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THE LARGER  
TEMPLE SHAKESPEARE

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and W. Aldis Wright, Esq., the text here  
used is that of the "Cambridge" Edition. In  
the present issue of the "Temple Shakespeare"  
the Editor has introduced some few textual  
changes; these have been carefully noted in  
each case.*





*The Felton Portrait.*  
*from the Engraving by T. Trotter.*



THE WORKS  
OF  
SHAKESPEARE

EDITED BY  
ISRAEL GOLLANCZ

VOLUME TWELVE

LIFE OF  
SHAKESPEARE  
VENUS AND  
ADONIS, ETC.



RAPE OF  
LUCRECE  
SONNETS

WITH MANY ILLUSTRATIONS,  
ANTIQUARIAN AND TOPOGRAPHICAL

LONDON  
J. M. DENT & CO.  
ALDINE HOUSE  
29 & 30 BEDFORD STREET, W.C.

1900

*“Remember to peruse Shakespear’s plays and  
be versed in them, that I may not be ignorant  
in that matter.”*

*From the Diary of the Rev. JOHN WARD,  
Vicar of Stratford-on-Avon (1662)*

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ANNALS  
OF THE  
LIFE OF SHAKESPEARE





Shakespeare's Birthplace, 1769.  
(From the Gentleman's Magazine.)

1564. In the Parish Register preserved in the Church of the Holy Trinity, Stratford-on-Avon, Warwickshire, is enshrined the following brief record of Shakespeare's nativity—the entry of his baptism, which, it may be assumed, took place during the first week of the child's life:—

1564. April 26. *Gulielmus filius Johannes Shakspere.*

1564	
April 3	<i>Edwardus filius Thoma Shofers</i>
5	<i>Benedicta filia Thoma Flemming</i>
22	<i>Johannes filius William Brooke</i>
26	<i>Gulielmus filius Johannes Shakspere</i>
	(Facsimile of the Registry of Shakespeare's Baptism.)

<sup>1</sup> A fuller "Introduction to Shakespeare" is in course of preparation by the present writer.

A fairly old tradition fixes April 22 or 23 as the poet's birthday; the latter date, the day of St George, England's patron saint, is fittingly associated with the birth of England's national poet.

The researches of generations of students have put us in possession of many minute facts connected with Shakespeare's family history, with the environments of his early life, and with the various elements that may have contributed to the fostering of his mighty intellect.

The "Johannes Shakespeare," William Shakespeare's father, mentioned in the entry of baptism, was a person of importance in the borough at the time of the birth of his first son and third child. The son of Richard Shakespeare, a farmer of Snitterfield, a village about three miles distant, he appears to have settled at Stratford about 1551, and to have traded in all sorts of agricultural produce and the like. The municipal books attest his growing prosperity, though the earliest notice, in April 1552, refers to a fine paid by him for having a dirt-heap before his house in Henley Street. Successively "ale-taster," town councillor, one of the four constables of the court-leet, affeorer (*i.e.* an assessor of fines for offences not expressly penalised by statute), chamberlain, he attained to the rank of alderman in 1565, head-bailiff in 1568, and chief alderman in 1571.

John Shakespeare's prosperity seems to date from the time of his marriage, in 1557, with Mary, youngest daughter of Robert Arden, a wealthy farmer of Wilmcote, Aston Cantlowe, near Stratford, probably distantly connected with the ancient and distinguished Arden family of Warwickshire. Robert Arden possessed property at Snitterfield, and among his tenants there was Richard Shakespeare, John's father. Mary Arden was the youngest of seven daughters; her father, dying in 1556, left her the chief property at Wilmcote, called Ashbies, extending to fifty-four acres, together with a sum of money; she had also an interest in some property at Snitterfield; with her sister Alice she was appointed executrix of her father's will.

On September 15, 1558, their first child, Joan, was baptised in the church of Holy Trinity; the second, Margaret, on December 2, 1562; both children died in infancy.

Two or three months after the birth of their third child, William, a terrible plague ravaged Stratford.

The birth-place of the poet was in one of two adjoining houses in Henley Street, possibly in the room now shown to reverent pilgrims. Of the two houses upon the north side of the street, the



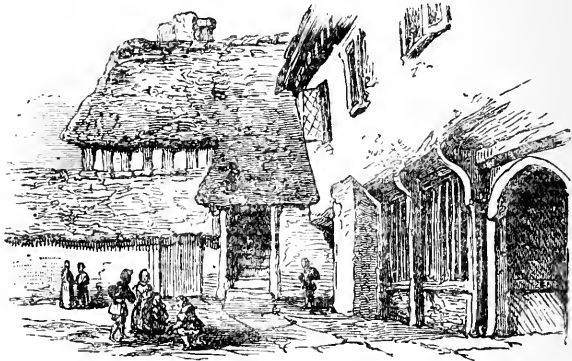
The Village of Wilmeccote or Wincot in 1852.

one on the east was purchased by John Shakespeare in 1556, but that on the west (though there is nothing connecting it with him before 1575) has been known "from time immemorial" as "Shakespeare's Birthplace," perhaps from the circumstance of its being occupied until 1806 by descendants of the poet.

**1568-9.** As bailiff, John Shakespeare entertained actors at Stratford, the Queen's and Earl of Worcester's companies—evidently for the first time in the history of the town.

**1571.** At the age of seven, according to the custom of the time, William Shakespeare's school-life probably began: he no doubt entered the Free Grammar School at Stratford,

known as "the King's New School." The teaching at the school during Shakespeare's school-course was under efficient control; Walter Roche, Fellow of Corpus Christi College, and rector of Clifford, was appointed master in 1570, and Thomas Hunt, curate (and subsequently vicar) of the neighbouring village of Luddington, held the office in 1577.



Court yard of the Grammar School, Stratford.  
(From an engraving by Fairholt.)

**1575.** Queen Elizabeth visited the Earl of Leicester at Kenilworth. William may have witnessed the Kenilworth festivities; in the next year two accounts were published (*cp. Preface to *Midsummer Night's Dream**).

**1577-8.** About this time William was removed from school, owing to his father's financial difficulties. Fourteen was the usual age for boys to leave school and commence apprenticeship, if they were not preparing for a scholarly career.

The Stratford records give us the clearest evidence that John Shakespeare's prosperity had come to an end: his attendance at the council meetings became more and more irregular, and he was unable to pay, in 1578, an assessment of fourpence weekly for



the relief of the poor levied on the aldermen of the borough, and in 1579 a levy for the purchase of weapons. In the former year he was forced to mortgage "the land in Wilmcote called Ashbies" for £40 to Edmund Lambert, his brother-in-law, to revert if repayment were made before Michaelmas 1580: in the latter year, their interest in the Snitterfield property was sold for £40 to Robert Webbe (Alexander Webbe was the husband of Agnes Arden, Shakespeare's aunt). Towards Michaelmas 1580 John Shakespeare sought to redeem the Wilmcote estate from Edmund Lambert, but his proposal was rejected on the plea that there were other unsecured debts.

On September 6, 1586, John Shakespeare was deprived of his position on the council, on the ground that he "doth not come to the halls when warned, nor hath not done of long time." About this time he lost an action brought against him by one John Brown, and it is reported that "*predictus Johannes Shackspere nihil habet unde distringi potest*," i.e. "the aforesaid John Shakspeare has no goods on which distraint can be levied."

There were in all eight children born to John Shakespeare:—Two daughters who died in infancy; William; Gilbert, baptised October 13, 1566 (living at Stratford in 1609); Joan, baptised April 15, 1569, married William Hart of Stratford (died in 1646); Anne, baptised September 28, 1571 (died in 1579); Richard, baptised March 11, 1574 (died at Stratford in 1613); Edmund, baptised May 3, 1580 (became an actor, and died in London in December 1607).

Nothing is definitely known concerning William's occupation on his withdrawal from school. The oldest local tradition seems to point to his being apprenticed to "a butcher,"—perhaps to his own father, who is variously described as "a dealer in wool," "a glover," "a husbandman," "a butcher," and the like.

**1582.** In November of this year William Shakespeare married Anne Hathaway, who it would seem was the daughter

(otherwise called Agnes) of Richard Hathaway, husbandman of the little village to the west of Stratford called Shottery; he had died during the year, his will, dated September 1, 1581, being proved on July 9, *i.e.* some four months before the marriage.

Anne Hathaway was twenty-seven years old, and William Shakespeare nineteen, when they became man and wife. The marriage did not take place at Stratford, but possibly at Luddington



Ann Hathaway's Cottage, 1827.

(three miles from Stratford and one from Shottery), or at Temple Grafton (about four miles from Stratford),—the registers of the old churches have disappeared. It is curious to note that in the Episcopal registers at Worcester there is a record of a license for a marriage between “Willielmum Shaxpere and Annam Whateley de Temple Grafton” dated 27th of November 1582, where “Whateley” may be an error for “Hathwey,” due to some exceptional accident or intended disguise; possibly (but less likely) the entry refers to some other “William Shakespeare.” There is, however, preserved in the Bishop’s Registry at Wor-

cester, a bond dated November 28, 1582, "against impediments," in anticipation of the marriage of Shakespeare and Anne Hathaway — "William Shagspere one thone parte, and Anne Hathwey of Stratford in the dioces of Worcester, maiden"; by this deed Fulke Sandells and John Richardson, husbandmen of Stratford (but more specifically farmers of Shottery, the former being "supervisor" of Richard Hathaway's will) bound themselves in a surety of £40 to "defend and save harmless the right reverend Father in God, John Lord Bishop of Worcester" against any complaint that might ensue from allowing the marriage between William and Anne with only once asking of the banns of matrimony. There is no reference to the bridegroom's parents; and all considerations seem to point to the conclusion that the marriage was hastened on by the friends of the bride.

**1583.** May 26; under this date we find the baptism of Susanna, daughter of William Shakespeare; on February 2nd, **1585**, were baptised his twin children, Hamnet and Judith, named after his Stratford friends Hamnet and Judith Sadler.

**1587.** On April 23rd of this year was buried Edmund Lambert, the mortgagee of Ashbies; in September a formal proposal was made that his son and heir, John, should, on cancelling the mortgage and paying £40, receive from the Shakespeares an absolute title to the estate. "Johannes Shackespere and Maria uxor ejus, simulcum Willielmo Shackespere filio suo," were parties to this proposed arrangement, which, however, was not carried out, as we learn from a Bill of Complaint brought by the poet's father against John Lambert in the Court of Queen's Bench, 1589. There is no evidence that William was at Stratford at the time of the negotiations. In this same year, 1587, no less than five companies of actors visited Stratford-on-Avon, including the Queen's Players and those of Lord Essex, Leicester, and Stafford. Between the years 1576 and 1587, with the excep-

tion of the year 1578, the town was yearly visited by companies of players.

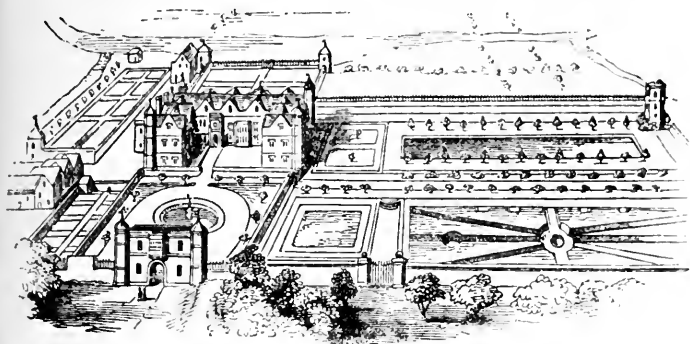
It may be inferred that these visits of the actors to Stratford stimulated Shakespeare's latent genius for the drama, and so caused him, under stress of circumstances, to seek his fortunes with the London players. According to a well-authenticated tradition, borne out by allusions in his own writings, the direct cause of his leaving Stratford was the well-known poaching incident—the deer-stealing from the park of Sir Thomas Lucy at Charlecote, about four miles from Stratford. "For this" (according to Rowe's account in 1709) "he was prosecuted by that gentleman, as he thought, somewhat too severely; and in order to revenge that ill-usage he made a ballad upon him, and though this, probably the first essay of his poetry, be lost, yet it is said to have been so very bitter that it redoubled the prosecution against him to that degree that he was obliged to leave his business and family in Warwickshire and shelter himself in London." It is just possible that the lampoon on Lucy may be more or less preserved in the following rather poor verses, recorded by Oldys, on the authority of a very aged gentleman living in the neighbourhood of Stratford, where he died in 1703:—

" A parliament member, a justice of peace.  
At home a poor scare-crow, at London an asse:  
If lousy is Lucy, as some volk miscall it,  
Then Lucy is lousy, whatever befall it:  
    He thinks himself great,  
    Yet an ass in his state  
We allow by his ears but with asses to mate.  
If Lucy is lousy, as some volk miscall it,  
Sing lousy Lucy, whatever befall it."

It is noteworthy that Sir Thomas Lucy was a bitter persecutor of those who secretly favoured the old Faith, and acted as Chief Commissioner for the County of Warwick, "touching all such persons as either have been presented, or have been otherwise

found out to be Jesuits, seminary priests, fugitives, or recusants . . . or vehemently suspected of such." In the second return, dated 1592, John Shakespeare's name is included among nine who "it is said come not to church for fear of process of debt," but he was possibly under suspicion for some worse fault.

We have no separate information concerning Shakespeare between 1587 and 1592, and we cannot fix with absolute certainty the date of his leaving Stratford; but in all probability it may safely be assigned to 1585-7. He may have been in London at



A bird's-eye view of Charlecote in 1722.

the time of the national mourning for Sir Philip Sidney at the end of 1586, and may even have seen the famous funeral procession. It should, however, be noted that, so far as the stage was concerned, there was no employment in town for Shakespeare during 1586, when the theatres were closed owing to the prevalence of the plague.

The traditional accounts of his first connection with the theatres are evidently fairly authentic:—In "Aubrey's Lives of Eminent Men" (c. 1680) it is stated that "this Wm. being inclined naturally to poetry and acting, came to London I guesse about 18, and was an actor at one of the play-houses and did act exceedingly well."

The old parish clerk of Stratford narrated in 1693, being about eighty years old at the time, that "this Shakespeare was formerly in this town apprentice to a butcher, but that he ran from his master to London, and there was received into the play-house as a servitude, and by this means had an opportunity to be what he afterwards proved." Rowe's account (1709) is even more likely:—"He was received into the company then in being, at first, in a very mean rank; but his admirable wit, and the natural turn of it to the stage, soon distinguished him, if not as an extraordinary actor, yet as an excellent writer."

In 1753 the compiler of the "Lives of the Poets" states that Shakespeare's "first expedient was to wait at the door of the play-house, and hold the horses of those that had no servants, that they might be ready again after the performance." Rowe does not mention this tradition, though he is said to have received it from Betterton, who heard it from D'Avenant. Dr. Johnson elaborated the story, adding, we know not on what authority, that "he became so conspicuous for his care and readiness that in a short time every man as he alighted called for Will Shakespeare, and scarcely any other waiter was trusted with a horse while Will Shakespeare could be had. This was the first dawn of better fortune. Shakespeare, finding more horses put into his hand than he could hold, hired boys to wait under his inspection, who, when Will Shakespeare was summoned, were immediately to present themselves: 'I am Shakespeare's boy, sir.' In time Shakespeare found higher employment; but as long as the practice of riding to the play-house continued, the waiters that held the horses retained the appellation of Shakespeare's boys." According to another tradition, recorded by Malone (1780), "his first office in the theatre was that of prompter's attendant."

It is assumed that soon after his arrival in London Shakespeare became connected with one of the two London theatres, viz. "The Theatre," in Shoreditch, built by James Burbage, father of the great actor Richard Burbage, in 1576; or "The Curtain,"

in Moorfields—the second playhouse, built about the same time (the name survives in Curtain Road, Shoreditch) : both playhouses were built on sites outside the civic jurisdiction, the City Fathers having no sympathy with stage-plays. In all probability the former was the scene of Shakespeare's earliest activity, in whatever capacity it may have been. Shakespeare may have belonged, from the first, to Lord Leicester's Company, of which we know he soon became an important member, and with which, under various patrons, his dramatic career was to be associated. It is noteworthy that in 1587 the Earl of Leicester's men visited Stratford-on-Avon. In this same year, 1587, when the Admiral's men re-opened after the plague Marlowe's *Tamberlaine* was among the plays produced by them.

**1588.** In September of this year the Earl of Leicester died, and his company of actors found a new patron in Ferdinando, Lord Strange, who became Earl of Derby on September 25, 1592.

**1589.** On August 23, Greene's novel "*Menaphon*" was entered on the Stationers' Registers, and was soon issued, with a preface by the satirist Tom Nash containing a reference to "a sort of shifting companions that run through every art and thrive by none to leave the trade of *Noverint* (*i.e.* scrivener) whereto they were born, and busy themselves with the endeavours of art that could scarcely latinize their neck-verse, if they should have need : yet English *Seneca*, read by candle light, yields many good sentences, *Blood in a Beggar*, and so forth ; if you intreat him fair in a frostie morning, he will afford you whole *Hamlets*, I should say handfulls of tragical speeches, &c." This is the best evidence we have for the existence of a lost play on "Hamlet" at this early date : its author was almost certainly Thomas Kyd (born 1558, died 1594), famous as the author of "*The Spanish Tragedy*." In *Menaphon* Greene indulges in his sarcastic references to Marlowe, which are also found in his *Perimedes the Blacksmith* (1588). Peele, on the other hand, was held up, in Nash's *Preface*, as *primus verborum artifex*. It is clear

that at this time Greene regarded Marlowe and Kyd as dangerous rivals; Shakespeare was not yet an object of fear. Greene was chief writer for the Queen's men, Marlowe and Kyd for Lord Pembroke's, Peele was joining Greene's company, leaving the Admiral's.

**1591.** In this year Florio, subsequently the translator of Montaigne's *Essays*, published *Second Fruites*—a book of Italian-English dialogues. A sonnet entitled *Phaeton to his friend Florio* may possibly have been written by Shakespeare; but there is no direct evidence.

In this year the Queen's players made their last appearance at Court; Lord Strange's men made the first of their many appearances at Court.

"*The Troublesome Raigne of King John*," the original of *King John*, was published this year; it was re-issued in 1611 as written by "W. Sh.," and in 1622 as by "W. Shakespeare."

**1592.** On February 19, Lord Strange's men opened the Rose Theatre on Bankside, erected by Philip Henslowe, theatrical speculator. It would appear that they had generally acted at the Cross Keys, an inn-yard in Bishopsgate Street. They played at the Rose from February to June. At this time we find the great actor Edward Alleyn, Henslowe's son-in-law, at the head of Lord Strange's men, but he was really the Lord Admiral's man: there was evidently a short-lived combination of the two companies: but they soon dissolved partnership.

On March 3, 1592, *Henry VI.* was acted at the Rose Theatre by Lord Strange's men: it was in all probability 1 *Henry VI.*, and was soon after referred to by Nash in his *Pierce Penniless* (licensed August 8):—"How would it have joyed brave Talbot (the terror of the French) to think that after he had lain two hundred years in his tomb, he should triumph again on the stage, and have his bones new embalmed with the tears of ten thousand



spectators at least (at several times), who in the tragedian that represents his person imagine they behold him fresh bleeding" (*cp.* iv. 6, 7).

With a short break the theatres were closed on account of the plague until after Christmas 1593. The company meanwhile travelled, and we have notices of their visits to Bristol and Shrewsbury during that year: similar notices of travel are extant for subsequent years.

In this same year 1592, on September 4, died Robert Greene; on the 20th of the month his *Groatsworth of Wit* was published, edited by Chettle. In this work there is an address to his "quondam acquaintance that spend their wits in making plays, R. G. wisheth a better exercise and wisdome to prevent his extremities." Marlowe, Nash, and Peele, are probably the scholar-playwrights warned by Greene no longer to trust the players. "Base-minded men all three of you, if by my misery ye be not warned: for unto none of you, like me, sought those burrs to cleave—those puppets, I mean, that speak from our mouth, those antics garnished in our colours. Is it not strange that I, to whom they have all been beholding: is it not like that you, to whom they have all been beholding, shall (were ye in that case that I am now) be both at once of them forsaken? Yes, trust them not: for there is an upstart crow, beautified with our feathers, that with his *Tiger's heart wrapt in a player's hide* supposes he is as well able to bombast out a blank-verse as the best of you: and being an absolute *Johannes fac-totum*, is in his own conceit the only shake-scene in a country. O that I might entreat your rare wits to be employed in more profitable courses: and let these apes imitate your past excellence, and never more acquaint them with your admired inventions. . . . Yet, whilst you may, seek you better masters! for it is a pity men of such rare wits should be subject to such rude grooms."

The original of the travestied line is to be found in 3 *Henry VI.*, "*O tiger's heart wrapt in a woman's hide*" (*cp.* *Preface*), and there

can be no doubt that here we have the first direct evidence of Shakespeare's growing pre-eminence as an actor and as a playwright.

In the month of December, following the publication of Greene's *Groatsworth of Wit* we have even more important evidence of Shakespeare's recognised pre-eminence as a man of character. In his "*Kind Hartes Dreame*" Chettle, the publisher of the attack, penned the following apology:—"I am as sorry as if the original fault had been my fault, because myself have seen his (*i.e.* Shakespeare's) demeanour no less civil than he excellent in the quality he professes, besides divers of worship have reported his uprightness of dealing, which argues his honesty, and his facetious grace in writing that approves his art."

Shakespeare probably referred to Greene's death soon afterwards:—

"The thrice-three Muses, mourning for the death  
Of Learning, late deceased in beggary."<sup>1</sup>

1593. In this year was published "*Venus & Adonis*," dedicated by the poet to Henry Wriothesley, third Earl of Southampton as "the first heir of my invention" (*cf. Preface*). It is significant that the printer of the book was Richard Field, Shakespeare's fellow countryman. The title-page bore a quotation in Latin from Ovid's "*Amores*":—

"Vilia miretur vulgus; mihi flavus Apollo  
Pocula Castalia plena ministret aqua."<sup>2</sup>

(Seven editions from 1593-1602, *cp. Preface*).

Under date "1 of June 1593" the burial register of the parish church of St Nicholas, Deptford contains the following entry:—"Christopher Marlow, slain by Francis Archer," whom we know from another source to have been "a servingman, a rival of his in

<sup>1</sup> *Midsummer Night's Dream* (*cp. Preface*).

<sup>2</sup> "Let base conceited wits admire vile things,  
Fair Phabus lead me to the muses springs!"

his lewd love." Shakespeare subsequently referred to Marlowe in the famous lines :—

" Dead Shepherd ! now I find thy saw of might,  
 ' Who ever loved that loved not at first sight.'"<sup>1</sup>

**1594.** At the beginning of the year "*Titus Andronicus*," described as a "new play," was acted by the Earl of Sussex's men.

Lord Derby died on April 16, and was succeeded as licenser and patron by Henry Carey, Lord Hunsdon, Lord Chamberlain (he died in 1596 and was succeeded by his son, who became Lord Chamberlain in 1597). Shakespeare's company performed for a short time at the new theatre at Newington Butts, and subsequently between 1598 and 1599 at "The Curtain" and "The Theatre."

Roderigo Lopez, the Queen's Jewish physician, was hanged in June (cf. *Preface, Merchant of Venice*): Henslowe produced at the Rose on August 25 "the Venesyon Comedy" (probably an early version of "*The Merchant of Venice*").

In December of this year Shakespeare performed before the Queen at Greenwich Palace; he is named in the manuscript accounts of the Treasurer of the chamber :—"William Kempe, William Shakespeare and Richard Burbage;" they acted two comedies or "interludes."

On December 28, when he was thus engaged at Greenwich, "*The Comedy of Errors*" was played in the hall of Gray's Inn. There was considerable confusion brought about by the students of the Inner Temple: "and after such sports, a Comedy of Errors, like to Plautus his Menechmus, was played by the players; so that night was begun and continued to the end in nothing but confusion and errors, whereupon it was ever afterwards called the Night of Errors."

In this year "*The Taming of a Shrew*"—the original of Shakespeare's "*The Taming of the Shrew*"—was printed for the first time;

<sup>1</sup> *cp. As You Like It*, III. v. 81.

and "*The first part of the Contention betwixt the two famous houses of Yorke and Lancaster*" (*cp.* 2 *Henry vi.*) was surreptitiously published.

Shakespeare's second volume of verse "*Lucrece*" was published this year, printed by Richard Field, and dedicated to the Earl of Southampton. (Five editions 1594-1616; *cp.* *Preface.*)

Soon after the publication of "*Lucrece*," "*Willobie his Avisa*" appeared, with a laudatory address referring to Shakespeare by name: "*And Shake-speare paints poor Lucrece' rape*" (the poem, re-published in 1596, 1605, 1609, is of interest in connection with the "*Sonnets*," *cp.* *Preface.*).

A similar reference is perhaps found in "*Epicidium, a funeral song, upon the vertuous life and godly death of the right worshipful the lady Helen Branch*" :—

" You that have writ of chaste Lucretia  
Whose death was witness of her spotless life."

Michael Drayton, in the same year, referred to the poem in his "*Legend of Matbilda the Chaste*" :—

" Lucrece, of whom proud Rome hath boasted long,  
Lately reviv'd to live another age ;" etc.

(found also in the 1596 edition, but expunged in later copies), while the pious poet Robert Southwell, executed Feb. 20, 1594-5, in his "*St Peters Complaint, with other poems*," alluded to "*Venus and Adonis*" :—

" Still finest wits are 'stilling Venus' rose,  
In paynim toys the sweetest veins are spent,  
'To christian works few have their talents lent."

In this year Spenser possibly referred to our poet in "*Colin Clout's Come Home Again*" as "*Action*" *i.e.* *Eaglet* :—

" And there, though last not least is Action ;  
A gentler shepherd may no where be found  
Whose muse, full of high thought's invention,  
Doth like herself heroically sound."

1595. In a curious volume "*Polimanteia*," published at Cambridge, there is a marginal reference to "*All praise worthy Lucretia | Sweet Shakespeare | Wanton Adonis.*"

A more valuable contemporary allusion is John Weever's sonnet "*ad Gulielmum Shakespeare*," possibly belonging to the year 1595-6, though first printed in 1599 in "*Epigrams in the oldest cut, and newest fashion. A twice seven hours (in so many weeks) study. No longer (like the fashion) not unlike to continue*" :—

"Honey-tongued *Shakespeare*, when I saw thine issue,  
I swore Apollo got them and none other,  
Their rosy-tainted features clothed in tissue,  
Some heaven-born goddess said to be their mother :  
Rose-cheek'd *Adonis* with his amber tresses,  
Fair fire-hot *Venus* charming him to love her,  
Chaste *Lucretia* virgin like her dresses,  
Proud lust-stung Tarquin seeking still to prove her :  
*Romeo, Richard* : more whose names I know not,  
Their sugred tongues, and power-attractive beauty,  
Say they are saints, although that saints they shew not,  
For thousands vow to them subjective duty :  
They burn in love : thy children, *Shakespeare*, het<sup>1</sup> them :  
Go, woo thy muse : more nymphish brood beget them."

Weever, like the author of the previous work, was "a Cambridge man"—"one weaver fellow . . . els could he never have had such a quick sight into my virtues."

Another reference belonging to 1595 is in Thomas Edwards' *L' Envoy to "Cephalus and Procris"* :—

"*Adon* deftly masking thro'  
Stately troops rich conceited,  
Shew'd he well deserved too  
Love's delight on him to gaze :  
And had not Love herself entreated,  
Other nymphs had sent him bays."

<sup>1</sup> *i.e.* heated.

About this time Richard Carew wrote : " Will you read *Virgil*? Take the Earl of Surrey. *Catullus*? Shakespeare, and Marlow's fragment."

" *The True Tragedie of Richard, Duke of York, and the Death of good King Henry the Sixth, as it was sundry times acted by the Earl of Pembroke his servants*" (cp. 3 *Henry VI.*) issued from the press during the year.

On Dec. 1, "*Edward III.*," the pseudo-Shakespeare play (with its "*lilies that fester smell far worse than weeds, cp. Sonnets, xciv*") was licensed, and was published the following year.

**1596.** August 11. Hamnet, the poet's only son, was buried in the parish church of Stratford. We may assume, but there is no evidence, that Shakespeare was present.

In this year, John Shakespeare—probably in accordance with the wishes of his son—made application to the College of Heralds for a coat-of-arms, stating that he had already, in 1568, applied to the College, and obtained a pattern. Two copies of the draft of the grant proposed to be conferred on John Shakespeare, in reply to his application, in the year 1596, are preserved at the College of Arms. In the margin are the arms and crest, with the motto "*Non sanz droict.*" After a preamble it is stated that being by "credible report informed that John Shakespeare, of Stratford-upon-Avon in the county of Warwick, whose parents and late antecessors<sup>1</sup> were for their valiant and faithful service advanced and rewarded by the most prudent prince King Henry the Seventh of famous memorie, sithence which time they have continued at those parts in good reputation and credit; and that the said John having married Mary, daughter and one of the heirs of Robert Arden of Wilmcote, in the said county, gent.<sup>2</sup> In consideration whereof, and for the encouragement of his posterity to whom these achievements might descend by the ancient custom and laws of arms, I have therefore assigned, granted, and by these presents

<sup>1</sup> "grandfather," in second draft.

<sup>2</sup> "esquire" in second draft.

confirmed this shield or coat of arms, *viz.*, gold, on a bend sable, a spear of the first, the point steeled, proper, and for his crest or cognisance a falcon, his wings displayed argent, standing on a wreath of his colours, supporting a spear gold steeled as aforesaid, set upon a helmet with mantles and tassels as hath been accustomed and more plainly appeareth depicted on this margent."

The draft was not executed this year.

At the end of the year James Burbage purchased from Sir William More a large portion of a house in the Blackfriars, formerly belonging to Sir Thomas Cawarden, Master of the Revels, and afterwards converted it into a theatre: it was subsequently leased by his sons, Richard and Cuthbert, to Henry Evans for the performances of the "Children of the Chapel" (*cp.* 1610).

At this time Shakespeare was probably lodging near "The Bear-Garden in Southwark," and possibly soon after in the parish of St. Helen's, Bishopsgate. The name is found in a list of residents there in 1598, but there is no definite evidence of identity.

**1597.** Henry Brooke succeeded to the title as eighth Lord Cobham; the family claimed descent from Sir John Oldcastle, the Lollard chief. Probably owing to Lord Cobham's objections, the character "Oldcastle" was at this time changed to "Falstaff."

On May 4, Shakespeare purchased (for sixty pounds) New Place, a mansion with about an acre of land in the centre of Stratford-on-Avon (the final legal transfer being made five years later); many years passed before he himself settled there; meanwhile he let the house or part of it, and generally improved the property.

In this year another effort was made to get back the mortgaged estate of Ashbies, but without success.

The first Quarto imperfect copy of "*Romeo and Juliet*" was surreptitiously published (*cp.* *Preface*).

“*Richard II.*” and “*Richard III.*” were published anonymously; the Deposition Scene was omitted from the previous play (*cp. Preface*), and so, too, in the next edition published in the following year. The 3rd and 4th editions, 1608 and 1615, supply the omissions. “*Richard III.*” was re-published in 1598, 1602, 1605, 1612.

**1598.** This year was published Francis Meres’ “*Palladis Tamia: Wit’s Treasury, being the second part of Wit’s Commonwealth,*” containing the most important reference to Shakespeare’s achievements up to that date:—

“As the soul of *Euphorbus* was thought to live in Pythagoras, so the sweet witty soul of Ovid lives in mellifluous and honey-tongued *Shakespeare*, witness his *Venus and Adonis*, his *Lucrece*, his sugred sonnets among his private friends, &c.

As *Plautus* and *Seneca* are accounted the best for Comedy and Tragedy among the Latins, so *Shakespeare* among the English is the most excellent in both kinds for the stage; for Comedy, witness his *Gentlemen of Verona*, his *Errors*, his *Love’s Labour’s Lost*, his *Love’s Labour’s Won*, his *Midsummer Night’s Dream*, and his *Merchant of Venice*; for Tragedy, his *Richard the II.*, *Richard the III.*, *Henry the IV.*, *King John*, *Titus Andronicus*, and his *Romeo and Juliet*.

As *Epicius Stolo* said, that the Muses would speak with *Plautus*’ tongue, if they would speak Latin; so I say that the Muses would speak with Shakespeare’s fine-filed phrase, if they would speak English.

As *Ovid* saith of his work:—

*Jamque opus exegi quod nec Jovis ira, nec ignis,  
Nec poterit ferrum, nec edax abolere vetustas.*

And as *Horace* saith of his:—*Exegi monumentum ære perennius;  
Regalique, situ pyramidum altius; Quod non imber edax, non aquilo  
impotens possit diruere; aut innumerabiles annorum series, &c.*, so



say I severally of Sir Philip Sidney's, Spenser's, Daniel's Drayton's, Shakespeare's and Warner's works."

[It is significant that Meres omits *Henry VI.* from his list of plays, but includes *Titus Andronicus.*]

The following is the approximate chronological order of plays mentioned by Meres (*cp. Prefaces* to individual plays):—*Love's Labour's Lost* (c. 1591), *The Two Gentlemen of Verona* (c. 1591), *Comedy of Errors* (1592), *Romeo and Juliet* (1592-6, subsequently revised), *Richard II.* (1593), *Richard III.* (1593), *Titus Andronicus* (1594),<sup>1</sup> *Merchant of Venice* (1594, subsequently revised), *King John* (1594), *Midsummer Night's Dream* (c. 1593-5, perhaps subsequently revised), the earlier draft of *All's Well that ends Well* (*i.e. Love's Labour Won*) (*before* 1595), *Henry IV.* (1597).

In this same year we have "*A Remembrance of some English Poets,*" probably by Richard Barnfield. Spenser is praised for his *Fairy Queen*, Daniel for his *Rosamond* and that "rare work" *The White Rose and the Red*, Drayton for his well-written "*Tragedies and sweet epistles*":—

"And *Shakespeare* thou, whose honey-flowing vein  
(Pleasing the world) thy praises doth obtain:  
Whose *Venus* and whose *Lucrece*, sweet and chaste,  
Thy name in Fame's immortal Book hath placed.  
Live ever you, at least in Fame live ever,  
Well may the body die, but Fame dies never."

According to a tradition preserved by Rowe "Queen Elizabeth was so well pleased with the admirable character of Falstaff in the two parts of *Henry IV.* that she commanded Shakespeare to continue it for one play more, and to show him in love"; and another tradition (*cp. Dennis's* dedication to *The Comical Gallant*, 1702) states

<sup>1</sup> The close connexion between the date of *Titus* and Peele's *Honour of the Garter*, to which Mr Charles Crawford has recently called attention, inclines me to place the play after June 1593. I do not accept Mr Crawford's general conclusions (*cp. Jahrbuch der d. Shak. Gestell.* xxxvi.).

that it was finished in fourteen days. (*cp. Epilogue, 2 Henry IV.*)



Bust of Sir Thomas Lucy.  
From the monument  
in Charlecote Church.

The play of *The Merry Wives* may therefore safely be dated 1597. Justice Shallow with his "dozen white luces" was intended to suggest Sir Thomas Lucy of Charlecote.

The only other of Shakespeare's plays already written by the date of Meres' *Palladis Tamia* was probably *The Taming of the Shrew*, remarkable for the many allusions to Stratford and the neighbourhood in the Inductions<sup>1</sup> (*cp. Preface*).

The following allusion to Shakespeare appeared in John Marston's "*Scourge of Villainie*," published this year:—

"*Lucus*, what's played to-day? Faith, now I know,  
I set thy lips abroad, from whence doth flow  
Nought but pure *Juliet* and *Romeo*.  
Say, who acts best? *Drusus* or *Roscio*?  
Now I have him, that ne'er of ought did speak  
But when of plays or players he did treat.  
'Hath made a common-place book out of plays,  
And speaks in print: at least whate'er he says,  
Is warranted by *Curtain*<sup>2</sup> plaudeties.  
If e'er you heard him courting *Lesbia's* eyes;  
Say, courteous sir, speaks he not movingly,  
From out some new pathetic tragedy?  
He writes, he rails, he jests, he courts what not,  
And all from out his huge long-scraped stock  
Of well-penned plays."

<sup>1</sup> e.g. "Old Sly of Burton Heath" (=Barton-on-the-Heath); Marian Hacket of Wincot; "Old John Naps of Greece" (=Greet, in Gloucestershire); similarly in 2 *Henry IV.* "William Visor of Woncot" (=Woodmancote) and "Clement Perks of the Hill" (=Stinchcombe Hill) are specific references to persons and places in Gloucestershire; so, too, "Will Squele, a Cotswold man."

<sup>2</sup> Perhaps a quibbling allusion to the "Curtain" theatre.

Soon after the publication of Marston's "*Scourge of Villainie*," the author of "*The Return from Parnassus*" (probably John Day)<sup>1</sup> was at work on the second of his three plays, which was probably acted at St John's College, Cambridge, at Christmas 1599. The following extracts suggest the character of



Luscus :—  
Bas-relief in plaster, formerly in Shakespeare's birth-place. It represents David and Goliath, and formerly bore the date 1606.

"*Gullio*. Pardon, fair lady, though sick-thoughted Gullio makes  
amain unto thee, and like a bold-faced suitor 'gins to woo thee."<sup>2</sup>

*Ingenioso*. (We shall have nothing but pure Shakespeare and shreds of  
poetry that he hath gathered at the theatres.)

*Gullio*. Pardon me, moi mistressa, as I am a gentleman, the moon,  
in comparison of thy bright hue's a mere slut, Anthonio's  
Cleopatra a black-brow'd milkmaid, Helen a dowdy.

*Ingenioso*. (Mark, Romeo and Juliet!<sup>3</sup> O monstrous theft!

I think he will run through a whole book of Samuel Daniels!)<sup>4</sup>

*Gullio*. Thrice fairer than myself—thus I began—"<sup>5</sup>

\* \* \* \* \*

"O sweet Mr Shakespeare! I'll have his picture in my study  
at the court."

\* \* \* \* \*

"Let the duncified age esteem of Spenser and Chaucer, I'll  
worship sweet Mr Shakespeare, and to honour him will lay his  
Venus and Adonis under my pillow, as we read of one (I do not  
well remember his name, but I am sure he was a king) slept  
with Homer under his bed's head."

<sup>1</sup> v. "*Return from Parnassus*," edited by the present writer ("*Temple Dramatists*"), now at press.

<sup>2</sup> cp "Sick-thoughted Venus makes amain unto him,  
And like a bold-faced suitor 'gins to woo him."

*Venus and Adonis*, st. i.

<sup>3</sup> cp. *Romeo and Juliet*, II. iv.

<sup>4</sup> Evidently Daniel's debt to Shakespeare was recognised (cp. Preface.  
*Richard II.*).

<sup>5</sup> cp. *Venus and Adonis*, st. 2

The revised *Love's Labour's Lost* was published this year, with Shakespeare's name for the first time on the title-page of a play:—



*A*  
**PLEASANT**  
**Conceited Comedie**  
 CALLED,  
**Loues labors lost.**

As it was presented before her Highnes  
 this last Christmas.

Newly corrected and augmented  
*By W. Shakespere.*



Imprinted at London by *W.W.*  
 for *Cuthbert Burby.*  
 1598.

Robert Tofte's "*The Month's Mind of a Melancholy Lover*" appeared this year, with important allusions to this play:—

"Love's Labour Lost, I once did see a play  
Y-cleped so, so called to my pain," etc.

(*cp. Preface to Love's Labour's Lost*).

*The First Part of Henry IV.* was issued this year (and a revised edition, "newly corrected," the following year, and again in 1604, 1608, 1615).

Shakespeare acted in Ben Jonson's *Every Man in His Humour*, produced in September by the Lord Chamberlain's Company. According to a tradition recorded by Rowe, Shakespeare was answerable for the acceptance of the piece. His name is placed first in the list of original performers of the play.

Some interesting correspondence directly mentioning Shakespeare belongs to this year:—(i) from Abraham Sturley, formerly bailiff, to his brother or brother-in-law in London, containing these words—"This is one special remembrance from our father's motion. It seemeth by him that our countryman, Mr Shakespeare, is willing to disburse some money upon some odd yardland or other at Shottery, or near about us: he thinketh it a very fit pattern to move him to deal in the matter of our tithes. By the instruction you can give him thereof, and by the friends he can make therefore, we think it a fair mark for him to shoot at, and would do us much good"; (ii) from the same writer to Richard Quiney (father of Thomas Quiney, afterwards Shakespeare's son-in-law), at the time (November 4) staying in London, negotiating local affairs, probably seeking to obtain relief for Stratford from some tax. Shirley writes that Quiney's letter of October 25 had stated "that our countryman Mr Wm. Shak. would procure us money," "which I like," he continues, "as I shall hear when, and where, and how: and I pray let not go that occasion if it may sort to any indifferent conditions"; (iii) on the very day when Quiney had written the letter which called forth this reply from Sturley, he had also



“Loveinge countryman, I am bolde of yow as of a ffrende, craveinge yowr helpe with xxx℥. Uppon Mr Bushells and my securytee, or Mr Myttons with me. Mr Rosswell is nott come to London as yeate, and I have especial cawse. Yow shall ffrende me muche in helpinge me out of all debettes I owe in London, I thancke God, and much quiet my mynde, which wolde not be indebted. I am nowe towards the Cowrte, in hope of answer for the dispatche of my buysenes. Yow shall nether lose creddytt nor monney by me, the Lorde wyllinge; and nowe butt perswade yowrselfe soe, as I hope, and yow shall nott need to feare, butt, with all heartie thanckfullenes, I wyll holde my tyme, and content yowr ffrende, and yf we bargaine farther, yow shal be the paie-master yowrselfe. My tyme biddes me hestene to an ende, and soe I committ thys [to] yowr care and hope of yowr helpe. I feare I shall nott be backed thys night ffrom the Cowrte. Haste. The Lorde be with yow and with vs all, Amen! Ffrom the Bell in Carter Lane, the 25 October 1598.

“Yowrs in all kyndenes,

“RIC. QUINEY.”<sup>1</sup>

**1599.** In the early part of this year Shakespeare was at work on *Henry V*. In the Prologue of Act V. (lines 30-35) he alluded directly to Essex, “the general of our gracious empress,” who left London on March 27 of this year for Ireland to suppress Tyrone’s rebellion:—

“Were now the general of our gracious empress,  
As in good time he may, from Ireland coming,  
Bringing rebellion broachèd on his sword,  
How many would the peaceful city quit  
To welcome him!”

Essex returned on September 28, and was put on his trial for neglect of duty, and imprisoned. At the time when Shakespeare wrote the Prologue in question it was not yet foreseen that the

<sup>1</sup> The new Post Office Savings Bank has been built on the site of the Bell Inn in Carter Lane. A tablet has been placed on the building commemorating Quiney’s stay there when he wrote this letter—“the only letter extant addressed to Shakespeare, and the original is preserved in the Museum at his birthplace, Stratford-upon-Avon. This tablet was placed upon the present building by leave of the Postmaster-General, 1899.”

expedition would fail. The Earl of Southampton, Shakespeare's friend, accompanied Essex.

Richard Burbage and his brother Cuthbert built up, from the ruins of the old "Theatre," the "Globe Theatre" on the Bankside, to which Shakespeare probably referred in the opening chorus of *Henry V.* (*this wooden O*). Between 1595 and 1599 we have notices of Shakespeare's Company acting at "the Curtain" and "the Theatre."

Shares in the receipts of the Globe were leased out, for twenty-one years, to "those deserving men Shakespeare, Hemings, Condell, Philips, and others."

Another application was made this year to the College of Heralds—this time for a "recognition" of the arms formerly assigned, and for permission to impale and quarter the coat of the Ardens of Wilmcote. The object of the petition was evidently to link the Ardens of Wilmcote with the great Arden family of Warwickshire. This was refused, and the arms of another Arden family—of Cheshire—were suggested. Shakespeare and his family ultimately assumed the Shakespeare arms without adding the Arden coat.

The second quarto—the true version—of "*Romeo and Juliet*," "newly corrected, augmented and amended" was issued this year, (re-issued in two editions in 1609).

William Jaggard published the piratical "*Passionate Pilgrim*" "by W. Shakespeare" (*cp. Preface*). "I know" wrote Heywood in his "*Apology for Actors*" (1612) "he was much offended with M. Jaggard that (altogether unknown to him) presumed to make so bold with his name." (In this year, 1612, a 'third edition' appeared, with Shakespeare's name omitted from the title-page of some copies).

**1599.** A play on the subject of "Troilus and Cressida" was taken in hand by Dekker and Chettle for the Earl of Nottingham's company.

In November of this year English actors visited Scotland, and were received by the King. Their chiefs were Laurence Fletcher



and Martin (the former belonged to Shakespeare's company in 1603). The visit was repeated in 1601. There is no evidence that Shakespeare was one of these travellers to Scotland.

**1600.** In March of this year Shakespeare recovered in London the sum of £7 from one John Clayton.

On August 4, a memorandum was made in the Stationers' Register to the effect that "*As You Like It, Henry V., Every Man in His Humour, and Much Ado About Nothing*" were "to be stayed." On the 14th, *Every Man in His Humour* was duly licensed; and on the 23rd, *Much Ado About Nothing* and *2 Henry IV.*, "*with the humours of Sir John Falstaff, written by Master Shakespeare.*" *Henry V.* was printed, imperfectly, without license by Thomas Creede. *As You Like It* was not issued from the press during the poet's lifetime; it was probably written during the previous year; to the same year *Much Ado* may safely be assigned. In the quarto edition, William Kemp's name is prefixed to some of Dogberry's speeches, and Cowley to some of Verge's (*cp.* IV. ii.). In this year or 1599 "the new map of the world with the Augmentation of the Indies" was first issued with Hakluyt's Voyages; Shakespeare was evidently at work on *Twelfth Night* about this time, and referred to the map (III. ii. 83). According to the entry in the *Diary* of a barrister, Manningham, this piece was produced at Middle Temple Hall, Feb. 2, 1601-2 (*cp.* *Preface*).

The same *Diary* about this time recorded the following contemporary story:—"Upon a time when Burbage played Richard III., there was a citizen gone so far in liking with him, that before she went from the play she appointed him to come that night unto her by the name of Richard III. Shakespeare, overhearing their conclusion, went before, was entertained, and at his game ere Burbage came. The message being brought that Richard III. was at the door, Shakespeare caused return to be made that William the Conqueror was before Richard III."

“*The Merchant of Venice*,” and “*Midsummer Night’s Dream*” were published for the first time this year, two editions in each case, the former being printed from two independent copies. To this year belongs, too, the only quarto edition of “*Titus*.”

“*The Second part of Henry IV.*” was printed this year, with the reference in the Epilogue to the change of character from “Oldcastle” to “Falstaff”—“*Oldcastle died a martyr, and this is not the man.*” About the same time a poor play on the subject of “Sir John Oldcastle” was published in two editions, one having Shakespeare’s name on the title-page.

John Weever, in “*The Mirror of Martyrs, or the life and death of Sir John Oldcastle, Knight, Lord Cobham*,” referred to “*Julius Cæsar*,” evidently Shakespeare’s play:—

“The many-headed multitude were drawn  
By Brutus’ speech, that Cæsar was ambitious,  
When eloquent Mark Antony had shown  
His virtues, who but Brutus then was vicious?  
Man’s memory, with new, forgets the old,  
One tale is good, until another’s told.”

**1601.** On February 5 a play on “Richard II.” (probably Shakespeare’s) was acted at the Globe Theatre (*cp. Preface to Richard II.*).

February 8 was the day fixed by Essex for stirring up a rebellion in London.

On February 17 Sir Gilly Meyricke was examined in connexion with the Essex Rebellion:—“He sayeth that upon Saturday last was sennight he dined at Gunter’s in the company of the Lord Monteagle, Sir Christopher Blunt, Sir Charles Percy, Ellis Jones, and Edward Bushell, and who else he remembereth not and after dinner that day and at the motion of Sir Charles Percy and the rest they all went together to the Globe over the water where the Lord Chamberlain’s men use to play, and were there somewhat before the play began, Sir Charles telling them that the play would

be of Harry the IVth. Whether Sir John Daviss were there or not this examine cannot tell, but he said he would be there if he could. He cannot tell who procured that play to be played at that time except it were Sir Charles Percy, but as he thinketh it was Sir Charles Percy. Then he was at the same play and came in somewhat after it was begun, and the play was of King Harry the IVth, and of the killing of King Richard the second played by the L. Chamberlain's players."

Next day, February 18th, Augustine Phillipps, servant unto the Lord Chamberlain and one of his players, was examined:—"He sayeth that on Friday last was sennight, on Thursday Sir Charles Percy, Sir Joselyn Percy and the Lord Monteagle with some three more spake to some of the players in the presence of this examine to have the play of the Deposing and Killing of King Richard the second to be played the Saturday next promising to get them XI. shillings more than their ordinary to play it. Where this examine and his fellows were determined to have played some other play, holding that play of King Richard to be so old and so long out of use as that they should have small or no company at it. But at their request this examine and his fellows were content to play it the Saturday and had their XI. shillings more than their ordinary for it and so played it accordingly."

On February 19th, Essex, with Southampton, were brought to trial on a capital charge of treason. Both were convicted and condemned to death. Essex was executed on the 25th; Southampton's sentence was commuted to imprisonment for life (he was set free in 1603 by King James on his accession, *cp. Preface to Sonnets*).

In April there died one Thomas Whittington of Shottery, who was evidently identical with "my shepherd," mentioned by Richard Hathaway in 1581. In a will drawn up in May, Whittington bequeathed "unto the poor people of Stratford XLs. that is in the hand of Anne Shaxspere, wife unto Mr Wyllyam Shaxspere, and is due debt unto me, being paid to mine executor

by the said Wylllyam Shaxspere or his assignees according to the true meaning of this my will."

John Shakespeare, the poet's father, died, and was buried on September 8. The Henley Street property passed to his eldest son.

Robert Chester's *Love's Martyr*, containing the *Turtle and Phoenix* (*cp. Preface*) was first published in this year.

In "*The Return from Parnassus*"—the third play of the Parnassus trilogy—acted by the students of St John's College, Cambridge, probably at their Christmas festivities this or next year, Burbage and Kemp were introduced, the former referring to his rôle of Richard III. :—

"*Kempe*. Few of the university pen plays well, they smell too much of that writer *Ovid*, and that writer *Metamorphosis*, and talk too much of *Proserpina* and *Juppiter*. Why here's our fellow *Shakespeare* puts them all down, aye, and Ben Jonson too. O that *Ben Jonson* is a pestilent fellow, he brought up Horace giving the poets a pill, but our fellow *Shakespeare* hath given him a purge that made him bewray his credit.

*Burbage*. He's a shrewd fellow, indeed : I wonder these scholars stay so long, they appointed to be here presently that we might try them : oh, here they come.

\* \* \* \* \*

I like your face, and the proportion of your body for *King Richard III*. I pray, *Mr Philomusus*, let me see you act a little of it.

*Philomusus*. 'Now is the winter of our discontent,' &c."

In the same play a character *Judicio* passed this judgment on "*William Shakespeare*" :

"Who loves not *Adon's* love, or *Lucrece* rape?  
His sweeter verse contains heart-throbbing line,  
Could but a graver subject him content,  
Without love's foolish, lazy languishment."<sup>1</sup>

<sup>1</sup> Other editions, "Who loves Adonis' love, or Lucrece rape," "heart-robbing life," and omit "lazy."

The allusion in *The Return from Parnassus* to Ben Jonson's "purge" cannot be satisfactorily explained; it can only be understood in its connexion with the Stage-Quarrel between Ben Jonson and the so-called Poetasters (*cp. Preface to Troilus and Cressida*). About this time, too, the boy-actors became exceedingly popular (*cp. Hamlet* ii. 2). They performed *Cynthia's Revels*, 1600, and *The Poetaster*, 1601.

**1602.** On May 1 Shakespeare purchased from William and John Combe one hundred and seven acres of arable land, which he added to New Place, also, on September 28, a cottage and garden in Chapel Lane held from the manor of Rowington. Shakespeare was not in Stratford at the former date: the conveyance was made to his brother Gilbert.

An imperfect version of *The Merry Wives* was published this year by Thomas Creede.

Under the date July 26, 1602, was entered in the Stationers' Registers, "*The Revenge of Hamlet Prince of Denmarke, as yt was latelie acted by the Lord Chamberleyne his servauntes.*"

**1603.** On Feb. 2 Shakespeare's company performed before the Queen at Richmond.

On February 7 a license obtained by James Roberts for "the booke of *Troilus and Cressida* as yt is acted by my Lord Chamberlens men" (probably Shakespeare's play, perhaps before revision: but the book was not published this year).

March 26th: Death of Queen Elizabeth. Henry Chettle in *England's Mourning Garment* (published after the burial, 28th of April) taxed the poets for not penning elegies:—

"Nor doth the silver-tongued *Melicert*  
Drop from his honied muse one sable tear,  
To mourn her death that graced his desert,  
And to his lays opened her royal ear.  
Shepherd, remember our *Elizabeth*,  
And sing her rape, done by that *Tarquin*, death."

On May 7 King James arrived in London; on May 19th a license was granted to Shakespeare, Burbage and other members of the Lord Chamberlain's Company to perform stage plays "within their now usual house called the Globe" and anywhere else in the kingdom. They were henceforth to be "The King's Servants."

London was visited by the plague this year, the theatres were closed, and "the King's Players" went on tour, being forbidden "to present any plays publicly in or near London by reason of great peril that might grow through the extraordinary concourse and assembly of people to a new increase of the plague."

On December 2, the court being at that time at Wilton, the seat of William Herbert, third Earl of Pembroke, the company by royal command, performed there, and received £30 "by way of his Majesty's reward." Subsequently they were summoned to appear at Hampton Court and Whitehall. Nine plays in all were acted at the Christmas and New Year festivities.

John Davies of Hereford in "*Microcosmos: the discovery of the Little World, with the government thereof*," 1603, addressed the players, and more particularly "W. S. R. B." (*i.e.* William Shakespeare and Richard Burbage), in the following eulogistic lines:

" Players, I love ye and your Quality,  
As ye are men that pass time not abused:  
And <sup>1</sup> some I love for <sup>2</sup> painting, poesie,  
And say fell Fortune cannot be excused  
That hath for better uses you refus'd:  
Wit, courage, good shape, good parts, and all good,  
As long as all these goods are no worse used,  
And though the stage doth stain pure gentle blood,  
Yet <sup>3</sup> generous ye are in mind and mood."

<sup>1</sup> "W. S. R. B.": in the margin.

<sup>2</sup> "Simonides saith that painting is a dumb Poesy, and Poesy a speaking painting": in the margin.

<sup>3</sup> "Roscius was said for his excellency in his quality, to be only worthy to come on the stage, and for his honesty to be more worthy than to come thereon": in the margin.

This year were published the first quarto of *Hamlet*, surreptitiously printed (*cp. Preface*); Ben Jonson's *Sejanus*, with Shakespeare's name in the list of actors; and Florio's translation of Montaigne's *Essays* (*cp. Preface to Tempest*).

**1604.** On February 8th, owing to the continuance of the plague, £30 was given to Burbage "for the maintenance and relief of himself and company." On March 15th King James made his formal entry into London: nine actors belonging to the King's company walked in the procession, each being presented with four yards and a half of scarlet cloth. The nine actors named were "William Shakespeare, Augustine Phillipps, Laurence Fletcher, John Hemmings, Richard Burbage, William Slye, Robert Armin, Henry Condell, Richard Cowley." Dekker's description of "*The Magnificent Entertainment*" with the speeches and songs ran through three or four issues during the year.

On April 9th a letter was sent by the King to the Mayor and Justices ordering them to permit playing by the King's men at the Globe, and the Queen's and Prince's men at "their usual houses," viz., the Fortune and the Curtain, respectively.

In June Shakespeare must have been at Stratford: on the 25th of the month he lent the sum of two shillings to one Philip Rogers, who already owed him £1. 19s. 10d. for malt supplied between March 27th and the end of May. He paid six shillings off the debt. In July Shakespeare sued him in the local court at Stratford for the balance of £1. 15s. 10d.

The following letter from Sir Walter Cope to "*The Right Honourable the Lord Viscount Cranborne at the Court*," belongs to this year:—

"SIR,—I have sent and been all this morning hunting for players, jugglers, and such kind of creatures, but find them hard to find, wherefore leaving notes for them to seek me, Burbage is come, and says there is no new play that the Queen hath not seen, but they have revived an old

one, called *Love's Labour Lost*, which for wit and mirth he says will please her exceedingly. And this is appointed to be played to-morrow night at my lord of Southampton's, unless you send a writ to remove the *Corpus cum causa* to your house in Strand. Burbage is my messenger ready attending your pleasure,—Yours Most Humbly,  
WALTER COPE."

In August every member of the company was summoned to be in attendance at Somerset House, on the occasion of the visit of the Spanish Ambassador to England, but there is no evidence that their professional services were required.

The King's Company acted at court on November 1 and 4, December 26 and 28. It is almost certain that *Othello* was acted on November 1, and *Measure for Measure* on December 26

Other performances by the company were given on the following January 7 and 8, February 2 and 3, and on Shrove Sunday, Shrove Monday, and Shrove Tuesday.

In January of this year "The Children of the Chapel" became "The Children of Her Majesty's Revels."

In this year the second Quarto of *Hamlet* was published—"Newly imprinted and enlarged to almost as much again as it was, according to the new and perfect copy."

A tragedy of *Gowry* twice acted by the King's Players, "with exceeding concourse of people" gave offence, and is noticed towards the end of the year:—"Whether the matter or manner be not well handled, or that it be thought unfit that princes should be played on the stage in their lifetime, I hear that some great councillors are much displeased with it, and so 'tis thought it shall be forbidden" (Chamberlain to Winwood).

On December 26, *Measure for Measure* was produced for the first time at Whitehall.

**1605.** Augustine Phillipps bequeathed "to my fellow, William Shakespeare, a thirty-shillings piece of gold."



On March 3, at Oxford, was baptised William D'Avenant (afterwards Sir W. D'Avenant), son of John D'Avenant, landlord of the *Crown Inn*, Shakespeare acting as godfather.

According to Aubrey:—"Mr William Shakespeare was wont to go into Warwickshire once a year, and did commonly in his journey lie at this house in Oxon., where he was exceedingly respected."

In this year Shakespeare bought the unexpired lease of a moiety of the Stratford tithes.

**1606.** *Macbeth* was probably completed this year (*cp. Preface*).

On December 26 *King Lear* was produced, for the first time, before the Court at Whitehall.

**1607.** Shakespeare's daughter Susanna was married on June 5, of this year, to John Hall, who subsequently became "very famous" as a physician (*cp. "Select Observations on English bodies, or cures both emperical and historical, performed upon very eminent persons in desperate diseases, first written in Latin by Mr John Hall, physician, living at Stratford-upon-Avon, in Warwickshire, where he was very famous, as also in the counties adjacent, as appeares by these Observations," etc., London 1657*).

In this year *The Puritan; or, the Widow of Watling Street* was published, containing a direct reference to Banquo's Ghost—"Instead of a jester we'll have a ghost in a white sheet sit at the upper end of the table."

Shakespeare was probably at work on *Antony and Cleopatra*.

In this year was published *Mirrha, the Mother of Adonis, or Lustes Prodigies*, by William Barksted, containing the following concluding lines:—

“ But stay, my Muse, in thine own confines keep,  
 And wage not war with so dear lov'd a neighbour;  
 But having sung thy day-song, rest and sleepe;  
 Preserve thy small fame and his greater favour.  
 His song was worthy merit;—Shakespeare, he  
 Sung the fair blossom, thou, the withered tree;  
 Laurel was due to him; his art and wit  
 Hath purchased it; cypress thy brow will fit.”

On November 26 *King Lear* was entered on the “Stationers’ Registers.”

1608. Two quartos of *King Lear* issued from the press (*cp. Preface*).

On February 21 Elizabeth Hall, Shakespeare’s only granddaughter, was baptised in the church of the Holy Trinity, Stratford-upon-Avon.

On September 9, Shakespeare’s mother was buried.

On October 16, of this year, Shakespeare stood godfather to William, son of Henry Walker, mercer and alderman, Stratford-on-Avon.

*Timon of Athens* was probably being prepared for the stage during this year.

On May 20 Edward Blount entered in the “Stationers’ Registers” “a booke called *Anthony and Cleopatra*” (but no quarto edition was issued).

George Wilkins published in this year a novel, avowedly based on the acted drama of *Pericles*, with the following title-page:—“The Painful Adventures of Pericles, Prince of Tyre. Being the true History of Pericles, as it was lately presented by the worthy and ancient Poet, John Gower.”

1609. Two editions of the play of *Pericles* were issued, “by William Shakespeare” [but evidently only in part by him, otherwise by George Wilkins: though re-issued in 1611, 1619,

1630, and 1635, the play was not included in either the first or second folios, *cp. Preface*].

**1609.** On January 28 Richard Bonian and Henry Walley obtained a license for "a booke called the history of Troylus and Cressida," *i.e.* Shakespeare's play, which soon after was published as a quarto, (i) with a title-page stating that the play was printed "as acted by the King's Majesties servants at the Globe," and (ii) with a title-page omitting this reference, and adding a preface to the effect that the play was "never staled with the stage, never clapper-clawed with the palms of the vulgar," etc. (*cp. Preface*).

On May 20 a license for the publication of "Shakespeare's *Sonnets*" was granted to the publisher, Thomas Thorpe; the volume was shortly afterwards published (*cp. Preface*).

*Coriolanus* probably belongs to this year (*cp. Preface*).

At the end of the year, Shakespeare's Company took possession of the Blackfriars Theatre after the departure of the Children of the Chapel.

**1610** [possibly an error for 1611]. On April 20 of this year Dr Simon Forman was present at a performance of *Macbeth* at the Globe, and recorded the fact, with observations, in his "Book of Plays."

Dr Simon Forman saw *Cymbeline* acted either this year or the next (the Diary contains reports of Shakespearian representations in 1610-1611, but no date is assigned to the *Cymbeline* entry, *cp. Preface*).

An interesting pamphlet was published this year by Sylvester Jourdain, entitled *A Discovery of the Barmudas, otherwise called the Ile of Devils; by Sir Thomas Gates, Sir George Sommers, ana Captayne Newport, and divers others.* (William Strachey's fuller account of the matter was printed in 1612, *Preface to Tempest*).

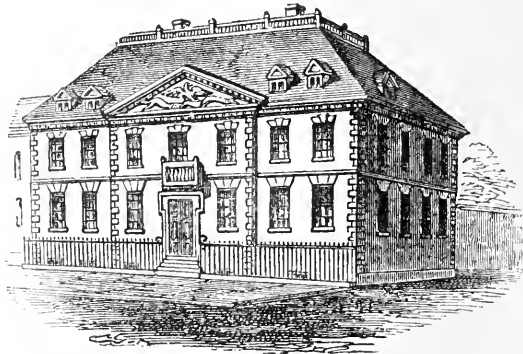
John Davies of Hereford's *The Scourge of Folly, consisting of*

*satirical Epigrams and others in honour of many noble and worthy persons of our land*, contains the following verses addressed "To our English Terence, Mr Will : Shake-speare" :—

"Some say, good Will, which I, in sport, do sing,  
Had'st thou not played some kingly parts in sport,  
Thou hadst been a companion for a king,  
And been a King among the meaner sort.  
Some others rail, but rail as they think fit,  
Thou hast no railing, but a reigning wit ;  
And honesty thou sow'st, which they do reap,  
So to increase their stock which they do keep."

In April Shakespeare purchased from the Combes 20 acres of land (*cp.* 1602).

1611. On May 15 Dr Forman witnessed the performance of *A Winter's Tale* at the Globe Theatre—evidently a new play at the time (*cp.* *Preface*).



New Place, Stratford, 1702.

There is no autnentic record of the appearance of the house as it was in Shakespeare's time.

Malone stated, on evidence no longer accessible, that *The Tempest* was in existence in this year.

Shakespeare's name is found on the margin of a subscription list

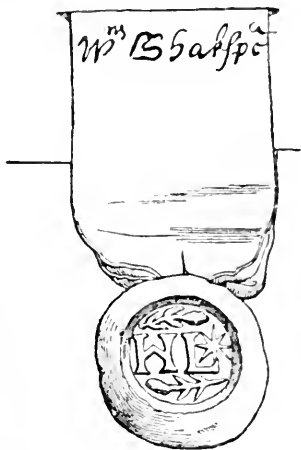
started at Stratford-on-Avon on September 11, "towards the charge of prosecuting the bill in Parliament for the better repair of the highway." By this time he had probably settled at New Place.

**1613.** On February 4 Shakespeare's third brother Richard was buried in the parish church, Stratford-upon-Avon. Soon afterwards Shakespeare was in London, and purchased a house, as an investment, in Blackfriars. The purchase-deed, dated March 10, with the poet's signature, is preserved in the Guildhall Library, London. Next day a mortgage-deed relating to the purchase was signed: this is also extant, and is now in the British Museum.

To this year, July 15, belongs an entry by the Registrar of the Ecclesiastical Court of Worcester, concerning an action for slander brought by Shakespeare's eldest daughter, Susanna Hall, against a person of the name of Lane. Robert Whatcott, Shakespeare's friend, was the chief witness on behalf of the plaintiff, whose character was vindicated, and the defendant who did not appear in court was excommunicated.

*The Tempest*, one of a series of nineteen plays, was performed at the festivities in celebration of the marriage of Princess Elizabeth with the Elector Frederick.

Besides *The Tempest*, six more of Shakespeare's plays were produced on this occasion:—*Much Ado*, *Tempest*, *Winter's Tale*, *Sir John Falstaff*, (*i.e.* *Merry Wives*), *Othello*, *Julius Caesar*, and *Hotspur* (probably *1 Henry IV.*).



Signature of Shakespeare from the deed mortgaging his house in Blackfriars, on March 11, 1612-3, now in the British Museum.

In the same list occurs the lost play of *cardenno* or *cardenna*, which on September 9, 1653, was entered on the "Stationers' Registers" as "by Fletcher and Shakespeare," but was never published.

On June 29th of this year the Globe Theatre was burned down during the performance of a play on the subject of *Henry VIII.* (*cp. Preface*).

"*A Sonnet upon the pitiful burning of the Globe playhouse in London*" was composed by one who was well acquainted with the details of the fire:—

“Now sit ye down, Melpomene,  
Wrapt in a sea-cole robe,  
And tell the doleful tragedy,  
That late was played at Globe;  
For no man that can sing and say  
Was scared on St. Peter's daye.  
Oh sorrow, pitiful sorrow, and yet all this is true.

Out run the knights, out run the lords,  
And there was great ado;  
Some lost their hats and some their swords,  
E'en out-run Burbidge too;  
The reprobates though drunk on Monday,  
Prayed for the fool and Henry Condye.  
Oh sorrow, pitiful sorrow, and yet all this is true.

The perriwigs and drum-heads fry,  
Like to a butter firkin,  
A woful burning did betide  
To many a good buff jerkin.  
Then with swoll'n eyes, like drunken Flemmings,  
Distressed stood old stuttering Hemmings.  
Oh sorrow, pitiful sorrow, and yet all this is true.

1614. Ben Jonson in the Introduction to his *Bartholomew Fair*, first acted in this year, alluded to *The Tempest*:—

“If there be never a *Servant-monster* i’ the Fair, who can help it, he says? nor a nest of *Antics*. He is loth to make nature afraid in his Plays, like those that beget *Tales*, *Tempests*, and such like *Drolleries*.”

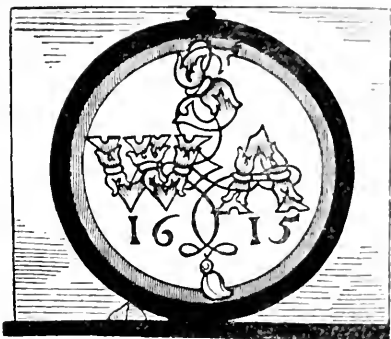
In July of this year John Combe died, leaving Shakespeare a legacy of £5.

In the autumn an attempt was made by William Combe, John Combe’s heir, to enclose the common fields about his estate at Welcombe. Shakespeare’s interest as

landowner and leaseholder of tithes would have suffered if the project had been carried out. On October 18, Replingham, Combe’s agent, agreed to give him full compensation for injury by “any inclosure or decay of tillage,” and accordingly he did not oppose the inclosure. The Corporation, however, maintained its opposition.

In November Shakespeare went to London, and his cousin, Thomas Greene, town clerk of Stratford, visited him there to discuss the matter on behalf of the Corporation. On December 23, the Corporation addressed a formal letter to Shakespeare, supported by a private note to “my cousin” from T. Greene, asking him to support their opposition to the inclosure which if carried out would cause great inconveniences. The whole project was ultimately abandoned.

1615. In Thomas Greene’s diary there is the following entry:—“Sept. Mr Shakespeare telling J. Greene that I was not able to beare the encloseing of Welcombe.”



A piece of glass, W.A.S. (William and Anne Shakespeare?) supposed to have come from New Place.

1616. Early in this year Francis Collins, a solicitor of Warwick, prepared the draft of Shakespeare's will; the engrossment was evidently to have been signed on January 25th, but after many interlineations and erasures, it was not finally signed until March. The signature was appended to each of the three sheets of the will; these three signatures, together with the two referred to above, are the only undisputed autographs of the poet.

By me William Shakespeare

included to be publishing  
 by me Fra: Collins  
 John Stowe  
 John Robinson  
 Hamet Sadler  
 Robert Widdrill

Shakespeare's Will—signatures of the testator and witnesses.

In the interval, Judith, the poet's younger daughter, was married on February 10th, at Stratford Church, to Thomas Quiney, vintner and wine-merchant, son of the Richard Quiney whose letter to the poet is extant (*cp.* 1598).

The marriage was somewhat irregular; and the parties were summoned a few weeks afterwards to the Ecclesiastical Court at Worcester, and fined for getting married without a license.

It would seem that at the time of revising and signing the will, the poet was seriously ill. According to a local tradition, recorded



in the Diary of the Rev. John Ward, vicar of Stratford-on-Avon (1662), "Shakespeare, Drayton, and Ben Jonson had a merry meeting, and, it seems, drank too hard, for Shakespeare died of a fever there contracted," but it is quite clear that already, at the beginning of the year, the poet recognised his health was failing.

On April 23 (May 3, new style) he died, having completed his fifty-second year—the death-day in all probability being on his birthday.

Two days after his death, on the 25th of April, the remains of the poet were interred in the chancel of Stratford Church. On a flat stone over the grave the following words were subsequently inscribed:—

GOOD FRENDE FOR IESVS SAKE FORBEARE,  
 TO DIGG THE DVST ENCLOSED HEARE:  
 BLESE BE <sup>E</sup>Y MAN <sup>T</sup>Y SPARES THES STONES,  
 AND CVRST BE HEY <sup>T</sup>MOVES MY BONES.

[A letter written in the year 1694 by William Hall, an Oxford graduate, to his intimate friend, Edward Thwaites, the eminent Anglo-Saxon scholar, contains the following noteworthy passage:—

"I very greedily embrace this occasion of acquainting you with something which I found at Stratford-upon-Avon. That place I came unto on Thursday night, and the next day went to visit the ashes of the great Shakespear, which be interr'd in that church. The verses which in his life-time he ordered to be cut upon his tombstone, for his monument have others, are these which follow, 'Reader, for Jesus's sake forbear, etc.' The little learning these verses contain would be a very strong argument of

the want of it in the author, did not they carry something in them which stands in need of a comment. There is in this church a place which they call the bone-house, a repository for all bones they dig up, which are so many that they would load a great number of waggons. The poet, being willing to preserve his bones unmoved, lays a curse upon him that moves them, and having to do with clerks and sextons, for the most part a very ignorant sort of people, he descends to the meanest of their capacities, and disrobes himself of that art which none of his co-temporaries wore in greater perfection. Nor has the design missed of its effect, for, lest they should not only draw this curse upon themselves, but also entail it upon their posterity, they have laid him full seventeen foot deep, deep enough to secure him.”]

On June 22 the will was proved in London by John Hall, Shakespeare's son-in-law and joint-executor (see Appendix).

Some years after (before 1623) the monument, executed by Gerard Johnson, was erected against the north wall of the chancel; beneath the famous bust of Shakespeare is the following inscription:—

Judicio Pylum, genio Socratem, arte Maronem,  
Terra tegit, populus mæret, Olympus habet.




Stay passenger, why goest thou by so fast?  
Read, if thou canst, whom envious death hath plast  
Within this monument; Shakespeare with whome  
Quick nature dide; whose name doth deck y<sup>s</sup> tombe  
Far more than cost; sith all y<sup>t</sup> he hath writt  
Leaves living art but page to serve his witt.

*Obiit Ano Do<sup>i</sup> 1616.*

*Ætatis 53, die 23 Ap.*

Shakespeare's widow died on August 6, 1623, and was buried near the poet inside the chancel; Mrs Susanna Hall, the elder daughter, died on July 11, 1649, and was buried beside her husband, who pre-deceased her in 1635; the inscription on her tombstone (*cp.* accompanying illustration) is especially noteworthy;

## COPIES OF THE INSCRIPTIONS ON THE GRAVESTONES OF THE SHAKESPEARE FAMILY.

 <p>HERE LYETH Y BODY OF SYLVIA WIFE TO JOHN HALL GENT: Y DAUGHTER OF WILLIAM SHAKESPEARE, GENT SHE DECEASED Y 11 OF JULY, A 1609, AGED 38.</p> <p>Write above her age, but that's not all, Woe to Silvestra was good Mistress Hall, Something of Shakespeare was in that, but that Wholly of him with whom she's now to blear.</p> <p>Then, Passenger ha't we a tear, To weep with her that wept with all, That wept, yet set herself to cheer Them up with comfort could all, Her love shall live, her woe spread, Woe thou be at it, 'ere I dare to shed</p>	 <p>HERE LYETH Y BODY OF JOHN HALL, GENT: HE MARR: SYLVIA, Y DAUGHTER OF WILL SHAKESPEARE, GENT: SHE DECEASED NOV: 11. A. 1609. AGED 60.</p> <p>Mallus hic inter amicos celeberrimus art. Expectans regna caelorum. Det. Dignus erat mortis qui Nestora viceret aevi. In terra omnes ad regni aequa dies; Ne tumulo quid desit, adfert dea iura e coelo. Et illic con. iano nunt queque vocat habet.</p>	 <p>HERE RESTETH Y BODY OF THOMAS HALL, ESQ. HE. MAR. ELIZABETH, THE DAUGHTER OF JOHN. HALL, GENT. HE DIED APRILL. 4. A. 1647. AGED. 51.</p> <p>His mœnet amicti, hinc non virtute carere, ut seque dixit, aequiva vita dies. Abundat, et referat lux ultima, aere, vapor, si peritura parat, per mat. iura perit.</p>	<p>HERE LYETH INTERRED THE BODY OF ANNE WIFE OF WILLIAM SHAKESPEARE WHO DEPARTED THIS LIFE THE 20 DAY OF AUGE: THE 1616 OF THE AGE OF 47 YEARS</p> <p>Verse in marble to be Shakespeare's said; We wish: pro tanto mœnet iura dabo. Quam matrem interrat lapidibus hinc Angulus ora, Erat Chorus corp. a seipso ora. Sed ad vota videret, vena mio, Chorus, rescript, Cibus hinc tumulo, mater, et vitæ pœna.</p>
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From Faitholt's "Home of Shakespeare Illustrated and described."

Judith, the younger daughter, died at Stratford on February 9, 1661-2; Elizabeth, the poet's only grandchild, was married in 1626 to Thomas Nash, who died in 1647, and after his death, to Sir John Barnard of Abingdon, near Northampton; she died on the 17th of February 1669-70, leaving no issue by either marriage. The three children of Judith Shakespeare died young: no one of them attained to man's estate. On the death of Lady Barnard the heir to the Henley Street property was Thomas Hart, the grandson of the poet's sister Joan—the last of the Hart family, in the male line, being John Hart who died in 1800.

**1619.** In this year died Richard Burbage, the famous actor, Shakespeare's life-long friend. An elegy "*on Mr Richard Burbage an excellent both painter and player,*" composed soon after his death, recorded his chief Shakespearian rôles:—

“ Some skilful limner aid me ; if not so,  
 Some sad tragedian help to express my woe ;  
 But, oh ! he's gone, that could the best both limn  
 And act my grief ; and it is only him  
 That I invoke this strange assistance to it,  
 And on the point intreat himself to do it ;  
 For none but Tully Tully's praise can tell,  
 And as he could no man could do so well  
 This part of sorrow for him, nor here show  
 So truly to the life this map of woe,  
 That grief's true picture which his loss hath bred.  
 He's gone, and with him what a world is dead,  
 Which he revived ; to be revived so  
 No more : young Hamlet, old Hieronimo,  
 King Lear, the grieved Moor, and more beside,  
 That lived in him, have now for ever died.  
 Oft have I seen him leap into the grave,  
 Suiting the person (that he seemed to have)  
 Of a sad lover with so true an eye,  
 That then I would have sworn he meant to die.  
 Oft have I seen him play this part in jest  
 So lively, that spectators and the rest

Of his sad crew, whilst he but seemed to bleed,  
 Amazed thought even that he died indeed.  
 And did not knowledge check me, I should swear  
 Even yet it is a false report I hear,  
 And think that he that did so truly feign  
 Is still but dead in jest, to live again ;  
 But now he acts this part, not plays, 'tis known ;  
 Others he played, but acted hath his own."

In this year were published a second edition of *Merry Wives* and a fourth edition of *Pericles*.

1622. *Othello* first printed, as a quarto, and new editions (the sixth) of *Richard III.* and 1 *Henry IV.*

1623. In this year, under the editorship of Shakespeare's fellow-actors and friends, John Heming and Henry Condell, appeared *The First Folio*, containing twenty hitherto unprinted plays :—*The Tempest*, *The Two Gentlemen*, *Measure for Measure*, *Taming of the Shrew*, *Comedy of Errors*, *As you like it*, *All's Well*, *Twelfth Night*, *Winter's Tale*, *King John*, 1, 2, 3 *Henry VI.*, *Henry VIII.*, *Coriolanus*, *Timon*, *Julius Cæsar*, *Macbeth*, *Antony and Cleopatra*, and *Cymbeline*.

The play of *Troilus and Cressida*, though included in the First Folio, was omitted in the table of contents (*cp. Preface to Troilus and Cressida*).

The editors evidently purposely omitted *Pericles* (first included, together with six pseudo-Shakespeare plays, in the Third Folio of 1663).

[*The Two Noble Kinsmen* was first published in 1634, as being "by the memorable worthies of their time, Mr John Fletcher and Mr William Shakespeare, gentlemen."]

The prefatory matter of the First Folio will be found in Vol. I. of the present edition ; it should be noted that Ben Jonson in his lines "I will not lodge thee by Chaucer, or Spenser, or

Lord Beaumont lie," etc., directly referred to William Basse's elcgy on Shakespeare, then circulating in manuscript (first printed in the first edition of Donne's collected poems, 1633):—

ON MR WM. SHAKESPEARE.

*He died in April 1616.*

“ Renowned Spenser lie a thought more nigh  
 To learned Chaucer, and rare Beaumont lie  
 A little nearer Spenser, to make room  
 For Shakespeare in your three-fold, four-fold tomb.  
 To lodge all four in one bed make a shift  
 Until Doomsday, for hardly will a fift,  
 Betwixt this day and that by Fate be slain,  
 For whom your curtains will be drawn again.  
 If your precedency in death doth bar  
 A fourth place in your sacred sepulchre,  
 Under this carved marble of thine own,  
 Sleep, rare Tragedian, Shakespeare, sleep alone ;  
 Thy unmolested peace, unshared cave,  
 Possess as Lord, not Tenant, of thy grave,  
     That unto us and others it may be  
     Honour hereafter to be laid by thee.”

(From Lansdowne MS. temp. James I.,  
 modernised.)

Among the commendatory verses prefixed to the First Folio are some lines by Leonard Digges : another poem by the same author is found prefixed to the edition of Shakespeare's poems published in 1640, but as the author died in 1635, it is quite possible that the poem then first printed was originally intended for the 1623 Folio, and this is borne out by the general tone of the lines :—

“ Poets are born not made,—when I would prove  
 This truth, the glad remembrance I must love  
 Of never-dying Shakespeare, who alone  
 Is argument enough to make that one.  
 First, that he was a poet none would doubt,  
 That heard th' applause of what he sees set out

Imprinted ; where thou hast—I will not say,  
Reader, his Works for to contrive a play  
To him 'twas none,—the pattern of all wit,  
Art without Art unparalleled as yet.  
Next Nature only helped him, for look thorough  
This whole book, thou shalt find he doth not borrow  
One phrase from Greeks, nor Latins imitate,  
Nor once from vulgar languages translate,  
Nor plagiary-like from others glean :  
Nor begs he from each witty friend a scene  
To piece his Acts with ; all that he doth write.  
Is pure his own ; plot, language exquisite.  
But oh ! what praise more powerful can we give  
The dead, than that by him the King's Men live.  
His players, which should they but have shared the fate,  
All else expired within the short term's date,  
How could the Globe have prospered, since, through want  
Of change, the plays and poems had grown scant ?  
But, happy verse thou shalt be sung and heard,  
When hungry quills shall be such honour barred.  
Then vanish, upstart writers to each stage,  
You needy poetasters of this age ;  
Where Shakespeare lived or spake, vermin, forbear,  
Lest with your froth you spot them, come not near ;  
But if you needs must write, if poverty  
So pinch, that otherwise you starve and die.  
On God's name may the Bull or Cockpit have  
Your lame blank verse, to keep you from the grave :  
Or let new Fortune's younger brethren see,  
What they can pick from your lean industry.  
I do not wonder when you offer at  
Blackfriars, that you suffer : 'tis the fate  
Of richer veins, prime judgments that have fared  
The worse, with this deceased man compared.  
So have I seen, when Cæsar would appear,  
And on the stage at half-sword parley were,  
Brutus and Cassius, oh how the audience  
Were ravished ! with what wonder they went thence,  
When some new day they would not brook a line  
Of tedious, though well laboured, Catiline ;  
Sejanus too was irksome, they prized more

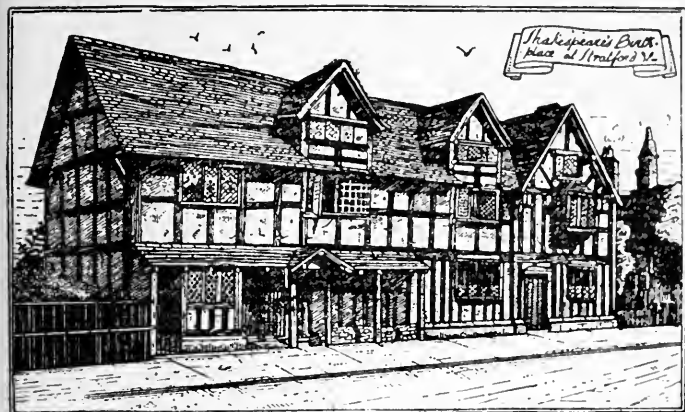
Honest Iago or the jealous Moor,  
 And though the Fox and subtle Alchemist,  
 Long intermitted, could not quite be missed,  
 Though these have shamed all the ancients, and might raise  
 Their author's merit with a crown of bays,  
 Yet these sometimes, even at a friend's desire  
 Acted, have scarce defrayed the seacoal fire  
 And doorkeepers: when, let but Falstaff come,  
 Hal, Poins, the rest,—you scarce shall have a room,  
 All is so pestered: let but Beatrice  
 And Benedick be seen, lo, in a trice  
 The cockpit, galleries, boxes, all are full  
 To hear Malvolio, that cross-gartered gull.  
 Brief, there is nothing in his wit-fraught book,  
 Whose sound we would not hear, on whose worth look,  
 Like old coined gold, whose lines in every page  
 Shall pass true current to succeeding age.  
 But why do I dead Shakespeare's praise recite,  
 Some second Shakespeare must of Shakespeare write;  
 For me 'tis needless, since an host of men  
 Will pay, to clap his praise, to free my pen."

The Second Folio, reprinted from the First, was printed in 1632; it contained, by way of new prefatory matter, sundry verses by various writers, a fine eulogy, signed I. M. S., and, as a golden link between the poets, John Milton's anonymous *Epitaph on the Admirable Dramaticke Poet, W. Shakespeare*, written in 1630, practically the young poet's first appearance in print:—

"What need my *Shakespeare* for his honour'd bones,  
 'The labour of an age in pilèd stones,  
 Or that his hallow'd Reliques should be hid  
 Under a stary-pointing Pyramid?  
 Dear Son of Memory, great Heir of Fame,  
 What needst thou such dull witness of thy Name?  
 Thou in our wonder and astonishment  
 Hath built thyself a lasting monument  
 For whil'st, to the shame of slow-endeavouring Art,  
 Thy easy numbers flow, and that each heart  
 Hath from the leaves of thy unvalued Book



'Those Delphic lines with deep impression took  
Then thou, our fancy of herself bereaving,  
Dost make *us* marble with too much conceiving,  
And so sepúlcher'd in such pomp dost lie  
That Kings for such a Tomb would wish to die.'



Shakespeare's Birth-place, 1899.

## APPENDIX

### I.

*License to FLETCHER, SHAKESPEARE, and others to play comedies, &c., 17 May 1603.*

By the King.—Right trusty and wel beloved Counsellour, we greete you well, and will and commaund you that, under our Privie Seale in your custody for the time being, you cause our lettres to be directed to the Keeper of our Greate Seale of England, comaunding him that under our said Greate Seale he cause our lettres to be made patentes in forme following.—James, by the grace of God King of England, Scotland, Fraunce and Irland, Defendor of the Faith, &c., to all justices, maiors, sheriffes, constables, hedboroughes, and other our officers and loving subjectes greeting. Know ye that we, of our speciall grace, certaine knowledge and meere motion, have licenced and authorized, and by these presentes doo licence and authorize, these our servantes, Lawrence Fletcher, William Shakespeare, Richard Burbage, Augustine Phillippes, John Henninges<sup>®</sup>, Henry Condell, William Sly, Robert Armysn, Richard Cowlye and the rest of their associates, freely to use and exercise the arte and facultie of playing comedies, tragedies, histories, enterludes, moralles, pastoralles, stage-plaies, and such other, like as they have already studied or heerafter shall use or studie, as well for the recreation of our loving subjectes as for our solace and pleasure when we shall thinke good to see them, during our pleasure. And the said comedies, tragedies, histories, enterludes, morall<sup>®</sup>, pastoralles, stage-plaies and such like, to shew and

exercise publiquely to their best commoditie, when the infection of the plague shall decrease, as well within their now usuall howse called the Globe within our countie of Surrey, as also within any towne-halles or mout-halles, or other convenient places within the liberties and freedome of any other cittie, universitie, towne or borough whatsoever within our said realmes and dominions, willing and comaunding you and every of you, as you tender our pleasure, not only to permit and suffer them heerin without any your lettes, hinderances, or molestacions during our said pleasure, but also to be ayding and assisting to them, yf any wrong be to them offered, and to allowe them such former courtesies as hath bene given to men of their place and qualitie. And also, what further favour you shall shew to these our servantes for our sake we shall take kindly at your handes. In witnes whereof &c. And these our lettres shall be your sufficient warrant and discharge in this behalf. Given under our Signet at our Mannor of Greenwich the seavententh day of May in the first yeere of our raigne of England, Fraunce and Irland, and of Scotland the six and thirtieth.—Ex: per Lake.—To our right trusty and wel beloved Counsellour, the Lord Cecill of Esingdon, Keeper of our Privie Seale for the time being.

## II.

MALONE'S MEMORANDA (*in the Bodleian Library*) from the accounts at the Revels at Court for 1604 and 1605; the original source of the information (formerly at the Audit Office in Somerset House) cannot now be found. Cunningham's list, printed in 1842 was probably based on Malone's document:—

1604 & 1605—Ed<sup>d</sup>. Tylney—Sunday after Hallowmas—Merry Wyves of Windsor perf<sup>d</sup> by the K's players—Hallamas—in the Banquetting ho<sup>s</sup>. at Whitehall the Moor of Venis—perf<sup>d</sup> by the K's players—on S<sup>t</sup> Stephens Night—Measure for Mesur by Shaxberd

—perf<sup>d</sup>. by the K's players—On Innocents night Errors by Shaxberd perf<sup>d</sup>. by the K's players—On Sunday following “How to Learn of a Woman to woove by Hewood, perf<sup>d</sup>. by the Q's players—On New Years Night—All fools by G. Chapman perf<sup>d</sup>. by the Boyes of the Chapel—bet New y<sup>rs</sup>. day and twelfth day—Loves Labour lost perf<sup>d</sup>. by the K's p:<sup>rs</sup>—On the 7th Jan. K. Hen. the fifth perf<sup>d</sup>. by the K.'s P<sup>rs</sup>—On 8th Jan—Every one out of his humour—On Candlemas night Every one in his humour—On Shrove sunday the Marchant of Venis by Shaxberd—perf<sup>d</sup>. by the K's P<sup>rs</sup>—the same repeated on Shrove tuesd. by the K's Comm<sup>d</sup>.

## III.

*The deed from SHAKESPEARE and Trustees to HENRY WALKER, by which the Blackfriars Estate was mortgaged to the latter, 11th March, 1612-13 (in the British Museum).*

This Indenture made the eleaventh day of March, in the yeares of the reigne of our Sovereigne Lord James, by the grace of God, king of England, Scotland, Fraunce and Ireland, defender of the Faith, &c., that is to saie, of England, Fraunce and Ireland the tenth, and of Scotland the six and fortith; betweene William Shakespeare, of Stratford-upon-Avon in the countie of Warwick, gentleman, William Johnson, citizein and vintener of London, John Jackson and John Hemmyng, of London, gentlemen, of th'one partie, and Henry Walker, citizein and minstrell of London, of th'other partie: Witnesseth that the said William Shakespeare, William Johnson, John Jackson and John Hemmyng, have dimised, graunted and to ferme letten, and by theis presentes doe dimise, graunt and to ferme lett unto the said Henry Walker all that dwelling-house or tenement, with th'appurtenaunces, situate and being within the precinct, circuit and compasse of the late Black Fryers, London, sometymes in the tenure of James

Gardynner, esquiour, and since that in the tenure of John Fortescue, gent., and now or late being in the tenure or occupacion of one William Ireland, or of his assignee or assignes, abutting upon a streete leading downe to Puddle Wharffe on the east part, right against the Kinges Majesties Wardrobe; part of which said tenement is erected over a greate gate leading to a pacitall mesuage which sometye was in the tenure of William Blackwell, esquiour, deceased, and since that in the tenure or occupacion of the right honourable Henry, now Earle of Northumberland; and also all that plott of ground, on the west side of the same tenement, which was lately inclosed with boordes on two sides thereof by Anne Bacon, widow, soe farre and in such sorte as the same was inclosed by the said Anne Bacon, and not otherwise, and being on the third side inclosed with an olde brick wall; which said plott of ground was sometye parcell and taken out of a great voyde peece of ground lately used for a garden; and also the soyle whereuppon the said tenement standeth, and also the said brick wall and boordes which doe inclose the said plott of ground, with free entrie, accesse, ingresse, egressse and regresse, in, by and through the said great gate and yarde there, unto the usuall dore of the said tenement; and also all and singuler cellours, sollers, romes, lightes, easiamentes, profittes, commodities and appurtenaunces whatsoever to the said dwelling-house or tenement belonging, or in any wise apperteyning; to have and to holde the said dwelling-house or tenement, cellers, sollers, romes, plott of ground, and all and singuler other the premisses above by theis presentes mencioned to bee dimised, and every part and parcell thereof, with th'appurtenaunces, unto the said Henry Walker, his executours, administratours and assignes, from the feast of th'annunciacion of the blessed Virgin Marye next comming after the date hereof, unto th'ende and terme of one hundred yeares from thence next ensuing, and fullie to bee compleat and ended, without ympeachment of or for any manner of waste; yeelding and paying therefore yearlie during the said terme unto the said William

Shakespeare, William Johnson, John Jackson and John Hemmyng, their heires and assignes, a peppercorne at the feast of Easter yearlie, yf the same bee lawfullie demaunded, and noe more ; provided alwayes that if the said William Shakespeare, his heires, executours, administratours or assignes, or any of them, doe well and trulie paie or cause to bee paid to the said Henry Walker, his executours, administratours or assignes, the some of threescore poundes of lawfull money of England in and upon the nyne and twentieth day of September next comming after the date hereof, at or in the nowe dwelling-house of the said Henry Walker, situate and being in the parish of Saint Martyn neere Ludgate, of London, at one entier payment without delaie, that then and from thensforth this presente lease, dimise and graunt, and all and every matter and thing herein conteyned, other then this provisoe, shall cease, determyne, and bee utterlie voyde, frustrate, and of none effect, as though the same had never beene had ne made, theis presentes, or any thing therein conteyned to the contrary thereof, in any wise notwithstanding. And the said William Shakespeare, for himselfe, his heires, executours and administratours, and for every of them, doth covenaut, promisse and graunt to and with the said Henry Walker, his executours, administratours and assignes, and every of them, by theis presentes, that hee, the said William Shakespeare, his heires, executours, administratours or assignes, shall and will cleerlie acquite, exonerate and discharge, or from tyme to tyme, and at all tymes hereafter, well and sufficientlie save and keep harmles the said Henry Walker, his executours, administratours and assignes, and every of them, and the said premisses by theis presentes dimised, and every parcell thereof, with th'appurtenaunces, of and from all and al manner of former and other bargaynes, sales, guiftes, grauntes, leases, joyntures, dowers, intailes, statutes, recognizaunces, judgmentes, execucions, and of and from all and every other charges, titles, trobles and incumbrances whatsoever by the said William Shakespeare, William Johnson, John Jackson and John Hemmyng, or any of them, or by their or any of their meanes,

had, made, committed or donne, before th'ensealing and delivery of theis presentes, or hereafter before the said nyne and twentieth day of September next comming after the date hereof, to bee had, made, committed or donne, except the rentes and services to the cheefe lord or lordes of the fee or fees of the premisses, for or in respect of his or their seignorie or seignories onlie, to bee due and donne. In wisse whereof the said parties to theis indentures interchaungable have sett their seales. Yeoven the day and yeares first above written. 1612. — *Wm. Shakspeare.* — *Wm. Johnson.* — *Jo: Jackson.*—Sealed and delivered by the said William Shakespeare, William Johnson, and John Jackson, in the presence of Will: Atkinson; Ed: Oquery; Robert Andrewes, scr.; Henry Lawrence, servant to the same scr.

## IV.

SHAKESPEARE'S WILL (*preserved at Somerset House*).

(*The Italics represent interlineations.*)

Vicesimo quinto die ~~Januarii~~ *Martii*, anno regni domini nostri Jacobi, nunc regis Anglie, &c. decimo quarto, et Scotie xlix<sup>o</sup> annoque Domini 1616.

T. Wmi. Shakspeare.—In the name of God, amen! I William Shakspeare, of Stratford-upon-Avon in the countie of Warr. gent., in perfect health and memorie, God be praysed, doe make and ordayne this my last will and testament in manner and forme followeing, that ys to saye, First, I comend my soule into the handes of God my Creator, hoping and assuredlie beleeving, through thonellie merittes of Jesus Christe, my Saviour, to be made partaker of lyfe everlastinge, and my bodye to the earth whereof yt ys made. Item, I gyve and bequeath unto ~~my sonne in~~ daughter Judyth one hundred and fyftie poundes of lawfull English money, to be paied unto her in manner and forme

followeing, that ys to saye, one hundred poundes *in discharge of her marriage porcion* within one yeare after my deceas, with consideration after the rate of twoe shillinges in the pound for soe long tyme as the same shal be unpaied unto her after my deceas, and the fyftie poundes residewe thereof upon her surrendring *of*, or gyving of such sufficient securitie as the overseers of this my will shall like of to surrender or graunte, all her estate and right that shall discend or come unto her after my deceas, or *that shee* nowe hath, of, in or to, one copiehold tenemente with thappurtenaunces lyeing and being in Stratford-upon-Avon aforesaied in the saied countie of Warr., being parcell or holden of the mannour of Rowington, unto my daughter Susanna Hall and her heires for ever. Item, I gyve and bequeath unto my saied daughter Judith one hundred and fyftie poundes more, if shee or anie issue of her bodie be lyvinge att thend of three yeares next ensueing the daie of the date of this my will, during which tyme my executours to<sup>o</sup> paie her consideration from my deceas according to the rate aforesaied; and if she dye within the saied terme without issue of her bodye, then my will ys, and I doe gyve and bequeath one hundred poundes thereof to my neece Elizabeth Hall, and the fiftie poundes to be sett fourth by my executours during the lief of my sister Johane Harte, and the use and proffitt thereof cominge shal be payed to my saied sister Jone, and after her deceas the saied l.<sup>li</sup> shall remaine amongst the children of my saied sister equallie to be devided amongst them; but if my saied daughter Judith be lyving att thend of the saied three yeares, or anie yssue of her bodye, then my will ys and soe I devise and bequeath the saied hundred and fyftie poundes to be sett out *by my executours and overseers* for the best benefitt of her and her issue, and *the stock not to be* paied unto her soe long as she shalbe marryed and covert baron ~~by my executours and overseers~~; but my will ys that she shall have the consideration yearelie paied unto her during her lief, and, after her deceas, the saied stock and consideration to bee paied to her children, if she have anie, and if not, to her executours



or assignes, she lyving the saied terme after my deceas, Provided that if such husbond as she shall att thend of the saied three yeares be marryed unto, or att anie after<sup>®</sup>, doe sufficientle<sup>®</sup> assure unto her and thissue of her bodie landes awnswereable to the porcion by this my will gyven unto her, and to be adjudged so by my executours and overseers, then my will ys that the saied cl.<sup>li</sup> shalbe paied to such husbond as shall make such assurance, to his owne use. Item, I gyve and bequeath unto my saied sister Jone xx.<sup>li</sup> and all my wearing apparrell, to be paied and delivered within one year after my deceas; and I doe will and devise unto her *the house* with thappurtenaunces in Stratford, wherein she dwelleth, for her naturall lief, under the yearelie rent of xij.<sup>d</sup>. Item, I gyve and bequeath unto her three sonns, William Harte, . . . . Hart, and Michaell Harte, fyve poundes a peece, to be payed within one year after my deceas ~~to be sett out for her within one year after my deceas by my executours, with thadvise and direccions of my overseers, for her best profit untill her marriage, and then the same with the increase thereof to be paied unto her.~~ Item, I gyve and bequeath unto ~~her~~ *the saied Elizabeth Hall* all my plate *except my brod silver and gilt bole*, that I now have att the date of this my will. Item, I gyve and bequeath unto the poore of Stratford aforesaid tenn poundes; to Mr. Thomas Combe my sword; to Thomas Russell esquier fyve poundes, and to Frauncis Collins of the borough of Warr. in the countie of Warr., gent., thirteene poundes, sixe shillings, and eight pence, to be paied within one year after my deceas. Item, I gyve and bequeath to ~~Mr. Richard Tyler the elder~~ *Hamlett Sadler* xxvj.<sup>s</sup> viij.<sup>d</sup> to buy him a ringe; to *William Raynoldes, gent.*, xxvj.<sup>s</sup> viij.<sup>d</sup> to buy him a ring; to my god-son William Walker xx.<sup>s</sup> in gold; to *Anthonye Nashe gent.* xxvj.<sup>s</sup> viij.<sup>d</sup>, and to *Mr. John Nashe* xxvj.<sup>s</sup> viij.<sup>d</sup> *in gold*; and to my fellowes, *John Hemynges, Richard Burbage, and Henry Cundell*, xxvj.<sup>s</sup> viij.<sup>d</sup> a peece buy them ringes. Item, I gyve, will, bequeath and devise, unto my daughter Susanna Hall, *for better enabling of her to performe this my will, and towards the performans thereof*, all that capitall messuage or tenemente, with

thappurtenaunces, in *Stratford aforesaied*, called the Newe Place, wherein I nowe dwell, and twoe messuages or tenementes with thappurtenaunces, scituat lyeing and being in Henley streete within the borough of Stratford aforesaied; and all my barnes, stables, orchardes, gardens, landes, tenementes and hereditamentes whatsoever, scituat, lieing and being, or to be had, receyved, perceyved, or taken, within the townes, hamlettes, villages, fieldes and groundes of Stratford-upon-Avon, Oldstratford, Bushopton, and Welcombe, or in anie of them in the saied countie of Warr. And alsoe all that messuage or tenemente with thappurtenaunces wherein one John Robinson dwelleth, scituat lyeing and being in the Blackfriars in London nere the Wardrobe; and all other my landes, tenementes, and hereditamentes whatsoever, To have and to hold all and singuler the saied premisses with their appurtenaunces unto the saied Susanna Hall for and during the terme of her naturall lief, and after her deceas, to the first sonne of her bodie lawfullie yssueing, and to the heires males of the bodie of the saied first sonne lawfullie yssueinge, and for defalt of such issue, to the second sonne of her bodie lawfullie issueinge, and ~~of~~ to the heires males of the bodie of the saied second sonne lawfullie yssueinge, and for defalt of such heires, to the third sonne of the bodie of the saied Susanna lawfullie yssueing, and of the heires males of the bodie of the saied third sonne lawfullie yssueing, and for defalt of such issue, the same soe to be and remaine to the fourth ~~sonne~~, fyfth, sixte, and seaventh sonnes of her bodie lawfullie issueing one after another, and to the heires males of the bodies of the saied fourth, fyfth, sixte, and seaventh sonnes lawfullie yssueing, in such manner as yt ys before lymitted to be and remaine to the first, second and third sonns of her bodie, and to their heires males, and for defalt of such issue, the saied premisses to be and remaine to my sayed neece Hall, and the heires males of her bodie lawfullie yssueing, and for defalt of such issue, to my daughter Judith, and the heires males of her bodie lawfullie issueinge, and for defalt of such issue, to the right heires of me the saied William

Shakespeare for ever. *Item, I gyve unto my wief my second best bed with the furniture.* Item, I gyve and bequeath to my saied daughter Judith my broad silver gilt bole. All the rest of my goodes, chattels, leases, plate, jewels, and household stuffe whatsoever, after my dettes and legasies paied, and my funerall expences discharged, I gyve, devise, and bequeath to my sonne-in-lawe, John Hall, gent., and my daughter Susanna, his wief, whom I ordaine and make executours of this my last will and testament. And I doe intreat and appoint *the saied* Thomas Russell, esquier, and Frauncis Collins, gent., to be overseers hereof, and doe revoke all former wills, and publishe this to be my last will and testament. In witnes whereof I have hercunto put my ~~seale~~ *band* the daie and yeare first above written.—By me William Shakspeare.

Witnes to the publishing hereof,—Fra: Collyns; Julius Shawe; John Robinson; Hamnet Sadler; Robert Whattcott.

## V.

“DE SHAKESPEARE NOSTRATI” (Of Shakespeare, our fellow-countryman), from Ben Jonson’s “*Timber, or Discoveries, being Observations on Men and Manners,*” printed 1641; but the entry was probably written about 1620 (cp. Ben Jonson’s “*Timber*” in the “*Temple Classics*”; and *Notes to “Julius Cæsar”*).

I remember the players have often mentioned it as an honour to Shakespeare, that in his writing (whatsoever he penned) he never blotted out a line. My answer hath been, “Would he had blotted a thousand,” which they thought a malevolent speech. I had not told posterity this but for their ignorance who chose that circumstance to commend their friend by wherein he most faulted; and to justify mine own candour, for I loved the man, and do honour his memory on this side idolatry as much as any. He was, indeed, honest, and of an open and free nature; had an excellent phantasy, brave notions, and gentle expressions, wherein

he flowed with that facility that sometimes it was necessary he should be stopped. "*Sufflaminandus erat*,"<sup>1</sup> as Augustus said of Haterius. His wit was in his own power; would the rule of it had been so, too! Many times he fell into those things, could not escape laughter, as when he said in the person of Cæsar, one speaking to him, "Cæsar, thou dost me wrong." He replied, "Cæsar did never wrong but with just cause"; and such like, which were ridiculous.<sup>2</sup> But he redeemed his vices with his virtues. There was ever more in him to be praised than to be pardoned.

<sup>1</sup> "He ought to have been clogged"; *cp.* SENECA, *Exc. Controv.* iv. *Proœm.* 7.

<sup>2</sup> *cp.* *Julius Cæsar*, iii. 1. 47, where the First Folio reads: "Know, Cæsar doth not wrong, nor without cause Will he be satisfied. (Cæsar is the speaker.)"

# VENUS AND ADONIS

## Preface.

**Early Editions.** “*Venus and Adonis*” was first printed in Quarto, in 1593, with the following title-page:—

# VENVS AND ADONIS

*Vilia miretur vulgus ; mihi flauus Apollo  
Pocula Castalia plena ministret aqua*

PRINTER'S  
DEVICE:—  
An anchor with  
the motto  
'*Anchora spei*'

LONDON:

Imprinted by Richard Field, and are to be sold at  
the signe of the White Greyhound in  
Paules Churchyard.

1593.

The text of “*Venus and Adonis*” is remarkable for its accuracy, and there can be little doubt that the poet himself superintended the printing of the poem, and was responsible for the wording of the title-page. A significant fact is Shakespeare's choice of the printer: Richard Field was the son of Henry Field, a tanner of Stratford-on-Avon: he was

apprenticed to a printer in London in the year 1579, and took up his freedom in 1587. Amongst his earliest enterprises was a beautiful edition of Ovid's *Metamorphoses*, 1589. In 1592 Shakespeare's father, at Stratford, was engaged in appraising Henry Field's goods; in 1593, in London, Richard Field was engaged in printing William Shakespeare's first poem: the copyright was registered by the printer, for himself, on April the 18th. The publisher of the first three editions was Field's friend, John Harrison. The popularity of the poem is attested by the issue of no less than twelve subsequent editions between 1593 and 1636;\* of some of these editions only single copies have come down to us, and it is probable that some editions have been thumbed out of existence. The famous Isham unique copy of the 1599 issue was by mere chance discovered in 1867;† similarly, evidence may be found of other editions, more especially between the years 1596 and 1599, 1602 and 1627.

**Date of Composition.** Shakespeare, in his Dedication to the Earl of Southampton,‡ describes the poem of "*Venus and Adonis*" as "the first heir of my invention"; some critics, taking these words in their absolutely literal sense, refer the composition of the piece to the poet's younger days at Stratford-on-Avon, but there is little to be adduced in favour of this view, and there is no need to strain the words to bear this meaning. By the term "invention" Shakespeare probably implied lyrical or epic poetry, as opposed to dramatic writings; and with reference to the latter it must be remembered that no Shakespearian play had as yet been printed.§

\* 1594; 1596; 1599; (?) 1600; 1602 (British Museum); 1602 (Bodleian); 1617; 1620; 1627; 1630; (?) 1630; 1636.

† Cf. Charles Edmond's reprint of his precious "find," 1870. A fac-simile of the First Edition is among Dr Furnivall's Quarto Fac-similes (No. 12).

‡ The Earl of Southampton was at this time about twenty; he was born October 6, 1573; his father died in 1581; at the age of twelve he entered St John's College, Cambridge. Entered at Gray's Inn, London, 1589. He rose in the Queen's favour, but his love for Elizabeth Vernon (Essex's cousin) lost him the Queen's interest, in 1595. He married Elizabeth Vernon in 1598. (A full biography is given in Massey's *Shakespeare's Sonnets*.)

Chettle was probably alluding to Southampton when, in his *Kind Heart's Dream* (1592) he refers "to divers of worship" who report Shakespeare's "uprightness of dealing," and his "facetious grace in writing."

§ Shakespeare's "affectionate love of nature and natural objects," his many vivid pictures of country life, as evidenced in *Venus and Adonis*, are dwelt upon by those in favour of assigning an earlier date to the poem; they point specially to the famous hunted hare; the eagle turning on her prey; the description of the horse; the signs of weather, and the closing in of the day, etc. It must be borne in mind that the theme

*Venus and Adonis* must be taken in close connection with such poems as Lodge's *Glaucus and Scilla*, and Marlowe's *Hero and Leander*; to the former of these small "classical epics" (1589) Shakespeare's poem seems to have been indebted for its versification, as perhaps also for much of its characteristic tone and diction.\* Marlowe's poem, left unfinished at its author's death on June 1, 1593, has certain points in common with Shakespeare's, but it is difficult to determine the question of priority. The famous quotation from *Hero and Leander* in *As You Like it*, was made after the posthumous publication of the poem in 1598, and there is no direct evidence of Shakespeare's knowledge of Marlowe's work before that date. Marlowe's "rose-check'd Adonis" was perhaps therefore a reminiscence of the opening lines of Shakespeare's poem, and the debt was not the other way, as has been suggested. There can be no question that the two poems belonged to the same time.

It is noteworthy that 1593 was a year of plague, and London was so sorely stricken that all theatrical performances were forbidden; this meant leisure for Shakespeare. The companies went on tour in the course of the year; whether Shakespeare was one of the travelling actors is not known.

Early References to "Venus and Adonis." The earliest references to "the first heir" of Shakespeare's "invention" belong to 1598, when Richard Barnfield in his "*Remembrance of some English Poets*," celebrates Shakespeare's "honey-flowing vein":—

"Whose 'Venus' and whose 'Lucrece,' sweet and chaste,  
Thy name in fame's immortal book have plac't;"

in the same year Francis Meres published his famous "*Comparative Discourse of our English Poets with the Greek, Latin, and Italian Poets*"; "as the

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of the poem lent itself to the introduction of these rural reminiscences, which throughout Shakespeare's career, and more especially in his early plays, exercised their attraction; many links might be pointed out connecting *Venus and Adonis* and *Midsummer Night's Dream*.

^ The following is a typical example of Lodge's verse:—

"He that hath seen the sweet Arcadian boy  
Wiping the purple from his forced wound,  
His pretty tears betokening his annoy,  
His sighs, his cries, his falling on the ground,  
The echoes ringing from the rocks his fall,  
The trees with tears reporting of his thrall," etc.

An interesting problem is whether Shakespeare at first attempted a sonnet-sequence on the subject, and subsequently rejected that form in favour of the less monumental six-line stanza (*vide* *Passionate Pilgrim*, iv. v. ix.).

soul of Euphorbus," he observed, "was thought to live in Pythagoras, so the sweet witty soul of Ovid lives in mellifluous and *honey-tongued Shakespeare*; witness his *Venus and Adonis*, his *Lucrece*, his sugared Sonnets among his private friends," etc. Again, in 1599, in John Weever's verses "*Ad Gullielmum Shakespeare*," the same epithet, "*honey-tongued*" is repeated:—

*"Honey-tongued Shakespeare, when I saw thine issue,  
I swore Apollo got them and none other,  
Their rosie-tainted features cloth'd in tissue,  
Some heaven-born goddess said to be their mother;  
Rose-cheek'd Adonis with his amber tresses,  
Faire fire-hot Venus charming him to love her;  
Chaste Lucretia, virgin-like her dresses,  
Proud lust-stung Tarquin seeking still to prove her," etc.*

Perhaps the most interesting of the early allusions to "*Venus and Adonis*" are to be found in the Cambridge play, "*The Return from Parnassus*" (the second of the three "*Parnassus*" plays), acted at St John's College in 1599, where Gullio's preference for "*Mr Shakespeare's vein*"\* finds exuberant expression:—"O sweet Mr Snakespeare! I'll have his picture in my study at the court." . . . "Let this duncified world esteem of Spenser and Chaucer, I'll worship sweet Mr Shakespeare, and to honour him, will lay his *Venus and Adonis* under my pillow, as we read of one (I do not well remember his name, but I am sure he was a king), slept with Homer under his bed's head." The amorous Gullio was, however, not a typical representative of the University; a year or two later, in the third part of the *Parnassus Plays*, a more judicial utterance is delivered by "*Judicio*":—

*"Who loves not Adon's love or Lucrece rape?  
His sweeter verse contains heart-throbbing life.  
Could but a graver subject him content,  
Without love's foolish lazy languishment."*

The writer of the lines was not ignorant of "graver subjects" which had already contented the author of "*Adon's love*"; but these belonged to the department of drama, and were not to be classed with poetry. Not long after, a more experienced scholar than the author of the plays, the much abused Gabriel Harvey, Spenser's "*Hobbinol*," wrote on the fly-leaf of a Chaucer folio:—"The younger sort take much delight in Shakespeare's *Venus and Adonis*; but his *Lucrece*, and his Tragedy of *Hamlet*,

\* Similarly, in Heywood's "*Fair Maid of the Exchange*" (1607), the lover Bowdler "never read anything but '*Venus and Adonis*,'" and quotes passages, and proposes to imitate Venus in his wooing.



*Prince of Denmark*, have it in them to please the wiser sort." One thing is quite certain, to wit, that Shakespeare's first published venture brought him no little contemporary fame.\*

**The Source of the Plot.** Ovid's *Metamorphoses*, Bk. X., was certainly the direct source of Shakespeare's *Venus and Adonis*, though the story must have been familiar to the poet in various forms: whether he read Ovid in the original, or contented himself with Golding's translation (1567) cannot be definitely determined; Prospero's abjuration (*Tempest* iv. 1) shows his indebtedness to the translator, but this does not prove that his Latin was too little to enable him to follow the story as printed in Field's dainty edition of the *Metamorphoses*, or in any other edition.† Anyhow, his plot departs from Ovid's in many details. Shakespeare may have read Constable's "*Shepherd's Song of Venus and Adonis*," which, though first published in *England's Helicon* (1600), had perhaps previously circulated in manuscripts, but the question of date is of no importance: Shakespeare's debt to Constable must have been very slight.

Bion's tender elegy, and the idylls of Theocritus and other poets of the Greek Anthology were evidently quite unknown to Shakespeare. His "*Adonis*" does not return from Hades. Folk-lorists can find in the poem only the Death, not the Resurrection of Vegetation,—only one part of that wide-spread nature-myth and nature-worship which passed, with much of its accompanying ritual, from the East to Western Europe, captivating the minds of the masses, and inspiring the minds of the poets. Venus mourning for Adonis, Isis for Osiris, Astarte for Thammuz are but variants of the same theme. It is not unhelpful to be reminded of the genesis of Shakespeare's sensuous and voluptuous theme.‡

\* In 1598, John Marston, the satirist, published, as "The first blooms of my poesie," an imitation of *Venus and Adonis*, under the title of "*The Metamorphosis of Pigmalion's Image*;" in his "*Scourge of Villainy*" (Sat. vi.) Marston pretended that the poem was a satire on that kind of poetry; in 1599 it was ordered to be burnt. In Cranley's *Amanda* (1635) it is mentioned, together with *Venus and Adonis* and *Hero and Leander*, as part of a courtesan's library. Shakespeare's allusion to "*Pigmalion's images*," in *Measure for Measure*, III. ii. 48, should be noted. William Barksted's "*Mirra, the mother of Adonis, or Lust's Prodiges*," ends with an enthusiastic tribute to "*Venus and Adonis*" and its author.

† Cf. Prof. Baynes' articles in *Fraser's Magazine*, vol. xxi. pp. 83-102; 619-641.

In the Bodleian there is an edition of Ovid which may possibly be Shakespeare's own copy (*vide* account of the book, with facsimile page, in the German Shakespeare Society's Transactions).

‡ Spenser's curious reference to the Gardens of Adonis should be noted (*Faerie Queene*. Book III. i. 34).

The Eastern origin of the myth is significantly preserved in the name of the hero:

The *Pasionate Pilgrim*. "*The Pasionate Pilgrim*" was first printed in 1599, with the following title:—

"THE | PASSIONATE | PILGRIME. | By W. Shakespeare. | AT LONDON  
| Printed for W. Jaggard, and are | to be sold by W. Leake, at the  
Grey- | hound in Paules Churchyard. | 1599."\*

In the middle of sheet C † is a second title:—"SONNETS | To sundry notes of Musicke."

In 1612 an edition was issued augmented by the addition of some poems by Thomas Heywood, "two love-epistles, the first from *Paris* to *Hellen*, and *Hellen's* answer back again to *Paris*," and the whole were attributed to Shakespeare. The issue is described as "the third edition" on the title-page, but no second edition has been traced.

In deference to a protest on Heywood's part,‡ the piratical publisher cancelled the first title-page, and substituted a second, omitting Shakespeare's name; the Bodleian copy (formerly the property of Malone) has the two title-pages, the original one being left by some inadvertence.

In 1640 a new edition, with much additional matter, altogether un-Shakespearean, was issued as "Poems: written by Wil. Shake-speare, Gent."

The Contents of the Volume. "*The Pasionate Pilgrim*" has aptly been described as a "rag-picker's bag of stolen goods." Like many another pirate-publisher, Jaggard must needs issue a book purporting to

---

"*Adonis*" = "*Adon*," i.e. Lord; again, *anemone* = "*naaman*," "the darling"; the Arabs call the anemone the "wounds of the Naaman."

According to Bion, the rose sprung from the blood of Adonis, the anemone from his tears.

In the Greek myth, *Aphrodite* has taken the place of *Astarte*; probably the name of the Greek Venus is itself a modification of some Eastern name.

The old translators of the Bible identified "Thammuz" with "Adonis," in Ezekiel viii. 14, where the English Bible translates the Hebrew correctly, "*And behold there sat women weeping for Tammuz*," the Vulgate renders, "*Et ecce ibi mulieres sedebant plangentes Adonidem*."

\*Cp. Fac-simile edition among Dr Furnivall's Quarto Fac-similes; also Charles Edmond's reprint of the Isham copy, discovered in 1867; these and the "Capell" copy are the only copies known.

† i.e. before the song beginning with, '*It was a lording's daughter*,' etc.

‡ In the postscript to the *Apology for Actors*, 1612, Heywood wrote:—"Here, likewise, I must necessarily insert a manifest injury done me in that work (viz. the *Troia Britannica*, published in 1609), by taking the two epistles of Paris to Helen, and Helen to Paris, and printing them in a less volume under the name of another, which may put the world in opinion I might steal them from him, and he to do himself right, hath since published them in his own name; but, as I must acknowledge my lines not worthy his patronage under whom he hath published them, so the author, I know, was much offended with Mr Jaggard that (altogether unknown to him) presumed to make so bold with his name.

be by the author of the hour by some underhand means he obtained transcripts more or less correct of "the sugar'd sonnets," referred to by Francis Meres; he conveyed three pieces from the printed text of *Love's Labour's Lost*\*; to these genuine Shakespearian articles he added sundry songs and sonnets, some by well-known authors of the day, some by obscure poetasters, some perhaps manufactured to order, so as to give a Shakespearian colouring to the volume; possibly one or two fragments of true metal may have been preserved in the miscellaneous collection.

The Identification of the Poems. I. II. Shakespeare's Sonnets, 138 and 144 (with various readings).

III. Longaville's Sonnet to Maria in *Love's Labour's Lost*.

IV. (?) Shakespeare's (on "*Venus and Adonis*").

V. From *Love's Labour's Lost*.

VI. (?) Shakespeare's (on "*Venus and Adonis*").

VII. (?) Shakespeare's.

VIII. Probably by Richard Barnfield, in whose *Poems in Divers Humors*, 1598, it had first appeared.

IX. (?) Shakespeare's (on "*Venus and Adonis*").

X. Probably not Shakespeare's.

XI. Probably by Bartholomew Griffin: it had already appeared, with variations, in 1596, in his "*Fidessa more Chaste than Kind*."

XII. Probably not Shakespeare's.

XIII. Perhaps by the author of X.

XIV.-XV. Probably not Shakespeare's.†

XVI. Not Shakespeare's.

XVII. Dumain's Poem to Kate, *Love's Labour's Lost* (IV. iii.).

XVIII. Found in Weekes's "*Madrigals*," 1597; also in "*England's Helicon*," 1600, with the title "*The Unknown Shepherd's Complaint*," and subscribed "*Ignoto*" (probably printed from the 1599 volume).‡

\* The many variant readings in the Shakespearian portions of the collection were probably due in some cases to Jaggard's editor, in others to incorrect transcripts. An instance of the former is perhaps to be found in the last line of V., where the play reads, '*That sings heaven's praise*,' etc. It will be remembered that Holofernes chides Nathaniel for not finding the apostrophas, and so missing the accent: '*let me supervise the canzonet*.' Had Jaggard properly supervised it, he would, I think, have read '*That singēs*' instead of '*To sing*' (cp. "*Love's Labour's Lost*," *Notes*). Some of the changes in the Sonnets may have been intentional for the purpose of obscuring references to the person alluded to.

† Wrongly printed as two poems, though evidently not intended as such in the First Edition.

‡ Cp. Bullen's edition of "*England's Helicon*," p. xxi., where he gives his opinion in favour of Barnfield's authorship.

XIX. Doubtfully Shakespeare's. The poem strongly resembles one section of *Willobiz's Avisa*, published 1594.\*

XX. By Christopher Marlowe. "*The Lover's Answer*," probably by Sir Walter Raleigh. In *England's Helicon* the poem is given in full.†

XXI. By Richard Barnfield, from "*Poems in divers humours*," 1598 (ll. 1-28 found also in "*England's Helicon*," signed "*Ignoto*").

"*The Passionate Pilgrim*" belonged in reality to the poetical miscellanies so popular at the time; it deserved utter failure for the undue liberty it had taken with Shakespeare's great name, and it perhaps deserved the almost too severe though eloquent censure which a modern poet, Mr Swinburne, has passed upon it. When the genuine Shakespearian pieces have been taken into account, "the rest of the ragman's gatherings, with three most notable exceptions, is little better for the most part than dry rubbish or disgusting refuse. . . . I need not say that those three exceptions are the stolen and garbled work of Marlowe and of Barnfield, our elder Shelley and our first-born Keats; the singer of Cynthia in verse well worthy of Endymion, who would seem to have died as a poet in the same fatal year of his age that Keats died as a man; the first adequate English laureate of the nightingale, to be supplanted or equalled by none until the advent of his mightier brother."

". . . Our Poet, him  
Whose insight makes all others dim;  
A thousand poets pried at life,  
And only one amid the strife,  
Rose to be Shakespeare."

\* Cf. Preface to *Sonnets*, on the subject of this curiously interesting book.

† Isaac Walton's well-known reference did much to maintain the fame of the lyric:—  
"As I left this place, and entered into the next field, a second pleasure entertained me: 'twas a handsome milkmaid: she cast away all care and sang like a nightingale. Her voice was good and the ditty fitted for it: it was the smooth song which was made by Kit Marlowe, now at least fifty years ago. And the milkmaid's mother sang an answer to it, which was made by Sir Walter Raleigh in his young days."

## VENUS AND ADONIS

Vilia miretur vulgus ; mihi flavus Apollo  
Pocula Castalia plena ministret aqua.

To the  
RIGHT HONORABLE HENRIE WRIOTHESLEY,  
Earle of Southampton, and Baron of Titchfield.

RIGHT HONOURABLE,

**I** KNOW not how I shall offend in dedicating my  
unpolisht lines to your Lordship, nor how the  
worlde will censure me for choosing so strong a  
proppe to support so weake a burthen, onely if your  
Honour seeme but pleased, I account my selfe highly  
praised, and vowe to take aduantage of all idle houres,  
till I haue honoured you with some grauer labour.  
But if the first beire of my inuention proue deformed,  
I shall be sorry it had so noble a god-father: and  
neuer after eare so barren a land, for fear it yeeld  
me still so bad a haruest, I leaue it to your Honour-  
able suruey, and your Honor to your hearts content  
which I wish may alwaies answere your owne wish,  
and the worlds hopefull expectation.

Your Honors in all dutie,

WILLIAM SHAKESPEARE.

## Venus and Adonis.

EVEN as the sun with purple-colour'd face  
Had ta'en his last leave of the weeping morn,  
Rose-cheek'd Adonis hied him to the chase ;  
Hunting he loved, but love he laugh'd to scorn :  
    Sick-thoughted Venus makes amain unto him,  
    And like a bold-faced suitor 'gins to woo him.

'Thrice fairer than myself,' thus she began,  
'The field's chief flower, sweet above compare,  
Stain to all nymphs, more lovely than a man,  
More white and red than doves or roses are ;                   10  
    Nature that made thee, with herself at strife,  
    Saith that the world hath ending with thy life.

'Vouchsafe, thou wonder, to alight thy steed,  
And rein his proud head to the saddle-bow ;  
If thou wilt deign this favour, for thy meed  
A thousand honey secrets shalt thou know :  
    Here come and sit, where never serpent hisses,  
    And being set, I'll smother thee with kisses ;

'And yet not cloy thy lips with loathed satiety,  
But rather famish them amid their plenty,                   20  
Making them red and pale with fresh variety ;  
Ten kisses short as one, one long as twenty :  
    A summer's day will seem an hour but short,  
    Being wasted in such time-beguiling sport.'

With this she seizeth on his sweating palm,  
 The precedent of pith and livelihood,  
 And, trembling in her passion, calls it balm,  
 Earth's sovereign salve to do a goddess good :  
     Being so enraged, desire doth lend her force  
     Courageously to pluck him from his horse. 30

Over one arm the lusty courser's rein,  
 Under her other was the tender boy,  
 Who blush'd and pouted in a dull disdain,  
 With leaden appetite, unapt to toy ;  
     She red and hot as coals of glowing fire,  
     He red for shame, but frosty in desire.

The studded bridle on a ragged bough  
 Nimble she fastens—O, how quick is love !—  
 The steed is stalled up, and even now  
 To tie the rider she begins to prove : 40  
     Backward she push'd him, as she would be thrust,  
     And govern'd him in strength, though not in lust.

So soon was she along as he was down,  
 Each leaning on their elbows and their hips :  
 Now doth she stroke his cheek, now doth he frown,  
 And 'gins to chide, but soon she stops his lips ;  
     And kissing speaks, with lustful language broken,  
     ' If thou wilt chide, thy lips shall never open.'

He burns with bashful shame ; she with her tears  
 Doth quench the maiden burning of his cheeks ; 50  
 Then with her windy sighs and golden hairs  
 To fan and blow them dry again she seeks :  
     He saith she is immodest, blames her miss ;  
     What follows more she murders with a kiss.



Even as an empty eagle, sharp by fast,  
Tires with her beak on feathers, flesh and bone,  
Shaking her wings, devouring all in haste,  
Till either gorge be stuff'd or prey be gone ;  
    Even so she kiss'd his brow, his cheek, his chin,  
    And where she ends she doth anew begin. 60

Forced to content, but never to obey,  
Panting he lies and breatheth in her face ;  
She feedeth on the stream as on a prey,  
And calls it heavenly moisture, air of grace ;  
    Wishing her cheeks were gardens full of flowers,  
    So they were dew'd with such distilling showers.

Look, how a bird lies tangled in a net,  
So fasten'd in her arms Adonis lies ;  
Pure shame and awed resistance made him fret,  
Which bred more beauty in his angry eyes : 70  
    Rain added to a river that is rank  
    Perforce will force it overflow the bank.

Still she entreats, and prettily entreats,  
For to a pretty ear she tunes her tale ;  
Still is he sullen, still he lours and frets,  
'Twixt crimson shame, and anger ashy-pale ;  
    Being red, she loves him best ; and being white,  
    Her best is better'd with a more delight.

Look how he can, she cannot choose but love ;  
And by her fair immortal hand she swears, 80  
From his soft bosom never to remove,  
Till he take truce with her contending tears,  
    Which long have rain'd, making her cheeks all wet ;  
    And one sweet kiss shall pay this countless debt.

Upon this promise did he raise his chin,  
 Like a dive-dapper peering through a wave,  
 Who, being look'd on, ducks as quickly in ;  
 So offers he to give what she did crave ;  
     But when her lips were ready for his pay,  
     He winks, and turns his lips another way.

90

Never did passenger in summer's heat  
 More thirst for drink than she for this good turn.  
 Her help she sees, but help she cannot get ;  
 She bathes in water, yet her fire must burn :  
     ' O, pity, ' gan she cry, ' flint-hearted boy !  
     'Tis but a kiss I beg ; why art thou coy ?

' I have been woo'd, as I entreat thee now,  
 Even by the stern and direful god of war,  
 Whose sinewy neck in battle ne'er did bow,  
 Who conquers where he comes in every jar ;  
     Yet hath he been my captive and my slave,  
     And begg'd for that which thou unask'd shalt have.

100

' Over my altars hath he hung his lance,  
 His batter'd shield, his uncontrolled crest,  
 And for my sake hath learn'd to sport and dance,  
 To toy, to wanton, dally, smile and jest ;  
     Scorning his churlish drum and ensign red,  
     Making my arms his field, his tent my bed.

' Thus he that overruled I overswayed,  
 Leading him prisoner in a red-rose chain :  
 Strong-temper'd steel his stronger strength obeyed,  
 Yet was he servile to my coy disdain.  
     O, be not proud, nor brag not of thy might,  
     For mastering her that foil'd the god of fight !

110

‘Touch but my lips with those fair lips of thine—  
 Though mine be not so fair, yet are they red—  
 The kiss shall be thine own as well as mine :  
 What see'st thou in the ground ? hold up thy head :  
     Look in mine eyeballs, there thy beauty lies ;  
     Then why not lips on lips, since eyes in eyes ?     120

‘Art thou ashamed to kiss ? then wink again,  
 And I will wink ; so shall the day seem night ;  
 Love keeps his revels where there are but twain ;  
 Be bold to play, our sport is not in sight :  
     These blue-vein'd violets whereon we lean  
     Never can blab, nor know not what we mean.

‘The tender spring upon thy tempting lip  
 Shows thee unripe ; yet mayst thou well be tasted :  
 Make use of time, let not advantage slip ;  
 Beauty within itself should not be wasted :     130  
     Fair flowers that are not gather'd in their prime  
     Rot and consume themselves in little time.

‘Were I hard-favour'd, foul, or wrinkled-old,  
 Ill-nurtured, crooked, churlish, harsh in voice,  
 O'erworn, despised, rheumatic and cold,  
 Thick-sighted, barren, lean, and lacking juice,  
     Then mightst thou pause, for then I were not for thee ;  
     But having no defects, why dost abhor me ?

‘Thou canst not see one wrinkle in my brow ;  
 Mine eyes are grey and bright and quick in turning ;     140  
 My beauty as the spring doth yearly grow,  
 My flesh is soft and plump, my marrow burning ;  
     My smooth moist hand, were it with thy hand felt,  
     Would in thy palm dissolve, or seem to melt.

‘ Bid me discourse, I will enchant thine ear,  
 Or, like a fairy, trip upon the green,  
 Or, like a nymph, with long dishevell’d hair,  
 Dance on the sands, and yet no footing seen :  
     Love is a spirit all compact of fire,  
     Not gross to sink, but light, and will aspire.      150

‘ Witness this primrose bank whereon I lie ;  
 These forceless flowers like sturdy trees support me ;  
 Two strengthless doves will draw me through the sky,  
 From morn till night, even where I list to sport me :  
     Is love so light, sweet boy, and may it be  
     That thou shouldst think it heavy unto thee ?

‘ Is thine own heart to thine own face affected ?  
 Can thy right hand seize love upon thy left ?  
 Then woo thyself, be of thyself rejected,  
 Steal thine own freedom, and complain on theft.      160  
     Narcissus so himself himself forsook,  
     And died to kiss his shadow in the brook.

‘ Torches are made to light, jewels to wear,  
 Dainties to taste, fresh beauty for the use,  
 Herbs for their smell, and sappy plants to bear ;  
 Things growing to themselves are growth’s abuse :  
     Seeds spring from seeds and beauty breedeth beauty ;  
     Thou wast begot ; to get it is thy duty.

‘ Upon the earth’s increase why shouldst thou feed,  
 Unless the earth with thy increase be fed ?      170  
 By law of nature thou art bound to breed,  
 That thine may live when thou thyself art dead ;  
     And so, in spite of death, thou dost survive,  
     In that thy likeness still is left alive.’

By this, the love-sick queen began to sweat,  
 For, where they lay, the shadow had forsook them,  
 And Titan, tired in the mid-day heat,  
 With burning eye did hotly overlook them,  
     Wishing Adonis had his team to guide,  
     So he were like him and by Venus' side.                   180

And now Adonis, with a lazy spright,  
 And with a heavy, dark, disliking eye,  
 His louring brows o'erwhelming his fair sight,  
 Like misty vapours when they blot the sky,  
     Souring his cheeks, cries, 'Fie, no more of love!  
     The sun doth burn my face; I must remove.'

'Ay me,' quoth Venus, 'young, and so unkind!  
 What bare excuses makest thou to be gone!  
 I'll sigh celestial breath, whose gentle wind  
 Shall cool the heat of this descending sun:                   190  
     I'll make a shadow for thee of my hairs;  
     If they burn too, I'll quench them with my tears.'

'The sun that shines from heaven shines but warm,  
 And, lo, I lie between that sun and thee:  
 The heat I have from thence doth little harm,  
 Thine eye darts forth the fire that burneth me;  
     And were I not immortal, life were done  
     Between this heavenly and earthly sun.'

'Art thou obdurate, flinty, hard as steel?  
 Nay, more than flint, for stone at rain relenteth:           200  
 Art thou a woman's son, and canst not feel  
 What 'tis to love? how want of love tormenteth?  
     O, had thy mother borne so hard a mind,  
     She had not brought forth thee, but died unkind.'

‘What am I, that thou shouldst contemn me this?  
 Or what great danger dwells upon my suit?  
 What were thy lips the worse for one poor kiss?  
 Speak, fair; but speak fair words, or else be mute:  
     Give me one kiss, I’ll give it thee again,  
     And one for interest, if thou wilt have twain.      210

‘Fie, lifeless picture, cold and senseless stone,  
 Well painted idol, image dull and dead,  
 Statue contenting but the eye alone,  
 Thing like a man, but of no woman bred!  
     Thou art no man, though of a man’s complexion,  
     For men will kiss even by their own direction.’

This said, impatience chokes her pleading tongue,  
 And swelling passion doth provoke a pause;  
 Red cheeks and fiery eyes blaze forth her wrong;  
 Being judge in love, she cannot right her cause:      220  
     And now she weeps, and now she fain would speak,  
     And now her sobs do her intendments break.

Sometimes she shakes her head, and then his hand,  
 Now gazeth she on him, now on the ground;  
 Sometimes her arms infold him like a band:  
 She would, he will not in her arms be bound;  
     And when from thence he struggles to be gone,  
     She locks her lily fingers one in one.

‘Fondling,’ she saith, ‘since I have hemm’d thee here  
 Within the circuit of this ivory pale,      230  
 I’ll be a park, and thou shalt be my deer;  
 Feed where thou wilt, on mountain or in dale:  
     Graze on my lips, and if those hills be dry,  
     Stray lower, where the pleasant fountains lie

‘ Within this limit is relief enough,  
 Sweet bottom-grass and high delightful plain,  
 Round rising hillocks, brakes obscure and rough,  
 To shelter thee from tempest and from rain :  
     Then be my deer, since I am such a park ;  
     No dog shall rouse thee, though a thousand bark.’

At this Adonis smiles as in disdain, 241  
 That in each cheek appears a pretty dimple :  
 Love made those hollows, if himself were slain,  
 He might be buried in a tomb so simple ;  
     Foreknowing well, if there he came to lie,  
     Why, there Love lived, and there he could not die.

These lovely caves, these round enchanting pits,  
 Open’d their mouths to swallow Venus’ liking.  
 Being mad before, how doth she now for wits ?  
 Struck dead at first, what needs a second striking ? 250  
     Poor queen of love, in thine own law forlorn,  
     To love a cheek that smiles at thee in scorn !

Now which way shall she turn ? what shall she say ?  
 Her words are done, her woes the more increasing ;  
 The time is spent, her object will away  
 And from her twining arms doth urge releasing.  
     ‘ Pity,’ she cries, ‘ some favour, some remorse !’  
     Away he springs, and hasteth to his horse.

But, lo, from forth a copse that neighbours by,  
 A breeding jennet, lusty, young and proud, 260  
 Adonis’ trampling courser doth espy,  
 And forth she rushes, snorts and neighs aloud :  
     The strong-neck’d steed, being tied unto a tree,  
     Breaketh his rein and to her straight goes he.

Imperiously he leaps, he neighs, he bounds,  
 And now his woven girths he breaks asunder ;  
 The bearing earth with his hard hoof he wounds,  
 Whose hollow womb resounds like heaven's thunder ;  
     The iron bit he crusheth 'tween his teeth,  
     Controlling what he was controlled with. 270

His ears up-prick'd ; his braided hanging mane  
 Upon his compass'd crest now stand on end ;  
 His nostrils drink the air, and forth again,  
 As from a furnace, vapours doth he send :  
     His eye, which scornfully glisters like fire,  
     Shows his hot courage and his high desire.

Sometime he trots, as if he told the steps,  
 With gentle majesty and modest pride ;  
 Anon he rears upright, curvets and leaps,  
 As who should say ' Lo, thus my strength is tried ; 280  
     And this I do to captivate the eye  
     Of the fair breeder that is standing by.'

What recketh he his rider's angry stir,  
 His flattering ' Holla ' or his ' Stand, I say ' ?  
 What cares he now for curb or pricking spur ?  
 For rich caparisons or trappings gay ?  
     He sees his love, and nothing else he sees,  
     For nothing else with his proud sight agrees.

Look, when a painter would surpass the life,  
 In limning out a well proportion'd steed, 290  
 His art with nature's workmanship at strife,  
 As if the dead the living should exceed ;  
     So did this horse excel a common one  
     In shape, in courage, colour, pace and bone.



Round-hoof'd, short-jointed, fetlocks shag and long,  
 Broad breast, full eye, small head and nostril wide,  
 High crest, short ears, straight legs and passing strong,  
 Thin mane, thick tail, broad buttock, tender hide :  
     Look, what a horse should have he did not lack,  
     Save a proud rider on so proud a back.                     300

Sometime he scuds far off, and there he stares ;  
 Anon he starts at stirring of a feather ;  
 To bid the wind a base he now prepares,  
 And whether he run or fly they know not whether ;  
     For through his mane and tail the high wind sings,  
     Fanning the hairs, who wave like feather'd wings.

He looks upon his love and neighs unto her ;  
 She answers him, as if she knew his mind :  
 Being proud, as females are, to see him woo her,  
 She puts on outward strangeness, seems unkind,                     310  
     Spurns at his love and scorns the heat he feels,  
     Beating his kind embracements with her heels.

Then, like a melancholy malcontent,  
 He vails his tail, that, like a falling plume,  
 Cool shadow to his melting buttock lent :  
 He stamps, and bites the poor flies in his fume.  
     His love, perceiving how he was enraged,  
     Grew kinder, and his fury was assuaged.

His testy master goeth about to take him ;  
 When, lo, the unback'd breeder, full of fear,                     320  
 Jealous of catching, swiftly doth forsake him,  
 With her the horse, and left Adonis there :  
     As they were mad, unto the wood they hie them,  
     Out-stripping crows that strive to over-fly them.

All swoln with chafing down Adonis sits,  
 Banning his boisterous and unruly beast :  
 And now the happy season once more fits,  
 That love-sick Love by pleading may be blest ;  
     For lovers say, the heart hath treble wrong  
     When it is barr'd the aidance of the tongue. 330

An oven that is stopp'd, or river stay'd,  
 Burneth more hotly, swelleth with more rage :  
 So of concealed sorrow may be said ;  
 Free vent of words love's fire doth assuage ;  
     But when the heart's attorney once is mute,  
     The client breaks, as desperate in his suit.

He sees her coming, and begins to glow,  
 Even as a dying coal revives with wind,  
 And with his bonnet hides his angry brow,  
 Looks on the dull earth with disturbed mind, 340  
     Taking no notice that she is so nigh,  
     For all askance he holds her in his eye.

O, what a sight it was, wistly to view  
 How she came stealing to the wayward boy !  
 To note the fighting conflict of her hue,  
 How white and red each other did destroy !  
     But now her cheek was pale, and by and by  
     It flash'd forth fire, as lightning from the sky.

Now was she just before him as he sat,  
 And like a lowly lover down she kneels ; 350  
 With one fair hand she heaveth up his hat,  
 Her other tender hand his fair cheek feels :  
     His tenderer cheek receives her soft hand's print,  
     As apt as new-fall'n snow takes any dint.

O, what a war of looks was then between them !  
 Her eyes petitioners to his eyes suing ;  
 His eyes saw her eyes as they had not seen them ;  
 Her eyes woo'd still, his eyes disdain'd the wooing :  
     And all this dumb play had his acts made plain  
     With tears, which chorus-like her eyes did rain.

Full gently now she takes him by the hand,                   361  
 A lily prison'd in a gaol of snow,  
 Or ivory in an alabaster band ;  
 So white a friend engirts so white a foe :  
     This beauteous combat, wilful and unwilling,  
     Show'd like two silver doves that sit a-billing.

Once more the engine of her thoughts began :  
 ' O fairest mover on this mortal round,  
 Would thou wert as I am, and I a man,  
 My heart all whole as thine, thy heart my wound ;           370  
     For one sweet look thy help I would assure thee,  
     Though nothing but my body's bane would cure thee.'

' Give me my hand,' saith he ; ' why dost thou feel it !'  
 ' Give me my heart,' saith she, ' and thou shalt have it ;  
 O, give it me, lest thy hard heart do steel it,  
 And being steel'd, soft sighs can never grave it :  
     Then love's deep groans I never shall regard,  
     Because Adonis' heart hath made mine hard.'

' For shame,' he cries, ' let go, and let me go ;  
 My day's delight is past, my horse is gone,                   380  
 And 'tis your fault I am bereft him so :  
 I pray you hence, and leave me here alone ;  
     For all my mind, my thought, my busy care,  
     Is how to get my palfrey from the mare.'

Thus she replies : ‘ Thy palfrey, as he should,  
 Welcomes the warm approach of sweet desire :  
 Affection is a coal that must be cool’d ;  
 Else, suffer’d, it will set the heart on fire :  
     The sea hath bounds, but deep desire hath none ;  
     Therefore no marvel though thy horse be gone. 390

‘ How like a jade he stood, tied to the tree,  
 Servilely master’d with a leathern rein !  
 But when he saw his love, his youth’s fair fee,  
 He held such petty bondage in disdain ;  
     Throwing the base thong from his bending crest,  
     Enfranchising his mouth, his back, his breast.

‘ Who sees his true-love in her naked bed,  
 Teaching the sheets a whiter hue than white,  
 But, when his glutton eye so full hath fed,  
 His other agents aim at like delight ? 400  
     Who is so faint, that dares not be so bold  
     To touch the fire, the weather being cold ?

‘ Let me excuse thy courser, gentle boy ;  
 And learn of him, I heartily beseech thee,  
 To take advantage on presented joy ;  
 Though I were dumb, yet his proceedings teach thee :  
     O, learn to love ; the lesson is but plain,  
     And once made perfect, never lost again.’

‘ I know not love,’ quoth he, ‘ nor will not know it,  
 Unless it be a boar, and then I chase it ; 410  
 ’Tis much to borrow, and I will not owe it ;  
 My love to love is love but to disgrace it ;  
     For I have heard it is a life in death,  
     That laughs, and weeps, and all but with a breath.

‘Who wears a garment shapeless and unfinish’d ?  
 Who plucks the bud before one leaf put forth ?  
 If springing things be any jot diminish’d,  
 They wither in their prime, prove nothing worth :  
     The colt that ’s back’d and burthen’d being young  
     Loseth his pride, and never waxeth strong.      420

‘You hurt my hand with wringing ; let us part,  
 And leave this idle theme, this bootless chat :  
 Remove your siege from my unyielding heart ;  
 To love’s alarms it will not ope the gate :  
     Dismiss your vows, your feigned tears, your flattery ;  
     For where a heart is hard they make no battery.’

‘What ! canst thou talk ?’ quoth she, ‘hast thou a tongue ?  
 O, would thou hadst not, or I had no hearing !  
 Thy mermaid’s voice hath done me double wrong ;  
 I had my load before, now press’d with bearing :      430  
     Melodious discord, heavenly tune harsh-sounding,  
     Ear’s deep-sweet music, and heart’s deep-sore wounding.

‘Had I no eyes but ears, my ears would love  
 That inward beauty and invisible ;  
 Or were I deaf, thy outward parts would move  
 Each part in me that were but sensible :  
     Though neither eyes nor ears, to hear nor see,  
     Yet should I be in love by touching thee.

‘Say, that the sense of feeling were bereft me,  
 And that I could not see, nor hear, nor touch,      440  
 And nothing but the very smell were left me,  
 Yet would my love to thee be still as much ;  
     For from the stillitory of thy face excelling  
     Comes breath perfumed, that breedeth love by smelling.

‘But, O, what banquet wert thou to the taste,  
 Being nurse and feeder of the other four!  
 Would they not wish the feast might ever last,  
 And bid Suspicion double-lock the door,  
     Lest Jealousy, that sour unwelcome guest,  
     Should by his stealing in disturb the feast?’ 450

Once more the ruby-colour’d portal open’d,  
 Which to his speech did honey passage yield;  
 Like a red morn, that ever yet betoken’d  
 Wreck to the seaman, tempest to the field,  
     Sorrow to shepherds, woe unto the birds,  
     Gusts and foul flaws to herdmen and to herds.

This ill presage advisedly she marketh:  
 Even as the wind is hush’d before it raineth,  
 Or as the wolf doth grin before he barketh,  
 Or as the berry breaks before it staineth, 460  
     Or like the deadly bullet of a gun,  
     His meaning struck her ere his words begun.

And at his look she flatly falleth down,  
 For looks kill love, and love by looks reviveth:  
 A smile recures the wounding of a frown;  
 But blessed bankrupt, that by love so thriveth!  
     The silly boy, believing she is dead,  
     Claps her pale cheek, till clapping makes it red;

And all amazed brake off his late intent,  
 For sharply he did think to reprehend her, 470  
 Which cunning love did wittily prevent:  
 Fair fall the wit that can so well defend her!  
     For on the grass she lies as she were slain,  
     Till his breath breatheth life in her again.

He wrings her nose, he strikes her on the cheeks,  
 He bends her fingers, holds her pulses hard,  
 He chafes her lips ; a thousand ways he seeks  
 To mend the hurt that his unkindness marr'd :

He kisses her ; and she, by her good will,  
 Will never rise, so he will kiss her still.

480

The night of sorrow now is turn'd to day :  
 Her two blue windows faintly she up-heaveth,  
 Like the fair sun, when in his fresh array  
 He cheers the morn, and all the earth relieveth :

And as the bright sun glorifies the sky,  
 So is her face illumined with her eye ;

Whose beams upon his hairless face are fix'd,  
 As if from thence they borrowed all their shine.

Were never four such lamps together mix'd,  
 Had not his clouded with his brow's repine ;

490

But hers, which through the crystal tears gave light,  
 Shone like the moon in water seen by night.

' O, where am I ? ' quoth she ; ' in earth or heaven,  
 Or in the ocean drench'd, or in the fire ?

What hour is this ? or morn or weary even ?

Do I delight to die, or life desire ?

But now I lived, and life was death's annoy ;

But now I died, and death was lively joy.

' O, thou didst kill me : kill me once again :

Thy eyes' shrewd tutor, that hard heart of thine,  
 Hath taught them scornful tricks, and such disdain,

500

That they have murder'd this poor heart of mine ;

And these mine eyes, true leaders to their queen,

But for thy piteous lips no more had seen.

‘Long may they kiss each other, for this cure!  
 O, never let their crimson liveries wear!  
 And as they last, their verdure still endure,  
 To drive infection from the dangerous year!  
     That the star-gazers, having writ on death,  
     May say, the plague is banish’d by thy breath.     510

‘Pure lips, sweet seals in my soft lips imprinted,  
 What bargains may I make, still to be sealing?  
 To sell myself I can be well contented,  
 So thou wilt buy, and pay, and use good dealing;  
     Which purchase if thou make, for fear of slips  
     Set thy seal-manual on my wax-red lips.

‘A thousand kisses buys my heart from me;  
 And pay them at thy leisure, one by one.  
 What is ten hundred touches unto thee?  
 Are they not quickly told and quickly gone?     520  
     Say, for non-payment that the debt should double,  
     Is twenty hundred kisses such a trouble?’

‘Fair queen,’ quoth he, ‘if any love you owe me,  
 Measure my strangeness with my unripe years:  
 Before I know myself, seek not to know me;  
 No fisher but the ungrown fry forbears:  
     The mellow plum doth fall, the green sticks fast,  
     Or being early pluck’d is sour to taste.

‘Look, the world’s comforter, with weary gait,  
 His day’s hot task hath ended in the west;     530  
 The owl, night’s herald, shrieks, ’tis very late;  
 The sheep are gone to fold, birds to their nest;  
     And coal-black clouds that shadow heaven’s light  
     Do summon us to part, and bid good night.



‘Now let me say ‘Good night,’ and so say you ;  
 If you will say so, you shall have a kiss.’  
 ‘Good night,’ quoth she ; and, ere he says ‘Adieu,’  
 The honey fee of parting tender’d is :  
     Her arms do lend his neck a sweet embrace ;  
     Incorporate then they seem ; face grows to face. 540

Till breathless he disjoin’d, and backward drew  
 The heavenly moisture, that sweet coral mouth,  
 Whose precious taste her thirsty lips well knew,  
 Whereon they surfeit, yet complain on drouth ;  
     He with her plenty press’d, she faint with dearth,  
     Their lips together glued, fall to the earth.

Now quick desire hath caught the yielding prey,  
 And glutton-like she feeds, yet never filleth ;  
 Her lips are conquerors, his lips obey,  
 Paying what ransom the insulter willetth ; 550  
     Whose vulture thought doth pitch the price so high,  
     That she will draw his lips’ rich treasure dry.

And having felt the sweetness of the spoil,  
 With blindfold fury she begins to forage ;  
 Her face doth reek and smoke, her blood doth boil,  
 And careless lust stirs up a desperate courage,  
     Planting oblivion, beating reason back,  
     Forgetting shame’s pure blush and honour’s wrack.

Hot, faint and weary, with her hard embracing,  
 Like a wild bird being tamed with too much handling,  
 Or as the fleet-foot roe that’s tired with chasing, 561  
 Or like the froward infant still’d with dandling,  
     He now obeys, and now no more resisteth,  
     While she takes all she can, not all she listeth.

What wax so frozen but dissolves with tempering,  
 And yields at last to every light impression?  
 Things out of hope are compass'd oft with venturing,  
 Chiefly in love, whose leave exceeds commission:  
     Affection faints not like a pale-faced coward,  
     But then woos best when most his choice is froward.

When he did frown, O, had she then gave over,      571  
 Such nectar from his lips she had not suck'd.  
 Foul words and frowns must not repel a lover;  
 What though the rose have prickles, yet 'tis pluck'd:  
     Were beauty under twenty locks kept fast,  
     Yet love breaks through, and picks them all at last.

For pity now she can no more detain him;  
 The poor fool prays her that he may depart:  
 She is resolved no longer to restrain him;  
 Bids him farewell, and look well to her heart,      580  
     The which, by Cupid's bow she doth protest,  
     He carries thence incaged in his breast.

'Sweet boy,' she says, 'this night I'll waste in sorrow,  
 For my sick heart commands mine eyes to watch.  
 Tell me, love's master, shall we meet to-morrow?  
 Say, shall we? shall we? wilt thou make the match?  
     He tells her, no; to-morrow he intends  
     To hunt the boar with certain of his friends.

'The boar!' quoth she: whereat a sudden pale,  
 Like lawn being spread upon the blushing rose,      590  
 Usurps her cheek; she trembles at his tale,  
 And on his neck her yoking arms she throws:  
     She sinketh down, still hanging by his neck,  
     He on her belly falls, she on her back.

Now is she in the very lists of love,  
 Her champion mounted for the hot encounter :  
 All is imaginary she doth prove,  
 He will not manage her, although he mount her ;  
     That worse than Tantalus' is her annoy,  
     To clip Elysium, and to lack her joy. 600

Even so poor birds, deceived with painted grapes,  
 Do surfeit by the eye and pine the maw,  
 Even so she languisheth in her mishaps  
 As those poor birds that helpless berries saw.  
     The warm effects which she in him finds missing  
     She seeks to kindle with continual kissing.

But all in vain ; good queen, it will not be :  
 She hath assay'd as much as may be proved ;  
 Her pleading hath deserved a greater fee ;  
 She's Love, she loves, and yet she is not loved. 610  
     'Fie, fie,' he says, 'you crush me ; let me go ;  
     You have no reason to withhold me so.'

'Thou hadst been gone,' quoth she, 'sweet boy, ere this,  
 But that thou told'st me thou wouldst hunt the boar.  
 O, be advised : thou know'st not what it is  
 With javelin's point a churlish swine to gore,  
     Whose tushes never sheathed he whetteth still,  
     Like to a mortal butcher, bent to kill.

'On his bow-back he hath a battle set  
 Of bristly pikes, that ever threat his foes ; 620  
 His eyes, like glow-worms, shine when he doth fret ;  
 His snout digs sepulchres where'er he goes ;  
     Being moved, he strikes whate'er is in his way,  
     And whom he strikes his crooked tushes slay.

His brawny sides, with hairy bristles armed,  
 Are better proof than thy spear's point can enter ;  
 His short thick neck cannot be easily harmed ;  
 Being ireful, on the lion he will venture :

The thorny brambles and embracing bushes,  
 As fearful of him, part ; through whom he rushes.

‘ Alas, he nought esteems that face of thine, 631  
 To which Love's eyes pay tributary gazes ;  
 Nor thy soft hands, sweet lips and crystal eyne,  
 Whose full perfection all the world amazes ;

But having thee at vantage—wondrous dread !—  
 Would root these beauties as he roots the mead.

‘ O, let him keep his loathsome cabin still ;  
 Beauty hath nought to do with such foul fiends :  
 Come not within his danger by thy will ;  
 They that thrive well take counsel of their friends. 640

When thou didst name the boar, not to dissemble,  
 I fear'd thy fortune, and my joints did tremble.

‘ Didst thou not mark my face ? was it not white ?  
 Saw'st thou not signs of fear lurk in mine eye ?  
 Grew I not faint ? and fell I not downright ?  
 Within my bosom, whereon thou dost lie,

My boding heart pants, beats, and takes no rest,  
 But, like an earthquake, shakes thee on my breast.

‘ For where Love reigns, disturbing Jealousy  
 Doth call himself Affection's sentinel ; 650  
 Gives false alarms, suggested mutiny,  
 And in a peaceful hour doth cry ‘ Kill, kill !’

Distempering gentle Love in his desire,  
 As air and water do abate the fire.

‘ This sour informer, this bate-breeding spy,  
 This canker that eats up Love’s tender spring,  
 This carry-tale, dissentious Jealousy,  
 That sometime true news, sometime false doth bring,  
     Knocks at my heart, and whispers in mine ear,  
     That if I love thee, I thy death should fear :      660

‘ And more than so, presenteth to mine eye  
 The picture of an angry-chafing boar,  
 Under whose sharp fangs on his back doth lie  
 An image like thyself, all stain’d with gore ;  
     Whose blood upon the fresh flowers being shed  
     Doth make them droop with grief and hang the head.

‘ What should I do, seeing thee so indeed,  
 That tremble at the imagination ?  
 The thought of it doth make my faint heart bleed,  
 And fear doth teach it divination :      670  
     I prophesy thy death, my living sorrow,  
     If thou encounter with the boar to-morrow.

‘ But if thou needs wilt hunt, be ruled by me ;  
 Uncouple at the timorous flying hare,  
 Or at the fox which lives by subtlety,  
 Or at the roe which no encounter dare :  
     Pursue these fearful creatures o’er the downs,  
     And on thy well-breath’d horse keep with thy hounds.

‘ And when thou hast on foot the purblind hare,  
 Mark the poor wretch, to overshoot his troubles,      680  
 How he outruns the wind, and with what care  
 He cranks and crosses with a thousand doubles :  
     The many musits through the which he goes  
     Are like a labyrinth to amaze his foes.

'Sometime he runs among a flock of sheep,  
 To make the cunning hounds mistake their smell,  
 And sometime where earth-delving conies keep,  
 To stop the loud pursuers in their yell ;  
     And sometime sorteth with a herd of deer :  
     Danger deviseth shifts ; wit waits on fear :

690

'For there his smell with others being mingled,  
 The hot scent-snuffing hounds are driven to doubt,  
 Ceasing their clamorous cry till they have singled  
 With much ado the cold fault cleanly out ;  
     Then do they spend their mouths : Echo replies,  
     As if another chase were in the skies.

'By this, poor Wat, far off upon a hill,  
 Stands on his hinder legs with listening ear,  
 To hearken if his foes pursue him still :  
 Anon their loud alarums he doth hear ;  
     And now his grief may be compared well  
     To one sore sick that hears the passing-bell.

700

'Then shalt thou see the dew-bedabbled wretch  
 Turn, and return, indenting with the way ;  
 Each envious brier his weary legs doth scratch,  
 Each shadow makes him stop, each murmur stay :  
     For misery is trodden on by many,  
     And being low never relieved by any.

'Lie quietly, and hear a little more ;  
 Nay, do not struggle, for thou shalt not rise :  
 To make thee hate the hunting of the boar,  
 Unlike myself thou hear'st me moralize,  
     Applying this to that, and so to so :  
     For love can comment upon every woe.

710

‘Where did I leave?’ ‘No matter where,’ quoth he;  
 ‘Leave me, and then the story aptly ends:  
 The night is spent.’ ‘Why, what of that?’ quoth she.  
 ‘I am,’ quoth he, ‘expected of my friends;  
 And now ’tis dark, and going I shall fall.’  
 ‘In night,’ quoth she, ‘desire sees best of all. 720

‘But if thou fall, O, then imagine this,  
 The earth, in love with thee, thy footing trips,  
 And all is but to rob thee of a kiss.  
 Rich preys make true men thieves; so do thy lips  
 Make modest Dian cloudy and forlorn,  
 Lest she should steal a kiss, and die forsworn.

‘Now of this dark night I perceive the reason:  
 Cynthia for shame obscures her silver shine,  
 Till forging Nature be condemn’d of treason,  
 For stealing moulds from heaven that were divine; 730  
 Wherein she framed thee, in high heaven’s despite,  
 To shame the sun by day and her by night.

‘And therefore hath she bribed the Destinies  
 To cross the curious workmanship of nature,  
 To mingle beauty with infirmities  
 And pure perfection with impure defeature;  
 Making it subject to the tyranny  
 Of mad mischances and much misery;

‘As burning fevers, agues pale and faint,  
 Life-poisoning pestilence and frenzies wood, 740  
 The marrow-eating sickness, whose attaint  
 Disorder breeds by heating of the blood:  
 Surfeits, imposthumes, grief and damn’d despair,  
 Swear Nature’s death for framing thee so fair.

‘ And not the least of all these maladies  
 But in one minute’s fight brings beauty under :  
 Both favour, savour, hue and qualities,  
 Whereat the impartial gazer late did wonder,  
     Are on the sudden wasted, thaw’d and done,  
     As mountain snow melts with the midday sun.      750

‘ Therefore, despite of fruitless chastity,  
 Love-lacking vestals and self-loving nuns,  
 That on the earth would breed a scarcity  
 And barren dearth of daughters and of sons,  
     Be prodigal : the lamp that burns by night  
     Dries up his oil to lend the world his light.

‘ What is thy body but a swallowing grave,  
 Seeming to bury that posterity  
 Which by the rights of time thou needs must have,  
 If thou destroy them not in dark obscurity ?      760  
     If so, the world will hold thee in disdain,  
     Sith in thy pride so fair a hope is slain.

‘ So in thyself thyself art made away ;  
 A mischief worse than civil home-bred strife,  
 Or theirs whose desperate hands themselves do slay,  
 Or butcher-sire that reaves his son of life.  
     Foul cankering rust the hidden treasure frets,  
     But gold that ’s put to use more gold begets.’

‘ Nay, then,’ quoth Adon, ‘ you will fall again  
 Into your idle over-handled theme :      770  
 The kiss I gave you is bestow’d in vain,  
 And all in vain you strive against the stream ;  
     For, by this black-faced night, desire’s foul nurse,  
     Your treatise makes me like you worse and worse.



‘If love have lent you twenty thousand tongues,  
And every tongue more moving than your own,  
Bewitching like the wanton mermaid’s songs,  
Yet from mine ear the tempting tune is blown ;  
    For know, my heart stands armed in mine ear,  
    And will not let a false sound enter there ;

780

‘Lest the deceiving harmony should run  
Into the quiet closure of my breast ;  
And then my little heart were quite undone,  
In his bedchamber to be barr’d of rest.  
    No, lady, no ; my heart longs not to groan,  
    But soundly sleeps, while now it sleeps alone.

‘What have you urged that I cannot reprove ?  
The path is smooth that leadeth on to danger :  
I hate not love, but your device in love  
That lends embracements unto every stranger.  
    You do it for increase : O strange excuse,  
    When reason is the bawd to lust’s abuse !

790

‘Call it not love, for Love to heaven is fled  
Since sweating Lust on earth usurp’d his name ;  
Under whose simple semblance he hath fed  
Upon fresh beauty, blotting it with blame ;  
    Which the hot tyrant stains and soon bereaves,  
    As caterpillars do the tender leaves.

‘Love comforteth like sunshine after rain,  
But Lust’s effect is tempest after sun ;  
Love’s gentle spring doth always fresh remain,  
Lust’s winter comes ere summer half be done ;  
    Love surfeits not, Lust like a glutton dies ;  
    Love is all truth, Lust full of forged lies.

800

‘ More I could tell, but more I dare not say ;  
 The text is old, the orator too green.  
 Therefore, in sadness, now I will away ;  
 My face is full of shame, my heart of teen :  
     Mine ears, that to your wanton talk attended,  
     Do burn themselves for having so offended.’ 810

With this, he breaketh from the sweet embrace  
 Of those fair arms which bound him to her breast,  
 And homeward through the dark lawnd runs apace ;  
 Leaves Love upon her back deeply distress’d.  
     Look, how a bright star shooteth from the sky,  
     So glides he in the night from Venus’ eye :

Which after him she darts, as one on shore  
 Gazing upon a late-embarked friend,  
 Till the wild waves will have him seen no more,  
 Whose ridges with the meeting clouds contend : 820  
     So did the merciless and pitchy night  
     Fold in the object that did feed her sight.

Whereat amazed, as one that unaware  
 Hath dropp’d a precious jewel in the flood,  
 Or ’stonished as night-wanderers often are,  
 Their light blown out in some mistrustful wood ;  
     Even so confounded in the dark she lay,  
     Having lost the fair discovery of her way.

And now she beats her heart, whereat it groans,  
 That all the neighbour caves, as seeming troubled, 830  
 Make verbal repetition of her moans ;  
 Passion on passion deeply is redoubled :  
     ‘ Ay me ! ’ she cries, and twenty times, ‘ Woe, woe ! ’  
     And twenty echoes twenty times cry so.

She, marking them, begins a wailing note,  
 And sings extemporally a woeful ditty ;  
 How love makes young men thrall, and old men dote ;  
 How love is wise in folly, foolish-witty :  
     Her heavy anthem still concludes in woe,  
     And still the choir of echoes answer so. 840

Her song was tedious, and outwore the night,  
 For lovers' hours are long, though seeming short :  
 If pleased themselves, others, they think, delight  
 In such-like circumstance, with such-like sport :  
     Their copious stories, oftentimes begun,  
     End without audience, and are never done.

For who hath she to spend the night withal,  
 But idle sounds resembling parasites ;  
 Like shrill-tongued tapsters answering every call,  
 Soothing the humour of fantastic wits ? 850  
     She says ' 'Tis so ' : they answer all ' 'Tis so ' ;  
     And would say after her, if she said ' No. '

Lo, here the gentle lark, weary of rest,  
 From his moist cabinet mounts up on high,  
 And wakes the morning, from whose silver breast  
 The sun ariseth in his majesty ;  
     Who doth the world so gloriously behold,  
     That cedar-tops and hills seem burnish'd gold.

Venus salutes him with this fair good-morrow :  
 ' O thou clear god, and patron of all light, 860  
 From whom each lamp and shining star doth borrow  
 The beauteous influence that makes him bright,  
     There lives a son, that suck'd an earthly mother,  
     May lend thee light, as thou dost lend to other. '

This said, she hasteth to a myrtle grove,  
 Musing the morning is so much o'erworn,  
 And yet she hears no tidings of her love :  
 She hearkens for his hounds and for his horn :

    Anon she hears them chant it lustily,  
 And all in haste she coasteth to the cry.

870

And as she runs, the bushes in the way  
 Some catch her by the neck, some kiss her face,  
 Some twine about her thigh to make her stay :  
 She wildly breaketh from their strict embrace,  
 Like a milch doe, whose swelling dugs do ache,  
 Hasting to feed her fawn hid in some brake.

By this she hears the hounds are at a bay ;  
 Whereat she starts, like one that spies an adder  
 Wreathed up in fatal folds just in his way,  
 The fear whereof doth make him shake and shudder ; 880  
 Even so the timorous yelping of the hounds  
 Appals her senses and her spirit confounds.

For now she knows it is no gentle chase,  
 But the blunt boar, rough bear, or lion proud,  
 Because the cry remaineth in one place,  
 Where fearfully the dogs exclaim aloud :  
 Finding their enemy to be so curst,  
 They all strain courtesy who shall cope him first.

This dismal cry rings sadly in her ear,  
 Through which it enters to surprise her heart ; 890  
 Who, overcome by doubt and bloodless fear,  
 With cold-pale weakness numbs each feeling part :  
 Like soldiers, when their captain once doth yield,  
 They basely fly, and dare not stay the field.

Thus stands she in a trembling ecstasy ;  
 Till, cheering up her senses all dismay'd,  
 She tells them 'tis a causeless fantasy,  
 And childish error, that they are afraid ;  
     Bids them leave quaking, bids them fear no more :  
     And with that word she spied the hunted boar ; 900

Whose frothy mouth, bepainted all with red,  
 Like milk and blood being mingled both together,  
 A second fear through all her sinews spread,  
 Which madly hurries her she knows not whither :  
     This way she runs, and now she will no further,  
     But back retires to rate the boar for murther.

A thousand spleens bear her a thousand ways ;  
 She treads the path that she untreads again ;  
 Her more than haste is mated with delays,  
 Like the proceedings of a drunken brain, 910  
     Full of respects, yet not at all respecting :  
     In hand with all things, nought at all effecting.

Here kennell'd in a brake she finds a hound,  
 And asks the weary caitiff for his master ;  
 And there another licking of his wound,  
 'Gainst venom'd sores the only sovereign plaster ;  
     And here she meets another sadly scowling,  
     To whom she speaks, and he replies with howling.

When he hath ceased his ill-resounding noise,  
 Another flap-mouth'd mourner, black and grim, 920  
 Against the welkin volleys out his voice ;  
 Another and another answer him,  
     Clapping their proud tails to the ground below,  
     Shaking their scratch'd ears, bleeding as they go.

Look, how the world's poor people are amazed  
 At apparitions, signs and prodigies,  
 Whereon with fearful eyes they long have gazed,  
 Infusing them with dreadful prophecies ;  
     So she at these sad signs draws up her breath,  
     And, sighing it again, exclaims on Death.           930

‘ Hard-favour'd tyrant, ugly, meagre, lean,  
 Hateful divorce of love, ’—thus chides she Death,—  
 ‘ Grim-grinning ghost, earth's worm, what dost thou mean  
 To stifle beauty and to steal his breath,  
     Who when he lived, his breath and beauty set  
     Gloss on the rose, smell to the violet ?

‘ If he be dead,—O no, it cannot be,  
 Seeing his beauty, thou shouldst strike at it ;—  
 O yes, it may ; thou hast no eyes to see,  
 But hatefully at random dost thou hit.           940  
     Thy mark is feeble age ; but thy false dart  
     Mistakes that aim, and cleaves an infant's heart.

‘ Hadst thou but bid beware, then he had spoke,  
 And, hearing him, thy power had lost his power.  
 The Destinies will curse thee for this stroke ;  
 They bid thee crop a weed, thou pluck'st a flower :  
     Love's golden arrow at him should have fled,  
     And not Death's ebon dart, to strike him dead.

‘ Dost thou drink tears, that thou provok'st such weeping ?  
 What may a heavy groan advantage thee ?           950  
 Why hast thou cast into eternal sleeping  
 Those eyes that taught all other eyes to see ?  
     Now Nature cares not for thy mortal vigour,  
     Since her best work is ruin'd with thy rigour.’

Here overcome, as one full of despair,  
She veil'd her eyelids, who, like sluices, stopp'd  
The crystal tide that from her two cheeks fair  
In the sweet channel of her bosom dropp'd ;  
    But through the flood-gates breaks the silver rain,  
    And with his strong course opens them again.     960

O, how her eyes and tears did lend and borrow !  
Her eye seen in the tears, tears in her eye ;  
Both crystals, where they view'd each other's sorrow,  
Sorrow that friendly sighs sought still to dry ;  
    But like a stormy day, now wind, now rain,  
    Sighs dry her cheeks, tears make them wet again.

Variable passions throng her constant woe,  
As striving who should best become her grief ;  
All entertain'd, each passion labours so  
That every present sorrow seemeth chief,     970  
    But none is best : then join they all together,  
    Like many clouds consulting for foul weather.

By this, far off she hears some huntsman holloa ;  
A nurse's song ne'er pleased her babe so well :  
The dire imagination she did follow  
This sound of hope doth labour to expel ;  
    For now reviving joy bids her rejoice,  
    And flatters her it is Adonis' voice.

Whereat her tears began to turn their tide,  
Being prison'd in her eye like pearls in glass :     980  
Yet sometimes falls an orient drop beside,  
Which her cheek melts, as scorning it should pass  
    To wash the foul face of the sluttish ground,  
    Who is but drunken when she seemeth drown'd.

O hard-believing love, how strange it seems  
 Not to believe, and yet too credulous !  
 Thy weal and woe are both of them extremes ;  
 Despair, and hope, makes thee ridiculous :  
     The one doth flatter thee in thoughts unlikely,  
     In likely thoughts the other kills thee quickly.     990

Now she unweaves the web that she hath wrought ;  
 Adonis lives, and Death is not to blame ;  
 It was not she that call'd him all to nought :  
 Now she adds honours to his hateful name ;  
     She clepes him king of graves, and grave for kings,  
     Imperious supreme of all mortal things.

'No, no,' quoth she, 'sweet Death, I did but jest ;  
 Yet pardon me, I felt a kind of fear  
 When as I met the boar, that bloody beast,  
 Which knows no pity, but is still severe ;                     1000  
     Then, gentle shadow,—truth I must confess,—  
     I rail'd on thee, fearing my love's decease.

'Tis not my fault : the boar provoked my tongue ;  
 Be wreak'd on him, invisible commander ;  
 'Tis he, foul creature, that hath done thee wrong ;  
 I did but act, he's author of thy slander :  
     Grief hath two tongues ; and never woman yet  
     Could rule them both without ten women's wit.'

Thus hoping that Adonis is alive,  
 Her rash suspect she doth extenuate ;                     1010  
 And that his beauty may the better thrive,  
 With Death she humbly doth insinuate ;  
     Tell him of trophies, statues, tombs, and stories  
     His victories, his triumphs and his glories.



'O Jove,' quoth she, 'how much a fool was I  
To be of such a weak and silly mind  
To wail his death who lives and must not die  
Till mutual overthrow of mortal kind!  
For he being dead, with him is beauty slain,  
And, beauty dead, black chaos comes again. 1020

'Fie, fie, fond love, thou art so full of fear  
As one with treasure laden, hemm'd with thieves;  
Trifles unwitnessed with eye or ear  
Thy coward heart with false bethinking grieves.'  
Even at this word she hears a merry horn,  
Whereat she leaps that was but late forlorn.

As falcons to the lure, away she flies;  
The grass stoops not, she treads on it so light;  
And in her haste unfortunately spies  
The foul boar's conquest on her fair delight; 1030  
Which seen, her eyes, as murder'd with the view,  
Like stars ashamed of day, themselves withdrew;

Or, as the snail, whose tender horns being hit,  
Shrinks backward in his shelly cave with pain,  
And there all smother'd up in shade doth sit,  
Long after fearing to creep forth again;  
So, at his bloody view, her eyes are fled  
Into the deep-dark cabins of her head:

Where they resign their office and their light  
To the disposing of her troubled brain; 1040  
Who bids them still consort with ugly night,  
And never wound the heart with looks again;  
Who, like a king perplexed in his throne,  
By their suggestion gives a deadly groan,

Whereat each tributary subject quakes ;  
 As when the wind, imprison'd in the ground,  
 Struggling for passage, earth's foundation shakes,  
 Which with cold terror doth men's minds confound.

    This mutiny each part doth so surprise,  
     That from their dark beds once more leap her eyes ;

And being open'd threw unwilling light 1051  
 Upon the wide wound that the boar had trench'd  
 In his soft flank ; whose wonted lily white  
 With purple tears, that his wound wept, was drench'd :  
     No flower was nigh, no grass, herb, leaf or weed,  
     But stole his blood and seem'd with him to bleed.

This solemn sympathy poor Venus noteth ;  
 Over one shoulder doth she hang her head ;  
 Dumbly she passions, frantically she doteth ;  
 She thinks he could not die, he is not dead : 1060  
     Her voice is stopp'd, her joints forget to bow ;  
     Her eyes are mad that they have wept till now.

Upon his hurt she looks so steadfastly  
 That her sight dazzling makes the wound seem three ;  
 And then she reprehends her mangling eye,  
 That makes more gashes where no breach should be :  
     His face seems twain, each several limb is doubled ;  
     For oft the eye mistakes, the brain being troubled.

' My tongue cannot express my grief for one,  
 And yet,' quoth she, ' behold two Adons dead ! 1070  
 My sighs are blown away, my salt tears gone,  
 Mine eyes are turn'd to fire, my heart to lead :  
     Heavy heart's lead, melt at mine eyes' red fire !  
     So shall I die by drops of hot desire.

‘ Alas, poor world, what treasure hast thou lost !  
What face remains alive that ’s worth the viewing ?  
Whose tongue is music now ? what canst thou boast  
Of things long since, or any thing ensuing ?  
    The flowers are sweet, their colours fresh and trim ;  
    But true-sweet beauty lived and died with him. 1080

‘ Bonnet nor veil henceforth no creature wear !  
Nor sun nor wind will ever strive to kiss you :  
Having no fair to lose, you need not fear ;  
The sun doth scorn you, and the wind doth hiss you :  
    But when Adonis lived, sun and sharp air  
    Lurk’d like two thieves, to rob him of his fair.

‘ And therefore would he put his bonnet on,  
Under whose brim the gaudy sun would peep ;  
The wind would blow it off, and, being gone,  
Play with his locks : then would Adonis weep ;      1090  
    And straight, in pity of his tender years,  
    They both would strive who first should dry his tears.

‘ To see his face the lion walk’d along  
Behind some hedge, because he would not fear him ;  
To recreate himself, when he hath sung,  
The tiger would be tame and gently hear him ;  
    If he had spoke, the wolf would leave his prey,  
    And never fright the silly lamb that day.

‘ When he beheld his shadow in the brook,  
The fishes spread on it their golden gills ;      1100  
When he was by, the birds such pleasure took,  
That some would sing, some other in their bills  
    Would bring him mulberries and ripe-red cherries ;  
    He fed them with his sight, they him with berries.

‘ But this foul, grim, and urchin-snouted boar,  
Whose downward eye still looketh for a grave,  
Ne’er saw the beauteous livery that he wore ;  
Witness the entertainment that he gave :

    If he did see his face, why then I know

    He thought to kiss him, and hath kill’d him so. 1110

‘ ’Tis true, ’tis true ; thus was Adonis slain :

He ran upon the boar with his sharp spear,

Who did not whet his teeth at him again,

But by a kiss thought to persuade him there ;

    And nuzzling in his flank, the loving swine

    Sheathed unaware the tusk in his soft groin.

‘ Had I been tooth’d like him, I must confess,

With kissing him I should have kill’d him first ;

But he is dead, and never did he bless

My youth with his ; the more am I accurst.’

1120

    With this, she falleth in the place she stood,

    And stains her face with his congealed blood.

She looks upon his lips, and they are pale ;

She takes him by the hand, and that is cold ;

She whispers in his ears a heavy tale,

As if they heard the woeful words she told ;

    She lifts the coffer-lids that close his eyes,

    Where, lo, two lamps, burnt out, in darkness lies ;

Two glasses, where herself herself beheld

A thousand times, and now no more reflect ;

1130

Their virtue lost, wherein they late excell’d,

And every beauty robb’d of his effect :

    ‘ Wonder of time,’ quoth she, ‘ this is my spite,

    That, thou being dead, the day should yet be light.



By this the boy that by her side lay kill'd  
 Was melted like a vapour from her sight,  
 And in his blood, that on the ground lay spill'd,  
 A purple flower sprung up, chequer'd with white,  
     Resembling well his pale cheeks and the blood 1169  
     Which in round drops upon their whiteness stood.

She bows her head, the new-sprung flower to smell,  
 Comparing it to her Adonis' breath ;  
 And says, within her bosom it shall dwell,  
 Since he himself is left from her by death :  
     She crows the stalk, and in the breach appears  
     Green-dropping sap, which she compares to tears.

'Poor flower,' quoth she, 'this was thy father's guise—  
 Sweet issue of a more sweet-smelling sire—  
 For every little grief to wet his eyes :  
 To grow unto himself was his desire, 1180  
     And so 'tis thine ; but know, it is as good  
     To wither in my breast as in his blood.

'Here was thy father's bed, here in my breast ;  
 Thou art the next of blood, and 'tis thy right :  
 Lo, in this hollow cradle take thy rest ;  
 My throbbing heart shall rock thee day and night :  
     There shall not be one minute in an hour  
     Wherein I will not kiss my sweet love's flower.'

Thus weary of the world, away she hies,  
 And yokes her silver doves ; by whose swift aid 1190  
 Their mistress, mounted, through the empty skies  
 In her light chariot quickly is convey'd ;  
     Holding their course to Paphos, where their queen  
     Means to immure herself and not be seen.

THE PASSIONATE PILGRIM





## I

When my love swears that she is made of truth,  
 I do believe her, though I know she lies,  
 That she might think me some untutor'd youth,  
 Unskilful in the world's false forgeries.  
 Thus vainly thinking that she thinks me young,                   5  
 Although I know my years be past the best,  
 I smiling credit her false-speaking tongue,  
 Outfacing faults in love with love's ill rest.  
 But wherefore says my love that she is young?  
 And wherefore say not I that I am old?                   10  
 O, love's best habit is a soothing tongue,  
 And age, in love, loves not to have years told.  
     Therefore I'll lie with love, and love with me,  
     Since that our faults in love thus smother'd be.

## II

Two loves I have, of comfort and despair,  
 That like two spirits do suggest me still;  
 My better angel is a man right fair,  
 My worser spirit a woman colour'd ill.  
 To win me soon to hell, my female evil                   5  
 Tempteth my better angel from my side,  
 And would corrupt my saint to be a devil,  
 Wooing his purity with her fair pride.  
 And whether that my angel be turn'd fiend,  
 Suspect I may, yet not directly tell:                   10  
 For being both to me, both to each friend,  
 I guess one angel in another's hell:  
     The truth I shall not know, but live in doubt,  
     Till my bad angel fire my good one out.

## III

Did not the heavenly rhetoric of thine eye,  
 'Gainst whom the world could not hold argument,  
 Persuade my heart to this false perjury?  
 Vows for thee broke deserve not punishment.  
 A woman I forswore; but I will prove, 5  
 Thou being a goddess, I forswore not thee:  
 My vow was earthly, thou a heavenly love;  
 Thy grace being gain'd cures all disgrace in me.  
 My vow was breath, and breath a vapour is;  
 Then, thou fair sun, that on this earth doth shine, 10  
 Exhale this vapour vow; in thee it is:  
 If broken, then it is no fault of mine.

If by me broke, what fool is not so wise  
 To break an oath, to win a paradise?

## IV

Sweet Cytherea, sitting by a brook  
 With young Adonis, lovely, fresh and green,  
 Did court the lad with many a lovely look,  
 Such looks as none could look but beauty's queen.  
 She told him stories to delight his ear, 5  
 She show'd him favours to allure his eye;  
 To win his heart, she touch'd him here and there;  
 Touches so soft still conquer chastity.  
 But whether unripe years did want conceit,  
 Or he refused to take her figured proffer, 10  
 The tender nibbler would not touch the bait,  
 But smile and jest at every gentle offer:  
 Then fell she on her back, fair queen, and toward:  
 He rose and ran away; ah, fool too froward.

## V

If love make me forsworn, how shall I swear to love ?  
 O never faith could hold, if not to beauty vowed :  
 Though to myself forsworn, to thee I'll constant prove ;  
 Those thoughts, to me like oaks, to thee like osiers bowed,  
 Study his bias leaves, and make his book thine eyes,      5  
 Where all those pleasures live that art can comprehend.  
 If knowledge be the mark, to know thee shall suffice ;  
 Well learned is that tongue that well can thee commend :  
 All ignorant that soul that sees thee without wonder ;  
 Which is to me some praise, that I thy parts admire :      10  
 Thine eye Jove's lightning seems, thy voice his dreadful  
     thunder,  
 Which, not to anger bent, is music and sweet fire.  
     Celestial as thou art, O do not love that wrong,  
     To sing heaven's praise with such an earthly tongue.

## VI

Scarce had the sun dried up the dewy morn,  
 And scarce the herd gone to the hedge for shade,  
 When Cytherea, all in love forlorn,  
 A longing tarriance for Adonis made  
 Under an osier growing by a brook,      5  
 A brook where Adon used to cool his spleen :  
 Hot was the day ; she hotter that did look  
 For his approach, that often there had been.  
 Anon he comes, and throws his mantle by,  
 And stood stark naked on the brook's green brim :      10  
 The sun look'd on the world with glorious eye,  
 Yet not so wistly as this queen on him.  
     He, spying her, bounced in, whereas he stood :  
     ' O Jove,' quoth she, ' why was not I a flood !'

## VII

Fair is my love, but not so fair as fickle,  
 Mild as a dove, but neither true nor trusty,  
 Brighter than glass and yet, as glass is, brittle,  
 Softer than wax and yet as iron rusty :

    A lily pale, with damask dye to grace her,                   5  
     None fairer, nor none falser to deface her.

Her lips to mine how often hath she joined,  
 Between each kiss her oaths of true love swearing !  
 How many tales to please me hath she coined,  
 Dreading my love, the loss thereof still fearing !           10  
     Yet in the midst of all her pure protestings,  
     Her faith, her oaths, her tears, and all were jestings.

She burn'd with love, as straw with fire flameth ;  
 She burn'd out love, as soon as straw out-burneth ;  
 She framed the love, and yet she foil'd the framing ;       15  
 She bade love last, and yet she fell a-turning.

    Was this a lover, or a lecher whether ?  
     Bad in the best, though excellent in neither

## VIII

If music and sweet poetry agree,  
 As they must needs, the sister and the brother,  
 Then must the love be great 'twixt thee and me,  
 Because thou lovest the one and I the other.  
 Dowland to thee is dear, whose heavenly touch                   5  
 Upon the lute doth ravish human sense ;  
 Spenser to me, whose deep conceit is such  
 As passing all conceit needs no defence.  
 Thou lovest to hear the sweet melodious sound  
 That Phœbus' lute, the queen of music, makes ;                   10  
 And I in deep delight am chiefly drown'd  
 When as himself to singing he betakes.  
     One god is god of both, as poets feign ;  
     One knight loves both, and both in thee remain.

## IX

Fair was the morn when the fair queen of love,  
     .                   .                   .                   .                   .  
 Paler for sorrow than her milk-white dove,  
 For Adon's sake, a youngster proud and wild ;  
 Her stand she takes upon a steep-up hill :                   5  
 Anon Adonis comes with horn and hounds ;  
 She, silly queen, with more than love's good will,  
 Forbade the boy he should not pass those grounds :  
 ' Once,' quoth she, ' did I see a fair sweet youth  
 Here in these brakes deep-wounded with a boar,                   10  
 Deep in the thigh, a spectacle of ruth !  
 See in my thigh,' quoth she, ' here was the sore.'  
     She showed hers : he saw more wounds than one,  
     And blushing fled, and left her all alone.

## X

Sweet rose, fair flower, untimely pluck'd, soon vaded,  
 Pluck'd in the bud and vaded in the spring!  
 Bright orient pearl, alack, too timely shaded!  
 Fair creature, kill'd too soon by death's sharp sting!  
     Like a green plum that hangs upon a tree,                   5  
     And falls through wind before the fall should be.

I weep for thee and yet no cause I have;  
 For why thou left'st me nothing in thy will:  
 And yet thou left'st me more than I did crave;  
 For why I craved nothing of thee still:                   10  
     O yes, dear friend, I pardon crave of thee,  
     Thy discontent thou didst bequeath to me.

## XI

Venus, with young Adonis sitting by her  
 Under a myrtle shade, began to woo him:  
 She told the youngling how god Mars did try her,  
 And as he fell to her, so fell she to him.  
 'Even thus,' quoth she, 'the warlike god embraced me,' 5  
 And then she clipp'd Adonis in her arms;  
 'Even thus,' quoth she, 'the warlike god unlaced me,'  
 As if the boy should use like loving charms;  
 'Even thus,' quoth she, 'he seized on my lips,'  
 And with her lips on his did act the seizure:                   10  
 And as she fetched breath, away he skips,  
 And would not take her meaning nor her pleasure.  
     Ah, that I had my lady at this bay,  
     To kiss and clip me till I run away!

## XII

Crabbed age and youth cannot live together :  
 Youth is full of pleasance, age is full of care ;  
 Youth like summer morn, age like winter weather ;  
 Youth like summer brave, age like winter bare.  
 Youth is full of sport, age's breath is short ; 5  
     Youth is nimble, age is lame ;  
 Youth is hot and bold, age is weak and cold ;  
     Youth is wild, and age is tame.  
 Age, I do abhor thee ; youth, I do adore thee ;  
     O, my love, my love is young ! 10  
 Age, I do defy thee : O, sweet shepherd, hie thee,  
     For methinks thou stay'st too long.

## XIII

Beauty is but a vain and doubtful good ;  
 A shining gloss that vadeth suddenly ;  
 A flower that dies when first it 'gins to bud ;  
 A brittle glass that 's broken presently :  
     A doubtful good, a gloss, a glass, a flower, 5  
     Lost, vaded, broken, dead within an hour.

And as goods lost are seld or never found,  
 As vaded gloss no rubbing will refresh,  
 As flowers dead lie wither'd on the ground,  
 As broken glass no cement can redress, 10  
     So beauty blemish'd once 's for ever lost,  
     In spite of physic, painting, pain and cost.

## XIV

Good night, good rest. Ah, neither be my share :  
 She bade good night that kept my rest away ;  
 And daff'd me to a cabin hang'd with care,  
 To descant on the doubts of my decay.  
     'Farewell,' quoth she, and come again to-morrow':  
     Fare well I could not, for I supp'd with sorrow.     6

Yet at my parting sweetly did she smile,  
 In scorn or friendship, nill I construe whether :  
 'T may be, she joy'd to jest at my exile,  
 'T may be, again to make me wander thither :     10  
     'Wander,' a word for shadows like myself,  
     As take the pain, but cannot pluck the pelf.

## XV

Lord, how mine eyes throw gazes to the east !  
 My heart doth charge the watch ; the morning rise  
 Doth cite each moving sense from idle rest.  
 Not daring trust the office of mine eyes,  
     While Philomela sits and sings, I sit and mark,     5  
     And wish her lays were tuned like the lark ;

For she doth welcome daylight with her ditty,  
 And drives away dark dreaming night ;  
 The night so pack'd, I post unto my pretty ;  
 Heart hath his hope and eyes their wished sight ;     10  
     Sorrow changed to solace and solace mix'd with sorrow ;  
     For why, she sigh'd, and bade me come to-morrow.



Were I with her, the night would post too soon ;  
But now are minutes added to the hours ;  
To spite me now, each minute seems a moon ;                    15  
Yet not for me, shine sun to succour flowers !  
    Pack night, peep day ; good day, of night now borrow ;  
    Short, night, to-night, and length thyself to-morrow.

XVI

It was a lording's daughter, the fairest one of three,  
That liked of her master as well as well might be,  
Till looking on an Englishman, the fair'st that eye could see,  
    Her fancy fell a-turning.  
Long was the combat doubtful that love with love did fight,  
To leave the master loveless, or kill the gallant knight : 6  
To put in practice either, alas, it was a spite  
    Unto the silly damsel !  
But one must be refused ; more mickle was the pain  
That nothing could be used to turn them both to gain, 10  
For of the two the trusty knight was wounded with disdain :  
    Alas, she could not help it !  
Thus art with arms contending was victor of the day,  
Which by a gift of learning did bear the maid away :  
Then, lullaby, the learned man hath got the lady gay ; 15  
    For now my song is ended.

## XVII

On a day, alack the day!  
Love, whose month was ever May,  
Spied a blossom passing fair,  
Playing in the wanton air :  
Through the velvet leaves the wind 5  
All unseen 'gan passage find ;  
That the lover, sick to death,  
Wish'd himself the heaven's breath,  
' Air,' quoth he, ' thy cheeks may blow ;  
Air, would I might triumph so ! 10  
But, alas ! my hand hath sworn  
Ne'er to pluck thee from thy thorn :  
Vow, alack ! for youth unmeet :  
Youth, so apt to pluck a sweet.  
Thou for whom Jove would swear 15  
Juno but an Ethiop were ;  
And deny himself for Jove,  
Turning mortal for thy love.'

## [XVIII]

My flocks feed not,  
 My ewes breed not,  
 My rams speed not ;

    All is amiss

Love's denying,  
 Faith's defying,  
 Heart's renying,

    Causer of this.

All my merry jigs are quite forgot,  
 All my lady's love is lost, God wot :  
 Where her faith was firmly fix'd in love,  
 There a nay is placed without remove.

10

One silly cross

Wrought all my loss ;

    O frowning Fortune, cursed, fickle dame !

15

For now I see

Inconstancy

    More in women than in men remain.

In black mourn I,  
 All fears scorn I,  
 Love hath forlorn me,

20

    Living in thrall :

Heart is bleeding,

All help needing,

O cruel speeding,

25

    Fraughted with gall.

My shepherd's pipe can sound no deal :  
 My wether's bell rings doleful knell ;  
 My curtal dog, that wont to have play'd,  
 Plays not at all, but seems afraid ; 30  
 My sighs so deep  
 Procure to weep,

    In howling wise, to see my doleful plight.  
 How sighs resound  
 Through heartless ground, 35  
 Like a thousand vanquish'd men in bloody fight !

Clear wells spring not,  
 Sweet birds sing not,  
 Green plants bring not  
 Forth their dye ; 40  
 Herds stand weeping,  
 Flocks all sleeping,  
 Nymphs back peeping  
 Fearfully :

All our pleasure known to us poor swains, 45  
 All our merry meetings on the plains,  
 All our evening sport from us is fled,  
 All our love is lost, for Love is dead.  
 Farewell, sweet lass,  
 Thy like ne'er was 50

    For a sweet content, the cause of all my moan :  
 Poor Corydon  
 Must live alone ;  
 Other help for him I see that there is none.

## XIX

When as thine eye hath chose the dame,  
And stall'd the deer that thou shouldst strike,  
Let reason rule things worthy blame,  
As well as fancy, partial wight :  
    Take counsel of some wiser head,                     5  
    Neither too young nor yet unwed.

And when thou comest thy tale to tell,  
Smooth not thy tongue with filed talk,  
Lest she some subtle practice smell,—  
A cripple soon can find a halt ;—                     10  
    But plainly say thou lovest her well,  
    And set thy person forth to sell.

What though her frowning brows be bent,  
Her cloudy looks will calm ere night :  
And then too late she will repent                     15  
That thus dissembled her delight ;  
    And twice desire, ere it be day,  
    That which with scorn she put away.

What though she strive to try her strength,  
And ban and brawl, and say thee nay,                     20  
Her feeble force will yield at length,  
When craft hath taught her thus to say ;  
    'Had women been so strong as men,  
    In faith, you had not had it then.

And to her will frame all thy ways ; 25  
 Spare not to spend, and chiefly there  
 Where thy desert may merit praise,  
 By ringing in thy lady's ear :

The strongest castle, tower and town,  
 The golden bullet beats it down. 30

Serve always with assured trust,  
 And in thy suit be humble true ;  
 Unless thy lady prove unjust,  
 Press never thou to choose anew :

When time shall serve, be thou not slack 35  
 To proffer, though she put thee back.

The wiles and guiles that women work,  
 Dissembled with an outward show,  
 The tricks and toys that in them lurk,  
 The cock that treads them shall not know. 40

Have you not heard it said full oft,  
 A woman's nay doth stand for nought ?

Think women still to strive with men,  
 To sin and never for to saint :  
 There is no heaven, by holy then, 45  
 When time with age shall them attain.

Were kisses all the joys in bed,  
 One woman would another wed.

But, soft ! enough—too much, I fear—  
 Lest that my mistress hear my song : 50  
 She will not stick to round me on th' ear,  
 To teach my tongue to be so long :

Yet will she blush, here be it said,  
 To hear her secrets so bewray'd.

## [XX]

Live with me, and be my love,  
And we will all the pleasures prove  
That hills and valleys, dales and fields,  
And all the craggy mountains yields.

There will we sit upon the rocks, 5  
And see the shepherds feed their flocks,  
By shallow rivers, by whose falls  
Melodious birds sing madrigals.

There will I make thee a bed of roses,  
With a thousand fragrant posies, 10  
A cap of flowers, and a kirtle  
Embroider'd all with leaves of myrtle.

A belt of straw and ivy buds,  
With coral clasps and amber studs;  
And if these pleasures may thee move, 15  
Then live with me and be my love.

## LOVE'S ANSWER.

If that the world and love were young,  
And truth in every shepherd's tongue,  
These pretty pleasures might me move  
To live with thee and be thy love. 20





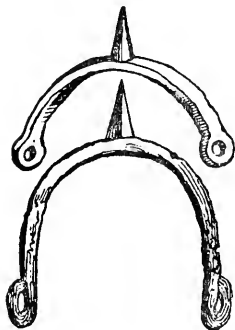
Every one that flatters thee  
Is no friend in misery.  
Words are easy, like the wind ;  
Faithful friends are hard to find :  
Every man will be thy friend 35  
Whilst thou hast wherewith to spend ;  
But if store of crowns be scant,  
No man will supply thy want.  
If that one be prodigal,  
Bountiful they will him call, 40  
And with such-like flattering,  
'Pity but he were a king';  
If he be addict to vice,  
Quickly him they will entice ;  
If to women he be bent, 45  
They have at commandment :  
But if Fortune once do frown,  
Then farewell his great renown ;  
They that fawn'd on him before  
Use his company no more. 50  
He that is thy friend indeed,  
He will help thee in thy need :  
If thou sorrow, he will weep ;  
If thou wake, he cannot sleep ;  
Thus of every grief in heart 55  
He with thee doth bear a part.  
These are certain signs to know  
Faithful friend from flattering foe.

Glossary.

- Advisedly*, deliberately; 457.  
*Affected*, enamoured; 157.  
*Alarms*, alarums, attacks; 424.  
*Along*, at full length; 43.  
*Angry-chafing*, chafing with anger; 662.  
*Askance*, looking sideways; 342.  
*Aspire*, ascend, mount; 150.  
*Attaint*, infection; 741.  
*Ay me!* ah me!; 833.
- Ban*, curse; P.P. xix. 20.  
*Bane*, death, ruin; 372.  
*Banning*, cursing; 326.  
*Barred*, debarred; 784.  
*Base*; "to bid a base," *i.e.* to challenge to a race; 303.  
*Bate-breeding*, causing quarrel; 655.  
*Battery*, onset, assault; 426.  
*Battle*, battalion; 619.  
*Bay*; "at a bay," *i.e.* "the state of the chase, when the game is driven to extremity and turns against the pursuers"; 877.  
*Bereaves*, impairs, spoils; 797.  
*Berway'd*, betrayed, disclosed; P.P. xix. 54.  
*Blunt*, savage; 884.  
*Bootless*, profitless; 422.  
*Bottom-grass*, grass growing in a deep valley; 236.  
*Breathing-while*, breathing time; 1142.
- Cabinet*, nest; 854.  
*Canker*, canker worm; 656.  
*Censure*, judge, estimate; Dedic.  
*Charge*, blame; P.P. xv. 2.  
*Circumstance*, elaborate details; 844.  
*Cleanly*, entirely; 694.  
*Clepes*, calls; 995.
- Clip*, embrace; 600.  
*Closure*, enclosure; 782.  
*Coasteth to*, makes toward; 870.  
*Cold*; "c. fault," cold scent, loss of scent; 694.  
*Combustious*, combustible; 1162.  
*Commission*, warrant by which power is exercised; 568.  
*Compact*, composed; 149.  
*Compass'd*, arched, round; 272.  
*Conceit*, understanding; P.P. iv. 9.  
*Conies*, rabbits; 687.  
*Contemn*, contemptuously refuse; 205.  
*Cope*, encounter, fight with; 888.  
*Courage*, temperament; 276.  
*Coy*, contemptuous; 112.  
*Cranks*, twists; 682.  
*Cross*, thwart, hinder; 734.  
*Curious*, elaborate; 734.  
*Curst*, fierce; 887.  
*Curvets*, bounds; 279.  
*Cytherea*, Venus; P.P. iv. 1; vi. 3.
- Daff'd*, put me off; P.P. xiv. 3.  
*Danger*, perilous power; 639.  
*Deal*; "no d.," no whit; P.P. xviii. 27.  
*Defeature*, disfigurement; 736.  
*Defy*, despise; P.P. xii. 11.  
*Descant*, comment; P.P. xiv. 4.  
*Devise*, manner, cast of mind; 789.  
*Dew-bedabbled*, sprinkled with dew; 703.  
*Disjoin'd*, drew asunder; 541.  
*Dissentious*, seditious; 657.  
*Distemp'ring*, perturbing; 653.  
*Dive-dapper*, didapper, dab-check; 86.  
*Doubles*, turns to escape pursuit; 682.

- Eare*, plough; *Dedic.* V. and A.  
*Ebon*, black; 948.  
*Ecstasy*, excitement; 895.  
*Embracements*, embraces; 312.  
*Envious*, spiteful; 705.  
*Excelling*, exquisite; 443.  
*Exclaims on*, cries out against; 930.  
*Eyne*, eyes; 633.  
  
*Fair*, beauty; 1083.  
*Fancy*, love; *P.P.* xix. 4.  
*Fault*, a defect in the scent of the game; 694.  
*Favour*, beauty; 747.  
*Fear*, frighten; 1094.  
*Figured*, indicated by signs; *P.P.* iv. 10.  
*Filed*; "f. talk," polished speech; *P.P.* xix. 8.  
*Flap-mouth'd*, having broad hanging lips; 920.  
*Flaves*, gusts of wind; 456.  
*Fond*, foolish; 1021.  
*Fondling*, darling; 229.  
*Forsook*, renounced, proved faithless to; 161.  
*For why*, because; *P.P.* x. 8; xv. 12.  
*Foul*, ugly; 133.  
*Fret*, chafe; 621.  
*Frets*, corrodes; 767.  
  
*Goeth about*, makes attempts; 319.  
*Grave*, wound slightly (with a play upon "engrave"); 376.  
*Grey*, bluish-grey, "blue"; 140.  
  
*Hard-favour'd*, ill-featured; 133.  
*Heavy*, troublesome, annoying (with a quibble on the literal meaning); 156.  
*Helpless*, unprofitable; 604.  
*His*, its; 359.  
  
*Immure*, shut in; 1194.  
*Imperious*, imperial; 996.  
*Imposthumes*, abscesses; 743.  
*Indenting*, zigzagging; 704.  
*Infusing*, inspiring; 928.  
*In hand with*, taking in hand; 912.
- Insinuate*, try to make favour with; 1012.  
*Insulter*, victor; 550.  
*Intentments*, intentions; 222.  
*Invention*, imagination, imaginative faculty; *Dedic.* V. and A.  
  
*Jar*, quarrel; 100.  
*Jealous*; "j. of catching," fearing to be caught; 321.  
*Jennet*, young mare; 260.  
  
*Kill, kill!* the old English battle-cry; 652.  
  
*Larwd*, lawn; 813.  
*Leave*, license; 568.  
*Listeth*, desires; 564.  
*Livelihood*, animation, spirit; 26.  
*Lure*, the call or whistle by which the falconer attracts the hawk; 1027.  
  
*Manage*. train, break in; 598.  
*Mone* (used as plural); 272.  
*Marr'd*, had injuriously caused; 478.  
*Match*, compact; 586.  
*Mated*, bewildered; 909.  
*Measures*, dances; 1148.  
*Mermaid*, siren; 429.  
*Miss*, misdoing; 53.  
*Mistrustful*, producing distrust or fear; 826.  
*More*, greater; 78.  
*Mortal*, death-dealing; 618, 955.  
*Musing*, wondering; 866.  
*Musits*, tracks through a hedge; 683.  
  
*Will*, will not; *P.P.* xiv. 8.  
*Nought*; "all to n.," good for nothing; 993.  
*Nuzzling*, thrusting the nose in (*Quartos*, "nousling"); 1115.  
  
*O'erstraw'd*, o'erstrewed; 1143.  
*Orient*, bright-shining; 981.  
*Orve*, own; 411.

- Pack*, begone; P.P. xv. 17.  
*Pack'd*, sent packing; P.P. xv. 9.  
*Pale*, enclosure; 230.  
 —, paleness; 589.  
*Paphos*, a town in Cyprus, sacred to Venus; 1193.  
*Passenger*, wayfarer; 91.  
*Passions*, grieves; 1059.  
*Philomela*, the nightingale; P.P. xv. 5.  
*Pine*, starve; 602.  
*Pith*, strength, force; 26.  
*Precedent*, indication (Quartos, "president"; Malone, "precedent"); 26.  
*Pricking spur*; 285. The Roman spur was never made with a rowel but with a goad, as shewn in the annexed engravings from originals in the Museo Borbonico, Naples.



- Proof*, defensive armour; 626.  
*Prove*, experience; 597.  
*Proved*, tested; 608.  
*Rank*, excessive, over-full; 71.  
*Reaves*, bereaves; 766.  
*Relenteth*, softens; 200.  
*Remorse*, mercy; 257.  
*Repine*, repining, sadness; 490.  
*Respecting*, seeing; 911.  
*Respects*, considerations; 911.

- Root*, uproot; 636.  
*Round*: "to r. me on th' ear,"? "to strike me on the ear"; (? "i' the ear"; i.e. to whisper in my ear); P.P. xix. 51.  
*Seld*, seldom; P.P. xiii. 7.  
*Sensible*, endowed with feeling; 436.  
*Servile to*, subject to; 112.  
*Set*, seated; 18.  
*Severe*, merciless; 1000.  
*Shag*, shaggy; 295.  
*Shine*, brightness; 728.  
*Short*, shorten; P.P. xv. 18.  
*Shrewd*, mischievous, evil; 500.  
*Silly*, simple; 467.  
 —, innocent, harmless; 1098.  
*Sith*, since; 762.  
*Slips*, used quibblingly for (i) blunders, (ii) counterfeit coins so named; 515.  
*Smell*, scent; 686.  
*Sorteth*, associates; 689.  
*Spleen*, heat; P.P. vi. 6.  
*Spleens*, passionate humours; 907.  
*Spright*, spirit (Quartos, "sprite"); 181.  
*Spring*, shoot, blossom; 656.  
*Springing*, blooming; 417.  
*Stain*; "st. to all nymphs," i.e. eclipsing all nymphs; causing them to appear sullied by contrast; 9.  
*Stall'd*, got as in a stall, fixed; P.P. xix. 2.  
*Steep-up*, high, precipitous; P.P. ix. 5.  
*Stick*, hesitate; P.P. xix. 51.  
*Stillitory*, still; 443.  
*Strangeness*, distant manner, reserve; 310.  
*Strict*, tight, close; 874.  
*Suspect*, suspicion; 1010.  
*Teen*, vexation; 808.  
*Testy*, irritated; 319.  
*Thick-sighted*, short-sighted; 136.  
*Think*, expect; P.P. xix. 43.  
*Timely*, early; P.P. x. 3.

*Tired*, (?) attired (Collier, "tired,"  
i.e. attired); 177.

*Tires*, feeds ravenously; 56.

*Titan*, the Sun-god; 177.

*Toward*, docile, tractable; 1157.

*Toys*, whims; P.P. xix. 39.

*Treatise*, discourse; 774.

*Trench'd*, gashed; 1052.

*Turn*; "this good t.," kind action  
(with perhaps a quibble on the  
previous "turns"); 92.

*Tushes*, tusks; 617.

*Uncouple*, set loose the hounds; 673.

*Unkind*, childless; 204.

*Untreads*, retraces; 908.

*Up-till*, against, on; P.P. xxi. 10.

*Urchin-snouted*, snouted like a hedge-  
hog; 1105.

*Use*, interest; 768.

*Vaded*, faded; P.P. x. 1; *vadeth*,  
fadeth; P.P. xiii. 2.

*Vails*, lowers; 314.

*Venture* (pronounced "venter,"  
rhyming with "enter"); 628.

*Vilia miretur vulgus*, etc. Ovid's  
*Amores*, Bk. I. El. xv. ll. 35, 36:—

"Let base-conceited wits admire vile  
things,

*Fair Phabus leads me to the Muses'  
springs,"*

(? Marlowe's *Version*, pub. circa  
1598; cp. Ben Jonson's *Poetaster*,  
Act 1); Motto to V. and A.

*Vulture*, ravenous; 551.

*Wat*, familiar name for a hare;  
697.

*Watch*, keep awake; 584.

*Watch*, watchman; P.P. xv. 2.

*Wear*, wear out; 506.

*Well-breath'd*, well exercised, in good  
training; 678.

*When as*, when; 999.

*Whether*; "they know not w.," i.e.  
which of the two; 304.

*Winks*, closes the eyes; 90.

*Wistly*, wistfully; 343.

*Withhold*, restrain; 612.

*Wood*, mad; 740.

*Worm*, serpent; 933.

*Wrack*, ruin; 558.

*Wreak'd*, revenged; 1004.

*Writon*, writ about, (?) predicted;  
506.



'To me like oaks, to thee like osiers bow'd' (P. P. v. 4).

[The fable of the oak and osier is illustrated in Whitney's *Emblems* (1586),  
by an engraving which is here reproduced.]

## Notes.

VENUS AND ADONIS: 156, 'shouldst'; Quarto 1, 'should.'

171. *cp.* Sonnet I.

211. 'lifeless'; Quartos 1, 2, 3, 'livelesse.'

213. 'Statue'; Quartos 1, 2, 3, 'Statüe'; *cp.* l. 1013; Quartos 3, 4, 'statües.'

231; 239; 689. 'deer'; Quartos 1, 2, 3, 'deare.'

272. 'stand,' so Quartos 1-4; the rest, 'stands.'

283. 'stir'; Quartos 1, 2, 3, 'sturre.'

304. 'And whether'; Quartos, 'And where' (*i.e.* 'where').

334; 402. 'fire'; Quartos 1, 2, 3, 'fier'; but 'fire,' l. 494 (rhyming with 'desire').



351. 'With one fair hand she heaveth up his hat.' The accompanying example of the form of hat used by Roman and Greek travellers, and consequently in classical representations of Mercury, is taken from a figure in the Parthenaic procession, in the British Museum.

353. 'tenderer'; Quarto 1, 'tendrer'; the rest, 'tender.'

362. 'gaol'; Quartos, 'gaile'; 'Iaile.'

392. 'master'd'; Quartos 1, 2, 3,

'maister'd'; *cp.* l. 114, 'mastering'; Quartos 1, 2, 3, 'maistring.'

392. 'rein'; Quartos 1-10, 'raine.'

429. 'mermaid's'; early Quartos, 'marmaides'; 'mermaids'; *cp.* l. 777; Quartos 1, 2, 3, 'marmaides'; Quarto 4, 'mirmaides.'

434. 'invisible'; Steevens conj. 'invincible.'

454. 'wreck'; Quartos, 'wracke,' 'wrack' (*cp.* l. 558).

466. 'bankrupt'; Quartos, 'bankrout,' 'banckrout,' 'banquerout.'

466. 'love'; S. Walker conj. 'loss.'

507. 'verdure'; Quartos 1, 2, 3, 'verdour.'

529. 'guit'; Quartos, 'gate.'

547. 'prey'; Quartos, 'pray' (tho' rhyming with 'obey'); so 'prayer,' line 724, and 'pray' (rhyming with 'day'), line 1097.

567. 'venturing'; Quartos 'ventring.'
599. 'Tantalus'; Quartos, 'Tantalus.'
628. 'venture'; Quartos, 'venter' (rhyming with 'enter').
632. 'eyes pay'; Quartos 1, 2, 'eyes paies.'
680. 'overshoot'; Steevens conj.; Quartos 1, 2, 3, 'over-shut.'
705. 'doth'; Quartos 1, 2, 3, 'do.'
743. 'imposthumes'; Quartos, 'impostumes.'
781. 'run'; Quartos 1, 2, 3, 'ronne' (rhyming with 'undone').
832. 'deeply'; S. Walker conj. 'doubly.'
902. 'together'; Quartos, 'together' (rhyming with 'whither'); *cp.* line 971; Quartos 1, 2, 3, 'all together' (rhyming with 'weather'); Quarto 4, 'altogither.'
940. 'random'; Quartos 1-4, 'randon.'
993. 'all to nought' (rhyming with 'wrought'); Dyce, 'all-to naught'; Delius, 'all-to-naught.'
1002. 'decease' early Quartos, 'decesse' (rhyming with 'confess').
- 1013-1014. 'stories His'; Theobald's conjecture; Quartos, 'stories, His.'
1041. 'ugly'; Quarto 1, 'ougly.'
1067. 'limb'; Quartos, 'lim.'
1117. 'been'; Quarto 1, 'bin.'
1155. 'severe'; early Quartos, 'seveare' (rhyming with 'fear').
1161. 'servile'; Quartos 1, 2, 'servuill'; *cp.* line 392, 'servilely'; Quartos 1, 2, 3, 'servuilly.'
- THE PASSIONATE PILGRIM: I. II.; *cp.* SONNETS, cxxxviii., cxliv.
- III. V. XVII.; *cp.* LOVE'S LABOUR'S LOST, IV. iii. 60-73; IV. ii. 109-122; IV. iii. 101-120.
- VIII. 5. John Dowland was one of the most famous of Elizabethan musicians; his song-books appeared in 1597, 1600, and 1603; his "*Pilgrim's Solace*" in 1612. There are many references to him in Elizabethan and later literature, more especially to his "*Lachrymæ; or, Seven Tears figured in seven heavenlie Purvans*" (1605); (*cp.* Bullen's *Lyrics from Elizabethan Song-Books*).
- XII. 12. 'stay'st'; old eds. 'staies.'
- XIII. Two copies of this poem "from a corrected MS." were printed in *Gent. Mag.* xx. 521; xxx. 39; the variants do not improve the poem.
- XV. 8. 'And drives'; perhaps we should read, 'And daylight drives,' (Anon. conj.).
- XVIII. 5. 'Love's denying'; Malone's conj.; old eds., 'Love is dying'; England's *Helicon*, 'Love is denying.'
7. 'renying'; ed. 1599, 'nenying.'

21. 'Love hath forlorn me'; Steevens conj. 'Love forlorn I.'



XVIII. 27-30. 'My shepherd's pipe,' etc. The accompanying engraving, from a bas-relief on the Hotel Bourguetheroulde at Rouen (*temp.* Francis I.), represents a group 'curiously identical with the poet's words.'

31-32. 'My sighs . . . Procure to'; edd. 1599, 1612, 'With sighs . . . procures to'; the reading of the text is Malone's.

43. 'back-peeping'; edd. 1599, 1612, 'blacke peeping.'

XIX. 4. 'fancy, partial wight'; Capell MS. and Malone conj. withdrawn; edd. 1599, 1612, 'fancy (party all might)'; ed. 1640, 'fancy (partly all might)'; Malone (from MS. copy), 'fancy, partial like.' Collier (from MS. copy), 'partial fancy like'; Steevens conj. 'fancy, partial tike'; Furnivall conj. 'fancy's partial might.'

45. 'There is no heaven, by holy then'; the line has been variously emended; Malone read from an old MS. :—

'Here is no heaven; they holy then  
Begin, when,' etc.

No satisfactory emendation has been proposed, and perhaps the original reading may be allowed to stand without the comma after 'heaven':— 'there is no heaven by holy then,' i.e. 'by that holy time'; others suggest, 'be holy then,' or 'by the holy then,' etc.

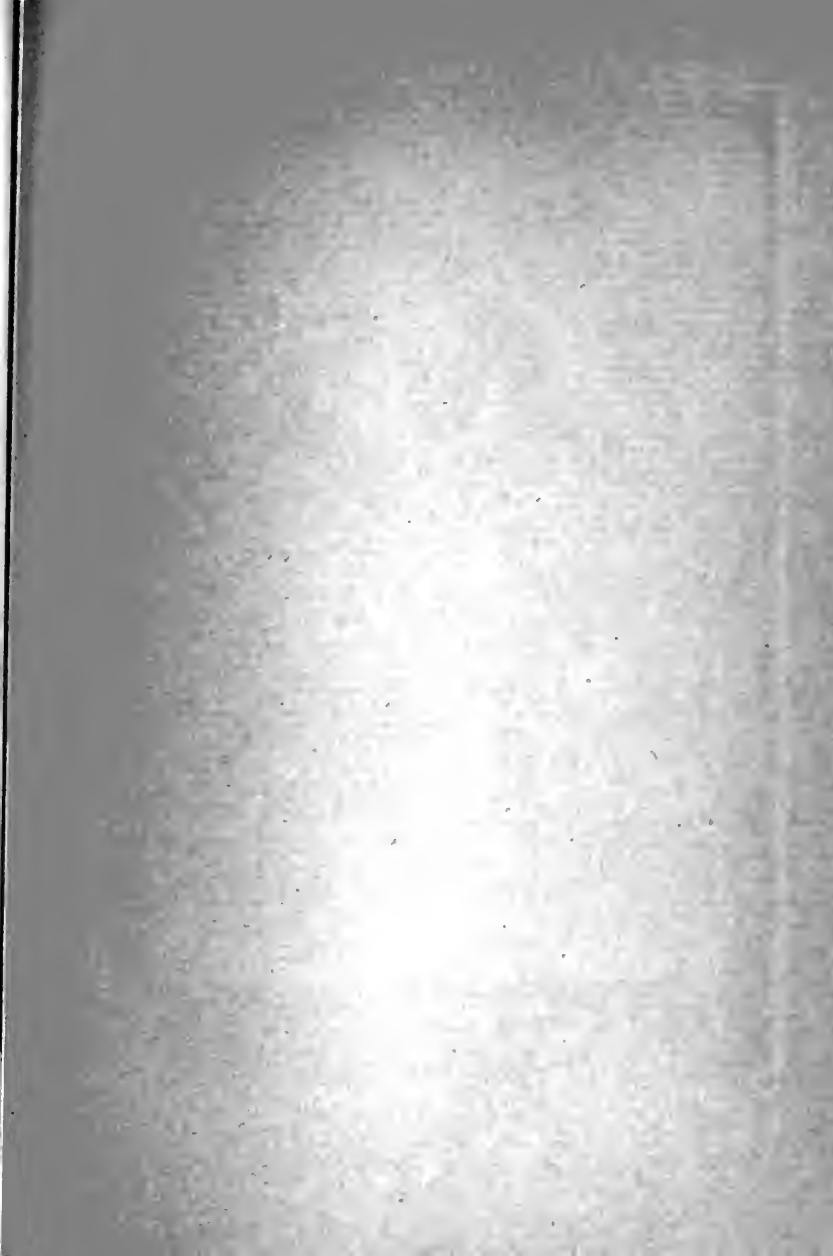
XX. 1. 'Live with me, and be my love'; in *England's Helicon*, and other early versions the line runs, 'Come live with me,' etc., and in this way it is usually quoted. Two verses found in *England's Helicon* are omitted in the present version, but included in the 1640 ed., where "Love's Answer" is also in six quatrains; the additional matter was evidently also derived from *England's Helicon*. After l. 12 the following lines are inserted :—

"A gown made of the finest wool,  
Which from our pretty Lambs we pull.  
Fair lined slippers for the cold,  
With buckles of the purest gold."

The last stanza runs thus :—

"The shepherds' swains shall dance and sing,  
For thy delight each May morning;  
If these delights thy mind may move,  
Then live with me and be my love."







*Henry Wriothesley,  
2<sup>nd</sup> Earl of Southampton.*

# THE RAPE OF LUCRECE

## Preface.

**The Early Editions.** The first edition of "LUCRECE" was published in quarto in 1594, with the following title-page:—

"LVCRECE | LONDON. | Printed by Richard Field, for John Harrison, and are | to be sold at the signe of the White Greyhound | in Paules Church-yard. 1594 |."\*

The running title is "The Rape of Lvcrece." The Bodleian Library copies of this edition differ in some important readings, showing that the text was corrected while passing through the press. Seven new editions appeared by the year 1655; the 1616 issue purported to be "newly revised," but the variant readings are of very doubtful value.

**The Source of the Plot.** The story of Lucrece had been treated by many English writers before Shakespeare chose it as the subject of "the second heir" of his invention. Chaucer told her story in his *Legend of Good Women*, quoting "Ovid and Titus Livius" as his originals (*cp.* Ovid's *Fasti*, ii. 741; Livy, Bk. I., chs. 57, 58). Lydgate treated the same theme in his "*Falls of Princes*"; Painter, in his "*Palace of Pleasure*," 1567. There were other English renderings, notably "ballads" entered on the Stationers' Registers in the years 1568, 1570; a ballad was also printed in 1576.

Shakespeare seems to have read Ovid's version, and this may be considered his main source."†

**The Date of Composition.** In the dedication of "*Venus and Adonis*" to the Earl of Southampton, the poet had vowed "to take advantage of all idle hours" till "I have honoured you with some graver labour." "*Lucrece*" must therefore have been written after the dedication

\* *Cp.* No. 35, "Shakespeare Quarto Fac-similes."

† *Cp.* Baynes' essay on Shakespeare and Ovid, with reference to his early poems (*Fraser's Magazine*, xxi.).

containing these words, and before its entry on the books of the Stationers' Company, *i.e.* between April 1593 and May 1594.

Like the former poem, Lucrece was also addressed to Southampton: it is instructive, however, to compare the two dedications; between the first and second letters timid deference towards an exalted patron has ripened into affectionate devotion.

A comparison of the two companion poems, *Venus and Adonis* and *Lucrece*, the one a study of "female lust and boyish coldness," the other of "male lust and womanly chastity," brings out prominently the advance made in the later poem in respect of ease of versification, maturity of observation, and didactic tendency. This latter superiority seems to have been noted by Shakespeare's contemporaries \*.—

"Who loves chaste life, there Lucrece for a teacher:  
Who liis't read lust there's Venus and Adonis."

(FREEMAN'S *Runne and a Great Cast*, 1614.)

"A Lover's Complaint." This "Complaint" was first printed in 1609, at the end of the volume of "Sonnets."

In all probability the poem belongs to about the same period as "*The Rape of Lucrece*"; it is written in the same metre. Francis Meres may possibly have included it in his suggestive "*et cetera*," when he enumerated the poems of "mellifluous and honey-tongued Shakespeare."

The framework of "*A Lover's Complaint*," its picturesqueness, versification, diction, repression, tenderness, and beauty, give to it a thoroughly Spenserian character, and convey the impression that we have here an early exercise in the Spenserian style; as such the poem links itself ultimately to the exquisite "Complaints" of Spenser's great master,

\* *Cp.* Preface to "*Venus and Adonis*." The earliest allusion to Shakespeare by name occurs in connection with a reference to his *Lucrece*, in the commencing verses of a laudatory address prefixed to "*Willobie his Avis*," 1594. In the same year the author of an Elegy on Lady Helen Branch included among "our greater poetes":—"You that have writ of Chaste Lucretia": Drayton's reference, in his *Matilda*, also in 1594, may have been to a play on the subject, as, in all probability, was Heywood's allusion in his *Apology for Actors*, 1612. Heywood's play on *Lucrece* is not devoid of merit. In 1595 the following words are found in the margin of a curious volume, entitled *Polimanteia*, published at Cambridge:—"All praise worthy Lucretia Sweet Shakespeare."

Sir John Suckling's "supplement of an imperfect Copy of Verses of Mr Wil. Shakespears" appears at first sight to commence with two six-line stanzas, representing a different and perhaps earlier recension of *Lucrece*, but this is doubtful, and in all probability the alterations were Sir John Suckling's, the verses being derived from one of the books of *Elegant Extracts*, *e.g.* "*England's Parnassus*."

Geoffrey Chaucer, with their ruthful burden :—" *Pitè is dede and buried in gentil herte.*" \*

**The Phoenix and the Turtle.** This poem first appeared in a collection published by Robert Chester in 1601, under the following descriptive title :—

" *Love's Martyr; or, Rosalin's Complaint. Allegorically shadowing the truth of Love in the constant Fate of the Phoenix and Turtle. A Poem entrelaced with much varietie and raritie; now first translated out of the venerable Italian Torquato Caliano, by Robert Chester. With the true legend of famous King Arthur, the last of the nine Worthies, being the first essay of a new British poet; collected out of diverse authentical Records. To these are added some new compositions, of several modern writers whose names are subscribed to their several works, upon the first subject: viz., the Phoenix and Turtle.*"

The following title prefaces these new compositions :—

" **HEREAFTER** | FOLLOW DIVERSE | Poeticall Essaies on the former sub-  
| ject; viz. the *Turtle* and *Phanix*. Done by the best and chiefest of our |  
moderne writers with their names sub- | scribed to their particular  
works: | never before extant: | And (now first) consecrated by them all  
generally, | to the love and merit of the true-noble Knight, | Sir John Salis-  
burie. | *Dignum laude virum Musa vetat mori*, MDCI."

The genuineness of the contribution with Shakespeare's name subscribed is now generally admitted, though no successful attempt has yet been made to explain the allegory, nor is any light thrown upon it by the other poems in the collection; among the contributors, in addition to Shakespeare, were Jonson, Chapman, and Marston. In all probability the occasion and subject of the whole collection, which has so long baffled patient research, will some day be discovered, and Shakespeare's meaning will be clear. It would seem from the title-page that the private family history of Sir John Salisbury ought to yield the necessary clue to the events. There is not much to be said in favour of the view that the *Phanix* shadows forth Queen Elizabeth, and the *Turtle*-

\* Spenser's volume entitled "*Complaints: containing Sundry Small Poems of the World's Vanity*," was published in 1591: *cp.* the following opening lines of "*The Ruins of Time*" with "*A Lover's Complaint*":—

" *A woman sitting sorrowfully wailing,  
Rending her yellow locks like wiry gold,  
About her shoulders carelessly down trailing,  
And streams of tears from her fair eyes forth railing;  
In her right hand a broken rod she held,  
Which towards heaven she seemed on high to wield.*"

*dove* typifies "the brilliant but impetuous, the greatly dowered but rash, the illustrious but unhappy Robert Devereux, second Earl of Essex."\* On the other hand, the problem is not settled by describing the allegory as "the delineation of spiritual union," and refusing to recognise the personal allegory.†

Emerson's words,‡ uttered some twenty years ago, may well bear repetition:—"I should like to have the Academy of Letters propose a prize for an essay on Shakespeare's poem, *Let the bird of loudest lay*, and the *Threnos* with which it closes, the aim of the essay being to explain, by a historical research into the poetic myths and tendencies of the age in which it was written, the frame and allusions of the poem."

"How yield your aids, . . . light my weaker eye, . . .  
That whilst of this same Metaphysical,  
God, man, nor woman, but clir'd of all,  
My labouring thoughts with strained ardour sing,  
My muse may mount with an uncommon wing."

\* Cf. Dr Grosart's edition of *Love's Martyr* (*New Shak. Soc.* 1878); *vide* also the same scholar's remarks in his privately printed scarce Elizabethan books, *Manchester*, 1880, etc.; *cp.* Transactions of *New Shak. Soc.*

† Cf. Halliwell-Phillips' *Outlines*, vol. i. 191.

‡ Preface to *Parnassus*, 1875.

THE RAPE OF LUCRECE

To the  
RIGHT HONOURABLE, HENRY WRIOTHESLEY,  
Earle of Southhampton, and Baron of Titchfield.

THE loue I dedicate to your Lordship is without  
end: whereof this Pamphlet without beginning  
is but a superfluous Moity. The warrant I haue of  
your Honourable disposition, not the worth of my  
vntutord Lines makes it assured of acceptance.  
What I haue done is yours, what I haue to doe is  
yours, being part in all I haue, deuoted yours. Were  
my worth greater, my duty would shew greater,  
meane time, as it is, it is bound to your Lordship;  
To whom I wish long life still lengthned with all  
happinesse.

Your Lordships in all duty.

WILLIAM SHAKESPEARE.



## THE ARGUMENT.

LUCIUS TARQUINIUS, for his excessive pride surnamed Superbus, after he had caused his own father-in-law Servius Tullius to be cruelly murdered, and, contrary to the Roman laws and customs, not requiring or staying for the people's suffrages, had possessed himself of the kingdom, went, accompanied with his sons and other noblemen of Rome, to besiege Ardea. During which siege the principal men of the army meeting one evening at the tent of Sextus Tarquinius, the king's son, in their discourses after supper every one commended the virtues of his own wife; among whom Collatinus extolled the incomparable chastity of his wife Lucretia. In that pleasant humour they all posted to Rome; and intending, by their secret and sudden arrival, to make trial of that which every one had before avouched, only Collatinus finds his wife, though it were late in the night, spinning amongst her maids: the other ladies were all found dancing and revelling, or in several disports. Whereupon the noblemen yielded Collatinus the victory, and his wife the fame. At that time Sextus Tarquinius being inflamed with Lucrece's beauty, yet smothering his passions for the present, departed with the rest back to the camp; from whence he shortly after privily withdrew himself, and was, according to his estate, royally entertained and lodged by Lucrece at Collatium. The same night he treacherously stealeth into her chamber, violently ravished her, and early in the morning speedeth away. Lucrece, in this lamentable plight, hastily dispatcheth messengers, one to Rome for her father, another to the camp for Collatine. They came, the one accompanied with Junius Brutus, the other with Publius Valerius; and finding Lucrece attired in mourning habit, demanded the cause of her sorrow. She, first

## THE RAPE OF LUCRECE

taking an oath of them for her revenge, revealed the actor and whole manner of his dealing, and withal suddenly stabbed herself. Which done, with one consent they all vowed to root out the whole hated family of the Tarquins; and bearing the dead body to Rome, Brutus acquainted the people with the doer and manner of the vile deed, with a bitter invective against the tyranny of the king: wherewith the people were so moved, that with one consent and a general acclamation the Tarquins were all exiled, and the state government changed from kings to consuls.





When at Collatium this false lord arrived, 50  
Well was he welcomed by the Roman dame,  
Within whose face beauty and virtue strived  
Which of them both should underprop her fame :  
When virtue bragg'd, beauty would blush for shame ;  
    When beauty boasted blushes, in despite  
    Virtue would stain that o'er with silver white.

But beauty, in that white intituled,  
From Venus' doves doth challenge that fair field :  
Then virtue claims from beauty beauty's red,  
Which virtue gave the golden age to gild 60  
Their silver cheeks, and call'd it then their shield ;  
    Teaching them thus to use it in the fight,  
    When shame assail'd, the red should fence the white.

This heraldry in Lucrece' face was seen,  
Argued by beauty's red and virtue's white :  
Of either's colour was the other queen,  
Proving from world's minority their right :  
Yet their ambition makes them still to fight ;  
    The sovereignty of either being so great,  
    That oft they interchange each other's seat. 70

This silent war of lilies and of roses,  
Which Tarquin view'd in her fair face's field,  
In their pure ranks his traitor eye encloses ;  
Where, lest between them both it should be kill'd,  
The coward captive vanquished doth yield  
    To those two armies, that would let him go  
    Rather than triumph in so false a foe.

Now thinks he that her husband's shallow tongue,  
 The niggard prodigal that praised her so,  
 In that high task hath done her beauty wrong, 80  
 Which far exceeds his barren skill to show :  
 Therefore that praise which Collatine doth owe  
     Enchanted Tarquin answers with surmise,  
     In silent wonder of still-gazing eyes.

This earthly saint, adored by this devil,  
 Little suspecteth the false worshipper ;  
 For unstain'd thoughts do seldom dream on evil ;  
 Birds never limed no secret bushes fear :  
 So guiltless she securely gives good cheer  
     And reverend welcome to her princely guest, 90  
     Whose inward ill no outward harm express'd :

For that he colour'd with his high estate,  
 Hiding base sin in plaits of majesty ;  
 That nothing in him seem'd inordinate,  
 Save sometime too much wonder of his eye,  
 Which, having all, all could not satisfy ;  
     But, poorly rich, so wanteth in his store,  
     That, cloy'd with much, he pineth still for more.

But she, that never coped with stranger eyes,  
 Could pick no meaning from their parling looks, 100  
 Nor read the subtle-shining secrecies  
 Writ in the glassy margents of such books :  
 She touch'd no unknown baits, nor fear'd no hooks ;  
     Nor could she moralize his wanton sight,  
     More than his eyes were open'd to the light.

He stories to her ears her husband's fame,  
Won in the fields of fruitful Italy ;  
And decks with praises Collatine's high name,  
Made glorious by his manly chivalry  
With bruised arms and wreaths of victory : 110  
    Her joy with heaved-up hand she doth express,  
    And wordless so greets heaven for his success.

Far from the purpose of his coming hither,  
He makes excuses for his being there :  
No cloudy show of stormy blustering weather  
Doth yet in his fair welkin once appear ;  
Till sable Night, mother of dread and fear,  
    Upon the world dim darkness doth display,  
    And in her vaulty prison stows the day.

For then is Tarquin brought unto his bed, 120  
Intending weariness with heavy spright ;  
For after supper long he questioned  
With modest Lucrece, and wore out the night :  
Now leaden slumber with life's strength doth fight ;  
    And every one to rest themselves betake,  
    Save thieves and cares and troubled minds that wake.

As one of which doth Tarquin lie revolving  
The sundry dangers of his will's obtaining ;  
Yet ever to obtain his will resolving,  
Though weak-built hopes persuade him to abstaining : 130  
Despair to gain doth traffic oft for gaining,  
    And when great treasure is the meed proposed,  
    Though death be adjunct, there's no death supposed.

Those that much covet are with gain so fond  
 That what they have not, that which they possess,  
 They scatter and unloose it from their bond,  
 And so, by hoping more, they have but less ;  
 Or, gaining more, the profit of excess  
     Is but to surfeit, and such griefs sustain,  
     That they prove bankrupt in this poor-rich gain. 140

The aim of all is but to nurse the life  
 With honour, wealth and ease, in waning age ;  
 And in this aim there is such thwarting strife  
 That one for all or all for one we gage ;  
 As life for honour in fell battle's rage ;  
     Honour for wealth ; and oft that wealth doth cost  
     The death of all, and all together lost.

So that in venturing ill we leave to be  
 The things we are for that which we expect ;  
 And this ambitious foul infirmity, 150  
 In having much, torments us with defect  
 Of that we have : so then we do neglect  
     The thing we have, and, all for want of wit,  
     Make something nothing by augmenting it.

Such hazard now must doting Tarquin make,  
 Pawning his honour to obtain his lust ;  
 And for himself himself he must forsake :  
 Then where is truth, if there be no self-trust ?  
 When shall he think to find a stranger just,  
     When he himself himself confounds, betrays 160  
     To slanderous tongues and wretched hateful days ?





' Fair torch, burn out thy light, and lend it not                    190  
 To darken her whose light excelleth thine :  
 And die, unhallow'd thoughts, before you blot  
 With your uncleanness that which is divine :  
 Offer pure incense to so pure a shrine :  
     Let fair humanity abhor the deed  
     That spots and stains love's modest snow-white weed.

' O shame to knighthood and to shining arms !  
 O foul dishonour to my household's grave !  
 O impious act, including all foul harms !  
 A martial man to be soft fancy's slave !                                    200  
 True valour still a true respect should have ;  
     Then my digression is so vile, so base,  
     That it will live engraven in my face.

' Yea though I die, the scandal will survive,  
 And be an eye-sore in my golden coat ;  
 Some loathsome dash the herald will contrive,  
 To cipher me how fondly I did dote ;  
 That my posterity, shamed with the note,  
     Shall curse my bones, and hold it for no sin  
     To wish that I their father had not bin.                                    210

' What win I, if I gain the thing I seek ?  
 A dream, a breath, a froth of fleeting joy.  
 Who buys a minute's mirth to wail a week ?  
 Or sells eternity to get a toy ?  
 For one sweet grape who will the vine destroy ?  
     Or what fond beggar, but to touch the crown,  
     Would with the sceptre straight be stricken down ?

‘If Collatinus dream of my intent,  
Will he not wake, and in a desperate rage  
Post hither, this vile purpose to prevent? 220  
This siege that hath engirt his marriage,  
This blur to youth, this sorrow to the sage,  
    This dying virtue, this surviving shame,  
    Whose crime will bear an ever-during blame.

‘O what excuse can my invention make,  
When thou shalt charge me with so black a deed?  
Will not my tongue be mute, my frail joints shake,  
Mine eyes forgo their light, my false heart bleed?  
The guilt being great, the fear doth still exceed;  
    And extreme fear can neither fight nor fly, 230  
    But coward-like with trembling terror die.

‘Had Collatinus kill’d my son or sire,  
Or lain in ambush to betray my life,  
Or were he not my dear friend, this desire  
Might have excuse to work upon his wife,  
As in revenge or quittal of such strife:  
    But as he is my kinsman, my dear friend,  
    The shame and fault finds no excuse nor end.

‘Shameful it is; ay, if the fact be known:  
Hateful it is; there is no hate in loving: 240  
I’ll beg her love; but she is not her own:  
The worst is but denial and reproving:  
My will is strong, past reason’s weak removing.  
    Who fears a sentence or an old man’s saw  
    Shall by a painted cloth be kept in awe.’

Thus graceless holds he disputation  
 'Tween frozen conscience and hot-burning will,  
 And with good thoughts makes dispensation,  
 Urging the worser sense for vantage still ;  
 Which in a moment doth confound and kill 250  
     All pure effects, and doth so far proceed  
     That what is vile shows like a virtuous deed.

Quoth he, ' she took me kindly by the hand,  
 And gazed for tidings in my eager eyes,  
 Fearing some hard news from the warlike band,  
 Where her beloved Collatinus lies.  
 O, how her fear did make her colour rise !  
     First red as roses that on lawn we lay,  
     Then white as lawn, the roses took away.

' And how her hand, in my hand being lock'd, 260  
 Forced it to tremble with her loyal fear !  
 Which struck her sad, and then it faster rock'd,  
 Until her husband's welfare she did hear ;  
 Whereat she smiled with so sweet a cheer  
     That had Narcissus seen her as she stood  
     Self-love had never drown'd him in the flood.

' Why hunt I then for colour or excuses ?  
 All orators are dumb when beauty pleadeth ;  
 Poor wretches have remorse in poor abuses ;  
 Love thrives not in the heart that shadows dreadeth : 270  
 Affection is my captain, and he leadeth ;  
     And when his gaudy banner is display'd,  
     The coward fights, and will not be dismay'd.

‘Then, childish fear avaunt! debating die!  
Respect and reason wait on wrinkled age!  
My heart shall never countermand mine eye:  
Sad pause and deep regard beseems the sage;  
My part is youth, and beats these from the stage:  
    Desire my pilot is, beauty my prize;  
    Then who fears sinking where such treasure lies?’

As corn o’ergrown by weeds, so heedful fear                   281  
Is almost choked by unresisted lust.  
Away he steals with open listening ear,  
Full of foul hope and full of fond mistrust;  
Both which, as servitors to the unjust,  
    So cross him with their opposite persuasion,  
    That now he vows a league, and now invasion.

Within his thought her heavenly image sits,  
And in the self-same seat sits Collatine:  
That eye which looks on her confounds his wits;                   290  
That eye which him beholds, as more divine,  
Unto a view so false will not incline;  
    But with a pure appeal seeks to the heart,  
    Which once corrupted takes the worsen part;

And therein heartens up his servile powers,  
Who, flatter’d by their leader’s jocund show,  
Stuff up his lust, as minutes fill up hours;  
And as their captain, so their pride doth grow,  
Paying more slavish tribute than they owe.  
    By reprobate desire thus madly led,                   300  
    The Roman lord marcheth to Lucrece’ bed.



'So, so,' quoth he, 'these lets attend the time,                   330  
 Like little frosts that sometime threat the spring,  
 To add a more rejoicing to the prime,  
 And give the sneaped birds more cause to sing.  
 Pain pays the income of each precious thing ;  
     Huge rocks, high winds, strong pirates, shelves and  
         sands,  
     The merchant fears, ere rich at home he lands.'

Now is he come unto the chamber door,  
 That shuts him from the heaven of his thought,  
 Which with a yielding latch, and with no more,  
 Hath barr'd him from the blessed thing he sought.                   340  
 So from himself impiety hath wrought,  
     That for his prey to pray he doth begin,  
     As if the heavens should countenance his sin.

But in the midst of his unfruitful prayer,  
 Having solicited the eternal power  
 That his foul thoughts might compass his fair fair,  
 And they would stand auspicious to the hour,  
 Even there he starts : quoth he, ' I must deflower :  
     The powers to whom I pray abhor this fact ;  
     How can they then assist me in the act ?                   350

' Then Love and Fortune be my gods, my guide !  
 My will is back'd with resolution :  
 Thoughts are but dreams till their effects be tried ;  
 The blackest sin is clear'd with absolution ;  
 Against love's fire fear's frost hath dissolution.  
     The eye of heaven is out, and misty night  
     Covers the shame that follows sweet delight.'

This said, his guilty hand pluck'd up the latch,  
 And with his knee the door he opens wide.  
 The dove sleeps fast that this night-owl will catch :   360  
 Thus treason works ere traitors be espied.  
 Who sees the lurking serpent steps aside ;  
     But she, sound sleeping, fearing no such thing,  
     Lies at the mercy of his mortal sting.

Into the chamber wickedly he stalks  
 And gazeth on her yet unstained bed.  
 The curtains being close, about he walks,  
 Rolling his greedy eyeballs in his head :  
 By their high treason is his heart misled ;  
     Which gives the watch-word to his hand full soon  
     To draw the cloud that hides the silver moon.   371

Look, as the fair and fiery-pointed sun,  
 Rushing from forth a cloud, bereaves our sight ;  
 Even so, the curtain drawn, his eyes begun  
 To wink, being blinded with a greater light :  
 Whether it is that she reflects so bright,  
     That dazzleth them, or else some shame supposed ;  
     But blind they are, and keep themselves enclosed.

O, had they in that darksome prison died !  
 Then had they seen the period of their ill ;                   380  
 Then Collatine again, by Lucrece' side,  
 In his clear bed might have reposed still :  
 But they must ope, this blessed league to kill ;  
     And holy-thoughted Lucrece to their sight  
     Must sell her joy, her life, her world's delight.



Her lily hand her rosy cheek lies under,  
Cozening the pillow of a lawful kiss ;  
Who, therefore angry, seems to part in sunder,  
Swelling on either side to want his bliss ;  
Between whose hills her head entombed is : 390  
    Where, like a virtuous monument, she lies,  
    To be admired of lewd unhallow'd eyes.

Without the bed her other fair hand was,  
On the green coverlet ; whose perfect white  
Show'd like an April daisy on the grass,  
With pearly sweat, resembling dew of night.  
Her eyes, like marigolds, had sheathed their light,  
    And canopied in darkness sweetly lay,  
    Till they might open to adorn the day.

Her hair, like golden threads, play'd with her breath ;  
O modest wantons ! wanton modesty ! 401  
Showing life's triumph in the map of death,  
And death's dim look in life's mortality :  
Each in her sleep themselves so beautify  
    As if between them twain there were no strife,  
    But that life lived in death and death in life.

Her breasts, like ivory globes circled with blue,  
A pair of maiden worlds unconquered,  
Save of their lord no bearing yoke they knew,  
And him by oath they truly honoured. 410  
These worlds in Tarquin new ambition bred ;  
    Who, like a foul usurper, went about  
    From this fair throne to heave the owner out.

What could he see but mightily he noted ?  
 What did he note but strongly he desired ?  
 What he beheld, on that he firmly doted,  
 And in his will his wilful eye he tired.  
 With more than admiration he admired  
     Her azure veins, her alabaster skin,  
     Her coral lips, her snow-white dimpled chin.      420

As the grim lion fawneth o'er his prey,  
 Sharp hunger by the conquest satisfied,  
 So o'er this sleeping soul doth Tarquin stay,  
 His rage of lust by gazing qualified ;  
 Slack'd, not suppress'd ; for standing by her side,  
     His eye, which late this mutiny restrains,  
     Unto a greater uproar tempts his veins :

And they, like straggling slaves for pillage fighting,  
 Obdurate vassals fell exploits effecting,  
 In bloody death and ravishment delighting,      430  
 Nor children's tears nor mothers' groans respecting,  
 Swell in their pride, the onset still expecting :  
     Anon his beating heart, alarum striking,  
     Gives the hot charge, and bids them do their liking.

His drumming heart cheers up his burning eye,  
 His eye commends the leading to his hand ;  
 His hand, as proud of such a dignity,  
 Smoking with pride, march'd on to make his stand  
 On her bare breast, the heart of all her land ;  
     Whose ranks of blue veins, as his hand did scale,  
     Left their round turrets destitute and pale.      441



First, like a trumpet, doth his tongue begin 470  
To sound a parley to his heartless foe ;  
Who o'er the white sheet peers her whiter chin,  
The reason of this rash alarm to know,  
Which he by dumb demeanour seeks to show ;  
    But she with vehement prayers urgeth still  
    Under what colour he commits this ill.

Thus he replies : ' The colour in thy face,  
That even for anger makes the lily pale  
And the red rose blush at her own disgrace,  
Shall plead for me and tell my loving tale : 480  
Under that colour am I come to scale  
    Thy never-conquered fort : the fault is thine,  
    For those thine eyes betray thee unto mine.

' Thus I forestall thee, if thou mean to chide :  
Thy beauty hath ensnared thee to this night,  
Where thou with patience must my will abide ;  
My will that marks thee for my earth's delight,  
Which I to conquer sought with all my might ;  
    But as reproof and reason beat it dead,  
    By thy bright beauty was it newly bred. 490

' I see what crosses my attempt will bring ;  
I know what thorns the growing rose defends ;  
I think the honey guarded with a sting ;  
All this beforehand counsel comprehends :  
But will is deaf and hears no heedful friends ;  
    Only he hath an eye to gaze on beauty,  
    And dotes on what he looks, 'gainst law or duty.

‘I have debated, even in my soul,  
What wrong, what shame, what sorrow I shall breed ;  
But nothing can affection’s course control, 500  
Or stop the headlong fury of his speed.  
I know repentant tears ensue the deed,  
    Reproach, disdain and deadly enmity ;  
    Yet strive I to embrace mine infamy.’

This said, he shakes aloft his Roman blade,  
Which, like a falcon towering in the skies,  
Coucheth the fowl below with his wings’ shade,  
Whose crooked beak threats if he mount he dies :  
So under his insulting falchion lies  
    Harmless Lucretia, marking what he tells 510  
    With trembling fear, as fowl hear falcon’s bells.

‘Lucrece,’ quoth he, ‘this night I must enjoy thee :  
If thou deny, then force must work my way,  
For in thy bed I purpose to destroy thee :  
That done, some worthless slave of thine I’ll slay,  
To kill thine honour with thy life’s decay ;  
    And in thy dead arms do I mean to place him,  
    Swearing I slew him, seeing thee embrace him.

‘So thy surviving husband shall remain  
The scornful mark of every open eye ; 520  
Thy kinsmen hang their heads at this disdain,  
Thy issue blurr’d with nameless bastardy :  
And thou, the author of their obloquy  
    Shalt have thy trespass cited up in rhymes  
    And sung by children in succeeding times.

‘ But if thou yield, I rest thy secret friend :  
 The fault unknown is as a thought unacted ;  
 A little harm done to a great good end  
 For lawful policy remains enacted.

The poisonous simple sometime is compacted 530  
 In a pure compound ; being so applied,  
 His venom in effect is purified.

‘ Then, for thy husband and thy children’s sake,  
 Tender my suit : bequeath not to their lot  
 The shame that from them no device can take,  
 The blemish that will never be forgot ;  
 Worse than a slavish wipe or birth-hour’s blot :  
 For marks descried in men’s nativity  
 Are nature’s faults, not their own infamy.’

Here with a cockatrice’ dead-killing eye 540  
 He rouseth up himself, and makes a pause ;  
 While she, the picture of true piety,  
 Like a white hind under the gripe’s sharp claws,  
 Pleads, in a wilderness where are no laws,  
 To the rough beast that knows no gentle right,  
 Nor aught obeys but his foul appetite.

But when a black-faced cloud the world doth threat,  
 In his dim mist the aspiring mountains hiding,  
 From earth’s dark womb some gentle gust doth get,  
 Which blows these pitchy vapours from their biding,  
 Hindering their present fall by this dividing ; 551  
 So his unhallow’d haste her words delays,  
 And moody Pluto winks while Orpheus plays.

Yet, foul night-waking cat, he doth but dally,  
 While in his hold-fast foot the weak mouse panteth :  
 Her sad behaviour feeds his vulture folly,  
 A swallowing gulf that even in plenty wanteth ;  
 His ear her prayers admits, but his heart granteth  
     No penetrable entrance to her plaining :  
     Tears harden lust, though marble wear with raining.

Her pity-pleading eyes are sadly fixed 561  
 In the remorseless wrinkles of his face ;  
 Her modest eloquence with sighs is mixed,  
 Which to her oratory adds more grace.  
 She puts the period often from his place,  
     And midst the sentence so her accent breaks  
     That twice she doth begin ere once she speaks.

She conjures him by high almighty Jove,  
 By knighthood, gentry, and sweet friendship's oath,  
 By her untimely tears, her husband's love, 570  
 By holy human law and common troth,  
 By heaven and earth, and all the power of both,  
     That to his borrow'd bed he make retire,  
     And stoop to honour, not to foul desire.

Quoth she : ' Reward not hospitality  
 With such black payment as thou hast pretended ;  
 Mud not the fountain that gave drink to thee ;  
 Mar not the thing that cannot be amended ;  
 End thy ill aim before thy shoot be ended ;  
     He is no woodman that doth bend his bow 580  
     To strike a poor unseasonable doe.

' My husband is thy friend ; for his sake spare me :  
 Thyself art mighty ; for thine own sake leave me :  
 Myself a weakling ; do not then ensnare me :  
 Thou look'st not like deceit ; do not deceive me.  
 My sighs, like whirlwinds, labour hence to heave thee :  
     If ever man were moved with woman's moans,  
     Be moved with my tears, my sighs, my groans :

' All which together, like a troubled ocean,  
 Beat at thy rocky and wreck-threatening heart,                   590  
 To soften it with their continual motion ;  
 For stones dissolved to water do convert.  
 O, if no harder than a stone thou art,  
     Melt at my tears, and be compassionate !  
     Soft pity enters at an iron gate.

' In Tarquin's likeness I did entertain thee :  
 Hast thou put on his shape to do him shame ?  
 To all the host of heaven I complain me,  
 Thou wrong'st his honour, wound'st his princely name.  
 Thou art not what thou seem'st ; and if the same,           600  
     Thou seem'st not what thou art, a god, a king ;  
     For kings, like gods, should govern every thing.

' How will thy shame be seeded in thine age,  
 When thus thy vices bud before thy spring !  
 If in thy hope thou darest do such outrage,  
 What darest thou not when once thou art a king ?  
 O, be remember'd, no outrageous thing  
     From vassal actors can be wiped away ;  
     Then kings' misdeeds cannot be hid in clay.



' This deed will make thee only loved for fear ;                    610  
 But happy monarchs still are fear'd for love :  
 With foul offenders thou perforce must bear,  
 When they in thee the like offences prove :  
 If but for fear of this, thy will remove ;  
     For princes are the glass, the school, the book,  
     Where subjects' eyes do learn, do read, do look.

' And wilt thou be the school where Lust shall learn ?  
 Must he in thee read lectures of such shame ?  
 Wilt thou be glass wherein it shall discern  
 Authority for sin, warrant for blame,                                    620  
 To privilege dishonour in thy name ?  
     Thou back'st reproach against long-living laud,  
     And makest fair reputation but a bawd.

' Hast thou command ? by him that gave it thee,  
 From a pure heart command thy rebel will :  
 Draw not thy sword to guard iniquity,  
 For it was lent thee all that brood to kill.  
 Thy princely office how canst thou fulfil,  
     When, pattern'd by thy fault, foul sin may say  
     He learn'd to sin and thou didst teach the way ?                    630

' Think but how vile a spectacle it were,  
 To view thy present trespass in another.  
 Men's faults do seldom to themselves appear ;  
 Their own transgressions partially they smother :  
 This guilt would seem death-worthy in thy brother.  
     O, how are they wrapp'd in with infamies  
     That from their own misdeeds askance their eyes !

‘To thee, to thee, my heaved-up hands appeal,  
Not to seducing lust, thy rash relier :  
I sue for exiled majesty’s repeal ;  
Let him return, and flattering thoughts retire :  
His true respect will prison false desire,  
    And wipe the dim mist from thy doting eyne,  
    That thou shalt see thy state and pity mine.’

640

‘Have done,’ quoth he : ‘ my uncontrolled tide  
Turns not, but swells the higher by this let.  
Small lights are soon blown out, huge fires abide,  
And with the wind in greater fury fret :  
The petty streams that pay a daily debt  
    To their salt sovereign, with their fresh falls’ haste  
    Add to his flow, but alter not his taste.’

651

‘Thou art,’ quoth she, ‘ a sea, a sovereign king ;  
And, lo, there falls into thy boundless flood  
Black lust, dishonour, shame, misgoverning,  
Who seek to stain the ocean of thy blood.  
If all these petty ills shall change thy good,  
    Thy sea within a puddle’s womb is hearsed,  
    And not the puddle in thy sea dispersed.

‘So shall these slaves be king, and thou their slave ;  
Thou nobly base, they basely dignified ;  
Thou their fair life, and they thy fouler grave :  
Thou loathed in their shame, they in thy pride :  
The lesser thing should not the greater hide ;  
    The cedar stoops not to the base shrub’s foot,  
    But low shrubs wither at the cedar’s root.

660

'So let thy thoughts, low vassals to thy state'—  
 'No more,' quoth he; 'by heaven, I will not hear thee:  
 Yield to my love; if not, enforced hate,  
 Instead of love's coy touch, shall rudely tear thee:  
 That done, despitefully I mean to bear thee                   670  
     Unto the base bed of some rascal groom,  
     To be thy partner in this shameful doom.'

This said, he sets his foot upon the light,  
 For light and lust are deadly enemies:  
 Shame folded up in blind concealing night,  
 When most unseen, thou most doth tyrannize.  
 The wolf hath seized his prey, the poor lamb cries;  
     Till with her own white fleece her voice controll'd  
     Entombs her outcry in her lips' sweet fold:

For with the nightly linen that she wears                   680  
 He pens her piteous clamours in her head,  
 Cooling his hot face in the chastest tears  
 That ever modest eyes with sorrow shed.  
 O, that prone lust should stain so pure a bed!  
     The spots whereof could weeping purify,  
     Her tears should drop on them perpetually.

But she hath lost a dearer thing than life,  
 And he hath won what he would lose again:  
 This forced league doth force a further strife;  
 This momentary joy breeds months of pain;                   690  
 This hot desire converts to cold disdain:  
     Pure Chastity is rifled of her store,  
     And Lust, the thief, far poorer than before.

Look, as the full-fed hound or gorged hawk,  
Unapt for tender smell or speedy flight,  
Make slow pursuit, or altogether balk  
The prey wherein by nature they delight,  
So surfeit-taking Tarquin fares this night :  
    His taste delicious, in digestion souring,  
    Devours his will, that lived by foul devouring.   700

O, deeper sin than bottomless conceit  
Can comprehend in still imagination !  
Drunken Desire must vomit his receipt,  
Ere he can see his own abomination.  
While Lust is in his pride, no exclamation  
    Can curb his heat or rein his rash desire,  
    Till, like a jade, Self-will himself doth tire.

And then with lank and lean discolour'd cheek,  
With heavy eye, knit brow, and strengthless pace,  
Feeble Desire, all recreant, poor and meek,                   710  
Like to a bankrupt beggar wails his case :  
The flesh being proud, Desire doth fight with Grace,  
    For there it revels, and when that decays  
    The guilty rebel for remission prays.

So fares it with this faultful lord of Rome,  
Who this accomplishment so hotly chased ;  
For now against himself he sounds this doom,  
That through the length of times he stands disgraced :  
Besides, his soul's fair temple is defaced,  
    To whose weak ruins muster troops of cares,           720  
    To ask the spotted princess how she fares.



'They think not but that every eye can see 750  
 The same disgrace which they themselves behold ;  
 And therefore would they still in darkness be,  
 To have their unseen sin remain untold ;  
 For they their guilt with weeping will unfold,  
     And grave, like water that doth eat in steel,  
     Upon my cheeks what helpless shame I feel.'

Here she exclaims against repose and rest,  
 And bids her eyes hereafter still be blind.  
 She wakes her heart by beating on her breast,  
 And bids it leap from thence, where it may find 760  
 Some purer chest to close so pure a mind.  
     Frantic with grief thus breathes she forth her spite  
     Against the unseen secrecy of night :

'O comfort-killing Night, image of hell !  
 Dim register and notary of shame !  
 Black stage for tragedies and murders fell !  
 Vast sin-concealing chaos ! nurse of blame !  
 Blind muffled bawd ! dark harbour for defame !  
     Grim cave of death ! whispering conspirator  
     With close-tongued treason and the ravisher ! 770

'O hateful, vaporous and foggy Night !  
 Since thou art guilty of my cureless crime,  
 Muster thy mists to meet the eastern light,  
 Make war against proportion'd course of time ;  
 Or if thou wilt permit the sun to climb  
     His wonted height, yet ere he go to bed,  
     Knit poisonous clouds about his golden head.

‘ With rotten damps ravish the morning air ;  
Let their exhaled unwholesome breaths make sick  
The life of purity, the supreme fair, 780  
Ere he arrive his weary noon-tide prick ;  
And let thy misty vapours march so thick  
That in their smoky ranks his smother’d light  
May set at noon and make perpetual night.

‘ Were Tarquin Night, as he is but Night’s child,  
The silver-shining queen he would distain ;  
Her twinkling handmaids too, by him defiled,  
Through Night’s black bosom should not peep again :  
So should I have co-partners in my pain ;  
And fellowship in woe doth woe assuage, 790  
As palmers’ chat makes short their pilgrimage.

‘ Where now I have no one to blush with me,  
To cross their arms and hang their heads with mine,  
To mask their brows and hide their infamy ;  
But I alone alone must sit and pine,  
Seasoning the earth with showers of silver brine,  
Mingling my talk with tears, my grief with groans,  
Poor wasting monuments of lasting moans.

‘ O Night, thou furnace of foul-reeking smoke,  
Let not the jealous Day behold that face 800  
Which underneath thy black all-hiding cloak  
Immodestly lies martyr’d with disgrace !  
Keep still possession of thy gloomy place,  
That all the faults which in thy reign are made  
May likewise be sepulchred in thy shade !

' Make me not object to the tell-tale Day !  
 The light will show, character'd in my brow,  
 The story of sweet chastity's decay,  
 The impious breach of holy wedlock vow :  
 Yea, the illiterate, that know not how 810  
     To cipher what is writ in learned books,  
     Will quote my loathsome trespass in my looks.

' The nurse, to still her child, will tell my story,  
 And fright her crying babe with Tarquin's name ;  
 The orator, to deck his oratory,  
 Will couple my reproach to Tarquin's shame ;  
 Feast-finding minstrels, tuning my defame,  
     Will tie the hearers to attend each line,  
     How Tarquin wronged me, I Collatine.

' Let my good name, that senseless reputation, 820  
 For Collatine's dear love be kept unspotted :  
 If that he made a theme for disputation,  
 The branches of another root are rotted,  
 And undeserved reproach to him allotted  
     That is as clear from this attain of mine  
     As I, ere this, was pure to Collatine.

' O unseen shame ! invisible disgrace !  
 O unfelt sore ! crest-wounding, private scar !  
 Reproach is stamp'd in Collatinus' face,  
 And Tarquin's eye may read the mot afar, 830  
 How he in peace is wounded, not in war.  
     Alas, how many bear such shameful blows,  
     Which not themselves, but he that gives them knows !



‘If, Collatine, thine honour lay in me,  
 From me by strong assault it is bereft.  
 My honey lost, and I, a drone-like bee,  
 Have no perfection of my summer left,  
 But robb’d and ransack’d by injurious theft :  
     In thy weak hive a wandering wasp hath crept,  
     And suck’d the honey which thy chaste bee kept.

‘Yet am I guilty of thy honour’s wrack ; 841  
 Yet for thy honour did I entertain him ;  
 Coming from thee, I could not put him back,  
 For it had been dishonour to disdain him :  
 Besides, of weariness he did complain him,  
     And talk’d of virtue : O unlook’d-for evil,  
     When virtue is profaned in such a devil !

‘Why should the worm intrude the maiden bud ?  
 Or hateful cuckoos hatch in sparrows’ nests ?  
 Or toads infect fair founts with venom mud ? 850  
 Or tyrant folly lurk in gentle breasts ?  
 Or kings be breakers of their own behests ?  
     But no perfection is so absolute  
     That some impurity doth not pollute.

‘The aged man that coffers up his gold  
 Is plagued with cramps and gouts and painful fits,  
 And scarce hath eyes his treasure to behold,  
 But like still-pining Tantalus he sits  
 And useless barns the harvest of his wits,  
     Having no other pleasure of his gain 860  
     But torment that it cannot cure his pain.

‘So then he hath it when he cannot use it,  
 And leaves it to be master’d by his young;  
 Who in their pride do presently abuse it:  
 Their father was too weak, and they too strong,  
 To hold their cursed-blessed fortune long.

The sweets we wish for turn to loathed sours  
 Even in the moment that we call them ours.

‘Unruly blasts wait on the tender spring;  
 Unwholesome weeds take root with precious flowers;  
 The adder hisses where the sweet birds sing;                   871  
 What virtue breeds iniquity devours:  
 We have no good that we can say is ours  
     But ill-annexed Opportunity  
     Or kills his life or else his quality.

‘O Opportunity, thy guilt is great!  
 ’Tis thou that executest the traitor’s treason;  
 Thou set’st the wolf where he the lamb may get;  
 Whoever plots the sin, thou point’st the season;  
 ’Tis thou that spurn’st at right, at law, at reason;           880  
     And in thy shady cell, where none may spy him,  
     Sits Sin, to seize the souls that wander by him.

‘Thou makest the vestal violate her oath;  
 Thou blow’st the fire when temperance is thaw’d;  
 Thou smother’st honesty, thou murder’st troth;  
 Thou foul abettor! thou notorious bawd!  
 Thou plantest scandal and displacest laud:  
     Thou ravisher, thou traitor, thou false thief,  
     Thy honey turns to gall, thy joy to grief!

‘Thy secret pleasure turns to open shame, 890  
Thy private feasting to a public fast,  
Thy smoothing titles to a ragged name,  
Thy sugar’d tongue to bitter wormwood taste :  
Thy violent vanities can never last.  
How comes it then, vile Opportunity,  
Being so bad, such numbers seek for thee ?

‘When wilt thou be the humble suppliant’s friend,  
And bring him where his suit may be obtained ?  
When wilt thou sort an hour great strifes to end ?  
Or free that soul which wretchedness hath chained ? 900  
Give physic to the sick, ease to the pained ?  
The poor, lame, blind, halt, creep, cry out for thee ;  
But they ne’er meet with Opportunity.

‘The patient dies while the physician sleeps ;  
The orphan pines while the oppressor feeds ;  
Justice is feasting while the widow weeps ;  
Advice is sporting while infection breeds :  
Thou grant’st no time for charitable deeds :  
Wrath, envy, treason, rape, and murder’s rages,  
Thy heinous hours wait on them as their pages. 910

‘When Truth and Virtue have to do with thee,  
A thousand crosses keep them from thy aid :  
They buy thy help, but Sin ne’er gives a fee ;  
He gratis comes, and thou art well appaid  
As well to hear as grant what he hath said.  
My Collatine would else have come to me  
When Tarquin did, but he was stay’d by thee.

' Guilty thou art of murder and of theft,  
 Guilty of perjury and subornation,  
 Guilty of treason, forgery and shift, 920  
 Guilty of incest, that abomination ;  
 An accessory by thine inclination  
     To all sins past and all that are to come,  
     From the creation to the general doom.

' Mis-shapen Time, copesmate of ugly Night,  
 Swift subtle post, carrier of grisly care,  
 Eater of youth, false slave to false delight,  
 Base watch of woes, sin's pack-horse, virtue's snare ;  
 Thou nursest all and murder'st all that are :  
     O, hear me then, injurious, shifting Time ! 930  
     Be guilty of my death, since of my crime.

' Why hath thy servant Opportunity  
 Betray'd the hours thou gavest me to repose,  
 Cancell'd my fortunes and enchained me  
 To endless date of never-ending woes ?  
 Time's office is to fine the hate of foes,  
     To eat up errors by opinion bred,  
     Not spend the dowry of a lawful bed.

' Time's glory is to calm contending kings,  
 To unmask falsehood and bring truth to light, 940  
 To stamp the seal of time in aged things,  
 To wake the morn and sentinel the night,  
 To wrong the wronger till he render right,  
     To ruinate proud buildings with thy hours  
     And smear with dust their glittering golden towers ;

‘To fill with worm-holes stately monuments,  
To feed oblivion with decay of things,  
To blot old books and alter their contents,  
To pluck the quills from ancient ravens’ wings,  
To dry the old oak’s sap and cherish springs,                   950  
    To spoil antiquities of hammer’d steel  
    And turn the giddy round of Fortune’s wheel;

‘To show the beldam daughters of her daughter,  
To make the child a man, the man a child,  
To slay the tiger that doth live by slaughter,  
To tame the unicorn and lion wild,  
To mock the subtle in themselves beguiled,  
    To cheer the ploughman with increaseful crops,  
    And waste huge stones with little water-drops.

‘Why work’st thou mischief in thy pilgrimage,                   960  
Unless thou couldst return to make amends?  
One poor retiring minute in an age  
Would purchase thee a thousand thousand friends,  
Lending him wit that to bad debtors lends :  
    O, this dread night, wouldst thou one hour come back,  
    I could prevent this storm and shun thy wrack !

‘Thou ceaseless lackey to eternity,  
With some mischance cross Tarquin in his flight :  
Devise extremes beyond extremity,  
To make him curse this cursed crimeful night :                   970  
Let ghastly shadows his lewd eyes affright,  
    And the dire thought of his committed evil  
    Shape every bush a hideous shapeless devil.

‘ Disturb his hours of rest with restless trances,  
 Afflict him in his bed with bedrid groans ;  
 Let there bechance him pitiful mischances,  
 To make him moan ; but pity not his moans :  
 Stone him with harden’d hearts, harder than stones ;  
     And let mild women to him lose their mildness,  
     Wilder to him than tigers in their wildness.      980

‘ Let him have time to tear his curled hair,  
 Let him have time against himself to rave,  
 Let him have time of time’s help to despair,  
 Let him have time to live a loathed slave,  
 Let him have time a beggar’s orts to crave,  
     And time to see one that by alms doth live  
     Disdain to him disdained scraps to give.

‘ Let him have time to see his friends his foes,  
 And merry fools to mock at him resort ;  
 Let him have time to mark how slow time goes      990  
 In time of sorrow, and how swift and short  
 His time of folly and his time of sport ;  
     And ever let his unrecalling crime  
     Have time to wail the abusing of his time.

‘ O Time, thou tutor both to good and bad,  
 Teach me to curse him that thou taught’st this ill !  
 At his own shadow let the thief run mad,  
 Himself himself seek every hour to kill !  
 Such wretched hands such wretched blood should spill ;  
     For who so base would such an office have      1000  
     As slanderous deathsman to so base a slave ?



'Poor hand, why quiver'st thou at this decree?           1030  
 Honour thyself to rid me of this shame;  
 For if I die, my honour lives in thee,  
 But if I live, thou livest in my defame:  
 Since thou couldst not defend thy loyal dame,  
     And wast afeard to scratch her wicked foe,  
     Kill both thyself and her for yielding so.'

This said, from her be-tumbled couch she starteth,  
 To find some desperate instrument of death:  
 But this no slaughterhouse no tool imparteth  
 To make more vent for passage of her breath;           1040  
 Which, thronging through her lips, so vanisheth  
     As smoke from Ætna that in air consumes,  
     Or that which from discharged cannon fumes.

'In vain,' quoth she, 'I live, and seek in vain  
 Some happy mean to end a hapless life.  
 I fear'd by Tarquin's falchion to be slain,  
 Yet for the self-same purpose seek a knife:  
 But when I fear'd I was a loyal wife:  
     So am I now: O no, that cannot be;  
     Of that true type hath Tarquin rifled me.           1050

'O, that is gone for which I sought to live,  
 And therefore now I need not fear to die.  
 To clear this spot by death, at least I give  
 A badge of fame to slander's livery,  
 A dying life to living infamy:  
     Poor helpless help, the treasure stol'n away,  
     To burn the guiltless casket where it lay!



‘ Well, well, dear Collatine, thou shalt not know  
The stained taste of violated troth ;  
I will not wrong thy true affection so, 1060  
To flatter thee with an infringed oath ;  
This bastard graff shall never come to growth :  
    He shall not boast who did thy stock pollute  
    That thou art doting father of his fruit.

‘ Nor shall he smile at thee in secret thought,  
Nor laugh with his companions at thy state ;  
But thou shalt know thy interest was not bought  
Basely with gold, but stol’n from forth thy gate.  
For me, I am the mistress of my fate,  
    And with my trespass never will dispense, 1070  
    Till life to death acquit my forced offence.

‘ I will not poison thee with my attaint,  
Nor fold my fault in cleanly-coin’d excuses ;  
My sable ground of sin I will not paint,  
To hide the truth of this false night’s abuses :  
My tongue shall utter all ; mine eyes, like sluices,  
    As from a mountain-spring that feeds a dale,  
    Shall gush pure streams to purge my impure tale.’

By this, lamenting Philomel had ended  
The well tuned warble of her nightly sorrow, 1080  
And solemn night with slow sad gait descended  
To ugly hell ; when, lo, the blushing morrow  
Lends light to all fair eyes that light will borrow :  
    But cloudy Lucrece shames herself to see,  
    And therefore still in night would cloister’d be.

Revealing day through every cranny spies,  
 And seems to point her out where she sits weeping ;  
 To whom she sobbing speaks : ‘ O eye of eyes,  
 Why pry’st thou through my window ? leave thy peeping :  
 Mock with thy tickling beams eyes that are sleeping :  
     Brand not my forehead with thy piercing light, 1091  
     For day hath nought to do what ’s done by night.

Thus cavils she with every thing she sees :  
 True grief is fond and testy as a child,  
 Who wayward once, his mood with nought agrees :  
 Old woes, not infant sorrows, bear them mild ;  
 Continuance tames the one ; the other wild,  
     Like an unpractised swimmer plunging still  
     With too much labour drowns for want of skill.

So she, deep-drenched in a sea of care, 1100  
 Holds disputation with each thing she views,  
 And to herself all sorrow doth compare ;  
 No object but her passion’s strength renews,  
 And as one shifts, another straight ensues :  
     Sometime her grief is dumb and hath no words ;  
     Sometime ’tis mad and too much talk affords.

The little birds that tune their morning’s joy  
 Make her moans mad with their sweet melody :  
 For mirth doth search the bottom of annoy ;  
 Sad souls are slain in merry company ; 1110  
 Grief best is pleased with grief’s society :  
     True sorrow then is feelingly sufficed  
     When with like semblance it is sympathized.

'Tis double death to drown in ken of shore ;  
He ten times pines that pines beholding food ;  
To see the salve doth make the wound ache more ;  
Great grief grieves most at that would do it good ;  
Deep woes roll forward like a gentle flood,  
    Who, being stopp'd, the bounding banks o'erflows ;  
    Grief dallied with nor law nor limit knows.      1120

' You mocking birds,' quoth she, ' your tunes entomb  
Within your hollow-swelling feather'd breasts,  
And in my hearing be you mute and dumb :  
My restless discord loves no stops nor rests ;  
A woeful hostess brooks not merry guests :  
    Relish your nimble notes to pleasing ears ;  
    Distress likes dumps when time is kept with tears.

' Come, Philomel, that sing'st of ravishment,  
Make thy sad grove in my dishevell'd hair :  
As the dank earth weeps at thy languishment,      1130  
So I at each sad strain will strain a tear,  
And with deep groans the diapason bear ;  
    For burden-wise I'll hum on Tarquin still,  
    While thou on Tereus descant'st better skill.

' And whiles against a thorn thou bear'st thy part,  
To keep thy sharp woes waking, wretched I,  
To imitate thee well, against my heart  
Will fix a sharp knife, to affright mine eye ;  
Who, if it wink, shall thereon fall and die.  
    These means, as frets upon an instrument,      1140  
    Shall tune our heart-strings to true languishment.

‘And for, poor bird, thou sing’st not in the day,  
 As shaming any eye should thee behold,  
 Some dark deep desert, seated from the way,  
 That knows not parching heat nor freezing cold,  
 Will we find out; and there we will unfold  
     To creatures stern sad tunes, to change their kinds  
     Since men prove beasts, let beasts bear gentle minds.’

As the poor frightened deer, that stands at gaze,  
 Wildly determining which way to fly, 1150  
 Or one encompass’d with a winding maze,  
 That cannot tread the way out readily;  
 So with herself is she in mutiny,  
     To live or die, which of the twain were better,  
     When life is shamed and death reproach’s debtor.

‘To kill myself,’ quoth she, ‘alack, what were it,  
 But with my body my poor soul’s pollution?  
 They that lose half with greater patience bear it  
 Than they whose whole is swallow’d in confusion.  
 That mother tries a merciless conclusion 1160  
     Who, having two sweet babes, when death takes one,  
     Will slay the other and be nurse to none.

‘My body or my soul, which was the dearer,  
 When the one pure, the other made divine?  
 Whose love of either to myself was nearer,  
 When both were kept for heaven and Collatine?  
 Ay me! the bark peel’d from the lofty pine,  
     His leaves will wither and his sap decay;  
     So must my soul, her bark being peel’d away.

‘ Her house is sack’d, her quiet interrupted, 1170  
Her mansion batter’d by the enemy ;  
Her sacred temple spotted, spoil’d, corrupted,  
Grossly engirt with daring infamy :  
Then let it not be call’d impiety,  
    If in this blemish’d fort I make some hole  
    Through which I may convey this troubled soul.

‘ Yet die I will not till my Collatine  
Have heard the cause of my untimely death ;  
That he may vow, in that sad hour of mine,  
Revenge on him that made me stop my breath. 1180  
My stained blood to Tarquin I’ll bequeath,  
    Which by him tainted shall for him be spent,  
    And as his due writ in my testament.

‘ My honour I’ll bequeath unto the knife  
That wounds my body so dishonoured.  
’Tis honour to deprive dishonour’d life ;  
The one will live, the other being dead :  
So of shame’s ashes shall my fame be bred ;  
    For in my death I murder shameful scorn :  
    My shame so dead, mine honour is new-born. 1190

‘ Dear lord of that dear jewel I have lost,  
What legacy shall I bequeath to thee ?  
My resolution, love, shall be thy boast,  
By whose example thou revenged mayst be.  
How Tarquin must be used, read it in me :  
    Myself, thy friend, will kill myself, thy foe,  
    And, for my sake, serve thou false Tarquin so.

' This brief abridgement of my will I make :  
 My soul and body to the skies and ground ;  
 My resolution, husband, do thou take ; 1200  
 Mine honour be the knife's that makes my wound ;  
 My shame be his that did my fame confound ;  
     And all my fame that lives disbursed be  
     To those that live and think no shame of me.

' Thou, Collatine, shalt oversee this will ;  
 How was I overseen that thou shalt see it !  
 My blood shall wash the slander of mine ill ;  
 My life's foul deed, my life's fair end shall free it.  
 Faint not, faint heart, but stoutly say " So be it " : 1209  
     Yield to my hand ; my hand shall conquer thee :  
     Thou dead, both die and both shall victors be.'

This plot of death when sadly she had laid,  
 And wiped the brinish pearl from her bright eyes,  
 With untuned tongue she hoarsely calls her maid,  
 Whose swift obedience to her mistress hies ;  
 For fleet-wing'd duty with thought's feathers flies.  
     Poor Lucrece' cheeks unto her maid seem so  
     As winter meads when sun doth melt their snow.

Her mistress she doth give demure good-morrow,  
 With soft slow tongue, true mark of modesty, 1220  
 And sorts a sad look to her lady's sorrow,  
 For why her face wore sorrow's livery,  
 But durst not ask of her audaciously  
     Why her two suns were cloud-eclipsed so,  
     Nor why her fair cheeks over-wash'd with woe.

But as the earth doth weep, the sun being set,  
Each flower moisten'd like a melting eye,  
Even so the maid with swelling drops 'gan wet  
Her circled eyne, enforced by sympathy  
Of those fair suns set in her mistress' sky, 1230  
    Who in a salt-waved ocean quench their light,  
    Which makes the maid weep like the dewy night.

A pretty while these pretty creatures stand,  
Like ivory conduits coral cisterns filling :  
One justly weeps ; the other takes in hand  
No cause, but company, of her drops spilling :  
Their gentle sex to weep are often willing,  
    Grieving themselves to guess at others' smarts,  
    And then they drown their eyes or break their hearts.

For men have marble, women waxen, minds, 1240  
And therefore are they form'd as marble will ;  
The weak oppress'd, the impression of strange kinds  
Is form'd in them by force, by fraud, or skill :  
Then call them not the authors of their ill,  
    No more than wax shall be accounted evil  
    Wherein is stamp'd the semblance of a devil.

Their smoothness, like a goodly champaign plain,  
Lays open all the little worms that creep ;  
In men, as in a rough-grown grove, remain  
Cave-keeping evils that obscurely sleep : 1250  
Through crystal walls each little mote will peep :  
    Though men can cover crimes with bold stern looks,  
    Poor women's faces are their own faults' books.

No man inveigh against the withered flower,  
 But chide rough winter that the flower hath kill'd :  
 Not that devour'd, but that which doth devour,  
 Is worthy blame. O, let it not be hild  
 Poor women's faults, that they are so fulfill'd  
     With men's abuses : those proud lords to blame  
     Make weak-made women tenants to their shame.

The precedent whereof in Lucrece view, 1261  
 Assail'd by night with circumstances strong  
 Of present death, and shame that might ensue  
 By that her death, to do her husband wrong :  
 Such danger to resistance did belong,  
     That dying fear through all her body spread ;  
     And who cannot abuse a body dead ?

By this, mild patience bid fair Lucrece speak  
 To the poor counterfeit of her complaining :  
 ' My girl,' quoth she, ' on what occasion break 1270  
 Those tears from thee, that down thy cheeks are raining ?  
 If thou dost weep for grief of my sustaining,  
     Know, gentle wench, it small avails my mood :  
     If tears could help, mine own would do me good.

' But tell me, girl, when went '—and there she stay'd  
 Till after a deep groan—' Tarquin from hence ?'  
 ' Madam, ere I was up,' replied the maid,  
 ' The more to blame my sluggard negligence :  
 Yet with the fault I thus far can dispense ;  
     Myself was stirring ere the break of day, 1280  
     And ere I rose was Tarquin gone away.



‘But, lady, if your maid may be so bold,  
She would request to know your heaviness.’  
‘O, peace!’ quoth Lucrece: ‘if it should be told,  
The repetition cannot make it less,  
For more it is than I can well express:  
    And that deep torture may be called a hell  
    When more is felt than one hath power to tell.

‘Go, get me hither paper, ink and pen:  
Yet save that labour, for I have them here.                   1290  
What should I say? One of my husband’s men  
Bid thou be ready by and by to bear  
A letter to my lord, my love, my dear:  
    Bid him with speed prepare to carry it;  
    The cause craves haste and it will soon be writ.’

Her maid is gone, and she prepares to write,  
First hovering o’er the paper with her quill:  
Conceit and grief an eager combat fight;  
What wit sets down is blotted straight with will;  
This is too curious-good, this blunt and ill:                   1300  
    Much like a press of people at a door,  
    Throng her inventions, which shall go before.

At last she thus begins: ‘Thou worthy lord  
Of that unworthy wife that greeteth thee,  
Health to thy person! next vouchsafe t’ afford—  
If ever, love, thy Lucrece thou wilt see—  
Some present speed to come and visit me.  
    So, I commend me from our house in grief:  
    My woes are tedious, though my words are brief.’

Here folds she up the tenour of her woe, 1310  
Her certain sorrow writ uncertainly.  
By this short schedule Collatine may know  
Her grief, but not her grief's true quality :  
She dares not thereof make discovery,  
    Lest he should hold it her own gross abuse,  
    Ere she with blood had stain'd her stain'd excuse.

Besides, the life and feeling of her passion  
She hoards, to spend when he is by to hear her,  
When sighs and groans and tears may grace the fashion  
Of her disgrace, the better so to clear her 1320  
From that suspicion which the world might bear her.  
    To shun this blot, she would not blot the letter  
    With words, till action might become them better.

To see sad sights moves more than hear them told ;  
For then the eye interprets to the ear  
The heavy motion that it doth behold,  
When every part a part of woe doth bear.  
'Tis but a part of sorrow that we hear :  
    Deep sounds make lesser noise than shallow fords,  
    And sorrow ebbs, being blown with wind of words.

Her letter now is seal'd and on it writ 1331  
' At Ardea to my lord with more than haste.'  
The post attends, and she delivers it,  
Charging the sour-faced groom to hie as fast  
As lagging fowls before the northern blast :  
    Speed more than speed but dull and slow she deems :  
    Extremity still urgeth such extremes.

The homely villain court'sies to her low,  
And blushing on her, with a steadfast eye  
Receives the scroll without or yea or no, 1340  
And forth with bashful innocence doth hie.  
But they whose guilt within their bosoms lie  
    Imagine every eye beholds their blame ;  
    For Lucrece thought he blush'd to see her shame :

When, silly groom ! God wot, it was defect  
Of spirit, life and bold audacity.  
Such harmless creatures have a true respect  
To talk in deeds, while others saucily  
Promise more speed but do it leisurely :  
    Even so this pattern of the worn-out age 1350  
    Pawn'd honest looks, but laid no words to gage.

His kindled duty kindled her mistrust,  
That two red fires in both their faces blazed ;  
She thought he blush'd, as knowing Tarquin's lust,  
And blushing with him, wistly on him gazed ;  
Her earnest eye did make him more amazed :  
    The more she saw the blood his cheeks replenish,  
    The more she thought he spied in her some blemish.

But long she thinks till he return again,  
And yet the duteous vassal scarce is gone. 1360  
The weary time she cannot entertain,  
For now 'tis stale to sigh, to weep and groan :  
So woe hath wearied woe, moan tired moan,  
    That she her plaints a little while doth stay,  
    Pausing for means to mourn some newer way.

At last she calls to mind where hangs a piece  
 Of skilful painting, made for Priam's Troy ;  
 Before the which is drawn the power of Greece,  
 For Helen's rape the city to destroy,  
 Threatening cloud-kissing Ilion with annoy ;                   1370  
     Which the conceited painter drew so proud,  
     As heaven, it seem'd, to kiss the turrets bow'd.

A thousand lamentable objects there,  
 In scorn of nature, art gave lifeless life :  
 Many a dry drop seem'd a weeping tear,  
 Shed for the slaughter'd husband by the wife :  
 The red blood reek'd, to show the painter's strife ;  
     And dying eyes gleam'd forth their ashy lights,  
     Like dying coals burnt out in tedious nights.

There might you see the labouring pioner                   1380  
 Begrimed with sweat and smeared all with dust ;  
 And from the towers of Troy there would appear  
 The very eyes of men through loop-holes thrust  
 Gazing upon the Greeks with little lust :  
     Such sweet observance in this work was had  
     That one might see those far-off eyes look sad.

In great commanders grace and majesty  
 You might behold, triumphing in their faces,  
 In youth, quick bearing and dexterity ;  
 And here and there the painter interlaces                   1390  
 Pale cowards, marching on with trembling paces ;  
     Which heartless peasants did so well resemble  
     That one would swear he saw them quake and tremble.

In Ajax and Ulysses, O, what art  
Of physiognomy might one behold!  
The face of either cipher'd either's heart;  
Their face their manners most expressly told:  
In Ajax' eyes blunt rage and rigour roll'd;  
    But the mild glance that sly Ulysses lent  
    Show'd deep regard and smiling government. 1400

There pleading might you see grave Nestor stand,  
As 'twere encouraging the Greeks to fight,  
Making such sober action with his hand  
That it beguiled attention, charm'd the sight:  
In speech, it seem'd, his beard all silver white  
    Wagg'd up and down, and from his lips did fly  
    Thin winding breath which purld up to the sky.

About him were a press of gaping faces,  
Which seem'd to swallow up his sound advice;  
All jointly listening, but with several graces, 1410  
As if some mermaid did their ears entice,  
Some high, some low, the painter was so nice;  
    The scalps of many, almost hid behind,  
    To jump up higher seem'd, to mock the mind.

Here one man's hand lean'd on another's head,  
His nose being shadow'd by his neighbour's ear;  
Here one being throng'd bears back, all boll'n and red;  
Another smother'd seems to pelt and swear;  
And in their rage such signs of rage they bear  
    As, but for loss of Nestor's golden words, 1420  
    It seem'd they would debate with angry swords.



In her the painter had anatomized 1450  
Time's ruin, beauty's wreck, and grim care's reign :  
Her cheeks with chaps and wrinkles were disguised ;  
Of what she was no semblance did remain :  
Her blue blood changed to black in every vein,  
    Wanting the spring that those shrunk pipes had fed,  
    Show'd life imprison'd in a body dead.

On this sad shadow Lucrece spends her eyes,  
And shapes her sorrow to the beldam's woes,  
Who nothing wants to answer her but cries,  
And bitter words to ban her cruel foes : 1460  
The painter was no god to lend her those ;  
    And therefore Lucrece swears he did her wrong,  
    To give her so much grief and not a tongue.

‘Poor instrument,’ quoth she, ‘without a sound,  
I'll tune thy woes with my lamenting tongue,  
And drop sweet balm in Priam's painted wound,  
And rail on Pyrrhus that hath done him wrong,  
And with my tears quench Troy that burns so long,  
    And with my knife scratch out the angry eyes  
    Of all the Greeks that are thine enemies. 1470

‘Show me the strumpet that began this stir,  
That with my nails her beauty I may tear.  
Thy heat of lust, fond Paris, did incur  
This load of wrath that burning Troy doth bear :  
Thy eye kindled the fire that burneth here ;  
    And here in Troy, for trespass of thine eye,  
    The sire, the son, the dame and daughter die.

'Why should the private pleasure of some one  
 Become the public plague of many moe?  
 Let sin, alone committed, light alone 1480  
 Upon his head that hath transgressed so;  
 Let guiltless souls be freed from guilty woe:  
     For one's offence why should so many fall,  
     To plague a private sin in general?

'Lo, here weeps Hecuba, here Priam dies,  
 Here manly Hector faints, here Troilus swoonds,  
 Here friend by friend in bloody channel lies,  
 And friend to friend gives unadvised wounds,  
 And one man's lust these many lives confounds:  
     Had doting Priam check'd his son's desire, 1490  
     Troy had been bright with fame and not with fire.'

Here feelingly she weeps Troy's painted woes:  
 For sorrow, like a heavy-hanging bell  
 Once set on ringing, with his own weight goes;  
 Then little strength rings out the doleful knell:  
 So Lucrece, set a-work, sad tales doth tell  
     To pencill'd pensiveness and colour'd sorrow;  
     She lends them words, and she their looks doth borrow.

She throws her eyes about the painting round,  
 And who she finds forlorn she doth lament. 1500  
 At last she sees a wretched image bound,  
 That piteous looks to Phrygian shepherds lent:  
 His face, though full of cares, yet show'd content;  
     Onward to Troy with the blunt swains he goes,  
     So mild that Patience seem'd to scorn his woes.



In him the painter labour'd with his skill  
To hide deceit and give the harmless show  
An humble gait, calm looks, eyes wailing still,  
A brow unbent, that seem'd to welcome woe ;  
Cheeks neither red nor pale, but mingled so                   1510  
    That blushing red no guilty instance gave,  
    Nor ashy pale the fear that false hearts have.

But, like a constant and confirmed devil,  
He entertain'd a show so seeming just,  
And therein so ensconced his secret evil,  
That jealousy itself could not mistrust  
False-creeping craft and perjury should thrust  
    Into so bright a day such black-faced storms,  
    Or blot with hell-born sin such saint-like forms.

The well-skill'd workman this mild image drew                   1520  
For perjured Sinon, whose enchanting story  
The credulous old Priam after slew ;  
Whose words, like wildfire, burnt the shining glory  
Of rich-built Ilion, that the skies were sorry,  
    And little stars shot from their fixed places,  
    When their glass fell wherein they view'd their faces.

This picture she advisedly perused,  
And chid the painter for his wondrous skill,  
Saying, some shape in Sinon's was abused ;  
So fair a form lodged not a mind so ill :                   1530  
And still on him she gazed, and gazing still  
    Such signs of truth in his plain face she spied  
    That she concludes the picture was belied.

‘It cannot be,’ quoth she, ‘that so much guile’—  
She would have said ‘can lurk in such a look’;  
But Tarquin’s shape came in her mind the while,  
And from her tongue ‘can lurk’ from ‘cannot’ took:  
‘It cannot be’ she in that sense forsook,  
    And turn’d it thus, ‘It cannot be, I find,  
    But such a face should bear a wicked mind:      1540

‘For even as subtle Sinon here is painted,  
So sober-sad, so weary and so mild,  
As if with grief or travail he had fainted,  
To me came Tarquin armed: so beguiled  
With outward honesty, but yet defiled  
    With inward vice: as Priam him did cherish,  
    So did I Tarquin; so my Troy did perish.

‘Look, look, how listening Priam wets his eyes,  
To see those borrow’d tears that Sinon sheds!  
Priam, why art thou old and yet not wise?      1550  
For every tear he falls a Trojan bleeds:  
His eye drops fire, no water thence proceeds;  
    Those round clear pearls of his that move thy pity  
    Are balls of quenchless fire to burn thy city.

‘Such devils steal effects from lightless hell;  
For Sinon in his fire doth quake with cold,  
And in that cold hot-burning fire doth dwell;  
These contraries such unity do hold,  
Only to flatter fools and make them bold:  
    So Priam’s trust false Sinon’s tears doth flatter, 1560  
    That he finds means to burn his Troy with water.’

Here, all enraged, such passion her assails,  
That patience is quite beaten from her breast.  
She tears the senseless Sinon with her nails,  
Comparing him to that unhappy guest  
Whose deed hath made herself herself detest :  
    At last she smilingly with this gives o'er ;  
    ' Fool, fool ! ' quoth she, ' his wounds will not be sore.'

Thus ebbs and flows the current of her sorrow,  
And time doth weary time with her complaining.      1570  
She looks for night, and then she longs for morrow,  
And both she thinks too long with her remaining :  
Short time seems long in sorrow's sharp sustaining :  
    Though woe be heavy, yet it seldom sleeps,  
    And they that watch see time how slow it creeps.

Which all this time hath overslipp'd her thought,  
That she with painted images hath spent ;  
Being from the feeling of her own grief brought  
By deep surmise of others' detriment,  
Losing her woes in shows of discontent.      1580  
    It easeth some, though none it ever cured,  
    To think their dolour others have endured.

But now the mindful messenger come back  
Brings home his lord and other company ;  
Who finds his Lucrece clad in mourning black :  
And round about her tear-distained eye  
Blue circles stream'd, like rainbows in the sky :  
    These water-galls in her dim element  
    Foretell new storms to those already spent.

Which when her sad-beholding husband saw, 1590  
 Amazedly in her sad face he stares :  
 Her eyes, though sod in tears, look'd red and raw,  
 Her lively colour kill'd with deadly cares.  
 He hath no power to ask her how she fares :  
     Both stood, like old acquaintance in a trance,  
     Met far from home, wondering each other's chance.

At last he takes her by the bloodless hand,  
 And thus begins : ' What uncouth ill event  
 Hath thee befall'n, that thou dost trembling stand ?  
 Sweet love, what spite hath thy fair colour spent ? 1600  
 Why art thou thus attired in discontent ?  
     Unmask, dear dear, this moody heaviness,  
     And tell thy grief, that we may give redress.'

Three times with sighs she gives her sorrow fire,  
 Ere once she can discharge one word of woe :  
 At length address'd to answer his desire,  
 She modestly prepares to let them know  
 Her honour is ta'en prisoner by the foe ;  
     While Collatine and his consorted lords  
     With sad attention long to hear her words. 1610

And now this pale swan in her watery nest  
 Begins the sad dirge of her certain ending :  
 ' Few words,' quoth she, ' shall fit the trespass best,  
 Where no excuse can give the fault amending :  
 In me moe woes than words are now depending ;  
     And my laments would be drawn out too long,  
     To tell them all with one poor tired tongue.



' Mine enemy was strong, my poor self weak,  
 And far the weaker with so strong a fear :  
 My bloody judge forbade my tongue to speak ;  
 No rightful plea might plead for justice there :  
 His scarlet lust came evidence to swear 1650  
     That my poor beauty had purloin'd his eyes ;  
     And when the judge is robb'd, the prisoner dies.

' O, teach me how to make mine own excuse !  
 Or, at the least, this refuge let me find ;  
 Though my gross blood be stain'd with this abuse,  
 Immaculate and spotless is my mind ;  
 That was not forced ; that never was inclined  
     To accessory yieldings, but still pure  
     Doth in her poison'd closet yet endure.'

Lo, here, the hopeless merchant of this loss, 1660  
 With head declined, and voice damm'd up with woe,  
 With sad-set eyes and wretched arms across,  
 From lips new-waxen pale begins to blow  
 The grief away that stops his answer so :  
     But, wretched as he is, he strives in vain ;  
     What he breathes out his breath drinks up again.

As through an arch the violent roaring tide  
 Outruns the eye that doth behold his haste,  
 Yet in the eddy boundeth in his pride  
 Back to the strait that forced him on so fast, 1670  
 In rage sent out, recall'd in rage, being past :  
     Even so his sighs, his sorrows, make a saw,  
     To push grief on and back the same grief draw.

Which speechless woe of his poor she attendeth  
And his untimely frenzy thus awaketh :

‘ Dear lord, thy sorrow to my sorrow lendeth  
Another power ; no flood by raining slaketh.  
My woe too sensible thy passion maketh

More feeling-painful : let it then suffice  
To drown one woe, one pair of weeping eyes. 1680

‘ And for my sake, when I might charm thee so,  
For she that was thy Lucrece, now attend me :  
Be suddenly revenged on my foe,  
Thine, mine, his own : suppose thou dost defend me  
From what is past : the help that thou shalt lend me  
Comes all too late, yet let the traitor die ;  
For sparing justice feeds iniquity.

‘ But ere I name him, you fair lords,’ quoth she,  
Speaking to those that came with Collatine,  
‘ Shall plight your honourable faiths to me, 1690  
With swift pursuit to venge this wrong of mine ;  
For ’tis a meritorious fair design  
To chase injustice with revengeful arms :  
Knights, by their oaths, should right poor ladies’  
harms.’

At this request, with noble disposition  
Each present lord began to promise aid,  
As bound in knighthood to her imposition,  
Longing to hear the hateful foe bewray’d.  
But she, that yet her sad task hath not said,  
The protestation stops. ‘ O, speak,’ quoth she, 1700  
‘ How may this forced stain be wiped from me ?





Stone-still, astonish'd with this deadly deed, 1730  
Stood Collatine and all his lordly crew ;  
Till Lucrece' father, that beholds her bleed,  
Himself on her self-slaughter'd body threw ;  
And from the purple fountain Brutus drew  
The murderous knife, and, as it left the place,  
Her blood, in poor revenge, held it in chase ;

And bubbling from her breast, it doth divide  
In two slow rivers, that the crimson blood  
Circles her body in on every side,  
Who, like a late-sack'd island, vastly stood 1740  
Bare and unpeopled in this fearful flood.  
Some of her blood still pure and red remain'd,  
And some look'd black, and that false Tarquin stain'd.

About the mourning and congealed face  
Of that black blood a watery rigol goes,  
Which seems to weep upon the tainted place :  
And ever since, as pitying Lucrece' woes,  
Corrupted blood some watery token shows ;  
And blood untainted still doth red abide,  
Blushing at that which is so putrified. 1750

' Daughter, dear daughter,' old Lucretius cries,  
' That life was mine which thou hast here deprived.  
If in the child the father's image lies,  
Where shall I live now Lucrece is unlived ?  
Thou wast not to this end from me derived.  
If children pre-decease progenitors,  
We are their offspring, and they none of ours.

'Poor broken glass, I often did behold  
 In thy sweet semblance my old age new born ;  
 But now that fair fresh mirror, dim and old,                   1760  
 Shows me a bare-boned death by time outworn :  
 O, from thy cheeks my image thou hast torn,  
     And shiver'd all the beauty of my glass,  
     That I no more can see what once I was.

'O time, cease thou thy course and last no longer,  
 If they surcease to be that should survive.  
 Shall rotten death make conquest of the stronger,  
 And leave the faltering feeble souls alive ?  
 The old bees die, the young possess their hive :  
     Then live, sweet Lucrece, live again, and see                   1770  
     Thy father die, and not thy father thee !'

By this, starts Collatine as from a dream,  
 And bids Lucretius give his sorrow place ;  
 And then in key-cold Lucrece' bleeding stream  
 He falls, and bathes the pale fear in his face,  
 And counterfeits to die with her a space ;  
     Till manly shame bids him possess his breath,  
     And live to be revenged on her death.

The deep vexation of his inward soul  
 Hath served a dumb arrest upon his tongue ;                   1780  
 Who, mad that sorrow should his use control  
 Or keep him from heart-easing words so long,  
 Begins to talk ; but through his lips do throng  
     Weak words, so thick come in his poor heart's aid  
     That no man could distinguish what he said.

Yet sometime 'Tarquin' was pronounced plain,  
 But through his teeth, as if the name he tore.  
 This windy tempest, till it blow up rain,  
 Held back his sorrow's tide, to make it more ;  
 At last it rains, and busy winds give o'er : 1790  
     Then son and father weep with equal strife  
     Who should weep most, for daughter or for wife.

The one doth call her his, the other his,  
 Yet neither may possess the claim they lay.  
 The father says 'She's mine.' 'O, mine she is,'  
 Replies her husband : 'do not take away  
 My sorrow's interest ; let no mourner say  
     He weeps for her, for she was only mine,  
     And only must be wail'd by Collatine.'

'O,' quoth Lucretius, 'I did give that life 1800  
 Which she too early and too late hath spill'd.'  
 'Woe, woe,' quoth Collatine, 'she was my wife ;  
 I owed her, and 'tis mine that she hath kill'd.'  
 'My daughter' and 'my wife' with clamours fill'd  
     The dispersed air, who, holding Lucrece' life,  
     Answer'd their cries, 'my daughter' and 'my wife.'

Brutus, who pluck'd the knife from Lucrece' side,  
 Seeing such emulation in their woe,  
 Began to clothe his wit in state and pride,  
 Burying in Lucrece' wound his folly's show. 1810  
 He with the Romans was esteemed so  
     As silly-jeering idots are with kings,  
     For sportive words and uttering foolish things :

But now he throws that shallow habit by  
Wherein deep policy did him disguise,  
And arm'd his long-hid wits advisedly  
To check the tears in Collatinus' eyes.

'Thou wronged lord of Rome,' quoth he, 'arise :

Let my unsounded self, supposed a fool,

Now set thy long-experienced wit to school. 1820

'Why, Collatine, is woe the cure for woe ?

Do wounds help wounds, or grief help grievous deeds ?

Is it revenge to give thyself a blow

For his foul act by whom thy fair wife bleeds ?

Such childish humour from weak minds proceeds :

Thy wretched wife mistook the matter so,

To slay herself, that should have slain her foe.

'Courageous Roman, do not steep thy heart

In such relenting dew of lamentations,

But kneel with me and help to bear thy part 1830

To rouse our Roman gods with invocations

That they will suffer these abominations,

Since Rome herself in them doth stand disgraced,

By our strong arms from forth her fair streets chased.

'Now, by the Capitol that we adore,

And by this chaste blood so unjustly stained,

By heaven's fair sun that breeds the fat earth's store,

By all our country rights in Rome maintained,

And by chaste Lucrece' soul that late complained

Her wrongs to us, and by this bloody knife, 1840

We will revenge the death of this true wife !'

This said, he struck his hand upon his breast,  
And kiss'd the fatal knife, to end his vow,  
And to his protestation urged the rest,  
Who, wondering at him, did his words allow :  
Then jointly to the ground their knees they bow ;  
    And that deep vow, which Brutus made before,  
    He doth again repeat, and that they swore.

When they had sworn to this advised doom,  
They did conclude to bear dead Lucrece thence,      1850  
To show her bleeding body thorough Rome,  
And so to publish Tarquin's foul offence :  
Which being done with speedy diligence,  
    The Romans plausibly did give consent  
    To Tarquin's everlasting banishment.



A LOVER'S COMPLAINT





## A Lover's Complaint.

FROM off a hill whose concave womb re-worded  
A plaintful story from a sistering vale,  
My spirits to attend this double voice accorded,  
And down I laid to list the sad-tuned tale ;  
Ere long espied a fickle maid full pale,  
Tearing of papers, breaking rings a-twain,  
Storming her world with sorrow's wind and rain.

Upon her head a platted hive of straw,  
Which fortified her visage from the sun,  
Whereon the thought might think sometime it saw 10  
The carcass of a beauty spent and done :  
Time had not scythed all that youth begun,  
Nor youth all quit ; but, spite of heaven's fell rage,  
Some beauty peep'd through lattice of sear'd age.

Oft did she heave her napkin to her eyne,  
Which on it had conceited characters,  
Laundering the silken figures in the brine  
That season'd woe had pelleted in tears,  
And often reading what contents it bears ;  
As often shrieking undistinguish'd woe, 20  
In clamours of all size, both high and low.

Sometimes her levell'd eyes their carriage ride,  
As they did battery to the spheres intend ;  
Sometime diverted their poor balls are tied  
To the orb'd earth ; sometimes they do extend  
Their view right on ; anon their gazes lend  
To every place at once, and nowhere fix'd  
The mind and sight distractedly commix'd.

Her hair, nor loose nor tied in formal plat,  
Proclaim'd in her a careless hand of pride ;  
For some, untuck'd, descended her sheaved hat,  
Hanging her pale and pined cheek beside ;  
Some in her threaden fillet still did bide,  
And, true to bondage, would not break from thence,  
Though slackly braided in loose negligence.

30

A thousand favours from a maund she drew  
Of amber, crystal, and of beaded jet,  
Which one by one she in a river threw,  
Upon whose weeping margent she was set ;  
Like usury, applying wet to wet,  
Or monarch's hands that lets not bounty fall  
Where want cries some, but where excess begs all.

40

Of folded schedules had she many a one,  
Which she perused, sigh'd, tore, and gave the flood ;  
Crack'd many a ring of posied gold and bone,  
Bidding them find their sepulchres in mud ;  
Found yet moe letters sadly penn'd in blood,  
With sleided silk feat and affectedly  
Enswathed, and seal'd to curious secrecy.

These often bathed she in her fluxive eyes, 50  
And often kiss'd, and often 'gan to tear ;  
Cried 'O false blood, thou register of lies,  
What unapproved witness dost thou bear !  
Ink would have seem'd more black and damned here !'  
This said, in top of rage the lines she rents,  
Big discontent so breaking their contents.

A reverend man that grazed his cattle nigh—  
Sometime a blusterer, that the ruffle knew  
Of court, of city, and had let go by  
The swiftest hours, observed as they flew— 60  
Towards this afflicted fancy fastly drew ;  
And, privileged by age, desires to know  
In brief the grounds and motives of her woe.

So slides he down upon his grained bat,  
And comely-distant sits he by her side ;  
When he again desires her, being sat,  
Her grievance with his hearing to divide :  
If that from him there may be aught applied  
Which may her suffering ecstasy assuage,  
'Tis promised in the charity of age. 70

'Father,' she says, 'though in me you behold  
The injury of many a blasting hour,  
Let it not tell your judgement I am old ;  
Not age, but sorrow, over me hath power :  
I might as yet have been a spreading flower,  
Fresh to myself, if I had self-applied  
Love to myself, and to no love beside.

‘But, woe is me! too early I attended  
A youthful suit—it was to gain my grace—  
Of one by nature’s outwards so commended, 80  
That maidens’ eyes stuck over all his face :  
Love lack’d a dwelling and made him her place ;  
And when in his fair parts she did abide,  
She was new lodged and newly deified.

‘His browny locks did hang in crooked curls ;  
And every light occasion of the wind  
Upon his lips their silken parcels hurls.  
What’s sweet to do, to do will aptly find :  
Each eye that saw him did enchant the mind ;  
For on his visage was in little drawn 90  
What largeness thinks in Paradise was sawn.

‘Small show of man was yet upon his chin ;  
His phœnix down began but to appear,  
Like unshorn velvet, on that termless skin,  
Whose bare out-bragg’d the web it seem’d to wear :  
Yet show’d his visage by that cost more dear ;  
And nice affections wavering stood in doubt  
If best were as it was, or best without.

‘His qualities were beauteous as his form,  
For maiden-tongued he was, and thereof free ; 100  
Yet, if men moved him, was he such a storm  
As oft ’twixt May and April is to see,  
When winds breathe sweet, unruly though they be.  
His rudeness so with his authorized youth  
Did livery falseness in a pride of truth.

' Well could he ride, and often men would say,  
" That horse his mettle from his rider takes :  
Proud of subjection, noble by the sway,  
What rounds, what bounds, what course, what stop he  
makes ! "

And controversy hence a question takes, 110  
Whether the horse by him became his deed,  
Or he his manage by the well-doing steed.

' But quickly on this side the verdict went :  
His real habitude gave life and grace  
To appertainings and to ornament,  
Accomplish'd in himself, not in his case :  
All aids, themselves made fairer by their place,  
Came for additions ; yet their purposed trim  
Pierced not his grace, but were all graced by him.

' So on the tip of his subduing tongue 120  
All kinds of arguments and question deep,  
All replication prompt and reason strong,  
For his advantage still did wake and sleep :  
To make the weeper laugh, the laughter weep,  
He had the dialect and different skill,  
Catching all passions in his craft of will ;

' That he did in the general bosom reign 130  
Of young, of old, and sexes both enchanted,  
To dwell with him in thoughts, or to remain  
In personal duty, following where he haunted :  
Consents bewitch'd, ere he desire, have granted,  
And dialogued for him what he would say,  
Ask'd their own wills and made their wills obey.

' Many there were that did his picture get,  
 To serve their eyes, and in it put their mind ;  
 Like fools that in the imagination set  
 The goodly objects which abroad they find  
 Of lands and mansions, theirs in thought assign'd :  
 And labouring in mœ pleasures to bestow them  
 Than the true gouty landlord which doth owe them : 140

' So many have, that never touch'd his hand,  
 Sweetly supposed them mistress of his heart.  
 My woeful self, that did in freedom stand,  
 And was my own fee-simple, not in part,  
 What with his art in youth and youth in art,  
 Threw my affections in his charmed power,  
 Reserved the stalk and gave him all my flower.

' Yet did I not, as some my equals did,  
 Demand of him, nor being desired yielded ;  
 Finding myself in honour so forbid, 150  
 With safest distance I mine honour shielded :  
 Experience for me many bulwarks builded  
 Of proofs new-bleeding, which remain'd the foil  
 Of this false jewel, and his amorous spoil.

' But, ah, who ever shunn'd by precedent  
 The destined ill she must herself assay ?  
 Or forced examples, 'gainst her own content,  
 To put the by-past perils in her way ?  
 Counsel may stop awhile what will not stay ;  
 For when we rage, advice is often seen 160  
 By blunting us to make our wits more keen.

‘Nor gives it satisfaction to our blood,  
 That we must curb it upon others’ proof;  
 To be forbod the sweets that seem so good,  
 For fear of harms that preach in our behoof.  
 O appetite, from judgement stand aloof!  
 The one a palate hath that needs will taste,  
 Though Reason weep, and cry “It is thy last.”

‘For further I could say “This man’s untrue,”  
 And knew the patterns of his foul beguiling; 170  
 Heard where his plants in others’ orchards grew,  
 Saw how deceits were gilded in his smiling;  
 Knew vows were ever brokers to defiling;  
 Though characters and words merely but art,  
 And bastards of his foul adulterate heart.

‘And long upon these terms I held my city,  
 Till thus he ’gan besiege me: “Gentle maid,  
 Have of my suffering youth some feeling pity,  
 And be not of my holy vows afraid:  
 That’s to ye sworn to none was ever said; 180  
 For feasts of love I have been call’d unto,  
 Till now did ne’er invite, nor never woo.

“All my offences that abroad you see  
 Are errors of the blood, none of the mind;  
 Love made them not: with acture they may be,  
 Where neither party is nor true nor kind:  
 They sought their shame that so their shame did find;  
 And so much less of shame in me remains  
 By how much of me their reproach contains.

“ Among the many that mine eyes have seen, 190  
Not one whose flame my heart so much as warmed,  
Or my affection put to the smallest teen,  
Or any of my leisures ever charmed :  
Harm have I done to them, but ne'er was harmed ;  
Kept hearts in liveries, but mine own was free,  
And reign'd, commanding in his monarchy.

“ Look here, what tributes wounded fancies sent me,  
Of paled pearls and rubies red as blood ;  
Figuring that they their passions likewise lent me  
Of grief and blushes, aptly understood 200  
In bloodless white and the encrimson'd mood ;  
Effects of terror and dear modesty,  
Encamp'd in hearts, but fighting outwardly.

“ And, lo, behold these talents of their hair,  
With twisted metal amorously impleach'd,  
I have received from many a several fair,  
Their kind acceptance weepingly beseech'd,  
With the annexions of fair gems enrich'd,  
And deep-brain'd sonnets that did amplify  
Each stone's dear nature, worth and quality. 210

“ The diamond, why, 'twas beautiful and hard,  
Whereto his invised properties did tend ;  
The deep-green emerald, in whose fresh regard  
Weak sights their sickly radiance do amend ;  
The heaven-hued sapphire and the opal blend  
With objects manifold : each several stone,  
With wit well blazon'd, smiled or made some moan.



“Lo, all these trophies of affections hot,  
Of pensived and subdued desires the tender,  
Nature hath charged me that I hoard them not, 220  
But yield them up where I myself must render,  
That is, to you, my origin and ender ;  
For these, of force, must your oblations be,  
Since I their altar, you enpatron me.

“O, then, advance of yours that phraseless hand,  
Whose white weighs down the airy scale of praise ;  
Take all these similes to your own command,  
Hallow'd with sighs that burning lungs did raise ;  
What me your minister, for you obeys,  
Works under you ; and to your audit comes 230  
Their distract parcels in combined sums.

“Lo, this device was sent me from a nun,  
Or sister sanctified, of holiest note ;  
Which late her noble suit in court did shun,  
Whose rarest havings made the blossoms dote ;  
For she was sought by spirits of richest coat,  
But kept cold distance, and did thence remove,  
To spend her living in eternal love.

“But, O my sweet, what labour is't to leave  
The thing we have not, mastering what not strives, 240  
Playing the place which did no form receive,  
Playing patient sports in unconstrained gyves ?  
She that her fame so to herself contrives,  
The scars of battle 'scapeth by the flight,  
And makes her absence valiant, not her might.

“O, pardon me, in that my boast is true :  
 The accident which brought me to her eye  
 Upon the moment did her force subdue,  
 And now she would the caged cloister fly :  
 Religious love put out Religion's eye : 250  
 Not to be tempted, would she be immured,  
 And now, to tempt all, liberty procured.

“How mighty then you are, O, hear me tell !  
 The broken bosoms that to me belong  
 Have emptied all their fountains in my well,  
 And mine I pour your ocean all among :  
 I strong o'er them, and you o'er me being strong,  
 Must for your victory us all congest,  
 As compound love to physic your cold breast.

“My parts had power to charm a sacred nun, 260  
 Who disciplined, ay, dieted in grace,  
 Believed her eyes when they to assail begun,  
 All vows and consecrations giving place :  
 O most potential love ! vow, bond, nor space,  
 In thee hath neither sting, knot, nor confine,  
 For thou art all, and all things else are thine.

“When thou impresses, what are precepts worth  
 Of stale example ? When thou wilt inflame,  
 How boldly those impediments stand forth  
 Of wealth, of filial fear, law, kindred, fame ! 270  
 Love's arms are peace, 'gainst rule, 'gainst sense, 'gainst  
 shame ;  
 And sweetens, in the suffering pangs it bears,  
 The aloes of all forces, shocks and fears.

“Now all these hearts that do on mine depend,  
Feeling it break, with bleeding groans they pine;  
And supplicant their sighs to you extend,  
To leave the battery that you make 'gainst mine,  
Lending soft audience to my sweet design,  
And credent soul to that strong-bonded oath  
That shall prefer and undertake my troth.”

280

‘This said, his watery eyes he did dismount,  
Whose sights till then were levell'd on my face;  
Each cheek a river running from a fount  
With brinish current downward flow'd apace:  
O, how the channel to the stream gave grace!  
Who glazed with crystal gate the glowing roses  
That flame through water which their hue encloses.

‘O father, what a hell of witchcraft lies  
In the small orb of one particular tear!  
But with the inundation of the eyes  
What rocky heart to water will not wear?  
What breast so cold that is not warmed here!  
O cleft effect! cold modesty, hot wrath,  
Both fire from hence and chill extincture hath.

290

‘For, lo, his passion, but an art of craft,  
Even there resolved my reason into tears;  
There my white stole of chastity I daff'd,  
Shook off my sober guards and civil fears;  
Appear to him, as he to me appears,  
All melting; though our drops this difference bore,  
His poison'd me, and mine did him restore.

300

‘ In him a plentitude of subtle matter,  
 Applied to cautels, all strange forms receives,  
 Of burning blushes, or of weeping water,  
 Or swoounding paleness : and he takes and leaves,  
 In either's aptness, as it best deceives,  
 To blush at speeches rank, to weep at woes,  
 Or to turn white and swoond at tragic shows :

‘ That not a heart which in his level came  
 Could 'scape the hail of his all-hurting aim, 310  
 Showing fair nature is both kind and tame ;  
 And, veil'd in them, did win whom he would maim :  
 Against the thing he sought he would exclaim ;  
 When he most burn'd in heart-wish'd luxury,  
 He preach'd pure maid and praised cold chastity.

‘ Thus merely with the garment of a Grace  
 The naked and concealed fiend he cover'd ;  
 That the unexperient gave the tempter place,  
 Which, like a cherubin, above them hover'd.  
 Who, young and simple, would not be so lover'd ? 320  
 Ay me ! I fell, and yet do question make  
 What I should do again for such a sake.

‘ O, that infected moisture of his eye,  
 O, that false fire which in his cheek so glow'd,  
 O, that forced thunder from his heart did fly,  
 O, that sad breath his spongy lungs bestow'd,  
 O, all that borrow'd motion seeming owed,  
 Would yet again betray the fore-betray'd,  
 And new pervert a reconciled maid !' 329

THE PHENIX AND TURTLE



## The Phœnix and Turtle.

LET the bird of loudest lay,  
On the sole Arabian tree,  
Herald sad and trumpet be,  
To whose sound chaste wings obey.

But thou shrieking harbinger,  
Foul precurrer of the fiend,  
Augur of the fever's end,  
To this troop come thou not near !

From this session interdict  
Every fowl of tyrant wing,  
Save the eagle, feather'd king :  
Keep the obsequy so strict.

10

Let the priest in surplice white,  
That defunctive music can,  
Be the death-divining swan,  
Lest the requiem lack his right.

And thou treble-dated crow,  
That thy sable gender makest  
With the breath thou givest and takest,  
'Mongst our mourners shalt thou go.

20

Here the anthem doth commence :  
Love and constancy is dead ;  
Phœnix and the turtle fled  
In a mutual flame from hence.

So they loved, as love in twain  
Had the essence but in one ;  
Two distincts, division none :  
Number there in love was slain.

Hearts remote, yet not asunder ;  
Distance, and no space was seen  
'Twixt the turtle and his queen :  
But in them it were a wonder.

30

So between them love did shine,  
That the turtle saw his right  
Flaming in the phœnix' sight ;  
Either was the other's mine.

Property was thus appalled,  
That the self was not the same ;  
Single nature's double name  
Neither two nor one was called.

40

Reason, in itself confounded,  
Saw division grow together,  
To themselves yet either neither,  
Simple were so well compounded ;

That it cried, How true a twain  
Seemeth this concordant one !  
Love hath reason, reason none,  
If what parts can so remain.

Whereupon it made this threne  
To the phœnix and the dove,  
Co-supremes and stars of love,  
As chorus to their tragic scene.

50



## THRENOS.

Beauty, truth, and rarity,  
Grace in all simplicity,  
Here enclosed in cinders lie.

Death is now the phœnix' nest ;  
And the turtle's loyal breast  
To eternity doth rest,

Leaving no posterity :  
'Twas not their infirmity,  
It was married chastity.

60

Truth may seem, but cannot be ;  
Beauty brag, but 'tis not she ;  
Truth and beauty buried be.

To this urn let those repair  
That are either true or fair ;  
For these dead birds sigh a prayer.

Glossary.

*Accorded*, agreed; Comp. 3.  
*Acture*, action; Comp. 185.  
*Address'd*, prepared, ready; 1606.  
*Adjunct*, "be adj.," follow as a consequence; 133.  
*Advance*, raise; 1705.  
*Advisedly*, deliberately; 180, 1527, 1816.  
*Affection's*, passion's; 500.  
*Allow*, approve; 1845.  
*All-too-timeless*, altogether unseasonable; 44.  
*Aloes*, bitterness; Comp. 273.  
*Anatomiz'd*, laid open, shown distinctly; 1450.  
*Annexions*, additions; Comp. 208.  
*Antics*, fantastic shapes (Quartos, "antiques"); 459.  
*Appaid*, satisfied; 914.  
*Ardea*, capital of the Rutuli, twenty-four miles south of Rome; 1.  
*Arrive*, reach; 781.  
*As*, that; 1372.  
*Askance*, turn aside; 637.  
*Assay*, essay, try; Comp. 156.  
*Assays*, attempts; 1720.  
*Astonish'd*, astounded; 1730.

*Balk*, disregard, neglect; 696.  
*Ban*, curse; 1460.  
*Bare*, bareness; Comp. 95.  
*Barns*, stores up; 859.  
*But*, staff; Comp. 64.  
*Bateless*, not to be blunted; 9.  
*Beguil'd*, rendered guileful; 1544.  
*Beldam*, grandmother; 953  
*Beseems*, becomes; 277.  
*Bevray'd*, exposed; 1698.  
*Blasts*, is blasted; 49.  
*Blazon'd*, interpreted; Comp. 217.

*Blend*, blended; Comp. 215.  
*Blood*, passion; Comp. 162.  
*Blossoms*, flower of the young nobility; Comp. 235.  
*Blunt*, rude, rough; 1504.  
*Boll'n*, swollen; 1417.  
*Bond*, claim given by a bond, ownership; 136.  
*Brawing*, challenging; 40.  
*Bulk*, chest; 467.  
*Burdenwise*, as in the burden of a song; 1133.  
*But*, except; Ph. 32.

*Can*, knows; Ph. 14.  
*Capitol*; 1835. (The annexed figure depicts the renowned temple of Jupiter on the Capitoline Hill.)



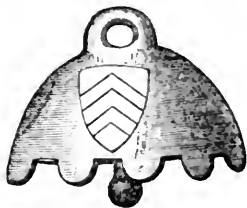
*Careless*; "c. hand of pride," i.e. hand of careless pride; Comp. 30.  
*Case*, dress; Comp. 116.  
*Cautels*, deceits; Comp. 303.

*Champaign*, open country; 1247.  
*Chaps*, wrinkles (early Quartos, "chops"); 1452.  
*Characters*, figures; Comp. 16.  
*Cheer*, face, look; 264.  
*Cherubin*, cherub; Comp. 319.  
*Cipher*, decipher; 811.  
*Civil*, decorous; Comp. 298.  
*Cleft*, double, two-fold; Comp. 293.  
*Coat*, coat-of-arms; 205.  
*Cockatrice*, basilisk; 540.  
*Colour*, pretext; 267.  
*Comfortable*, comforting; 164.  
*Commends*, commits; 436.  
*Compare*, comparison; 40.  
*Complain'd*, bewailed; 1839.  
*Conceit*, conception; 701, 1298.  
*Conceited*, imaginative; 1371.  
*Conclusion*, experiment; 1160.  
*Conduct*, that which guides; 313.  
*Confound*, ruin; 1202.  
*Congest*, gather in one; Comp. 258.  
*Contrives*, devises (? wears away, spends); Comp. 243.  
*Controll'd*, restrained; 448.  
*Convertite*, convert, penitent; 743.  
*Cop'd*, encountered, met; 99.  
*Copsmate*, companion; 925.  
*Coucheth*, causes to cower; 507.  
*Counterfeit*, image; 1269.  
*Credent*, credulous; Comp. 279.  
*Crest-wounding*, staining the family crest; 828.  
*Cries*, cries for; Comp. 42.  
*Curious*, careful; Comp. 49.  
  
*Daff'd*, doffed, put off; Comp. 297.  
*Dash*, mark of infamy; 206.  
*Deathsmán*, executioner; 1001.  
*Defunctive*, funereal; Ph. 14.  
*Deprive*, take away; 1186.  
*Descant'it*, singest; 1134.  
*Diapason*, deep notes harmoniously accompanying high ones; 1132.  
*Digression*, transgression; 202.  
*Dismount*, lower ("alluding to the old English fire-arms, which were supported on what was called a rest," Malone); Comp. 281.

*Dispense with*, excuse; 1070.  
*Distract*, disjoined; Comp. 231.  
*Done*, ended; 23.  
 —, past, lost; Comp. 11.  
*Dumps*, mournful lays; 1127.

*Ecstasy*, excitement; Comp. 69.  
*Effects*, outward manifestations (? efficacies); 1555.  
*Element*, sky; 1588.  
*Enpatron*, "e. me." are my patron saint; Comp. 224.  
*Ensue*, follow; 502.  
*Exclaiming on*, crying out against; 741.  
*Extincture*, extinction; Comp. 294.

*Fact*, deed (perhaps criminal deed); 349.  
*Falcon's bell*, 511. A specimen of such a bell, bearing the nobleman-owner's arms, is here reproduced from an engraving by Fairholt.



*Falls*, lets fall; 1551.  
*Fancy's love's*; 200.  
*Fear*, the object of his tear; 308.  
*Feast-finding*, attending banquets; 817.  
*Feat*, featly, dexterously; Comp. 48.  
*Fence*, defend; 63.  
*Field* (perhaps with a play upon its heraldic use); 72.  
*Fiery-pointed*, "throwing darts with points of fire" (Steevens, "fire-y-pointed"); 372.

*Fine*, bring to an end (?) refine, soften; 936.

*Fluxive*, flowing, weeping; Comp. 50.

*Foil*, setting, background; Comp. 153.

*Folly*, wantonness; 851.

*Fond*, foolishly fond; 134.

*Fondly*, foolishly; 207.

*Force*; "of f.," perforce; Comp. 223.

*Force not*, regard not, care not for; 1021.

*Foretell*, prevent; 728.

*For why*, because; 1222.

*Frets*, the stops that regulated the vibration of the strings in musical instruments; 1140.

*From*, "fr. the way," i.e. "out of the way"; 1144.

*Fulfill'd*, filled full; 1258.

*Gage*, stake; 144.

*Gaze*; "at g.," staring about; 1149.

*Gentry*, gentle birth; 569.

*Government*, self-control; 1400.

*Graff*, graft; 1062.

*Grained*, of rough wood; Comp. 64.

*Grave*, engrave; 755.

*Gripe's*, griffins; 543.

*Having's*, accomplishments; Comp. 235.

*Heartless*, bereft of all courage; 471.

*Helpless*, unavailing; 1027.

*Hild*, held (rhyming with "fulfill'd"); 1257.

*His*, its; 303.

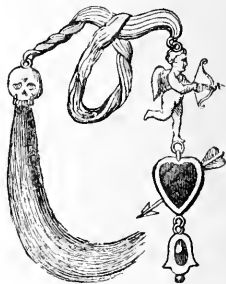
*Hive*, a kind of bonnet, resembling a hive; Comp. 8.

*Ill*, wickedness; 304.

*Imaginary*, imaginative; 1422.

*Immur'd*, shut up in a cloister (Quarto, "enure," rhyming with "procure"); Comp. 251.

*Impleach'd*, entwin'd; "hair with twisted metal amorously impleach'd"; Comp. 205. (Cp. the annexed engraving of such an ornament. The lock of hair is that of Mary Queen of Scots, and the relic is preserved by the descendants of the Earl of Huntly, to whom she gave it.)



*Instance*; "guilty i.," i.e. "token of guilt"; 1511.

*Intending*, pretending; 121.

*Intituled*, having a claim; 57.

*Intrude*, invade, enter; 848.

*Invis'd*, invisible (? inspected, tried); Comp. 212.

*Ken*, sight; 1114.

*Kind*, natural; 1423.

*Kinds*, natures; 1242.

*Late*, lately; 1801.

*Laundering*, wetting; Comp. 17.

*Lawn*, fine linen; 258.

*Lectures*, lessons; 618.

*Leisures*, leisure hours; Comp. 193.

*Let*, forbear; 10.

—, hinder; 328.

*Levell'd* (technical term for aiming a gun); Comp. 22.

*Like ivory conduits coral cisterns filling*; 1234. The simile is illustrated by the annexed engraving from the

XIVth century Lancelot romance, preserved in the National Library at Paris.



*Limed*, ensnared by bird-lime; 88.  
*Linen*, linen kerchief; 680.  
*Lust*, pleasure; 1384.  
*Lust-breathed*, animated by lust; 3.  
*Luxury*, lust; Comp. 314.

*Map*, picture, image; 402.  
*Margents*, margins; 102.  
*Mauud*, hand-basket; Comp. 36.  
*Maze*; 1151. The famous Cretan labyrinth was often depicted on



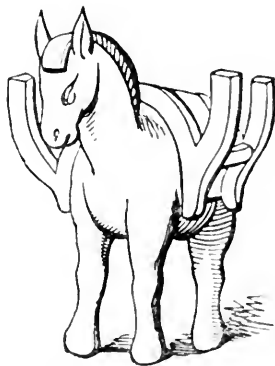
gold pieces, as in the accompanying illustration of a coin of Cnossus.

*Mermaid*, siren; 1411.  
*Moe*, more; 1479.  
*Moiety*, portion; *Dedic.* to Luc.  
*Moralize*, interpret; 104.  
*Mortality*; "life's m.," i.e. "mortal, human life"; 403.  
*Mot*, motto; 830.

*Napkin*, handkerchief; Comp. 15.  
*Needle* (monosyllabic); 319.  
*Nice*, skillful; 1412.  
*Night-waking*, awake at night; 554.  
*Note*, notoriety; Comp. 233.  
*Naught to do*, nothing to do with; 1092.

*On*, "on ringing," i.e. "a-ringing"; 1494.  
*Orchards*, gardens; Comp. 171.  
*Orts*, scraps; 985.  
*Outwards*, external features; Comp. 80.  
*Oversee*, superintend; 1205.  
*Overseen*, bewitched; 1206.  
*Owe*, own, have; 82.  
*Owed*, owned; 1803.

*Pack-horse*; 928. (*Cp.* illustration.)



From a terra-cotta figure found at Moulins-sur-Allier, France.

*Painted cloth*, canvas painted with figures, mottoes, or moral sentences, used for hangings for rooms; 245. (*Cp* illustration.)



This representation of a meeting between Death and a fop is a copy of a painting formerly preserved in the Hungerford Chapel, Salisbury Cathedral. The dialogue between the characters is painted on the labels over their heads.

*Paled*, pale (Quarto, "paly"); Comp. 198.

*Palmers' pilgrims'*; 791.

*Purling*, speaking; 100.

*Peace*, "love's arms are p." (so Quarto, i.e. non-resistant, accepting all consequences; Malone, "proof," etc.) Comp. 271.

*Peers*, lets peer, shows; 472.

*Pelleted*, rounded; Comp. 18.

*Pelt*, throw out angry words; 1418.

*Pensiv'd*, pensive; Comp. 219.

*Perplex'd*, bewildered; 733.

*Philomel*, the nightingale; 1079.

*Phanix*, matchless, rare; Comp. 93.

*Phraseless*, baffling description; Comp. 225.

*Plaining*, complaining; 559.

*Plaits*, folds; 93.

*Plausibly*, willingly; 1854.

*Point'st*, appointest; 879.

*Posied*, inscribed with posies; Comp. 45. (*Cp* illustration.)



From a specimen found at Arreton, Isle of Wight.

*Precedent*, example; 1261.

*Present*, instant; 1263.

*Pretended*, intended; 576.

*Prick*, dial-point; 781.

*Prime*, spring; 331.

*Prone*, headlong; 684.

*Proof*, experience; Comp. 163.

*Property*, individuality; Ph. 37.

*Proportion'd*, regular, orderly; 774.

*Purified*, purged, rendered harmless; 532.

*Purl'd*, curled; 1407.

*Qualified*, softened, abated; 424.

*Questioned*, conversed; 122.

*Quittal*, requital; 236.

*Quote*, observe; 812.

*Rate*, chide; 304.

*Receipt*, what has been received; 703.

*Regard*, thought, deliberation; 1400.

*Relish*, serve up as a relish; 1126.

*Remember'd*, "be r.," remember; 607.

*Remorseless*, pitiless; 562.

*Rents*, rends; Comp. 55.

*Repeal*, recall; 640.

*Replication*, repartee; Comp. 122.

*Requiring*, asking; Argum to Luc.

*Respect*, prudent consideration; 275.

*Retires*, draws back; 303.

*Retiring*, returning; 962.

- Rigol*, circle; 1745.  
*Ruffle*, noise, brawls; Comp. 58.  
*Saw*, maxim; 244.  
*Sawn*, sown; Comp. 91.  
*Scapes*, transgressions; 747.  
*Seated*, situated; 1144.  
*Securely*, unsuspectingly; 89.  
*Seeks to*, applies to; 293.  
*Seeming*; "s. owed," i.e. which he seemed to possess; Comp. 327.  
*Senseless*, i.e. "not sensible of the wrong done it"; 820.  
*Shames*, is ashamed; 1084.  
*Shaming*, being ashamed; 1143.  
*Sheav'd*, straw; Comp. 31.  
*Shift*, trickery; 920.  
*Shifting* (?) cozening; 930.  
*Sightless*, blind, dark; 1013.  
*Silly*, harmless, innocent; 167.  
*Simois*, the river so often referred to by Homer; 1437.  
*Slanderous*, disgraceful; 1001.  
*Sleided*, untwisted; Comp. 48.  
*Soothing*, flattering; 892.  
*Sneaped*, nipped, frost-bitten; 333.  
*Sort*, sort out, select; 899.  
*Sorts*, adapts; 1221.  
*Springs*, young shoots; 950.  
*Stell'd*, placed, fixed; 1444.  
*Still-pining*, ever-longing; 858.  
*Still-slaughter'd*, ever killed but never dying; 188.  
*Stole*, robe; Comp. 297.  
*Stops* (alluding to the stops in a musical instrument); 1124.  
*Strange*, foreign; 1242.  
*Suffer*, permit; 1832.  
*Suggested*, incited; 37.  
*Supposed*, imagined (by them); 377.  
*Surcease*, cease; 1766.  
*Surmise*, reflection, thought; 83.  
*Swiftest*, "the s. hour," the prime of life; Comp. 60.  
*Swoonds*, swoons; 1486.  
*Talents*, lockets made of hair, plaited and set in gold; Comp. 204. Cp. s.v. *impleach'd*.
- Teen*, pain; Comp. 192.  
*Temperance*, chastity; 884.  
*Tender*, favour; 534.  
*Termless*, indescribable; Comp. 94.  
*Than* (rhyming with "began"), then; 1440.  
*That*, so that; 177.  
*Think*, fast; 1784.  
*Think* (?) = methinks; Comp. 91.  
*Thorough*, through, throughout; 1851.  
*Threne*, threnody funeral song; Ph. 49.  
*To*, in addition to; 1589.  
*Towering*, flying high (a term of falconry); 506.  
*Treble-dated*, living thrice as long as man; Ph. 17.  
*Trumpet*, trumpeter; Ph. 3.  
*Unadvised*, inadvertent; 1488.  
*Unapproved*, not approved, not proved true; Comp. 53.  
*Uncouth*, strange; 1598.  
*Unhappy*, mischievous, fatal; 1565.  
*Unrecalling*, not to be recalled; 993.  
*Vastly*, take a waste; 1740.  
*Villain*, countryman; 1338.  
*Want*, "to w.," i.e. "at missing"; 389.  
*Ward*, bolt; 303.  
*Watch*; "w. of woes," i.e. "divided and marked only by woes"; 928.  
*Water-galls*, secondary rainbows; 1588.  
*Weed*, garment; 196.  
*Where*, whereas; 792.  
*Winking*, shutting the eyes; 458.  
*Winks*, shuts the eyes, slumbers; 553.  
*Wipe*, brand; 537.  
*Wistly*, wistfully; 1355.  
*Woodman*, huntsman; 580.  
*Wot*; "God w.," i.e. "God knows"; 1345.  
*Wrapp'd*, involved; 456.

Notes.

LUCRECE: 8. 'unhappily'; Quartos 1, 2, 3, 'unhap'ly.'

24. 'morning's'; Quarto 1 (Bodl. 1), 'morning.'

31. 'apologies'; Quarto 1 (Bodl. 1), 'appologie.'

56. 'o'er'; Quartos 1, 2, 3, 'ore'; Quarto 4, 'or'e'; Malone (1780), 'or' (i.e. gold).

134-136. Many emendations have been proposed to render clear the meaning of these lines, but no change is necessary: "the covetous have not, i.e. do not possess, that which they possess, longing for the possessions of others"; the second clause of line 135 is in apposition to the first.

195. 'let'; Schmidt conj. 'lest.'

239. 'ay, if'; early Quartos, 'I, if.'

637. i.e. "who, in consequence of their own misdeeds, look with indifference on the offences of others" (Schmidt).

649. 'debt'; early Quartos 'det' (rhyming with 'fret'): similarly line 696, 'balk'; Quartos, 'bauk' (rhyming with 'harok').

782. 'misty'; Quartos 1, 2, 'mustie.'

841. 'guilty'; Malone, 'guiltless,' but no change is necessary; Lucrece's self-reproach at first assigns the guilt to herself.

930. Perhaps we should read, 'injurious-shifting Time.'

939. 'Time's glory is . . .' *Veritas filia temporis* was a favourite motto in the sixteenth century, as is seen from the annexed engravings (1) of the reverse of a silver groat issued by Queen Mary, and (2) of a design found in Whitney's *Emblems* (1586).

1134. 'descant'st'; Quartos, 'descants.'

1338. 'court'sies'; Quartos, 'cursies.'

1662. 'wretched'; S. Walker conj. 'wreathed.'

A LOVER'S COMPLAINT: 12. 'scythed'; Quarto, 'sithed.'

37. 'beaded'; Quarto, 'bedded' (? = "imbedded, set").

39. 'weeping margent'; Malone conj. 'margent weeping.'

51. 'gan to tear'; Quarto, 'gave to teare'; Gildon, 'gave a tear.'

60. 'observed as they flew'; the clause is probably connected with 'hours'; "the reverend man had not let the swift hours pass by without gaining some knowledge of the world"; it is possible, however, that 'they' refers to the torn-up letters.



112. 'manage'; Quarto, 'mannad'g.'
118. 'came'; Sewell's correction; Quarto, 'can'; Sewell's 2nd ed. 'can for additions get their purpose trim.'
182. 'twoo'; Quarto, 'vovv.'
164. 'sweets that seem'; Quarto, 'sweets that seemes'; Capell MS. 'sweet that seems.'
228. 'Hallow'd'; Quarto, 'hollowed'; Sewell's correction.
241. 'playing the place'; some error due to the printer has spoilt the line: the first word of the line has been caught up by the compositor's eye from the first of the next line, or *vice versâ*; the most ingenious and plausible emendation is 'paling' for 'playing.'
260. 'nun'; Quarto, 'Sunne.'
261. 'ay'; Quarto, 'I.'
271. 'Love's arms are peace'; so Quarto; Capell MS. and Malone conj. 'proof' for 'peace,' a plausible change, if any is necessary; other readings are:—'Love aims at peace'; 'Love charms our peace'; 'Love aims a piece,' etc.
286. 'who glaz'd with crystal gate'; Malone, 'who, glaz'd with crystal, gate' (i.e. gate="the ancient perfect tense of the verb to get," flame being its object).
308. 'swound'; Quarto, 'sound,' cp. 305. 'swounding'; Quarto 'sounding.'



(1)



(2)

'Time's glory is to . . . bring truth to light' (939, 40).



# SHAKE-SPEARES

## S O N N E T S.

Neuer before Imprinted.

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AT LONDON  
By *G. Eld* for *T. T.* and are  
to be solde by *William Aspley.*  
1609.

# SONNETS

## Preface.

**The First Edition.** On May 20th, 1609, "a book called *Shakespeares Sonnettes*" was entered on the Stationers' Register, and soon after was published, in quarto, with the following title-page:—

"SHAKE-SPEARES | SONNETS. | Neuer before Imprinted. | AT LONDON  
| By G. ELD for T. T. and are | to be solde by *William Aspley*. |  
1609. |"\* (*Cp. facsimile* on opposite page.)

At the end of the Sonnets was printed, for the first time, the poem entitled "A LOVERS COMPLAINT."

The text of the Sonnets was, on the whole, carefully printed, but evidently without the author's supervision; thus, e.g. Sonnet CXXXVI., a twelve-line *Envoi*, was marked by parentheses at the end, as though two lines were missing; similarly, the final couplet of Sonnet XCVI. may have been borrowed from Sonnet XXXVI.

In 1640 Shakespeare's *Sonnets*, re-arranged under various titles (with the omission of XVIII., XIX., XLIII., LVI., LXXV., LXXVI., XCVI., CXXVI.), were included in "POEMS: WRITTEN BY WIL. SHAKESPEARE, Gent. Printed at London by *Tho. Cotes*, and are to be sold by *John Benson*, dwelling in *St Dunstons Churchyard* 1640."

It is strange that there should have been no edition between 1609 and 1640; perhaps Benson's protestation that "the Reader" will find them "Seren, cleere, and eligantly plain, such gentle straines as shall recreate and not perplexe the brain, no intricate or cloudy stuffe to puzzell intellect, but perfect eloquence," best explains the prevailing opinion on the subject of the poems. Mr Publisher "protests too much" against the alleged obscurity of the Sonnets.†

\* Some copies have the name of "John Wright, dwelling at Christ Church gate," as the bookseller, instead of "William Aspley."

A facsimile of the "*Sonnets*" was issued among the "*Shakspere Quarto Facsimiles*" (No. 30).

The original selling price of the "*Sonnets*" was 5d. A perfect copy would, probably, now fetch £500.

† Probably no weight is to be attached to Benson's statement that the poems are "of the same purity the Author himself then living avouched."

One hundred years after the appearance of the First Edition, the Sonnets were first republished, by Lintott, as originally printed; about the same time Gildon issued a new edition of the 1640 version, under the heading of "*Poems on several occasions.*"

**The Sequence of the Sonnets.** The Sonnets, as printed in 1609, present on the whole an orderly arrangement, though here and there it is somewhat difficult to find the connecting links. If it could be proved that any one Sonnet is out of place, the whole chain would perhaps be spoilt, but no such "broken link" can be adduced.\*

The Sonnet-Sequence consists of three main sections:—A. Sonnets I.-CXXVI.; B. Sonnets CXXVII.-CLII.; C. Sonnets CLIII.-CLIV.; Sections A and B are closely connected; Section C may be a sort of Epilogue to B, but it is more probably an independent exercise in sonnetteering, based on a Latin version of a Greek Epigram found in the ninth book of the Anthology, composed by Byzantine Marianus, a writer probably of the fifth century after Christ:—

“Τὰδ’ ὑπὸ τὰς πλατάνους ἀπαλῶ τετρυνμένος ὕπνω  
 εὔδεν Ἔρως, νύμφαις λαμπάδα παρθέμενος.  
 Νύμφαι δ’ ἀλλήλησι, ‘τί μελλομεν; αἶθε δε τούτῳ  
 σβέσσαμεν,’ εἶπον, ‘ὁμοῦ πῦρ κραδίης μερόπων.  
 Λαμπὰς δ’ ὡς ἔφλεξε καὶ ὕδατα, θερμὸν ἐκείθεν  
 Νύμφαι Ἐρωτιάδες λουτροχοεῦσιν ὕδωρ.” †

**The Drama of the Sonnet.** The general theme of the Sonnets is the poet's almost idolatrous love for a younger friend, a noble and beautiful youth, beloved for his own sweet sake, not for his exalted rank; this unselfish, whole-hearted, and soul-absorbing devotion passes through various stages of doubt, distrust, infidelity, jealousy, and

\* Mr Rolfe, in his *Addenda* to the "*Sonnets*" contrasts Sonnet LXX. with Sonnets XXXIII.-XXXV. (to say nothing of XL.-XLII.); if these Sonnets, he observes, are addressed to the same person, Sonnet LXX. is unquestionably out of place. This seems so at first sight; but surely the faults referred to in the earlier Sonnets are not only forgiven, but here (in LXX.) imputed to slander; or, as Mr Tyler puts it, "such an affair as that with the poet's mistress was not regarded, apparently, as involving serious moral blemish." Anyhow the statement in the Sonnet is somewhat too flattering, but its position dare not be disturbed.

† "Here beneath the plane trees, overborne by soft sleep, Love slumbered, giving his torch to the Nymphs' keeping; and the Nymphs said to one another, 'Why do we delay? and would that with this we might have quenched the fire in the heart of mortals.' But now, the torch having kindled even the waters, the amorous Nymphs pour hot water thence into the bathing pool." Mackail, *Select Epigrams*. (On the source of the two Sonnets, cf. Hertzberg, *Jahrbuch der Deutschen Shakespeare-Gesellschaft*, 1878). A Latin rendering is found in *Selecta Epigrammata*; Basel, 1529.

estrangement ; after the period of trial, love is again restored, stronger and greater than before :—

*“ O benefit of ill! now I find true  
That better is by evil still made better;  
And ruin'd love, when it is built anew,  
Grows fairer than at first, more strong, far greater.”*

“ Friendship Triumphant ” is the subject of the story unfolded in Sonnets I.-CXXVI. Love between man and man, triumphing over the love of man for woman, was no uncommon theme in Elizabethan literature. The denouement of *The Two Gentlemen of Verona* turns upon it, while Lyly's *Gampaspe* (pub. 1584) illustrates the same truth:— Alexander the Great and Apelles, the most famed of Grecian painters, were intimate friends ; their friendship was well-nigh wrecked through a woman's charms ; the painter became enamoured of the monarch's mistress while painting her likeness, but Alexander generously cancelled his claim ; his friendship for the painter was greater than his love for the fair captive.

The Sonnet-drama seems to have many points in common with Lyly's Court-play ; instead of the painter of “ Venus Anadyomene,” we have the poet of “ Venus and Adonis ” ; instead of magnanimity on the part of the high-born and exalted friend, it is the wronged poet who bears forgivingly “ the strong offence's cross ” ; instead of a ravishingly beautiful woman, we have a dark-eyed Circe, the reverse of beautiful, bewitching men by the magic of her eyes ; a dark-haired, pale-cheeked siren, drawing her victims despite their knowledge of her wiles ; a very Cleopatra in strength, intellect, and hedonism.

As in the drama, so in the Sonnets, the chief actors are three in number ; the poet is, however, the hero ; the friend and the woman are the good and evil angels :—

*“ Two loves I have of comfort and despair,  
Which like two spirits do suggest me still ;  
The better angel is a man right fair,  
The worser spirit a woman colour'd ill.”*

This, then, is the keynote of the whole sequence : the first section (I.-CXXVI.) is occupied mainly with the “ man right fair,” the second (CXXVII.-CLII.) concerns the “ woman colour'd ill,” to whom passing allusion is evidently made in Sonnets XXX.-XXXV., etc ; the poet's picture of his *Gampaspe* needed a special section for itself ; he gives us no fancy picture, but one evidently drawn from life (*cp.* CXXVII.-CXLIIV., etc.).

**Noteworthy Points.** (i) Although the first one hundred and twenty-six Sonnets form one whole, it is quite clear that they sub-divide into smaller groups, though in very few instances does a Sonnet stand by itself, unconnected with what goes before or with what follows. Thus I.-XXVI. is a series of Sonnets forming, as it were, a single poetical epistle urging his friend to marry; XXVII.-XXXII. seem to form another such epistle, dealing with friendship in absence; XXXIII.-XLII. tell of love's first disillusioning; love's willing pain, self-denial, and forgiveness; XLIII.-LV. express friendship's fears during separation. Similarly, the remaining Sonnets of the series may be more or less accurately grouped; the most striking of the remaining groups is probably C.-CXXV., which gives the impression of having been added after the so-called Sonnet CXXVI. had been written; if this were so, Shakespeare's original intention was to compose a Century of Sonnets, following the example of the poet Watson, the author of "*Hekatompathia, the Passionate Century of Love.*" (*Cp. Analytical Chart.*)

(ii) These various poetical epistles probably represent intervals of time; but there are also more direct indications of the time covered by the poems; the most important of these indications is to be found in Sonnet CIV. (where a three years' space is alluded to; compare with the earlier Sonnets, e.g. XXXIII. "*he was but one hour mine*"). Time-indications are also perhaps to be found in the references to particular seasons in some of the Sonnets.

(iii) Certain Sonnets are suggestive of historical allusions, notably CVII. and CXXIV., though it may at present be difficult to explain with certainty the events referred to.

(iv) One of the most striking features of the Sonnets is the poet's oft-repeated belief in the immortality of his poems (e.g. LV., LXIII., LXXXI., etc.): he was evidently following Horace's excellent precedent ("*exegi monumentum ære perennius*") in making his proud claim:—

*"Not marble, nor the gilded monument  
Of princes, shall outlive this powerful rhyme."*

(v) Side by side with this exultation we have the poet's sense of humiliation arising from his connexion with the common stage (*cp.* XXIX.).

(vi) Lastly, among the most noteworthy points on the very surface of the Sonnets, there is the poet's sensitiveness, showing itself in many forms, now in his passionate devotion, now in his regard for his reputation (CXXI.), now in his jealous resentment of any rival near the throne of his love.

**Who was the rival poet?** Sonnets LXXIX. - LXXXVI. obviously refer to some particular poet. Various solutions have been advanced. Marlowe, Drayton, Daniel, have each been put forward, but no satisfactory case has been made out for any one of them. In all probability George Chapman is the poet referred to and characterised. In the dedication to his poem called *The Shadow of Night* (published in 1594) occur the following words:—"Now what a supererogation in wit this is, to think Skill so nightly pierced with their loves that she should prostitutely show them her secrets, when she will scarcely be looked upon by others *but with invocation, fasting, watching; yea, not without having drops of their souls like a heavenly familiar;*" these words seem almost re-echoed in Shakespeare's bantering allusion to "*that affable familiar ghost,*" etc. "Chapman,"\* as Minto well observed, "was a man of overpowering enthusiasm, ever eager in magnifying poetry, and advancing fervent claims to supernatural inspiration."

"*The proud full sail of his great verse*" recalls Keats's famous sonnet, "*On first looking into Chapman's Homer*" †:—

*"Then felt I like some watcher of the skies  
When a new planet swims into his ken;  
Or like stout Cortez when with eagle eyes  
He star'd at the Pacific—and all his men  
Look'd at each other with a wild surmise—  
Silent, upon a peak in Darien."*

**The Date of Composition.** The *Sonnets* were first printed in the year 1609; "*The Passionate Pilgrim,*" published in 1599, contained two Sonnets found in the 1609 volume (viz. CXXXVIII. and CXLIV.); Francis Meres in his *Palladis Tamia*, 1598, referred to Shakespeare's "sugred Sonnets among his private friends," and the reference may be to the collection, or part of the collection, under consideration.‡ This sums up the direct evidence we possess. Seeing, however, that Shake-

\* *Cp. Characteristics of English Poets*, pp. 222, 223, where the suggestion was first made that Chapman was the poet in question.

† Chapman first published seven books of the *Iliad* in 1598.

‡ Mr Tyler (*Shakespeare's Sonnets*, p. 19) makes the ingenious suggestion that Sonnet LV., "*Not marble, nor the gilded monuments,*" etc., and more especially the line, "*Not Mars his sword, nor war's quick fire shall burn,*" was suggested by Meres' reference to Shakespeare, etc.; the suggestion is certainly note-worthy:—

"As Ovid saith of his worke:—

*'Jamque opus exegi, quod nec Jovis ira, nec ignis,  
Nec poterit ferrum, nec edax abolere vetustas:'*

And as Horace saith of his,—

*'Exegi monumentum aere perennius,'* etc.

speare, in 1593, styled his *Venus and Adonis* "the first heir of my invention," and that the poem on the *Rape of Lucrece* appeared the following year, it is perhaps fair to assume that 1594 may be the "*terminus a quo*" for the Sonnets.\* Again we have the closest link between the Sonnets and the early love-plays, with their love-intrigues, their dark beauty (e.g. Rosaline in *Love's Labour's Lost*), their sonnet-dialogue, their dominating thought:—

*"Never durst poet touch a pen to write  
Until his ink were tempered with love's sighs."  
(Love's Labour's Lost, IV. iii. 547.)*

No long interval could have separated "*Romeo and Juliet*" and Sonnet CXVI., the poet's epitaph for the golden tomb raised to the lovers by their loveless kin,—the very epitome of all the Songs and Stories of Romantic Passion that we have heard or read.

On the other hand, there are notes in the Sonnets suggestive of plays of a somewhat later period (e.g. Sonnets LXVI.-LXXIV. recall *Hamlet* and *Measure for Measure*): this note of introspection and melancholy must not be pressed too far, seeing that, even in the earliest plays, the clouds often darken suddenly.

We may perhaps assume that the earliest Sonnets belong to about 1595. If Sonnet CIV. were taken strictly, the period covered would be (*circa*) 1595—(*circa*) 1598. The date, however, cannot be definitely fixed until we are in possession of some of the facts underlying the poems. True, Shakespeare seems to have unlocked his heart in these Sonnets, but the key to their secret history has been lost; patient labour may have recovered it; yet we cannot be sure; too often, perhaps, we merely force the lock.†

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So say I severally of Sir Philip Sidney's, Spencer's, Daniel's, Drayton's, Shakespeare's, and Warner's workes:—

*'Non Jovis ira, imbres, Mars, ferrum, flamma, senectus,  
Hoc opus unda, lues, turbo, venena ruent.'*

Et quamquam ad pulcherrimum hoc opus evertendum tres illi Dii conspirabunt, cronus, Volcanus, et pater ipse gentis:—

*'Non tamen annorum series, non flamma, nec ensis,  
Æternum potuit hoc abolere diues.'*"

\* In XCIV. occurs the well-known line, "*Lillies that fester smell far worse than weeds,*" which is also found in the Shakespearian play of Edward III., written probably in 1594, and entered on the books of the Stationers' Registers, Dec. 1st, 1595.

† It is impossible in this short preface to sketch, however briefly, the history of the interpretation of the Sonnets; according to some critics they are allegorical exercises, according to others partly personal, and partly dramatic (*cf.* Massey's "*Secret Drama of the Sonnets*"); the weightiest authorities support the view that the Sonnets express Shakespeare's "own feelings in his own person." (A summary of the various theories will be found in Prof. Dowden's edition of the *Sonnets*, 1881.)



**To whom were the Sonnets addressed?** The world of scholars may be said to be divided into Herbertists and Southamptonites; the former are staunch supporters of the claims advanced on behalf of William Herbert, Earl of Pembroke; the latter maintain the prior claims of Henry Wriothesley, Earl of Southampton.

At the present moment the star of William Herbert is in the ascendant. Many a former ally of Southampton has rallied round the banner unfurled by Herbert's redoubtable champion, Mr Thomas Tyler.\*

**William Herbert's claims.** William Herbert was born on April 8, 1580; in the spring of the year 1598 he came to reside permanently in London. Evidence exists that he was averse to marriage; he was, however, no misogynist. His intrigue with a notorious Mistress Mary Fitton has much in common with "the sensual fault" of "the better angel" of the *Sonnets*. The scandal belonged to 1600-1.

The Herbertists assign the Sonnets to the years 1598-1601; the historical allusions in Sonnets CVII., CXXIV., are referred by them to the rebellion of Essex (1601); they maintain that nothing in the Sonnets invalidates their claims.

Furthermore, they rightly call attention to the fact that to William Herbert, together with his brother Philip, "the most noble and incomparable pair of brethren," was dedicated the First Folio Edition of Shakespeare's plays by Heminge & Condell, in 1623; and it is there stated that the two brothers prosecuted the plays and "their Authour living with much favour."

Finally, it is alleged that Sonnets CXXXV., CXXXVI., CXLIII., afford conclusive evidence that the poems were addressed to "*Will.*"

**The case against Herbert.** According to the Herbertists the earliest date for any of the Sonnets must be 1598; but in that year Francis Meres refers to Shakespeare's "sugred Sonnets among his private friends"; it might indeed be argued that the reference is not to the present poems; but Meres also refers to Shakespeare's pre-eminence as a writer of comedies and tragedies, and instances six plays in each department. In Sonnet XVI., however, which Herbert's supporters

\* "*Shakespeare's Sonnets, edited by Thomas Tyler*" (David Nutt, 1890) contains a thorough investigation of William Herbert's alleged connection with the Sonnets, together with a full account of Mary Fitton, and an admirable commentary; the arguments throughout the volume are based on careful investigation; the present writer, though he cannot assent to the theory, cannot withhold his recognition of the excellence of the book.

assign to 1598, Shakespeare alludes to his "pupil pen." Is it likely he would have done so at that date?

Again, in the *Passionate Pilgrim*, published in 1599, we find Sonnets CXXXVIII. and CXLIV. Is it likely that between the spring of 1598 (when Herbert, a youth of eighteen, first came to town) and at latest some time in 1599 (when Jaggard piratically obtained what were probably two of the Sonnets that Meres had referred to), Shakespeare and young Herbert had not only become friends, not only had their friendship ripened, but that the drama of their friendship had developed to the point indicated by the two Sonnets in question?

The first group of Sonnets (X.-XXVI.) link themselves unmistakably to the poems of "*Venus and Adonis*" and "*Lucrece*." How do the Herbertists account for Shakespeare's strange return in 1598 to his earlier mood and style?

The alleged references to "*Will*" as the name of the favoured friend will not bear the test of examination. In each case the writer may be quibbling with his own name, or playing on "*will*" and "*wish*" in true Elizabethan fashion.\*

There is, further, one small point worthy of note. Shakespeare's pique at his friend's encouragement of another poet would hardly have been justifiable in the case of Herbert. The poet Daniel, who had been Herbert's tutor, and who was *par excellence* the poet of the Pembroke family, would have had the first place in his pupil's affection. The Sonnets in question certainly give the impression that Shakespeare was the first to receive encouragement from his patron, and that no other poet had prior claims.

Over and above all these doubts, tending to weaken the case of the Herbertists, there is the incontestable fact that the assignment of the Sonnets to Herbert gives the lie to Shakespeare's protestations of whole-hearted and exclusive devotion to his first patron, the Earl of Southampton, and convicts the poet of time-serving insincerity. What, then, becomes of his proud claim:—"No, Time, thou shalt not boast that I do change?"

**Southampton's claims.** Henry Wriothesley was born October 6, 1573. His father and brother both died before he had reached the age of twelve. After taking his degree at Cambridge, 1589, he came to

\* In the early comedies the quibble is often found, e.g. :—

"*Silvia*] *What's your will?*

*Proteus*] *That I may compass yours.*

*Silvia*] *You have your wish; my will is ever this, etc."*

London and entered Gray's Inn. He was the ward of Lord Burghley, and might not inaptly be described as "a child of state," brought up under the Queen. In 1593 *Venus and Adonis* appeared with its dedication to the young Lord; in 1594 *Lucrece* was published with its noteworthy declaration:—"What I have done is yours; what I have to do is yours; being part in all I have, devoted yours."

About this time he became recognised as the patron of learning and poetry (*cp.* Gabriel Harvey's *Letter*, with Sonnet to Southampton 1593; Markham's *Sir R. Grenville*, 1595; Peele's *Anglorum Fera*, 1595; Florio's *Dictionary*, 1596, *etc.*). In Sept. 1595 Southampton fell in love with Elizabeth Vernon, the Earl of Essex's cousin; his love cost him the Queen's favour, and involved him in a series of troubles. The marriage was hindered for about three years. During this time he was probably with Essex, as an unattached volunteer, at the attack at Cadiz, and did brave service against the Spaniards; owing, however, to false reports and misrepresentations, he received, as his reward, blame instead of praise from his unfriendly Sovereign; on March 17, 1598, Cecil introduced him, at Angers, to Henry IV., telling the King that Lord Southampton "was come with deliberation to do him service." His zeal was suddenly stopped by the Peace of Vervins, concluded in April of the same year; towards the end of the year he returned, and secretly married Elizabeth Vernon; his career during the remainder of the Queen's reign was fraught with misfortunes. He absented himself from the Court, and we hear of him in 1599 as "*passing his time in London merely in going to plays every day.*" His connexion with Essex's rebellion nearly cost him his life: the death-sentence was commuted to perpetual imprisonment. His subsequent history under James I. does not directly concern us here; brief allusion must, however, be made to his release from the Tower at the King's accession. "These bountiful beginnings," wrote a contemporary, referring to the event, "raise all men's spirits and put them in great hopes." There was universal joy; poets welcomed him with verses; notably Samuel Daniel, and John Davies of Hereford; the panegyric of the former poet tells that:—

*"The world had never taken so full note  
Of what thou art, hadst thou not been undone;  
And only thy affliction hath begot  
More fame, than thy best fortunes could have won":*

while the latter, addressing the Earl, sings of the happy change in men's affairs:—

*"Then let's be merry in our God and King,  
That made us merry, being ill bestadd:  
Southampton, up thy cap to Heaven fling,*

*And on the viol their sweet praises sing;  
For he is come that grace to all doth bring."*

Whatever may have been men's feelings towards the hapless Essex, it is certain that there was no little affectionate sympathy for one at least of the fool-hardy rebels, "covered long with the ashes of great Essex his ruins." In their very jubilation there was silent disapproval of the Virgin Queen's petty tyranny towards her favourites. It is a significant fact that Shakespeare uttered no word of lament on the Queen's death; Chettle, in his *England's Mourning Garment* (1603), reproached him for his silence:—

"Nor doth the silver-tongued Melicert  
Drop from his honied Muse one sable tear  
To mourn her death that graced his desert  
And to his laies opened her royall care.  
Shepherd, remember our Elizabeth  
And sing her rape done by that Tarquin, Death."

Mr Gerald Massey \* maintains that Sonnet CVII. was Shakespeare's written gratulation, welcoming his friend from "the gloom of a prison on his way to a palace, and the smile of a monarch." According to this quasi-Southamptonist, the eclipse of "the mortal moon" is an allusion to Elizabeth's death. The Herbertists, emphasising the word "endured," rightly point out that the moon is imagined as having endured her eclipse, and come out none the less bright, and refer the Sonnet to Essex's abortive attempt. But certainly a better case can be made out for a reference to the Peace of Vervins, 1598, which meant the ruin of Philip's projects in France, and the assertion of English supremacy at sea; by it all danger from Spain quietly passed away:—

*"Incertainties now crown themselves assur'd,  
And peace proclaims olives of endless age."*

For five years England had been forced to aid Henry IV. with men and money, lest France might be turned into a Spanish dependency; it was indeed a time of "incertainties" for England. Shakespeare's *Love's Labour's Lost* † reflects the popular interest in Henry's affairs; while *The Comedy of Errors* (III. ii. 125-127) quibblingly alludes to France "armed and reverted, making war against her hair" (i.e. hair).

The "thralled discontent" of Sonnet CXXIV., which the Herbertists assign to 1601 and refer to the severe measures by which Essex's rebellion was put down, may perhaps refer to the growing feelings of discontent which were ultimately to find expression in insane revolt.

\* "The Secret Drama of Shakespeare's Sonnets," p. 333.

† Vide Preface to "Love's Labour's Lost."

The whole Sonnet reads like a protestation on Shakespeare's part; though his friend, "the child of state," has suffered Fortune's spite,\* the poet's love, being no child of state, fears no policy, and knows no change; it is indifferent alike to Fortune's smiles and Fortune's frowns.

This idea is continued in Sonnet CXXV.; friendship is founded neither on self-interest, nor on transitory attractions. The poet resents the bare thought that he valued pomp, grandeur and prosperity, and was merely a "fair-weather" friend †:—

*"No let me be obsequious in thy heart  
And take thou my oblation, poor but free,  
Which is not mix'd with seconds, knows no art,  
But mutual render, only me for thee.  
Hence, thou suborn'd informer! a true soul  
When most impeach'd stands least in thy control!"*

The Herbertists explain the poem as Shakespeare's apology for his defection from Southampton, "at this time suffering imprisonment as a convicted rebel!"

But in one of the Sonnets of the same group (CII.) the poet definitely identifies the friend addressed with the patron of his early poems:—

*"Our love was new, and then but in the spring,  
When I was wont to greet it with my lays";*

while XXVI. almost echoes the *Lucrece* dedication.

According to the Southamptonites, Sonnets C.-CXXVI. ‡ belong to the year 1598 (the Peace of Vervins was concluded in April; Southampton was away from February to November), Sonnet CIV. giving the period of the whole series as ranging from 1595 at earliest. As regards the interval between I.-XCIX. and C.-CXXVI., and the dates of the smaller groups, theorists are not at one. It is not unlikely that the first ninety-nine were written during 1595 (before September) and 1596 (before August, when Shakespeare's little Hamnet died). There would thus be a silence of about a year and a half, before Shakespeare stirred up his "forgetful Muse." In the interval some "vulgar scandal" had occurred, involving the poet's reputation, and to this he refers in CX.-CXII.; it is difficult to determine what this trouble actually was; the Oldcastle-Falstaff affair (*vide* Henry IV. *Preface*) would certainly suit so far as the date (1597) is concerned, but the matter seems to have been much more serious. A somewhat stronger case could perhaps be made

\* On Nov. 22nd, 1598, Southampton returned from the Continent; "for his welcome," we read, "he is committed to the Fleet."

† Cp. Sonnet XXV.

‡ Perhaps C.-CXXV. would be better; the *envoi* CXXVI. was perhaps originally the concluding poem of Sonnets I.-XCIX.

out for the Herbertists' view, which connects the scandal with "the quarrel known as the *War of the theatres*," 1600-1. Neither theory will adequately explain the tone of Sonnet CXXI.

As regards the first group of Sonnets (I.-XXVI.), if they were written before Southampton had become enamoured of Elizabeth Vernon, it is easy to understand the omission of further reference to the marriage theme in the subsequent Sonnets.\*

Sonnets XL., XLII., (and Section B. CXXVII.-CLII. connected with them) must, according to the supporters of Southampton's claim, be referred to 1595. In connection with this early date it is perhaps fair to mention a curious publication of the year 1594 entitled "*Willobie his Avis*, or the true Picture of a Modest maid and of a Chaste and Constant Life," which tells how a young married woman Avise resists successively the wooing of a Frenchman, an Anglo-German, and an "old player, W. S., who not long before tried the courtesy of the like passion"; finally H. W. ("Italo Hispalensis") becomes infected with a fantastical fit, and consults W. S., who gives him valuable advice. There can be no doubt that "Henry Willobie's" alleged authorship is a literary hoax, and that the publication contained matter of a satirical and perhaps libellous nature; hence in 1596 it was "called in" with Hall's *Satires* and Cutwode's *Caltha Poetarum*. "H. W." and "W. S.," suggestive of Henry Wriothesley and William Shakespeare may of course be purely accidental, but the coincidence is remarkable, and the evidence, whatever its value, cannot be suppressed. It should be added that there are prefatory lines in praise of *Avisa*, wherein Shakespeare, perhaps for the first time in literature, is referred to by name:—"And Shake-speare paints poor Lucrece's rape." Was this reference ironical? \*

**The Publisher's evidence.** Initials are troublesome ciphers. "H. W." and "W. S." allure the readers of "*Willobie his Avis*"; while "Mr W. H." of the Dedication prefacing the Sonnets has afforded intellectual exercise to generations of scholars.

Had the publisher been aware of the contentions of posterity as to the history of the Sonnets, he could not, in a diabolical mood, have invented a more protean dedication. The Herbertists naturally interpret "Mr

\* Mr Fleay, however, holds that these Sonnets were written after Southampton had met Elizabeth Vernon in 1595 (vide "*Chronicle History of the Drama*," where Mr Fleay's whole theory is carefully elaborated; though many a point here and there is doubtful, the high value of the essay is incontestable).

† A reprint of *Willobie* is to be found among Dr Grosart's privately printed issues. The particular Chapter referred to above is printed in the "*Shakespeare Allusion Book*." (*New Shak. Soc.*)

W. H." as standing for "Mr William Herbert (Earl of Pembroke)," and "begetter" as meaning "inspirer"; the Southamptonites suggest that the publisher reversed the initials of "Henry Wriothesley," so as to half-conceal his connexion with the facts referred to in the Sonnets.

Others allege that "begetter" is used in the sense of "obtainer," "procurer," "dedicatee," and various dedicatees have been found answering the requirements of the initials in question—William Hughes, William Hathaway, William Hart, William Hervey (Southampton's step-father, and, actually, WILLIAM HIMSELF!) \*

T. T. has set the world a conundrum, which will probably bring him immortal fame: as yet no solution has been finally accepted.

**Contemporary Sonnet Sequences.** The date, 1594-1598, would bring Shakespeare's *Sonnets* into line with the chief Sonnet productions of the period:—Sidney's *Astrophel and Stella*, published 1591; Daniel's *Delia*, 1592; Constable's *Diana*, 1592; Fletcher's *Licia*, 1593; Barnes' *Parthenophil*, 1593; Drayton's *Idea*, 1594; Spenser's *Amoretti*, 1594; Lodge's *Phyllis*, 1595; Chapman's *Coronet for his Mistress Philosophy*, 1595. It would certainly seem that the writing of Love-Sonnets culminated in 1594-5.† As far as the form of his Sonnets is concerned, Shakespeare seems to have been influenced by contemporary sonneteers, and perhaps

\* George Wither seems to have anticipated this stupendous discovery, due to Germanic genius, when he inscribed his satires thus:—"G. W. Wisheth Himself all happiness."

It has been suggested that Ben Jonson ostensibly alluded to "T. T.'s" inscription, when he dedicated his Epigrams to the Earl of Pembroke:—"While you cannot change your merit, I dare not change your title. . . . When I made them I had nothing in my conscience to expressing of which I did need a cipher."

† Mr Massey in his "*Secret Drama of Shakespeare's Sonnets*" points out some striking reminiscences of Sidney's *Astrophel and Stella* (as well as of the *Arcadia*), more especially with reference to a number of the earliest sonnets.

Shakespeare's *Sonnets* and the 1599 revised edition of Drayton's *Idea* contain some remarkable parallel passages; it seems most likely that Drayton was the borrower. Mr Tyler cannot detect any allusion in Drayton's work to Sonnets C.-CXXVI. The following specimen of Drayton will best illustrate his debt:—

"An evil spirit your beauty haunts me still,  
Wherewith, alas, I have been long possest,  
Which ceaseth not to tempt me unto ill,  
Nor gives me once but one pore minutes rest

Thus am I still provok'd to every evil  
By this good wicked spirit, sweet Angel-devil."

Marston's *Pigmalion's Image and Certaine Satyres*, published in 1598, contains a

more especially by Daniel, in abandoning the Petrarchan type, and building up his sonnet of three quatrains and a final couplet. Some critics have censured Shakespeare for departing from the more complex Italian type, but "the quest of the Shakespeare Sonnet is not, like that of the sonnet of octave and sestet, sonority, and so to speak, metrical counterpoint, but sweetness; and the sweetest of all possible arrangements in English versification is a succession of decasyllabic quatrains in alternate rhymes knit together and clinched by a couplet—a couplet coming not so far from the initial verse as to lose its binding power, and yet not so near the initial verse that the ring of epigram disturbs the "linked sweetness long drawn out" of this movement, but sufficiently near to shed its influence over the poem back to the initial verse."

Enthusiasts for the Miltonic Sonnet, with its "observance of strict laws of composition," condemn Shakespeare's deviation from the stricter type, and declare that "the so-called Sonnets" are not sonnets at all, but a continuous poem, or poems, written in fourteen-line stanzas: but from the experimental days of Surrey and Wyatt the form employed by Shakespeare had been the favourite sonnet-type of English poets. It were easy to combat Mark Pattison's bold pronouncement, that "the example of Shakespeare, and the veneration due to that mighty name, has exercised a misleading influence on our sonnetists." Milton's exaltation implies no rivalry with Shakespeare—theirs are "two glory-smitten summits of the poetic mountain."

*"The tongue of England, that which myriads  
Have spoken and will speak, were paralyzed  
Hereafter, but two mighty men stand forth  
Above the flight of ages, two alone;  
One crying out,*

**All nations spoke thro' me.**

*The other:*

**Truc; and thro' this trumpet burst  
God's word; the fall of Angels, and the doom  
First of immortal, then of mortal, man;  
Glory! be glory! not to me, to God."**

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passage strongly resembling Sonnet XXXII., lines 10-14, and more especially the words "*To march in ranks of better equipage;*" Marston's lines speak of—

*"Stanzaes like odd bands  
Of voluntaries and mercenaries:  
Which like soldados of our warlike age,  
March rich bedight in warlike equipage."*

I cannot agree with Mr Tyler that it may be maintained, with confidence, that Marston's poem preceded Shakespeare's.



# SONNETS

## ANALYSIS OF "THE SONNETS."

### A.—"THE BETTER ANGEL": i.-cxxxvi.

#### I. LOVE'S ADORATION: i.-cxxxvi.

Beauty and goodness  
must live on { in the beloved's children (i.-xvi.)  
in the poet's verse (xvii.-cxxxv.)  
*Envoy* (cxxxvi.)

*Interval.*

#### II. LOVE'S TRIALS: cxxvii.-cxcix.

(a) The bitterness of  
absence (cxxvii.-  
cxxxii.) { The sense of loss (cxxvii., cxxviii.)  
Night-Thoughts { The poet's outcast state **Love in**  
(cxxxix.) **Absence.**  
Bereavements (cxxx.)  
Love dispels the gloom (cxxxix.-cxxxii.)  
*Envoy* (cxxxii.)

*Interval.*

(b) Love's first disillusioning (cxxxiii.-  
cxl.) { "He was but one hour mine" (cxxxiii.)  
Love's excuses (cxxxv., cxli.)  
Love's self-disparagement (cxxxvi., cxxxvii.)  
Love's willing pain (cxxxviii.)  
Love's self-denial (cxxxix.-cxli.)  
The gain of loss (cxlii.)  
Forgiveness.  
*Envoy* (cxlii.)

*Interval.*

(c) Love's longings and  
prophetic fears { Love-longing (cxliii.-cxlvii.)  
(cxliii.-cxlv.) { Fears (cxlviii.)  
Self-abasement (cxlix.)  
The journey from, contrasted with journey to,  
his friend (l., li.)  
The pleasures of hope (lii.)  
The pleasures of imagination (liiii.)  
Love's assurance (cxliv.)  
*Envoy* (cxlv.)

Love in  
Absence.

*Interval.*

- (d) Love's growing distrust and melancholy (lvi.-lxxv.)
- Love must watch and wait and believe (lvi.-lviii.)
  - Despite ancient doctrines (lix.-lx.)
  - Nevertheless distrustful thoughts arise (lxi.)
  - Introspection and self-accusation (lxii.-lxiii.)
  - Melancholy thoughts (lxiv.-lxvii.; lxxi.-lxxiii.)
  - The beloved's beauty redeems the world (lxix.)
  - Detractors are slanderers (lxx.)
  - The solace of poetry (lxxiv.)
- Envoy* (lxxv.)

*Interval.*

- (e) Love's jealousy (lxxv.-xcvi.)
- The poet's reply to his critics (lxxvi., lxxvii.)
  - Alien pens (lxxviii.)
  - The rival poet (lxxix.-lxxxvi.)
  - The poet's rude awakening (lxxxvii.)
  - His devotion constant, though mutual love at an end (lxxxviii., lxxxix.)
  - He longs for the full force of Fortune's spite (xc.)
  - The possession of his friend's love alone made him truly fortunate (xci.)
  - Happily, its loss means loss of life (xcii.)
  - But he must not deceive himself,
  - A sweet face may harbour false thoughts (xciii.)
  - Tis a sign of greatness to be self-contained (xciv.)
  - But the great must beware of corruption (xcv.)
  - Beauty and grace cannot always transfigure vice (xcv.)
- Envoy* (xcvi.)

*Interval.*

- (f) Love's farewell tribute (xcvii.-xcix.)
- Absence in Summer and Autumn (xcvii.)
  - Absence in Spring (xcviii.)
- Envoy* (xcix.)

*Interval of a year or two.*

III. LOVE'S TRIUMPH : C. CXXVI

The re-awakening (c.)	The poet's silence (cii.-ciii.)
Time cannot change the beloved (civ.)	The poet's eulogies (cv.)
Chivalrous poetry prophetic of his friend (cvi.)	Love survives ill-forebodings (cvii.)
Love finds new conceits (cviii.)	The poet's confessions (cix.-cxi.)
Love and pity (cxii.)	Love's imaginings (cxiii., cxiv.)
Love grows stronger through error (cxv.)	Love superior to dangers and trials (cxvi.)
Error tests friendship (cxvii.-cxix.)	Still apologetic (cxx.-cxxii.)
The poet rebuts malicious charges (cxxi.)	Love conquers Time (cxxiii.)
The poet's love not "the child of state" (cxxiv.)	The poet resents the calumny of being a time-server (cxxv.) <i>Envoy</i> (cxxvi.)

B.—"THE WORSE SPIRIT" : cxxvii.-clii.

(Cp. xxxiii.-xliv.)

C.—"LOVE'S FIRE" : clv.-cliv.

“ With this key  
Shakespeare unlocked his heart.”

WORDSWORTH.

“ ‘ *With this same key*  
*Shakespeare unlocked his heart* ’ once more!  
Did Shakespeare? If so, the less Shakespeare he! ”

BROWNING.

“ No whit the less like Shakespeare, but undoubtedly  
the less like Browning.”

SWINBURNE.

“ If any should be curious to discover  
Whether to you I am a friend or lover,  
Let him read Shakespeare’s sonnets, taking thence  
A whetstone for their dull intelligence  
That tears and will not cut.”

SHELLEY.

“ I loved thee, Spirit, and love, nor can  
The soul of Shakespeare love thee more.”

TENNYSON.

SONNETS

TO . THE . ONLIE . BEGETTER . OF .  
THESE . INSVING . SONNETS .  
M<sup>r</sup>. W. H. ALL . HAPPINESSE .  
AND . THAT . ETERNITIE .  
PROMISED .  
BY .  
OVR . EVER-LIVING . POET .  
WISHETH .  
THE . WELL-WISHING .  
ADVENTVRER . IN .  
SETTING .  
FORTH .

T. T.

## I

FROM fairest creatures we desire increase,  
 That thereby beauty's rose might never die,  
 But as the ripper should by time decease,  
 His tender heir might bear his memory :  
 But thou, contracted to thine own bright eyes, 5  
 Feed'st thy light's flame with self-substantial fuel,  
 Making a famine where abundance lies,  
 Thyself thy foe, to thy sweet self too cruel.  
 Thou that art now the world's fresh ornament  
 And only herald to the gaudy spring, 10  
 Within thine own bud buriest thy content  
 And, tender churl, makest waste in niggarding.  
     Pity the world, or else this glutton be,  
     To eat the world's due, by the grave and thee.

## II

When forty winters shall besiege thy brow  
 And dig deep trenches in thy beauty's field,  
 Thy youth's proud livery, so gazed on now,  
 Will be a tatter'd weed, of small worth held :  
 Then being ask'd where all thy beauty lies, 5  
 Where all the treasure of thy lusty days,  
 To say, within thine own deep-sunken eyes,  
 Were an all-eating shame and thriftless praise.  
 How much more praise deserved thy beauty's use,  
 If thou couldst answer ' This fair child of mine 10  
 Shall sum my count and make my old excuse,'  
 Proving his beauty by succession thine !  
     This were to be new made when thou art old,  
     And see thy blood warm when thou feel'st it cold.

## III

Look in thy glass, and tell the face thou viewest  
 Now is the time that face should form another ;  
 Whose fresh repair if now thou not renewest,  
 Thou dost beguile the world, unbless some mother.  
 For where is she so fair whose unear'd womb                   5  
 Disdains the tillage of thy husbandry ?  
 Or who is he so fond will be the tomb  
 Of his self-love, to stop posterity ?  
 Thou art thy mother's glass, and she in thee  
 Calls back the lovely April of her prime :                   10  
 So thou through windows of thine age shalt see,  
 Despite of wrinkles, this thy golden time.  
     But if thou live, remember'd not to be,  
     Die single, and thine image dies with thee.

## IV

Unthrifty loveliness, why dost thou spend  
 Upon thyself thy beauty's legacy ?  
 Nature's bequest gives nothing, but doth lend,  
 And being frank, she lends to those are free.  
 Then, beauteous niggard, why dost thou abuse                   5  
 The bounteous largess given thee to give ?  
 Profitless usurer, why dost thou use  
 So great a sum of sums, yet canst not live ?  
 For having traffic with thyself alone,  
 Thou of thyself thy sweet self dost deceive.                   10  
 Then how, when nature calls thee to be gone,  
 What acceptable audit canst thou leave ?  
     Thy unused beauty must be tomb'd with thee,  
     Which, used, lives th' executor to be.



## V

Those hours that with gentle work did frame  
 The lovely gaze where every eye doth dwell,  
 Will play the tyrants to the very same  
 And that unfair which fairly doth excel :  
 For never-resting time leads summer on 5  
 To hideous winter and confounds him there ;  
 Sap check'd with frost and lusty leaves quite gone,  
 Beauty o'ersnow'd and bareness every where :  
 Then, were not summer's distillation left,  
 A liquid prisoner pent in walls of glass, 10  
 Beauty's effect with beauty were bereft,  
 Nor it, nor no remembrance what it was :  
     But flowers distill'd, though they with winter meet,  
     Leese but their show ; their substance still lives sweet.

## VI

Then let not winter's ragged hand deface  
 In thee thy summer, ere thou be distill'd :  
 Make sweet some vial ; treasure thou some place  
 With beauty's treasure, ere it be self-kill'd.  
 That use is not forbidden usury, 5  
 Which happies those that pay the willing loan ;  
 That 's for thyself to breed another thee,  
 Or ten times happier, be it ten for one ;  
 Ten times thyself were happier than thou art,  
 If ten of thine ten times refigured thee : 10  
 Then what could death do, if thou shouldst depart,  
 Leaving thee living in posterity ?  
     Be not self-will'd, for thou art much too fair  
     To be death's conquest and make worms thine heir.

## VII

Lo, in the orient when the gracious light  
 Lifts up his burning head, each under eye  
 Doth homage to his new-appearing sight,  
 Serving with looks his sacred majesty ;  
 And having climb'd the steep-up heavenly hill, 5  
 Resembling strong youth in his middle age,  
 Yet mortal looks adore his beauty still,  
 Attending on his golden pilgrimage ;  
 But when from highmost pitch, with weary car,  
 Like feeble age, he reeleth from the day, 10  
 The eyes, 'fore duteous, now converted are  
 From his low tract, and look another way :  
     So thou, thyself out-going in thy noon,  
     Unlook'd on diest, unless thou get a son.

## VIII

Music to hear, why hear'st thou music sadly?  
 Sweets with sweets war not, joy delights in joy.  
 Why lovest thou that which thou receivest not gladly,  
 Or else receivest with pleasure thine annoy?  
 If the true concord of well tuned sounds, 5  
 By unions married, do offend thine ear,  
 They do but sweetly chide thee, who confounds  
 In singleness the parts that thou shouldst bear.  
 Mark how one string, sweet husband to another,  
 Strikes each in each by mutual ordering ; 10  
 Resembling sire and child and happy mother,  
 Who, all in one, one pleasing note do sing :  
     Whose speechless song, being many, seeming one,  
     Sings this to thee : 'Thou single wilt prove none.'

## IX

Is it for fear to wet a widow's eye  
 That thou consumest thyself in single life ?  
 Ah ! if thou issueless shalt hap to die,  
 The world will wail thee, like a makeless wife ;  
 The world will be thy widow, and still weep                   5  
 That thou no form of thee hast left behind,  
 When every private widow well may keep  
 By children's eyes her husband's shape in mind.  
 Look, what an unthrift in the world doth spend  
 Shifts but his place, for still the world enjoys it ;           10  
 But beauty's waste hath in the world an end,  
 And kept unused, the user so destroys it.  
     No love toward others in that bosom sits  
     That on himself such murderous shame commits.

## X

For shame ! deny that thou bear'st love to any  
 Who for thyself art so unprovident.  
 Grant, if thou wilt, thou art beloved of many,  
 But that thou none lovest is most evident ;  
 For thou art so possess'd with murderous hate                   5  
 That 'gainst thyself thou stick'st not to conspire,  
 Seeking that beauteous roof to ruinate  
 Which to repair should be thy chief desire.  
 O, change thy thought, that I may change my mind !  
 Shall hate be fairer lodged than gentle love ?           10  
 Be, as thy presence is, gracious and kind,  
 Or to thyself at least kind-hearted prove :  
     Make thee another self, for love of me,  
     That beauty still may live in thine or thee.

## XI

As fast as thou shalt wane, so fast thou grow'st  
 In one of thine, from that which thou departest ;  
 And that fresh blood which youngly thou bestow'st  
 Thou mayst call thine when thou from youth convertest.  
 Herein lives wisdom, beauty and increase ; 5  
 Without this, folly, age and cold decay :  
 If all were minded so, the times should cease  
 And threescore year would make the world away.  
 Let those whom Nature hath not made for store,  
 Harsh, featureless and rude, barrenly perish : 10  
 Look, whom she best endow'd she gave the more ;  
 Which bounteous gift thou shouldst in bounty cherish :  
     She carved thee for her seal, and meant thereby  
     Thou shouldst print more, not let that copy die.

## XII

When I do count the clock that tells the time,  
 And see the brave day sunk in hideous night ;  
 When I behold the violet past prime,  
 And sable curls all silver'd o'er with white ;  
 When lofty trees I see barren of leaves, 5  
 Which erst from heat did canopy the herd,  
 And summer's green all girded up in sheaves,  
 Borne on the bier with white and bristly beard,  
 Then of thy beauty do I question make,  
 That thou among the wastes of time must go, 10  
 Since sweets and beauties do themselves forsake  
 And die as fast as they see others grow ;  
     And nothing 'gainst Time's scythe can make defence  
     Save breed, to brave him when he takes thee hence.

## XIII

O, that you were yourself! but, love, you are  
 No longer yours than you yourself here live :  
 Against this coming end you should prepare,  
 And your sweet semblance to some other give.  
 So should that beauty which you hold in lease       5  
 Find no determination; then you were  
 Yourself again, after yourself's decease,  
 When your sweet issue your sweet form should bear.  
 Who lets so fair a house fall to decay,  
 Which husbandry in honour might uphold       10  
 Against the stormy gusts of winter's day  
 And barren rage of death's eternal cold ?  
     O, none but unthrifths : dear my love, you know  
     You had a father ; let your son say so.

## XIV

Not from the stars do I my judgement pluck ;  
 And yet methinks I have astronomy,  
 But not to tell of good or evil luck,  
 Of plagues, of dearths, or seasons' quality ;  
 Nor can I fortune to brief minutes tell,       5  
 Pointing to each his thunder, rain and wind,  
 Or say with princes if it shall go well,  
 By oft predict that I in heaven find :  
 But from thine eyes my knowledge I derive,  
 And, constant stars, in them I read such art,       10  
 As truth and beauty shall together thrive,  
 If from thyself to store thou wouldst convert ;  
     Or else of thee this I prognosticate :  
     Thy end is truth's and beauty's doom and date.



## XVII

Who will believe my verse in time to come,  
 If it were fill'd with your most high deserts?  
 Though yet, heaven knows, it is but as a tomb  
 Which hides your life and shows not half your parts.  
 If I could write the beauty of your eyes 5  
 And in fresh numbers number all your graces,  
 The age to come would say 'This poet lies;  
 Such heavenly touches ne'er touch'd earthly faces.'  
 So should my papers, yellowed with their age,  
 Be scorn'd, like old men of less truth than tongue, 10  
 And your true rights be term'd a poet's rage  
 And stretched metre of an antique song:  
     But were some child of yours alive that time,  
     You should live twice, in it and in my rhyme.

## XVIII

Shall I compare thee to a summer's day?  
 Thou art more lovely and more temperate:  
 Rough winds do shake the darling buds of May,  
 And summer's lease hath all too short a date:  
 Sometime too hot the eye of heaven shines, 5  
 And often is his gold complexion dimm'd;  
 And every fair from fair sometime declines,  
 By chance or nature's changing course untrimm'd;  
 But thy eternal summer shall not fade,  
 Nor lose possession of that fair thou owest; 10  
 Nor shall Death brag thou wander'st in his shade,  
 When in eternal lines to time thou grow'st:  
     So long as men can breathe, or eyes can see,  
     So long lives this, and this gives life to thee.





## XXI

So is it not with me as with that Muse  
 Stirr'd by a painted beauty to his verse,  
 Who heaven itself for ornament doth use  
 And every fair with his fair doth rehearse,  
 Making a couplement of proud compare, 5  
 With sun and moon, with earth and sea's rich gems,  
 With April's first-born flowers, and all things rare  
 That heaven's air in this huge rondure hems.  
 O, let me, true in love, but truly write,  
 And then believe me, my love is as fair 10  
 As any mother's child, though not so bright  
 As those gold candles fix'd in heaven's air :  
     Let them say more that like of hearsay well ;  
     I will not praise that purpose not to sell.

## XXII

My glass shall not persuade me I am old,  
 So long as youth and thou are of one date ;  
 And when in thee time's furrows I behold,  
 Then look I death my days should expiate.  
 For all that beauty that doth cover thee 5  
 Is but the seemly raiment of my heart,  
 Which in thy breast doth live, as thine in me :  
 How can I then be elder than thou art ?  
 O, therefore, love, be of thyself so wary  
 As I, not for myself, but for thee will ; 10  
 Bearing thy heart, which I will keep so chary  
 As tender nurse her babe from faring ill.  
     Presume not on thy heart when mine is slain  
     Thou gavest me thine, not to give back again.



## XXV

Let those who are in favour with their stars  
 Of public honour and proud titles boast,  
 Whilst I, whom fortune of such triumph bars,  
 Unlook'd for joy in that I honour most.  
 Great princes' favourites their fair leaves spread       5  
 But as the marigold at the sun's eye,  
 And in themselves their pride lies buried,  
 For at a frown they in their glory die.  
 The painful warrior famoused for fight,  
 After a thousand victories once foil'd,       10  
 Is from the book of honour razed quite,  
 And all the rest forgot for which he toil'd:  
     Then happy I, that love and am beloved  
     Where I may not remove nor be removed.

## XXVI

Lord of my love, to whom in vassalage  
 Thy merit hath my duty strongly knit,  
 To thee I send this written ambassage,  
 To witness duty, not to show my wit:  
 Duty so great, which wit so poor as mine       5  
 May make seem bare, in wanting words to show it,  
 But that I hope some good conceit of thine  
 In thy soul's thought, all naked will bestow it;  
 Till whatsoever star that guides my moving,  
 Points on me graciously with fair aspect,       10  
 And puts apparel on my tatter'd loving,  
 To show me worthy of thy sweet respect:  
     Then may I dare to boast how I do love thee;  
     Till then not show my head where thou mayst prove  
     me.

## XXVII

Weary with toil, I haste me to my bed,  
 The dear repose for limbs with travel tired ;  
 But then begins a journey in my head,  
 To work my mind, when body's work 's expired :  
 For then my thoughts, from far where I abide,           5  
 Intend a zealous pilgrimage to thee,  
 And keep my drooping eyelids open wide,  
 Looking on darkness which the blind do see :  
 Save that my soul's imaginary sight  
 Presents thy shadow to my sightless view,           10  
 Which, like a jewel hung in ghastly night,  
 Makes black night beauteous and her old face new.  
     Lo, thus, by day my limbs, by night my mind,  
     For thee and for myself no quiet find.

## XXVIII

How can I then return in happy plight,  
 That am debarr'd the benefit of rest ?  
 When day's oppression is not eased by night,  
 But day by night, and night by day, oppress'd ?  
 And each, though enemies to either's reign,           5  
 Do in consent shake hands to torture me ;  
 The one by toil, the other to complain  
 How far I toil, still farther off from thee.  
 I tell the day, to please him thou art bright,  
 And dost him grace when clouds do blot the heaven :   10  
 So flatter I the swart-complexion'd night ;  
 When sparkling stars twire not thou gild'st the even.  
     But day doth daily draw my sorrows longer,  
     And night doth nightly make grief's strength seem  
     stronger.

## XXIX

When, in disgrace with fortune and men's eyes,  
 I all alone beweepe my outcast state,  
 And trouble deaf heaven with my bootless cries,  
 And look upon myself, and curse my fate,  
 Wishing me like to one more rich in hope, 5  
 Featured like him, like him with friends possess'd,  
 Desiring this man's art and that man's scope,  
 With what I most enjoy contented least ;  
 Yet in these thoughts myself almost despising,  
 Haply I think on thee, and then my state, 10  
 Like to the lark at break of day arising  
 From sullen earth, sings hymns at heaven's gate ;  
     For thy sweet love remember'd such wealth brings  
     That then I scorn to change my state with kings.

## XXX

When to the sessions of sweet silent thought  
 I summon up remembrance of things past,  
 I sigh the lack of many a thing I sought,  
 And with old woes new wail my dear time's waste :  
 Then can I drown an eye, unused to flow, 5  
 For precious friends hid in death's dateless night,  
 And weep afresh love's long since cancell'd woe,  
 And moan the expense of many a vanish'd sight :  
 Then can I grieve at grievances foregone,  
 And heavily from woe to woe tell o'er 10  
 The sad account of fore-bemoaned moan,  
 Which I new pay as if not paid before.  
     But if the while I think on thee, dear friend,  
     All losses are restored and sorrows end.



## XXXIII

Full many a glorious morning have I seen  
 Flatter the mountain-tops with sovereign eye,  
 Kissing with golden face the meadows green,  
 Gilding pale streams with heavenly alchemy ;  
 Anon permit the basest clouds to ride 5  
 With ugly rack on his celestial face,  
 And from the forlorn world his visage hide,  
 Stealing unseen to west with this disgrace :  
 Even so my sun one early morn did shine  
 With all-triumphant splendour on my brow ; 10  
 But, out, alack ! he was but one hour mine,  
 The region cloud hath mask'd him from me now.  
     Yet him for this my love no whit disdaineth ;  
     Suns of the world may stain when heaven's sun staineth.

## XXXIV

Why didst thou promise such a beauteous day,  
 And make me travel forth without my cloak,  
 To let base clouds o'ertake me in my way,  
 Hiding thy bravery in their rotten smoke ?  
 'Tis not enough that through the cloud thou break, 5  
 To dry the rain on my storm-beaten face,  
 For no man well of such a salve can speak  
 That heals the wound and cures not the disgrace :  
 Nor can thy shame give physic to my grief ;  
 Though thou repent, yet I have still the loss : 10  
 The offender's sorrow lends but weak relief  
 To him that bears the strong offence's cross.  
     Ah, but those tears are pearl which thy love sheds,  
     And they are rich and ransom all ill deeds.

## XXXV

No more be grieved at that which thou hast done :  
 Roses have thorns, and silver fountains mud ;  
 Clouds and eclipses stain both moon and sun,  
 And loathsome canker lives in sweetest bud.  
 All men make faults, and even I in this, 5  
 Authorizing thy trespass with compare,  
 Myself corrupting, salving thy amiss,  
 Excusing thy sins more than thy sins are ;  
 For to thy sensual fault I bring in sense—  
 Thy adverse party is thy advocate— 10  
 And 'gainst myself a lawful plea commence :  
 Such civil war is in my love and hate,  
     That I an accessary needs must be  
     To that sweet thief which sourly robs from me.

## XXXVI

Let me confess that we two must be twain,  
 Although our undivided loves are one :  
 So shall those blots that do with me remain,  
 Without thy help, by me be borne alone.  
 In our two loves there is but one respect, 5  
 Though in our lives a separable spite,  
 Which though it alter not love's sole effect,  
 Yet doth it steal sweet hours from love's delight.  
 I may not evermore acknowledge thee,  
 Lest my bewailed guilt should do thee shame, 10  
 Nor thou with public kindness honour me,  
 Unless thou take that honour from thy name :  
     But do not so ; I love thee in such sort,  
     As thou being mine, mine is thy good report.



## XXXVII

As a decrepit father takes delight  
 To see his active child do deeds of youth,  
 So I, made lame by fortune's dearest spite,  
 Take all my comfort of thy worth and truth :  
 For whether beauty, birth, or wealth, or wit, 5  
 Or any of these all, or all, or more,  
 Entitled in thy parts do crowned sit,  
 I make my love engrafted to this store :  
 So then I am not lame, poor, nor despised,  
 Whilst that this shadow doth such substance give 10  
 That I in thy abundance am sufficed  
 And by a part of all thy glory live.  
 Look, what is best, that best I wish in thee :  
 This wish I have ; then ten times happy me !

## XXXVIII

How can my Muse want subject to invent,  
 While thou dost breathe, that pour'st into my verse  
 Thine own sweet argument, too excellent  
 For every vulgar paper to rehearse ?  
 O, give thyself the thanks, if aught in me 5  
 Worthy perusal stand against thy sight ;  
 For who's so dumb that cannot write to thee,  
 When thou thyself dost give invention light ?  
 Be thou the tenth Muse, ten times more in worth  
 Than those old nine which rhymers invoke ; 10  
 And he that calls on thee, let him bring forth  
 Eternal numbers to outlive long date.  
 If my slight Muse do please these curious days,  
 The pain be mine, but thine shall be the praise.

## XXXIX

O, how thy worth with manners may I sing,  
 When thou art all the better part of me?  
 What can mine own praise to mine own self bring?  
 And what is 't but mine own when I praise thee?  
 Even for this let us divided live, 5  
 And our dear love lose name of single one,  
 That by this separation I may give  
 That due to thee which thou deservest alone.  
 O absence, what a torment wouldst thou prove,  
 Were it not thy sour leisure gave sweet leave 10  
 To entertain the time with thoughts of love,  
 Which time and thoughts so sweetly doth deceive,  
 And that thou teachest how to make one twain,  
 By praising him here who doth hence remain!

## XL

Take all my loves, my love, yea, take them all,  
 What hast thou then more than thou hadst before?  
 No love, my love, that thou mayst true love call;  
 All mine was thine before thou hadst this more.  
 Then, if for my love thou my love receivest, 5  
 I cannot blame thee for my love thou usest;  
 But yet be blamed, if thou thyself deceivest  
 By wilful taste of what thyself refuseth.  
 I do forgive thy robbery, gentle thief,  
 Although thou steal thee all my poverty; 10  
 And yet, love knows, it is a greater grief  
 To bear love's wrong than hate's known injury.  
 Lascivious grace, in whom all ill well shows,  
 Kill me with spites; yet we must not be foes.

## XLI

Those pretty wrongs that liberty commits,  
 When I am sometime absent from thy heart,  
 Thy beauty and thy years full well befits,  
 For still temptation follows where thou art.  
 Gentle thou art, and therefore to be won, 5  
 Beauteous thou art, therefore to be assailed ;  
 And when a woman woos, what woman's son  
 Will sourly leave her till she have prevailed ?  
 Ay me ! but yet thou mightst my seat forbear,  
 And chide thy beauty and thy straying youth, 10  
 Who lead thee in their riot even there  
 Where thou art forced to break a twofold truth,  
     Hers, by thy beauty tempting her to thee,  
     Thine, by thy beauty being false to me.

## XLII

That thou hast her, it is not all my grief,  
 And yet it may be said I loved her dearly ;  
 That she hath thee, is of my wailing' chief,  
 A loss in love that touches me more nearly.  
 Loving offenders, thus I will excuse ye : 5  
 Thou dost love her, because thou know'st I love her ;  
 And for my sake even so doth she abuse me,  
 Suffering my friend for my sake to approve her.  
 If I lose thee, my loss is my love's gain,  
 And losing her, my friend hath found that loss ; 10  
 Both find each other, and I lose both twain,  
 And both for my sake lay on me this cross :  
     But here's the joy : my friend and I are one ;  
     Sweet flattery ! then she loves but me alone.

## XLIII

When most I wink, then do mine eyes best see,  
 For all the day they view things unrespected;  
 But when I sleep, in dreams they look on thee,  
 And, darkly bright, are bright in dark directed.  
 Then thou, whose shadow shadows doth make bright, 5  
 How would thy shadow's form form happy show  
 To the clear day with thy much clearer light,  
 When to unseeing eyes thy shade shines so!  
 How would, I say, mine eyes be blessed made  
 By looking on thee in the living day, 10  
 When in dead night thy fair imperfect shade  
 Through heavy sleep on sightless eyes doth stay!  
     All days are nights to see till I see thee,  
     And nights bright days when dreams do show thee me.

## XLIV

If the dull substance of my flesh were thought,  
 Injurious distance should not stop my way;  
 For then, despite of space, I would be brought,  
 From limits far remote, where thou dost stay.  
 No matter then although my foot did stand 5  
 Upon the farthest earth removed from thee;  
 For nimble thought can jump both sea and land,  
 As soon as think the place where he would be.  
 But, ah, thought kills me, that I am not thought,  
 To leap large lengths of miles when thou art gone, 10  
 But that, so much of earth and water wrought,  
 I must attend time's leisure with my moan;  
     Receiving nought by elements so slow  
     But heavy tears, badges of either's woe.



## XLVII

Betwixt mine eye and heart a league is took,  
 And each doth good turns now unto the other :  
 When that mine eye is famish'd for a look,  
 Or heart in love with sighs himself doth smother,  
 With my love's picture then my eye doth feast           5  
 And to the painted banquet bids my heart ;  
 Another time mine eye is my heart's guest  
 And in his thoughts of love doth share a part :  
 So, either by thy picture or my love,  
 Thyself away art present still with me ;           10  
 For thou not farther than my thoughts canst move,  
 And I am still with them and they with thee ;  
     Or, if they sleep, thy picture in my sight  
     Awakes my heart to heart's and eye's delight.

## XLVIII

How careful was I, when I took my way,  
 Each trifle under truest bars to thrust,  
 That to my use it might unused stay  
 From hands of falsehood, in sure wards of trust !  
 But thou, to whom my jewels trifles are,           5  
 Most worthy comfort, now my greatest grief,  
 Thou, best of dearest and mine only care,  
 Art left the prey of every vulgar thief.  
 Thee have I not lock'd up in any chest,  
 Save where thou art not, though I feel thou art,       10  
 Within the gentle closure of my breast,  
 From whence at pleasure thou mayst come and part ;  
     And even thence thou wilt be stol'n, I fear,  
     For truth proves thievish for a prize so dear.

## XLIX

Against that time, if ever that time come,  
 When I shall see thee frown on my defects,  
 When as thy love hath cast his utmost sum,  
 Call'd to that audit by advised respects ;  
 Against that time when thou shalt strangely pass,       5  
 And scarcely greet me with that sun, thine eye,  
 When love, converted from the thing it was,  
 Shall reasons find of settled gravity ;  
 Against that time do I ensconce me here  
 Within the knowledge of mine own desert,               10  
 And this my hand against myself uprear,  
 To guard the lawful reasons on thy part :  
     To leave poor me thou hast the strength of laws,  
     Since why to love I can allege no cause.

## L

How heavy do I journey on the way,  
 When what I seek, my weary travel's end,  
 Doth teach that ease and that repose to say,  
 ' Thus far the miles are measured from thy friend !'  
 The beast that bears me, tired with my woe,               5  
 Plods dully on, to bear that weight in me,  
 As if by some instinct the wretch did know  
 His rider loved not speed, being made from thee :  
 The bloody spur cannot provoke him on  
 That sometimes anger thrusts into his hide ;           10  
 Which heavily he answers with a groan,  
 More sharp to me than spurring to his side ;  
     For that same groan doth put this in my mind ;  
     My grief lies onward, and my joy behind.









## LVII

Being your slave, what should I do but tend  
 Upon the hours and times of your desire ?  
 I have no precious time at all to spend,  
 Nor services to do, till you require.  
 Nor dare I chide the world-without-end hour                   5  
 Whilst I, my sovereign, watch the clock for you,  
 Nor think the bitterness of absence sour  
 When you have bid your servant once adieu ;  
 Nor dare I question with my jealous thought  
 Where you may be, or your affairs suppose,                   10  
 But, like a sad slave, stay and think of nought  
 Save, where you are how happy you make those.  
     So true a fool is love that in your will,  
     Though you do any thing, he thinks no ill.

## LVIII

That god forbid that made me first your slave,  
 I should in thought control your times of pleasure,  
 Or at your hand the account of hours to crave,  
 Being your vassal, bound to stay your leisure !  
 O, let me suffer, being at your beck,                         5  
 The imprison'd absence of your liberty ;  
 And patience, tame to sufferance, bide each check,  
 Without accusing you of injury.  
 Be where you list, your charter is so strong  
 That you yourself may privilege your time                   10  
 To what you will ; to you it doth belong  
 Yourself to pardon of self-doing crime.  
     I am to wait, though waiting so be hell,  
     Not blame your pleasure, be it ill or well.

## LIX

If there be nothing new, but that which is  
 Hath been before, how are our brains beguiled,  
 Which, labouring for invention, bear amiss  
 The second burthen of a former child !  
 O, that record could with a backward look, 5  
 Even of five hundred courses of the sun,  
 Show me your image in some antique book,  
 Since mind at first in character was done.  
 That I might see what the old world could say  
 To this composed wonder of your frame ; 10  
 Whether we are mended, or whether better they,  
 Or whether revolution be the same.  
     O, sure I am, the wits of former days  
     To subjects worse have given admiring praise.

## LX

Like as the waves make towards the pebbled shore,  
 So do our minutes hasten to their end ;  
 Each changing place with that which goes before,  
 In sequent toil all forwards do contend.  
 Nativity, once in the main of light, 5  
 Crawls to maturity, wherewith being crown'd,  
 Crooked eclipses 'gainst his glory fight,  
 And Time that gave doth now his gift confound.  
 Time doth transfix the flourish set on youth  
 And delves the parallels in beauty's brow, 10  
 Feeds on the rarities of nature's truth,  
 And nothing stands but for his scythe to mow :  
     And yet to times in hope my verse shall stand,  
     Praising thy worth, despite his cruel hand.

## LXI

Is it thy will thy image should keep open  
 My heavy eyelids to the weary night?  
 Dost thou desire my slumbers should be broken,  
 While shadows like to thee do mock my sight?  
 Is it thy spirit that thou send'st from thee 5  
 So far from home into my deeds to pry,  
 To find out shames and idle hours in me,  
 The scope and tenour of thy jealousy?  
 O, no! thy love, though much, is not so great:  
 It is my love that keeps mine eye awake; 10  
 Mine own true love that doth my rest defeat,  
 To play the watchman ever for thy sake:  
     For thee watch I whilst thou doth wake elsewhere,  
     From me far off, with others all too near.

## LXII

Sin of self-love possesseth all mine eye  
 And all my soul and all my every part;  
 And for this sin there is no remedy,  
 It is so grounded inward in my heart.  
 Methinks no face so gracious is as mine, 5  
 No shape so true, no truth of such account;  
 And for myself mine own worth do define,  
 As I all other in all worths surmount.  
 But when my glass shows me myself indeed,  
 Beated and chopp'd with tann'd antiquity, 10  
 Mine own self-love quite contrary I read;  
 Self so self-loving were iniquity.  
     'Tis thee, myself, that for myself I praise,  
     Painting my age with beauty of thy days.

## LXIII

Against my love shall be, as I am now,  
 With Time's injurious hand crush'd and o'erworn;  
 When hours have drain'd his blood and fill'd his brow  
 With lines and wrinkles; when his youthful morn  
 Hath travell'd on to age's steepy night, 5  
 And all those beauties whereof now he's king  
 Are vanishing or vanish'd out of sight,  
 Stealing away the treasure of his spring;  
 For such a time do I now fortify  
 Against confounding age's cruel knife, 10  
 That he shall never cut from memory  
 My sweet love's beauty, though my lover's life:  
     His beauty shall in these black lines be seen,  
     And they shall live, and he in them still green.

## LXIV

When I have seen by Time's fell hand defaced  
 The rich-proud cost of outworn buried age;  
 When sometime lofty towers I see down-razed,  
 And brass eternal slave to mortal rage;  
 When I have seen the hungry ocean gain 5  
 Advantage on the kingdom of the shore,  
 And the firm soil win of the watery main,  
 Increasing store with loss and loss with store;  
 When I have seen such interchange of state,  
 Or state itself confounded to decay; 10  
 Ruin hath taught me thus to ruminat,  
 That Time will come and take my love away.  
     This thought is as a death, which cannot choose  
     But weep to have that which it fears to lose.

## LXV

Since brass, nor stone, nor earth, nor boundless sea,  
 But sad mortality o'er-sways their power,  
 How with this rage shall beauty hold a plea  
 Whose action is no stronger than a flower?  
 O, how shall summer's honey breath hold out                   5  
 Against the wreckful siege of battering days,  
 When rocks impregnable are not so stout,  
 Nor gates of steel so strong, but Time decays?  
 O fearful meditation! where, alack,  
 Shall Time's best jewel from Time's chest lie hid?                   10  
 Or what strong hand can hold his swift foot back?  
 Or who his spoil of beauty can forbid?  
     O, none, unless this miracle have might,  
     That in black ink my love may still shine bright.

## LXVI

Tired with all these, for restful death I cry,  
 As, to behold desert a beggar born,  
 And needy nothing trimm'd in jollity,  
 And purest faith unhappily forsworn,  
 And gilded honour shamefully misplaced,                   5  
 And maiden virtue rudely strumpeted,  
 And right perfection wrongfully disgraced,  
 And strength by limping sway disabled,  
 And art made tongue-tied by authority,  
 And folly, doctor-like, controlling skill,                   10  
 And simple truth miscall'd simplicity,  
 And captive good attending captain ill:  
     Tired with all these, from these would I be gone,  
     Save that, to die, I leave my love alone.

## LXVII

Ah, wherefore with infection should he live  
 And with his presence grace impiety,  
 That sin by him advantage should achieve  
 And lace itself with his society?  
 Why should false painting imitate his cheek,  
 5  
 And steal dead seeing of his living hue?  
 Why should poor beauty indirectly seek  
 Roses of shadow, since his rose is true?  
 Why should he live, now Nature bankrupt is,  
 Beggar'd of blood to blush through lively veins? 10  
 For she hath no exchequer now but his,  
 And, proud of many, lives upon his gains.  
     O, him she stores, to show what wealth she had  
     In days long since, before these last so bad.

## LXVIII

Thus is his cheek the map of days outworn,  
 When beauty lived and died as flowers do now,  
 Before these bastard signs of fair were born,  
 Or durst inhabit on a living brow;  
 Before the golden tresses of the dead,  
 5  
 The right of sepulchres, were shorn away,  
 To live a second life on second head;  
 Ere beauty's dead fleece made another gay:  
 In him those holy antique hours are seen,  
 Without all ornament itself and true, 10  
 Making no summer of another's green,  
 Robbing no old to dress his beauty new;  
     And him as for a map doth Nature store,  
     To show false Art what beauty was of yore.



## LXIX

Those parts of thee that the world's eye doth view  
 Want nothing that the thought of hearts can mend ;  
 All tongues, the voice of souls, give thee that due,  
 Uttering bare truth, even so as foes commend.  
 Thy outward thus with outward praise is crown'd ;        5  
 But those same tongues, that give thee so thine own,  
 In other accents do this praise confound  
 By seeing farther than the eye hath shown.  
 They look into the beauty of thy mind,  
 And that, in guess, they measure by thy deeds ;        10  
 Then, churls, their thoughts, although their eyes were kind,  
 To thy fair flower add the rank smell of weeds :  
     But why thy odour matcheth not thy show,  
     The soil is this, that thou dost common grow.

## LXX

That thou art blamed shall not be thy defect,  
 For slander's mark was ever yet the fair ;  
 The ornament of beauty is suspect,  
 A crow that flies in heaven's sweetest air.  
 So thou be good, slander doth but approve        5  
 Thy worth the greater, being woo'd of time ;  
 For canker vice the sweetest buds doth love,  
 And thou present'st a pure unstained prime.  
 Thou hast pass'd by the ambush of young days,  
 Either not assail'd, or victor being charged ;        10  
 Yet this thy praise cannot be so thy praise,  
 To tie up envy evermore enlarged :  
     If some suspect of ill mask'd not thy show,  
     Then thou alone kingdoms of hearts shouldst owe.





## LXXV

So are you to my thoughts as food to life,  
 Or as sweet-season'd showers are to the ground ;  
 And for the peace of you I hold such strife  
 As 'twixt a miser and his wealth is found ;  
 Now proud as an enjoyer, and anon 5  
 Doubting the filching age will steal his treasure ;  
 Now counting best to be with you alone,  
 Then better'd that the world may see my pleasure :  
 Sometime all full with feasting on your sight,  
 And by and by clean starved for a look ; 10  
 Possessing or pursuing no delight,  
 Save what is had or must from you be took.  
     Thus do I pine and surfeit day by day,  
     Or gluttoning on all, or all away.

## LXXVI

Why is my verse so barren of new pride,  
 So far from variation or quick change ?  
 Why with the time do I not glance aside  
 To new-found methods and to compounds strange ?  
 Why write I still all one, ever the same, 5  
 And keep invention in a noted weed,  
 That every word doth almost tell my name,  
 Showing their birth and where they did proceed ?  
 O, know, sweet love, I always write of you,  
 And you and love are still my argument ; 10  
 So all my best is dressing old words new,  
 Spending again what is already spent :  
     For as the sun is daily new and old,  
     So is my love still telling what is told.

## LXXVII

Thy glass will show thee how thy beauties wear,  
 Thy dial how thy precious minutes waste ;  
 The vacant leaves thy mind's imprint will bear,  
 And of this book this learning mayst thou taste.  
 The wrinkles which thy glass will truly show      5  
 Of mouthed graves will give thee memory ;  
 Thou by thy dial's shady stealth mayst know  
 Time's thievish progress to eternity.  
 Look, what thy memory cannot contain  
 Commit to these waste blanks, and thou shalt find      10  
 Those children nursed, deliver'd from thy brain  
 To take a new acquaintance of thy mind.  
     These offices, so oft as thou wilt look,  
     Shall profit thee and much enrich thy book.

## LXXVIII

So oft have I invoked thee for my Muse  
 And found such fair assistance in my verse  
 As every alien pen hath got my use  
 And under thee their poesy disperse.  
 Thine eyes, that taught the dumb on high to sing      5  
 And heavy ignorance aloft to fly,  
 Have added feathers to the learned's wing  
 And given grace a double majesty.  
 Yet be most proud of that which I compile,  
 Whose influence is thine and born of thee :      10  
 In others' works thou dost but mend the style,  
 And arts with thy sweet graces graced be ;  
     But thou art all my art, and dost advance  
     As high as learning my rude ignorance.



## LXXXI

Or I shall live your epitaph to make,  
 Or you survive when I in earth am rotten ;  
 From hence your memory death cannot take,  
 Although in me each part will be forgotten.  
 Your name from hence immortal life shall have,                   5  
 Though I, once gone, to all the world must die :  
 The earth can yield me but a common grave,  
 When you entombed in men's eyes shall lie.  
 Your monument shall be my gentle verse,  
 Which eyes not yet created shall o'er-read ;                   10  
 And tongues to be your being shall rehearse,  
 When all the breathers of this world are dead ;  
     You still shall live—such virtue hath my pen—  
     Where breath most breathes, even in the mouths of  
     men.

## LXXXII

I grant thou wert not married to my Muse,  
 And therefore mayst without attaint o'erlook  
 The dedicated words which writers use  
 Of their fair subject, blessing every book.  
 Thou art as fair in knowledge as in hue,                   5  
 Finding thy worth a limit past my praise ;  
 And therefore art enforced to seek anew  
 Some fresher stamp of the time-bettering days,  
 And do so, love ; yet when they have devised  
 What strained touches rhetoric can lend,                   10  
 Thou truly fair wert truly sympathized  
 In true plain words by thy true-telling friend ;  
     And their gross painting might be better used  
     Where cheeks need blood ; in thee it is abused.

## LXXXIII

I never saw that you did painting need,  
 And therefore to your fair no painting set ;  
 I found, or thought I found, you did exceed  
 The barren tender of a poet's debt :  
 And therefore have I slept in your report, 5  
 That you yourself, being extant, well might show  
 How far a modern quill doth come too short,  
 Speaking of worth, what worth in you doth grow.  
 This silence for my sin you did impute,  
 Which shall be most my glory, being dumb ; 10  
 For I impair not beauty being mute,  
 When others would give life and bring a tomb.  
     There lives more life in one of your fair eyes  
     Than both your poets can in praise devise.

## LXXXIV

Who is it that says most ? which can say more  
 Than this rich praise, that you alone are you ?  
 In whose confine immured is the store  
 Which should example where your equal grew.  
 Lean penury within that pen doth dwell 5  
 That to his subject lends not some small glory ;  
 But he that writes of you, if he can tell  
 That you are you, so dignifies his story.  
 Let him but copy what in you is writ,  
 Not making worse what nature made so clear, 10  
 And such a counterpart shall fame his wit,  
 Making his style admired every where.  
     You to your beauteous blessings add a curse,  
     Being fond on praise, which makes your praises worse.



## LXXXV

My tongue-tied Muse in manners holds her still,  
 While comments of your praise, richly compiled,  
 Reserve their character with golden quill,  
 And precious phrase by all the Muses filed.  
 I think good thoughts, whilst other write good words, 5  
 And, like unletter'd clerk, still cry 'Amen'  
 To every hymn that able spirit affords,  
 In polish'd form of well refined pen.  
 Hearing you praised, I say 'Tis so, 'tis true,'  
 And to the most of praise add something more; 10  
 But that is in my thought, whose love to you,  
 Though words come hindmost, holds his rank before.  
     Then others for the breath of words respect,  
     Me for my dumb thoughts, speaking in effect.

## LXXXVI

Was it the proud full sail of his great verse,  
 Bound for the prize of all too precious you,  
 That did my ripe thoughts in my brain inhearse,  
 Making their tomb the womb wherein they grew?  
 Was it his spirit, by spirits taught to write 5  
 Above a mortal pitch, that struck me dead?  
 No, neither he, nor his compeers by night  
 Giving him aid, my verse astonished.  
 He, nor that affable familiar ghost  
 Which nightly gulls him with intelligence, 10  
 As victors, of my silence cannot boast;  
 I was not sick of any fear from thence:  
     But when your countenance fill'd up his line,  
     Then lack'd I matter; that enfeebled mine.





## XCI

Some glory in their birth, some in their skill,  
 Some in their wealth, some in their body's force ;  
 Some in their garments, though new-fangled ill ;  
 Some in their hawks and hounds, some in their horse ;  
 And every humour hath his adjunct pleasure,                   5  
 Wherein it finds a joy above the rest :  
 But these particulars are not my measure ;  
 All these I better in one general best.  
 Thy love is better than high birth to me,  
 Richer than wealth, prouder than garments' cost,                   10  
 Of more delight than hawks or horses be ;  
 And having thee, of all men's pride I boast :  
     Wretched in this alone, that thou mayst take  
     All this away and me most wretched make.

## XCII

But do thy worst to steal thyself away,  
 For term of life thou art assured mine ;  
 And life no longer than thy love will stay,  
 For it depends upon that love of thine.  
 Then need I not to fear the worst of wrongs,                   5  
 When in the least of them my life hath end.  
 I see a better state to me belongs  
 Than that which on thy humour doth depend :  
 Thou canst not vex me with inconstant mind,  
 Since that my life on thy revolt doth lie.                   10  
 O, what a happy title do I find,  
 Happy to have thy love, happy to die !  
     But what's so blessed-fair that fears no blot ?  
     Thou mayst be false, and yet I know it not.

## XCIII

So shall I live, supposing thou art true,  
 Like a deceived husband ; so love's face  
 May still seem love to me, though alter'd new ;  
 Thy looks with me, thy heart in other place :  
 For there can live no hatred in thine eye, 5  
 Therefore in that I cannot know thy change.  
 In many's looks the false heart's history  
 Is writ in moods and frowns and wrinkles strange,  
 But heaven in thy creation did decree  
 That in thy face sweet love should ever dwell ; 10  
 Whate'er thy thoughts or thy heart's workings be,  
 Thy looks should nothing thence but sweetness tell.  
     How like Eve's apple doth thy beauty grow,  
     If thy sweet virtue answer not thy show.

## XCIV

They that have power to hurt and will do none,  
 That do not do the thing they most do show,  
 Who, moving others, are themselves as stone,  
 Unmoved, cold and to temptation slow ;  
 They rightly do inherit heaven's graces 5  
 And husband nature's riches from expense ;  
 They are the lords and owners of their faces,  
 Others but stewards of their excellence.  
 The summer's flower is to the summer sweet,  
 Though to itself it only live and die, 10  
 But if that flower with base infection meet,  
 The basest weed outbraves his dignity :  
     For sweetest things turn sourest by their deeds ;  
     Lilies that fester smell far worse than weeds.

## XCV

How sweet and lovely dost thou make the shame  
 Which, like a canker in the fragrant rose,  
 Doth spot the beauty of thy budding name !  
 O, in what sweets dost thou thy sins inclose !  
 That tongue that tells the story of thy days, 5  
 Making lascivious comments on thy sport,  
 Cannot dispraise but in a kind of praise ;  
 Naming thy name blesses an ill report.  
 O, what a mansion have those vices got  
 Which for their habitation chose out thee, 10  
 Where beauty's veil doth cover every blot  
 And all things turn to fair that eyes can see !  
     Take heed, dear heart, of this large privilege ;  
     The hardest knife ill used doth lose his edge.

## XCVI

Some say, thy fault is youth, some wantonness ;  
 Some say, thy grace is youth and gentle sport ;  
 Both grace and faults are loved of more and less :  
 Thou makest faults graces that to thee resort.  
 As on the finger of a throned queen 5  
 The basest jewel will be well esteem'd,  
 So are those errors that in thee are seen  
 To truths translated and for true things deem'd.  
 How many lambs might the stern wolf betray,  
 If like a lamb he could his looks translate ! 10  
 How many gazers mightst thou lead away,  
 If thou wouldst use the strength of all thy state !  
     But do not so ; I love thee in such sort,  
     As thou being mine, mine is thy good report.

## XCVII

How like a winter hath my absence been  
 From thee, the pleasure of the fleeting year!  
 What freezings have I felt, what dark days seen!  
 What old December's bareness every where!  
 And yet this time removed was summer's time;                     5  
 The teeming autumn, big with rich increase,  
 Bearing the wanton burthen of the prime,  
 Like widowed wombs after their lords' decease:  
 Yet this abundant issue seem'd to me  
 But hope of orphans and unfather'd fruit;                     10  
 For summer and his pleasures wait on thee,  
 And, thou away, the very birds are mute;  
     Or, if they sing, 'tis with so dull a cheer  
     That leaves look pale, dreading the winter's near.

## XCVIII

From you have I been absent in the spring,  
 When proud-pied April, dress'd in all his trim,  
 Hath put a spirit of youth in every thing,  
 That heavy Saturn laugh'd and leap'd with him.  
 Yet nor the lays of birds, nor the sweet smell                     5  
 Of different flowers in odour and in hue,  
 Could make me any summer's story tell,  
 Or from their proud lap pluck them where they grew:  
 Nor did I wonder at the lily's white,  
 Nor praise the deep vermilion in the rose;                     10  
 They were but sweet, but figures of delight,  
 Drawn after you, you pattern of all those.  
     Yet seem'd it winter still, and, you away,  
     As with your shadow I with these did play.

## XCIX

The forward violet thus did I chide :  
 Sweet thief, whence didst thou steal thy sweet that smells,  
 If not from my love's breath ? The purple pride  
 Which on thy soft cheek for complexion dwells  
 In my love's veins thou hast too grossly dyed. 5  
 The lily I condemned for thy hand,  
 And buds of marjoram had stol'n thy hair ;  
 The roses fearfully on thorns did stand,  
 One blushing shame, another white despair ;  
 A third, nor red nor white, had stol'n of both, 10  
 And to his robbery had annex'd thy breath ;  
 But, for his theft, in pride of all his growth  
 A vengeful canker eat him up to death.

More flowers I noted, yet I none could see  
 But sweet or colour it had stol'n from thee. 15

## C

Where art thou, Muse, that thou forget'st so long  
 To speak of that which gives thee all thy might ?  
 Spend'st thou thy fury on some worthless song,  
 Darkening thy power to lend base subjects light ?  
 Return, forgetful Muse, and straight redeem 5  
 In gentle numbers time so idly spent ;  
 Sing to the ear that doth thy lays esteem  
 And gives thy pen both skill and argument.  
 Rise, resty Muse, my love's sweet face survey,  
 If Time have any wrinkle graven there ; 10  
 If any, be a satire to decay,  
 And make Time's spoils despised every where.

Give my love fame faster than Time wastes life ;  
 So thou prevent'st his scythe and crooked knife.



## CI

O truant Muse, what shall be thy amends  
 For thy neglect of truth in beauty dyed?  
 Both truth and beauty on my love depends;  
 So dost thou too, and therein dignified.  
 Make answer, Muse: wilt thou not haply say, 5  
 'Truth needs no colour, with his colour fix'd;  
 Beauty no pencil, beauty's truth to lay;  
 But best is best, if never intermix'd'?  
 Because he needs no praise, wilt thou be dumb?  
 Excuse not silence so, for 't lies in thee 10  
 To make him much outlive a gilded tomb  
 And to be praised of ages yet to be.  
 Then do thy office, Muse; I teach thee how  
 To make him seem long hence as he shows now.

## CII

My love is strengthen'd, though more weak in seeming;  
 I love not less, though less the show appear:  
 That love is merchandized whose rich esteeming  
 The owner's tongue doth publish every where.  
 Our love was new, and then but in the spring, 5  
 When I was wont to greet it with my lays;  
 As Philomel in summer's front doth sing,  
 And stops her pipe in growth of riper days:  
 Not that the summer is less pleasant now  
 Than when her mournful hymns did hush the night, 10  
 But that wild music burthens every bough,  
 And sweets grown common lose their dear delight.  
 Therefore, like her, I sometime hold my tongue,  
 Because I would not dull you with my song.

## CIII

Alack, what poverty my Muse brings forth,  
 That having such a scope to show her pride,  
 The argument, all bare, is of more worth  
 Than when it hath my added praise beside !  
 O, blame me not, if I no more can write ! 5  
 Look in your glass, and there appears a face  
 That over-goes my blunt invention quite,  
 Dulling my lines and doing me disgrace.  
 Were it not sinful then, striving to mend,  
 To mar the subject that before was well ? 10  
 For to no other pass my verses tend  
 Than of your graces and your gifts to tell ;  
     And more, much more, than in my verse can sit,  
     Your own glass shows you when you look in it.

## CIV

To me, fair friend, you never can be old,  
 For as you were when first your eye I eyed,  
 Such seems your beauty still. Three winters cold  
 Have from the forests shook three summers' pride,  
 Three beauteous springs to yellow autumn turn'd 5  
 In process of the seasons have I seen,  
 Three April perfumes in three hot Junes burn'd,  
 Since first I saw you fresh, which yet are green.  
 Ah, yet doth beauty, like a dial-hand,  
 Steal from his figure, and no pace perceived ; 10  
 So your sweet hue, which methinks still doth stand,  
 Hath motion, and mine eye may be deceived :  
     For fear of which, hear this, thou age unbred ;  
     Ere you were born was beauty's summer dead.



## CVII

Not mine own fears, nor the prophetic soul  
 Of the wide world dreaming on things to come,  
 Can yet the lease of my true love control,  
 Supposed as forfeit to a confined doom.  
 The mortal moon hath her eclipse endured, 5  
 And the sad augurs mock their own presage ;  
 Incertainties now crown themselves assured,  
 And peace proclaims olives of endless age.  
 Now with the drops of this most balmy time  
 My love looks fresh, and Death to me subscribes, 10  
 Since, spite of him, I'll live in this poor rhyme,  
 While he insults o'er dull and speechless tribes :  
     And thou in this shalt find thy monument,  
     When tyrants' crests and tombs of brass are spent.

## CVIII

What 's in the brain, that ink may character,  
 Which hath not figured to thee my true spirit ?  
 What 's new to speak, what new to register,  
 That may express my love, or thy dear merit ?  
 Nothing, sweet boy ; but yet, like prayers divine, 5  
 I must each day say o'er the very same ;  
 Counting no old thing old, thou mine, I thine,  
 Even as when first I hallowed thy fair name.  
 So that eternal love in love's fresh case  
 Weighs not the dust and injury of age, 10  
 Nor gives to necessary wrinkles place,  
 But makes antiquity for aye his page ;  
     Finding the first conceit of love there bred,  
     Where time and outward form would show it dead.

## CIX

O, never say that I was false of heart,  
 Though absence seem'd my flame to qualify.  
 As easy might I from myself depart  
 As from my soul, which in thy breast doth lie :  
 That is my home of love : if I have ranged, 5  
 Like him that travels, I return again ;  
 Just to the time, not with the time exchanged,  
 So that myself bring water for my stain.  
 Never believe, though in my nature reign'd  
 All frailties that besiege all kinds of blood, 10  
 That it could so preposterously be stain'd,  
 To leave for nothing all thy sum of good ;  
     For nothing this wide universe I call,  
     Save thou, my rose ; in it thou art my all.

## CX

Alas, 'tis true I have gone here and there,  
 And made myself a motley to the view,  
 Gored mine own thoughts, sold cheap what is most dear,  
 Made old offences of affections new ;  
 Most true it is that I have look'd on truth 5  
 Askance and strangely : but, by all above,  
 These blenches gave my heart another youth,  
 And worse essays proved thee my best of love.  
 Now all is done, have what shall have no end :  
 Mine appetite I never more will grind 10  
 On newer proof, to try an older friend,  
 A god in love, to whom I am confined.  
     Then give me welcome, next my heaven the best,  
     Even to thy pure and most most loving breast.

## CXI

O, for my sake do you with Fortune chide,  
 The guilty goddess of my harmful deeds,  
 That did not better for my life provide  
 Than public means which public manners breeds. 5  
 Thence comes it that my name receives a brand,  
 And almost thence my nature is subdued  
 To what it works in, like the dyer's hand :  
 Pity me then and wish I were renew'd ;  
 Whilst, like a willing patient, I will drink  
 Potions of eisel 'gainst my strong infection ; 10  
 No bitterness that I will bitter think,  
 Nor double penance, to correct correction.  
     Pity me then, dear friend, and I assure ye  
     Even that your pity is enough to cure me.

## CXII

Your love and pity doth the impression fill  
 Which vulgar scandal stamp'd upon my brow ;  
 For what care I who calls me well or ill,  
 So you o'er-green my bad, my good allow ?  
 You are my all the world, and I must strive 5  
 To know my shames and praises from your tongue ;  
 None else to me, nor I to none alive,  
 That my steel'd sense or changes right or wrong.  
 In so profound abysm I throw all care  
 Of others' voices, that my adder's sense 10  
 To critic and to flatterer stopped are.  
 Mark how with my neglect I do dispense :  
     You are so strongly in my purpose bred  
     That all the world besides methinks are dead.

## CXIII

Since I left you mine eye is in my mind,  
 And that which governs me to go about  
 Doth part his function and is partly blind,  
 Seems seeing, but effectually is out ;  
 For it no form delivers to the heart 5  
 Of bird, of flower, or shape, which it doth latch :  
 Of his quick objects hath the mind no part,  
 Nor his own vision holds what it doth catch ;  
 For if it see the rudest or gentlest sight,  
 The most sweet favour or deformed'st creature, 10  
 The mountain or the sea, the day or night,  
 The crow or dove, it shapes them to your feature :  
 Incapable of more, replete with you,  
 My most true mind thus maketh mine untrue.

## CXIV

Or whether doth my mind, being crown'd with you,  
 Drink up the monarch's plague, this flattery ?  
 Or whether shall I say, mine eye saith true,  
 And that your love taught it this alchemy,  
 To make of monsters and things indigest 5  
 Such cherubins as your sweet self resemble,  
 Creating every bad a perfect best,  
 As fast as objects to his beams assemble ?  
 O, 'tis the first ; 'tis flattery in my seeing,  
 And my great mind most kingly drinks it up : 10  
 Mine eye well knows what with his gust is 'greeing,  
 And to his palate doth prepare the cup :  
 If it be poison'd, 'tis the lesser sin  
 That mine eye loves it and doth first begin.

## CXV

Those lines that I before have writ do lie,  
 Even those that said I could not love you dearer :  
 Yet then my judgement knew no reason why  
 My most full flame should afterwards burn clearer.  
 But reckoning Time, whose million'd accidents 5  
 Creep in 'twixt vows, and change decrees of kings,  
 Tan sacred beauty, blunt the sharp'st intents,  
 Divert strong minds to the course of altering things ;  
 Alas, why, fearing of Time's tyranny,  
 Might I not then say 'Now I love you best,' 10  
 When I was certain o'er incertainty,  
 Crowning the present, doubting of the rest ?  
     Love is a babe ; then might I not say so,  
     To give full growth to that which still doth grow ?

## CXVI

Let me not to the marriage of true minds  
 Admit impediments. Love is not love  
 Which alters when it alteration finds,  
 Or bends with the remover to remove :  
 O, no ! it is an ever-fixed mark, 5  
 That looks on tempests and is never shaken ;  
 It is the star to every wandering bark,  
 Whose worth's unknown, although his height be taken.  
 Love's not Time's fool, though rosy lips and cheeks  
 Within his bending sickle's compass come ; 10  
 Love alters not with his brief hours and weeks,  
 But bears it out even to the edge of doom.  
     If this be error and upon me proved,  
     I never writ, nor no man ever loved.



## CXVII

Accuse me thus: that I have scanted all  
 Wherein I should your great deserts repay.  
 Forgot upon your dearest love to call,  
 Whereto all bonds do tie me day by day ;  
 That I have frequent been with unknown minds,           5  
 And given to time your own dear-purchased right ;  
 That I have hoisted sail to all the winds  
 Which should transport me farthest from your sight.  
 Book both my wilfulness and errors down,  
 And on just proof surmise accumulate ;                   10  
 Bring me within the level of your frown,  
 But shoot not at me in your waken'd hate ;  
     Since my appeal says I did strive to prove  
     The constancy and virtue of your love.

## CXVIII

Like as, to make our appetites more keen,  
 With eager compounds we our palate urge ;  
 As, to prevent our maladies unseen,  
 We sicken to shun sickness when we purge ;  
 Even so, being full of your ne'er-cloying sweetness,   5  
 To bitter sauces did I frame my feeding ;  
 And sick of welfare found a kind of meetness  
 To be diseased, ere that there was true needing.  
 Thus policy in love, to anticipate  
 The ills that were not, grew to faults assured,           10  
 And brought to medicine a healthful state,  
 Which, rank of goodness, would by ill be cured :  
     But thence I learn, and find the lesson true,  
     Drugs poison him that so fell sick of you.







## CXXV

Were't aught to me I bore the canopy,  
 With my extern the outward honouring,  
 Or laid great bases for eternity,  
 Which prove more short than waste or ruining?  
 Have I not seen dwellers on form and favour 5  
 Lose all, and more, by paying too much rent,  
 For compound sweet forgoing simple savour,  
 Pitiful thrivers, in their gazing spent?  
 No, let me be obsequious in thy heart,  
 And take thou my oblation, poor but free, 10  
 Which is not mix'd with seconds, knows no art  
 But mutual render, only me for thee.

Hence, thou suborn'd informer! a true soul  
 When most impeach'd stands least in thy control.

## CXXVI

O thou, my lovely boy, who in thy power  
 Dost hold Time's fickle glass, his sickle, hour;  
 Who hast by waning grown, and therein show'st  
 Thy lovers withering as thy sweet self grow'st;  
 If Nature, sovereign mistress over wrack, 5  
 As thou goest onwards, still will pluck thee back,  
 She keeps thee to this purpose, that her skill  
 May time disgrace and wretched minutes kill.  
 Yet fear her, O thou minion of her pleasure!  
 She may detain, but not still keep, her treasure: 10  
 Her audit, though delay'd, answer'd must be,  
 And her quietus is to render thee.

## CXXVII

In the old age black was not counted fair,  
 Or if it were, it bore not beauty's name ;  
 But now is black beauty's successive heir,  
 And beauty slander'd with a bastard shame :  
 For since each hand hath put on nature's power, 5  
 Fairing the foul with art's false borrow'd face,  
 Sweet beauty hath no name, no holy bower,  
 But is profaned, if not lives in disgrace.  
 Therefore my mistress' eyes are raven black,  
 Her eyes so suited, and they mourners seem 10  
 At such who, not born fair, no beauty lack,  
 Slandering creation with a false esteem :  
     Yet so they mourn, becoming of their woe,  
     That every tongue says beauty should look so.

## CXXVIII

How oft, when thou, my music, music play'st,  
 Upon that blessed wood whose motion sounds  
 With thy sweet fingers, when thou gently sway'st  
 The wiry concord that mine ear confounds,  
 Do I envy those jacks that nimble leap 5  
 To kiss the tender inward of thy hand,  
 Whilst my poor lips, which should that harvest reap,  
 At the wood's boldness by thee blushing stand !  
 To be so tickled, they would change their state  
 And situation with those dancing chips, 10  
 O'er whom thy fingers walk with gentle gait,  
 Making dead wood more blest than living lips.  
     Since saucy jacks so happy are in this,  
     Give them thy fingers, me thy lips to kiss.

## CXXIX

The expense of spirit in a waste of shame  
 Is lust in action ; and till action, lust  
 Is perjured, murderous, bloody, full of blame,  
 Savage, extreme, rude, cruel, not to trust ;  
 Enjoy'd no sooner but despised straight ; 5  
 Past reason hunted ; and no sooner had,  
 Past reason hated, as a swallowed bait,  
 On purpose laid to make the taker mad :  
 Mad in pursuit, and in possession so ;  
 Had, having, and in quest to have, extreme 10  
 A bliss in proof, and proved, a very woe ;  
 Before, a joy proposed ; behind, a dream.

All this the world well knows ; yet none knows well  
 To shun the heaven that leads men to this hell.

## CXXX

My mistress' eyes are nothing like the sun ;  
 Coral is far more red than her lips' red :  
 If snow be white, why then her breasts are dun ;  
 If hairs be wires, black wires grow on her head.  
 I have seen roses damask'd, red and white, 5  
 But no such roses see I in her cheeks ;  
 And in some perfumes is there more delight  
 Than in the breath that from my mistress reeks.  
 I love to hear her speak, yet well I know  
 That music hath a far more pleasing sound : 10  
 I grant I never saw a goddess go,  
 My mistress, when she walks, treads on the ground :  
 And yet, by heaven, I think my love as rare  
 As any she belied with false compare.

## CXXXI

Thou art as tyrannous, so as thou art,  
 As those whose beauties proudly make them cruel;  
 For well thou know'st to my dear doting heart  
 Thou art the fairest and most precious jewel.  
 Yet, in good faith, some say that thee behold,                   5  
 Thy face hath not the power to make love groan :  
 To say they err I dare not be so bold,  
 Although I swear it to myself alone.  
 And to be sure that is not false I swear,  
 A thousand groans, but thinking on thy face,                   10  
 One on another's neck, do witness bear  
 Thy black is fairest in my judgement's place.  
     In nothing art thou black save in thy deeds,  
     And thence this slander, as I think, proceeds.

## CXXXII

Thine eyes I love, and they, as pitying me,  
 Knowing thy heart torments me with disdain,  
 Have put on black and loving mourners be,  
 Looking with pretty ruth upon my pain.  
 And truly not the morning sun of heaven                   5  
 Better becomes the grey cheeks of the east,  
 Nor that full star that ushers in the even  
 Doth half that glory to the sober west,  
 As those two mourning eyes become thy face :  
 O, let it then as well beseem thy heart                   10  
 To mourn for me, since mourning doth thee grace,  
 And suit thy pity like in every part.  
     Then will I swear beauty herself is black,  
     And all they foul that thy complexion lack.



## CXXXIII

Beshrew that heart that makes my heart to groan  
 For that deep wound it gives my friend and me!  
 Is't not enough to torture me alone,  
 But slave to slavery my sweet'st friend must be?  
 Me from myself thy cruel eye hath taken, 5  
 And my next self thou harder hast engrossed:  
 Of him, myself, and thee, I am forsaken;  
 A torment thrice threefold thus to be crossed.  
 Prison my heart in thy steel bosom's ward,  
 But then my friend's heart let my poor heart bail; 10  
 Whoe'er keeps me, let my heart be his guard;  
 Thou canst not then use rigour in my gaol:  
     And yet thou wilt; for I, being pent in thee,  
     Perforce am thine, and all that is in me.

## CXXXIV

So, now I have confess'd that he is thine  
 And I myself am mortgaged to thy will,  
 Myself I'll forfeit, so that other mine  
 Thou wilt restore, to be my comfort still:  
 But thou wilt not, nor he will not be free, 5  
 For thou art covetous and he is kind;  
 He learn'd but surety-like to write for me,  
 Under that bond that him as fast doth bind.  
 The statute of thy beauty thou wilt take,  
 Thou usurer, that put'st forth all to use, 10  
 And sue a friend came debtor for my sake;  
 So him I lose through my unkind abuse.  
     Him have I lost; thou hast both him and me:  
     He pays the whole, and yet am I not free.

## CXXXV

Whoever hath her wish, thou hast thy 'Will,'  
 And 'Will' to boot, and 'Will' in overplus;  
 More than enough am I that vex thee still,  
 To thy sweet will making addition thus.  
 Wilt thou, whose will is large and spacious, 5  
 Not once vouchsafe to hide my will in thine?  
 Shall will in others seem right gracious,  
 And in my will no fair acceptance shine?  
 The sea, all water, yet receives rain still,  
 And in abundance addeth to his store; 10  
 So thou being rich in 'Will,' add to thy 'Will'  
 One will of mine, to make thy large 'Will' more.  
 Let no unkind, no fair beseechers kill;  
 Think all but one, and me in that one 'Will.'

## CXXXVI

If thy soul check thee that I come so near,  
 Swear to thy blind soul that I was thy 'Will,'  
 And will, thy soul knows, is admitted there;  
 Thus far for love, my love-suit, sweet, fulfil.  
 'Will' will fulfil the treasure of thy love, 5  
 Ay, fill it full with wills, and my will one.  
 In things of great receipt with ease we prove  
 Among a number one is reckon'd none:  
 Then in the number let me pass untold,  
 Though in thy store's account I one must be; 10  
 For nothing hold me, so it please thee hold  
 That nothing me, a something sweet to thee:  
 Make but my name thy love, and love that still,  
 And then thou lovest me, for my name is 'Will.'

## CXXXVII

Thou blind fool, Love, what dost thou to mine eyes,  
 That they behold, and see not what they see?  
 They know what beauty is, see where it lies,  
 Yet what the best is take the worst to be.  
 If eyes, corrupt by over-partial looks, 5  
 Be anchor'd in the bay where all men ride,  
 Why of eyes' falsehood hast thou forged hooks,  
 Whereto the judgement of my heart is tied?  
 Why should my heart think that a several plot  
 Which my heart knows the wide world's common place?  
 Or mine eyes seeing this, say this is not, 11  
 To put fair truth upon so foul a face?  
     In things right true my heart and eyes have erred,  
     And to this false plague are they now transferred.

## CXXXVIII

When my love swears that she is made of truth,  
 I do believe her, though I know she lies,  
 That she might think me some untutor'd youth,  
 Unlearned in the world's false subtleties.  
 Thus vainly thinking that she thinks me young, 5  
 Although she knows my days are past the best,  
 Simply I credit her false-speaking tongue:  
 On both sides thus is simple truth suppress'd.  
 But wherefore says she not she is unjust?  
 And wherefore say not I that I am old? 10  
 O, love's best habit is in seeming trust,  
 And age in love loves not to have years told:  
     Therefore I lie with her and she with me,  
     And in our faults by lies we flatter'd be.



## CXXI

In faith, I do not love thee with mine eyes,  
 For they in thee a thousand errors note ;  
 But 'tis my heart that loves what they despise,  
 Who, in despite of view, is pleased to dote ;  
 Nor are mine ears with thy tongue's tune delighted ;      5  
 Nor tender feeling, to base touches prone,  
 Nor taste, nor smell, desire to be invited  
 To any sensual feast with thee alone :  
 But my five wits nor my five senses can  
 Dissuade one foolish heart from serving thee,      10  
 Who leaves unsway'd the likeness of a man,  
 Thy proud heart's slave and vassal wretch to be :  
     Only my plague thus far I count my gain,  
     That she that makes me sin awards me pain.

## CXXII

Love is my sin, and thy dear virtue hate,  
 Hate of my sin, grounded on sinful loving :  
 O, but with mine compare thou thine own state,  
 And thou shalt find it merits not reproving ;  
 Or, if it do, not from those lips of thine,      5  
 That have profaned their scarlet ornaments  
 And seal'd false bonds of love as oft as mine,  
 Robb'd others' beds' revenues of their rents.  
 Be it lawful I love thee, as thou lovest those  
 Whom thine eyes woo as mine importune thee :      10  
 Root pity in thy heart, that, when it grows,  
 Thy pity may deserve to pitied be.  
     If thou dost seek to have what thou dost hide,  
     By self-example mayst thou be denied !

## CXLIII

Lo, as a careful housewife runs to catch  
 One of her feather'd creatures broke away,  
 Sets down her babe, and makes all swift dispatch  
 In pursuit of the thing she would have stay;  
 Whilst her neglected child holds her in chase, 5  
 Cries to catch her whose busy care is bent  
 To follow that which flies before her face,  
 Not prizing her poor infant's discontent:  
 So runn'st thou after that which flies from thee,  
 Whilst I thy babe chase thee afar behind; 10  
 But if thou catch thy hope, turn back to me,  
 And play the mother's part, kiss me, be kind:  
     So will I pray that thou mayst have thy 'Will,'  
     If thou turn back and my loud crying still.

## CXLIV

Two loves I have of comfort and despair,  
 Which like two spirits do suggest me still:  
 The better angel is a man right fair,  
 The worser spirit a woman colour'd ill.  
 To win me soon to hell, my female evil 5  
 Tempteth my better angel from my side,  
 And would corrupt my saint to be a devil,  
 Wooing his purity with her foul pride.  
 And whether that my angel be turn'd fiend  
 Suspect I may, yet not directly tell; 10  
 But being both from me, both to each friend,  
 I guess one angel in another's hell:  
     Yet this shall I ne'er know, but live in doubt,  
     Till my bad angel fire my good one out.

## CXLV

Those lips that Love's own hand did make  
 Breathed forth the sound that said 'I hate,'  
 To me that languish'd for her sake :  
 But when she saw my woeful state,  
 Straight in her heart did mercy come, 5  
 Chiding that tongue that ever sweet  
 Was used in giving gentle doom ;  
 And taught it thus anew to greet ;  
 'I hate' she alter'd with an end,  
 That follow'd it as gentle day 10  
 Doth follow night, who, like a fiend,  
 From heaven to hell is flown away ;  
     'I hate' from hate away she threw,  
     And saved my life, saying 'not you.'

## CXLVI

Poor soul, the centre of my sinful earth,  
 ..... these rebel powers that thee array,  
 Why dost thou pine within and suffer dearth,  
 Painting thy outward walls so costly gay ?  
 Why so large cost, having so short a lease, 5  
 Dost thou upon thy fading mansion spend ?  
 Shall worms, inheritors of this excess,  
 Eat up thy charge ? is this thy body's end ?  
 Then, soul, live thou upon thy servant's loss,  
 And let that pine to aggravate thy store ; 10  
 Buy terms divine in selling hours of dross ;  
 Within be fed, without be rich no more :  
     So shalt thou feed on Death, that feeds on men,  
     And Death once dead, there's no more dying then.

## CXLVII

My love is as a fever, longing still  
 For that which longer nurseth the disease ;  
 Feeding on that which doth preserve the ill,  
 The uncertain sickly appetite to please.  
 My reason, the physician to my love, 5  
 Angry that his prescriptions are not kept,  
 Hath left me, and I desperate now approve  
 Desire is death, which physic did except.  
 Past cure I am, now reason is past care,  
 And frantic-mad with evermore unrest ; 10  
 My thoughts and my discourse as madmen's are,  
 At random from the truth vainly express'd ;  
     For I have sworn thee fair, and thought thee bright,  
     Who art as black as hell, as dark as night.

## CXLVIII

O, me, what eyes hath Love put in my head,  
 Which have no correspondence with true sight !  
 Or, if they have, where is my judgement fled,  
 That censures falsely what they see aright ?  
 If that be fair whereon my false eyes dote, 5  
 What means the world to say it is not so ?  
 If it be not, then love doth well denote  
 Love's eye is not so true as all men's : no,  
 How can it ? O, how can Love's eye be true,  
 That is so vex'd with watching and with tears ? 10  
 No marvel then, though I mistake my view ;  
 The sun itself sees not till heaven clears.  
     O cunning Love ! with tears thou keep'st me blind,  
     Lest eyes well-seeing thy foul faults should find.



## CXLIX

Canst thou, O cruel! say I love thee not,  
 When I against myself with thee partake?  
 Do I not think on thee, when I forgot  
 Am of myself, all tyrant, for thy sake?  
 Who hateth thee that I do call my friend? 5  
 On whom frown'st thou that I do fawn upon?  
 Nay, if thou lour'st on me, do I not spend  
 Revenge upon myself with present moan?  
 What merit do I in myself respect,  
 That is so proud thy service to despise, 10  
 When all my best doth worship thy defect,  
 Commanded by the motion of thine eyes?  
     But, love, hate on, for now I know thy mind;  
     Those that can see thou lovest, and I am blind.

## CL

O, from what power hast thou this powerful might  
 With insufficiency my heart to sway?  
 To make me give the lie to my true sight,  
 And swear that brightness doth not grace the day?  
 Whence hast thou this becoming of things ill, 5  
 That in the very refuse of thy deeds  
 There is such strength and warrantise of skill,  
 That, in my mind, thy worst all best exceeds?  
 Who taught thee how to make me love thee more,  
 The more I hear and see just cause of hate? 10  
 O, though I love what others do abhor,  
 With others thou shouldst not abhor my state:  
     If thy unworthiness raised love in me,  
     More worthy I to be beloved of thee.

## CLI

Love is too young to know what conscience is ;  
 Yet who knows not conscience is born of love ?  
 Then, gentle cheater, urge not my amiss,  
 Lest guilty of my faults thy sweet self prove :  
 For, thou betraying me, I do betray 5  
 My nobler part to my gross body's treason ;  
 My soul doth tell my body that he may  
 Triumph in love ; flesh stays no farther reason,  
 But rising at thy name doth point out thee 10  
 As his triumphant prize. Proud of this pride,  
 He is contented thy poor drudge to be,  
 To stand in thy affairs, fall by thy side.  
     No want of conscience hold it that I call  
     Her 'love' for whose dear love I rise and fall.

## CLII

In loving thee thou know'st I am forsworn,  
 But thou art twice forsworn, to me love swearing ;  
 In act thy bed-vow broke, and new faith torn,  
 In vowing new hate after new love bearing.  
 But why of two oaths' breach do I accuse thee, 5  
 When I break twenty ! I am perjured most ;  
 For all my vows are oaths but to misuse thee,  
 And all my honest faith in thee is lost :  
 For I have sworn deep oaths of thy deep kindness,  
 Oaths of thy love, thy truth, thy constancy ; 10  
 And, to enlighten thee, gave eyes to blindness,  
 Or made them swear against the thing they see ;  
     For I have sworn thee fair ; more perjured I,  
     To swear against the truth so foul a lie !

## CLIII

Cupid laid by his brand and fell asleep :  
 A maid of Dian's this advantage found,  
 And his love-kindling fire did quickly steep  
 In a cold valley-fountain of that ground ;  
 Which borrow'd from this holy fire of Love 5  
 A dateless lively heat, still to endure,  
 And grew a seething bath, which yet men prove  
 Against strange maladies a sovereign cure.  
 But at my mistress' eye Love's brand new-fired,  
 The boy for trial needs would touch my breast ; 10  
 I, sick withal, the help of bath desired,  
 And thither hied, a sad distemper'd guest,  
     But found no cure : the bath for my help lies  
     Where Cupid got new fire, my mistress' eyes.

## CLIV

The little Love-god lying once asleep  
 Laid by his side his heart-inflaming brand,  
 Whilst many nymphs that vow'd chaste life to keep  
 Came tripping by ; but in her maiden hand  
 The fairest votary took up that fire 5  
 Which many legions of true hearts had warm'd ;  
 And so the general of hot desire  
 Was sleeping by a virgin hand disarm'd.  
 This brand she quenched in a cool well by,  
 Which from Love's fire took heat perpetual, 10  
 Growing a bath and healthful remedy  
 For men diseased ; but I, my mistress' thrall,  
     Came there for cure, and this by that I prove,  
     Love's fire heats water, water cools not love.

## Glossary.

- Abuse*, treat badly; xlii. 7.  
*Acquaintance*; "to take a new a. of thy mind," i.e. thy mind will become anew acquainted with its own thoughts"; lxxvii. 12.  
*Act*; "in a.," i.e. in reality; clii. 3.  
*Adder's*; "a. sense," alluding to the alleged deafness of the adder; cxii. 10.  
*Adulterate*, lewd; cxxi. 5.  
*Advance*, raise, lift up; lxxviii. 13.  
*Advantage*, favourable opportunity; cliii. 2.  
*Advised*; "a. respects," deliberate consideration; xlix. 4.  
*After-loss*, later loss future grief; xc. 4.  
*Against*, against the time when; lxiii. 1.  
 —; "stand a.," endure; xxxviii. 6.  
*Aggravate*, increase; cxlvi. 10.  
*All*; "without a. bail," i.e. accepting no bail; lxxiv. 2.  
*All-oblivious*, causing all to be forgotten; lv. 9.  
*Allow*, approve; cxii. 4.  
*Amazeth*, confounds; xx. 8.  
*Ambush*, insidious attacks; lxx. 9.  
*Approve*, prove; lxx. 5.  
 —, find by experience; cxlvii. 7.  
*April*, the month of Spring flowers; iii. 10.  
*Argument*, subject-matter; xxxviii. 3.  
*Ari*, learning; lxvi. 9.  
*Arts*, learning, letters; lxxviii. 12.  
*As*, as for example; lxvi. 2.  
*Astonished*, stunned; lxxxvi. 8.  
*Astronomy*, astrology; xiv. 2.  
*Attaint*, blame, discredit; lxxxii. 2.
- Bail*, out of prison; cxxxiii. 10.  
*Bare*; "all b.," all by itself, merely; clii. 3.  
*Becoming of*, making comely; cxxvii. 13.  
*Befriends*, benefits; cxx. 1.  
*Bears*; "b. it out," i.e. endures; cxvi. 12.  
*Beated*, beaten, battered ("bated," "bated," "beaten," have been unnecessarily substituted); lxii. 10.  
*Begetter*, prob. = inspirer (according to others = getter); Dedic.  
*Befest*, taken away, lost; v. 11.  
*Besides*; "put b. his p.," i.e. "put out"; xxiii. 2.  
*Bestow*, stow, lodge, shelter; xxvi. 8.  
*Bevel*, slanting; cxxi. 11.  
*Blanks*, blank pages (Quarto, "blacks"); lxxvii. 10.  
*Blenches*, aberrations; cx. 7.  
*Blood*, passion; cix. 10.  
*Blunt*, clumsy; clii. 7.  
*Bonds*, claims; lxxxvii. 4.  
*Bower*, habitation; cxxvii. 7.  
*Brave*, beautiful; xii. 2.  
 —, defy; xii. 14.  
*Bravery*, splendour; xxxiv. 4.  
*Breathers*; "the b. of this world," i.e. "the present generation"; lxxx. 12.  
*Bred*, firmly established; cxii. 13.
- Canker*, canker-worm; xxxv. 4; lxx. 7.  
*Canker-blooms*, dog-roses; liv. 5.  
*Captain*, chief; lii. 8.  
*Carcenet*, necklace; lii. 8.  
*Case*; "love's fresh c.," i.e. "love's new condition"; cviii. 9.

- Cast*; "cast his utmost sum," closed the account; xlix. 3.  
*Censures*, judges; cxlviii. 4.  
*Charg'd*, attacked; lxx. 10.  
*Check*, rebuff; lviii. 7.  
*Chest*; "time's ch.," i.e. Time's treasure-hold, the grave; lxx. 10.  
*Chopp'd*, chapped, rent, roughened; lxii. 10.  
*Churl*, niggard, miser; i. 12.  
*'Cide*, decide (Quarto, "side"); xlvi. 9.  
*Clean*, completely; lxxv. 10.  
*Comment*, expatiate; lxxxix. 2.  
*Compare*, comparison; xxi. 5.  
*Compile*, compose, write; lxxviii. 9.  
*Conceit*, conception; xv. 9; cviii. 13.  
*Confound*, destroy; lx. 8.  
*Consecrate*, consecrated; lxxiv. 6.  
*Contents*; "these c.," i.e. what is contained in these writings; lv. 3.  
*Contracted*, betrothed; i. 5.  
*Controlling*, rendering subordinate, surpassing; xx. 7.  
*Convert*, turn, change thy aim; xiv. 12.  
*Converted*, changed; xlix. 7.  
 —, turned away; vii. 11.  
*Convertest*, dost turn away; xi. 4.  
*Copy*, the original design; xi. 14.  
*Correct*; "to c. correction," i.e. "to perfect correction"; cxi. 12.  
*Cost*, that on which money is spent; lxiv. 2.  
*Count*, account, reckoning; ii. 11.  
*Counterfeit*, portrait; xvi. 8.  
 —, (rhyming with "set"); liii. 5.  
*Counterpart*, exact reproduction; lxxxiv. 11.  
*Couplement*, union (Quarto. "couplement"); xxi. 5.  
*Courses*, yearly courses; lix. 6.  
*Critic*, carper; cxii. 11.  
*Crooked*, malignant; lx. 7.  
*Curious*, fastidious, critical; xxxviii. 13.  
*Damask'd*, variegated; cxxx. 5.  
*Date*, limit; xiv. 14.  
*Dateless*, endless; xxx. 6.  
*Dateless*, eternal; clii. 6.  
*Dates*, terms of existence; cxxiii. 5.  
*Dear*, loving; xlvi. 12.  
*Dearest*, most intense; xxxvii. 3.  
*Debate*, contest, quarrel; lxxxix. 13.  
*Debateth*, combats (perhaps discusses); xv. 11.  
*Decay*, cause of ruin; lxxx. 14.  
*Dedicated*; "d. words," i.e. (probably) words of dedication; lxxxii. 3.  
*Defeat*, destroy; lxi. 11.  
*Defeated*, defrauded; xx. 11.  
*Defect*, fault, blameworthiness; lxx. 1.  
 —, defects; cxlix. 11.  
*Defence*, resistance; cxxxix. 8.  
*Delves*; "d. the parallels," i.e. "makes furrows; lx. 10.  
*Denote*, show; cxlviii. 7.  
*Departest*, leavest; xi. 2.  
*Determinate*, determine, ended, out of date; lxxxvii. 4.  
*Determination*, end of (a legal use); xiii. 6.  
*Disabled* (quadrisyllabic); lxvi. 8.  
*Discloses*, uncloses, unfolds; liv. 8.  
*Dispense*; "d. . . with," excuse; cxii. 12.  
*Distillation*, perfumes distilled from flowers; v. 9.  
*Doubting*, suspecting; lxxv. 6.  
*Dressings*, trimmings up; cxxiii. 4.  
*Drop in*, come in; xc. 4.  
*Dullness*, drowsiness; lvi. 8.  
*Dwellers on*, those who set store on; cxxv. 5.  
*Eager*, sharp, acid; cxviii. 2.  
*Effect*, working efficiency; xxxvi. 7.  
*Effectually*, in reality; cxiii. 4.  
*Eisel*, vinegar; cxi. 10.  
*Enlarged*; "envy, evermore e.;" (?) a reference to the Blatant Beast, tied up by Calidore; after a time he broke his chain, "and got into the world at liberty again" (*Faerie Queene*, Bk. VI.: Hales); lxx. 12.  
*Enlighten*, to shed lustre on; cli. 11.  
*Ensconce*, shelter; xlix. 9.

- Entitled*; "e. in thy parts," i.e. "finding their title or claim in thy qualities" (Quarto, "e. in their parts," ? = "having a just claim to the first place as their due"); xxxvii. 7.
- Envy* (accented on second syllable); cxxviii. 5.
- Esteeming*, estimation; cii. 3.
- Estimate*, value, valuation; lxxxvii. 2.
- Except*, object to, refuse; cxlvii. 8.
- Exchanged*, changed, altered; cix. 7.
- Expense*, loss; xxx. 8.
- , expenditure, waste; xciv. 6.
- Expiate*, bring to an end; xxii. 4.
- Extern*, external show; cxxv. 2.
- Fair*, beauty; xvi. 11.
- Fairly*, beautifully, in respect of beauty; v. 4.
- False*; "f. esteem," spurious reputation; cxxvii. 12.
- Fame*, made famous; lxxxiii. 11.
- Favour*, countenance; cxiii. 10.
- , outward appearance; cxxv. 5.
- Fee*, pledge, guarantee; cxx. 13.
- Fell*, cruel, harsh; lxxiv. 1.
- Fester*, corrupt, rot; xciv. 14.
- Filed*, polished; lxxxv. 4.
- Fitted*, started by paroxysms; cxix. 7.
- Five wits*, i.e. common wit, imagination, fantasy, estimation, memory; cxli. 9.
- Flourish*, external beauty; lx. 9.
- Foison*, plenty, rich harvest; liii. 9.
- Fond*, foolish; iii. 7.
- ; "being f. on," i.e. "doting on"; lxxxiv. 14.
- Fools of time*, i.e. the sports of Time; cxxiv. 13.
- For*, because; xl. 6; liv. 9.
- , for fear of; lii. 4.
- ; "f. thy hand," i.e. "for stealing the whiteness of thy hand"; xcix. 6.
- Fore*, before (Quarto, "fore"); vii. 11.
- Foregone*, past, previously endured; xxx. 9.
- Form*, good semblance; lxxxix. 6.
- Forward*, early; xcix. 1.
- Foul*, ugly; cxxxvii. 12.
- Frank*, liberal; iv. 4.
- Free*, liberal, bountiful; iv. 4.
- Frequent*, intimate; cxvii. 5.
- Front*; "summer's f.," i.e. "summer's beginning"; cii. 7.
- Fury*, poetic inspiration; c. 3.
- Gaudy*, gay, festive; i. 10.
- Gaze*, object gazed at; v. 2.
- General*, chief cause; cliv. 7.
- Give*, to ascribe; cxv. 14.
- Go*, walk; li. 14; cxxx. 11.
- Gored*; "g. mine own thoughts," i.e. "wounded my self-respect"; cx. 3.
- Gracious*, full of grace, beautiful; lxii. 5.
- Greeing*; "is g.," i.e. suits, agrees; cxiv. 11.
- Grind*, whet; cx. 10.
- Grossly*, manifestly; xcix. 5.
- Gust*, taste; cxiv. 11.
- Habit*, bearing; cxxxviii. 11.
- Happier*, more successful in poetical expression; xxxii. 8.
- Happies*, makes happy; vi. 6.
- Hearsay*; "like of h. well" (?) "fall in love with what has been praised by others"; perhaps, better, "mere extravagant talk"; xxi. 13.
- Heavy*, gloomy, morose; xcvi. 4.
- Height*, angular altitude; cxvi. 8.
- His*, its; ix. 10.
- Horse*, horses; xci. 4.
- Hue*, form; xx. 7.
- Husbandry*, economy; xiii. 10.
- Idle*; "i. rank," i.e. "poor dignity"; cxxii. 3.
- Ill-wresting*, trusting to a bad sense; cxl. 11.
- Imaginary*, imaginative; xxvii. 9.

*Imprison'd*; "i. absence of your liberty"; *i.e.* "separation from you, which is to me like a prison, but which is your rightful liberty"; lviii. 6.

*Indigest*, formless; cxiv. 5.

*Indirectly*, artificially; lxxvii. 7.

*Inhearse*, entomb; lxxxvi. 3.

*Injurious*, hostile; xliv. 2.

*Insults*, exults; cvii. 12.

*Intend*, direct; xxvii. 6.

*Interest*, rightful claim; xxxi. 7.

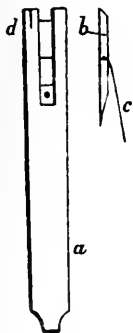
—, property; lxxiv. 3.

*Invention*, imagination; xxxviii. 8.

*Itself*, its natural self, nature itself; lxxviii. 10.

*Jacks*, keys of the virginal; cxxviii.

5. The annexed diagram (by Fairholt) exhibits the mechanism of the jack:—*a* is the jack; *b*, the quill; *c*, the bristle spring; *d*, the cloth damper. The quill is here shewn beside the jack: its proper place is the groove in the upper part of the jack, the bristle being held in the small hole seen there.



*Just*; "j. to the time," "punctual to the time"; cix. 7.

*Keeps*, guards; cxxxiii. 11.

12 5\*

*Key* (rhyming with "survey"); lii. 1.

*Kindness*, affection; clii. 9.

*Lace*, embellish; lxxvii. 4.

*Lame*; "made l.," crippled (used metaphorically); xxxvii. 3.

*Lameness*, impaired condition (? used metaphorically); lxxxix. 3.

*Latch*, catch; cxiii. 6.

*Lay*, lay on; ci. 7.

*Learning*, lesson; lxxvii. 4.

*Leese*, lose; v. 14.

*Level*, aim; cxvii. 11.

*Light*; "set me l.," esteem me lightly; lxxxviii. 1.

*Like of*, like, care for; xxi. 13.

*Limbeck*s, alembics; cxix. 2.

*Lines*; "l. of life," living lines, living pictures (*i.e.* children); xvi. 9.

*Live*, subsist; iv. 8.

*Look*, lo; xi. 11.

*Love*; "l. for love," *i.e.* "Love, on account of my love"; li. 12.

*Lovely*; "thy l. argument," *i.e.* "the theme of your loveliness"; lxxix.

5.

*Love's*, mistress's; xlii. 9.

*Lusty*, vigorous; ii. 6.

*Main*; "m. of light," *i.e.* "flood of light (into which a new-born child is launched)"; lx. 5.

*Makeless*, without a mate; ix. 4.

*Manner*, courteous decorum; lxxxv. 1.

*Map*, pattern, picture, image; lxxviii. 1.

*Master*, possess; cvi. 8.

*Master-mistress*, the friend who sways the poet's love as if he were his mistress; xx. 2.

*Matter*; "no such m.," nothing of the kind; lxxxvii. 14.

*Meetness*, fitness; cxviii. 7.

*Melancholy* (pronounced "melanch'ly"); xlv. 8.

*Memoru*, memorials; cxxii. 2.

*Million'd*, millionfold, innumerable; cxv. 5.

- Mind*, thought; lix. 8.  
*Minion*, darling; cxxvi. 9.  
*Misprision*, mistake, error; lxxxvii. 11.  
*Moan*, bemoan; xxx. 8.  
*Modern*, ordinary, common; lxxxiii. 7.  
*Moieties*, share, portion; xlvi. 12.  
*More*; "m. and less," i.e. "high and low"; xcvi. 3.  
 —; "the m.," i.e. the greater faculty; xi. 11.  
*Mortal*; "m. rage," the resistless power of destruction; lxiv. 4.  
*Motley*, fool, jester; cx. 2.  
*Mouthed*, all-devouring; lxxvii. 6.  
*Music*; "m. to hear," i.e. thou, to hear whom is music; viii. 1.  
*Neglect*, being neglected by others; cxii. 12.  
*Newer*, more recent; cxxiii. 2.  
*Niggarding*, being miserly; i. 12.  
*None*; less than nothing (antithetical to "one"; perhaps, however, there is an allusion to the proverbial saying "one is no number"); viii. 14.  
*Noted*, familiar; lxxvi. 6.  
*Obsequious*, funeral; xxxi. 5.  
 —, devoted, zealous; cxxv. 9.  
*O'ergreen*, cover with verdure, embellish (Sewell, "o'er-skreen"; Stevens, "o'er-grieve"); cxii. 4.  
*O'erlook*, peruse; lxxxii. 2.  
*O'erpress'd*, over-strained; cxxxix. 8.  
*Offences*; "made old o. of affections new," i.e. "each new affection transgressed against my old love"; cx. 4.  
*Old*; "my o. excuse," i.e. "the excuse of my oldness"; ii. 11.  
*One on another's neck*; one after another; cxxxi. 11.  
*Only*, principal, chief; i. 10.  
*Orphans*; "hope of o.," i.e. "expectation of the birth of posthumous children"; xcvi. 10.  
*Over-goes*, transcends; ciii. 7.  
*Owe*, own, possess; lxx. 14.  
*Owest*, possessest; xviii. 10.  
*Pace forth*, walk, go, proceed; lv. 10.  
*Pain*, punishment; cxli. 14.  
*Parallels*, lines; lx. 10.  
*Part*; "p. his function," i.e. "divide its function"; cxiii. 3.  
*Partake*; "with thee p.," i.e. "take thy part"; cxlix. 2.  
*Particulars*, objects; xci. 7.  
*Parts*; "p. of me," i.e. "shares in me, claims upon me"; xxxi. 11.  
*Pass*; "no other p.," i.e. "no other issue"; ciii. 11.  
*Patent*, privilege; lxxxvii. 8.  
*Peace*; "p. of you," i.e. "the peace to be found in you," or perhaps "the peaceable possession of you"; lxxv. 3.  
*Perspective*, used perhaps with a play upon the two senses: (i) "the science of perspective," and (ii) "a glass cut in such a manner as to produce an optical deception when looked through" (the painter himself, i.e. the eye, being the glass through which the form must be seen); xxiv. 4.  
*Pitch*, height (lit. height to which a falcon soars); vii. 9.  
*Plight*, condition; xxviii. 1.  
*Pluck*, derive; xiv. 1.  
*Pointing*, appointing; xiv. 6.  
*Policy*, self-interest; cxxiv. 9.  
*Politick*, prudent; cxxiv. 11.  
*Predict*; "oft p.," i.e. frequent prediction; xiv. 8.  
*Present*, immediate; cxlix. 8.  
*Prevent'st*, hinderest by anticipation; c. 14.  
*Prick'd*, marked; xx. 13.  
*Pride*, proud conquest; cli. 10.  
*Prime*, spring; xcvi. 7.  
*Private*, ordinary; ix. 7.  
*Prizing*; "not p.," i.e. disregarding; cxliii. 8.



*Proud-pied*, gorgeously variegated; xcvi. 2.

*Prove*, ultimately become; viii. 14.  
—, find; lxxii. 4.

*Pyramids*, used as symbolical of what is grand and stupendous; cxxiii. 2.

*Qualify*, temper; cix. 2.

*Quest*, inquest, or jury; xlvi. 10.

*Question make*, feel a doubt; xii. 9.

*Quietus*, discharge of obligation; cxxvi. 14.

*Rack*; mass of floating cloud; xxxiii. 6.

*Ragged*, rugged, rough; vi. 1.

*Ranged*, gone away; cix. 5.

*Rank*, sick; cxviii. 12.

*Rearward*; "in the r.," i.e. at the end; xc. 6.

*Receipt*, capacity, power of receiving and containing; cxxxvi. 7.

*Reckoning*, taking account of; cxv. 5.

*Record*, history; lix. 5.

*Recured*, restored; xlv. 9.

*Region*, belonging to the upper air; xxxiii. 12.

*Remember'd*, reminded; cxx. 9.

*Remove*, fall away; cxvi. 4.

*Removed*, passed; xcvi. 5.

*Render*; "mutual r.," i.e. "give and take"; cxxv. 12.

—, surrender; cxxvi. 14.

*Renew'd*, thoroughly changed; cxi. 8.

*Repair*; "fresh r.," renovation, healthful condition; iii. 3.

—, renovate; xvi. 9.

*Reserve*, preserve; xxxii. 7.

*Respect*, regard, consideration; xxvi. 12.

—; "but one r.," i.e. "one matter for consideration"; perhaps "one affection," or "perfect similarity"; xxxvi. 5.

*Resty*, torpid; c. 9.

*Retention*, means of preserving impressions (= a table book); cxxii. 9.

*Revolt*, faithlessness; xcii. 10.

*Rotten*, damp, vapourish; xxxiv. 4.

*Roundure*, circle; xxi. 8.

*Ruinste*, ruin; x. 7.

*Ruth*, pity; cxxxii. 4.

*Salutation*; "give s.," i.e. "affect in any manner, gratify or mortify"; cxxi. 6.

*Satire*; "be a s. to decay," satirise decay, mock decay (? = satirist); c. 11.

*Scope*, power, range of thought; xxix. 7.

*Seconds*, an inferior kind of flour, base matter; cxxv. 11.

*Seeing*; "dead s.," i.e. "lifeless appearance"; lxvii. 6.

*Self-substantial*, deriving its substance from thyself; i. 6.

*Sense*, reason; xxxv. 9.

*Separable*, causing separation; xxxvi. 6.

*Service*; "thy s.," i.e. service to thee; cxlix. 10.

*Set*; "to s. a form," i.e. "by giving a good semblance"; lxxxix. 6.

*Several*; "a s. plot," i.e. "an enclosed field"; cxxxvii. 9.

*Shady*; "s. stealth," i.e. "the stealthy motion of the shadow"; lxxvii. 7.

*Show*, appear; cv. 2.

*Simplicity*, folly; lxvi. 11.

*Siren*; cxix. 1. The annexed engraving of syrens is copied from an illuminated MS. of the fourteenth century.



*Sit*, be comprised; ciii. 13.

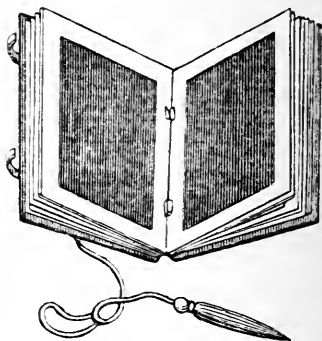
*Slept*; "have I s. in your report," i.e. I have been slow to tell your praises; lxxxiii. 5.

*So*, provided only; lxx. 5.  
*Soil*, solution; with a play upon the more ordinary sense of the word (Quarto, "solye"; Malone, "solve"; 1640 ed., "soyle"); lxix. 14.  
*Sourly*, cruelly, harshly; xxxv. 14.  
*Spirit*, vital energy; cxxix. 1.  
*Sportive*, amorous, wanton; cxxi. 6.  
*Stain*, grow dim, suffer eclipse; xxxiii. 14.  
*State*, estate, endowments, glory; xcvi. 12.  
 —, rank, power; cxxiv. 1.  
*Statute* (used in legal sense) "security, or obligation for money"; cxxxiv. 9.  
*Steal*, glide away; civ. 10.  
*Steel'd*, hardened; cxii. 8.  
*Steep-up*, high and precipitous; vii. 5.  
*Steepy*, having a steep decline; lxiii. 5.  
*Stell'd*, fixed (Quarto, "steeld"); xxiv. 1.  
*Stors*; "made for s.," i.e. increase, fertility, population; xi. 9.  
*Store's*; "in thy s. account," i.e. "in estimating the worth of thy possessions"; cxxxvi. 10.  
*Strained*, forced, overwrought; lxxxii. 10.  
*Strange*, distant; lxxxix. 8.  
*Strangely*, distantly; cx. 6.  
*Strangle*, extinguish; lxxxix. 8.  
*Strength*; "s. of laws," the laws' support, perfect legal right; xlix. 13.  
*Stretched*, overstrained; xvii. 12.  
*Subscribes*, yields; cvii. 10.  
*Successive*, by order of succession; cxxvii. 3.  
*Sufferance*, patient endurance; lviii. 7.  
*Suggest*, tempt; cxliv. 2.  
*Suit*, clothe; cxxxii. 12.  
*Suited*, clad; cxxvii. 10.  
*Sum*, compute, cast up, settle; ii. 11.  
*Summer's story*, i.e. "gay fiction"; xcvi. 7.  
*Suspect*, suspicion; lxx. 3.  
*Swift*; "s. extremity"; the extreme of swiftness; li. 6.

*Sympathized*, described with due appreciation; lxxxii. 11.

*Table*, tablet; xxiv. 2.

*Tables*, memorandum tablets; cxxii. 1. (Cp. illustration.)



From Gesner's *De rerum fossilium figuris*, 1565.

*Tallies*, notched sticks for keeping accounts; cxxii. 10.

*Tame*, tamed; lviii. 7.

*Tatter'd* (Quarto, "totter'd," an old form of the word); ii. 4; xxvi. 11.

*Tell*, count; xxx. 10.

*Terms*, "(?) long periods of time" (opposed to hours); cxlvi. 11.

*That*, so that; xcvi. 4.

*Thralled*, kept down, held in subjection; cxxiv. 7.

*Thrifless*, unprofitable; ii. 8.

*Time*, the world, society; cxvii. 6.

*Time's fool*, the sport of Time; cxvi. 9.

*Times in hope*, future times; lx. 13.

*Tires*, head-dresses; liii. 8.

*To*; "t. have," i.e. "at having"; lxiv. 14.

*Translated*, changed; xcvi. 8.

*Treasure*, make rich; vi. 3.

*Triumphant*, triumphal; cli. 10.

*Trust*; "for fear of tr.," fearing to trust myself; xxiii. 5.

*Truth*, allegiance, troth, duty; xli. 12.  
—, (?) fidelity: cx. 5.

*Twire*, peep, twinkle: xxviii. 12.

*Tyrant*: "all t.." *i.e.* tyrannical towards myself; (?) "thou complete tyrant"; cxlix. 4.

*Unbless*, neglect to make happy: iii. 4.

*Under thee*, under thy auspices: lxxviii. 4.

*Unear'd*, unploughed; iii. 5.

*Unfair*, deprive of beauty; v. 4.

*Unhappily*, mischievously; lxvi. 4.

*Unlook'd for*, disregarded; xxv. 4.

*Unprovident*, improvident; x. 2.

*Unrespected*, unnoticed; xliii. 2.

—, unregarded; liv. 10.

*Unthrif*, prodigal, spendthrift; ix. 9.

*Untrue*, untruly; lxxii. 10.

*Use*, interest; vi. 5; cxxxiv. 10.

*User*, possessor (Sewell, "us'rer"); ix. 12.

*Vade*, fade; liv. 14.

*Vaunt*, mount upwards; xv. 7.

*View*, what it sees; cxli. 4.

*Warrantise*, security; cl. 7.

*Waste*; "w. of shame," *i.e.* "shameful waste"; cxxix. 1.

*Wasteful*, devastating; lv. 5.

*Wastes*: "w. of time." *i.e.* "the things devastated by Time"; xii. 10.

*Weed*, garment; ii. 4.

*When as*, when; xlix. 3.

*Where*, to the place where. to where; xliv. 4.

*Whether*: "w. better they" (monosyllabic: Quarto, "where"); lix. 11.

*Wills*: "in their w.." *i.e.* "according to their pleasure"; cxxi. 8.

*Wink*, shut the eyes; xliii. 1.

—; "w. with fulness." *i.e.* "close as after a full meal"; lvi. 6.

*Woo'd*: "being w. of time"; (?) = "when the course of time has smiled on it" (others, "being tempted by the present time"; or, "being tempted in thy youth"); lxx. 6.

*Worth*, (?) "stellar influence"; cxvi. 8.

*Wreckful*, destructive (Quarto, "wreckful"); lxx. 6.

*Wrought*; "so much of earth and water w.." *i.e.* "so much of the elements of earth and water being wrought into my nature"; xliv. 11.

*Youngly*, in the period of youth; xi. 3.

*Yourself*, your very self, truly yours, master of yourself; xliii. 1.

## Notes.

XII. 4. 'And . . . all'; so Malone; Quarto, 'And . . . or.'

XVI. 10. 'this, . . . pen': Quarto, 'this (*Time's pensel or my pupill pen*)'; Massey conj. 'this time's pencil, or my pupil pen'; this reading is accepted by several editors, who interpret the first clause to refer either to some particular artist, or to any painter of the time.

XIX. 5. 'fleet'st'; so Quarto; Dyce, 'fleets' (rhyming with 'sweets'); cp. VIII. 7.

XX. 7. 'hue, all "hues"': Quarto, 'hew all Hews' (*Hews* in italics).

XXI. 5. 'couplement'; Quarto, 'cooplement.'

XXV. 9-11. 'fight . . . quite'; Malone (Theobald conj.); Quarto, 'worth . . . quite'; Theobald conj. 'worth . . . forth'; Capell MS., 'might . . . quite.'

XXVII. 10. 'thy'; Quarto, 'their'; a common mistake in the Sonnets, evidently due to the 'y' being taken for *e* with the mark of contraction for 'ir.'

XXVIII. 13, 14. 'longer . . . strength seem stronger'; Capell MS. and Collier conj.; Quarto, 'longer . . . length seeme stronger.'

XXXI. 8. 'thee'; Quarto, 'there.'

XXXIV. 10-12. 'loss . . . cross'; Quarto, 'losse . . . losse.'

XXXIV. 13. 'sheds'; Quarto, 'sheeds' (rhyming with 'deeds').

XXXIX. 12. 'doth'; Quarto, 'dost.'

XL. 7. 'thysself'; Quarto, 'th's selfe.'

XLI. 8. 'she have'; Tyrwhitt conj.; Quarto, 'he haue'; Ewing, 'he has.'

XLVII. 11. 'not'; so ed. 1640; Quarto, 'nor.'

XLIX. 10. 'desert'; Quarto, 'desart' (rhyming with 'part').

LI. 11. 'neigh—no dull flesh—' (Malone); Quarto, 'naigh noe dull flesh'; prob. the reading of the quarto is correct, 'neigh' = 'neigh after,' 'neigh to,' cp. "They were fed horses in the morning; everyone neighed after his neighbour's wife," Jeremiah v. 8.

LV. 1. 'monuments'; Quarto, 'monument.'

LVI. 13. 'Or'; Tyrwhitt conj. and Capell MS.; Quarto, 'As'; Anon. conj. 'Ah!'; 'Else.'

LVII. 13. 'will'; Quarto, 'Will'; Massey conj. "'Will.'"

LXII. 7. 'And for myself,' i.e. 'and for my own satisfaction,' or perhaps the words merely emphasize the statement.

LXV. 12. 'of'; Malone; Quarto, 'or'; Capell MS., 'o'er'; Gildon, 'on.'

LXIX. 3. 'that due'; Capell MS. and Tyrwhitt conj.; Quarto, 'that end'; Sewell (ed. 2), 'thy due.'

LXX. 1. 'art,' ed. 1640; Quarto, 'are.'

6. 'Thy'; Capell MS.; Quarto, 'their.'

LXXIII. 4. 'Bare ruin'd choirs'; Quarto, 'Bare rn'wd quiers.'

LXXIV. 14. 'that is this,' i.e. my spirit is my poetry.

LXXXVI. 7. 'tell'; Capell MS.; Quarto, 'fel'; Lintott, 'f:ll'; Nicholson conj., 'spell.'

LXXXVII. 'Probably this sonnet was designed to accompany a present of a book consisting of blank paper' (Steevens).

LXXXV. 3. 'Reserve their'; Tyler (Anon. conj. MS.), 'Rehearse thy,' a more plausible reading than 'preserve their,' 'deserve their,' etc., and other suggestions which have been advanced; there is probably some error in the text as printed.

LXXXVI. 13. 'fill'd'; Quarto, 'fild'; Malone, 'fil'd.'

XCIV. 14. *cp.* Edward III. ii. 1 (printed in 1596):—

*"Poison shows worst in a golden cup;  
Dark night seems darker by the lightning flash;  
Lilies that fester seem far worse than weeds;  
And every glory, that inclines to sin,  
The same is treble by the opposite."*

XCIV. 12. 'turn'; Quarto, 'turnes.'

XCIX. A fifteen-lined sonnet; the first line serves as a sort of introduction, standing outside the sonnet.

XCIX. 15. 'sweet'; S. Walker conj., 'scent.'

CII. 8. 'her,' Housman; Quarto, 'his.'

CVI. 12. 'skill'; Tyrwhitt conj. and Capell MS.; Quarto, 'still.'

CVII. 8. It has been suggested that this is a possible allusion to the peace completed in 1609, which ended the war between Spain and the United Provinces; but this is merely a random suggestion.

CVIII. 3. 'new . . . new,' Malone; Quarto, 'new . . . now'; S. Walker conj., 'now . . . now.'

CXII. 8. 'or changes'; Malone conj., 'e'er changes'; Knight conj., 'so changes.'

14. 'besides methinks are,' Capell MS. and Steevens conj.; Quarto, 'besides methinkes y' are'; Dyce, 'besides methinks they're.'

CXIII. 6. 'latch'; Quarto, 'lick.'

CXIII. 14. 'maketh mine untrue'; so Quarto; Capell MS. and Malone conj. 'makes mine eye untrue'; Collier conj. 'maketh my eyne untrue'; Malone conj. 'thy most true mind maketh mine untrue.'

CXIX. 14. 'ill,' Malone; Quarto, 'ills.'

CXX. 6. 'you've'; Quarto, 'y'haue.'

CXXXIII. 7. 'them,' i.e. 'what thou dost foist upon us.'

CXXXIV. 13-14. 'The fools of time,' etc. Tyler sees in these lines a reference to the popular repute of Essex as the "good earl," notwithstanding the "crimes" for which he and certainly his companions were executed; the allusion is probably more general, and perhaps, as Palgrave observes, to "the plotters and political martyrs of the time."

CXXVI. This short poem is of six rhymed couplets; it was evidently not intended to pass as an ordinary sonnet, tho' after the last line an omission of two lines is marked in the quarto by two pairs of parentheses. It is the *envoy*, the conclusion of one series of sonnets.

2. 'sickle, hour'; Quarto, 'sickle, horwer'; perhaps we should read 'sickle hour'; other suggestions, unsatisfactory for the most part, are, 'fickle mower'; 'fickle hoar'; 'sickle hoar'; etc.

CXXVII. 9-10. 'eyes . . . eyes,' Quarto; Capell MS., 'eyes . . . hairs'; S. Walker and Delius conj. 'hairs . . . eyes'; Staunton and Brae conj. 'brows . . . eyes,' etc.

CXXXIX. 11. 'proved, a very,' Capell MS.; Quarto, 'proud and very.'

CXXXV. 13. 'no unkind, no'; Dowden conj. 'no unkind "No"'; Rossetti proposed 'skill,' i.e. "avail" instead of 'kill.'

CXXXVII. *cp.* PASSIONATE PILGRIM, I.

CXLII. 6-7. *cp.* EDWARD III. ii. 1:—'His cheeks put on their scarlet ornaments.'

CXLIII. 1. 'housewife'; Quarto, 'huswife.'

13. 'have thy "Will"'; *cp.* Preface.

CXLIV. *cp.* PASSIONATE PILGRIM, II.

6. 'side'; so *Passionate Pilgrim*, and Capell MS.; Quarto, 'sight.'

9. 'fende'; Quarto, 'fnde'; *Passionate Pilgrim*, 'fende.'

CXLV. The only sonnet in Shakespeare in eight-syllable verse.

CXLVI. 1-2. 'earth . . . these rebel'; Quarto, 'earth, My sinfull earth these rebbell'; Malone, 'earth, Fool'd by those rebel'; Steevens, 'earth, Starv'd by the rebel'; Dowden, 'earth [Press'd by] these rebel,' etc. Probably any one of these readings comes near the original; in this case *array*=clothe. Ingleby renders the word "abuse, afflict, ill-treat"; he reads, 'leagu'd with,' and takes the participle in close conjunction with 'earth.' This rendering is ingenious, but very doubtful.

CLII. 13. 'I'; Quarto, 'eye.'









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