



Article scientifique

Article

2016

Accepted version

Open Access

This is an author manuscript post-peer-reviewing (accepted version) of the original publication. The layout of the published version may differ .

Newly discovered adaptations of poems by John Donne, printed in 1662

Erne, Lukas Christian

How to cite

ERNE, Lukas Christian. Newly discovered adaptations of poems by John Donne, printed in 1662. In: The Review of English Studies, 2016, vol. 67, n° 281, p. 679–712. doi: 10.1093/res/hgv106

This publication URL: <https://archive-ouverte.unige.ch/unige:123510>

Publication DOI: [10.1093/res/hgv106](https://doi.org/10.1093/res/hgv106)

Newly Discovered Adaptations of Poems by John Donne, Printed in 1662

Author:

Professor Lukas Erne

Professeur ordinaire, University of Geneva

Address:

Département de langue et littérature anglaises

Faculté des Lettres, Uni Bastions

5, rue de Candolle

CH-1211 Genève 4

Email:

Lukas.Erne@unige.ch

Acknowledgements:

I wish to thank Aleida Auld-Demartin, Emma Depledge, Neil Forsyth, Indira Ghose, Beatrice Montedoro, Anthony Mortimer, Jason Moschella, Kirsten Stirling, and Michael Suarez, S.J. for their help in the writing of this article.

Abstract

A duodecimo volume published in 1662 with the title *The Art of Courtship* appends a pamphlet, called *The New Accademy [sic] of Complements*, with a number of previously undiscovered adaptations of poems by John Donne. They are based on eleven poems from the *Songs and Sonnets* of undoubted authenticity: ‘Air and Angels’, ‘The Apparition’, ‘The Broken Heart’, ‘The Ecstasy’, ‘The Indifferent’, ‘A Jet Ring Sent’, ‘Love’s Alchemy’ and ‘The Curse’ (adapted into one poem), ‘The Message’, ‘Song, Sweetest Love’, and ‘Woman’s Constancy’; two elegies, ‘The Anagram’ and ‘His Parting from Her’; and two non-canonical poems first included in Donne’s *Poems* in 1635: ‘Song, Soul’s Joy’ and ‘Song, Dear Love’. One poem, which was first printed in the fourth edition of Donne’s *Poems* of 1649 and whose authenticity has sometimes been doubted, ‘The Token’, is included without adaptation. This article prints and briefly discusses the poems based on Donne’s and contextualizes the book in which they first appeared.

On 2 March 1656/7, ‘a booke called *The art of courtship*’ was entered in the Stationers’ Register to John Stafford.¹ He published it in 1662 with a title page reading:

The Art of / COURTSHIP / BY WHICH / Young Ladies, Gentle- / men and Forreigners may be fitted with / all Variety of Elegant Epistles, witty Dia- / logues, Eloquent expressions, Comple- / mental Ceremonies, Amorous An- / swers, and lofty Language, suita- / table [sic] to every occasion.²

Above the imprint, a poetic miscellany is mentioned that is appended to *The Art of Courtship*:

Whereunto are annexed, / Many new and pleasant Odes, Epigrams, / Songs, Sonnets, Posies, Presentations, Con- / gratulations, Ejaculations, and Rhapsodies. / With various and delightfull Fancies.

After a horizontal bar follows the imprint:

London, Printed for Iohn Stafford and are to / be sold at his house at the sign of the George / at Fleet-bridge, 1662.

The book collates [A]1, B-M12 of which *The Art of Courtship* occupies signatures A1r to G6v. The pagination begins after the prefatory material, on sig. B3r, and is continuous until the end of the first pamphlet (pp. 1-128). After two blank pages (sigs. G7r-v) follows the title page of the second pamphlet mentioned on the title page ('*Whereunto are annexed*'), *Cupids Cabinet Unlock't*, which occupies signatures G8r to I3v. It is followed in turn by *The New Academy of Complements* (sigs. I4r-M12v) whose title page reads: 'THE NEW / ACCADEMY / OF / COMPLEMENTS. / These to be inserted amongst / the rest of the *Songs* and / *Odes*' (sig. I4r).³ Each pamphlet has its own running title: '*The Art of Courtship*', '*Cupids Cabinet unlock't*', and '*The new Academy of Complements*'. Although the signatures are continuous, the pagination restarts after the title page of *Cupids Cabinet Unlock't* and its blank verso (pp. 1-38), followed by *The New Academy of Complements* (pp. 39-128). The Bodleian Library, Oxford, houses the only complete copy I have been able to trace (shelfmark Douce C.80[1]), to which I was led by an incomplete copy of a different, later edition that will be discussed below (see ??-??).⁴

The Art of Courtship is a courtesy book that combines features of conversation manuals, epistolary guides and the *Ars Amatoria*.⁵ It consists mostly of prose, chiefly epistles,

preceded by an explanation of its context, e.g. ‘The Lover, having often seen his Mistrisse (yet through bashfulnesse, or otherwise, having forborn to reveal himself) may Court her by Epistle’ (sig. C5r), and love dialogues, e.g. ‘A Gentleman, accidentally meeting with a Beautie, with whom he becomes extreamly enamoured, may thus expresse him, and she yield him the following Answers’ (sig. B8r). Interspersed with the prose are nine poems – not counting some ‘Poesies upon Bracelets’ (sig. C1r) and a few other isolated lines or couplets – all unattributed, of which four are versions of poems by Sir John Suckling, Richard Brathwait, and Henry King.⁶

Cupids Cabinet Unlock’t is a remarkable, hitherto neglected poetic miscellany, with a puzzling title page attribution to ‘W. Shakespeare’. It contains thirty-five poems of which several have titles suggesting occasions for courtship, in keeping with the courtesy literature context established by *The Art of Courtship*: ‘A Sonnet. Inviting to some pleasant walk’ (sig. G10r), ‘The presentation of a pair of Gloves’ (sig. H6v), or ‘A perswasion to Love’ (sig. H8r). None of the poems is by Shakespeare, but several can be attributed to John Milton and others to Thomas Bastard, Richard Brathwait, Thomas Bushell, David Murray, Sir John Suckling, and George Wither.⁷

Whereas *The Art of Courtship* consists mostly of prose and *Cupids Cabinet Unlock’t* has only verse, *The New Academy of Complements* alternates between the two, with amatory prose epistles and dialogues appearing alongside love poems. The first part of the pamphlet (sigs. I4r-K2v) contains twenty-one poems, of which I have been able to trace the origins of eighteen (see the [Supplementary Appendix](#)). Several had appeared in James Shirley’s *Poems* (Wing S3480): two poems, ‘A Complement’ (sigs. I6r-v) and ‘The presentation of a Bird’ (sigs. I12v-K1r), are versions, in decasyllabic couplets, of Shirley poems in octosyllabic couplets, ‘Love for Enjoying’ (sigs. C5v-C6r) and ‘Presenting his Mistris with a Bird’ (sig. C3r); ‘An Ejaculation’ (sig. I9r) is close to Shirley’s ‘To his Mistris’ (sig. B2v), except that

the second of its three stanzas is missing; and ‘These Times in London’ (K2r) is a shortened version of Shirley’s ‘The Common-Wealth of Birds’ (sigs. D1v-D2v). ‘A Clownish Courtship’ (sig. I12r) is a version of a poem in James Shirley’s masque *The Triumph of Beauty* (1646, Wing S3488, sigs. A6v-A7r). Two other poets who were drawn upon are William Browne and Robert Baron. Eight (mostly short) poems are from Browne’s *Britannia’s Pastorals* (1625, STC 3916), and three are based on poems in Baron’s *Pocula Castalia* (1650, Wing B893).⁸

About half-way through the pamphlet appears a row of printer’s ornaments, followed by a new subtitle: ‘THE ART OF COMPLE- / MENTING’ (sig. K2v). The alternation between prose and poems then continues. Of the sixteen remaining poems, I have been unable to identify the first,⁹ but the other fifteen are all based on poems appearing in the fourth edition of Donne’s *Poems* (1649, reissued in 1650 and 1654), a copy of one of which the adaptor is likely to have used. The fact that all fifteen poems can be traced to the 1649 *Poems* and that recurrent features characterize the process of adaptation do not suggest that there were intervening texts and reworkings but that the adaptation is from a single printed text. It may be wondered why the Donne adaptations printed and discussed below have so far escaped the attention of scholars. The absence of authorship attributions to any of the individual poems is no doubt partly responsible for the volume’s neglect, although one might expect the title page attribution of *Cupids Cabinet Unlock’t* to ‘W. Shakespeare’ to have led to interest in the volume. The fact that more than one pamphlet with the title ‘The New Academy of Complements’ was published in the second half of the seventeenth century may have invited confusion. Another reason why the Donne adaptations have remained undiscovered may be the accidental omission of *The New Academy of Complements* from the reproduction of early modern books by University Microfilms International (UMI) upon which Early English Books Online (EEBO) is based.¹⁰ The 1662 *Art of Courtship* can be found on EEBO,

reproduced from the Bodleian copy, but the reproduction breaks off at the end of the first pamphlet (sig. G6v). The reason why it does so may be that the following pamphlet, *Cupids Cabinet Unlock't*, was separately reproduced from a different copy now at the Folger Shakespeare Library. Yet the Folger copy (call number C759a) consists of *Cupids Cabinet Unlock't* alone (minus leaf G11), which means that neither the digital reproduction of the Bodleian copy of *The Art of Courtship* nor that of the Folger copy of *Cupids Cabinet Unlock't* includes *The New Academy of Complements*, which is thus unavailable on EEBO (but see below, footnote ??? [currently fn 18]).¹¹

A consequence of the partial reproduction of the 1662 *Art of Courtship* volume by UMI and on EEBO is that the date of publication of *Cupids Cabinet Unlock't*, with its title page attribution to 'W. Shakespeare', has hitherto been unknown to scholars.¹² The date 1662 is not mentioned on the separate title page of *Cupids Cabinet Unlock't* on sig. G8r, only on the front page of *The Art of Courtship*. The *English Short Title Catalogue (ESTC)*, (<http://estc.bl.uk/>) dates the pamphlet '1650?' and has a reference to Wing C7597A, showing no awareness of its connection to *The Art of Courtship* (referenced as Wing D3A). When Gary Taylor discussed *Cupids Cabinet Unlock't* among the 'Works Excluded from this Edition' in the *Textual Companion* to the Oxford Shakespeare *Complete Works*, he pointed out that 'the title probably exploits an allusion to the pamphlet *The King's Cabinet Opened* (Wing C2358; dated 14 June 1645)', but added that 'although this allusion establishes that the volume dates from 1645 or later, similar titles can be found as late as 1679. We have not attempted to date the volume more precisely on the basis of its type'.¹³

Taylor was aware of two copies of *Cupids Cabinet Unlock't*, the one at the Folger Shakespeare Library and one at the Boston Public Library (shelfmark G.176.62). The latter volume begins with *Cupids Cabinet Unlock't* but lacks the final leaves I1-3. After it follows a fragment of *The New Academy of Complements*, beginning on sig. K1r, which means that the

entirety of sheet I is missing. Appended to *The New Academy of Complements* is another fragment, namely *The Art of Courtship*. It begins on sig. C1r and thus lacks the front page (and all of sheet B), although the title appears in the running title. The evidence suggests that the Boston copy must have been disbound and rebound at some point, with the aim of making the ‘Shakespeare’ title page come first.¹⁴ It may well be that the missing sheets were lost in the process. Taylor rightly pointed out that the *The Art of Courtship* fragment has nothing to do with the pamphlet of that title published in 1686 (Wing A3789),¹⁵ but he was unaware of the volume of 1662. It was when searching for publications of that title that I came across it. The *ESTC* knows of only one copy of *The Art of Courtship*, the one at the Bodleian Library, but is unaware of the fragmentary and rearranged copy at the Boston Public Library.¹⁶

While Taylor knew about the copy at the Boston Public Library, he did not point out that it belongs to a different edition than the fragmentary copy at the Folger.¹⁷ The Folger title page of *Cupids Cabinet Unlock’t* ascribes the miscellany to ‘W. Shakespeare’, the Boston copy to ‘W. Shakespear’. Close comparison of the extant material shows that the Folger fragment is of the same edition as the Bodleian copy (1662). The Boston copy, however, was clearly printed later. It introduces a few misreadings into the Donne material, ‘Our’ for ‘Out’, ‘cut’ for ‘out’, and ‘Pools’ for ‘Fools’ (all noted in footnotes below). At the end of *The New Academy of Complements*, when the Bodleian copy ends, the Boston copy continues, adding further poems (none of which are related to Donne). The Boston copy of *The New Academy of Complements* ends with leaf N10, but the last leaf is quite severely damaged, and since the first and last leaves of unbound copies are most liable to get damaged, it seems likely that the edition ended with leaf N12, but that the last two leaves in the Boston copy have not survived.¹⁸

The later edition adds twenty poems (of which the last is incomplete), and for many of them likely sources or analogues can be identified (see the [Supplementary Appendix](#)). Several

analogues appear in other printed miscellanies, such as *Westminster-drollery* (London, 1671, Wing W1457) or *Windsor-drollery* (London, 1672, Wing W2980), and it is unclear in these cases which is the borrower and which the lender, or whether both are drawing on the same (or at least a related) source. That the later edition to which the Boston copy belongs appeared in the early 1670s is corroborated by independent evidence: *The general catalogue of books printed in England since the dreadful fire of London, 1666, to the end of Trinity term, 1674* (London, 1675, Wing C4600), by Robert Clavell, lists ‘The Art of Courtship, by which young Ladies, Gentlewoman, and Foreigners may be fitted with all variety of elegant Epistles, witty Dialogues, eloquent Expressions, complemental Ceremonies, amorous Answers, &c.’ (sig. P2v). The entry goes on to mention the publisher of the later edition (John Stafford, the publisher of the 1662 edition, having presumably died in 1664): ‘Printed for *W. Thackery*’. William Thackery, also spelled ‘Thackeray’, was active as a publisher and bookseller in London from 1664 to 1692.¹⁹ In 1672, he published Gideon Harvey’s *De febribus tractatus theoreticus, et practicus* (Wing H1061), to which is appended a list of ‘Books ... sold by William Thackeray in Duck Lane’ among which is mentioned *The Art of Courtship* (sig. F7r). Most conclusively, the title is listed in the *Term Catalogue* for Hilary 1671/2: ‘The Art of Courtship ... Printed for Will. Thackeray in *Duck lane*. In Twelves. Price, bound, 1s. 6d.’²⁰ The later edition thus appeared in late 1671 or early 1672.²¹

In what follows, I provide the text of the fifteen poems as they are printed in *The New Academy of Complements* (1662), usually alongside (the significant parts of) the corresponding Donne poems. I try to shed some light on the process of adaptation, but given the restrictions on the length of this article, my comments are necessarily short, and the

adaptor's transformations may well deserve further study. Donne's *Poems* went through four editions in the years up to 1662, in 1633, 1635, 1639, and 1649, the last of these being reissued in 1650 and 1654.²² Given the adaptation of 'The Token', which was first printed in 1649, the adaptor does not seem to have used one of the first three editions. All the adapted poems are included in the editions of 1649 and its reissues of 1650 and 1654. When reproducing Donne's poems, I quote from and refer to the text of the 1649 edition, although I also point out textual variants that seem of significance. I try to preserve indentations as they appear in the Donne *Poems* of 1649 and *The New Academy of Complements* of 1662. My text conforms to original spelling and punctuation, but I silently modernize the long 's' and ligatures, regularize 'VV' to 'W', expand contractions that are purely typographic (e.g. 'fashion' for 'fashiõ'; 'and' for '&'), and change the second capital in opening words to lower case (e.g. 'When' for 'WHen').

Adaptations of 'Woman's Constancy', 'The Apparition', 'The Message', and 'A Jet Ring Sent'

The poems printed and discussed in this section are adaptations of whole poems by Donne. Contrary to those in later sections, they do not just transform parts of a poem while leaving no trace of others. Therefore, they are in some ways the adaptor's fullest engagements with Donne's poems.

The adaptation of 'Woman's Constancy' is simply titled 'AN ODE' and reads (sig. M4r-v):

Miraculous, what; Love me an whole day,²³

I do expect thou'lt Antedate thy vow

To morrow, and wilt say,

I finde that even now

We are not those we were, 5

Or that a Lover may forswear.

For as true death's, true marriages untie,

(So if you'l dare the truth to justifie)

Loves contracts like to those

Bind, but till sleep death's image them unloose, 10

Having purpos'd falshood, you

Can ne're be true,

Practise thy worst of change, I'le alter too.

The adaptation's thirteen lines condense the seventeen lines of Donne's original (sig. B2v):

Now thou hast lov'd me one whole day,

To morrow when thou leav'st, what wilt thou say?

Wilt thou then Antedate some new made vow?

Or say that now

We are not just those persons which we were? 5

Or, that oaths made in reverentiall feare

Of love, and his wrath, any may forswear?

For,²⁴ as true deaths, true mariages untie,

So lovers contracts, images of those,

Binde but till sleepe, deaths image, them unloose? 10

Or, your owne end to justifie,

For having purpos'd change, and falsehood; you

Can have no way but falsehood to be true?

Vain lunatique, against these scapes I could

Dispute, and conquer, if I would, 15

Which I abstaine to doe,

For by to morrow, I may thinke so too.

Correspondences between individual lines in original and adaptation are easy to trace: after the opening line, elements of line 2 ('Tomorrow', 'say') survive in line 3 of the adaptation, and of line 3 ('thou', 'Antedate', 'vow') in line 2. Many of the words in lines 4 and 5 appear in the equivalent lines of the adaptation: 'that', 'now' (4), 'We are not', 'those', 'we were' (5), although it should be noted that the adaptation changes indirect to direct speech. Elements of lines 9 ('lovers contracts'), 11 ('justify'), and 13 ('Can ... be true') find themselves in lines 9, 8, and 13, respectively, of the adaptation, while lines 8 and 10 survive wholly intact, in lines 7 and 10 of the adaptation. Lines 6-7 of 'Woman's Constancy' correspond to a single line, line 6, in the adaptation. Here, the reason why a lover 'may forswear' is not that he has made his 'oaths ... in reverentiall feare / Of love, and his wrath', words which can thus be omitted, but because sleep annuls love's contracts, just as death dissolves marriages.

Striking differences between Donne's poem and its adaptation appear at the poems' beginning and end. The adaptor has clearly striven to replace the memorable first line of 'Woman's Constancy' with a similarly arresting opening, although the adaptation's 'Miraculous', with its four syllables, contrasts with the monosyllables of Donne's opening line and its build-up towards the last three stressed syllables. The two final couplets in Donne's poem are compressed into the adaptation's concluding line, 'Practise thy worst of change, I'll alter too', the last word, 'too', being the only one that has survived the process of adaptation unchanged. Another important difference results from the elimination from the

adaptation of the poem's interrogative mode. Whereas 'Woman's Constancy' has at its heart a series of six questions, the adaptation does not have a single one. Instead of 'what wilt thou say?', as Donne's speaker asks, the adaptation's speaker affirms: 'I do expect'. And while Donne ends by having the speaker imagine a dispute in which he could but will not engage since he too may change his mind about their love, the adaptation's speaker more bluntly affirms that he, too, will change.

The line lengths of original and adaptation range from dimeter to pentameter. In Donne, by far the greatest number of lines are pentameters, with only four exceptions, a dimeter (4), a trimeter (16), and two tetrameters (11, 15). In the adaptation, not even half the lines are pentameters (1, 2, 7, 8, 10, 13), and there are two tetrameters (6, 11), four trimeters (3-5, 9), and a dimeter (12). As a result, the adaptation seems more condensed not just in terms of the number of lines, but also as its lines are repeatedly shorter than Donne's.

Like 'Woman's Constancy', 'The Apparition' is a seventeen-line poem, and its adaptation is similarly compressed to that of the former poem, with twelve lines as opposed to thirteen. Like many other poems in the volume, it is introduced with a description of the alleged context of the verse letter: '*The Lover angry at his Mistresses inexorable* [i.e. inexorable?] *deportment towards him, sends her this invective Epistle.*' In keeping with this epistolary fiction, the poem is directly preceded by an address, '*Flinty Mistresse,*' and followed by a signature, '*I. L.*'. The adaptation reads (sigs. K9v-10r):

When by thy scorn, O Murdresse I am dead,

Thou think'st th'art free

From perturbations, and from me,

Yet shall my Ghost repair unto thy bed,

Thy sickly Taper will begin to wink,

5

And thy false sleep shall from thy senses shrink,
Bath'd in a cold Quick-silver sweat, thou'lt lie,
And seem to sight²⁵ a verrier Ghost than I,
What I will say, I will not tell thee now,
Lest that some comfort to thy Soul allow. 10
Farewell obdurate wretch, or come and see,
How resolutely I can die for thee.

Here, for comparison, is Donne's version (sig. D4r):

When by thy scorne, O murtheresse, I am dead,
 And that thou think'st thee free
From al solicitation from mee,
Then shall my ghost come to thy bed,
And thee, fain'd Vestall in worse armes shall see; 5
Then thy sicke taper will begin to winke,
And he, whose thou art then, being tyr'd before,
Will if thou stirre, or pinch to wake him, thinke
 Thou call'st for more;
And in false sleep from²⁶ thee shrinke, 10
And then poore Aspen wretch, neglected thou
Bath'd in a cold quicksilver sweat wilt lie
 A veryer ghost than I;
What I will say, I will not tell thee now,
Lest that preserve thee: and since my love is spent, 15

I'had rather thou shouldst painfully repent,
Than by my threatnings rest still innocent.

The first four lines of the adaptation are close to the original, although only lines 1 and 14 of Donne's poem remain unchanged. The central part of 'The Apparition' (5-13) is radically transformed. The poem's third character, her alleged future lover, 'whose thou art then' (7), the 'worse armes' (5) in which the Ghost is imagined as finding her, is absent from the adaptation. Along with him disappears the contrast between the lady's present rejection of the speaker's advances and her imagined sexual insatiability with her future lover. Many of the words of Donne's line 10 survive in the adaptation's line 6, 'And ... false sleep ... from ... shrink'. Yet whereas in Donne it is the exhausted lover who shrinks from his mistress in his pretended, 'false sleep', in the adaptation it is the 'false sleep' that shrinks from her senses, which may mean either that in her pretended sleep she comes close to fainting or that, being scared by the ghost her senses perceive, she pretends to sleep. In the adaptation, the speaker, as a Ghost, simply comes back to haunt his mistress in her bed, his ghostly appearance to her creating 'perturbations' (3) well in excess of those caused by his present solicitation.

The last four lines start identically in original and adaptation: 'What I will say, I will not tell thee now / Lest that'. But the reason why the speaker refrains from telling his mistress what he will say upon his ghostly return turns out to be different. In Donne's poem, what the ghost would say, it is implied, is so terrible that if she knew it in advance, she would not take a lover but preserve her innocence to prevent the ghost's vengeful apparition, and since the speaker wants her to 'painfully repent' (16), he will not tell her in advance. In the adaptation, by contrast, the speaker wants to avoid providing 'comfort to [her] Soul', which he would, he implies, by warning her about what he will say when coming back as a ghost. The adaptation ends with the speaker's final invitation to his mistress to 'come and see' (11) his death, which

may be his literal death, with the prospect of his return as a ghost, or the metaphoric death of the sexual climax if she stops scorning him and thus prevents the terror of his posthumous revenge.

The rhyme scheme of the adaptation is more regular than Donne's. The adaptation starts with an envelope-rhymed quatrain, followed by rhyming couplets, whereas Donne's poem is altogether more irregular: *abbabdcddceffeggg*. In terms of line length, too, the adaptation has less variety, consisting of pentameters except for lines 2 (a dimeter) and 3 (a tetrameter). In Donne, line 9 is a dimeter, lines 2 and 13 are trimeters, and lines 4 and 10 are tetrameters.

The adaptation of 'The Message' is entitled '*SONG*' and reads (sig. L5r):

Sweet send thou back to me my long straid eyes

In having them, th'ast all my facculties: [sic]

They be

Made by thee,

Of such forc'd passions, 5

And false fashions,

Besides thy self I shall no object see,

All my jestings,

And protestings,

Word and Oath, 10

Lost to both,

Send them all back, for I'le have none of thee.

Art in anguish,

20

And dost languish

For some one

That will none,

Or prove as false as thou art now.

In 'The Message', the first stanza focuses on the eyes, the second on the heart, and the third on 'heart and eyes' (17); in the adaptation, by contrast, the heart is simply absent.

Nonetheless, material from each of the three stanzas leaves traces in the adaptation. Lines 1 and 3 to 6 transform lines 1 and 4 to 7 of the first stanza; lines 8 to 10 originate in lines 4, 5 and 7 of the second stanza; and 'Send ... back' in line 12 is taken over from the opening line of the third stanza. The adaptation most notably adds to the ideas and verbal texture of 'The Message' in lines 2 ('In having them, th'ast all my faculties'), 7 ('Besides thy self I shall no object see') and 12 (for I'll have none of thee'). Donne's original and the adaptation both end with a final twist, but with a difference: whereas the reason for the sending back in 'The Message' is that the speaker hopes to rejoice in the future when his mistress will similarly suffer from unrequited love, the adaptation more simply concludes: 'I'll have none of thee' (14). In fact, as in 'The Apparition', Donne's poem includes a third character ('some one / That will none', 22-23) who is absent from the adaptation.

Metrically, both poems alternate between longer and shorter lines, although it is notable that the longer lines in the adaptation are decasyllabic (1, 2, 7, 12), whereas in Donne's poem, they are octosyllabic (1-3 and 8 of each stanza). In the adaptation, the rhyme words of the shorter lines are all taken from 'The Message', 'be' / 'thee', 'jestings' / 'protestings' and 'Oath' / 'both', although each of the three couplets omits or substitutes individual words, or inverts the order of the rhyme words.

The adaptation of 'A Jet Ring Sent' is introduced as '*The presentation of a jeat Ring, the Lover being forsaken by his Mistresse*' (sigs. M7v-8r):

Faith, this is not so black as is thy Soul,
This is well polish'd, but thine's grosly foul,
This is not half so brittle as thy heart,
A *Venice* glasse brimfull of Bane thou art.
Marriage Rings are not of this swarthy stuff, 5
Oh! why should ought lesse precious, or lesse tough,
Figure our Loves; yet speak thy name, and say,
I'me cheap, and then be sure th'art flung away,
Rather then take abuse, back to me come,
Thoul't serve my fingers top, though not her thumbe 10
Be justly proud, thou'lt safely dwell with me,
For she that broke her faith, would soon break thee.

Like the adaptation, Donne's 'A Jet Ring Sent' is twelve lines long, but unlike it, it is divided into three stanzas (sigs. E4r-v):

Thou art not so black, as my heart,
Nor halfe so brittle, as her heart, thou art;
What wouldst thou say? shall both our properties by thee be spoke,
Nothing more endlesse, nothing sooner broke?

Marriage rings are not of this stuffe; 5

Oh, why should ought lesse precious, or lesse tough
Figure our loves? except in thy name thou have bid it say
I'm cheap, and nought but fashion, fling me'away.

Yet stay with me since thou art come,
Circle this fingers top, which didst her thombe. 10
Be justly proud, and gladly safe, that thou dost dwell with me
She that, oh, broke her faith, would soon breake thee.

Both poems consist of rhyming couplets, but whereas each of Donne's three stanzas comprises, in order, a tetrameter, a pentameter, a heptameter, and another pentameter, the adaptation only has pentameters. The correspondences between Donne's poem and the adaptation can mostly be traced line by line, except in lines 2 to 4, where the adaptation's 'half so brittle as ... heart' (2) is transposed from line 3 in Donne, and 'thou art' (4) at line end from line 2. The adaptation eliminates the chiasmic structure of Donne's first two lines, 'Thou art ... / ... thou art', in which the second 'art' can be read as a noun with which the mistress is charged with artifice. It substitutes anaphora, 'this is ... / This is ... / This is' (1-3), to articulate the three attempts to qualify the ring, and opens with an interjection, 'Faith', a word that is taken up in the last line: 'she that broke her faith' (12). Instead of internal rhyme ('art... heart', 'heart ... art', 1-2), the adaptation has assonance ('Soul', 'grosly', 1-2). Of Donne's alliterative words, 'black', 'brittle', 'broke' (1-4), the adaptation preserves the first two and adds two more, 'brimfull' and 'Bane' (4).

Part of the interest of Donne's poem resides in its addressee. As in Edmund Waller's 'Go, lovely Rose', the grammatical addressee is the non-human object. But while Donne's speaker clearly speaks to the ring in the first and the third stanzas, it is less clear whether he

also does so in the second. The adaptation departs from the original insofar as its first four lines are an invective addressed directly to the mistress. The last four lines, however, follow Donne in that in both poems, the addressee is clearly the jet ring. As for the middle four lines, there is ambiguity in both original and adaptation as to whom or what is addressed, the mistress or the ring. Who is the 'I' in line 8 that calls itself 'cheap': the ring? the ring's name, 'jet' (whence the flinging away – see OED, jet, n.4)? the mistress? or their love? Original and adaptation agree in leaving the question undecided.

The adaptor's most striking addition to the verbal material in Donne's poem is the 'Venice glasse brimfull of Bane' (4). 'Venice glass' designated 'a very fine and delicate kind of glass, originally manufactured at Murano, near Venice' whose 'extreme brittleness ... is freq[ue]ntly alluded to in the 17th century' (OED). This explains the conjunction of 'brittle' and 'Venice glass' (3-4), although the association of the glass with poison is perhaps more surprising. It may be significant that in Abraham Cowley's 'The Heart-breaking', published in his *Poems* in 1656 (Wing C6683, sig. Hh1r), the speaker says about his heart that 'The Love within too strong for't was, / Like *Poyson* put into a *Venice-Glass*' (3-4). If the idea for the 'Venice glasse brimfull of Bane' originated with Cowley's poem, that would suggest – given *The Art of Courtship* was entered in the Stationers' Register in 1657 – that the adaptor's reading of poetry was up-to-date, which seems corroborated by the presence in *The Art of Courtship* of a poem from Henry King's *Poems, elegies, paradoxes, and sonnets*, first printed in 1657 (see above, ???).

Adaptations of 'The Indifferent', 'Song, Sweetest Love', 'Air and Angels', and 'Love's Alchemy' / 'The Curse'

The poems in this section have in common that they transform significant portions of Donne's poems while omitting others. A case in point is the adaptation of 'The Indifferent', which leaves no trace of its first stanza, closely engages with the second, and more distantly follows the third (sig. M2v):

A SONG. The indifferent Lover.

Will no other vice content you,
Will't not serve you, as't did your Mothers
Old vices spent, you'd find out others,
Or doth a fear, that men are true torment you.
Oh! we are not, be you not so 5
Rob me, * but after let me go. * Not bind me.
Must I, who came to travel thorow you,
Grow your fixt subject, because you are true.

When * *Æricina* heard this song,
By her Ceston then she swore, *A name of Venus. 10
That this should be so no more,
She went, examin'd, and return'd ere long.
Some two, or three
Dull Heritiques (quoth she)
Do think to 'stablish dangerous constancy, 15
But that Bill ne're shall be confirm'd by me.

The adapter omitted Donne's first stanza and started with his version of the second. In 'The Indifferent', the second and third stanzas read (sigs. B4r-v):

Will no other vice content you? 10

Wil it not serve your turn to do, as did your mothers?

Or have you al old vices spent, and now would find out others?

Or doth a feare, that men are true, torment you?

Oh we are not, be not you so,

Let me; and doe you, twenty know. 15

Rob me, but bind me not, and let me goe,

Must I, who came to travell thorow you,

Grow your fixt subject, because you are true?

Venus heard me sigh this song,

And by Loves sweetest Part, Variety, she swore, 20

She heard not this till now; it²⁸ should be so no more.

She went, examin'd, and return'd ere long,

And said, alas, Some two or three

Poore Heretiques in love there be,

Which thinke to stablish dangerous constancy. 25

But I have told them, since you will be true,

You shall be true to them who'are false to you.

While Donne's poem consists of three nine-line stanzas (with an envelope-rhymed quatrain, a triplet, and a couplet), the adaptation has two eight-line stanzas (with an envelope-rhymed

quatrain and two couplets).²⁹ The adapter seems to have striven, in Donnean fashion, to repeat the succession of line lengths in the two stanzas: in both, three tetrameters are followed by a pentameter, and the stanza ends with two further pentameters. But the pattern breaks down in the fifth and sixth lines of each stanza, where we have two octosyllabic lines in the first stanza, but lines of only four and six syllables in the second.

In the adaptation lines 1, 4-5, and 7-8 are taken verbatim from Donne, whereas lines 2 and 3 reduce the thirteen and fifteen syllables in Donne to two lines of nine syllables. This requires considerable compression, with multiple contractions. Line 6 in Donne's stanza has no correspondence in the adaptation. The following line condenses Donne's 'Rob me, but bind me not, and let me go' (16) to 'Rob me, but after let me go' (6), yet an asterisks before 'but' refers to the words 'Not bind me' in the right margin, recovering the idea the adaptation has otherwise eliminated.

The adaptation's title, 'The indifferent Lover', is close to Donne's, although the adaptation has in fact eliminated much of the material that justifies it, notably the first stanza, with its insistence on the speaker's indifference about the women's characteristics, but also the one line in the second stanza in which the speaker expresses his indiscriminate desire to 'twenty know' (15). Given the absence of Donne's first stanza, the nature of the 'vice' (1) is only gradually clarified, until the 'dangerous constancy' (15) to which the speaker objects is spelled out in the penultimate line.

Lines 11 to 15 in the second stanza of the adaptation follow the original quite closely (line 12 and much of line 15 being identical), but its first two lines and the last one do not. As elsewhere, the adaptor's conclusion is blunter than Donne's: whereas Donne's Venus punishes constant lovers by making them, ironically, 'true to them who'are false to you' (27), the adaptor's Venus simply responds to the 'dangerous constancy' the '[d]ull Heritiques' threaten to establish that 'that Bill ne're shall be confirm'd by me' (14-16). In the first line of

When thou sigh'st, thou sigh'st not wind, 25

But sigh'st my soule away,

When thou weep'st, unkindly kind,

My lifes blood doth decay.

O how feeble is mans power,

That if good fortune fall,

Cannot add another hower,

Nor a lost houre recall? 20

But come bad chance,

And we joine to it our strength,

And we teach it art and length,

It selfe o'r us t'advance.

Yesternight the Sunne went hence,

And yet is here to day, 10

He hath no desire nor sense,

Nor halfe so short a way:

Then feare not me,

But beleeeve that I shall make

Speedier journeyes, since I take 15

More wings and spurres than he.

The adaptation usually follows Donne's ideas quite closely, although the short lines in 'Song, Sweetest Love' have a concision and compactness that the adaptation lacks. For instance, the

four syllables of ‘But come sad chance’ (21) are drawn out to fill a leisurely, almost Spenserian pentameter: ‘But if there come a sad and dreary chance’ (9). More than once, the adaptor adds to the alliteration he finds in Donne: ‘thy fears fulfil’ (36) becomes ‘thy forward fears fulfil’ (2), and ‘When thou weep’st’ (27) is expanded to ‘when thou weep’st for woe’ (4). Some of the adaptor’s verbal additions are intriguing: as in the adaptation of ‘The Indifferent’, a mythological name is introduced, ‘*Hyperion*’ (13), whereas Donne simply has ‘Sunne’ (9). The collocation ‘hollow wind’ (3) is rare and absent from Donne’s poetry, although it does appear in the opening stanza of George Herbert’s poem, ‘Peace’, printed in *The Temple* in 1633 (sig. E11r). The word ‘briny’ (i.e., saturated with salt) does not occur in Donne’s poetry either. The collocation ‘briny drops’ is even rarer than ‘hollow wind’, but it does appear in one of the (unidentified) poems in *Cupids Cabinet Unlock’t* (sig. H7v), which may strengthen the possibility that the adaptor of Donne’s poems was responsible for compiling and producing the poems in the 1662 volume as a whole.³⁴

The adaptation of ‘Air and Angels’, entitled ‘*THE CROTCHET, / AN ODE*’³⁵ and addressed ‘*To the truly handsome, and Debonair Mistresse Anne Furze*’, transforms the first stanza of Donne’s poem but leaves the second untouched (sig. M6v):

I Lov’d thee, e’re I knew thy face, or name,
 So in a voice, so in a shapelesse flame,
 Angels surround us of’t, and worshipt be,
 I know th’art beauteous, yet did nothing see.

There’s sure a body too
 Sometimes expos’d to view.
 Cupid go ask, and now
 Assume that body prithee, I allow

Thou take all, save her lips, her eye, and brow.

Compare the first stanza of 'Air and Angels' (sig. B8v):

Twice or thrice had I loved thee,
Before I knew thy face or name;
So in a voice, so in a shapelesse flame,
Angels affect us oft, and worship'd be,
 Still when, to where thou wert, I came, 5
Some lovely glorious nothing I did see,
 But since, my soule, whose child love is,
Takes limbes of flesh, and else could nothing doe,
 More subtile than the parent is,
Love must not be, but take a body too, 10
 And therefore what thou wert, and who,
 I bid love aske, and now,
That it assume thy body, I allow,
And fixe it selfe to thy lip, eye, and brow.

Donne's fourteen-line stanza is reduced to nine lines in the adaptation, both poems consisting of a combination of pentameters, tetrameters and trimeters. The complex rhyme scheme in Donne (abbabacdcddeee) is simplified to three couplets followed by a triplet, which, interestingly, corresponds to the rhyme scheme in 'The Flea'. Only line 3 of 'Air and Angels' remains fully intact in the adaptation (see line 2). Elsewhere, shorter phrases or combinations of words survive in the adaptation, 'I Lov'd thee' (1), 'I knew thy face, or name' (1), 'Angels

... us of't, and worshipt be' (3), 'did nothing see' (4; Donne has 'nothing I did see', 6), 'a body too' (5), 'and now' (7), 'assume that body ... I allow' (8; Donne: 'assume thy body, I allow', 13); 'lips, her eye, and brow' (9; Donne: 'lip, eye, and brow', 14). A significant difference between original and adaptation is that Donne's neo-platonic complexities of lines 5 to 10, much discussed by editors and critics,³⁶ are made to disappear in the adaptation's simple 'There's sure a body too' (5). Another significant difference is that in the adaptation, the end is addressed to the god of love, whereas the end of Donne's first stanza is *about* him. And as elsewhere, the adaptation spells out a mythological name, 'Cupid' (7), whereas Donne simply has 'love' (12).

The final poem to be discussed in this section, entitled '*SONNET*', is exceptional in that it includes material from two of Donne's poems, 'Love's Alchemy' and 'The Curse' (sigs. M9v-10r):

Some that have deeper digg'd Loves mine then I,
 Tell where his centrick happinesse doth ly,
 Our ease, our thrift, our honour, and our day,
 Shall we for this vain bubbles shadow pay,
 Lovers do dream, a rich, and long delight, 5
 But get a Winter-seeming Summers night.

Oh, 'tis imposture all.
 A plague federeal;
 Yes, I have found it worse,

Therefore I'le to my rival give this curse, 10
 May he dream Treason; think, that he
 Meant to perform't, confesse, and die.

The venome of all step-dames, Gamesters gall,
 What Tyrants, and their subjects interwish,
 What plants, what myne, what beasts, what fowl, what fish, 15
 Can contribute all ill, which all
 Prophets, or Poets spake, and all which shall
 Be annex'd in Schedules unto this by me,
 Fall on that man, but if it be a she,
 Nature before-hand, hath out-cursed me. 20

Much of the first seven lines corresponds to passages from 'Love's Alchemy': the opening couplets are identical with the exception of 'Tell' / 'Say' (2); the second couplet corresponds to the opening of the second stanza of Donne's poem (13-14), except that the latter ends with a question mark, whereas the adaptation does not; the third couplet adapts the end of the first stanza of 'Love's Alchemy', substituting 'Lovers do' (6) for Donne's 'So, lovers' (11); and line 7 is identical with Donne's line 6. The last ten lines are largely borrowed from 'The Curse', which is printed directly following 'Love's Alchemy' in the 1649 edition of Donne's *Poems* (sigs. D1r-v). Lines 11 and 12 compress Donne's 'May he dreame Treason, and beleeve, that hee / Meant to performe it, and confesse, and die' (17-18) into an octosyllabic couplet; and lines 13 to 20 correspond to the last stanza of 'The Curse', except that Donne's hexasyllabic 'What Plants, Myne, Beasts, Fowle, Fish,' (27) is expanded to a pentameter (15). Between the material from the two Donne poems, the adaptation has three lines that appear in neither (8-10), leading from the idea of love as an imposture or a plague to that of the speaker's rival and his curse upon him: 'A plague federeal; / Yes, I have found it worse, / Therefore I'le to my rival give this curse' (8-10). The adjective 'federeal' (for 'federal') seems to be an awkward neologism invented to fit meter and rhyme.

Adaptations of 'The Ecstasy' and 'The Broken Heart'; and 'The Token'

The remaining poems from Donne's *Songs and Sonnets* of which versions found its way into *The New Academy of Complements* are 'The Ecstasy', 'The Broken Heart' and 'The Token'. The adaptation of the first two involves little more than cutting, and the text of the third is almost identical with that in Donne's *Poems*.

The version of 'The Ecstasy' is entitled 'A LOVERS EXTASIE' and reads (sigs. L2r-L3v):

1.

Where like a pillow on a bed
A pregnant bank swell'd up to rest
The violets reclining head,
We two sat, one anothers best

2.

Our hands were firmly cemented
By a fast Balm, which thence did spring,
Our eye beams twisted, and did thred
Our eyes upon one double string.

3.

So to engraft our hands as yet,
Was all the means to make us one,
And Pictures in our eyes to get,
Was all our propogation.

4.

As 'twixt two equal armies fate
Suspends uncertain victory,
Our Souls (which to advance our state
Were gone out)³⁷ hung 'twixt her and me.

5.

And whil'st our Souls negotiate there,
We like sepulchral statues lay
All day the same our postures were,
And we said nothing all the day.

6.

If any so by Love refin'd,
That he Soul's language understood,
And by good Love were grown all minde
Within convenient distance stood;

7.

He (though he knew not, which Soul spake,
Because both meant, both spake the same)
Might thence a new concoction take,
And part far purer than he came.

8.

But as all several Souls contain

Mixture of things, they know not what
Love these mix'd Souls doth mix again,
And makes both one, each this and that.

9.

A single violent transplant
The strength, the colour and the size,
(All which before was poor and scant)
Redoubles still and multiplies.

Donne's poem is shortened to quatrains one to seven and nine to ten, and the poem's length is reduced from 76 to 36 lines. The text thus essentially preserves the first half of Donne's poem (apart from the eighth quatrain) but omits the second. Only four changes in wording can be noticed: 'Sat we two' becomes 'We two sat' (4), 'With' 'By' (6), 'their' 'our' (15), and 'violet' 'violent' (33). The quatrains are typographically separated into stanzas and numbered. In this, it departs from all seventeenth-century editions of Donne's *Poems* (although many manuscripts divide the poem into quatrains). In fact, as Helen Gardner pointed out, the first edition to divide 'The Ecstasy' into stanzas was Roger E. Bennett's in 1942.³⁸

The version of 'The Broken Heart' is titled 'A SONNET' and reads (sig. K10v):

He's frantick sure, that truly sayes,
That he can love a tedious hour,
I mean not Love in so short sport decayes,
But that it can, ten in lesse space devour,
Who would not laugh at me,
If I should say,

I saw a flash of Powder

Burn a day.

Only the first of the four stanzas of Donne's poem is adapted. It reads (sigs. D4r-v):

He is starke mad, who ever sayes,
That he hath beene in love an houre,
Yet not that love so soone decayes,

But that it can ten in lesse space devoure;

Who will beleeve me, if I swaere 5

That I have had the Plague a yeare?

Who would not laugh at me if I should say,

I saw a flash³⁹ of *Powder burne a day*?

Lines 5 and 6 of Donne's poem have left no trace, and 4, 7 and 8 remain unchanged, except that the latter two are broken up into two lines each (perhaps by the compositor, since there was some space to waste at the bottom of sig. K10v). The first two lines keep their opening and closing words but transform the middle ('starke mad' notably becomes 'frantick', and 'an houre' is more specifically 'a tedious hour'), whereas the third line not only preserves some of its words ('not', 'love', 'so', 'decayes') and changes others ('so soone' becomes 'in so short sport'), but also expands Donne's octosyllabic into a decasyllabic line.

The 1662 version of 'The Token', which had first been printed in the fourth edition of Donne's *Poems* in 1649,⁴⁰ is introduced as follows: *'The Lover being desirous to Complement with his Mistresse (well knowing her ingenuity to be excellent, and to be much pleased with*

from 1649, whereas several manuscript witnesses have ‘because best like the best’, the reading Grierson adopted.⁴²

Adaptations of ‘The Anagram’ and ‘His Parting from Her’

Two Donne adaptations in *The New Academy of Complements* are based on elegies, ‘The Anagram’ and ‘His Parting from Her’, which the 1649 edition of Donne’s *Poems* numbers ‘Elegy II’ and ‘Elegy XIII’ but appear in the *Donne Variorum Edition* as elegies 10 and 15.⁴³

The adaptation of ‘The Anagram’ is headed ‘*A perswasive Letter, one friend counselling another not to neglect a fortune*’. It maintains the epistolary fiction by beginning with the address ‘*Sir,*’ and ending with ‘*Your servant / S. D.*’. The poem itself reads (sigs. L1v-L2r):

Faith marry *Fulvia*, for she
Hath all, makes others beauteous be,
Though her eyes be small, her mouth is great,
They’re Ivory, yet her teeth are Jeat,⁴⁴
Though they be dim, she’s light enough, 5
Though her hair fall, her skin is tough,
Though her cheeks be yellow, her hair’s red,
Give thine she has a maidenhead,
If red white, each good quality
Be in her, ne’re ask where’t doth ly, 10
Buying perfumes, we ask if there
Be Amber int, but ask not where.

Thou needst no Eunuchs, her commit,
Even unto a Marmosit,
Her face like Clouds turn day to night. 15
Her luster makes even Moores seeme white.

The sixteen lines are based on eight couplets in Donne's elegy (1-8, 11-14, 39-40, and 45-46).

I quote the relevant passages (sigs. F3r-v):

Marry, and love thy *Flavia*, for, she
Hath all things, whereby others beauteous be;
For, though her eyes be small, her mouth is great,
Though they be Ivory, yet her teeth be jeat,
Though they be dimme, yet shee is light enough, 5
And though her harsh haire fall, her skin is tough;⁴⁵
What though her cheeks be yellow, her hair's red,
Give her thine, and she hath a Maidenhead.

...

If red and white, and each good qualitie
Be in thy wench, ne'r aske where it doth lie.
In buying things perfum'd, we aske, if there
Be muske and amber in it, but not, where. 14

...

Here needs no spies, nor eunuchs her commit
Safe to thy foes, yea, to a Marmosit. 40

...

Thy inwards, and thy panting heart, 10
 And after all this purgatory
 Must we be made a vulgar story?
 Do thy worst fortune, I have armes,
 Not 'gainst thy stroakes, yet 'gainst thy harms;
 Bend us, thou can'st not us devide, 15
 Our bodies, for our Souls are tide,
 Wee'l love by Letters and by gifts,
 Thoughts, dreames, Love never wanteth shifts,
 When I behold the flying sun, (Mistrisse)
 Your beauty to my sense shall run, 20
 Aire notes you soft, the fire most pure,
 Water your clearnesse, earth you'r sure,
 I could say more, but words have made
 The truth suspected, lovely maid.
 Farewell, and know I love so true, 25
 I will not look for lesse in you.

Like that of 'The Anagram', the adaptation of 'His Parting from Her' is based on some of
 Donne's couplets (lines 1-6, 9-10, 13-26, and 39-42), in their original order, while leaving no
 trace of others. Here are the adapted passages (sigs. G6r-v):

Since she must goe and I must mourne, come night
 Environ me with darknesse, whilst I write:
 Shadow that hell unto me, which alone

I am to suffer when my soule is gone.

Have we for this kept guards, like spie o'r spie? 5

Had correspondence whilst the foe stood by?

...

Shadow'd with negligence our most respects?

Varied our language through all dialects 10

...

Have we prov'd all the secrets of our Art,

Yea, thy pale inwards, and thy panting heart?

And, after all this passed Purgatory, 15

Must sad divorce make us the vulgar story?

Fortune, doe thy worst, my friend and I have armes,

Though not against thy strokes, against thy harmes.

Bend us, in sunder thou canst not divide

Our bodies so, but that our soules are ty'd, 20

And we can love by letters still and gifts,

And thoughts and dreames; Love never wanteth shifts,

I will not looke upon the quickning Sunne,

But straight her beauty to my sense shall runne;

The ayre shall note her soft, the fire most pure; 25

Waters suggest her cleare, and the earth sure;

...

Much more I could, but many words have made

That, oft, suspected which men would persuade; 40

Take therefore all in this: I love so true,

As I will never looke for lesse in you.

The adaptation, like that of 'The Anagram', turns the original's decasyllabic into octosyllabic lines. The adapter finds various ways of losing two syllables when condensing Donne's lines. He omits words or short phrases, like 'I must mourne' (1), 'our language' (10), 'sad divorce' (16), 'my friend' (17), 'in sunder' (19), 'But straight' (24), or 'many' (39); omits conjunctions like 'and' (22); uses contracted forms, like 'gainst' (14); or substitutes the monosyllabic 'Girt' for the trisyllabic 'Environ' (2). He preserves all the rhyme words except for one, in the penultimate couplet (not counting the anomalous and hypermetrical 'Mistrisse' at the end of line 19): where the original has 'Much more I could, but many words have made / That, oft, suspected which men would persuade' (39-40), the adapter seems to have been unable to find a suitable octosyllabic line ending with 'persuade' and thus opted for the facile rich rhyme of 'made' with 'maid': 'I could say more, but words have made / The truth suspected, lovely maid' (23-24). He added few remarkable phrases to the poem: 'sable night' (1) is trite, although 'flying sun' (19) and 'stolne blisse' (6) are not.

Donne's elegy has various addressees, night, love, fortune, and the mistress. The adaptation departs from the original on two occasions. Firstly, in the opening words, Donne has 'Since she must goe', which the adaptor changes to 'Since you must go',⁴⁹ before addressing 'night' in the next three-and-a-half lines. Secondly, Donne's lines 23 to 26 are addressed to fortune, whereas they are addressed to the mistress in the adaptation. As a consequence, several pronouns are changed from 'her' (24-26) to 'you' or 'your' (20-22). In keeping with the passage's address to the mistress, the adaptation inserts 'lovely maid' in line 24.

Adaptations of the non-canonical 'Song, Dear Love' and 'Song, Soul's Joy'

I have so far postponed discussion of the last two poems, given the non-canonical status of the poems they adapt: ‘Song, Dear Love’ and ‘Song, Soul’s Joy’ were both absent from the first edition of Donne’s *Poems* (1633) but included in the second (1635) and all later seventeenth-century editions. Neither poem is considered canonical by DigitalDonne, the online component of *The Variorum Edition of the Poetry of John Donne* (<http://donnevariorum.tamu.edu/>), and both are excluded from Helen Gardner’s edition of the *Songs and Sonnets*, while H. J. C. Grierson relegated them to an appendix devoted to poems attributed to Donne.⁵⁰ But the adapter had no reason to consider the issue of canonicity and treated the poems on a par with the others he found in his copy of Donne’s *Poems*. The two adaptations provide a fuller picture of his engagement with the poems he considered as Donne’s, which is why they also deserve attention here, all the more so one of them includes an adaptation of a short passage from Donne’s ‘Farewell to Love’.

The adaptation of ‘Song, Dear Love’ is headed ‘*An Amorous Epistle*’ and signed at the end ‘*Your Deities Adorer / S. H.*’. It reads (sigs. K9r-v):

Dear Love, Prithee continue nice and chaste,⁵¹

Let cloudy wits unto a period haste,

For if thou yield’st to me thou dost me wrong,

It is my chiefest blisse to woe thee long,

All pain, and joy, I finde is in my way,

5

Although that in themselv’s they cannot stay,

The things that we do fear bring lesse annoy,

Then fear it self, and hope brings greater joy,

Small favours ever will my prayers increase,

(But then prayers, and sutes will soon surcease) 10

If that you grant my wish, and give me al

For then (Alas) I've made your Godhead fall,

My coming ne're may chance to spie some ill,

Be still averse, I shall admire thee still,

And now the World is given much to scoffe, 15

If thou would'st keep my Love then keep me off.

The poem in *Songs and Sonnets* consists of seven variously cross-rhymed or envelope-rhymed octosyllabic quatrains, followed by an octosyllabic sestet (sigs. E7v-8r):

Deare Love continue nice and chaste,

For, if you yeeld, you doe me wrong,

Let duller wits to loves end haste,

I have enough to wooe thee long.

All paine and joy is in their way; 5

The things we feare bring lesse annoy

Then feare; and hope brings greater joy:

But in themselves they cannot stay.

Small favours will my prayers increase:

Granting my suit you give me all, 10

And then my prayers must needs surcease,

For, I have made your Godhead fall.

Beasts cannot will, nor beauty see,
They, mans affections onely move:
Beasts other sports of love doe prove, 15
With better feeling farre than we.

Then Love prolong my suite, for thus
By losing sport, I sports doe win:
And that doth vertue prove in us,
Which ever yet hath been a sin. 20

My comming neare may spie some ill,
And now the world is given to scoffe:
To keepe my Love, (then) keepe me off,
And so I shall admire thee still.

Say I have made a perfect choyce, 25
Satiety our selves may kill:
Then give me but thy face and voice,
My eye and eare thou canst not fill.

To make me rich (oh) be not poore,
Give me not all, yet something lend, 30
So I shall still my suite commend,
And you at will doe lesse or more.

But, if to all you condescend,
My love, our sport, your Godhead end.

The adaptation draws on the first three and the sixth quatrains but not on the rest of the poem. It turns the quatrains into couplets by reordering the order of the lines. The first and the third quatrains are rearranged so that the equivalent of the second and the third lines appear in reverse order, whereas the equivalent of the second and the fourth quatrains has the four lines appear in the order 1, 4, 2, 3 instead of 1, 2, 3, 4. Each line has its easily recognizable equivalent, but the adaptation turns the original's octosyllabic into decasyllabic lines. The first line, for instance, adds 'prithee', the third 'to me', the fifth 'I finde', and the ninth 'ever'. The adaptation not only adds but also substitutes words in many lines, like 'cloudy' for 'duller' (2) or 'wish' for 'suit' (11). The rhythm is easily iambic for much of the poem, with an awkward exception at the beginning of line 10.

The adaptation of 'Song, Soul's Joy', simply titled '*SONG*', consists of two numbered stanzas of unequal length (sigs. M1r-v):

1.

Dearest now I am gone,
And you alone,
Which cannot be,
Since I must leave my self with thee.

2.

By distance our hopes joyning blisse, 5
Even then our Souls shall kisse,

O give no way to grief,
 But let belief
 Of mutual love,
 This wonder to the vulgar prove. 10
 Fools⁵² have no means to meet,
 But by their feet,
 We can commerce
 By prose and verse,
 Let not our clay 15
 Over our spirits too much sway.
 Nor yet like Athiests [sic] at their dying hour,
 Call what they cannot name, an unknown power,
 I know my Deity and this,
 I doubt not shall transport me unto blisse. 20

In Donne's *Poems*, the corresponding poem reads (sigs. E6r-v):

Soules joy, now I am gone,
 And you alone,
 (Which cannot be,
 Since I must leave my selfe with thee,
 And carry thee with me) 5
 Yet when unto our eyes
 Absence denyes
 Each others sight,

And makes to us a constant night,
 When others change to light: 10
 “O give no way to grieffe,
 “But let believe
 “Of mutuall love,
 “This wonder to the vulgar prove
 “Our Bodies, not we move. 15

Let not thy wit beweepe
 Words but sense deep,
 For when we misse

By distance our hopes joyning bliss,
 Even then our soules shall kisse: 20
 Fooles have no meanes to meet,
 But by their feet,
 Why should our clay,
 Over our spirits so much sway,
 To tie us to that way? 25
 “O give no way to grief, &c.

The adaptation consists of ten rhyming couplets, whereas ‘Song, Soul’s Joy’ alternates between couplets and triplets. The first four lines are identical, except for the opening word, ‘Dearest’, which replaces ‘Souls joy’. The uneven length of the two stanzas seems odd, a trace of the adaptation process. The adaptation’s longer second stanza begins with four couplets (5-12) that are identical with later passages in the original: lines 19-20, 11-14, and 21-22. The following couplet (13-14) and the last two lines (19-20) have no equivalent in the

original, whereas ‘Let not our clay / Over our spirits too much sway’ (15-16) adapts ‘Why should our clay / Over our spirits so much sway’ (23-24). This leaves lines 17-18, ‘Nor yet like Athiests [sic] at their dying hour, / Call what they cannot name, an unknown power’, which, surprisingly, are largely lifted from a passage in ‘Farewell to Love’, another of Donne’s *Songs and Sonnets*, which is printed in the 1649 edition immediately after ‘Song, Soul’s Joy’. It begins (sigs. E6v-7r):

 Whilst yet to prove,
I thought there was some Deitie in love,
 So did I reverence, and gave
Worship, as Atheists at their dying houre
Call, what they cannot name, an unknowne power, 5
 As ignorantly did I crave:

In most of his poems, the adapter transformed material from a single poem, but in one he reworked roughly equal parts of two, ‘Love’s Alchemy’ and ‘The Curse’, and in the present instance he chiefly followed one poem but turned to a second for a single couplet. In both cases in which the adaptor used passages from two poems, these were printed adjacently in the 1649 edition of Donne’s *Poems*.

A few other synthetic points can now be made about the process of adaptation of Donne’s poems. As has been observed, this process usually involves selection and simplification. None of the adaptations is longer than the original, and only one of them, that of ‘A Jet Ring Sent’, has the same number of lines. The simplification partly results from omissions of various kinds. For instance, ‘The Apparition’ and ‘The Message’ mention a third character who is absent from the adaptations; and the topic of the heart, important to ‘The

Message', does not appear in its adaptation. Several adapted endings are blunter than their originals, including that of 'Woman's Constancy' and 'The Indifferent'. Donne's complex rhyme schemes are also repeatedly simplified, notably those of 'The Apparition', 'The Indifferent', 'Song, Sweetest Love', 'Air and Angels', and 'Song, Soul's Joy'. Few of the adaptations consist of several stanzas. Some of the originals are themselves non-stanzaic, like 'Woman's Constancy' and 'The Apparition' as well as the two elegies, but others are divided into stanzas ('The Message', 'A Jet Ring Sent', 'Air and Angels', 'Song, Sweetest Love', 'Love's Alchemy', 'The Curse', and 'Song, Dear Love'), whereas their adaptations are not.⁵³ (The adaptation of 'The Ecstasy' is exceptional in that it is typographically divided into stanzas despite the fact that Donne's original, in the 1649 edition, is not.) Nor was the adaptor born under a rhyming planet: the great majority of his rhymes are taken over from Donne's originals, and when they are not, they tend to be uninspired (e.g., 'she' and 'me' in the adaptation of 'The Indifferent', lines 14 and 16; or 'made' and 'maid' in the adaptation of 'His Parting from Her', lines 23-24) or even awkward ('all' and 'federeal' in the adaptation of 'Love's Alchemy' and 'The Curse', lines 7-8).

While the adaptor is clearly no match for Donne, this does not mean that his poems lack interest. He has the merit of recognizing salient features of Donne's style, including the striking metaphors and the colloquial tone. Compression is another characteristic of Donne's poetic style, and the adaptor's verbal economy and condensation repeatedly outdo Donne, especially in his adaptations of the elegies. The dramatic quality of Donne's poems partly depends on their changing addressees, and so it is worth noticing that the adaptor carefully rethought the interactional dynamics in three of his poems, 'A Jet Ring Sent', 'Air and Angels', and 'His Parting from Her', by changing the addressee of certain passages in them. The adapter shows remarkable resourcefulness in subjecting the originals to metrical adaptation. The pentameters of Donne's elegies are turned into tetrameters. 'Air and Angels',

whose first stanza has mostly tetrameters and pentameters, with a single trimeter, is transformed into a poem with trimeters and pentameters. ‘Woman’s Constancy’, ‘The Apparition’ and ‘The Message’ have longer lines alternate with shorter ones, as do their adaptations, although the latter carefully rework the patterns. The poems suggest that the adaptor had a keen sense and appreciation of Donne’s remarkable metrical variety, and strove to transform their meter only to reproduce its variety.

The fact that he adapted three poems to end-stopped rhyming pentameter couplets (‘A Jet Ring Sent’, ‘Song: Sweetest Love’, and ‘Song: Dear Love’) suggests that the adapter was also aware of new tendencies that within the following decades were brought to fruition by Dryden and others. On a few occasions he simplifies Donne’s syntax (e.g., ‘The Apparition’). He tends to abandon a striking conceit or analogy (as in ‘Air and Angels’) just when Donne develops it into a complex and abstruse chain of reasoning. The same mechanism leads to what might be called premature closure in his versions of the ‘The Ecstasy’ and ‘The Broken Heart’. As Anthony Mortimer has put it, the adapter ‘has a different conception of wit; unlike Donne, he privileges the pungent over the clever, the epigrammatic over the ingenious’.⁵⁴

Little can be inferred about the identity of the adapter. The title page of *The Art of Courtship* is followed by a prefatory address ‘TO THE UNDERSTANDING READER’ (sig. B1r-B2v), signed at the end by ‘B. D.’. Writing about himself in the third person, B. D. writes that ‘some (that know him) will (perhaps) judge that this work is too light for his sacred profession unto which he answers’ (sig. B2r), which may suggest that he was a clergymen.⁵⁵ He tells us that he has ‘spent some vacant hours in the compiling of this Volume’ (sig. B1r) and repeatedly refers to himself as its ‘Authour’. Whether B. D. means by ‘Volume’ only the first of the three pamphlets or all three, including *Cupids Cabinet Unlock’t* and *The New Academy of Complements*, does not clearly emerge, but given that the whole volume seems generically

and stylistically continuous, devoted as a whole to ‘the art of courtship’, the possibility that B. D. is also responsible for the Donne adaptations cannot be discounted.

What further emerges from the prefatory address is that B. D. may have had another, generically similar publication to his credit. Referring to *The Art of Courtship*, he writes that though this be the *Posthume* I hope, nay, I question not, but it may prove as exact in all respects, as the primary work of this nature, already abroad, with great applause and acceptation: Those therefore that have seen and approved of the first, cannot but have the same desire and affection to this. (sigs. B1r-v)

What ‘the primary work of this nature’ is must remain a matter of speculation, although it seems at least possible that it is *The Academy of Pleasure*, published in 1656 (Wing A159), and thus only two years before *The Art of Courtship* was entered in the Stationers’ Register. Like *The Art of Courtship*, *The Academy of Pleasure* was published by John Stafford, along with William Gilbertson, in duodecimo, a courtesy manual containing poems alongside model letters.⁵⁶ As the title-page puts it, *The Academy of Pleasure* contains ‘Complementall Letters, Discourses, and Dialogues; with variety of new Songs, Sonets, and witty Inventions. Teaching all sorts of Men, Maids, Widows, &c. to Speak and Write wittily, and to bear themselves gracefully for the attaining of their desired ends’ (sig. A1r). Comparison with *The Art of Courtship* and specifically its title page (quoted above, ???) shows that the two miscellanies’ make-up and intent are similar. The circumstances of their publication corroborate the possibility that they were prepared by the same person. *The Academy of Pleasure* was published anonymously, with no prefatory material after the title page, so even if both volumes originate with the same author / compiler / adaptor, his identity may have to remain unknown.

In *The Influence of John Donne: His Uncollected Seventeenth-Century Printed Verse*, Ernest W. Sullivan, II, has meticulously documented the pervasive presence in print of Donne's poetry outside the collected editions of his *Poems*. Donne was not only the most popular poet in manuscript verse miscellanies,⁵⁷ but he also found his way into many printed miscellanies. Sullivan gives separate treatment to what he calls 'adaptations' of Donne's verse, and here the record is considerably slighter.⁵⁸ Many of the instances he lists are in fact reworkings of single lines or couplets. A slightly more substantial engagement with Donne is a poem entitled 'Against them who lay unchastity to the sex of Women' in William Habington's *Castara* (London, 1634, STC 12583). Its allusions to 'Song, Go, and catch a falling star' are obvious and extend over several lines, 'the falling starre', 'the Mermaid' who is heard singing, and the 'woman chaste [in Donne: 'true'] and faire' (sig. L1r). Nonetheless, the poem is far from being a full-scale adaptation.⁵⁹

A survey of poems printed in the seventeenth century that have a better title to be called Donne adaptations does not amount to many items. *Wit's Recreations* (1641, Wing M1720), compiled by John Mennes, includes two short poems – 'On Womens inconstancie' and 'On Women' – that were clearly inspired by 'Song, Go, and catch a falling star' (sigs. D7r, N3v) and a ten-line poem, called 'Excuse for absence', based on 'A Valediction: forbidding mourning' (e.g. 'I do not thinke 'twas I did part, / It was my body not my heart: / For like a compasse in your love, / One foot was fixt and cannot move', sig. V3v). *Wit's Recreations* also contains a poem, 'On a Bed-rid man' (sig. G2v), that relies on the same paradox as Donne's two-line epigram 'A Lame Beggar'. In Henry Vaughan's *Poems* (1646, Wing V124, pp. 33-35), lines 15 to 28 of 'To Amoret, of the difference 'twixt him, and other Lovers, and what true Love is' echo the fourth and fifth stanzas of 'A Valediction: Forbidding Mourning'. John Playford's *Select Ayres and Dialogues* (1659, Wing W2909) contains musical adaptations of 'Song, Go and catch a falling star' (p. 11) and 'The Dampe' (p. 102).⁶⁰

The miscellany *Windsor Drollery* (1672, Wing W2980) includes a different adaptation of ‘Song, Go, and catch a falling star’ (sigs. H4r-v, pp. 151-52). And shortly before the end of the century, Daniel Baker’s ‘The Parting’ in his *Poems upon Several Occasions* (1697, Wing B489A, pp. 34-37) opens with four stanzas that are clearly adapted from ‘A Valediction: forbidding mourning’. Comparison with these titles suggests that the poems in *The New Academy of Complements* constitute by far the most interesting and substantial adaptations of Donne in the seventeenth century.⁶¹

The Donne adaptations in *The New Academy of Complements* are surrounded by prose dialogues and epistles, and the relationship between the poems and the adjacent prose passages is often suggestive. For instance, the adaptation of ‘A Jet Ring Sent’, ‘The presentation of a jeat Ring, the Lover being forsaken by his Mistresse’ is followed by a prose epistle in which a forsaken lover writes angrily to his mistress (sigs. M8r-v). Here and elsewhere, the complementarity of adjacent texts may allow us to trace the agency of the compiler and provides an angle from which to examine the process of adaptation. It is also worth investigating whether (some of) the Donne poems may have been selected by the compiler because they conformed well to the epistolary fiction in the surrounding prose dialogues and epistles. Joshua Eckhardt’s study of *Manuscript Verse Collectors and the Politics of Anti-Courtly Love Poetry* has highlighted the agency of compilers and alerted us to the benefits of reading poems in miscellanies not in isolation but in relation to the texts that surround them. His methodology is one that may be profitably applied to *The New Academy of Complements*. My article has established the status of *The New Academy of Complements* as a pamphlet appended to *The Art of Courtship* in 1662, and it has focused on those of its poems that are based on the 1649 edition of Donne’s *Poems*, in particular on the process of adaptation. But further work is needed if we want to understand the makeup of *The New Academy of Complements* as a whole.

Appendix

This appendix consists of two parts: a first-line index of the poems in the first edition of *The New Academy of Complements* (1662), and a first-line index of the poems added in the second edition (1671-2). In both, the index is arranged not alphabetically but in the order in which the poems are printed, to convey a better sense of the miscellany's makeup. Each index entry contains the following information about the poem: its first line, followed, parenthetically, by its title; its number of lines; the signature(s) on which it appears; and a reference to sources or analogues that I have traced in earlier (or exactly contemporary) printed titles. At their first mention, these titles are fully identified, including by means of date of publication and STC or Wing number. At every subsequent mention, a shorter reference is used (name and title). The present indexes supplement Adam Smyth's *Online Index of Poetry in Printed Miscellanies, 1640-1682* (<http://cobweb.businesscollaborator.com/pub/english.cgi/0/5383492>), which does not include the 1662 and 1671/2 editions of *The New Academy of Complements*.

The New Academy of Complements (1662): A First-Line Index of Poems

1. These will keep your hands from burning (*Another form for the presentation of / a pair of Gloves.*); 4 ll.; I4r; William Browne, *Britannia's Pastorals* (1625, STC 3916, F6r)
2. Maidens should still be aiding unto men, (AN ANAGRAM. / *Maiden.* / ANAGRAM. / *Aide-men.*); 6 ll.; I4r-v; Browne, *Britannia's Pastorals* (F6v)

3. Such is the Poesie, Love composes (*The presentation of a Nosgay of Roses, with / a Nettle in it.*); 2 ll.; I4v; Browne, *Britannia's Pastorals* (F7r)
4. Nature hath fram'd a Iemme beyond compare, (*The presentation of a Ring with a Picture, / in a Jewel on it.*); 2 ll.; I4v; Browne, *Britannia's Pastorals* (1625, STC 3916, F6v)
5. You have the substance (Mistresse) and I live, (*The presentation of a Iewel, (or any other / fancie) in the fashion of an heart.*); 6 ll.; I4v-I5r; Browne, *Britannia's Pastorals* (F7v)
6. This during light, I give to clip your waste, (*The presentation of a Girdle.*); 2 ll.; I5r; Browne, *Britannia's Pastorals* (F7r)
7. Cease me with ardour to infest (*The Love-sick Rhapsodie. / AN ODE.*); 24 ll.; I5r-v; Robert Baron, *Pocula Castalia* (1650, Wing B893, G5r-6r)
8. Faire Lady pray, what is your face to me, (*A Complement.*); 22 ll.; I6r-v; James Shirley, *Poems* (1646, Wing S3480, C5v-C6r)
9. First stones shall races upward run (*The Lovers protestation to his Mi- / stresse. / A SONNET.*); 18 ll.; I6v-I7r; Baron, *Pocula Castalia* (H3r)
10. Nay my Fidessa start not back (*A pastoral Courtship.*); 64 ll.; I7r-I8r; no source or analogue found
11. Lovely Maiden, best of any (*A Rural Courtship.*); 28 ll.; I8r-v; Browne, *Britannia's Pastorals* (F8r)
12. I would the God of Love would die, (*An Ejaculation.*); 9 ll.; I9r; Shirley, *Poems* (B2v)
13. To bed ye two in one united, go (*On a Wedding.*); 12 ll.; I9r-v; Baron, *Pocula Castalia* (E8r)
14. Her hairs are Cupids nets, which when she spreads, (*Description of a beauty.*); 13 ll.; I9v-10r; Shirley, *Poems* (F7r)
15. Fy Shepherd Swain, why sitt'st thou all alone, (*A Dialogue between a Shepherd, and Shepherdesse.*); 26 ll.; I10r-I11v; Browne, *Britannia's Pastorals* (F1v-F2v)

16. Fair Venus grant me my desire, (*SONG.*); 16 ll.; I11v-I12r; no source or analogue found
17. Heigh-ho, what (alas) shall I do (*A Clownish Courtship.*); 16 ll.; I12r; James Shirley, *The Triumph of Beauty* (1646, Wing S3488, A6v-7r)
18. Accept this measure with a serene eye (*The presentation of a Watch, fashioned like a Tulip.*); 14 ll.; I12v; no source or analogue found
19. Walking abroad, to taste the welcom spring, (*The presentation of a Bird.*); 10 ll.; I12v-K1r; Shirley, *Poems* (C3r)
20. Proud woman know, that I am now above, (*The Lover, angry at the implacableness of his Mistressse, and resolving to retribute her coynesse with contempt, may send her this Letter.*); 20 ll.; K1r-v; Shirley, *Poems* (F4v)
21. Cooks are the under men of trade, (*These Times in London.*); 22 ll.; K2r; Shirley, *Poems* (D1v)
22. How long think you I can vie, (*A Batchelour, or Widower, being in Love with a Gentlewoman addicted to pleasure, &c. may thus manifest his minde unto her by Letter.*); 24 ll.; K5v-6r; no source or analogue found
23. Prithee continue nice and chaste, (*An Amorous Epistle.*); 16 ll.; K9r-v; John Donne, *Poems* (1649, Wing D1868, E7v-8r)
24. When by thy scorn, O Murdresse I am dead, (*The Lover angry at his Mistresses inexoperable [sic] deportment towards him, sends her this invective Epistle.*); 12 ll.; K9v-10r; Donne, *Poems* (D4r)
25. He's frantick sure, that truly sayes, (*A SONNET.*); 8 ll.; K10r; Donne, *Poems* (D4r-v)
26. Send me some tokens that my hope may live, (*The Lover being desirous to Complement with his Mistressse (well knowing her ingenuity to be excellent, and to be much pleased with witty conceits) sends her this Poetick Epistle.*); 18 ll.; K12r-v; Donne, *Poems* (S4v-5r)

27. Faith marry *Fulvia*, for she (*A perswasive Letter, one friend counselling another not to neglect a fortune.*); 16 ll.; L1v-2r; Donne, *Poems* (F3r-v)
28. Where like a pillow on a bed (*A LOVERS EXTASIE.*); 36 ll.; L2r-3v; Donne, *Poems* (D5v-6v)
29. Sweet send thou back to me my long straid eyes (*SONG.*); 12 ll.; L5r; Donne, *Poems* (D1v-2r)
30. Since you must go, come sable night, (*A Lover, being enforced to part with the person of his beloved, thus expresth the terrour of such a separation by Letter.*); 26 ll.; L11r-v; Donne, *Poems* (G6r-v)
31. Dearest now I am gone, (*SONG.*); 20 ll.; M1r-v; Donne, *Poems* (E6r-v)
32. Will no other vice content you, (*A SONG. / The indifferent Lover.*); 16 ll.; M2v; Donne, *Poems* (B4r-v)
33. Miraculous, what; Love me an whole day, (*AN ODE.*); 13 ll.; M4r-v; Donne, *Poems* (B2v)
34. Let not thy knowing heart forethink me ill, (*A FAREWELL. / To the truly beauteous, and excellent in all perfections, Mistrisse Marie Goad.*); 18 ll.; M6r-v; Donne, *Poems* (B7r-v)
35. I lov'd thee, e're I knew thy face, or name, (*THE CROTCHET, / AN ODE. / To the truly handsome, and Debonair / Mistresse Anne Furze.*); 9 ll.; M6v; Donne, *Poems* (B8v)
36. Faith, this is not so black as is thy Soul, (*The presentation of jeat Ring, the Lover be- / ing forsaken by his Mistresse.*); 12 ll.; M7v-8r; Donne, *Poems* (E4r-v)
37. Some that have deeper digg'd Loves mine then I, (*SONNET.*); 20 ll.; M9v-10r; Donne, *Poems* (E8v-D1v)

The New Academy of Complements: A First-Line Index of the Poems Added in the Second Edition (1671/2)

1. Have you observed the Wench in the street? (A CATCH.); 16 ll.; M11v-M12r; W. N., *The Second part of Merry drollery* (1661[?], Wing S2295, K7r), *Windsor-drollery* (1672, Wing W2980, G9v-G10r; NB: *Windsor-drollery* was also published in 1671, but only a fragment of a single copy is extant)
2. Calme was the Evening, and clear was the sky, (SONG.); 27 ll.; M12r-v; *The New academy of complements* (1669, Wing N529, I7r-v), John Dryden, *An evening's love, or, The mock-astrologer* (1671, Wing D2273, G1v-G2r), *Windsor-drollery* (E2v)
3. My Mistress loves no Wood-cocks, (A SONG.); 12 ll.; N1r; *The Academy of Complements* (1670, Wing G1405B, K2v)
4. Make ready, fair Lady, to night, (A SONG.); 10 ll.; N1r-v; John Dryden, *Sir Martin Mar-all, or The feign'd innocence* (London, 1668, Wing D2359, sigs. G1r), *The New academy of complements* (I11r), *Westminster Drollery* (1671, Wing W1457, D2r), *Windsor-drollery* (F10v)
5. From the Temple to the bord, ([no title]); 8 ll.; N1v; Samuel Daniel, *Hymens triumph* (1615, STC 6257, D1v); *The Card of Courtship* (1653, Wing C489, E5r)
6. A Lover I am, and Lover I'le be (A SONG.); 12 ll.; N1v-N2r; *Westminster-drollery* (A3v), *Windsor-drollery* (A3v-4r)
7. To little or no purpose I sp[ent many] days ([no title]); 12ll.; N2r-v; Sir George Etherege, *She wou'd if she cou'd a comedy* (London, 1668, Wing E3378, M1v), *The New academy of complements* (F9r), *Westminster Drollery* (D2r-v), *Windsor-drollery* (A5v-6r)

8. I serve *Aninta* [i.e. 'Aminta'] whiter than the snow (A SONG.); 24 ll.; N3r-v; *Englands Helicon* (London, 1600, STC 3191, sigs. O3r-v); *Westminster-drollery* (E1r)
9. Is she gone let her go; (A SONG.); 22 ll.; N3v-N4r; *Westminster-drollery* (F3r)
10. *Silvia* tell me how long it will be (A SONG.); 27 ll.; N4r-N5r; *Westminster-drollery* (A7r), *Windsor-drollery* (A11r)
11. Thus all our life long, we are frolick and gay, (A SONG.); 17 ll.; N5r-v; *Westminster-drollery* (B8v-C1r)
12. Come away I do thee summon, (A SONG. *What is a Woman.*); 32 ll.; N6r-v; Sir John Mennes, *Recreation for ingenious head-peeeces* (1654, Wing M1714, F7v-8r)
13. Mistake me not, (A SONG.); 24 ll.; N7r-v; Edward Philips, *The mysteries of love and eloquence* (1658, Wing P2066, E4r-v), *Select ayres and dialogues* (1659, Wing W2909, D1v), William Hicks, *Oxford drollery* (1671, Wing H1888, G3r)
14. So looks the Virgin-rose, (A SONG.); 32 ll.; N7v-8v; Juan Pérez de Montalván, *The illustrious shepherdess* (1656, Wing P1469, D2r-v), Philips, *The mysteries of love and eloquence* (E5r-v)
15. Cupid thou art a sluggish Boy, (A SONG.); 16 ll.; N8v-9r; Philips, *The mysteries of love and eloquence* (F6v)
16. Though bootless I must needs complain (A SONG.); 8 ll.; N9v; Philips, *The mysteries of love and eloquence* (F6v)
17. I woe not go too't (A SONG.); 9 ll.; N9v; John Cotgrave, *Wits interpreter* (1655, Wing C6370, S3v)
18. He that Marries a merry lass (A SONG.); 24 ll.; N10r; Cotgrave, *Wits interpreter* (S4r), *The New academy of complements* (G9v), *Windsor-drollery* (C10r)
19. Come my Daphne come away? (A SONG.); 16 ll.; N10v; Shirley, *Poems* (C4v), James Shirley, *The Cardinal* (1652, Wing C6370, E8r-v), *Windsor-drollery* (E10r)

20. [W]e lived twenty one year (*A SONG.*); 4 ll. (incomplete); N10v; John Taylor, *A Iuniper lecture* (1639, STC 23766, sig. F3r), *Windsor-drollery* (F2v)

¹ G. E. B. Eyre (ed.), *A Transcript of the Records of the Worshipful Company of Stationers from 1640-1708 A.D.*, 3 vols. (London, 1913), 2.117.

² The lapse of several years between entrance and publication might encourage the hypothesis that a now lost edition was published in ca. 1657. However, ‘An Advertisement of Books’ (sig. Q6v) appended to *The knowledge of things vnknowne* (London, 1662, Wing G929A), published by John Stafford, mentions an ‘*excellent Book lately extant, called, The Art of Courtship, which before was never Printed*’ (sig. Q8v), confirming that the 1662 edition is the first.

³ This pamphlet is not identical with the miscellany of the same title first published in 1669 by Samuel Speed (Wing N529), which went through a number of editions (1671, 1679, 1680, 1681, 1694, 1698, and 1713). For Wing, see *Short-Title Catalogue of Books Printed in England, Scotland, Wales, and British America, and of English Books Printed in Other Countries, 1641-1700*, compiled by Donald Wing, 2nd edn (New York, 1972-1998). It is not clear what the status is of the words ‘These to be inserted amongst / the rest of the *Songs* and / *Odes*’. Is this a note from the compiler to the printer that was accidentally printed, or from the compiler to the reader? In either case, the instruction increases the likelihood that, as argued below, the adaptor of Donne’s poems was also responsible for the compilation of the volume.

⁴ The Bodleian copy bears an ownership inscription on the last page: ‘Katharina Smith hir Booke’ (sig. M12v).

⁵ For conversation and courtesy literature, see Jennifer Richards, *Rhetoric and Courtliness in Early Modern Literature* (Cambridge, 2003). For advice on epistolary technique as a subgenre of the literature of good manners, see chapter 5 of Anna Bryson, *From Courtesy to Civility: Changing Codes of Conduct in Early Modern England* (Oxford, 1998), 34, 151-92; and see Gary Schneider, *The Culture of Epistolarity: Vernacular Letters and Letter Writing in Early Modern England, 1500-1700* (Newark, 2005).

⁶ The first two poems, both titled ‘An Ode’ and beginning respectively ‘Pretty Picture; fare thee well’ (sigs. B6v-B7v) and ‘Why these retirement, jealousies’ (sig. B8r), are adapted from two poems in Sir John Suckling’s *Fragmenta aurea* (1646, Wing S6126A), ‘Farewell to Love’ (sigs. C8r-D1r) and ‘Against Absence’ (sigs. B6v-B7r). The third poem, called ‘A Gratulatory Letter’ and beginning ‘To thee, young youth, these youngling lines I write’ (sig. C1v), is almost identical, with the exception of line 5, with ‘A Gratulatory Epigram’ in Richard Brathwait’s *A strappado for the Diuell* (1615, STC 3588, sigs. H7r-v). The fifth poem, which is untitled and begins ‘Since, thou hast view’d some Gorgon’ (sig. D6r), corresponds, a few words excepted, to ‘The Double Rock’, in Henry King’s *Poems, elegies, paradoxes, and sonnets* (1657, Wing K501, sig. B1r). I have found no

correspondences for the fourth (untitled), sixth ('A pleasant Dialogue'), seventh (untitled), eighth ('The Argument'), and ninth poems, beginning respectively 'Did'st thou not find, each Herb, inspir'd' (sig. C4r), 'Faith, let us marrie, I hate single life' (sigs. E1r-v), 'Of stature indifferent tall' (sigs. E6v-E7r), 'Ere Aurora's cheeks look red' (sig. E12r), and 'How fain, though beautifull, wouldst seem to be' (sigs. G1v-G2r).

⁷ See XXX, '*Cupids Cabinet Unlock't* (1662), Ostensibly "By W. Shakespeare," in Fact Partly by John Milton', in XXXXX eds. XXXXX and XXXXX (forthcoming). For mid-seventeenth-century printed miscellanies, see Adam Smyth, '*Profit and Delight': Printed Miscellanies in England, 1640-1682* (Detroit, 2004). Note, though, that *Cupids Cabinet Unlock't* is not among the miscellanies examined in Smyth's study.

⁸ For the STC, see *A Short-Title Catalogue of Books Printed in England, Scotland and Ireland, and of English Books Printed Abroad, 1475-1640*, compiled by A. W. Pollard, G. R. Redgrave, W. A. Jackson, F. S. Ferguson and Katharine F. Pantzer, 2nd edn, 3 vols (London, 1976-1991).

⁹ It begins: 'How long think you I can vie,' (sig. K5v).]

¹⁰ See Erica Zimmer and Meaghan Brown, 'History of Early English Books Online' (pubd online 2014), http://folgerpedia.folger.edu/History_of_Early_English_Books_Online (accessed 29 June 2015).

¹¹ For more general problems with EEBO, see Ian Gadd, 'The Use and Misuse of Early English Books Online', *Literature Compass*, 6.3 (2009), <http://onlinelibrary.wiley.com/doi/10.1111/j.1741-4113.2009.00632.x/full> (accessed 29 June 2015), and John Jowett and Gabriel Egan, 'Review of the Early English Books Online (EEBO)', *Early Modern Literary Studies* (January 2001), <http://extra.shu.ac.uk/emls/iemls/reviews/jowetteebo.htm> (accessed 29 June 2015).

¹² I explore the miscellany's publication in the context of Shakespeare's mid-seventeenth-century presence in the book trade in '*Cupids Cabinet Unlock't* (1662)'.

¹³ Taylor, 'Works Excluded from this Edition', in Stanley Wells and Gary Taylor, with John Jowett and William Montgomery, *William Shakespeare: A Textual Companion* (Oxford, 1987), 136.

¹⁴ For a study that reveals how many of the surviving volumes in today's rare book libraries have been remodelled over time, see Jeffrey Todd Knight, *Bound to Read: Compilations, Collections, and the Making of Renaissance Literature* (Philadelphia, 2013).

¹⁵ Confusingly, the revised, second edition of Wing mistakenly considers *The Art of Courtship* ('Wing A3788A') an earlier edition of the 1686 publication.

¹⁶ About other data 'not in ESTC' and the inevitably incomplete nature of the online database, see David McKitterick, "'Not in ESTC": Opportunities and Challenges in the ESTC', *The Library*, 6 (2005), 178-94.

¹⁷ I would like to thank Jason Moschella of the Boston Public Library (BPL) for providing me with a scan of their copy. The BPL has now made its copy available on Internet Archive (see

<https://archive.org/details/cupidscabinetunl00shak>).

¹⁸ Note that the Boston copy also lacks leaf F11.

¹⁹ See Henry R. Plomer, *A Dictionary of Printers and Booksellers Who Were at Work in England, Scotland and Ireland from 1668 to 1725* (Oxford: Oxford University Press, 1922), p. 286. For Stafford, see Henry R. Plomer, *A Dictionary of the Booksellers and Printers Who Were at Work in England, Scotland and Ireland from 1641 to 1667* (London: Bibliographical Society, 1907), p.170.

²⁰ Edward Arber, ed., *The Term Catalogues, 1668-1709*, 3 vols. (London, 1903), vol. 1, p. 97.

²¹ I am grateful to XXXXX for drawing my attention to the Clavell catalogue and the *Term Catalogue* entries.

²² For the seventeenth-century editions of Donne's *Poems*, see Gary A. Stringer, 'Editing Donne's Poetry: From John Marriot to the Donne *Variorum*', in *The Oxford Handbook of John Donne*, eds. Jeanne Shami, Dennis Flynn, and M. Thomas Hester (Oxford, 2011), 43-45. See also Geoffrey Keynes, *A Bibliography of the Works of Dr John Donne, Dean of Saint Paul's*, 4th edn (Oxford, 1973), 181-208.

²³ The punctuation of the 1662 text leaves open several interpretations: 'Miraculous! What, love me an whole day?'; 'Miraculous, what! Love me an whole day!'; and so on. The second edition reads: 'Miraculous, what! Love me an whole day,'.

²⁴ 1633 reads 'Or', 1635-54 'For'. Note that the adaptation takes over the latter reading.

²⁵ '[S]eem to sight' here means 'appear', 'look like'.

²⁶ 1633 reads 'will from', 1635-54 'from'.

²⁷ 1633 reads 'Which', 1635-69 'But'.

²⁸ 1633 has 'and that it', 1635-69 'it'.

²⁹ In the 1662 edition, the stanza break actually occurs after line 6, most likely by mistake.

³⁰ It is introduced as being '*To the truly beauteous, and excellent in all perfections, Mistrisse Marie Goad*', preceded by the address '*Dear,*' and signed '*Yours inviolably I. K.*'. It may be worth noting that the judge Thomas Goad (1595-1666) had a wife and a daughter called Mary, and that the latter married a John Clench, whose name may have alternatively been spelled with a 'K' (see J. H. Baker, 'Clench, John (c.1535-1607)', *Oxford Dictionary of National Biography*, <http://oxforddnb.com/view/article/5608?docPos=2>, accessed 29 October 2015). The milieu of Goad (legal and academic) conforms well to what would be expected for a miscellany like *The New Academy of Complements*.

³¹ The later edition misreads ‘Our’.

³² In 1662, the word ‘sad’ is followed by a period, no doubt a printing error; the later edition substitutes a comma.

³³ 1633-35 read ‘may’, 1639-54 ‘make’.

³⁴ See poem 26 according to the appendix in XXX, ‘*Cupids Cabinet Unlock’t* (1662)’, ????. The relevant passage reads: ‘So often have the *Lymbecks*, of my eyes / Condol’d, in briny drops, your cruelties’.

³⁵ The *OED* defines ‘crotchet’ as ‘a whimsical fancy; a perverse conceit’ (n.9).

³⁶ See, for instance, Katherine Mauch, ‘Angel Imagery and Neoplatonic Love in Donne’s ‘Air and Angels’, *Seventeenth-Century News*, 35 (1977), 106-11, and the articles devoted to the poem in a special issue of the *John Donne Journal*, 9.1 (1990).

³⁷ The later edition misreads ‘cut’ for ‘out’.

³⁸ Roger E. Bennett (ed.), *The Complete Poems of John Donne* (Chicago, 1942). See Gardner (ed.), *The Elegies and The Songs and Sonnets* (Oxford, 1965), 59.

³⁹ 1633 reads ‘flaske’, 1635-54 ‘flash’.

⁴⁰ The poem appears in the 1649 edition as a stray piece after the end of the funeral elegies with the title ‘*Sonnet. The Token*’ (sigs. S4v-5r). For past thinking about its status, canonical or not, and its relationship to the *Songs and Sonnets*, see the chapter about “‘The Token’ among Donne’s *Songs and Sonnets*” in James S. Baumlin, *Theologies of Language in English Renaissance Literature: Reading Shakespeare, Donne, and Milton* (Plymouth, 2012), 111-35.

⁴¹ The text of the poem is directly preceded by the address ‘*Dear Lady,*’ and concluded with the words, ‘*Dearest, / Your humble admirer / G. L.*’

⁴² Herbert J. C. Grierson (ed.), *The Poems of John Donne*, 2 vols. (Oxford, 1912), 1.73.

⁴³ See Gary A. Stringer (gen. ed.), *The Variorum Edition of the Poetry of John Donne, Volume 2, The Elegies* (Bloomington, 2000).

⁴⁴ A marginal note reads: ‘To Mistresse *L.E.* &c.’.

⁴⁵ 1635-54 have ‘tough’, whereas 1633, 1669 and most manuscripts read ‘rough’. The adaptation, as usual, conforms to 1649.

⁴⁶ ‘Your purest luster must that shadow move’, ‘To the Countess of Huntington’ (l. 96).

⁴⁷ See the ‘Textual Introduction’ to the poem in *The Variorum Edition of the Poetry of John Donne*, 2.339-50. Note that Gardner placed the poem among the ‘Dubia’ (*The Elegies and The Songs and Sonnets*, 96-100), but the *Variorum Edition* argues for Donne’s authorship (see 347-9).

⁴⁸ The poem is introduced as follows: ‘A Lover, being enforced to part with the person of his beloved, thus expresseth the terrour of such a separation by Letter.’ It is preceded by the address ‘Dearest,’ and followed by the concluding formula, ‘Dearest happinesse / Yours solely / I. Q.

⁴⁹ Note that the Variorum editors records two manuscripts reading ‘thou’ (Stringer (ed.), *The Variorum Edition of the Poetry of John Donne*, 2.353).

⁵⁰ *The Poems of John Donne*, 1.412-13, 429-30. As Grierson pointed out, ‘Song, Soul’s Joy’ is probably by William Herbert, the third Earl of Pembroke (see 1.429).

⁵¹ The salutation ‘Dear Love’ appears above the following words, but metrically the two syllables belong to the first line.

⁵² The later edition misreads ‘Pools’.

⁵³ The non-stanzaic nature of most of the adapted poems is in keeping with the generic context of the courtesy manual and, more specifically, epistolary guide in which they are placed.

⁵⁴ XXXXX, scholar of English Renaissance poetry and translator of XXXXX among others, has kindly read and commented on the adaptations; this paragraph is greatly indebted to him.

⁵⁵ The Rev. Daniel Baker, author of *Poems upon Several Occasions* (1697, Wing B489A), which contains an adaptation of ‘A Valediction: Forbidding Mourning’ (see below, ???), does not qualify as a candidate, as he was only eight years old when *The Art of Courtship* was published.

⁵⁶ For more on John Stafford, the publisher of *The Art of Courtship*, see XXX, ‘Cupids Cabinet Unlock’t (1662)’, ??-??.

⁵⁷ For Donne and early modern manuscript verse miscellanies, see Daniel Starza-Smith and Joshua Eckhardt, eds., *Manuscript Miscellanies in Early Modern England* (Farnham, 2014); Richard Todd and Helen Wilcox, ‘The Challenges of Editing Donne and Herbert’, *SEL: Studies in English Literature, 1500-1900*, 52.1 (2012), 187-206; Richard Beadle and Colin Burrow, eds., ‘Manuscript Miscellanies ca. 1450-1700’, *English Manuscript Studies*, 16 (2011), in particular the essay by Marcy L. North, ‘Amateur Compilers, Scribal Labour, and the Contents of Early Modern Poetic Miscellanies’, 82-111; Joshua Eckhardt, *Manuscript Verse Collectors and the Politics of Anti-Courtly Love Poetry* (Oxford, 2009); and Arthur F. Marotti, *Manuscript, Print, and the English Renaissance Lyric* (Ithaca, 1995).

⁵⁸ Ernest W. Sullivan, II, *The Influence of John Donne: His Uncollected Seventeenth-Century Printed Verse* (Columbia, 1993). See, in particular, 162-81, although it should be noted that Sullivan also occasionally mentions adaptations elsewhere (55-161).

⁵⁹ See Sullivan, *The Influence of John Donne*, 168-9.

⁶⁰ The adaptation of 'The Damppe' had earlier appeared in *The Mirrour of Complements* (1650, Wing M2223), sig. G4r. *The Mirrour of Complements* contains a number of other Donne poems, but no other adaptations (see Sullivan, *The Influence of John Donne*, 108).

⁶¹ For a few Donne 'Adaptations and Imitations' in manuscript, see Peter Beal, 'Introduction: John Donne', in *Catalogue of English Literary Manuscripts 1450-1700*, <http://www.celm-ms.org.uk/introductions/DonneJohn.html> (accessed 29 June 2015). These include an adaptation of the elegy 'His Parting from Her' at St John's College Library, Cambridge, S 22, and an imitation of 'A Valediction: Forbidding Mourning' in the Folger Shakespeare Library, V.a.345, pp. 44-5. See also Donald A. Low, 'An Eighteenth-Century Imitation of Donne's First Satire', *RES*, 16 (1965), 291-8, and Deborah Aldrich Larson, 'John Donne and the Astons', *Huntington Library Quarterly*, 55 (1992), 635-41.