Samuel Daniel: Additions to the Text

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Source: *The Modern Language Review*, Vol. 11, No. 1 (Jan., 1916), pp. 28-32

Published by: [Modern Humanities Research Association](#)

Stable URL: <http://www.jstor.org/stable/3713581>

Accessed: 25/06/2014 00:00

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SAMUEL DANIEL :

ADDITIONS TO THE TEXT.

IN the course of recent work on Samuel Daniel, author of *Delia*, I have been fortunate in making a few discoveries of fresh material in prose and verse which are perhaps worthy of mention.

Up to the present there is no complete reprint of Daniel's Works. Editions since his own day have all been more or less copious Selections. The most complete and only critical edition hitherto is that of Grosart, 5 vols. 1885, but by far the most compendious, readable and attractive is still the anonymous edition of 1718, 2 vols. 12mo. Of inferior value are the reprints in Anderson's *Poets*, 1793, and Chalmers', 1810. The basis of all these texts (and there is no reason to dispute the wisdom of the choice) is 'The Whole Workes Of Samuel Daniel Esquire *in Poetrie*,' 1623, quarto (British Museum : 643. e. 26).

I. It is surprising that no editor should reproduce a piece which occurs in both the perfect copies of the 1623 quarto in the British Museum, and in the Bodleian copy. On Sig. N1 of the second set of signatures is '*A Letter written to a worthy Countesse*.' It is an epistle in the vein of the well-known stanzas to Margaret—sober and dignified consolation and exhortation, in Daniel's most characteristic prose. The 'worthy Countesse' is almost certainly Anne Clifford, Countess of Pembroke, Dorset and Montgomery, Daniel's former pupil, as her mother, Margaret Countess of Cumberland, died in 1616. The subject of consolation is the same as that of the stanzas to Margaret, i.e., the lengthy family law-suit which the much-wronged Margaret maintained on behalf of her daughter, and which continued after her death; and the bitter matrimonial infelicity which Anne long endured, so that she says in her autobiography (MS. Harl. 6177) that in both her husbands' lifetimes 'the Marble Pillars of Knowle in Kent, and Wilton in Wiltshire, were to me oftentimes but the gay harbour of Anguish.' But the terms of the Letter are entirely abstract :

Madame :

I Know the worthy comforts you haue giuen to many in their afflictions, make many now in yours, to returne those thankfull offices of consolation, as befits your sadnesse; and I know your owne vnderstanding heart, hauing so long conuers'd with those diuine comforts of the euerlasting Word, knowes what can be sayd to sorrow, and the miseries of this life: Yet let me tell you something out of the discourses of those ancient secretaries of nature (who no doubt had some thing of grace, or might be, as vncertaine ecchoes of that eternall voyce of truth) to shew you what they applied, out of the vnderstanding of man to such wounds of affliction, as are yours. * * *

They esteemed all aduersities to be but exercises; and they say what man of honour desires not employment and labour, euen to the hazard of himselfe to do worthily. Virtue languishes that hath not an enemy. It then appeares what it is, and how much it weighes when by patience it shewes her patience. Fathers, say they, treat their children in another fashion, then do mothers, they command them to study to labour to exercise, they will not indure them to be idle, no not on festiue¹, they expose them to the sun, and to the dust: but mothers retaine them in the shadow, cocker them by the fire, will not haue them grieved with any labour. God is a Father to good men, loues them more masculinely. He torments them with sorrowes, losses, and afflictions, to the end to strengthen, and exercise their forces.

They say that fat-fed bodies, thorow an idle weakenesse, faint vnder the burthen of their owne waite; and that felicity that had neuer any blow can neuer indure a shooke, the more torment the more honour. Valour and worth are not knowne but by aduersity. We discerne not his constancy against reproach, contempt, and infamy, who euer liues applauded of all, and attended with a perpetuall soothing, his calamity must be the occasion to shew his vertue. * * *

To thou² that aske why God afflicts the best men with losses, sicknesse, and all incommodities, they say: why do they in a campe employ the most couragious and valiant men in actions of the most hazard? Why doth the Generall send his choysest souldiers to giue a Camesado to the enemy, to discouer, and to surprize an aduantage, and yet none of them say, my Generall hath done me wrong, but rather esteemes it a great honour vnto them. The like ought they say, who by the pleasure of God, endure those miseries, for which the coward and the effeminate weepe. We are happy that we haue seem'd worthy that God would try in vs how much humane nature could suffer. Is it not better to indure a continuall unhappinesse that keepees man in their senses then to be perpetually dry-drunke, with prosperity, and be neuer in their right witts? * * *

To be continually in danger makes men not to account of danger. There is no tree so strong and solide, but that which the wind ordinarily beates, and those continual stormes makes him take surer roote.

These and infinite other such receits Madam did they minister vnto aduersity to keepe the heart of sorrow from being shaken with those afflictions that now assault you, and wherof you haue had so great a part in this life, as it seemes God hath set you as a marke of tryall, that you may be numbred amongst the examples of patience and substancy to other ages; and that it may be hereafter your felicity to haue had so little to do with felicity.

It was such writing as this that made Hartley Coleridge speak of Daniel as

gentle, bland, and good,
The wisest monitor of womanhood.

¹ 'days' omitted? Original (Seneca, *De Providentia*) is 'feriatis quoque diebus.' Much of the Letter is translated from the *De Providentia*.

² Read 'those.'

II. The British Museum has an interesting imperfect copy (644.a.41) of 'Certaine Small Workes *Heretofore* Diuulged by *Samuel Daniel* one of the Groomes of the *Queenes Maiesties priuie Chamber*, & now againe by him *corrected and augmented*,' 1607, octavo. The register of the perfect copy (C. 34. a. 46) runs ¶⁸. B—V⁸. That of the imperfect copy is as follows: ¶1 and ¶2 wanting. (¶5).(¶6).¶3.(¶4).(¶7).(¶8). 7 extra leaves, seemingly from some edition of Daniel's works not known. B—M⁸. N1. N2. N3. N4 and N5 wanting. (N6).(N7).(N8). O⁸. P¹.

Of the seven extra leaves the first four are consecutive, (A1) to (A4). The others have no signatures. On the recto of the seventh leaf is a Sonnet in italics, headed 'To the right noble Lady Anne Lady Clifford.' The verso is blank. This Sonnet appears nowhere else among Daniel's works, and has never been reprinted. Style and subject-matter would both assign the authorship to Daniel:

*I cannot giue vnto your worthines
Faire hopefull Lady these my legacies
Bequeath'd to others, who must needs possesse
The part belonging to their dignities.
Nor may I euer change their properties
I ow'd them to their worth, and they shall still
Retaine the same, although I here desire¹
To make you supravisor of my will
And do intreat your goodnesse to fulfill
My last desires left vnto you in trust
I know you loue the Muses, and you will
Be a most faithfull Guardian and a iust.
And therefore I do so leaue all to you
That they may both haue theirs & you your due.*

III. 'Certaine Small Workes *Heretofore* Diuulged by *Samuel Daniell* one of the Groomes of the *Queenes Maiesties most Honourable priuie Chamber*, and now againe by him *corrected and augmented*,' 1611, duodecimo (B. M.: C. 34. a. 1) has, Sig. (I 8), a Dedicatory Epistle before *Musophilus* which has not been noticed by any editor. It is headed 'To The Right worthy Knight Sir Foulke Griuell.' It throws considerable light on the inspiration which Daniel received from Greville. It is long to quote here; but the following, in the same connection and on a similar theme, may be quoted.

IV. The last line of *Musophilus* in Grosart's edition is

Out of my better leasure, my reply.

But in 'The Poeticall *Essayes* Of Sam. Danyel. Newly corrected and augmented,' 1599, quarto (B. M.: C. 59. g. 26), are found (Sig. F 3 of

¹ Read 'deuise,' for the rhyme?

the second set of signatures) the following additional lines, which have not been mentioned by Grosart or any other editor:

And if herein the curious sort shall deeme
My will was caried far beyond my force,
And that it is a thing doth ill beseeme
The function of a *Poem*, to discourse:
Thy learned iudgement which I most esteeme
(Worthy *Fulke Greuil*) must defend this course.
By whose mild grace, and gentle hand at first
My Infant Muse was brought in open sight
From out the darkenesse wherein it was nurst,
And made to be partaker of the light;
Which peradventure neuer else had durst
T' appeare in place, but had beene smothered quite.
And now herein encourag'd by thy praise,
Is made so bold and ventrous to attempt
Beyond example, and to trie those waies,
That malice from our forces thinkes exempt:
To see if we our wronged lines could raise
Aboue the reach of lightnesse and contempt.

V. British Museum Addit. MS. 15,214 is entitled '*Giardino di recreatione*, nel quale crescono fronde, fiori, e frutti, vaghe, leggiadri, & soavi; sotto nome di auree sentenze, belli prouerbij, et piaceuoli riboboli, tutti Italiani, colte, scelti, e scritti, per *Giovanni Florio*, non solo utili, ma diletteuoli per ogni spirito vago della Nobil lingua Italiana.' The Dedicatory Epistle is dated '*D'ossonia* à di 12 di Nouembre 1582.' This MS. was in the possession of (1) Katherine Philips, (2) Phineas Fowke, M.D., (3) William Oldys, (4) Isaac Heard, (5) B. H. Bright. It contains autographs of 'Katharine Philipps,' Heard, Fowke, Joseph Hunter, and an unsigned note by Oldys. Amongst the commendatory verses prefixed to the text occurs a Latin quatrain headed '*In prouertia Italica Johannis Flori Tetrastichon Samuelis Danielis*.' The quatrain is:

Italicos poterit flores cum nectere Florus,
Nomine Florus, erit re quoqu; Florilegus,
Floribus ex istis (mirum) nasutus odores
Non capit, at naso qui caret, ille capit.

These verses are three years earlier than anything else we possess of Daniel's, and they bear witness to a friendship between Daniel and Florio (which was indeed highly probable, since both were at Oxford in 1582) very much earlier than was before known. This fact has direct bearing on a vexed point in the poet's biography. When the *Giardino di Rcreatione* was printed in 1591 all the commendatory verses were omitted.

VI. 'The French Garden: for *English Ladies and Gentlewomen* to walke in. Or, A Sommer dayes labour. Being an instruction for the attayning vnto the knowledge of the French Tongue,' etc., 'By *Peter Erondell* Professor of the same Language,' 1605; octavo (Bodl. Mal. 396), contains among the commendatory verses prefixed, on Sig. (A 6), four stanzas headed '*In commendation of Mounsieur Erondel, and his Garden.*' and signed '*S. D.*,' a not infrequent signature with Daniel. The style is Daniel's, and the poem, which has never been reprinted, is ascribed to Daniel by Ritson, Hunter and Fleay (who calls Erondel 'Evondale').

VII. In 'Songs For The Lute Viol and Voice: Composed by I. Danyel, *Batchelar in Musicke.* 1606,' folio (B. M.: K. 2. g. 9), will be found on Sigg. B 2, v. and D 2, v. fresh versions of two Delia sonnets (57 and 23 in Grosart). The first has not been reprinted:

Like as the Lute delights or else dislikes,
 As is his art that playes vpon the same:
 So sounds my Muse according as shee strikes
 On my hart strings, high tun'd vnto her fame.
 Her touch doth cause the warble of the sound,
 Which here I yeeld in lamentable wise:
 A wayling descant on the sweetest ground,
 Whose due reports giues honour to her eyes.
 If any pleasing relish here I vse,
 Then Iudge the world her beautie giues the same:
 Else harsh my stile vntunable my Muse,
 Hoarse sounds the voice that praiseth not her name.
 For no ground else could make the Musicke such,
 Nor other hand could giue so sweet a touch.

Here, besides minor differences of reading, it is noticeable that ll. 9, 10 are ll. 11, 12 in Grosart, and *vice versa*.

The other Sonnet is reprinted in Bullen's *More Lyrics from the Song-Books of the Elizabethan Age*, 1888, and in *Lyrics from the Song-Books of the Elizabethan Age*, new and revised edition, 1889, but in neither case is the fact that it is a Delia Sonnet mentioned. Besides minor differences, the Song-book version has two extra lines, and the last half of the Sonnet is entirely new.

'I. Danyel' is John Daniel, the poet's brother. The style of other poems in this book suggests Samuel Daniel's authorship.

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OXFORD.