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978-1-107-06860-5 — The Cambridge Edition of Works of Anne Finch, Countess of Winchilsea

Anne Finch , Edited by Jennifer Keith , Claudia Thomas Kairoff

Frontmatter

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Jennifer Keith, General Editor

Volume 1
Early Manuscript Books

Volume 2
Later Collections, Print and Manuscript

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Miniature portrait (c. 1685) of Anne Finch by Peter Cross
(c. 1645–1724). ©National Portrait Gallery, London

THE CAMBRIDGE EDITION
OF THE WORKS OF
ANNE FINCH
Countess of Winchilsea
VOLUME 1
EARLY MANUSCRIPT BOOKS
Jennifer Keith, Text and Commentary
Claudia Thomas Kairoff, Commentary
Jean I. Marsden, Associate Editor
Commentary on the Plays
with the assistance of Rachel Bowman



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FRONTISPIECE Miniature portrait (*c.* 1685) of Anne Finch by Peter Cross (*c.* 1645–1724). ©National Portrait Gallery, London

- 1 Diagram showing the overlap of major authorized collections [page cxvii]
- 2 Title page of “Poems On Several Subjects Written By Ardelia” (Finch-Hatton MS 283). By kind permission of the Northamptonshire Record Office [clxv]
- 3 From “Poems On Several Subjects Written By Ardelia” (Finch-Hatton MS 283), page 36, showing a fair copy in an unidentified hand of “A Letter to Dafnis” (spelled “Daphnis” in Finch-Hatton MS 283) and a portion of canceled lines in “A Letter to Mr Finch from Tunbridge Wells.” By kind permission of the Northamptonshire Record Office [2]
- 4 Title page of “Miscellany Poems With Two Plays By Ardelia” (Folger MS N.b.3). By permission of the Folger Shakespeare Library [20]
- 5 From “Miscellany Poems With Two Plays By Ardelia” (Folger MS N.b.3), page 239, showing Finch’s corrections to Heneage’s transcription of “All Is Vanity.” By permission of the Folger Shakespeare Library [332]

PREFACE AND ACKNOWLEDGMENTS

This edition began without my intending it. In 2003 I enquired about the status of Carol Barash's edition of Finch's poetry because I wished to have the benefits of her edition for a book I was planning to write about Finch's work. Barash indicated that she was no longer working on the edition and generously lent me a box of materials that she had been researching for the Finch edition (materials that I can, at long last, return to her). After studying the treasure chest, I decided to edit a one-volume scholarly edition of Finch's poems. In 2008, Linda Bree of Cambridge University Press and I commenced our discussion of the edition and in time extended its scope to include Finch's plays and fuller commentary. The one-volume edition became two.

In the first six years of my work on the edition, from 2004 to the summer of 2010, I had completed a large portion of the archival research to establish the texts for the edition; developed transcription standards for manuscript and print materials used, and emendation protocols for final texts constructed for the edition; proposed, tested, and revised editorial principles and methods for constructing and presenting the texts; determined the copy-texts; constructed the arrangement in which to present Finch's works; and designed the parameters of the commentary and systematized its features and range of contexts.

In 2009, I asked Claudia Thomas Kairoff to join the edition as co-editor, to work especially on the commentary, and in the summer of 2010 she began. Although I have had chief editorial responsibility for establishing the texts and textual notes, Claudia has also participated in the proofreading of transcriptions, collations, and analysis of the transmission of the texts. While I developed the initial parameters of, and standardized the contexts for, commentary on the poems, Claudia composed the first draft of each poem's commentary, bravely facing

Preface and Acknowledgments

the white page, after which she and I continued to revise the commentaries at different stages of the edition. She also wrote the initial drafts of most sections of our general introductions and the section “Revisions and Rediscoveries in the Twentieth and Twenty-first Centuries,” which appears in the longer essay by Rachel Bowman, “A Reception and Transmission History of Finch’s Work: Illustrative Cases from the Eighteenth, Nineteenth, and Early Twentieth Centuries,” in Volume 2 of this edition. Claudia took on entire responsibility for identifying the complex biographical information. I am grateful to Claudia for bringing not only her expertise in eighteenth-century poetry but also her unshakable equanimity to a project that seemed to grow larger and more complicated every day. In working together, we regularly revisited and revised policies and procedures for the edition as a whole. Her work on the commentaries has been invaluable: the breadth and depth of her research will provide a far richer context than ever before available for understanding Finch’s poetry.

Because of Jean I. Marsden’s expertise in drama, Claudia and I asked her to join the edition as associate editor to compose the commentary on Finch’s two plays, which appear in Volume 1 of this edition. Jean also composed the section on the plays in the “General Introduction” to Volume 1. I deeply appreciate her willingness to work on the commentary when she was busy with many other scholarly obligations. Her commentary on Finch’s plays will prove indispensable to future research on them.

Beginning in 2010, Rachel Bowman worked with me as a research assistant to refine the design of the edition, organize the workflow of documents, advise on a number of decisions large and small, research materials for the edition, proofread, and collate. Her ability to consider the relation of minute particulars to the meaning of the edition as a whole was invaluable.

In 2013, Molly Hand began contributing to this project. She has been the researcher’s researcher and editor’s editor: her scholarship, judgment, and editorial acumen have been essential to bringing this work to its finished form.

Editors of scholarly editions know well the series of complex decisions and interdisciplinary expertise that this work demands.

Preface and Acknowledgments

Many superb scholars generously gave time to this edition when they were busy with their own work. My words cannot express the deep gratitude I feel for their willingness to share their knowledge and sacrifice their time.

R. Carter Hailey brought his deep expertise in bibliography to the collation of multiple issues of Finch's one authorized print volume. I thank him for his collations of multiple copies of the print volume and for the analysis of variants he provides in his essay included in Volume 2 of this edition (see Hailey's "Textual Variation in Finch's Authorized Print Volume").

A. E. B. Coldiron came to my rescue without fail, righting the ship of this edition when it entered seas unknown. I am grateful to her for sharing her vast knowledge of textual theory and the history and theory of early modern translation. Most importantly, she helped me find solutions to the many problems that arose when the material conditions of Finch's oeuvre would not submit to traditional editorial theories and practices.

James Woolley always replied, with kindness and what seemed an unlimited knowledge of editorial theory and textual complexity, to the excessive number of questions I posed to him. I am grateful to him for detailed conversations about policies, presentation, and editorial judgment.

Stephen Karian generously advised me on the presentation and organization of materials and repeatedly referred me to crucial resources. I thank him for his outstanding guidance.

Ian Gadd helped repeatedly with my questions concerning the print contexts of Finch's work. I thank him for his generosity.

Years of archival research for this edition taught me how indebted I am to the knowledge and selflessness of archivists, manuscript and book curators, catalogers, digitization specialists, and so many others who enabled me to find what I was seeking and more. I wish to thank the staff of the following libraries and repositories for their generous help: the Beinecke Library of Yale University, The Bodleian, the British Library, the Brotherton Library at the University of Leeds, Bryn Mawr Special Collections, the Cambridge University Library, Dundee University Archives, the Hampshire Record Office, the

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Harrowby Manuscript Trust at Sandon Hall, the Hertfordshire Record Office, the Houghton Library of Harvard University, the Huntington Library, the Kent History and Library Centre, the Lewis Walpole Library of Yale University, the Library of Congress, the Longleat Library and Archives, the Morgan Library, the New York Public Library, the Newberry Library, the Northamptonshire Record Office, the University of Chicago Library, the University of Nottingham Library, the Wellesley College Library Special Collections, and the William Andrews Clark Memorial Library. Special thanks are due to Juliette Baxter of the Northamptonshire Record Office who helped with my questions over the years concerning Finch's Northamptonshire Manuscript. I am grateful to Ruth R. Rogers and Mariana Oller of the Wellesley College Library Special Collections: they spent many hours sharing their expertise with me during the years I worked on Finch's Wellesley Manuscript. I am grateful to Martin Holmes of the Bodleian Library for his help with researching reprintings of Finch's songs.

Members of the Wye Historical Society, particularly Averil Clayton, Maureen de Saxe, and the late J. Donald Sykes, kindly provided information about Finch's contexts in Kent.

I wish to thank my colleagues in the English Department at the University of North Carolina at Greensboro for their intellectual support and friendship: Denise Baker, Michelle Dowd, Jennifer Feather, Mary Ellis Gibson (now at the University of Glasgow), Christopher Hodgkins, Amy Vines, and Anne Wallace. Denise Baker gave much of her time to the intellectual and practical support of this edition. I am grateful to William Finley and Paul Hessling of the University Libraries of the University of North Carolina at Greensboro. Barbara Hemphill, Charna Howson (now at Appalachian State University), Terri Shelton, and William Walters supported this project at a pivotal moment in its development.

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Preface and Acknowledgments

Research Excellence Award for Women's and Gender Studies at the University of North Carolina at Greensboro. Had it not been for the support of the National Endowment for the Humanities (NEH), this edition would have required twenty-two years instead of thirteen. I wish to express my deep appreciation for a long-term fellowship awarded by the NEH when this work was designed as a shorter one-volume edition. This edition has been made possible in part by that fellowship and by a major grant from the NEH: a three-year Scholarly Editions and Translations Award. I am grateful for the NEH's support of this work. Any views, findings, conclusions, or recommendations expressed in this edition do not necessarily represent those of the NEH.

Cost-sharing and other support from the University of North Carolina at Greensboro was crucial to providing time for work on the edition. I also wish to thank the university for a one-semester research leave and funding (including the Kohler International Travel Fund) to defray the expenses of travel to archives in the United Kingdom.

For their vital encouragement, I wish to thank Michael Ananian, Judith Boyd, and Laura Keith.

I dedicate these volumes to Michael Ananian: I could not have done this without him.

Jennifer Keith

After many conversations with Jennifer Keith over the years about her projected edition of Finch's works, I was delighted when she invited me to join her for the final stages of its preparation. Jennifer once remarked that I would eventually feel as if I knew Anne and Heneage Finch. I can now affirm that drafting the explanatory notes and general introductions to these volumes, assisting with textual issues, and poring over manuscripts have indeed made me feel personally acquainted with the Finches. I thank Jennifer for this opportunity, and especially for her dedication, expertise, and leadership throughout this project. I join with Jennifer in thanking the institutions and scholars acknowledged above, in particular A. E. B. Coldiron, Ian Gadd, and R. Carter Hailey.

Preface and Acknowledgments

My debts to Wake Forest University (WFU) colleagues and departments begin at the top, with President Nathan O. Hatch, who never fails, when our paths cross, to inquire after this project. WFU provided me with leave for the spring and fall of 2011, permitting me to immerse myself in Finch's works. The William C. Archie Fund for Faculty Excellence and the Research and Publication Fund have made possible my travel to collections and purchase of various permissions, digital images, and services. The former Dean of the College Jacqueline Fetrow and her Office, especially Associate Dean Rebecca Thomas, have been unfailingly supportive. Mary Foskett of the WFU Humanities Center has been gracious in her encouragement. Former Associate Provost for Research Mark Welker, and Stephen L. Williams, Assistant Director of the Office of Research and Sponsored Programs, provided help with cost-sharing and administration of funds received from the NEH Scholarly Editions and Translations Grant. Scott Klein, Chair of the English Department, has been especially responsive with encouragement and support, as have Connie Green and Peggy Barrett, Administrative Coordinators of the WFU English Department. Not the least of their favors was to provide me with excellent graduate-student assistants, named below. My departmental and campus colleagues, including Wanda Balzano, Anne Boyle, Mary DeShazer, Dean Franco, Jefferson Holdridge, David Lubin, Gillian Overing, Olga Valbuena, Byron Wells, and many more, have been gratifyingly helpful and curious. Jessica Richard, my yoke-mate in eighteenth-century literature studies, even took time from directing our College program in London to complete some research for us at the British Library. I am grateful to Dean Lynn Sutton and the staff of the Z. Smith Reynolds Library at Wake Forest, especially Ellen Daugman and Travis Manning.

Finally, I wish to thank my siblings, Elizabeth and David J. Butler, and Robyn and John J. Thomas III, for supporting me with good humor and hospitality. Above all, I thank my spouse, Peter Kairoff, for unflagging support throughout the years I have worked on *The Cambridge Edition of the Works of Anne Finch*; I dedicate this edition to him.

Claudia Thomas Kairoff

Preface and Acknowledgments

Together we wish to thank the following persons and institutions who have supported this edition. Our thanks to all members of the editorial and production teams at Cambridge University Press who worked on these volumes. We are grateful for the editorial direction of this project there, and wish especially to thank Linda Bree for her guidance of this edition and Anna Bond for her help with the final stages of preparing the manuscript for production. We thank Victoria Parrin, Senior Content Manager, for her careful attention to the demanding details of this edition. Leigh Mueller, the copy-editor of this edition, brought her outstanding expertise and intelligence, as well as stamina and patience, to her work on these volumes. We wish to express here our appreciation for her superb dedication to the edition. We are indebted to Bethany Thomas, whose generous actions ensured the well-being of this edition. The anonymous reader of the completed volumes of this edition deserves special thanks for sharing a deep knowledge of textual editing and manuscript and print history to make this edition better.

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Preface and Acknowledgments

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The Folger Shakespeare Library and its staff merit our special thanks: the ever-helpful and knowledgeable staff, even more than the renowned collection including the largest Finch manuscript, played a central role in our preparation of Volume 1 of this edition. We are especially grateful to the following experts at the Folger Shakespeare Library who tirelessly advised on matters pertaining to this edition: J. Franklin Mowery, Heather Wolfe, and Georgianna Ziegler. Michael Poston's development of the Dromio collation software was indispensable to the efficiency and accuracy of our analysis of textual variants. Special thanks are due to Carol Brobeck for her support of this edition. We are grateful to Elizabeth Walsh, the Head of Reader Services, and the reading room staff: LuEllen DeHaven, Alan Katz, Rosalind Larry, and Camille Seerattan.

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Jennifer Keith and Claudia Thomas Kairoff

CHRONOLOGY

This chronology, although not comprehensive, includes events significant to Anne Finch's biography, selected contexts in which she wrote, the people and places featured in her work, and the first printing of individual works during her lifetime, with the exception of those first printed in the authorized volume *Miscellany Poems, on Several Occasions* (1713). For clarity, Anne Finch, *née* Kingsmill, is identified as AF throughout. Heneage Finch is identified as HF.

1654

February 21: Sir William Kingsmill (1613–61) marries Anne Haslewood (d. 1664; daughter of Sir Anthony and Elizabeth Haslewood of Maidwell, Northamptonshire); they will be the parents of Anne Kingsmill (later Anne Finch and Countess of Winchilsea).

c. 1655

AF's older brother, William Kingsmill, is born.

1657

January 3: Heneage Finch (HF), the second son of Heneage Finch, third Earl of Winchilsea (1627/28–89), and Lady Mary Seymour (d. 1672), is born.

June: AF's older sister, Bridget Kingsmill, is born.

1661

April: AF is born at Sydmonton, Hampshire, third child of Sir William Kingsmill and Anne Haslewood.

September 3: AF's father, Sir William Kingsmill, is buried.

*Chronology***1662**

October: AF's mother marries Sir Thomas Ogle shortly after the marriage license is issued by Canterbury's Faculty Office on October 7.

1663

AF's half-sister Dorothy Ogle, daughter of her mother and Sir Thomas Ogle, is born.

1664

c. September: AF's mother, Anne Ogle, dies, and her brother William Haslewood (at age twenty-one) becomes the guardian of his nieces and nephew, AF, Bridget, and William. AF's brother William resides with William Haslewood at Maidwell; AF and Bridget go to live for seven years with their paternal grandmother, Bridget, Lady Kingsmill, at 55 Charing Cross, London.

1664–1665

A suit on behalf of William Kingsmill, AF's brother, against his stepfather, Thomas Ogle, is argued before the Chancery ten times.

1666

Elizabeth Wyndham marries HF's brother, William Finch, Viscount Maidstone (1652–72), eldest son of Heneage Finch, third Earl of Winchilsea. (Their son Charles, HF's nephew, will become Earl of Winchilsea in 1689 and will invite AF and HF to reside on his estate in Kent.)

1667

January 21: A posthumous, authorized volume of Katherine Philips's poems is entered in the Stationers' Register.

1668

April 13: John Dryden, AF's kinsman through her first cousin Anne Kingsmill's marriage to Dryden's

Chronology

brother-in-law Sir Robert Howard, is appointed Poet Laureate, a position he maintains until 1689.

1670

August 18: John Dryden is made Historiographer Royal.

1670–1671

AF's grandmother Lady Kingsmill files suit on behalf of her grandchildren (William, Bridget, and AF) for control of their financial resources. The Court of Chancery splits control between Lady Kingsmill, with whom Bridget and AF reside, and Sir William Haslewood, with whom William resides.

1671

AF's stepfather, Sir Thomas Ogle, dies. His daughter Dorothy, AF's half-sister, becomes a ward of Sir Richard Campion.

1672

May 28: HF's brother William Finch, Viscount Maidstone (b. 1652), is killed at the Battle of Sole Bay.

August: AF's grandmother Lady Kingsmill dies. (AF and Bridget Kingsmill are with their uncle Sir William Haslewood at Maidwell before the death and continue living with him afterward.)

September 26: Charles Finch, son of William Finch, Viscount Maidstone, who died months earlier, and Elizabeth Wyndham, Lady Maidstone, is born. (Charles Finch will become the fourth Earl of Winchilsea.)

1673

Thomas Thynne (bap. 1640, d. 1714), first Viscount Weymouth, marries HF's sister, Lady Frances Finch (bap. 1650, d. 1712), in or before