

# Donne's "Goodfriday, 1613. *Riding Westward*": The Extant Manuscripts and the Group 1 Stemma

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There are 24 extant scribal manuscript copies of the text of all or parts of "Goodfriday, 1613. *Riding Westward*."<sup>1</sup> To date no systematic collation of these scribal copies in English has been published, involving either all 24 or, indeed, any of the 7 printed editions that appeared in the seventeenth century. As a result, there has so far been no comprehensive account of the entirety of the seventeenth-century forms in which this poem has survived, although of course Donne's editors from Grierson 1912 onwards have recorded occasional variants.<sup>2</sup>

The poem that has come down to us as Donne's has been canonized from the 1633 imprint from the time of Grierson onwards. As is well known, Grierson regarded this imprint as authoritative, emending eclectically (as future editors were likewise to do) and

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<sup>1</sup>This wording of the poem's title may not be Donne's. It is given here in the form in which it appears in Grierson 1912, who follows the Marriot edition of 1633 (Donne Variorum siglum A); this in turn is the form in which the title is given (with minor variations in spacing) in all seventeenth-century printed editions down to 1669 (DV siglum G), and it is this form in which the poem has been canonized.

<sup>2</sup>This paper benefited from the advice and wisdom of Gary Stringer, Ernest W. Sullivan, II, and Dennis Flynn, during a two-day editorial session at the University of Southern Mississippi at Hattiesburg, February 19-20, 2001. I am also grateful to the Humanities section of The Netherlands Organization for Scientific Research (NWO) for a travel and subsistence grant.

consulting manuscript copy only where it seemed to diverge significantly from the 1633 imprint. It is true that Grierson consulted a commendably high number of mss., and recorded a commendably high number of variants, but his apparatus is incomplete. No later editor prior to the *Donne Variorum* (DV) collated or even recorded many more variants.<sup>3</sup>

Accordingly, this paper, which may in part be taken as a preparatory exercise in the establishment of the *Donne Variorum* text of *GoodF*, will survey the poem's major substantive scribal variants and make some attempt in the present state of knowledge to contribute to a preliminary filiation of the existing artifacts. In so doing it will confine itself to variants such as omissions and changes in wording which are of purely bibliographical significance. What this paper offers should be seen as no more than spadework undertaken in the conviction that the process of filiation and stemmatology can make genuine contributions to what Harold Love has recently termed "the culture and commerce" of the entire social matrix within which seventeenth-century texts were transmitted in both manuscript and print.<sup>4</sup>

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The poem's title takes several forms in the scribal tradition. These are set out in Figure 1 below. Examination of the title's forms strongly suggests that what John Marriot used in producing his 1633 text of the poem was a copytext based not solely on either a Group 2 or a Group 3

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<sup>3</sup>An exception is John Shawcross, ed., *The Complete Poems of John Donne* (Garden City, NY: Anchor Books, 1967), although his apparatus is far from complete. Providing a complete apparatus would be a task beyond the capacity of a single human being and the constraints of a single lifetime, as the DV project vividly illustrates.

<sup>4</sup>In addition to Harold Love, *The Culture and Commerce of Texts: Scribal Publication in Seventeenth-Century England* (Amherst: Univ. of Massachusetts Press, 1993, by arrangement with Oxford: Clarendon, 1998), the major works in this field are Arthur Marotti, *Manuscript, Print, and the English Renaissance* (Ithaca, NY: Cornell Univ. Press, 1995), Henry Woudhuysen, *Sir Philip Sidney and the Circulation of Manuscripts, 1558-1640* (Oxford: Clarendon, 1996), and Peter Beal, *In Praise of Scribes: Manuscripts and their Makers in Seventeenth-Century England* (Oxford: Clarendon, 1998).

source, but—on the basis of what has come down to us—an eclectic mixture of the two. The Group 3 titles contain the date “1613.” This is also the case for the Group 1 titles, but several features of the texts of these mss. oblige us to discount them as possible sources for Marriot’s copytext.<sup>5</sup> Furthermore, bringing the titles of this Group into consideration offers a less economic hypothesis for what Marriot confected: he need only have seen a Group 2 and a Group 3 title to have produced his own.

The Group 2 mss. of this poem are: DT1 and its copy H4; WN1; CT1, B7, and SA1. Their titles are distinguished from those of the other eighteen mss. not simply by the absence of the date 1613, but by the remarkable similarity in wording: all, with minor non-substantive variations in orthography or spelling, read (spelling modernized): “Good Friday[,] made as I was riding westward that day.” Several observations may be made here. First, this form of the title is apparently restricted exclusively to the Group 2 tradition. Second, because the early, at times authoritative, and fundamentally maverick, WN1 (which sometimes evinces Group 1 copy) follows this form of the title, it may be considered as a Group 2 artifact for the purposes of this poem. Third, on the evidence available, it is clear that Group 2 copy *on its own* in no way provided Marriot (or indeed any of the other six seventeenth-century imprints) for copy as far as at the very least the title is concerned—although Marriot, while ignoring or passing over the lack of date, may have been attracted by the wording “riding westward” (spelling modernized), confecting his title from a Group 3 ms. that *did* contain the date. And fourth, we might add, the translation of Constantijn Huygens, reading as it does in his holograph draft dated 31 August 1633 (NS) *Goede Vrijdagh [:] Rijdende Westwaert*, and in its title at least showing no signs of cancellation, must surely derive from a lost Group 2 exemplar, a Group that, as I have just argued, cannot have been used, or at least cannot have been used exclusively, by Marriot in 1633. For Huygens was obsessive about recording and dating his work to an extent perhaps unequalled by any

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<sup>5</sup>Although the presence of “1613” in the Group 1 headings may have corroborated the 1635 imprint’s inclusion of that feature in the title.

other poet in early modern Western Europe.<sup>6</sup> We may be certain that if the ms. title in front of him contained a date, Huygens would have incorporated it.<sup>7</sup>

Of those manuscripts that cannot be readily filiated, the 1613 date is included in H3 and H8, which are “traditionally associated with Group 3.” The title is omitted in C1 and B11.<sup>8</sup> HH1 and H7 simply entitle the poem “Good Friday,” and B13, the Skipwith ms., dated by Beal between 1620 and 1650, may be thought of as unique not simply in attributing the poem to Donne but in incorporating that attribution into the very form of the title, in the form “I: Dun.” Two further mss., one discovered in 1974 and both presented that year in a series of items in the *Times Literary Supplement*,<sup>9</sup> not only omit the date but provide what is, when read against Marriot, a surplus of information in their subtitle. The single sheet PT2 reads “Meditation on a good Friday ridinge from London into y<sup>e</sup> west Countrey,” and P2 (also on a single sheet) entitles the poem “Meditation vpon [a] Good Friday, ryding from London towards Excester, westward.” The poems are in the same hand, that of Sir Nathaniel Rich (?1585-1636). The use in these two mss. of the word “meditation” is unique to them and to H5.

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<sup>6</sup>Ad Leerintveld, ed. and commentary, *Constantijn Huygens: Nederlandse gedichten 1614-1625* (The Hague: Constantijn Huygens Instituut, 2001) [Monumenta Literaria Neerlandica XII, 2], Vol. 1, p. 7.

<sup>7</sup>Work that demonstrates fully that Huygens’ readings elsewhere do indeed support Group 2 and contra-indicate influence from any printed edition is currently in hand and will be published elsewhere.

<sup>8</sup>For DV ms. sigla, see Appendix I below. Non-substantive orthographical variants other than superscriptions are silently omitted.

<sup>9</sup>R.S. Thomson & David McKitterick, “A Donne Discovery: John Donne’s Kimbolton Papers”, *Times Literary Supplement*, 16 August 1974, pp. 869-873, announced the discovery of P2, at first mistakenly believing it to be holograph; Nicolas Barker, “‘Goodfriday 1613’: by whose hand?”, *Times Literary Supplement*, 20 September 1974, pp. 996-997, reassessed PT2 by arguing that it and P2 were in the same hand and that that hand was not Donne’s; and R.E. Alton & P.J. Croft, “John Donne,” letter to the *Times Literary Supplement*, 27 September, 1974, pp. 1042-1043, identified the hand as Rich’s, an attribution that has not, to my knowledge, been contested since Beal. These items are listed as DnJ 1430 and DnJ 1431 in Peter Beal’s *Index of English Literary Manuscripts, vol. I (1450-1625, pt. I: Andrewes-Donne)* (London: Mansell & New York: R.R. Bowker, 1980).

The nature of these uniquely deviant forms of the poem is currently being examined, along with the postulate that P2 is a memorial reconstruction and PT2 an imperfect memorial reconstruction of P2, containing corrections and missing lines. It is intended to present the findings of this examination on a future occasion.

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The normative text of *GoodF* consists of a 10-syllable iambic pentameter rhyming couplet “default” structure amounting to 42 lines. One ms. fragment, C1, which is (as we have seen) untitled, consists only of the poem’s first two lines and will be of no further concern here. Otherwise the major omissions are as follows. These can be divided under two headings, and are presented for the sake of convenience in Figure 2.

There is, first, a cluster of omissions in the Group 1 stemmatological tradition that is of considerable help in filiating the various members of this Group, as well as substantiating the hypothesis that in working to produce an eclectic text, Marriot made no use of this Group. O20 and SP1 omit lines 24-25. C2 and C8 also omit these lines, and omit the two preceding lines (22 and 23) as well. (C8 further omits lines 31-32, as we shall see.) These omissions are all the more interesting because it has elsewhere been shown that C8 is the work of highly accurate and professional scribe. Together with C2, C8 shares a common progenitor, so that any eyeskip—the most likely bibliographical explanation for these omissions—is most unlikely to have originated with these artifacts. It presumably did so with their progenitor, yet both C2 and C8 are generally considered to derive at one remove from B32, which contains no omissions (see Figure 3). Whatever copy C2 and C8 used must therefore have derived from a copy that also led indirectly to O20 and SP1 (see Figure 4). This point will be taken up again at the conclusion of this paper.

What was the nature of the eyeskip that provoked the omissions at 22-23 and 24-25? Whatever scribal copy was used by O20 and SP1 seems to have moved from the normative 23, which O20 and SP1 read almost identically as “Cold I behold that Endles Height [SP1: behould y<sup>t</sup> endless height], w<sup>ch</sup> is,” omitting 24-25, and picking up again at 26: “The Seate of all our Soules, if not of hys [SP1: his].” Whatever scribal

copy was used by C2 and C8 further omits 22-23, moving from “Cold I behould those hands, w<sup>ch</sup> span the Poles” to 26: “The seate of all our Soules, Yf [C8: if] not of hys, [C8: his].” The deviant spelling of “Cold” (C2 and C8)/ “Colde” (O20 and SP1) for “Could” (along with the arguable presence of a page-break in their common progenitor<sup>10</sup>) has assisted in the process: the word provides the first at line 21 in all four mss. and that of 23 (in the form “Cold”) in O20 and SP1. In other words, it seems on bibliographical grounds that both the C2 and C8 scribes worked from a copy that had picked up the form “Cold” from the common progenitor of O20 (which itself fed SP1) and imported it into the beginning of normative line 23 instead of line 21.

As already indicated, there is a further omission in C8, not shared by any of the other three mss. in the Group 1 traditions represented by O20-SP1 and C2-C8. This suggests a very rare independent instance of eyeskip on C8's part: C2 and C8 follow a common progenitor, both of which omit lines 22 through 25, and C8 further omits 31 through 33 (see Figure 1). Line 31 contains a word (here modernized for convenience's sake as “partner” or “pattern” according to the ms. family in question) that offers the most significant substantial variant in the poem.

Moving to the second area of omission, we find that lines 17 through 18 are omitted by PT2, and lines 17 through 20 by P2. Again, on bibliographical grounds, and assuming that these two artifacts are indeed in the same hand, this suggests scribal carelessness, especially as P2 appears to have been memorized from PT2. In the title, a caret [ ^ ] precedes the scribal insertion of the indefinite article; at line 2 an “e” has been clearly added before the elision so that the final reading is “The'Intelligence”; and lines 9 and 10 have clearly been emended (“this day” has been removed from line 9 and inserted as the opening foot of line 10; “goe vnto” has been changed to “trauayle vnto” at line 9, and the majuscule “W” that had opened line 10 has been altered to minuscule in order to accommodate the change). Yet PT2, the supposed exemplar, is not without evidence of scribal correction either: at line 9, “that” has been added; at line 10 the first two letters of “day” have been written over; and at line 11 “sitt” has been cancelled in favour of “sett” (this last either a scribal correction or—

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<sup>10</sup>I owe this plausible suggestion to Gary Stringer.

less likely—one in a later hand). Most strikingly, PT2 originally omitted lines 5 and 6 altogether, inserting them (presumably either on completion or during the writing) above line 4 on one line, punctuated clearly with a colon so as to make clear it is a couplet, but with no caret to indicate that the lines are inserted. If these artifacts distantly derive (on grounds of the word “meditation” in the title) from H5, there must have been several intervening stages of transmission. If it was Sir Nathaniel Rich who copied P2 and PT2, one is bound to conclude that, as scribe or indeed owner of these artifacts, he was considerably more cavalier in his practice than a professional scribe might have been.<sup>11</sup> These remarks are intended to give some indication of the nature of the evidence that will be needed to press the case that PT2 (itself a memorial reconstruction, as the treatment of lines 5-6 suggests) has been memorially reconstructed to produce P2.

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The substantive verbal variants in the 23 mss. under consideration here (excepting the two-line fragment C1) are as follows. To simplify matters, I here explicitly omit inversions of word order—such as those at lines 5 and 11, as well as one or two instances where a “to”/“towards” variant affects or may affect the stress-pattern of the line in question, or where the variant involves a singular or plural form, since these have no substantive bearing on the argument of this paper.<sup>12</sup>

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<sup>11</sup>See H.R. Woudhuysen, *Sir Philip Sidney and the Circulation of Manuscripts*, pp. 103-109.

<sup>12</sup>They will, however, be of importance in determining the Donne Variorum copytext of this poem. In this note I list only readings that are unique or non-filiable here (with the exception of one or two shared only by P2 and PT2); normative readings are as in Marriot's 1633 imprint for convenience's sake. At line 2, H8 reads “rules” (for “moves”); at line 5, PT2 uniquely reads “hurled” and P2 “whyrl’d” (for “hurried”); at line 6, H5 uniquely reads “course” (for “forme”); at line 13 P2 reads “this day” and SP1 “the Cross” (for “this Crosse”); in the same line, WN1 reads, distinctly but incomprehensibly, an uncorrected “an” (for “on”); at line 15 the reading “am” (for “dare”) is found only in SP1, PT2 and P2, whereas C9 has “did” for “do” (H5 corrects “did” to “doe”); at 21, B11 reads “from” (for “span”); at 25, H5

This exercise leaves us with two variants, and a third which is a borderline case in the sense that it is of clear interest in filiating within one Group. Of the other two, one could be said to be of bibliographical interest only, the other (as already indicated) may suggest something of the confessional stance of the scribe in question. Firstly, then, the borderline case. At line 32, it is possible to distinguish all but one of the four Group 3 mss. These read “the sacrifice” for “that Sacrifice” (Marriot’s 1633 reading): uniquely among this Group, H5 also reads “that,” manifestly unaltered.

Second, line 22 presents an editor of this poem with the variant of the most substantial interest from the purely bibliographical point of view. Establishing what Donne’s original reading was proves to be an almost insoluble conundrum. Unlike the Group 1 mss. which, where the line is present, all read “tune,” as do all three Group 3 mss except H5, all the Group 2 mss. read “turn” (for Marriot’s “tune”); WN1 reads “turne” and on these grounds as well as those of its title must be assigned to Group 2 for this poem; HH1 has inserted a superscript “r” into “tune,” so someone clearly read it against a Group 2 artifact. Each reading makes sense: the principle *difficilior lectio potior* can be used to support either reading. “[T]urne” may ostensibly seem the more difficult reading, but in maintaining this, one is obliged on the basis of the surviving evidence to argue that all other scribal artifacts trivialize (or do they, rather, sophisticate?) to “tune”: this includes all the

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corrects “beneath” to “below” (this is unlikely to be a post-imprint correction, since it is made in the scribal hand as though it has been read beside a normative reading: both words are enclosed, within the line itself, within square brackets); at 29, B7 reads “those” (for “these”); at 30, B13 reads “wretched” (for “miserable,” a reading changed in all seventeenth-century imprints from 1635 through 1669 to “distressed”); in the same line SA1 reads “an” (for “mine”); at line 33, P2 and PT2 omit initial “Though” and correct the metre by the insertion of “thus” between “as I”; at line 35, P2 and PT2 omit “For” and correct the metre with an extra syllable (“lookest”); at 36, B46 reads “on” (for “upon”); at 40, P2 and PT2 both read initial “Scoure” (for “Burne”); and at 41, P2 and PT2 both read initial “Renew” (for “Restore”).



scribes in Groups 1 and 3. It is unlikely that this reading will ever be established to universal satisfaction.<sup>13</sup>

We come now, thirdly, to Group 1's most substantive variant, which as we have already seen is the line 31 "partner"/ "pattern" reading in O20-SP1, and C2[-C8, where the line is omitted]. We can see, although demonstration of the point must await the publication referred to above, that in his Group 2-based translation Huygens independently opted for a more intelligent solution to the problem. Palaeographically speaking, to emend (not trivialize) "partner" to "pattern" (spelling modernized) cannot, on the evidence available, be seen as a misreading in the bibliographical sense, if "partner" were misread as "pattern" and spelled "patterne" by the scribe in question. All other mss. read "partner" and only WN1, P2, and PT2 capitalize the word.

However, B32 (fascinatingly) retains "partner." This reading obliges us to return to the above-mentioned theory of the line of transmission leading from B32 to C2 and C8, and to O20 leading to SP1 (see Figure 3). The B32 reading shows that the stemma produced for *ElBrac*<sup>14</sup> does not hold for *GoodF*, for it is now clear that there must have been an intermediate stage  $\delta^1$ , feeding O20 and SP1, between the postulated Group 1 exemplar  $\delta$  and the artifact  $\lambda$  that fed C2 and C8 (see figures 3 and 4).

Stemmata of the kind the Donne Variorum constructs cannot, by their nature, be "wrong." The stemma produced for *ElBrac* is the

<sup>13</sup>Ernest W. Sullivan, II, points out to me that the Donne Variorum copytext of *Mark* and *BoulNar* is based on Group 2 copy (see Gary Stringer, gen. ed., *et al.*, *The Variorum Edition of the Poetry of John Donne*, Vol. 6: *The Anniversaries* and *The Epicedes and Obsequies* (Bloomington & Indianapolis: Indiana Univ. Press, 1995), pp. 112-59. Similarly, *ElAut*, *ElProg*, and *ElExpost* in Gary Stringer, gen. ed., *et al.*, *The Variorum Edition of the Poetry of John Donne*, Vol. 2: *The Elegies* (Bloomington & Indianapolis: Indiana Univ. Press, 2000) are based on Group 2 copy. If, as seems certain, Group 2 copy (probably DT1) forms the Donne Variorum copytext of *GoodF*, the bibliographical choice will be between accepting "turne" or emending to "tune." If the emendation is effected, it will be as a result of a decision not lightly taken.

<sup>14</sup>Gary Stringer, gen. ed., *et al.*, *The Variorum Edition of the Poetry of John Donne*. Vol. 8: *The Elegies* (Bloomington & Indianapolis: Indiana Univ. Press, 2000), p. 46.

product of an immense amount of thought and a scrupulous marshaling of evidence. It is not necessarily to be expected that the Group 1 ur-stemma for these early poems will be absolutely identical to that of a relatively late poem such as *GoodF*. Nor, indeed, is it to be supposed that each kind or sequence of Donne poem will yield exactly the same stemma. A scribal miscellany, particularly an extensive one, need not always derive from exactly the same progenitor in the case of every poem, particularly if the poems are generically different from each other. What is suggested here is that on the basis of the knowledge we have, it is possible to deduce that for the *Elegies*, B32 descended from a progenitor that also supplied (a) the copy from which O20 derived (and that SP1 derived from O20), and (b) the lost copy from which C2 and C8 each derived. The most economic explanation is the most preferable one. This particular model cannot be applied to *GoodF*. The bibliographical evidence shows incontrovertibly that there must have been an intermediate stage between the progenitor of B32 and (a) the copy from which O20 derived (and that SP1 derived from O20), and (b) the lost copy from which C2 and C8 each derived.<sup>15</sup>

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As the Donne Variorum project continues to show, previous editorial practice concerning Donne's text has been marred by two major shortcomings. The first is the assumption, honorably but mistakenly put forward by Grierson in 1912, and unhesitatingly accepted by most subsequent editors, that Marriot's 1633 text is not just the *editio princeps* but in effect the *editio definitiva* against which the readings in all other texts or artifacts, whether manuscripts or later prints, should be judged. The second, even though Grierson himself only knew of a fraction of the manuscript material now known to exist, and collated what he knew more thoroughly than any editor until Shawcross in 1967, is that no full collation of a poem such as *GoodF*,

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<sup>15</sup>As it happens, this revised stemma endorses that postulated for Group 1 by Helen Gardner, ed., *John Donne: The Divine Poems* (Oxford: Clarendon, 1952), p. lxii, although the reasoning in this paper is fundamentally different from hers.

that exists in relatively few mss. versions, has yet been made, or made publicly available.

What has been presented in this paper leads to two conclusions. First, a Group 2 artifact (probably, as it turns out, DT1) will prove to be the most admissible copytext of the lost original holograph of Donne's "*Goodfriday, 1613. Riding Westward.*" Editing this copytext will involve a painful choice between the readings "turne" and "tune" at line 22. Second, the Group 1 stemma for this poem is more complicated than can be illustrated on the basis of the *Elegies*.<sup>16</sup>

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<sup>16</sup>I am deeply indebted to Gary Stringer for pointing out the significance of what my examination of the collation of these mss. revealed.

## Figure 1

Titles of Group 1, 2 and 3 mss. of *GoodF*. The original spelling is kept, but other orthographical features have been normalized.

## Group 1

- B32: Goodf[ ]day. 1613. Riding to Sir Edward Harbert in wales  
 C2: Goodfriday. 1613. Ridinge towards Wales.  
 C8: Goodfridaie. 1613. Riding towards wales.  
 O20: Goodfriday. 1613. Riding towards wales.  
 SP1: Good friday. 1613. riding towards wales

## Group 2

- DT1: Good friday Made as I was Rideing westward that daye  
 H4: Good Friday Made as I was Rideing westward, that daie  
 WN1: Good Fryday Made as I was riding Westward that daie.  
 CT1: Good friday Made as I was rideing westward that daye.  
 B7: Good friday Made as I was rideing westward that daye  
 SA1: Good ffryday made as I was rideing westward that day.

## Group 3

- B46: Good Fryday: 1613  
 H5: A Meditation vpon Good Friday. 1613.  
 C9: Goodfryday: 1613: Riding towards Wales  
 H6: Good fryday. 1613 Riding towards Wales

## The early prints

- A (1633): Goodfriday, 1613. Riding Westward  
 B (1635): Goodfriday, 1613. riding Westward.  
 G (1669): Goodfriday, 1613. riding Westward

Figure 2

Omitted lines in Group 1

C2: 1=====21 [om 22==25] 26=====42  
C8: 1=====21 [om 22==25] 26==30[om 31=33] 34==42  
O20: 1=====23 [om 24=25] 26=====42  
SP1: 1=====23 [om 24=25] 26=====42

Omitted lines in PT2 and P02

PT2: 1====16 [om 17=18] 19=====42  
P2: 1====16 [om 17==20] 21=====42

Omitted lines in other mss.

B13: 1=====35 [om 36==38] 39==42  
C1: 1-2 [om 3=====42]  
H3: 1=====23 [om 24=25] 26=====42

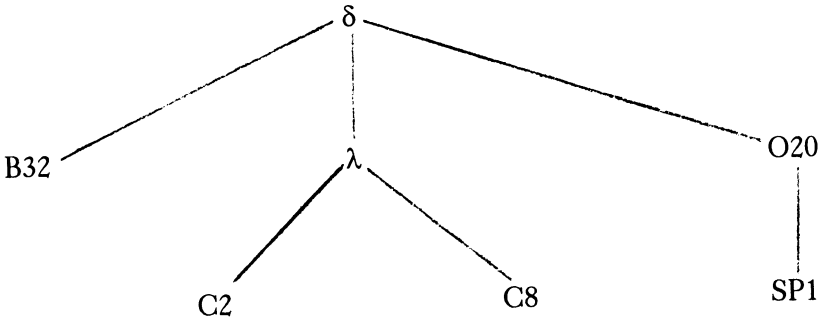


Figure 3 (stemma based on *ElBrac*)

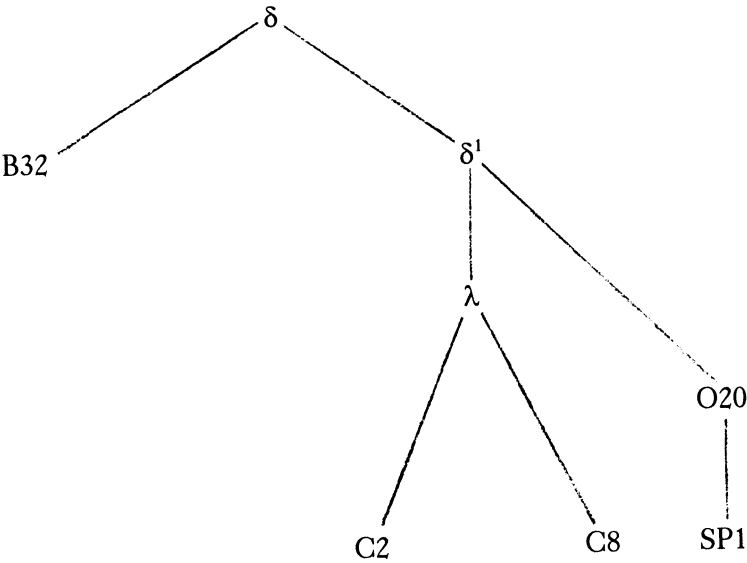


Figure 4 (stemma based on *GoodF*)

APPENDIX I

List of sigla referred to in the above paper. Filiations indicated in the text above have dictated the order in which Group 1, 2 and 3 mss. are listed here; others (“miscellaneous”) are listed in alphabetical order according to their Donne Variorum sigla. Beal sigla refer to individual artifacts even when these exist within collections to which Beal gives the combined siglum “Δ”: for this reason Beal “Δ” sigla have been omitted here.

Donne Variorum siglum	Trad. siglum	Beal siglum	Shelfmark/ call number	Manuscript name
Group 1:				
B32	H49	DnJ 1409	Harley 4955	Newcastle
C2	C57	DnJ 1410	Add. 5778	Cambridge Balam
C8	Lec	DnJ 1411	Add. 8467	Leconfield
O20	D	DnJ 1408	Eng. poet. e. 99	Dowden
SP1	SP	DnJ 1412	49.B.43	St. Paul’s

Group 2:

DT1	TCD	DnJ 1417	877	Dublin (1)
H4	N	DnJ 1414	Eng. 966.3	Norton
WN1	DC	DnJ 1415	Dolau Cothi 6748	Dolua Cothi
CT1	TCC	DnJ 1416	R.3.12	Puckering
B7	A18	DnJ 1413	Add. 18647	Denbigh
SA1	Grey	DnJ 1429	7 a 29 (formerly 2 a 11)	Grey

Group 3:

B46	S96	DnJ 1418	Stowe 961	Stowe I
H5	Dob	DnJ 1419	Eng. 966.4	Dobell
H6	O’F	DnJ 1420	Eng. 966.5	O’Flahertie
C9	Lut	DnJ 1421	Add. 8468	Luttrell

## Miscellaneous:

B11	A23	DnJ 1426	Add. 23229	Conway
B13	A25	DnJ 1422	Add. 25707	Skipworth
C1	C	DnJ 1427	Add. 29	Edward Smyth
H3	Cy	DnJ 1423	Eng. 966.1	Carnaby
H7	S	DnJ 1424	Eng. 966.6	Stephens
H8	Hd	DnJ 1428	Eng. 966.7	Utterson
HH1	B	DnJ 1425	EL 6893	Bridgewater
P2	none	DnJ 1430	none	none
PT2	none	DnJ 1431	none	none

The initial letter or letters of the Donne Variorum sigla identify the location: thus B is the British Library; C the Cambridge University Library; CT the Library of Trinity College, Cambridge; DT the Library of Trinity College Dublin; H the Harvard University Library; HH the Henry E. Huntington Library, Pasadena, CA; O the Bodleian Library, Oxford; P indicates private ownership; PT the Princeton University Library's Robert H. Taylor Collection; SA the South African Public Library, Capetown; SP the Library of St. Paul's Cathedral, London; and WN the National Library of Wales.



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