

William Shakespeare. *The Poems*. Edited by F. T. Prince.
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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.

5

1. 6. be] *Q1-3*; are *Folger MS.* 2071.7.

1.] Compare Sonnet cxxxviii:
When my love swears that she is
made of truth,
I do beleve her though I know she
lies,
That she might thinke me some
untuterd youth,
Unlearned in the worlds false
subtilties.
Thus vainely 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
supprest:
But wherefore sayes she not she is
unjust?
And wherefore say not I that I am
old?
O loves best habit is in seeming
trust,
And age in love, loves not t'have
yeares told.
Therefore I lye with her, and she
with me,
And in our faults by lyes we
flattered be.

As Pooler 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 i, iv, vi, vii, and xviii 'in a different hand and different ink' (*Poems*, ed. Rollins, p. 544).

4. *forgeries*] falsifications. See *Lucr.*, l. 460. 'False' adds nothing to this, as it does to 'subtilties'.

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: "'Ill rest', I suppose, means 'uneasy sleep'". Tucker explains: 'The remainder of the love, which is (really) of inferior value';

But wherefore says my love that she is young?
 And wherefore say not I that I am old? 10
 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 smother'd be.

II

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

11. habit's in] *Q1*; habit is *Q2*. soothing] *Q1-3*; smoothinge *Folger MS*.
 14. smother'd] *Q1-3*; smothered *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,' (ll. 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.

12. *told*] counted up. Compare *LLL*, 1. ii. 41, and *Ven.*, 1. 277.

11.] Compare Sonnet cxliv:
 Two loves I have of comfort and
 dispaire,

Which like two spirits do suggest me
 still,

The better angell is a man right
 faire:

The worser spirit a woman
 collour'd il.

To win me soone to hell my femall
 evill,

Tempteth my better angel from my
 sight,

And would corrupt my saint to be
 a diuel:

Wooing his purity with her fowle
 pride.

And whether that my angel be
 turn'd finde [*sic*],

Suspect I may, yet not directly tell,
 But being both from me both to

each friend,
 I gesse one angel in an others hel.

Yet this shal I nere know but live
 in doubt,

Till my bad angel fire my good
 one out.

2. *suggest*] prompt or incite. See *Ven.*, 1. 651 n. and *Lucr.*, 1. 37 n.

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

8. *fair*] Pooler notes that the 'foul' of Sonnet cxliv 'gives a sense more in accordance with "colour'd ill", 1. 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 decidedly 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.*, 1. 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 smooth and 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 *Lucr.*, 1. 1144: 'Some dark deep desert seated 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, *Barly-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 Athenaeum*, 1901). Modern American 'fire' for 'dismiss' thus descends from 18th-cent. English. But here we have another obscene joke, which both Lee and Pooler illustrate by an epigram in Guilpin'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.

III

Did not the heavenly rhetoric of thine eye,
 'Gainst whom the world could not hold argument,
 Persuade my heart to this false perjury?
 Vows for thee broke deserve not punishment.
 A woman I forswore; but I will prove, 5
 Thou being a goddess, I forswore not thee:
 My vow was earthly, thou a heavenly love;
 Thy grace being gain'd cures all disgrace in me.
 My vow was breath, and breath a vapour is;
 Then thou, fair sun that on this earth doth shine, 10
 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*; Exhalt *Q1*; Exhale *Q2,3*.

V. 1. Sweet] *Q1-3*; ffaire *Folger MS. 1.8*.

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.*, 1. 87.

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

It is some meteor that the sun
 exhales.

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.

IV.] Not found elsewhere. Versions exist both in *Folger MS. 2071.7* (see 1 n.) and *Folger MS. 1.8*, where it is accompanied by xi. This and Nos. vi, ix, and xi were thought by Malone to be 'Essays of the author when he first conceived the idea of writing a poem on the subject of Venus and Adonis, and before the scheme of his poem was adjusted.' Many 19th-cent. editors accepted this suggestion, or varied only slightly from it, in no case producing new arguments or evidence (Dyce, Collier, Bell, Hudson, Halliwell-Phillipps, and others). Some expressed doubt of Shakespeare's authorship (Boswell, Knight, Edmonds, Humphreys, Gollancz). Dowden in 1883 tried to take the matter further, writing: 'I think there can be little doubt that iv, vi, and . . . ix come from the same hand. Nothing in any one of the three sonnets forbids the idea of

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

4. could] *Q1-3*; can *Folger MS. 1.8*. 5. ear] eare *Folger MS. 1.8*; eares *Q1-3*. 8. soft] *Q2*; soft, *Q1,3*; sought *Folger MS. 2071.7*. 10. refus'd] *Q1-3*; did scorne *Folger MS. 1.8*. her] *Q2,3*; his *Q1*. figur'd] figur'd *Folger MSS.*; figured *Q1-3*. 11, 12. touch . . . smile . . . jest] *Q1-3*; take . . . blusht . . . smild *Folger MS. 1.8*. 13. queen] *Q1-3*; omitted *Folger MS. 1.8*. 14. rose] *Q1-3*; blusht *Folger MS. 1.8*. ah] *Q1-3*; ò *Folger MS. 1.8*.

Shakspeare's authorship. . . At the same time there is nothing which decisively proves them to be by Shakspeare'. He notes that the name 'Cytherea' for Venus (in iv and vi) does not occur in *Venus and Adonis*. 20th-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 *Fidessa* 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.*, 1. 806.

3. lovely] amorous.

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

9. conceit] understanding. See VIII. 7-8.

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.

13. toward] ready, submissive.

14. froward] intractable. See *Ven.*, 1. 570.

V

If love make me forsworn, how shall I swear to love?
 O never faith could hold, if not to beauty vowed.
 Though to myself forsworn, to thee I'll constant prove:
 Those thoughts, to me like oaks, to thee like osiers bowed.
 Study his bias leaves, and makes his book thine eyes, 5
 Where all those pleasures live that art can comprehend.
 If knowledge be the mark, to know thee shall suffice:
 Well learned is that tongue that well can thee commend,
 All ignorant that soul that sees thee without wonder;
 Which is to me some praise, that I thy parts admire. 10
 Thine eye 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

Scarce had the sun dried up the dewy morn,
 And scarce the herd gone to the hedge for shade,
 When Cytherea, all in love forlorn,
 A longing tarriance for Adonis made
 Under an osier growing by a brook, 5
 A brook where Adon us'd to cool his spleen;
 Hot was the day, she hotter that did look

v. 11. Thine] Q2,3; Thin Q1.

v.] Compare *LLL.*, iv. ii. 100-13.

5. *Study his bias leaves*] 'The student abandons his inclination to learning' (Pooler). The 'bias' is the weight inserted in a bowl to give it a curving course; hence 'a special tendency or characteristic'. Compare *Lr.*, i. ii. 120.

makes his book thine eyes] Like the rest of the sonnet, this is a concentration of the theme of *LLL.*: see iv. iii. 350-3.

11-12.] Compare *Ant.*, v. ii. 83-6.

13-14.] These lines can only be a botched version of those in *LLL.*, which conclude:

O! pardon love this wrong
 That sings heaven's praise with
 such an earthly tongue!

vi.] A version is given in Folger MS.

2071.7 (see 1 n.). Pooler observes: 'The subject is that of one of the pictures offered to Christopher Sly, *T.S.*, *Induction*, ii. 50:

Dost thou love pictures? we will
 fetch thee straight

Adonis painted by a running

brook,

And Cytherea all in sedges hid.'

This is suggested by Ovid's story of Salmacis and Hermaphroditus, which has also been absorbed into *Venus and Adonis* (see Baldwin, *op. cit.*, pp. 43-4).

4. *tarriance*] waiting. Compare *Gent.*,

ii. vii. 90:

I am impatient of my tarriance.

5. *osier*] willow.

6. *spleen*] hot or proud temper. Compare *Rom.*, iii. i. 163.

For his approach, that often there had been.
 Anon he comes, and throws his mantle by,
 And stood stark naked on the brook's green brim: 10
 The sun look'd on the world with glorious eye,
 Yet not so wistly as this queen on him.
 He spying her, bounc'd in; whereas he stood,
 "O Jove," quoth she, "why was not I a flood?"

VII

Fair is my love, but not so fair as fickle,
 Mild as a dove, but neither true nor trusty,
 Brighter than glass, and yet, as glass is, brittle,
 Softer than wax, and yet as iron, rusty:
 A lily pale, with damask dye to grace her, 5
 None fairer, nor none falser to deface her.

Her lips to mine how often hath she joined,
 Between each kiss her oaths of true love swearing!
 How many tales to please me hath she coined,
 Dreading my love, the loss whereof still fearing! 10

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

vii. 7, 9. joined . . . coined] Q2,3; joynd . . . coynd Folger MS. 10. whereof] Q2; thereof Q3.

12. *wistly*] eagerly. Compare *Ven.*, l. 343, and *Lucr.*, l. 1355.

13. *whereas he stood*] and as he stood there.

vii.] In Folger MS. 2071.7 (see 1 n.). Not found elsewhere.

3. *brittle*] Editors point out that 'brickle' was a common form of 'brittle', and Pooler cites two passages from Spenser, *The Ruines of Time* and *F.Q.*, iv. x. 39:

Yet glasse was not if one did
 rightly deeme;

But being faire and brickle, likest
 glass did seeme.

5. *damask dye*] red. The Elizabethan use of 'damask' for rosy complexions derives from the mingled colour of the damask rose: 'The flowers . . . be

neither redde nor white but of a mixt colour betwixt red and white, almost carnation colour' (O.E.D.). Compare *AYL.*, iii. v. 120-3:

There was a pretty redness in his lip,
 A little riper and more lusty red
 Than that mix'd in his cheek; 'twas
 just the difference
 Betwixt the constant red and
 mingled damask.

5-6.] Pooler suggests an improved punctuation: 'The antithesis between "grace" and "deface" seems to require a change: "A lily pale with damask dye: to grace her, None fairer, nor none falser, to deface her," i.e. To her honour it may be said that there is none fairer, and to her discredit that there is none more false.'

Yet in the midst of all her pure protestings,
Her faith, her oaths, her tears and all were jestings.

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 foil'd the framing; 15
She bade love last, and yet she fell a-turning.
Was this a lover, or a lecher whether?
Bad in the best, though excellent in neither.

VIII

If music and sweet poetry agree,
As they must needs, the sister and the brother,
Then must the love be great 'twixt thee and me,
Because thou lov'st the one and I the other.
Dowland to thee is dear, whose heavenly touch 5
Upon the lute, doth ravish human sense;
Spenser to me, whose deep conceit is such
As passing all conceit, needs no defence.
Thou lov'st to hear the sweet melodious sound 10
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 feign;
One knight loves both, and both in thee remain.

vii. 11. midst] *Q3, Folger MS.; mids Q2.*

13. *fire*] Pronounce as two syllables.

15. *foil'd*] frustrated.

17. *whether*] which of the two. See xiv. 8, and *Ven.*, l. 304.

viii.] By Richard Barnfield. This and No. xx appeared in Barnfield's *Poems: In diuers humors*, added to *The Encomion of Lady Pecunia* (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 Linche, who published *Diella: certaine Sonnets* in 1596. For the stages by which Barnfield was shown to be the author of this poem, see Rollins, pp. 542 f.

5. *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 Maister Spenser in his *Fayrie Queene*' (Pooler).

conceit] This and the next line show both meanings: 'imagination', and 'understanding or conception'.

14. *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 *Muiopotmos* in 1590.

IX

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

X

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

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

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 climb'd the steep-up
heavenly hill.

8. *pass those grounds*] go through those valleys or low-lying places.

13. *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. *timely*] early.

5. *Like a green plum*] Compare *Ven.*, l. 527.

8. *For why*] because. See Abbott, § 75. Compare *Lucr.*, l. 1222.

9. *lefts*] For this form of the second person singular in verbs ending with -t, see Abbott, § 340. Compare xii. 12 below, and *Lucr.*, l. 878.

XI

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

x1. 1. with] Q2,3; and Griffin, Folger MS. 1.8. 3. god] Q2,3; great Folger MS. 1.8. 4. she fell] Q2,3; so fell she Griffin, Folger MS. 1.8. 5. warlike] Q2,3; wanton Griffin. 6. clipp'd] Q2,3; clasp'd Griffin; tooke Folger MS. 1.8. 7. Even] Q2,3; & Folger MS. 2071.7. warlike] Q2,3; lusty Folger MS. 1.8. 9-12.] Q2,3, Folger MSS.; But he a wayward boy refusde her offer / And ran away, the beauteous Queene neglecting; / Shewing both folly to abuse her proffer, / And all his sex of cowardise detecting. Griffin. 9. Even] Q2,3; Then Folger MS. 2071.7. 11. And] Q2,3; But Folger MS. 1.8. fetched] Q2,3; tooke hir Folger MS. 1.8. 13. Ah, . . . this] Q2,3; Oh . . . that Griffin, Folger MS. 1.8. lady] Q2,3; mistris Griffin, Folger MSS. 14. kiss . . . me] Q2,3; clipp and kiss hir Folger MS. 1.8. run] Q2,3; ranne Griffin, Folger MS. 1.8.

x1.] A version of this appeared as the third poem in Bartholomew Griffin's *Fidessa*, 1596 (see iv n.). Even this has not prevented some critics from attributing it to Shakespeare (see Rollins, pp. 644-6). The poem is also in Folger MSS. 2071.7 and 1.8 (see 1 n. and iv n.).

4.] The faulty rhythm and rhyme show that the reading from *Fidessa* 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 *Shr.*, 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.*, ll. 592-6.

6. *clipp'd*] clasped. See *Ven.*, l. 600. 12. *take*] understand. See iv. 10.

13. *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 (*Dictionnaire*, 1611): "Aux derniers abbois. . . A metaphor from hunting; wherein a Stag is said, *Rendre les abbois* when wearie of running he turns upon the hounds, and holds them at, or puts them to, a bay.'" See *Ven.*, l. 877.

XII

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

XIII

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

xii. 2. pleasance] Q2,3; pleasure Deloney. 3. summer . . . winter] Q2,3; summers . . . winters Deloney. 4.] Q2,3; omitted Deloney. 12. stays] Q2,3; stay'st Deloney.

xii.] This is the earliest known appearance of this song. It was published also, as *A Maidens choice twixt Age and Youth*, in Thomas Deloney's *Garland of Good Will*, the earliest surviving edition of which is that of 1631. But this ballad-anthology had probably first appeared in the early 1590's; it was certainly in existence by 1596, when it was mentioned by Thomas Nashe (*Works*, ed. McKerrow, 1958, III, p. 84). An edition of 1604 is mentioned by several editors, including Pooler, but it is unknown today. Since the contents of such collections as Deloney's varied from one edition to another, there is no means of telling whether the present poem was included in the *Garland of Good Will* before 1631. The song as given there is expanded by several stanzas of inferior quality, as popular songs were apt to be. Those who ascribe the pre-

sent version to Shakespeare have no evidence but its undoubted charm; they generally say they 'like to think it his' (Furnivall, Quiller-Couch, Chambers, and others).

1. *Crabbed*] cross-tempered.

4. *brave*] finely dressed.

11. *defy*] reject. Compare *ATL.*, Epilogue 21.
hie thee] See *Ven.*, l. 3 n.

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 MSS.

2. *vadeth*] See x. 1.

4. *presently*] instantly.

A doubtful good, a gloss, a glass, a flower,
Lost, vaded, broken, dead within an hour. 5

And as goods lost are sold 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: 10
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;" 5
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 conster whether:
'T may be she joy'd to jest at my exile,
'T may be again to make me wander thither: 10
"Wander," a word for shadows like myself,
As take the pain, but cannot pluck the pelf.

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

xiv. 3. care] Q₂; eare Q₃.

7. *seld*] seldom. See *Troil.*, iv. v. 150, and *Cor.*, ii. i. 229.

8.] The line suggests that 'gloss' is meant strictly as 'polish'.

10. *cement*] Stressed on the first syllable. See also *Ant.*, iii. ii. 29. *redress*] repair.

xrv.] 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 *Ado.*, v. i. 78 and ii. ii. 76, and *1H4*, iv. i. 96:

And his comrades, that daff'd the
world aside,
And bid it pass.
cabin] a small room or retreat. See *Ven.*, l. 637.
hang'd] hung as with tapestries.
4. *descant*] comment at length. Compare *R3*, i. i. 27.
doubts] fears.
decay] fall or grief.
8. *nill I conster whether*] I will not interpret which. See *Ven.*, l. 304.
12. *As*] who, such as.
pelf] booty or treasure.
14-16.] Pooler suggested the follow-

Doth cite each moving sense from idle rest. 15
Not daring trust the office of mine eyes,
While Philomela sings, I sit and mark,
And wish her lays were tuned like the lark.

For she doth welcome daylight with her ditty,
And drives away dark dreaming night. 20
The night so pack'd, I post unto my pretty;
Heart hath his hope and eyes their wished sight,
Sorrow chang'd to solace, and solace mix'd with sorrow;
For why, she sight, and bade me come to-morrow.

Were I with her, the night would post too soon, 25
But now are minutes added to the hours;
To spite me now, each minute seems a moon;
Yet not for me, shine sun to succour flowers!
Pack night, peep day; good day, of night now borrow;
Short night to night, and length thyself to morrow. 30

XV

It was a lording's daughter, the fairest one of three,
That liked of her master as well as well might be,

ing 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.

20.] 'Daylight' has probably been omitted before 'drives'.

21. *pack'd*] sent off or gone. Compare *R3*, i. i. 146:

Till George be pack'd with post-horse up to heaven.

post] hasten. See *Lucr.*, l. 1.

22. *wished*] desired. See *Err.*, i. i. 91.

24. *For why*] because. See x. 8, 10.

27. *moon*] month. See *Ant.*, iii. xii. 5, and *Oth.*, i. 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's*] lord's. There is some depreciation in the word, according to the *Arte of English Poesie*, where it is an example of *meiosis*: 'Also 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*, i. i. 145.

2. *liked of*] 'The *of* . . . is perhaps a result of the old impersonal 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.*, iii. 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, 5
 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, 10
 For of the two the trusty knight was wounded with disdain:
 Alas, she could not help it!
 Thus art with arms contending was victor of the day,
 Which by a gift of learning did bear the maid away:
 Then lullaby, the learned man hath got the lady gay; 15
 For now my song is ended.

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 5
 All unseen 'gan passage find,
 That the lover, sick to death,
 Wish'd himself the heaven's breath:
 "Air," quoth he, "thy cheeks may blow;
 Air, would I might triumph so! 10
 But, alas, my hand hath sworn
 Ne'er to pluck thee from thy throne:
 Vow, alack, for youth unmeet,
 Youth so apt to pluck a sweet!

xv. 3. that] Q2; omitted Q3.

xvi. *Entitled* The passionate Shepheards Song in *Eng. Hel.* 2. was] Q1-3; is *LLL.* 6. 'gan] Q1-3; can *LLL.* 7. lover] Q1-3; sheepheard *Eng. Hel.* 8. Wish'd] Q1-3; Wish *LLL.* 11. alas . . . hath] Q1-3; alacke . . . is *LLL.* 12. throne] Q1-3; thorne *Eng. Hel.*

9. *more mickle*] greater.

xvi.] See *LLL.*, iv. 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 . . .
 4. *wanton*] playful. See *Lucr.*, l. 401.
 7. *Thai*] so that. See *Ven.*, l. 242.

Thou for whom Jove would swear 15
 Juno but an Ethiope were,
 And deny himself for Jove,
 Turning mortal for thy love."

XVII

My flocks feed not, my ewes breed not,
 My rams speed not, all is amiss:
 Love is dying, faith's defying,
 Heart's denying, causer of this.
 All my merry jigs are quite forgot, 5
 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! 10
 For now I see inconstancy
 More in women than in men remain.

18. thy] Q1-3; my *Eng. Hel.*

xvii. *Entitled* The unknowne Shepheards complaint in *Eng. Hel.* 1. flocks feed . . . breed] Q1-3; flocks feedes . . . breeds *Harl. MS.* 2. speed . . . amiss] Q1-3; speedes not in their blis *Harl. MS.* 3. dying] Q1-3; denying *Eng. Hel.* faith's defying] Q1-3; fayth defyinge *Harl. MS.*; Faith is defying *Eng. Hel.* 4. Heart's denying] Harts denying Q3; harts denieng Q1, *Weelkes*; Harts denying Q2; her denyinge *Harl. MS.*; Harts denying *Eng. Hel.* 5. my] Q1-3; our *Weelkes.* quite] Q1-3; cleane *Harl. MS.* 6. lady's love is] Q1-3; layes of Love are *Harl. MS.* 7. her] Q1-3; my *Harl. MS.*; our *Weelk.* faith was . . . fix'd in] Q1-3; joyes were . . . linkt by *Harl. MS.* 8. a nay is] Q1-3; annoyas are *Harl. MS.*; annoy is *Weelkes.* 9. One silly] Q1-3; Our seely *Weelkes.* cross . . . my] Q1-3; poore cross hath wrought me this *Harl. MS.* 10. frowning . . . cursed fickle] Q1-3; fickle . . . cruell cursed *Harl. MS.* 11. For . . . see] Q1-3; Now you may see that *Harl. MS.* 12.] Q1-3; In women more then I my selfe have found *Harl. MS.* men remain] Q1-3; many men to be *Weelkes.*

16. *Ethiope*] negro. Compare *Gent.*, ii. vi. 25-6:
 And Silvia—witness heaven that
 made her fair!—
 Shows Julia but a swarthy Ethiope.
 17. *for Jove*] to be Jove.

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

and 6. *voyses*, 1597. It is printed also in *England's Helicon*, and there is a version in *Harleian MS.* 6910.

3. *defying*] rejection. See xii. 11.

8. *nay*] 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 needing, 15
 O cruel speeding, fraughted with gall!
 My shepherd's pipe can sound no deal.
 My wether's bell rings doleful knell;
 My curtal dog that wont to have play'd
 Plays not at all, but seems afraid. 20
 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 wells spring not, sweet birds sing not, 25
 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, 30
 All our evening sport from us is fled;

13. fears] *Q1-3*; feare *Weelkes*. 14. Love . . . living] *Q1-3*; lo how forlorne I, live *Harl. MS.* 15. help] *Q1-3*; helps *Harl. MS.* 16. cruel] *Q1-3*; cursed *Harl. MS.* fraughted] *Q1-3*; fraught *Harl. MS., Weelkes*. 17. can] *Q1-3*; will *Harl. MS., Weelkes*. deal] *Q1-3*; omitted *Harl. MS.* 18. bell rings] *Q1-3*; ringe a *Harl. MS.* 19. curtal dog] *Q1-3*; curtail'd dogge *Harl. MS.* that wont to] *Q1-3*; wch would *Harl. MS.* 20. at] *Q1,2*; omitted *Q3*. afraid] *Q1-3*; dismayd *Harl. MS.* 21. With . . . procures] *Q1-3*; My sights so deepe, doth cause him *Harl. MS.*; My . . . procures *Weelkes*. 22. In howling wise] *Q1-3*; With howling noise *Harl. MS., Weelkes*. see . . . doleful] *Q1-3*; wayle . . . woefull *Harl. MS.* 23.] *Q1-3*; Myshrikes resoundes, through Arcadia groundes *Harl. MS.* How] *Q1-3*; harke how *Weelkes*. 24. a] *Q1-3*; omitted *Harl. MS.* thousand . . . bloody] *Q1-3*; thousandes . . . deadly *Harl. MS.* 26.] *Q1-3*; Lowde bells ring not, cherefully, *Weelkes*. plants] *Q1-3*; palmes *Harl. MS.* forth their dye] *Q1-3*; foorth yo^r dye *Harl. MS.* 27. stands] *Q1-3*; stand *Weelkes, Eng. Hel.* flocks all] *Q1-3*; ecchoes *Harl. MS.* 28. back peeping] *Eng. Hel.*; blacke peeping *Q1-3*; looke peeping *Harl. MS.*; back creping *Weelkes*. fearfully] *Q1-3*; pittifully *Harl. MS.* 29. our pleasure] *Q1-3*; the pleasures *Harl. MS.*; our pleasures *Weelkes*. 30. meetings] *Q1-3*; meeting *Eng. Hel.* 31. sport . . . is] *Q1-3*; sportes . . . are *Harl. MS., Weelkes, Eng. Hel.* us] *Q1-3*; greenes *Harl. MS.*

16. speeding] lot.
 fraughted] charged.
 17. no deal] not at all (Onions).
 19. curtal] with docked tail.
 21. procures] causes.
 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 owner'.

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: 35
 Other help for him I see that there is none.

XVIII

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

32. our love is] *Q1-3*; alas is *Harl. MS.*; our loves are *Weelkes*. for love] *Q1-3*; now Dolus *Harl. MS.* 33-6.] *Q1-3*; omitted *Harl. MS.* 33. love] *Q1-3*; lasse *Weelkes*. thy] *Q1-3*; the *Weelkes*. 34. a] *Q1-3*; omitted *Eng. Hel.* woe] *Q1-3*; moane *Eng. Hel.* 36. see . . . is] *Q1-3*; know ther's *Weelkes*.

xviii. 1. Whenas] *Q1-3*; When y^t *Folger MS.* 2. shouldst] *Q1-3*; wouldest *Folger MS. 1.112*; wouldst *Folger MS. 2071.7*. 4. fancy, partial might;] fancy (partyall might) *Q1,2*; fancy (party all might) *Q3*; fancye parcyall like *Folger MS. 1.112*; parcial fancie like *Folger MS. 2071.7*; fancy, partial wight *conj. Malone*. 5. Take] *Q1-3*; Aske *Folger MS. 2071.7*. wiser] *Q1-3*; other *Folger MSS.* 6. too young] *Q1-3*; unwise *Folger MSS.* unwed] *Q1-3*; unwayde *Folger MS. 1.112*.

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 1 n.). 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. 553-4.

1-2.] Pooler compares Ovid, *Ars Amatoria*, i. 45-50:

Scit bene venator, cervis ubi retia
 tendat,
 Scit bene, qua frendens valle
 moretur aper: . . .
 Tu quoque, materiam longo qui
 quaeris amori,
 Ante frequens quo sit disce puella
 loco.

2. stall'd] According to Craig 'enclosed; got within range of. A term of venery'. Case suggested 'stalk'd'. Compare *Ven.*, i. 39.

4. partial might] Pooler inclines towards Furnivall's conjecture, 'fancy's partial might'; but no emendation has yet made sense of the line.

fancy] love.

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.

10

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.

15

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.

20

7. com'st] *Q1-3*; comest *Folger MSS.* 8. Smooth] *Q1-3*; Whett *Folger MSS.*
10. find] *Q1-3*; spie *Folger MS. 2071.7.* a halt] *Q1-3*; one haulte *Folger MS. 1.112.*
11. say] *Q1-3*; omitted *Folger MS. 2071.7.* 12. her ... sale] *Q1-3*;
thy ... sell *Folger MSS.* person] *Q1-3*; body *Folger MS. 2071.7.* 13-24
precede 25-36 in *Q1*, follow 25-36 in *Q2,3.* 13. And to] *Q1-3*; Unto *Folger MS. 2071.7.*
15. desert ... merit] *Q1-3*; expences ... sounde thy *Folger MS. 1.112*;
expence ... sound thy *Folger MS. 2071.7.* 16. By] *Q1-3*; & still be
Folger MS. 2071.7. in thy lady's] *Q1-3*; allwayes in her *Folger MS. 1.112*;
in in her *Folger MS. 2071.7.* 17. castle, tower] *Q1-3*; towres fort *Folger MS. 2071.7.*
and] *Q1-3*; or *Folger MSS.* 18. beats it] *Q1-3*; hathe beat
Folger MS. 1.112; beateth *Folger MS. 2071.7.* 20. humble] *Q1-3*; ever
Folger MS. 2071.7. 21. Unless] *Q1-3*; untill *Folger MS. 2071.7.* 22. Press
Q1-3; seeke *Folger MS. 1.112.* choose] *Q1-3*; change *Folger MSS.* a new]
Q1-3; anew *Folger MS. 1.112*; for newe *Folger MS. 2071.7.* 23. shall ... be
thou] *Q1-3*; dothe ... then be *Folger MS. 1.112*; doth ... thee be *Folger MS. 2071.7.*
24. thee] *Q1,2*; it *Q3, Folger MSS.*

8. filed talk] polished phrases.
9. practice] plot, deception.
10.] There are various forms of this
proverb. See *Troilus and Criseyde*, iv.
ccix. 1, and O.D.E.P., p. 234.
12. And set her person forth to sale]
Steevens proposed 'sell' for 'sale'.
'To set forth to sell' is "to set off to

advantage, as a salesman by praising
his goods" (Pooler).
13-24.] The order of stanzas in *Q1*
and the Lysons and Folger MSS. is
clearly correct.
21. unjust] Perhaps 'unfaithful', as in
Sonnet cxxviii, l. 19. See i. n. and
i. 9 n. above.

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

25

30

What though she strive to try her strength,
And ban and brawl, 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."

35

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?

40

25. though ... frowning] *Q1-3*; if shee frowne with *Folger MS. 2071.7.* 26.
calm ere] *calme yer Q1-3*; cleare ere *Folger MS. 1.112*; *calme at Folger MS. 2071.7.*
27. And ... will] *Q1-3*; And she perhappes will some *Folger MS. 1.112*;
When y^t perhaps shee will *Folger MS. 2071.7.* 28. thus] *Q1-3*; she
Folger MS. 1.112; so *Folger MS. 2071.7.* 29. ere it] *Folger MS. 1.112*; yer it
Q1-3; it ere *Folger MS. 2071.7.* 30. which with] *Q1-3*; with suche *Folger MSS.*
31. though ... her] *Q1-3*; if ... thy *Folger MS. 2071.7.* 32. ban] *Q1-3*;
chide *Folger MS. 1.112.* say] *Q1-3*; swaere *Folger MS. 2071.7.* 34. When]
Q1-3; & *Folger MSS.* hath taught] *Q1-3*; will cause *Folger MSS.* 35. so]
Q1-3; as *Folger MSS.* 36. In faith] *Q1-3*; by cock *Folger MS. 2071.7.* had
it] *Q1-3*; got it *Folger MS. 1.112.* 37-42 precede 48 in *Q1-3*, follow 48 in
Folger MSS. 37.] *Q1-3*; A thousand wiles in wantons lurkes *Folger MS. 2071.7.*
women work] *Q1-3*; in them lurkes *Folger MS. 1.112.* 39. that
... lurk] *Q1-3*; & meanes to woorke *Folger MS. 1.112*; he meanes to worke
Folger MS. 2071.7. 40. shall] *Q1-3*; doth *Folger MS. 2071.7.* 41.
Have you] *Q1-3*; Hast y^u *Folger MS. 2071.7.* it] *Q1-3*; that *Folger MS. 1.112.*

32. ban] curse. See *Ven.*, l. 326.
42.] According to the proverb,
'Maids say nay, and take it'. Compare
R2, iii. vii. 51:
Play the maid's part, still answer
nay and take it.
43-6.] Malone read, following the

Lysons MS. (*Folger MS. 1.112*):
Think, women love to match with
men,
And not to live so like a saint:
Here is no heaven; they holy then
Begin, when age doth them attain.
'This seems impossibly bad, but the

Think women still to strive with men,
 To sin and never for to saint:
 There is no heaven, by holy then, 45
 When time with age shall them attain.
 Were kisses all the joys in bed,
 One woman would another wed.

But soft, enough,—too much,—I fear
 Lest that my mistress hear my song: 50
 She will not stick to round me on th'ear,
 To teach my tongue to be so long.
 Yet will she blush, here be it said,
 To hear her secrets so bewray'd.

43. still to strive] *Q1-3*; love to matche *Folger MS. 1.112*; seeke to matche *Folger MS. 2071.7*. 44.] *Q1-3*; and not to live soe like a sainte *Folger MS. 1.112*; to live in sinne & not to saint *Folger MS. 2071.7*. 45. There] *Q1-3*; Here *Folger MSS.* by holy then] *Q1-3*; they holye then *Folger MS. 1.112*; be holy then *Folger MS. 2071.7*. 46. When . . . them] *Q1-3*; Beginne when age dothe them *Folger MS. 1.112*; Till time shall thee wth age *Folger MS. 2071.7*. 47. kisses] *Q1-3*; kyssinge *Folger MSS.* 49. But] *Q1-3*; Nowe *Folger MS. 1.112*; Ho *Folger MS. 2071.7*. soft, enough,] soft enough, *Q1-3*; hoe inoughe *Folger MS. 1.112*; now enough *Folger MS. 2071.7*. too . . . fear] too much I feare *Q1-3*; & more I feare *Folger MS. 2071.7*. 50. Lest . . . mistress] *Q1-3*; For if my ladye *Folger MS. 1.112*; For if my M^{rs} *Folger MS. 2071.7*. hear my] *Q1-3*; heare this *Folger MS. 1.112*; hard this *Folger MS. 2071.7*. 51. will] *Q1-3*; would *Folger MS. 2071.7*. round me on th'ear] round me on th'are *Q1,2*; round me on th'ere *Q3*; ringe my eare *Folger MS. 1.112*; warme my eare *Folger MS. 2071.7*. 53. will] *Q1-3*; would *Folger MSS.* blush] *Q1-3*; smile *Folger MS. 2071.7*. 54. so bewray'd] *Q1-3*; thus bewrayede *Folger MS. 1.112*; thus bewrayde *Folger MS. 2071.7*.

text is inexplicable', comments Pooler.

51. *stick*] hesitate. Compare *H8*, ii. ii. 127.

round] The usual meaning of 'whisper' (A.S. *runian*) 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'.

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, 5
 And see the shepherds feed their flocks,
 By shallow rivers, by whose falls
 Melodious birds sing madrigals.

There will I make thee a bed of roses, 10
 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: 15
 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, 20
 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 fieldes, *Eng. Hel.* 4. And . . . craggy] *Q2,3*; Woods, or steepie *Eng. Hel.* mountains] *Q2,3*; mountaine *Eng. Hel.* yield] *Q2,3*; yeeldes *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.* 7, 8. falls . . . madrigals] *Q2*; tales . . . madrigales *Q3*. 8. sing] *Q2,3*; sings *Eng. Hel.* 9. There will I] *Q2,3*; And I will *Eng. Hel.* a bed] *Q2,3*; beds *Eng. Hel.* 10. With . . . posies] With . . . poses *Q2,3*; And . . . poesies *Eng. Hel.* 16. Then] *Q2,3*; Come *Eng. Hel.* 17. Love's Answer] *Q2,3*; The Nimphs reply to the Shepheard *Eng. Hel.* 18. that] *Q2,3*; all *Eng. Hel.* 21. thy] *Q2*; my *Q3*.

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

7-10.] Sung by Sir Hugh Evans in *Wiv.*, iii. i. 17 ff.

8. *madrigals*] Here simply 'songs'. Compare *Comus*, l. 495.

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, 5
 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, 10
 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, 15
 Scarce 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. 20
 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, 25
 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 Shepherds in Eng. Hel.* 10. up-till] Q2,3; against *Eng. Hel.* 22. bears] Q2,3; beasts *Eng. Hel.* 27-56.] Q2,3; omitted *Eng. Hel.* which adds after l. 26 Even so poore bird like thee, / None a-live will pittie me.

xx.] By Richard Barnfield. It appeared first in his *Poems: In diuers humors*, 1598. The first twenty-six lines appeared also in *England's Helicon*, followed by a concluding couplet not found elsewhere.

10. up-till] up against.

14. by and by] at once. Compare *Lucr.*, l. 1292.

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, Itys. Tereus violated his wife's sister, Philomela, cut out her tongue, and imprisoned her. Progne released Philomela and killed and cooked Itys 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. 30
 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, 35
 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." 40
 If he be addict to vice,
 Quickly him they will entice;
 If to women he be bent,
 They have at commandement.
 But if fortune once do frown, 45
 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: 50
 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 55
 Faithful friend from flatt'ring foe.

41. addict] addicted. See Abbott, § 342. Compare 2H4, iii. ii. 26: 'we knew where the *bona-robas* were, and had the best of them all at commandment.'

44. They have] they have women. at commandement] at their disposal.