member of the family, and the defining variants are shown in boldface type. Significant intra-family variations are reported parenthetically at the end of each line. Detail reported in the schema is necessarily limited; information enabling the establishment of further genealogical links among copies of the text can be derived from the Historical Collation.

<div align="right">The Editors</div>