

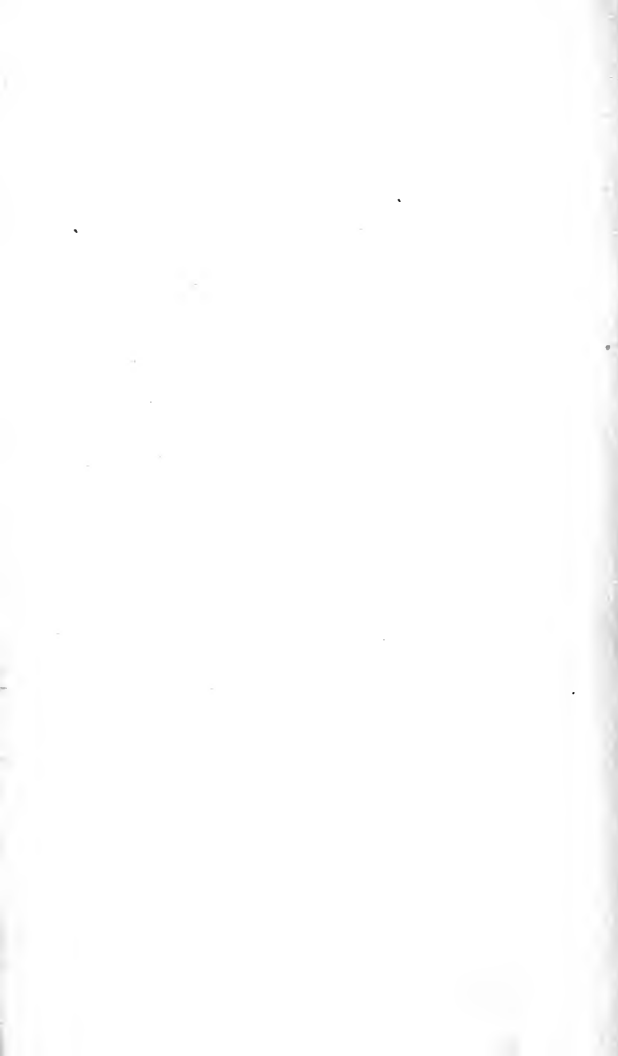




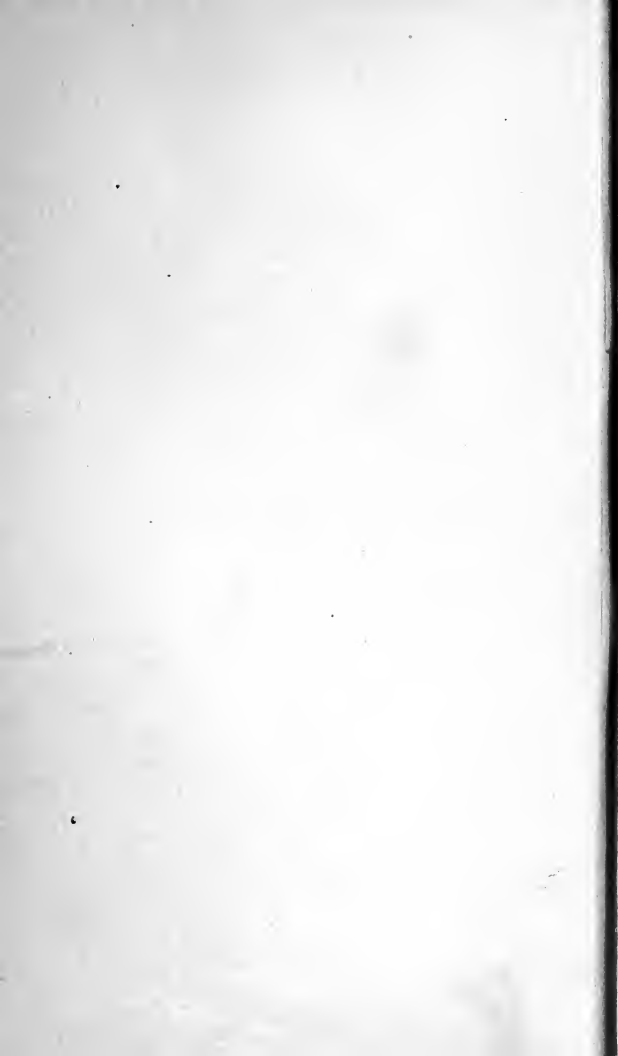
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WORKS  
OF  
ROBERT HERRICK  
VOL. I.

ABERDEEN UNIVERSITY PRESS.





*Tempora cindeisset Fohorum densior umbra :  
Debetur Genio laurea Selva tuo .  
Tempora et Illa Tibi mollis redimisset Oliva ;  
Scilicet excludis Versibus Arma tuis .  
Admiceas Antiqua Novis, Jucunda Severis :  
Hinc Juvenis discat, Fœmina, Virgo, Senex .  
Ut solo minor es Phœbo, sic major es Unus  
Omnibus, Ingenia, Mente, Lepore, Striso .  
W. Marshall fecit. scripsit I. H. C. W. M .*

# ROBERT HERRICK

THE HESPERIDES & NOBLE  
NUMBERS: EDITED BY  
ALFRED POLLARD  
WITH A PREFACE BY  
A. C. SWINBURNE

VOL. I.

*REVISED EDITION*



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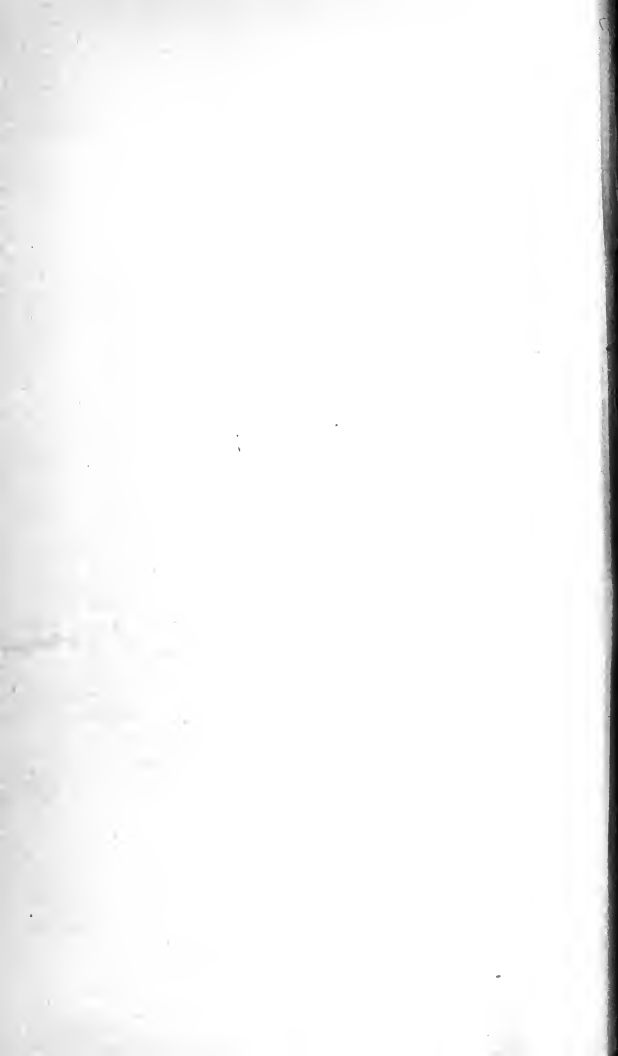
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## EDITOR'S NOTE.

IN this edition of Herrick quotation is for the first time facilitated by the poems being numbered according to their order in the original edition. This numbering has rendered it possible to print those Epigrams, which successive editors have joined in deploring, in a detachable Appendix, their place in the original being indicated by the numeration. It remains to be added that the footnotes in this edition are intended to explain, as unobtrusively as possible, difficulties of phrase or allusion which might conceivably hinder the understanding of Herrick's meaning. In the longer Notes at the end of each volume earlier versions of some important poems are printed from manuscripts at the British Museum, and an endeavour has been made to extend the list of Herrick's debts to classical sources, and to identify some of his friends who have hitherto escaped research. An editor is always apt to mention his predecessors rather for blame than praise, and I therefore take this opportunity of acknowledging my general indebtedness to the pioneer work of Mr. Hazlitt and Dr. Grosart, upon whose foundations all editors of Herrick must necessarily build.

ALFRED W. POLLARD.





## P R E F A C E.

IT is singular that the first great age of English lyric poetry should have been also the one great age of English dramatic poetry: but it is hardly less singular that the lyric school should have advanced as steadily as the dramatic school declined from the promise of its dawn. Born with Marlowe, it rose at once with Shakespeare to heights inaccessible before and since and for ever, to sink through bright gradations of glorious decline to its final and beautiful sunset in Shirley: but the lyrical record that begins with the author of "Euphues" and "Endymion" grows fuller if not brighter through a whole chain of constellations till it culminates in the crowning star of Herrick. Shakespeare's last song, the exquisite and magnificent overture to "The Two Noble Kinsmen," is hardly so limpid in its flow, so liquid in its melody, as the two great songs in "Valentinian": but Herrick, our last poet of that incomparable age or generation, has

matched them again and again. As a creative and inventive singer, he surpasses all his rivals in quantity of good work; in quality of spontaneous instinct and melodious inspiration he reminds us, by frequent and flawless evidence, who above all others must beyond all doubt have been his first master and his first model in lyric poetry—the author of “The Passionate Shepherd to his Love”.

The last of his line, he is and will probably be always the first in rank and station of English song-writers. We have only to remember how rare it is to find a perfect song, good to read and good to sing, combining the merits of Coleridge and Shelley with the capabilities of Tommy Moore and Haynes Bayly, to appreciate the unique and unapproachable excellence of Herrick. The lyrist who wished to be a butterfly, the lyrist who fled or flew to a lone vale at the hour (whatever hour it may be) “when stars are weeping,” have left behind them such stuff as may be sung, but certainly cannot be read and endured by any one with an ear for verse. The author of the Ode on France and the author of the Ode to the West Wind have left us hardly more than a song a-piece which has been found fit for setting to music: and, lovely as they are, the fame of their authors does not mainly depend

on the song of Glycine or the song of which Leigh Hunt so justly and so critically said that Beaumont and Fletcher never wrote anything of the kind more lovely. Herrick, of course, lives simply by virtue of his songs; his more ambitious or pretentious lyrics are merely magnified and prolonged and elaborated songs. Elegy or litany, epicede or epithalamium, his work is always a song-writer's; nothing more, but nothing less, than the work of the greatest song-writer—as surely as Shakespeare is the greatest dramatist—ever born of English race. The apparent or external variety of his versification is, I should suppose, incomparable; but by some happy tact or instinct he was too naturally unambitious to attempt, like Jonson, a flight in the wake of Pindar. He knew what he could not do: a rare and invaluable gift. Born a blackbird or a thrush, he did not take himself (or try) to be a nightingale.

It has often been objected that he did mistake himself for a sacred poet: and it cannot be denied that his sacred verse at its worst is as offensive as his secular verse at its worst; nor can it be denied that no severer sentence of condemnation can be passed upon any poet's work. But neither Herbert nor Crashaw could have bettered such a divinely beautiful triplet as this:—

“ We see Him come, and know Him ours,  
Who with His sunshine and His showers  
Turns all the patient ground to flowers ”.

That is worthy of Miss Rossetti herself: and  
praise of such work can go no higher.

But even such exquisite touches or tones of colour may be too often repeated in fainter shades or more glaring notes of assiduous and facile reiteration. The sturdy student who tackles his Herrick as a schoolboy is expected to tackle his Horace, in a spirit of pertinacious and stolid straightforwardness, will probably find himself before long so nauseated by the incessant inhalation of spices and flowers, condiments and kisses, that if a musk-rat had run over the page it could hardly be less endurable to the physical than it is to the spiritual stomach. The fantastic and the brutal blemishes which deform and deface the loveliness of his incomparable genius are hardly so damaging to his fame as his general monotony of matter and of manner. It was doubtless in order to relieve this saccharine and “mellisonant” monotony that he thought fit to intersperse these interminable droppings of natural or artificial perfume with others of the rankest and most intolerable odour: but a diet of alternate sweetmeats and emetics is for the average of eaters and drinkers no less unpalatable than

unwholesome. It is useless and thankless to enlarge on such faults or such defects, as it would be useless and senseless to ignore. But how to enlarge, to expatiate, to insist on the charm of Herrick at his best—a charm so incomparable and so inimitable that even English poetry can boast of nothing quite like it or worthy to be named after it—the most appreciative reader will be the slowest to affirm or imagine that he can conjecture. This, however, he will hardly fail to remark: that Herrick, like most if not all other lyric poets, is not best known by his best work. If we may judge by frequency of quotation or of reference, the ballad of the ride from Ghent to Aix is a far more popular, more generally admired and accredited specimen of Mr. Browning's work than "The Last Ride Together"—and "The Lost Leader" than "The Lost Mistress". Yet the superiority of the less-popular poem is in either case beyond all question or comparison: in depth and in glow of spirit and of harmony, in truth and charm of thought and word, undeniable and indescribable. No two men of genius were ever more unlike than the authors of "Paracelsus" and "Hesperides": and yet it is as true of Herrick as of Browning that his best is not always his best-known work. Everyone knows the song, "Gather ye rosebuds while ye

may"; few, I fear, by comparison, know the yet sweeter and better song, "Ye have been fresh and green". The general monotony of style and motive which fatigues and irritates his too-persevering reader is here and there relieved by a change of key which anticipates the note of a later and very different lyric school. The brilliant simplicity and pointed grace of the three stanzas to CEnone ("What conscience, say, is it in thee") recall the lyrists of the Restoration in their cleaner and happier mood. And in the very fine epigram headed by the words "Devotion makes the Deity" he has expressed for once a really high and deep thought in words of really noble and severe propriety. His "Mad Maid's Song," again, can only be compared with Blake's; which has more of passionate imagination, if less of pathetic sincerity.

A. C. SWINBURNE.

## LIFE OF HERRICK.

OF the lives of many poets we know too much; of some few too little. Lovers of Herrick are almost ideally fortunate. Just such a bare outline of his life has come down to us as is sufficient to explain the allusions in his poems, and, on the other hand, there is no temptation to substitute chatter about his relations with Julia and Dianeme for enjoyment of his delightful verse. The recital of the bare outline need detain us but a few minutes: only the least imaginative of readers will have any difficulty in filling it in from the poems themselves.

From early in the fourteenth century onwards we hear of the family of Eyrick or Herrick at Stretton, in Leicestershire. At the beginning of the sixteenth century we find a branch of it settled in Leicester itself, where John Eyrick, the poet's grandfather, was admitted a freeman in 1535, and afterwards acted as Mayor. This John's second son, Nicholas, migrated to

London, became a goldsmith in Wood Street, Cheapside, and, according to a licence issued by the Bishop of London, December 8, 1582, married Julian, daughter of William Stone, sister of Anne, wife of Sir Stephen Soame, Lord Mayor of London in 1598. The marriage was not unfruitful. A William\* Herrick was baptized at St. Vedast's, Foster Lane, November 24, 1585; Martha, January 22, 1586; Mercy, December 22, 1586; Thomas, May 7, 1588; Nicholas, April 22, 1589; Anne, July 26, 1590; and Robert himself, August 24, 1591.

Fifteen months after the poet's birth, on November 7, 1592, Nicholas Herrick made his will, estimating his property as worth £3000, and devising it, as to one-third to his wife, and as to the other two-thirds to his children in equal shares. In the will he described himself as "of perfect memorye in sowle, but sicke in bodye". Two days after its execution he was buried, having died, not from disease, but from a fall from an upper window. His death had so much the appearance of self-destruction that £220 had to be paid to the High Almoner, Dr. Fletcher, Bishop

\* A second William is said to have been born, posthumously, in "Harry Campion's house at Hampton," in 1593.



of Bristol, in satisfaction of his official claim to the goods and chattels of suicides. Herrick's biographers have not failed to vituperate the Bishop for his avarice, but dues allowed by law are hardly to be abandoned because a baby of fifteen months is destined to become a brilliant poet, and no other exceptional circumstances are alleged. The estate of Nicholas Herrick could the better afford the fine inasmuch as it realized £2000 more than was expected.

By the will Robert and William Herrick were appointed "overseers," or trustees for the children. The former was the poet's godfather, and in his will of 1617 left him £5. To William Herrick, then recently knighted for his services as goldsmith, jeweller, and moneylender to James I., the young Robert was apprenticed for ten years, September 25, 1607. An allusion to "beloved Westminster," in his *Tears to Thamesis*, has been taken to refer to Westminster school, and alleged as proof that he was educated there. Dr. Grosart even presses the mention of Richmond, Kingston, and Hampton Court to support a conjecture that Herrick may have travelled up and down to school from Hampton. If so, one wonders what his headmaster had to say to the "soft-smooth virgins, for our chaste disport"

by whom he was accompanied. But the references in the poem are surely to his courtier-life in London, and after his father's death the apprenticeship to his uncle in 1607 is the first fact in his life of which we can be sure.

In 1607, Herrick was fifteen, and, even if we conjecture that he may have been allowed to remain at school some little time after his apprenticeship nominally began, he must have served his uncle for five or six years. Sir William had himself been bound apprentice in a similar way to the poet's father, and we have no evidence that he exacted any premium. At any rate, when in 1614, his nephew, then of age, desired to leave the business and go to Cambridge, the ten years' apprenticeship did not stand in his way, and he entered as a Fellow Commoner at St. John's. His uncle plainly still managed his affairs, for an amusing series of fourteen letters has been preserved at Beaumanor, until lately the seat of Sir William's descendants, in which the poet asks sometimes for payment of a quarterly stipend of £10, sometimes for a formal loan, sometimes for the help of his avuncular Mæcenæ. It seems a fair inference from this variety of requests that, since Herrick's share of his father's property could

hardly have yielded a yearly income of £40, he was allowed to draw on his capital for this sum, but that his uncle and Lady Herrick occasionally made him small presents, which may account for his tone of dependence.

The quarterly stipend was paid through various booksellers, but irregularly, so that the poor poet was frequently reduced to great straits, though £40 a-year (£200 of our money) was no bad allowance. After two years he migrated from St. John's to Trinity Hall, to study law and curtail his expenses. He took his Bachelor's degree from there in January, 1617, and his Master's in 1620. The fourteen letters show that he had prepared himself for University life by cultivating a very florid prose style which frequently runs into decasyllabics, perhaps a result of a study of the dramatists. Sir William Herrick is sometimes addressed in them as his most "careful" uncle, but at the time of his migration the poet speaks of his "ebbing estate," and as late as 1629 he was still £10 16s. 9d. in debt to the College Steward. We can thus hardly imagine that he was possessed of any considerable private income when he returned to London, to live practically on his wits, and a study of his poems suggests that, the influence of the careful uncle removed, whatever capital he possessed was soon likely

to vanish.\* His verses to the Earl of Pembroke, to Endymion Porter and to others, show that he was glad of "pay" as well as "praise," but the system of patronage brought no discredit with it, and though the absence of any poetical mention of his uncle suggests that the rich goldsmith was not well-pleased with his nephew, with the rest of his well-to-do relations Herrick seems to have remained on excellent terms.

Besides patrons, such as Pembroke, Westmoreland, Newark, Buckingham, Herrick had less distinguished friends at Court, Edward Norgate, Jack Crofts and others. He composed the words for two New Year anthems which were set to music by Henry Lawes, and he was probably personally known both to the King and Queen. Outside the Court he reckoned himself one of Ben Jonson's disciples, "Sons of Ben" as they were called, had friends at the Inns of Court, knew the organist of Westminster Abbey and his pretty daughters, and had every temptation to live an amusing and expensive life. His poems were handed about in manuscript after the fashion

\* Yet in his *Farewell to Poetry* he distinctly says:—

"I've more to bear my charge than way to go";

the line, however, is a translation from his favourite Seneca, Ep. 77.

of the time, and wherever music and poetry were loved he was sure to be a welcome guest.

Mr. Hazlitt's conjecture that Herrick at this time may have held some small post in the Chapel at Whitehall is not unreasonable, but at what date he took Holy Orders is not known. In 1627 he obtained the post of chaplain to the unlucky expedition to the Isle of Rhé, and two years later (September 30, 1629) he was presented by the King to the Vicarage of Dean Prior, in Devonshire, which the promotion of its previous incumbent, Dr. Potter, to the Bishopric of Carlisle, had left in the royal gift. The annual value of the living was only £50 (£250 present value), no great prize, but the poem entitled *Mr. Robert Hericke : his farwell unto Poetrie* (not printed in *Hesperides*, but extant in more than one manuscript version) shows that the poet was not unaware of the responsibilities of his profession. "But unto me," he says to his Muse :

" But unto me be only hoarse, since now  
(Heaven and my soul bear record of my vow)  
I my desires screw from thee and direct  
Them and my thoughts to that sublime respect  
And conscience unto priesthood. 'Tis not need  
(The scarecrow unto mankind) that doth breed  
Wiser conclusions in me, since I know  
I've more to bear my charge than way to go ;

Or had I not, I'd stop the spreading itch  
Of craving more : so in conceit be rich ;  
But 'tis the God of nature who intends  
And shapes my function for more glorious ends."

Perhaps it was at this time too that Herrick wrote his *Farewell to Sack*, and although he returned both to sack and to poetry we should be wrong in imagining him as a "blind mouth," using his office merely as a means of gain. He celebrated the births of Charles II and his brother in verse, perhaps with an eye to future royal favours, but no more than Chaucer's good parson does he seem to have "run to London unto Seynte Poules" in search of the seventeenth century equivalent for a chauntry, and many of his poems show him living the life of a contented country clergyman, sharing the contents of bin and cruse with his poor parishioners, and jotting down sermon-notes in verse.

The great majority of Herrick's poems cannot be dated, and it is idle to enquire which were written before his ordination and which afterwards. His conception of religion was medieval in its sensuousness, and he probably repeated the stages of sin, repentance and renewed assurance with some facility. He lived with an old servant, Prudence Baldwin, the "Prew" of many of his poems ; kept a spaniel named Tracy, and, so says tradition, a tame pig.

When his parishioners annoyed him he seems to have comforted himself with epigrams on them; when they slumbered during one of his sermons the manuscript was suddenly hurled at them with a curse for their inattention.

In the same year that Herrick was appointed to his country vicarage his mother died while living with her daughter, Mercy, the poet's dearest sister (see 818), then for some time married to John Wingfield of Brantham in Suffolk (see 590), by whom she had three sons and a daughter, also called Mercy. His eldest brother, Thomas, had been placed with a Mr. Massam, a merchant, but as early as 1610 had retired to live a country life in Leicestershire (see 106). He appears to have married a wife named Elizabeth, whose loss Herrick laments (see 72). Nicholas, the next brother was more adventurous. He had become a merchant trading to the Levant, and in this capacity had visited the Holy Land (see 1100). To his wife Susanna, daughter of William Salter, Herrick addresses two poems (522 and 977). There were three sons and four daughters in this family, and Herrick wrote a poem to one of the daughters, Bridget (562), and an elegy on another, Elizabeth (376). When Mrs. Herrick died the bulk of her property was left to the Wingfields, but William Herrick received a

legacy of £100, with ten pounds apiece to his two children, and a ring of twenty shillings to his wife. Nicholas and Robert were only left twenty-shilling rings, and the administration of the will was entrusted to William Herrick and the Wingfields. The will may have been the result of a family arrangement, and we have no reason to believe that the unequal division gave rise to any ill-feeling. Herrick's address to "his dying brother, Master William Herrick" (186), shows abundant affection, and there is every reason to believe that it was addressed to the William who administered to Mrs. Herrick's will.

While little nephews and nieces were springing up around him, Herrick remained unmarried, and frequently congratulates himself on his freedom from the yoke matrimonial. He imagined how he would bid farewell to his wife, if he had one (465), and wrote magnificent epithalamia for his friends, but lived and died a bachelor. When first civil troubles and then civil war cast a shadow over the land, it is not very easy to say how he viewed the contending parties. He was devoted to Charles and Henrietta Maria and the young Prince of Wales, and rejoiced at every Royalist success. Many also of his poems breathe the spirit of unquestioning loyalty, but in others he is less



certain of kingly wisdom. Something, however, must be allowed for his evident habit of versifying any phrase or epigram which impressed him, and not all his poems need be regarded as expressions of his personal opinions. But with whatever doubts his loyalty was qualified, it was sufficiently obvious to procure his ejection from his living in 1648; and, making the best of his loss, he bade farewell to Dean Prior, shook the dust of "loathed Devonshire" off his feet, and returned gaily to London, where he appears to have discarded his clerical habit and to have been made abundantly welcome by his friends.

Free from the cares of his incumbency, and free also from the restraints it imposed, Herrick's thoughts turned to the publication of his poems. As we have said, in his old Court-days these had found some circulation in manuscript, and in 1635 one of his fairy poems was printed, probably without his leave (see Appendix). In 1639 his poem (575) *The Apparition of his Mistress calling him to Elysium* was licensed at Stationers' Hall under the title of *His Mistress' Shade*, and it was included the next year in an edition of Shakespeare's Poems (see Notes). On April 29, 1640, "The severall poems written by Master Robert Herrick," were entered as to be

published by Andrew Crook, but no trace of such a volume has been discovered, and it was only in 1648 that *Hesperides* at length appeared. Two years later upwards of eighty of the poems in it were printed in the 1650 edition of *Witt's Recreations*, but a small number of these show considerable variations from the *Hesperides* versions, and it is probable that they were printed from the poet's manuscript. Compilers of other miscellanies and song books laid Herrick under contribution, but, with the one exception of his contribution to the *Lacrymæ Musarum* in 1649, no fresh production of his pen has been preserved, and we know nothing further of his life save that he returned to Dean Prior after the Restoration (August 24, 1662), and that according to the parish register "Robert Herrick, Vicker, was buried ye 15th day October, 1674."

ALFRED W. POLLARD

## NOTE TO SECOND EDITION.

IN this edition some trifling errors, which had crept into the text and the numeration of the poems, have been corrected, and many fresh illustrations of Herrick's reading added in the notes, which have elsewhere been slightly compressed to make room for them. Almost all of the new notes have been supplied from the manuscript collections of a veteran student of Herrick who placed himself in correspondence with me after the publication of my first edition. To my great regret I am not allowed to make my acknowledgments to him by name.

A. W. P.



HESPERIDES:  
OR,  
THE WORKS  
BOTH  
HUMANE & DIVINE  
OF  
ROBERT HERRICK *Esq.*

---

OVID.

*Effugient avidos Carmina nostra Rogos.*

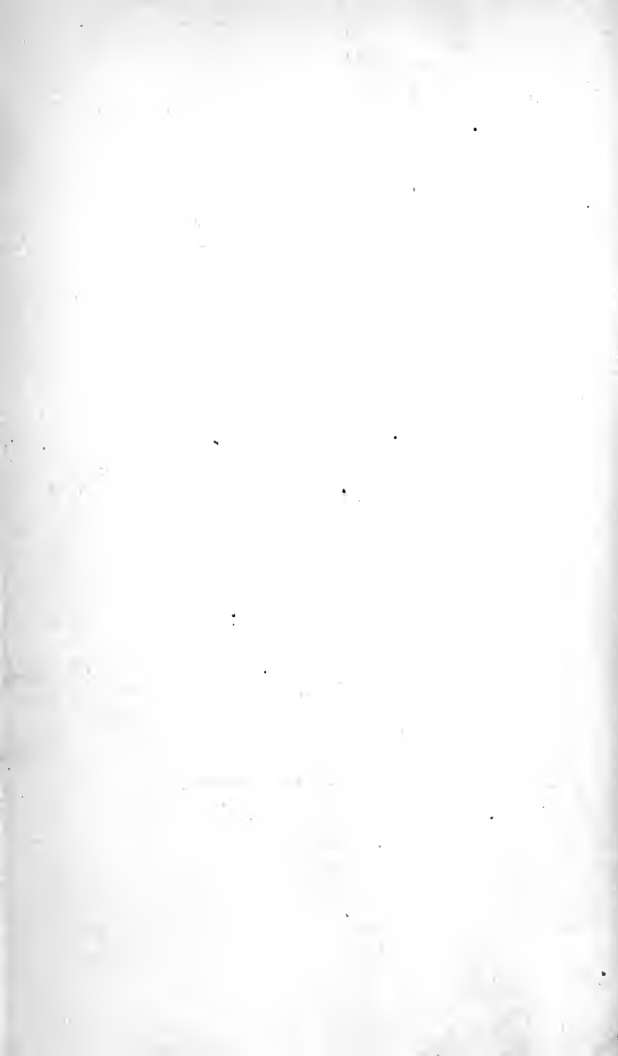
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L O N D O N,

Printed for *John Williams*, and *Francis Eglesfield*,  
and are to be sold by *Tho: Hunt*, Book-iceller  
in *Exon*. 1648.



TO THE

Most Illustrious and Most Hopeful  
Prince.

CHARLES,

PRINCE OF WALES.

WELL may my book come forth like public day,  
When such a light as you are leads the way,  
Who are my work's creator, and alone  
The flame of it, and the expansion.  
And look how all those heavenly lamps acquire  
Light from the sun, that inexhausted fire,  
So all my morn and evening stars from you  
Have their existence, and their influence too.  
Full is my book of glories; but all these  
By you become immortal substances.





# HESPERIDES.

## I. THE ARGUMENT OF HIS BOOK.

I SING of brooks, of blossoms, birds and bowers,  
Of April, May, of June and July-flowers ;  
I sing of May-poles, hock-carts, wassails, wakes,  
Of bridegrooms, brides and of their bridal cakes ;  
I write of youth, of love, and have access  
By these to sing of cleanly wantonness ;  
I sing of dews, of rains, and piece by piece  
Of balm, of oil, of spice and ambergris ;  
I sing of times trans-shifting, and I write  
How roses first came red and lilies white ;  
I write of groves, of twilights, and I sing  
The Court of Mab, and of the Fairy King ;  
I write of hell ; I sing (and ever shall)  
Of heaven, and hope to have it after all.

*Hock-cart*, the last cart from the harvest-field.

*Wakes*, village festivals, properly on the dedication-day of a church.

*Ambergris*, 'grey amber,' much used in perfumery.

## 2. TO HIS MUSE.

WHITHER, mad maiden, wilt thou roam?  
Far safer 'twere to stay at home,  
Where thou mayst sit and piping please  
The poor and private cottages,  
Since cotes and hamlets best agree  
With this thy meaner minstrelsy.  
There with the reed thou mayst express  
The shepherd's fleecy happiness,  
And with thy eclogues intermix  
Some smooth and harmless bucolics.  
There on a hillock thou mayst sing  
Unto a handsome shepherdling,  
Or to a girl, that keeps the neat,  
With breath more sweet than violet.  
There, there, perhaps, such lines as these  
May take the simple villages;  
But for the court, the country wit  
Is despicable unto it.  
Stay, then, at home, and do not go  
Or fly abroad to seek for woe.  
Contempts in courts and cities dwell,  
No critic haunts the poor man's cell,  
Where thou mayst hear thine own lines read  
By no one tongue there censured.  
That man's unwise will search for ill,  
And may prevent it, sitting still.

## 3. TO HIS BOOK.

WHILE thou didst keep thy candour undefil'd,  
Dearly I lov'd thee as my first-born child,  
But when I saw thee wantonly to roam  
From house to house, and never stay at home,  
I brake my bonds of love, and bade thee go,  
Regardless whether well thou sped'st or no.  
On with thy fortunes then, whate'er they be :  
If good, I'll smile ; if bad, I'll sigh for thee.

## 4. ANOTHER.

To read my book the virgin shy  
May blush while Brutus standeth by,  
But when he's gone, read through what's writ,  
And never stain a cheek for it.

## 7. TO HIS BOOK.

COME thou not near those men who are like bread  
O'er-leaven'd, or like cheese o'er-renneted.

## 8. WHEN HE WOULD HAVE HIS VERSES READ.

IN sober mornings, do not thou rehearse  
The holy incantation of a verse ;  
But when that men have both well drunk and fed,  
Let my enchantments then be sung or read.

*Brutus*, see Martial, xi. 16, quoted in Note at the end of the volume.

When laurel spirts i'th' fire, and when the hearth  
Smiles to itself, and gilds the roof with mirth ;  
When up the thyrsè \* is rais'd, and when the sound  
Of sacred orgies † flies, a round, a round.  
When the rose reigns, and locks with ointments shine,  
Let rigid Cato read these lines of mine.

## 9. UPON JULIA'S RECOVERY.

DROOP, droop no more, or hang the head,  
Ye roses almost withered ;  
Now strength and newer purple get,  
Each here declining violet.  
O primroses ! let this day be  
A resurrection unto ye ;  
And to all flowers ally'd in blood,  
Or sworn to that sweet sisterhood :  
For health on Julia's cheek hath shed  
Claret and cream commingled ;  
And those her lips do now appear  
As beams of coral, but more clear.

## 10. TO SILVIA TO WED.

LET us, though late, at last, my Silvia, wed,  
And loving lie in one devoted bed.

\* "A javelin twined with ivy" (Note in the original edition).

† "Songs to Bacchus" (Note in the original edition.)  
*Round*, a rustic dance.

*Cato*, see Martial, x. 17, quoted in Note.

*Beams*, perhaps here = branches : but cp. 440.

Thy watch may stand, my minutes fly post-haste ;  
 No sound calls back the year that once is past.  
 Then, sweetest Silvia, let's no longer stay ;  
*True love, we know, precipitates delay.*  
 Away with doubts, all scruples hence remove ;  
*No man at one time can be wise and love.*

## II. THE PARLIAMENT OF ROSES TO JULIA.

I DREAMT the roses one time went  
 To meet and sit in parliament ;  
 The place for these, and for the rest  
 Of flowers, was thy spotless breast,  
 Over the which a state was drawn  
 Of tiffanie or cobweb lawn.  
 Then in that parly all those powers  
 Voted the rose the queen of flowers ;  
 But so as that herself should be  
 The maid of honour unto thee.

## 12. NO BASHFULNESS IN BEGGING.

To get thine ends, lay bashfulness aside ;  
*Who fears to ask doth teach to be deny'd.*

*State*, a canopy.

*Tiffanie*, gauze.

*Parly*, a parliament.

## 13. THE FROZEN HEART.

I FREEZE, I freeze, and nothing dwells  
 In me but snow and icicles.  
 For pity's sake, give your advice,  
 To melt this snow and thaw this ice.  
 I'll drink down flames; but if so be  
 Nothing but love can supple me,  
 I'll rather keep this frost and snow  
 Than to be thaw'd or heated so.

## 14. TO PERILLA.

AH, my Perilla! dost thou grieve to see  
 Me, day by day, to steal away from thee?  
 Age calls me hence, and my grey hairs bid come,  
 And haste away to mine eternal home;  
 'Twill not be long, Perilla, after this,  
 That I must give thee the supremest kiss.  
 Dead when I am, first cast in salt, and bring  
 Part of the cream from that religious spring;  
 With which, Perilla, wash my hands and feet;  
 That done, then wind me in that very sheet  
 Which wrapt thy smooth limbs when thou didst  
     implore  
 The gods' protection but the night before.  
 Follow me weeping to my turf, and there  
 Let fall a primrose, and with it a tear:  
 Then, lastly, let some weekly-strewings be  
 Devoted to the memory of me:  
 Then shall my ghost not walk about, but keep  
 Still in the cool and silent shades of sleep.

*Weekly strewings, i.e., of flowers on his grave.*  
*First cast in salt, cp. 769.*

## 15. A SONG TO THE MASKERS.

COME down and dance ye in the toil  
 Of pleasures to a heat;  
 But if to moisture, let the oil  
 Of roses be your sweat.

Not only to yourselves assume  
 These sweets, but let them fly  
 From this to that, and so perfume  
 E'en all the standers by;

As goddess Isis, when she went  
 Or glided through the street,  
 Made all that touched her, with her scent,  
 And whom she touched, turn sweet.

## 16. TO PERENNA.

WHEN I thy parts run o'er, I can't espy  
 In any one the least indecency;  
 But every line and limb diffused thence  
 A fair and unfamiliar excellence:  
 So that the more I look the more I prove  
 There's still more cause why I the more should love.

## 17. TREASON.

THE seeds of treason choke up as they spring:  
*He acts the crime that gives it cherishing.*

*Indecency, uncomeliness.*

## 18. TWO THINGS ODIOUS.

Two of a thousand things are disallow'd :  
A lying rich man, and a poor man proud.

## 19. TO HIS MISTRESSES.

HELP me ! help me ! now I call  
To my pretty witchcrafts all ;  
Old I am, and cannot do  
That I was accustomed to.  
Bring your magics, spells, and charms,  
To enflesh my thighs and arms.  
Is there no way to beget  
In my limbs their former heat ?  
Æson had, as poets feign,  
Baths that made him young again :  
Find that medicine, if you can,  
For your dry decrepit man  
Who would fain his strength renew,  
Were it but to pleasure you.

## 20. THE WOUNDED HEART.

COME bring your sampler, and with art  
Draw in't a wounded heart  
And dropping here and there :  
Not that I think that any dart  
Can make yours bleed a tear,  
Or pierce it anywhere ;  
Yet do it to this end : that I  
May by

*Æson*, rejuvenated by Medea ; see Ovid, *Met.* vii.



This secret see,  
 Though you can make  
 That heart to bleed, yours ne'er will ache  
 For me.

## 21. NO LOATHSOMENESS IN LOVE.

WHAT I fancy I approve,  
*No dislike there is in love.*  
 Be my mistress short or tall,  
 And distorted therewithal :  
 Be she likewise one of those  
 That an acre hath of nose :  
 Be her forehead and her eyes  
 Full of incongruities :  
 Be her cheeks so shallow too  
 As to show her tongue wag through ;  
 Be her lips ill hung or set,  
 And her grinders black as jet :  
 Has she thin hair, hath she none,  
 She's to me a paragon.

## 22. TO ANTHEA.

IF, dear Anthea, my hard fate it be  
 To live some few sad hours after thee,  
 Thy sacred corse with odours I will burn,  
 And with my laurel crown thy golden urn.  
 Then holding up there such religious things  
 As were, time past, thy holy filletings,  
 Near to thy reverend pitcher I will fall  
 Down dead for grief, and end my woes withal :  
 So three in one small plat of ground shall lie—  
 Anthea, Herrick, and his poetry.

*HESPERIDES.*

## 23. THE WEEPING CHERRY.

I SAW a cherry weep, and why ?  
 Why wept it ? but for shame  
 Because my Julia's lip was by,  
 And did out-red the same.  
 But, pretty fondling, let not fall  
 A tear at all for that :  
 Which rubies, corals, scarlets, all  
 For tincture wonder at.

## 24. SOFT MUSIC.

THE mellow touch of music most doth wound  
 The soul when it doth rather sigh than sound.

## 25. THE DIFFERENCE BETWIXT KINGS AND SUBJECTS.

'TWIXT kings and subjects there's this mighty odds :  
 Subjects are taught by men ; kings by the gods.

## 26. HIS ANSWER TO A QUESTION.

SOME would know  
 Why I so  
 Long still do tarry,  
 And ask why  
 Here that I  
 Live and not marry.  
 Thus I those  
 Do oppose :  
 What man would be here  
 Slave to thrall,  
 If at all  
 He could live free here ?

27. UPON JULIA'S FALL.

JULIA was careless, and withal  
 She rather took than got a fall,  
 The wanton ambler chanc'd to see  
 Part of her legs' sincerity :  
 And ravish'd thus, it came to pass,  
 The nag (like to the prophet's ass)  
 Began to speak, and would have been  
 A-telling what rare sights he'd seen :  
 And had told all ; but did refrain  
 Because his tongue was tied again.

28. EXPENSES EXHAUST.

LIVE with a thrifty, not a needy fate ;  
*Small shots paid often waste a vast estate.*

29. LOVE, WHAT IT IS.

LOVE is a circle that doth restless move  
 In the same sweet eternity of love.

30. PRESENCE AND ABSENCE.

WHEN what is lov'd is present, love doth spring ;  
 But being absent, love lies languishing.

*Shots, debts.*

*HESPERIDES.*

## 31. NO SPOUSE BUT A SISTER.

A BACHELOR I will  
 Live as I have liv'd still,  
 And never take a wife  
 To crucify my life ;  
 But this I'll tell ye too,  
 What now I mean to do :  
 A sister (in the stead  
 Of wife) about I'll lead ;  
 Which I will keep embrac'd,  
 And kiss, but yet be chaste.

## 32. THE POMANDER BRACELET.

To me my Julia lately sent  
 A bracelet richly redolent :  
 The beads I kissed, but most lov'd her  
 That did perfume the pomander.

## 33. THE SHOE-TYING.

ANTHEA bade me tie her shoe ;  
 I did ; and kissed the instep too :  
 And would have kissed unto her knec,  
 Had not her blush rebuked me.

*Pomander*, a ball of scent.

## 34. THE CARCANET.

INSTEAD of orient pearls, of jet  
 I sent my love a carcanet ;  
 About her spotless neck she knit  
 The lace, to honour me or it :  
 Then think how rapt was I to see  
 My jet t'enthral such ivory.

## 35. HIS SAILING FROM JULIA.

WHEN that day comes, whose evening says I'm gone  
 Unto that watery desolation,  
 Devoutly to thy closet-gods then pray  
 That my wing'd ship may meet no remora.  
 Those deities which circum-walk the seas,  
 And look upon our dreadful passages,  
 Will from all dangers re-deliver me  
 For one drink-offering poured out by thee.  
 Mercy and truth live with thee ! and forbear  
 (In my short absence) to unsluice a tear ;  
 But yet for love's sake let thy lips do this,  
 Give my dead picture one engendering kiss :  
 Work that to life, and let me ever dwell  
 In thy remembrance, Julia. So farewell.

*Carcanet*, necklace.

*Lace*, any kind of girdle ; used here for the necklace.

*Closet-gods*, the Roman Lares.

*Remora*, the sea Lamprey or suckstone, believed to check the course of ships by clinging to their keels.

36. HOW THE WALL-FLOWER CAME FIRST, AND WHY  
SO CALLED.

WHY this flower is now call'd so,  
List, sweet maids, and you shall know.  
Understand, this firstling was  
Once a brisk and bonnie lass,  
Kept as close as Danaë was :  
Who a sprightly springall lov'd,  
And to have it fully prov'd,  
Up she got upon a wall,  
Tempting down to slide withal :  
But the silken twist untied,  
So she fell, and, bruis'd, she died.  
Love, in pity of the deed,  
And her loving-luckless speed,  
Turn'd her to this plant we call  
Now *the flower of the wall*.

37. WHY FLOWERS CHANGE COLOUR.

THESE fresh beauties (we can prove)  
Once were virgins sick of love.  
Turn'd to flowers,—still in some  
Colours go and colours come.

38. TO HIS MISTRESS OBJECTING TO HIM NEITHER  
TOYING OR TALKING.

You say I love not, 'cause I do not play  
Still with your curls, and kiss the time away.

*Tempting, trying.*

You blame me too, because I can't devise  
 Some sport to please those babies in your eyes :  
 By love's religion, I must here confess it,  
 The most I love when I the least express it.  
*Small griefs find tongues* : full casks are ever found  
 To give (if any, yet) but little sound.  
*Deep waters noiseless are* ; and this we know,  
*That chiding streams betray small depth below.*  
 So, when love speechless is, she doth express  
 A depth in love and that depth bottomless.  
 Now, since my love is tongueless, know me such  
 Who speak but little 'cause I love so much.

## 39. UPON THE LOSS OF HIS MISTRESSES.

I HAVE lost, and lately, these  
 Many dainty mistresses :  
 Stately Julia, prime of all :  
 Sappho next, a principal :  
 Smooth Anthea for a skin  
 White, and heaven-like crystalline :  
 Sweet Electra, and the choice  
 Myrrha for the lute and voice :  
 Next Corinna, for her wit,  
 And the graceful use of it :  
 With Perilla : all are gone ;  
 Only Herrick's left alone  
 For to number sorrow by  
 Their departures hence, and die.

*Babies in your eyes*, see Note.

## 40. THE DREAM.

METHOUGHT last night Love in an anger came  
 And brought a rod, so whipt me with the same ;  
 Myrtle the twigs were, merely to imply  
 Love strikes, but 'tis with gentle cruelty.  
 Patient I was : Love pitiful grew then  
 And strok'd the stripes, and I was whole again.  
 Thus, like a bee, Love gentle still doth bring  
 Honey to salve where he before did sting.

## 42. TO LOVE.

I'M free from thee ; and thou no more shalt hear  
 My puling pipe to beat against thine ear.  
 Farewell my shackles, though of pearl they be ;  
 Such precious thralldom ne'er shall fetter me.  
 He loves his bonds who, when the first are broke,  
 Submits his neck unto a second yoke.

## 43. ON HIMSELF.

YOUNG I was, but now am old,  
 But I am not yet grown cold ;  
 I can play, and I can twine  
 'Bout a virgin like a vine :  
 In her lap too I can lie  
 Melting, and in fancy die ;  
 And return to life if she  
 Claps my cheek, or kisseth me :  
 Thus, and thus it now appears  
 That our love outlasts our years.



## 44. LOVE'S PLAY AT PUSH-PIN.

LOVE and myself, believe me, on a day  
 At childish push-pin, for our sport, did play ;  
 I put, he pushed, and, heedless of my skin,  
 Love pricked my finger with a golden pin ;  
 Since which it festers so that I can prove  
 'Twas but a trick to poison me with love :  
 Little the wound was, greater was the smart,  
 The finger bled, but burnt was all my heart.

## 45. THE ROSARY

ONE ask'd me where the roses grew :  
 I bade him not go seek,  
 But forthwith bade my Julia show  
 A bud in either cheek.

## 46. UPON CUPID.

OLD wives have often told how they  
 Saw Cupid bitten by a flea ;  
 And thereupon, in tears half drown'd,  
 He cried aloud : Help, help the wound !  
 He wept, he sobb'd, he call'd to some  
 To bring him lint and balsamum,  
 To make a tent, and put it in  
 Where the stiletto pierced the skin ;  
 Which, being done, the fretful pain  
 Assuaged, and he was well again.

*Push-pin*, a game in which pins are pushed with an endeavour to cross them.

*Tent*, a roll of lint for probing wounds.

47. THE PARCÆ ; OR, THREE DAINTY DESTINIES :  
THE ARMILLET.

THREE lovely sisters working were,  
As they were closely set,  
Of soft and dainty maidenhair  
A curious armillet.  
I, smiling, asked them what they did,  
Fair Destinies all three,  
Who told me they had drawn a thread  
Of life, and 'twas for me.  
They show'd me then how fine 'twas spun,  
And I reply'd thereto,—  
“ I care not now how soon 'tis done,  
Or cut, if cut by you ”.

48. SORROWS SUCCEED.

WHEN one is past, another care we have :  
*Thus woe succeeds a woe, as wave a wave.*

49. CHERRY-PIT.

JULIA and I did lately sit  
Playing for sport at cherry-pit :  
She threw ; I cast ; and, having thrown,  
I got the pit, and she the stone.

50. TO ROBIN REDBREAST.

LAI D out for dead, let thy last kindness be  
With leaves and moss-work for to cover me :

*Cherry-pit*, a game in which cherry-stones were pitched into a small hole.

And while the wood-nymphs my cold corpse inter,  
 Sing thou my dirge, sweet-warbling chorister !  
 For epitaph, in foliage, next write this :  
*Here, here the tomb of Robin Herrick is.*

51. DISCONTENTS IN DEVON.

MORE discontents I never had  
 Since I was born than here,  
 Where I have been, and still am sad,  
 In this dull Devonshire ;  
 Yet, justly too, I must confess  
 I ne'er invented such  
 Ennobled numbers for the press,  
 Than where I loathed so much.

52. TO HIS PATERNAL COUNTRY.

O EARTH! earth! earth! hear thou my voice, and be  
 Loving and gentle for to cover me :  
 Banish'd from thee I live, ne'er to return,  
 Unless thou giv'st my small remains an urn.

53. CHERRY-RIPE.

CHERRY-RIPE, ripe, ripe, I cry,  
 Full and fair ones; come and buy.  
 If so be you ask me where  
 They do grow, I answer : There,  
 Where my Julia's lips do smile ;  
 There's the land, or cherry-isle,  
 Whose plantations fully show  
 All the year where cherries grow.

## 54. TO HIS MISTRESSES.

PUT on your silks, and piece by piece  
 Give them the scent of ambergris ;  
 And for your breaths, too, let them smell  
 Ambrosia-like, or nectarel ;  
 While other gums their sweets perspire,  
 By your own jewels set on fire.

## 55. TO ANTHEA.

Now is the time, when all the lights wax dim ;  
 And thou, Anthea, must withdraw from him  
 Who was thy servant. Dearest, bury me  
 Under that Holy-oak or Gospel-tree,  
 Where, though thou see'st not, thou may'st think upon  
 Me, when thou yearly go'st procession ;  
 Or, for mine honour, lay me in that tomb  
 In which thy sacred relics shall have room.  
 For my embalming, sweetest, there will be  
 No spices wanting when I'm laid by thee.

## 56. THE VISION TO ELECTRA.

I DREAMED we both were in a bed  
 Of roses, almost smothered :  
 The warmth and sweetness had me there  
 Made lovingly familiar,  
 But that I heard thy sweet breath say,  
 Faults done by night will blush by day.

*Holy oak*, the oak under which the minister read the Gospel in the procession round the parish bounds in Rogation week.

I kissed thee, panting, and, I call  
 Night to the record! that was all.  
 But, ah! if empty dreams so please,  
 Love give me more such nights as these.

## 57. DREAMS.

HERE we are all by day; by night we're hurl'd  
 By dreams, each one into a sev'ral world.

## 58. AMBITION.

IN man ambition is the common'st thing;  
 Each one by nature loves to be a king.

## 59. HIS REQUEST TO JULIA.

JULIA, if I chance to die  
 Ere I print my poetry,  
 I most humbly thee desire  
 To commit it to the fire:  
 Better 'twere my book were dead  
 Than to live not perfected.

## 60. MONEY GETS THE MASTERY.

FIGHT thou with shafts of silver and o'ercome,  
 When no force else can get the masterdom.

## 61. THE SCARE-FIRE.

WATER, water I desire,  
 Here's a house of flesh on fire;  
 Ope the fountains and the springs,  
 And come all to bucketings:  
 What ye cannot quench pull down;  
 Spoil a house to save a town:  
 Better 'tis that one should fall,  
 Than by one to hazard all.

*Scare-fire, fire-alarm.*

## 62. UPON SILVIA, A MISTRESS.

WHEN some shall say, Fair once my Silvia was,  
 Thou wilt complain, False now's thy looking-glass,  
 Which renders that quite tarnished which was green,  
 And priceless now what peerless once had been.  
 Upon thy form more wrinkles yet will fall,  
 And, coming down, shall make no noise at all.

63. CHEERFULNESS IN CHARITY ; OR, THE SWEET  
SACRIFICE.

'Tis not a thousand bullocks' thighs  
 Can please those heav'nly deities,  
 If the vower don't express  
 In his offering cheerfulness.

## 65. SWEETNESS IN SACRIFICE.

'Tis not greatness they require  
 To be offer'd up by fire ;  
 But 'tis sweetness that doth please  
 Those *Eternal Essences*.

## 66. STEAM IN SACRIFICE.

IF meat the gods give, I the steam  
 High-towering will devote to them,  
 Whose easy natures like it well,  
 If we the roast have, they the smell.

*Priceless, valueless*

## 67. UPON JULIA'S VOICE.

So smooth, so sweet, so silv'ry is thy voice,  
 As, could they hear, the damn'd would make no noise,  
 But listen to thee, walking in thy chamber,  
 Melting melodious words to lutes of amber.

## 68. AGAIN.

WHEN I thy singing next shall hear,  
 I'll wish I might turn all to ear,  
 To drink in notes and numbers such  
 As blessed souls can't hear too much ;  
 Then melted down, there let me lie  
 Entranc'd and lost confusedly,  
 And, by thy music stricken mute,  
 Die and be turn'd into a lute.

## 69. ALL THINGS DECAY AND DIE.

*All things decay with time* : the forest sees  
 The growth and downfall of her aged trees ;  
 That timber tall, which threescore lustres stood  
 The proud dictator of the state-like wood,—  
 I mean (the sovereign of all plants) the oak,—  
 Droops, dies, and falls without the cleaver's stroke.

*Amber*, used here merely for any rich material : cp.  
 "Treading on amber with their silver feet".

*Lusters*, the Roman reckoning of five years.

## 70. THE SUCCESSION OF THE FOUR SWEET MONTHS.

FIRST, April, she with mellow showers  
 Opens the way for early flowers ;  
 Then after her comes smiling May,  
 In a more rich and sweet array ;  
 Next enters June, and brings us more  
 Gems than those two that went before :  
 Then (lastly) July comes, and she  
 More wealth brings in than all those three.

## 71. NO SHIPWRECK OF VIRTUE. TO A FRIEND.

THOU sail'st with others in this Argus here ;  
 Nor wreck or bulging thou hast cause to fear ;  
 But trust to this, my noble passenger ;  
 Who swims with virtue, he shall still be sure  
 (Ulysses-like) all tempests to endure,  
 And 'midst a thousand gulfs to be secure.

72. UPON HIS SISTER-IN-LAW, MISTRESS ELIZABETH  
HERRICK.

FIRST, for effusions due unto the dead,  
 My solemn vows have here accomplished :  
 Next, how I love thee, that my grief must tell,  
 Wherein thou liv'st for ever. Dear, farewell.

*Bulging*, leaking.

*Effusions*, drink-offerings.



## 73. OF LOVE. A SONNET.

How love came in I do not know,  
Whether by the eye, or ear, or no ;  
Or whether with the soul it came  
(At first) infused with the same ;  
Whether in part 'tis here or there,  
Or, like the soul, whole everywhere,  
This troubles me : but I as well  
As any other this can tell :  
That when from hence she does depart  
The outlet then is from the heart.

## 74. TO ANTHEA.

AH, my Anthea ! Must my heart still break ?  
(*Love makes me write, what shame forbids to speak.*)  
Give me a kiss, and to that kiss a score ;  
Then to that twenty add a hundred more :  
A thousand to that hundred : so kiss on,  
To make that thousand up a million.  
Treble that million, and when that is done  
Let's kiss afresh, as when we first begun.  
But yet, though love likes well such scenes as these,  
There is an act that will more fully please :  
Kissing and glancing, soothing, all make way  
But to the acting of this private play :  
Name it I would ; but, being blushing red,  
The rest I'll speak when we meet both in bed.

75. THE ROCK OF RUBIES, AND THE QUARRY OF  
PEARLS.

SOME ask'd me where the rubies grew,  
 And nothing I did say :  
 But with my finger pointed to  
 The lips of Julia.  
 Some ask'd how pearls did grow, and where ;  
 Then spoke I to my girl,  
 To part her lips, and show'd them there  
 The quarrelets of Pearl.

## 76. CONFORMITY.

CONFORMITY was ever known  
 A foe to dissolution :  
 Nor can we that a ruin call,  
 Whose crack gives crushing unto all.

77. TO THE KING, UPON HIS COMING WITH HIS ARMY  
INTO THE WEST.

WELCOME, most welcome to our vows and us,  
 Most great and universal genius !  
 The drooping West, which hitherto has stood  
 As one in long-lamented widowhood,  
 Looks like a bride now, or a bed of flowers  
 Newly refresh'd both by the sun and showers.  
 War, which before was horrid, now appears  
 Lovely in you, brave prince of cavaliers !  
 A deal of courage in each bosom springs  
 By your access, O you the best of kings !  
 Ride on with all white omens ; so that where  
 Your standard's up, we fix a conquest there.

*Quarrelets*, little squares.

## 78. UPON ROSES.

UNDER a lawn, than skies more clear,  
 Some ruffled roses nestling were :  
 And, snugging there, they seem'd to lie  
 As in a flowery nunnery :  
 They blush'd, and look'd more fresh than flowers  
 Quicken'd of late by pearly showers,  
 And all because they were possess'd  
 But of the heat of Julia's breast :  
 Which, as a warm and moisten'd spring,  
 Gave them their ever-flourishing.

79. TO THE KING AND QUEEN UPON THEIR UNHAPPY  
DISTANCES.

WOE, woe to them, who, by a ball of strife,  
 Do, and have parted here a man and wife :  
 CHARLES the best husband, while MARIA strives  
 To be, and is, the very best of wives,  
 Like streams, you are divorc'd ; but 'twill come when  
 These eyes of mine shall see you mix again.  
 Thus speaks the oak here ; C. and M. shall meet,  
 Treading on amber, with their silver-feet,  
 Nor will't be long ere this accomplish'd be :  
 The words found true, C. M., remember me.

## 80. DANGERS WAIT ON KINGS.

As oft as night is banish'd by the morn,  
 So oft we'll think we see a king new born.

*Oak*, the prophetic tree.

81. THE CHEAT OF CUPID ; OR, THE UNGENTLE  
GUEST.

ONE silent night of late,  
When every creature rested,  
Came one unto my gate  
And, knocking, me molested.

Who's that, said I, beats there,  
And troubles thus the sleepy ?  
Cast off, said he, all fear,  
And let not locks thus keep ye.

For I a boy am, who  
By moonless nights have swerved ;  
And all with show'rs wet through,  
And e'en with cold half starved.

I pitiful arose,  
And soon a taper lighted ;  
And did myself disclose  
Unto the lad benighted.

I saw he had a bow  
And wings, too, which did shiver ;  
And, looking down below,  
I spied he had a quiver.

I to my chimney's shine  
Brought him, as Love professes,  
And chafed his hands with mine,  
And dried his drooping tresses.

But when he felt him warm'd :  
 Let's try this bow of ours,  
 And string, if they be harm'd,  
 Said he, with these late showers.

Forthwith his bow he bent,  
 And wedded string and arrow,  
 And struck me, that it went  
 Quite through my heart and marrow.

Then, laughing loud, he flew  
 Away, and thus said, flying :  
 Adieu, mine host, adieu,  
 I'll leave thy heart a-dying.

82. TO THE REVEREND SHADE OF HIS RELIGIOUS  
 FATHER.

That for seven lusters I did never come  
 To do the rites to thy religious tomb ;  
 That neither hair was cut, or true tears shed  
 By me, o'er thee, as justments to the dead,  
 Forgive, forgive me ; since I did not know  
 Whether thy bones had here their rest or no.  
 But now 'tis known, behold ! behold, I bring  
 Unto thy ghost th' effused offering :  
 And look what smallage, night-shade, cypress, yew,  
 Unto the shades have been, or now are due,

*Seven lusters*, five and thirty years.

*Hair was cut*, according to the Greek custom.

*Justments*, dues.

*Smallage*, water parsley.

Here I devote ; and something more than so ;  
 I come to pay a debt of birth I owe.  
 Thou gav'st me life, but mortal ; for that one  
 Favour I'll make full satisfaction ;  
 For my life mortal rise from out thy hearse,  
 And take a life immortal from my verse.

## 83. DELIGHT IN DISORDER.

A SWEET disorder in the dress  
 Kindles in clothes a wantonness :  
 A lawn about the shoulders thrown  
 Into a fine distraction :  
 An erring lace which here and there  
 Enthralls the crimson stomacher :  
 A cuff neglectful, and thereby  
 Ribbons to flow confusedly :  
 A winning wave, deserving note,  
 In the tempestuous petticoat :  
 A careless shoe-string, in whose tie  
 I see a wild civility :  
 Do more bewitch me than when art  
 Is too precise in every part.

## 84. TO HIS MUSE.

WERE I to give thee baptism, I would choose  
 To christen thee, the bride, the bashful Muse,  
 Or Muse of roses : since that name does fit  
 Best with those virgin-verses thou hast writ :  
 Which are so clean, so chaste, as none may fear  
 Cato the censor, should he scan each here.

## 85. UPON LOVE.

LOVE scorch'd my finger, but did spare  
 The burning of my heart ;  
 To signify in love my share  
 Should be a little part.

Little I love ; but if that he  
 Would but that heat recall ;  
 That joint to ashes burnt should be,\*  
 Ere I would love at all.

86. TO DEAN BOURN, A RUDE RIVER IN DEVON, BY  
 WHICH SOMETIMES HE LIVED.

DEAN BOURN, farewell ; I never look to see  
 Dean, or thy watery † incivility.  
 Thy rocky bottom, that doth tear thy streams  
 And makes them frantic even to all extremes,  
 To my content I never should behold,  
 Were thy streams silver, or thy rocks all gold.  
 Rocky thou art, and rocky we discover  
 Thy men, and rocky are thy ways all over.  
 O men, O manners, now and ever known  
 To be a rocky generation !  
 A people currish, churlish as the seas,  
 And rude almost as rudest savages,  
 With whom I did, and may re-sojourn when  
 Rocks turn to rivers, rivers turn to men.

\* Orig. ed., *should be burnt.*

† Orig. ed., *warty.*

*HESPERIDES.*

## 87. KISSING USURY.

BIANCA, let  
 Me pay the debt  
 I owe thee for a kiss  
 Thou lend'st to me,  
 And I to thee  
 Will render ten for this.

If thou wilt say  
 Ten will not pay  
 For that so rich a one ;  
 I'll clear the sum,  
 If it will come  
 Unto a million.

By this, I guess,  
 Of happiness  
 Who has a little measure,  
 He must of right  
 To th' utmost mite  
 Make payment for his pleasure.

## 88. TO JULIA.

How rich and pleasing thou, my Julia, art  
 In each thy dainty and peculiar part !  
 First, for thy queenship, on thy head is set  
 Of flowers a sweet commingled coronet :  
 About thy neck a carcanet is bound,  
 Made of the ruby, pearl and diamond :

*Carc Janet*, necklace.



A golden ring that shines upon thy thumb :  
 About thy wrist, the rich dardanium.\*  
 Between thy breasts (than down of swans more white)  
 There plays the sapphire with the chrysolite.  
 No part besides must of thyself be known,  
 But by the topaz, opal, chalcedon.

## 89. TO LAURELS.

A FUNERAL stone  
 Or verse I covet none,

But only crave

Of you that I may have

A sacred laurel springing from my grave :

Which being seen,

Blest with perpetual green,

May grow to be

Not so much call'd a tree

As the eternal monument of me.

## 90. HIS CAVALIER.

GIVE me that man that dares bestride  
 The active sea-horse, and with pride  
 Through that huge field of waters ride.

Who with his looks, too, can appease  
 The ruffling winds and raging seas,  
 In midst of all their outrages.

This, this a virtuous man can do,  
 Sail against rocks, and split them too ;  
 Ay, and a world of pikes pass through.

\* *Dardanium*, a bracelet, from Dardanus so called.  
 (Note in the original edition.)

## 91. ZEAL REQUIRED IN LOVE.

I'LL do my best to win whene'er I woo :  
*That man loves not who is not zealous too.*

## 92. THE BAG OF THE BEE.

ABOUT the sweet bag of a bee  
 Two cupids fell at odds,  
 And whose the pretty prize should be  
 They vow'd to ask the gods.

Which Venus hearing, thither came,  
 And for their boldness stripp'd them,  
 And, taking thence from each his flame,  
 With rods of myrtle whipp'd them.

Which done, to still their wanton cries,  
 When quiet grown she'd seen them,  
 She kiss'd, and wip'd their dove-like eyes,  
 And gave the bag between them.

## 93. LOVE KILLED BY LACK.

LET me be warm, let me be fully fed,  
*Luxurious love by wealth is nourished.*  
 Let me be lean, and cold, and once grown poor,  
 I shall dislike what once I lov'd before.

## 94. TO HIS MISTRESS.

CHOOSE me your valentine,  
 Next let us marry—  
 Love to the death will pine  
 If we long tarry.

Promise, and keep your vows,  
 Or vow ye never—  
 Love's doctrine disallows  
 Troth-breakers ever.

You have broke promise twice,  
 Dear, to undo me,  
 If you prove faithless thrice  
 None then will woo ye.

## 95. TO THE GENEROUS READER.

SEE and not see, and if thou chance t'esp  
 Some aberrations in my poetry,  
 Wink at small faults ; the greater, ne'ertheless,  
 Hide, and with them their father's nakedness.  
 Let's do our best, our watch and ward to keep ;  
 Homer himself, in a long work, may sleep.

## 96. TO CRITICS.

I'LL write, because I'll give  
 You critics means to live ;  
 For should I not supply  
 The cause, th' effect would die.

## 97. DUTY TO TYRANTS.

Good princes must be pray'd for ; for the bad  
 They must be borne with, and in rev'ence had.  
 Do they first pill thee, next pluck off thy skin ?  
*Good children kiss the rods that punish sin.*  
 Touch not the tyrant ; let the gods alone  
 To strike him dead that but usurps a throne.

*Pill, plunder.*

## 98. BEING ONCE BLIND, HIS REQUEST TO BIANCA.

WHEN age or chance has made me blind,  
 So that the path I cannot find,  
 And when my falls and stumblings are  
 More than the stones i' th' street by far,  
 Go thou afore, and I shall well  
 Follow thy perfumes by the smell ;  
 Or be my guide, and I shall be  
 Led by some light that flows from thee.  
 Thus held or led by thee, I shall  
 In ways confus'd nor slip or fall.

## 100. NO WANT WHERE THERE'S LITTLE.

To bread and water none is poor ;  
 And having these, what need of more ?  
 Though much from out the cess be spent,  
*Nature with little is content.*

## 101. BARLEY-BREAK ; OR, LAST IN HELL.

WE two are last in hell ; what may we fear  
 To be tormented or kept pris'ners here ?  
 Alas ! if kissing be of plagues the worst,  
 We'll wish in hell we had been last and first.

*Cess*, the parish assessment for church purposes.

*Barley-break*, a country game resembling prisoners' base. See Note.

*Hell*, the "middle den," the occupants of which had to catch the other players.

## 102. THE DEFINITION OF BEAUTY.

BEAUTY no other thing is than a beam  
Flashed out between the middle and extreme.

## 103. TO DIANEME.

DEAR, though to part it be a hell,  
Yet, Dianeme, now farewell:  
Thy frown last night did bid me go,  
But whither only grief does know.  
I do beseech thee ere we part,  
If merciful as fair thou art,  
Or else desir'st that maids should tell  
Thy pity by love's chronicle,  
O Dianeme, rather kill  
Me, than to make me languish still!  
'Tis cruelty in thee to th' height  
Thus, thus to wound, not kill outright;  
Yet there's a way found, if you please,  
By sudden death to give me ease;  
And thus devis'd, do thou but this—  
Bequeath to me one parting kiss,  
So sup'rabundant joy shall be  
The executioner of me.

## 104. TO ANTHEA LYING IN BED.

So looks Anthea, when in bed she lies  
O'ercome or half betray'd by tiffanies,  
Like to a twilight, or that simpering dawn  
That roses show when misted o'er with lawn.  
Twilight is yet, till that her lawns give way;  
Which done, that dawn turns then to perfect day.

*Tiffanies*, gauzes. *Lawn*, fine linen.

## 105. TO ELECTRA.

MORE white than whitest lilies far,  
 Or snow, or whitest swans you are :  
 More white than are the whitest creams,  
 Or moonlight tinselling the streams :  
 More white than pearls, or Juno's thigh,  
 Or Pelops' arm of ivory.  
 True, I confess, such whites as these  
 May me delight, not fully please ;  
 Till like Ixion's cloud you be  
 White, warm, and soft to lie with me.

106. A COUNTRY-LIFE : TO HIS BROTHER,  
 MR. THO. HERRICK.

THRICE, and above, bless'd, my soul's half, art thou  
 In thy both last and better vow :  
 Could'st leave the city, for exchange, to see  
 The country's sweet simplicity :  
 And it to know and practise, with intent  
 To grow the sooner innocent  
 By studying to know virtue, and to aim  
 More at her nature than her name.  
 The last is but the least ; the first doth tell  
 Ways less to live than to live well :  
 And both are known to thee, who now can'st live  
 Led by thy conscience ; to give

*Pelops' arm*, which Jove gave him to replace the one  
 eaten by Ceres at the feast of Tantalus.

*Ixion's cloud*, to which Jove, for his deception, gave  
 the form of Juno.

Justice to soon-pleas'd nature ; and to show  
Wisdom and she together go  
And keep one centre : this with that conspires  
To teach man to confine desires  
And know that riches have their proper stint  
In the contented mind, not mint :  
And can'st instruct that those who have the itch  
Of craving more are never rich.  
These things thou know'st to th' height, and dost  
prevent  
That plague ; because thou art content  
With that heav'n gave thee with a wary hand,  
More blessed in thy brass than land,  
To keep cheap nature even and upright ;  
To cool, not cocker appetite.  
Thus thou canst tersely live to satisfy  
The belly chiefly, not the eye ;  
Keeping the barking stomach wisely quiet,  
Less with a neat than needful diet.  
But that which most makes sweet thy country life  
Is the fruition of a wife :  
Whom, stars consenting with thy fate, thou hast  
Got not so beautiful as chaste :  
By whose warm side thou dost securely sleep,  
While love the sentinel doth keep,  
With those deeds done by day, which ne'er affright  
Thy silken slumbers in the night.

*Brass*, money.

*Cocker*, pamper.

*Neat*, dainty.

Nor has the darkness power to usher in  
     Fear to those sheets that know no sin ;  
 But still thy wife, by chaste intentions led,  
     Gives thee each night a maidenhead.  
 The damask'd meadows and the pebbly streams  
     Sweeten and make soft your dreams :  
 The purling springs, groves, birds, and well-weav'd  
     bowers,  
     With fields enamelled with flowers,  
 Present their shapes ; while fantasy discloses  
     Millions of lilies mix'd with roses.  
 Then dream ye hear the lamb by many a bleat  
     Woo'd to come suck the milky teat :  
 While Faunus in the vision comes to keep  
     From rav'ning wolves the fleecy sheep.  
 With thousand such enchanting dreams, that meet  
     To make sleep not so sound as sweet :  
 Nor can these figures so thy rest endear  
     As not to rise when Chanticleere  
 Warns the last watch ; but with the dawn dost rise  
     To work, but first to sacrifice ;  
 Making thy peace with heav'n, for some late fault,  
     With holy-meal and spirting-salt.  
 Which done, thy painful thumb this sentence tells  
     us,  
     *Jove for our labour all things sells us.*  
 Nor are thy daily and devout affairs  
     Attended with those desp'rate cares

*Spirting-salt*, the "saliente mica" of Horace. See Note.



Th' industrious merchant has ; who, for to find  
Gold, runneth to the Western Inde,  
And back again, tortured with fears, doth fly,  
Untaught to suffer poverty.  
But thou at home, bless'd with securest ease,  
Sitt'st, and believ'st that there be seas  
And watery dangers ; while thy whiter hap  
But sees these things within thy map.  
And viewing them with a more safe survey  
Mak'st easy fear unto thee say,—  
“ *A heart thrice wall'd with oak and brass that man  
Had, first durst plough the ocean* ”.  
But thou at home, without or tide or gale,  
Can'st in thy map securely sail :  
Seeing those painted countries, and so guess  
By those fine shades their substances :  
And, from thy compass taking small advice,  
Buy'st travel at the lowest price.  
Nor are thine ears so deaf but thou canst hear,  
Far more with wonder than with fear,  
Fame tell of states, of countries, courts, and kings,  
And believe there be such things :  
When of these truths thy happier knowledge lies  
More in thine ears than in thine eyes.  
And when thou hear'st by that too true report  
Vice rules the most or all at court,  
Thy pious wishes are, though thou not there,  
Virtue had, and mov'd her sphere.  
But thou liv'st fearless ; and thy face ne'er shows  
Fortune when she comes or goes,  
But with thy equal thoughts prepared dost stand,  
To take her by the either hand ;

Nor car'st which comes the first, the foul or fair :  
     *A wise man ev'ry way lies square,*  
 And, like a surly oak with storms perplex'd,  
     Grows still the stronger, strongly vex'd.  
 Be so, bold spirit ; stand centre-like, unmov'd ;  
     And be not only thought, but prov'd  
 To be what I report thee ; and inure  
     Thyself, if want comes to endure :  
 And so thou dost, for thy desires are  
     Confin'd to live with private lar :  
 Not curious whether appetite be fed  
     Or with the first or second bread,  
 Who keep'st no proud mouth for delicious cates :  
     Hunger makes coarse meats delicates.  
 Canst, and unurg'd, forsake that larded fare,  
     Which art, not nature, makes so rare,  
 To taste boil'd nettles, colworts, beets, and eat  
     These and sour herbs as dainty meat,  
 While soft opinion makes thy Genius say,  
     *Content makes all ambrosia.*  
 Nor is it that thou keep'st this stricter size  
     So much for want as exercise :  
 To numb the sense of dearth, which should sin  
     haste it,  
     Thou might'st but only see't, not taste it.  
 Yet can thy humble roof maintain a choir  
     Of singing crickets by the fire :

*Lar*, the "closet-gods," or gods of the house.

*Colworts*, cabbages.

*Size* or *assize*, a fixed allowance of food, a ration.

And the brisk mouse may feast herself with crumbs  
 Till that the green-eyed kitling comes,  
 Then to her cabin blest she can escape  
 The sudden danger of a rape :  
 And thus thy little well-kept stock doth prove  
*Wealth cannot make a life, but love.*  
 Nor art thou so close-handed but canst spend,  
 Counsel concurring with the end,  
 As well as spare, still conning o'er this theme,  
 To shun the first and last extreme.  
 Ordaining that thy small stock find no breach,  
 Or to exceed thy tether's reach :  
 But to live round, and close, and wisely true  
 To thine own self, and known to few.  
 Thus let thy rural sanctuary be  
 Elysium to thy wife and thee ;  
 There to disport yourselves with golden measure :  
*For seldom use commends the pleasure.*  
 Live, and live blest, thrice happy pair ; let breath,  
 But lost to one, be the other's death.  
 And as there is one love, one faith, one troth,  
 Be so one death, one grave to both.  
 Till when, in such assurance live ye may,  
 Nor fear or wish your dying day.

## 107. DIVINATION BY A DAFFODIL.

WHEN a daffodil I see,  
 Hanging down his head towards me,  
 Guess I may what I must be :  
 First, I shall decline my head ;  
 Secondly, I shall be dead ;  
 Lastly, safely buried.

## 108. TO THE PAINTER, TO DRAW HIM A PICTURE.

COME, skilful Lupo, now, and take  
 Thy bice, thy umber, pink, and lake;  
 And let it be thy pencil's strife,  
 To paint a Bridgeman to the life:  
 Draw him as like too, as you can,  
 An old, poor, lying, flattering man:  
 His cheeks bepimpled, red and blue;  
 His nose and lips of mulberry hue.  
 Then, for an easy fancy, place  
 A burling iron for his face:  
 Next, make his cheeks with breath to swell,  
 And for to speak, if possible:  
 But do not so, for fear lest he  
 Should by his breathing, poison thee.

## III. A LYRIC TO MIRTH.

WHILE the milder fates consent,  
 Let's enjoy our merriment:  
 Drink, and dance, and pipe, and play;  
 Kiss our dollies night and day:  
 Crowned with clusters of the vine,  
 Let us sit, and quaff our wine.  
 Call on Bacchus, chant his praise;  
 Shake the thyrses, and bite the bays:

*Bice*, properly a brown grey, but by transference from "blue bice" and "green bice," used for blue and green.

*Burling iron*, pincers for extracting knots.

Rouse Anacreon from the dead,  
 And return him drunk to bed :  
 Sing o'er Horace, for ere long  
 Death will come and mar the song :  
 Then shall Wilson and Gotiere  
 Never sing or play more here.

112. TO THE EARL OF WESTMORELAND.

WHEN my date's done, and my grey age must die,  
 Nurse up, great lord, this my posterity :  
 Weak though it be, long may it grow and stand,  
 Shored up by you, brave Earl of Westmoreland.

113. AGAINST LOVE.

WHENE'ER my heart love's warmth but entertains,  
 Oh frost ! oh snow ! oh hail ! forbid the banes.  
 One drop now deads a spark, but if the same  
 Once gets a force, floods cannot quench the flame.  
 Rather than love, let me be ever lost,  
 Or let me 'gender with eternal frost.

114. UPON JULIA'S RIBAND.

As shows the air when with a rainbow grac'd,  
 So smiles that riband 'bout my Julia's waist :  
 Or like—nay 'tis that zonulet of love,  
 Wherein all pleasures of the world are wove.

*Wilson*, Dr. John Wilson, the singer and composer,  
 one of the king's musicians (1594-1673).

*Gotiere*, Jacques Gaultier, a French lutist at the court  
 of Charles I.

## 115. THE FROZEN ZONE; OR, JULIA DISDAINFUL.

WHITHER? say, whither shall I fly,  
 To slack these flames wherein I fry?  
 To the treasures, shall I go,  
 Of the rain, frost, hail, and snow?  
 Shall I search the underground,  
 Where all damps and mists are found?  
 Shall I seek (for speedy ease)  
 All the floods and frozen seas?  
 Or descend into the deep,  
 Where eternal cold does keep?  
 These may cool; but there's a zone  
 Colder yet than anyone:  
 That's my Julia's breast, where dwells  
 Such destructive icicles,  
 As that the congelation will  
 Me sooner starve than those can kill.

## 116. AN EPITAPH UPON A SOBER MATRON.

WITH blameless carriage, I lived here  
 To the almost seven and fortieth year.  
 Stout sons I had, and those twice three  
 One only daughter lent to me:  
 The which was made a happy bride  
 But thrice three moons before she died.  
 My modest wedlock, that was known  
 Contented with the bed of one,

117. TO THE PATRON OF POETS, M. END. PORTER.

LET there be patrons, patrons like to thee,  
 Brave Porter ! poets ne'er will wanting be :  
 Fabius and Cotta, Lentulus, all live  
 In thee, thou man of men ! who here do'st give  
 Not only subject-matter for our wit,  
 But likewise oil of maintenance to it :  
 For which, before thy threshold, we'll lay down  
 Our thyrses for sceptre, and our bays for crown.  
 For, to say truth, all garlands are thy due :  
 The laurel, myrtle, oak, and ivy too.

118. THE SADNESS OF THINGS FOR SAPPHO'S SICKNESS.

LILIES will languish ; violets look ill ;  
 Sickly the primrose ; pale the daffodil ;  
 That gallant tulip will hang down his head,  
 Like to a virgin newly ravished ;  
 Pansies will weep, and marigolds will wither,  
 And keep a fast and funeral together ;  
 Sappho droop, daisies will open never,  
 But bid good-night, and close their lids for ever.

119. LEANDER'S OBSEQUIES.

WHEN as Leander young was drown'd  
 No heart by Love receiv'd a wound,  
 But on a rock himself sat by,  
 There weeping sup'rabundantly.  
 Sighs numberless he cast about,  
 And, all his tapers thus put out,  
 His head upon his hand he laid,  
 And sobbing deeply, thus he said :

“ Ah, cruel sea,” and, looking on’t,  
 Wept as he’d drown the Hellespont.  
 And sure his tongue had more express’d  
 But that his tears forbade the rest.

## 120. HOPE HEARTENS.

NONE goes to warfare but with this intent—  
 The gains must dead the fears of detriment.

## 121. FOUR THINGS MAKE US HAPPY HERE.

HEALTH is the first good lent to men ;  
 A gentle disposition then :  
 Next, to be rich by no by-ways ;  
 Lastly, with friends t’*enjoy* our days.

## 122. HIS PARTING FROM MRS. DOROTHY KENNEDY.

WHEN I did go from thee I felt that smart  
 Which bodies do when souls from them depart.  
 Thou did’st not mind it ; though thou then might’st  
     see  
 Me turn’d to tears ; yet did’st not weep for me.  
 ’Tis true, I kiss’d thee ; but I could not hear  
 Thee spend a sigh t’*accompany* my tear.  
 Methought ’twas strange that thou so hard should’st  
     prove,  
 Whose heart, whose hand, whose every part spake  
     love.  
 Prithee, lest maids should censure thee, but say  
 Thou shed’st one tear, whenas I went away ;  
 And that will please me somewhat : though I know,  
 And Love will swear’t, my dearest did not so.



## 123. THE TEAR SENT TO HER FROM STAINES.

GLIDE, gentle streams, and bear  
Along with you my tear  
    To that coy girl  
    Who smiles, yet slays  
    Me with delays,  
And strings my tears as pearl.

See! see, she's yonder set,  
Making a carcanet  
    Of maiden-flowers!  
    There, there present  
    This orient  
And pendant pearl of ours.

Then say I've sent one more  
Gem to enrich her store;  
    And that is all  
    Which I can send,  
    Or vainly spend,  
For tears no more will fall.

Nor will I seek supply  
Of them, the spring's once dry;  
    But I'll devise,  
    Among the rest,  
    A way that's best  
How I may save mine eyes.

Yet say—should she condemn  
Me to surrender them—  
    *Carcanet, necklace.*

*HESPERIDES.*

Then say my part  
 Must be to weep  
 Out them, to keep  
 A poor, yet loving heart.

Say too, she would have this;  
 She shall: then my hope is,  
     That when I'm poor  
 And nothing have  
     To send or save,  
 I'm sure she'll ask no more.

124. UPON ONE LILY, WHO MARRIED WITH A MAID  
 CALLED ROSE.

WHAT times of sweetness this fair day foreshows,  
 Whenas the Lily marries with the Rose!  
 What next is look'd for? but we all should see  
 To spring from thee a sweet posterity.

125. AN EPITAPH UPON A CHILD.

VIRGINS promis'd when I died  
 That they would each primrose-tide  
 Duly, morn and evening, come,  
 And with flowers dress my tomb.  
 Having promis'd, pay your debts,  
 Maids, and here strew violets.

127. THE HOUR-GLASS.

THAT hour-glass which there you see  
 With water fill'd, sirs, credit me,

The humour was, as I have read,  
 But lovers' tears incrystalled.  
 Which, as they drop by drop do pass  
 From th' upper to the under-glass,  
 Do in a trickling manner tell,  
 By many a watery syllable,  
 That lovers' tears in lifetime shed  
 Do restless run when they are dead.

## 128. HIS FAREWELL TO SACK.

FAREWELL thou thing, time past so known, so dear  
 To me as blood to life and spirit ; near,  
 Nay, thou more near than kindred, friend, man, wife,  
 Male to the female, soul to body ; life  
 To quick action, or the warm soft side  
 Of the resigning, yet resisting bride.  
 The kiss of virgins, first fruits of the bed,  
 Soft speech, smooth touch, the lips, the maidenhead :  
 These and a thousand sweets could never be  
 So near or dear as thou wast once to me.  
 O thou, the drink of gods and angels ! wine  
 That scatter'st spirit and lust, whose purest shine  
 More radiant than the summer's sunbeams shows ;  
 Each way illustrious, brave, and like to those  
 Comets we see by night, whose shagg'd portents  
 Foretell the coming of some dire events,

*Humour*, moisture.

*Shagg'd*, rough-haired.

Or some full flame which with a pride aspires,  
 Throwing about his wild and active fires ;  
 'Tis thou, above nectar, O divinest soul !  
 Eternal in thyself, that can'st control  
 That which subverts whole nature, grief and care,  
 Vexation of the mind, and damn'd despair.  
 'Tis thou alone who, with thy mystic fan,  
 Work'st more than wisdom, art, or nature can  
 To rouse the sacred madness and awake  
 The frost-bound blood and spirits, and to make  
 Them frantic with thy raptures flashing through  
 The soul like lightning, and as active too.  
 'Tis not Apollo can, or those thrice three  
 Castalian sisters, sing, if wanting thee.  
 Horace, Anacreon, both had lost their fame,  
 Had'st thou not fill'd them with thy fire and flame.  
 Phœbean splendour ! and thou, Thespian spring !  
 Of which sweet swans must drink before they sing  
 Their true-pac'd numbers and their holy lays,  
 Which makes them worthy cedar and the bays.  
 But why, why longer do I gaze upon  
 Thee with the eye of admiration ?  
 Since I must leave thee, and enforc'd must say  
 To all thy witching beauties, Go, away.  
 But if thy whimpering looks do ask me why,  
 Then know that nature bids thee go, not I.  
 'Tis her erroneous self has made a brain

*Mystic fan*, the "mystica vannus Iacchi" of *Georgic*, i.  
 166.

*Cedar, i.e.*, cedar oil, used for the preservation of  
 manuscripts.

Uncapable of such a sovereign  
As is thy powerful self. Prithee not smile,  
Or smile more inly, lest thy looks beguile  
My vows denounc'd in zeal, which thus much show  
thee  
That I have sworn but by thy looks to know thee.  
Let others drink thee freely, and desire  
Thee and their lips espous'd, while I admire  
And love thee, but not taste thee. Let my muse  
Fail of thy former helps, and only use  
Her inadult'rate strength : what's done by me  
Hereafter shall smell of the lamp, not thee.

130. UPON MRS. ELIZABETH WHEELER, UNDER THE  
NAME OF AMARILLIS.

SWEET Amarillis by a spring's  
Soft and soul-melting murmurings  
Slept, and thus sleeping, thither flew  
A robin-redbreast, who, at view,  
Not seeing her at all to stir,  
Brought leaves and moss to cover her ;  
But while he perking there did pry  
About the arch of either eye,  
The lid began to let out day,  
At which poor robin flew away,  
And seeing her not dead, but all disleav'd,  
He chirp'd for joy to see himself deceiv'd.

## 132. TO MYRRHA, HARD-HEARTED.

FOLD now thine arms and hang the head,  
 Like to a lily withered ;  
 Next look thou like a sickly moon,  
 Or like Jocasta in a swoon ;  
 Then weep and sigh and softly go,  
 Like to a widow drown'd in woe,  
 Or like a virgin full of ruth  
 For the lost sweetheart of her youth ;  
 And all because, fair maid, thou art  
 Insensible of all my smart,  
 And of those evil days that be  
 Now posting on to punish thee.  
 The gods are easy, and condemn  
 All such as are not soft like them.

## 133. THE EYE.

MAKE me a heaven, and make me there  
 Many a less and greater sphere :  
 Make me the straight and oblique lines,  
 The motions, latians and the signs.  
 Make me a chariot and a sun,  
 And let them through a zodiac run ;  
 Next place me zones and tropics there,  
 With all the seasons of the year.  
 Make me a sunset and a night,  
 And then present the morning's light  
 Cloth'd in her chamlets of delight.

*Latians*, astral attractions.

*Chamlets*, *i.e.*, camlets, stuffs made from camels' hair.

To these make clouds to pour down rain,  
 With weather foul, then fair again.  
 And when, wise artist, that thou hast  
 With all that can be this heaven grac't,  
 Ah! what is then this curious sky  
 But only my Corinna's eye?

134. UPON THE MUCH-LAMENTED MR. J. WARR.

WHAT wisdom, learning, wit or worth  
 Youth or sweet nature could bring forth  
 Rests here with him who was the fame,  
 The volume of himself and name.  
 If, reader, then, thou wilt draw near  
 And do an honour to thy tear,  
 Weep then for him for whom laments  
 Not one, but many monuments.

136. THE SUSPICION UPON HIS OVER-MUCH FAMILIARITY WITH A GENTLEWOMAN.

AND must we part, because some say  
 Loud is our love, and loose our play,  
 And more than well becomes the day?  
 Alas for pity! and for us  
 Most innocent, and injured thus!  
 Had we kept close, or played within,  
 Suspicion now had been the sin,  
 And shame had followed long ere this,  
 T' have plagued what now unpunished is.  
 But we, as fearless of the sun,

As faultless, will not wish undone  
 What now is done, since *where no sin*  
*Unbolts the door, no shame comes in.*  
 Then, comely and most fragrant maid,  
 Be you more wary than afraid  
 Of these reports, because you see  
 The fairest most suspected be.  
 The common forms have no one eye  
 Or ear of burning jealousy  
 To follow them: but chiefly where  
 Love makes the cheek and chin a sphere  
 To dance and play in, trust me, there  
 Suspicion questions every hair.  
 Come, you are fair, and should be seen  
 While you are in your sprightful green:  
 And what though you had been embraced  
 By me—were you for that unchaste?  
 No, no! no more than is yond' moon  
 Which, shining in her perfect noon,  
 In all that great and glorious light,  
 Continues cold as is the night.  
 Then, beauteous maid, you may retire;  
 And as for me, my chaste desire  
 Shall move towards you, although I see  
 Your face no more. So live you free  
 From fame's black lips, as you from me.

## 137. SINGLE LIFE MOST SECURE.

SUSPICION, discontent, and strife  
 Come in for dowry with a wife.



## 138. THE CURSE. A SONG.

Go, perjured man ; and if thou e'er return  
To see the small remainders in mine urn,  
When thou shalt laugh at my religious dust,  
And ask : where's now the colour, form and trust  
Of woman's beauty ? and with hand more rude  
Rifle the flowers which the virgins strewed :  
Know I have prayed to Fury that some wind  
May blow my ashes up, and strike thee blind.

## 139. THE WOUNDED CUPID. SONG.

CUPID, as he lay among  
Roses, by a bee was stung ;  
Whereupon, in anger flying  
To his mother, said thus, crying :  
Help ! oh help ! your boy's a-dying.  
And why, my pretty lad, said she ?  
Then, blubbering, replied he :  
A winged snake has bitten me,  
Which country people call a bee.  
At which she smiled ; then, with her hairs  
And kisses drying up his tears :  
Alas ! said she, my wag, if this  
Such a pernicious torment is,  
Come tell me then, how great's the smart  
Of those thou woundest with thy dart !

## 140. TO DEWS. A SONG.

I BURN, I burn ; and beg of you  
 To quench or cool me with your dew.  
 I fry in fire, and so consume,  
 Although the pile be all perfume.  
 Alas ! the heat and death's the same,  
 Whether by choice or common flame,  
 To be in oil of roses drowned,  
 Or water ; where's the comfort found ?  
 Both bring one death ; and I die here  
 Unless you cool me with a tear :  
 Alas ! I call ; but ah ! I see  
 Ye cool and comfort all but me.

## 141. SOME COMFORT IN CALAMITY.

To conquered men, some comfort 'tis to fall  
 By the hand of him who is the general.

## 142. THE VISION.

SITTING alone, as one forsook,  
 Close by a silver-shedding brook,  
 With hands held up to love, I wept ;  
 And after sorrows spent I slept :  
 Then in a vision I did see  
 A glorious form appear to me :  
 A virgin's face she had ; her dress  
 Was like a sprightly Spartaness.  
 A silver bow, with green silk strung,  
 Down from her comely shoulders hung :  
 And as she stood, the wanton air  
 Dangled the ringlets of her hair.

Her legs were such Diana shows  
 When, tucked up, she a-hunting goes ;  
 With buskins shortened to descry  
 The happy dawning of her thigh :  
 Which when I saw, I made access  
 To kiss that tempting nakedness :  
 But she forbade me with a wand  
 Of myrtle she had in her hand :  
 And, chiding me, said : Hence, remove,  
 Herrick, thou art too coarse to love.

## 143. LOVE ME LITTLE, LOVE ME LONG.

You say, to me-wards your affection's strong ;  
 Pray love me little, so you love me long.  
 Slowly goes far : the mean is best : desire,  
 Grown violent, does either die or tire.

## 144. UPON A VIRGIN KISSING A ROSE.

'Twas but a single rose,  
 Till you on it did breathe ;  
 But since, methinks, it shows  
 Not so much rose as wreath.

## 145. UPON A WIFE THAT DIED MAD WITH JEALOUSY.

In this little vault she lies,  
 Here, with all her jealousies :  
 Quiet yet ; but if ye make  
 Any noise they both will wake,  
 And such spirits raise 'twill then  
 Trouble death to lay again.

146. UPON THE BISHOP OF LINCOLN'S  
IMPRISONMENT.

NEVER was day so over-sick with showers  
 But that it had some intermitting hours ;  
 Never was night so tedious but it knew  
 The last watch out, and saw the dawning too ;  
 Never was dungeon so obscurely deep  
 Wherein or light or day did never peep ;  
 Never did moon so ebb, or seas so wane,  
 But they left hope-seed to fill up again.  
 So you, my lord, though you have now your stay,  
 Your night, your prison, and your ebb, you may  
 Spring up afresh, when all these mists are spent,  
 And star-like, once more gild our firmament.  
 Let but that mighty Cæsar speak, and then  
 All bolts, all bars, all gates shall cleave ; as when  
 That earthquake shook the house, and gave the stout  
 Apostles way, unshackled, to go out.  
 This, as I wish for, so I hope to see ;  
 Though you, my lord, have been unkind to me,  
 To wound my heart, and never to apply,  
 When you had power, the meanest remedy.  
 Well, though my grief by you was gall'd the more,  
 Yet I bring balm and oil to heal your sore.

147. DISSUASIONS FROM IDLENESS.

CYNTHIUS, pluck ye by the ear,  
 That ye may good doctrine hear ;  
 Play not with the maiden-hair,  
 For each ringlet there's a snare.

Cheek, and eye, and lip, and chin—  
 These are traps to take fools in.  
 Arms, and hands, and all parts else,  
 Are but toils, or manacles,  
 Set on purpose to enthrall  
 Men, but slothfuls most of all.  
 Live employed, and so live free  
 From these fetters; like to me,  
 Who have found, and still can prove,  
*The lazy man the most doth love.*

149. AN EPITHALAMY TO SIR THOMAS SOUTHWELL  
 AND HIS LADY.

I.

Now, now's the time, so oft by truth  
 Promis'd should come to crown your youth.  
 Then, fair ones, do not wrong  
 Your joys by staying long;  
 Or let love's fire go out,  
 By lingering thus in doubt;  
 But learn that time once lost  
 Is ne'er redeem'd by cost.  
 Then away; come, Hymen, guide  
 To the bed the bashful bride.

II.

Is it, sweet maid, your fault these holy  
 Bridal rites go on so slowly?  
 Dear, is it this you dread  
 The loss of maidenhead?

Believe me, you will most  
Esteem it when 'tis lost ;  
Then it no longer keep,  
Lest issue lie asleep.

Then, away ; come, Hymen, guide  
To the bed the bashful bride.

## III.

These precious, pearly, purling tears  
But spring from ceremonious fears.

And 'tis but native shame  
That hides the loving flame,  
And may a while control  
The soft and am'rous soul ;  
But yet love's fire will waste  
Such bashfulness at last.

Then, away ; come, Hymen, guide  
To the bed the bashful bride.

## IV.

Night now hath watch'd herself half blind,  
Yet not a maidenhead resign'd !

'Tis strange, ye will not fly  
To love's sweet mystery.

Might yon full moon the sweets  
Have, promised to your sheets,  
She soon would leave her sphere,  
To be admitted there.

Then, away ; come, Hymen, guide  
To the bed the bashful bride.

## v.

On, on devoutly, make no stay ;  
 While Domiduca leads the way,  
     And Genius, who attends  
     The bed for lucky ends.  
 With Juno goes the Hours  
 And Graces strewing flowers.  
 And the boys with sweet tunes sing :  
 Hymen, O Hymen, bring  
 Home the turtles ; Hymen, guide  
 To the bed the bashful bride.

## vi.

Behold ! how Hymen's taper-light  
 Shows you how much is spent of night.  
     See, see the bridegroom's torch  
     Half wasted in the porch.  
 And now those tapers five,  
 That show the womb shall thrive,  
 Their silv'ry flames advance,  
 To tell all prosp'rous chance  
 Still shall crown the happy life  
 Of the goodman and the wife.

## vii.

Move forward then your rosy feet,  
 And make whate'er they touch turn sweet.  
     May all, like flowery meads,  
     Smell where your soft foot treads ;  
 And everything assume

*Domiduca*, Juno, the goddess of marriage, the "home-bringer".

To it the like perfume,  
 As Zephyrus when he 'spires  
 Through woodbine and sweetbriars.  
 Then, away; come, Hymen, guide  
 To the bed the bashful bride.

## VIII.

And now the yellow veil at last  
 Over her fragrant cheek is cast.  
 Now seems she to express  
 A bashful willingness :  
 Showing a heart consenting,  
 As with a will repenting.  
 Then gently lead her on  
 With wise suspicion ;  
 For that, matrons say, a measure  
 Of that passion sweetens pleasure.

## IX.

You, you that be of her nearest kin,  
 Now o'er the threshold force her in.  
 But to avert the worst  
 Let her her fillets first  
 Knit to the posts, this point  
 Remembering, to anoint  
 The sides, for 'tis a charm  
 Strong against future harm ;  
 And the evil deads, the which  
 There was hidden by the witch.

## X.

O Venus ! thou to whom is known  
 The best way how to loose the zone



Of virgins, tell the maid  
 She need not be afraid,  
 And bid the youth apply  
 Close kisses if she cry,  
 And charge he not forbears  
 Her though she woo with tears.  
 Tell them now they must adventure,  
 Since that love and night bid enter.

## XI.

No fatal owl the bedstead keeps,  
 With direful notes to fright your sleeps ;  
 No furies here about  
 To put the tapers out,  
 Watch or did make the bed :  
 'Tis omen full of dread ;  
 But all fair signs appear  
 Within the chamber here.  
 Juno here far off doth stand,  
 Cooling sleep with charming wand.

## XII.

Virgins, weep not ; 'twill come when,  
 As she, so you'll be ripe for men.  
 Then grieve her not with saying  
 She must no more a-maying,  
 Or by rosebuds divine  
 Who'll be her valentine.  
 Nor name those wanton reaks  
 You've had at barley-breaks,

*Reaks*, pranks. *Barley-break*, a country game, see 101.

But now kiss her and thus say,  
 "Take time, lady, while ye may".

## XIII.

Now bar the doors; the bridegroom puts  
 The eager boys to gather nuts.  
 And now both love and time  
 To their full height do climb:  
 Oh! give them active heat  
 And moisture both complete:  
 Fit organs for increase,  
 To keep and to release  
 That which may the honour'd stem  
 Circle with a diadem.

## XIV.

And now, behold! the bed or couch  
 That ne'er knew bride's or bridegroom's touch,  
 Feels in itself a fire;  
 And, tickled with desire,  
 Pants with a downy breast,  
 As with a heart possesst,  
 Shrugging as it did move  
 Ev'n with the soul of love.  
 And, oh! had it but a tongue,  
 Doves, 'twould say, ye bill too long.

## XV.

O enter then! but see ye shun  
 A sleep until the act be done.  
 Let kisses in their close,  
 Breathe as the damask rose,

Or sweet as is that gum  
 Doth from Panchaia come.  
 Teach nature now to know  
 Lips can make cherries grow  
 Sooner than she ever yet  
 In her wisdom could beget.

## XVI.

On your minutes, hours, days, months, years,  
 Drop the fat blessing of the spheres.  
 That good which heav'n can give  
 To make you bravely live  
 Fall like a spangling dew  
 By day and night on you.  
 May fortune's lily-hand  
 Open at your command ;  
 With all lucky birds to side  
 With the bridegroom and the bride.

## XVII.

Let bounteous Fate[s] your spindles full  
 Fill, and wind up with whitest wool.  
 Let them not cut the thread  
 Of life until ye bid.  
 May death yet come at last,  
 And not with desp'rate haste,  
 But when ye both can say  
 "Come, let us now away,"  
 Be ye to the barn then borne,  
 Two, like two ripe shocks of corn.

*Panchaia*, the land of spices : cf. Virg. G. ii. 139 ; Aen.  
 iv. 379.

## 150. TEARS ARE TONGUES.

WHEN Julia chid I stood as mute the while  
 As is the fish or tongueless crocodile.  
 Air coin'd to words my Julia could not hear,  
 But she could see each eye to stamp a tear ;  
 By which mine angry mistress might descry  
 Tears are the noble language of the eye.  
 And when true love of words is destitute  
 The eyes by tears speak, while the tongue is mute.

## 151. UPON A YOUNG MOTHER OF MANY CHILDREN.

LET all chaste matrons, when they chance to see  
 My num'rous issue, praise and pity me :  
 Praise me for having such a fruitful womb,  
 Pity me, too, who found so soon a tomb.

## 152. TO ELECTRA.

I'LL come to thee in all those shapes  
 As Jove did when he made his rapes,  
 Only I'll not appear to thee  
 As he did once to Semele.  
 Thunder and lightning I'll lay by,  
 To talk with thee familiarly.  
 Which done, then quickly we'll undress  
 To one and th' other's nakedness.  
 And, ravish'd, plunge into the bed,  
 Bodies and souls commingled,  
 And kissing, so as none may hear,  
 We'll weary all the fables there.

*Fables, i. e., of Jove's amours.*

## 153. HIS WISH.

It is sufficient if we pray  
To Jove, who gives and takes away :  
Let him the land and living find ;  
Let me alone to fit the mind.

## 154. HIS PROTESTATION TO PERILLA.

NOONDAY and midnight shall at once be seen :  
Trees, at one time, shall be both sere and green :  
Fire and water shall together lie  
In one self-sweet-conspiring sympathy :  
Summer and winter shall at one time show  
Ripe ears of corn, and up to th' ears in snow :  
Seas shall be sandless ; fields devoid of grass ;  
Shapeless the world, as when all chaos was,  
Before, my dear Perilla, I will be  
False to my vow, or fall away from thee.

## 155. LOVE PERFUMES ALL PARTS.

IF I kiss Anthea's breast,  
There I smell the phœnix nest :  
If her lip, the most sincere  
Altar of incense I smell there—  
Hands, and thighs, and legs are all  
Richly aromatical.  
Goddess Isis can't transfer  
Musks and ambers more from her :  
Nor can Juno sweeter be,  
When she lies with Jove, than she.

## 156. TO JULIA.

PERMIT me, Julia, now to go away ;  
 Or by thy love decree me here to stay.  
 If thou wilt say that I shall live with thee,  
 Here shall my endless tabernacle be :  
 If not, as banish'd, I will live alone  
 There where no language ever yet was known

## 157. ON HIMSELF.

LOVE-SICK I am, and must endure  
 A desperate grief, that finds no cure.  
 Ah me ! I try ; and trying, prove  
*No herbs have power to cure love.*  
 Only one sovereign salve I know,  
 And that is death, the end of woe.

## 158. VIRTUE IS SENSIBLE OF SUFFERING.

THOUGH a wise man all pressures can sustain,  
 His virtue still is sensible of pain :  
 Large shoulders though he has, and well can bear,  
 He feels when packs do pinch him, and the where.

## 159. THE CRUEL MAID.

AND cruel maid, because I see  
 You scornful of my love and me,

I'll trouble you no more ; but go  
My way where you shall never know  
What is become of me : there I  
Will find me out a path to die,  
Or learn some way how to forget  
You and your name for ever : yet,  
Ere I go hence, know this from me,  
What will, in time, your fortune be :  
This to your coyness I will tell,  
And, having spoke it once, farewell.  
The lily will not long endure,  
Nor the snow continue pure ;  
The rose, the violet, one day,  
See, both these lady-flowers decay :  
And you must fade as well as they.  
And it may chance that Love may turn,  
And, like to mine, make your heart burn  
And weep to see't ; yet this thing do,  
That my last vow commends to you :  
When you shall see that I am dead,  
For pity let a tear be shed ;  
And, with your mantle o'er me cast,  
Give my cold lips a kiss at last :  
If twice you kiss you need not fear  
That I shall stir or live more here.  
Next, hollow out a tomb to cover  
Me—me, the most despisèd lover,  
And write thereon : *This, reader, know :*  
*Love kill'd this man.* No more, but so.

## 160. TO DIANEME.

SWEET, be not proud of those two eyes  
 Which, starlike, sparkle in their skies ;  
 Nor be you proud that you can see  
 All hearts your captives, yours yet free ;  
 Be you not proud of that rich hair  
 Which wantons with the love-sick air ;  
 Whenas that ruby which you wear,  
 Sunk from the tip of your soft ear,  
 Will last to be a precious stone  
 When all your world of beauty's gone.

## 161. TO THE KING, TO CURE THE EVIL.

To find that tree of life whose fruits did feed  
 And leaves did heal all sick of human seed :  
 To find Bethesda and an angel there  
 Stirring the waters, I am come ; and here,  
 At last, I find (after my much to do)  
 The tree, Bethesda and the angel too :  
 And all in your blest hand, which has the powers  
 Of all those suppling-healing herbs and flowers.  
 To that soft charm, that spell, that magic bough,  
 That high enchantment, I betake me now,  
 And to that hand (the branch of heaven's fair tree),  
 I kneel for help ; O ! lay that hand on me,  
 Adored Cæsar ! and my faith is such  
 I shall be heal'd if that my king but touch.  
 The evil is not yours : my sorrow sings,  
 " Mine is the evil, but the cure the king's ".



162. HIS MISERY IN A MISTRESS.

WATER, water I espy ;  
Come and cool ye, all who fry  
In your loves ; but none as I.

Though a thousand showers be  
Still a-falling, yet I see  
Not one drop to light on me.

Happy you who can have seas  
For to quench ye, or some ease  
From your kinder mistresses.

I have one, and she alone,  
Of a thousand thousand known,  
Dead to all compassion.

Such an one as will repeat  
Both the cause and make the heat  
More by provocation great.

Gentle friends, though I despair  
Of my cure, do you beware  
Of those girls which cruel are.

164. TO A GENTLEWOMAN OBJECTING TO HIM  
HIS GRAY HAIRS.

AM I despised because you say,  
And I dare swear, that I am gray ?  
Know, lady, you have but your day :  
And time will come when you shall wear  
Such frost and snow upon your hair ;

And when (though long, it comes to pass)  
 You question with your looking-glass ;  
 And in that sincere crystal seek,  
 But find no rose-bud in your cheek :  
 Nor any bed to give the show  
 Where such a rare carnation grew.  
 Ah ! then too late, close in your chamber keeping,  
     It will be told  
     That you are old,  
 By those true tears y'are weeping.

## 165. TO CEDARS.

IF 'mongst my many poems I can see  
 One only worthy to be wash'd by thee,  
 I live for ever, let the rest all lie  
 In dens of darkness or condemn'd to die.

## 166. UPON CUPID.

LOVE like a gipsy lately came,  
     And did me much importune  
 To see my hand, that by the same  
     He might foretell my fortune.

He saw my palm, and then, said he,  
     I tell thee by this score here,

*Cedars*, oil of cedar was used for preserving manuscripts (*carmina linenda cedro. Hor. Ars Poet., 331.*)

That thou within few months shalt be  
The youthful Prince d'Amour here.

I smil'd, and bade him once more prove,  
And by some cross-line show it,  
That I could ne'er be prince of love,  
Though here the princely poet.

167. HOW PRIMROSES CAME GREEN.

VIRGINS, time-past, known were these,  
Troubled with green-sicknesses :  
Turn'd to flowers, still the hue,  
Sickly girls, they bear of you.

168. TO JOS., LORD BISHOP OF EXETER.

WHOM should I fear to write to if I can  
Stand before you, my learn'd diocesan ?  
And never show blood-guiltiness or fear  
To see my lines excathedrated here.  
Since none so good are but you may condemn,  
Or here so bad but you may pardon them.  
If then, my lord, to sanctify my muse  
One only poem out of all you'll choose,  
And mark it for a rapture nobly writ,  
'Tis good confirm'd, for you have bishop'd it.

*Bloodguiltiness*, guilt betrayed by blushing ; cp. 837.  
*Excathedrated*, condemned *ex cathedra*.

169. UPON A BLACK TWIST ROUNDING THE ARM OF  
THE COUNTESS OF CARLISLE.

I SAW about her spotless wrist,  
 Of blackest silk, a curious twist ;  
 Which, circumvolving gently, there  
 Enthral'd her arm as prisoner.  
 Dark was the jail, but as if light  
 Had met t'engender with the night ;  
 Or so as darkness made a stay  
 To show at once both night and day.  
 One fancy more ! but if there be  
 Such freedom in captivity,  
 I beg of Love that ever I  
 May in like chains of darkness lie.

## 170. ON HIMSELF.

I FEAR no earthly powers,  
 But care for crowns of flowers ;  
 And love to have my beard  
 With wine and oil besmear'd.  
 This day I'll drown all sorrow :  
 Who knows to live to-morrow ?

## 172. A RING PRESENTED TO JULIA.

JULIA, I bring  
 To thee this ring,  
 Made for thy finger fit ;  
 To show by this  
 That our love is  
 (Or should be) like to it.

Close though it be  
The joint is free ;  
So, when love's yoke is on,  
It must not gall,  
Or fret at all  
With hard oppression.

But it must play  
Still either way,  
And be, too, such a yoke  
As not too wide  
To overslide,  
Or be so strait to choke.

So we who bear  
This beam must rear  
Ourselves to such a height  
As that the stay  
Of either may  
Create the burden light.

And as this round  
Is nowhere found  
To flaw, or else to sever :  
So let our love  
As endless prove,  
And pure as gold for ever.

## 173. TO THE DETRACTOR.

WHERE others love and praise my verses, still  
 Thy long black thumb-nail marks them out for ill :  
 A fellow take it, or some whitflaw come  
 For to unslate or to untile that thumb !  
 But cry thee mercy : exercise thy nails  
 To scratch or claw, so that thy tongue not rails :  
 Some numbers prurient are, and some of these  
 Are wanton with their itch ; scratch, and 'twill please.

## 174. UPON THE SAME.

I ASK'D thee oft what poets thou hast read,  
 And lik'st the best. Still thou reply'st : The dead.  
 I shall, ere long, with green turfs cover'd be ;  
 Then sure thou'lt like or thou wilt envy me.

## 175. JULIA'S PETTICOAT.

THY azure robe I did behold  
 As airy as the leaves of gold,  
 Which, erring here, and wandering there,  
 Pleas'd with transgression ev'rywhere :  
 Sometimes 'twould pant, and sigh, and heave,  
 As if to stir it scarce had leave :  
 But, having got it, thereupon  
 'Twould make a brave expansion.  
 And pounc'd with stars it showed to me

*Fellon*, a sore, especially in the finger.

*Whitflaw*, or whitlow.

*Pounc'd*, sprinkled.

Like a celestial canopy.  
 Sometimes 'twould blaze, and then abate,  
 Like to a flame grown moderate :  
 Sometimes away 'twould wildly fling,  
 Then to thy thighs so closely cling  
 That some conceit did melt me down  
 As lovers fall into a swoon :  
 And, all confus'd, I there did lie  
 Drown'd in delights, but could not die.  
 That leading cloud I follow'd still,  
 Hoping t' have seen of it my fill ;  
 But ah ! I could not : should it move  
 To life eternal, I could love.

176. TO MUSIC.

BEGIN to charm, and, as thou strok'st mine ears  
 With thy enchantment, melt me into tears.  
 Then let thy active hand scud o'er thy lyre,  
 And make my spirits frantic with the fire.  
 That done, sink down into a silvery strain,  
 And make me smooth as balm and oil again.

177. DISTRUST.

To safeguard man from wrongs, there nothing must  
 Be truer to him than a wise distrust.  
 And to thyself be best this sentence known :  
*Hear all men speak, but credit few or none.*

## 178. CORINNA'S GOING A-MAYING.

GET up, get up for shame, the blooming morn  
Upon her wings presents the god unshorn.

See how Aurora throws her fair  
Fresh-quilted colours through the air :  
Get up, sweet slug-a-bed, and see  
The dew bespangling herb and tree.

Each flower has wept and bow'd toward the east  
Above an hour since : yet you not dress'd ;

Nay ! not so much as out of bed ?  
When all the birds have matins said  
And sung their thankful hymns, 'tis sin,  
Nay, profanation to keep in,

Whereas a thousand virgins on this day  
Spring, sooner than the lark, to fetch in May.

Rise and put on your foliage, and be seen  
To come forth, like the spring-time, fresh and green,

And sweet as Flora. Take no care  
For jewels for your gown or hair :  
Fear not ; the leaves will strew  
Gems in abundance upon you :

Besides, the childhood of the day has kept,  
Against you come, some orient pearls unwept ;

Come and receive them while the light  
Hangs on the dew-locks of the night :  
And Titan on the eastern hill  
Retires himself, or else stands still

Till you come forth. Wash, dress, be brief in praying :  
Few beads are best when once we go a-Maying.

*Beads, prayers.*



Come, my Corinna, come ; and, coming, mark  
 How each field turns a street, each street a park  
     Made green and trimm'd with trees : see how  
     Devotion gives each house a bough  
     Or branch : each porch, each door ere this  
     An ark, a tabernacle is,

Made up of white-thorn neatly interwove ;  
 As if here were those cooler shades of love.

    Can such delights be in the street  
     And open fields and we not see't ?

    Come, we'll abroad ; and let's obey  
     The proclamation made for May :

And sin no more, as we have done, by staying ;  
 But, my Corinna, come, let's go a-Maying.

There's not a budding boy or girl this day  
 But is got up, and gone to bring in May.

    A deal of youth, ere this, is come  
     Back, and with white-thorn laden home.  
     Some have despatch'd their cakes and cream  
     Before that we have left to dream :

And some have wept, and woo'd, and plighted troth,  
 And chose their pries, ere we can cast off sloth :

    Many a green-gown has been given ;  
     Many a kiss, both odd and even :  
     Many a glance too has been sent  
     From out the eye, love's firmament ;

Many a jest told of the keys betraying  
 This night, and locks pick'd, yet we're not a-Maying.

*Left to dream, ceased dreaming.*  
*Green-gown, tumble on the grass.*

Come, let us go while we are in our prime ;  
 And take the harmless folly of the time.  
     We shall grow old apace, and die  
     Before we know our liberty.  
 Our life is short, and our days run  
     As fast away as does the sun ;  
 And, as a vapour or a drop of rain,  
 Once lost, can ne'er be found again,  
     So when or you or I are made  
     A fable, song, or fleeting shade,  
     All love, all liking, all delight  
     Lies drowned with us in endless night.  
 Then while time serves, and we are but decaying,  
 Come, my Corinna, come, let's go a-Maying.

## 179. ON JULIA'S BREATH.

BREATHE, Julia, breathe, and I'll protest,  
     Nay more, I'll deeply swear,  
 That all the spices of the east  
     Are circumfused there.

## 180. UPON A CHILD. AN EPITAPH.

BUT born, and like a short delight,  
 I glided by my parents' sight.  
 That done, the harder fates denied  
 My longer stay, and so I died.  
 If, pitying my sad parents' tears,  
 You'll spill a tear or two with theirs,  
 And with some flowers my grave bestrew,  
 Love and they'll thank you for't. Adieu.

*Circumfused*, spread around.

181. A DIALOGUE BETWIXT HORACE AND LYDIA,  
TRANSLATED ANNO 1627, AND SET BY  
MR. RO. RAMSEY.

- Hor.* WHILE, Lydia, I was loved of thee,  
Nor any was preferred 'fore me  
To hug thy whitest neck, than I  
The Persian king lived not more happily.
- Lyd.* While thou no other didst affect,  
Nor Chloe was of more respect  
Than Lydia, far-famed Lydia,  
I flourished more than Roman Ilia.
- Hor.* Now Thracian Chloe governs me,  
Skilful i' th' harp and melody;  
For whose affection, Lydia, I  
(So fate spares her) am well content to die.
- Lyd.* My heart now set on fire is  
By Ornithes' son, young Calais,  
For whose commutual flames here I,  
To save his life, twice am content to die.
- Hor.* Say our first loves we should revoke,  
And, severed, join in brazen yoke;  
Admit I Chloe put away,  
And love again love-cast-off Lydia?
- Lyd.* Though mine be brighter than the star,  
Thou lighter than the cork by far,  
Rough as the Adriatic sea, yet I  
Will live with thee, or else for thee will die.

## 182. THE CAPTIV'D BEE, OR THE LITTLE FILCHER.

As Julia once a-slumbering lay  
It chanced a bee did fly that way,  
After a dew or dew-like shower,  
To tipple freely in a flower.  
For some rich flower he took the lip  
Of Julia, and began to sip ;  
But when he felt he sucked from thence  
Honey, and in the quintessence,  
He drank so much he scarce could stir,  
So Julia took the pilferer.  
And thus surprised, as filchers use,  
He thus began himself t' excuse :  
Sweet lady-flower, I never brought  
Hither the least one thieving thought ;  
But, taking those rare lips of yours  
For some fresh, fragrant, luscious flowers,  
I thought I might there take a taste,  
Where so much syrup ran at waste.  
Besides, know this : I never sting  
The flower that gives me nourishing ;  
But with a kiss, or thanks, do pay  
For honey that I bear away.  
This said, he laid his little scrip  
Of honey 'fore her ladyship :  
And told her, as some tears did fall,  
That that he took, and that was all.  
At which she smiled, and bade him go  
And take his bag ; but thus much know :  
When next he came a-pilfering so,  
He should from her full lips derive  
Honey enough to fill his hive.

185. AN ODE TO MASTER ENDYMION PORTER, UPON  
HIS BROTHER'S DEATH.

NOT all thy flushing suns are set,  
Herrick, as yet ;

Nor doth this far-drawn hemisphere  
Frown and look sullen ev'rywhere.

Days may conclude in nights, and suns may rest  
As dead within the west ;

Yet, the next morn, regild the fragrant east.

Alas ! for me, that I have lost  
E'en all almost ;

Sunk is my sight, set is my sun,  
And all the loom of life undone :

The staff, the elm, the prop, the shelt'ring wall  
Whereon my vine did crawl,

Now, now blown down ; needs must the old stock fall.

Yet, Porter, while thou keep'st alive,  
In death I thrive :

And like a phœnix re-aspire  
From out my nard and fun'ral fire ;

And as I prune my feathered youth, so I  
Do mar'l how I could die

When I had thee, my chief preserver, by.

I'm up, I'm up, and bless that hand  
Which makes me stand

Now as I do, and but for thee  
I must confess I could not be.

The debt is paid ; for he who doth resign  
Thanks to the gen'rous vine

Invites fresh grapes to fill his press with wine.

*Mar'l*, marvel.

186. TO HIS DYING BROTHER, MASTER WILLIAM  
HERRICK.

LIFE of my life, 'take not so soon thy flight,  
But stay the time till we have bade good-night.  
Thou hast both wind and tide with thee; thy way  
As soon despatch'd is by the night as day.  
Let us not then so rudely henceforth go  
Till we have wept, kissed, sigh'd, shook hands, or so.  
There's pain in parting, and a kind of hell,  
When once true lovers take their last farewell.  
What! shall we two our endless leaves take here  
Without a sad look or a solemn tear?  
He knows not love that hath not this truth proved,  
*Love is most loth to leave the thing beloved.*  
Pay we our vows and go; yet when we part,  
Then, even then, I will bequeath my heart  
Into thy loving hands; for I'll keep none  
To warm my breast when thou, my pulse, art gone.  
No, here I'll last, and walk (a harmless shade)  
About this urn wherein thy dust is laid,  
To guard it so as nothing here shall be  
Heavy to hurt those sacred seeds of thee.

## 187. THE OLIVE BRANCH.

SADLY I walk'd within the field,  
To see what comfort it would yield;  
And as I went my private way  
An olive branch before me lay,  
And seeing it I made a stay,

And took it up and view'd it ; then  
 Kissing the omen, said Amen ;  
 Be, be it so, and let this be  
 A divination unto me ;  
 That in short time my woes shall cease  
 And Love shall crown my end with peace.

189. TO CHERRY-BLOSSOMS.

YE may simper, blush and smile,  
 And perfume the air awhile ;  
 But, sweet things, ye must be gone,  
 Fruit, ye know, is coming on ;  
 Then, ah ! then, where is your grace,  
 Whenas cherries come in place ?

190. HOW LILIES CAME WHITE.

WHITE though ye be, yet, lilies, know,  
 From the first ye were not so ;  
     But I'll tell ye  
     What befell ye :  
 Cupid and his mother lay  
 In a cloud, while both did play,  
 He with his pretty finger press'd  
 The ruby niplet of her breast ;  
 Out of which the cream of light,  
     Like to a dew,  
     Fell down on you  
 And made ye white.

*HESPERIDES.*

## 191. TO PANSIES.

AH, cruel love! must I endure  
 Thy many scorns and find no cure?  
 Say, are thy medicines made to be  
 Helps to all others but to me?  
 I'll leave thee and to pansies come,  
 Comforts you'll afford me some;  
 You can ease my heart and do  
 What love could ne'er be brought unto.

## 192. ON GILLY-FLOWERS BEGOTTEN.

WHAT was't that fell but now  
 From that warm kiss of ours?  
 Look, look! by love I vow  
 They were two gilly-flowers.

Let's kiss and kiss again,  
 For if so be our closes  
 Make gilly-flowers, then  
 I'm sure they'll fashion roses.

## 193. THE LILY IN A CRYSTAL.

You have beheld a smiling rose  
 When virgins' hands have drawn  
 O'er it a cobweb-lawn;  
 And here you see this lily shows,  
 Tomb'd in a crystal stone,  
 More fair in this transparent case  
 Than when it grew alone  
 And had but single grace.



You see how cream but naked is  
Nor dances in the eye  
Without a strawberry,  
Or some fine tincture like to this,  
Which draws the sight thereto  
More by that wantoning with it  
Than when the paler hue  
No mixture did admit.

You see how amber through the streams  
More gently strokes the sight  
With some conceal'd delight  
Than when he darts his radiant beams  
Into the boundless air ;  
Where either too much light his worth  
Doth all at once impair,  
Or set it little forth.

Put purple grapes or cherries in-  
To glass, and they will send  
More beauty to commend  
Them from that clean and subtle skin  
Than if they naked stood,  
And had no other pride at all  
But their own flesh and blood  
And tinctures natural.

Thus lily, rose, grape, cherry, cream,  
And strawberry do stir  
More love when they transfer  
A weak, a soft, a broken beam,  
*Tincture, colour, dye.*

Than if they should discover  
 At full their proper excellence ;  
 Without some scene cast over  
 To juggle with the sense.

Thus let this crystal'd lily be  
 A rule how far to teach  
 Your nakedness must reach ;  
 And that no further than we see  
 Those glaring colours laid  
 By art's wise hand, but to this end  
 They should obey a shade,  
 Lest they too far extend.

So though you're white as swan or snow,  
 And have the power to move  
 A world of men to love,  
 Yet when your lawns and silks shall flow,  
 And that white cloud divide  
 Into a doubtful twilight, then,  
 Then will your hidden pride  
 Raise greater fires in men.

## 194. TO HIS BOOK.

LIKE to a bride, come forth, my book, at last,  
 With all thy richest jewels overcast ;  
 Say, if there be, 'mongst many gems here, one  
 Deserveless of the name of paragon ;  
 Blush not at all for that, since we have set  
 Some pearls on queens that have been counterfeit.

*Scene, a covering.*

## 195. UPON SOME WOMEN.

THOU who wilt not love, do this,  
Learn of me what woman is.  
Something made of thread and thrum,  
A mere botch of all and some.  
Pieces, patches, ropes of hair ;  
Inlaid garbage everywhere.  
Outside silk and outside lawn ;  
Scenes to cheat us neatly drawn.  
False in legs, and false in thighs ;  
False in breast, teeth, hair, and eyes ;  
False in head, and false enough ;  
Only true in shreds and stuff.

## 196. SUPREME FORTUNE FALLS SOONEST.

WHILE leanest beasts in pastures feed,  
*The fattest ox the first must bleed.*

## 197. THE WELCOME TO SACK.

So soft streams meet, so springs with gladder smiles  
Meet after long divorcement by the isles ;  
When love, the child of likeness, urgeth on  
Their crystal natures to a union :  
So meet stolen kisses, when the moony nights  
Call forth fierce lovers to their wish'd delights ;

*Thrum*, a small thread.

*All and some*, anything and everything.

So kings and queens meet, when desire convinces  
 All thoughts but such as aim at getting princes,  
 As I meet thee. Soul of my life and fame!  
 Eternal lamp of love! whose radiant flame  
 Out-glares the heaven's Osiris,\* and thy gleams  
 Out-shine the splendour of his mid-day beams.  
 Welcome, O welcome, my illustrious spouse;  
 Welcome as are the ends unto my vows;  
 Aye! far more welcome than the happy soil  
 The sea-scourged merchant, after all his toil,  
 Salutes with tears of joy, when fires betray  
 The smoky chimneys of his Ithaca.  
 Where hast thou been so long from my embraces,  
 Poor pitied exile? Tell me, did thy graces  
 Fly discontented hence, and for a time  
 Did rather choose to bless another clime?  
 Or went'st thou to this end, the more to move me,  
 By thy short absence, to desire and love thee?  
 Why frowns my sweet? Why won't my saint confer  
 Favours on me, her fierce idolater?  
 Why are those looks, those looks the which have  
     been  
 Time-past so fragrant, sickly now drawn in  
 Like a dull twilight? Tell me, and the fault  
 I'll expiate with sulphur, hair and salt;  
 And, with the crystal humour of the spring,  
 Purge hence the guilt and kill this quarrelling.

*Convinces*, overcomes.

\* The sun. (Note in the original edition.)

*Ithaca*, the home of the wanderer Ulysses.

Wo't thou not smile or tell me what's amiss ?  
 Have I been cold to hug thee, too remiss,  
 Too temp'rate in embracing ? Tell me, has desire  
 To thee-ward died i' th' embers, and no fire  
 Left in this rak'd-up ash-heap as a mark  
 To testify the glowing of a spark ?  
 Have I divorc'd thee only to combine  
 In hot adult'ry with another wine ?  
 True, I confess I left thee, and appeal  
 'Twas done by me more to confirm my zeal  
 And double my affection on thee, as do those  
 Whose love grows more inflam'd by being foes.  
 But to forsake thee ever, could there be  
 A thought of such-like possibility ?  
 When thou thyself dar'st say thy isles shall lack  
 Grapes before Herrick leaves canary sack,  
 Thou mak'st me airy, active to be borne,  
 Like Iphiclus, upon the tops of corn.  
 Thou mak'st me nimble, as the winged hours,  
 To dance and caper on the heads of flowers,  
 And ride the sunbeams. Can there be a thing  
 Under the heavenly Isis \* that can bring  
 More love unto my life, or can present  
 My genius with a fuller blandishment ?  
 Illustrious idol ! could th' Egyptians seek  
 Help from the garlic, onion and the leek  
 And pay no vows to thee, who wast their best  
 God, and far more transcendent than the rest ?

*Iphiclus* won the foot-race at the funeral games of Pelias.

\* The moon. (Note in the original edition.)

Had Cassius, that weak water-drinker, known  
Thee in thy vine, or had but tasted one  
Small chalice of thy frantic liquor, he,  
As the wise Cato, had approv'd of thee.  
Had not Jove's son, \* that brave Tirynthian swain,  
Invited to the Thesbian banquet, ta'en  
Full goblets of thy gen'rous blood, his sprite  
Ne'er had kept heat for fifty maids that night.  
Come, come and kiss me ; love and lust commends  
Thee and thy beauties ; kiss, we will be friends  
Too strong for fate to break us. Look upon  
Me with that full pride of complexion  
As queens meet queens, or come thou unto me  
As Cleopatra came to Anthony,  
When her high carriage did at once present  
To the triumvir love and wonderment.  
Swell up my nerves with spirit ; let my blood  
Run through my veins like to a hasty flood.  
Fill each part full of fire, active to do  
What thy commanding soul shall put it to ;  
And till I turn apostate to thy love,  
Which here I vow to serve, do not remove  
Thy fires from me, but Apollo's curse  
Blast these-like actions, or a thing that's worse.  
When these circumstants shall but live to see  
The time that I prevaricate from thee.  
Call me the son of beer, and then confine  
Me to the tap, the toast, the turf ; let wine

\* Hercules. (Note in the original edition.)  
*Circumstants*, surroundings.

Ne'er shine upon me ; may my numbers all  
 Run to a sudden death and funeral.  
 And last, when thee, dear spouse, I disavow,  
 Ne'er may prophetic Daphne crown my brow.

## 198. IMPOSSIBILITIES TO HIS FRIEND.

My faithful friend, if you can see  
 The fruit to grow up, or the tree ;  
 If you can see the colour come  
 Into the blushing pear or plum ;  
 If you can see the water grow  
 To cakes of ice or flakes of snow ;  
 If you can see that drop of rain  
 Lost in the wild sea once again ;  
 If you can see how dreams do creep  
 Into the brain by easy sleep :  
 Then there is hope that you may see  
 Her love me once who now hates me.

201. TO LIVE MERRILY AND TO TRUST TO GOOD  
 VERSES.

Now is the time for mirth,  
 Nor cheek or tongue be dumb ;  
 For, with the flowery earth,  
 The golden pomp is come.

The golden pomp is come ;  
 For now each tree does wear,  
 Made of her pap and gum,  
 Rich beads of amber here.

Now reigns the rose, and now  
 Th' Arabian dew besmears  
 My uncontrolled brow  
 And my retorted hairs.

Homer, this health to thee,  
 In sack of such a kind  
 That it would make thee see  
 Though thou wert ne'er so blind.

Next, Virgil I'll call forth  
 To pledge this second health  
 In wine, whose each cup's worth  
 An Indian commonwealth.

A goblet next I'll drink  
 To Ovid, and suppose,  
 Made he the pledge, he'd think  
 The world had all one nose.

Then this immensive cup  
 Of aromatic wine,  
 Catullus, I quaff up  
 To that terse muse of thine.

Wild I am now with heat:  
 O Bacchus, cool thy rays!  
 Or, frantic, I shall eat  
 Thy thyrses and bite the bays.

*Retorted*, bound back, "retorto crine," *Martial*.  
*Immensive*, measureless.



Round, round the roof does run,  
 And, being ravish'd thus,  
 Come, I will drink a tun  
 To my Propertius.

Now, to Tibullus, next,  
 This flood I drink to thee :  
 But stay, I see a text  
 That this presents to me.

Behold, Tibullus lies  
 Here burnt, whose small return  
 Of ashes scarce suffice  
 To fill a little urn.

Trust to good verses then ;  
 They only will aspire  
 When pyramids, as men,  
 Are lost i' th' funeral fire.

And when all bodies meet  
 In Lethe to be drown'd,  
 Then only numbers sweet  
 With endless life are crown'd.

## 202. FAIR DAYS: OR, DAWNS DECEITFUL.

FAIR was the dawn, and but e'en now the skies  
 Show'd like to cream inspir'd with strawberries,  
 But on a sudden all was chang'd and gone  
 That smil'd in that first sweet complexion.  
 Then thunder-claps and lightning did conspire  
 To tear the world, or set it all on fire.  
 What trust to things below, whenas we see,  
 As men, the heavens have their hypocrisy ?

## 203. LIPS TONGUELESS.

FOR my part, I never care  
For those lips that tongue-tied are :  
Tell-tales I would have them be  
Of my mistress and of me.  
Let them prattle how that I  
Sometimes freeze and sometimes fry :  
Let them tell how she doth move  
Fore or backward in her love :  
Let them speak by gentle tones,  
One and th' other's passions :  
How we watch, and seldom sleep ;  
How by willows we do weep ;  
How by stealth we meet, and then  
Kiss, and sigh, so part again.  
This the lips we will permit  
For to tell, not publish it.

## 204. TO THE FEVER, NOT TO TROUBLE JULIA.

THOU'ST dar'd too far ; but, fury, now forbear  
To give the least disturbance to her hair :  
But less presume to lay a plait upon  
Her skin's most smooth and clear expansion.  
'Tis like a lawny firmament as yet,  
Quite dispossess'd of either fray or fret.  
Come thou not near that film so finely spread,  
Where no one piece is yet unlevelled.  
This if thou dost, woe to thee, fury, woe,  
I'll send such frost, such hail, such sleet, and snow,

Such flesh-quakes, palsies, and such fears as shall  
Dead thee to th' most, if not destroy thee all.  
And thou a thousand thousand times shalt be  
More shak'd thyself than she is scorch'd by thee.

## 205. TO VIOLETS.

WELCOME, maids-of-honour!  
You do bring  
In the spring,  
And wait upon her.

She has virgins many,  
Fresh and fair;  
Yet you are  
More sweet than any.

You're the maiden posies,  
And so grac'd  
To be plac'd  
'Fore damask roses.

Yet, though thus respected,  
By-and-by  
Ye do lie,  
Poor girls, neglected.

## 207. TO CARNATIONS. A SONG.

STAY while ye will, or go  
 And leave no scent behind ye :  
 Yet, trust me, I shall know  
 The place where I may find ye.

Within my Lucia's cheek,  
 Whose livery ye wear,  
 Play ye at hide or seek,  
 I'm sure to find ye there.

## 208. TO THE VIRGINS, TO MAKE MUCH OF TIME.

GATHER ye rosebuds while ye may,  
 Old time is still a-flying :  
 And this same flower that smiles to-day  
 To-morrow will be dying.

The glorious lamp of heaven, the sun,  
 The higher he's a-getting,  
 The sooner will his race be run,  
 And nearer he's to setting.

That age is best which is the first,  
 When youth and blood are warmer ;  
 But being spent, the worse, and worst  
 Times still succeed the former.

Then be not coy, but use your time,  
 And while ye may go marry :  
 For having lost but once your prime  
 You may for ever tarry.

## 209. SAFETY TO LOOK TO ONESELF.

FOR my neighbour I'll not know,  
 Whether high he builds or no :  
 Only this I'll look upon,  
 Firm be my foundation.  
 Sound or unsound, let it be !  
 'Tis the lot ordain'd for me.  
 He who to the ground does fall  
*Has not whence to sink at all.*

## 210. TO HIS FRIEND, ON THE UNTUNABLE TIMES.

PLAY I could once ; but, gentle friend, you see  
 My harp hung up here on the willow tree.  
 Sing I could once ; and bravely, too, inspire  
 With luscious numbers my melodious lyre.  
 Draw I could once, although not stocks or stones,  
 Amphion-like, men made of flesh and bones,  
 Whither I would ; but ah ! I know not how,  
 I feel in me this transmutation now.  
 Grief, my dear friend, has first my harp unstrung,  
 Wither'd my hand, and palsy-struck my tongue.

## 211. HIS POETRY HIS PILLAR.

ONLY a little more  
     I have to write,  
     Then I'll give o'er,  
 And bid the world good-night.

'Tis but a flying minute  
That I must stay,  
Or linger in it ;  
And then I must away.

O time that cut'st down all  
And scarce leav'st here  
Memorial  
Of any men that were.

How many lie forgot  
In vaults beneath ?  
And piecemeal rot  
Without a fame in death ?

Behold this living stone  
I rear for me,  
Ne'er to be thrown  
Down, envious Time, by thee.

Pillars let some set up  
If so they please :  
Here is my hope  
And my Pyramides.

212. SAFETY ON THE SHORE.

WHAT though the sea be calm ? Trust to the shore ,  
Ships have been drown'd where late they danc'd  
before.

213. A PASTORAL UPON THE BIRTH OF PRINCE CHARLES. PRESENTED TO THE KING, AND SET BY MR. NIC. LANIERE.

*The Speakers, Mirtillo, Amintas and Amarillis.*

*Amin.* Good-day, Mirtillo. *Mirt.* And to you no less,

And all fair signs lead on our shepherdess.

*Amar.* With all white luck to you. *Mirt.* But say, what news

Stirs in our sheep-walk? *Amin.* None, save that my ewes,

My wethers, lambs, and wanton kids are well,

Smooth, fair and fat! none better I can tell:

Or that this day Menalcas keeps a feast

For his sheep-shearers. *Mirt.* True, these are the least;

But, dear Amintas and sweet Amarillis,

Rest but a while here, by this bank of lilies,

And lend a gentle ear to one report

The country has. *Amin.* From whence? *Amar.*

From whence? *Mirt.* The Court.

Three days before the shutting in of May

(With whitest wool be ever crown'd that day!)

To all our joy a sweet-fac'd child was born,

More tender than the childhood of the morn.

*Chor.* Pan pipe to him, and bleats of lambs and sheep

Let lullaby the pretty prince asleep!

*White, favourable.*

*Mirt.* And that his birth should be more singular  
At noon of day was seen a silver star,  
Bright as the wise men's torch which guided them  
To God's sweet babe, when born at Bethlehem ;  
While golden angels (some have told to me)  
Sung out his birth with heavenly minstrelsy.

*Amin.* O rare ! But is't a trespass if we three  
Should wend along his babyship to see ?

*Mirt.* Not so, not so.

*Chor.* But if it chance to prove  
At most a fault, 'tis but a fault of love.

*Amar.* But, dear Mirtillo, I have heard it told  
Those learned men brought incense, myrrh and gold  
From countries far, with store of spices sweet,  
And laid them down for offerings at his feet.

*Mirt.* 'Tis true, indeed : and each of us will bring  
Unto our smiling and our blooming king  
A neat, though not so great an offering.

*Amar.* A garland for my gift shall be  
Of flowers ne'er suck'd by th' thieving bee ;  
And all most sweet ; yet all less sweet than he.

*Amint.* And I will bear, along with you,  
Leaves dropping down the honeyed dew,  
With oaten pipes as sweet as new.

*Mirt.* And I a sheep-hook will bestow,  
To have his little kingship know,  
As he is prince, he's shepherd too.

*Chor.* Come, let's away, and quickly let's be dress'd,  
And quickly give—*the swiftest grace is best.*  
And when before him we have laid our treasures,  
We'll bless the babe, then back to country pleasures.



## 214. TO THE LARK.

GOOD speed, for I this da,  
Betimes my matins say :

Because I do  
Begin to woo,  
Sweet-singing lark,  
Be thou the clerk,  
And know thy when  
To say, Amen.

And if I prove  
Bless'd in my love,  
Then thou shalt be  
High-priest to me,  
At my return,  
To incense burn ;  
And so to solemnise  
Love's and my sacrifice.

## 215. THE BUBBLE. A SONG.

To my revenge and to her desperate fears  
Fly, thou made bubble of my sighs and tears.  
In the wild air when thou hast rolled about,  
And, like a blasting planet, found her out,  
Stoop, mount, pass by to take her eye, then glare  
Like to a dreadful comet in the air :  
Next, when thou dost perceive her fixed sight  
For thy revenge to be most opposite,  
Then, like a globe or ball of wild-fire, fly,  
And break thyself in shivers on her eye.

## 216. A MEDITATION FOR HIS MISTRESS.

You are a tulip seen to-day,  
 But, dearest, of so short a stay  
 That where you grew scarce man can say.

You are a lovely July-flower,  
 Yet one rude wind or ruffling shower  
 Will force you hence, and in an hour.

You are a sparkling rose i' th' bud,  
 Yet lost ere that chaste flesh and blood  
 Can show where you or grew or stood.

You are a full-spread, fair-set vine,  
 And can with tendrils love entwine,  
 Yet dried ere you distil your wine.

You are like balm enclosed well  
 In amber, or some crystal shell,  
 Yet lost ere you transfuse your smell.

You are a dainty violet,  
 Yet wither'd ere you can be set  
 Within the virgin's coronet.

You are the queen all flowers among,  
 But die you must, fair maid, ere long,  
 As he, the maker of this song.

217. THE BLEEDING HAND; OR, THE SPRIG OF  
 EGLANTINE GIVEN TO A MAID.

FROM this bleeding hand of mine  
 Take this sprig of eglantine,

Which, though sweet unto your smell,  
 Yet the fretful briar will tell,  
 He who plucks the sweets shall prove  
 Many thorns to be in love.

## 218. LYRIC FOR LEGACIES.

GOLD I've none, for use or show,  
 Neither silver to bestow  
 At my death ; but this much know,  
 That each lyric here shall be  
 Of my love a legacy,  
 Left to all posterity.  
 Gentle friends, then do but please  
 To accept such coins as these  
 As my last remembrances.

219. A DIRGE UPON THE DEATH OF THE RIGHT  
 VALIANT LORD, BERNARD STUART.

HENCE, hence, profane ! soft silence let us have  
 While we this trental sing about thy grave.

Had wolves or tigers seen but thee,  
 They would have showed civility ;  
 And, in compassion of thy years,  
 Washed those thy purple wounds with tears.  
 But since thou'rt slain, and in thy fall  
 The drooping kingdom suffers all ;

*Trental*, a dirge ; but see Note.

*Chor.* This we will do, we'll daily come  
 And offer tears upon thy tomb :  
 And if that they will not suffice,  
 Thou shalt have souls for sacrifice.

Sleep in thy peace, while we with spice perfume thee,  
 And cedar wash thee, that no times consume thee.

Live, live thou dost, and shalt ; for why ?  
*Souls do not with their bodies die :*  
 Ignoble offsprings, they may fall  
 Into the flames of funeral :  
 Whenas the chosen seed shall spring  
 Fresh, and for ever flourishing.

*Chor.* And times to come shall, weeping, read thy  
 glory  
 Less in these marble stones than in thy  
 story.

220. TO PERENNA, A MISTRESS.

DEAR Perenna, prithee come  
 And with smallage dress my tomb :  
 Add a cypress sprig thereto,  
 With a tear, and so Adieu.

*Cedar*, oil of cedar.

*Smallage*, water-parsley.

223. THE FAIRY TEMPLE; OR, OBERON'S CHAPEL  
DEDICATED TO MR. JOHN MERRIFIELD, COUN-  
SELLOR-AT-LAW.

RARE temples thou hast seen, I know,  
And rich for in and outward show :  
Survey this chapel, built alone,  
Without or lime, or wood, or stone :  
Then say if one thou'st seen more fine  
Than this, the fairies' once, now thine.

## THE TEMPLE.

A WAY enchased with glass and beads  
There is, that to the chapel leads :  
Whose structure, for his holy rest,  
Is here the halcyon's curious nest :  
Into the which who looks shall see  
His temple of idolatry,  
Where he of godheads has such store,  
As Rome's pantheon had not more.  
His house of Rimmon this he calls,  
Girt with small bones instead of walls.  
First, in a niche, more black than jet,  
His idol-cricket there is set :  
Then in a polished oval by  
There stands his idol-beetle-fly :  
Next in an arch, akin to this,  
His idol-canker seated is :

*Halcyon*, king-fisher.

Then in a round is placed by these  
 His golden god, Cantharides.  
 So that, where'er ye look, ye see,  
 No capital, no cornice free,  
 Or frieze, from this fine frippery.  
 Now this the fairies would have known,  
 Theirs is a mixed religion :  
 And some have heard the elves it call  
 Part pagan, part papistical.  
 If unto me all tongues were granted,  
 I could not speak the saints here painted.  
 Saint Tit, Saint Nit, Saint Is, Saint Itis,  
 Who 'gainst Mab's-state placed here right is ;  
 Saint Will o' th' Wisp, of no great bigness,  
 But *alias* called here *Fatuus ignis* ;  
 Saint Frip, Saint Trip, Saint Fill, Saint Fillie  
 Neither those other saintships will I  
 Here go about for to recite  
 Their number, almost infinite,  
 Which one by one here set down are  
 In this most curious calendar.  
 First, at the entrance of the gate  
 A little puppet-priest doth wait,  
 Who squeaks to all the comers there :  
 "*Favour your tongues who enter here ;  
 Pure hands bring hither without stain.*"  
 A second pules : "*Hence, hence, profane !*"  
 Hard by, i' th' shell of half a nut,

*Saint Tit*, etc., see Note.

*Mab's-state*, Mab's chair of state.

The holy-water there is put :  
 A little brush of squirrel's hairs  
 (Composed of odd, not even pairs,)  
 Stands in the platter, or close by,  
 To purge the fairy family.  
 Near to the altar stands the priest,  
 There offering up the Holy Grist,  
 Ducking in mood and perfect tense,  
 With (much-good-do-'t him) reverence.  
 The altar is not here four-square,  
 Nor in a form triangular,  
 Nor made of glass, or wood, or stone,  
 But of a little transverse bone ;  
 Which boys and bruckel'd children call  
 (Playing for points and pins) cockal.  
 Whose linen drapery is a thin  
 Subtile and ductile codlin's skin :  
 Which o'er the board is smoothly spread  
 With little seal-work damasked.  
 The fringe that circumbinds it too  
 Is spangle-work of trembling dew,  
 Which, gently gleaming, makes a show  
 Like frost-work glitt'ring on the snow.  
 Upon this fetuous board doth stand  
 Something for show-bread, and at hand,  
 Just in the middle of the altar,

*Bruckel'd*, begrimed.

*Cockal*, a game played with four huckle-bones.

*Codlin*, an apple.

*Fetuous*, feat, neat.

Upon an end, the fairy-psalter,  
 Grac'd with the trout-flies' curious wings,  
 Which serve for watchet ribbonings.  
 Now, we must know, the elves are led  
 Right by the rubric which they read.  
 And, if report of them be true,  
 They have their text for what they do ;  
 Aye, and their book of canons too.  
 And, as Sir Thomas Parson tells,  
 They have their book of articles ;  
 And, if that fairy-knight not lies,  
 They have their book of homilies ;  
 And other scriptures that design  
 A short but righteous discipline.  
 The basin stands the board upon  
 To take the free oblation :  
 A little pin-dust, which they hold  
 More precious than we prize our gold  
 Which charity they give to many  
 Poor of the parish, if there's any.  
 Upon the ends of these neat rails,  
 Hatch'd with the silver-light of snails,  
 The elves in formal manner fix  
 Two pure and holy candlesticks :  
 In either which a small tall bent  
 Burns for the altar's ornament.  
 For sanctity they have to these

*Watchet*, pale blue.

*Hatch'd*, inlaid.

*Bent*, bent grass.



Their curious copes and surplices  
Of cleanest cobweb hanging by  
In their religious vestery.  
They have their ash-pans and their brooms  
To purge the chapel and the rooms ;  
Their many mumbling Mass-priests here,  
And many a dapper chorister,  
Their ush'ring vergers, here likewise  
Their canons and their chanteries.  
Of cloister-monks they have enow,  
Aye, and their abbey-lubbers too ;  
And, if their legend do not lie,  
They much affect the papacy.  
And since the last is dead, there's hope  
*Elf Boniface shall next be pope.*  
They have their cups and chalices ;  
Their pardons and indulgences ;  
Their beads of nits, bells, books, and wax  
Candles, forsooth, and other knacks ;  
Their holy oil, their fasting spittle ;  
Their sacred salt here, not a little ;  
Dry chips, old shoes, rags, grease and bones ;  
Beside their fumigations  
To drive the devil from the cod-piece  
Of the friar (of work an odd piece).  
Many a trifle, too, and trinket,  
And for what use, scarce man would think it.  
Next, then, upon the chanters' side  
An apple's core is hung up dri'd,  
With rattling kernels, which is rung  
To call to morn and even-song.

*Nits, nuts.*

The saint to which the most he prays  
 And offers incense nights and days,  
 The lady of the lobster is,  
 Whose foot-pace he doth stroke and kiss ;  
 And humbly chives of saffron brings  
 For his most cheerful offerings.  
 When, after these, h'as paid his vows  
 He lowly to the altar bows ;  
 And then he dons the silk-worm's shed,  
 Like a Turk's turban on his head,  
 And reverently departeth thence,  
 Hid in a cloud of frankincense,  
 And by the glow-worm's light well guided,  
 Goes to the feast that's now provided.

224. TO MISTRESS KATHERINE BRADSHAW, THE  
 LOVELY, THAT CROWNED HIM WITH LAUREL.

MY muse in meads has spent her many hours,  
 Sitting, and sorting several sorts of flowers  
 To make for others garlands, and to set  
 On many a head here many a coronet ;  
 But, amongst all encircled here, not one  
 Gave her a day of coronation,  
 Till you, sweet mistress, came and interwove  
 A laurel for her, ever young as love—  
 You first of all crown'd her : she must of due  
 Render for that a crown of life to you.

*The lady of the lobster*, part of the lobster's apparatus  
 for digestion.

*Foot-pace*, a mat.

*Chives*, shreds.

## 225. THE PLAUDITE, OR END OF LIFE.

IF, after rude and boisterous seas,  
 My wearied pinnace here finds ease ;  
 If so it be I've gained the shore  
 With safety of a faithful oar ;  
 If, having run my barque on ground,  
 Ye see the aged vessel crown'd :  
 What's to be done, but on the sands  
 Ye dance and sing and now clap hands ?  
 The first act's doubtful, but we say  
 It is the last commends the play.

226. TO THE MOST VIRTUOUS MISTRESS POT, WHO  
 MANY TIMES ENTERTAINED HIM.

WHEN I through all my many poems look,  
 And see yourself to beautify my book,  
 Methinks that only lustre doth appear  
 A light fulfilling all the region here.  
 Gild still with flames this firmament, and be  
 A lamp eternal to my poetry.  
 Which, if it now or shall hereafter shine,  
 'Twas by your splendour, lady, not by mine.  
 The oil was yours ; and that I owe for yet :  
*He pays the half who does confess the debt.*

## 227. TO MUSIC, TO BECALM HIS FEVER.

CHARM me asleep and melt me so  
 With thy delicious numbers,  
 That, being ravished, hence I go  
 Away in easy slumbers.

Ease my sick head  
And make my bed,  
Thou power that canst sever  
From me this ill ;  
And quickly still,  
Though thou not kill,  
My fever.

Thou sweetly canst convert the same  
From a consuming fire  
Into a gentle-licking flame,  
And make it thus expire.  
Then make me weep  
My pains asleep ;  
And give me such repose  
That I, poor I,  
May think thereby  
I live and die  
'Mongst roses.

Fall on me like a silent dew,  
Or like those maiden showers  
Which, by the peep of day, do strew  
A baptism o'er the flowers.  
Melt, melt my pains  
With thy soft strains ;  
That, having ease me given,  
With full delight  
I leave this light,  
And take my flight  
For heaven.

## 228. UPON A GENTLEWOMAN WITH A SWEET VOICE.

So long you did not sing or touch your lute,  
 We knew 'twas flesh and blood that there sat mute.  
 But when your playing and your voice came in,  
 'Twas no more you then, but a cherubin.

## 229. UPON CUPID.

As lately I a garland bound,  
 'Mongst roses I there Cupid found;  
 I took him, put him in my cup,  
 And drunk with wine, I drank him up.  
 Hence then it is that my poor breast  
 Could never since find any rest.

## 230. UPON JULIA'S BREASTS.

DISPLAY thy breasts, my Julia—there let me  
 Behold that circummortal purity,  
 Between whose glories there my lips I'll lay,  
 Ravish'd in that fair *via lactea*.

## 231. BEST TO BE MERRY.

FOOLS are they who never know  
 How the times away do go;  
 But for us, who wisely see  
 Where the bounds of black death be,  
 Let's live merrily, and thus  
 Gratify the Genius.

*Circummortal*, more than mortal.

## 232. THE CHANGES TO CORINNA.

BE not proud, but now incline  
 Your soft ear to discipline.  
 You have changes in your life—  
 Sometimes peace and sometimes strife ;  
 You have ebbs of face and flows,  
 As your health or comes or goes ;  
 You have hopes, and doubts, and fears  
 Numberless, as are your hairs.  
 You have pulses that do beat  
 High, and passions less of heat.  
 You are young, but must be old,  
 And, to these, ye must be told  
 Time ere long will come and plough  
 Loathed furrows in your brow :  
 And the dimness of your eye  
 Will no other thing imply  
     But you must die  
     As well as I.

## 234. NEGLECT.

*Art quickens nature ; care will make a face ;  
 Neglected beauty perisheth apace.*

## 235. UPON HIMSELF.

MOP-EYED I am, as some have said,  
 Because I've lived so long a maid :  
 But grant that I should wedded be,  
     *Mop-eyed, shortsighted.*

Should I a jot the better see?  
No, I should think that marriage might,  
Rather than mend, put out the light.

## 236. UPON A PHYSICIAN.

THOU can'st to cure me, doctor, of my cold,  
And caught'st thyself the more by twenty fold:  
Prithee go home; and for thy credit be  
First cured thyself, then come and cure me.

## 238. TO THE ROSE. A SONG.

Go, happy rose, and interweave  
With other flowers, bind my love.  
Tell her, too, she must not be  
Longer flowing, longer free,  
That so oft has fetter'd me.

Say, if she's fretful, I have bands  
Of pearl and gold to bind her hands.  
Tell her, if she struggle still,  
I have myrtle rods (at will)  
For to tame, though not to kill.

Take thou my blessing, thus, and go  
And tell her this, but do not so,  
Lest a handsome anger fly,  
Like a lightning, from her eye,  
And burn thee up as well as I.

## 240. TO HIS BOOK.

THOU art a plant sprung up to wither never,  
But like a laurel to grow green for ever.

## 241. UPON A PAINTED GENTLEWOMAN.

MEN say y'are fair, and fair ye are, 'tis true ;  
But, hark ! we praise the painter now, not you.

## 243. DRAW-GLOVES.

AT draw-gloves we'll play,  
And prithee let's lay  
A wager, and let it be this :  
Who first to the sum  
Of twenty shall come,  
Shall have for his winning a kiss.

## 244. TO MUSIC, TO BECALM A SWEET-SICK YOUTH.

CHARMS, that call down the moon from out her  
sphere,  
On this sick youth work your enchantments here :  
Bind up his senses with your numbers so  
As to entrance his pain, or cure his woe.  
Fall gently, gently, and a while him keep  
Lost in the civil wilderness of sleep :  
That done, then let him, dispossessed of pain,  
Like to a slumb'ring bride, awake again.

*Draw-gloves*, a game of talking by the fingers.



245. TO THE HIGH AND NOBLE PRINCE GEORGE, DUKE,  
MARQUIS, AND EARL OF BUCKINGHAM.

NEVER my book's perfection did appear  
Till I had got the name of Villars here :  
Now 'tis so full that when therein I look  
I see a cloud of glory fills my book.  
Here stand it still to dignify our Muse,  
Your sober handmaid, who doth wisely choose  
Your name to be a laureate wreath to her  
Who doth both love and fear you, honoured sir.

## 246. HIS RECANTATION.

LOVE, I recant,  
And pardon crave  
That lately I offended ;  
But 'twas,  
Alas !  
To make a brave,  
But no disdain intended.

No more I'll vaunt,  
For now I see  
Thou only hast the power  
To find  
And bind  
A heart that's free,  
And slave it in an hour.

## 247. THE COMING OF GOOD LUCK.

So good luck came, and on my roof did light,  
Like noiseless snow, or as the dew of night :  
Not all at once, but gently, as the trees  
Are by the sunbeams tickled by degrees.

## 248. THE PRESENT ; OR, THE BAG OF THE BEE.

FLY to my mistress, pretty pilfering bee,  
And say thou bring'st this honey bag from me :  
When on her lip thou hast thy sweet dew placed.  
Mark if her tongue but slyly steal a taste.  
If so, we live ; if not, with mournful hum  
Toll forth my death ; next, to my burial come.

## 249. ON LOVE.

Love bade me ask a gift,  
And I no more did move  
But this, that I might shift  
Still with my clothes my love :  
That favour granted was ;  
Since which, though I love many,  
Yet so it comes to pass  
That long I love not any.

250. THE HOCK-CART OR HARVEST HOME. TO THE  
RIGHT HONOURABLE MILDMAY, EARL OF WEST-  
MORELAND.

COME, sons of summer, by whose toil  
We are the lords of wine and oil:  
By whose tough labours and rough hands  
We rip up first, then reap our lands.  
Crowned with the ears of corn, now come,  
And to the pipe sing harvest home.  
Come forth, my lord, and see the cart  
Dressed up with all the country art:  
See here a maukin, there a sheet,  
As spotless pure as it is sweet:  
The horses, mares, and frisking fillies,  
Clad all in linen white as lilies.  
The harvest swains and wenches bound  
For joy, to see the hock-cart crowned.  
About the cart, hear how the rout  
Of rural younglings raise the shout;  
Pressing before, some coming after,  
Those with a shout, and these with laughter.  
Some bless the cart, some kiss the sheaves,  
Some prank them up with oaken leaves:  
Some cross the fill-horse, some with great  
Devotion stroke the home-borne wheat:  
While other rustics, less attent  
To prayers than to merriment,  
Run after with their breeches rent.  
Well, on, brave boys, to your lord's hearth,

*Maukin.* a cloth.      *Fill-horse,* shaft-horse.

Glitt'ring with fire, where, for your mirth,  
 Ye shall see first the large and chief  
 Foundation of your feast, fat beef:  
 With upper stories, mutton, veal  
 And bacon (which makes full the meal),  
 With sev'ral dishes standing by,  
 As here a custard, there a pie,  
 And here all-tempting frumenty.  
 And for to make the merry cheer,  
 If smirking wine be wanting here,  
 There's that which drowns all care, stout beer;  
 Which freely drink to your lord's health,  
 Then to the plough, the commonwealth,  
 Next to your flails, your fans, your fats,  
 Then to the maids with wheaten hats:  
 To the rough sickle, and crook'd scythe,  
 Drink, frolic boys, till all be blithe.  
 Feed, and grow fat; and as ye eat  
 Be mindful that the lab'ring neat,  
 As you, may have their fill of meat.  
 And know, besides, ye must revoke  
 The patient ox unto the yoke,  
 And all go back unto the plough  
 And harrow, though they're hanged up now.  
 And, you must know, your lord's word's true,  
 Feed him ye must, whose food fills you;  
 And that this pleasure is like rain,  
 Not sent ye for to drown your pain,  
 But for to make it spring again.

*Frumenty*, wheat boiled in milk.

*Fats*, vats.

## 251. THE PERFUME.

TO-MORROW, Julia, I betimes must rise,  
For some small fault to offer sacrifice :  
The altar's ready : fire to consume  
The fat ; breathe thou, and there's the rich perfume.

## 252. UPON HER VOICE.

LET but thy voice engender with the string,  
And angels will be born while thou dost sing.

## 253. NOT TO LOVE.

HE that will not love must be  
My scholar, and learn this of me :  
There be in love as many fears  
As the summer's corn has ears :  
Sighs, and sobs, and sorrows more  
Than the sand that makes the shore :  
Freezing cold and fiery heats,  
Fainting swoons and deadly sweats ;  
Now an ague, then a fever,  
Both tormenting lovers ever.  
Would'st thou know, besides all these,  
How hard a woman 'tis to please,  
How cross, how sullen, and how soon  
She shifts and changes like the moon.  
How false, how hollow she's in heart :  
And how she is her own least part :  
How high she's priz'd, and worth but small ;  
Little thou'lt love, or not at all.

## 254. TO MUSIC. A SONG.

MUSIC, thou queen of heaven, care-charming spell,  
 That strik'st a stillness into hell :  
 Thou that tam'st tigers, and fierce storms that rise,  
 With thy soul-melting lullabies,  
 Fall down, down, down from those thy chiming  
 spheres,  
 To charm our souls, as thou enchant'st our ears.

## 255. TO THE WESTERN WIND.

SWEET western wind, whose luck it is,  
 Made rival with the air,  
 To give Perenna's lip a kiss,  
 And fan her wanton hair.

Bring me but one, I'll promise thee,  
 Instead of common showers,  
 Thy wings shall be embalm'd by me,  
 And all beset with flowers.

256. UPON THE DEATH OF HIS SPARROW.  
AN ELEGY.

WHY do not all fresh maids appear  
 To work love's sampler only here,  
 Where spring-time smiles throughout the year  
 Are not here rosebuds, pinks, all flowers  
 Nature begets by th' sun and showers,  
 Met in one hearse-cloth to o'erspread  
 The body of the under-dead ?

Phil, the late dead, the late dead dear,  
 O! may no eye distil a tear  
 For you once lost, who weep not here!  
 Had Lesbia, too-too kind, but known  
 This sparrow, she had scorn'd her own:  
 And for this dead which under lies  
 Wept out her heart, as well as eyes.  
 But, endless peace, sit here and keep  
 My Phil the time he has to sleep;  
 And thousand virgins come and weep  
 To make these flowery carpets show  
 Fresh as their blood, and ever grow,  
 Till passengers shall spend their doom:  
 Not Virgil's gnat had such a tomb.

## 257. TO PRIMROSES FILLED WITH MORNING DEW.

WHY do ye weep, sweet babes? can tears  
     Speak grief in you,  
     Who were but born  
 Just as the modest morn  
     Teem'd her refreshing dew?  
 Alas! you have not known that shower  
     That mars a flower,  
     Nor felt th' unkind  
 Breath of a blasting wind,

*Phil*, otherwise Philip or Phip, was a pet name for a sparrow.

*Virgil's gnat*, the *Culex* attributed to Virgil.

Nor are ye worn with years,  
 Or warp'd as we,  
 Who think it strange to see  
 Such pretty flowers, like to orphans young,  
 To speak by tears before ye have a tongue.  
 Speak, whimp'ring younglings, and make known  
     The reason why  
     Ye droop and weep;  
 Is it for want of sleep?  
 Or childish lullaby?  
 Or that ye have not seen as yet  
     The violet?  
     Or brought a kiss  
 From that sweetheart to this?  
 No, no, this sorrow shown  
     By your tears shed  
 Would have this lecture read:  
 That things of greatest, so of meanest worth,  
 Conceived with grief are, and with tears brought forth.

## 258. HOW ROSES CAME RED.

ROSES at first were white,  
     Till they could not agree,  
 Whether my Sappho's breast  
     Or they more white should be.  
 But, being vanquish'd quite,  
     A blush their cheeks bespread;  
 Since which, believe the rest,  
     The roses first came red.



259. COMFORT TO A LADY UPON THE DEATH OF  
HER HUSBAND.

DRY your sweet cheek, long drown'd with sorrow's  
rain,  
Since, clouds dispers'd, suns gild the air again.  
Seas chafe and fret, and beat, and overboil,  
But turn soon after calm as balm or oil.  
Winds have their time to rage ; but when they cease  
The leafy trees nod in a still-born peace.  
Your storm is over ; lady, now appear  
Like to the peeping springtime of the year.  
Off then with grave clothes ; put fresh colours on,  
And flow and flame in your vermilion.  
Upon your cheek sat icicles awhile ;  
Now let the rose reign like a queen, and smile.

## 260. HOW VIOLETS CAME BLUE.

LOVE on a day, wise poets tell,  
Some time in wrangling spent,  
Whether the violets should excel,  
Or she, in sweetest scent.

But Venus having lost the day,  
Poor girls, she fell on you :  
And beat ye so, as some dare say,  
Her blows did make ye blue.

## 262. TO THE WILLOW-TREE.

THOU art to all lost love the best,  
 The only true plant found,  
 Wherewith young men and maids distres't,  
 And left of love, are crown'd.

When once the lover's rose is dead,  
 Or laid aside forlorn :  
 Then willow-garlands 'bout the head  
 Bedew'd with tears are worn.

When with neglect, the lovers' bane,  
 Poor maids rewarded be,  
 For their love lost, their only gain  
 Is but a wreath from thee.

And underneath thy cooling shade,  
 When weary of the light,  
 The love-spent youth and love-sick maid  
 Come to weep out the night.

263. MRS. ELIZ. WHEELER, UNDER THE NAME OF  
 THE LOST SHEPHERDESS.

AMONG the myrtles as I walk'd,  
 Love and my sighs thus intertalk'd :  
 Tell me, said I, in deep distress,  
 Where I may find my shepherdess.  
 Thou fool, said Love, know'st thou not this ?  
 In everything that's sweet she is.

In yond' carnation go and seek,  
 There thou shalt find her lip and cheek :  
 In that enamell'd pansy by,  
 There thou shalt have her curious eye :  
 In bloom of peach and rose's bud,  
 There waves the streamer of her blood.  
 'Tis true, said I, and thereupon  
 I went to pluck them one by one,  
 To make of parts a union :  
 But on a sudden all were gone.  
 At which I stopp'd ; said Love, these be  
 The true resemblances of thee ;  
 For, as these flowers, thy joys must die,  
 And in the turning of an eye :  
 And all thy hopes of her must wither,  
 Like those short sweets, ere knit together.

## 264. TO THE KING.

IF when these lyrics, Cæsar, you shall hear,  
 And that Apollo shall so touch your ear  
 As for to make this, that, or any one,  
 Number your own, by free adoption ;  
 That verse, of all the verses here, shall be  
 The heir to this *great realm of poetry*.

## 265. TO THE QUEEN.

Goddess of youth, and lady of the spring,  
 Most fit to be the consort to a king,  
 Be pleas'd to rest you in this sacred grove  
 Beset with myrtles, whose each leaf drops love.

Many a sweet-fac'd wood-nymph here is seen,  
 Of which chaste order you are now the queen :  
 Witness their homage when they come and strew  
 Your walks with flowers, and give their crowns to  
 you.

Your leafy throne, with lily-work possess,  
 And be both princess here and poetess.

266. THE POET'S GOOD WISHES FOR THE  
 MOST HOPEFUL AND HANDSOME PRINCE,  
 THE DUKE OF YORK.

MAY his pretty dukeship grow  
 Like t'a rose of Jericho :  
 Sweeter far than ever yet  
 Showers or sunshines could beget.  
 May the Graces and the Hours  
 Strew his hopes and him with flowers :  
 And so dress him up with love  
 As to be the chick of Jove.  
 May the thrice-three sisters sing  
 Him the sovereign of their spring :  
 And entitle none to be  
 Prince of Helicon but he.  
 May his soft foot, where it treads,  
 Gardens thence produce and meads :  
 And those meadows full be set  
 With the rose and violet.  
 May his ample name be known  
 To the last succession :  
 And his actions high be told  
 Through the world, but writ in gold.

267. TO ANTHEA, WHO MAY COMMAND HIM  
ANYTHING.

BID me to live, and I will live  
Thy Protestant to be,  
Or bid me love, and I will give  
A loving heart to thee.

A heart as soft, a heart as kind,  
A heart as sound and free  
As in the whole world thou canst find,  
That heart I'll give to thee.

Bid that heart stay, and it will stay  
To honour thy decree:  
Or bid it languish quite away,  
And't shall do so for thee.

Bid me to weep, and I will weep  
While I have eyes to see:  
And, having none, yet I will keep  
A heart to weep for thee.

Bid me despair, and I'll despair  
Under that cypress-tree:  
Or bid me die, and I will dare  
E'en death to die for thee.

Thou art my life, my love, my heart,  
The very eyes of me:  
And hast command of every part  
To live and die for thee.

## 268. PREVISION OR PROVISION.

*That prince takes soon enough the victor's room  
Who first provides not to be overcome.*

## 269. OBEDIENCE IN SUBJECTS.

*The gods to kings the judgment give to sway :  
The subjects only glory to obey.*

## 270. MORE POTENT, LESS PECCANT.

*He that may sin, sins least : leave to transgress  
Enfeebles much the seeds of wickedness.*

271. UPON A MAID THAT DIED THE DAY SHE WAS  
MARRIED.

THAT morn which saw me made a bride,  
The evening witness'd that I died.  
Those holy lights, wherewith they guide  
Unto the bed the bashful bride,  
Serv'd but as tapers for to burn  
And light my relics to their urn.  
This epitaph, which here you see,  
Supplied the epithalamy.

## 274. TO MEADOWS.

YE have been fresh and green,  
Ye have been fill'd with flowers,  
And ye the walks have been  
Where maids have spent their hours.

You have beheld how they  
 With wicker arks did come  
 To kiss and bear away  
 The richer cowslips home.

Y'ave heard them sweetly sing,  
 And seen them in a round:  
 Each virgin like a spring,  
 With honeysuckles crown'd.

But now we see none here  
 Whose silvery feet did tread,  
 And with dishevell'd hair  
 Adorn'd this smoother mead.

Like unthrifths, having spent  
 Your stock and needy grown,  
 Y'are left here to lament  
 Your poor estates, alone.

## 275. CROSSES.

THOUGH goods things answer many good intents,  
*Crosses do still bring forth the best events.*

## 276. MISERIES.

THOUGH hourly comforts from the gods we see,  
*No life is yet life-proof from misery.*

*Round, a rustic dance.*

## 278. TO HIS HOUSEHOLD GODS.

Rise, household gods, and let us go ;  
 But whither I myself not know.  
 First, let us dwell on rudest seas ;  
 Next, with severest savages ;  
 Last, let us make our best abode  
 Where human foot as yet ne'er trod :  
 Search worlds of ice, and rather there  
 Dwell than in loathed Devonshire.

## 279. TO THE NIGHTINGALE AND ROBIN REDBREAST.

WHEN I departed am, ring thou my knell,  
 Thou pitiful and pretty Philomel :  
 And when I'm laid out for a corse, then be  
 Thou sexton, redbreast, for to cover me.

280. TO THE YEW AND CYPRESS TO GRACE HIS  
FUNERAL.

BOTH you two have  
 Relation to the grave :  
 And where  
 The funeral-trump sounds, you are there,  
 I shall be made,  
 Ere long, a fleeting shade :  
 Pray, come  
 And do some honour to my tomb.  
 Do not deny  
 My last request ; for I  
 Will be  
 Thankful to you, or friends, for me.



## 281. I CALL AND I CALL.

I CALL, I call: who do ye call?  
 The maids to catch this cowslip ball:  
 But since these cowslips fading be,  
 Troth, leave the flowers, and, maids, take me.  
 Yet, if that neither you will do,  
 Speak but the word and I'll take you.

## 282. ON A PERFUMED LADY.

You say you're sweet; how should we know  
 Whether that you be sweet or no?  
 From powders and perfumes keep free,  
 Then we shall smell how sweet you be.

283. A NUPTIAL SONG OR EPITHALAMY ON SIR  
CLIPSEBY CREW AND HIS LADY.

WHAT'S that we see from far? the spring of day  
 Bloom'd from the east, or fair enjewell'd May  
     Blown out of April, or some new  
     Star filled with glory to our view,  
         Reaching at heaven.  
 To add a nobler planet to the seven?  
     Say, or do we not descry  
 Some goddess in a cloud of tiffany  
     To move, or rather the  
 Emergent Venus from the sea?

*Tiffany, gauze.*

'Tis she ! 'tis she ! or else some more divine  
 Enlightened substance ; mark how from the shrine  
     Of holy saints she paces on,  
     Treading upon vermilion  
         And amber : spicing  
 the chaft air with fumes of Paradise.  
     Then come on, come on and yield  
 A savour like unto a blessed field  
         When the bedabbled morn  
     Washes the golden ears of corn.

See where she comes ; and smell how all the street  
 Breathes vineyards and pomegranates : O how sweet !  
     As a fir'd altar is each stone,  
     Perspiring pounded cinnamon.  
         The phoenix' nest,  
 Built up of odours, burneth in her breast.  
     Who, therein, would not consume  
 His soul to ash-heaps in that rich perfume ?  
         Bestroking fate the while  
     He burns to embers on the pile.

Hymen, O Hymen ! tread the sacred ground ;  
 Show thy white feet and head with marjoram  
     crown'd :  
     Mount up thy flames and let thy torch  
     Display the bridegroom in the porch,  
         In his desires  
 More towering, more disparkling than thy fires :

*More disparkling, more widespreading.*

Show her how his eyes do turn  
 And roll about, and in their motions burn  
     Their balls to cinders : haste  
 Or else to ashes he will waste.

Glide by the banks of virgins, then, and pass  
 The showers of roses, lucky four-leav'd grass :  
     The while the cloud of younglings sing  
     And drown ye with a flowery spring ;  
         While some repeat  
 Your praise and bless you, sprinkling you with  
     wheat ;  
     While that others do divine,  
*Bless'd is the bride on whom the sun doth shine ;*  
     And thousands gladly wish  
 You multiply as doth a fish.

And, beauteous bride, we do confess y'are wise  
 In dealing forth these bashful jealousies :  
     In love's name do so ; and a price  
     Set on yourself by being nice :  
         But yet take heed ;  
 What now you seem be not the same indeed,  
     And turn apostate : love will,  
 Part of the way be met or sit stone-still.  
     On, then, and though you slow-  
 ly go, yet, howsoever, go.

And now y'are entered ; see the coddled cook  
 Runs from his torrid zone to pry and look

*Nice*, fastidious.  
*Coddled*, lit. boiled.

And bless his dainty mistress : see  
 The aged point out, " This is she  
     Who now must sway  
 The house (love shield her) with her yea and nay " :  
 And the smirk butler thinks it  
 Sin in's napery not to express his wit ;  
     Each striving to devise  
 Some gin wherewith to catch your eyes.

To bed, to bed, kind turtles, now, and write  
 This the short'st day, and this the longest night ;  
     But yet too short for you : 'tis we  
     Who count this night as long as three,  
         Lying alone,  
 Telling the clock strike ten, eleven, twelve, one.  
     Quickly, quickly then prepare,  
 And let the young men and the bride-maids share  
     Your garters ; and their joints  
 Encircle with the bridegroom's points.

By the bride's eyes, and by the teeming life  
 Of her green hopes, we charge ye that no strife  
     (Farther than gentleness tends) gets place  
     Among ye, striving for her lace :  
         O do not fall  
 Foul in these noble pastimes, lest ye call  
     Discord in, and so divide  
 The youthful bridegroom and the fragrant bride :  
     Which love forfend ; but spoken  
 Be't to your praise, no peace was broken.

*Lace, girdle.*

Strip her of springtime, tender-whimpering maids,  
 Now autumn's come, when all these flowery aids  
 Of her delays must end ; dispose  
 That lady-smock, that pansy, and that rose  
 Neatly apart,

But for prick-madam and for gentle-heart,  
 And soft maidens'-blush, the bride

Makes holy these, all others lay aside :

Then strip her, or unto her  
 Let him come who dares undo her.

And to enchant ye more, see everywhere  
 About the roof a siren in a sphere,  
 As we think, singing to the din  
 Of many a warbling cherubin.

O mark ye how

The soul of nature melts in numbers : now

See, a thousand Cupids fly

To light their tapers at the bride's bright eye.

To bed, or her they'll tire,  
 Were she an element of fire.

And to your more bewitching, see, the proud  
 Plump bed bear up, and swelling like a cloud,  
 Tempting the two too modest ; can

Ye see it brusle like a swan,

And you be cold

To meet it when it woos and seems to fold

The arms to hug it ? Throw, throw

Yourselves into the mighty overflow

Of that white pride, and drown  
 The night with you in floods of down.

*Brusle*, raise its feathers.

The bed is ready, and the maze of love  
 Looks for the treaders ; everywhere is wove  
     Wit and new mystery ; read, and  
     Put in practice, to understand  
         And know each wile,  
 Each hieroglyphic of a kiss or smile ;  
     And do it to the full ; reach  
 High in your own conceit, and some way teach  
     Nature and art one more  
     Play than they ever knew before.

If needs we must for ceremony's sake,  
 Bless a sack-posset, luck go with it, take  
     The night-charm quickly, you have spells  
     And magics for to end, and hells  
         To pass ; but such  
 And of such torture as no one would grutch  
     To live therein for ever : fry  
 And consume, and grow again to die  
     And live, and, in that case,  
     Love the confusion of the place.

But since it must be done, despatch, and sew  
 Up in a sheet your bride, and what if so  
     It be with rock or walls of brass  
     Ye tower her up, as Danae was ;

*Grutch*, grumble.

Think you that this  
 Or hell itself a powerful bulwark is ?  
 I tell ye no ; but like a  
 Bold bolt of thunder he will make his way,  
 And rend the cloud, and throw  
 The sheet about like flakes of snow.

All now is hushed in silence : midwife-moon  
 With all her owl-eyed issue begs a boon,  
 Which you must grant ; that's entrance ; with  
 Which extract, all we can call pith  
 And quintessence  
 Of planetary bodies, so commence,  
 All fair constellations  
 Looking upon ye, that two nations,  
 Springing from two such fires  
 May blaze the virtue of their sires.

## 284. THE SILKEN SNAKE.

FOR sport my Julia threw a lace  
 Of silk and silver at my face :  
 Watchet the silk was, and did make  
 A show as if't had been a snake :  
 The suddenness did me afright,  
 But though it scar'd, it did not bite.

*Lace*, a girdle.

*Watchet*, pale blue.

## 285. UPON HIMSELF.

I AM sieve-like, and can hold  
 Nothing hot or nothing cold.  
 Put in love, and put in too  
 Jealousy, and both will through :  
 Put in fear, and hope, and doubt ;  
 What comes in runs quickly out :  
 Put in secrecies withal,  
 Whate'er enters, out it shall :  
 But if you can stop the sieve,  
 For mine own part, I'd as lief  
 Maids should say or virgins sing,  
 Herrick keeps, as holds nothing.

## 286. UPON LOVE.

LOVE's a thing, as I do hear,  
 Ever full of pensive fear ;  
 Rather than to which I'll fall,  
 Trust me, I'll not like at all.  
 If to love I should intend,  
 Let my hair then stand an end :  
 And that terror likewise prove  
 Fatal to me in my love.  
 But if horror cannot slake  
 Flames which would an entrance make  
 Then the next thing I desire  
 Is, to love and live i' th' fire.

*An end, on end.*



## 287. REVERENCE TO RICHES.

LIKE to the income must be our expense ;  
*Man's fortune must be had in reverence.*

## 288. DEVOTION MAKES THE DEITY.

*Who forms a godhead out of gold or stone  
Makes not a god, but he that prays to one.*

## 289. TO ALL YOUNG MEN THAT LOVE.

I COULD wish you all who love,  
That ye could your thoughts remove  
From your mistresses, and be  
Wisely wanton, like to me,  
I could wish you dispossessed  
Of that *fiend that mars your rest*,  
And with tapers comes to fright  
Your weak senses in the night.  
I could wish ye all who fry  
Cold as ice, or cool as I ;  
But if flames best like ye, then,  
Much good do 't ye, gentlemen.  
I a merry heart will keep,  
While you wring your hands and weep.

## 290. THE EYES.

'TIS a known principle in war,  
The eyes be first that conquered are.

## 291. NO FAULT IN WOMEN.

No fault in women to refuse  
 The offer which they most would choose.  
 No fault in women to confess  
 How tedious they are in their dress.  
 No fault in women to lay on  
 The tincture of vermilion :  
 And there to give the cheek a dye  
 Of white, where nature doth deny.  
 No fault in women to make show  
 Of largeness when they're nothing so :  
 (When true it is the outside swells  
 With inward buckram, little else).  
 No fault in women, though they be  
 But seldom from suspicion free.  
 No fault in womankind at all  
 If they but slip and never fall.

## 293. OBERON'S FEAST.

*Shapcot ! to thee the fairy state  
 I, with discretion, dedicate.  
 Because thou prizest things that are  
 Curious and unfamiliar.  
 Take first the feast ; these dishes gone,  
 We'll see the Fairy Court anon.*

A LITTLE mushroom table spread,  
 After short prayers, they set on bread ;  
 A moon-parch'd grain of purest wheat,  
 With some small glittering grit to eat

His choice bits with ; then in a trice  
They make a feast less great than nice.  
But all this while his eye is serv'd,  
We must not think his ear was sterv'd ;  
But that there was in place to stir  
His spleen, the chirring grasshopper,  
The merry cricket, puling fly,  
The piping gnat for minstrelsy.  
And now we must imagine, first,  
The elves present, to quench his thirst,  
A pure seed-pearl of infant dew  
Brought and besweetened in a blue  
And pregnant violet ; which done,  
His kitling eyes begin to run  
Quite through the table, where he spies  
The horns of papery butterflies :  
Of which he eats, and tastes a little  
Of that we call the cuckoo's spittle.  
A little fuzz-ball pudding stands  
By, yet not blessed by his hands ;  
That was too coarse : but then forthwith  
He ventures boldly on the pith  
Of sugar'd rush, and eats the sagg  
And well-bestrutted bee's sweet bag :  
Gladding his palate with some store  
Of emmets' eggs ; what would he more ?  
But beards of mice, a newt's stewed thigh,  
A bloated earwig and a fly ;

*Sagg*, laden.

*Bestrutted*, swollen.

With the red-capp'd worm that's shut  
 Within the concave of a nut,  
 Brown as his tooth. A little moth  
 Late fatten'd in a piece of cloth :  
 With withered cherries, mandrakes' ears,  
 Moles' eyes ; to these the slain stag's tears  
 The unctuous dewlaps of a snail,  
 The broke-heart of a nightingale  
 O'ercome in music ; with a wine  
 Ne'er ravish'd from the flattering vine,  
 But gently press'd from the soft side  
 Of the most sweet and dainty bride,  
 Brought in a dainty daisy, which  
 He fully quaffs up to bewitch  
 His blood to height ; this done, commended  
 Grace by his priest ; *the feast is ended.*

## 294. EVENT OF THINGS NOT IN OUR POWER.

By time and counsel do the best we can,  
 Th' event is never in the power of man.

## 295. UPON HER BLUSH.

WHEN Julia blushes she does show  
 Cheeks like to roses when they blow.

## 296. MERITS MAKE THE MAN.

OUR honours and our commendations be  
 Due to the merits, not authority.

## 297. TO VIRGINS.

HEAR, ye virgins, and I'll teach  
 What the times of old did preach.  
 Rosamond was in a bower  
 Kept, as Danae in a tower:  
 But yet Love, who subtle is,  
 Crept to that, and came to this.  
 Be ye lock'd up like to these,  
 Or the rich Hesperides,  
 Or those babies in your eyes,  
 In their crystal nunneries;  
 Notwithstanding Love will win,  
 Or else force a passage in:  
 And as coy be as you can,  
 Gifts will get ye, or the man.

## 298. VIRTUE.

EACH must in virtue strive for to excel;  
*That man lives twice that lives the first life well.*

## 299. THE BELLMAN.

FROM noise of scare-fires rest ye free,  
 From murders *Benedicite*.  
 From all mischances that may fright  
 Your pleasing slumbers in the night,  
 Mercy secure ye all, and keep  
 The goblin from ye while ye sleep.  
 Past one o'clock, and almost two!  
 My masters all, good-day to you.

*Babies in your eyes*, see Note to p. 17.  
*Scare-fires*, alarms of fire.

## 300. BASHFULNESS.

OF all our parts, the eyes express  
The sweetest kind of bashfulness.

301. TO THE MOST ACCOMPLISHED GENTLEMAN,  
MASTER EDWARD NORGATE, CLERK OF THE SIGNET  
TO HIS MAJESTY. EPIG.

FOR one so rarely tun'd to fit all parts,  
For one to whom espous'd are all the arts,  
Long have I sought for, but could never see  
Them all concentr'd in one man, but thee.  
Thus, thou that man art whom the fates conspir'd  
To make but one, and that's thyself, admir'd.

## 302. UPON PRUDENCE BALDWIN: HER SICKNESS.

PRUE, my dearest maid, is sick,  
Almost to be lunatic:  
Æsculapius! come and bring  
Means for her recovering;  
And a gallant cock shall be  
Offer'd up by her to thee.

## 303. TO APOLLO. A SHORT HYMN.

PHŒBUS! when that I a verse  
Or some numbers more rehearse,

*Cock*, the traditional offering to Æsculapius; cp. the last words of Socrates; cp. Ben Jonson, Epig. xiii.

Tune my words that they may fall  
Each way smoothly musical :  
For which favour there shall be  
Swans devoted unto thee.

## 304. A HYMN TO BACCHUS.

BACCHUS, let me drink no more ;  
Wild are seas that want a shore.  
When our drinking has no stint,  
There is no one pleasure in't.  
I have drank up, for to please  
Thee, that great cup Hercules :  
Urge no more, and there shall be  
Daffodils given up to thee.

## 306. ON HIMSELF.

HERE down my wearied limbs I'll lay ;  
My pilgrim's staff, my weed of gray,  
My palmer's hat, my scallop's shell,  
My cross, my cord, and all, farewell.  
For having now my journey done,  
Just at the setting of the sun,  
Here I have found a chamber fit,  
God and good friends be thanked for it,  
Where if I can a lodger be,  
A little while from trampers free,  
At my up-rising next I shall,  
If not requite, yet thank ye all.  
Meanwhile, the holy-rood hence fright  
The fouler fiend and evil sprite  
From scaring you or yours this night.

## 307. CASUALTIES.

GOOD things that come of course, far less do please  
Than those which come by sweet contingencies.

## 308. BRIBES AND GIFTS GET ALL.

DEAD falls the cause if once the hand be mute ;  
But let that speak, the client gets the suit.

## 309. THE END.

IF well thou hast begun, go on fore-right ;  
*It is the end that crowns us, not the fight.*

## 310. UPON A CHILD THAT DIED.

HERE she lies, a pretty bud,  
Lately made of flesh and blood :  
Who as soon fell fast asleep  
As her little eyes did peep.  
Give her strewings, but not stir  
The earth that lightly covers her.

## 312. CONTENT, NOT CATES.

TIS not the food, but the content  
That makes the table's merriment.  
Where trouble serves the board, we eat  
The platters there as soon as meat.  
A little pipkin with a bit  
Of mutton or of veal in it,  
Set on my table, trouble-free,  
More than a feast contenteth me.



313. THE ENTERTAINMENT; OR, PORCH-VERSE, AT  
THE MARRIAGE OF MR. HENRY NORTHLY AND  
THE MOST WITTY MRS. LETTICE YARD.

WELCOME ! but yet no entrance, till we bless  
First you, then you, and both for white success.  
Profane no porch, young man and maid, for fear  
Ye wrong the Threshold-god that keeps peace here :  
Please him, and then all good-luck will betide  
You, the brisk bridegroom, you, the dainty bride.  
Do all things sweetly, and in comely wise ;  
Put on your garlands first, then sacrifice :  
That done, when both of you have seemly fed,  
We'll call on Night, to bring ye both to bed :  
Where, being laid, all fair signs looking on,  
Fish-like, increase then to a million ;  
And millions of spring-times may ye have,  
Which spent, one death bring to ye both one grave.

314. THE GOOD-NIGHT OR BLESSING.

BLESSINGS in abundance come  
To the bride and to her groom ;  
May the bed and this short night  
Know the fulness of delight !  
Pleasures many here attend ye,  
And, ere long, a boy Love send ye  
Curled and comely, and so trim,  
Maids, in time, may ravish him.  
Thus a dew of graces fall  
On ye both ; good-night to all.

316. TO DAFFODILS.

FAIR daffodils, we weep to see  
 You haste away so soon ;  
 As yet the early-rising sun  
 Has not attain'd his noon.

Stay, stay,  
 Until the hasting day  
 Has run  
 But to the evensong ;  
 And, having prayed together, we  
 Will go with you along.

We have short time to stay, as you,  
 We have as short a spring ;  
 As quick a growth to meet decay,  
 As you, or anything.

We die,  
 As your hours do, and dry  
 Away,  
 Like to the summer's rain ;  
 Or as the pearls of morning's dew,  
 Ne'er to be found again.

318. UPON A LADY THAT DIED IN CHILD-BED, AND  
 LEFT A DAUGHTER BEHIND HER.

As gilliflowers do but stay  
 To blow, and seed, and so away ;  
 So you, sweet lady, sweet as May,  
 The garden's glory, lived a while  
 To lend the world your scent and smile.

But when your own fair print was set  
 Once in a virgin flosculet,  
 Sweet as yourself, and newly blown,  
 To give that life, resigned your own :  
 But so as still the mother's power  
 Lives in the pretty lady-flower.

319. A NEW-YEAR'S GIFT SENT TO SIR SIMON  
 STEWARD.

No news of navies burnt at seas ;  
 No noise of late-spawn'd tittyries ;  
 No closet plot, or open vent,  
 That frights men with a parliament ;  
 No new device or late-found trick  
 To read by the stars the kingdom's sick ;  
 No gin to catch the state, or wring  
 The freeborn nostril of the king,  
 We send to you ; but here a jolly  
 Verse, crown'd with ivy and with holly,  
 That tells of winter's tales and mirth,  
 That milkmaids make about the hearth,  
 Of Christmas sports, the wassail-bowl,  
 That[']s] tost up, after fox-i'-th'-hole ;  
 Of blind-man-buff, and of the care  
 That young men have to shoe the mare ;  
 Of Twelfth-tide cakes, of peas and beans,  
 Wherewith you make those merry scenes,

*Tittyries*, i.e., the Tityre-tues ; see Note.

*Fox-i'-th'-hole*, a game of hopping.

*To shoe the mare*, or, shoe the wild mare, a Christmas game.

Whenas ye choose your king and queen,  
And cry out: *Hey, for our town green* ;  
Of ash-heaps, in the which ye use  
Husbands and wives by streaks to choose ;  
Of crackling laurel, which fore-sounds  
A plenteous harvest to your grounds :  
Of these and such-like things for shift,  
We send instead of New-Year's gift.  
Read then, and when your faces shine  
With buxom meat and cap'ring wine,  
Remember us in cups full crown'd,  
And let our city-health go round,  
Quite through the young maids and the **men**,  
To the ninth number, if not ten ;  
Until the fired chesnuts leap  
For joy to see the fruits ye reap  
From the plump chalice and the cup,  
That tempts till it be tossed up ;  
Then as ye sit about your embers,  
Call not to mind those fled Decembers,  
But think on these that are t' appear  
As daughters to the instant year :  
Sit crown'd with rosebuds, and carouse  
Till Liber Pater twirls the house  
About your ears ; and lay upon  
The year your cares that's fled and gone.  
And let the russet swains the plough  
And harrow hang up, resting now ;

*Buxom*, tender.

*Liber Pater*, Father Bacchus.

And to the bagpipe all address,  
Till sleep takes place of weariness.  
And thus, throughout, with Christmas plays  
Frolic the full twelve holidays.

## 320. MATINS; OR, MORNING PRAYER.

WHEN with the virgin morning thou dost rise,  
Crossing thyself, come thus to sacrifice;  
First wash thy heart in innocence, then bring  
Pure hands, pure habits, pure, pure everything.  
Next to the altar humbly kneel, and thence  
Give up thy soul in clouds of frankincense.  
Thy golden censers, fill'd with odours sweet,  
Shall make thy actions with their ends to meet.

## 321. EVENSONG.

BEGIN with Jove; then is the work half done,  
And runs most smoothly when 'tis well begun.  
Jove's is the first and last: the morn's his due,  
The midst is thine; but Jove's the evening too;  
As sure a matins does to him belong,  
So sure he lays claim to the evensong.

## 322. THE BRACELET TO JULIA.

WHY I tie about thy wrist,  
Julia, this my silken twist;  
For what other reason is't,  
But to show thee how, in part,

Thou my pretty captive art ?  
But thy bonds-lave is my heart ;  
'Tis but silk that bindeth thee,  
Knap the thread and thou art free :  
But 'tis otherwise with me ;  
I am bound, and fast bound, so  
That from thee I cannot go ;  
If I could, I would not so.

323. THE CHRISTIAN MILITANT.

A MAN prepar'd against all ills to come,  
That dares to dead the fire of martyrdom ;  
That sleeps at home, and sailing there at ease,  
Fears not the fierce sedition of the seas ;  
That's counter-proof against the farm's mishaps,  
Undreadful too of courtly thunderclaps ;  
That wears one face, like heaven, and never shows  
A change when fortune either comes or goes ;  
That keeps his own strong guard in the despite  
Of what can hurt by day or harm by night ;  
That takes and re-delivers every stroke  
Of chance (as made up all of rock and oak) ;  
That sighs at others' death, smiles at his own  
Most dire and horrid crucifixion.  
Who for true glory suffers thus, we grant  
Him to be here our Christian militant.

## 324. A SHORT HYMN TO LAR.

THOUGH I cannot give thee fires  
Glittering to my free desires ;  
These accept, and I'll be free,  
Offering poppy unto thee.

## 325. ANOTHER TO NEPTUNE.

MIGHTY Neptune, may it please  
Thee, the rector of the seas,  
That my barque may safely run  
Through thy watery region ;  
And a tunny-fish shall be  
Offered up with thanks to thee.

## 327. HIS EMBALMING TO JULIA.

FOR my embalming, Julia, do but this ;  
Give thou my lips but their supremest kiss,  
Or else transfuse thy breath into the chest  
Where my small relics must for ever rest ;  
That breath the balm, the myrrh, the nard shall  
be,  
To give an incorruption unto me.

## 328. GOLD BEFORE GOODNESS.

How rich a man is all desire to know ;  
But none inquires if good he be or no.

## 329. THE KISS. A DIALOGUE.

1. Among thy fancies tell me this,  
What is the thing we call a kiss?  
2. I shall resolve ye what it is.

It is a creature born and bred  
Between the lips (all cherry-red),  
By love and warm desires fed.

*Chor.* And makes more soft the bridal bed.

2. It is an active flame that flies,  
First, to the babies of the eyes;  
And charms them there with lullabies.

*Chor.* And stills the bride, too, when she cries.

2. Then to the chin, the cheek, the ear,  
It frisks and flies, now here, now there,  
'Tis now far off, and then 'tis near.

*Chor.* And here and there and everywhere.

1. Has it a speaking virtue? 2. Yes.  
1. How speaks it, say? 2. Do you but this;  
Part your joined lips, then speaks your kiss

*Chor.* And this love's sweetest language is.

1. Has it a body? 2. Aye, and wings  
With thousand rare encolourings;  
And, as it flies, it gently sings,

*Chor.* Love honey yields, but never stings.



## 330. THE ADMONITION.

SEEST thou those diamonds which she wears  
 In that rich carcanet ;  
 Or those, on her dishevell'd hairs,  
 Fair pearls in order set ?  
 Believe, young man, all those were tears  
 By wretched woers sent,  
 In mournful hyacinths and rue,  
 That figure discontent ;  
 Which when not warmed by her view,  
 By cold neglect, each one  
 Congeal'd to pearl and stone ;  
 Which precious spoils upon her  
 She wears as trophies of her honour.  
 Ah then, consider, what all this implies :  
 She that will wear thy tears would wear thine eyes.

331. TO HIS HONOURED KINSMAN, SIR WILLIAM  
 SOAME. EPIG.

I CAN but name thee, and methinks I call  
 All that have been, or are canonical  
 For love and bounty to come near, and see  
 Their many virtues volum'd up in thee ;  
 In thee, brave man ! whose incorrupted fame  
 Casts forth a light like to a virgin flame ;  
 And as it shines it throws a scent about,  
 As when a rainbow in perfumes goes out.  
 So vanish hence, but leave a name as sweet  
 As benjamin and storax when they meet.

*Carcanet*, necklace.      *Benjamin*, gum benzoin.  
*Storax* or *Styrax*, another resinous gum.

## 332. ON HIMSELF.

ASK me why I do not sing  
To the tension of the string  
As I did not long ago,  
When my numbers full did flow ?  
Grief, ay, me ! hath struck my lute  
And my tongue, at one time, mute.

## 333. TO LAR.

No more shall I, since I am driven hence,  
Devote to thee my grains of frankincense ;  
No more shall I from mantle-trees hang down,  
To honour thee, my little parsley crown ;  
No more shall I (I fear me) to thee bring  
My chives of garlic for an offering ;  
No more shall I from henceforth hear a choir  
Of merry crickets by my country fire.  
Go where I will, thou lucky Lar stay here,  
Warm by a glitt'ring chimney all the year.

## 334. THE DEPARTURE OF THE GOOD DEMON.

WHAT can I do in poetry  
Now the good spirit's gone from me ?  
Why, nothing now but lonely sit  
And over-read what I have writ.

*Chives, shreds.*

## 335. CLEMENCY.

FOR punishment in war it will suffice  
 If the chief author of the faction dies ;  
 Let but few smart, but strike a fear through all ;  
 Where the fault springs there let the judgment fall.

336. HIS AGE, DEDICATED TO HIS PECULIAR FRIEND,  
 M. JOHN WICKES, UNDER THE NAME OF POSTHUMUS.

AH Posthumus ! our years hence fly,  
 And leave no sound ; nor piety,  
   Or prayers, or vow  
 Can keep the wrinkle from the brow ;  
   But we must on,  
 As fate does lead or draw us ; none,  
 None, Posthumus, could ere decline  
 The doom of cruel Proserpine.

The pleasing wife, the house, the ground,  
 Must all be left, no one plant found  
   To follow thee,  
 Save only the curs'd cypress tree ;  
   A merry mind  
 Looks forward, scorns what's left behind ;  
 Let's live, my Wickes, then, while we may,  
 And here enjoy our holiday.

W've seen the past best times, and these  
 Will ne'er return ; we see the seas

*Posthumus*, the name is taken from Horace, Ode ii.  
 14, from which the beginning of this lyric is translated.

And moons to wane  
 But they fill up their ebbs again ;  
     But vanish'd man,  
 Like to a lily lost, ne'er can,  
 Ne'er can repullulate, or bring  
 His days to see a second spring.

But on we must, and thither tend,  
 Where Anchus and rich Tullus blend  
     Their sacred seed :  
 Thus has infernal Jove decreed ;  
     We must be made,  
 Ere long a song, ere long a shade.  
 Why then, since life to us is short,  
 Let's make it full up by our sport.

Crown we our heads with roses then,  
 And 'noint with Tyrian balm ; for when  
     We two are dead,  
 The world with us is buried.  
     Then live we free  
 As is the air, and let us be  
 Our own fair wind, and mark each one  
 Day with the white and lucky stone.

We are not poor, although we have  
 No roofs of cedar, nor our brave

*Repullulate*, be born again.

*Anchus and rich Tullus*. Herrick is again translating from Horace (Ode iv. 7, 14).

Baiæ, nor keep  
 Account of such a flock of sheep ;  
 Nor bullocks fed  
 To lard the shambles : barbels bred  
 To kiss our hands ; nor do we wish  
 For Pollio's lampreys in our dish.

If we can meet and so confer  
 Both by a shining salt-cellar,  
 And have our roof,  
 Although not arch'd, yet weather-proof,  
 And ceiling free  
 From that cheap candle bawdery ;  
 We'll eat our bean with that full mirth  
 As we were lords of all the earth.

Well then, on what seas we are toss'd,  
 Our comfort is, we can't be lost.  
 Let the winds drive  
 Our barque, yet she will keep alive  
 Amidst the deeps.  
 'Tis constancy, my Wickes, which keeps  
 The pinnacle up ; which, though she errs  
 I' th' seas, she saves her passengers.

*Baiæ*, the favourite sea-side resort of the Romans in the time of Horace.

*Pollio*, Vedius Pollio, who fed his lampreys with human flesh. *Ob.*, B.C. 15.

*Bawdery*, dirt (with no moral meaning).

Say, we must part (sweet mercy bless  
Us both i' th' sea, camp, wilderness),

Can we so far

Stray to become less circular

Than we are now ?

No, no, that self-same heart, that vow  
Which made us one, shall ne'er undo,  
Or ravel so to make us two.

Live in thy peace ; as for myself,  
When I am bruised on the shelf

Of time, and show

My locks behung with frost and snow ;

When with the rheum,

The cough, the ptisick, I consume

Unto an almost nothing ; then

The ages fled I'll call again,

And with a tear compare these last

Lame and bad times with those are past ;

While Baucis by,

My old lean wife, shall kiss it dry.

And so we'll sit

By th' fire, foretelling snow and sleet,

And weather by our aches, grown

Now old enough to be our own

True calendars, as puss's ear

Washed o'er's, to tell what change is near :

*Circular*, self-sufficing, the "in se ipso totus teres  
atque rotundus" of Horace. Sat. ii. 7, 86.

Then to assuage  
 The gripings of the chine by age,  
     I'll call my young  
 Iulus to sing such a song  
 I made upon my Julia's breast ;  
 And of her blush at such a feast.

Then shall he read that flower of mine,  
 Enclos'd within a crystal shrine ;  
     A primrose next ;  
 A piece, then, of a higher text,  
     For to beget  
 In me a more transcendent heat  
 Than that insinuating fire,  
 Which crept into each aged sire,

When the fair Helen, from her eyes,  
 Shot forth her loving sorceries ;  
     At which I'll rear  
 Mine aged limbs above my chair,  
     And, hearing it,  
 Flutter and crow as in a fit  
 Of fresh concupiscence, and cry :  
*No lust there's like to poetry.*

Thus, frantic-crazy man, God wot,  
 I'll call to mind things half-forgot,  
     And oft between  
 Repeat the times that I have seen !  
     Thus ripe with tears,  
 And twisting my Iulus' hairs,

*Iulus, the son of Æneas.*

Doting, I'll weep and say, in truth,  
Baucis, these were my sins of youth.

Then next I'll cause my hopeful lad,  
If a wild apple can be had,  
    To crown the hearth,  
Lar thus conspiring with our mirth ;  
    Then to infuse  
Our browner ale into the cruse,  
Which sweetly spic'd, we'll first carouse  
Unto the Genius of the house.

Then the next health to friends of mine,  
Loving the brave Burgundian wine,  
    High sons of pith,  
Whose fortunes I have frolicked with ;  
    Such as could well  
Bear up the magic bough and spell ;  
And dancing 'bout the mystic thyrse,  
Give up the just applause to verse :

To those, and then again to thee,  
We'll drink, my Wickes, until we be  
    Plump as the cherry,  
Though not so fresh, yet full as merry  
    As the cricket,  
The untam'd heifer, or the pricket,  
Until our tongues shall tell our ears  
We're younger by a score of years.

*Pith*, marrow.

*Thyrse*, bacchic staff.

*Pricket*, a buck in his second year.



Thus, till we see the fire less shine  
From th' embers than the kitling's eyne,  
    We'll still sit up,  
Sphering about the wassail-cup  
    To all those times  
Which gave me honour for my rhymes.  
The coal once spent, we'll then to bed,  
Far more than night-bewearied.

## 337. A SHORT HYMN TO VENUS.

GODDESS, I do love a girl,  
Ruby-lipp'd and tooth'd with pearl ;  
If so be I may but prove  
Lucky in this maid I love,  
I will promise there shall be  
Myrtles offer'd up to thee.

## 338. TO A GENTLEWOMAN ON JUST DEALING.

TRUE to yourself and sheets, you'll have me swear ;  
You shall, if righteous dealing I find there.  
Do not you fall through frailty ; I'll be sure  
To keep my bond still free from forfeiture.

## 339. THE HAND AND TONGUE.

Two parts of us successively command :  
The tongue in peace ; but then in war the hand.

## 340. UPON A DELAYING LADY.

COME, come away,  
 Or let me go ;  
 Must I here stay  
 Because y'are slow,  
 And will continue so ?  
 Troth, lady, no.

I scorn to be  
 A slave to state :  
 And, since I'm free,  
 I will not wait  
 Henceforth at such a rate  
 For needy fate.

If you desire  
 My spark should glow,  
 The peeping fire  
 You must blow,  
 Or I shall quickly grow  
 To frost or snow.

341. TO THE LADY MARY VILLARS, GOVERNESS TO  
 THE PRINCESS HENRIETTA.

WHEN I of Villars do but hear the name,  
 It calls to mind that mighty Buckingham,  
 Who was your brave exalted uncle here,  
 Binding the wheel of fortune to his sphere,  
 Who spurned at envy, and could bring with ease  
 An end to all his stately purposes.

For his love then, whose sacred relics show  
Their resurrection and their growth in you ;  
And for my sake, who ever did prefer  
You above all those sweets of Westminster ;  
Permit my book to have a free access  
To kiss your hand, most dainty governess.

## 342. UPON HIS JULIA.

WILL ye hear what I can say  
Briefly of my Julia ?  
Black and rolling is her eye,  
Double-chinn'd and forehead high ;  
Lips she has all ruby red,  
Cheeks like cream enclareted ;  
And a nose that is the grace  
And proscenium of her face.  
So that we may guess by these  
The other parts will richly please.

## 343. TO FLOWERS.

IN time of life I graced ye with my verse ;  
Do now your flowery honours to my hearse.  
You shall not languish, trust me ; virgins here  
Weeping shall make ye flourish all the year.

## 344. TO MY ILL READER.

THOU say'st my lines are hard,  
And I the truth will tell—  
They are both hard and marr'd  
If thou not read'st them well.

## 345. THE POWER IN THE PEOPLE.

LET kings command and do the best they may,  
The saucy subjects still will bear the sway.

## 346. A HYMN TO VENUS AND CUPID.

SEA-BORN goddess, let me be  
By thy son thus grac'd and thee ;  
That whene'er I woo, I find  
Virgins coy but not unkind.  
Let me when I kiss a maid  
Taste her lips so overlaid  
With love's syrup, that I may,  
In your temple when I pray,  
Kiss the altar and confess  
There's in love no bitterness.

## 347. ON JULIA'S PICTURE.

How am I ravish'd ! when I do but see  
The painter's art in thy sciography ?  
If so, how much more shall I dote thereon  
When once he gives it incarnation ?

## 348. HER BED.

SEE'ST thou that cloud as silver clear,  
Plump, soft, and swelling everywhere ?  
'Tis Julia's bed, and she sleeps there.

*Sciography*, the profile or section of a building.

## 349. HER LEGS.

FAIN would I kiss my Julia's dainty leg,  
Which is as white and hairless as an egg.

## 350. UPON HER ALMS.

SEE how the poor do waiting stand  
For the expansion of thy hand.  
A wafer dol'd by thee will swell  
Thousands to feed by miracle.

## 351. REWARDS.

STILL to our gains our chief respect is had ;  
Reward it is that makes us good or bad.

## 352. NOTHING NEW.

NOTHING is new ; we walk where others went  
There's no vice now but has his precedent.

## 353. THE RAINBOW.

LOOK how the rainbow doth appear  
But in one only hemisphere ;  
So likewise after our decease  
No more is seen the arch of peace.  
That cov'nant's here, the under-bow,  
That nothing shoots but war and woe.

354. THE MEADOW-VERSE; OR, ANNIVERSARY TO  
MISTRESS BRIDGET LOWMAN.

COME with the spring-time forth, fair maid, and be  
 This year again the meadow's deity.  
 Yet ere ye enter give us leave to set  
 Upon your head this flowery coronet;  
 To make this neat distinction from the rest,  
 You are the prime and princess of the feast;  
 To which with silver feet lead you the way,  
 While sweet-breath nymphs attend on you this day.  
 This is your hour, and best you may command,  
 Since you are lady of this fairy land.  
 Full mirth wait on you, and such mirth as shall  
 Cherish the cheek but make none blush at all.

355. THE PARTING VERSE, THE FEAST THERE  
ENDED.

LOTH to depart, but yet at last each one  
 Back must now go to's habitation;  
 Not knowing thus much when we once do sever,  
 Whether or no that we shall meet here ever.  
 As for myself, since time a thousand cares  
 And griefs hath filed upon my silver hairs,  
 'Tis to be doubted whether I next year  
 Or no shall give ye a re-meeting here.  
 If die I must, then my last vow shall be,  
 You'll with a tear or two remember me,

*Meadow-verse*, to be recited at a rustic feast.

Your sometime poet ; but if fates do give  
 Me longer date and more fresh springs to live,  
 Oft as your field shall her old age renew,  
 Herrick shall make the meadow-verse for you.

## 356. UPON JUDITH. EPIG.

JUDITH has cast her old skin and got new,  
 And walks fresh varnish'd to the public view ;  
 Foul Judith was and foul she will be known  
 For all this fair transfiguration.

359. TO THE RIGHT HONOURABLE PHILIP, EARL OF  
 PEMBROKE AND MONTGOMERY.

How dull and dead are books that cannot show  
 A prince of Pembroke, and that Pembroke you !  
 You who are high born, and a lord no less  
 Free by your fate than fortune's mightiness,  
 Who hug our poems, honour'd sir, and then  
 The paper gild and laureate the pen.  
 Nor suffer you the poets to sit cold,  
 But warm their wits and turn their lines to gold.  
 Others there be who righteously will swear  
 Those smooth-paced numbers amble everywhere,  
 And these brave measures go a stately trot ;  
 Love those, like these, regard, reward them not.  
 But you, my lord, are one whose hand along  
 Goes with your mouth or does outrun your tongue ;  
 Paying before you praise, and, cockering wit,  
 Give both the gold and garland unto it.

*Cockering, pampering.*

## 360. AN HYMN TO JUNO.

STATELY goddess, do thou please,  
 Who are chief at marriages,  
 But to dress the bridal bed  
 When my love and I shall wed ;  
 And a peacock proud shall be  
 Offered up by us to thee.

362. UPON SAPPHO SWEETLY PLAYING AND SWEETLY  
SINGING.

WHEN thou dost play and sweetly sing—  
 Whether it be the voice or string  
 Or both of them that do agree  
 Thus to entrance and ravish me—  
 This, this I know, I'm oft struck mute,  
 And die away upon thy lute.

## 364. CHOP-CHERRY.

THOU gav'st me leave to kiss,  
 Thou gav'st me leave to woo ;  
 Thou mad'st me think, by this  
 And that, thou lov'dst me too.

But I shall ne'er forget  
 How, for to make thee merry,  
 Thou mad'st me chop, but yet  
 Another snapp'd the cherry.

*Chop-cherry*, another name of cherry-bob.



365. TO THE MOST LEARNED, WISE, AND ARCH-  
ANTIQUARY, M. JOHN SELDEN.

I, who have favour'd many, come to be  
 Grac'd now, at last, or glorified by thee,  
 Lo! I, the lyric prophet, who have set  
 On many a head the delphic coronet,  
 Come unto thee for laurel, having spent  
 My wreaths on those who little gave or lent.  
 Give me the daphne, that the world may know it,  
 Whom they neglected thou hast crown'd a poet.  
 A city here of heroes I have made  
 Upon the rock whose firm foundation laid,  
 Shall never shrink; where, making thine abcde,  
 Live thou a Selden, that's a demi-god.

## 366. UPON HIMSELF.

THOU shalt not all die; for, while love's fire shines  
 Upon his altar, men shall read thy lines,  
 And learn'd musicians shall, to honour Herrick's  
 Fame and his name, both set and sing his lyrics.

## 367. UPON WRINKLES.

WRINKLES no more are or no less  
 Than beauty turned to sourness.

*Daphne, i. e., the laurel*

## 370. PRAY AND PROSPER.

FIRST offer incense, then thy field and meads  
 Shall smile and smell the better by thy beads.  
 The spangling dew, dredg'd o'er the grass, shall be  
 Turn'd all to mell and manna there for thee.  
 Butter of amber, cream, and wine, and oil  
 Shall run, as rivers, all throughout thy soil.  
 Would'st thou to sincere silver turn thy mould?  
 Pray once, twice pray, and turn thy ground to gold.

371. HIS LACHRYMÆ; OR, MIRTH TURNED TO  
MOURNING.

CALL me no more,  
 As heretofore,  
 The music of a feast;  
 Since now, alas!  
 The mirth that was  
 In me is dead or ceas'd.

Before I went,  
 To banishment,  
 Into the loathed west,  
 I could rehearse  
 A lyric verse,  
 And speak it with the best.

But time, ay me!  
 Has laid, I see,

*Beads, prayers.*

*Mell, honey.*

*Sincere silver, pure silver.*

My organ fast asleep,  
And turn'd my voice  
Into the noise  
Of those that sit and weep.

375. TO THE MOST FAIR AND LOVELY MISTRESS  
ANNE SOAME, NOW LADY ABDIE.

So smell those odours that do rise  
From out the wealthy spiceries ;  
So smells the flower of blooming clove,  
Or roses smother'd in the stove ;  
So smells the air of spiced wine,  
Or essences of jessamine ;  
So smells the breath about the hives  
When well the work of honey thrives,  
And all the busy factors come  
Laden with wax and honey home ;  
So smell those neat and woven bowers  
All over-arch'd with orange flowers,  
And almond blossoms that do mix  
To make rich these aromatics ;  
So smell those bracelets and those bands  
Of amber chaf'd between the hands,  
When thus enkindled they transpire  
A noble perfume from the fire ;  
The wine of cherries, and to these  
The cooling breath of respasses ;

*Factors*, workers.

*Respases*, raspberries.

The smell of morning's milk and cream,  
 Butter of cowslips mix'd with them;  
 Of roasted warden or bak'd pear,  
 These are not to be reckon'd here,  
 Whenas the meanest part of her,  
 Smells like the maiden pomander.  
 Thus sweet she smells, or what can be  
 More lik'd by her or lov'd by me.

376. UPON HIS KINSWOMAN, MISTRESS ELIZABETH  
 HERRICK.

SWEET virgin, that I do not set  
 The pillars up of weeping jet  
 Or mournful marble, let thy shade  
 Not wrathful seem, or fright the maid  
 Who hither at her wonted hours  
 Shall come to strew thy earth with flowers.  
 No; know, bless'd maid, when there's not one  
 Remainder left of brass or stone,  
 Thy living epitaph shall be,  
 Though lost in them, yet found in me;  
 Dear, in thy bed of roses then,  
 Till this world shall dissolve as men,  
 Sleep while we hide thee from the light,  
 Drawing thy curtains round: Good-night.

*Pomander*, ball of scent.

## 377. A PANEGYRIC TO SIR LEWIS PEMBERTON.

TILL I shall come again let this suffice,  
     I send my salt, my sacrifice  
 To thee, thy lady, younglings, and as far  
     As to thy Genius and thy Lar ;  
 To the worn threshold, porch, hall, parlour, kitchen,  
     The fat-fed smoking temple, which in  
 The wholesome savour of thy mighty chines  
     Invites to supper him who dines,  
 Where laden spits, warp'd with large ribs of beef,  
     Not represent but give relief  
 To the lank stranger and the sour swain,  
     Where both may feed and come again ;  
 For no black-bearded vigil from thy door  
     Beats with a button'd-staff the poor ;  
 But from thy warm love-hatching gates each may  
     Take friendly morsels and there stay  
 To sun his thin-clad members if he likes,  
     For thou no porter keep'st who strikes.  
 No comer to thy roof his guest-rite wants,  
     Or staying there is scourg'd with taunts  
 Of some rough groom, who, yirkt with corns, says :  
     " Sir,  
     Y've dipped too long i' th' vinegar ;  
 And with our broth, and bread, and bits, sir friend.  
     Y've fared well : pray make an end ;

*Vigil*, watchman.

*Button'd-staff*, staff with a knob at its end.

*Yirkt*, scourged.

Two days y'ave larded here; a third, ye know,  
 Makes guests and fish smell strong; pray  
 go  
 You to some other chimney, and there take  
 Essay of other giblets; make  
 Merry at another's hearth—y'are here  
 Welcome as thunder to our beer;  
 Manners know distance, and a man unrude  
 Would soon recoil and not intrude  
 His stomach to a second meal". No, no!  
 Thy house well fed and taught can show  
 No such crabb'd vizard: thou hast learnt thy train  
 With heart and hand to entertain,  
 And by the armsful, with a breast unhid,  
 As the old race of mankind did,  
 When either's heart and either's hand did strive  
 To be the nearer relative.  
 Thou dost redeem those times, and what was lost  
 Of ancient honesty may boast  
 It keeps a growth in thee, and so will run  
 A course in thy fame's pledge, thy son.  
 Thus, like a Roman tribune, thou thy gate  
 Early sets ope to feast and late;  
 Keeping no currish waiter to affright  
 With blasting eye the appetite,  
 Which fain would waste upon thy cates, but that  
 The trencher-creature marketh what  
 Best and more suppling piece he cuts, and by  
 Some private pinch tells danger's nigh

*Redeem*, buy back.

*Suppling*, tender.

A hand too desp'rate, or a knife that bites  
     Skin-deep into the pork, or lights  
 Upon some part of kid, as if mistook,  
     When checked by the butler's look.  
 No, no; thy bread, thy wine, thy jocund beer  
     Is not reserved for Trebius here,  
 But all who at thy table seated are  
     Find equal freedom, equal fare;  
 And thou, like to that hospitable god,  
     Jove, joy'st when guests make their abode  
 To eat thy bullock's thighs, thy veals, thy fat  
     Wethers, and never grudged at.  
 The *pheasant, partridge, gotwit, reeve, ruff, rail,*  
     The *cock, the curlew and the quail,*  
 These and thy choicest viands do extend  
     Their taste unto the lower end  
 Of thy glad table: not a dish more known  
     To thee than unto anyone.  
 But as thy meat so thy *immortal wine*  
     Makes the smirk face of each to shine  
 And spring fresh rosebuds, while the salt, the wit,  
     Flows from the wine and graces it;  
 While reverence, waiting at the bashful board,  
     Honours my lady and my lord.  
 No scurril jest; no open scene is laid  
     Here for to make the face afraid;  
 But temperate mirth dealt forth, and so discreet-  
     ly that it makes the meat more sweet;  
 And adds perfumes unto the wine, which thou  
     Dost rather pour forth than allow

*Trebius*, friend of the epicure Lucullus; cp. Juv. v. 19.

By cruse and measure ; thus devoting wine  
     As the Canary Isles were thine ;  
 But with that wisdom and that method, as  
     No one that's there his guilty glass  
 Drinks of distemper, or has cause to cry  
     Repentance to his liberty.  
 No, thou knowest order, ethics, and has read  
     All economics, know'st to lead  
 A house-dance neatly, and canst truly show  
     How far a figure ought to go,  
 Forward or backward, sideward, and what pace  
     Can give, and what retract a grace ;  
 What gesture, courtship, comeliness agrees  
     With those thy primitive decrees,  
 To give subsistence to thy house, and proof  
     What Genii support thy roof,  
 Goodness and Greatness ; not the oaken piles ;  
     *For these and marbles have their whiles*  
*To last, but not their ever ;* virtue's hand  
     It is which builds 'gainst fate to stand.  
 Such is thy house, whose firm foundation's trust  
     Is more in thee than in her dust  
 Or depth ; these last may yield and yearly  
     shrink  
     When what is strongly built, no chink  
 Or yawning rupture can the same devour,  
     But fix'd it stands, by her own power  
 And well-laid bottom, on the iron and rock  
     Which tries and counter-stands the shock  
 And ram of time, and by vexation grows  
     The stronger ; *virtue dies when foes*



*Are wanting to her exercise, but great*  
*And large she spreads by dust and sweat.*  
 Safe stand thy walls and thee, and so both will,  
     Since neither's height was rais'd by th' ill  
 Of others ; since no stud, no stone, no piece  
     Was rear'd up by the poor man's fleece ;  
 No widow's tenement was rack'd to gild  
     Or fret thy ceiling or to build  
 A sweating-closet to anoint the silk-  
     soft skin, or bathe in asses' milk ;  
 No orphan's pittance left him serv'd to set  
     The pillars up of lasting jet,  
 For which their cries might beat against thine ears,  
     Or in the damp jet read their tears.  
 No plank from hallowed altar does appeal  
     To yond' Star-Chamber, or does seal  
 A curse to thee or thine ; but all things even  
     Make for thy peace and pace to heaven.  
 Go on directly so, as just men may  
     A thousand times more swear than say :  
 This is that princely Pemberton who can  
     Teach man to keep a god in man ;  
 And when wise poets shall search out to see  
     Good men, they find them all in thee.

378. TO HIS VALENTINE ON ST. VALENTINE'S DAY.

OFT have I heard both youths and virgins say  
 Birds choose their mates, and couple too this day ;  
 But by their flight I never can divine  
 When I shall couple with my valentine.

## 382. UPON M. BEN. JONSON. EPIG.

AFTER the rare arch-poet, Jonson, died,  
 The sock grew loathsome, and the buskin's pride,  
 Together with the stage's glory, stood  
 Each like a poor and pitied widowhood.  
 The cirque profan'd was, and all postures rack'd ;  
 For men did strut, and stride, and stare, not act.  
 Then temper flew from words, and men did squeak,  
 Look red, and blow, and bluster, but not speak ;  
 No holy rage or frantic fires did stir  
 Or flash about the spacious theatre.  
 No clap of hands, or shout, or praise's proof  
 Did crack the play-house sides, or cleave her roof.  
 Artless the scene was, and that monstrous sin  
 Of deep and arrant ignorance came in :  
 Such ignorance as theirs was who once hiss'd  
 At thy unequal'd play, the *Alchemist* ;  
 Oh, fie upon 'em ! Lastly, too, all wit  
 In utter darkness did, and still will sit,  
 Sleeping the luckless age out, till that she  
 Her resurrection has again with thee.

## 383. ANOTHER.

THOU had'st the wreath before, now take the tice,  
 That henceforth none be laurel-crown'd but thee.

384. TO HIS NEPHEW, TO BE PROSPEROUS IN HIS ART  
OF PAINTING.

ON, as thou hast begun, brave youth, and get  
 The palm from Urbin, Titian, Tintoret,

*Urbin*, Raphael.

Brugel and Coxu, and the works outdo  
 Of Holbein and that mighty Rubens too.  
 So draw and paint as none may do the like,  
 No, not the glory of the world, Vandyke.

## 386. A VOW TO MARS.

STORE of courage to me grant,  
 Now I'm turn'd a combatant ;  
 Help me, so that I my shield,  
 Fighting, lose not in the field.  
 That's the greatest shame of all  
 That in warfare can befall.  
 Do but this, and there shall be  
 Offer'd up a wolf to thee.

## 387. TO HIS MAID, PREW.

THESE summer-birds did with thy master stay  
 The times of warmth, but then they flew away,  
 Leaving their poet, being now grown old,  
 Expos'd to all the coming winter's cold.  
 But thou, kind Prew, did'st with my fates abide  
 As well the winter's as the summer's tide ;  
 For which thy love, live with thy master here,  
 Not one, but all the seasons of the year.

*Brugel*, Jan Breughel, Dutch landscape painter (1569-1625), or his father or brother.

*Coxu*, Michael van Coxcie, Flemish painter (1497-1592).

## 388. A CANTICLE TO APOLLO.

PLAY, Phœbus, on thy lute ;  
 And we will all sit mute,  
 By listening to thy lyre,  
 That sets all ears on fire.

Hark, hark, the god does play !  
 And as he leads the way  
 Through heaven the very spheres,  
 As men, turn all to ears.

## 389. A JUST MAN.

A JUST man's like a rock that turns the wrath  
 Of all the raging waves into a froth.

## 390. UPON A HOARSE SINGER.

SING me to death ; for till thy voice be clear,  
 'Twill never please the palate of mine ear.

## 391. HOW PANSIES OR HEART'S-EASE CAME FIRST.

FROLIC virgins once these were,  
 Over-loving, living here ;  
 Being here their ends denied,  
 Ran for sweethearts mad, and died.  
 Love, in pity of their tears,  
 And their loss in blooming years,  
 For their restless here-spent hours,  
 Gave them heart's-ease turn'd to flowers.

392. TO HIS PECULIAR FRIEND, SIR EDWARD FISH,  
KNIGHT BARONET.

SINCE, for thy full deserts, with all the rest  
Of these chaste spirits that are here possess  
Of life eternal, time has made thee one  
For growth in this my rich plantation,  
Live here ; but know 'twas virtue, and not chance,  
That gave thee this so high inheritance.  
Keep it for ever, 'grounded with the good,  
Who hold fast here an endless livelihood.

## 393. LAR'S PORTION AND THE POET'S PART.

AT my homely country-seat  
I have there a little wheat,  
Which I work to meal, and make.  
Therewithal a holy cake :  
Part of which I give to Lar,  
Part is my peculiar.

## 394. UPON MAN.

MAN is compos'd here of a twofold part :  
The first of nature, and the next of art :  
Art presupposes nature ; nature she  
Prepares the way for man's docility.

*Peculiar*, his own property.

## 395. LIBERTY.

THOSE ills that mortal men endure  
 So long, are capable of cure,  
 As they of freedom may be sure ;  
 But, that denied, a grief, though small,  
 Shakes the whole roof, or ruins all.

## 396. LOTS TO BE LIKED.

LEARN this of me, where'er thy lot doth fall,  
 Short lot or not, to be content with all.

## 397. GRIEFS.

JOVE may afford us thousands of reliefs,  
 Since man expos'd is to a world of griefs.

## 399. THE DREAM.

BY dream I saw one of the three  
 Sisters of fate appear to me ;  
 Close to my bedside she did stand,  
 Showing me there a firebrand ;  
 She told me too, as that did spend,  
 So drew my life unto an end.  
 Three quarters were consum'd of it ;  
 Only remained a little bit,  
 Which will be burnt up by-and-by ;  
 Then, Julia, weep, for I must die.

## 402. CLOTHES DO BUT CHEAT AND COZEN US.

AWAY with silks, away with lawn,  
I'll have no scenes or curtains drawn ;  
Give me my mistress as she is,  
Dress'd in her nak'd simplicities ;  
For as my heart e'en so mine eye  
Is won with flesh, not drapery.

## 403. TO DIANEME.

SHOW me thy feet ; show me thy legs, thy thighs ;  
Show me those fleshy principalities ;  
Show me that hill where smiling love doth sit.  
Having a living fountain under it ;  
Show me thy waist, then let me therewithal,  
By the assention of thy lawn, see all.

## 404. UPON ELECTRA.

WHEN out of bed my love doth spring,  
'Tis but as day a-kindling ;  
But when she's up and fully dress'd,  
'Tis then broad day throughout the east

## 405. TO HIS BOOK.

HAVE I not blest thee ? Then go forth, nor fear  
Or spice, or fish, or fire, or close-stools here.  
But with thy fair fates leading thee, go on  
With thy most white predestination.

Nor think these ages that do hoarsely sing  
 The farting tanner and familiar king,  
 The dancing friar, tatter'd in the bush ;  
 Those monstrous lies of little Robin Rush,  
 Tom Chipperfeild, and pretty lispng Ned,  
 That doted on a maid of gingerbread ;  
 The flying pilchard and the frisking dace,  
 With all the rabble of Tim Trundell's race  
 (Bred from the dunghills and adulterous rhymes),  
 Shall live, and thou not superlast all times.  
 No, no ; thy stars have destin'd thee to see  
 The whole world die and turn to dust with thee.  
*He's greedy of his life who will not fall*  
*Whenas a public ruin bears down all.*

## 406. OF LOVE.

I DO not love, nor can it be  
 Love will in vain spend shafts on me ;  
 I did this godhead once defy,  
 Since which I freeze, but cannot fry.  
 Yet out, alas ! the death's the same,  
 Kill'd by a frost or by a flame.

## 407. UPON HIMSELF.

I DISLIK'D but even now ;  
 Now I love I know not how.  
 Was I idle, and that while  
 Was I fir'd with a smile ?  
 I'll to work, or pray ; and then  
 I shall quite dislike again.

*The farting tanner, etc., see Note.*



## 408. ANOTHER.

LOVE he that will, it best likes me  
To have my neck from love's yoke free.

## 412. THE MAD MAID'S SONG.

GOOD-morrow to the day so fair,  
Good-morning, sir, to you ;  
Good-morrow to mine own torn hair,  
Bedabbled with the dew.

Good-morning to this primrose too,  
Good-morrow to each maid  
That will with flowers the tomb bestrew  
Wherein my love is laid.

Ah ! woe is me, woe, woe is me,  
Alack and well-a-day !  
For pity, sir, find out that bee  
Which bore my love away.

I'll seek him in your bonnet brave,  
I'll seek him in your eyes ;  
Nay, now I think th'ave made his grave  
I' th' bed of strawberries.

I'll seek him there ; I know ere this  
The cold, cold earth doth shake him ;  
But I will go or send a kiss  
By you, sir, to awake him.

Pray, hurt him not ; though he be dead,  
 He knows well who do love him,  
 And who with green turfs rear his head,  
 And who do rudely move him.

He's soft and tender (pray take heed) ;  
 With bands of cowslips bind him,  
 And bring him home ; but 'tis decreed  
 That I shall never find him.

413. TO SPRINGS AND FOUNTAINS.

I HEARD ye could cool heat, and came  
 With hope you would allay the same ;  
 Thrice I have wash'd but feel no cold,  
 Nor find that true which was foretold.  
 Methinks, like mine, your pulses beat  
 And labour with unequal heat ;  
 Cure, cure yourselves, for I descry  
 Ye boil with love as well as I.

414. UPON JULIA'S UNLACING HERSELF.

TELL if thou canst, and truly, whence doth come  
 This camphor, storax, spikenard, galbanum ;  
 These musks, these ambers, and those other smells,  
 Sweet as the vestry of the oracles:  
 I'll tell thee : while my Julia did unlace  
 Her silken bodice but a breathing space,  
 The passive air such odour then assum'd,  
 As when to Jove great Juno goes perfum'd,  
 Whose pure immortal body doth transmit  
 A scent that fills both heaven and earth with it.

415. TO BACCHUS, A CANTICLE.

WHITHER dost thou whorry me,  
 Bacchus, being full of thee?  
 This way, that way, that way, this,  
 Here and there a fresh love is.  
 That doth like me, this doth please,  
 Thus a thousand mistresses  
 I have now; yet I alone,  
 Having all, enjoy not one.

416. THE LAWN.

WOULD I see lawn, clear as the heaven, and thin?  
 It should be only in my Julia's skin,  
 Which so betrays her blood as we discover  
 The blush of cherries when a lawn's cast over.

417. THE FRANKINCENSE.

WHEN my off'ring next I make,  
 Be thy hand the hallowed cake,  
 And thy breast the altar whence  
 Love may smell the frankincense.

420. TO SYCAMORES.

I'M sick of love, O let me lie  
 Under your shades to sleep or die!  
 Either is welcome, so I have  
 Or here my bed, or here my grave.

*Whorry, carry rapidly.*

Why do you sigh, and sob, and keep  
 Time with the tears that I do weep?  
 Say, have ye sense, or do you prove  
 What crucifixions are in love?  
 I know ye do, and that's the why  
 You sigh for love as well as I.

## 421. A PASTORAL SUNG TO THE KING :

MONTANO, SILVIO, AND MIRTILLO, SHEPHERDS.

*Mon.* BAD are the times. *Sil.* And worse than  
 they are we.

*Mon.* Troth, bad are both ; worse fruit and ill the  
 tree :

The feast of shepherds fail. *Sil.* None crowns the  
 cup

Of wassail now or sets the quintell up ;  
 And he who us'd to lead the country-round,  
 Youthful Mirtillo, here he comes grief-drown'd.

*Ambo.* Let's cheer him up. *Sil.* Behold him  
 weeping-ripe.

*Mir.* Ah ! Amaryllis, farewell mirth and pipe ;  
 Since thou art gone, no more I mean to play  
 To these smooth lawns my mirthful roundelay.

Dear Amaryllis ! *Mon.* Hark ! *Sil.* Mark ! *Mir.*  
 This earth grew sweet

Where, Amaryllis, thou didst set thy feet.

*Ambo.* Poor pitied youth ! *Mir.* And here the  
 breath of kine

And sheep grew more sweet by that breath of thine.

*Quintell*, quintain or tilting board.

This flock of wool and this rich lock of hair,  
This ball of cowslips, these she gave me here.

*Sil.* Words sweet as love itself. Montano, hark!

*Mir.* This way she came, and this way too she  
went;

How each thing smells divinely redolent!  
Like to a field of beans when newly blown,  
Or like a meadow being lately mown.

*Mon.* A sweet-sad passion —

*Mir.* In dewy mornings when she came this way  
Sweet bents would bow to give my love the day;  
And when at night she folded had her sheep,  
Daisies would shut, and, closing, sigh and weep.  
Besides (ay me!) since she went hence to dwell,  
The voices' daughter ne'er spake syllable.

But she is gone. *Sil.* Mirtillo, tell us whither.

*Mir.* Where she and I shall never meet together.

*Mon.* Forfend it Pan, and, Pales, do thou please  
To give an end. *Mir.* To what? *Sil.* Such griefs  
as these.

*Mir.* Never, O never! Still I may endure  
The wound I suffer, never find a cure.

*Mon.* Love for thy sake will bring her to these hills  
And dales again. *Mir.* No, I will languish still;  
And all the while my part shall be to weep,  
And with my sighs, call home my bleating sheep:  
And in the rind of every comely tree  
I'll carve thy name, and in that name kiss thee.

*Bents*, grasses.

*Pales*, the goddess of sheepfolds.

*Mon.* Set with the sun thy woes. *Sil.* The day  
grows old,  
And time it is our full-fed flocks to fold.

*Chor.* The shades grow great, but greater grows  
our sorrow ;

But let's go steep  
Our eyes in sleep,  
And meet to weep  
To-morrow.

422. THE POET LOVES A MISTRESS, BUT NOT TO  
MARRY.

I do not love to wed,  
Though I do like to woo ;  
And for a maidenhead  
I'll beg and buy it too.

I'll praise and I'll approve  
Those maids that never vary ;  
And fervently I'll love,  
But yet I would not marry.

I'll hug, I'll kiss, I'll play,  
And, cock-like, hens I'll tread,  
And sport it any way  
But in the bridal bed.

For why ? that man is poor  
Who hath but one of many,  
But crown'd he is with store  
That, single, may have any.

Why then, say, what is he,  
To freedom so unknown,  
Who, having two or three,  
Will be content with one ?

## 425. THE WILLOW GARLAND.

A WILLOW garland thou did'st send  
Perfum'd, last day, to me,  
Which did but only this portend—  
I was forsook by thee.

Since so it is, I'll tell thee what,  
To-morrow thou shalt see  
Me wear the willow ; after that,  
To die upon the tree.

As beasts unto the altars go  
With garlands dress'd, so I  
Will, with my willow-wreath, also  
Come forth and sweetly die.

## 427. A HYMN TO SIR CLIPSEBY CREW.

'Twas not love's dart,  
Or any blow  
Of want, or foe,  
Did wound my heart  
With an eternal smart ;

But only you,  
My sometimes known

*HESPERIDES.*

Companion,  
My dearest Crew,  
That me unkindly slew.

May your fault die,  
And have no name  
In books of fame ;  
Or let it lie  
Forgotten now, as I.

We parted are  
And now no more,  
As heretofore,  
By jocund Lar  
Shall be familiar.

But though we sever,  
My Crew shall see  
That I will be  
Here faithless never,  
But love my Clipsey ever.

## 430. EMPIRES.

EMPIRES of kings are now, and ever were,  
As Sallust saith, coincident to fear.

## 431. FELICITY QUICK OF FLIGHT.

EVERY time seems short to be  
That's measured by felicity ;  
But one half-hour that's made up here  
With grief, seems longer than a year.



436. THE CROWD AND COMPANY.

IN holy meetings there a man may be  
One of the crowd, not of the company.

438. POLICY IN PRINCES.

THAT princes may possess a surer seat,  
'Tis fit they make no one with them too great.

440. UPON THE NIPPLES OF JULIA'S BREAST.

HAVE ye beheld (with much delight)  
A red rose peeping through a white?  
Or else a cherry, double grac'd,  
Within a lily centre plac'd?  
Or ever mark'd the pretty beam  
A strawberry shows half-drown'd in cream?  
Or seen rich rubies blushing through  
A pure smooth pearl and orient too?  
So like to this, nay all the rest,  
Is each neat niplet of her breast.

441. TO DAISIES, NOT TO SHUT SO SOON.

SHUT not so soon; the dull-ey'd night  
Has not as yet begun  
To make a seizure on the light,  
Or to seal up the sun.

No marigolds yet closed are,  
No shadows great appear;

Nor doth the early shepherd's star  
Shine like a spangle here.

Stay but till my Julia close  
Her life-begetting eye,  
And let the whole world then dispose  
Itself to live or die.

## 442. TO THE LITTLE SPINNERS.

YE pretty housewives, would ye know  
The work that I would put ye to?  
This, this it should be: for to spin  
A lawn for me, so fine and thin  
As it might serve me for my skin.  
For cruel Love has me so whipp'd  
That of my skin I all am stripp'd;  
And shall despair that any art  
Can ease the rawness or the smart,  
Unless you skin again each part.  
Which mercy if you will but do,  
I call all maids to witness to  
What here I promise: that no broom  
Shall now or ever after come  
To wrong a spinner or her loom.

## 444. OBERON'S PALACE.

AFTER the feast, my Shapcot, see  
The fairy court I give to thee;

*Spinners, spiders.*

Where we'll present our Oberon, led  
 Half-tipsy to the fairy bed,  
 Where Mab he finds, who there doth lie,  
 Not without mickle majesty.  
 Which done, and thence remov'd the light,  
 We'll wish both them and thee good-night.

Full as a bee with thyme, and red  
 As cherry harvest, now high fed  
 For lust and action, on he'll go  
 To lie with Mab, though all say no.  
 Lust has no ears ; he's sharp as thorn,  
 And fretful, carries hay in's horn,  
 And lightning in his eyes ; and flings  
 Among the elves, if moved, the stings  
 Of peltish wasps ; well know his guard—  
*Kings, though they're hated, will be fear'd.*  
 Wine lead[s] him on. Thus to a grove,  
 Sometimes devoted unto love,  
 Tinselled with twilight, he and they,  
 Led by the shine of snails, a way  
 Beat with their num'rous feet, which, by  
 Many a neat perplexity,  
 Many a turn and many a cross-  
 Track they redeem a bank of moss,  
 Spongy and swelling, and far more

*Mickle*, much.

*Carries hay in's horn* (foenum habet in cornu), is dangerous.

*Peltish*, angry.

*Redeem*, gain.

Soft than the finest Lemster ore,  
 Mildly disparkling like those fires  
 Which break from the enjewell'd tyres  
 Of curious brides ; or like those mites  
 Of candi'd dew in moony nights.  
 Upon this convex all the flowers  
 Nature begets by th' sun and showers,  
 Are to a wild digestion brought,  
 As if love's sampler here was wrought :  
 Or Citherea's ceston, which  
 All with temptation doth bewitch.  
 Sweet airs move here, and more divine  
 Made by the breath of great-eyed kine,  
 Who, as they low, impearl with milk  
 The four-leaved grass or moss like silk.  
 The breath of monkeys met to mix  
 With musk-flies are th' aromatics  
 Which 'cense this arch ; and here and there  
 And farther off, and everywhere  
 Throughout that brave mosaic yard,  
 Those picks or diamonds in the card  
 With peeps of hearts, of club, and spade  
 Are here most neatly inter-laid  
 Many a counter, many a die,  
 Half-rotten and without an eye  
 Lies hereabouts ; and, for to pave

*Lemster ore*, Leominster wool.

*Tyres*, head-dresses.

*Picks*, diamonds on playing-cards were so called from their points.

*Peeps*, pips.

The excellency of this cave,  
 Squirrels' and children's teeth late shed  
 Are neatly here enchequered  
 With brownest toadstones, and the gum  
 That shines upon the bluer plum.  
 The nails fallen off by whitflaws: art's  
 Wise hand enchasing here those warts  
 Which we to others, from ourselves,  
 Sell, and brought hither by the elves.  
 The tempting mole, stolen from the neck  
 Of the shy virgin, seems to deck  
 The holy entrance, where within  
 The room is hung with the blue skin  
 Of shifted snake: enfriez'd throughout  
 With eyes of peacocks' trains and trout-  
 Flies' curious wings; and these among  
 Those silver pence that cut the tongue  
 Of the red infant, neatly hung.  
 The glow-worm's eyes; the shining scales  
 Of silv'ry fish; wheat straws, the snail's  
 Soft candle light; the kitling's eyne;  
 Corrupted wood; serve here for shine.  
 No glaring light of bold-fac'd day,  
 Or other over-radiant ray,  
 Ransacks this room; but what weak beams  
 Can make reflected from these gems  
 And multiply; such is the light,  
 But ever doubtful day or night.

*Whitflaws*, whitlows.

*Corrupted*, i. e., phosphorescent.

By this quaint taper light he winds  
 His errors up; and now he finds  
 His moon-tann'd Mab, as somewhat sick,  
 And (love knows) tender as a chick.  
 Upon six plump dandillions, high-  
 Rear'd, lies her elvish majesty :  
 Whose woolly bubbles seem'd to drown  
 Her Mabship in obedient down.  
 For either sheet was spread the caul  
 That doth the infant's face enthrall,  
 When it is born (by some enstyl'd  
 The lucky omen of the child),  
 And next to these two blankets o'er-  
 Cast of the finest gossamore.  
 And then a rug of carded wool,  
 Which, sponge-like drinking in the dull  
 Light of the moon, seemed to comply,  
 Cloud-like, the dainty deity.  
 Thus soft she lies : and overhead  
 A spinner's circle is bespread  
 With cob-web curtains, from the roof  
 So neatly sunk as that no proof  
 Of any tackling can declare  
 What gives it hanging in the air.  
 The fringe about this are those threads  
 Broke at the loss of maidenheads :

*Winds his errors up*, brings his wanderings to an end.

*Dandillions*, dandelions.

*Comply*, embrace.

*Spinner*, spider.

*Proof*, sign.

And, all behung with these, pure pearls,  
 Dropp'd from the eyes of ravish'd girls  
 Or writhing brides; when (panting) they  
 Give unto love the straiter way.  
 For music now, he has the cries  
 Of feigned-lost virginities;  
 The which the elves make to excite  
 A more unconquered appetite.  
 The king's undrest; and now upon  
 The gnat's watchword the elves are gone.  
 And now the bed, and Mab possess'd  
 Of this great little kingly guest;  
 We'll nobly think, what's to be done,  
 He'll do no doubt; *this flax is spun.*

444. TO HIS PECULIAR FRIEND, MR. THOMAS  
 SHAPCOTT, LAWYER.

I've paid thee what I promis'd; that's not all;  
 Besides I give thee here a verse that shall  
 (When hence thy circummortal part is gone),  
 Arch-like, hold up thy name's inscription.  
 Brave men can't die, whose candid actions are  
 Writ in the poet's endless calendar:  
 Whose vellum and whose volume is the sky,  
 And the pure stars the praising poetry.

Farewell

*Circummortal*, more than morta  
*Candid*, fair.

## 445. TO JULIA IN THE TEMPLE.

BESIDES us two, i' th' temple here's not one  
 To make up now a congregation.  
 Let's to the altar of perfumes then go,  
 And say short prayers; and when we have done so,  
 Then we shall see, how in a little space  
 Saints will come in to fill each pew and place.

## 446. TO OENONE.

WHAT conscience, say, is it in thee,  
 When I a heart had one,  
 To take away that heart from me,  
 And to retain thy own?

For shame or pity now incline  
 To play a loving part;  
 Either to send me kindly thine,  
 Or give me back my heart.

Covet not both; but if thou dost  
 Resolve to part with neither,  
 Why! yet to show that thou art just,  
 Take me and mine together.

## 447. HIS WEAKNESS IN WOES.

I CANNOT suffer; and in this my part  
 Of patience wants. *Grief breaks the stoutest heart.*



## 448. FAME MAKES US FORWARD.

To print our poems, the propulsive cause  
Is fame—the breath of popular applause.

## 449. TO GROVES.

YE silent shades, whose each tree here  
Some relique of a saint doth wear,  
Who, for some sweetheart's sake, did prove  
The fire and martyrdom of love :  
Here is the legend of those saints  
That died for love, and their complaints :  
Their wounded hearts and names we find  
Encarv'd upon the leaves and rind.  
Give way, give way to me, who come  
Scorch'd with the self-same martyrdom :  
And have deserv'd as much (love knows)  
As to be canonis'd 'mongst those  
Whose deeds and deaths here written are  
Within your greeny calendar :  
By all those virgins' fillets hung  
Upon your boughs, and requiems sung  
For saints and souls departed hence  
(Here honour'd still with frankincense) ;  
By all those tears that have been shed,  
As a drink-offering to the dead ;  
By all those true love-knots that be  
With mottoes carv'd on every tree ;  
By sweet Saint Phyllis pity me :

*Phyllis*, the Thracian princess who hanged herself for love of Demophoon.

By dear Saint Iphis, and the rest  
 Of all those other saints now blest,  
 Me, me, forsaken, here admit  
 Among your myrtles to be writ :  
 That my poor name may have the glory  
 To live remembered in your story.

## 450. AN EPITAPH UPON A VIRGIN.

HERE a solemn fast we keep,  
 While all beauty lies asleep  
 Hush'd be all things—no noise here—  
 But the toning of a tear :  
 Or a sigh of such as bring  
 Cowslips for her covering.

451. TO THE RIGHT GRACIOUS PRINCE, LODOWICK,  
DUKE OF RICHMOND AND LENNOX.

OF all those three brave brothers fall'n i' th' war  
 (Not without glory), noble sir, you are,  
 Despite of all concussions, left the stem  
 To shoot forth generations like to them.  
 Which may be done, if, sir, you can beget  
 Men in their substance, not in counterfeit,  
 Such essences as those three brothers ; known  
 Eternal by their own production.  
 Of whom, from fame's white trumpet, this I'll tell,

*Iphis*, a Cyprian youth who hanged himself for love  
 of Anaxaretus.

Worthy their everlasting chronicle :  
 Never since first Bellona us'd a shield,  
*Such three brave brothers fell in Mars his field.*  
 These were those three Horatii Rome did boast,  
 Rome's were these three Horatii we have lost.  
 One Cœur-de-Lion had that age long since ;  
 This, three ; which three, you make up four, brave  
 prince.

## 452. TO JEALOUSY.

O JEALOUSY, that art  
 The canker of the heart ;  
 And mak'st all hell  
 Where thou do'st dwell ;  
 For pity be  
 No fury, or no firebrand to me.

Far from me I'll remove  
 All thoughts of irksome love ;  
 And turn to snow,  
 Or crystal grow,  
 To keep still free,  
 O ! soul-tormenting jealousy, from thee.

## 453. TO LIVE FREELY.

LET's live in haste ; use pleasures while we may ;  
 Could life return, 'twould never lose a day.

*HESPERIDES.*

## 455. HIS ALMS.

HERE, here I live,  
 And somewhat give  
 Of what I have  
 To those who crave,  
 Little or much,  
 My alms is such ;  
 But if my deal  
 Of oil and meal  
 Shall fuller grow,  
 More I'll bestow ;  
 Meantime be it  
 E'en but a bit,  
 Or else a crumb,  
 The scrip hath some.

## 456. UPON HIMSELF.

COME, leave this loathed country life, and then  
 Grow up to be a Roman citizen.  
 Those mites of time, which yet remain unspent,  
 Waste thou in that most civil government.  
 Get their comportment and the gliding tongue  
 Of those mild men thou art to live among ;  
 Then, being seated in that smoother sphere,  
 Decree thy everlasting topic there ;  
 And to the farm-house ne'er return at all :  
 Though granges do not love thee, cities shall.

*Deal, portion.*

## 457. TO ENJOY THE TIME.

WHILE Fates permit us let's be merry,  
 Pass all we must the fatal ferry;  
 And this our life too whirls away  
 With the rotation of the day.

## 458. UPON LOVE.

LOVE, I have broke  
 Thy yoke,  
 The neck is free;  
 But when I'm next  
 Love-vexed,  
 Then shackle me.

'Tis better yet  
 To fret  
 The feet or hands,  
 Than to enthrall  
 Or gall  
 The neck with bands.

459. TO THE RIGHT HONOURABLE MILDMAY, EARL  
OF WESTMORELAND.

You are a lord, an earl, nay more, a man.  
 Who writes sweet numbers well as any can;  
 If so, why then are not these verses hurled,  
 Like Sybil's leaves, throughout the ample world?

What is a jewel if it be not set  
 Forth by a ring or some rich carcanet?  
 But being so, then the beholders cry:  
 See, see a gem as rare as Belus' eye.  
 Then public praise does run upon the stone,  
 For a most rich, a rare, a precious one.  
 Expose your jewels then unto the view,  
 That we may praise them, or themselves prize you.  
*Virtue concealed*, with Horace you'll confess,  
*Differs not much from drowsy slothfulness.*

## 460. THE PLUNDER.

I AM of all bereft,  
 Save but some few beans left,  
 Whereof, at last, to make  
 For me and mine a cake,  
 Which eaten, they and I  
 Will say our grace, and die.

## 461. LITTLENES NO CAUSE OF LEANNESS.

ONE feeds on lard, and yet is lean,  
 And I but feasting with a bean  
 Grow fat and smooth. The reason is:  
 Jove prospers my meat more than his.

*Belus' eye*, the eye onyx. "The stone called Belus' eye is white, and hath within it a black apple." (Holland's *Pliny*.)

## 464. THE JIMMALL RING OR TRUE-LOVE KNOT.

THOU sent'st to me a true love-knot, but I  
Returned a ring of jimmals to imply  
Thy love had one knot, mine a triple tie.

465. THE PARTING VERSE OR CHARGE TO HIS  
SUPPOSED WIFE WHEN HE TRAVELLED.

Go hence, and with this parting kiss,  
Which joins two souls, remember this :  
Though thou be'st young, kind, soft, and fair  
And may'st draw thousands with a hair ;  
Yet let these glib temptations be  
Furies to others, friends to me.  
Look upon all, and though on fire  
Thou set their hearts, let chaste desire  
Steer thee to me, and think, me gone,  
In having all, that thou hast none.  
Nor so immured would I have  
Thee live, as dead and in thy grave ;  
But walk abroad, yet wisely well  
Stand for my coming, sentinel.  
And think, as thou do'st walk the street,  
Me or my shadow thou do'st meet.  
I know a thousand greedy eyes  
Will on thy feature tyrannise  
In my short absence, yet behold  
Them like some picture, or some mould

*Jimmal* or *gimmal*, double or triple ring.

Fashion'd like thee, which, though 't have ears  
And eyes, it neither sees or hears.  
Gifts will be sent, and letters, which  
Are the expressions of that itch,  
And salt, which frets thy suitors ; fly  
Both, lest thou lose thy liberty ;  
For, that once lost, thou't fall to one,  
Then prostrate to a million.  
But if they woo thee, do thou say,  
As that chaste Queen of Ithaca  
Did to her suitors, this web done,  
(Undone as oft as done), I'm won ;  
I will not urge thee, for I know,  
Though thou art young, thou canst say no,  
And no again, and so deny  
Those thy lust-burning incubi.  
Let them enstyle thee fairest fair,  
The pearl of princes, yet despair  
That so thou art, because thou must  
Believe love speaks it not, but lust ;  
And this their flattery does commend  
Thee chiefly for their pleasure's end.  
I am not jealous of thy faith,  
Or will be, for the axiom saith :  
He that doth suspect does haste  
A gentle mind to be unchaste.  
No, live thee to thy self, and keep  
Thy thoughts as cold as is thy sleep,

*Queen of Ithaca, Penelope.*  
*Incubi, adulterous spirits.*



And let thy dreams be only fed  
 With this, that I am in thy bed;  
 And thou, then turning in that sphere,  
 Waking shalt find me sleeping there.  
 But yet if boundless lust must scale  
 Thy fortress, and will needs prevail,  
 And wildly force a passage in,  
 Banish consent, and 'tis no sin  
 Of thine; so Lucrece fell and the  
 Chaste Syracusian Cyane.  
 So Medullina fell; yet none  
 Of these had imputation  
 For the least trespass, 'cause the mind  
 Here was not with the act combin'd.  
*The body sins not, 'tis the will  
 That makes the action, good or ill.*  
 And if thy fall should this way come,  
 Triumph in such a martyrdom.  
 I will not over-long enlarge  
 To thee this my religious charge.  
 Take this compression, so by this  
 Means I shall know what other kiss  
 Is mixed with mine, and truly know,  
 Returning, if't be mine or no:  
 Keep it till then; and now, my spouse,  
 For my wished safety pay thy vows

*Cyane*, a nymph of Syracuse, ravished by her father whom (and herself) she slew.

*Medullina*, a Roman virgin who endured a like fate.

*Compression*, embrace.

And prayers to Venus ; if it please  
 The great blue ruler of the seas,  
 Not many full-faced moons shall wane,  
 Lean-horn'd, before I come again  
 As one triumphant, when I find  
 In thee all faith of womankind.  
 Nor would I have thee think that thou  
 Had'st power thyself to keep this vow,  
 But, having 'scaped temptation's shelf,  
 Know virtue taught thee, not thyself.

## 466. TO HIS KINSMAN, SIR THOS. SOAME.

SEEING thee, Soame, I see a goodly man,  
 And in that good a great patrician.  
 Next to which two, among the city powers  
 And thrones, thyself one of those senators ;  
 Not wearing purple only for the show,  
 As many conscripts of the city do,  
 But for true service, worthy of that gown,  
 The golden chain, too, and the civic crown.

## 467. TO BLOSSOMS.

FAIR pledges of a fruitful tree,  
 Why do ye fall so fast ?  
 Your date is not so past  
 But you may stay yet here a while,  
 To blush and gently smile ;  
 And go at last.

*Conscripts*, " patres conscripti," aldermen.

What! were ye born to be  
An hour or half's delight,  
And so to bid good-night?  
'Twas pity Nature brought ye forth  
Merely to show your worth,  
And lose you quite.

But you are lovely leaves, where we  
May read how soon things have  
Their end, though ne'er so brave:  
And after they have shown their pride  
Like you a while, they glide  
Into the grave.

## 468. MAN'S DYING-PLACE UNCERTAIN.

MAN knows where first he ships himself, but he  
Never can tell where shall his landing be.

## 469. NOTHING FREE-COST.

NOTHING comes free-cost here; Jove will not let  
His gifts go from him, if not bought with sweat.

## 472. FEW FORTUNATE.

MANY we are, and yet but few possess  
Those fields of everlasting happiness.

*HESPERIDES.*

## 471. TO PERENNA.

How long, Perenna, wilt thou see  
 Me languish for the love of thee?  
 Consent, and play a friendly part  
 To save, when thou may'st kill a heart.

## 472. TO THE LADIES.

TRUST me, ladies, I will do  
 Nothing to distemper you;  
 If I any fret or vex,  
 Men they shall be, not your sex.

## 473. THE OLD WIVES' PRAYER.

HOLY rood, come forth and shield  
 Us i' th' city and the field:  
 Safely guard us, now and aye,  
 From the blast that burns by day;  
 And those sounds that us affright  
 In the dead of dampish night.  
 Drive all hurtful fiends us fro,  
 By the time the cocks first crow.

## 475. UPON HIS DEPARTURE HENCE.

THUS I  
 Pass by,  
 And die:  
 As one  
 Unknown

And gone:  
I'm made  
A shade,  
And laid  
I' th' grave:  
There have  
My cave,  
Where tell  
I dwell.  
Farewell.

## 478. THE WASSAIL.

GIVE way, give way, ye gates, and win  
An easy blessing to your bin  
And basket, by our entering in.

May both with manchet stand replete;  
Your larders, too, so hung with meat,  
That though a thousand, thousand eat,

Yet, ere twelve moons shall whirl about  
Their silv'ry spheres, there's none may doubt  
But more's sent in than was served out.

Next, may your dairies prosper so  
As that your pans no ebb may know;  
But if they do, the more to flow,

Like to a solemn sober stream  
Bank'd all with lilies, and the cream  
Of sweetest cowslips filling them.

*Manchet*, fine white bread.

Then, may your plants be prest with fruit,  
 Nor bee, or hive you have be mute;  
 But sweetly sounding like a lute.

Next, may your duck and teeming hen  
 Both to the cock's tread say Amen;  
 And for their two eggs render ten.

Last, may your harrows, shears, and ploughs,  
 Your stacks, your stocks, your sweetest mows,  
 All prosper by our virgin vows.

Alas! we bless, but see none here  
 That brings us either ale or beer;  
*In a dry house all things are near.*

Let's leave a longer time to wait,  
 Where rust and cobwebs bind the gate,  
 And all live here with needy fate.

Where chimneys do for ever weep  
 For want of warmth, and stomachs keep,  
 With noise, the servants' eyes from sleep.

It is in vain to sing, or stay  
 Our free feet here; but we'll away:  
 Yet to the Lares this we'll say:

The time will come when you'll be sad  
 And reckon this for fortune bad,  
 T'ave lost the good ye might have had.

*Prest*, laden.

*Near*, penurious.

*Leave to wait*, cease waiting.

## 477. UPON A LADY FAIR BUT FRUITLESS.

TWICE has Pudica been a bride, and led  
 By holy Hymen to the nuptial bed.  
 Two youths she's known thrice two, and twice three  
 years;  
 Yet not a lily from the bed appears:  
 Nor will; for why, Pudica this may know,  
*Trees never bear unless they first do blow.*

## 478. HOW SPRINGS CAME FIRST.

THESE springs were maidens once that lov'd,  
 But lost to that they most approv'd:  
 My story tells by Love they were  
 Turn'd to these springs which we see here;  
 The pretty whimpering that they make,  
 When of the banks their leave they take,  
 Tells ye but this, they are the same,  
 In nothing chang'd but in their name.

## 479. TO ROSEMARY AND BAYS.

MY wooing's ended: now my wedding's near  
 When gloves are giving, gilded be you there.

## 481. UPON A SCAR IN A VIRGIN'S FACE.

'Tis heresy in others: in your face  
 That scar's no schism, but the sign of grace.

## 482. UPON HIS EYESIGHT FAILING HIM.

I BEGIN to wane in sight ;  
 Shortly I shall bid good-night :  
 Then no gazing more about,  
 When the tapers once are out.

## 483. TO HIS WORTHY FRIEND, M. THOS. FALCONBURGE.

STAND with thy graces forth, brave man, and rise  
 High with thine own auspicious destinies :  
 Nor leave the search, and proof, till thou canst find  
 These, or those ends, to which thou wast design'd.  
 Thy lucky genius and thy guiding star  
 Have made thee prosperous in thy ways thus far :  
 Nor will they leave thee till they both have shown  
 Thee to the world a prime and public one.  
 Then, when thou see'st thine age all turn'd to gold,  
 Remember what thy Herrick thee foretold,  
 When at the holy threshold of thine house  
*He boded good luck to thy self and spouse.*  
 Lastly, be mindful, when thou art grown great,  
*That towers high rear'd dread most the lightning's*  
*threat :*  
*Whenas the humble cottages not fear*  
*The cleaving bolt of Jove the thunderer.*

## 484. UPON JULIA'S HAIR FILL'D WITH DEW.

Dew sat on Julia's hair  
 And spangled too,  
 Like leaves that laden are  
 With trembling dew :



Or glitter'd to my sight,  
 As when the beams  
 Have their reflected light  
 Danc'd by the streams.

## 485. ANOTHER ON HER.

How can I choose but love and follow her  
 Whose shadow smells like milder pomander ?  
 How can I choose but kiss her, whence does come  
 The storax, spikenard, myrrh, and laudanum ?

## 486. LOSS FROM THE LEAST.

GREAT men by small means oft are overthrown ;  
*He's lord of thy life who contemns his own.*

## 487. REWARD AND PUNISHMENTS.

ALL things are open to these two events,  
 Or to rewards, or else to punishments.

## 488. SHAME NO STATIST.

SHAME is a bad attendant to a state :  
*He rents his crown that fears the people's hate.*

*Pomander*, ball of scent.

## 489. TO SIR CLIPSEBY CREW.

SINCE to the country first I came  
 I have lost my former flame :  
 And, methinks, I not inherit,  
 As I did, my ravish'd spirit.  
 If I write a verse or two,  
 'Tis with very much ado ;  
 In regard I want that wine  
 Which should conjure up a line.  
 Yet, though now of Muse bereft,  
 I have still the manners left  
 For to thank you, noble sir,  
 For those gifts you do confer  
 Upon him who only can  
 Be in prose a grateful man.

## 490. UPON HIMSELF.

I COULD never love indeed ;  
 Never see mine own heart bleed :  
 Never crucify my life,  
 Or for widow, maid, or wife.

I could never seek to please  
 One or many mistresses :  
 Never like their lips to swear  
 Oil of roses still smelt there.

I could never break my sleep,  
 Fold mine arms, sob, sigh, or weep :

Never beg, or humbly woo  
With oaths and lies, as others do.

I could never walk alone ;  
Put a shirt of sackcloth on :  
Never keep a fast, or pray  
For good luck in love that day.

But have hitherto liv'd free  
As the air that circles me :  
And kept credit with my heart,  
Neither broke i' th' whole, or part.

## 491. FRESH CHEESE AND CREAM.

WOULD ye have fresh cheese and cream ?  
Julia's breast can give you them :  
And, if more, each nipple cries :  
To your cream here's strawberries.

492. AN ECLOGUE OR PASTORAL BETWEEN ENDYMION  
PORTER AND LYCIDAS HERRICK,  
SET AND SUNG.

*End.* AH ! Lycidas, come tell me why  
Thy whilom merry oat  
By thee doth so neglected lie,  
And never purls a note ?

I prithee speak. *Lyc.* I will. *End.* Say on.

*Lyc.* 'Tis thou, and only thou,  
That art the cause, Endymion.

*End.* For love's sake, tell me how.

*Oat,* oaten pipe.

*Lyc.* In this regard : that thou do'st play  
 Upon another plain,  
 And for a rural roundelay  
 Strik'st now a courtly strain.

Thou leav'st our hills, our dales, our bowers,  
 Our finer fleeced sheep,  
 Unkind to us, to spend thine hours  
 Where shepherds should not keep.

I mean the court : Let Latmos be  
 My lov'd Endymion's court.

*End.* But I the courtly state would see.

*Lyc.* Then see it in report.

What has the court to do with swains,  
 Where Phyllis is not known ?  
 Nor does it mind the rustic strains  
 Of us, or Corydon.

Break, if thou lov'st us, this delay.

*End.* Dear Lycidas, e're long  
 I vow, by Pan, to come away  
 And pipe unto thy song.

Then Jessamine, with Florabell,  
 And dainty Amaryllis,  
 With handsome-handed Drosomell  
 Shall prank thy hook with lilies.

*Prank*, bedeck.

*Drosomell*, honey dew.

*Lyc.* Then Tityrus, and Corydon,  
 And Thyrsis, they shall follow  
 With all the rest; while thou alone  
 Shalt lead like young Apollo.

And till thou com'st, thy Lycidas,  
 In every genial cup,  
 Shall write in spice: Endymion 'twas  
 That kept his piping up.

And, my most lucky swain, when I shall live to see  
 Endymion's moon to fill up full, remember me:  
 Meantime, let Lycidas have leave to pipe to thee.

## 493. TO A BED OF TULIPS.

BRIGHT tulips, we do know  
 You had your coming hither,  
 And fading-time does show  
 That ye must quickly wither.

Your sisterhoods may stay,  
 And smile here for your hour;  
 But die ye must away,  
 Even as the meanest flower.

Come, virgins, then, and see  
 Your frailties, and bemoan ye;  
 For, lost like these, 'twill be  
 As time had never known ye.

## 494. A CAUTION.

THAT love last long, let it thy first care be  
 To find a wife that is most fit for thee.  
 Be she too wealthy or too poor, be sure  
*Love in extremes can never long endure.*

495. TO THE WATER NYMPHS DRINKING AT THE  
 FOUNTAIN.

REACH, with your whiter hands, to me  
 Some crystal of the spring ;  
 And I about the cup shall see  
 Fresh lilies flourishing.

Or else, sweet nymphs, do you but this,  
 To th' glass your lips incline ;  
 And I shall see by that one kiss  
 The water turn'd to wine.

496. TO HIS HONOURED KINSMAN, SIR  
 RICHARD STONE.

To this white temple of my heroes here,  
 Beset with stately figures everywhere  
 Of such rare saintships, who did here consume  
 Their lives in sweets, and left in death perfume,  
 Come, thou brave man! And bring with thee a  
 stone  
 Unto thine own edification.  
 High are these statues here, besides no less  
 Strong than the heavens for everlastingness :  
 Where build aloft ; and, being fix'd by these,  
 Set up thine own eternal images.

## 497. UPON A FLY.

A GOLDEN fly one show'd to me,  
 Clos'd in a box of ivory,  
 Where both seem'd proud: the fly to have  
 His burial in an ivory grave;  
 The ivory took state to hold  
 A corpse as bright as burnish'd gold.  
 One fate had both, both equal grace;  
 The buried, and the burying-place.  
 Not Virgil's gnat, to whom the spring  
 All flowers sent to's burying;  
 Not Martial's bee, which in a bead  
 Of amber quick was buried;  
 Nor that fine worm that does inter  
 Herself i' th' silken sepulchre;  
 Nor my rare Phil,\* that lately was  
 With lilies tomb'd up in a glass;  
 More honour had than this same fly,  
 Dead, and closed up in ivory.

## 499. TO JULIA.

JULIA, when thy Herrick dies,  
 Close thou up thy poet's eyes:  
 And his last breath, let it be  
 Taken in by none but thee.

*Virgil's gnat*, see 256.

*Martial's bee*, see Note.

\**Sparrow*. (Note in the original edition.)

## 500. TO MISTRESS DOROTHY PARSONS.

IF thou ask me, dear, wherefore  
 I do write of thee no more,  
 I must answer, sweet, thy part  
 Less is here than in my heart.

## 502. HOW HE WOULD DRINK HIS WINE.

FILL me my wine in crystal ; thus, and thus  
 I see't in's *puris naturalibus* :  
 Unmix'd. I love to have it smirk and shine ;  
 'Tis *sin* I know, 'tis *sin* to throttle wine.  
 What madman's he, that when it sparkles so,  
 Will cool his flames or quench his fires with snow ?

## 503. HOW MARIGOLDS CAME YELLOW.

JEALOUS girls these sometimes were,  
 While they liv'd or lasted here :  
 Turn'd to flowers, still they be  
 Yellow, mark'd for jealousy.

## 504. THE BROKEN CRYSTAL.

To fetch me wine my Lucia went,  
 Bearing a crystal continent :  
 But, making haste, it came to pass  
 She brake in two the purer glass,  
 Then smil'd, and sweetly chid her speed ;  
 So with a blush beshrew'd the deed.

*Continent*, holder.



## 505. PRECEPTS.

Good precepts we must firmly hold,  
By daily learning we wax old.

506. TO THE RIGHT HONOURABLE EDWARD, EARL  
OF DORSET.

IF I dare write to you, my lord, who are  
Of your own self a public theatre,  
And, sitting, see the wiles, ways, walks of wit,  
And give a righteous judgment upon it,  
What need I care, though some dislike me should,  
If Dorset say what Herrick writes is good ?  
We know y'are learn'd i' th' Muses, and no less  
In our state-sanctions, deep or bottomless.  
Whose smile can make a poet, and your glance  
Dash all bad poems out of countenance ;  
So that an author needs no other bays  
For coronation than your only praise,  
And no one mischief greater than your frown  
To null his numbers, and to blast his crown.  
*Few live the life immortal. He ensures  
His fame's long life who strives to set up yours.*

## 507. UPON HIMSELF.

THOU'RT hence removing (like a shepherd's tent),  
And walk thou must the way that others went :  
Fall thou must first, then rise to life with these,  
Mark'd in thy book for faithful witnesses.

508. HOPE WELL AND HAVE WELL : OR, FAIR  
AFTER FOUL WEATHER.

WHAT though the heaven be lowering now,  
And look with a contracted brow ?  
We shall discover, by-and-by,  
A repurgation of the sky ;  
And when those clouds away are driven,  
Then will appear a cheerful heaven.

509. UPON LOVE.

I HELD Love's head while it did ache ;  
But so it chanc'd to be,  
The cruel pain did his forsake,  
And forthwith came to me.

Ay me ! how shall my grief be still'd ?  
Or where else shall we find  
One like to me, who must be kill'd  
For being too-too kind ?

510. TO HIS KINSWOMAN, MRS. PENELOPE  
WHEELER.

NEXT is your lot, fair, to be number'd one,  
Here, in my book's canonisation :  
Late you come in ; but you a saint shall be,  
In chief, in this poetic liturgy.

## 511. ANOTHER UPON HER.

FIRST, for your shape, the curious cannot show  
 Any one part that's dissonant in you :  
 And 'gainst your chaste behaviour there's no plea,  
 Since you are known to be Penelope.  
 Thus fair and clean you are, although there be  
*A mighty strife 'twixt form and chastity.*

## 513. CROSS AND PILE.

FAIR and foul days trip cross and pile ; the fair  
 Far less in number than our foul days are.

514. TO THE LADY CREW, UPON THE DEATH OF  
 HER CHILD.

WHY, madam, will ye longer weep,  
 Whenas your baby's lull'd asleep ?  
 And (pretty child) feels now no more  
 Those pains it lately felt before.  
 All now is silent ; groans are fled :  
 Your child lies still, yet is not dead ;  
 But rather like a flower hid here  
 To spring again another year.

*Form, beauty.*

*Trip cross and pile, come haphazard, like the heads  
 and tails of coins.*

## 515. HIS WINDING-SHEET.

COME thou, who art the wine and wit  
Of all I've writ :  
The grace, the glory, and the best  
Piece of the rest.  
Thou art of what I did intend  
The all and end ;  
And what was made, was made to meet  
Thee, thee, my sheet.  
Come then, and be to my chaste side  
Both bed and bride.  
We two, as reliques left, will have  
One rest, one grave.  
And, hugging close, we will not fear  
Lust entering here,  
Where all desires are dead or cold  
As is the mould ;  
And all affections are forgot,  
Or trouble not.  
Here, here the slaves and pris'ners be  
From shackles free :  
And weeping widows long oppress'd  
Do here find rest.  
The wronged client ends his laws  
Here, and his cause.  
Here those long suits of chancery lie  
Quiet, or die :  
And all Star-Chamber bills do cease,  
Or hold their peace.  
Here needs no Court for our Request,  
Where all are best,

All wise, all equal, and all just  
     Alike i' th' dust.  
 Nor need we here to fear the frown  
     Of court or crown:  
*Where fortune bears no sway o'er things,*  
     *There all are kings.*  
 In this securer place we'll keep,  
     As lull'd asleep;  
 Or for a little time we'll lie  
     As robes laid by;  
 To be another day re-worn,  
     Turn'd, but not torn:  
 Or, like old testaments engrost,  
     Lock'd up, not lost.  
 And for a while lie here conceal'd,  
     To be reveal'd  
 Next at that great Platonick year,  
     And then meet here.

## 516. TO MISTRESS MARY WILLAND.

ONE more by thee, love, and desert have sent,  
 T' ensangle this expansive firmament.  
 O flame of beauty! come, appear, appear  
 A virgin taper, ever shining here.

*Platonick year*, the 36,000th year, in which all persons and things return to their original state.

## 517. CHANGE GIVES CONTENT.

WHAT now we like anon we disapprove :  
*The new successor drives away old love.*

## 519. ON HIMSELF.

BORN I was to meet with age,  
 And to walk life's pilgrimage.  
 Much I know of time is spent,  
 Tell I can't what's resident.  
 Howsoever, cares, adieu !  
 I'll have nought to say to you :  
 But I'll spend my coming hours  
 Drinking wine and crown'd with flowers.

## 520. FORTUNE FAVOURS.

FORTUNE did never favour one  
 Fully, without exception ;  
 Though free she be, there's something yet  
 Still wanting to her favourite.

## 521. TO PHYLLIS, TO LOVE AND LIVE WITH HIM.

LIVE, live with me, and thou shalt see  
 The pleasures I'll prepare for thee ;

*Resident, remaining.*

What sweets the country can afford  
 Shall bless thy bed and bless thy board.  
 The soft, sweet moss shall be thy bed  
 With crawling woodbine over-spread ;  
 By which the silver-shedding streams  
 Shall gently melt thee into dreams.  
 Thy clothing, next, shall be a gown  
 Made of the fleece's purest down.  
 The tongues of kids shall be thy meat,  
 Their milk thy drink ; and thou shalt eat  
 The paste of filberts for thy bread,  
 With cream of cowslips buttered ;  
 Thy feasting-tables shall be hills  
 With daisies spread and daffodils,  
 Where thou shalt sit, and red-breast by,  
 For meat, shall give thee melody.  
 I'll give thee chains and carcanets  
 Of primroses and violets.  
 A bag and bottle thou shalt have,  
 That richly wrought, and this as brave ;  
 So that as either shall express  
 The wearer's no mean shepherdess.  
 At shearing-times, and yearly wakes,  
 When Themilis his pastime makes,  
 There thou shalt be ; and be the wit,  
 Nay, more, the feast, and grace of it.

*Carcanets*, necklaces.

*Wakes*. village feasts on the dedication day of the church.

On holidays, when virgins meet  
 To dance the heyas with nimble feet,  
 Thou shalt come forth, and then appear  
 The queen of roses for that year ;  
 And having danced, 'bove all the best,  
 Carry the garland from the rest.  
 In wicker baskets maids shall bring  
 To thee, my dearest shepherdling,  
 The blushing apple, bashful pear,  
 And shame-fac'd plum, all simp'ring there.  
 Walk in the groves, and thou shalt find  
 The name of Phyllis in the rind  
 Of every straight and smooth-skin tree ;  
 Where kissing that, I'll twice kiss thee.  
 To thee a sheep-hook I will send,  
 Be-prank'd with ribands to this end ;  
 This, this alluring hook might be  
 Less for to catch a sheep than me.  
 Thou shalt have possets, wassails fine,  
 Not made of ale, but spiced wine,  
 To make thy maids and self free mirth,  
 All sitting near the glitt'ring hearth.  
 Thou shalt have ribands, roses, rings,  
 Gloves, garters, stockings, shoes, and strings  
 Of winning colours, that shall move  
 Others to lust, but me to love.  
 These, nay, and more, thine own shall be  
 If thou wilt love, and live with me.

*The heyas*, a winding, country dance.

*Be-prank'd*, be-decked.



522. TO HIS KINSWOMAN, MISTRESS SUSANNA  
HERRICK.

WHEN I consider, dearest, thou dost stay  
 But here a-while, to languish and decay,  
 Like to these garden-glories, which here be  
 The flowery-sweet resemblances of thee ;  
 With grief of heart, methinks, I thus do cry :  
 Would thou hadst ne'er been born, or might'st not  
 die.

523. UPON MISTRESS SUSANNA SOUTHWELL, HER  
CHEEKS.

RARE are thy cheeks, Susanna, which do show  
 Ripe cherries smiling, while that others blow.

## 524. UPON HER EYES.

CLEAR are her eyes,  
 Like purest skies,  
 Discovering from thence  
 A baby there  
 That turns each sphere,  
 Like an Intelligence.

## 525. UPON HER FEET.

HER pretty feet  
 Like snails did creep  
 A little out, and then,  
 As if they played at Bo-Peep,  
 Did soon draw in again.

*A baby*, see Note to 38, "To his mistress objecting to him neither toying nor talking".

526. TO HIS HONOURED FRIEND, SIR JOHN MINCE.

FOR civil, clean, and circumcised wit,  
 And for the comely carriage of it,  
 Thou art the man, the only man best known,  
 Mark'd for the true wit of a million :  
 From whom we'll reckon. Wit came in but since  
 The calculation of thy birth, brave Mince.

527. UPON HIS GREY HAIRS.

FLY me not, though I be grey :  
 Lady, this I know you'll say ;  
 Better look the roses red  
 When with white commingled.  
 Black your hairs are, mine are white ;  
 This begets the more delight,  
 When things meet most opposite :  
 As in pictures we descry  
 Venus standing Vulcan by.

528. ACCUSATION.

IF accusation only can draw blood,  
 None shall be guiltless, be he ne'er so good.

529. PRIDE ALLOWABLE IN POETS.

As thou deserv'st, be proud ; then gladly let  
 The Muse give thee the Delphic coronet.

## 530. A VOW TO MINERVA.

GODDESS, I begin an art ;  
 Come thou in, with thy best part  
 For to make the texture lie  
 Each way smooth and civilly ;  
 And a broad-fac'd owl shall be  
 Offer'd up with vows to thee.

## 534. TO ELECTRA.

'Tis evening, my sweet,  
 And dark, let us meet ;  
 Long time w've here been a-toying,  
 And never, as yet,  
 That season could get  
 Wherein t've had an enjoying.

For pity or shame,  
 Then let not love's flame  
 Be ever and ever a-spending ;  
 Since now to the port  
 The path is but short,  
 And yet our way has no ending.

Time flies away fast,  
 Our hours do waste,  
 The while we never remember  
 How soon our life, here,  
 Grows old with the year  
 That dies with the next December.

*Civilly*, orderly.

*Owl*, the bird sacred to Athene or Minerva.

## 535. DISCORD NOT DISADVANTAGEOUS.

FORTUNE no higher project can devise  
Than to sow discord 'mongst the enemies.

## 536. ILL GOVERNMENT.

PREPOSTEROUS is that government, and rude,  
When kings obey the wilder multitude.

## 537. TO MARIGOLDS.

GIVE way, and be ye ravish'd by the sun,  
And hang the head whenas the act is done,  
Spread as he spreads, wax less as he does wane ;  
And as he shuts, close up to maids again.

## 538. TO DIANEME.

GIVE me one kiss  
And no more :  
If so be this  
Makes you poor,  
To enrich you,  
I'll restore  
For that one two  
Thousand score.

*Preposterous*, lit. hind-part before.

539. TO JULIA, THE FLAMINICA DIALIS OR QUEEN-  
PRIEST.

THOU know'st, my Julia, that it is thy turn  
 This morning's incense to prepare and burn.  
 The chaplet and Inarculum \* here be,  
 With the white vestures, all attending thee.  
 This day the queen-priest thou art made, t' appease  
 Love for our very many trespasses.  
 One chief transgression is, among the rest,  
 Because with flowers her temple was not dressed ;  
 The next, because her altars did not shine  
 With daily fires ; the last, neglect of wine ;  
 For which her wrath is gone forth to consume  
 Us all, unless preserv'd by thy perfume.  
 Take then thy censer, put in fire, and thus,  
 O pious priestess ! make a peace for us.  
 For our neglect Love did our death decree ;  
 That we escape *Redemption comes by thee.*

## 540. ANACREONTIC.

BORN I was to be old,  
 And for to die here :  
 After that, in the mould  
 Long for to lie here.  
 But before that day comes  
 Still I be bousing,  
 For I know in the tombs  
 There's no carousing.

\* A twig of a pomegranate, which the queen-priest did use to wear on her head at sacrificing. (Note in the original edition.)

## 541. MEAT WITHOUT MIRTH.

EATEN I have ; and though I had good cheer,  
 I did not sup, because no friends were there.  
 Where mirth and friends are absent when we dine  
 Or sup, there wants the incense and the wine.

## 542. LARGE BOUNDS DO BUT BURY US.

ALL things o'er-ruled are here by chance:  
 The greatest man's inheritance,  
 Where'er the lucky lot doth fall,  
 Serves but for place of burial.

## 543. UPON URSLEY.

URSLEY, she thinks those velvet patches grace  
 The candid temples of her comely face ;  
 But he will say, who'er those circlets seeth,  
 They be but signs of Ursley's hollow teeth.

## 544. AN ODE TO SIR CLIPSEBY CREW.

HERE we securely live and eat  
     The cream of meat,  
     And keep eternal fires,  
 By which we sit, and do divine  
     As wine  
     And rage inspires.

*Securely, free from care.*

If full we charm, then call upon  
    Anacreon  
    To grace the frantic thyrsè ;  
And having drunk, we raise a shout  
    Throughout  
    To praise his verse.

Then cause we Horace to be read,  
    Which sung, or said,  
    A goblet to the brim  
Of Ivric wine, both swell'd and crown'd,  
    Around  
    We quaff to him.

Thus, thus we live, and spend the hours  
    In wine and flowers,  
    And make the frolic year,  
The month, the week, the instant day  
    To stay  
    The longer here.

Come then, brave knight, and see the cell  
    Wherein I dwell,  
    And my enchantments too,  
Which love and noble freedom is ;  
    And this  
    Shall fetter you.

*Thyrse*, a Bacchic staff.  
*Instant*, oncoming.

Take horse, and come, or be so kind  
 To send your mind,  
 Though but in numbers few,  
 And I shall think I have the heart,  
 Or part  
 Of Clipseby Crew.

545. TO HIS WORTHY KINSMAN, MR. STEPHEN  
 SOAME.

NOR is my number full till I inscribe  
 Thee, sprightly Soame, one of my righteous tribe;  
 A tribe of one lip, leaven, and of one  
 Civil behaviour, and religion;  
 A stock of saints, where ev'ry one doth wear  
 A stole of white, and canonised here;  
 Among which holies be thou ever known,  
 Brave kinsman, mark'd out with the whiter stone  
 Which seals thy glory, since I do prefer  
 Thee here in my eternal calender.

546. TO HIS TOMB-MAKER.

Go I must; when I am gone,  
 Write but this upon my stone:  
 Chaste I lived, without a wife,  
 That's the story of my life.  
 Strewings need none, every flower  
 Is in this word, bachelour.



547. GREAT SPIRITS SUPERVIVE.

OUR mortal parts may wrapp'd in sear-cloths lie :  
*Great spirits never with their bodies die.*

548. NONE FREE FROM FAULT.

OUT of the world he must, who once comes in .  
*No man exempted is from death, or sin.*

549. UPON HIMSELF BEING BURIED.

LET me sleep this night away,  
 Till the dawning of the day ;  
 Then at th' opening of mine eyes  
 I, and all the world, shall rise.

550. PITY TO THE PROSTRATE.

'TIS worse than barbarous cruelty to show  
 No part of pity on a conquered foe.

552. HIS CONTENT IN THE COUNTRY.

HERE, here I live with what my board  
 Can with the smallest cost afford.  
 Though ne'er so mean the viands be,  
 They well content my Prew and me.  
 Or pea, or bean, or wort, or beet,  
 Whatever comes, content makes sweet.

*Prew, i. e., his servant, Prudence Baldwin.*

Here we rejoice, because no rent  
 We pay for our poor tenement,  
 Wherein we rest, and never fear  
 The landlord or the usurer.  
 The quarter-day does ne'er affright  
 Our peaceful slumbers in the night.  
 We eat our own and batten more,  
 Because we feed on no man's score;  
 But pity those whose flanks grow great,  
 Swell'd with the lard of others' meat.  
 We bless our fortunes when we see  
 Our own beloved privacy;  
 And like our living, where we're known  
 To very few, or else to none.

## 553. THE CREDIT OF THE CONQUEROR.

HE who commends the vanquished, speaks the power  
 And glorifies the worthy conqueror.

## 554. ON HIMSELF.

SOME parts may perish, die thou canst not all:  
 The most of thee shall 'scape the funeral.

## 556. THE FAIRIES.

IF ye will with Mab find grace,  
 Set each platter in his place;  
 Rake the fire up, and get  
 Water in, ere sun be set.  
 Wash your pails, and cleanse your dairies;  
 Sluts are loathsome to the fairies;  
 Sweep your house, who doth not so,  
 Mab will pinch her by the toe.

557. TO HIS HONOURED FRIEND, M. JOHN WEARE,  
COUNCILLOR.

DID I or love, or could I others draw  
 To the indulgence of the rugged law,  
 The first foundation of that zeal should be  
 By reading all her paragraphs in thee,  
 Who dost so fitly with the laws unite,  
 As if you two were one hermaphrodite.  
 Nor courts[t] thou her because she's well attended  
 With wealth, but for those ends she was intended :  
 Which were,—and still her offices are known,—  
*Law is to give to ev'ry one his own ;*  
 To shore the feeble up against the strong,  
 To shield the stranger and the poor from wrong.  
 This was the founder's grave and good intent :  
 To keep the outcast in his tenement,  
 To free the orphan from that wolf-like man,  
 Who is his butcher more than guardian ;  
 To dry the widow's tears, and stop her swoons,  
 By pouring balm and oil into her wounds.  
 This was the old way ; and 'tis yet thy course  
 To keep those pious principles in force.  
 Modest I will be ; but one word I'll say,  
 Like to a sound that's vanishing away,  
 Sooner the inside of thy hand shall grow  
 Hisped and hairy, ere thy palm shall know  
 A postern-bribe took, or a forked fee,

*Hisped* (*hispidus*), rough with hairs.

*Postern-bribe*, a back-door bribe.

*Forked fee*, a fee from both sides in a case ; cp. Ben Jonson's *Volpone* : "Give forked counsel, take provoking gold on either hand".

To fetter Justice, when she might be free.  
*Eggs I'll not shave* ; but yet, brave man, if I  
 Was destin'd forth to golden sovereignty,  
 A prince I'd be, that I might thee prefer  
 To be my counsel both and chancellor.

## 560. THE WATCH.

MAN is a watch, wound up at first, but never  
 Wound up again : once down, he's down for ever.\*  
 The watch once down, all motions then do cease ;  
 And man's pulse stop'd, all passions sleep in peace.

561. LINES HAVE THEIR LININGS, AND BOOKS  
THEIR BUCKRAM.

As in our clothes, so likewise he who looks,  
 Shall find much farcing buckram in our books.

## 562. ART ABOVE NATURE : TO JULIA.

WHEN I behold a forest spread  
 With silken trees upon thy head,  
 And when I see that other dress  
 Of flowers set in comeliness ;  
 When I behold another grace  
 In the ascent of curious lace,  
 Which like a pinnacle doth show  
 The top, and the top-gallant too.  
 Then, when I see thy tresses bound  
 Into an oval, square, or round,

*Eggs I'll not shave*, a proverb.  
*Farcing*, stuffing.

And knit in knots far more than I  
 Can tell by tongue, or true-love tie ;  
 Next, when those lawny films I see  
 Play with a wild civility,  
 And all those airy silks to flow,  
 Alluring me, and tempting so :  
 I must confess mine eye and heart  
 Dotes less on Nature than on Art.

564. UPON HIS KINSWOMAN, MISTRESS BRIDGET  
 HERRICK.

SWEET Bridget blush'd, and therewithal  
 Fresh blossoms from her cheeks did fall.  
 I thought at first 'twas but a dream,  
 Till after I had handled them  
 And smelt them, then they smelt to me  
 As blossoms of the almond tree.

565. UPON LOVE.

I PLAYED with Love, as with the fire  
 The wanton Satyr did ;  
 Nor did I know, or could descry  
 What under there was hid.

That Satyr he but burnt his lips ;  
 But mine's the greater smart,  
 For kissing Love's dissembling chips  
 The fire scorch'd my heart.

*Civility, order.*

*The wanton Satyr, see Note.*

## 566. UPON A COMELY AND CURIOUS MAID.

IF men can say that beauty dies,  
 Marbles will swear that here it lies.  
 If, reader, then thou canst forbear  
 In public loss to shed a tear,  
 The dew of grief upon this stone  
 Will tell thee pity thou hast none.

## 567. UPON THE LOSS OF HIS FINGER.

ONE of the five straight branches of my hand  
 Is lop'd already, and the rest but stand  
 Expecting when to fall, which soon will be ;  
 First dies the leaf, the bough next, next the tree.

## 568. UPON IRENE.

ANGRY if Irene be  
 But a minute's life with me :  
 Such a fire I espy  
 Walking in and out her eye,  
 As at once I freeze and fry.

## 569. UPON ELECTRA'S TEARS.

UPON her cheeks she wept, and from those showers  
 Sprang up a sweet nativity of flowers.

NOTES.





## NOTES.

2. *Whither, mad maiden, etc.* From Martial, I. iv. 11, 12:—

Aetherias, lascive, cupis volitare per auras :  
I, fuge ; sed poteras tutior esse domi.

*But for the Court.* Cp. Martial, I. iv. 3, 4.

4. *While Brutus standeth by.* "Brutus and Cato are commonplaces of examples of severe virtue": Grosart. But Herrick is translating. This is from Martial, XI. xvi. 9, 10:—

Erubuit posuitque meum Lucretia librum,  
Sed coram Bruto ; Brute, recede, leget.

8. *When he would have his verses read.* The thought throughout this poem is taken from Martial, X. xix., beginning:—

Nec doctum satis et parum severum,  
Sed non rusticulum nimis libellum  
Facundo mea Plinio, Thalia,  
I perfer :

where the address to Thalia perhaps explains Herrick's "do not *thou* rehearse". The important lines are:—

Sed ne tempore non tuo disertam  
Pulses ebria januam, videto.

Seras tutior ibis ad lucernas.  
Hæc hora est tua, cum furit Lyæus,  
Cum regnat rosa, cum madent capilli :  
Tunc me vel rigidi legant Catones.

*When laurel spirts i' th' fire.* Burning bay leaves was a Christmas observance. Herrick sings:—

“Of crackling laurel, which foresounds  
A plenteous harvest to your grounds” :

where compare Tibull. II. v. 81-84. It was also used by maids as a love omen.

*Thyrse . . . sacred Orgies.* Herrick's glosses show that the passage he had in mind was Catullus, lxiv. 256-269:—

Harum pars tecta quatiebant cuspide thyrsos

Pars obscura cavis celebrabant orgia cistis,  
Orgia, quæ frustra cupiunt audire profani.

10. *No man at one time can be wise and love.* Amare et sapere vix deo conceditur. (Publius Syrus.) The quotation is found in both Burton and Montaigne.

12. *Who fears to ask, etc.* From Seneca, *Hippol.* 594-95. Qui timide rogat . . . docet negare.

15. *Goddess Isis . . . with her scent.* Cp. Plutarch, *De Iside et Osiride*, 15.

17. *He acts the crime.* Seneca: Nil interest faveas sceleri an illud facias.

18. *Two things odious.* From Eccclus. xxv. 2.

31. *A Sister . . . about I'll lead.* "Have we not power to lead about a sister, a wife?" 1 Cor. ix. 5.

35. *Mercy and Truth live with thee.* 2 Sam. xv. 20.

38. *To please those babies in your eyes.* The phrase "babies [*i.e.*, dolls] in the eyes" is probably only a translation of its metaphor, involved in the use of the Latin *pupilla* (a little girl), or "pupil," for the central spot of the eye. The metaphor doubtless arose from the small reflections of the inlooker, which appear in the eyes of the person gazed at; but we meet with it both intensified, as in the phrase "to look babies in the eyes" (= to peer amorously), and with its origin disregarded, as in Herrick, where the "babies" are the pupils, and have an existence independent of any inlooker.

*Small griefs find tongue.* Seneca, *Hippol.* 608:

Curæ leves loquuntur, ingentes stupent.

*Full casks.* So G. Herbert, *Facula Prudentum* (1640): Empty vessels sound most.

48. *Thus woe succeeds a woe as wave a wave.* Horace, Ep. II. ii. 176: Velut unda supervenit unda. Κύματα κακῶν and κακῶν τρικυμῖα are common phrases in Greek tragedy.

49. *Cherry-pit.* Printed in the 1654 edition of *Witts Recreations*, where it appears as:—

"Nicholas and Nell did lately sit  
Playing for sport at cherry-pit;  
They both did throw, and, having thrown,  
He got the pit and she the stone".

51. *Ennobled numbers.* This poem is often quoted to prove that Herrick's country incumbency was

good for his verse; but if the reference be only to his sacred poems or *Noble Numbers* these would rather prove the opposite.

52. *O earth, earth, earth, hear thou my voice.* Jerem. xxii. 29: O earth, earth, earth, hear the word of the Lord.

56. *Love give me more such nights as these.* A reminiscence of Marlowe's version of Ovid, *Amor.* I. v. 26: "Jove send me more such afternoons as this".

72. *Upon his Sister-in-law, Mistress Elizabeth Herrick,* wife to his brother Thomas (see *infra*, 106).

74. *Love makes me write what shame forbids to speak.* Ovid, *Phædra to Hippol.*: Dicere quæ puduit scribere jussit amor.

*Give me a kiss.* Herrick is here imitating the well-known lines of Catullus to Lesbia (*Carm.* v.):—

Da mi basia mille, deinde centum,  
Dein mille altera, dein secunda centum,  
Deinde usque altera mille, deinde centum,  
Dein, cum millia multa fecerimus,  
Conturbabimus illa, ne sciamus, etc.

77. *To the King, upon his coming with his army into the west.* Essex had marched into the west in June, 1644, relieved Lyme, and captured royal fortresses in Dorset and Devon. Charles followed him into "the drooping west," and, in September, the Parliamentary infantry were forced to surrender, while Essex himself escaped by sea. Herrick's "white omens" were thus fulfilled.

79. *To the King and Queen upon their unhappy*

*distances.* Henrietta Maria escaped abroad with the crown jewels in 1642, returned the next year and rejoined Charles in the west in 1644, whence she escaped again to France. This poem has been supposed to refer to domestic dissensions ; but the "ball of strife" is surely the Civil War in general, and the reference to the parting of 1644.

81. *The Cheat of Cupid.* Herrick is here translating "Anacreon," 31 [3]:—

<p>Μεσονυκτίοις ποθ' ὦραις στρέφεθ' ἠνίκ' Ἄρκτος ἤδη κατὰ χεῖρα τὴν Βοώτου, μερόπων δὲ φύλα πάντα 5 κέεται κόπῳ δαμέντα, τότ' Ἔρως ἐπισταθεῖς μεν θυρέων ἔκοπτ' ὀχῆας. τίς, ἔφην, θύρας ἀράσσει ; κατὰ μεν σχίζεις ὀνειρούς. 10 ὁ δ' Ἔρως, ἄνοιγε, φησὶν· βρέφος εἰμί, μὴ φόβησαι· βρέχομαι δὲ κἀσέλῃνον κατὰ νύκτα πεπλάνημαι. ἐλέησα ταυτ' ἀκούσας, 15 ἀνὰ δ' εὐθὺ λύχνον ἄψας ἀνέωξα, καὶ βρέφος μὲν</p>	<p>ἔσορῶ φέροντα τόξον πτέρυγας τε καὶ φαρέτρην. παρὰ δ' ἰστίην καθίσα, 20 παλάμαις τε χεῖρας αὐτοῦ ἀνέθαλπον, ἐκ δὲ χαίτης ἀπέθλιβον ὑγρὸν ὕδωρ. ὁ δ', ἐπεὶ κρύος μεθήκεν, φέρει, φησί, πειράσωμεν 25 τόδε τόξον, εἴ τι μοι σὺν βλάβεται βραχεῖσα νευρή. τανύει δὲ καὶ με τύπτει μέσον ἦπαρ, ὥσπερ οἰστρος· ἀνὰ δ' ἄλλεται καχάζων, 30 ξένη δ', εἶπε, συγχάρηθι· κέρας ἀβλαβὲς μὲν ἡμῖν, σὺ δὲ καρδίην πονήσεις.</p>
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Some of his phrases, however, prove that he was occasionally more indebted to the Latin version of Stephanus than to the original.

82. *That for seven lusters I did never come.* The fall of Herrick's father from a window, fifteen months after the poet's birth, was imputed at the time to suicide ; and it has been reasonably conjectured that some mystery may have attached to the place of his

burial. If "seven lusters" can be taken literally for thirty-five years, this poem was written in 1627.

83. *Delight in Disorder*. Cp. Ben Jonson's "Still to be neat, still to be drest," in its turn imitated from one of the *Basia* of Johannes Bonefonius.

85. *Upon Love*. Printed in *Witts Recreations*, 1654. The only variant is "To tell me" for "To signifie" in the third line.

86. *To Dean Bourn*. "We found many persons in the village who could repeat some of his lines, and none who were not acquainted with his 'Farewell to Dean Bourn,' which they said he uttered as he crossed the brook upon being ejected by Cromwell from the vicarage, to which he had been presented by Charles the First. But they added, with an air of innocent triumph, 'he did see it again,' as was the fact after the restoration." Barron Field in *Quarterly Review*, August, 1810. Herrick was ejected in 1648.

*A rocky generation! a people currish*. Cp. Burton, II. iii. 2: a rude . . . uncivil, wild, currish generation.

91. *That man loves not who is not zealous too*. Augustine, *Adv. Adimant*. 13: Qui non zelat, non amat.

92. *The Bag of the Bee*. Printed in *Witts Recreations*, 1654, and in Henry Bold's *Wit a-sporting in a Pleasant Grove of new Fancies*, 1657. Set to music by Henry Lawes.

93. *Luxurious love by wealth is nourished*. Ovid, *Remed. Amor*. 746: Divitiis alitur luxuriosus amor.

95. *Homer himself*. Indignor quandoque bonus dormitat Homerus. Horace, *De Art. Poet*. 359.

100. *To bread and water none is poor.* Seneca, *Excerpt.* ii. 887: Panem et aquam Natura desiderat; nemo ad haec pauper est.

*Nature with little is content.* Seneca, *Ep.* xvi.: Exiguum Natura desiderat. *Ep.* lx.: parvo Natura dimittitur.

106. *A Country Life: To his brother, M. Tho. Herrick.* "Thomas, baptized May 12, 1588, was placed by his uncle and guardian, Sir William Heyrick, with Mr. Massam, a merchant in London; but in 1610 he appears to have returned into the country and to have settled in a small farm. It is supposed that this Thomas was the father of Thomas Heyrick, who in 1668 resided at Market Harborough and issued a trader's token there, and grandfather to the Thomas who was curate of Harborough and published some sermons and poems." Hill's *Market Harborough*, p. 122.

A MS. version of this poem is contained in Ashmole 38, from which Dr. Grosart gives a full collation on pp. cli.-cliii. of his Memorial Introduction. The MS. appears to follow an unrevised version of the poem, and contains a few couplets which Herrick afterwards thought fit to omit. The most important passage comes after line 92: "Virtue had, and mov'd her sphere".

"Nor know thy happy and unenvied state  
Owes more to virtue than to fate,  
Or fortune too; for what the first secures,  
That as herself, or heaven, endures.  
The two last fail, and by experience make  
Known, not they give again, they take."

*Thrice and above blest.* Felices ter et amplius, Hor. I. *Od.* xiii. 7.

*My soul's half:* Animæ dimidium meæ, Hor. I. *Od.* iii. 8. The poem is full of such reminiscences: "With holy meal and spirting (MS. crackling) salt" is the "Farre pio et saliente mica" of III. *Od.* xxiii. 20; "Untaught to suffer poverty" the "Indocilis pauperiem pati" of I. *Od.* i. 18; "A heart thrice wall'd" comes from I. *Od.* iii. 9: Illi robur et æs triplex, etc. Similar instances might be multiplied. Note, too, the use of "Lar" and "Genius".

*Jove for our labour all things sells us.* Epicharm. apud Xenoph. *Memor.* II. i. 20, τῶν πόνων Πωλοῦσιν ἡμῖν πάντα τὰγαθ' οἱ θεοί. Quoted by Montaigne, II. xx.

*Wisely true to thine own self.* Possibly a Shakespearian reminiscence of the "to thine own self be true" in the speech of Polonius to Laertes, *Hamlet*, I. iii. 78.

*A wise man every way lies square.* Cp. Arist. *Eth.* I. x. 11, ὡς ἀληθῶς ἀγαθὸς καὶ τετράγωνος ἔνευ ψόγου.

*For seldom use commends the pleasure.* Voluptates commendat rarior usus. Juvenal, *Sat.* xi. ad fin.

*Nor fear or wish your dying day.* Summum nec metuas diem, nec optes. Mart. X. xlvii. 13.

112. *To the Earl of Westmoreland.* Mildmay Fane succeeded his father, Thomas Fane, the first earl, in March, 1628. At the outbreak of the Civil War he sided with the king, but after a short imprisonment made his submission to the Parliament, and was relieved of the sequestration of his estates.



He subsequently printed privately a volume of poems, called *Otia Sacra*, which has been re-edited by Dr. Grosart.

117. *To the Patron of Poets, M. End. Porter.* Five of Herrick's poems are addressed to Endymion Porter, who seems to have been looked to as a patron by all the singers of his day. According to the inscription on a medal of him executed by Varin in 1635, he was then forty-eight, so that he was born in 1587, coming into the world at Aston-under-Hill in Gloucestershire. He went with Charles on his trip to Spain, and after his accession became groom of his bedchamber, was active in the king's service during the Civil War, and died in 1649. He was a collector of works of art both for himself and for the king, and encouraged Rob. Dover's Cotswold games by presenting him with a suit of the king's clothes. À Wood tells us this, and mentions also that he was a friend of Donne, that Gervase Warmseley dedicated his *Virescit Vulnere Virtus* to him in 1628, and that in conjunction with the Earl of St. Alban's he also received the dedication of Davenant's *Madagascar*.

*Let there be patrons, etc.* Burton, I. ii. 3, § 15. 'Tis an old saying: "Sint Mæcenates, non deerunt, Flacce, Marones" (Mart. VIII. lvi. 5).

Fabius, Cotta, and Lentulus are examples of Roman patrons of poetry, themselves distinguished. Cp. Juvenal, vii. 94.

119. *His tapers thus put out.* So Ovid, *Am.* iii. 9:—

Ecce puer Veneris fert eversamque pharetram  
Et fractos arcus, et sine luce facem.

121. *Four things make us happy here.* From

Ἐγχαίρειν μὲν ἄριστον ἀνδρὶ θνατῶ·  
 δεύτερον δὲ φῦαν καλὸν γενέσθαι·  
 τὸ τρίτον δὲ πλουτεῖν ἀδόλως·  
 καὶ τὸ τέταρτον, ἡβᾶν μετὰ τῶν φίλων.

(Bergk, *Anth. Lyr.*, *Scol.* 8.)

123. *The Tear sent to her from Staines.* This is printed in *Witts Recreations* with no other variation than in the title, which there runs: "A Teare sent his Mistresse". Dr. Grosart notes that Staines was at the time a royal residence.

128. *His Farewell to Sack.* A manuscript version of this poem at the British Museum omits many lines (7, 8, 11-22, 29-36), and contains few important variants. "Of the yet chaste and undefiled bride" is a poor anticipation of line 6, and "To raise the holy madness" for "To rouse the sacred madness" is also weak. For the line and a half:—

"Prithee not smile

Or smile more inly, lest thy looks beguile,"

we have the very inferior passage:—

"I prithee draw in

Thy gazing fires, lest at their sight the sin

Of fierce idolatry shoot into me, and

I turn apostate to the strict command

Of nature; bid me now farewell, or smile

More ugly, lest thy tempting looks beguile".

This MS. version is followed in the first published text in *Witts Recreations*, 1645.

130. *Upon Mrs. Eliz. Wheeler.* "The lady complimented in this poem was probably a relation by

marriage. Herrick's first cousin, Martha, the seventh daughter of his uncle Robert, married Mr. John Wheeler." Nott.

132. *Fold now thine arms.* A sign of grief. Cp. "His arms in this sad knot". *Tempest*.

134. *Mr. J. Warr.* This John Warr is probably the same as the "honoured friend, Mr. John Weare, Councillour," of a later poem. Dr. Grosart quotes an "Epitaph upon his honoured friend, Master Warre," by Randolph. Nothing is known of him, but I find in the Oxford Register that a John Warr matriculated at Exeter College, 16th May, 1619, and proceeded M.A. in 1624. He may possibly be Herrick's friend.

137. *Dowry with a wife.* Cp. Ovid, *Ars Am.* ii. 155: *Dos est uxoria lites.*

139. *The Wounded Cupid.* This is taken from Anacreon, 33 [40]:—

Ἔρως ποτ' ἐν ῥόδοισιν  
κοιμωμένην μέλιτταν  
οὐκ εἶδεν, ἀλλ' ἐτρώθη  
τὸν δάκτυλον· παταχθεὶς  
τὰς χεῖρας ὠλόλυξεν·  
δραμῶν δὲ καὶ πετασθεὶς  
πρὸς τὴν καλὴν Κυθήρην  
ὄλωλα, μᾶτερ, εἶπεν,

ὄλωλα κάποθνήσκω·  
ὄφεις μ' ἔτυψε μικρὸς  
πτερωτός, ὃν καλοῦσιν  
μέλιτταν οἱ γεωργοί.  
ἀ δ' εἶπεν· εἰ τὸ κέντρον  
πονεῖ τὸ τᾶς μελίττας,  
πόσον δοκεῖς πονοῦσιν,  
Ἔρως, ὅσους σὺ βάλλεις;

142. *A Virgin's face she had.* Herrick is imitating a charming passage from the first *Æneid* (ll. 315-320), in which *Æneas* is confronted by *Venus*:—

Virginis os habitumque gerens et virginis arma,  
Spartanae vel qualis equos Threissa fatigat  
Harpalyce volucrumque fuga praevertitur Eurum.

Namque umeris de more habilem suspenderit arcum  
Venatrix, dederatque comam diffundere ventis,  
Nuda genu nodoque sinus collecta fluentis.

*With a wand of myrtle, etc.* Cp. Anacreon, 7  
[29]:—

Ἰακινθίνῃ με ῥάβδῳ  
χαλέπῳ, Ἔρῳ ραπίζων . . . εἶπε·  
Σὺ γὰρ οὐ δύνη φιληῆσαι.

146. *Upon the Bishop of Lincoln's Imprisonment.*  
John Williams (1582-1650), Bishop of Lincoln, 1621;  
Lord Keeper of the Privy Seal, 1621-1625; suspended  
and imprisoned, 1637-1640, on a frivolous charge of  
having betrayed the king's secrets; Archbishop of  
York, 1641. Save from this poem and the *Carol*  
printed in the Appendix we know nothing of his rela-  
tions with Herrick. He had probably stood in the  
way of the poet's obtaining holy orders or preferment.  
When Herrick was appointed to the cure of Dean Prior  
in 1629, Williams had already lost favour at the Court.

147. *Cynthus pluck ye by the ear.* Cp. Virg. *Ecl.*  
vi. 3: Cynthus aurem Vellit et admonuit; and  
Milton's *Lycidas*, 77: "Phœbus replied and touched  
my trembling ears".

*The lazy man the most doth love.* Cp. Ovid,  
*Remed. Amor.* 144: Cedit amor rebus: res age,  
tutus eris. Nott. But Ovid could also write:  
Qui nolet fieri desidiosus amet (1 *Am.* ix. 46).

149. *Sir Thomas Southwell*, of Hangleton, Sussex,  
knighted 1615, died before December 16, 1642.

*Those tapers five.* Mentioned by Plutarch, *Qu.*  
*Rom.* 2. For their significance see Ben Jonson's  
*Masque of Hymen*.

*O'er the threshold force her in.* The custom of lifting the bride over the threshold, probably to avert an ill-omened stumble, has prevailed among the most diverse races. For the anointing of the doorposts Brand quotes Langley's translation of Polydore Vergil: "The bryde anynted the poostes of the doores with swynes' grease, because she thought by that meanes to dryve away all misfortune, whereof she had her name in Latin 'Uxor ab unguendo'".

*To gather nuts.* A Roman marriage custom mentioned in Catullus, *Carm.* lxi. 124-127, the *In Nuptias Julix et Manlii*, which Herrick keeps in mind all through this ode.

*With all lucky birds to side.* Bona cum bona nubit alite virgo. *Cat. Carm.* lxi. 18.

*But when ye both can say Come.* The wish in this case appears to have been fulfilled, as Lady Southwell administered to her husband's estate, Dec. 16, 1642, and her own estate was administered on the thirtieth of the following January.

*Two ripe shocks of corn.* Cp. Job v. 26.

153. *His wish.* From Hor. *Epist.* I. xviii. 111, 112:—

Sed satis est orare Jovem quæ donat et aufert;  
Det vitam, det opes; æquum mihi animum ipse parabo:  
where Herrick seems to have read *qui for quæ*.

157. *No Herbs have power to cure Love.* Ovid, *Met.* i. 523; id. *Her.* v. 149: Nullis amor est medicabilis herbis. For the 'only one sovereign salve' cp. Seneca, *Hippol.* 1189: Mors amoris una sedamen.

159. *The Cruel Maid*. Printed in *Witts Recreations*, 1650, with no other variant than the mistaken omission of "how" in l. 7. I do not think that it has been yet pointed out that the whole poem is a close imitation of Theocritus, xxiii. 19-47:—

Ἄγριε παῖ καὶ στυγνέ, κ.τ.λ.

Possibly Herrick meant to translate the whole poem, which would explain his initial *And*. But cp. Ben Jonson's *Engl. Gram.* ch. viii.: " 'And' in the beginning of a sentence serveth instead of an admiration".

164. *To a Gentlewoman objecting to him his gray hairs*. Mr. Hazlitt quotes an early MS. copy headed: "An old man to his younge Mrs.". The variants, as he observes, are mostly for the worse. The poem may have been suggested to Herrick by Anacreon, 6 [11]:—

Λέγουσιν αἱ γυναῖκες,  
Ἄνακρέων, γέρων εἶ·  
λαβὼν ἔσοπτρον ἄθρει  
κόμας μὲν οὐκέτ' οὔσας κ.τ.λ.

168. *Ÿos. Lo. Bishop of Exeter*. Joseph Hall, 1574-1656, author of the satires.

169. *The Countess of Carlisle*. Lucy, the second wife of James, first Earl of Carlisle, the Lady Carlisle of Browning's *Strafford*.

170. *I fear no earthly powers*. Probably suggested by Anacreon [36], beginning: τί με τοὺς νόμους διδάσκεις; Cp. also 7 [15]: Οὐ μοι μέλει τὰ Γύγεω.

172. *A Ring presented to Julia*. Printed without variation in *Witts Recreations*, 1650, under the title: "With a © to Julia".

174. *Still thou reply'st: The Dead.* Cp. Martial, VIII. lxix. 1, 2:—

Miraris veteres, Vacerra, solos  
Nec laudas nisi mortuos poetas.

178. *Corinna's going a-Maying.* Herrick's poem is a charming expansion of Chaucer's theme: "For May wol have no slogardye a night". The account of May-day customs in Brand (vol. i. pp. 212-234) is unusually full, and all Herrick's allusions can be illustrated from it. Dr. Nott compares the last stanza to Catullus, *Carm.* v.; but parallels from the classic poets could be multiplied indefinitely.

*The God unshorn* of l. 2 is from Hor. I. *Od.* xxi. 2: *Intonsum pueri dicite Cynthium.*

181. *A dialogue between Horace and Lydia.* Hor. III. *Od.* ix.

*Ramsey.* Organist of Trinity College, Cambridge, 1628-1634. Some of his music still exists in MS.

185. *An Ode to Master Endymion Porter, upon his brother's death.* Endymion Porter is said to have had an only brother, Giles, who died in the king's service at Oxford, *i.e.*, between 1642 and 1646, and it has been taken for granted that this ode refers to his death. The supposition is possibly right, but if so, the ode, despite its beauty, is so gratingly and extraordinarily selfish that we may wonder if the dead brother is not the William Herrick of the next poem. The first verse is, of course, a soliloquy of Herrick's, not, as Dr. Grosart suggests, addressed to him by Porter. Dr. Nott again parallels Catullus, *Carm.* v.

186. *To his dying brother, Master William Herrick.* According to Dr. Grosart and Mr. Hazlitt the

poet had an elder brother, William, baptized at St. Vedast's, Foster Lane, Nov. 24, 1585 (he must have been born some months earlier, if this date be right, for his sister Martha was baptized in the following January), and alive in 1629, when he acted as one of the executors of his mother's will. But, it is said, there was also another brother named William, born in 1593, after his father's death, "at Harry Campion's house at Hampton". I have not been able to find the authority for this last statement, which, as it asserts the co-existence of two brothers, of the same name, is certainly surprising. According to Dr. Grosart, it is the younger William who "died young" and was addressed in this poem, but I must own to feeling some doubt in the matter.

193. *The Lily in a Crystal*. The poem may be taken as an expansion of Martial, VIII. lxxviii. 5-8:—

Condita perspicuâ vivit vindemia gemmâ  
 Et tegitur felix, nec tamen uva latet :  
 Feminæ lucet sic per bombycina corpus,  
 Calculus in nitidâ sic numeratur aquâ.

197. *The Welcome to Sack*. Two MSS. at the British Museum (Harl. 6931 and Add. 19,268) contain copies of this important poem. These copies differ considerably from the printed version, are proved by small variations to be independent of each other, and at the same time agree in all important points. We may conclude, therefore, that they represent an earlier version of the poem, subsequently revised by Herrick before the issue of *Hesperides*. In the subjoined copy, in which the two MSS. are corrected



from each other, italics show the variations, asterisks mark lines omitted in *Hesperides*, and a dagger the absence of lines subsequently added.

“ So *swift* streams meet, so springs with gladder smiles

Meet after long divorcement *made by* isles :  
When love (the child of likeness) urgeth on  
Their crystal *waters* to an union.

So meet stol'n kisses when the moonie *night*  
Calls forth fierce lovers to their wisht *delight* :  
So kings and queens meet, when desire convinces  
All thoughts, *save those that tend to getting* princes.

As I meet thee, Soul of my life and fame !  
Eternal Lamp of Love, whose radiant flame  
Out-darts the heaven's Osiris ; and thy *gems*  
*Darken* the splendour of his mid-day beams.  
Welcome, O welcome, my illustrious spouse !

Welcome as are the ends unto my vows :  
*Nay*, far more welcome than the happy soil  
The sea-scourged merchant, after all his toil,  
Salutes with tears of joy, when fires *display*  
The *smoking* chimneys of his Ithaca.

Where hast thou been so long from my embraces,  
Poor pitied exile ? Tell me, did thy Graces  
Fly discontented hence, and for a time  
*Choose rather for to bless some other clime ?*

† \* *Oh, then, not longer let my sweet defer*  
\* *Her buxom smiles from me, her worshipper !*

Why *have those amber* looks, the which have been  
Time-past so fragrant, sickly now *call'd* in  
Like a dull twilight ? Tell me, \* *hath my soul*

\* *Prophaned in speech or done an act that is foul*  
 \* *Against thy purer essence? For that fault*  
 I'll expiate with sulphur, hair and salt :  
 And with the crystal humour of the spring  
 Purge hence the guilt, and kill *the* quarrelling.  
*Wilt* thou not smile, *nor* tell me what's amiss?  
 Have I been cold to hug thee, too remiss,  
 Too temperate in embracing? Tell me, has desire  
 To-thee-ward died in the embers, and no fire  
 Left in *the* raked-up *ashes*, as a mark  
 To testify the glowing of a spark?  
 † *I must* confess I left thee, and appeal  
 'Twas done by me more to *increase* my zeal,  
 And double my affection [†]; as do those  
 Whose love grows more inflamed by being *froze*.  
 But to forsake thee, [†] could there *ever* be  
 A thought of such-like possibility?  
 When *all the world may know that vines* shall lack  
 Grapes, before Herrick *leave* Canary sack.  
 \* *Sack is my life, my leaven, salt to all*  
 \* *My dearest dainties, nay, 'tis the principal*  
 \* *Fire unto all my functions, gives me blood,*  
 \* *An active spirit, full marrow, and, what is good,*  
*Sack makes me sprightful, airy to be borne,*  
 Like Iphycus, upon the tops of corn.  
*Sack makes me nimble, as the wingèd hours,*  
 To dance and caper *o'er the tops* of flowers,  
 And ride the sunbeams. Can there be a thing  
 Under the *cope of heaven* that can bring  
 More *joy* unto my *soul*, or can present  
 My Genius with a fuller blandishment?  
 Illustrious Idol! Can the Egyptians seek

Help from the garlick, onion and the leek,  
 And pay no vows to thee, who *art the* best  
 God, and far more *transcending* than the rest?  
 Had Cassius, that weak water-drinker, known  
 Thee in *the* Vine, or had but tasted one  
 Small chalice of thy *nectar*, *he, even he*  
 As the wise Cato had approved of thee.  
 Had not Jove's son, the *rash* Tyrinthian swain  
 (Invited to the Thesbian banquet), ta'ne  
 Full goblets of thy [†] blood ; his *\*lustful* sprite  
*Had not* kept heat for fifty maids that night.  
 †As Queens meet Queens, *so let sack come to me*  
*Or as Cleopatra unto Anthonie,*  
 When her high *visage* did at once present  
 To the Triumvir love and wonderment.  
 Swell up my *feeble sinews*, let my blood  
 †Fill each part full of fire,\* *let all my good*  
*Parts be encouraged*, active to do  
 What thy commanding soul shall put *me* to,  
 And till I turn apostate to thy love,  
 Which here I vow to serve, *never* remove  
 Thy *blessing* from me ; but Apollo's curse  
 Blast *all mine* actions ; or, a thing that's worse,  
 When these circumstants *have the fate* to see  
 The time *when* I prevaricate from thee,  
 Call me the Son of Beer, and then confine  
 Me to the tap, the toast, the turf ; let wine  
 Ne'er shine upon me ; *let my verses* all  
*Haste* to a sudden death and funeral :  
 And last, *dear Spouse*, *when I thee* disavow,  
*May ne'er* prophetic Daphne crown my brow."

Certainly this manuscript version is in every way

inferior to that printed in the *Hesperides*, and Herrick must be reckoned among the poets who are able to revise their own work.

*The smoky chimneys of his Ithaca.* Ovid, *I. de Ponto*, ix. 265:—

Non dubia est Ithaci prudentia sed tamen optat  
Fumum de patriis posse videre focus.

*Upon the tops of corn.* Virgil (*Æn.* vii. 808-9) uses the same comparison of Camilla: *Illa vel intactae segetis per summa volaret Gramina, nec teneras cursu laesisset aristas.*

*Could the Egyptians seek Help from the garlick, onion and the leek.* Cp. Numbers xi. 5, and Juv., xi. 9-II.

*Cassius, that weak water-drinker.* Not, as Dr. Grosart queries: "Cassius Iatrosophista, or Cassius Felix?" but C. Cassius Longinus, the murderer of Cæsar. Cp. Montaigne, II. 2, and Seneca, *Ep.* 83: "Cassius totâ vitâ aquam bibit" there quoted.

201. *To trust to good verses.* Carminibus confide bonis. Ovid, *Am.* III. ix. 39.

*The Golden Pomp is come.* Aurea pompa venit, Ovid, *Am.* III. ii. 44. "Now reigns the rose" (nunc regnat rosa) is a common phrase in Martial and elsewhere. For the "Arabian dew," cp. Ovid, *Sappho to Phaon*, 98: Arabo noster rore capillus olet.

*A text . . . Behold Tibullus lies.* Jacet ecce Tibullus: Vix manet e tanto parva quod urna capit. Ovid, *Am.* III. ix. 39.

203. *Lips Tongueless.* Dr. Nott parallels Catullus, *Carm.* lii. (lv.):—

Si linguam clauso tenes in ore,  
Fructus projicies amoris omnes :  
Verbosa gaudet Venus loquela.

208. *Gather ye rosebuds while ye may.* Set to music by William Lawes in Playford's second book of "Ayres," 1652. Printed in *Witts Recreations*, 1654, with the variants: "Gather your Rosebuds" in l. 1; l. 4, *may* for *will*; l. 6, *he is getting* for *he's a-getting*; l. 8, *nearer to his setting* for *nearer he's to setting*. The opening lines are from Ausonius, ccclxi. 49, 50 (quoted by Burton, *Anat. Mel.* III. 2, 5 § 5):—

Collige, virgo, rosas, dum flos novus, et nova pubes,  
Et memor esto aevum sic properare tuum :

cp. also l. 43 :—

Quam longa una dies, ætas tam longa rosarum.

209. *Has not whence to sink at all.* Seneca, *Ep.* xx. : Redige te ad parva ex quibus cadere non possis. Cp. Alain Delisle : Qui decumbit humi non habet unde cadat.

211. *His poetry his pillar.* A variation upon the Horatian theme :—

"Exegi monumentum aere perennius  
Regalique situ pyramidum altius".

(III. *Od.* xxx.)

212. *What though the sea be calm.* Almost literally translated from Seneca, *Ep.* iv. : Noli huic tranquillitati confidere : momento mare evertitur : eodem die ubi luserunt navigia sorbentur.

213. *At noon of day was seen a silver star.* "King Charles the First went to St. Paul's Church the 30th day of May, 1630, to give praise for the birth of his son, attended with all his Peers and a most royal Train, where a bright star appeared at High Noon in the sight of all." (*Stella Meridiana*, 1661.)

213. *And all most sweet, yet all less sweet than he.* It is characteristic of Herrick<sup>1</sup> that in his *Noble Numbers* ("The New-Year's Gift") he repeats this line, applying it to Christ.

*The swiftest grace is best.* Ὁκειῖαι χάριτες γλυκερώτεραι. Anth. Pal. x. 30.

214. *Know thy when.* So in *The Star-song* Herrick sings: "Thou canst clear All doubts and manifest the where".

219. *Lord Bernard Stewart*, fourth son of Esme, third Duke of Lennox, and himself created Earl of Lichfield by Charles I. He commanded the king's troop of guards, and was killed at the battle of Rowton Heath, outside Chester, Sept. 24, 1645.

Clarendon (*History of the Rebellion*, ix. 19) thus records his death and character: "Here fell many gentlemen and officers of name, with the brave Earl of Litchfield, who was the third brother of that illustrious family that sacrificed his life in this quarrel. He was a very faultless young man, of a most gentle, courteous, and affable nature, and of a spirit and courage invincible; whose loss all men lamented, and the king bore it with extraordinary grief."

*Trentall.* Properly a set of thirty masses for the repose of a dead man's soul. Here and elsewhere

Herrick uses the word as an equivalent for dirge, but Sidney distinguished them: "Let dirige be sung and trentalls rightly read. For love is dead," etc. "Hence, hence profane," is the Latin, *procul o procul este profani* of Virg. *Æn.* vi. 258, where "profane" is only equivalent to uninitiated.

223. *The Fairy Temple.* For a brief note on Herrick's fairy poems, see Appendix. On the dedication to Mr. John Merrifield, Counsellor-at-Law, Dr. Grosart remarks: "Nothing seems to be now known of Merrifield. It is just possible that—as throughout the poem—the name was an invented one, 'Merry Field'." But the records of the Inner Temple show that the Merrifields were a legal family from Woolmiston, near Crewkerne, Somersetshire. John (son of Richard) Merrifield, the father, was admitted to the Inner Temple in 1581, and John, the son, in 1611. This latter must be Herrick's Counsellor. He rose to be a Master of the Bench in 1638 and Sergeant-at-Law in 1660. He died October, 1666, aged 75, at Crewkerne. On the other hand, it can hardly be doubted that Dr. Grosart is right in regarding the names of the fairy saints as quite imaginary. He nevertheless suggests SS. Titus, Neot, Idus, Ida, Fridian or Fridolin, Trypho, Felan and Felix as the possible prototypes of "Saint *Tit*, Saint *Nit*, Saint *Is*," etc. It should be noted that "Tit and Nit" occur with "Wap and Win" and other obviously made-up names, in Drayton's *Nymphidia*.

229. *Upon Cupid.* Taken from Anacreon, 5 [59].

Στέφος πλέκων ποθ' εὔρον  
ἐν τοῖς ῥόδοις Ἔρωτα·

καὶ τῶν πτερῶν κατασχῶν  
 ἐβάπτισ' εἰς τὸν οἶνον·  
 λαβῶν δ' ἔπινον αὐτόν,  
 καὶ νῦν ἔσω μελῶν μου  
 πτεροῖσι γαργαλίζει.

234. *Care will make a face.* Ovid, *Ar. Am.* iii. 105: *Cura dabit faciem, facies neglecta peribit.*

235. *Upon Himself.* Printed in *Witts Recreations*, 1654, under the title: *On an old Batchelor*, and with the variants, *married for wedded*, l. 3, *one for a* in l. 4, and *Rather than mend me, blind me quite* in l. 6.

238. *To the Rose.* Printed in *Witts Recreations*, 1654, with the variants *peevish for flowing* in l. 4, *say, if she frets, that I have bonds* in l. 6, *that can tame although not kill* in l. 10, and *now for thus* in l. 11. The opening couplet is from Martial, VII. lxxxix. :—

I, felix rosa, mollibusque sertis  
 Nostri cinge comas Apollinaris.

241. *Upon a painted Gentlewoman.* Printed in *Witts Recreations*, 1650, under the title, *On a painted madame.*

250. *Mildmay, Earl of Westmoreland.* See Note to 112. According to the date of the earl's succession, this poem must have been written after 1628.

253. *He that will not love, etc.* Ovid, *Rem. Am.* 15, 16:—

Si quis male fert indignae regna puellae,  
 Ne pereat nostrae sentiat artis opem.



*How she is her own least part.* *Ib.* 344: *Pars minima est ipsa puella sui*, quoted by Bacon, Burton, Lyly, and Montaigne.

Printed in *Witts Recreations*, 1654, with the variants, 'freezing colds and fiery heats,' and 'and how she is in every part'.

256. *Had Lesbia*, etc. See Catullus, *Carm.* iii.

260. *How violets came blue.* Printed in *Witts Recreations*, 1654, as *How the violets came blue.* The first two lines read:—

“ The violets, as poets tell,  
With Venus wrangling went ”.

Other variants are *did* for *sho'd* in l. 3; *Girl* for *Girls*; *you* for *ye*; *do* for *dare*.

264. *That verse*, etc. Herrick repeats this assurance in a different context in the second of his *Noble Numbers*, *His Prayer for Absolution*.

269. *The Gods to Kings the judgment give to sway.* From Tacitus, *Ann.* vi. 8 (M. Terentius to Tiberius): *Tibi summum rerum judicium dii dedere; nobis obsequi gloria relicta est.*

270. *He that may sin, sins least.* Ovid, *Amor.* III. iv. 9, 10:—

Cui peccare licet, peccat minus : ipsa potestas  
Semina nequitiae languidiora facit.

271. *Upon a maid that died the day she was married.* Cp. Meleager, *Anth. Pal.* vii. 182:

Οὐ γάμον ἀλλ' Ἄϊδαν ἐπινυμφίδιον Κλεαρίστα  
δέξατο παρθενίας ἄμματα λυόμενα ·  
Ἄρτι γὰρ ἐσπέριοι νύμφας ἐπὶ δικλίσιν ἄχευν  
λωτοί, καὶ θαλάμων ἐπλαταγεῦντο θύραι ·

Ἡῶοι δ' ὀλολυγμὸν ἀνέκραγον, ἐκ δ' Ὑμέναιος  
 σιγαθεὶς γοερὸν φθέγμα μεθαρμόσατο,  
 Αἰ δ' αὐταὶ καὶ φέγγος ἔδαδούχουν παρὰ παστῶ  
 πεῦκαι καὶ φθιμένα νέρθεν ἔφαινον ὀδόν.

278. *To his Household Gods.* Obviously written at the time of his ejection from his living.

283. *A Nuptial Song on Sir Clipseby Crew.* Of this Epithalamium (written in 1625 for the marriage of Sir Clipseby Crew, knighted by James I. at Theobald's in 1620, with Jane, daughter of Sir John Pulteney), two manuscript versions, substantially agreeing, are preserved at the British Museum (Harl. MS. 6917, and Add. 25, 303). Seven verses are transcribed in these manuscripts which Herrick afterwards saw fit to omit, and almost every verse contains variants of importance. It is impossible to convey the effect of the earlier version by a mere collation, and I therefore transcribe it in full, despite its length. As before, variants and additions are printed in italics. The numbers in brackets are those of the later version, as given in *Hesperides*. The marginal readings are variants of Add. 25, 303, from the Harleian manuscript.

1 [1].

“What's that we see from far? the spring of Day  
 Bloom'd from the East, or fair *enamell'd* May  
 Blown out of April; or some new  
 Star fill'd with glory to our view,  
 Reaching at Heaven,  
 To add a nobler Planet to the seven?  
 Say or do we not descry

Some Goddess in a Cloud of Tiffany

To move, or rather the  
Emerging Venus from the sea?

2 [2].

“ ’Tis she ! ’tis she ! or else some more Divine  
Enlightened substance ; mark how from the shrine  
Of holy Saints she paces on  
*Throwing about Vermilion*  
And Amber : spice-  
ing the chafte-air with fumes of Paradise.  
Then come on, come on, and yield  
A savour like unto a blessed field,  
When the bedabbled morn  
Washes the golden ears of corn.

3.

“ *Lead on fair paranympths, the while her eyes,  
Guilty of somewhat, ripe the strawberries  
And cherries in her cheeks, there’s cream  
Already spilt, her rays must gleam  
Gently thereon,  
And so beget lust and temptation  
To surfeit and to hunger.  
Help on her pace ; and, though she lag, yet stir  
Her homewards ; well she knows  
Her heart’s at home, howe’er she goes.*

4 [3].

“ See where she comes ; and smell how all the street  
Breathes Vine-yards and Pomegranates : O how sweet,

As a fir'd Altar, is each stone  
*Spirting forth* pounded Cinnamon.  
 The Phœnix nest,  
 Built up of odours, burneth in her breast.  
 Who *would not then* consume  
 His soul to *ashes* in that rich perfume? [ash-heaps  
 Bestroking Fate the while  
 He burns to embers on the Pile.

## 5 [4].

“ Hymen, O Hymen ! tread the sacred *round* [ground  
 Shew thy white feet, and head with Marjoram  
 crowned :

Mount up thy flames, and let thy Torch  
 Display *thy* Bridegroom in the porch  
 In his desires

More towering, more *besparkling* than thy fires :  
 Shew her how his eyes do turn [disparkling  
 And roll about, and in their motions burn  
 Their balls to cinders : haste  
 Or, *like a firebrand*, he will waste.

## 6.

“ *See how he waves his hand, and through his eyes*  
*Shoots forth his jealous soul, for to surprise*  
*And ravish you his Bride, do you*  
*Not now perceive the soul of C*[lipseby] *C*[rew],  
*Your mayden knight,*  
*With kisses to inspire*  
*You with his just and holy ire.*

## 7 [5].

" *If so, glide through the ranks of Virgins, pass*  
 The Showers of Roses, lucky four-leaved grass :  
 The while the cloud of younglings sing,  
 And drown *you* with a flowery spring :  
     While some repeat  
 Your praise, and bless you, sprinkling you with  
     Wheat,  
 While that others do divine,  
 'Blest is the Bride on whom the Sun doth shine' ;  
     And thousands gladly wish  
 You multiply as *do the fish*.

## 8.

" *Why then go forward, sweet Auspicious Bride,*  
 And come upon your Bridegroom like a Tide  
     Bearing down Time before you ; hie  
     Swell, mix, and loose your souls ; imply  
     Like streams which flow  
 Encurled together, and no difference show  
     In their [most] silver waters ; run  
 Into your selves like wool together spun,  
     Or blend so as the sight  
 Of two makes one Hermaphrodite.

## 9 [6].

" And, beauteous Bride, we do confess *you* are wise  
 On drawing forth those bashful jealousies [doling  
     In love's name, do so ; and a price  
 Set on yourself by being nice.

But yet take heed  
 What now you seem be not the same indeed,  
 And turn Apostata : Love will  
 Part of the way be met, or sit stone still ;  
 On them, and though y'are slow  
 In going yet, howsoever go.

## 10.

*“ How long, soft Bride, shall your dear C[lipseby] make  
 Love to your welcome with the mystic cake,  
 How long, oh pardon, shall the house  
 And the smooth Handmaids pay their vows  
 With oil and wine  
 For your approach, yet see their Altars pine ?  
 How long shall the page to please  
 You stand for to surrender up the keys  
 Of the glad house ? Come, come,  
 Or Lar will freeze to death at home.*

## 11.

*“ Welcome at last unto the Threshold, Time  
 Throned in a saffron evening, seems to chime  
 All in, kiss and so enter. If  
 A prayer must be said, be brief,  
 The easy Gods  
 For such neglect have only myrtle rods  
 To stroke, not strike ; fear you  
 Not more, mild Nymph, than they would have you do ;  
 But dread that you do more offend  
 In that you do begin than end.*

## 12 [7].

"And now y'are entered, see the coddled cook  
 Runs from his Torrid Zone to pry and look  
     And bless his dainty mistress ; see  
     How th' aged point out : ' This is she  
         Who now must sway  
 Us (and God shield her) with her yea and nay,'  
     And the smirk Butler thinks it  
 Sin in his nap'ry not t' express his wit ;  
     Each striving to devise  
     Some gin wherewith to catch *her* eyes.

## 13.

"What though your laden Altar now has won  
 The credit from the table of the Sun  
     For earth and sea ; this cost  
     On you is altogether lost  
         Because you feed  
 Not on the flesh of beasts, but on the seed  
     Of contemplation : your,  
 Your eyes are they, wherewith you draw the pure  
     Elixir to the mind  
     Which sees the body fed, yet pined.

## 14 [14].

"If you must needs for ceremonie's sake  
 Bless a sack posset, Luck go with *you*, take  
     The night charm quickly ; you have spells  
     And magic for to end, and Hells  
     To pass, but such

And of such torture as no *God* would grutch  
 To live therein for ever: fry,  
*Aye* and consume, and grow again to die,  
 And live, and in that case  
 Love the *damnation* of *that* place. [the

15 [8].

“ To Bed, to Bed, *sweet* Turtles now, and write  
 This the shortest day, † this the longest night  
 And yet too short for you; ’tis we  
 Who count this night as long as three,  
 Lying alone  
*Hearing* the clock go Ten, Eleven, Twelve, One :  
 Quickly, quickly then prepare,  
 And let the young men and the Bridemaids share  
 Your garters, and their joints  
 Encircle with the Bridegroom’s points.

16 [9].

“ By the Bride’s eyes, and by the teeming life  
 Of her green hopes, we charge you that no strife,  
 Further than *virtue* lends, gets place  
 Among you *catching* at her Lace.  
 Oh, do not fall  
 Foul in these noble pastimes, lest you call  
 Discord in, and so divide  
 The *gentle* Bridegroom and the *fragrous* Bride,  
 Which Love forefend: but spoken  
 Be’t to your praise: ‘ No peace was broken ’.



## 17 [10].

“ Strip her of spring-time, tender whimpering maids,  
 Now Autumn’s come, when all *those* flowery aids  
     Of her delays must end, dispose  
     That Lady-smock, that pansy and that Rose  
         Neatly apart ;  
 But for prick-madam, and for gentle-heart,  
     And soft maiden-blush, the Bride  
 Makes holy these, all others lay aside :  
     Then strip her, or unto her  
     Let him come who dares undo her.

## 18 [11].

“ And to enchant *you* more, *view* everywhere [ye  
 About the roof a Syren in a sphere,  
     As we think, singing to the din  
     Of many a warbling cherubin :  
         *List, oh list!* how  
*Even heaven gives up his soul between you now,* [ye  
     *Mark how* thousand Cupids fly  
 To light their Tapers at the Bride’s bright eye ;  
     To bed, or her they’ll tire,  
     Were she an element of fire.

## 19 [12].

“ And to your more bewitching, see the proud  
 Plump bed bear up, and *rising* like a cloud,  
     Tempting *thee, too, too* modest ; can  
     You see it brussle like a swan  
         And you be cold

To meet it, when it woos and seems to fold  
 The arms to hug *you* ? throw, throw  
 Yourselves into *that main, in the full flow*  
 Of *the white pride, and drown*  
 The *stars* with you in floods of down.

20 [13].

“ *You see 'tis ready, and the maze of love*  
 Looks for the treaders ; everywhere is wove  
 Wit and new mystery, read and  
 Put in practice, to understand  
 And know each wile,  
 Each Hieroglyphic of a kiss or smile ;  
 And do it *in the full, reach*  
 High in your own conceits, and *rather teach*  
 Nature and Art one more  
 Sport than they ever knew before.

21.

To the Maidens :]  
 “ *And now y' have wept enough, depart ; yon stars [the*  
*Begin to pink, as weary that the wars*  
*Know so long Treaties ; beat the Drum*  
*Aloft, and like two armies, come*  
*And guild the field,*  
*Fight bravely for the flame of mankind, yield*  
*Not to this, or that assault,*  
*For that would prove more Heresy than fault*  
*In combatants to fly*  
*'Fore this or that hath got the victory.*

## 22 [15].

" But since it must be done, despatch and sew  
 Up in a sheet your Bride, and what if so  
     It be with *rib of Rock and Brass*,  
     Yea tower her up, as Danae was, [ye  
         Think you that this,  
 Or Hell itself, a powerful Bulwark is?  
     I tell *you* no; but like a [ye  
 Bold bolt of thunder he will make his way,  
     And rend the cloud, and throw  
     The sheet about, like flakes of snow.

## 23 [16].

" All now is hushed in silence: Midwife-moon  
 With all her Owl-ey'd issue begs a boon  
     Which you must grant; that's entrance with  
     Which extract, all we † call pith  
         And quintessence  
 Of Planetary bodies; so commence,  
     All fair constellations  
 Looking upon *you*, that *the* Nations  
     Springing from to such Fires  
     May blaze the virtue of their Sires."

—R. HERRICK.

The variants in this version are not very important; one of the most noteworthy, *round* for *ground*, in stanza 5 [4], was overlooked by Dr. Grosart in his collation. Of the seven stanzas subsequently omitted several are of great beauty. There are few happier images in Herrick than that of *Time throned in a saffron evening* in stanza 11. It is only when

the earlier version is read as a whole that Herrick's taste in omitting is vindicated. Each stanza is good in itself, but in the MSS. the poem drags from excessive length, and the reduction of its twenty-three stanzas to sixteen greatly improves it.

286. *Ever full of pensive fear.* Ovid, *Heroid.* i. 12: Res est solliciti plena timoris amor.

287. *Reverence to riches.* Perhaps from Tacit. *Ann.* ii. 33: Neque in familia et argento quæque ad usum parantur nimium aliquid aut modicum, nisi ex fortuna possidentis.

288. *Who forms a godhead.* From Martial, VIII. xxiv. 5:—

Qui fingit sacros auro vel marmore vultus  
Non facit ille deos: qui rogat, ille facit.

290. *The eyes be first that conquered are.* From Tacitus, *Germ.* 43: Primi in omnibus proeliis oculi vincuntur.

293. *Oberon's Feast.* For a note on Herrick's Fairy Poems and on the *Description of the King and Queene of the Fayries* (1635), in which part of this poem was first printed, see Appendix. Add. MS. 22, 603, at the British Museum, and Ashmole MS. 38, at the Bodleian, contain early versions of the poem substantially agreeing. I transcribe the Museum copy:—

“ A little mushroom table spread  
After *the dance*, they set on bread,  
A *yellow corn of hecky* wheat  
With some small *sandy* grit to eat

His choice bits ; with *which* in a trice  
 They make a feast less great than nice.  
 But all *the* while his eye *was* served  
 We *dare* not think his ear was sterved :  
 But that there was in place to stir  
 His *fire* the *pittering* Grasshopper ;  
 The merry Cricket, puling Fly,  
 The piping Gnat for minstralcy.  
*The Humming Dor, the dying Swan,*  
*And each a choice Musician.*

And now we must imagine first,  
 The Elves present to quench his thirst  
 A pure seed-pearl of infant dew,  
 Brought and *beswelled* in a blue  
 And pregnant violet ; which done,  
 His kitling eyes begin to run  
 Quite through the table, where he spies  
 The horns of papery Butterflies :  
 Of which he eats, *but with* a little  
*Neat cool allay* of Cuckoo's spittle ;  
 A little Fuz-ball pudding stands  
 By, yet not blessed by his hands—  
 That was too coarse, but *he not spares*  
*To feed upon the candid hairs*  
*Of a dried canker, with a sagg*  
 And well *bestuffed* Bee's sweet bag :  
*Stroking* his pallet with some store  
 Of Emmet eggs. What would he more,  
 But Beards of Mice, *an Ewt's* stew'd thigh,  
*A pickled maggot* and a dry  
*Hipp*, with a Red cap worm, that's shut  
 Within the concave of a Nut

Brown as his tooth, and with the fat  
 And well-boiled inchpin of a Bat.  
 A bloated Earwig with the Pith  
 Of sugared rush aglads him with ;  
 But most of all the Glow-worm's fire,  
 As most betickling his desire  
 To know his Queen, mixt with the far-  
 Fetcht binding-jelly of a star.  
 The silk-worm's seed, a little moth  
 Lately fattened in a piece of cloth ;  
 Withered cherries ; Mandrake's ears ;  
 Mole's eyes ; to these the slain stag's tears ;  
 The unctuous dewlaps of a Snail ;  
 The broke heart of a Nightingale  
 O'er-come in music ; with a wine  
 Ne'er ravished from the flattering Vine,  
 But gently pressed from the soft side  
 Of the most sweet and dainty Bride,  
 Brought in a *daisy chalice*, which  
 He fully quaffs off to bewitch  
 His blood *too high*. This done, commended  
 Grace by his Priest, the feast is ended."

The Shapcott to whom this *Oberon's Feast* and  
*Oberon's Palace* are dedicated is Herrick's "peculiar  
 friend, Master Thomas Shapcott, Lawyer," of a  
 later poem. Dr. Grosart again suggests that it  
 may have been a character-name, but, as in the case  
 of John Merrifield, the owner was a West country-  
 man and a member of the Inner Temple, where  
 he was admitted in 1632 as the "son and heir of  
 Thomas Shapcott," of Exeter.

298. *That man lives twice.* From Martial, X. xxiii. 7:—

Ampliat aetatis spatium sibi vir bonus : hoc est  
Vivere bis vita posse priore frui.

301. *Master Edward Norgate, Clerk of the Signet of his Majesty* :—

Son to Robert Norgate, D.D., Master of Bene't College, Cambridge. He was employed by the Earl of Arundel to purchase pictures, and on one occasion found himself at Marseilles without remittances, and had to tramp through France on foot. According to the Calendars of State Papers in 1625, it was ordered that, "forasmuch as his Majesty's letters to the Grand Signior, the King of Persia, the Emperor of Russia, the Great Mogul, and other remote Princes, had been written, limned, and garnished with gold and colours by scribes abroad, thenceforth they should be so written, limned, and garnished by Edward Norgate, Clerk of the Signet in reversion". Six years later this order was renewed, the "Kings of Bantam, Macassar, Barbary, Siam, Achine, Fez, and Sus" being added to the previous list, and Norgate being now designated as a Clerk of the Signet Extraordinary. In the same year, having previously been Bluemantle Pursuivant, he was promoted to be Windsor Herald, in which capacity he received numerous fees during the next few years, and was excused ship money. He still, however, retained his clerkship, for he writes in 1639: "The poor Office of Arms is fain to blazon the Council books and Signet". The phrase

occurs in a series of nineteen letters of extraordinary interest, which Norgate wrote from the North, chiefly to his friend, Robert Reade, secretary to Windebank, on the course of affairs. In Sept., 1641, "Ned Norgate" was ordered personally to attend the king. "It is his Majesty's pleasure that the master should wait and not the men, and *that* they shall find." Henceforth I find no certain reference to him; according to Fuller he died at the Herald's Office in 1649. It would be interesting if we could be sure that this Edward Norgate is the same as the one who in 1611 was appointed Tuner of his Majesty's "virginals, organs, and other instruments," and in 1637 received a grant of £140 for the repair of the organ at Hampton Court. Herrick's love of music makes us expect to find a similar trait in his friends.

313. *The Entertainment, or Porch Verse.* The words *Ye wrong the threshold-god* and the allusion to the porch in the Clipsby Crew Epithalamium (stanza 4) show that there is no reference here (as Brand thinks, ii. 135) to the old custom of reading part of the marriage service at the church door or porch (cp. Chaucer: "Husbands at churchē door she had had five"). The porch of the house is meant, and the allusions are to the ceremonies at the threshold (cp. the Southwell Epithalamium). Dr. Grosart quotes from the Dean Prior register the entry of the marriage of Henry Northleigh, gentleman, and Mistress Lettice Yard on September 5, 1639, by licence from the Archbishop of Canterbury.

319. *No noise of late-spawned Tittyries.* In the



Camden Society's edition of the *Diary of Walter Yonge*, p. 70 (kindly shown me by the Rev. J. H. Ward), we have a contemporary account of the Club known as the Tityre Tues, which took its name from the first words of Virgil's first *Eclogue*. "The beginning of December, 1623, there was a great number in London, haunting taverns and other debauched places, who swore themselves in a brotherhood and named themselves *Tityre Tues*. The oath they gave in this manner: he that was to be sworn did put his dagger into a pottle of wine, and held his hand upon the pommel thereof, and then was to make oath that he would aid and assist all other of his fellowship and not disclose their council. There were divers knights, some young noblemen and gentlemen of this brotherhood, and they were to know one the other by a black bugle which they wore, and their followers to be known by a blue ribbond. There are discovered of them about 80 or 100 persons, and have been examined by the Privy Council, but nothing discovered of any intent they had. It is said that the king hath given commandment that they shall be re-examined." In Mennis's *Musarum Deliciæ* the brotherhood is celebrated in a poem headed "The Tytre Tues; or, a Mocke Song. To the tune of Chive Chase. By Mr. George Chambers." The second verse runs:—

"They call themselves the Tytere-tues,  
 And wore a blue rib-bin;  
 And when a-drie would not refuse  
 To drink. O fearful sin!

“ The council, which is thought most wise,  
Did sit so long upon it,  
That they grew weary and did rise,  
And could make nothing on it.”

According to a letter of Chamberlain to Carleton, indexed among the *State Papers*, the Tityres were a secret society first formed in Lord Vaux's regiment in the Low Countries, and their "prince" was called Ottoman. Another entry shows that the "Bugle" mentioned by Yonge was the badge of a society originally distinct from the Tityres, which afterwards joined with it. The date of Herrick's poem is thus fixed as December, 162 $\frac{3}{4}$ , and this is confirmed by another sentence in the same passage in *Yonge's Diary*, in which he says: "The Jesuits and Papists do wonderfully swarm in the city, and rumours lately have been given out for firing the Navy and House of Munition, on which are set a double guard". The Parliament to which Herrick alludes was actually summoned in January, 1624, to meet on February 12. Sir Simeon Steward, to whom the poem is addressed, was of the family of the Stewards of Stantney, in the Isle of Ely. He was knighted with his father, Mark Steward, in 1603, and afterwards became a fellow-commoner of Trinity Hall, Cambridge. He was at different times Sheriff and Deputy-Lieutenant for Cambridgeshire, and while serving in the latter capacity got into some trouble for unlawful exactions. In 1627 he wrote a poem on the *King of the Fairies Clothes* in the same vein as Herrick's fairy pieces.

321. *Then is the work half done.* As Dr. Grosart suggests, Herrick may have had in mind the "Dimidium facti qui cœpit habet" of Horace, I. *Epist.* ii. 40. But here the emphasis is on beginning *well*, there on *beginning*.

*Begin with Jove* is doubtless from the "Ab Jove principium, Musæ," of Virg. *Ecl.* iii. 60.

323. *Fears not the fierce sedition of the seas.* A reminiscence of Horace, III. *Od.* i. 25-32.

328. *Gold before goodness.* Printed in *Witts Recreations*, 1650, as *A Foolish Querie*. The sentiment is from Seneca, *Ep.* cxv.: An dives, omnes quærimus; nemo, an bonus. Cp. Juvenal, III. 140 sqq.; Plaut. *Menæchm.* IV. ii. 6.

331. *To his honoured kinsman, Sir William Soame.* The second son of Sir Stephen Soame, Lord Mayor of London in 1598. Herrick's father and Sir Stephen married sisters.

*As benjamin and storax when they meet.* Instances of the use of "Benjamin" for gum benzoin will be found in the Dictionaries. Dr. Grosart's gloss, "*Benjamin*, the favourite youngest son of the Patriarch," is unfortunate.

336. *His Age: dedicated to . . . M. John Wickes under the name of Posthumus.* There is an important version of this poem in Egerton MS., 2725, where it is entitled *Mr. Herrick's Old Age to Mr. Weekes*. I do not think it has been collated before. Stanzas i.-vi. contain few variants; ii. 6 reads: "Dislikes to care for what's behind"; iii. 6: "Like a lost maidenhead," for "Like to a lily lost"; v. 8: "With the best and whitest stone"; vi. 1: "We'll

not be poor". After this we have two stanzas omitted in 1648:—

“ We have no vineyards which do bear  
 Their lustful clusters all the year,  
     Nor odoriferous  
 Orchards, like to Alcinous ;  
     Nor gall the seas  
 Our witty appetites to please  
 With mullet, turbot, gilt-head bought  
 At a high rate and further brought.

“ Nor can we glory of a great  
 And stuffed magazine of wheat ;  
     We have no bath  
 Of oil, but only rich in faith  
     O'er which the hand  
 Of fortune can have no command,  
 But what she gives not, she not takes,  
 But of her own a spoil she makes.”

Stanza vii., l. 2, has “ close ” for “ both ” ; l. 3 “ see ” for “ have ” ; l. 6, “ open ” for “ that cheap ” ; l. 7, “ full ” for “ same ”. Stanzas x.-xvii. have so many variants that I am obliged to transcribe them in full, though they show Herrick not at his best, and the poem is not one to linger over:—

## 10.

“ Live in thy peace ; as for myself,  
 When I am bruised on the shelf  
     Of Time, and *read*

*Eternal daylight o'er my head :*

When with the rheum,  
With cough and ptisick, I consume  
Into an heap of cinders ; then  
The Ages fled I'll call again,

## II.

“ And with a tear compare these last  
And cold times unto those are past,  
While Baucis by  
With her lean lips shall kiss them dry ;  
Then will we sit  
By the fire, foretelling snow and sleet  
And weather by our aches, grown  
†Old enough to be our own

## I2.

“ True Calendar [                    ]  
Is for to know what change is near,  
Then to assuage  
The gripings in the chine by age,  
I'll call my young  
Iulus to sing such a song  
I made upon my *mistress'* breast ;  
Or such a blush at such a feast.

## I3.

“ Then shall he read my *Lily fine*  
Entomb'd within a crystal shrine :  
My Primrose next :  
A piece then of a higher text ;  
For to beget

In me a more transcendent heat  
 Than that insinuating fire  
 Which crept into each *reverend* Sire,

## 14.

“ When the *high* Helen *her fair cheeks*  
 Showed to the army of the Greeks ;  
     At which I'll rise  
 (*Blind though as midnight in my eyes*),  
     And hearing it,  
 Flutter and crow, *and*, in a fit  
 Of *young* concupiscence, and *feel*  
*New flames within the aged steal.*

## 15.

“ Thus frantic, crazy man (God wot),  
 I'll call to mind *the times* forgot  
     And oft between  
 Sigh out the Times that *we* have seen !  
     *And shed a tear,*  
 And twisting my Iulus *hair*,  
 Doting, I'll weep and say (in truth)  
 Baucis, these were *the* sins of youth.

## 16.

“ Then *will* I cause my hopeful Lad  
 (If a wild Apple can be had)  
     To crown the Hearth  
 (Lar thus conspiring with our mirth) ;  
     *Next* to infuse  
 Our *better beer* into the cruse :  
 Which, neatly spiced, we'll first carouse  
 Unto the *Vesta* of the house.

## 17.

“Then the next health to friends of mine  
*In oysters, and Burgundian wine,*  
*Hind, Goderiske, Smith,*  
*And Nansagge, sons of clune\* and pith,*  
 Such *who know well*  
*To board the magic bowl, and spill*  
*All mighty blood, and can do more*  
*Than Jove and Chaos them before.”*

This John Wickes or Weekes is spoken of by Anthony à Wood as a “jocular person” and a popular preacher. He enters Wood’s *Fasti* by right of his co-optation as a D.D. in 1643, while the court was at Oxford; his education had been at Cambridge. He was a prebendary of Bristol and Dean of St. Burian in Cornwall, and suffered some persecution as a royalist. Herrick later on, when himself shedless and cottageless, addresses another poem to him as his “peculiar friend,”

To whose glad threshold and free door  
 I may, a poet, come, though poor.

A friend suggests that Hind may have been John Hind, an Anacreontic poet and friend of Greene, and has found references to a Thomas Goodricke of St. John’s Coll., Camb., author of two poems on the accession of James I., and a Martin Nansogge, B.A. of Trinity Hall, 1614, afterwards vicar of Cornwood, Devon. Smith is certainly

\* Clune = “clunis,” a haunch.

James Smith, who, with Sir John Mennis, edited the *Musarum Deliciæ*, in which the first poem is addressed "to Parson Weekes: an invitation to London," and contains a reference to—

" That old sack  
Young Herrick took to entertain  
The Muses in a sprightly vein ".

The early part of this poem contains, along with the name Posthumus, many Horatian reminiscences: cp. especially II. *Od.* xiv. 1-8, and IV. *Od.* vii. 14. It may be noted that in the imitation of the latter passage in stanza iv. the MS. copy at the Museum corrects the misplacement of the epithet, reading:—

" But we must on and thither tend  
Where Tullus and rich Ancus blend," etc.,

for "Where Ancus and rich Tullus".

Again the variant, "*Open* candle baudery," in verse 7, is an additional argument against Dr. Grosart's explanation: "Obscene words and figures made with candle-smoke," the allusion being merely to the blackened ceilings produced by cheap candles without a shade.

337. *A Short Hymn to Venus.* Printed in *Witts Recreations*, 1650, as *A vow to Cupid*, with variants: l. 1, *Cupid* for *Goddess*; l. 2, *like* for *with*; l. 3, *that I may* for *I may but*; l. 5, *do* for *will*.

340. *Upon a delaying lady.* Printed in *Witts Recreations*, 1650, as *A Check to her delay*.

341. *The Lady Mary Villars*, niece of the first Duke of Buckingham, married successively Charles, son of Philip, Earl of Pembroke, Esme Stuart, Duke



of Richmond and Lennox, and Thomas Howard. Died 1685.

355. *Hath filed upon my silver hairs.* Cp. Ben Jonson, *The King's Entertainment* :—

“What all the minutes, hours, weeks, months, and  
years

That hang in file upon these silver hairs  
Could not produce,” etc.

359. *Philip, Earl of Pembroke and Montgomery.* Philip Herbert (born 1584, died 1650), despite his foul mouth, ill temper, and devotion to sport (“He would make an excellent chancellor to the mews were Oxford turned into a kennel of hounds,” wrote the author of *Mercurius Menippeus* when Pembroke succeeded Laud as chancellor), was also a patron of literature. He was one of the “incomparable pair of brethren” to whom the Shakespeare folio of 1623 was dedicated, and he was a good friend to Massinger. His fondness for scribbling in the margins of books may, or may not, be considered as further evidence of a respect for literature.

366. *Thou shalt not all die.* Horace’s “non omnis moriar”.

367. *Upon Wrinkles.* Printed in *Witts Recreations*, 1650, under the title *To a Stale Lady*. The first line there reads :—

“Thy wrinkles are no more nor less”.

375. *Anne Soame, now Lady Abdie*, eldest daughter of Sir Thomas Soame, and second wife of Sir Thomas Abdy, Bart., of Felix Hall, Essex. Herrick’s poem is modelled on Mart. III. lxxv.

376. *Upon his Kinswoman, Mistress Elizabeth Herrick*, daughter of the poet's brother Nicholas.

377. *A Panegyric to Sir Lewis Pemberton* of Rushden, in Northamptonshire, sheriff of the county in 1622; married Alice, daughter of Tho. Bowles. Died 1641. With this poem cp. Ben Jonson's *Epig.* ci.

*But great and large she spreads by dust and sweat.* Dr. Grosart very appositely quotes Montaigne: "For it seemeth that the verie name of vertue presupposeth difficultie and inferreth resistance, and cannot well exercise it selfe without an enemy" (Florio's tr., p. 233). But I think the two passages have a common origin in some version of Hesiod's τῆς ἀρετῆς ἰδρῶτα θεοὶ προπάροιθεν ἔθηκαν, which is twice quoted by Plato.

382. *After the rare arch-poet, Jonson, died.* Perhaps suggested by the Epitaph of Plautus on himself, *ap.* Gell. i. 24:—

Postquam est mortem aptus Plautus, comoedia  
luget;  
Scena deserta, dein risus, ludu' jocusque,  
Et numeri innumeri simul omnes collacruma-  
runt.

384. *To his nephew, to be prosperous in painting.* This artistic nephew may have been a Wingfield, son of Mercy Herrick, who married John Wingfield, of Brantham, Suffolk; or one of three sons of Nicholas Herrick and Susanna Salter, or Thomas, or some unknown son of Thomas Herrick. There is no record of any painter Herrick's achievements.

392. *Sir Edward Fish, Knight Baronet*, of Chertsey, in Surrey. Died 1658.

405. *Nor fear or spice or fish*. Herrick is remembering Persius, i. 43: *Nec scombros metuentia carmina, nec thus*. To form the paper jacket or *tunica* which wrapt the mackerel in Roman cookery seems to have been the ultimate employment of many poems. Cp. Mart. III. l. 9; IV. lxxxvii. 8; and Catullus, XCV. 8.

*The farting Tanner and familiar King*. The ballad here alluded to is that of *King Edward IV. and the tanner of Tamworth*, printed in Prof. Child's collection. "The dancing friar tattered in the bush" of the next line is one of the heroes of the old ballad of *The Fryar and the Boye*, printed by Wynkyn de Worde, and included in the Appendix to Furnivall and Hales' edition of the Percy folio. The boy was the possessor of a "magic flute," and, having got the friar into a bush, made him dance there.

"Jack, as he piped, laughed among,  
The Friar with briars was vilely stung,  
He hopped wondrous high.  
At last the Friar held up his hand  
And said: I can no longer stand,  
Oh! I shall dancing die."

"Those monstrous lies of little Robin Rush" is explained by Dr. Grosart as an allusion to "The Historie of Friar Rush, how he came to a House of Religion to seek a Service, and being entertained by the Prior was made First Cook, being full of pleasant Mirth and Delight for young people". Of "Tom

Chipperfield and pretty lisping Ned" I can find nothing. "The flying Pilchard and the frisking Dace" probably belong to the fish monsters alluded to in the *Tempest*. In "Tim Trundell" Herrick seems for the sake of alliteration to have taken a liberty with the Christian name of a well-known ballad publisher.

*He's greedy of his life.* From Seneca, *Thyestes*, 884-85:—

Vitæ est avidus quisquis non vult  
Mundo secum pereunte mori.

407. *Upon Himself.* 408. *Another.* Both printed in *Witts Recreations*, 1650, the second under the title of *Love and Liberty*. This last is taken from Corn. Gall. *Eleg.* i. 6, quoted by Montaigne, iii. 5:—

Et mihi dulce magis resoluto vivere collo.

412. *The Mad Maid's Song.* A manuscript version of this song is contained in Harleian MS. 6917, fol. 48, ver. 80. The chief variants are: st. i. l. 2, *morrow* for *morning*; l. 4, *all dabbled* for *bedabbled*; st. ii. l. 1, *cowslip* for *primrose*; l. 3, *tears* for *flowers*; l. 4, *was* for *is*; st. v. l. 1, *hope* for *know*; st. vii. l. 2, *balsam* for *cowslips*.

415. *Whither dost thou whorry me.* Quo me, Bacche, rapis tui Plenum? Hor. III. *Od.* xxv. 1.

430. *As Sallust saith, i.e., the pseudo-Sallust in the Epist. ad Cai. Cæs. de Repub. Ordinanda.*

431. *Every time seems short.* Epigr. in Farnabii, *Florileg.* [a. 1629]:—

Τοῖσι μὲν εὖ πρᾶττουσιν ἅπας ὁ βίος βραχύς ἐστιν·  
Τοῖς δὲ κακῶς, μία νύξ ἄπλετός ἐστι χρόνος.

443. *Oberon's Palace*.—*After the feast (my Shapcott) see.* See 223, 293, from which it is a pity that this poem should have been divorced. Of the *Palace* there are as many as three MS. versions, viz., Add. 22, 603 (p. 59), and Add. 25, 303 (p. 157), at the British Museum, both of which I have collated, and Ashmole MS. 38, which I only know through my predecessors. The three MSS. appear to agree very harmoniously, and they unite in increasing our knowledge of Herrick by a passage of twenty-seven lines, following on the words "And here and there and farther off," and in lieu of the next four and a half lines in *Hesperides*. They read as follows:—

" Some sort of pear,  
 Apple or plum, is neatly laid  
 (As if it was a tribute paid)  
 By the round urchin ; some mixt wheat  
 The which the ant did taste, not eat ;  
 Deaf nuts, soft Jews'-ears, and some thin  
 Chippings, the mice filched from the bin  
 Of the gray farmer, and to these  
 The scraps of lentils, chitted peas,  
 Dried honeycombs, brown acorn cups,  
 Out of the which he sometimes sups  
 His herby broth, and there close by  
 Are pucker'd bullace, cankers (?), dry  
 Kernels, and withered haws ; the rest  
 Are trinkets fal'n from the kite's nest,  
 As butter'd bread, the which the wild  
 Bird snatched away from the crying child,  
 Blue pins, tags, fesenes, beads and things  
 Of higher price, as half-jet rings,

Ribbons and then some silken shreaks  
 The virgins lost at barley-breaks.  
 Many a purse-string, many a thread  
 Of gold and silver therein spread,  
*Many a counter, many a die,*  
*Half rotten and without an eye,*  
*Lies here about,* and, as we guess,  
 Some bits of thimbles seem to dress  
 The brave cheap work; *and for to pave*  
*The excellency of this cave,*  
*Squirrels and children's teeth late shed,*  
 Serve here, both which *enchequered*  
 With castors' doucets, which poor they  
 Bite off themselves to 'scape away:  
 Brown *toadstones,* ferrets' eyes, *the gum*  
*That shines,"* etc.

The italicised words in the last few lines appear in *Hesperides*; all the rest are new. Other variants are: "The grass of Lemster ore soberly sparkling" for "the finest Lemster ore mildly disparkling"; "girdle" for "ceston"; "The eyes of all doth strait bewitch" for "All with temptation doth bewitch"; "choicely hung" for "neatly hung"; "silver roach" for "silvery fish"; "cave" for "room"; "get reflection" for "make reflected"; "Candlemas" for "taper-light"; "moon-tane" for "moon-tanned," etc., etc.

*Kings though they're hated.* The "Oderint dum metuant" of the *Atreus* of Accius, quoted by Cicero and Seneca.

446. *To Oenone.* Printed in *Witts Recreations,*

1650, under the title: "The Farewell to Love and to his Mistress," and with the unlucky misprint "court" for "covet" (also "for" for "but") in the stanza iii. l. 1.

447. *Grief breaks the stoutest heart.* Frangit fortia corda dolor. Tibull. III. ii. 6.

451. *To the right gracious Prince, Lodowick, Duke of Richmond and Lennox.* There appears to me to be a blunder here which Dr. Grosart and Mr. Hazlitt do not elucidate, by recording the birth of Lodowick, first Duke of Richmond, in 1574, his succession to the Lennox title in 1583, creation as Duke of Richmond in May, 1623, and death in the following February. For this first duke was no "stem" left "of all those three brave brothers fallen in the war," and the allusion here is undoubtedly to his nephews—George, Lord d'Aubigny, who fell at Edgehill; Lord John Stewart, who fell at Alresford; and Lord Bernard Stewart (Earl of Lichfield), who fell at Rowton Heath. In elucidation of Herrick's Dirge (219) over the last of these three brothers, I have already quoted Clarendon's remark, that he was "the third brother of that illustrious family that sacrificed his life in this quarrel," and it cannot be doubted that Herrick is here alluding to the same fact. The poem must therefore have been written after 1645, *i.e.*, more than twenty years after the death of Duke Lodowick. But the duke then living was James, who succeeded his father Esme in 1624, was recreated Duke of Richmond in 1641, and did not die till 1655. It is true that there was a brother named Lodovic, but he was an abbot in France and never

succeeded to the title. Herrick, therefore, seems to have blundered in the Christian name.

453. *Let's live in haste.* From Martial, VII. xlvii.  
II, 12:—

Vive velut rapto: fugitivaque gaudia carpe:  
Perdiderit nullum vita reversa diem.

457. *While Fates permit.* From Seneca, *Herc. Fur.*  
177:—

Dum Fata sinunt,  
Vivite laeti: properat cursu  
Vita citato, volucrique die  
Rota praecipitis vertitur anni.

459. *With Horace (IV. Od. ix. 29):—*

Paulum sepultae distat inertiae  
Celata virtus.

465. *The parting Verse or charge to his Supposed Wife when he travelled.* MS. variants of this poem are found at the British Museum in Add. 22, 603, and in Ashmole MS. 38. Their title, "Mr. Herrick's charge to his wife," led Mr. Payne Collier to rashly identify with the poet a certain Robert Herrick married at St. Clement Danes, 1632, to a Jane Gibbons. The variants are numerous, but not very important. In l. 4 we have "draw woovers" for "draw thousands"; ll. 11-16 are transposed to after l. 28; and "Are the expressions of that itch" is written "As emblems will express that itch"; ll. 27, 28 appear as:—

"For that once lost thou needst must fall  
To one, then prostitute to all:

And we then have the transposed passage:—



Nor so immurèd would I have  
 Thee live, as dead, or in thy grave ;  
 But walk abroad, yet wisely well  
*Keep 'gainst my coming sentinel,*  
 And think *each man thou seest doth doom*  
*Thy thoughts to say, I back am come.*

Farther on we have the rather pretty variant :—

“ Let them *call thee wondrous fair,*  
*Crown of women, yet despair* ”.

Eight lines lower “ virtuous ” is read for “ gentle,” and the omission of some small words throws some light on a change in Herrick’s metrical views as he grew older. The words omitted are bracketed :—

“ [And] Let thy dreams be only fed  
 With this, that I am in thy bed.  
 And [thou] then turning in that sphere,  
 Waking findst [shall find] me sleeping there.  
 But [yet] if boundless lust must scale  
 Thy fortress and *must* needs prevail  
 ‘Gainst thee and force a passage in,” etc.

Other variants are : “ Creates the action ” for “ That makes the action ”; “ Glory ” for “ Triumph ”; “ my last signet ” for “ this compression ”; “ turn again in my full triumph ” for “ come again, As one triumphant,” and “ the height of womankind ” for “ all faith of womankind ”.

*The body sins not, 'tis the will,* etc. A maxim of law Latin : *Actus non facit reum nisi mens sit rea.*

466. *To his Kinsman, Sir Thos. Soame,* son of Sir Stephen Soame, Lord Mayor of London, 1589, and of Anne Stone, Herrick’s aunt. Sir Thomas

was Sheriff of London, 1635, M.P. for the City, 1640, and died Jan., 1670. See Cussan's *Hertfordshire*. (*Hundred of Edwinstree*, p. 100.)

470. *Few Fortunate*. A variant on the text (Matt. xx. 16): "Many be called but few chosen".

479. *To Rosemary and Bays*. The use of rosemary and bays at weddings forms a section in Brand's chapter on marriage customs (ii. 119). For the gilding he quotes from a wedding sermon preached in 1607 by Roger Hacket: "Smell sweet, O ye owers, in your native sweetness: be not gilded with the idle art of man". The use of gloves at weddings forms the subject of another section in Brand (ii. 125). He quotes Ben Jonson's *Silent Woman*: "We see no ensigns of a wedding here, no character of a bridal; where be our scarves and our gloves?"

483. *To his worthy friend, M. Thomas Falconbrige*. As Herrick hints at his friend's destiny for a public career, it seemed worth while to hunt through the Calendar of State Papers for a chance reference to this Falconbridge, who so far has evaded editors. He is apparently the Mr. Thomas Falconbridge [who appears in various papers between 1640 and 1644, as passing accounts, and in the latter year was "Receiver-General at Westminster"].

*Towers reared high*, etc. Cp. Horace, *Od.* II. x. 9-12.

Saepius ventis agitur ingens  
Pinus, et celsae graviore casu  
Decidunt turres, feriuntque summos  
Fulgura montes.

486. *He's lord of thy life*, etc. Seneca, *Epist. Mor.* iv.: Quisquis vitam suam contempsit tuae dominus est. Quoted by Montaigne, I. xxiii.

488. *Shame is a bad attendant to a state*. From Seneca, *Hippol.* 431: Malus est minister regii imperii pudor.

*He rents his crown that fears the people's hate*. Also from Seneca, *Oedipus*, 701: Odia qui nimium timet regnare nescit.

496. *To his honoured kinsman, Sir Richard Stone*, son of John Stone, sergeant-at-law, the brother of Julian Stone, Herrick's mother. He died in 1660.

*To this white temple of my heroes*. Ben Jonson's admirers were proud to call themselves "sealed of the tribe of Ben," and Herrick, a devout Jonsonite, seems to have imitated the idea so far as to plan sometimes, as here, a Temple, sometimes a Book (see *infra*, 512), sometimes a City (365), a Plantation (392), a Calendar (545), a College (983), of his own favourite friends, to whom his poetry was to give immortality. The earliest direct reference to this plan is in his address to John Selden, the antiquary (365), in which he writes:—

"A city here of heroes I have made  
Upon the rock whose firm foundation laid  
Shall never shrink; where, making thine abode,  
Live thou a Selden, that's a demi-god".

It is noteworthy that the poems which contain the clearest reference to this Temple (or its variants) are mostly addressed to kinsfolk, *e.g.*, this to Sir Richard Stone, to Mrs. Penelope Wheeler, to Mr. Stephen

Soame, and to Susanna and Thomas Herrick. Other recipients of the honour are Sir Edward Fish and Dr. Alabaster, Jack Crofts, Master J. Jincks, etc.

497. *All flowers sent, etc.* See Virgil's—or the Virgilian—*Culex*, ll. 397-410.

*Martial's bee.* See *Epig.* IV. xxxii.

De ape electro inclusa.

Et latet et lucet Phaethontide condita gutta,

Ut videatur apis nectare clausa suo.

Dignum tantorum pretium tulit illa laborum.

Credibile est ipsam sic voluisse mori.

500. *To Mistress Dorothy Parsons.* This "saint" from Herrick's Temple may certainly be identified with the second of the three children (William, Dorothy, and Thomasine) of Mr. John Parsons, organist and master of the choristers at Westminster Abbey, where he was buried in 1623. Herrick addresses another poem to her sister Thomasine:—

"Grow up in beauty, as thou dost begin,  
And be of all admired, Thomasine".

502. *'Tis sin to throttle wine.* Martial, I. xix. 5:  
Scelus est jugulare Falernum.

506. *Edward, Earl of Dorset,* Knight of the Garter, grandson of Thomas Sackville, author of *Gorboduc*. He succeeded his brother, Richard Sackville, the third earl, in 1624, and died in 1652. Clarendon describes a duel which he fought with Lord Bruce in Flanders.

*Of your own self a public theatre.* Cp. Burton (Democ. to Reader) "Ipse mihi theatrum".

510. *To his Kinswoman, Mrs. Penelope Wheeler.*  
See Note on 130.

511. *A mighty strife 'twixt form and chastity.*  
Lis est cum formâ magna pudicitiaë. Quoted from Ovid by Burton, who translates: "Beauty and honesty have ever been at odds".

514. *To the Lady Crew, upon the death of her child.* This must be the child buried in Westminster Abbey, according to the entry in the register "1637, Feb. 6. Sir Clipsy Crewe's daughter, in the North aisle of the monuments." Colonel Chester annotates: "She was a younger daughter, and was born at Crewe, 27th July, 1631. She died on the 4th of February, and must have been an independent heiress, as her father administered to her estate on the 24th May following."

515. *Here needs no Court for our Request.* An allusion to the Court of Requests, established in the time of Richard II. as a lesser Court of Equity for the hearing of "all poor men's suits". It was abolished in 1641, at the same time as the Star Chamber.

517. *The new successor drives away old love.*  
From Ovid, *Rem. Am.* 462: Successore novo vincitur omnis amor.

519. *Born I was to meet with age.* Cp. 540. From Anacreon, 38 [24]:—

Ἐπίδῃ βρότος ἐτέχθην,  
Βίπτου τρίβον ὀδεύειν,  
Χρόνον ἔγνων ὃν παρήλθον,  
Ὅν δ' ἔχω δραμεῖν οὐκ οἶδα.

Μέθετέ με, φροντίδες ·  
 Μηδέν μοι καλὸν ὑμῖν ἔστω.  
 Πρὶν ἐμὲ φθάσῃ τὸ τέρμα,  
 Παίξω, γελάσω, χορεύσω,  
 Μετὰ τοῦ καλοῦ Λυαίου.

520. *Fortune did never favour one.* From Dionys. Halicarn., as quoted by Burton, II. iii. 1, § 1.

521. *To Phillis to love and live with him.* A variant on Marlowe's theme: "Come live with me and be my love". Donne's *The Bait* (printed in Grosart's edition, vol. ii. p. 206) is another.

522. *To his Kinswoman, Mistress Susanna Herrick,* wife of his elder brother Nicholas.

523. *Susanna Southwell.* Probably a daughter of Sir Thomas Southwell, for whom Herrick wrote the Epithalamium (No. 149).

525. *Her pretty feet,* etc. Cp. Suckling's "Ballad upon a Wedding":—

" Her feet beneath her petticoat,  
 Like little mice stole in and out,  
 As if they feared the light".

526. *To his Honoured Friend, Sir John Mynts.* John Mennis, a Vice-Admiral of the fleet and knighted in 1641, refused to join in the desertion of the fleet to the Parliament. After the Restoration he was made Governor of Dover and Chief Comptroller of the Navy. He was one of the editors of the collection called *Musarum Deliciae* (1656), in the first poem of which there is an allusion to—

“ That old sack  
Young Herrick took to entertain  
The Muses in a sprightly vein ”.

527. *Fly me not*, etc. From Anacreon, 49 [34]:—

Μή με φύγῃς, δρῶσα  
Τὰν πολιὰν ἔθειραν . . .  
“Ορα κὰν στεφάνοισιν  
“Οπως πρέπει τὰ λευκὰ  
‘Ρόδοις κρίν’ ἐμπλακέντα.

529. *As thou deserv'st be proud*. Cp. Hor. III. *Od.* xxx. 14:—

Sume superbiam  
Quaesitam meritis et mihi Delphica  
Lauro cinge volens, Melpomene, comam.

534. *To Electra*. Printed in *Witts Recreations*, 1650, where it is entitled *To Julia*.

536. *Ill Government*. . . . *When kings obey*, etc. From Seneca, *Octav.* 581:—

Male imperatur, cum regit vulgus duces.

545. *To his Worthy Kinsman, Mr. Stephen Soame* (the son or, less probably, the brother of Sir Thomas Soame): *One of my righteous tribe*. Cp. Note to 498.

547. *Great spirits never with their bodies die*. Tacit. *Agric.* 46:—“ Si quis piorum manibus locus, si, ut sapientibus placet, non cum corpore extinguuntur magnae animae ”.

554. *Die thou canst not all*. Hor. IV. *Od.* xxx. 6, 7.

556. *The Fairies*. Cp. the old ballad of *Robin Goodfellow* :—

“ When house or hearth doth sluttish lie,  
I pinch the maids both black and blue ” ;

and Ben Jonson's *Entertainment at Althorpe*, etc.

557. *M. John Weare, Councillour*. Probably the same as “ the much-lamented Mr. J. Warr ” of 134.

*Law is to give to every one his own*. Cicero, *De Fin.* v. : *Animi affectio suum cuique tribuens Justitia dicitur*.

562. *His Kinswoman, Bridget Herrick*, eldest daughter of his brother Nicholas.

563. *The Wanton Satyr*. See Sir E. Dyer's *The Shepherd's Conceit of Prometheus* :—

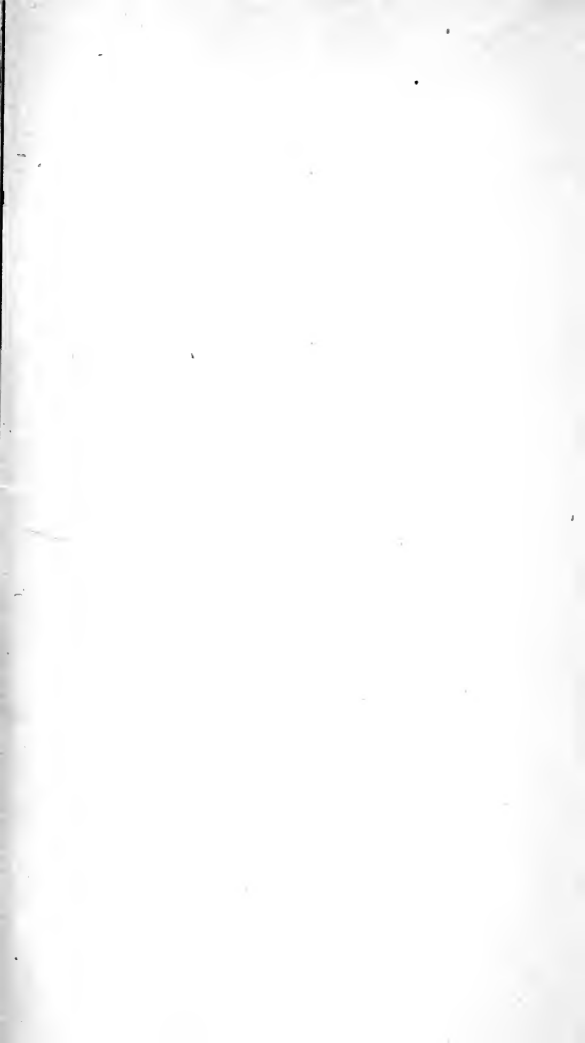
“ Prometheus, when first from heaven high  
He brought down fire, ere then on earth not seen,  
Fond of delight, a Satyr standing by  
Gave it a kiss, as it like sweet had been.

. . . . .

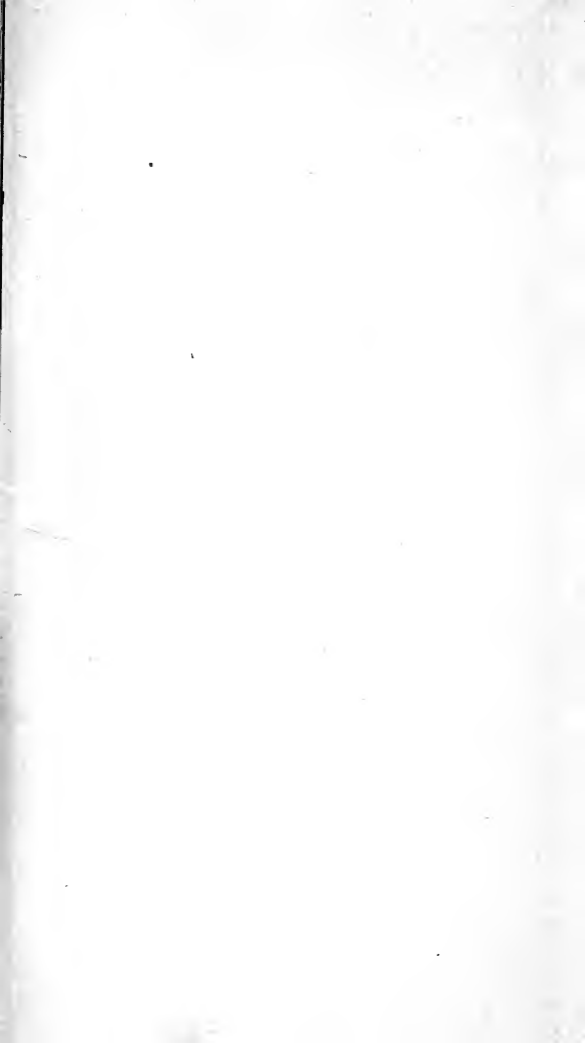
The difference is—the Satyr's lips, my heart,  
He for a time, I evermore, have smart.”

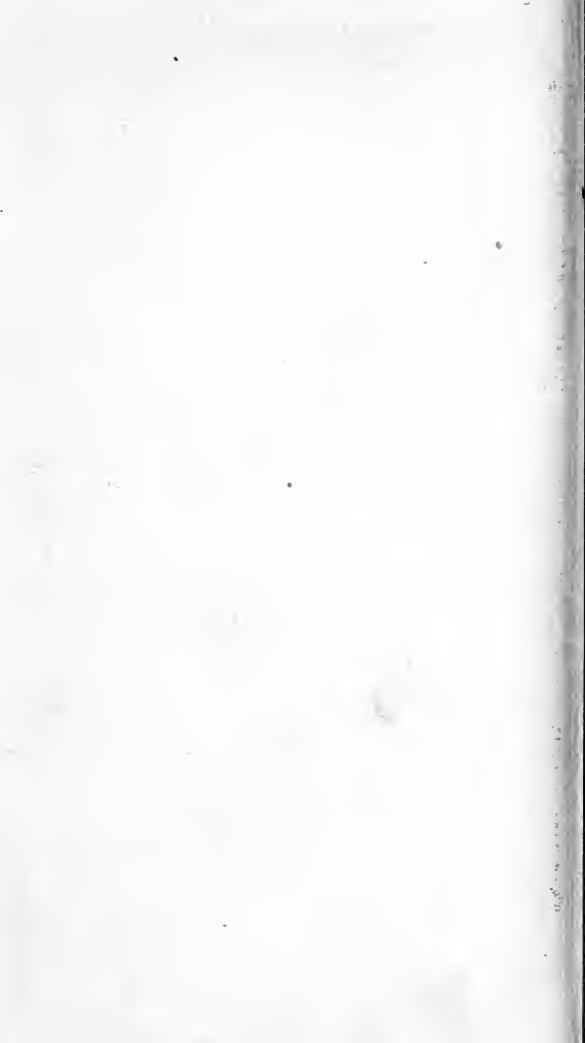
So *Euphues* : “ Satirus not knowing what fire was would needs embrace it and was burnt ; ” and Sir John Davies, *False and True Knowledge*.











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