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**THE PASSIONATE PILGRIM**

I

When my love swears that she is made of truth,
I do believe her, though I know she lies,
That she might think me some untutor'd youth,
Unskilful in the world's false forgeries.
Thus vainly thinking that she thinks me young,
Although I know my years be past the best,
I smiling credit her false-speaking tongue,
Outfacing faults in love with love's ill rest.

x. 6. be] Qr. 3; are Folger MS. 2071. 7.

1.] Compare Sonnet cxxxviii: When my love swears that she is made of truth. I do believe her though I know she lies, That she might think me some untutor'd youth, Unskilful in the world's false subtilities. Thus vainly thinking that she thinks me young, Although she knowes my dayes are past the best, Simply I credit her false speaking tongue, On both sides thus is simple truth suprest: But wherefore says he not she is unjust? And wherefore say not I that I am o't? O loves best habit is in seeming trust, And age in love, loves not 't have years told, Therefore I lye with her, and she with me, And in our faults by lyes we flattered be. As Pooche says, 'This is clearer and more consistent than the form in the text'. Other commentators agree, though Sidney Lee deviates (see l. 9 n.). It is odd that most comments assume that Sonnet cxxxviii is a revision of the poem published ten years earlier, when the earlier readings are just of the kind that might be expected in an inaccurate report: they confuse and weaken the poem as a whole. A version of this poem, together with iv, vi, vii, xi, and xviii, is contained in a manuscript once owned by J. P. Collier, and now in the Folger Library. In the MS. the initials 'W.S.' have been added at the end of t, iv, vi, vii, and xviii 'in a different hand and different ink' (Poems, ed. Rollins, p. 544).

4. [forgeries] falsifications. See Lucr., l. 460, 'Fake' adds nothing to this, as it does to 'subtilities'.

8. Outfacing faults in love] wilfully ignoring the lover's faults. The lover puts a bold or bland face upon the matter. with love's ill rest] A sense has been forced out of this by some editors. Dowden wrote: 'til rest', I suppose, means 'uneasy sleep' '. Tucker explains: 'The remainder of the love, which is (really) of inferior value';
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My better angel is a man, right fair,
My worser spirit a woman, colour'd ill.
To win me soon to hell, my female evil
Tempteth my better angel from my side,
And would corrupt my saint to be a devil,
Wooing his purity with her fair pride.
And whether that my angel be turn'd fiend,
Suspect I may, yet not directly tell;
For being both to me, both to each, friend,
I guess one angel in another's hell:
The truth I shall not know, but live in doubt,
Till my bad angel fire my good one out.

8. 'fair] Pooler notes that the 'foul' of Sonnet cxxxv gives 'a sense more in accordance with 'colour'd ill', l. 4'. Dowden is perversely ingenious: the 'faire pride' of the earlier text has a touch of happy audacity which is toned down in the tamer 'foul pride' of the later version. 'Foul' is definitely the stronger word, and the fact that it evokes the woman's dark complexion does not make it less so.

10. Directly] exactly. See Mer. V., i. iii. 78:
No; not take interest; not, as you would say,
Directly interest: mark what Jacob did.

11. to me] 'Being both of them alike friends of mine and of each other' (Pooler). But while this reading seems at first sight much more obvious, it is inferior to the 'from me' of 1609; the latter conveys the reason for the lover's suspicion that his two friends may be deceiving him—and they have their opportunities when they are away from him, and may meet behind his back. Pooler compares Lucre., l. 1144:
Some dark deep desert scented from the way.

12. 'I suspect that she has him in her own place' (Pooler). Others have made the sexual allusion clearer by referring to Boccaccio (the 10th story of the 3rd day of the Decameron). The Elizabethans and later poets are fond of a similar joke about the game called 'barley-break', in which one of the players might be put 'in hell'. Compare Herrick, Barley-Break: or, Last in Hell:

14. fire...out] 'In its literal meaning of driving out by applying fire, “fire out” was freely used by men of letters down to the time of Swift. In the sixteenth and seventeenth centuries its cognate usage in the metaphorical sense of expelling violently...was only a little less common...,' (Lee in The Athenæum, 1901). Modern American 'fire' for 'dismay' thus descends from the 18th-century English. But here we have another obscene joke, which both Lee and Pooler illustrate by an epigram in Gullpin's Skialetheia, 1598. The phrase is discussed in Notes and Queries, 7 Dec. 1907, pp. 454 f. As so often in Elizabethan bawdy, there is also an allusion to some of the effects of venereal disease.

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But wherefore says my love that she is young?
And wherefore say not I that I am old?
O, love's best habit's in a soothing tongue,
And age, in love, loves not to have years told.
Therefore I'll lie with love, and love with me,
Since that our faults in love thus smoother'd be.

II

Two loves I have, of comfort and despair,
That like two spirits do suggest me still.

11. habit's in] Qr.; habit is Qz.
12. soothing] Qr. 5; smoothinge Folger MS.
14. smoother'd] Qr. 5; smoothered Folger MS.

unlike most of Shakespeare's hard passages, the phrase does not suggest two or more strong meanings, but rather no meaning at all.

9. she is young] This is one of the worst variants, though Lee says: 'These lines,' (II. 6-9) 'if less polished, are somewhat more pointed than the later version'. The logic of the situation and of the sonnet requires the reading we find in Sonnet cxxxviii. Dowden pointed this out, while holding that the superiority of the later version was due to revision: '[These lines] confuse the idea of the piece by bringing in a new motive. “My love” here not only asserts her truth when she is really false, but also asserts her youth (her youth being past): evidently the balance of the composition...requires that there should be one lie on each side, and that the lady's lie should be an assertion of fidelity, the man's lie an implied assertion of his youth. And so it was worked out in the version of 1609. It seems more likely that the vigour and consistency of the original idea are seen in Sonnet cxxxviii, and that they were marred in the reporting either because the reporter could not recall the somewhat unexpected 'unjust', for unfaithful, or because the notion of the lady also being past her youth seemed more obviously amusing.'

11. 'Love is best clothed in flattery' (Pooler). It is doubtful whether Shakespeare's sense of metaphor would have let him write of anyone or anything being clothed in a tongue.


13. Some dark deep desert scented from the way.
III

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

IV

Sweet Cytherea, sitting by a brook
With young Adonis, lovely, fresh and green,

iii. 11. Exhal'st] LLL, Malone; Exalt Q1; Exhale Q2.3.


iii. This, together with Nos. v and xvi, may have been taken from the 1598 Quarto of Love's Labour's Lost, though Lee thinks that the variations suggest that the publisher 'printed stray copies which were circulating "privately"', and did not find the lines in the printed quarto of the play. See LLL, iv. iii. 56–69.

2. whom] For 'which'. Compare Ven., l. 87.

11.] The sun draws up the vapour from the earth. Compare Rom., iii. v. 13:

It is some meteor that the sun exhalates.

12. If broken then] If it is broken now that it is exhaled and 'in' the sun, not in the earth.

13. so] For 'so' in this construction see Abbott, § 281; f.

14. break] LLL. has 'lose', which gives more point.

Shakspere's authorship...At the same time there is nothing which decisively proves them to be by Shakspere'. He notes that the name 'Cytherea' for Venus (in iv and vi) does not occur in Venus and Adonis. 16th-cent. editors have given more weight to the fact that xi was previously printed as his own by Bartholomew Griffin (see p. 162 below), and that it cannot easily be dissociated from the other three pieces. Lee, Porter, Adams, and Chambers incline to look on the group as Griffin's work, while Feuillerat is actually able to produce a new argument on the matter: 'iv, vi, and ix are remarkable for their lack of imagery: they scarcely contain any simile and metaphor. The man who wrote them was singularly devoid of imagination, a thing which cannot be said of Shakespeare but which is certainly true of Griffin, as xi and the whole of Fideus demonstrates.' A later opinion is offered by Baldwin, op. cit., pp. 43–5. See also Bullough, op. cit., pp. 161–2.

2. green] new, young. See Ven., l. 806.

3. lovely] amorous.

5. 'Venus tells Adonis the story of Atalanta in Ovid, Met. x. 560–704' (Pooler).


10. take] accept or understand. Compare xi. 12, and MND., v. i. 90:
Our sport shall be to take what they mistake.

figur'd] indicated by signs. Collier's suggested emendation to 'sugar'd' is unnecessary.


V

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

VI

Scarcely had the sun dried up the dewy morn,
And scarce the herd gone to the hedge for shade,
When Cythera, all in love forlorn,
A longing tarryance for Adonis made.
Under an osier growing by a brook,
A brook where Adon us'd to cool his spleen;
Hot was the day, she hotter that did look

v. 11. Thine] Q₂,3; Thin Q₁.

13. thereof] Q₂; thereof] Q₂;

For his approach, that often there had been.
Anon he comes, and throws his mantle by;
And stood stark naked on the brook's green brim:
The sun look'd on the world with glorious eye,
Yet not so wistly as this queen on him.
He spying her, bounc'd in; whereas he stood,
"O Love," quoth she, "why was not I a flood?"

VII

Fair is my love, but not so fair as fickle,
Mild as a dove, but neither true nor trusty,
Brighter than glass, and yet, as glass is, brittle,
Softer than wax, and yet as iron, rusty:
A lily pale, with damask dye to grace her,
None fairer, nor none falsely to deface her.

Her lips to mine how often hath she joined,
Between each kiss her oaths of true love swearing!
How many tales to please me hath she coined,
Dreading my love, the loss whereof still fearing?

v. 8. there] Q₂,3; heare Folger MS. 12. thin] Q₂,3; the Folger MS. 14. O]
Q₂,3; ah Folger MS.

v. 7. joyned...coyn] Q₂,3; joyn'd...coyn Folger MS. 10. thereof] Q₂;
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Yet in the midst of all her pure protestings,
Her faith, her outlaws, her tears and all were jettages.

She burnt with love, as straw with fire flameth;
She burnt out love, as soon as straw out-burneth.
She fram’d the love, and yet she foiled the framing;
She bade love last, and yet she fell a-turning.
Was this a lover, or a lecher whether?
Bad in the best, though excellent in neither.

VIII

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

vii. 11. midst] Q5, Folger MS.; mids Qs.

13. fire] Pronounce as two syllables.
15. foil’d] frustrated.
17. whether] which of the two. See xv. 8, and Ven., l. 304.

viii.] By Richard Barnfield. This and No. xx appeared in Barnfield’s Poems: In divers humors, added to The Encomium of Lady Pecana (1598). The sonnet was addressed by Barnfield To his friend Maister R. L. In praise of Musique and Poetrie. R. L. has been identified with Richard Linge, who published Diastere: certain Sonnets in 1596. For the stages by which Barnfield was shown to be the author of this poem, see Rollins, pp. 542 f.

3. Dowland] John Dowland (1563–1626?), one of the most famous composers of the period.
7. Spenser] Barnfield produced in Cynthia (1595) ‘the first imitation of the verse of that excellent Poet, Mr. Spenser in his Fayrie Queene’ (Poole).
8. one knight] This was probably Sir George Carey, K.G., to whom Dowland dedicated his first book of airs in 1597, and to whose wife (daughter of Sir John Spencer of Althorp) Spenser dedicated Epithalamium in 1590.

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IX

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

X

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

I weep for thee, and yet no cause I have,
For why thou leasts me nothing in thy will;
And yet thou leasts me more than I did crave,
For why I craved nothing of thee still.

O yes, dear friend, I pardon crave of thee:
Thy discontent thou diest bequeath to me.

ix.] Not found elsewhere.
3. Malone noted that a preceding line had been lost.
5. steep-up] Malone compared Sonnet vii, l. 5:
And having clomb’d the steep-up heavenly hill.
8. pass those grounds] go through those valleys or low-lying places.
14. one] For the rhyme see Ven., ll. 293-4.

x.] Not found elsewhere.
1. vaded] faded.
3. orient] oriental. Pearls from Indian seas were brighter than those found in Europe. See Ven., l. 981 n.
5. early.
7. Like a green plum] Compare Ven., l. 527.
9. leest] For this form of the second person singular in verbs ending with -t, see Abbott, §940. Compare xvi. 12 below, and Luwr., l. 878.
Venus with Adonis sitting by her
Under a myrtle shade began to woo him;
She told the younglings how god Mars did try her,
And as he fell to her, she fell to him.

"Even thus," quoth she, "the warlike god embrac'd me,"
And then she clipp'd Adonis in her arms.

"Even thus," quoth she, "the warlike god unlace'd me,
As if the boy should use like loving charms.

"Even thus," quoth she, "he seiz'd on my lips,"
And with her lips on his did act the seizure;
And as she fetched breath, away he skips,
And would not take her meaning nor her pleasure.

Ah, that I had my lady at this bay,
To kiss and clip me till I run away!

xi. 1. with] 3, 3; and Griffin, Folger MS. 1.8. 2. god] 3, 3; great Folger MS. 1.8. 3. god] 3, 3; great Folger MS. 1.8. 4. she fell] 3, 3; so fell she Griffin, Folger MS. 1.8. 5. warlike] 3, 3; wan'ton Griffin. 6. clipp'd] 3, 3; clasp'd Griffin; tooke Folger MS. 1.8. 7. Even] 3, 3; Folser MS. 2071.7. warlike] 3, 3; lusty Folger MS. 1.8. 9. 12] 3, 3; Folser MSS.; But he a wayward boy refuse her offer; And run away, the beauteous Queen neglecting; Showing both folly to abuse her profers; And he his son of cowardise detecting. Griffin. 9. Even] 3, 3; Then Folser MS. 2071.7. 11. And] 3, 3; But Folger MS. 1.8. fetched] 3, 3; tooke hir Folser MS. 1.8. 12. Ah...this] 3, 3; Oh...that Griffin, Folger MS. 1.8. lady] 3, 3; mistres Griffin, Folger MS. 1.8. 14. kiss...me] 3, 3; clipp and kiss hir Folger MS. 1.8. run] 3, 3; ramme Griffin, Folger MS. 1.8.

xi.] A version of this appeared as the third poem in Bartholomew Griffin's Fidestra, 1596 (see iv. n). Even this has not prevented some critics from attributing it to Shakespeare (see Rollins, pp. 64-6). The poem is also in Folger MSS. 2071.7 and 1.8 (see n. and iv. n.).

4.) The faulty rhythm and rhyme show that the reading from Fidestra is correct.

fell to Pooler would interpret this metaphorically: 'To “fall to” is to
begin or set about doing anything; and
in modern provincial use means often
to attack; thus “He fell to him like a
day's work” means violently assaulted
him.' He cites *She*, i. i. 38, and *Ham*,
v. ii. 216, but adds: 'Prof. Case prefers
the less idiomatic sense: “And as Mars
fell (or leant) towards her, so she fell
towards Adonis.”' The literal sense is
more in the spirit of these poems. See
*Ven.*, ii. 592-6. 6. clipp'd] clasp'd. See *Ven.*, i. 600. 12. take] understand. See *iv*. 10. at this bay] Pooler explains that 'the poet does not wish that he was hunting his lady, but that his lady was
hunting him. He would like...to be in
Adonis's shoes, i.e. to be the hunted
not the hunter. And “to hold at a bay”
could be said of the stag as well as of
the hounds. See Cotgrave (*Dictionaries*,
1817): "Aux derrières abois...A
metaphor from hunting: wherein a
Stag is said, Rendre les abois when
wearie of running he turns upon the
hounds, and holds them at, or puts
them to; a bay." See *Ven.*, i. 87.

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

xiii.] Beauty is but a vain and doubtful good,
A shining gloss that vadeath suddenly,
A flower that dies when first it 'gins to bud,
A brittle glass that's broken presently:

xii. 2. pleasance] 3, 3; pleasure Delaney. 3. summer...winter] 3, 3; summers...winters Delaney. 4.] 3, 3; omitted Delaney. 12. stays] 3, 3; stayst Delaney.

xiii.] Not found elsewhere. Several
versions, purporting to come from
MS. copies, appeared in 18th-cent.
periodicals (*Gentlemen’s Magazine*,
Nov. 1750 and Jan. 1760; see Rollins,
pp. 291-2). The variations they show
are distinctly 18th-cent. in flavour and
cast doubt on the authenticity of the
A doubtful good, a gloss, a glass, a flower,
Lost, vaded, broken, dead within an hour.

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

XIV

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

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

Lord, how mine eyes throw gazes to the east!
My heart doth charge the watch; the morning rise

And his comrades, that daff’d the world aside,
And bid it pass.

xiv. 3. care] Q2; care Q3.

7. self] seldom. See Troil., iv. v. 150, and Cor., ii. i. 299.
8. The line suggests that ‘gloss’ is meant strictly as ‘polish’.
10. cement] Stressed on the first syllable. See also Art., m. ii. 29.
3. daff’d] dismissed, put off. Compare Ab, v. l. 78 and n. ii. 76, and 1H4, iv. i. 96:

And his comrades, that daff’d the world aside,
And bid it pass.

9. cabin] a small room or retreat. See Ven., l. 637.
10. hang’d] hung as with tapestries.
4. descant] comment at length. Compare R3, i. i. 27.
11. dower] fears.
3. daff’d] dismissed, put off. Compare Ab, v. l. 78 and n. ii. 76, and 1H4, iv. i. 96:

And his comrades, that daff’d the world aside,
And bid it pass.

xv.] Not found elsewhere. The five stanzas form one poem, though divided after l. 12 by Malone and some later editors.

3. daff’d] dismissed, put off. Compare Ab, v. l. 78 and n. ii. 76, and 1H4, iv. i. 96:

And his comrades, that daff’d the world aside,
And bid it pass.

12. Art] who, such as.
14. boot] booty or treasure.
14-16.] Pooler suggested the following amended version, though he did not adopt it:

My heart doth charge them watch the morning rise, Doth cite each moving sense from idle rest, Not daring trust the office of mine eyes.
charge the watch] Perhaps the poet, wishing for the approach of morning, enjoins the watch to hasten through their nocturnal duties’ (Malone).

15. cite] summon.
16. Bigl] has probably been omitted before ‘drives’.

21. pack’d] sent off or gone. Compare Ry, i. i. 146:
Till George be pack’d with post-horse up to heaven.

post] hasten. See Lucre., l. 1.

22. wish’d] desired. See Err., i. i. 91.
24. For why] because. See x. 8, 10.
27. moon] month. See Art., m. xii. 5, and Olb., l. iii. 84:

Till now some nine moons wasted.

29. Pack] be off. See l. 21 n.
30. ‘To-morrow is addressed, the meaning being, “O Night, make thyself short, O To-morrow, make thyself long”’ (Pooler).

xv.] Not found elsewhere.

1. lording’] lord’s. There is some depreciation in the word, according to the Art of English Poets, where it is an example of meiotois: ‘Aho such terms are used to be given in derision and for a kind of contempt, as when we say Lording for Lord’ (Pooler). See 2H6, l. i. 145.

2. liked of] ‘Said of . . . is perhaps a result of the old imperative use of the verb, “me liketh,” “him liketh,” which might seem to disqualify the verb from taking a direct object’ (Abbott, § 177).

master] teacher. See Shr., m. i. 54 and iv. ii. 7.
Till looking on an Englishman, the fairest that eye could see,
Her fancy fell a-turning.
Long was the combat doubtful, that love with love did fight,
To leave the master loveless, or kill the gallant knight;
To put in practice either, alas, it was a spite
Unto the silly damsel!
But one must be refused; more mickle was the pain,
That nothing could be used to turn them both to gain,
For of the two the trusty knight was wounded with disdain:
Alas, she could not help it!
Thus art with arms contending was victor of the day,
Which by a gift of learning did bear the maid away:
Then lullaby, the learned man hath got the lady gay;
For now my song is ended.

XVI
On a day (alack the day)
Love, whose month was ever May,
Spied a blossom passing fair,
Playing in the wanton air.
Through the velvet leaves the wind
All unseen 'gan passage find,
That the lover, sick to death,
Wish'd himself the heaven's breath:
"Air," quoth he, "thy cheeks may blow;
Air, would I might triumph so!
But, alas, my hand hath sworn
Ne'er to pluck thee from thy throne:
Vow, alack, for youth unmeet,
Youth so apt to pluck a sweet!

xvi. Entitled The passionate Shepheards Song in Eng. Hel. a. was] Qr-3; is LLL. 6. 'gan] Qr-3; can LLL. 7. lover] Qr-3; sheepeheard Eng. Hel. 8. Wish'd] Qr-3; Wish LLL. 11. alas ... hath] Qr-3; alacke ... is LLL. 12. throne] Qr-3; thorne Eng. Hel.

9. more mickle] greater.

xvi.] See LLL., rv. iii. 101–20. The poem also appears in England's Helicon, 1600. The LLL. text gives two lines after l. 14, which are needed to complete the sense, but have been omitted presumably because they refer directly to the dramatic situation:
Do not call it sinne in me,
That I am forsworne for thee...

xvii. My flocks feed not, my ewes breed not,
My rams speed not, all is amis:
Love is dying, faith's denying,
Heart's denying, causor of this.
All my merry jigs are quite forgot,
All my lady's love is lost, God wot:
Where her faith was firmly fix'd in love,
There a nay is plac'd without remove.
One silly cross wrought all my loss:
O frowning fortune, cursed fickle dame!
For now I see inconstancy
More in women than in men remain.

18. thy] Qr-3; my Eng. Hel.

xvii. Entitled The unknowne Shepheards complaint in Eng. Hel. 1. flocks feed . . . breed] Qr-3; flocke feedes ... breeds Harl. MS. 2. speed . . . amis] Qr-3; speedes not in their bls Harl. MS. 3. dying] Qr-3; denying Eng. Hel. 4. faith's denying] Qr-3; faith is denying Harl. MS.; Faith is denying Eng. Hel. 4. Heart's denying] Harts denying Qg; harts denieing Qr, Wed kes; Harts denying Qg; her denieng Harl. MS.; Harts denying Eng. Hel. 5. my] Qr-3; our Wed kes. 6. lady's love] Qr-3; lady's love is Harl. MS. 7. her] Qr-3; my Harl. MS.; our Week faith was . . . fitt'd in] Qr-3; joyes were . . . linkt by Harl. MS. 8. a nay] Qr-3; annoyes are Harl. MS.; annoy is Wed kes. 9. One silly] Qr-3; Our seely Wed kes. cross . . . my] Qr-3; poor cross hath wrought me this Harl. MS. 10. frowning . . . cursed fickle] Qr-3; fickle . . . cruell cursed Harl. MS. 11. For . . . see] Qr-3; Now you may see that Harl. MS. 12. Qr-3; In many men to be Wed kes.

And Silvia—witness heaven that made her fair—
Shows Julia but a swarthie Ethiope.
17. for joye] to be Jove.

xvii.] This first appeared in Thomas Weelkes's Madrigals To 3.4.5.

and 6. voyes, 1597. It is printed also in England's Helicon, and there is a version in Harl. MS. 6910. 3. denying] rejection. See xii. 11.
8. ne] denial.
9. One silly cross] Perhaps 'a single small misfortune'; but grammar and sense throughout are too weak to bear much meaning.
In black mourn I, all fears scorn I,
Love hath forlorn me, living in thrall.
Heart is bleeding, all help needeth,
O cruel speeding, fraught with gall!
My shepherd's pipe can sound no deal.
My wether's bell rings doleful knell;
My curtail dog that wont to have play'd
Plays not at all, but seems afraid.

With sighs so deep procures to weep,
In howling wise, to see my doleful plight.
How sighs resound through heartless ground,
Like a thousand vanquish'd men in bloody fight!

Clear well's spring not, sweet birds sing not,
Green plants bring not forth their dye;
Herds stands weeping, flocks all sleeping,
Nymphs back peeping fearfully.

All our pleasure known to us poor swains,
All our merry meetings on the plains,
All our evening sport from us is fled;

13. fears) Q.1-3; fear Wekelis. 14. Love ... living) Q.1-3; to how forlorn I, live Harl. MS. 15. help) Q.1-3; helps Harl. MS. 16. cruel) Q.1-3; cursed Harl. MS. fraught) Q.1-3; fraught Harl. MS., Wekelis. 17. can) Q.1-3; will Harl. MS., Wekelis. deal) Q.1-3; omitted Harl. MS. 18. bell rings) Q.1-3; ringe a Harl. MS. 19. curtail dog) Q.1-3; curtail'd dogge Harl. MS. that wont to) Q.1-3; wë would Harl. MS. 20. at) Q.1-2; omitted Q.3. afraid) Q.1-3; dismayd Harl. MS. 21. With ... procures) Q.1-3; My sights so deep, doth cause him Harl. MS.; My ... procures Wekelis. 22. In howling wise) Q.1-3; With howling noise Harl. MS., Wekelis. see ... doleful) Q.1-3; wayle ... woeful Harl. MS. 23. Q.1-3; My shrikes resoundes, through Arcadia groundes Harl. MS. How) Q.1-3; harke how Wekelis. 24. a) Q.1-3; omitted Harl. MS. thousand ... bloody) Q.1-3; thousandes ... deadly Harl. MS. 25. b) Q.1-3; Lowde bells ring not, cheerfully, Wekelis. plants) Q.1-3; palmes Harl. MS. forth their dye) Q.1-3; forth yof dye Harl. MS. 26. a) Q.1-3; stand Wekelis, Eng. Hel. flockes all) Q.1-3; echcoo Harl. MS. 27. Q.1-3; back peeping Eng. Hel.; blacke peeping Q.1-3; looke peeping Harl. MS.; back creping Wekelis. fearfully) Q.1-3; pittyfully Harl. MS. 28. Q.1-3; our pleasure) Q.1-3; the pleasures Harl. MS.; our pleasures Wekelis. 30. meetings) Q.1-3; meeting Eng. Hel. 31. sport ... is) Q.1-3; sportes ... are Harl. MS., Wekelis, Eng. Hel. us] Q.1-3; greenes Harl. MS.

17. no deal] not at all (Onions).
23. heartless ground] Steevens says that the ground is 'heartless' because exhausted by over-cultivation: 'To plough soil out of heart is still a common phrase'. Malone suggests that the meaning is 'uncultivated, desolated ground, corresponding in appearance with the unhappy state of its own-er'.

THE PASSIONATE PILGRIM

All our love is lost, for love is dead.
Farewell, sweet love, thy like ne'er was
For a sweet content, the cause of all my woe!
Poor Corydon must live alone:
Other help for him I see that there is none.

XVIII

Whenas thine eye hath chose the dame,
And still'd the deer that thou shouldst strike,
Let reason rule things worthy blame,
As well as fancy, partial might;
Take counsel of some wiser head,
Neither too young nor yet unwise.

20. our love] in Q.1-3; alas is Harl. MS.; our loves are Wekelis. for love] Q.1-3; now Dohus Harl. MS. 33-6. Q.1-3; omitted Harl. MS. 33. love] Q.1-3; laisse Wekelis. thy] Q.1-3; the Wekelis. 34. a] Q.1-3; omitted Eng. Hel. woe] Q.1-3; moane Eng. Hel. 36. see ... i] Q.1-3; know ther's Wekelis.

xviii. 1. Whenas] Q.1-3; When ye Folger MS. 2. shouldst] Q.1-3; wouldest Folger MS. 1.1.1.12; wouldest Folger MS. 2071.7. 4. fancy, partial might] fancie (partyall might) Q.1-2; fancie (party all might) Q.3; fancye parcyall like Folger MS. 1.1.1.12; parcell fancie like Folger MS. 2071.7; fancie, partial wight conj. Malmor. 5. Take] Q.1-3; Ask Folger MS. 2071.7. whear] Q.1-3; other Folger MSS. 6. too young] Q.1-3; unwise Folger MSS. unwed] Q.1-3; unwayde Folger MS. 1.1.12.

xviii.] Not printed elsewhere. 'In Halliwell-Phillipps's folio edition of Shakespeare there is a facsimile of a MS. copy of the poem supposed to be the same as that formerly in the possession of Samuel Lysons, from which Malone took some readings' (Pooler). The Lysons MS. is now in the Folger Library (see Rollins, p. 311). Another version is in Folger MS. 2071.7 (see 3.11.1.6). If the piece is to be attributed to Shakespeare, it can only be on some external evidence; the verses themselves provide none. The poem has been connected with Willobie his Avisa (1594), on the ground that it is written in the same stanza-form. For some unrewarding opinions on authorship and significance see Rollins, pp. 555-4.

1-2.] Pooler compares Ovid, Amatoria, 1. 45-50.
4. partial might] Pooler inclines towards Furnivall's conjecture, 'fancie's partial might'; but no emendation has yet made sense of the line.

fancie] love.
THE PASSIONATE PILGRIM

And when thou com'st thy tale to tell,
Smooth not thy tongue with filed talk,
Lest she some subtle practice smell—
A cripple soon can find a halt,—
But plainly say thou lov'st her well,
And set her person forth to sale.

And to her will frame all thy ways;
Spare not to spend, and chiefly there
Where thy desert may merit praise,
By ringing in thy lady's ear:
The strongest castle, tower and town,
The golden bullet beats it down.

Serve always with assured trust,
And in thy suit be humble true;
Unless thy lady prove unjust,
Press never thou to choose a new:
When time shall serve, be thou not slack,
To proffer, though she put thee back.

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

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

The wiles and guiles that women work,
Dissembled with an outward show,
The tricks and toys that in them lurk,
The cock that treads them shall not know.
Have you not heard it said full oft,
A woman's nay doth stand for nought?

26. calm ere] calm ye] Q1–3; clear ere Folger MS. 1.112; calm at Folger MS.
27. And . . . will] Q1–3; And she perhaps will some Folger MS. 1.112; When yf perchance she will Folger MS. 2071.7. 28. thus] Q1–3; the
29. ere it] Folger MS. 1.112; ye it
30. which with] Q1–3; wth suche Folger MS.
31. thou . . . her] Q1–3; if . . . thy Folger MS. 2071.7. 32. ban] Q1–3;
33. chide Folger MS. 1.112; say] Q1–3; swear Folger MS. 2071.7. 34. When
35. Q1–3; & Folger MS. hath taught] Q1–3; will cause Folger MSS. 35–20
36. In faith] Q1–3; by cock Folger MS. 2071.7.
37. Q1–3; got it Folger MS. 1.112.
38. Q1–3; follow 48 in Q1–3, follow 48 in
39. Q1–3; A thousand wiles in wanton lurks Folger MS. 2071.7. 40. Q1–3; in them lurks Folger MS. 1.112.
41. that . . . lurk] Q1–3; & meanes to woorke Folger MS. 1.112; he meanes to woorke
42. According to the proverb,
43. Q1–3; doth Folger MS. 2071.7. 44. Have you] Q1–3; hast yf Folger MS. 2071.7.
45. Q1–3; that Folger MS. 1.112.
THE PASSIONATE PILGRIM

Think women still to strive with men,
To sin and never for to saint:
There is no heaven, by holy then,
When time with age shall them attaint.
Were kisses all the joys in bed,
One woman would another wed.

But soft, enough,—too much,—I fear
Lest that my mistress hear my song:
She will not stick to round me on th'ear,
To teach my tongue to be so long.
Yet will she blush, here be it said,
To hear her secrets so bewray'd.

[43. still to strive] Q1–2; love to matche Folger MS. 1.112; seek to matche Folger MS. 2071.7. 44. Q1–5; and not to live soe like a sainte Folger MS. 1.112; to live in sinne & not to saint Folger MS. 2071.7. 45. Q1–3; Here Folger MSS. by holy thene] Q1–3; they holye then Folger MS. 1.112; be holye then Folger MS. 2071.7. 46. When...them] Q1–3; Beginne when age dothe them Folger MS. 1.112; Till time shall thee with age Folger MS. 2071.7. 47. kisses] Q1–3; kysses Folger MSS. 48. But] Q1–3; Nowe Folger MS. 1.112; Ho Folger MS. 2071.7. 49. If Folger MS. 1.112; now enough Folger MS. 2071.7. 50. Lest...mistress] Q1–3; For if my ladye Folger MS. 1.112; For if my[48] Folger MS. 2071.7. hear my] Q1–3; hear this Folger MS. 1.112; hard this Folger MS. 2071.7. 51. will] Q1–3; would Folger MS. 2071.7. 52. round] Q1–3; round me on th'ear] round me on th'are Q1,2; round me on th'are Q3; ringe my eare Folger MS. 1.112; warme my eare Folger MS. 2071.7. 53. will] Q1–3; would Folger MS. 2071.7. 54. to bewray'd] Q1–3; thus bewraye Folger MS. 1.112; thus bewraye Folger MS. 2071.7.

[51. stick] hesitate. Compare H6, n. ii. 187. 52. round] The usual meaning of 'whisper' (A.S. runiian) is seen in John, ii. i. 566: rounded in the ear. 

With that same purpose-changer, that sly devil.
From this sense, 'round in the ear' came to mean also 'to take (one) privately to task', which is the meaning here, despite the substitution of 'on' for 'in'.

THE PASSIONATE PILGRIM

XIX

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

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

There will I make thee a bed of roses,
With a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroidered all with leaves of myrtle;

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

LOVE'S ANSWER

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

xix. Entitled The passionate Shepheard to his love in Eng. Hel. 1. Live[Q2,3; Come live Eng. Hel. 3.] Q2,3; That vallies, groves, hills and fields, Eng. Hel. 4. And...craggy] Q2,3; Woods, or steepie Eng. Hel. mountains Eng. Hel. yield] Q2,3; yeildes Eng. Hel. 5. There will we] Q2,3; And wee will Eng. Hel. 6. And see] Q2,3; seeing Eng. Hel. 7. by] Q2,3; to Eng. Hel. 8. falls...madrigals] Q2, madrigales Q2,4,5; Eng. Hel. 9. There will I] Q2,3; And I will Eng. Hel. 10. With...poses] With...poses Q2,3; And...poses Eng. Hel. 16. Then] Q2,3; Come Eng. Hel. 17. Love's Answer] Q2,3; The Nymph's reply to the Shepheard Eng. Hel. 21. thay] Q2,3; my Q3.

xix.] By Christopher Marlowe. It appeared also in England's Helicon, and, in another version, in Izaak Walton's Complete Angler, 1655.

XX

As it fell upon a day
In the merry month of May,
Sitting in a pleasant shade
Which a grove of myrtles made,
Beasts did leap and birds did sing,
Trees did grow and plants did spring;
Everything did banish moan,
Save the nightingale alone:
She, poor bird, as all forlorn,
Lean'd her breast up-till a thorn,
And there sung the dolefull st ditty,
That to hear it was great pity.
"Fie, fie, fie;" now would she cry,
"Tereu, Tereu," by and by;
That to hear her so complain,
Scarcely I could from tears refrain,
For her griefs so lively shown
Made me think upon mine own.
Ah! thought I, thou mourn'st in vain!
None takes pity on thy pain.
Senseless trees they cannot hear thee,
Ruthless bears they will not cheer thee;
King Pandion he is dead,
All thy friends are lapp'd in lead,
All thy fellow birds do sing,
Careless of thy sorrowing.
Whilst as fickle fortune smiled,
Thou and I were both beguiled.

xx. Entitled An Ode in Barnfield, Another of the same Sheepheards in Eng. Hel. 10. up till] Q 2, 5; against Eng. Hel. 22. bears] Q 2, 5; beasts Eng. Hel. 27-56.] Q 2, 5; omitted Eng. Hel. which adds after l. 86 Even so poor a bird like thee, / None a live will pity me.

xx.] By Richard Barnfield. It appeared first in his Poems: In divers humors, 1558. The first twenty-six lines appeared also in England's Helicon, followed by a concluding couplet not found elsewhere.
10. up till] up against.
The story of Philomela is told in Ovid, Metam., vi. 424-676: 'Tereus, king of Thrace, married Progne, daughter of Pandion, king of Athens, and had a son, Ixy. Tereus violated his wife's sister, Philomela, cut out her tongue, and imprisoned her. Progne released Philomela and killed and cooked Ixy as a cannibal feast for his father. She was changed into a swallow. Philomela to a nightingale, Tereus to a hoopoe' (Pooler).
24. lapp'd] wrapped.

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

41. addict] addicted. See Abbott, § 342.
44. They have] they have women.
45. at commandment] at their disposal.

Compare aH 4, ii. 26: 'we knew where the bona-roba were, and had the best of them all at commandment.'