

L777 is a particularly good authority for Pembroke because the poem here occurs among those of William Browne; and it appears that Browne, who was a retainer of Pembroke's assigned it to him.<sup>1</sup> 1635 and Lut erroneously, I think, conclude the poem with a refrain taken from line 11. The text of 1660 is so corrupt that its variants are not even worth noting. I have used L777, the best witness, as copy-text.

p.28 'Dear, when I think upon my first sad fall'. This poem is attributed to Pembroke in 1660, p.25, and is located with others of his poems in RB, p.255, and Hol, p.91. It is anonymous in Ash 47, f.42.

6. graces'. I adopted graces from the MSS.; but it is possible that Pembroke is comparing the harmony of his mistress with that of the Three Graces, in which case it should be capitalized.

p.29 'Muse get thee to a cell, and, wont to sing'. It is attributed to Pembroke in 1660, and is found among his poems in A23, f.54, and Hol, p.59. In Eng 50, f.69, it is attributed to "Sir G.H."; but this attribution cannot stand because Dudley, Lord North's poem, 'Oh do not tax me with a brutish love' (1660, p.33)<sup>2</sup> appears on the preceding folio also incorrectly attributed to "Sir G.H." It appears anonymously in HK 2, f.54.

---

1. See Original Poems...by William Browne, ed.S.E. Brydges (1815), f.4<sup>v</sup>.

2. See Appendix I, p. 78 for a discussion of his authorship.

p.30 'Nay, I must love thee still'.

1660 ascribes this poem to Pembroke (p.36), and it appears among his poems in A23, f.54<sup>v</sup>. It is anonymous in what is either a rough draft or a highly corrupt version in HK 2, f.129. Its variants are too numerous to list, and its text too poor to merit reprinting in full.

12. Ages that change and (slow things) move. This line has apparently been corrupted in transmission. 1660, A23, and HK 2 all read changes. HK 2 reads ruins, A23 runns, and 1660 things. Things is probably a scribe's emendation for some obscurity, and if so is farther from the original than runns or ruins, but I cannot make sense of those readings.

p.32 'Dear leave thy home and come with me'.

This is attributed to Pembroke in 1660, p.38, and occurs among his poems in Pen, p.25. It is unascrbed in F322, p.143; HK 2, p.97; H69, f.31. The opening lines only are found in HL, f.36; and Sel 59, p.23.

p.34 'Doron the sad shepherd's swain'.

This poem is attributed to Pembroke in 1660, p.40.

27. lops: branches.

37. stuck. Stuck is a legitimate reading, but it is possible that suck was in the original.

p.37 'If that you must needs go'.

1660 ascribes this poem to Pembroke on p.43, and it is found with other poems by him in RB, p.257, and HK 2, f.53<sup>v</sup>. It is anonymous in WI, p.82. The stanzas in 1660 are misarranged, with the lines proceeding in the following order:

1-6, 25-30, 7-12, 31-36, 13-18, 37-42, 19-24, 43-48. It is difficult to see how the stanzas could have got so misplaced, unless perhaps somewhere in the course of transmission the text was copied from a musical setting. Musical manuscripts usually contain the words of the first stanza of a song along with the notes, and record the additional stanzas beneath. The sequence of the six-line stanzas in 1660 progresses from stanza 1 to 5, 2 to 6, 3 to 7, and 4 to 8. If the verses were arranged in two columns beneath the song, as was customary, such a confusion could easily arise.

p.40 'Disdain me still, that I may ever love'. Apparently this poem was in both CD 1 and CD 2, since it is found attributed to Pembroke in 1660 on pp. 5 and 45, in slightly variant texts. It occurs among Pembroke's poems in Hol, p.139; A23, p.52; and Eg 27, f.91<sup>v</sup>. It is attributed to 'J.D.' in RP 160, f.53<sup>v</sup>; RP 160, f.103<sup>v</sup>; and A22, f.50<sup>v</sup>. It is possible that these initials might have come from John Dowland, since the poem occurred in 1612, a relatively early date, in his Pilgrims Solace. The poem is surely Pembroke's. It appears unasciibed in S96, f.135<sup>v</sup>; CCC328, f.78; HK 1, p.173; HK 2, f.42<sup>v</sup>.

p.41 'Friendship on earth we may as eas'ly find'. This poem is unattributed in 1660 (p.48), but this probably means only that the younger Donne overlooked writing 'P.' above it. Had he thought it to be by another author, at this point he would have been likely to have attributed it to Rudyard. It is found among Pembroke's poems in Pen, p.30. Ash 36 (f.124) attributes it to John Donne, but no twentieth-century editor of Donne has accepted it. It is ascribed in a miscellaneous section of HK 1, p.174, to "R.W." All other

versions are anonymous: A10, f.110; Ash 781, p.162; Hol, p.111; R 243/4, p.113; RP117, f.270; S96, f.172; S14, f.88<sup>v</sup>.

The writer's attitude seems unusually bitter for Pembroke, but his 'Epitaph on Robert, Earl of Salisbury' shows that, though usually genial in temperament, he could be aroused to anger or scorn. His present biographer, Mr. Briley, tells me that Pembroke apparently never had one really close friend. Moreover, since the extent of his patronage was vast, he might easily have been provoked to write this poem by the many people who sought favours of him. Certainly in style the poem seems his: the use of the couplet is very similar to that found in "Verses on Reason and Love". In view of the evidence, both external and internal for Pembroke's authorship, I think it would be unwarranted to reject the poem only because the claim for 'R.W.' is too vague to be absolutely disproved.

p.43 'Saint did never yet object'.

This poem appears on p.49 of 1660 ascribed to Pembroke.

p.44 'One with admiration told me'.

The poem is assigned to Pembroke on p.50 of 1660, and is found unattributed in HL, f.7<sup>v</sup>.

19. buzzard Phoebus flies. The buzzard flees from Phoebus.

30. ermelin: ermine.

p.47 'Oh let me groan one word into thine ear'.

1660 attributes this poem to Pembroke (p.52), and it is found with others by him in Hol, p.132. It is anonymous

in RB, p.290; HL, f.10, and AC, p.233.

p.48 'When mine eyes, first admiring your rare beauty'.

The poem is unattributed in 1660, p.54, but this probably means no more than that the younger Donne overlooked writing 'P.' above this poem, as he had done in most of Section II poems. Since there is evidence that Donne consciously altered attributions from other poets only to 'R.', and not to 'P.' in Section II, this poem has as good authority for being by Pembroke as do other poems in Section II which are uncontested elsewhere. It is located among other poems by him in Hol, p.140, and is near several by him in RB, p.256, though it is there run onto Shakespeare's sonnet CVI.

p.49 'Why with unkindest swiftness dost thou turn'.

This poem is unattributed in 1660, p.57. (See discussion of previous poem, also unattributed.) A fragment of it is found in HK 2, f.101, and a fuller version containing three lines omitted from 1660 in HK 2, f.105, which I use as copy-text. Both are without ascriptions.

10. palisades: 'A light fence or trellis-work on which trees or shrubs are trained' - O.E.D.

63. humane. Seventeenth-century spellings of 'human' and 'humane' were interchangeable, and either reading is possible.

POEMS ATTRIBUTED TO PEMBROKE IN MANUSCRIPTS.

I have found four poems not included in 1660 which are attributed to Pembroke in manuscripts. One is in his holograph, and the others are stylistically similar to his work. Since they have no other claimants, and since Pembroke's reputation as a poet was not <sup>often</sup> large enough to draw the work of other poets to his name, I believe they may safely be accepted in the Pembroke canon.

p.53 'Had I loved but at that rate'.

This poem is signed 'Pembroke' in H69, f.33<sup>v</sup>, and is subscribed 'E.P.' in two related texts, A21, f.119; and A25, f.130<sup>v</sup>. It is anonymous in A10, f.125.

p.55 'Had she a glass, and feared the fire'.

This poem is subscribed 'Pembroke' in RP 116, f.49<sup>v</sup>, where it is found with Pembroke's 'If her disdain' and Rudyard's reply. It appears in A18, f.109<sup>v</sup> attached to another poem, which I print following this, subscribed "W.P." It is anonymous in TCD, p.353. RP 116 gives the title, 'When my Carliles Chamber was on fire', which may have lost a word, perhaps 'Lady', preceding 'Carliles'. RP 116 is a late manuscript, having been compiled by William Eliott sometime between 1640, the date which he gives on his binding and early folios, and 1654/5, the date of ff.64 and 64<sup>v</sup>; and I question that the title is authentic.

p.56 'My dead and buried love is risen again'.

So far as I know this poem occurs only in A18, f.109<sup>v</sup>, where it is attached to the above poem, 'Had she a glass', and is subscribed 'W.P.' The Platonic motif and manner of expression are similar to several other short lyrics by

Pembroke; and, since it is attached to 'Had she a glass', and is subscribed with Pembroke's initials, I find no reason to question his authorship.

p.57 'You that read in passing by'.

This poem, attributed to Pembroke in Che, p.161, exists in Pembroke's holograph (Pem) among the Cecil Papers at Hatfield House. The poem is written on a single sheet of paper which has been pasted into a modern binding containing other miscellaneous poems on loose sheets. Pembroke was a friend of this Secretary to James I, and one of the few who mourned his death.<sup>1</sup>

Though this poem is one of Pembroke's poorest efforts, as it is in his holograph it is worth reprinting to show both how little interest he took in perfecting his verse, and how careless, by modern standards, his punctuation was.

Pembroke's holograph Epitaph on Robert, Earl of Salisbury (d.1612). Cecil Papers 140/f.116.

You that read, in passing by  
Robert Earle of Salisbury,  
Know that in so short a story  
Thou canst neuer find such glory.  
All state Secrets on him layd.  
He the staff of Treasure swayd:  
Gave his Master all the Gaine  
Of the Wards, reseru'd the paine:  
Gouern'd all w<sup>th</sup> so cleane hands  
As most Malict silent stands,  
And who snarle will be soone  
Found doggs barking at the moone.  
This Tomb hath his bones possest  
Heau'n, & frends hold deare the rest.

---

1. See Letters of John Chamberlain, ed. McClure, I, 353.

DUBIA.

p.59 'Victorious beauty, though your eyes'.

This poem is ascribed to Pembroke in three related texts: A21, f.119; A25, f.129; H39, f.112<sup>v</sup>. It is ascribed to 'S.R.' in NLW, p.530, and to Donne in Sim, p.24. It is ascribed to Aurelian Townshend in M 13, p.51, RP 116, f.52; W58, f.237; 2A&D. It is anonymous in A25.7, f.172<sup>v</sup>; Eg 27, f.65<sup>v</sup>; Eng 9, p.20; F160, p.51; Gam, no.163; TCD, p.368.

I should like to think that Pembroke was capable of writing this poem, but I do not think his poetic talent was so fine. Since A21, A25, and H39 are related to one another, the force of their attributions is not so great as their number. Moreover, Henry Lawes, who is considerably more reliable than the compilers of most miscellanies, attributes the poem to Townshend - and since he knew Pembroke's work, his authority in this matter is high. Nor is the lover's attitude that of Pembroke: Pembroke was often scorned, defeated, and the subject of his lady, but he was proud even in defeat. The lover of 'Victorious beauty', in contrast, is good-natured, humble, and lacking in Pembroke's feeling of self-importance. On the basis of the present evidence, the poem cannot be ascribed to Pembroke.

APPENDIX I.

SPURIOUS POEMS IN THE 1660 EDITION

As my task is to prepare an edition of Pembroke's poems, not to provide only a reprint of 1660, there is no need for including here the texts of the many spurious poems which 1660 contains. This appendix has two purposes: (1) to show the evidence for authorship, where possible, for spurious poems included in 1660; (2) to give locations in manuscript and printed sources (usually dating no later than 1660) of some other copies of the spurious poems for those interested in the poems themselves, apart from their connection with Pembroke and Rudyard. I make no claim to present a complete record of these sources, for this is impossible. In the case of some very popular poems such as 'If shadows be a picture's excellence' I have not even included all of the sources which I found, for it is difficult to imagine that all of these would be useful to anyone. Although I have seen most of the poems in manuscripts and printed books which I list, some I know only from microfilm, and others from first-line indices.

I have examined the manuscript evidence for the authorship of each poem appearing in 1660. In the case of work by well-known poets such as Carew and Raleigh, my results usually brought me simply to the conclusions of their recent

editors. Therefore, for poets whose work has been reliably edited in modern times, unless my research suggests that a particular poem is wrongly assigned, or unless I have found manuscripts not used by an editor which I think may be of some importance, I refer only to the modern edition containing the poem. Similarly, I omit, with one exception, early sources for poems of Henry King and William Strode; for King's poems are presently being edited by Miss Margaret Crum and Strode's by Mrs. Margaret Forey, both of whom have confirmed the authorship of certain poems usually assigned to King and Strode which are found in 1660.

I have listed the poems in their sequence in 1660, referring to them by their first lines, and indicating by 'P.', 'R.', and 'n.a.' the attributions which they received in 1660. After the poem's first line I give any evidence of authorship which I have been able to find. If I found none and can make no suggestions, I simply list, first, any early printed sources, and next, any early manuscript sources which I have discovered. Poems which I was unable to find outside 1660 are not listed. Biographical notes on some of the more obscure authors are given in the discussions of the appropriate poems; however, I treat John Grange, a poet whose work appeared frequently in 1660, in Appendix II.

R. p.26. 'Here (though the lustre of her youth be spent)'.

This is the only poem ascribed to Rudyard in Section II of 1660 for which I was unable to find even any clue about authorship. It occurs, to my knowledge, only in the Group II manuscript, Pen, p.5, and in A15, f.96. Since neither of these manuscripts gives any indication of authorship, and since all other poems but one attributed to Rudyard in Section II are definitely by other authors, there is no reason to suppose that the younger Donne was correct in ascribing this poem to him.

P. p.26. 'Do not reject those titles of your due'. This poem is by Dudley, third Lord North (1582?-1665/6), whose poem 'Oh do not tax me with a brutish love' (1660, p.33) is discussed below. 'Do not reject' is found in two volumes of North's verse published with his approval during his lifetime, Nor 45, part 1, p.41, and Nor 59, p.39. It also occurs in a manuscript collection of his poems containing North's own corrections, Nor, on f.38. It appears unattributed in HK 2, f.71<sup>v</sup>.

P. p.29. 'He that his mirth hath lost'. The poem is by Sir Edward Dyer, who includes his name 'Dye ere' in the last line but one of the poem. It is ascribed

to him in Ralph M. Sargent, At the Court of Queen Elizabeth: the Life and Lyrics of Sir Edward Dyer (1935); The Arundel Harington Manuscript of Tudor Poetry, ed. Ruth Hughey (Columbus, Ohio, 1960); Ash 781, p.140; RP 85, f.109; T 306, f.173<sup>v</sup>. It is anonymous in H 69, f.158<sup>v</sup>; and HK 2, f.43.

P. p.33 'Oh do not tax me with a brutish Love'. This poem, like 'Do not reject' (1660, p.26) discussed above, is by Dudley, Lord North. It occurs in his printed works and manuscript: Nor 45, part 1, p.46; Nor 59, p.44; and Nor, f.43<sup>v</sup>. It is incorrectly ascribed to 'S<sup>r</sup> G.H.' in Eng 50, f.68<sup>v</sup>; and occurs anonymously in HK 2, f.73; and Hol, p.133.

R. p.34. 'Oh faithless world, and thy most faithless part'.

It is attributed to Sir Henry Wotton in Poems, ed. J. Hannah (1891), and appears in RW, p.516. It is ascribed to Wotton in PR, p.157; A 11.8, f.31<sup>v</sup>; CCC 318, f.43; Eg 27, f.102; F 276, part 2, f.15<sup>v</sup>; Hol, p.63; RP 147, p.74; S96, f.170. It is unattributed in A33, f.31; Eg 9, f.17; Eng 9, p.193; RP 31, f.5<sup>v</sup>.

P. p.35. 'Wrong not dear Empress of my heart'.

The authorship of this poem is fully discussed by Charles B.

Gullans, 'Raleigh and Ayton: the Disputed Authorship of "Wrong not sweete empress of my heart"', Studies in Bibliography, XIII (1960), 191-198.

R. p.46. 'Who would have thought there could have been'.

All copies of this poem which I have seen bear either the title "Dr. Brooke of Tears", or titles very similar to this. They probably refer to Dr. Samuel Brooke, who proceeded D.D. from Cambridge in 1615, and who was later jailed with his brother Christopher and John Donne for performing the services at Donne's wedding with Anne More. He held the chair of divinity at Gresham College, which he resigned after becoming Master of Trinity College, Cambridge, in 1629. He wrote several Latin plays which were performed at Cambridge in 1614. (See D.N.B.) This poem, which appeared in RW, p.534, attributed to 'Doctour B.', is attributed to Dr. Brooke in J. Hannah's edition of Wotton's poems (1891), p.112; and is also attributed to him in A 25.7, f.94; F 276, part 2, f.25<sup>v</sup>; Hol, p.112; RP 160, f.85<sup>v</sup>.

R. p.47. 'O God! my God! what shall I give'. This is part of the above poem, erroneously divided in 1660.

R. p.53. 'Since every man I come among'.

This poem is apparently by John Grange,<sup>1</sup> to whom it is attributed in F 96, f.74. In Pen, p.32 it is ascribed to "I.G.", and in M 13, p.57, to "Granger". It is unasciibed in F 125, part 1, f.47<sup>V</sup>; H 7, f.64; Harv., f.66; HL, f.16<sup>V</sup>; R 239/23, p.38; SJ, f.51.

R. p.55. 'Why do we love these things which we call Women'.

This poem may be by John Grange.<sup>1</sup> It appears among his poems in 1660, and is similar in style to some of his work. It appears, unattributed, in A 23, f.53<sup>V</sup>; Hol, p.144.

P.-R. dialogue. p.59. 'Be not proud, 'cause fair and trim'.

It is apparently by John Grange.<sup>1</sup> It is attributed to him by Lawes in 2A&D, p.10, and appears among Grange's poems in Eg 24, f.25<sup>V</sup>. It is anonymous in A 25.7, f.29<sup>V</sup>; HL, f.137<sup>V</sup>; Hol, p.104; Pen, p.59; RB, p.261.

R. p.61. 'If shadows be the Pictures Excellence'.

This extremely popular poem is the subject of an article by Edwin Wolf II, "'If Shadowes be a Picture's Excellence": An Experiment in Critical Bibliography', PMLA, LXIII (1948),

---

1. I discuss John Grange in Appendix II.

831-857. Mr. Wolf gives biographical information about its author, Walton Poole, and cites a large number of manuscript and printed sources for the poem. To these may be added A 22, f.6; A 25.7, f.90; A 28, f.74; A 30, f.151; Ash 38, p.30; Ash 47, f.35; CCC 328, f. 87<sup>v</sup>; Eng 10, ff.10 and 91; Eng 16, f.5<sup>v</sup>; Eng 25, f.12; H 60, f.9<sup>v</sup>; H 69, f.8<sup>v</sup>; HK 1, p.32; HM 116, p.112; Hol, p.180; Pen, p.65; RP 117, f.175<sup>v</sup>; RP 142, f.27; RP 199, p.12; S 5, f.12<sup>v</sup>.

R. p.63. 'Sir, such my fate was, that I had no store'. It appears attributed to "I. Grange"<sup>1</sup> in Pen, p.76; and to "I.G." in Hol, p.89. It is unattributed in Eng 53, f.7<sup>v</sup>.

R. p.64. 'What if rude Nature hath less care exprest'. It is located among several poems by John Grange<sup>1</sup> in F 96, where it occurs on f.69<sup>v</sup>, and the tone and style suggest that Grange might be the author. The poem also appears anonymously in F 162, f.45.

n.a. p.66. 'Underneath this sable Herse'. This poem is by William Browne of Tavistock.<sup>2</sup> Its inclusion

---

1. See Appendix II.

2. Poems, ed. G. Goodwin II (1894), 294. See also Allan Holaday "William Browne's Epitaph on the Countess of Pembroke", Philological Quarterly, XXVIII (1949), 495-6.

in 1660 does not warrant W. C. Hazlitt's suggestion that the second stanza is by Pembroke.<sup>1</sup>

P. p.67. 'Blind beauty! If it be a loss'.  
This appears to be by John Grange.<sup>2</sup> It appears along with several other poems by him in PA (p.121), and among several others of his poems in Harv, on f.14<sup>v</sup>. In both it is unattributed, as it is in H 69, f.20; S 14, f.50<sup>v</sup>; and TCD, p.405.

P. p.68. 'Mark how yon Eddie steales a way'.  
This poem, incorrectly included with 'Blind beauty!' in 1660, is by Thomas Carew. See his Poems, ed. Rhodes Dunlap (1949), p.14.

n.a. p.69. 'From whence was first this Fury hurl'd'.  
Thomas Carew, Poems (1949), p.59.

P. p.71. 'Ladies flee from Loves sweet tale'.  
Thomas Carew, Poems (1949), p.15.

P. p.72. 'Fye that men should so complain'.  
CCC 328, f.41; Eg 27, f.101.

---

1. Quoted by Holaday, ibid, p.496.

2. See Appendix II.

P. p.75. 'So glides a long the wanton Brook'.  
In F 43 this poem appears on f.28<sup>v</sup> attributed to 'M<sup>r</sup>  
Renolds'. It is unattributed in A 25.7, f.81<sup>v</sup>; A 47,  
f.35; JW, f.54<sup>v</sup>, and SJ, f.16<sup>v</sup>. SJ, however, contains  
a poem on f.46 beginning 'Harsh maide suppose not this cleere  
spring', signed 'M<sup>r</sup> Reynolds'; and this poem is followed by  
'Deare, throwe that flatteringe glasse away'. Henry King,  
who wrote 'Black maid complain not that I fly' in reply to  
'Dear, throw that flattering glass away', identified its  
author as Henry Reynolds.<sup>1</sup> Henry Lawes ascribed nine differ-  
ent poems to Henry Reynolds in his three volumes of Ayres  
and Dialogues; and 'An elegie on the death of M<sup>r</sup> Nicholas  
Hare' is attributed to him in H 39, f.48. His published  
works include Amintas Englisht (1628) and Mythomystes (1632).<sup>2</sup>  
It seems likely that he is the author of 'So glides along  
the wanton brook'.

P. p.76. 'Why should Passion lead thee blind'.  
This poem may be by the author of 'If shadows be a picture's

---

1. Poems (1925), p.4.

2. J. William Hebel, The Works of Michael Drayton, V (1941),  
216. Hebel gives further biographical information about  
him.

excellence', Walton Poole.<sup>1</sup> Like that poem, it is slightly risqué, and was extremely popular. His is the only name that I have found attached to the verse; but this attribution occurs in only one manuscript, R 243, p.3. In itself, it is hardly sufficient to justify assigning the poem to him. The poem appears anonymously in AC, p.202; A10, f.95<sup>V</sup>; A30, f.19<sup>V</sup>; Ash 47, f.37; CCC 176, f.27<sup>V</sup>; CCC 328, f.25; Don 57, f.19; Don 58, f.22; Eg 9, f.59<sup>V</sup>; Eg 24, f.9<sup>V</sup>; Eng 10, f.10; Eng 14, f.85; F 103, part 1, f.33; F 124, f.19; F 319, f.17; F 322, p.33; Gam, f.16; H 7, f.54<sup>V</sup>; HM 116, p.73; M 21, f.86<sup>V</sup>; NLW, f.531; R 239/27, p.119; RB, p.28.

P. p.77. 'Why should thy look requite so ill'.  
S 96, f.61<sup>V</sup>.

P. p.78. 'The purest piece of Nature is my choice'.  
This poem was included by Samuel Pick in his Festum Voluptatis (1639), p.16, a collection of poems claimed by Pick to be his own. It includes a number of poems certainly by other authors, however, so that this ascription need not be accepted. It seems far more likely that the poem is by Richard

---

1. See p. 81.

Cleark, whose obscurity in itself gives him some claim, since poems are less likely to be ascribed to little-known authors. It is located among his poems in WI, p.49. In A 25 it occurs on f.171<sup>v</sup> subscribed 'R:Cleark', and in a related manuscript, A 21, it appears on f.157<sup>v</sup> signed 'R: Cl:'. In both it is grouped with four other poems also attributed to him. One of these, 'Sure 'twas when Spring went by', is also assigned to Cleark in A 15, f.82. An epitaph on George Cleark ascribed to him appears in RP 206, p.56. Rhodes Dunlap, who points out that Cleark was a member of Lincoln's Inn, refers to him as 'Cowley's talented "Friend and Cousen", upon whose death he published an Elegy in the Poetical Blossomes, 1633'.<sup>1</sup>

n.a. p.79. 'Not that I wish my Mistris'.

This frequently copied poem was the work of John Grange,<sup>2</sup> to whom it is assigned in F 96, f.63; F 322, p.91; TCD, p.449. It appears among others of his poems, and is signed 'J.G.' in PA, p.123. It occurs unsigned among Grange's poems in Eg 24, f.25<sup>v</sup>, and in Harv, f.16<sup>v</sup>. It is anonymous in WRA, sig. v7<sup>v</sup>; Sel 52, part 2, p.28; A 25, f.129<sup>v</sup>; A 33, f.4<sup>v</sup>; Eg 27, f.67; Eng 14, f.67<sup>v</sup>; F 124, f.46; F 339, f.223<sup>v</sup>; Gam, f.9<sup>v</sup>; HL, f.69; HM 116, p.135; R 239/23, p.114;

---

1. The Poems of Thomas Carew (1949), pp.lxxii-lxxiii.

2. See Appendix II.

R 239/27, p.100; RP 116, f.54<sup>v</sup>; RP 117, f.182.

R. p.81. 'Why slights thou her whom I approve'.  
Henry King, Poems, ed. John Sparrow (1925), p.27.

n.a. p.83. 'No, worldling, no; 'tis not thy Gold'.  
Thomas Carew, Poems (1949), p.103.

n.a. p.84 'Yet was her Beauty as the blushing Rose'.  
R 1083, f.94<sup>v</sup>; SJ, f.33.

P. p.85. 'What I in Woman long have wisht to see'.  
S 14, f.76.

P. p.86. 'A Restless Lover I espy'd'.  
AC 64, p.361; MC, p.175; F 308, f.11; RB, p.293; S 14,  
f.46<sup>v</sup>.

P.-R. dialogue. p.88. 'Shepherd, gentle Shepherd hark'.  
HK 2, f.134; S 14, f.47.

P. p.90. 'Till now I never did believe'.  
Lawes attributes it to Sir Thomas Nevill in A & D, part 1,  
p.16. It occurs among Aurelian Townshend's poems in M13,  
p.52. It is anonymous in WI, p.45; A 25.7, f.151<sup>v</sup>; Eg 27,  
f.108; HL, f.84<sup>v</sup>; and S 14, f.49. Although the poem appears  
among a group of poems by Townshend, it is nowhere actually

attributed to him. Three points favour Nevill's authorship: (1) Lawes is generally very reliable; (2) Lawes attributes no other poems to Nevill, therefore it must have been intentionally ascribed to him, not erroneously included among others of his poems; (3) Nevill is a far more obscure poet than Townshend. He proceeded B.A. from Trinity College, Oxford, on 13 Dec. 1610, and was later made a Knight of the Bath. (See Joseph Foster, Alumni Oxonienses, III, 1058; and the Complete Peerage, I, 37.)

P. p.91. 'Dry those fair, those Christall Eyes'.  
Henry King, Poems (1925), p.13.

P. p.92. 'Ask me no more whither do stray'.  
Thomas Carew, Poems (1949), p.102.

n.a. p.93. 'Not kiss? by Love I must, and make  
impression'.

This poem is attributed to Donne in Sim, p.15; PA, p.99; S96, f.49; TCD, p.466; and appears among his poems in CUL 4, part 2, f.77. It is ascribed to Shirley in CCC 328, f.32; and F 97, p.165; and to William Baker in H39, f.20<sup>v</sup>; and RP 117, f.29<sup>v</sup>. It is unattributed in PA, p.99; CCC 327, f.15<sup>v</sup>; Eg 22, f.24; F 245, f.7<sup>v</sup>; F 322, p.130; Hol, p.43; L 777, f.10; M 21, f.74<sup>v</sup>. No modern editor of Donne has

taken seriously the ascription to him; nor is the poem in Shirley's style. The more obscure William Baker is probably the author. H39 refers to him as 'my Lo: of Cant folower'. If this is correct, he must have been the William Baker, chaplain to Archbishop Abbot, some of whose letters are preserved in Bodleian Tanner MS. 340.

P. p.99. 'Venus that fair loving Queen'.  
A 38, f.137<sup>V</sup>; R 239/27, p.111.

R. p.100. 'Lo, on my Neck whilst this I bind'.  
William Strode, Poems, ed. Bertram Dobell (1907), p.45.

P. p.101. 'Tis vain to add a Ring or Gemm'.  
William Strode, Poems (1907), p.44.

P. p.102. 'Come saddest thoughts possess my heart'.  
F 124, f.38; F 345, p.70; R 239/27, p.114.

P. p.104. 'Cloris sate, and sitting slept'.  
This was an extraordinarily popular song, and there are many different versions of it. The sources I give are only a few of the many to be found. AC, p.170; AP, p.105; A 11, f.26<sup>V</sup>; A 30, f.160<sup>V</sup>; Ch 87, f.1; Don 57, f.10; Drex, no.52; Eng 14, f.38<sup>V</sup>; Eng 16, f.2<sup>V</sup>; F 345, p.147; R 1083, f.39<sup>V</sup>; RB, p.42; S 96, f.172.

P. p.104. 'Go soul, the Bodies Guest'.

Sir Walter Raleigh, Poems, ed. Agnes Latham (1951), p.45.

P. p.107. 'The Dolphins trifling [twisting] each  
on others side'.

William Strode, Poems (1907), p.46.

P. p.108. 'Like to a hand which hath been us'd to  
play'.

Though this poem is attributed to Carew in Ash 38, p.68,  
and was included by Dr. Dunlap in his edition of Carew in  
1949, Mrs. Margaret Forey, who is currently editing the poems  
of William Strode tells me that the poem is actually by him.  
It appears in Strode's autograph manuscript, CCC 325, and  
is attributed to him in all other major manuscript collections  
of his work.

P. p.109. 'Keep on your Mask, and hide your Eye'.

William Strode, Poems (1907), p.3.

P. p.110. 'My Mistris hath a precious Eye'.

Eng 14, f.73; HK 2, f.86<sup>v</sup>; RB, p.33.

P. p.113. 'When as the cheerful Light was over-spread'.

RP 206, p.77.

P. p.114. 'Each greedy hand doth catch and pluck  
the flowr'.

Most versions of the poem begin 'Beware fair maids of musky courtiers' oaths'. It is found in Sim, p.25, but is certainly not the work of Donne. It appears in Joshua Sylvester's Works, ed. Grosart, II,341, and is attributed to him in a nineteenth-century hand in A 10, f.133<sup>v</sup>. All other versions are anonymous. WC, no.8; A 25.7, f.58; CUL 5, f.5<sup>v</sup>; Eg 9, f.16; Eng 9, p.25; Eng 14, f.35<sup>v</sup>; Eng 25, f.69; F 345, p.313; R 239/27, p.169; RB, p.54; S 96, f.64; T 169, f.199<sup>v</sup>.

n.a. p.115. 'When Phebus first did Daphne love'. This song appears to have been written by 'Ch. Riues', to whom it is attributed in LF, where it was copied on f.18, one of several folios written in 1595.<sup>1</sup> The reliability of LF, its early date, and the obscurity of 'Ch. Riues', all suggest that the attribution may be correct. LF may refer to the Charles Ryves who matriculated from New College, Oxford on 2 July 1585: Ryves and the compiler of LF were at Oxford at the same time, and both are from Dorset.<sup>2</sup> The poem is unasccribed in other sources: Dow, no.6; WI, p.12;

---

1. I discuss Leweston Fitzjames, the compiler of this manuscript, and its date in a forthcoming article in Review of English Studies: 'Sir John Davies: Orchestra complete, Epigrams, Unpublished Poems'.

2. See Foster, Alumni Oxonienses, II, 503; III, 1295.

CCC 328, f.74; Don 58, f.48<sup>v</sup>; Eng 25, f.63<sup>v</sup>; F 97, p.53;  
F 124, f.21<sup>v</sup>; F 319, f.18; F 322, p.34; F 339, f.198;  
F 345, p.19; R 239/27, p.48; R 1083, p.23; RB, p.189;  
RP 199, p.86.

P. p.116. 'Draw not too near'.

The poem was included under "Doubtful Pieces" in Dobell's edition of Strode on the basis on an attribution in F 170, p.31; but the present editor of Strode, Mrs. Margaret Forey, says that this manuscript is unreliable and that she knows of no other manuscript ascribing it to him. It is unattributed in A 22, f.43; A 37, f.186<sup>v</sup>; Don 57, f.33<sup>v</sup>; H 69, f.60; S 96, f.141<sup>v</sup>; SC, f.120<sup>v</sup>.

n.a. p.118. 'Before the sixth day of the next  
New-year'.

Sir Walter Raleigh, Poems, ed. Agnes Latham (1951), p.48.

APPENDIX II.

JOHN GRANGE.

The editor of 1660 would have been ~~equally~~ as justified in including the name of John Grange on the title-page as that of Sir Benjamin Rudyerd; for, if my analysis of the spurious poems in Appendix I is correct, Grange may have written as many as seven poems found in 1660, while Rudyerd wrote but four. The name John Grange was not uncommon in the late sixteenth and early seventeenth centuries, and I cannot identify with certainty the author of these verses.

There is record of a John Grange of Buckinghamshire, aged 17, who matriculated from Balliol College on 10 February 1603/4, and was a student of Lincoln's Inn in 1604.<sup>1</sup> Another John Grange was at Trinity College, Cambridge, at about the same time, where he proceeded B.A. in 1606, and M.A. in 1610. Ordained a priest at Norwich in 1610, he became rector of Foxley, Norfolk, in 1616.<sup>2</sup> Several John Granges occur in the Calendar of State Papers during this period, including one who was concerned with military affairs in Cambridge on

---

1. Joseph Foster, Alumni Oxonienses, II (1891), 593.

2. John Venn, Alumni Cantabrigienses, part I; II (1922), 247.

10 October 1627.<sup>1</sup> Undated letters from a John Granger, including one "To S<sup>r</sup> Fra: Bacon when he was Attorney" appear in Ash 781. I do not, however, know that any of these documents refer to the author of poems found in 1660.

An earlier John Grange seems a more likely candidate. This John Grange 'of London, pleb.', entered Queen's College, Oxford, on 10 January, 1574/5, aged eighteen.<sup>2</sup> Although I found no entry for him in the registers of the inns of court, he may be the author of The Golden Aphroditis: a Pleasant Discourse, penned by John Grange Gentleman, Student in the Common Lawe of Englande, a book published in 1577 which contains a number of short poems. The student of Queen's College would at least be about the age which we should expect the author of this book to be. In the Prologue he refers to himself as "unlearned", and in the Epilogue, sig. S4, Grange refers again to his youth:

Though I am but yong of yeares, yet may I dayly  
heare & see that whereof by action I am not  
partaker. It seemeth also the vanities of this  
world are the greater, when as they lie so open,  
and are so manifest vnto my youthfull yeares.

The Grange whose work appears in 1660 was writing poetry at least forty-six years after the appearance of

---

1. Domestic Series, 1627-1628, p.380.

2. Foster, II, 593.

Golden Aphroditis in 1577, as is indicated in his poem "To the Prince at his Return from Spain".<sup>1</sup> If he entered Queen's College when eighteen in 1574/5, it would mean that he was approaching seventy when the above poem was written. Although the average span of life was considerably shorter than today, there is no reason to suppose that he could not have lived that long and continued to write verse.

Thomas Corser, speaking of the poems in Golden Aphroditis, pointed out that 'Grange is fond of trying experiments in various metres in his poems'.<sup>2</sup> He also noticed that Webbe, in his Discourse of English Poetrie (1586) quoted a poem by Grange as an example of ingenious verse: by following the last word of each line one read an additional phrase.<sup>3</sup> The poems by Grange which appear in 1660 and in different manuscripts show considerable metrical variety, but variety is not so conclusive in comparing the two sets of verses as similarity. Moreover, the poems being compared range over a period of almost fifty

---

1. 1660, p.63. The title includes the date '1623' in Pen.

2. Collectanea Anglo-Poetica, in Chetham Society Publications, Vol. CI (1877); IV, 1, 47.

3. Ibid.

years, during which time poetical style can change entirely.

I am inclined to think that the John Grange whose poems appear in 1660 is the author of Golden Aphroditis and a former student of Queen's College, if for no other reason than that it is rather unlikely, even in a verse-writing age, that two poets of the same name should write verse in a fairly similar style at about the same time. But the name "John Grange" was common enough at this period that the matter requires more extensive research before a definite answer can be reached.

Since Grange's poems are so little known today, I give the following list of first-lines of poems which I have found attributed to him in manuscript and printed miscellanies. I am well aware that this list is incomplete, but it may be of some use towards a more detailed study of Grange by someone else.

'A lover once I did espy'.

This is attributed to him by Lawes in Sel 53, l.9; and is anonymous in HL, f.83<sup>v</sup>; S96, f.224<sup>v</sup>.

'Black cypress veils are shrouds of night'.

Written in answer to a poem by Corbett, it is attributed to Grange in Folger MS. 1669.2, though it is included in the latest edition of Corbett's work as his own (Poems, ed.

J. A. W. Bennett, 1955, p.91). It is anonymous in A 11, f.3; Ash 36, f.174; Ash 38, f.65; Eng 50, f.26; RP 117, f.177<sup>v</sup>.

'Come you swarms of thoughts and bring'.

This is attributed to Grange and located among several of poems in A33, f.58. It is signed 'I.G.' in Shakespeare's Poems (1640), and appears among Grange's work in Harv, f.15<sup>v</sup>.

'I said the thing for which I woe'.

M 13, p.58, attributes this to 'Granger', as it does 'Since every man I come among' (1660, p.53), which occurs on the adjoining page.

'On this swelling bank, once proud of its burden'.

This poem is found in 2A&D, p.15, and Lawes attributes it to "Mr. I.G." It is anonymous in HL, f.160.

'Sure thou framed were by art'.

Lawes attributes this to "Mr. John Grange" in 3A&D. It is anonymous in HL, f.56<sup>v</sup>.

'The world created, God made man'.

This is attributed to Grange in A 33, f.81; F 196, f.70<sup>v</sup>.

INDEX OF FIRST LINES

AUTHENTIC POEMS OF PEMBROKE

AND RUDYERD ARE MARKED

WITH AN ASTERISK

A Restless Lover I espy'd.....	86
Ask me no more whither do stray.....	87
Be not proud, 'cause fair and trim.....	80
Before the sixth day of the next New-year.....	91
Blind beauty! If it be a loss.....	82
*Can you suspect a change in me.....	23
*Canst thou love me and yet doubt.....	25
Cloris sate, and sitting slept.....	88
Come saddest thoughts possess my heart.....	88
*Dear, leave thy home and come with me.....	32
*Dear, when I think upon my first sad fall.....	28
*Disdain me still, that I may ever love.....	40
Do not reject those titles of your due.....	77
*Doron the sad shepherd's swain.....	34
Draw not too near.....	91
Dry those fair, those Christall Eyes.....	87
Each greedy hand doth catch and pluck the flouwr.....	89
*Friendship on earth we may as eas'ly find.....	41
From whence was first this Fury hurl'd.....	82
Fye that men should so complain.....	82
Go Soul, the Bodies Guest.....	89
*Had I loved but at that rate.....	53
*Had she a glass and feared the fire.....	55
He that his mirth hath lost.....	77
Here (though the lustre of her youth be spent).....	77
*If her disdain least change in you can move.....	2
If shadows be the Pictures Excellence.....	80
*If that you must needs go.....	37
*It is enough, a master you grant Love.....	9
Keep on your Mask, and hide your Eye.....	89

Ladies flee from Loves sweet tale.....	82
Like to a hand which hath been us'd to play.....	89
Lo, on my Neck whilst this I bind.....	88
Mark how yon Eddie steales a way .....	82
*Men sad and settled, love not to contend.....	19
*My dead and buried love is risen again.....	56
*Muse get thee to a cell, and, wont to sing.....	29
My Mistris hath a precious Eye.....	89
*Nay, I must love thee still,.....	30
*No praise it is that him who Python slew.....	5
No, wordling, no; 'tis not thy Gold.....	86
*Nor will I now your wound exulcerate.....	20
Not kiss? by Love I must, and make impression.....	87
*Not like a sceptic equally distract.....	12
Not that I wish my Mistris.....	85
Oh do not tax me with a brutish Love.....	78
Oh faithless world, and thy most faithless part.....	78
Oh God! my God! what shall I give.....	79
*O let me groan one word into thine ear.....	47
*One with admiration told me.....	44
*Saint did never yet object.....	43
*Shall Love, that gave Latona's heir the foil.....	4
Shepherd, gentle Shepherd hark.....	86
Since every man I come among.....	79
Sir, such my fate was, that I had no store.....	81
So glides a long the wanton Brook.....	83
*Soul's joy, when I am gone.....	26
The Dolphins trifling each on others side.....	89
The purest piece of Nature is my choice.....	84
Till now I never did believe.....	86
'Tis vain to add a Ring or Gemm.....	88

*'Tis love breeds love in me.....	3
Underneath this sable Herse.....	81
Venus that fair loving Queen.....	88
Victorious beauty, though your eyes.....	59
What I in Woman long have wisht to see.....	86
What if rude Nature hath less care exprest.....	81
When as the cheerful Light was over-spread.....	89
*When mine eyes, first admiring your rare beauty.....	48
When Phebus first did Daphne love.....	90
Who would have thought there could have been.....	79
Why do we love these things which we call Women.....	80
Why should Passion lead thee blind.....	83
Why should thy look requite so ill all other Eyes...	84
Why slights thou her whom I approve.....	86
*Why with unkindest swiftness dost thou turn.....	49
Wrong not dear Empress of my heart.....	78
Yet was her Beauty as the blushing Rose.....	86
*You that read in passing by.....	57

LIST OF PRINTED WORKS CITED\*

- Anon. Shakespeare's Poems. 1640.
- Arber, E. An English Garner. 1895.
- Ashmole, Elias. Antiquities of Berkshire. 1719.
- Aubrey, John. Brief Lives, ed. Andrew Clark. 1898.
- Beese, Margaret A. 'John Donne the Younger: Addenda and Corrections to his Biography', Modern Language Review XXXIII (1938) 356-369.
- Bennett, Josephine Waters. 'Early Texts of Two of Raleigh's Poems', Huntington Library Quarterly IV (1941), 469-475.
- Birch, Thomas. The Court and Times of Charles the First. 1848.
- Browne, William. Original Poems, ed. S. E. Brydges. 1815.
- " " Poems, ed. Gordon Goodwin. 1894.
- Carew, Thomas. Poems, ed. Rhodes Dunlap. 1949.
- Chamberlain, John. Letters, ed. N.E. McClure. Philadelphia, Pa., 1939.
- Corbett, Richard. Poems, ed. J. A. W. Bennett and H. R. Trevor-Roper. 1955.
- Corser, Thomas. Collectio Anglo-Poetica, in Chetham Society Publications, Vol. CI. 1877. IV, part 1.
- Donne, John. Poems, ed. Herbert J. C. Grierson. 1912.

---

\* This list contains only printed works not given in Symbols for Printed Books, p. 10 .

- Drayton, Michael. Works, ed. J. William Hebel. 1941.
- Ducles, Vincent. 'The Gamble Manuscript as a Source of Continuo Song in England', Journal of the American Musicological Society I (1948), 23-40.
- Evans, Willa McClung. Henry Lawes, Musician and Friend of Poets. New York. 1941.
- Foster, Joseph. Alumni Oxoneinses. 1891.
- Grange, John. The Golden Aphroditis. 1577.
- Gullans, Charles B. 'Raleigh and Ayton: the Disputed Authorship of "Wrong not sweete empress of my heart"', Studies in Bibliography, XII (1960) 191-198.
- Hart, Eric Ford. 'Caroline Lyrics in Contemporary Song-Books', The Library, 5th Ser., VIII (1953), 89-110.
- " " 'Introduction to Henry Lawes', Music and Letters XXXII (1951), 217-255; 328-341.
- Holaday, Allan. 'William Browne's Epitaph on the Countess of Pembroke', Philological Quarterly, XXVIII (1949) 495- 6.
- Hughey, Ruth (ed.) The Arundel Manuscript of Tudor Poetry. Columbus, Ohio, 1960.
- Herbert, William. Poems, ed. Samuel Egerton Brydges. 1817.
- " " Poems, ed. Gaby E. Onderwyntzer. Augustan Reprint Society Publication No 79. Los Angeles, 1959.
- Hyde, Edward, Earl of Clarendon. The History of the Rebellion and Civil Wars in England. 1849.
- King, Henry. Poems, ed. John Sparrow. 1925.
- Martin, C. T. (ed.) Minutes of Parliament of the Middle Temple. 1904.
- P., W.G. 'Verses by Francis Beaumont', Times Literary Supplement, 15 September 1921, p. 596.
- Pick, Samuel. Festum Voluptatis. 1639.

- Raleigh, Walter. Poems, ed. Agnes M. C. Latham. 1949.
- Rudyard, Benjamin. Memoirs, ed. James Alexander Manning. 1841.
- Sargent, Ralph M. At the Court of Queen Elizabeth: the Life and Lyrics of Sir Edward Dyer. 1935.
- Simpson, Evelyn M. A Study of the Prose Works of John Donne, 2nd ed. 1948.
- Stopes, C. C. Burbage and Shakespeare's Stage. 1913.
- Strode, William. Poems, ed. Bertram Dobell. 1907.
- Suckling, John. Works, ed. A. Hamilton Thompson. 1910.
- Sweeper, Walter. A Briefe Treatise Declaring the True Christian Noble-man a. the Base Worldling. 1623.
- Sylvester, Joshua. Complete Works, ed. Alexander B. Grosart. 1880.
- Taylor, Dick, Jr. 'The Masque and the Lance: the Earl of Pembroke in Jacobean Court Entertainments', Tulane Studies in English VIII (1958) 21-53.
- Venn, John and J. A. Alumni Cantabrigienses. 1922.
- Waller, Edmund, Poems, ed. G. Thorn-Drury. [1905.]
- Wolf, Edwin, II. '"If Shadows be a Picture's Excellence": An Experiment in Critical Bibliography', PMLA LXIII (1948) 831-857.
- Wotton, Henry. The Poems of Sir Walter Raleigh collected and authenticated with those of Sir Henry Wotton, ed. J. Hannah. 1891.

LIST OF MANUSCRIPTS CITED\*

Magdalen College, Oxford, MS. 281.

Public Record Office. Pressmark C8/118/14.

Beese, Margaret A. 'A Critical Edition of the Poems printed by John Donne the Younger in 1660, as written by William Herbert, Earl of Pembroke, and Sir Benjamin Ruddier'. B.Litt. thesis in the Bodleian Library. 1935.

[Herbert, Thomas] Cardiff Public Library, MS. 3.10.  
Cardiff Public Library, MS. 5.7.

Redding, David C. 'Robert Bishop's Commonplace Book: An Edition of a Seventeenth-Century Miscellany', Ph.D. thesis in University of Pennsylvania Library. 1959.

Taylor, Dick, Jr. 'The Life and Patronage of William Herbert, third Earl of Pembroke'. Ph.D. thesis in Harvard University Library. 1949.

---

\* This list contains only manuscripts not given in the List of Sigla, p. lxix.

