

Donniana

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that is more precious than all the jewels, and it is called 'Mayden-hod'; VII. sts. 24—26, address to the maid to take the best, to choose Christ, to learn these verses and to teach them to other maids, to sing them and to do as they bid—and may God be with her and bring her to His bridal place in Heaven.

I. st. 2, the sweetness and the fairness of Christ, and His faithfulness in love; II. sts. 3—6, the vanity and transitoriness of earthly love and the fickleness of the earthly lover, ending with commendation of Christ as lover; III. sts. 7—11, the claims of Christ, and His invitation to the maiden to be His bride; IV. st. 12, the streets of gold, the joyful song, and the bliss of Heaven, that are for her if she love Christ aright; V. sts. 13—14, Christ's love of chastity, if she would please Him let her keep chaste—let her never lose the 'maiden gem' ('Mayden Beige'), for lost it cannot be found; VI. sts. 15—16, Clene Maidenhod more precious than gold of Araby, rings, and gem-stones, the treasures of Asia or all the world—who will lock this gem in a sweet love-ring shall ever shine bright as the sun and have favour of God and glory among men; VII. st. 17, a prayer to Christ to aid to live a chaste life and to win the bliss of Heaven.

It will be seen that the *order* of the groups of ideas is the same in the two pieces, except in the location of part of the declaration of Christ's claim in st. 2 of *Clene Maydenhod* instead of with sts. 7—11; and in the shifting to st. 3 of elements in the end (st. 11) of the corresponding group of *A Luue Ron*.

Further, especially close similarity in phrasing and identity of wording of ideas that are similar or identical, identity in one or both of the rime-sounds, and frequently identity of rime-words, are found between *Luue Ron*, st. 2, *Clene Maydenhod*, st. 4; *L. R.* st. 6, *C. M.* st. 5; *L. R.* st. 11, *C. M.* st. 3; *L. R.* st. 12, *C. M.* st. 7; and *L. R.* sts. 13—14, *C. M.* sts. 10—11.

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DONNIANA.

Hymn to God, my God, in my sicknesse l. 6,

Whilst my Physitians by their love are growne.

In the note which I added at the last moment to my edition of Donne's poems, I attributed the reading 'Loer' (which I took to represent 'Lore') to the copy of this poem in Sir Julius Caesar's papers

(Add. MS. 34, 324). It was so given in the copy made for me and I had not time to verify. On examining the MS. myself this spring I found the true reading was 'Love.'

The Undertaking. ll. 4—5,

It were but madness now to impart
The skill of specular stone

and *To the Countesse of Bedford* ('Honour is so sublime perfection'), ll. 28—30.

You teach (though we learne not) a thing unknown
To our late times, the use of specular stone,
Through which all things within, without were shown.

In my note to the first of these passages I conjectured that Donne referred here to crystal-gazing; and Mr Chambers suggests a reference to Dr Dee's 'show stone.' The following extract from the *Sermons* 50. 27. 230 seems to show that Professor Norton was right in taking 'specular' to be equivalent simply to 'translucent'—a stone which, cut in the right way, had the properties of glass: 'The heathens served their Gods in Temples, *sub dio*, without roofs or coverings, in a free opennesse; and, where they could, in Temples made of *Specular stone*, that was transparent as glasse, or crystall, so as they which walked without in the streets, might see all that was done within.' Could some classical scholar say what is Donne's authority for this statement?

My attention was called last year, just after my edition had appeared, by Mr Geoffrey Keynes to a copy of the 1633 edition of Donne's *Poems* with corrections in a seventeenth century hand, which is in the Library of Corpus Christi College, Oxford. I visited this library in 1911, to examine a manuscript to which my attention had been drawn by Mr Chambers' edition of Donne's *Poems*, but the librarian being absent at the time, I left without knowing anything of this corrected copy, of which Mr Chambers (an alumnus of Corpus) makes no mention. A careful list of the corrections has been made for me by Mr Frederick Rose, from which it is clear that they are generally negligible. The corrector had come into possession of a copy of the 1635 or 1639 edition and simply entered the later and generally inferior readings in place of those of 1633. The following items, however, are of interest.

The corrector inserts (from the 1635 edition) the *Hexastichon ad Bibliopolam*, but transfers 'Incerti' to the end and writes beneath it 'R. B.' He apparently attributes the lines to the R. B. who wrote the elegy 'In memory of Dr Donne' beginning

Donne dead? 'Tis here reported true though I
Ne'r yet so much desir'd to heare a lye.

I have suggested in my notes that the author of these lines was Ralph Brideoak who proceeded M.A. at Brasenose College in 1636, and contributed an Elegy on Jonson to *Jonsonus Virbius* in 1638. His Elegy on Donne (if it be Brideoak) closes with an Epitaph. If the corrector were an Oxford man himself, it is quite probable that he knew Brideoak. The Elegies throughout bear witness to the popularity of Donne with the young Oxford and Cambridge men of the thirties.

In *The Curse*, ll. 14—16, it will be remembered that for the text of 1633 which runs,

In early and long scarcenesse may he rot,
For land which had been his, if he had not
Himself incestuously an heire begot.

the editions 1635–69 substitute another version :

Or may he for her vertue reverence
One that hates him onely for impotence,
And equall Traitors be she and his sense.

The corrector inserts these lines at the foot of the page and adds :

‘It seems this is the right for y^e other is a conceite of Marstons
in his satyres.

Now tell me Ned w^t may that gallant be
Who to obtaine intemperate luxurie
Cuckolds his older brother, gets an heire
Whereby his hopes are turned to despaire.

I am for priuitie S^r & Donne was never an Imitator.’

I had noted this and some other parallels to Donne’s work in Bullen’s edition of *The Works of Marston*, but at the last forgot to insert them. I do not think, however, that they establish the corrector’s point. The lines are taken from the *Scourge of Villainy*, Satire X. ‘Satira Nova. Stultorum plena sunt omnia. To His Very Friend, Master E. G.’ This satire was added in 1599. By that time copies of Donne’s witty poems may have already been in circulation at any rate among Donne’s friends ; and the E. G. who is Marston’s ‘very friend’ may be the E. G. to whom Donne addressed the verse-letter first printed by Mr. Gosse. See my *Poems of John Donne* 1, p. 208.

H. J. C. GRIERSON.

ABERDEEN.