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”]

**AudHook**
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”]
Short Forms For Donne’s Works

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  Elegy 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”]
<table>
<thead>
<tr>
<th>Short Forms For Donne’s Works</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EgDD</strong></td>
</tr>
<tr>
<td><strong>Elegies</strong></td>
</tr>
<tr>
<td><strong>ElAnag</strong></td>
</tr>
<tr>
<td><strong>ElAut</strong></td>
</tr>
<tr>
<td><strong>ElBed</strong></td>
</tr>
<tr>
<td><strong>ElBrac</strong></td>
</tr>
<tr>
<td><strong>ElChange</strong></td>
</tr>
<tr>
<td><strong>ElComp</strong></td>
</tr>
<tr>
<td><strong>ElExpost</strong></td>
</tr>
<tr>
<td><strong>ElFatal</strong></td>
</tr>
<tr>
<td><strong>ElJeal</strong></td>
</tr>
<tr>
<td><strong>ElNat</strong></td>
</tr>
<tr>
<td><strong>ElPart</strong></td>
</tr>
<tr>
<td><strong>ElPerf</strong></td>
</tr>
<tr>
<td><strong>ElPict</strong></td>
</tr>
<tr>
<td><strong>ElProg</strong></td>
</tr>
<tr>
<td><strong>ElServe</strong></td>
</tr>
<tr>
<td><strong>ElVar</strong></td>
</tr>
<tr>
<td><strong>ElWar</strong></td>
</tr>
<tr>
<td><strong>EpEliz</strong></td>
</tr>
<tr>
<td><strong>EpLin</strong></td>
</tr>
<tr>
<td><strong>EtAD</strong></td>
</tr>
<tr>
<td><strong>EtED</strong></td>
</tr>
<tr>
<td><strong>EtRD</strong></td>
</tr>
<tr>
<td><strong>EtSP</strong></td>
</tr>
<tr>
<td><strong>Expir</strong></td>
</tr>
<tr>
<td><strong>Fare</strong></td>
</tr>
<tr>
<td><strong>Father</strong></td>
</tr>
<tr>
<td><strong>Faust</strong></td>
</tr>
<tr>
<td><strong>Fever</strong></td>
</tr>
<tr>
<td><strong>FinAn</strong></td>
</tr>
<tr>
<td><strong>Flea</strong></td>
</tr>
<tr>
<td><strong>Fun</strong></td>
</tr>
<tr>
<td><strong>FunEl</strong></td>
</tr>
<tr>
<td><strong>Gaz</strong></td>
</tr>
<tr>
<td><strong>GHerb</strong></td>
</tr>
<tr>
<td><strong>Goodf</strong></td>
</tr>
</tbody>
</table>
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”
Short Forms For Donne’s Works

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”
IgPlam “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, ò 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”]
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”]
Negative Love ["I never stooped so low"]

Niobe ["By children's birth and death"]

A Nocturnal upon St. Lucy’s Day ["'Tis the year's midnight"]

The Paradox ["No lover saith, I love"]

An Obscure Writer ["Philo with twelve years' study"]

"Thy flattering picture, Phrine"

To the Praise of the Dead and the Anatomy (by Joseph Hall)
["Well died the world"]

The Primrose ["Upon this primrose hill"]

The Prohibition ["Take heed of loving me"]

Pyramus and Thisbe ["Two by themselves each other"]

Ralph ["Compassion in the world again is bred"]

The Relic ["When my grave is broke up again"]

Resurrection Imperfect ["Sleep, sleep, old sun"]

To Mr. R. W. ["Kindly I envy thy song's"]

To Mr. R. W. ["Muse not that by thy mind"]

To Mr. R. W. ["If as mine is thy life a slumber be"]

To Mr. R. W. ["Like one who in her third widowhood"]

To Mr. R. W. ["Zealously my muse"]

To the Countess of Salisbury ["Fair, great, and good"]

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”

To Mr. S. B. ["O thou which to search"]

The Second Anniversary. Of the Progress of the Soul ["Nothing could make me sooner"]

A Self Accuser ["Your mistress, that you follow whores"]

Self Love ["He that cannot choose but love"]

Song ["Go, and catch a falling star"]

A Sheaf of Miscellany Epigrams

A Burnt Ship ["Out of a fired ship"]

A Hymn to God My God, in My Sickness ["Since I am coming"]

Upon the Translation of the Psalms by Sir Philip Sidney ["Eternal God, (for whom who ever dare . . .)"]

Elegia ["Sorrow, who to this house"]

["Sweetest love, I do not go"]

Stationes from Devotions ["Insultus morbi primus"]

The Storm ["Thou which art I"]
Short Forms For Donne’s Works

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
Devotions  Devotions upon Emergent Occasions, ed. Anthony Raspa.
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.
1980.
Sermons  The Sermons of John Donne, ed. George R. Potter and Evelyn

Short Forms For Donne’s Works
Abbreviations Used
in the Commentary

Eighteenth- and Nineteenth-Century Periodicals

Cit  The Citizen. (American Society for Extension of University
LitG  The Literary Gazette, 1817–62.
MPS  Miscellanies of the Philobiblon Society, 1856–57.
NQR  Notes and Queries for readers and writers, collectors and librarians.
SN  Studies and Notes in Philology and Literature. Cambridge, MA,
   1892–1907.
Abbreviations Used in the Commentary

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
<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Full Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>E&amp;S</td>
<td>Essays and Studies (London)</td>
</tr>
<tr>
<td>EIC</td>
<td>Essays in Criticism: A Quarterly Journal of Literary Criticism (Oxford)</td>
</tr>
<tr>
<td>EIRC</td>
<td>Explorations in Renaissance Culture</td>
</tr>
<tr>
<td>ELH</td>
<td>ELH (formerly Journal of English Literary History)</td>
</tr>
<tr>
<td>ELLS</td>
<td>English Literature and Language (Tokyo)</td>
</tr>
<tr>
<td>ELN</td>
<td>English Language Notes (Boulder, CO)</td>
</tr>
<tr>
<td>ELR</td>
<td>English Literary Renaissance</td>
</tr>
<tr>
<td>EM</td>
<td>English Miscellany: A Symposium of History, Literature and the Arts</td>
</tr>
<tr>
<td>EMS</td>
<td>English Manuscript Studies 1100–1700</td>
</tr>
<tr>
<td>Encl</td>
<td>Encounter (London)</td>
</tr>
<tr>
<td>EnglRev</td>
<td>English Review (Oxford)</td>
</tr>
<tr>
<td>EnglStud</td>
<td>Englische Studien</td>
</tr>
<tr>
<td>ES</td>
<td>English Studies: A Journal of English Language and Literature (Lisse, Netherlands)</td>
</tr>
<tr>
<td>EsFI</td>
<td>Estudios di filologia inglese</td>
</tr>
<tr>
<td>Expl</td>
<td>The Explicator</td>
</tr>
<tr>
<td>GHJ</td>
<td>George Herbert Journal</td>
</tr>
<tr>
<td>GRM</td>
<td>Germanisch-Romanische Monatsschrift</td>
</tr>
<tr>
<td>HAB</td>
<td>Humanities Association Review / La Revue de l'Association des Humanités (formerly Humanities Association Bulletin)</td>
</tr>
<tr>
<td>Hermathena</td>
<td>Hermathena: A Dublin University Review</td>
</tr>
<tr>
<td>HLQ</td>
<td>The Huntington Library Quarterly: A Journal for the History and Interpretation of English and American Civilization</td>
</tr>
<tr>
<td>HudR</td>
<td>Hudson Review</td>
</tr>
<tr>
<td>IJES</td>
<td>Indian Journal of English Studies (Calcutta)</td>
</tr>
<tr>
<td>Ins</td>
<td>Insula (Suplemento) (Madrid)</td>
</tr>
<tr>
<td>Is</td>
<td>Isis</td>
</tr>
<tr>
<td>ISJR</td>
<td>Iowa State Journal of Research</td>
</tr>
<tr>
<td>JCP</td>
<td>Journal of Canadian Poetry</td>
</tr>
<tr>
<td>JDJ</td>
<td>John Donne Journal: Studies in the Age of Donne</td>
</tr>
<tr>
<td>JEGP</td>
<td>JEGP: Journal of English and Germanic Philology</td>
</tr>
<tr>
<td>JHI</td>
<td>Journal of the History of Ideas</td>
</tr>
<tr>
<td>JQ</td>
<td>Jewish Quarterly</td>
</tr>
<tr>
<td>JRMMRA</td>
<td>Journal of the Rocky Mountain Medieval and Renaissance Association</td>
</tr>
<tr>
<td>Káñina</td>
<td>Káñina: Revista de Artes y Letras de la Universidad de Costa Rica</td>
</tr>
<tr>
<td>KR</td>
<td>Kenyon Review</td>
</tr>
<tr>
<td>KVKEK</td>
<td>Kroniek van Kunst en Kultur</td>
</tr>
<tr>
<td>L&amp;M</td>
<td>Literature and Medicine</td>
</tr>
<tr>
<td>Lang&amp;S</td>
<td>Language and Style: An International Journal</td>
</tr>
<tr>
<td>LeS</td>
<td>Lingua e Stile: Timestrale di Linguistica e Critica Letteraria (Bologna)</td>
</tr>
<tr>
<td>Lis</td>
<td>The Listener</td>
</tr>
<tr>
<td>Abbreviation</td>
<td>Full Name</td>
</tr>
<tr>
<td>--------------</td>
<td>-----------</td>
</tr>
<tr>
<td>LJT</td>
<td>Lit: Literature Interpretation Theory</td>
</tr>
<tr>
<td>LitRev</td>
<td>The Literary Review (London)</td>
</tr>
<tr>
<td>LMer</td>
<td>The London Mercury</td>
</tr>
<tr>
<td>LWU</td>
<td>Literatur in Wissenschaft und Unterricht (Kiel, Germany)</td>
</tr>
<tr>
<td>MedHist</td>
<td>Medical History</td>
</tr>
<tr>
<td>MLN</td>
<td>MLN (formerly Modern Language Notes)</td>
</tr>
<tr>
<td>MLNew</td>
<td>The Malcom Lowry Review (formerly Malcom Lowry Newsletter)</td>
</tr>
<tr>
<td>MLR</td>
<td>The Modern Language Review</td>
</tr>
<tr>
<td>MLS</td>
<td>Modern Language Studies</td>
</tr>
<tr>
<td>MP</td>
<td>Modern Philology: A Journal Devoted to Research in Medieval and Modern Literature</td>
</tr>
<tr>
<td>MR</td>
<td>The Massachusetts Review: A Quarterly of Literature, Arts and Public Affairs</td>
</tr>
<tr>
<td>N&amp;Q</td>
<td>Notes and Queries</td>
</tr>
<tr>
<td>Neophil</td>
<td>Neophilologus</td>
</tr>
<tr>
<td>NeuQ</td>
<td>The New Quarterly</td>
</tr>
<tr>
<td>NewW</td>
<td>The New World</td>
</tr>
<tr>
<td>NStat</td>
<td>New Statesman</td>
</tr>
<tr>
<td>NWR</td>
<td>Northwest Review</td>
</tr>
<tr>
<td>NYRB</td>
<td>The New York Review of Books</td>
</tr>
<tr>
<td>OnsE</td>
<td>Ons Erfdeel: Algemeen-Nederlands Tweemaandelijks Cultureel Tijdschrift</td>
</tr>
<tr>
<td>Paragone</td>
<td>Rivista Mensile di Arte Figurativa e Letteratura</td>
</tr>
<tr>
<td>PBA</td>
<td>Proceedings of the British Academy</td>
</tr>
<tr>
<td>PBSA</td>
<td>Papers of the Bibliographical Society of America</td>
</tr>
<tr>
<td>Person</td>
<td>Personalist</td>
</tr>
<tr>
<td>PLL</td>
<td>Papers on Language and Literature: A Journal for Scholars and Critics of Language and Literature</td>
</tr>
<tr>
<td>PLPLS</td>
<td>Proceedings of the Leeds Philosophical and Literary Society</td>
</tr>
<tr>
<td>PMLA</td>
<td>PMLA: Publications of the Modern Language Association of America</td>
</tr>
<tr>
<td>PoetryR</td>
<td>Poetry Review (London)</td>
</tr>
<tr>
<td>PoT</td>
<td>Poetics Today</td>
</tr>
<tr>
<td>PQ</td>
<td>Philological Quarterly (Iowa City, IA)</td>
</tr>
<tr>
<td>PURBA</td>
<td>Punjab University Research Bulletin (Arts)</td>
</tr>
<tr>
<td>Ren&amp;R</td>
<td>Renaissance and Reformation / Renaissance et Réforme</td>
</tr>
<tr>
<td>Rev</td>
<td>Review (Blacksburg, VA)</td>
</tr>
<tr>
<td>RevUnB</td>
<td>Revue de l’Université de Bruxelles</td>
</tr>
<tr>
<td>RMS</td>
<td>Renaissance and Modern Studies</td>
</tr>
<tr>
<td>RN</td>
<td>Renaissance News</td>
</tr>
<tr>
<td>RSH</td>
<td>Revue des Sciences Humaines</td>
</tr>
</tbody>
</table>

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

**Hebrew Bible**

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Full Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gen.</td>
<td>Genesis</td>
</tr>
<tr>
<td>Exod.</td>
<td>Exodus</td>
</tr>
</tbody>
</table>
**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**
<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ham.</td>
<td>Hamlet</td>
</tr>
<tr>
<td>1H4</td>
<td>Henry IV, Part 1</td>
</tr>
<tr>
<td>2H4</td>
<td>Henry IV, Part 2</td>
</tr>
<tr>
<td>JC</td>
<td>Julius Caesar</td>
</tr>
<tr>
<td>Jn.</td>
<td>King John</td>
</tr>
<tr>
<td>LLL</td>
<td>Love’s Labour’s Lost</td>
</tr>
<tr>
<td>Lr.</td>
<td>King Lear</td>
</tr>
<tr>
<td>Mac.</td>
<td>Macbeth</td>
</tr>
<tr>
<td>MM</td>
<td>Measure for Measure</td>
</tr>
<tr>
<td>MND</td>
<td>A Midsummer Night’s Dream</td>
</tr>
<tr>
<td>Oth.</td>
<td>Othello</td>
</tr>
<tr>
<td>PhT</td>
<td>The Phoenix and the Turtle</td>
</tr>
<tr>
<td>R2</td>
<td>Richard II</td>
</tr>
<tr>
<td>Rom.</td>
<td>Romeo and Juliet</td>
</tr>
<tr>
<td>TGV</td>
<td>The Two Gentlemen of Verona</td>
</tr>
<tr>
<td>Tmp.</td>
<td>The Tempest</td>
</tr>
<tr>
<td>TN</td>
<td>Twelfth Night</td>
</tr>
<tr>
<td>Tro.</td>
<td>Troilus and Cressida</td>
</tr>
<tr>
<td>Wiv.</td>
<td>The Merry Wives of Windsor</td>
</tr>
<tr>
<td>WT</td>
<td>The Winter’s Tale</td>
</tr>
</tbody>
</table>

**Other Works**

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>AV</td>
<td>Authorized Version</td>
</tr>
<tr>
<td>CYT</td>
<td>The Canon’s Yeoman’s Tale (The Canterbury Tales)</td>
</tr>
<tr>
<td>DNB</td>
<td>Dictionary of National Biography</td>
</tr>
<tr>
<td>FQ</td>
<td>The Faerie Queene</td>
</tr>
<tr>
<td>Loeb</td>
<td>The Loeb Classical Library, founded by James Loeb</td>
</tr>
<tr>
<td>OED</td>
<td>Oxford English Dictionary</td>
</tr>
<tr>
<td>P.G.</td>
<td>Patrologia Graeca, ed. J. P. Migne</td>
</tr>
<tr>
<td>P.L.</td>
<td>Patrologia Latina, ed. J. P. Migne</td>
</tr>
<tr>
<td>Summa</td>
<td>Summa Theologica (St. Thomas Aquinas)</td>
</tr>
</tbody>
</table>
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  Mapleton 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)
<table>
<thead>
<tr>
<th>Code</th>
<th>Repository Name</th>
<th>Codes</th>
</tr>
</thead>
<tbody>
<tr>
<td>BR</td>
<td>Bedfordshire Record Office</td>
<td>BR1 J1583 (St. John ms.)</td>
</tr>
<tr>
<td>C</td>
<td>Cambridge University Library</td>
<td>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</td>
</tr>
<tr>
<td>CE</td>
<td>Cambridge University, Emmanuel College Library</td>
<td>CE1 1.3.16 (James 68)</td>
</tr>
<tr>
<td>CH</td>
<td>Chester City Record Office</td>
<td>CH1 CR63/2/692/219</td>
</tr>
<tr>
<td>CJ</td>
<td>Cambridge University, St. John’s College Library</td>
<td>CJ1 S.32 (James 423); CJ2 U.26 (James 548)</td>
</tr>
<tr>
<td>CT</td>
<td>Cambridge University, Trinity College Library</td>
<td>CT1 R.3.12 (James 592; Puckering ms.)</td>
</tr>
<tr>
<td>DR</td>
<td>Derbyshire Record Office</td>
<td>DR1 D258/28/5i; DR2 D258/31/16; DR3 D258/60/26a</td>
</tr>
<tr>
<td>DT</td>
<td>Trinity College Library, Dublin</td>
<td>DT1 877 (formerly G.2.21); DT2 877 (formerly G.2.21, second collection)</td>
</tr>
<tr>
<td>EE</td>
<td>Eaton Estate Office, Eccleston</td>
<td>EE1 Personal Papers 2/54</td>
</tr>
<tr>
<td>ES</td>
<td>East Sussex Record Office</td>
<td>ES1 RAF/F13/1</td>
</tr>
<tr>
<td>EU</td>
<td>Edinburgh University Library</td>
<td>EU1 D.c.1.69; EU2 Laing III.436; EU3 Laing III.493; EU4 ms. 401 (Halliwell-Phillips Collection)</td>
</tr>
<tr>
<td>F</td>
<td>Folger Shakespeare Library</td>
<td>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.])</td>
</tr>
</tbody>
</table>

**Sigla For Textual Sources**
FM  Fitzwilliam Museum, Cambridge
FM1  Fitzwilliam Virginal Book

H  Harvard University Library

HH  Henry E. Huntington Library
HH1  EL 6893 (Bridgewater ms.); HH2  HM 116; HH3  HM 172; HH4  HM 198 (Book I, Haslwood-Kingsborough ms.); HH5  HM 198 (Book II, Haslwood-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 EPIGRAMMAT A . . . (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

NY New York Public Library

O Bodleian Library, Oxford

OC Oxford University, Corpus Christi College Library

OJ Oxford University, St. John’s College Library

OQ Oxford University, Queen’s College Library

OX Oxford University, Christ Church Library

P Private hands

PM Pierpont Morgan Library, New York

Sigla For Textual Sources

- NT University of Newcastle upon Tyne Library
- NY New York Public Library
- O Bodleian Library, Oxford
- OC Oxford University, Corpus Christi College Library
- OJ Oxford University, St. John’s College Library
- OQ Oxford University, Queen’s College Library
- OX Oxford University, Christ Church Library
- P Private hands
- PM Pierpont Morgan Library, New York
Sigla For Textual Sources

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.11)

SN  National Library of Scotland
   SN1  Advocates' ms. 19.3.4; SN2  2060 (Hawthorn ms. VIII); SN3  2067
   (Hawthorn 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
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
CyY 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)
<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1635</td>
<td>POEMS (STC 7046)</td>
</tr>
<tr>
<td>1639</td>
<td>POEMS (STC 7047)</td>
</tr>
<tr>
<td>1649</td>
<td>POEMS (STC D1868)</td>
</tr>
<tr>
<td>1650</td>
<td>POEMS (STC D1869)</td>
</tr>
<tr>
<td>1654</td>
<td>POEMS (STC D1870)</td>
</tr>
<tr>
<td>1669</td>
<td>POEMS (STC D1871)</td>
</tr>
</tbody>
</table>

**Selected Modern Editions:**

<table>
<thead>
<tr>
<th>Year</th>
<th>Edition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1719</td>
<td>Jacob Tonson, ed., <em>Poems on Several Occasions</em>, Written by the Reverend John Donne, D. D.</td>
</tr>
<tr>
<td>1923</td>
<td>John Sparrow, ed., with bibliographical note by Geoffrey Keynes, Devotions upon Emergent Occasions by John Donne</td>
</tr>
<tr>
<td>1929</td>
<td>John Hayward, ed., <em>John Donne, Dean of St. Paul’s: Complete Poetry and Selected Prose</em></td>
</tr>
<tr>
<td>1942</td>
<td>Roger Bennett, ed., <em>The Complete Poems of John Donne</em></td>
</tr>
<tr>
<td>1952</td>
<td>Helen Gardner, ed., <em>John Donne: The Divine Poems</em></td>
</tr>
<tr>
<td>1956</td>
<td>Theodore Redpath, ed., <em>The Songs and Sonnets of John Donne</em></td>
</tr>
<tr>
<td>1963</td>
<td>Frank Manley, ed., <em>John Donne: The Anniversaries</em></td>
</tr>
<tr>
<td>1965</td>
<td>Helen Gardner, ed., <em>John Donne: The Elegies and The Songs and Sonnets</em></td>
</tr>
<tr>
<td>1978</td>
<td>Wesley Milgate, ed., <em>John Donne: The Epithalamions, Anniversaries, and Epicedes</em></td>
</tr>
</tbody>
</table>
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)
8. a. 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 Lachrymaruí* (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; CiY Ig Sy57 612Ld); e. 1613 (STC 23577.5; MC J.1.39); f. 1613 (STC 23578; CiY Ig Sy57 612Ld); g. 1613 (STC 23578; Dfo STC 23578 copy 4); h. 1613 (STC 23578; Dfo STC 23578 copy 5); 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; TzU 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 10045)
17a. 1618 Henry Fitzgeffrey, *CERTAIN ELEGIES, DONE BY SVNDRIE Excellent Wits* (STC 10045-3); b. 1620 (STC 10045.6)
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

---

**Sigla For Textual Sources**

[The Sigla symbol is shown but not transcribed here.]
William Basse, A HELPE TO MEMORIE AND DISCOVERSE (STC 13051); b 1630 (STC 13051.3)
John Donne, DEVOTIONS UPONEmergent 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)
John Donne, Epitaph (St. Paul's Cathedral)
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)
Henry Holland, ECCLESIA SANCTI PAVLI ILLVSTRATA (STC 13584; L 577.c.4.[2].1); b 1633 (STC 13584; LG A.7.6. no. 2 in 32); c 1634 (STC 13585)
John Stow, THE SURVEY OF LONDON (STC 23345); b 1640 [or later] (STC 23345.5)
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)
Katherine Thimelby, TIXALL LETTERS, ed. Arthur Clifford [prints from lost seventeenth-century ms. dated 1635 by Keynes] [John Mennes?], Wits RECREATIONS (STC 25870)
Izaak Walton, THE LIFE AND DEATH OF D' DONNE, in John Donne, LXXX SERMONS (STC 7038); b 1658 (STC W668)
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)
THE MIRROUR OF Complements (STC M2223)
Lucius Cary [Viscount of Falkland], Discourse of INFALLIBILITY (STC F327); b 1660 (STC F318)
Francis Beaumont, POEMS (STC B1602); b 1653 (STC B1603); c 1660, Francis Beaumont and John Fletcher, POEMS (STC B1604)
Samuel Sheppard, MERLINVS ANONYMVS (STC A1588; DFo A1588); b 1653 (STC A1588; L E.1348.[1.]); c 1654 (STC A1589)

Sigla For Textual Sources
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; CSmH 138284); h  1676, Izaak Walton, Charles Cotton, and Robert Venables, *THE UNIVERSAL ANGLER* (STC W674; CSmH 138284).


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).


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


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).


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


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


50a  1661  Thomas Forde, *Virtus Rediviva* (STC F1550A); 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 TRANSPROSD: 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. 86 [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 P2456)

64a 1691 John Dryden, Eleonora, in THE WORKS (STC D2207); b 1692 Eleonora (STC D2270); c 1692, in THE WORKS (STC D2270); 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


70 1856 John Simeon, MISCELLANIES OF THE Philobiblon Society


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


Sigla For Textual Sources
## Manuscripts Listed by Traditional Classification

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

**Sigla For Textual Sources**

[234x112]
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
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. 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. 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

---

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

3Beginning 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 (1913) 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 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.\footnote{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.}

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
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. 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. 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 “∫” 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.

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

---

3 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.\textsuperscript{8}

\textbf{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 \textit{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 $\Sigma$, and the sigla for artifacts containing the lemmatic reading are listed immediately after the bracket. In the Historical Collation for \textit{ElPerf} 5, for example, the first item appears as follows:

$1, [B_32 C_2 C_8 D T_1 H_4 N Y_3 O_20 S N_4 A–G; \sim \sim G.$

This entry indicates that the sources $B_32$ through $G$ give the lemmatic reading (“1,”), while the variant (“1”) without the following comma) appears in all other sources.

As is shown in the preceding example, a swung dash (\textemdash) is used after the bracket to stand for a word in the lemma, and a caret (\textasciicircum) 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 multivowel 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 \textit{ElAut}, for instance, the first item reported for line 15 appears as follows:

Yet lyes not Loue\textemdash And her inshrined \textasciicircum CE\textasciicircum 1; And (heare inshrined) \textasciicircum O\textasciicircum 34; \sim is \sim P\textasciicircum 4; \sim lyeth \sim ~ WN\textasciicircum 3.$

This entry indicates that CE\textasciicircum 1 and O\textasciicircum 34 substitute three (differently punctuated) words of their own for those of the lemma, while P\textasciicircum 4 and WN\textasciicircum 3 match the lemma except that they substitute respectively “is” and “lyeth” for “lyes.” Similarly, the collation for \textit{ElAut} 16 includes the following entry:

like an\textemdash to \textasciicircum B\textasciicircum 25 C\textasciicircum 9 CE\textasciicircum 1 DT\textasciicircum 2 F\textasciicircum 3 H\textasciicircum 6 TM\textasciicircum 1 Y\textasciicircum 3; \sim ~ old \textasciicircum C\textasciicircum 4.$

\textsuperscript{8}It should be noted that obvious errors in printed editions, such as “effential” for “essential” and “Bedded” for “Bedded,” are not reported in the historical collations except when they result in verbal variants, such as the erroneous “parts” for “parts” (1621 ed. of \textit{SecAn} 233) and the erroneous “close-weaning” for “close-weaning” (1611–25 eds. of \textit{FirAn} 153) or later become the source of error, such as the misprint “ealth” for health” (1625 ed. of \textit{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.

General Introduction
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; “Circumference” in DT1; “Circumference” 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

General Introduction
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.

The Editors