



## *Donne Manuscripts: Dalhousie I*

Ernest W. Sullivan, II

In 1977, Peter Beal discovered the "First and Second Dalhousie Manuscripts of Poems by John Donne and Others" in the depository of the Dalhousie family at the Scottish Record Office in Edinburgh. Scottish Record Office volume "GD 45 INVENTORY OF DALHOUSIE MUNIMENTS Vol III. SECTIONS 17-26 PAGES 648-962" entry 95 reads: "[Early 17 cent.] Paper-covered volumes (2), one having the signature of Andrew Ramsay, both containing poems mostly [?all] by John Donne. (One with a few notes in the handwriting of Patrick Maule of Panmure)" (p. 947). Beal lists and describes the Dalhousie I manuscript (Scottish Record Office number GD 45/26/95/1) as Δ11 and the Dalhousie II manuscript (Scottish Record Office number GD 45/26/95/2) as Δ12 and classifies them among the now eight Group II Donne manuscripts in his *Index of English Literary Manuscripts*.<sup>1</sup> The two manuscripts next surfaced at the 21 July 1981 Sotheby Parke Bernet & Co. sale in London of "The Property of the Rt. Hon. the Earl of Dalhousie K.T., G.C.V.O., G.B.E., M.C." of Brechin Castle, Scotland. The Dalhousie I manuscript (item 490), the larger of the two manuscripts (sixty-nine leaves, forty-four Donne poems), was purchased by Ms. Virginia Makin from whom Texas Tech University bought the manuscript on 27 September 1983.

The Dalhousie manuscript evidently suffered no changes between the time of its original cataloging at the Scottish Record Office and its arrival at Texas Tech University. The Scottish Record Office catalog mentions "Paper-covered volumes," an appropriate description for the Dalhousie I manuscript still bound in reinforced seventeenth-century paper stitched with very old leather thongs. It seems unlikely that the binding and stitching are original (after all, the manuscript is over 350 years old); however,

neither the reinforced paper cover nor the manuscript leaves show signs of the wear one would expect around the stitching holes had many rebindings or restitchings taken place. The untrimmed, folio leaves measure 293 x 195 mm. and have a 63.5 x 14 mm. pot watermark with features of watermarks 12701 (1573), 12704 (1542), 12739 (1556), 12765 (1564), and 12805 (1555) in C. M. Briquet, *Les Filigranes Dictionnaire Historique Des Marques Du Papier*, 2nd ed. (Leipzig: Karl W. Hiersemann, 1923) and with features of watermarks 466, 469, and 471 in W. A. Churchill, *Watermarks in Paper in Holland, England, France, etc., in the XVII and XVIII Centuries and Their Interconnection* (Amsterdam: Menno Hertzberger & Co., 1935). The sixty-nine leaf manuscript contains six hands: (A) ff. 1-2<sup>v</sup>, 9-10, 11, 15<sup>v</sup>-20, and 62<sup>v</sup>-63; (B) ff. 5-6; (C) ff. 10<sup>v</sup>-11; (D) ff. 21-62 [this section contains forty-three of the forty-four Donne poems]; (E) f. 62<sup>v</sup>; and (F) ff. 64-67.

The Dalhousie I manuscript is in much better physical condition and more complete than is the Dalhousie II manuscript, and the fact that many of its leaves are complete folio sheets, rather than loose leaves as in the Dalhousie II, simplifies determination of the original binding order and relative completeness of the Dalhousie I. Since the Dalhousie I manuscript has obviously been bound in its current order for a long time, and, as was the case with the Dalhousie II manuscript, since its sheets lay so long unnoticed (and, presumably, undisturbed) the current order, despite the possibility of lost materials, likely approximates the original. Unfortunately, the presence of only one catchword (and that before a missing leaf!) and twenty-three blank pages as well as an apparent effort by the copyists to keep poems from spanning more than one leaf prevent certainty in reconstructing the order and contents of the original Dalhousie I, particularly the first twenty-three leaves.

The original order of current ff. 1-13 remains particularly problematical: even though only ff. 5, 6, and 13 are not full folio sheets, many of the leaves are blank (ff. 3, 4, 7, 8, 12, and 13), three hands (A, B, and C) appear, only one catchword occurs, and only one poem (Sir John Roe's "Vnto that sparklinge witt that spiritt of fier") from the Dalhousie II or British Library MS. Lansdowne 740 (which the Dalhousie I closely resembles) appears. Currently, ff. 1-4 are bound as a two-sheet quire, ff. 5 and 6 are bound as independent leaves, and ff. 7-13 are bound as a four-sheet quire with the original f. 7 razored out. Unless or until comparison with other manuscripts provides more evidence, I hypothesize an initial, seven-sheet quire with sheet 1/4 as the outer sheet, followed

by 2/3, original 7/13, current 7/12, 8/11, 9/10, and current 5/6 as the inner sheet.<sup>2</sup> In this hypothetical quire, only the order of ff. 10<sup>v</sup>-11 (spanned by Sir John Roe's "Vnto that sparklinge witt that spiritt of fier") is certain. The proposed outer sheet (current 1/4, containing a letter from Archbishop Abbote to King James I) and the proposed following sheet (current 2/3, containing the first leaf of James's reply) are sequentially related by contents. The blank second halves of sheets 1/4 and 2/3 would extend the string of blanks at the end of the quire (ff. 12 and 13 are blank). The catchword "first" on f. 2<sup>v</sup> indicates that something other than the current blank f. 3 originally followed f. 2<sup>v</sup>; the first half of the sheet /13 has been razored out (suggesting that it had something written on it) and might have followed f. 2<sup>v</sup>. Current sheet 7/12 is blank and could go nearly anywhere; I have placed it on the basis of a suspected run of blanks (ff. 12-14). Sir John Roe's "Vnto that sparklinge witt that spiritt of fier" (ff. 10<sup>v</sup>-11) orders sheets 8/11 and 9/10, though, of course, they need not follow sheet 7/12. Leaves 5 and 6 could have been a single folio sheet: 5 has the watermark, and 6 does not; and since hand B is unique to ff. 5 and 6, they probably were not far apart originally.

The original order of the next group of leaves is difficult because most of its leaves are no longer in sheets and because only a few of the poems in this section appear in either MS. Lansdowne 740 or Dalhousie II. Sheet 14/15 which has the inner, leather stitching intact would seem the inner sheet of a nine-sheet quire (ff. 14-23) with the first halves of all except sheet 14/15 missing. Since sheet 38/55 must be the outer sheet of its quire (see below), sheet 24-37 must be the outer sheet of the preceding quire; therefore, the fact that Donne's "Satyre IV" spans ff. 22-24 means that f. 23 is the final leaf of the quire containing ff. 14-23, must precede f. 24, and must follow f. 22. In turn, f. 21 must precede f. 22 because Donne's "Satyre III" spans ff. 21-22. No evidence places f. 20 before f. 21; however, f. 19 precedes f. 20 because an unidentified poem beginning "Some who the speaking sparke of my first Loue did spie" spans ff. 19<sup>v</sup>-20. Probably ff. 17-19 are in their correct order: the poems from f. 17<sup>v</sup> to f. 19 appear in the same order in the Dalhousie II. No evidence positions f. 16 or sheet 14/15, though f. 15<sup>v</sup> (f. 15 is blank) to f. 20 are all in hand A. The watermarks in these independently bound leaves do not suggest that the matching other halves remain in the manuscript: ff. 16-21 have the watermark and ff. 22-23 do not, but the order of ff. 21-23 is known so that ff. 22 and 23 cannot match with ff. 16-21. The

only other loose leaves, ff. 5 and 6 (f. 13 is loose, but has a substantial remaining stub), contain hand B (ff. 15-20 are in hand A) and material unrelated to that found in ff. 14-23.

The seven-sheet quire comprising ff. 24-37 is very likely original. Since sheet 38/55 is certainly the outer sheet of the following quire, f. 37 must be the final leaf, and Donne's "Satyre IV" (ff. 22-24) establishes that this quire follows f. 23; and since hand D covers ff. 21-62, the final three quires of the Dalhousie I manuscript would seem in original order. Sheet 25/36 must follow sheet 24/37 because Donne's "Satyre V" spans ff. 24<sup>v</sup>-25, and sheet 26/35 must follow 25/36 because Donne's "Satyre II" spans ff. 25<sup>v</sup>-26<sup>v</sup>. Sheet 27/34 must follow 26/35 because the poem beginning "I know not how it comes to passe" spans ff. 34-36<sup>v</sup>. Sheet 28/33 need not follow 27/34, and material could be omitted from between them; however, sheet 28/33 very probably precedes 29/32 because the poems on ff. 32 and 32<sup>v</sup> respectively are headed "Eligia. 4." and "Eligia 5," and that on f. 33 is headed "Eligia 6." In the same way, sheet 29/32 probably precedes 30/31 because the poems on ff. 30<sup>v</sup>-31 are headed "Eligia. 2" and "Eligia. 3." respectively, and that on f. 32 is "Eligia. 4." Furthermore, the Overbury "characters" on ff. 29<sup>v</sup>-30 occur in exactly the same order in MS. Lansdowne 740 (ff. 80<sup>v</sup>-81),<sup>3</sup> and f. 29<sup>v</sup> and f. 30 share an ink blot near line twelve. The presence of material between "Eligia 1." (ff. 27-27<sup>v</sup>) and "Eligia. 2" need not cause concern because "Eligia. 2" begins on f. 30<sup>v</sup> and must follow Sir Thomas Overbury's "*The Authors Epitaph*. written by himself" (f. 30).

The nine-sheet quire 38-55 is original. Its outer sheet, 38/55, is linked to the outer sheet of the following quire, 56/69, by Donne's "Communitie" (ff. 55<sup>v</sup>-56); thus, the quire must begin with f. 38. Sheet 39/54 follows 38/55 because Donne's "The Funerall" spans ff. 54<sup>v</sup>-55. Donne's "To Mr. *Rowland Woodward*: 'Like one who'in her third widdowhood'" orders sheets 39/54 and 40/53. Sheet 41/52 follows 40/53 because Francis Beaumont's "To the Countess of Rutland" spans ff. 52<sup>v</sup>-53. Sheet 42/51 follows 41/52: Donne's "Elegie: 'Oh, let mee not serve so'" spans ff. 51<sup>v</sup>-52. Sir John Roe's "To Sr Tho. Roe 1603" orders sheets 42/51 and 43/50; and his "AN ELEGIE. Reflections on his passion for his mistrisse," sheets 43/50 and 44/49. Sheet 45/48 follows 44/49: Donne's "*Elegie on the Lady Marckham*" spans ff. 48<sup>v</sup>-49. Sheet 46/47 follows 45/48: Donne's "Loves diet" spans ff. 47<sup>v</sup>-48.

The final, seven-sheet quire (ff. 56-69) almost certainly is original. Its outer sheet, ff. 56/69, must follow 38/55, the outer

sheet of the previous quire: Donne's "Communitie" spans ff. 55v-56. Sir Walter Raleigh's "The Lie" orders sheets 57/68 and 58/67; "The Remedy of Loue," sheets 58/67, 59/66, and 60/65; "The second part of the Remedy of Loue," sheets 60/65, 61/64, and 62/63. Any possible loss would have to have occurred between sheets 56/69 and 57/68. Interestingly, British Library MS. Lansdowne 740 does have four more Donne poems ("The Dreame" [f. 126v], "A Valediction of weeping" [f. 127], "A Feaver" [f. 127v], and "The Paradox" [f. 128]) as well as Sir John Roe's "To Sicknesse" (f. 128v) between the sequence involving Donne's "Womans constancy" (Dal. I, f. 56; Lansdowne 740, f. 126) and Sir John Harington's "Of the commodities that men haue by their Marriage" (Dal. I, f. 56v; Lansdowne 740, f. 129); however, since the poems could not be omitted between ff. 56 and 56v as the result of missing leaves and since the equivalent Dalhousie II manuscript sequence of Donne poems also ends with "Womans constancy," the likelihood of leaves missing between 56/69 and 57/68 seems small.

The Dalhousie I manuscript, then, is in remarkable condition, its original contents and order very nearly intact. Its condition, contents, date, and provenance make the Dalhousie I manuscript extremely important for the study not only of the text of Donne's poems, but also Renaissance verse miscellanies. The Dalhousie I manuscript contains many of Donne's most frequently written about and taught poems: ten of seventeen Elegies ("The Anagram," "The Bracelet," "The Comparison," "The Perfume," "Change," "Loves Warre," "Going to Bed," "The Autumnall," "Oh, let mee not serve so," and "The Expostulation"), twenty-one of fifty-seven Songs and Sonets ("The Curse," "The Legacie," "The broken heart," "Twicknam garden," "The good-morrow," "Loves Alchymie," "Breake of day," "The Sunne Rising," "Lecture upon the Shadow," "The triple Foole," "Image of her whom I love," "Loves diet," "A Valediction forbidding mourning," "The Will," "Song. Goe, and catche a falling starre," "Loves Deitie," "The Funerall," "Loves Usury" [f. 55, not listed in Beal], "The Flea," "Communitie," and "Womans Constancy"), four of five Satyres (III, IV, V, II), four of thirty-seven Verse Letters ("The Storme," "The Calme," "To Mr. Rowland Woodward: 'Like to one who'in her third widdowhood,'" and "To Sr. Henry Wootton: 'Here's no more newes'"), four of twelve Epicedes and Obsequies ("Elegie on the Lady Marckham," "Elegie to the Lady Bedford," "Elegie on Mrs. Boulstred," and "Elegie: Death"), and one of twenty-three

Epigrams ("Faustus"). Additionally, the Dalhousie I manuscript contains poems by Sir Robert Ayton, Francis Beaumont, Thomas Campion (1, plus an adaptation of the last stanza of that poem), Richard Corbett, Sir John Davies, Sir Edward Dyer, Sir John Harington (4), John Hoskyns, Sir Thomas Overbury (as well as three of his prose "Characters" transcribed as poems), Sir Walter Raleigh, Jonathan Richards, Sir John Roe (8), Josuah Sylvester (3), and Sir Henry Wotton. The Dalhousie I manuscript also contains twelve unidentified poems that appear in other manuscripts including two that appear elsewhere only in the Dalhousie II manuscript ("for a louinge constand haerte" [f. 18v] and "When my hart seemes most engaged" [f. 191]) and three apparently unique poems.

The Dalhousie I manuscript was undoubtedly transcribed during Donne's lifetime: on the basis of the first and last items in the manuscript—correspondence between Archbishop Abbote and King James I concerning the divorce of Lady Frances Howard from Robert Devereux, third earl of Essex in May, 1613 and an elegy on Ludovick Stuart, Duke of Richmond (*d.* 30 July 1624)—the Sotheby sale catalog for 21 July 1982 dates the Dalhousie I manuscript between 1620 and 1625, as does Beal (I, 251). Briquet's dates for paper of similar watermark range from 1542 to 1573. The latest date assigned any of the Donne poems in the Dalhousie I by John T. Shawcross is 1611, "A Valediction forbidding mourning."<sup>4</sup>

The precise genesis of the entire Dalhousie I manuscript will not be known until the Textual Editors of The Variorum Edition of the Poetry of John Donne have collated several more manuscripts; however, it is clear that the Dalhousie I and British Library Lansdowne 740 manuscripts are closer to each other than they are to any other extant Donne manuscript and that significant parts of these two manuscripts either derive from the same manuscript or that significant parts of the Dalhousie I manuscript derive from Lansdowne 740. In the section of the Dalhousie I manuscript copied by the principal scribe (ff. 21-62), Dalhousie I parallels Lansdowne 740 as follows (Dalhousie I first): ff. 21-27v identical to ff. 58-66; ff. 28-28v differ from ff. 67-79; ff. 29-57 identical to ff. 80-129v except that Dalhousie I omits Donne's "The Anagram" (f. 98) and "Confined Loue" (f. 101), two poems by John Roe (ff. 102-102v), Donne's "The Curse" (f. 109v), "To the Countess of Bedford" (f. 115v), "The Dreame" (f. 126v), "A Valediction of weeping" (f. 127), "A Feaver" (f. 127v), and "The Paradox" (f. 128), Sir John

Roe's "To Sickness" (f. 128<sup>v</sup>); ff. 57-58 differ from ff. 130-131<sup>v</sup>; and ff. 58<sup>v</sup>-62 and ff. 132-137<sup>v</sup> both have "The Remedy of Loue," a poem occurring elsewhere in manuscript only in British Library MS. Stowe 962 (f. 194).<sup>5</sup>

Parts of the Dalhousie I and II manuscripts are also related to each other; however, the relative uncertainty of original content and sequence in the Dalhousie II makes determination of the exact relationship between the two manuscripts difficult. The sections of each Dalhousie manuscript that contain most of the Donne poems (I, ff. 21-62; II, ff. 5-34) agree closely (see "Dalhousie II," pp. 85-89 and the inventory below): the twenty-nine Donne poems in the Dalhousie II include only two ("Elegie: Loves Progress" and "The Message") absent from Dalhousie I. Despite the uncertain order of materials in the original Dalhousie II manuscript (currently, the leaves are individually bound), the two Dalhousie manuscripts are sufficiently similar to imply a close if not direct relationship: Dalhousie I, ff. 17<sup>v</sup> parallels Dalhousie II, ff. 13-14; I, ff. 31-33<sup>v</sup> parallels II, ff. 15-17<sup>v</sup>; I, ff. 38-41 parallels II, ff. 18-21; I, ff. 44-48<sup>v</sup> has the poems "The Legacie," "The broken heart," "The good-morrow," "Breake of day," "The triple Foole," "Loves diet," and "A Valediction forbidding mourning" in the same order as they appear in II, ff. 22<sup>v</sup>-25 though the materials in these sections are not identical; and I, ff. 51<sup>v</sup>-56 parallels II, ff. 25-29<sup>v</sup> except for the presence of "The Funerall" and "Loves Usury" between "Loves Deitie" and "The Flea." Despite these similarities, the Dalhousie II manuscript contains eleven poems not found in Dalhousie I; thus, even with the possibility of missing material, the Dalhousie II would not seem to have been copied directly in its entirety from Dalhousie I.

The precise significance of the versions of the Donne poems appearing in the Dalhousie I manuscript for the establishment of the text of Donne's poetry will not be known until the Textual Editors of The Variorum Edition of the Poetry of John Donne have finished their collations and established the textual stemma for each Donne poem; however, the work of previous Donne scholars suggests that the Dalhousie I manuscript will be very important indeed. Peter Beal notes a relationship between the first and second Dalhousie manuscripts (I, 251) and classifies them both with the Group II Donne manuscripts, a Group accorded substantial textual authority by Helen Gardner in her edition of most of the Donne poems that appear in the Dalhousie manuscripts: "Collation of these twenty-eight manuscripts . . . has convinced me that in the



construction of a text only Group I (supported in some poems by *H* 40), Group II (supported in some poems by *L* 74 [Lansdowne 740]), Group III, and in the *Elegies*, *W* are of value.”<sup>6</sup> My own analysis of the Dalhousie manuscripts to date suggests that Beal’s classification is probably correct: they are a few years earlier than are most Group II manuscripts, but they have clear affinities with the Lansdowne 740 manuscript (particularly marginal notes associating “The Autumnall” with Magdalene Herebert), a manuscript usually associated with Group II; however, the Dalhousie manuscripts also share some otherwise unique readings with the Huntington Library’s Bridgewater Manuscript (usually associated with Group III).

In addition to its significance for the study of Donne’s poems, the Dalhousie I manuscript, as a verse miscellany, will be valuable for the study of Renaissance poetry generally. Peter Beal, who has undertaken the most complete study to date on Renaissance verse miscellanies, describes the potential importance of such miscellanies: “Miscellanies can, however, throw extensive light on the process of textual transmission, on the general practices and assumptions involved in the collecting of verse in this period, on the way contemporaries interpreted texts, and on the nature and provenance of sources. The selection and arrangement of poems by Donne in these MSS, and of accompanying poems by others, are vital clues to the collections from which they derive and to possible reasons for confusion over the canon. Individual texts in miscellanies may, in any case, derive not from large collections at all but from independent early copies of particular poems, and apparent ‘corruptions’ may, in fact, sometimes represent different versions or states of revision of the text. In short, the potential and far-ranging significance of miscellanies should not be underestimated” (I, 248-49).

A complete inventory of the contents of “The First Dalhousie Manuscript of Poems by John Donne and Others” follows. For unidentified poems and prose I give the manuscript heading (if any), first and last lines, number of lines (poems only), and relevant indexes.

Fol.

- 1-1<sup>v</sup> Letter. Salutation: “The ArtchBishopp Go:8<sup>v</sup> Abbote to Kinge Iames y<sup>e</sup> first of Eng: /” “ffor as mutch as we doe firmly beleeeue y<sup>t</sup> the Scriptures doe directly con= / tayne . . . assigned for further tryall”

- 2-2<sup>v</sup> Letter. Salutation: "His maties answere to ye presedent discourse./" "To the first article yt ye scripture directlye or by consequence doth . . . fathers & councells make of maleficium versus illam"
- 3 Blank
- 3<sup>v</sup> Blank
- 4 Blank
- 4<sup>v</sup> Blank
- 5-5<sup>v</sup> Author unknown; not found in other manuscripts. Prose: Latin prayer. "Conditor coeli et terre, rex regum, et dominus dominantium, . . . trius qui est benedictus in secula seculorum Amen:"
- 6 Author unknown; occurs in other manuscripts. Usual heading: "Arms of Christ" "A sheilde of redd a crose of greine . . . Amongst his enimies; dare he not quake:/" 6 lines. Carelton Brown and Rossell Hope Robbins, *The Index of Middle English Verse* (New York: printed for the Index Society by Columbia University, 1943), item 91
- 6<sup>v</sup> Blank
- 7 Blank
- 7<sup>v</sup> Blank
- 8 Blank
- 8<sup>v</sup> Blank
- 9-9<sup>v</sup> Heading: none [Sir Edward Dyer, "Sorte contentus abi"]
- 10 Author unknown; not found in other manuscripts. Heading: "Mr: Lamb: Cookes Epi: to his Bro: Hen:" "What shall I give thee beinge dead yt I . . . who doth not match: or mutch resemble thee:/" 16 lines
- 10<sup>v</sup>-11 Heading: none [Sir John Roe, "Vnto that sparklinge witt that spiritt of fier"]

- 11 Heading: none [Sir Henry Wotton, "The character of the happy life"]
- 11<sup>v</sup> Blank
- 12 Blank
- 12<sup>v</sup> Blank
- 13 Blank
- 13<sup>v</sup> Blank
- 14 Blank
- 14<sup>v</sup> Blank
- 15 Blank
- 15<sup>v</sup> Heading: none [Sir Robert Ayton, "The Sheppherd Thirsis"]
- 16-16<sup>v</sup> Heading: none [John Donne, "Elegie: The Anagram"]
- 17 Heading: "A curse:/" [John Donne, "The Curse"]
- 17<sup>v</sup> Heading: none [Josuah Sylvester, "A Caution for Courtly Damsels"]
- 17<sup>v</sup> Author unknown; occurs in other manuscripts. No heading. Usual heading: "On a maiden-head" "Lost lewells may be recouered, virginitye neuer:/ That's lost but once, and once lost, lost for ever:/" 2 lines. Margaret Crum, *First-Line Index of English Poetry 1500-1800 in Manuscripts of the Bodleian Library Oxford*, 2 vols. (New York: Index Committee of the Modern Language Association of America, 1969), J104.
- 18 Heading: none [Sir John Harington, "Of a Lady that giues the cheek"]
- 18 Heading: "a songe:/" [Jonathan Richards, "I die when as I doe not see"]
- 18 Author unknown; occurs in other manuscripts. "Onste and no more, so sayd my love . . . and so agayne she kissed:/" 8 lines. Crum, O1113

- 18<sup>v</sup> Author unknown; not found in other manuscripts except Dalhousie II. "for a louinge constand haerte . . . scorninge setts my love at naught:" 16 lines
- 19 Author unknown; not found in other manuscripts except Dalhousie II. Heading: "a songe." "When my hart seemes most ingaged . . . I love those y<sup>t</sup> loues to change:" 36 lines
- 19<sup>v</sup>-20 Author unknown; not found in other manuscripts. "Some who the speaking sparke of my first Loue did spie . . . as diamonds enshrined in gold, or starres enstalld in spheares:" 46 lines
- 20<sup>v</sup> Blank
- 21-22 Heading: "A Satire" [John Donne, "Satyre III"]
- 22-24 Heading: none [John Donne, "Satyre IV"]
- 24<sup>v</sup>-25 Heading: "Satire 3" [John Donne, "Satyre V"]
- 25<sup>v</sup>-26<sup>v</sup> Heading: none [John Donne, "Satyre II"]
- 27-27<sup>v</sup> Heading: "Eligia. 1." [John Donne, "Elegie: The Bracelet"]
- 28-28<sup>v</sup> Author unknown; occurs in other manuscripts. Heading: "A Paradoxe in praise of a painted face" "Not kisse? By loue I must and make Impression . . . Were itt but warme & soft and could but moue" 84 lines. Included in "APPENDIX C. A SELECTION OF POEMS WHICH FREQUENTLY ACCOMPANY POEMS BY JOHN DONNE IN MANUSCRIPT COLLECTIONS OR HAVE BEEN ASCRIBED TO DONNE BY MODERN EDITORS" by H. J. C. Grierson, *The Poems of John Donne* (Oxford: Oxford Univ. Press, 1912), I, 456-59. Crum, N372
- 29-29<sup>v</sup> Heading: "A Verie woman" [Thomas Overbury, "A very Woman" (transcribed as poetry)]
- 29<sup>v</sup> Heading: "Her next part" [Thomas Overbury, "Her next part" (transcribed as poetry)]
- 30 Heading: "A good woman." [Thomas Overbury, "A good Woman" (transcribed as poetry)]

- 30 Heading: "The Epitaph to M<sup>r</sup> Ouerbu: wife" [Thomas Overbury, "*The Authors Epitaph*. written by himselfe"]
- 30v-31 Heading: "Eligia. 2" [John Donne, "Elegie: The Comparison"]
- 31-31v Heading: "Elegia. 3." [John Donne, "Elegie: The Perfume"]
- 32 Heading: "Eligia. 4." [John Donne, "Elegie: Change"]
- 32v Heading: "Eligia 5" [John Donne, "Elegie: Loves Warre"]
- 33 Heading: "Elegia 6" [John Donne, "Elegie: Going to Bed"]
- 33v Heading: none [John Donne, "The Autumnall"]
- 34-36v Author unknown; occurs in other manuscripts. "I know not how it comes to passe . . . Not to ye valewe of a turd" 278 lines
- 36v Author unknown; occurs in other manuscripts. Heading: "Lenvoy" [to preceding]. Alternate heading: "Libell agaynst Bashe" "My maisters all that read this rime . . . And if itt be not say ye lie" 16 lines. Crum, M812
- 37 Heading: none [Sir John Davies, "On Bp. Richard Fletcher, Feb. 1594-5"] ["If any aske what *Tarquin* meant to mary . . . The priest must after all the parish goe"]
- 37 Heading: none [Sir John Davies, "In Londinensem Episcopum iampridem Dominae et scortae nuptias 1595"] ["It was a question in *Harroldry* . . . Hee my Lord *F* and she my Ladie *Letcher*"]
- 37v Author unknown; occurs in other manuscripts. "M<sup>ris</sup> Attorney scorning long to brooke . . . A seruile swaine that sells vnsauoury breath" 30 lines
- 38-38v Heading: "A Storme" [John Donne, "The Storme"]
- 39-39v Heading: "A Calme" [John Donne, "The Calme"]

- 39v-40      Heading: none [John Donne, "To Mr. Rowland Woodward: 'Like one who'in her third widdowhood'"]
- 40            Heading: none [John Donne, "To Sr. Henry Wootton: 'Here's no more newes'"]
- 40v          Heading: none [Sir John Roe, "Song. 'Deare loue continue nice and chast'"]
- 41            Author unknown; occurs in other manuscripts. "Wonder of Beautie Goddess of my sence . . . Yow keepe my body & my soule asunder" 14 lines. Grierson, "APPENDIX C.," I, 447
- 41            Author unknown; occurs in other manuscripts. "ffaire Eies doe not thinke scorne to read of loue . . . But pittie him that only sighes and dyes" 14 lines. Grierson, "APPENDIX C.," I, 447
- 41v          Heading: "An Epistle to M<sup>r</sup> Ben: Johnson Jan. 6. 1603/" [Sir John Roe, "An Epistle to Benjamyn Johnson"]
- 42            Heading: "Another Epistle to M<sup>r</sup> Ben: Johnson Nov. 9 1603" [Sir John Roe, "to Ben: Johnson"]
- 42-42v      Heading: "An Elegie to M<sup>rs</sup> Boulstredd" [Sir John Roe, "An Elegie to mistris Boulstred"]
- 42v-43      Heading: "An Eligie to S<sup>r</sup> Thomas Roe. 1603" [Sir John Roe, "To Sr Tho. Roe 1603"]
- 43            Heading: "Elegia./" [Sir John Roe, "An Elegie: 'True loue finds witt but he whose witt doth moooue'"]
- 43v-44      Heading: "An Elegie" [Sir John Roe, "AN ELEGIE. Reflections on his passion for his mistrisse," lines 1-56 (lines 57-76 omitted)]
- 44            Heading: "Elegie" [John Donne, "The Legacie"]
- 44v          Heading: "Eligie" [John Donne, "The broken heart"]
- 45            Heading: none [John Hoskyns, "A Poem upon Absence"]
- 45-45v      Heading: none [John Donne, "Twicknam garden"]
- 45v          Heading: none [John Donne, "The good-morrow"]

- 46           Heading: "Mummy" [John Donne, "Loves Alchymie"]
- 46           Heading: none [John Donne, "Breake of day"]
- 46<sup>v</sup>          Heading: none [John Donne, "The Sunne Rising"]
- 46<sup>v</sup>-47       Heading: none [John Donne, "Lecture upon the Shadow"]
- 47           Heading: none [John Donne, "The triple Foole"]
- 47<sup>v</sup>          Heading: "Elegie" [John Donne, "Image of her whom I love"] Elegie 12 in Grierson.
- 47<sup>v</sup>-48       Heading: "Loues Diett" [John Donne, "Loves diet"]
- 48-48<sup>v</sup>       Heading: "Elegie" [John Donne, "A Valediction forbid-  
ding mourning"]
- 48<sup>v</sup>-49       Heading: "An Elegie vpon the death of the La: Mark-  
ham" [John Donne, "*Elegie on the Lady Marckham*"]
- 49<sup>v</sup>          Heading: "An Elegie to the La: Bedford" [John Donne,  
"*Elegie to the Lady Bedford*"]
- 50-50<sup>v</sup>       Heading: "An Elegie vpon the death of M<sup>ris</sup> Boulstredd."  
[John Donne, "*Elegie on Mrs. Boulstred*"]
- 51-51<sup>v</sup>       Heading: "Another Eligie vpon the death of M<sup>ris</sup>  
Boulstred" [John Donne, "*Elegie: Death*"]
- 51<sup>v</sup>-52       Heading: "Elegie" [John Donne, "Elegie: 'Oh, let mee  
not serve so'"]
- 52-52<sup>v</sup>       Heading: "Loues Legacie" [John Donne, "The Will"]
- 52<sup>v</sup>-53       Heading: "To the Countesse of Rutland" [Francis  
Beaumont, "To the Countess of Rutland"]
- 53<sup>v</sup>-54       Heading: "Elegie" [John Donne, "Elegie: The Expostu-  
lation"]
- 54           Heading: "A song" [John Donne, "Song. Goe, and  
catche a falling starre"]
- 54<sup>v</sup>          Heading: "Loues Deitie" [John Donne, "Loves Deitie"]
- 54<sup>v</sup>-55       Heading: "The Funerall" [John Donne, "The Funerall"]

- 55           Heading: none [John Donne, "Loves Usury"] Not listed in Beal's *Index*.
- 55<sup>v</sup>          Heading: none [John Donne, "The Flea"]
- 55<sup>v</sup>-56       Heading: none [John Donne, "Communitie"]
- 56           Heading: none [John Donne, "Womans constancy"]
- 56<sup>v</sup>          Heading: none [Sir John Harington, "Of the commodities that men haue by their Marriage"]
- 57           Heading: none [Sir John Harington, "Of a Precise Tayler"]
- 57           Heading: none [Josuah Sylvester, "To the maker of this wife, Sir Thomas Overbury"]
- 57           Heading: none [Sir John Harington, "Of Women learned in the tongues"]
- 57           Heading: none [John Donne, "Faustus"]
- 57<sup>v</sup>-58       Heading: none [Sir Walter Raleigh, "The Lie"]
- 58           Author unknown; not found in other manuscripts. "Emelia embracing many guifts and loues . . . Bee she vntoucht an vnchast mind discouers" 8 lines
- 58           Heading: "The fruites of a good conscience" [Josuah Sylvester, "The Fruites of a cleere Conscience"]
- 58<sup>v</sup>-60<sup>v</sup>      Author unknown; occurs in other manuscripts. Heading: "The Remedy of Loue" "When Loue did read the title of my booke . . . and water w<sup>ch</sup> doth wash their faces fowler" 188 lines. Brown and Robbins, item 3084. Rossell Hope Robbins and John L. Cutler, *Supplement to the Index of Middle English Verse* (Lexington: Univ. of Kentucky Press, 1965), items 1409.3, 3084, and 3648.8. See footnote 5 below.
- 60<sup>v</sup>-62       Author unknown; occurs in other manuscripts. Heading: "The second part of the Remedy of Loue." "Hitherto haue I breathd now will I bring . . . Loues winges beeing wett he cannot flie away" 184 lines. Robbins and Cutler, item 3084
- 62<sup>v</sup>          Heading: none [Thomas Campion, "V. A Ballad: 'Dido was the Carthage Queene . . . so you haue dalie new.//'" ]



- 62<sup>v</sup> Heading: none [adaptation of Thomas Campion, "V. A *Ballad*: 'Dido was the *Carthage Queene* . . . so you haue dalie new.//'" (lines 21-24 only) 10 lines "Dido wept but what of this . . . And then be scorned of others:/" Different hand.
- 63 Author unknown; occurs in other manuscripts. Heading: "An epitath:" Alternate heading: "On a Cobler" "Heire lyes an honest cobbler whom furst fate . . . Honest John Cobler lyes heire vnderlayde:/" 10 lines. Crum, H774, H825
- 63<sup>v</sup> Blank
- 64-65 Heading: "An Elegie upon the death of the late Lord Howard Baron of Effing=~~=~~ham dead, the 10. Dec: 1615." [Richard Corbett, "An *Elegie* on the late *Lord William Haward* Baron of Effingham, dead *the tenth of December. 1615*"]
- 65<sup>v</sup>-67 Author unknown; occurs in other manuscripts. Heading: "On the Duke of Richmonds fate an Elegie:/" "It was the morne that ushered that blest day . . . when hee returnes from this negotiation" 144 lines
- 67<sup>v</sup> Blank
- 68 Blank
- 68<sup>v</sup> Blank
- 69 Blank
- 69<sup>v</sup> Blank

*Texas Tech University*

#### Notes

I want particularly to thank Peter Beal without whose expertise and yeoman efforts Texas Tech University could not have acquired the Dalhousie I manuscript. Research for this article was supported by an American Council of Learned Societies Grant-in-Aid, a Texas Tech University Faculty Development Leave, an Honorary Fellowship at the University of Edinburgh Institute for Advanced Studies in the Humanities, and a National Endowment for the Humanities Travel to Collections Grant.

<sup>1</sup> (London and New York: Mansell, 1980), I, i, 251. For a description of the Dalhousie II manuscript, see my "Donne Manuscripts: Dalhousie II," *John Donne Journal*, 2, No. 2 (1983), 79-89.

<sup>2</sup> The evidence for grouping ff. 1-4 and 5-13 into a single, seven-sheet quire even though they are now bound as separate quires is not strong; however, the overall completeness of the Dalhousie I manuscript leads me to suspect that not many leaves are missing, even from the problematical first part of the manuscript.

<sup>3</sup> W. J. Paylor, ed., *The Overburian Characters* (1936; rpt. New York: AMS, 1977) notes that these three characters occur in this order in only the eighth of twenty-four seventeenth-century impressions of Sir Thomas Overbury's *Wife* (p. xxxiii).

<sup>4</sup> "Chronological Schedule of the Poems," *The Complete Poetry of John Donne* (Garden City, NY: Doubleday, 1967), p. 415.

<sup>5</sup> Though they record no complete, extant manuscript versions, Rossell Hope Robbins and John L. Cutler, in *Supplement to the Index of Middle English Verse* (Lexington: Univ. of Kentucky Press, 1965), note that "The Remedy of Loue" has since 1532 frequently been printed as Chaucer's (p. 339, item 3084). Walter W. Skeat, in *The Chaucer Canon with a Discussion of the Works Associated with the Name of Geoffrey Chaucer* (Oxford: Clarendon, 1900), rejects "The Remedy of Loue" from the Chaucer canon on linguistic grounds, declaring that "No MS. copy is known, or is likely to be found" (p. 113).

<sup>6</sup> *John Donne: The Elegies and The Songs and Sonnets* (Oxford: Clarendon, 1965), p. lxxxi.