

Intersections between "Stay, O Sweet" and Donne's "Breake of Day"

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Abstract

In several manuscript versions, John Donne's "Breake of Day" is accompanied by or incorporated into the non-canonical poem "Stay, O Sweet, and do not Rise." "Stay, O Sweet, and do not Rise" can be found in one-, two-, and three-stanza versions, both as a separate poem and combined with "Breake of Day" in several interesting ways. This paper explores the intersections between these two poems and looks at the ways in which the text of "Breake of Day" changes when intermixed with "Stay, O Sweet."

Keywords

John Donne, "Breake of Day," "Stay, O Sweet and do not Rise," "Sweet Stay Awhile," "Lie Still my Dear," John Dowland, seventeenth-century poetry, manuscript transmission

"Breake of Day" was one of John Donne's most widely circulated poems, appearing in whole or in part in sixty-eight manuscript sources and all seven of the seventeenth-century printed editions of Donne's *Poems*.¹ The poem, as it appears in the 1633 *Poems*—its first printed version—is comprised of the following three stanzas:

¹ Special thanks go to Gary A. Stringer, Donald Dickson, and Mary Farrington of the *Donne Variorum* for sharing their resources and insights; to Dr. Jeffery Johnson for arranging the MLA 2009 panel in which a version of this paper was first presented; and to the other panelists, Lara Crowley and Joshua Eckhardt.

'Tis true, 'tis day, what though it be?
O wilt thou therefore rise from me?
Why should we rise, because 'tis light?
Did we lie downe, because 'twas night?
Love which in spight of darknesse brought us hether,
Should in despight of light keepe us together.

Light hath no tongue, but is all eye;
If it could speake as well as spie,
This were the worst, that it could say,
That being well, I faine would stay,
And that I lov'd my heart and honor so,
That I would not from him, that had them, goe.

Must businesse thee from hence remove?
Oh, that's the worst disease of love,
The poore, the foule, the false, love can
Admit, but not the busied man.
He which hath businesse, and makes love, doth doe
Such wrong, as when a maryed man doth wooe.²

However, in several early versions, "Breake of Day" is accompanied by or incorporated into the non-canonical poem "Stay, O Sweet, and do not Rise."³ If we are familiar with this poem at all, it is likely as a one-stanza poem, either as a separate entity, or as the first stanza of some versions of "Breake of Day."

² *Poems* 212. The first edition of the *Poems* was printed in 1633, two years after Donne's death in 1631.

³ The title "Stay, O Sweet, and do not Rise," hereafter shortened to "Stay, O Sweet," is taken from Peter Beal's *Index*, which prefaces the title with "Song." The poem is perhaps more commonly known as "Sweet stay awhile," a title taken from another version of its first line. As this paper focuses on intersections between this poem and "Breake of Day," I have chosen to use Beal's title. Most transcriptions of "Stay, O Sweet" and all transcriptions of "Breake of Day" were kindly provided by *The Donne Variorum* editors; any errors are mine.

Yet "Stay, O Sweet" can be found in one-, two-, and three-stanza versions, both as a separate poem and combined with "Breake of Day" in several interesting ways. This paper will explore the intersections between these two poems and look at the ways in which the text of "Breake of Day" changes when intermixed with "Stay, O Sweet."

"Stay, O Sweet" was first published in 1612 as a two-stanza version beginning "Sweet stay a while, why will you rise?" in John Dowland's songbook *A Pilgrimes Solace* and as a one-stanza version beginning "Ah deere hart, why doe you rise?" in Orlando Gibbons's songbook *The First Set of Madrigals and Mottets*. Other versions of the first line of this poem, found in manuscript sources, include "Stay, O Sweet, and do not rise" and "Lie still, my dear, and do not rise." Here is the two-stanza poem as found in Dowland:

Sweet stay a while, why will you rise?
The light you see comes from your eyes:
The day breakes not, it is my heart,
To thinke that you and I must part.
O stay, or else my ioyes must dye,
And perish in their infancie.

Deare let me dye in this faire breast,
Farre sweeter then the Phoenix nest.
Loue raise desire by his sweete charmes
Within this circle of thine armes:
And let thy blissefull kisses cherish
Mine infant ioyes, that else must perish.⁴

"Stay, O Sweet" first became linked in print with "Breake of Day" in Donne's 1669 *Poems*, wherein the editor printed a 4-stanza version of "Breake of Day" with the first stanza of "Stay, O Sweet" given as the first stanza of "Breake of Day," as follows:

⁴ From Dowland, *A Pilgrimes Solace*, 1612. Musical repetitions of "O stay" and "my ioyes" have not been reproduced in this transcription.

Stay, O sweet, and do not rise,
The light, that shines, comes from thine eyes;
The day breaks not, it is my heart,
Because that you and I must part.
 Stay, or else my joys will die,
 And perish in their infancie.

2.

'Tis true, 'tis day; what though it be?
O wilt thou therefore rise from me?
Why should we rise, because 'tis light?
Did we lie down, because 'twas night?
 Love which in spight of darkness brought us hether,
 Should in dispight of light keep us together.

3.

Light hath no tongue, but is all eye,
If it could speak as well as spie,
This were the worst that it could say,
That being well, I fain would stay,
 And that I lov'd my heart and honour so,
 That I would not from her, that had them, goe.

4.

Must business thee from hence remove?
Oh, that's the worst disease of love,
The poor, the foul, the false love can
Admit, but not the busied man.
 He which hath business, and makes love, doth doe
 Such wrong, as when a married man doth woove.⁵

Obviously the editor of the 1669 *Poems* thought that this first stanza of "Stay, O Sweet" was part of Donne's poem "Breake of Day," as did several manuscript compilers and some earlier modern editors of Donne's poetry. However, the poem has often been attributed to Dowland as well. John Dowland was a composer and musician

⁵ *Poems* 17.

who was born in 1563 and died in 1626, making him an almost exact contemporary of Donne's. Other than one manuscript source (discussed further below) that attributes "Stay, O Sweet" to a "Doctor Corbet," this poem has always been associated with either John Dowland or John Donne.

H. J. C. Grierson points out that this poem "certainly has no connexion with Donne's poem, for the metre is entirely different and the strain of the poetry less metaphysical" (cxlvi). Grierson maintains that E. K. Chambers is probably correct in his conjecture that "the affixing of Dowland's initials to the verse in some collection led to Donne being credited with it," but Grierson also points out that "we are not sure that Dowland wrote it, and the common theme appears to have drawn the poems together" (cxlvi). Helen Gardner agrees with Grierson that "Stay, O Sweet" is not Donne's poem, claiming that "as its metre is different and it is spoken by a man and not a woman it cannot be attached to Donne's aubade and it seems unlikely that he wrote it," and suggesting that Dowland may be the author (230). Winifred Maynard gives additional reasons to discount the notion that "Stay, O Sweet" is Donne's poem, noting that "'Sweet stay a while, why will you rise?' offers itself to music as 'Breake of Day' does not, carrying a tender, uncomplicated plea in lilting lines, using closely similar rhythms in both its stanzas; on such grounds alone one would question the attribution of it to him" (148). Elise Jorgens also comments on the difference in the meters and personas of the two poems. Jorgens explains how these two poems could have been combined without this problem of different personas being readily apparent: "'Sweet stay awhile' is spoken by a man, and 'Break of Day' by a woman. However, there is no gender implied in the *first* stanza of either poem, and since the majority of the 'mixed' sources use only the first stanza of 'Sweet stay awhile' with 'Break of Day' or vice versa, this detail probably did not trouble the 17th-century reader" (2). While conjecturing that "the similarity of subject may have drawn the two poems together, or may even indicate a common origin," Jorgens argues that the presence of this shared theme "does not make them the same poem" (2).

It is possible that "Stay, O Sweet" is an adaptation of "Breake of Day." R. W. Ingram notes in his article "Words and Music" that Dowland adapted another Donne poem, "Lovers' Infiniteness,"

into "To ask for all thy love," also found in *A Pilgrim's Solace*. Ingram notes that, in this case, Dowland simplified Donne's verse, and says that in this process, "the barest ideas are taken and reduced to more conventional modes of thought" (146). It is possible, then, that "Stay, O Sweet, and do not Rise" is a similar attempt on Dowland's part to take a poem by Donne, here, "Breake of Day," and make it suitable for singing. However, we cannot be sure that "Stay, O Sweet, and do not Rise" is definitely Dowland's adaptation of Donne's poem, and not just another poem in the same vein as "Breake of Day." In fact, Edward Doughtie goes so far as to say that there is "no good reason to believe that either Donne or Dowland wrote the poem" (609).

Even though we may have insufficient proof to attribute "Stay, O Sweet" to Dowland, the arguments that this poem and "Breake of Day" are separate poems by different authors are convincing. Yet these two poems were at one time mingled into one text, both in print and in several manuscript sources, with some interesting consequences for the text of "Breake of Day." This section will examine these manuscript sources that combine "Breake of Day" and "Stay, O Sweet" in some way. In his *Index of English Literary Manuscripts*, Peter Beal lists forty-two instances of the poem "Stay, O Sweet." Twenty-seven of these forty-two occurrences of "Stay, O Sweet" are found in manuscripts that also contain all or parts of "Breake of Day."⁶ Of the twenty-seven instances of "Stay, O Sweet" that are found in the same manuscript as "Breake of Day," nine (AU1, B8, B44, C9, H6, HH5, O21, PM1, and R7)⁷ are given as completely separate poems from "Breake of Day." In fact, only four of these nine versions of "Stay, O Sweet" (AU1, B8, B44, and R7) occur just before or after "Breake of Day"; in the other five manuscript sources, these two poems are found in different parts of the manuscripts. These versions of "Stay, O Sweet" that are separate poems from "Breake of Day" are found in both one- and

⁶ See Appendix A, which breaks the mss into families and presents the first words of each source.

⁷ All manuscript sources are referred to by their *Donne Variorum* sigla. A list of these sigla can be found in the prefatory material of any of the published *Donne Variorum* volumes.

two-stanza versions. Interestingly, within this group of nine sources where "Stay, O Sweet" is in the same manuscript as but is a separate poem from "Breake of Day," the text of "Stay, O Sweet" varies depending on whether it has one or two stanzas much more so than whether it is found just before or after "Breake of Day" or somewhere else in the manuscript. In this group of sources, the one-stanza versions of "Stay, O Sweet" (α 1 group: B8, C9, H6, O21, and R7) have the first line "Stay ô sweet & doe not rise,"⁸ except for B8, which begins "Lye still my Deare, why dost thou rise," while the two-stanza versions (α 2 group: AU1, B44, HH5, and PM1) all begin "Sweet staye a while, why doe you rise." Alternately, of the five sources that are removed from "Breake of Day" (C9, H6, HH5, O21, and PM1), three begin "Stay ô sweet" (C9, H6, and O21) and the other two begin "Sweete stay a while" (HH5 and PM1), while of the four sources that occur just before or after "Breake of Day" (AU1, B8, B44, and R7), two begin "Sweet staye a while" (AU1 and B44), one begins "Lye still my Deare" (B8), and one begins "Stay ô sweete" (R7). In this group where the poem is in the found in the same manuscript as "Breake of Day" but is presented as a separate poem, the first line of "Stay, O Sweet" is determined more by whether the poem is a one- or two-stanza version than whether it is found just before or after "Breake of Day" in the manuscript.

With nine of twenty-seven versions of "Stay, O Sweet" that occur in the same manuscript as "Breake of Day" being separate poems, this leaves eighteen versions that incorporate parts or all of "Breake of Day" in some fashion. Ten of these sources give a one-stanza version of "Stay, O Sweet" (β 1 group: B13⁹, B46, F3, F14, F15, LA1, O22, O34, R10, and Y9). In most of these instances, all three stanzas of "Breake of Day" follow the one-stanza "Stay, O Sweet," but one source, O22, omits the third stanza of "Breake of Day," and another source, F3, omits both the second and third

⁸ Spelling taken here and throughout from the alphabetically first relevant source, here C9.

⁹ In B13, the first stanza of "Stay, O Sweet" is added in the left margin in a later hand, with a "+" indicating that it should be the first stanza of "Breake of Day."

stanzas of "Breake of Day." Of these ten one-stanza versions of "Stay, O Sweet" that incorporate all or parts of "Breake of Day," all but two begin with the words "Stay, O Sweet." B13 and F3 are the exceptions, beginning instead with "Lie still my deare" and "Lie still my loue," respectively.

Seven of the sources that contain parts of both "Stay, O Sweet" and "Break of Day" contain two stanzas of "Stay, O Sweet" (β 2 group: B43, F12, H2, O4, O40, OC2, and R5). B43, O4, OC2, and R5 all present three-stanza versions of this amalgam, with the first stanza of "Breake of Day" coming between the first and second stanzas of "Stay, O Sweet." F12 and O40 follow a similar pattern, with the only difference being that F12 only contains four of the six lines of the second stanza of "Stay, O Sweet" and O40 only has two of the six lines. H2 has a different pattern, giving stanzas one and two of "Stay, O Sweet" followed by lines 3-6 of "Breake of Day." H2 also diverges from this group in that its first words are "Stay sweet, a while" whereas all the rest of these two-stanza versions begin "Ly still my deere."

Finally, HR1 (the sole β 3 source) presents a rare three-stanza version of "Stay, O Sweet." In this case, the entire poem is four stanzas, giving stanza one of "Stay, O Sweet," then stanza one of "Breake of Day," and then stanzas two and three of "Stay, O Sweet." The third stanza of "Stay, O Sweet" as it appears in HR1 is as follows:

weare I able to restrayne my loue
w^{ch} none can doe but one aboue
then should I liue in ioy and blisse
and heauy hart not as yt is
Oh wretched catiue clad in woe
and turned desperat by their noe.

Of all the versions of "Stay, O Sweet" that are found in the same manuscript as "Breake of Day," either as separate poems or combined with "Breake of Day," HR1 is the only source to give a three-stanza version of "Stay, O Sweet." As with most of the two-stanza versions of "Stay, O Sweet," HR1 has the first words "Lye still my deere."

This study of the manuscript versions of "Stay, O Sweet" that occur in the same manuscript as "Breake of Day," whether as separate poems or combined, reveals some patterns about the text of "Stay, O Sweet." First, whether or not "Stay, O Sweet" was combined with "Breake of Day" apparently had no bearing on whether "Stay, O Sweet" was presented in a one-stanza or two-stanza version. Instances of "Stay, O Sweet" occur as separate poems in both one- and two-stanza versions, and instances of "Stay, O Sweet" that are merged with "Breake of Day" are also presented in one- and two-stanza forms (and in the case of HR1, in a three-stanza form).

Another interesting pattern to note from these manuscript versions of "Stay, O Sweet" is that whenever this poem is combined with "Breake of Day," the blended poem always begins with the first stanza of "Stay, O Sweet," and never with the first stanza of "Breake of Day." In addition, the blended poems that present only one stanza of "Stay, O Sweet" usually contain more lines of "Breake of Day" than those poems that present two stanzas of "Stay, O Sweet." Of the ten blended poems that present only one stanza of "Stay, O Sweet," eight (B13, B46, F14, F15, LA1, O34, R10, and Y9) contain the full three-stanza version of "Breake of Day" after stanza one of "Stay, O Sweet." The other two versions, O22 and F3, give two stanzas of "Breake of Day" and one stanza, respectively. The blended versions that contain two stanzas of "Stay, O Sweet" have fewer lines of "Breake of Day," with six of the seven presenting only the first stanza of "Breake of Day," which comes between stanzas one and two of "Stay, O Sweet." The only exception is H2, which gives lines 3-6 of "Breake of Day" after two stanzas of "Stay, O Sweet." HR1, the only 3-stanza version of "Stay, O Sweet" among these blended poems, follows the basic pattern of these two-stanza versions of "Stay, O Sweet," giving stanza one of "Breake of Day" as the second stanza of the poem, with the difference being that a third stanza of "Stay, O Sweet" is given at the end.

Along with all of these variations in the form of "Stay, O Sweet," there are also a number of textual variants within the

poem.¹⁰ The title of the poem used in this paper, "Stay, O Sweet," is a shortened form of the title listed in Beal's *Index of English Literary Manuscripts*,¹¹ and represents the first words of some versions of this poem, but no version actually gives this as the title. Some manuscript versions do give a specific title for this poem, including "Vppon 2 louers loath to depart" in B8 and the same title but without "Vppon" in F3, "loath to part" in R10, "Two Lovers in bed at day-breake" in O22, "A Gentlewoman to her sweetheart / risinge" in H2, "On his mistresse risinge" in R5, "To his M^{irs} risinge" in OC2, "at her / risinge" in B43, "Dr Donne at his Mistris rysing" in F12, and "Brak of day" in Y9. Other titles are less specific, such as "Sonnett" in B46, C9, and H6, "Song" in F14, "Song: Dr Donne" in F15, "A song Dr Corbet" in O4, "Another on the same" in AU1, and "Idem" in B44. One source, R7, gives a very specific (and long) title: "At the next enioyment shee quits his rizing / With an erlyer. His lines." The title in R7 depends upon this poem following immediately after "Breake of Day," marks this poem as a direct response to "Breake of Day," and identifies the speaker as a male—in particular, the male addressed by the female speaker of "Breake of Day."

The first line of the poem has some significant variants as well, with "Stay, oh Sweete; and doe not rise" appearing in twelve of these manuscripts (B46, C9, F14, F15, H6, LA1, O21, O22, O34, R7, R10, and Y9), making it the most common first line, but just barely, as "Lye still my Deare, why dost thou rise" occurs in ten manuscripts (B8, B13, B43, F3, F12, HR1, O4, O40, OC2, and R5) and "Sweet staye a while, why doe you rise" is found in five manuscripts (AU1, B44, H2,¹² HH5, and PM1). The title "Ah deere hart, why doe you rise?" that is given in Orlando Gibbons's songbook *The First Set of Madrigals and Mottets* is not found in any of

¹⁰ As I am only dealing with the versions of "Stay, O Sweet" that are found in the same manuscript as "Breake of Day," this is not a complete record of all manuscript sources of "Stay, O Sweet." See Appendix B for a list of the most significant textual variants.

¹¹ Beal titles the poem "Song: Stay, O sweet and do not rise."

¹² H2 switches the first two words of the poem, beginning with "Stay sweet."

the manuscript versions that contain both "Stay, O Sweet" and "Breake of Day."

Line 2 of Dowland's version reads "The light you see comes from your eyes," but most manuscript versions read "The light that shines comes from your eyes." In line 3, there are several instances of the words of the line being rearranged. Dowland's version reads "The day breaks not, it is my heart," but B8, F3, and OC2 read "'tis not the day breaks but [or tis] my heart" and B46 reads "There breakes not Day but tis my hart." The beginning of line 5 has some variation, as three sources (LA1, R7, and Y9) leave out the initial "O," two sources (B8 and O4) repeat "O stay," one source (PM1) changes the line to "O stay a while, or else I dye," and most sources read "will" where Dowland has "must."

Although there are fewer manuscripts that present the second stanza of "Stay, O Sweet," the ones that do have this additional stanza contain variants as well. Dowland gives "Deare" as the first word of this stanza, as do HH5, HR1, O4, and PM1, but the rest of the manuscripts read "O" at this point. Three manuscripts (F12, O4, and OC2) read "lye" instead of "dye" in line 7 as well, and where Dowland has "faire" breast, five manuscripts (B43, F12, O40, OC2, and R5) read "sweet" breast and one manuscript (O4) has "deare" breast. In line 8, Dowland's "Farre sweeter" is changed to "more sweet" in four sources (B43, F12, OC2, and R5) and to "more pretious" in two sources (HR1 and O4). In the next line, where Dowland has "raise," three manuscripts (B43, OC2, and R5) read "cause" and one manuscript (O4) reads "calls." The next line, line 10, reads "Within this circle of thine armes" in Dowland, but it reads "And Lett me dye within Loues armes" in R5 and "wthin thy loues armes" in B43, and OC2 has "oh let mee ly within loues armes." Lines 11 and 12 have several variants, but the most important ones are the change from "And" to "O" (B43, H2, O4, OC2, and R5), the change from "let" to "with" (F12, HH5, and PM1), O4's reading of "blessed" for "blissefull," and R5's reading of "relish" for "cherish" in line 11, and, in the last line of stanza two, the readings in B43, OC2, and R5 of "Or else my Infant ioyes must perish" and in O4 of "My infant ioyes, or else I needs must p[er]lish" instead of the usual "Mine infant ioyes, that else must perish."

One interesting thing to note about the verbal variants of "Stay, O Sweet, and do not Rise" is that the patterns of verbal variants have a loose connection to the way the poem breaks down into different formats—whether it has one or two stanzas and whether it is integrated into "Breake of Day" or not. In a very general sense, the one-stanza versions of the poem, both those that are separate poems (α 1 group) and those that are blended with "Breake of Day" (β 1 group), begin with the words "Stay, O Sweet, and do not Rise"; the two-stanza versions of the poem that are separate from "Breake of Day" (α 2 group) begin with "Sweet, stay a while, why will you rise?"; and the two-stanza versions in which the two poems are blended (β 2 group) begin with "Lye still my dear, why dost thou rise"; but there are several exceptions to this pattern. B8 and F3 are both one-stanza versions, yet they begin with "Lye still my dear, why dost thou rise" as the two-stanza blended versions do; and H2, that should read "Lye still my dear, why dost thou rise" with the other two-stanza blended versions, instead reads "Sweet, stay a while, why will you rise?" as do the two-stanza versions that are separate poems. And while there are some variants that break down along these same lines, such as the line 2 reading of "see" that is limited to the α 2 group and the line 7 reading of "sweet" that is limited to the β 2 group, there are also some variant patterns that do not correspond to the format of the poem, such as the alternate opening to line 3, "'tis not the day breakes," found in three manuscripts in three different groups, and the readings of "Deare" versus "Oh" in line 7, which are distributed among the different groups.

Moving on now to focus on the format of those eighteen versions of "Breake of Day" that are combined with "Stay, O Sweet," the amount of text present in "Breake of Day" varies along the same patterns as those we saw for "Stay, O Sweet" above. Eight of these versions (B13, B46, F14, F15, LA1, O34, R10, and Y9) present all three stanzas of "Breake of Day"; in all eight of these versions, the first stanza of "Stay, O Sweet" precedes the three stanzas of "Breake of Day." One version only, O22, gives two stanzas of "Breake of Day," which immediately follow the first stanza of "Stay, O Sweet." The other nine versions (B43, F3, F12, H2, HR1, O4, O40, OC2, and R5) give only the first stanza of "Breake of Day." In F3, the first stanza of "Breake of Day"

follows the first stanza of "Stay, O Sweet." In H2, lines 3-6 of the first stanza of "Breake of Day" come after stanzas one and two of "Stay, O Sweet." In HR1, the first stanza of "Breake of Day" is the second stanza in a four-stanza amalgam containing three stanzas of "Stay, O Sweet." For the other sources in this group, the first stanza of "Breake of Day" is given between stanzas one and two of "Stay, O Sweet." The general pattern to note from these sources is that when only one stanza of "Stay, O Sweet" appears in the blended poems, there are usually three stanzas of "Breake of Day," and when two stanzas of "Stay, O Sweet" are present, there is usually only one stanza of "Breake of Day," with the main exceptions to this generalization being found in O22 and F3, as discussed above.

In addition to variations in format, there are also verbal variants in the texts of the twenty-eight¹³ versions of "Breake of Day" that are either combined with "Stay, O Sweet" or found in the same manuscript as "Stay, O Sweet." The traditional title of the poem is found only once among these poems, in Y9, where the title is given as "Brak of day." Other titles¹⁴ include versions of "Sonnet" in B46, C9, and H6; versions of "Song" in B13, F14, F15, and O4 (O4 follows the title with "D^r Corbet" while F15 follows the title with "D^r Donne"); "Vppon 2 louers loath to depart" in B8; "loath to part" in R10; "Two Lovers in bed at day-breake" in O22; "At last they enioye one the other, but / his busines enforseth him to make an / early-hast. Her lines vpon it" in R7; "A gentleman to his M^{rs} beeing in / bedd y^t shee would not rise" in AU1; "A gentleman to his M^{rs} being a bedd / with him that she wold not rise" in B44; and five other variations on "rising," including "at her

¹³ In the manuscripts that contain both "Breake of Day" and "Stay, O Sweet," either as combined or separate poems, there are twenty-seven sources for "Stay, O Sweet," but twenty-eight for "Breake of Day" because this poem appears twice in HH5. The first appearance, HH5a, is found on ff. 22v-23 while the second appearance, HH5b, is found on f. 120r-v. See Appendix C for a list of the most significant textual variants.

¹⁴ There is some overlap with the titles listed earlier for "Stay, O Sweet" since the blended versions of the poems are included in the discussion here as well.

/ rising" in B43; "Dr Donne at his Mistris rysing" in F12; "A Gentlewoman to her sweetheart / rising" in H2; "To his M^{irs} rising" in OC2; and "On his mistresse risinge" in R5.

There are small patterns of minor variants throughout the text of these twenty-eight versions. Although the first line of "Breake of Day" is relatively stable, especially in comparison to the first line of "Stay, O Sweet," there is a cluster of variants where seven sources (B8, B43, F3, F12, O40, R5, and R10) read "if" where the 1633 *Poems* (A) read "though." In line 2, A gives the first word as "O," but other readings found in these sources include "And," "Ah," and numerous omissions of this first word. Line 7 has five sources (F14, F15, LA1, O22, and O34) that read "Day" and "it" in place of A's "Light" and "but."¹⁵ In line 9, most sources read "is" with only a few (B13, HH5b, PM1, and Y9) reading "were" along with A, and four sources (F14, F15, LA1, and O34) read "would" instead of the more common reading of "could" as found in A. Where A reads "lov'd" in line 11, five sources (C9, H6, O21, O34, and R10) have "loue." In line 16, several sources (B13, C9, H6, HH5b, PM1, R10, and Y9) read "busied" with A, LA1 reads "only," and the rest read "busy." In line 18, most of these sources read "if" and "should" where A has "when" and "doth"; only B13, B46, HH5b, and PM1 read with A in both instances, and Y9 shares A's reading of "when" but not "doth."

In addition to these smaller verbal variants affecting only a word or two at a time, there are also some major variants encompassing whole lines in this poem. The first major variation comes in lines 3-4; A reads "Why should we rise, because 'tis light? / Did we lie downe, because 'twas night?" while fifteen of these sources (B8, B43, F3, F12, F15, H2, HR1, LA1, O4, O22, O34, O40, OC2, R5, and R7) read "Did we lie downe because of night / And shall we rise for feare of light." These fifteen sources are similar in that they switch the order of the two lines, but smaller verbal variants are also present within these fifteen sources. Only four sources (B43, F12, H2, and O40) read "of" in line 3; the rest

¹⁵ The second stanza begins with line 7, so there are fewer sources in which to find variants from here on, as some sources give only the first stanza of "Breake of Day."

read "twas." In line 4, six sources (F15, HR1, LA1, O22, O34, and R7) read "because 'tis" instead of "for feare"; F15 and O34 also omit the initial "And" and add "vp" after "rise"; and B8 and F3 read "wilt thou" instead of "shall we." Then, in lines 5-6, ten of these same fifteen sources (B8, B43, F3, F12, H2, HR1, O4, O40, OC2, and R5) present heavily revised lines. In A, lines 5-6 read "Love which in spight of darknesse brought us hether, / Should in despight of light keepe us together." These ten sources have much variation in line 5. The basic line is "since in darkness we came hither," but B8 and O4 have "O noe, O noe" before "since"; B43 has "O noe" before "since"; F3 and H2 have "noe" before "since"; O40 and R5 have "now" before "since"; B8, O4, and OC2 have "that" after "since"; and HR1 has completely different wording, reading "since darkest night did bringe us hither." There is more agreement among these ten sources in their presentation of line 6, which reads "in spightt of light wee'l lye together." Here, the main variants are B43's "darkness" in place of "light"; HR1's "night" in place of "light"; and O4's "despite" in place of "in spightt." The final major revision, coming in line 12, is found in just four manuscripts. In line 12, A reads "That I would not from him, that had them, goe" while three sources (F14, F15, and LA1) read "from him y^t had them I was loath to goe" and one source (O22) reads "ffrom him y^t had't I would not goe."

These major revisions found in lines 3-4, 5-6, and 12 have some associations with the ways in which "Breake of Day" and "Stay, O Sweet" are connected. For instance, all ten of the sources that contain the revision in lines 5-6 have only one stanza of "Breake of Day" (although not all one-stanza versions of "Breake of Day" have this revision). Further, all six combined versions that present this first stanza of "Breake of Day" between two stanzas of "Stay, O Sweet" are represented in this group of ten (although that leaves four sources that fall outside of that specific pattern). The revised versions of lines 3-4 are found in all of the combined poems that contain two or more stanzas of "Breake of Day," but this pattern is not as pronounced as that in lines 5-6 because in this case, several other one-stanza versions of "Breake of Day" contain the revision as well. But, as is the case with the revision in lines 3-4, this revision in lines 5-6 is found in all six combined versions that present two stanzas of "Stay, O Sweet" with the first stanza of

"Breake of Day" in the middle. All four of the sources that revise line 12 are combinations of the two poems that present only one stanza of "Stay, O Sweet," although there are far more of these poems that do not contain the revision. The incidence of revised lines is much more pronounced in versions that have "Breake of Day" and "Stay, O Sweet" combined into one poem; of the versions in which "Breake of Day" and "Stay, O Sweet" appear as separate poems in the same manuscript, only B8 and R7 revise lines 3-4, only B8 revises lines 5-6, and none of these versions revise line 12.

These patterns of relationship between "Breake of Day" and "Stay, O Sweet" become even more enlightening when we look not just at the versions of "Breake of Day" that are combined with or in the same manuscript as "Stay, O Sweet," but at all sixty-eight of the manuscript sources for "Breake of Day." Of all sixty-eight manuscript versions of "Breake of Day," the whole-line revisions of lines 3-4, 5-6, and 12 are found only in those versions that are combined with "Stay, O Sweet" or found in the same manuscript as that poem. This pattern demonstrates that the influence of "Stay, O Sweet" on "Breake of Day" went beyond the addition of one or more spurious stanzas, but also resulted in variant wording within the text of "Breake of Day" proper as well. While it is generally accepted that "Stay, O Sweet" is not Donne's poem, this poem's intersections with "Breake of Day" supply an important link in tracing the complex transmissional history of Donne's poem.

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Appendix A: Families of Manuscript Sources Containing Both "Stay, O Sweet, and do not Rise" and "Breake of Day"

Twenty-seven mss contain both "Stay" and "Breake": AU1, B8, B13, B43, B44, B46, C9, F3, F12, F14, F15, H2, H6, HH5, HR1, LA1, O4, O21, O22, O34, O40, OC2, PM1, R5, R7, R10, Y9.

These mss can be broken down into families, based first on whether the ms presents "Stay" and "Breake" as separate poems (α families), or as combined in some way (β families), and second, on how many stanzas of "Stay" are present. Within the groupings that follow, the first words of the source texts are given in order to demonstrate patterns based on these groupings.

α Families

Nine mss contain both "Stay" and "Breake" and present them as separate poems: AU1, B8, B44, C9, H6, HH5, O21, PM1, R7.

α 1. Five of these mss present one-stanza versions of

"Stay":

B8: "Lye still my Deare"

C9: "Stay ô sweet"

H6: "Stay ô sweete"

O21: "Stay oh sweete"

R7: "Stay ô sweete"

α 2. Four of these mss present two-stanza versions of

"Stay":

AU1: "Sweet staye a while"

B44: "Sweete stay a while"
HH5: "Sweete stay a while"
PM1: "Sweet stay a while"

β Families

Eighteen mss contain both "Stay" and "Breake" and present them as combined in some way: B13, B43, B46, F3, F12, F14, F15, H2, HR1, LA1, O4, O22, O34, O40, OC2, R5, R10, Y9.

β1. Ten mss present one-stanza versions of "Stay":

Stanza one of "Stay" followed by stanzas one through three of "Break":

B13¹⁶: "Lie still my deare"
B46: "Stay, oh Sweete"
F14: "Stay (O sweet)"
F15: "Stay (o sweet)"
LA1: "Stay O sweete"
O34: "Stay (oh sweet)"
R10: "stay oh sweet"
Y9: "Stay O sweete"

Stanza one of "Stay" followed by stanzas one and two of "Breake":

O22: "Stay o sweet"

Stanza one of "Stay" followed by stanza one of "Breake":

F3: "Lie still my loue"

β2. Seven mss present two-stanza versions of "Stay":

First stanza of "Stay," followed by first stanza of "Breake," then by second stanza of "Stay":

B43: "Ly still my deere"
F12¹⁷: "Lye still, my deare"
O4: "Lye still my deare"
O40¹⁸: "Ly still my deare"
OC2: "Lye still my deare"
R5: "Lye still my deare"

¹⁶ "Stay" stanza added in left margin in a later hand, with a "+" indicating that it should be the first stanza of "Breake."

¹⁷ F12 omits 2 lines of the second stanza of "Stay."

¹⁸ O40 omits 4 lines of the second stanza of "Stay."

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First and second stanzas of "Stay" followed by lines 3-6 of first stanza of "Breake":

H2: "Stay sweet, a while"

β3. One mss presents a three-stanza version of "Stay," starting with the first stanza of "Stay," followed by the first stanza of "Breake," then by the second and third stanzas of "Stay":

HR1: "Lye still my deere"

The table below illustrates stanzas of "Stay" and "Breake" in the mss that present "Stay" and "Breake" in a combined format:

	"Stay" Stanza 1	"Stay" Stanza 2	"Stay" Stanza 3	"Breake" Stanza 1	"Breake" Stanza 2	"Breake" Stanza 3
B13	•			•	•	•
B46	•			•	•	•
F14	•			•	•	•
F15	•			•	•	•
LA1	•			•	•	•
O34	•			•	•	•
R10	•			•	•	•
Y9	•			•	•	•
O22	•			•	•	
F3	•			•		
B43	•	•		•		
F12	•	•		•		
O4	•	•		•		
O40	•	•		•		
OC2	•	•		•		
R5	•	•		•		
H2	•	•		•		
HR1	•	•	•	•		

Appendix B: Select Textual Variants in "Stay, O Sweet, and do not Rise" (copy-text: Dowland)

The following textual apparatus lists some of the major textual variants in "Stay, O Sweet, and do not Rise" as found in the twenty-seven mss that contain both this poem and "Breake of Day." This apparatus reports only general trends, and does not list all minor variations.

HE *om*] Another on the same AU1; Vppon 2 louers loath to depart B8; at her / rising B43; Idem B44; Sonnett B46 C9 H6; 2 Louers loath to depart F3; D^r Donne at his Mistris rysing F12; Song F14; Song: D^r Donne F15; A Gentlewoman to her sweetheart risinge H2; A song D^r Corbet O4; Two Lovers in bed at day-breake O22; To his M^{irs} rising OC2; On his mistresse risinge R5; At the next enioyment shee quits his rizing / With an erlyer. His lines R7; loath to part R10; Brak of day Y9.

1 Sweet stay a while, why will you rise? AU1 B44 H2 HH5 PM1; Lye still my Deare, why dost thou rise B8 B13 B43 F3 F12 HR1 O4 O40 OC2 R5; Stay, oh Sweete; and doe not rise Σ.

2 you see] HH5 PM1; we see AU1 B44; that shines Σ.

3 The day breakes not] 'tis not the day breakes B8 F3 OC2; There breakes not Day B46; The day y^t breakes O22. it is my heart] but tis my hart B46 R10; but my heart F3 OC2; y^t prooves y^r hart HR1; O it greives my hart O4; itt is thy heart R5.

5 O stay, or else my ioyes must dye] AU1 B43 B44 F12 R5; O stay, O stay, or els my ioyes must die B8; Stay or else my ioyes will dye LA1 R7 Y9; O stay o stay or else my ioyes will dye O4; O stay a while, or else I dye PM1; o stay or els my Ioyes will dye Σ.

7 Deare] HH5 HR1 PM1 O4; O Σ. dye] lye F12 O4 OC2. faire] sweet B43 F12 O40 OC2 R5; deare O4.

8 Farre sweeter then] More sweet then is B43 F12 OC2 R5; more pretious then HR1 O4.

9 raise] cause B43 OC2 R5; calls O4.

10 Within this circle of thine armes] And let me die wthin loues armes B43[thy loues] R5; oh let mee ly within loues armes OC2.

11 And] O B43 H2 O4 OC2 R5; Then F12. let] with F12 HH5 PM1. thy] these AU1 B44 HR1; me my B43 R5[yett my]; *om* OC2. blissefull] blessed O4. cherish] relish R5.

12 Mine infant ioyes, that else] Or else my Infant ioyes B43 OC2 R5. must] would AU1 B44 H2 HH5 HR1; I needs must O4; they PM1.

Appendix C: Select Textual Variants in "Breake of Day" (copy-text: 1633 Poems)

The following textual apparatus lists some of the major textual variants in "Breake of Day" as found in the twenty-seven¹⁹ mss that contain both this poem and "Stay, O Sweet, and do not Rise." This apparatus reports only general trends, and does not list all minor variations.

HE *Breake of day*] A gentleman to his M^{rs} beeing in / bedd y^t shee would not rise AU1; Vppon 2 louers loath to depart B8; A songe B13 F14; at her / rising B43; A gentleman to his M^{rs} being a bedd / with him that she wold not rise B44; Sonnett B46 C9 H6; D^r Donne at his Mistris rysing F12; Song: D^r Donne F15; A Gentlewoman to her sweetheart / risinge H2; A song D^r Corbet O4; Two Lovers in bed at day-breake O22; To his M^{rs} riseing OC2; On his mistresse risinge R5; At last they enioye one the other, but / his busines enforseth him to make an / early-hast. Her lines vpon it R7; loath to part R10; Brak of day Y9.

1 though] if B8 B43 F3 F12 O40 R5 R10.

¹⁹ Although there are twenty-seven different manuscripts, there are twenty-eight sources, as HH5 gives "Breake of Day" twice, represented here as HH5a and HH5b.

2 O] B13 HH5b O34 PM1 R10; And C9 H6 HR1 LA1 O22; ah
F14 F15; *om* Σ.

3 Why should we rise] Did we lye down B8 B43 F3 F12 F15 H2
HR1 LA1 O4 O22 O34 O40 OC2 R5 R7. 'tis light] twas night
B8 F3 F15 HR1 LA1 O4 O22 O34 OC2 R5 R7; of night B43 F12
H2 O40.

4 Did we lie downe] And wilt thou rise B8 F3; And shall we rise
B43 F12 H2 HR1 LA1 O4 O22 O40 OC2 R5 R7; Shall wee rise
vp F15 O34. because 'twas] for fear B8 B43 F3 F12 H2 O4
O40 OC2 R5; bycaus tis] F15 LA1 O22 O34 R7. night] light
B8 B43 F3 F12 F15 H2 HR1 LA1 O4 O22 O34 O40 OC2 R5 R7.

5 Love which in spight of darknesse] O noe, O noe, since that in
darknes B8 O4; O noe since in darkness B43; Noe since in
darknes F3 H2; Since in darknes F12; since darkest night HR1;
now sence in darknesse O40 R5; since y^t in darknesse OC2.
brought us hether] we cam hither B8 B43 F3 F12 H2 O4 O40
OC2 R5; did bringe us hither HR1 LA1.

6 Should in despight of light] in spightt of light B8 F3 F12 H2
LA1 O40 OC2 R5; In spight of darkness B43; shall, in despight
of light F14 F15 O22 O34 R10; in spight of night HR1; despite
of light O4; Shall now in spight of Light Y9. keepe us] hold us
AU1 B44 B46 HH5a R7; wee'l lye B8 B43 F3 F12 H2 HR1 O4
O40 OC2 R5; keepe vs heere LA1.

7 Light] Day F14 F15 LA1 O22 O34; Loue Y9. but] it F14
F15 LA1 O22 O34.

9 were] B13 HH5b PM1 Y9; is Σ. could] would F14 F15 LA1
O34.

11 lov'd] loue C9 H6 O21 O34 R10.

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12 That I would not from him, that had them, goe] from him y^t
had them I was loath to goe F14 F15 LA1; ffrom him y^t had't I
would not goe O22.

13 hence] mee F14 F15 LA1 O34; hear R10.

16 busied] busy AU1 B44 B46 F14 F15 HH5a O21 O34 R7;
only LA1.