

## ABSTRACT

MCLAWHORN, TRACY ELIZABETH. A Textual History of John Donne's "The Will." (Under the direction of M. Thomas Hester.)

The purpose of my thesis is to explain the process used to establish the copy-text of John Donne's poem "The Will" and examine the problems that arose in this process. I first consulted thirty-four manuscript versions and the seven seventeenth-century versions of this poem and transcribed these texts into files generated by the Donne Variorum Frame File Generator program. Collating these texts (using the Donne Variorum Collation software) allowed me to determine textual patterns and create a schema of textual relationships. The most significant verbal variant found among manuscript versions of "The Will" is the inclusion or omission of the third stanza (resulting in a 6-stanza or 5-stanza version). Based on the textual evidence and my interpretation of the poem, I believe that Donne first wrote a 6-stanza text and later revised this text to a 5-stanza version. The O'Flahertie text, referred to as H6 in the *Donne Variorum*, is a 6-stanza text that I use as the copy-text for "The Will." The O'Flahertie text is used because, based on my textual analysis, I believe this text to be the version that is closest to what Donne actually wrote. Along with the copy-text, my thesis includes a textual apparatus listing all variants, a schema of textual relationships, textual notes, and an interpretation of the poem.

A Textual History of John Donne's "The Will"

by

Tracy Elizabeth McLawhorn

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**APPROVED BY:**

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Dr. Robert V. Young, Advisor

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Dr. Brian Blackley, Advisor

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Dr. M. Thomas Hester, Chair of Advisory Committee

## PERSONAL BIOGRAPHY

Tracy Elizabeth McLawhorn received her undergraduate degree in English Literature with a minor in Psychology from North Carolina State University. As an undergraduate, she was elected to Phi Kappa Phi and Phi Beta Kappa and graduated Summa Cum Laude. Continuing at North Carolina State University for her graduate studies, she worked on the *John Donne Journal* and *Renaissance Papers* under the guidance of her advisor, Dr. M. Thomas Hester. Tracy is currently immersed in her doctoral studies at the University of Southern Mississippi under the guidance of Dr. Gary Stringer.

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## I. Introduction

The purpose of my thesis is to explain the process used to establish the copy-text of John Donne's poem "The Will" and examine the problems that arose in this process. The following pages present: 1) Copy-text. The copy-text I have chosen is taken from the O'Flahertie manuscript, a collection of 169 of Donne's poems. Peter Beal notes "this MS is the largest extant MS collection of Donne's poems"<sup>1</sup> and thinks this manuscript was used in preparing the 1635 edition of Donne's *Poems*. The title page indicates the manuscript was completed on October 12, 1632. The Beal number for the O'Flahertie manuscript is Δ 17 and the Traditional siglum is O'F. The Variorum siglum is H6, with the "H" indicating that the manuscript is held at the Harvard library. I will use H6 to refer to the O'Flahertie manuscript in accordance with the *Donne Variorum* nomenclature. 2) Textual Apparatus. The textual apparatus is created by collating all texts against the copy-text then listing the variants. As well as variants, the textual apparatus lists the texts collated, texts unavailable for collation, headings, and subscriptions. The variants are listed by line of text. The word or phrase found in H6 is written in front of the bracket and all variants—and the manuscripts which contain these variants—are written after the bracket. I have included all variants, including spelling and punctuation, no matter how trivial. Since every variation is listed, one could presumably recreate any chosen text of the poem by using the copy-text and textual apparatus. 3) Schema of Textual Relationships. The schema is, in essence, a type of "family tree" noting how texts evolved from the Lost Original Holograph (LOH). The LOH is the original text written by Donne but no longer extant. Properties of the LOH

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<sup>1</sup> *Index of English Literary Manuscripts* (London: Mansell; New York: Bowker, 1980), p. 252.

are discovered by tracing the history of variants to determine when (relative to other manuscripts) the changes were made and, subsequently, what words the original text most likely contained. In the case of “The Will,” there is also a Revised Lost Holograph (RLH), a text revised by Donne, but again, no longer extant. The RLH for this text gives a version of the poem that omits the controversial third stanza, thus resulting in a 5-stanza poem. In the schema, manuscripts with similar properties are grouped together. These groups are named with arbitrary Greek letters ( $\beta$ ,  $\gamma$ ,  $\chi$ ,  $\pi$ , and  $\delta$ ) and numbers. The same Greek letter is used for all groups at the same level of transmission, and when there is more than one group on the level, a number follows the Greek letter to differentiate between the groups. For example, on the first level of transmission, groups of manuscripts are named  $\beta_1$  and  $\beta_2$ , with the  $\beta$  indicating a particular level of transmission and the numbers differentiating separate groups. Also listed on the schema are the variants which set groups of manuscripts apart from other manuscripts and the line number in which these variants occur. Although the schema is presented on two pages, there is no break in the transmissional history; the manuscripts derived from the RLH are presented on the next page simply because the schema is too large to fit on one page. 4) Textual Notes. This section presents factors that are pertinent in determining the textual history of “The Will” as well as problems that arose in this process. Sub-headings within this section are A) 5- and 6-stanza Versions of “The Will,” B) Major Textual Variants, C) Meter, D) Scribal Changes and Authorial Revisions, and E) H6 as Copy-Text.

Topics stemming from my textual work that will be discussed are the 5- and 6-stanza versions of the poem, the impact of major verbal variants on the poem, metrical patterns and variations from that pattern, scribal changes and authorial revisions, and the

emergence of the H6 (O'Flahertie) text as the best copy-text for this poem. Also included are a brief interpretation of the poem and an explanation of how to use F-Gen and DV-Coll software in the process of creating a transmissional history.



## II. Copy-Text (O'Flahertie, H6)

### The Will

Before I sigh my last gaspe, Let mee breath  
(Greate Loue) some Legacyes. Heere I bequeath  
Mine eyes to Argus, if mine eyes can see,  
If they bee blind, then, Loue, I giue them thee.  
My tongue to Fame, t'Embassadors mine eares 5  
    To woemen, or the Sea my teares.  
    Thou loue hast taught mee heeretofore  
By making mee serue her who had twenty more  
Onely to giue to those which had to much before.

My Constancy I to the Planets giue 10  
My Truth to them who at the Court doe liue  
Mine Ingenuity and opennesse  
To Iesuits, to Buffons my pensiuenesse  
My Silence to Any who abroad hath bin  
    My monny to a Capuchin. 15  
    Thou loue taught'st mee by making mee  
To loue there where no Loue receaud can bee  
Onely to giue to those which haue an Incapacity.

My fayth I giue to Romane Catholiques 20  
All my good workes vnto the Schismatiques  
Of Amsterdam, My best Ciuility  
And Courtshipp to an Vniuersity  
My Modesty I giue to Souldiers bare  
    My patience let Gamsters share.  
    Thou loue taughtst mee by making mee 25  
Loue her that holds my Loue disparity  
Onely to giue to those that count my gifts Indignity.

My reputation I giue to those  
Which were my frinds; mine Industry to foes  
To Schoolemen I bequeath my doubtfulnesse 30  
My Sicknesse to Phisitians or excesse  
To Nature all that I in rime haue writt  
    And to my company my witt.  
    Thou Loue by making mee adore  
Her that begot this Loue in mee before 35  
Taughtst mee to make as though I gaue when I doe but restore.

To Him for whome the passing Bell next towles  
I giue my Phisick bookes; my written rolles  
Of Morrall counsells I to Bedlam giue  
My Brasen Medalls vnto them that liue 40  
In want of bread; To them which passe among  
All forrayners my English tongue.

(Thou loue) by making mee loue one  
Who thinkes her frindship a fitt portion  
For younger louers dost my gifts thus disproportion. 45

Therefore Ile giue no more, but Ile vndoe  
The world, by dying, because Loue dyes too  
Then all your Beautyes will bee no more worth  
Then gold in mines where none doth draw it forth  
And all your Graces no more vse shall haue 50  
Then a Sunn dyall in a Graue.

Thou Loue taughtst mee by making mee  
Loue her who doth neglect both thee and mee  
To invent and practise this one way to annihilate all three.

### III. Textual Apparatus

**Copy-text:** H6.

**Texts collated:** Add. 10309 (B2), Denbigh ms. (B7), Skipwith ms. (B13), Add. 27407 (B14), Glover ms. (B23), Harley Noel ms. (B30), Newcastle ms. (B32), Lansdowne ms. (B40), Stowe I ms. (B46), Stowe II ms. (B47), Edward Smyth ms. (C1), Cambridge Balam ms. (C2), Moore ms. (C5), Leconfield ms. (C8), Luttrell ms. (C9), Puckering ms. (CT1), Carnaby ms. (H3), Norton ms. (H4), Dobell ms. (H5), O’Flahertie ms. (H6), Stephens ms. (H7), Utterson ms. (H8), Bridgewater ms. (HH1), Haslewood-Kingsborough I ms. (HH4), Dowden ms. (O20), Phillips ms. (O21), Wase ms. (O34), Wedderburn ms. (SN4), Saint Pauls ms. (SP1), Dalhousie I ms. (TT1), Dalhousie II ms. (TT2), Nedham ms. (VA2), Dolau Cothi ms. (WN1), King ms. (Y2), Osborn ms. (Y3), 1633 edition (A), 1635 edition (B), 1639 edition (C), 1649 edition (D), 1650 edition (E), 1654 edition (F), 1669 edition (G).

**Texts not available:** Egerton 2725 ms. (B25), James 548 ms. (CJ2), Laing ms. (EU3), V.a.125 (F6), Haslewood-Kingsborough II ms. (HH5), John Cave ms. (NY1), Grey ms. (SA1), Hawthornden VIII ms. (SN2), Fulman ms., Malone ms., Moncton Milnes ms.

**Headings:** A Louers Testament dying for Loue B2. Loues Legacies B7 CT1 H4. The will B30 B32 HH1. Loues Will B40. Testamentum. Or Loues Legacie. B47. A will. B13 C1. *om* B14 B23 C5. Testamentum: B46 H5. ~. C2 O20 SN4 SP1. The will. C9 O21. Loves Legacie. H7. J.D. LOVES LEGACIE. H8. His Testament Loues Legacy. HH4. Dunnes Legacye O34. Loues Legacie TT1 TT2. *The Will*. VA2 A B C D E F G. The will: WN1. His last will & Testam<sup>t</sup> Y2.

1 Before] ...~ H4. sigh] grone B2; sighe B13 B46 B47 C1 C5 H3 SN4 TT2; breath Y2. last] laste C5 H3 SN4; Last C9 H7. gaspe,] ~ ^ B7 B13 B47 C1 C5 CT1 H3 H5 H8 TT1 TT2 VA2; gasp, H4 HH1; Gasp H7; Gaspe, HH4; gasp O21. Let] let B2 B7 B13 B14 B46 B47 C1 C2 CT1 H4 H5 H7 H8 HH4 O21 SN4 TT2 VA2 A B C D E F G; lett B23 B30 B32 C5 C8 C9 H3 HH1 O20 O34 SP1 TT1 WN1 Y2 Y3; Lett B40. mee] me B2 B7 B13 B14 B23 B30 B40 B46 B47 C1 C5 C8 C9 H3 H4 H5 H7 HH4 O21 O34 SN4 SP1 TT2 Y2 Y3 A B C D E F G; Mee C2. breath] breathe B23 B46 C5 CT1 H4 SN4 Y2; ~, B32 C2 HH1 A B C D E F G.

2 (Greate] ^Great B2 H3 H4 H7 A B C D E F G; (Great B13 B14 B30 B40 B46 C9 CT1 H8 HH1 SP1 VA2 WN1; ^greate B47 Y3; (great C1 C8 O34 TT1; ^great HH4 Y2 O21; (grytt TT2. Loue)] love: B2; love) B7. loue) B13 B23 B30 B40 C1 C2 C8 H8 O34 SP1 TT2; Love) B32 HH1; loue^ B47 H3 O21 VA2 Y2; ~ ^ H4 H7 HH4 Y3; love, A B C; Love^ D; Love, E F G. some] Some B14; somes H8.

Legacies.] legacies<sup>^</sup> B2 O21; Legacies, B7; legacies, B13 B14 HH4; ~: B23 SN4; legacies: B30; Legacies; B40 H3 H4 A B C D E F G; Legacies: B46 CT1; legacie, B47; ~, C1; ~; C2; Legacye: C5; Legaces; C8; Legacies. H5 H7; legacies, HH1 TT2; legacies. O20; legacys, O34; legacies. SP1; Legacies<sup>^</sup> TT1; legacy. VA2; legacies; WN1 Y3; legacie: Y2. Heere I] I heere B2; I here B7; Heere ~ B23 B40; Here ~ B30 B32 C2 CT1 H3 H5 H8 O20 SN4 SP1 VA2 Y2 A B C D E F G here ~ B13 B46 B47 C1 HH1 HH4 Y3; heere C5; heere O21 TT2; hear O34; heer WN1. bequeath] ~. B2 C8; ~, C2 O21; bequeathe B23 B46 C5 H4 SN4 Y2.

3 Mine] My B2 O34 VA2; mine B13 C1 H5 HH4 O21 Y2; Myne B14 B23 B32 B40 C2 C5 CT1 H3 H4 H7 H8 HH1 O20 SN4 WN1; myne B47. eyes] Eyes B14 B32 C9 H3 H7 HH4 O20 SN4; Eies B30; eies C8 H4 TT1 Y2. Argus,] Argus<sup>^</sup> B2 B40 C5 H5 H8 SN4 TT1 Y3; Argas<sup>^</sup> B14 VA2; Argas, C2; argus<sup>^</sup> O21 *Argus*, A B C D E F G. if] yf C2 C5 H5 HH1. mine] my B2 TT2 VA2; myne B14 B23 B30 B32 B40 C2 C5 H3 H7 H8 HH1 O20 O34 SN4 SP1 WN1. eyes] Eyes B14 B32 C9 H7 O20; eies C8 H4 TT1 Y2. can] *om* O21; canne O34; cann WN1. see,] ~<sup>^</sup> B2 B7 B14 B30 B46 C5 H3 H4 H7 HH1 HH4 O21 O34 TT1 Y2 Y3; ~: B40 CT1; See,] H8; ~; SN4 WN1; sie<sup>^</sup> TT2.

4 If] if C1 HH4 O21 Y2 Y3; yf C2 C5 C8 H5. bee] be B2 B7 B13 B30 B32 B40 B46 B47 C1 C2 C5 C9 H3 H4 H5 H7 H8 HH1 HH4 O20 O21 O34 SP1 TT1 TT2 Y2 A B C D E F G; >%Vbe< C8. blind,] blinde, B2 B13 B23 B46 C1 C2 C8 H3 H4 O20 SP1 A B C; blinde<sup>^</sup> B7 B47 C5 H8 VA2; blynd, B30; blynde, B32 HH1 O34 SN4; blind<sup>^</sup> H5 HH4 O21 TT1 Y2; blynde: H7; blynde<sup>^</sup> WN1. then,] the B2; ~<sup>^</sup> B7 B13 B14 B23 B30 B40 B46 B47 C1 C2 C5 C8 C9 CT1 H3 H4 H7 H8 Hh1 HH4 O20 O21 O34 SN4 SP1 TT1 TT2 VA2 WN1 Y2 Y3 A B C D E F. Loue,] ~<sup>^</sup> B2 B13 B46 C1 HH4 SN4 TT1 VA2 WN1 Y3; Love, B7 B32 HH1 A B C D E F G; loue<sup>^</sup> B23 B47 C5 H3 H8 O21 O34 SP1 TT2 Y2; loue, B30 C8. giue] give B7 SP1 A B C D E F G. them] Them C2; yem O21; y[em] Y3. thee,] the. B2; thee<sup>^</sup> B7 B14 B46 C5 CT1 H3 H4 HH1 O34 TT1 TT2 Y2 Y3; ~, B13 B32 C1 C8 SN4 SP1 VA2; Thee. C2; ~: H5; ~; H8 WN1 A B C D E F G; y<sup>e</sup> HH4; Thee, O20.

5 My] my B13 B47 C1 H5 HH1 HH4 O21 Y2. tongue] tong B2 B30 HH4 TT2 WN1; tounge B7 B47 O34 Y2; Tongue B14 B32 HH1; tounge B23; tonge C1; Tounge C5 H7; Tonge O20 SN4. Fame,] fame, B2 B23 B30 B47 C2 C8 C9 H7 HH1 HH4 TT2 VA2 Y3; ffame; B7 B40 CT1; fame: B13; fame; B14 H8 O21 SP1 WN1 Y2; ~; B46 O20 A B C D E F G; fame,: C1; fame<sup>^</sup> C5 H5 O34 TT1; ~<sup>^</sup> H4; ffame, SN4. t'Embassadors] to ambushes B2; To Ambassadors B7 B32 B40 TT1 TT2; to'Embassadors B13; To'Embassadors B14 B30; to Embassadors B23 B47 C1 C5 C8 H3 O21; T'ambassadors B46 HH1; To'embassado<sup>TS</sup>: C2; To Ambassadors CT1 WN1; to Ambassadors H4; t'Embassadors H5; t'Embassado<sup>TS</sup> H6 H7; t'Ambassado<sup>TS</sup> H8; Embassadors HH4; To'Embassadors O20; T'Ambassado<sup>TS</sup> SN4; To the Embassadors SP1; t'Ambassadors Y2; to Embassado<sup>TS</sup> Y3; to'Embassadors A B C D E F G; to embassadors G. mine] my B2 H3 HH1 O21 SN4 WN1 Y2 Y3; myne B14 B23 B30 B32 B40 B46 B47 C2 C5 C8 H4 H7 H8 O20 O34 TT2. eares] ~,

B2 B47 C8 CT1 WN1; ~: B13; Eares B14 C9 H3 H7; Eares, B32 C2 H8 SN4; teares Y2; Eares; O20; ears, O21; ears; SP1; ~; A B C D E F G.

6 To] to B47 C1 H5 HH4; Too WN1. woemen,] women^ B2 B46 C5 H3 O21 SP1 TT2 VA2 Y2 A B C D E F G; woemen^ B13 C1 O34 TT1 Y3; women, B14 B23 B30 B32 B40 C9 H4 H5 HH1; weomen, B47 C2 H7 HH4; weomen^ C8 H8 WN1; Woemen, O20; Women^ SN4. the] y^ B13 B23 C9 H7 VA2 Y2 Y3; to B46; to ~ O34. Sea] sea, B2 B23 B32 B47 O34 TT2 A B C D E F G; ~, B7 C8 B14 B40 B46 HH1 O20; sea B13 B30 C1 CT1 H5 H8 O21 SP1 TT1 WN1 Y2 Y3; seae C5. my] I giue ~ B2. teares.] ~^ B7 B46 C5 H3 H4 HH4 O21 O34 TT1 TT2 WN1 Y2 Y3; tears: B13 C1; Teares^ B14; ~, B23 C8 SP1; Teares. B32 C9 SN4; Teares, C2 O20; ~; H5 H8 A B C D E F G; Tears^ H7.

7 Thou] ~, B30 B32 SP1 A B C D E F G; thou B47 C1 C5 H5 HH1 HH4 O21 Y2. loue] love B7; Loue B14 B46 CT1 H3 H4 H5 H7 TT1 VA2 WN1; ~, B30 C8; Love, B32 A B C D E F G; Love HH1; Loue, O20 SN4; love, SP1. hast] om B47 Y2; haste C5 H3. taught] om B2; tought B13; taughtst B47; taughte SN4; taughtst Y2. mee] me B2 B7 B13 B14 B23 B30 B40 B46 B47 C1 C5 C8 C9 H3 H4 H5 H7 HH4 O21 O34 TT1 Y2 B C D E F G; Mee C2; ~, O20; me, SP1. heeretofore] long ere this to fore B2; heretofore B7 B23 B30 B46 C2 CT1 H3 H4 H5 HH1 HH4 O20 O21 SN4 SP1 TT1 VA2 WN1 Y2 Y3 A B C D E F G; hearetofore B13 B40 C5; heertofore B14 C9 TT2; heretofore, B32; heartofore B47 O34; heare to fore C1; heertofore, C8; hertofore H7; heretofore; H8.

8 By] by C1 C5 H5 B47 HH1 HH4 O34. making] makeinge B7 B13 B46 B47 C1 C2 C5 H5 O34; makeing] B40 H8; makeinge H3 Y3. mee] me B2 B7 B13 B23 B30 B40 B46 B47 C1 C5 C8 C9 H3 H5 HH4 O34 SP1 TT2 Y2 B C D E F G; >%Vmee< H4. serue] to serve B7; Loue B46; loue B47 H5 H7 Y2; serve C2 HH1 A B C D E F; Serue O20; Serve SP1; love G. her] om B7 TT1 TT2; ~, B32 B40 C2 C8 H4 O20 SP1 WN1 Y2; hir B46 C5 O34. who had] who'd B2; who'had B13 A B C D E F; w'had B46; >%Vthat< had B47; whoe ~] C5 C8 H3 HH4 Y3; wh'had H5; had H7 Y2; ~ hade TT2. twenty] twentye B23; twentie B40 B47 TT2 Y2; Twenty C2 H3; 20 C5 C8 C9 H8 HH4; .20. HH1. more] ~, B2 B32 H5 H8 SN4 SP1 A B C D E F G; More, C2; ~. C8.

9 Onely to] And that I should B2; That I should B7 B13 B14 B23 B32 B40 C2 C8 CT1 H3 H4 H8 HH1 SN4 SP1 TT1 TT2 VA2 WN1 A B C D E F G; that I should B30 C1 HH4; Only ~ B46 B47 C9 H5 H7; that I shoulde C5; only ~ Y2; That I shold O20; y^ I should O21 O34 Y3. giue] give B7 H7 SP1 A B C D E F G. those] what B2; non but such B7 HH1; none, but such B13 B23 B30 C1 H8 O21 WN1 Y3; none but such B14 C5 CT1 H4 TT1 VA2; none but such, B32 O20 SN4 SP1; none, but such, B40 C2 A B C D E F G; ~, B46 H7; none, butt such, C8; none but suche H3; none // butt such HH4; none, but as such O34; none; but suche TT2; thes, Y2. which] I B2; as B7 B13 B14 B23 B30 B32 B40 C1 C2 C5 CT1 H3 H4 H8 HH1 HH4 O20 O21 O34 SN4 SP1 TT1 TT2 VA2 WN1 Y3 A B C D E F G; who B46; y^ B47 Y2; As C8; that H5 H7; w^h H6. had] hade TT2. to] too B7 B13 B14 B23 B46

C1 C2 C5 C8 C9 CT1 H4 H5 H7 H8 HH4 SN4 TT1 TT2 VA2 WN1 A B C D E F G;  
enough O21 Y3. much] such, B2; muche H3; om O21 Y3; mvch WN1.  
before.] And to none else but those that had too much. B2; befor<sup>^</sup> B7 C5; bef\* B13;  
~<sup>^</sup> B14 B30 B40 B46 C1 C9 CT1 H4 H6 HH1 O21 O34 TT1 TT2 Y3; befor. H8.

10 Constancy] constancy B2 C1 H4 H5 H8 HH1 B C D E F G; constancie B7  
TT1 WN1 A; c\*y B13; constancye B23 O34; Costancy B30; Constancie, B40;  
Constancie B47 C8 CT1 H7 HH4 TT2 Y2; Constancye C2 C5 SN4 Y3. the] y<sup>e</sup> B23  
C9 H3 H7 HH4 VA2 Y2 Y3; >%Vthe< HH1. Planets] Plannets B2 H3 HH4;  
Plannetts B7 B23 C8 SN4 TT1; planets B13 C1 C5 HH1 A B; Planetts B30 B32 B40  
B46 B47 C2 C9 H4 H8 O20 O21 WN1 Y2 Y3; plannetts O34; plannets SP1; planetts  
TT2. giue] give, B7 SP1 A B C D E F G; ~, B30 B32 B40 B47 C2 C8 CT1 H5 H8  
HH1 O20 SN4 WN1; give H7; ~. VA2.

11 My] my B30 B47 C1 C5 H5 HH1 HH4 O21 Y2 Y3. Truth] truth B2 B7  
B30 B46 C5 C8 CT1 H4 H7 H8 HH4 O21 TT1 WN1 Y2 Y3 A B C D E F G; (*illegible*)  
B13; trueth B23 B47 TT2 VA2; ~, B40; faith C1; truthe H3; truth, H5; truethe  
HH1; Truth O20; troth O34; Truthe SN4; truth SP1. them] ~, B2 B32 H5 H7  
O20 WN1 A B C D E F G; Them, C2; y<sup>m</sup> VA2. who] whoe B40 C5 C8 CT1 H3  
Y3; that B47; y<sup>t</sup> H7 HH4 O34 Y2. at] att B23 C8 HH4 TT1 TT2 Y2. the] y<sup>e</sup> B2  
B13 B23 C2 C9 H3 H8 HH4 VA2 Y2 Y3; om HH1 WN1. Court] court B2 B13 B23  
C1 WN1; Courte B47 C5 H3 O34 SN4 VA2; Cou[r]te Y3. doe] do B14 B30 C9  
HH1 O21 O34 VA2 G. liue] ~. B2 B30 C8 VA2; live B7; ~: B13 B47; live, B32  
SP1; ~, B40 C2 CT1 H8 O20; ~; H5 SN4 WN1; lyve: HH1; live; A B C D E F G.

12 Mine] My B2 B13 B23 B40 H3 H8 VA2 Y3; Myne B14 B30 B32 C2 C8  
H4 H7 O20 SN4 TT2 WN1; mine B47 H5 HH4 Y2; my C1 C5 HH1 O21 O34.  
Ingenuity] ingenuity, B2; ingenuitie, B7 CT1; ingenuetye B23 O34; Ingenuitye, B32  
C2 O20; Ingenuitie B40 TT2; ingenuity B46 H3 H4 HH4 O21 VA2 A; ingenuitie  
B47 C5 C8 HH1 TT1 Y2 Y3 B C D E F; Ingenuitye C9; Ingenuitie, H7; ~, SP1;  
Ingenuitie, WN1. and] my B2; & B13 C9 H8 HH1 VA2 Y2 Y3; to O21; ~ my C5  
HH4 O34 VA2. opennesse] openness B7 B13 C1 Y2; Opennesse B14 B32 H7 H8;  
openesse B23 VA2; opennes B30 B46 H5 HH1 O34 SP1; ~, B40 A B C D E F;  
Opennes C2 O20; opennessee C5; Opennes C8; oppennes HH4; oppennesse TT1  
TT2; openness, G.

13 To] to B30 B47 C1 C5 H5 HH1 HH4 O34 Y2 Y3. Iesuits,] ~: B2 B13  
B14 B46 C1; Iesuitts: B7 B40 CT1; Iesuitts; B23; Iessuits; B30; Iesuites; B32 C2  
C8 H4 H5 H8 O34 SN1 SP1 B C; ~. B47 VA2; Iesuites, C5 C9; Jesuites, H3; ~; H7  
O20 WN1 Y2; Iesuytes, HH1; ~<sup>^</sup> HH4 O21; Iesuitts, Y3; Jesuites; A; Jesuits; D E  
F G. to] om B2; To B7 B14 B32 B40 C8 CT1 H4 H7 O20 SN4 SP1 TT2 WN1 Y2.  
Buffons] Buffounes B2; Buffones B7 B40 B47 C2 C8 H3 H7 H8 O20 SP1 TT1 TT2  
Y2 A B C D E F G; ~, B32; buffons C1; Buffon%Yn%Zs HH1; Buffoons HH4;  
Buffones, O34. pensiuennesse] pensiuensse. B2; pensivenesse: B7; pensiuenes:  
B13; Pensiuennesse B14 B40; pensiuenes. B30 VA2; pensiuenes, B32 C8 H5 HH1;  
pensiuenes B46 C9 O34 TT1; ~: B47; pe>%Vn<siuenes: C1; Pensivenes, C2 H7;

pensiuene C5; Pensiuene: CT1; Pensivene: H4; ~; H8; pensiuene HH4;  
Pensiuene O20 TT2; Pensiuene, SN4; pensivene SP1; pensiuene Y2;  
pensivene; A B C D E F; pensivene; G.

14 My] my B13 B30 B47 C1 C5 H5 HH1 HH4 O21 Y2. Silence] sylence  
B2 B13 C1; silence B7 B23 B32 B40 B47 C5 C8 CT1 H4 H5 O21 O34 TT1 TT2 VA2  
WN1 Y2 Y3 A B C D E F G; Silence, B30; Sylence C2 H7 SN4. to Any] ~ any B2  
B14 B23 B30 B47 C5 CT1 H4 H7 H8 HH1 O21 SN4 TT1 TT2 VA2 WN1 Y2 Y3;  
to'any B7 B13 C1 O20; ~~, B32 B40; t'any B46; ~ any, C2 SP1 G; ~ anie, C8;  
~ anie H3; t'any, H5; ~ anny HH4; ~ anye O34; to'any, A B C D E F. who] that  
B2 B47 C5 O34; whoe B40 C8 CT1 H3 Y3; y<sup>t</sup> HH4 VA2 Y2. abroad] abroad B13  
B23 B32 B47 C1 C5 H3 HH1 HH4 SN4 Y3. hath] have B7; haue B47 H3 H7 H8  
O34 Y2. bin] beene. B2; beene B7 B23 B30 C5 CT1 H3 O21 TT1 TT2 Y3; beene:  
B13 C1; been B14 HH4 VA2; beene, B40 B47; ~, C2 H8 O20 SN4 SP1 WN1; bein.  
C8; binne C9; byn, H5; bene H7 Y2; ben, HH1; beene; A B C; been; D E F G.

15 My] my B13 B30 B47 C1 C5 H5 HH1 HH4 O21 O34 Y2. monny] money  
B2 B13 B14 B30 B46 C1 C5 C8 CT1 H4 H5 H8 HH1 O21 SN4 TT2 B C D E F G;  
mony B7 TT1 VA2 WN1 Y2 Y3 A; monye B23 O34; Money B32 C2 C9 H7 O20  
SP1; monie B47; monney H3; Moony HH4. to] giue I~ B2. a] A H7 HH4.  
Capuchin.] Capuchine. B2 VA2; ~^ B7 B14 B23 H4 HH4 TT1 TT2 Y2 Y3; ~: B13  
H6 HH1 WN1; Capuchine, B32; Capuchine^ B46 C5 O34; Cappuchine. B47;  
Capuchyn. C2; ~, CT1 O20 SP1; Cabuschin^ H3; ~; H5; Cappochin^ O21;  
Capuchyn; SN4.

16 Thou] thou, B30; ~, B32; thou B47 C1 C5 HH4. loue] love B7 B C D  
E F; Loue B14 B40 B46 C9 CT1 H4 O20 SN4 TT1 VA2; ~, B30 H7 SP1; Love, B32;  
Loue, H5; Love HH1 A G. taught'st] did teach B2; taughts B13 B30 HH1; taughtst  
B14 B23 C5 O34 SN4 TT1 WN1; taughtst B46 B47 C9 H4 H5 H8 O20 SP1; Taughts  
C1; taught C8 HH4 TT2; taught'st H7; hast taught O21 Y3; taughtest Y2. mee]  
me, B2 B23 HH4 A B C D E F G; me B13 B40 B46 B47 C1 C5 C9 H3 H4 H5 O21  
O34 SP1 Y2; ~, B30 B32 C2 C8 H7 WN1. making] appointing B2 B14 B23 B40 C8  
CT1 H4 H8 HH4 O20 TT1 VA2 A B C D E F G; appoyntinge B7 B13 C1 O34;  
appoynting B30 B32 SN4 TT2 WN1; makeinge B46 B47; appointinge C2 C5 H3 Y3;  
apoynting HH1; apointinge O21; apointing SP1. mee] me B2 B40 B46 B47 C1 C5  
C9 H3 H4 H5 H7 O20 Y2 B C D E F G; me, B13 SP1; ~, B32; Mee C2; *om* O21.

17 To] to B47 C1 C5 H5 HH1 HH4. loue] love B7 TT2 A B C D E F G;  
Loue B14 B40 C8 C9 H7 O20; Love B32 HH1; serue H8. there] *om* B2; ~, B14  
B32 B40 H5 SP1 A B C D E F G; their B30; theare C5; ther HH4; theare, SN4.  
where] wher B2 HH4; wheire B30; where C5 SN4; when H7; ~, O21; were O34.  
no] *om* B2; noe B23 B32 B40 B47 C5 H3 H4 H8. Loue] loue B2 B13 B23 B47 C1  
C2 C5 C8 CT1 H3 H5 H7 H8 HH4 O21 O34 SN4 TT1 TT2 VA2 WN1 Y2 Y3; love B7  
B30 B32 SP1 A B C D E F G; Love HH1. receaud] should not B2; receiu'd B7  
B14 CT1 H3 Y3; receaud B13 C1 HH1 O21; receiude B23; receiued B30 B47 TT1;  
receau'd B32 C8 H8 HH4 O20 SN4; receyudd B40; receiud B46 H4 H5 Y2; received

C2; recaued C5; receiv'd H7 A B C D E F G; (*illegible*) O34; received SP1 TT2; %Ycan%Z receiv'd VA2; >%Vrecaud< WN1. can] rewarded B2; could B7 B14 B40 B47 CT1 H4 H8 TT1 TT2 Y2; *om* B30; cold H5 H7. bee] be. B2; be B13 C1 C5 H4 H5 TT1; ~, B30 B32 C8 H8 HH1 SN4; be, B47 SP1 A B C D E F G.

18 *line om* B2 O34. Onely] Only B7 B13 B14 B23 B30 B46 B47 C9 CT1 H5 H7 H8 O20 SN4 SP1 WN1 G; Onlie B40 C8 HH1 TT1 TT2; only C1 HH4 Y2; Onelye C5; onely O21 Y3. giue] give B7 H7 SP1 A B C D E F G; giu TT1. to] *om* TT1 TT2. those] such B7 B13 B14 B23 B40 C1 C8 CT1 H4 H8 HH1 HH4 O21 SN4 TT1 TT2 VA2 WN1 Y3 A B C D E F G; such, B30 B32 C2 SP1; suche C5 H3; Such O20; thos Y2. which] as B7 B13 B14 B23 B30 B32 B40 C1 C2 C5 C8 CT1 H3 H4 H8 HH1 HH4 O20 O21 SN4 SP1 VA2 WN1 Y3 A B C D E F G; who B46; w<sup>ch</sup> B47 H6; y<sup>t</sup> H7 Y2; *om* TT1 TT2. haue] have B7 B40 A B C D E F G; *om* TT1 TT2. an] *om* TT2; no G. Incapacity.] Incapacitie<sup>^</sup> B7 B40 TT1; in capacity. B13; incapacitye. B23; Incapacitee. B30; Incapacitye. B32 C2 SN4; Incapacitie: B46; incapacitie. B47 A B C D E F; incapacity. C1 H5 O21 VA2; incapacitie<sup>^</sup> C5 H4 HH1 TT2 Y3; Incapacitie. C8 SP1 WN1 Y2; Incapacitye<sup>^</sup> C9 H7 O20; ~<sup>^</sup> CT1 H3 H6; incapacity<sup>^</sup> HH4; good Capacity. G.

19 *lines 19-27 omitted* B2 B7 B13 B14 B23 B30 B32 B40 C1 C2 C5 C8 CT1 H3 H4 HH1 O20 O21 O34 SN4 SP1 TT1 TT2 VA2 WN1 Y3. fayth] Faithe B46; faith C9 H7 H8 HH4 Y2 A B C D E F G. giue] give H7 A B C D E F G. Romane] Roman B46 B47 HH4 Y2 A B C D E F G. Catholiques] ~, B47 H5; Catholickes C9; Catholicks, H8; Catholicks HH4; Catholiques; A B C D E F G.

20 All] all H5 HH4 Y2. good] Good H7. workes] works B47 A G; woorks H7. vnto] unto HH4 A B C D E F G. the] y<sup>c</sup> C9 HH4 Y2; ye H7. Schismatiques] Sismatiques B47; Scismatickes C9; Scismaticks H8; Schismaticques HH4; Schismaticks A B C D E F G.

21 Of] of B47 H5 HH4 Y2. Amsterdam,] ~: B46 H5 H8 Y2; ~. B47 C9; ~; H7 A B C D E F G. My] my B46 B47 H5 HH4 Y2 A B C D E F G. Ciuility] Ciuilitie B46; Ceulitie B47; Ciulitye C9; Civilitie, H7; Ciuilley HH4; civilitie Y2 B C D E F; civility A G.

22 And] and B47 H5 HH4 Y2. Courtshipp] Courtship, C9 A B C D E F G; Courtship H5 HH4; Court-shipp H7; courtship Y2. an] a Y2. Vniuersity] Vniuersitie B46; Vniuersitie, B47; Vniuersitye C9; ~: H5; Vniuersitie; H7 B C; ~. H8; uniuersity HH4; Vniuersitie Y2; Universitie; A; Universitie: D E F; University: G.

23 My] my B47 H5 HH4. Modesty] modesty B46 C9 H5 H8 A B G; modestie B47 Y2 C D E F; Modestie H7. giue] give H7 A B C D E F G. Souldiers] Soldiers B46; souldiers B47 A B; soldiers H5. bare] ~, B47 H5 H8; ~; A B C; ~: D E F; ~. G.



24 My] my B47 H5 HH4 Y2; My'patience A. patience] Patience C9 H8 G; Patience, H7; *om* A. let] lett C9 HH4 Y2; Let H7. Gamsters] gamesters B47 A B C D E F G; gamsters H5; Gamesters H8; Gamster Y2. share.] ~^ B46 C9 H5 HH4 Y2; ~, B47; ~; H8.

25 Thou] thou B47 HH4; thou, H5. loue] Loue B46 C9 H7; Loue, H5; Love A B C D E F G. taughtst] taughtst B46 H7 HH4 Y2. mee] me B46 B47 C9 H5 HH4 Y2; ~, H7 A C; me, B D E F G. making] makeinge B46 B47; makeing H8 HH4. mee] me B46 B47 C9 H5 HH4 Y2 D E F G.

26 Loue] loue B47 HH4 Y2; to loue H5; Love H7 A B C D E F G. her] ~, B46. that] y<sup>t</sup> H7 H8 Y2. holds] houlds H7 H8 HH4. Loue] loue B46 B47 H5 H8 HH4 Y2; love A B C D E F G. disparity] disparitie B46 B47 H7 Y2; disparitye C9; ~, H5 A G; disparitie, B C D E F.

27 Onely] Only B46 C9 H5 H7 H8 G; only B47 HH4 Y2. giue] give H7 A B C D E F G. those] ~, H7; thos, Y2; those// HH4. that] y<sup>t</sup> H7 Y2; who H8. count] counte B46; counts H7; Counte HH4. gifts] guifts B46 C9 H5 Y2; loue B47; Guifts H7 HH4. Indignity.] indignitie^ B46; indignitie. B47 Y2; Indignitye^ C9; indignity. H5 A B C D E F G; indignety HH4.

28 My reputation I giue] ~ ~ ~ bequeath B2; I give my reputation B7 SP1 VA2 A B C D E F G; I giue my reputation B13 B23 C1 C8 CT1 H4 HH1 HH4 O21 TT1 WN1 Y3; I giue my Reputation B14 B32 C2 O20 SN4; I giue my Reputacion B30; I Giue my reputation B40; I giue my reputatione C5 TT2; ~ Reputation ~ ~ C9; I giue my reputac[i]on H3; ~ Reputacon, ~ ~ H7; I giue my reputacion O34. to] vnto B7. those] ~, WN1; thos Y2.

29 Which] w<sup>ch</sup> B13 B30 C1 HH4; That B46 H3 H7 H8; that B47 H5 Y2; W<sup>ch</sup> B2 B7 B14 B23 B32 B40 C2 C8 CT1 H4 H6 O20 O34 SN4 SP1 TT1 TT2; which HH1; who O21; whoe Y3. were] are B7 C5 O34; weare B32 B47 C1 C2 O20 SN4 WN1. frinds;] freinds, B2 B32 B47 C9 H3 HH4 Y2; freinds; B7 H8 SP1; friends: B13 C1 D E F G; Freinds; B14; ~. B30; freindes; B32; frendes, B40; ~: B46; Freinds, C2; freindes, C5; frends; C8; friends; CT1 VA2 A B C; ffriendes; H4; frends: H5; friends. H7; frends, HH1; ~, O21; friend, O34; ffrendes; SN4; freinds; frends^ TT1 TT2; freinds: WN1; ~^ Y3. mine] my B2 B7 B13 C1 C9 CT1 H4 H8 HH1 O21 O34 SN4 Y2 Y3; Mine B14 A B C D E F G; myne B23 C5 C8 TT2 WN1; myn B30; Myne B32 B40 C2 O20. Industry] industry B2 B13 B46 C1 H5 HH1 HH4 O21 SP1 TT1 VA2 Y2 C D E F G; Industrie B14 CT1 H4 TT2 WN1; industrye B23 O34; Industree B30; Industrye B32 C2 C5 O20; industrie B40 B47 C8 H3 A B. foes] ~. B2 B30 C1 C8 VA2; ~; B7 B40 CT1 H8 WN1 A B C; ~: B13 B23 H5 D E F G; Foes B14 H7; ~, B32 C9 H4 HH1 SP1; Foes, C2 O20; my ~ O34; ffoes; SN4.

30 *line om* B2. To] to B30 B47 C1 C5 H5 O21; too HH4. Schoolemen] schoolemen B13 C8 O21 TT1 WN1 Y3 C; Schoolmen B14 B40 C1 C9 H7 SP1 VA2 G; schoole-men B23; schoolmen B32 TT2; schole=men B47; Schoole-men H5 H8;

Scholemen HH1 O34 Y2; Scholmen HH4. bequeath] bequeathe H3 SN4 Y2 B C; bequeathe HH1. doubtfulness] doubtfullnes B7 B46 H3 HH4 O21 TT1 Y2 Y3; doubtfulness, B13 B30 H7; Doubtfulness B14; doubtfulness B23; doubtfulness, B32 B47 SN4; doubtfulness, B40 C2 C8 H4 H8 O20 SP1; doubtfulness C1; doubtfulness C5; ~, C9; doubtfulness CT1; doubtfulness: H5; doubtfulness, HH1; doubtfulness O34 TT2 VA2; doubtfulness; WN1; ~; A B C; ~: D E F; doubtfulness: G.

31 *line om* B2. My] my B13 B47 C1 C5 H5 HH1 HH4 O21 Y2 Y3. Sickness] sicknes B7 B13 B30 B32 B47 C1 C2 C8 CT1 H4 H8 O21 O34 SP1 TT1 TT2 VA2 Y2; sickness B23 H3 A B C D E F; Sicknes B40 B46 C9 H7 HH1 HH4 O20; Sickness C5; sickness H5; sickness WN1 G; sickness Y3. Physicians] physicians B7 B47; physicians, B13 C1; Physicians, B14 B30 B32 C8 HH1; ~, B40 C9 H4 H7 SN4 WN1; physicians, B46; Physicians, C2 H5 A B C D E F; physicians C5; Physicians HH4 VA2; Physicians O20; ~; O21; physicians, O34; physicians, SP1; Physicians TT1 TT2; Physicians, G; y<sup>e</sup> ~ Y3. excess] excess B7 B23 HH4; excess: B13 G; Excess B14 B40; Excess. B30; Excess, B32 C2 C9; ~, B47 C8; excess, C1; excess C5; ~. CT1 VA2; Excess; H4 H8 SN4; ~: H5 D E F; Paracells, H7; ~; HH1 O20 WN1 A B C; excess; SP1.

32 To] to B47 C1 C5 H5 HH4 O21; Nature] nature B2 B7 B13 B30 B47 C1 C5 C8 C9 H3 H4 H5 HH1 O21 O34 TT1 TT2 WN1 Y2 Y3; ~, B32 B40 A B C D E F G; nature, SP1. all] ~, B30. that] y<sup>t</sup> B13 C9 CT1 HH4 O34 VA2 Y2 Y3; That C2. rime] ryme B14 B30 C8 H4 H8 O34 SN4; Ryme B40 H5 TT2 A B C D E F G; Rime B46; Rhyme C2; rhyme C5; Rithme H7; verse HH1; raime WN1. haue] have B7 SP1 A B C D E F G. writt] writ B2 B14 C1 VA2; writ: B13 D E F G; ~. B30 B40; ~: B32 B47; writte, C2; ~, C8 H4 H5 HH1 SN4; ~; WN1; writ; A B C.

33 And] and B47 C1 H5 HH4 O21; & HH1. company] companie B2 B7 B40 CT1 H4 Y3; Company B13 C2 C9 H3 H5 H7 H8 SP1 TT1 VA2; companie B23 O34; Companee, B30; Company, B32; Companie B46 B47 C5 C8 TT2 Y2; ~, HH1; Company HH4; Companie O20 SN4. my] I giue B2; My C2. witt.] my wit. B2; ~ ^ B7 B23 B30 B46 C1 C5 CT1 H3 H6 H7 HH4 O21 O34 TT1 TT2 Y2 Y3; ~: B13 B47 C2 H4 H5; wit B14; ~, HH1; Witt. O20; witte VA2; wit; A B C; wit: D E F G.

34 Thou] tho<sup>u</sup> B2; ~, B30; thou B47 C1 HH4; thou, H5; y<sup>u</sup> O21. Loue] wast B2; love B7; loue B13 B23 B40 B46 B47 C1 C5 H3 H5 H8 HH4 O21 O34 TT1 TT2 WN1 Y2 Y3; loue, B30 C2 C8 SP1; Love, B32 D E F G; (loue) H4; Love H7; love, A B C. by] partiall B2. making] makinge B7 B13 B46 B47 C1 C5 H5 O34 WN1; makeinge B32 C2 Y3; makeing B40 H3 H8. mee] me B2 B13 B23 B30 B32 B40 B46 B47 C1 C5 C8 C9 H3 H4 H5 H7 O34 SP1 VA2 Y2 B C D E F G; Mee C2. adore] Adore C2 H7; ~, WN1.

35 Her] ~, B23 B30 B32 C2 H5 H7 H8 SP1 TT2 WN1 A B C; Hir, B46; her, B47 HH1; her C1 HH4; hir C5; Hir O34; her: TT1. that] who B2 B7 B13 B14

B23 B30 B32 C2 CT1 H4 H8 HH4 O20 O21 O34 SN4 SP1 TT1 TT2 VA2 WN1 A B C D E F G; whoe] B40 C5 C8 H3 HH1 Y3; whom C1; y<sup>l</sup> Y2. begot] begott B7 B23 B30 B32 B40 B47 C2 C5 C8 C9 CT1 H3 H4 H5 H8 HH1 HH4 O20 O21 SN4 SP1 TT1 TT2 WN1 Y2 Y3. this] thes B2; thys C2 O20; in me ~ C8; thy HH4. Loue] loue B2 B13 B14 B23 B30 B47 C1 C2 C5 C8 CT1 H3 H4 H5 H7 H8 HH4 O21 O34 TT1 TT2 VA2 WN1 Y2 Y3; love B7 SP1 A B C D E F G; Love B32 HH1. in] om C8. mee] me B2 B13 B14 B23 B30 B32 B40 B46 B47 C1 C5 C9 H3 H4 H5 H7 HH4 O21 O34 SP1 Y2 B C D E F G; om C8. before] ~, B32 B47 H8 HH1 O34 SP1 WN1 A B C D E F G; ~. C8.

36 *line om* O34. Taughtst] Taught B2; Taught'st B7 B40 C2 C8 CT1; Taughtst B14 B30 B46 SN4 TT1 TT2 WN1 Y2; Toughtst B23; Taugh'st B32 H3 H7; taughtst B47; taughts C1 O21 Y3; taught C5 HH1 HH4. mee] me B2 B13 B14 B23 B30 B40 B46 B47 C1 C5 C8 C9 H3 H4 H5 H7 HH4 O21 SP1 Y2 A B C D E F G. make] think B2; ~, B30 B32 C2 C8 SP1 WN1 A B C D E F G. as] y<sup>l</sup> b2; As C8. though] om B2 VA2; thoug B23; thoughe B46 H3 SN4 TT2; ~// HH4. gaue] did giue, B2; gave, B13 SP1 A B C D E F G; ~, B13 B23 B30 B32 B40 B46 C1 C2 C8 C9 CT1 H4 H5 HH4 O20 O21 SN4 WN1 Y2 Y3; gave H7; did giue VA2. when] where B47; w<sup>n</sup> H8 O21; whé D E F. doe] Did B2; did B7 B13 B14 B23 B30 B32 B40 B46 C1 C2 C5 C8 CT1 H3 H4 H8 HH1 O20 O21 SN4 SP1 TT1 TT2 VA2 WN1 Y3 A; om B47; do C9 H5 H7 B C D E F G. but] om B47; butt C8 HH4. restore.] ~ my lent felicitie. B2; ~^ B7 B13 B30 B46 C1 CT1 H3 H4 H6 H7 HH4 O21 TT1 TT2 WN1 Y3; r C5.

37 Him] him B2 B7 B13 B14 B23 B30 B32 B47 C1 C2 C5 C8 C9 CT1 H3 H4 H5 H7 H8 HH1 HH4 O20 O21 O34 SN4 SP1 TT1 TT2 VA2 WN1 Y2 Y3 A B C D E F G; him, B40 B46. for] fo<sup>r</sup> B40. whome] whom B2 B7 B14 B32 B40 C9 CT1 H4 H7 H8 O20 SP1 TT1 VA2 A B C D E F G. the] y<sup>e</sup> B2 B13 C9 H7 HH4 O21 VA2 Y2 Y3. passing] passinge B7 B13 C1 C2 C5 H3 O34 Y3; Passing B14 H4 H7 HH4 O20 TT2; ~-bell B23 C9 SP1 C D E F G; Passinge B32; passinge=Bell B46; passinge=bell B47; Passinge-bell H5; Passing=bell H8. Bell] bell B2 B13 B14 B30 B32 B40 C1 C5 C8 H3 H7 HH1 HH4 O21 O34 SN4 TT1 TT2 VA2 WN1 Y2 Y3 A B; om B23 B46 B47 C9 H5 H8 SP1 C D E F G. next] nexte B23 C5. towles] tolles B2 C9 H8 HH1 TT1 TT2 Y3; toles, B7; toules B13 C1 C5 SP1; tols B14; tolls B23 B30 B40 B46 C8 CT1 H3 H4 H5 O21 SN4 VA2 WN1 Y2; tolls, B32 O20 A B C D E F G; toels B47; Tolls, C2; Tolls H7; Toles HH4.

38 giue] give B7 H7 SP1 A B C D E F G. Phisick] phisicke B2 B13 B23 B47 O34; phisick B7 B40 C1 HH1 SP1 Y2; Phisicke B14 B32 H3 O20; Physicke B46 C2 C5; physicke H5; Physick O21 TT2; physick A B C D E F G. bookes;] books^ B2 H7; Bookes; B7 C2; ~: B13 B46 H5 H8 D E F; books. B47; ~/ C1; ~^ C5 TT1 TT2; books; CT1; ~, H3 HH1 HH4 O21 O34 SN4 Y2 Y3; books, VA2; Books: G. my] My B32 B40 C2 C8 CT1 H4 H8 VA2; written] writing B2 VA2; writen B40 A; wryten H7. rolles] toules. B2; Rolls, B7 C2; rowles B13 C1 O34 A B C; Rols B14; rolls B23 B30 B32 B40 C8 H3 H4 H5 O20 O21 VA2 D E F G; roles B47 HH4; roubles C5; Roles: H7; Rolles H8 TT1 TT2; Rolls SN4 WN1 Y2.

39 Of] My B2 H7; of B13 B30 B40 B47 C1 C5 H4 H5 HH1 HH4 O21 Y2; All O34. Morrall] morrall B2 B7 B23 B47 C5 C8 C9 CT1 H3 H4 H8 Y2 Y3; morall B13 B46 C1 O21 SN4 SP1 TT2 VA2 WN1; Morall B14 B30 C2 H5 TT1 A B C D E F; mortall O34; Moral G. counsell] counsell B2 CT1; Councells B7 B30 B46; Counsell B13 B47; Counsails B14; ~, B23 WN1; Counsayles, B32 O20; Councels, B40; counsell C1 H8 O34 TT1 TT2; Cansayles, C2; Counsayles C5; Counsailes, C8; Counsell C9 H7; Councell H3 HH4; Counsell, H5 Y2; ~; HH1; counsell O21; Counsayle, SN4; Counsoules, SP1; counsels VA2; counsell, Y3; counsels, A B C D E F G. to] doe HH4. Bedlam] Bedlom B13; bedlame B32; Bedlem B40 CT1 HH1; Bedlame B47 HH4 TT2; Beldam H4; bedlom SP1. giue] ~. B2 B30; give B7 H7; ~: B13 H4; give, B32 SP1; ~, B40 B46 B47 C2 C8 O20; ~; H5 H8 HH1 SN4; give; A B C; give: D E F G.

40 My] my B13 B30 B47 C1 C5 H4 H5 HH1 HH4 O21 Y2 Y3. Brasen] brazen B2 B7 B23 B30 B32 C1 C5 C8 CT1 H3 H4 HH1 O20 O21 SN4 SP1 TT1 VA2 A B; Brazen B13 H7 TT2 C D E F G; brasen B14 B46 B47 C2 C9 H5 H8 O34 Y2 Y3. Medalls] mettalls B2; metalls B13 C1; Medals B14; meddalls, B23; Meddalls B40 H7 H8 TT1; medals B47; meddayles C5; ~, C8; medalls C9 H4 HH1 SN4 VA2 Y3; meddalls H3 O34 TT2 Y2; Medals, H5; meddalls HH4; medalls, O21; medals, A B C D E F G. vnto] HH4 VA2 A B C D E F G. them] they Y2; y[em] Y3. that] w<sup>ch</sup> B2 B7 B13 B14 B23 B30 B32 B40 C1 C2 C8 CT1 H4 H7 HH4 O20 O34 SN4 SP1 TT1 TT2 VA2; which C5 H8 HH1 WN1 A B C D E F G; y<sup>t</sup> C9 Y2 Y3; whiche H3. liue] live B7 B32 O21 SP1 A B C D E F G; Liue C9 H7; lyve HH1.

41 In] in B47 C1 H4 H5 HH1 HH4. want] wante C5 H3 SN4 Y3. bread;] ~: B2 B13 B23 C1 H5 H8 HH1 TT1 Y2 D E F G; ~. B14 VA2; Bred; B40; breade, B47; Bread, C2 HH4; breade<sup>^</sup> C5; breade. H3; ~, H4 O34 TT2; Bread. H7; Breade; SN4; bread<sup>^</sup> Y3. To] to B2 B7 B13 B23 B46 B47 C1 C2 C5 H5 HH4 O21 O34 G; T<sup>'</sup>any Y3. them] ~, B32 O20 SP1; Them C2; *om* Y3. which] w<sup>ch</sup> B2 B7 B13 B14 B23 B30 B32 B40 B47 C1 C2 C8 CT1 H4 H6 H8 HH1 HH4 O20 O21 O34 SN4 SP1 TT1 TT2 Y3; wch H3; that H5; y<sup>t</sup> H7 Y2. passe] pass B7 B13 B23 C1 H8 HH1 HH4 SP1 VA2 WN1 Y2 G; presse O21. among] amonge B7 B13 B23 B46 B47 C1 C2 CT1 H3 H4 O20 SN4 Y3; among B32; alonge C5 O34 Y2; Alonge H7; along H8.

42 All] all B30 H5 HH1 HH4 O21. forrayners] forreiners, B2; forayners, B13; Forainers B14; ~, B23 B40 SP1; fforayners B30; Forrayners, B32 O20; forrainers B46 VA2; forreiners B47 H5 Y3; forayne>%Vr<s, C1; Forayners, C2; fforainers, C8; fforrainers CT1 H8; forraines, H3; fforaigners, H4; Forrayners H7; forrineers, HH1; forraingners HH4; forragners O21; forreyne Cuntryes O34; fforryners, SN4; forrainers: TT1; forrainers, TT2; Forreiners, WN1; forreigners Y2; forrainers, A B C; forainers, D E F G. my] I giue ~ B2; myne B32 B40 B46 C2 C8 H7 O20 TT2 WN1; mine B47 C9 CT1 H3 H5 SP1 TT1 A B C D E F G. English] english B2 SP1 VA2; Englishe B13 C1 C5 H3 SN4; tongue.] tounge. B2; tounge B7 B23 B30 C5 TT2 Y2; ~: B13; ~<sup>^</sup> B14 B46 CT1 H3 H4 H6 O21 TT1 Y3

Tongue, B32; tounge, B47; Tongue. C2; ~; C8 H5; Tounge. H7; tounge HH4; tounge, O20; tounge. O34 WN1; tonge. SN4; tongue, SP1.

43 (Thou] ^~ B2 B7 B13 B14 B23 B40 B46 B47 C5 C8 C9 CT1 H3 H4 H7 H8 HH1 O20 O34 SN4 VA2 WN1 Y2 Y3; ^~, B30 B32 C2 SP1 A B C D E F G; ^thou C1 HH4 O21; ^thou, H5; ^Though TT1 TT2. loue)] Loue^ B2 B14 B46 C9 H7 O20 SN4 TT1 TT2 VA2; Love, B7 B32 HH1 A B C D E F G; loue^ B13 B23 B40 B47 C1 C5 H3 H8 HH4 O21 O34 WN1 Y2 Y3; ~, B30 C2 C8 SP1; Loue, CT1 H5; (Loue) H4. making] makeinge B7 B13 B46 B47 C1 C5 H7 O34 WN1 Y3; makeinge B32 B40 CT1 H8; Makeinge C2; makeinge H3. mee] me B2 B7 B13 B23 B30 B40 B46 B47 C1 C5 C8 C9 H3 H4 H5 H7 HH1 HH4 O34 SP1 TT2 Y2 B C D E F G; Mee C2. loue] dierely ~ B2; love B7 SP1 A B C D E F G; Love B32 HH1; Loue B46 C9 H3 O20. one] ~, B32 SP1 WN1; One, O20.

44 Who] who B13 C1 H5 H6 HH1 HH4 O21 O34; Whoe B40 C5 C8 H3; whoe Y3. thinkes] thinks B14 B47 C2 H7 HH1 O21 WN1 Y3 A G; thinckes B23; thincks B30 B46 C8 CT1 SN4 TT1; thinck'st B32; thinckst O20; thinkst SP1. her] hir B46 O34. frindship] Loue B2; freindshipp B7 B23 H8 SP1; frend skipt B13; Frindship B14; frindshipp B30 B47 Y3; frendship B32 C8 H5 HH1 HH4 O20 O21; ffriendship B40; frend ship C1; freindship, C2; freindshippe C5; freindship C9 H3 O34 TT2 Y2; friendship CT1 VA2 A B C D E F G; ffriendship H4; friendshipp H7; ffriendshipp SN4; frendshipp TT1. a] A HH4. fitt] fit B2 B13 B14 B46 C1 TT2 VA2 A B C D E F G. portion] proportion B2; ~, B13; portione B23 C5 TT2; Portion B32 C2 C8 O20; Portioun H7; porcion O21.

45 *B2 MS reads:* ffor such as are but young in foolish loue Thus disproportioning my guifts disproue For] ffor B7 B30 B47 C9 CT1 H6 H7 SN4; ffo<sup>f</sup> B40; for C1 C5 H4 H4 HH1 HH4 O21 O34 TT1 Y2 Y3. younger] yonger B7 B32 B40 B46 C2 C9 CT1 H3 HH1 O20 O21 O34 SN4 TT1 A B C D E F; yonge B13; yonge C1; yonge<sup>f</sup> H7; yong<sup>er</sup> H8; young HH4. louers] Lovers B7 HH1 TT2; Louers, B14 B46 H5 O20 SN4; ~, B23 B30 C8 H4 H8 WN1 Y2; Lovers, B32 B40; loue, B47; lovers, C2 SP1 A B C D E F G; loues, C5 O34 VA2; Louers C9 TT1; Brothe<sup>rs</sup> H7; Louers // HH4. dost] doste B23 H3; do'st B40 HH1; doest C5 O21 O34 SN4 TT2 VA2; doth HH4. gifts] guiftes B7 B40 CT1; guifts B13 B30 B46 C1 C8 C9 H3 H5 HH4 SP1 TT1 VA2 Y2; Gifts B32 O20; guift B47 H7; gyfts C2 C5; to guiftes H4; giftes O34; Guiftes SN4; gift D E F. thus] thusee C5; *om* O34. disproportion.] ~^ B7 B14 B46 C1 C5 CT1 H4 H6 H8 HH4 O21 TT1 WN1 Y3; ~: B13 B23 SP1; dispropotione. B30; Disproportion. C2; >%Vdis<proportion^ H3; disproporpyon^ H7; >>%Vdis<<proportion^ HH1; disperportion^ O34; dispropotione^ TT2.

46 *Lines 46-54 omitted* B2 B30. Therefore] Therefore B13 B14 B47 C8 C9 CT1 HH1 O21 SN4 WN1; Therfo<sup>f</sup> B40; therefore C1; Wherefore C5 O34; Wherefore HH4. Ile] I'le B23 B40 H3 H4 H5 H8 HH1 VA2 Y3; i'le B47; ile HH4 O34; I'll A B D E F; 'll C. giue] give B7 H7 SP1 A B C D E F G. no] noe B23 B32 B40 B47 C2 C5 H3 H4 H7 H8 SN4 SP1 Y3. more,] ~; B14 B40 C8 HH1 O20 SP1 WN1

A; ~^ B46 B47 H3 H7 HH4 O21 O34 TT1 VA2 Y3; ~: H5. but] But B14 B40 C2 H4 O20 SP1 TT1 TT2 A B; Butt C8; butt Y3. Ile] I'le B23 B40 H3 H4 H5 H8 HH1 SP1 VA2 Y3 G; i'le B47; ile C8 HH4 WN1 Y2; I'll A B C D E F. vndoe] vndoo B40; undoe HH4 VA2 A B C D E F; undo G.

47 The] the B47 C1 C5 H5 HH1 HH4 O21 Y2. world,] ~^ B7 B13 B32 B40 B47 C2 CT1 H3 H4 H5 H7 H8 HH1 HH4 O20 O21 O34 SN4 SP1 TT1 TT2 VA2 WN1 Y2 Y3 A B C D E F G; World B14; worlde B23 B46 C5 C8; woorld C1. by] w<sup>th</sup> O34; in VA2. dying,] dyinge, B7 B13 B46 B47 C1 C5 H5 WN1; Dying, B14; Dyeing^ B32; dyeinge; C2; ~; C8 A B C; dyeng, CT1 SN4; dyeing, H3; dyinge^ H7; dieng; HH1; Dyeing, O20; dieing^ O21; ~^ TT1 Y3; ~: D E F G. because] for B13 C1; Because C2; becaus TT2. Loue] love B7 A B C D E F G; loue B13 B23 B47 C1 C2 C8 H3 H8 HH4 O21 SP1 WN1 Y2 Y3; Love B32 HH1; I C5 VA2; ile O34. dyes] dies B40 B47 C8 H4 SP1 TT1 WN1 Y2 A B C D E F G; dye C5 O34; dy VA2. too] to. B13; tooe; B23; ~. B32 C9 H7 O20 O21 SN4 SP1 VA2 A B C D E F G; ~: B47 H5 WN1; to C1 O34; ~; C8 H8 HH1.

48 Then] then B47 C1 C5 HH1 HH4 O21. your] yo<sup>r</sup> B7 B40 B47 C2 CT1 H3 H4 H6 H7 O34 SN4 TT2 Y3; y<sup>r</sup> B13 O21; the C1; their VA2. Beautyes] beauties B7 B40 B46 B47 CT1 H4 H5 HH1 SN4 SP1 TT1 TT2 VA2 WN1 Y2 Y3 A B C D E F G; Beauties B13; beautyes B14 B23 C5 C9 H3 H8 HH4 O20 O21; beuties C1; bewties, C8; Beuties H7; bewtye O34. will] wilbe B32 B40 B46 C8 H5 H7 HH4 O20 O21 O34 SP1 Y2. bee] be B7 B13 B14 B23 B47 C1 C5 C9 H3 H4 H8 HH1 TT1 TT2 B C D E F G; om B32 B40 B46 C8 H5 H7 HH4 O20 O21 O34 SP1 Y2. no] noe B40 B47 C2 C5 CT1 H3 H4 H8 SN4 TT2 Y3. worth] ~, B13 B32 H5 O20 SP1 WN1; worthe C5 H3 SN4.

49 Then] then B47 C1 C5 H5 HH1 HH4 O21 Y2; Tha H3; Thé B C D E F. gold] gould B7 B40 H4 HH1 HH4 Y2; golden B13 C1 WN1; Gold B14 B32 H5 H7 O20; goulden B23; Golde B46; Gollid C2; golde C5. in] om B13 B23 C1 WN1. mines] Mines, B7 B14 H5 A B C D E F G; ~, B13 B46 C1 WN1 Y2; mynes B23 C5; mynes, B32 C8 H4 O34 SP1; Mynes, B40 C2 CT1 H7 O20 SN4; mint H3; Mynes H8; Mines HH4 TT1 Y3. where] when B7 B46 B47 H5 H8 Y2; wher B40 HH4; wheare C5 SN4; When H7. none] no man B46; non B47 HH1. doth] doe B7 B23 B40 B47 C5 CT1 H3 H4 H5 H7 H8 HH4 TT1 TT2; do B14 Y2; om B46; dooth C8; dare VA2. draw] drawe B23 C2 C5 H3 H4 H5 HH1 O20 O21 O34 SN4 TT1; drawes B46. it] yt B32 C2 H4 O20; itt C8 HH4 TT1 TT2 Y2; forth] ~, B13 B32 C9 O34; forthe, B23; ~. B47 C2 C8 H8 O20 VA2 WN1 Y3 A B C; forthe C5 H3 SN4; foerth HH1; fourth TT1; foorthe TT2; forth; G.

50 And] and B47 H5 HH4; & C1 HH1 O21. your] yo<sup>r</sup> B7 B40 B47 C2 CT1 H3 H4 H6 H7 HH1 O34 SN4 TT2 Y2 Y3; y<sup>r</sup> B13 B14 O21; the C1; their VA2. Graces] graces B7 B13 B23 B47 C1 C5 C8 C9 H3 H4 HH1 HH4 O21 O34 SN4 TT2 VA2 WN1 Y3 A B C D E F G; graces, B32 SP1 Y2; Graces, C2 O20. no] noe B23 B40 C2 C5 H3 H4 H8 SN4 SP1. vse] use HH4 VA2 A B C D E F G; Vse O20.

shall] will B46 B47 H5 H7 Y2. haue] have B7 HH1 Y3 A; ~, B13 H4 H5 SN4; have, B C D E F G.

51 Then] then B47 C1 C5 H5 HH1 HH4; Than H3 G. a] *om* C1; A H7 HH4. Sunn] Sun B7 C2 H4 H7 SN4 WN1 Y2 A B C D E F; sunne B13 B23; Sun=dyall B14; sundyall B32; Sundiall B40 C8 SP1; Sun=Dyall B46; Sunne C1 HH1 O21 O34; Sun-dyall C9 CT1; Sun-diall H3 TT2 VA2; Sunne-Diall H5; Sun=diall H8; Sundryall O20; Sun=Diall TT1; Sun-dyal G. dyall] *om* B14 B32 B40 B46 C8 C9 CT1 H5 H8 O20 SP1 TT1 TT2 VA2 G; diall B23 B47 WN1 Y2; Diall H4 HH4. a] A HH4. Graue.] grave<sup>^</sup> B7 SP1; graue: B13; ~<sup>^</sup> B14 B46 H6 HH4; graue<sup>^</sup> B23 C1 C5 H3 O20 O21 O34 TT1 TT2 WN1 Y2; ~, B32 C2; graue. B40 B47 C8 C9 CT1 H5 H7 H8 SN4 VA2; grave: H4; grave, HH1 A B C; graue, Y3; grave. D E F G.

52 *lines 52-54 omitted* O20. Thou] ~, B32 C2 H5; thou B47 C1 HH1 HH4. Loue] Love B7 HH1 A B C D E F G; loue B13 B47 C1 C5 C8 H8 O21 O34 SN4 TT2 WN1 Y2 Y3; loue, B23; Love, B32; ~, C2 H5; love H3; (Love) H4. taughtst] taught'st B7 B40 C2 CT1 H3 H8 G; taughtst B23 B46 C5 H7 HH4 SN4 TT1 TT2 WN1 Y2 Y3; toughsts B32; taughts C1 HH1 O21. mee] me B7 B13 B23 B46 B47 C1 C5 C8 C9 H3 H4 H5 H7 HH4 O34 Y2 C; ~, B32 C2 VA2 WN1 A; me, SP1 B D E F G. by] *om* B46 H5; By SN4. making] makinge B7 B13 C1 C5 O34; makeing B32 B40 H3 H8 HH4; b'appointinge B46; appoyntinge B47; makeinge C2 Y3; b'appointing H5; Appointinge H7; appoynting Y2. mee] me B13 B32 B46 B47 C1 C5 C9 H3 H4 H5 O34 SP1 Y2 B C D E F G; Mee C2.

53 Loue] Love B7 B32 SN4 SP1 A B C D E F G; To loue B46 H5 H7 Y2; to loue B47; loue C5 HH4; to ~ HH1. her] ~, B23 B32 B40 C2 H5 SP1 WN1 Y2 A; hir B46 C5 O34. who] whoe C5 C8 H3; w<sup>ch</sup> O21 Y3. doth] *om* B46 B47 H5; dooth, C8; dothe H3; doeth VA2. neglect] neglects, B46; neglects B47 H5; neclect H3 Y2; necglect HH4; neglecte SN4. both] bothe C5 H3 VA2. thee and mee] mee, and thee B7 B40 CT1 H4; me & thee, B13 B C D E F; mee & thee B14 HH1; mee and thee B23; Mee and Thee, B32; thee and me, B47; me & thee C1; Mee, and Thee, C2; the & me C5; mee and thee, C8 A; thee & me C9 Y2; the and mee H3; thee and me H5 O34; >%Vmee and< thee, H7; thee & mee H8 O21 TT1 TT2 VA2; y<sup>e</sup> & mee HH4; mee, and thee, SN4; me and thee, SP1 G.

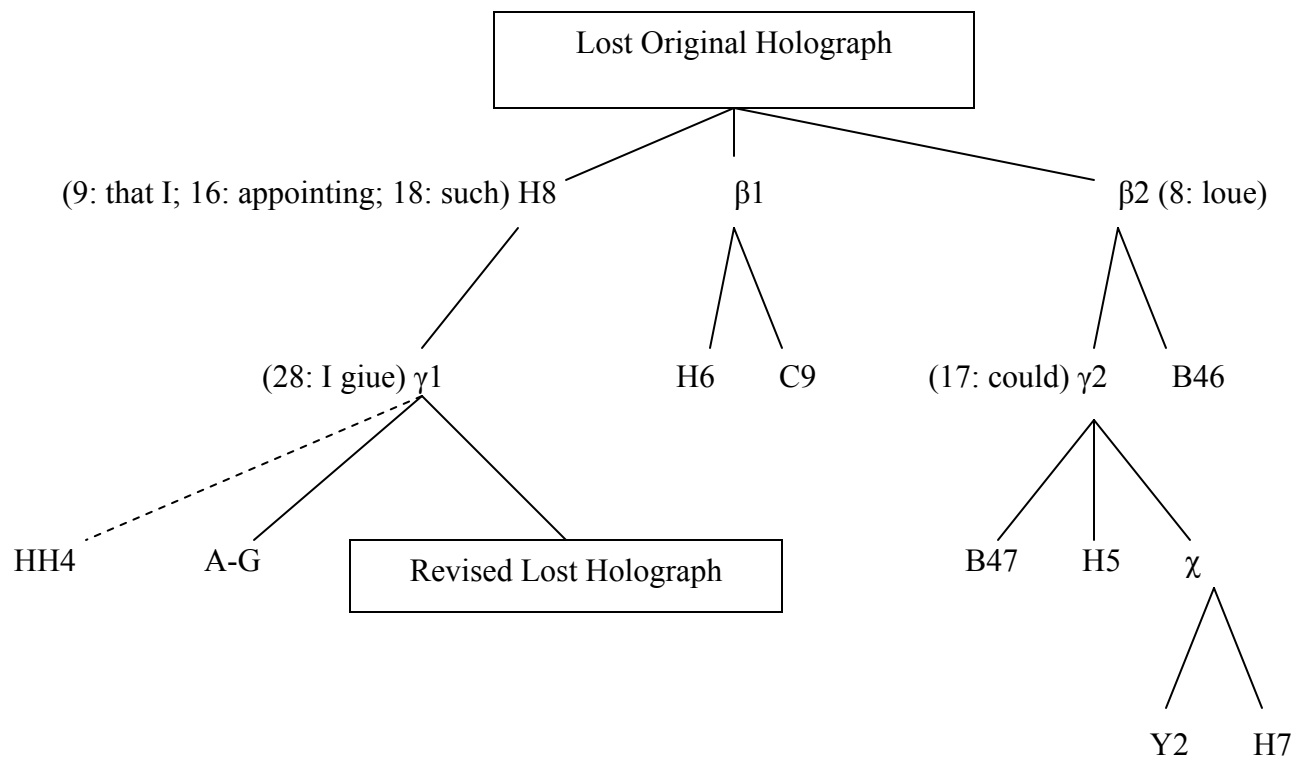
54 To] *om* B7 B13 B14 B32 B40 B46 C1 C2 C8 CT1 H4 H5 H7 H8 HH1 O34 SN4 TT1 TT2 VA2 Y2 A B C D E F; to B47 HH4 O21 Y3. invent] T'inuent B7 C8 H8; Invent B13; To'inuent B14; To'Invent, B32 C2; To'invent, B40 A B C; T'invent B46 H5 HH1 TT1 VA2 Y2; inuent B47 H3 O21 Y3; Inuent C1; invente C5; T'inuent, CT1; T'invent, H4; T'invente, H7; Tinvent O34; T'invente SN4; invent, SP1; To'invent TT2 D E F. and] & B13 B14 B47 C1 C9 CT1 H7 H8 HH1 O21 VA2 Y2 Y3. practise] Practise B32; practize B40 C2 H7 O34; practyse C5 TT1; practice H3 HH1 VA2 Y2 Y3; ~// HH4. this] thys B32 C2; thus B46; that H7. one] on B47. way] waye, B7 H4; ~, B13 B14 B23 B32 C1 C2 CT1 SN4 SP1 Y2 A B C D E F G; waie, B40 C8; waye HH1 O34 WN1; ~; O21. to] *om* B7 B13 B14

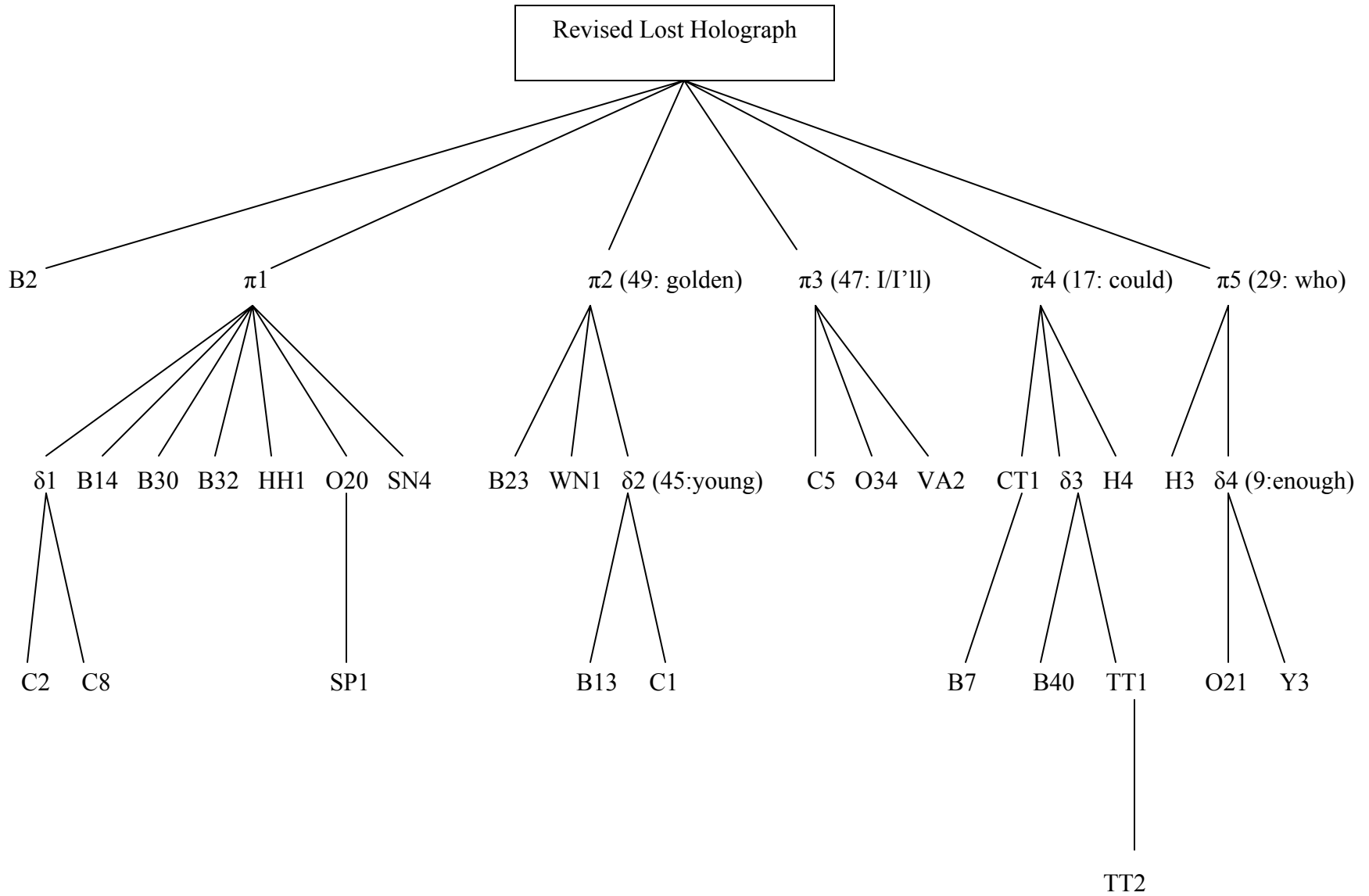
B32 B40 B46 CT1 H4 H5 H7 H8 HH1 O21 VA2 Y2 Y3 A C; To C2. annihilate]  
t'annihilate B7 B46 CT1 H4 H5 H8 VA2 Y2 Y3; to'annihilate B13 B14 A C;  
to'Annihilate B32; t'anihilate B40; Annihilate C2 C8 HH4 SP1; T'anihilate H7;  
t'annihilate HH1; to'anihilate O21. all] al. D E F; *om* G. three.] ~ ^ B7 B32  
CT1 H3 H4 H6 HH1 HH4 O34 TT1 TT2 Y2 Y3 E F; thee. B13 C1 G; Three. C2; t  
C5; 3. VA2; ---- WN1.

**Subscription:** ffinis B7 CT1; Finis B40 H4 TT1; ffinis. H7; finis TT2 Y2;  
Jo. D. ffinis Y3; finis ID. O21; ID SN4; {I Donne VA2; *om* Σ.



**SCHEMA OF "THE WILL"**





## V.a. 5- and 6-stanza versions of “The Will”

The major textual variants among manuscript versions of “The Will” originate with the inclusion or omission of the third stanza (resulting in a 6-stanza or 5-stanza version). Each of the nine manuscripts (B46, B47, C9, H5, H6, H7, H8, HH4, and Y2) that include the 6-stanza version is classified as a Group III manuscript; however, not all Group III manuscripts contain the 6-stanza version. Group III manuscripts are traditionally the earliest manuscripts, followed by Groups I and II, respectively. The schema of the transmissional history of this poem, in fact, corroborates the classification of Group III as the earliest group of manuscripts. It also establishes that the 6-stanza version of “The Will” is earlier than the 5-stanza version (B2, B7, B13, B14, B23, B30, B32, B40, C1, C2, C5, C8, CT1, H3, H4, HH1, O20, O21, O34, SN4, SP1, TT1, TT2, VA2, WN1, and Y3), which is a revision of the original text (labeled on the schema as “Revised Lost Holograph”).

Evidence that the third stanza was removed from a 6-stanza version rather than the stanza’s later being added to the 5-stanza version comes from both the transmissional history and content-based conjecture. For example, in the manuscripts that follow the 6-stanza version, the first lines of the third stanza read

My fayth I giue to Romane Catholiques  
All my good workes vnto the Schismatiques  
Of Amsterdam . . . (19-21)<sup>1</sup>

while the penultimate line of the stanza indicates that between “fayth” and “Romane Catholiques” and between “good worked” and “Schismatiques / Of Amsterdam” there is “disparity” and the last line implies that the religious groups would find the speaker’s

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<sup>1</sup> All quotations from “The Will” are taken from the O’Flahertie MS unless otherwise noted.

gifts to be an “Indignity.” Such an unflattering depiction of Catholic and Calvinist faith would have been quite controversial in Donne’s time, so Donne most likely revised the poem to a 5-stanza version as it circulated among friends who might take offense to the stanza or as the poem spread beyond the immediate coterie.

On the other hand, all of the seven seventeenth-century printed editions (1633-69, listed as A-G in the textual apparatus and schema) print the 6-stanza version of the poem. Since these editions were not printed until after Donne’s death, the third stanza would not present a threat and therefore would not need to be omitted. The transmissional history of “The Will” suggests that the Seventeenth-Century printed editions stem from the  $\gamma$ 1 group, where the change to “I giue my reputation” in line 28 is made.

#### **V.b. Major Textual Variants**

While the main textual variant among the manuscript versions of “The Will” is the omission of the third stanza, there are also other important verbal differences in both the group of 6-stanza manuscripts and the 5-stanza manuscripts. The group of 6-stanza poems contain changes that are more significant than the variants found within the 5-stanza versions, and include some variants that are likely authorial revisions rather than scribal changes or errors. The most significant verbal variants among the 6-stanza poems are as follows:

- MS stemming from H8: line 9 reads “That I should giue to none, but such as” for “Onely to giue to those which”; line 16 reads “appointing” for “making”; line 18 reads “such as” for “those which”
- $\gamma$ 1 Group: line 28 reads “I giue my reputation” for “My reputation I giue”

- $\beta$ 2 Group: line 8 reads “loue” for “serue”
- $\gamma$ 2 Group: line 17 reads “could” for “can”

The verbal differences between the Lost Original Holograph and the Revised Lost Holograph can be traced through the MS stemming from H8 and the  $\gamma$ 1 group. The Revised Lost Holograph stems from the  $\gamma$ 1 group, as do the 6-stanza manuscript HH4 and all seventeenth-century printed editions. However, the Revised Lost Holograph could not have been derived directly from HH4 because the Revised Lost Holograph omits the third stanza while HH4 includes the third stanza and the HH4 manuscript has irregularities that do not show up in manuscripts derived from the Revised Lost Holograph. For example, HH4 splits lines 9, 36, 45, and 54—the last lines of stanzas 1, 4, 5, and 6—into two separate lines, while the 5-stanza manuscripts leave these lines intact. Also, HH4 omits the word “to” in line 5, adds the word “my” in line 12, and ends line 53 with “y<sup>e</sup> & mee,” but the manuscripts stemming from the Revised Lost Holograph include the word “to,” omit the word “my,” and conclude line 53 with “mee and thee.” However, the most important irregularity in HH4 that does not appear in the 5-stanza versions is the placement of the third stanza at the end of the poem in the HH4 text. This particular feature of the HH4 text will be discussed in more detail later. The irregularities found in the HH4 text that are not present in the 5-stanza manuscripts prove that the Revised Lost Holograph was not created from the HH4 text. However, from the similarities in the HH4 text and the Revised Lost Holograph (variants that set these manuscripts apart from other groups of manuscripts) we can deduce that HH4 and the Revised Lost Holograph stem from the same group ( $\gamma$ 1) even though they are not directly connected.

The verbal variants in the manuscripts derived from the Revised Lost Holograph—the manuscripts containing 5-stanza versions of the poem—are most likely scribal errors or scribal changes. The most significant variants are as follows:

- $\pi$ 2 Group: line 49 reads “golden” for “gold in”
- $\delta$ 2 Group: line 45 reads “young” for “younger”
- $\pi$ 3 Group: line 47 reads “I” (C5 VA2) or “ile” (O34) for “Loue”
- $\pi$ 4 Group: line 17 reads “could” for “can”
- $\pi$ 5 Group: line 29 reads “who” for “Which”
- $\delta$ 4 Group: line 9 reads “enough” for “to much”

These changes are, in general, not as important as the variants listed among the 6-stanza manuscripts because they affect relatively few manuscripts or do not affect the meaning of the poem significantly. I do not accept these variants as authorial changes because the original wording gives a more complex reading than the variants listed above. These variants are changes most likely produced by scribal error or by intentional scribal changes.

#### **V.c. Meter**

Another facet of “The Will” that apparently has been affected by scribal changes is the poem’s meter. “The Will” combines lines of varying lengths while keeping the pattern between stanzas consistent. The general metrical pattern for each stanza is as follows: lines 1-5 in iambic pentameter, lines 6-7 in iambic tetrameter, line 8 in iambic pentameter, and line 9 in iambic heptameter. However, the H6 manuscript (and most other manuscript versions as well as early printed editions and even modern editions)

deviates from the metrical pattern at times. Most of the words which seem to produce metrical irregularities in H6 (as well as in other versions) can be easily regularized through elisions or revised pronunciation. For example, line 8 in the H6 text reads “By making mee serue her who had twenty more.” To make this line fit into the pattern of iambic pentameter, “who had” must be contracted into one syllable, such as “wh’had.” Most manuscripts either contain some form of elision or create verbal variants to make the line scan properly. Most likely, the lines were originally meant to scan properly, whether the elisions were written in or were just assumed.

However, line 9 in the  $\beta$ 1 and  $\beta$ 2 groups, which includes the H6 text, is iambic hexameter instead of heptameter. The group based on the H8 text, from which the Revised Lost Holograph is ultimately derived, gives alternate wording for line 9, resulting in the regularization of the metrical pattern but breaks the verbal pattern of “Onely to giue” found in the last lines of the first three stanzas. Since the pattern is dropped in the last three stanzas anyway, one might conclude that deviating from the pattern in the first stanza is relatively unimportant. However, the change to “That I should giue,” even through introducing an original verbal construction, compromises the integrity of the repetition in the second and third stanzas. By having “Onely to giue” in the first stanza, a model is presented for the second and third stanzas, but when the pattern is only found in the second and third stanzas, repetition seems to indicate a lack of originality rather than a verbal pattern. Perhaps the deviation from the metrical pattern in line 9 is intentional and is meant to stop short a stanza that has focused on “those which had to much before” (9). The speaker lists bequests throughout the poem that are inappropriate and the shortened line is a perfect ending to a stanza about excess.

Therefore, because of the verbal pattern of the first three stanzas and the possibility that line 9 intentionally breaks from the metrical pattern, I conclude that line 9 originally read “Onely to giue” and the alternative reading “That I should giue” is most likely a scribal change with the purpose of regularizing meter rather than an authorial revision.

#### **V.d. Scribal Changes and Authorial Revisions**

Among the significant verbal variants, only a few seem to be authorial revisions. Other types of revisions are scribal changes and trivializations. A revision is authorial only if the evidence points to a change made purposefully by the author, usually resulting in a more complex reading. Scribal changes occur when someone other than the author purposefully changes the text, perhaps as an intended improvement or perhaps in response to seeing another version of the poem. If the change seems to be an error or oversight rather than a purposeful revision, the change is called a scribal trivialization. Many scribal trivializations that could seem far-fetched today were easy mistakes to make in a manuscript culture, where, for example, “e” and “r” are sometimes nearly identical. One example of a scribal trivialization can be found in the last line of the poem: “To invent and practise this one way to annihilate all three” (54). The B13, C1, and G texts include the scribal trivialization “thee” in place of “three.” Since the original text gives a more complex reading, I conclude that the variant “thee” is a scribal trivialization rather than an authorial change.

The main authorial revision is the emendation of the poem from a 6-stanza version to a 5-stanza version, as noted above. The only other verbal variant that seems to be an authorial revision is the change from “My reputation I giue” to “I giue my



reputation” at the beginning of line 28 in the  $\gamma$ 1 group. All 6-stanza versions read “My reputation I giue” except for HH4, which, along with all 5-stanza versions, reads “I giue my reputation.” The change appears to be an authorial change made in response to the decision to provide a 5-stanza version of the poem by removing the third stanza. In the 6-stanza versions, the original wording of line 28 preserves the verbal pattern of “My . . . I giue” found at the start of stanzas two through four: “My Constancy I to the Planets giue” (10), “My fayth I giue to Romane Catholiques” (19), and “My reputation I giue to those / Which were my frinds” (28). However, with the elimination of the third stanza, the pattern is found in only two stanzas, and seems less of a pattern than unbalanced repetition. Donne revised line 28 to begin “I giue my reputation,” thus allowing for diverse openings for each stanza instead of having only two stanzas that begin in the same manner. When the poem was revised to create a 5-stanza version, Donne modified line 28 in order to avoid the unbalanced repetition that the original wording of the line would have caused.

The problem with the above theory is the inclusion of HH4, a 6-stanza version, in the  $\gamma$ 1 group. If the change to “I giue my reputation” is an authorial change made in response to the removal of the third stanza, then it seems that HH4 should have kept the unaltered reading. The variant “I giue my reputation” being found in the HH4 text can be explained based on the placement of the third stanza within this text. The third stanza appears as the last stanza in the HH4 text, which means that the scribe of HH4 text probably used a 5-stanza version of the poem, but also had access to the “missing” third stanza. In essence, then, HH4 is a 5-stanza manuscript with the third stanza, acquired from another source, added at the end. From the evidence presented, we can speculate

that the change in line 28 was an authorial revision made in response to the creation of a 5-stanza version of the poem. The result of the change is that instead of having the unbalanced repetition that would come from removing the third stanza without altering line 28, Donne adapts the text to create a different opening for the fourth stanza when the poem is presented as a 5-stanza text. Therefore, if we were to read the poem as a 5-stanza text, the authorial change in line 28 should be followed, but if we read the poem as a 6-stanza text, the original wording should be kept.

### **V.e. H6 as Copy-Text**

The objective in choosing a copy-text is to find “the least corrupted surviving version(s)”<sup>2</sup> (LII) of the poem, as is the practice of the *Donne Variorum* editors. Running collations and creating a schema of textual relationships help in finding such a text. Also helpful are other schemas and textual histories of Donne’s poems, although these considerations are always secondary to textual evidence.

Mainly, my choice of H6 as copy-text for “The Will” is based on elimination of unsuitable texts. I eliminated all 5-stanza versions of the poem for two key reasons: first, presenting a text containing the third stanza enables a better reading of the poem, and secondly, the textual history suggests that the 6-stanza manuscripts are earlier than the 5-stanza manuscripts and are therefore less susceptible to corruption. Deciding to use a 6-stanza version reduced my choices for a copy-text to only nine manuscripts. Again, the schema of textual relationships allowed me to map the emergence of variants and therefore gain an understanding of what was most likely the original wording of the

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<sup>2</sup> Gary Stringer, gen. ed., *The Variorum Edition of the Poetry of John Donne, Vol. 2* (Bloomington: Indiana University Press, 2000).

poem. The text that emerged as one of the manuscripts closest to the Lost Original Holograph (in other words, appears early in the transmissional history) and is “the least corrupted surviving version” is the O’Flahertie manuscript (H6).

Two other manuscripts that viably could have been chosen instead of H6 are C9 (Luttrell) and H5 (Dobell). H6 and C9 are cognates (brother manuscripts from the same parent) and have only minor differences. I looked to the *Donne Variorum* to help me with my decision. The *Donne Variorum* editors consider H6 to be a better choice than C9 (429-40); therefore I also chose to use H6 rather than C9. The choice between H5 and H6 was more difficult to make. The most important discrepancy between these two texts is in line 8, where H6 reads “serue” and H5 reads “loue.” This variant is found in the latter section of the first stanza: “Thou loue hast taught mee heeretofore / By making mee [*serue / loue*] her who had twenty more / Onely to giue to those which had to much before” (7-9). “Serue” seems to be the better choice because it suggests the speaker’s lowly status in reference to his beloved and the extent to which he worships her. The H5 reading of “loue,” while adequate, does not carry the same subservient tone as “serue.” The meaning implied by “serue” is that the speaker is not only openly demonstrating his adoration of the woman, but also taking on a submissive role in the unequal relationship. Much of this impact is lost with the variant “loue” because this word does not suggest the inequality of the two lovers or the woman’s dominance over the speaker. Therefore, “loue” is probably a scribal change, made to complement the other uses of “loue” prevalent throughout the poem, but “serue” is the original term. Since H6 reads “serue,” this text is closer to the Lost Original Holograph and therefore a better choice for copy-text than H5.

## VI. Interpretation

The ultimate reason for establishing the text that the author most likely wrote is to enable us to understand the poem. Interpretation is influenced by the particular text used and the ways in which one discovers the text to have been altered over time. The textual issue most relevant to an interpretation of “The Will” is the inclusion or omission of the third stanza. Gardner offers the possibility that the third stanza was intended as an alternative to the second stanza, and, even though she prints a 6-stanza version, she concludes that the poem is, in fact, a 5-stanza poem. Redpath agrees that the second and third stanzas were alternatives, noting the overlap in the content of these stanzas as support for Gardner’s theory. Both Gardner and Redpath are responding to Grierson’s theory that the poem originally had 6-stanzas but that the third stanza was omitted in some manuscripts because of its controversial content. My textual findings support Grierson’s view that the poem originally contained six stanzas and was emended to a 5-stanza version at a later date. However, while critical emphasis has concentrated on the overlap in the second and third stanzas, there is overlap between other stanzas as well. Moreover, the third stanza does not work as an alternative to the second stanza because the overarching point of the third stanza, rather than mirroring points made in other stanzas, establishes an altogether different reason for which the woman rejects the speaker.

Her rejection, in fact, is the original cause of the speaker’s sarcastic, caustic resentment of the flawed love offered and now denied to him by his beloved. As he details the ways in which the beloved has wronged him, he bequeaths parts of himself

and his estate in a parody of a last will and testament, bestowing possessions to particular recipients as deemed appropriate based on a model he has created from what he sees as his beloved's unfair treatment of him. In this model, the speaker uses the way the woman has mistreated him as the basis for his pattern of bequests; thus, the inappropriateness of his bequests illustrates the inappropriateness of the woman's treatment of him. The different rationales for his bequests in each stanza correspond to the way the woman mistreated him in that particular stanza. Each of the first five stanzas of "The Will" is set up in two sections. In the first six lines, the speaker lists his bequests, subtly giving examples of one particular kind of flawed love. The pattern of the bequests in the first six lines is brought together in the last three lines, which begin with a direct address to Love and explain how the beloved's love was flawed. For example, in the first stanza, the speaker says that his beloved had "twenty more" lovers, therefore he gives his "eyes to Argus" based on the model that he should give to those who "had too much before." The woman, by having twenty lovers, "had too much before" so the speaker thus patterns his bequests on the woman's example.

The final stanza concludes the poem with an explanation of how the speaker's bequests will affect the beloved. He has given away much of himself in the previous stanzas, but in the final stanza he gives up his life and consequently destroys the world: ". . . Ile vndoe / The world, by dying, because Loue dyes too" (46-47). The speaker suggests that the beloved will be nothing once she is no longer loved by him, and his demise will destroy Love as well as the beloved. The destruction of the speaker, Love, and the beloved comes about because of the beloved's "neglect" of the speaker and Love.

Each stanza focuses on a specific way in which the woman's treatment of the speaker is flawed. The kind of love experienced by the speaker and this woman—which is illustrated by the speaker's complaint in each stanza—seems to be the opposite of the “ideal” love in Petrarchan poetry. The woman's rejection of the speaker seems to be due to her failure to conform to the Petrarchan pattern of love. While the woman's scorn of the lover would seem to place her within the Petrarchan tradition, the reasons for her rejection of the speaker prove to be based on immoral desires and superficial preferences rather than her virtue.

The woman's flaw in the first stanza is that she “had twenty more,” (8) prompting the speaker “Onely to giue to those which had to much before” (9). The woman's idea of love is unacceptable to the speaker because she has many lovers. By having other lovers, the woman proved herself to be unfaithful and inconstant. An ideal (or Petrarchan) woman would have only one lover and would be faithful to him, but the woman in this poem is unfaithful and, by taking other lovers, rejects the supposedly monogamous love offered by the speaker. In the second stanza, the speaker loved “where no Loue receaud can bee” (17), so he resolves “Onely to giue to those which haue an Incapacity” (18). The woman is incapable of receiving love, meaning she is cold and hardhearted. An ideal woman would be warm and caring, but this woman's incapability to receive love is the basis of her rejection of the speaker.

The presentation of the woman's flaw in the fourth stanza is not as straightforward:

Thou Loue by making mee adore  
Her that begot this Loue in mee before  
Taughtst mee to make as though I gaue when I doe but restore. (34-36)

At first, the situation appears to be Petrarchan in nature; the woman was the cause of the speaker's love. Despite the conventional genesis of the love, the woman does not continue the relationship in a manner agreeable to the speaker or in keeping with his ideas of a perfect love. Rather than causing the speaker to fall in love with her so that the two lovers could pursue a meaningful love, the woman makes him love her solely to reject him. The woman was acting selfishly in causing the speaker to love her when she was not willing to love him in return. The woman uses love for self-serving purposes when she should have been nurturing a mutual love.

The fifth stanza is more easily understood. The woman "thinkes her frindship a fitt portion / For younger louers" (44-45), so the speaker gives out bequests in "disproportion." The woman wants lovers that are young, implying that she finds the speaker to be too old for her, or at least for her tastes. Instead of being an appropriately matched couple, the speaker and the woman are imbalanced because of the difference in age. The woman's desire to have younger lovers is the basis of her rejection of the speaker in this stanza.

The last stanza veers from the pattern of the previous stanzas when the speaker enumerates the effects his actions will have on the woman and the world rather than continuing his bequests. Yet the last three lines follow the pattern of the previous stanzas in that these lines present another way in which the woman's love is flawed:

Thou Loue taughtst mee by making mee  
Loue her who doth neglect both thee and mee  
To invent and practise this one way to annihilate all three. (52-54)

The woman neglected both the speaker and Love, so the speaker responds in kind by annihilating himself, the woman, and Love, taking the idea of “neglect” to the utmost limits. This stanza ends the poem with a feat of destruction when, had the woman nourished their love rather than neglecting the speaker, the couple could have generated a wonderful new love or perhaps even an original model of love, thus engaging in an act of creation. Instead, the woman destroyed their love through “neglect.” The stanzas leading up to the final stanza demonstrate variations of the woman’s “neglect” through her rejections of the speaker and his love.

The woman’s rejects—and therefore “neglects”—the speaker the third stanza as well. The third stanza is proposed to be an alternative to the second stanza in the opinion of Gardner and Redpath. Along with their theories about how the text may have been altered over time, Redpath notes that there is “a certain overlap between the material and also between the general drift of the two stanzas” (123). But, as suggested above, the main idea of each stanza does establish the overall theme of rejection, or “neglect,” in the poem. The third stanza adds to the overall theme significantly and without repeating material found in the other stanzas:

Thou loue taughtst mee by making mee  
Loue her that holds my Loue disparity  
Onely to giue to those that count my gifts Indignity. (25-27)

The “disparity” is the woman’s belief that the speaker’s love is beneath her. She views the speaker as inferior to herself, perhaps owing to a difference in class, and views his love as unworthy of her consideration. Not only does the woman not want the speaker’s



love, she thinks that his offer of love is an “indignity.” The woman rejects the speaker in this stanza because she feels that he is too lowly to be worthy of her love.

By not including the third stanza in the text of this poem an important basis for the woman’s rejection of the speaker is excluded. For the remaining stanzas evince that the woman rejects the speaker because she is unfaithful and desires more lovers (stanza I), she is incapable of receiving love (stanza II), she caused the speaker to love her when she did not love him in return (stanza IV), she thinks he is too old and she wants younger lovers (stanza V), and she destroys their love through neglect (stanza VI). The third stanza presents what may be the most cutting rejection of all: the woman rejects the speaker because she thinks he is inferior to her. The reasons for rejection in the other stanzas have more to do with the character of the woman’s desires—*she* is incapable of love and *she* wants younger lovers—but the rejection in the third stanza seems to be based on an inadequacy inherent to the speaker. In the third stanza, the woman rejects the speaker not because he is too old and not because she wants more lovers, but simply because she does not want his love. The element of rejection based solely on the speaker’s personal inadequacy is not found in the other stanzas and makes the third stanza a vital part of the poem. The poem loses much of its impact if the third stanza is viewed as an alternative to the second stanza rather than another, integral part of the poem.

When deciding whether the third stanza should be presented as part of the original text, it is important to note both the thrust of the textual evidence and significant content of the stanza itself. Both point to the original inclusion of this stanza in the text. While tracing the textual history of a text is interesting its own right, the real purpose of

examining verbal variants and textual relationships is to try to recreate, as closely as we may, the text that the author wrote in order to understand the work.

## VII. Appendix A: Process

The first step in establishing the copy-text is to find out in which manuscripts the poem appears by consulting Peter Beal's *Index of English Literary Manuscripts*. Beal's index gives a brief description of each text as well as the manuscript's location and the page or folio numbers on which the poem can be found. "The Will" is found—in part or in whole—in 46 manuscripts.

After obtaining copies of each manuscript version of the poem and all 17<sup>th</sup>-century printed editions, the next step is to make transcriptions of these poems. The *Donne Variorum* has created two software programs—the Donne Variorum Frame File Generator (F-Gen) and the Donne Variorum Textual Collation Program (DV-Coll)—to aid in the transcription and collation process. The F-Gen program helps set up a template that will keep transcriptions uniform. To set up the initial F-Gen file, you enter the following information:

- 3-digit Work Siglum: designates the Donne poem with which you are working; based on the Shawcross numbering of the poems. This number will remain consistent for all of the transcriptions for an individual poem. Work Siglum for "The Will" is 066.
- 3-digit Source Siglum: designates which manuscript will be transcribed in this file; found in the *Donne Variorum*, the Source Siglum is alpha-numeric, with the letter(s) indicating the physical location of the manuscript. Source Siglum will change with each transcription. Source Siglum for the O'Flahertie MS: H6 ("H" indicating that the manuscript is in the Harvard University Library).

- Source Name: lists the name of the manuscript which will be transcribed in this file. Source Names can be found in Beal's *Index* or the *Donne Variorum*. The Source Name will change with each transcription. For the H6 manuscript, the source name is "O'Flahertie MS."
- Folio Number(s) / Page Number(s): records the folio numbers or page numbers on which the poem can be found for the manuscript being transcribed. The folio numbers or page numbers can be found in Beal's *Index*. The folio numbers for the H6 text of "The Will" are 135r-v.
- Transcriber Name or Initials: records the name or initials of the person making the transcription. If only one person is working on the project, this information will not change for subsequent transcriptions. My entry is "tem."
- Nature of Source: this pull-down menu gives the options "o" (original), "x" (xerox), "mf" (microfilm), and "fs" (facsimile). Choose the letter that corresponds to the type of source with which you are working. This information may change or remain the same for subsequent transcriptions. The Nature of Source for my transcription of the H6 text of "The Will" is "mf."
- Entry Date: lists the date on which you make a transcription. This information will change for transcriptions made at a later date. The Entry Date for my transcription of the H6 text of "The Will" is "6-10-02."
- Number of Lines of Headers: sets up the number of lines that will be available to record headings or titles. Even if the text is not titled in the manuscript first chosen for transcription, enter "1" to enable you to note that the header is omitted and to provide space for headers that may be found in other manuscripts. Once

- you have entered the Number of Lines of Headers and have created the template, the lines that will be allotted for headers will remain constant for all transcriptions. The Number of Lines of Headers for “The Will” is “1.”
- Number of Lines of Text: sets up the number of lines that will be created in the template for text. Count the number of lines of text in a complete manuscript version or printed edition of the poem. Once the template is created, the number of lines allotted for text will remain constant. The Number of Lines of Text for “The Will” is “54.”
  - Lines per Stanza: sets up the template to separate the text into stanzas. Enter the number of lines per stanza, or leave the designation at “0.” Choosing “0” is often the best choice since some manuscripts may not divide the poem into stanzas. If you choose the “0” option, you can denote the stanzaic form later in the transcription. “The Will” has 9 lines per Stanza, but I chose to indicate “0” in the F-Gen program.
  - Generate Frame File: the last step. Sets up the F-Gen template using the information entered.

Once the template has been created, each transcription will be entered using the template. When transcribing manuscripts into F-Gen files, ASCII codes must be used to denote features such as underlining and italics. A list of the Donne Variorum ASCII control codes can be found at the Donne Variorum website. Figure 1 presents a transcription of the H6 text using the F-Gen program.

Figure 1

IDENTILIN\$\$ X0660H6 | O'Flahertie | ff. 135r-v | pp.267-68 \ E:tem\mf\6-10-02

066.0H6.HE1 %X%The Will

066.0H6.001 Before I sigh my last gaspe, Let mee breath

066.0H6.002 (Greate Loue) some Legacyes. Heere I bequeath

066.0H6.003 Mine eyes to Argus, if mine eyes can see,

066.0H6.004 If they bee blind, then, Loue, I giue them thee.

066.0H6.005 My tongue to Fame, t'Embassado%5rs%6 mine eares

066.0H6.006 To woemen, or the Sea my teares.

066.0H6.007 Thou loue hast taught mee heeretofore

066.0H6.008 By making mee serue her who had twenty more

066.0H6.009 Onely to giue to those w%5ch%6 had to much before

066.0H6.010 My Constancy I to the Planets giue

066.0H6.011 My Truth to them who at the Court doe liue

066.0H6.012 Mine Ingenuity and opennesse

066.0H6.013 To Iesuits, to Buffons my pensiuenesse

066.0H6.014 My Silence to Any who abroad hath bin

066.0H6.015 My monny to a Capuchin:

066.0H6.016 Thou loue taught'st mee by making mee

066.0H6.017 To loue there where no Loue receaud can bee

066.0H6.018 Onely to giue to those w%5ch%6 haue an Incapacity

066.0H6.019 My fayth I giue to Romane Catholiques

066.0H6.020 All my good workes vnto the Schismatiques

066.0H6.021 Of Amsterdam, My best Ciuility

066.0H6.022 And Courtshipp to an Vniuersity

066.0H6.023 My Modesty I giue to Souldiers bare

066.0H6.024 My patience let Gamsters share.

066.0H6.025 Thou loue taughtst mee by making mee

066.0H6.026 Loue her that holds my Loue disparity

066.0H6.027 Onely to giue to those that count my gifts Indignity

066.0H6.028 My reputation I giue to those

066.0H6.029 W%5ch%6 were my frinds; mine Industry to foes

066.0H6.030 To Schoolemen I bequeath my doubtfulnesse

066.0H6.031 My Sicknesse to Phisitians or excesse

066.0H6.032 To Nature all that I in rime haue writt

066.0H6.033 And to my company my witt

066.0H6.034 Thou Loue by making mee adore

066.0H6.035 Her that begot this Loue in mee before

066.0H6.036 Taughtst mee to make as though I gaue when I doe but restore

066.0H6.037 To Him for whome the passing Bell next towles

066.0H6.038 I giue my Phisick bookes; my written rolles

066.0H6.039 Of Morrall counsells I to Bedlam giue

066.0H6.040 My Brasen Medalls vnto them that liue

066.0H6.041 In want of bread; To them w%5ch%6 passe among

066.0H6.042 All forrayners my English tongue

066.0H6.043 (Thou loue) by making mee loue one  
066.0H6.044 who thinkes her frindship a fitt portion  
066.0H6.045 ffor younger louers dost my gifts thus disproportion  
066.0H6.046 Therefore Ile giue no more, but Ile vndoe  
066.0H6.047 The world, by dying, because Loue dyes too  
066.0H6.048 Then all yo%5r%6 Beautyes will bee no more worth  
066.0H6.049 Then gold in mines where none doth draw it forth  
066.0H6.050 And all yo%5r%6 Graces no more vse shall haue  
066.0H6.051 Then a Sunn dyall in a Graue  
066.0H6.052 Thou Loue taughtst mee by making mee  
066.0H6.053 Loue her who doth neglect both thee and mee  
066.0H6.054 To invent and practise this one way to annihilate all three  
066.0H6.0SS [can't read-may be first words of next poem]  
066.0H6.0\$\$ ln. 28: "I giue" also written at bottom of p. 287. ln. 36: "restore" written  
above the line. Ln. 54: "three" written above the line. Indentions: lines 6 & 7 of each  
stanza indented one tab.

Once all transcriptions are complete, use the DV-Coll program to collate the files. Collation allows you to see all variations from the text against which the files are collated. For example, the last word of the first line of “The Will” reads “breath” in the H6 text, which all other texts were collated against. From the collation, you can see that “breath,” and “breathe” are the variants found in other manuscripts. The DV-Coll program allows you to collate at either word-level or line-level. Collations should be performed at word-level when manuscripts have numerous variants. The order in which the files are entered into the DV-Coll list determines the order in which they will appear in the collation; therefore, all files will be collated against the first file in the collation list.

Collations help you to see patterns of variants, which in turn allow you to determine which text is the best choice for the copy-text as well as which manuscripts should be grouped together. All texts should be collated against the copy-text in order to create the textual apparatus. It is often helpful to run additional collations with fewer texts—often texts that traditionally have a connection—in order to note patterns that will help to establish sub-groups. Once collations have been run and patterns have been established, create a schema of textual relationships based on the patterns observed through the collation process. Figure 2 gives an example of one line of a collation. This particular example shows a collation of all texts against the copy-text (H6) and consists of only the first line of the poem.



Figure 2

066.0H6.001	Before	I sigh	my last	gaspe,	Let	mee	breath
066.0B2.001		grone			let	me	
066.0B7.001				gaspe	let	me	
066.B13.001		sighe		gaspe	let	me	
066.B14.001					let	me	
066.B23.001					lett	me	breathe
066.B30.001					lett	me	
066.B32.001					lett		breath,
066.B40.001					Lett	me	
066.B46.001		sighe			let	me	breathe
066.B47.001		sighe		gaspe	let	me	
066.0C1.001		sighe		gaspe	let	me	
066.0C2.001					let	Mee	breath,
066.0C5.001		sighe	laste	gaspe	lett	me	breathe
066.0C8.001					lett	me	
066.0C9.001			Last		lett	me	
066.CT1.001				gaspe	let		breathe
066.0H3.001		sighe	laste	gaspe	lett	me	
066.0H4.001	...Before			gasp,	let	me	breathe
066.0H5.001				gaspe	let	me	
066.0H7.001			Last	Gasp	let	me	
066.0H8.001				gaspe	let		
066.HH1.001				gasp,	lett		breath,
066.HH4.001				Gaspe,	let	me	
066.O20.001					lett		
066.O21.001				gasp	let	me	
066.O34.001					lett	me	
066.SN4.001		sighe	laste		let	me	breathe
066.SP1.001					lett	me	
066.TT1.001				gaspe	lett		
066.TT2.001		sighe		gaspe	let	me	
066.VA2.001				gaspe	let		
066.WN1.001					lett		
066.OY2.001		breath			lett	me	breathe
066.OY3.001					lett	me	
066.00A.001					let	me	breath,
066.00B.001					let	me	breath,
066.00C.001					let	me	breath,
066.00D.001					let	me	breath,
066.00E.001					let	me	breath,
066.00F.001					let	me	breath,
066.00G.001					let	me	breath,

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